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APRIL 2005

GET SET

DODGE AND WEAVE

MAP QUESTS

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CHANGE THE CHANNEL

TOOLS:

FOG ADVISORY

TECHNIQUES:

TRY, TRY AGAIN

STUDIO:

MAKE A CARBON COPY

EXPERT TIPS:

GIVE YOURSELF AN EDGE

FEEL THE BURN

Keate (New York) planned to shoot an upbeat track-and-field image, but when faced with dramatic location lighting, he decided to head in a more intense direction. Using Curves and the dodge and burn tools, he manipulated lighting and color for a disconcerting image.

1 After opening and duplicating the Background layer, Keate selected the clone stamp tool to retouch large areas like the knee. For a quick and easy way to determine where he wanted to clone, he drew paths with the pen tool for temporary guides.

2 To place the focus on the feet, Keate duplicated the retouched layer, drew a broad selection around the feet and legs with the lasso tool, and inversed the selection (Shift-Command/Ctrl-I). He then created a Curves adjustment layer, and in the resulting dialog box, he pulled the middle of the curve down to darken the inversed selection. Then he applied the Gaussian Blur filter with a Radius of 250 to blend the transition from light to dark. "Instead of selecting an exact outline of the foot, the selection blends into the background as a flowing, soft halo," Keate explains. After he blurred, he chose Filter > Noise > Add Noise to avoid banding. Generally, Keate sets a small Amount, but he upped the percentage in this case for a grainier look. Curves layer upon Curves layer, he continued enhancing the heavy backlighting in this manner, sometimes omitting inverting the selection and pushing up the midpoint of the curve, such as with a selection of the toes. When finished, he merged the Curves layers with the retouched duplicate layer.

3 Because the shot was underexposed, Keate drew out contrasts in skin tones like the sides of the toes. Instead of using Curves to emphasize lighting, he chose to capitalize on existing highlights. Keate duplicated the merged layer, selected the dodge tool (O), and chose a narrow brush tip. In the Options bar, he changed the Range from the Midtones default to

Highlights and set Exposure to 10%. He zoomed in closely on the toes and ran the tool over the highlights. Keate also used this method on a duplicate layer to selectively even out tones like the dark spots on top of the foreground foot. The heel was too light, so he applied the burn tool set to Shadows to even it out. The dodging and burning shifted pixel colors slightly, so he temporarily turned off the visibility of the dodge and burn layer to sample original color from the merged layer below with the eyedropper tool. He then passed over the altered pixels on the dodge and burn layer using the brush tool with the brush Mode set to Color at 20% Opacity. "Using the healing brush tool in Color Mode works well, too," he adds.

4 Keate now focused on overall color. He created a new top layer, filled it with blue, and set the layer's blending mode to Color at 53% Opacity. He added a layer mask and painted on the mask with black at a low Opacity to weaken the effect on the skin. This produced a slight duotone, yet didn't overshadow original colors. Keate then created a Curves adjustment layer above the blue fill layer to emulate a cross-processing effect. By pulling down the highlight point of the curve on the Blue channel, the white highlights shifted to an eerie yellow.

5 To add shoelaces to the feet, Keate shot white laces separately, placed the image on a new layer in the main image, and inverted them (Command/Ctrl-I). He used the dodge tool to reveal highlights on the laces, and added a layer mask so he could hide the ends and size them to the feet. Then Keate created a new layer below the laces layer, and used the veins and ridges on the top of the

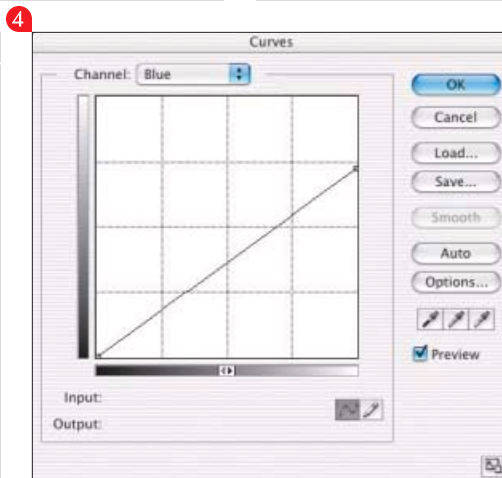
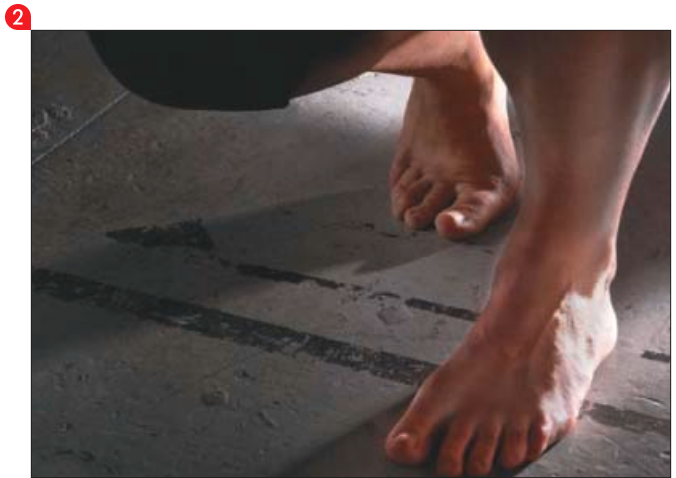
foot as guides. Where the skin puckered, he "pushed it up" further along the highlights using the dodge tool set to the Highlights Range, switching between a small brush with a high Exposure and a large brush with a low Exposure. To "sink" the skin around the lace holes, he applied the burn tool set to Shadows with a 50% Exposure. "In this case, the color shift from the tools enhanced the unsettling feeling of laces weaved into the feet, so I didn't return them to their previous color," he says.

➤ To avoid printing flaws that may not be noticeable onscreen, Keate creates a Curves adjustment layer at the top of an image's Layers stack. If it's a high-key image or it has a silhouette, he darkens the layer by pulling down the midpoint of the curve and looks at the image for any stray pixels, edge bleeds, or dodging mistakes. To look for errors in images with normal lighting or close-ups of skin, he pushes up the curve.

➤ Use the method from Step 2 to correct a landscape image with a blown-out sky. Select the sky area with the lasso, loosely following the horizon for the bottom of the selection. Create a Curves adjustment layer and pull down the midpoint to darken the selection. Apply a Gaussian Blur with a 250-pixel Radius, then apply Add Noise. This creates a gradation that goes from light tones on the horizon to dark tones in the sky.

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FOR USERS OF PHOTOSHOP 7 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP CS.



TURN OVER A NEW LEAF

Sebastián Guerrini (Buenos Aires, Argentina) amplified the contrast and shape of a leaf into a symbolic graphic for a biotechnology corporation's pamphlets, folders, posters, and displays.

1 Guerrini scanned a linden tree leaf into Photoshop, chose Image > Rotate Canvas > 90° CCW, and used the crop tool to clip a section from the leaf.

2 The leaf's tonal values were almost within the same range, so Guerrini chose Image > Adjustments > Gradient Map. In the resulting dialog box, he clicked on the gradient bar to open the Gradient Editor. Then he double-clicked the far left Color Stop (shadows) on the gradient bar and chose green from the Color Picker. He did the same to the far right Color Stop (highlights), choosing a similar green, and click-dragged both stops inward. Guerrini clicked between the stops on the bottom border of the gradient bar to create a new Color Stop. He double-clicked it, chose a dark green, and created another Color Stop directly to the left to add a medium-dark green. Gradient Map is similar to Curves in that it alters tonal values, but it also replaces the values with the colors in a gradation. The green values on the ends would be applied to the highlights and shadows of the leaf, and the dark-green colors would affect the three-quarter midtones. To broaden the contrast, he added a light-green Color Stop on either side of the dark-green center stops.

3 Due to the gradient's complexity, the image sharpened and would visually compete with the company's logo, so Guerrini softened the contrasts. He duplicated the leaf layer twice, selected the bottom duplicate layer, chose Filter > Blur > Gaussian Blur, and set Radius to 4 pixels. He added a mask, clicked the layer mask thumbnail, selected a large Soft Round brush at 15% Opacity, and painted on the leaf's veins to hide them from the blur. With the top duplicate layer, he applied the Motion Blur filter with a

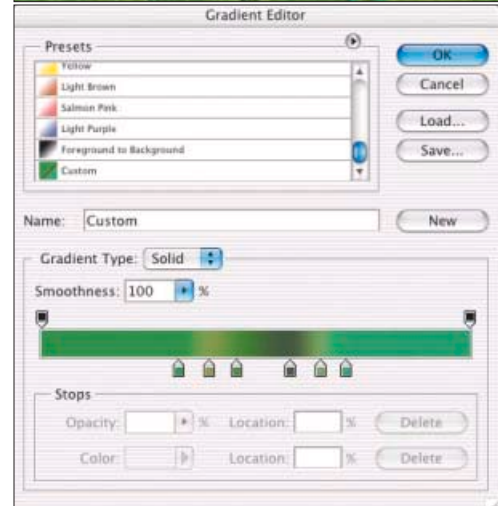
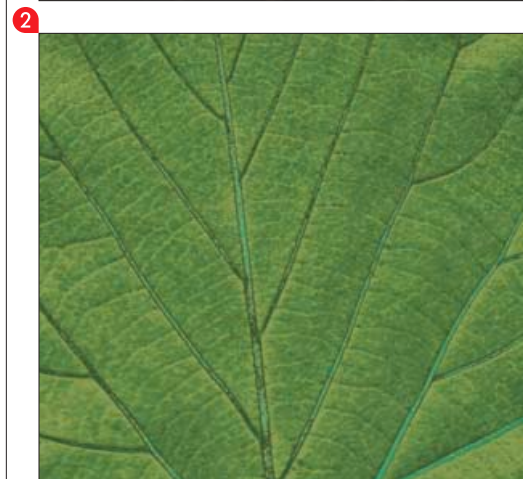
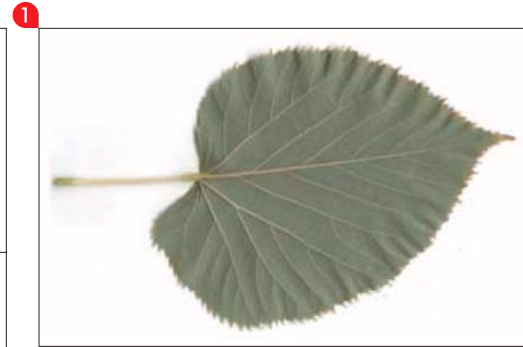
-70 Angle and a 63-pixel Distance, and set the layer's Opacity to 80%. To reveal the motion only in the veins, he added a mask to the layer and painted on the leaf to hide it.

4 Guerrini wanted the leaf's veins to have a stronger presence, so he selected the Gradient Map Leaf layer, and chose Image > Adjustments > Replace Color. In the resulting dialog box, he clicked Selection, then clicked on a vein in the image. He adjusted the Fuzziness slider to select the majority of the leaf's veins, and moved the sliders in the Replacement pane to make the veins darker.

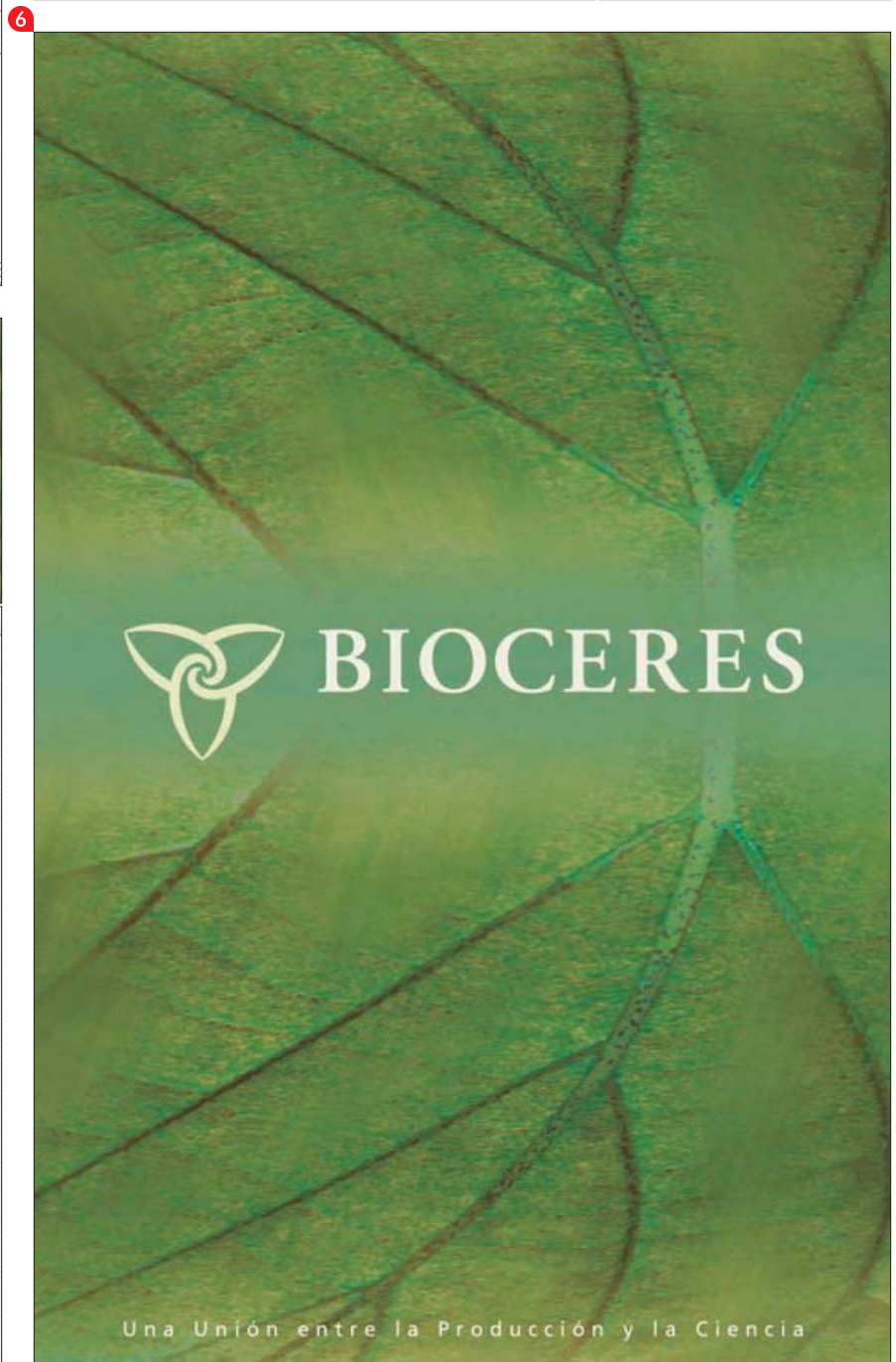
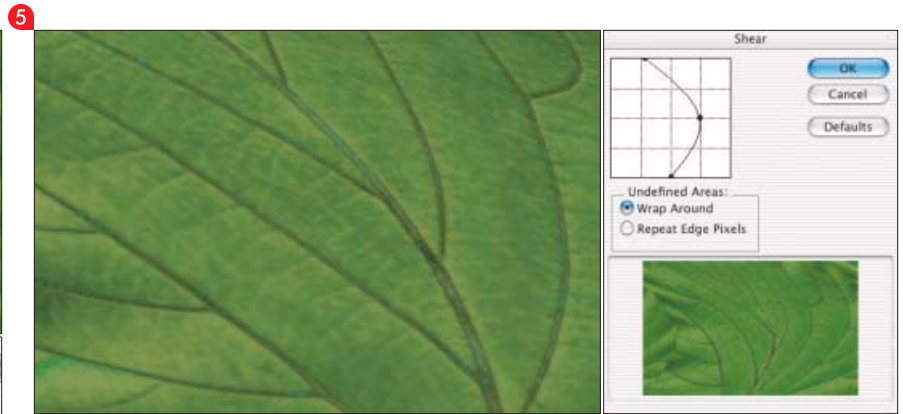
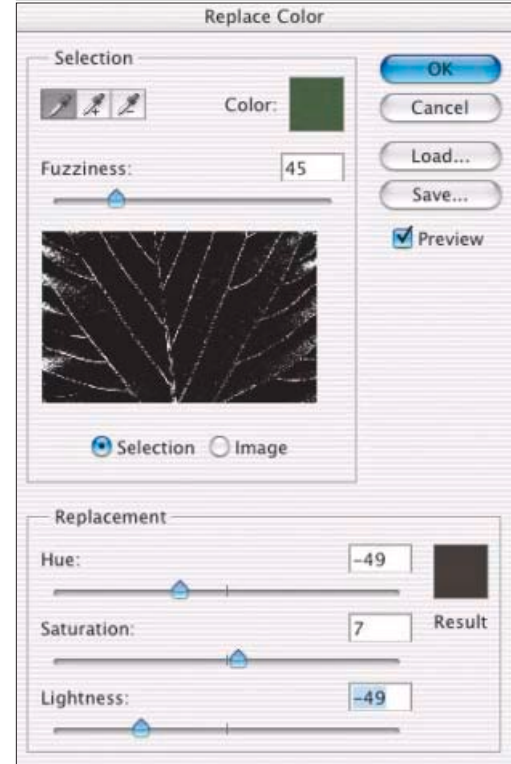
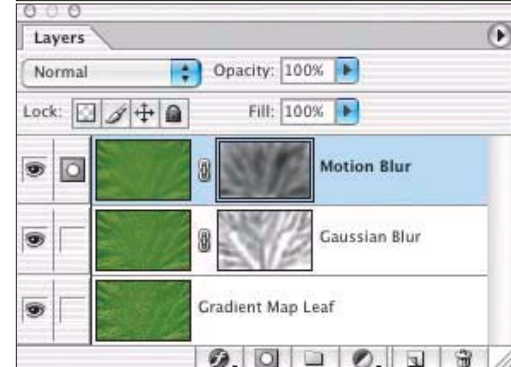
5 To symbolize the company growing on a global scale, Guerrini flattened the image, then chose Filter > Distort > Shear. He moved the top point to the left, clicked on the grid to add a center point that he pulled to the right, and clicked OK. He then chose Spherize from the Distort menu and set Amount to 52%. This rounded the leaf's veins and bulged the overall shape for an impression of a globe's meridians and parallels.

6 Guerrini flattened the image again, converted the Background to a new layer, and duplicated it. He chose Image > Canvas Size and clicked the top middle arrow box to set the Anchor. After setting the Height units to percent, he entered a Height of 200, and pressed OK. Guerrini added to the global shape by pressing Command/Ctrl-T for Free Transform, and while holding Shift, he click-dragged the top middle bounding box handle to the bottom of the image to mirror the top leaf.

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FOR USERS OF PHOTOSHOP 6 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP CS.



BE A MIX MASTER

While many color correction tasks can be performed with a simple Curves adjustment layer, there are some operations that require the feature set of the Channel Mixer. Superficially daunting, it's actually a simple tool that can manipulate the amount of information in channels, particularly when moving color information from one channel to another.

DOWNLOAD "LTXDISH.JPG" FROM WWW.PHOTOSHOPFIX.COM, APRIL 2005 ISSUE.

With a typical Curves adjustment, you boost the color on a specific channel by pushing up its curve. That's great if there is information on a channel, but what do you do if there is nothing on a channel to boost? The Channel Mixer can fix the problem by allowing you to move color information from other channels. For this 3D image, I needed to match a part of it to a specific color. Rather than nailing down the colors in the 3D application, it's easier to get them close, then finish them off in Photoshop by making a color adjustment that couldn't be accomplished with Curves or Levels.

❶ Open "LTXDISH.JPG," a CMYK file in which the letters need to match the target color percentages of C:0, M:100, Y:80, and K:15. Select the color sampler tool (press Shift-I until it appears in the toolbox), and you'll see I have inserted a sampler point on the stem of the T in the letters. With a highlight on the left side and a shadow on the right side, this is the best area within the letters to get an Info palette readout of a median color.

❷ Before you access the Channel Mixer, it's important to be aware of the Grayscale information on each of the channels of your image. Access the Channels palette, and click the Cyan channel. Looking at the Info palette, there is some tone on the Cyan channel, which will need to be removed because the target percentage for Cyan is 0%. There is also tonal information at the top of the T, which appears to be a shadow of the petri dish on the letters. Now click the Magenta channel, and you'll see that

it's not too far off the 100% target. The same is true for the target percentage of the Yellow channel. Click on the Black channel, and you'll notice there is nothing in it, so you will need to get the Black percentage to the 15% target. Click the CYMK composite channel, and keep the Info palette open.

❸ In the Paths palette, Command/Ctrl-click "LTX Paths" to load it as a selection. Click the Create new fill or adjustment layer icon at the bottom of the Layers palette, and choose Channel Mixer. Notice that loading the path before creating the adjustment layer created a mask of the selection. The Channel Mixer has a perplexing dialog box that can be simplified by asking yourself two questions: What channels do I want to work with, and where do I want my Output Channel colors to come from? The first question can be answered by looking at the information in the Output Channel setting.

❹ The first Output Channel you'll see is Cyan. Currently, all the color for that channel is coming from the Cyan channel so it's automatically set at 100%. Drag the Cyan slider to the left and watch the color sampler point's Cyan value in the Info palette. Keep dragging until the value of the second number for Cyan is 0%. Now press Command/Ctrl-2 to access the Magenta Output Channel. Since there is already information on the channel, you can drag the Magenta slider to the right until the Info palette reads 100% for Magenta. Access the Yellow Output Channel (Command/Ctrl-3) and increase the Yellow slider until the Info palette's Yellow readout is 80%.

❺ If you try this same method to boost the color in the Black channel (Command/Ctrl-4), nothing will change in the Info palette because there is nothing on that channel (under the color sampler point) to boost. Remember, as with a Curves adjustment, you can't add to what isn't there. Use a key feature of the Channel Mixer to pull information from the Cyan, Magenta, or Yellow channels to bring the Black channel up to the targeted 15%. (Now you can see why you reviewed the channels first in Step 2.) If you toggle the Preview box on and off, you'll notice that the petri dish shadow on the top of the T is gone because you removed the Cyan from the selection of the letters. On the Black Output Channel, drag the Cyan slider to the right until the shadow is back to normal strength. What you've done is move information from the Cyan channel to the Black channel. You may need to darken it more, so drag the Yellow slider to the right until the Black percentage in the Info palette is at 15%.

MORE CHANNEL MIXER USES

- **After using Hue/Saturation to make large color shifts, fine-tune the adjustment in the Channel Mixer.**
- **Make Grayscale images from color images, or tint images with more flexibility than you might have with other tools.**
- **Boost image details by putting more information on the Black channel.**

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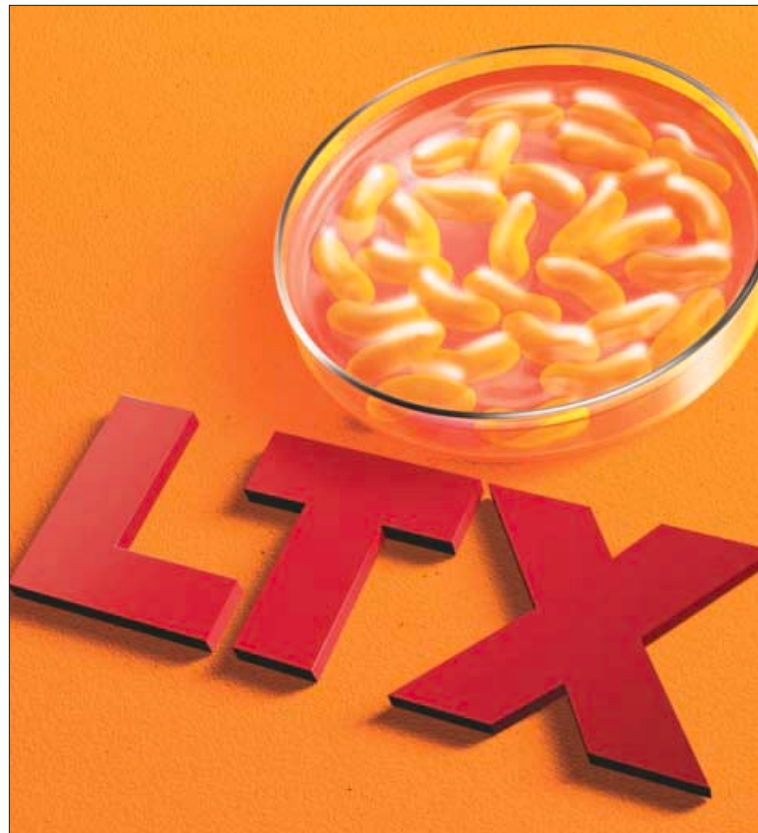
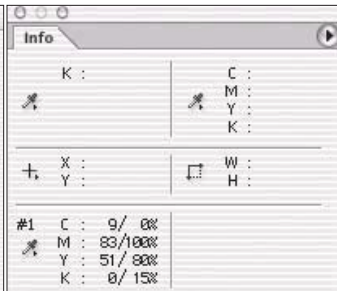
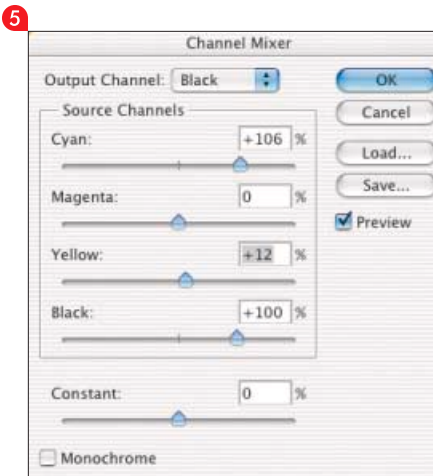
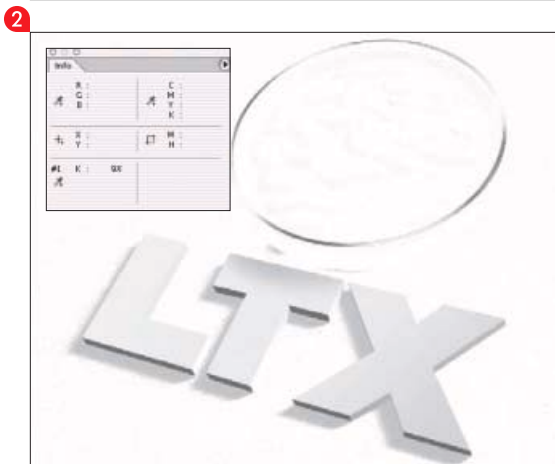
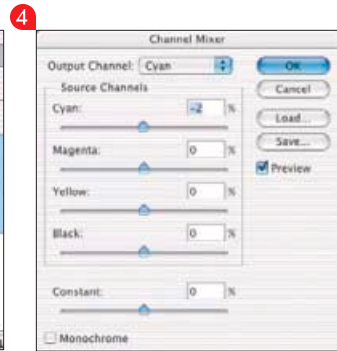
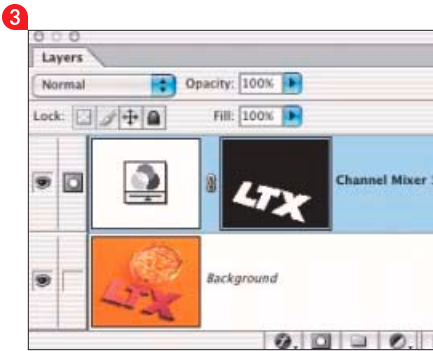
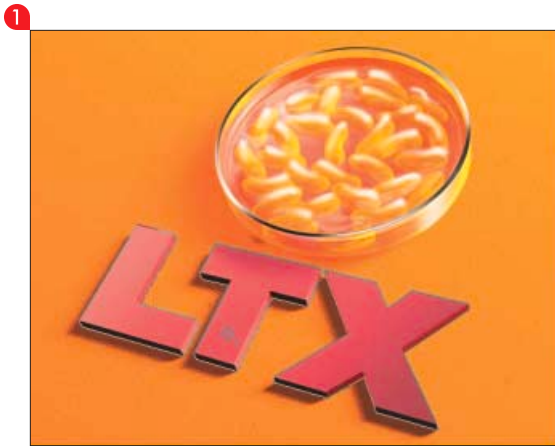
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WATCH THE FOG ROLL IN

Get more bang for your buck by depositing a fog bank into your landscape photos using the Dissolve brush mode and the gradient tool to vary density.

DOWNLOAD "LAKE.TIF" FROM WWW.PHOTOSHOPFIX.COM, APRIL 2005 ISSUE.

1 Fog is actually transparent unless you try to look through layers and layers of it. Then it becomes dense, and in some places, impenetrable. From experience, you know the denser the fog, the more distance you're trying to peer through. Open "LAKE.TIF," or choose a landscape image that lends itself to a foggy scene and shows some distance. This technique also works well with woodland images and seascapes.

2 The secret to realistic fog is to vary its density; that is, make it look a little mottled. I've found the best way to do this is to alter the brush tool. Select a brush with a large, soft tip. Choose Dissolve from the Mode pull-down menu in the Options bar, and set the Opacity to 55% to create tiny dots with each stroke. Since fog is neither pure black nor white, click on the Foreground Color swatch in the toolbox and choose a medium gray from the Color Picker. Add a layer above the photo, and paint horizontal strokes for a speckled effect. In my image, I painted just above the water and kept the sky and foreground clear. Apply just enough of a Gaussian Blur to make the little puffs coalesce into a cloudlike texture—too much blur will even out the effect.

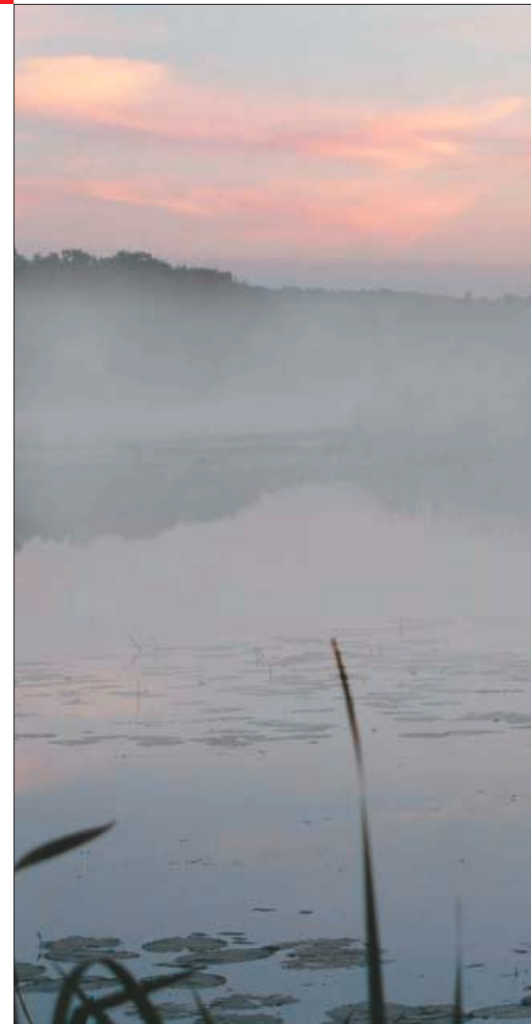
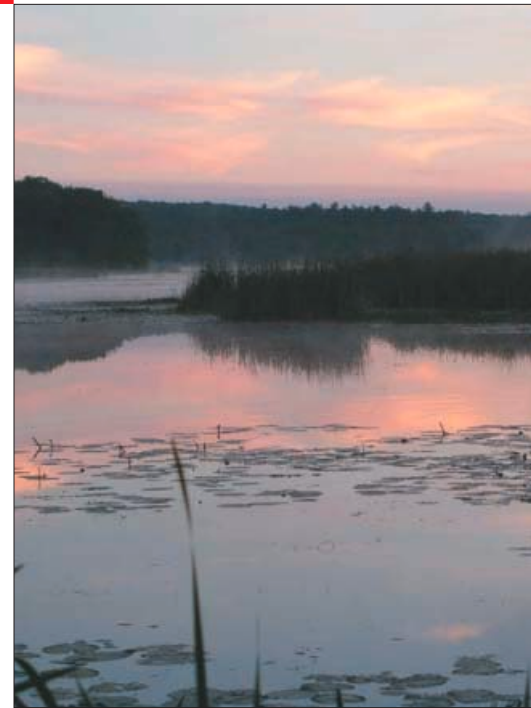
3 To give the illusion of fog building up in the distance, you could painstakingly use a brush to paint on a mask with varying opacities, but there's an easier, more efficient way. With the paint layer selected, click the Add a mask icon at the bottom of the Layers palette. Select the gradient tool (G), and choose a Linear Black, White gradient. With the mask

thumbnail active, drag from the top of the photo and stop partially into the painted fog. Now hide any fog in the lower region of the image. (Depending on your image, you may not need to do this if you want the fog to increase in density into the farthest reaches of your image.) With the mask thumbnail still active, drag a gradient from the bottom of the photo into the painted fog. This makes the fog more transparent in the foreground, giving you a nice buildup as the distance increases.

4 To mask the fog from any foreground items that should be clear (like the frond on the left), zoom in, and paint on the mask with a hard, black brush set to Normal brush Mode.

» For Photoshop 7 and later, you can add realistic clouds to a sky by slightly altering Step 2. After choosing your brush, click on the Color Dynamics title in the Brushes palette, and set the Foreground/Background Jitter to 15%. Set the Foreground Color to an off-white instead of gray since clouds are lighter than fog. Additionally, set the Background Color by sampling the sky with the eyedropper tool. Then continue with Step 2 and the rest of the steps.

Dave Diotalevi is a freelance writer, digital artist, designer, and retoucher.



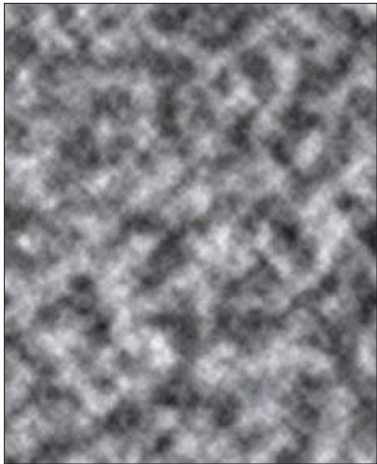


GIVE EVERY CLOUD A TEXTURED LINING

Use the Clouds filter to create a base image, then experiment with more filters to create distinctive, one-of-a-kind backgrounds with photorealistic textures.

BASE CLOUD IMAGE

Each of these textures starts with an 8 x 10-inch, 300ppi, RGB, white document. To create the base texture, set the Foreground and Background Colors to their default (D), and choose Filter > Render > Clouds. This will provide some substance for the filters to use, and an organic pattern that lends itself to natural textures.



» Start with the base cloud image as described above, and choose Filter > Stylize > Solarize to invert the brightest values. To produce a shiny, wet look, choose Filter > Artistic > Plastic Wrap, and set Highlight Strength to 15, Detail to 9, and Smoothness to 7. Add a Curves adjustment layer and create a slight S-curve to exaggerate the wet appearance.

» Start with the base cloud image as described above, and choose Filter > Brush Strokes > Accented Edges. Set Edge Width to 14, Edge Brightness to 15, and Smoothness to 15. Now duplicate the

layer, choose Filter > Other > High Pass, and set Radius to 10 pixels. To exaggerate the edges, set the blending mode of the duplicate layer to Overlay.

» Start with the base cloud image, and choose Filter > Noise > Dust & Scratches. Set Radius to 20 and Threshold to 0 to remove any traces of granularity. Next choose Image > Adjustments > Posterize, and set Levels to 6. This reduces the image to six tones, which creates the appearance of pools or islands. Exaggerate the islands by choosing Filter > Stylize > Emboss, and set Height to 7 pixels and Amount to 150%. Finally, add a Hue/Saturation adjustment layer, check the Colorize box, then increase Hue and decrease Saturation for a slate blue.

» Even though you are generating black-and-white clouds for a base, you can still create a vibrant, colorful background. Start with the base cloud image, and choose Filter > Texture > Stained Glass. Set Cell Size to 42, Border Thickness to 4, and Light Intensity to 3. Change the Foreground Color to blue by clicking its swatch in the toolbox and entering RGB values of R:0, G:0, and B:255 in the Color Picker. Use the same method to change the Background Color to red (R:255, G:0, B:0). Now choose Filter > Render > Difference Clouds. This filter generates clouds that blend with the underlying image using calculations similar to the Difference blending mode. Finally, choose Filter > Artistic > Plastic Wrap, and set Highlight Strength to 20, Detail to 1, and Smoothness to 15 for a smooth, embossed look.

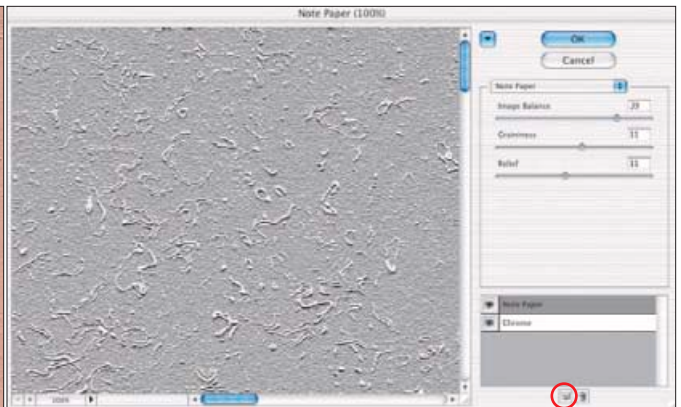
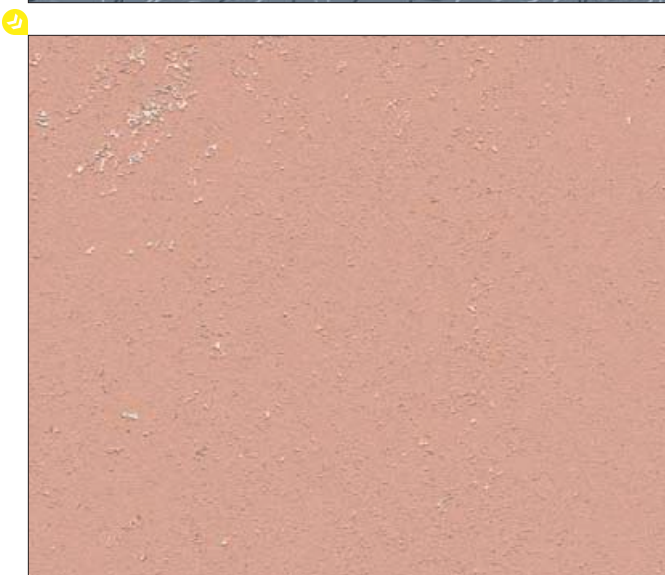
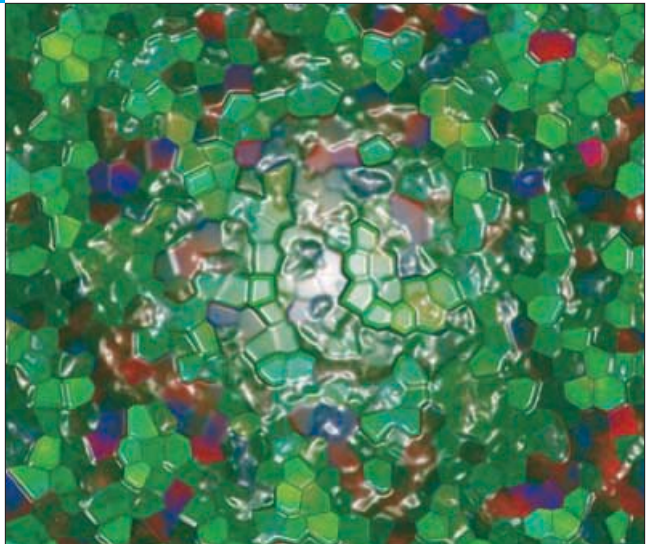
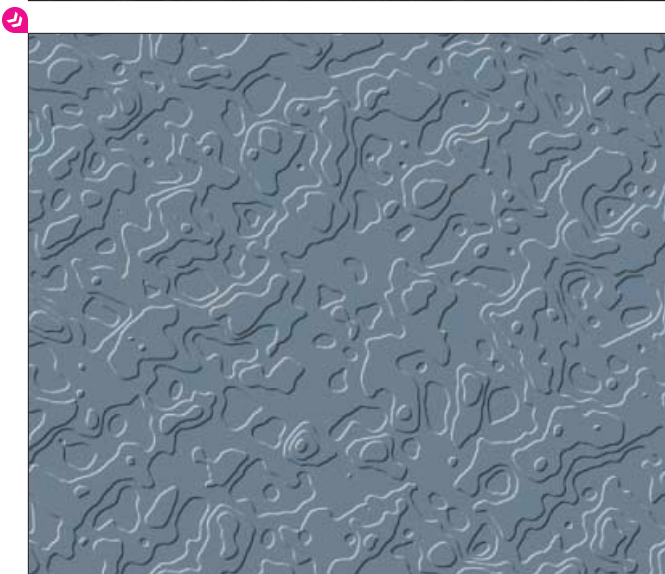
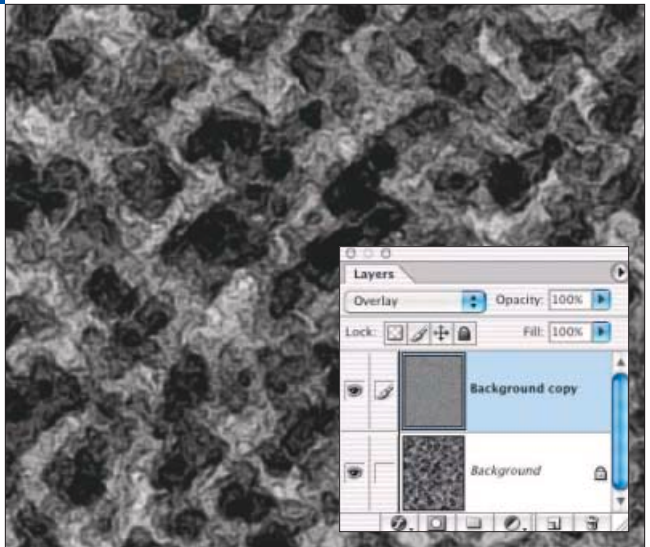
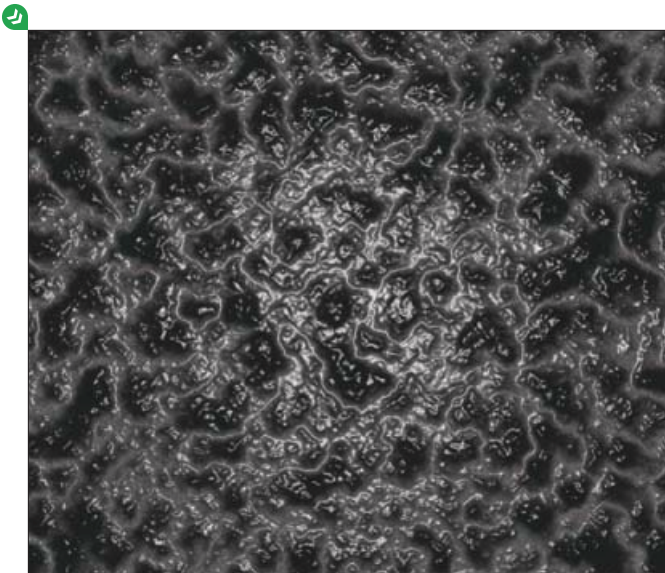
» CS USERS:

Start with the base cloud image, and open the Filter Gallery (Filter > Filter Gallery). Choose Chrome from the pull-down menu, and set Detail and Smoothness to 6. Create another layer by clicking the New effect layer icon at the bottom of the dialog box. To replace the “duplicate” Chrome layer, choose Note Paper from the pull-down menu at the top, and set Image Balance to 39, and Graininess and Relief to 11. By stacking these two filters, you add the effects of the Chrome to the Note Paper on the top layer.

» Since the Clouds filter generates the texture with the Foreground and Background Colors in the toolbox, try starting with two-color clouds by choosing your own colors before applying the filter.

» CS users: If you have trouble finding a particular filter, use the Filter Gallery’s pull-down menu to choose from an alphabetical list.

Doug Nelson is a freelance writer, technical editor, and founder of RetouchPRO.com, an online community for photo retouchers. For more information, visit www.retouchpro.com or e-mail dnelson@retouchpro.com.



SOMETIMES, MORE IS BETTER

Create a cover design while taking a simple graphic to the far reaches of the galaxy with the overlooked step-and-repeat keyboard shortcut.

DOWNLOAD "GLOBE.TIF" AND "EARTH.TIF" FROM WWW.PHOTOSHOPFIX.COM, APRIL 2005 ISSUE.

1 Create a new 1800 x 2400, 300-ppi, RGB document. Press D for the default Foreground and Background Colors, and fill the Background layer with black. Open "GLOBE.TIF," and use the move tool (V) to Shift-drag it into the new file. Name the layer "Globe," and set the blending mode to Luminosity at 35% Opacity to blend it into the background. Now open "EARTH.TIF," and select the elliptical marquee tool. (Press Shift-M until it appears in the toolbox.) Press Shift-Option/Alt and click-drag in the center of the image to select the earth. You may need to press the Spacebar while dragging to position the selection. Switch back to the move tool, click-drag the selection to the main image to put it on a layer, set the blending mode to Luminosity, and name the layer "Earth."

2 Click the Create a new set icon at the bottom of the Layers palette, and place the Earth layer in the set. Select the Earth layer (not the set layer) and press Option-Command-T (Alt-Ctrl-T) to duplicate the selection while activating Free Transform. Drag the duplicate to the right and above the original earth. Scale it down, and rotate it a bit to the left. (If you want to be precise, you can enter values in the Options bar.) Press Return/Enter to accept the transformation. Now press Shift-Option-Command-T (Shift-Alt-Ctrl-T) three times. Whatever steps you took to transform, this will step and repeat them proportionally—the earth scales down and rotates a little more to the left each time you press the keyboard shortcut. To fit the element into the design, click the set layer, and use the move tool to position the set along an arc on the background globe. You may need to scale and rotate the set a bit using a basic

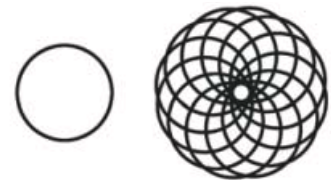
Free Transform. To create the illusion of distance, add a layer mask to the layer set, select the gradient tool (G), and apply a Linear Gradient from top to bottom.

3 Continue the concept of repetition with a textural design element. Click the Create a new set icon, then create a new layer. Select the text tool (T), and in the Options bar, set the font to Times New Roman, the font size to 24 points, and press X to switch the Foreground Color to white. After clicking in the upper third of the document, type some text, press Command-Return (Ctrl-Enter) to commit the text, and lower the layer Opacity to 50%. Duplicate the text layer (Command/Ctrl-J), increase the font size in the Options bar, set a different Opacity, and press Command/Ctrl while click-dragging the text to a different position. Repeat the duplication process for several text layers and scatter the text in a horizontal band. For variety, double-click a duplicate text layer and add an Inner Shadow in the resulting Layer Style dialog box. When satisfied with the text band, add a layer mask to the set, and create a Linear Gradient from the top of the image to the bottom of the text to soften it.

4 Keeping the graphics and text colorless creates a nice ethereal feel, so just add a splash of color to complete the design. Create a new layer set, and open a few colorful images to drag into the set. Crop, arrange, and blend the images to create a banner. Turn off the visibility of all the layers but the banner layer set, click the layer set layer, and press Option-Command-E (Alt-Ctrl-E) to create a composite layer above the banner set. Turn on the visibility of all the layers but

the banner layer set, which has remained intact for editing if needed. Add a border to the banner by selecting the composite banner layer, clicking the Add a layer style icon at the bottom of the Layers palette, and choosing Stroke. Set Size to 3 pixels, and select a bright Color.

Utilize the step-and-repeat keyboard shortcut to create shapes that can add interest to backgrounds. After drawing a shape such as a circle, press Option-Command-T (Alt-Ctrl-T) to duplicate the selection while activating Free Transform, and move the crosshair to the top of the circle to set an axis. Rotate the circle off the original, and press Return/Enter. Now press the step-and-repeat shortcut from Step 2 to rotate the circle into a new shape.

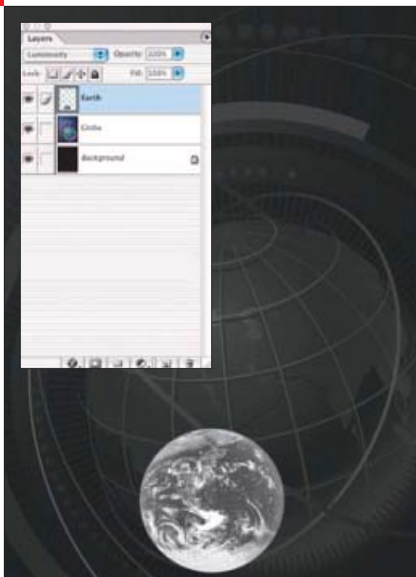


If you want to use the text element you created in Step 3 in another design, you can quickly change the text to suit your subject by dragging the layer set into the new document and choosing Edit > Find and Replace Text. Enter the current and new text, and click Change All.

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FOR USERS OF PHOTOSHOP 7 AND LATER. COMMANDS AND IMAGES SHOWN IN PHOTOSHOP CS.

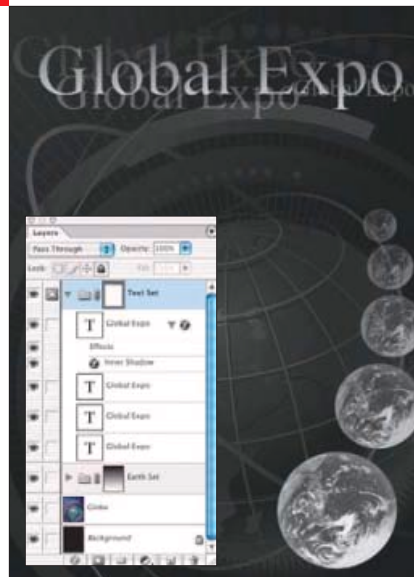
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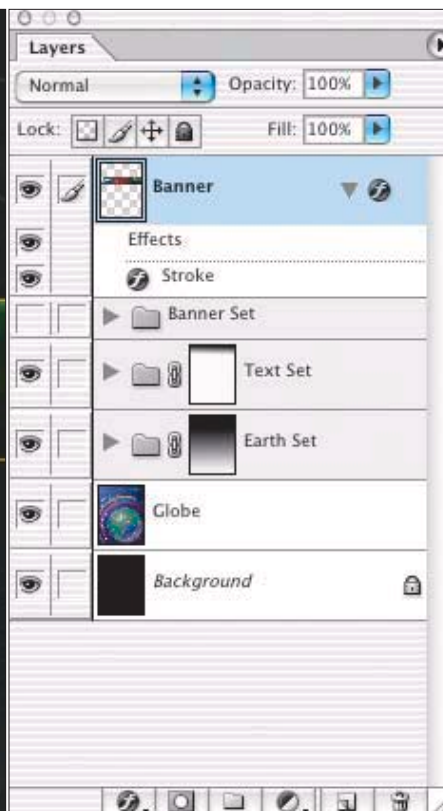
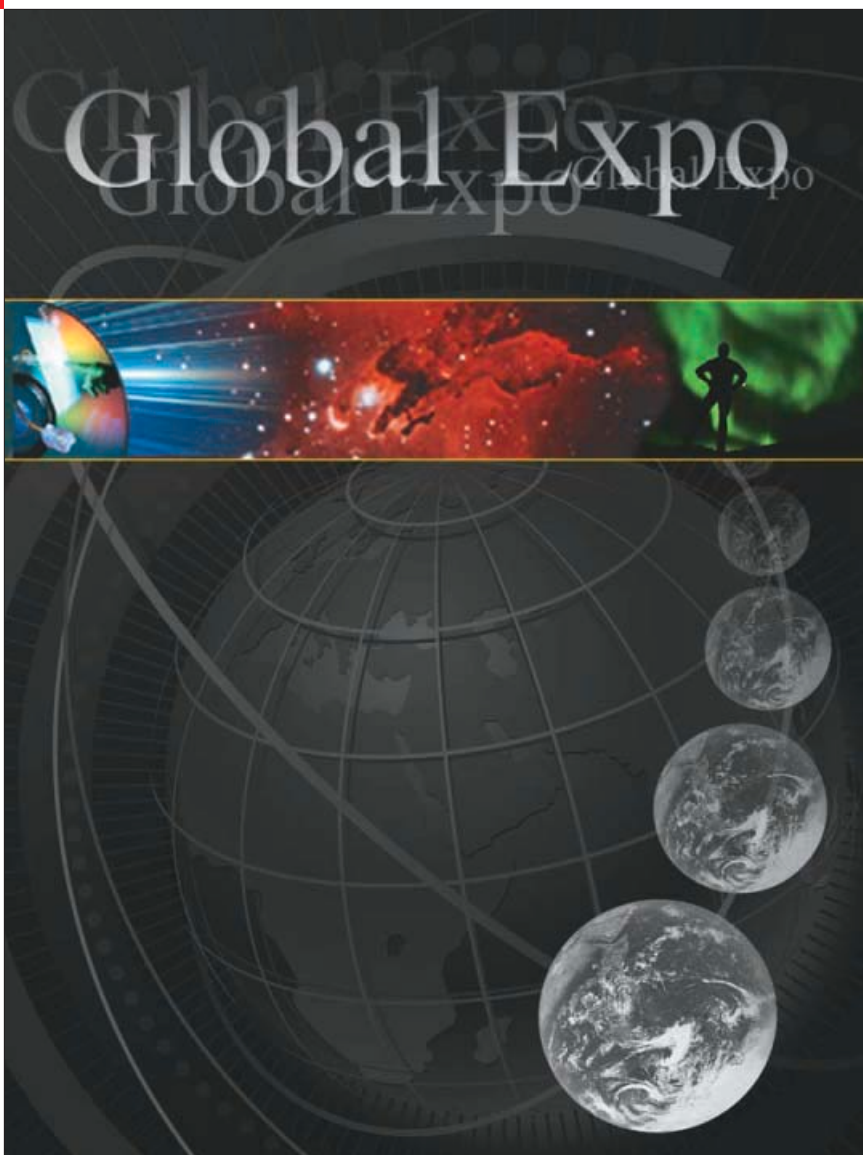
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3



4



LIVE ON THE EDGE

By adding an edge to an image, you can quickly change or strengthen the mood you want to convey. Explore your creative side while using these tips to build a library of edge options.

» CLASSIC VIGNETTE

To make a vignette, Photoshop users often specify a Feather setting before creating a selection. But it can be tricky to guess how many pixels to feather. One way to eliminate the guesswork is to forget about the Feather setting altogether.

- Open the image that will have the vignette. Bring in a background image and position its layer below the main image, or Command/Ctrl-click the Create a new layer icon to make a new layer below the image layer, and fill it with a texture or solid color.
- Select the elliptical marquee tool and drag out a selection for the vignette's edge. As you drag, press the Spacebar to position the marquee where you want to frame the subject.
- Click on the main image layer, and click the Add a layer mask icon at the bottom of the Layers palette.
- Click the mask thumbnail in the Layers palette, and choose Filter > Blur > Gaussian Blur. Determine the blur Radius by watching the preview as you move the slider.

» BEYOND THE VIGNETTE

Manipulate the settings of the artistic filters within a layer mask for unique edges.

- Open an image, and press Option/Alt while double-clicking the Background layer to convert it to a new layer.
- Bring in a background image and position the layer below the main image, or Command/Ctrl-click the Create a new layer icon to make a new layer below the image layer, and fill it with a texture or solid color.
- Click the main image layer, and use a selection tool to create a selection at least one-half inch from the image's edge. Click the Add layer mask icon at the bottom of the Layers palette.

- Click the mask thumbnail and apply one of these filter options:

- » Get a tidy, lined edge by choosing Filter > Sketch > Chrome, and setting Detail to 0 and Smoothness to 10. Using the filter on the mask will round your image's corners.
- » For a grainy edge, choose Filter > Brush Strokes > Spatter. Set a high Spray Radius and a low Smoothness.
- » To make a rough, jagged edge, choose Filter > Brush Strokes > Sprayed Strokes. Set a high Stroke Length and Spray Radius, and choose Horizontal as the Stroke Direction.
- » Create optical vibration by choosing Filter > Distort > Glass. Set a high Distortion, a low Smoothness, and Tiny Lens as the Texture.

» TEXTURIZED EDGES

Get resourceful and use the texture of a photo to create an edge.

- Choose a photo with contrasting tones to use as a textural edge. I chose a shot I took on the way up Telegraph Hill in San Francisco because of its straight lines and varied tones of the dirt and plants. You can also use scanned natural elements such as wood or burlap.
- To prepare the texture image, open it, click the Add a fill or adjustment layer icon at the bottom of the Layers palette, and choose Threshold to convert the image to black-and-white. Move the Threshold slider in the dialog box so the image doesn't appear to have large color blocks, particularly along the edges. Select the magic wand tool (W), uncheck Contiguous, and click a white area of the image to select all of the white.

- Leave the selection active in the texture image, and open the image you want to add an edge to.
- Bring in a background image and position the layer below the main image, or Command/Ctrl-click the Create a new layer icon to make a new layer below the main image layer, and fill it with a solid or textured color.
- Go back to the texture image, and with the magic wand tool, drag the selection into the main file. If necessary, resize the selection by choosing Select > Transform Selection. If you can't see the Transform box handles, press Command/Ctrl-0 to bring them into view. To apply the transformation, press Return/Enter.
- Click on the main image layer, then click the Add layer mask icon at the bottom of the Layers palette.
- Click on the layer mask thumbnail, and paint with a soft, white brush to reveal your image and leave an edge. Press X to switch the Foreground Color to black, and paint unevenly to hide any jagged areas around the edge.

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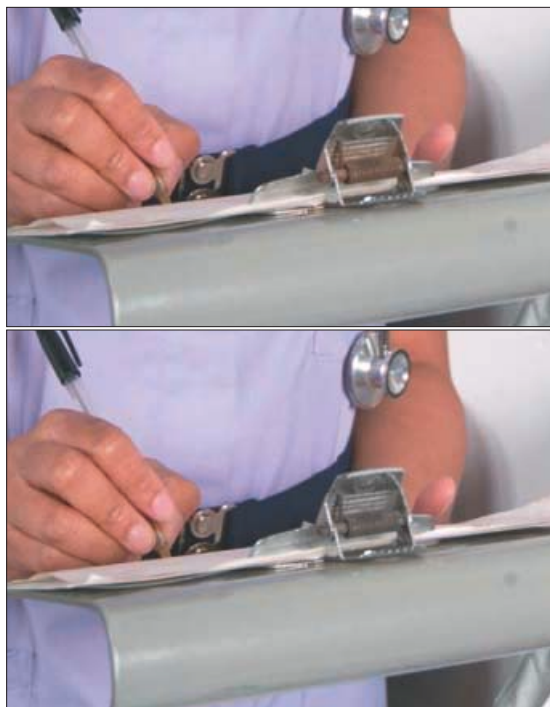
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Learn about the flexible features of the Channel Mixer inside (pages 6–7), then try this bonus Channel Mixer tip and neutralize an element that has gone to rust.

- Download "CLIPBOARD.TIF" from www.photoshopfix.com, April 2005 issue. With the image open, click the Create new fill or adjustment layer at the bottom of the Layers palette and choose Channel Mixer. Just click OK for now.
- Click the Channel Mixer layer's mask thumbnail, and press Command/Ctrl-Delete to fill the mask with black. Paint with a white brush on the area you want to neutralize.
- Double-click the Channel Mixer thumbnail to reopen the dialog box, and check Monochrome at the bottom. You'll notice the Output Channel changes to Gray. Now set Red to 40, Green to 40, Blue to 20, and leave Constant at 0. The rust is gone! This technique also works on tarnished objects like the fork on the right.



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