

CHAPTER

# 3

## JUST FOR THE FUN OF IT TECHNIQUES

**Y**ou've learned the fundamentals that were covered in the first two chapters, and you are now ready for some fun. After you work on these techniques, my bet is you will quickly head off to try them on your own images. If you think Las Vegas and its neon lights have some bold colors, Technique 16 will raise your standards for photos with bold colors. One of the fun new trends is to have parts of an image “pop” out of the photo, which you learn in Technique 17. In Technique 18 you learn a useful technique for toning images with multi-color gradients. Getting better effects from common filters is the topic of Technique 19. Get a few laughs by distorting pet photos in Technique 20 while learning how to make useful adjustments to people portraits. In Technique 21, you learn about Elements 3.0's features for placing text on an image.





• POESIE LYRIQUE •

## DRAMATICALLY ALTERING COLOR



16.1 (CP 16.1)



16.2 (CP 16.2)

## ABOUT THE IMAGE

"Las Vegas Water Fountain Statues at Night," Canon EOS 1D, 70–200mm f/2.8 IS @ 90mm, f/5.6 @ 1/5 sec, ISO 200, 16-bit RAW format, 2,464 x 1,648 pixels converted to an 8-bit .tif

Color is often the dominant feature of a good photograph. Many well-known photographers such as Jay Maisel ([www.jaymaisel.com](http://www.jaymaisel.com)) have become known for their vibrant color photography that often features color as the main element. While it is possible to capture dramatic, bold colors, you can also take photographs of ordinary subjects that have little color and jazz them up using one or more of the features found in image editors such as Adobe Photoshop Elements 3.0.

In this technique, you learn how to take the photo shown in **Figure 16.1** (CP 16.1) and transform it into the rich colorful photograph shown in **Figure 16.2** (CP 16.2). In the process of completing this technique you will use color layers, blend modes, and levels. The use of these features should spark your imagination and get you started dramatically altering the color of many of your own images.

**STEP 1: OPEN FILE**

In this technique, you start with an 8-bit .tif file instead of a RAW file because this technique uses layers, which cannot be used on a 16-bit image. However, if you want to convert the image yourself, the RAW file has been included in the \ch03\16 folder. It is named **statues-beforeRAW.TIF**.

- Select **File > Open** (Ctrl+O/Command+O) to display the **Open** dialog box. Double-click the \ch03\16 folder to open it and then click the **statues-before-.tif** file; click **Open**.

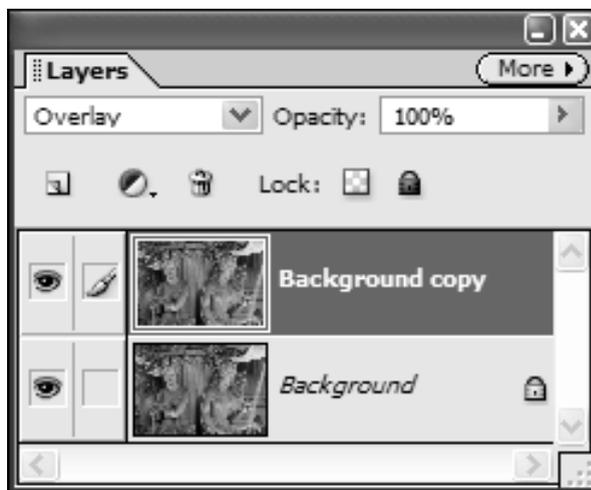
**STEP 2: DUPLICATE LAYER AND CHANGE BLEND MODE**

- Select **Layer > Duplicate Layer** to get the **Duplicate Layer** dialog box; click **OK**.
- The reason for adding a second layer and then choosing a blend mode is to give the image some extra “punch.” You’ll now be looking for a blend mode that increases contrast and alters the colors in an exciting way. Click in the **Layer Blend Mode** box in the upper-left corner of the **Layers** palette and try each of the blend modes. I liked the effects of using **Overlay** mode and leaving **Opacity** set to **100%**. The **Layers** palette should now look like the one shown in **Figure 16.3**.

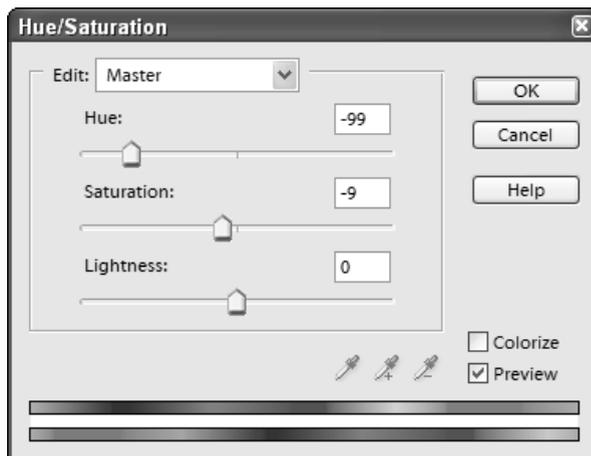
**STEP 3: ADJUST COLOR**

- To adjust color, use an adjustment layer so that you can later change the settings if you decide they need to be changed. Select **Layer > New Adjustment Layer > Hue/Saturation** to get the **New Layer** dialog box; click **OK**.

- Click the **Hue** slider and move it to the left and right until you find a new color combination you like. I liked the colors when **Hue** is set to **-99**. Decrease **Saturation** to **-9**, as shown in **Figure 16.4**.



16.3



16.4

■ Notice that you can also adjust each color channel individually, by clicking the **Edit** box and selecting: **Reds**, **Yellows**, **Greens**, **Cyans**, **Blues**, and **Magentas**. Click **OK** to apply the settings and create an adjustment layer.

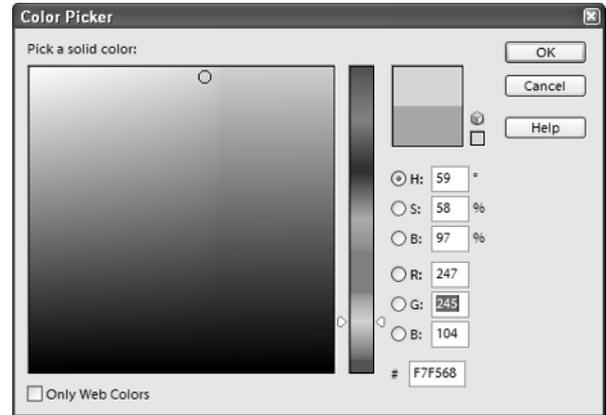
#### STEP 4: ADD FILL LAYER

■ To add some warmth and increase image density, now add a color layer. Select **Layer > New Fill Layer > Solid Color** to get the **New Layer** dialog box; click **OK** to get the **Color Picker** dialog box shown in **Figure 16.5**. Type **247** in the **R** box, **245** in the **G** box, and **104** in the **B** box to select a bright yellow color, as shown in **Figure 16.5**. Click **OK**.

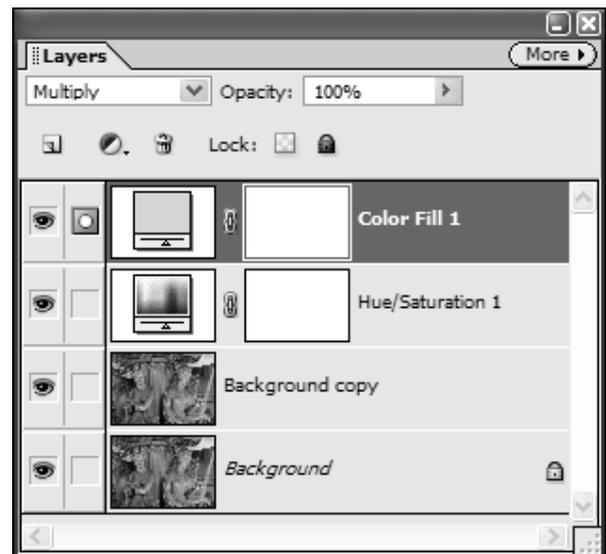
■ To blend the yellow layer with the rest of the image click in the **Layer Blend Mode** box in the **Layers** palette and choose **Multiply**. I like the image, as it is, so let's leave **Opacity** set to **100%**. If you wanted to reduce the effects of the yellow color, you could reduce **Opacity**. The **Layers** palette should now look like the one shown in **Figure 16.6**.

#### STEP 5: INCREASE IMAGE BRIGHTNESS

■ Now increase the brightness of the image in the midtones and highlights. Once again, use an adjustment layer so you have the option to make changes to your settings. Select **Layer > New Adjustment Layer > Levels** to get the **New Layer** dialog box; click **OK**.



16.5



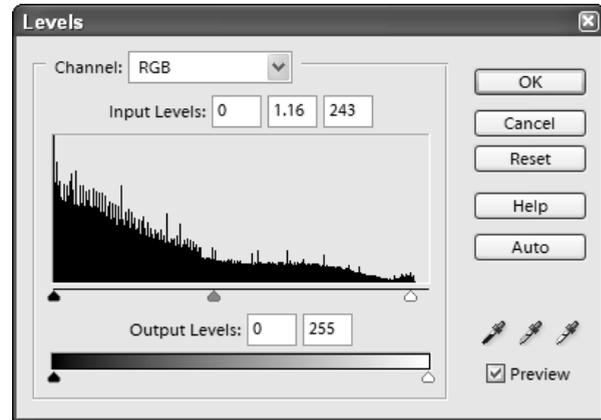
16.6

- To increase image brightness in the midtones, click the **Midtone** slider in the **Levels** dialog box and drag it toward the left to about **1.16**.
- To increase image brightness in the highlights, click the **Highlights** slider and drag it toward the left to about **243**. The **Levels** dialog box should now look like the one shown in **Figure 16.7**. Click **OK** to apply the settings.

### STEP 6: FLATTEN AND SHARPEN IMAGE

The Layers palette now shows three adjustment layers and the background. Although you can sharpen the image by sharpening the background, *flattening* (merging) all the layers into the background will reduce the file size and allow superior sharpening.

- Before you flatten and sharpen the image, take a good look at it. If you want to make any tonal adjustments, you can double-click on the **Levels 1** layer to change the settings. Likewise, you can go back and change the yellow color fill layer, or make adjustments using **Hue/Saturation**. You have this choice because you applied all these settings as adjustment layers.
- When you are happy with your image, select **Layer > Flatten Image**.
- Select **Filter > Sharpen > Unsharp Mask** to get the **Unsharp Mask** dialog box. Set **Amount** to **175**, **Radius** to **0.7**, and leave **Threshold** set to **0**.



16.7

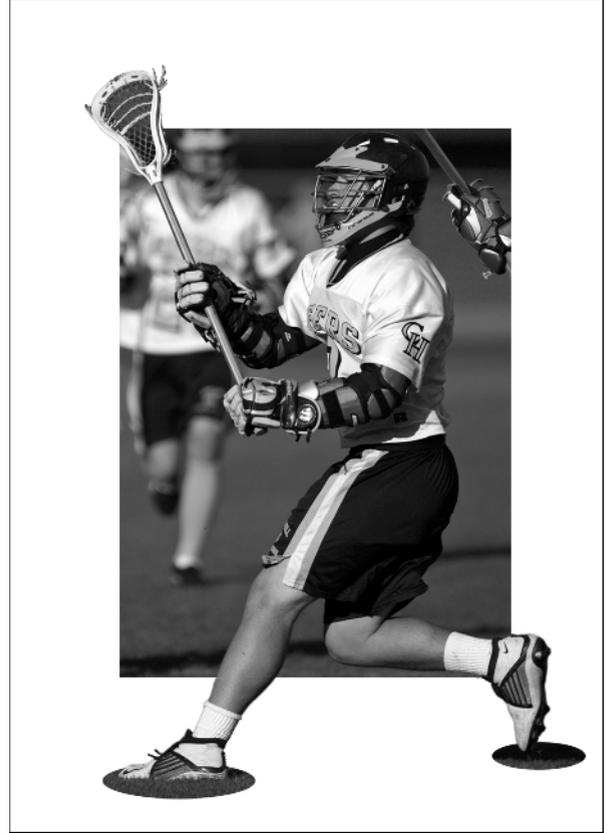
- To learn more about image sharpening, read **Technique 6**.
- Click **OK** to apply the settings and complete the image.

This simple technique illustrates how several important Elements 3.0 tools can be used to alter color. When your intent is to dramatically alter color, never underestimate the wonderful effects you can get by simply changing blend modes. You can also get some useful effects by duplicating a layer, then making color adjustments to one layer and then choosing an appropriate Blend Mode and Opacity setting. Your imagination is the only limit to what you can create when you begin applying various combinations of the color adjustment tools.

## MAKING SUBJECTS APPEAR TO JUMP OUT OF A PHOTO



17.1



17.2

### ABOUT THE IMAGE

"Making the Pass," Canon EOS 1D Mark II, 300mm f/2.8 IS, f/2.8 @ 1/6400 sec, ISO 100, 16-bit RAW format, 2,336 x 3,504 pixels, cropped, edited, and converted to an 8-bit 1,828 x 2,564 pixel .tif

There are many ways to use your digital photographs. Simply making the best possible print that represents what you thought the scene or subject looked like is just one approach to photography. You also may want to transform your photos into something that looks more like it was actually painted. In this technique you start with the photograph shown in **Figure 17.1** and make the lacrosse player look as if he is playing lacrosse outside the photo, as shown in **Figure 17.2**. In this technique, you learn how to precisely select parts of an image and place them on their own layer. The objective is to make a 240dpi image that can be used to make a print that fits in a standard 5" x 7" photo frame.

### STEP 1: OPEN FILES

- Select **File > Open** (**Ctrl+O/Command+O**) to display the Open dialog box. Double-click the `\ch03\17` folder to open it. Click the **player-before.tif** file; click **Open**.

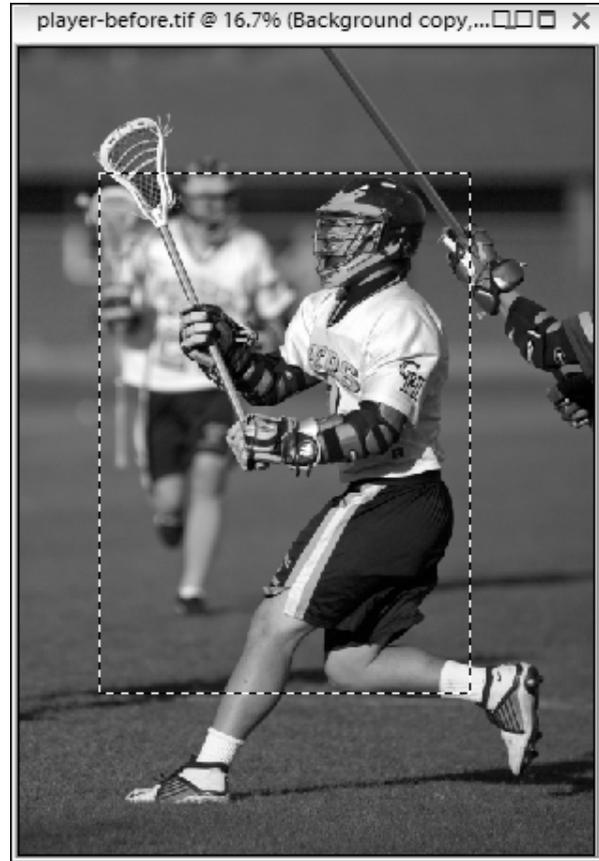
### STEP 2: DUPLICATE LAYER

- Because you will need a layer for the player and a layer for the background, select **Layer > Duplicate Layer** to display the Duplicate Layer dialog box. To create a second layer named Background copy, click **OK**.

### STEP 3: CROP IMAGE

Assume the goal is to make a print that fits in a standard 5" x 7" frame and that you will need an image that has 240 dpi.

- Click the **Rectangular Marquee Tool (M)** in the Toolbox. In the Options Bar click the **New Selection** icon (the first of four sets of icons just to the left of Feather). **Feather** should be set to **0 px**. Click in the **Mode** box and select **Fixed Aspect Ratio**. Type **5** in the **Width** box and **7** in the **Height** box. The Options Bar should now look like the one shown in **Figure 17.3**.
- Click once near the bottom-right of the photo and drag the selection marquee up toward the left to select an area similar to the one shown in **Figure 17.4**.
- Select **Select > Save Selection** to get the **Save Selection** dialog box. Type **Player** in the **Name** box and then click **OK**. This step saves the selection for later use.



17.4

- Select **Select > Inverse** (**Shift+Ctrl+I/Shift+Command+I**) to invert the selection.
- Select **Edit > Cut** (**Ctrl+X/Command+X**) to cut the selection. If you click the **Layer Visibility** icon (the eye icon) just to the left of the Background layer in the Layers palette, you can see the remaining image. Click once more on the **Layer Visibility** icon to turn the Background layer back on.



17.3

#### STEP 4: CROP BACKGROUND

- Click the **Layer Visibility** icon for the Background copy in the **Layers** palette to turn it off.
- Click the **Background** layer in the Layers palette to make it the active layer.
- Select **Select > Load Selection** to get the Load Selection dialog box. After choosing **Player** in the Selection box and clicking **OK**, you will once again see the selection marquee.
- Click the **Default Foreground and Background Colors (D)** icon, which is the icon that shows a black-and-white square all the way at the bottom of the Toolbox. This sets the background to white, which is the color you want to use for the background where there will be no image.

The Background cannot show transparency like layers. When you cut part of the Background, it takes on the same color as the current Background Color that is shown at the bottom of the Toolbox. In contrast, when part of an image layer is cut, you get a transparent space that looks like a white and gray checkerboard pattern. Transparent areas allow any visible pixels below to show through.

- Select **Edit > Cut (Ctrl+X/Command+X)** to cut the selection.

#### STEP 5: CREATE LAYERS FOR FEET AND STICK HEAD

You are nearly done. All that is left is to precisely cut out the player's two feet and the lacrosse stick head.

- Click the **Lasso** tool (**L**) in the Toolbox. For parts of the selection you may also want to try the Magnetic Lasso tool (**L**) and the Elliptical Marquee tool.
- Click the **Add to Selection** icon (the second icon in the group just to the left of Feather) in the Options Bar. This enables you to keep adding to

your selections as opposed to just starting a new selection with each.

- Click and drag a selection marquee around the two feet, the lacrosse head, and some turf below the feet. To get a more accurate selection, select **View > Actual Pixels (Alt+Ctrl+0/Option+Command+0)** to view the image at actual size. If you unintentionally select something, click the **Subtract from Selection** icon in the Options bar and remove the selection by selecting the area you want to remove.
- Select **Select > Inverse (Shift+Ctrl+I/Shift+Command+I)** to invert the selection.
- Select **Edit > Cut (Ctrl+X/Command+X)** to cut the selection. The image should now look like the one shown in **Figure 17.5**.



**STEP 6: FLATTEN IMAGE**

- Click the **Indicates Layer Visibility** icon to the left of the **Background copy** layer in the Layers palette to turn the layer back on.

- Select **Layer > Flatten Image**. Your image should now look similar to the one shown in **Figure 17.2**.

## TONING IMAGES WITH MULTICOLOR GRADIENTS



18.1 (CP 18.1)



18.2 (CP 18.2)

### ABOUT THE IMAGE

"Poesie Lyrique Vegas Style,"  
Canon EOS 1D, 70–200mm  
f/2.8 IS @ 95mm, f/11 @ 1/200  
sec, ISO 200, 16-bit RAW for-  
mat, 2,160 x 1,440 pixels,  
converted to an 8-bit, 1MB  
.jpg

**D**o you have a few hours? You may get through the few steps in this technique quicker than any other technique in the book. However, you are going to find out about some features that offer unlimited potential for toning or coloring images, and my hope is you will be so excited that you will spend hours investigating the full potential of this technique.

When you design your own color gradients to tone images and you apply them with blend modes, you enter a whole new realm of toning digital photographs. Why am I so excited about this? Well—think about what you can do with such a technique. You can, for example, take an ordinary black-and-white image and make the darker tones a cool color and the lighter tones a warm color. If you are toning portraits, you could have a nice cool color image with a warm face tone. Now imagine being able to make gradients that have more than just two colors—one color for dark tones, one color for the midtones, and a third color for the light tones. But there is no reason to stop at three colors if you want even more. You can even precisely control how the tones blend between two colors.

In this technique, you take the color image of the façade of a hotel in Las Vegas shown in **Figure 18.1** (CP 18.1) and tone it using a gradient to make it look like the photo shown in **Figure 18.2** (CP 18.2). After that, I bet you'll have fun experimenting for hours with your own photographs.

### STEP 1: OPEN FILE

- Select **File > Open** (Ctrl+O/Command+O) to display the **Open** dialog box. Double-click the \ch03\18 folder to open it and then click the **façade-before.tif** file to select it. Click **Open** to open the file. If you want to work with this file in RAW format, it can also be found in the \ch03\18 folder. It is named **façade-beforeRAW.TIF**

### STEP 2: DUPLICATE LAYER AND REMOVE COLOR

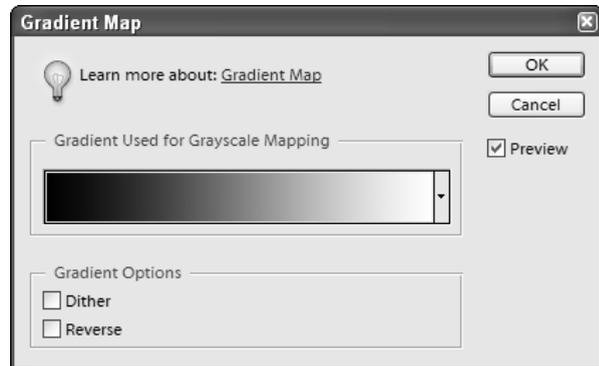
This is an excellent technique for toning black-and-white photos as well as monochromatic images like the original you will use in this technique. So that you can view the differences, make an extra layer for the original color version.

- Select **Layer > Duplicate Layer** to get the Duplicate Layer dialog box. Type **Desaturated** in the **As** box and then click **OK**.
- Select **Enhance > Adjust Color > Remove Color** (Shift+Ctrl+U/Shift+Command+U) to convert the image to a black-and-white image.

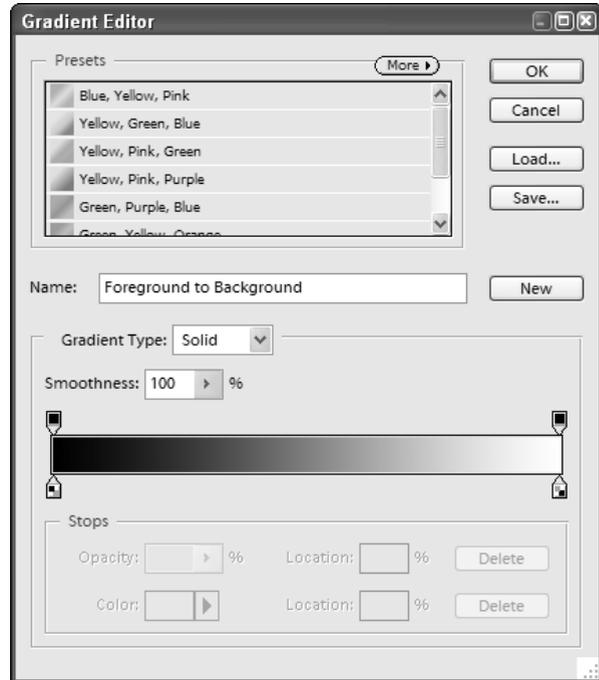
### STEP 3: ADD GRADIENT LAYER

- Select **Layer > New Adjustment Layer > Gradient Map** to get the New Layer dialog box. Click **OK** to get the Gradient Map dialog box shown in **Figure 18.3**. Click in the gradient toward the right side of the gradient square to open the

**Gradient Editor** shown in **Figure 18.4**. If your Gradient Editor does not look like this one, click the menu button in the upper corner of the now open dialog box to get a pop-up menu. Click **Small List**. Click the menu button again and choose **Pastels**. Click the scroll bar and drag it down so you can select **Brown, Tan, Beige**.



18.3



18.4

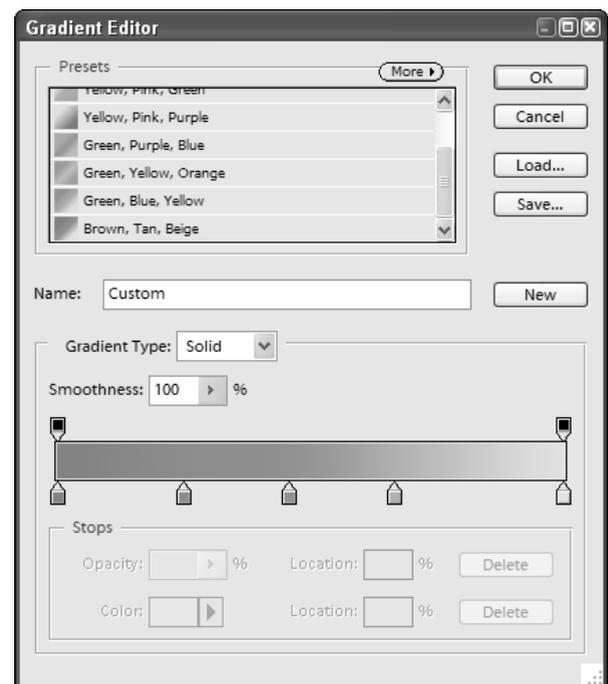
Before you go further, let's dig a little deeper into the features found in the **Gradient Editor** dialog box, which should now look like the one shown in **Figure 18.5**. From this dialog box you can choose from presets as you did earlier. To get the same pop-up menu listing the various gradient sets, click the **More** button. You can also change the **Gradient Type** from **Solid** to **Noise**, which opens up a whole new group of settings that even allow you to change to the intuitive **HSB Color Model**. Notice there is a **Randomize** button, which you can click to get random color combinations. After a minute or so of using the **Randomize** button, you'll probably have stumbled upon several color schemes you like. Click in the **Gradient Type** box and once again select **Solid** to return to where you started. This current color scheme has three colors, five stops, and sliders. You can find the sliders beneath the horizontal color gradient in the **Gradient Editor** dialog box. If you click the left-most slider, the color will be displayed in the **Color** box in the **Stops** area of the dialog box. If you click the color in the **Color** box, you will get the **Color Picker** where you can choose any color you want. Try it. Click **Cancel** to close the **Color Picker**. You can do the same thing to each of the other stops. If you were to make changes and you wanted to later apply the same settings to a new image, you have the option of naming the gradient and saving it to a file for future use.

For now, continue on with the original **Brown, Tan, Beige** gradient. If you made changes, you can return to the gradient by clicking it in the **Preset** area of the **Gradient Editor** dialog box.

- To close the **Gradient Editor**, click **OK**. To apply the gradient, click **OK** in the **Gradient Map** dialog box. So, what do you think of the image now? Okay — that was a trick question. It does not look any better to me than it probably does to you. To give you an idea of the flexibility you have, click in the **Blend Mode** box in the **Layers** palette and choose and view each of the blend modes. I like what happens with **Multiply**, **Color Burn**, and **Linear Burn**. Select **Linear Burn**. It looks a bit too

dark and contrasty, so click in the **Opacity** box in the **Layers** palette and slide the slider to about **70%**. The image is looking pretty darn good to me now. What has happened is the grayscale image is mapped to the **Brown, Tan, Beige** gradient to add color to the image. Then, the **Linear Burn** layer darkens the resulting image in a similar manner as the **Multiply** blend mode in that it darkens the image, but it darkens the base color to reflect the blend color by decreasing the brightness. Reducing **Opacity** to **70%** reduces the amount the image is darkened. If this technical description does not make much sense to you, that is okay as a good understanding of it only helps you to more quickly narrow your options. In the end, having an “eye” for the results is needed in any case.

- Because you created an extra layer in Step 2, you can now click the **Layer Visibility** icon in the **Layers** palette just to the left of the



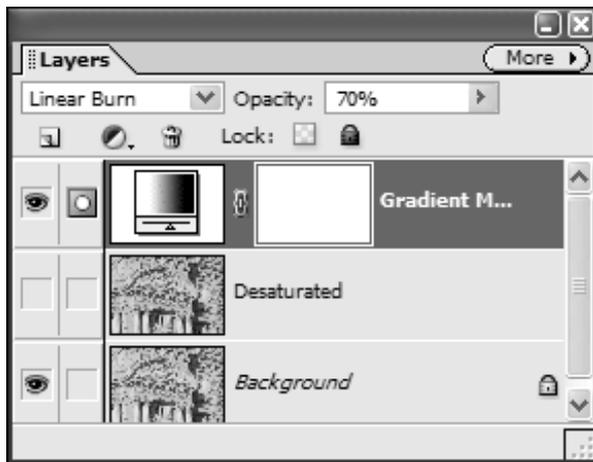
18.5

**Desaturated** layer to turn that layer off. The **Layers** palette should now look like the one shown in **Figure 18.6**. When you turn off the **Desaturated** layer, the effects of the Linear Burn gradient are applied directly to the original color image. Which one do you like better? I like them both! Click the **Layer Visibility** icon in the **Layers** palette just to the left of the **Desaturated** layer to turn the layer back on again.

#### STEP 4: MAKE COLOR AND TONAL ADJUSTMENTS

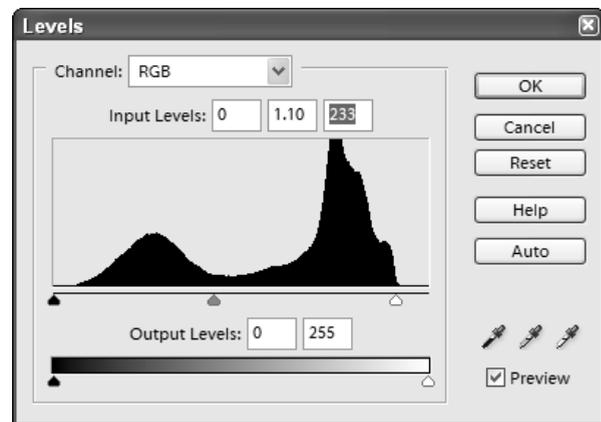
Between the **Gradient Selector**, **Gradient Editor**, and **Blend Modes**, you have a vast territory for exploration. You should not, however, let those features limit the boundaries of where you go! You can continue the transformation process by using adjustment layers to make any changes you want to color and tone.

- Click the **black and white** layer in the **Layers** palette to make it the active layer.



18.6

- Select **Layer** > **New Adjustment Layer** > **Levels** to get the New Layer dialog box; click **OK** to get the Levels dialog box. Lighten the highlights by clicking and dragging the **Highlight** slider toward the left to about **233**. Lighten the midtones by clicking and dragging the **Midtone** slider toward the left to about **1.10**. The Levels dialog box should now look like the one shown in **Figure 18.7**. Click **OK** to apply the settings.
- Click the **Desaturated** layer in the **Layers** palette to make it the active layer.
- Select **Layer** > **New Adjustment Layer** > **Photo Filter** to get the New Layer dialog box; click **OK** to get the Photo Filter dialog box. Click in the **Filter** box and choose **Warming Filter (81)** to slightly warm the image. Click **OK** to apply the settings. The final Layers palette should look like the one shown in **Figure 18.8**. When you use adjustment layers, you have lots of flexibility to go back later and make any desired changes or just to experiment further, which you can do now if you choose.



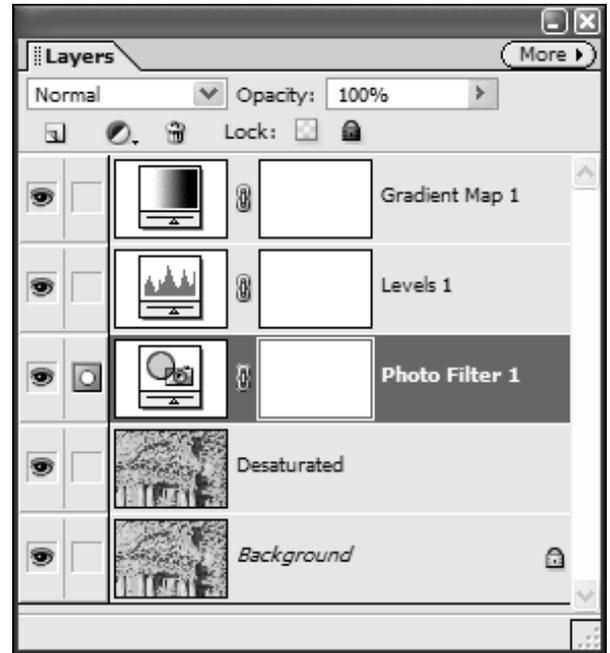
18.7

You are now ready to flatten and save the image. Don't forget to sharpen this image as it makes a colossal difference in how the image looks when printed.

In this technique, a monochromatic gradient was mapped against a grayscale version of the original. Even though there were three colors in the gradient (beige, brown, and tan), the three colors were all pretty much brown colored. To create an image where different colors are mapped against different parts of the tonal range, you simply choose different colors with the Gradient Editor. For example, you could choose a cool blue color for the shadow areas and a warm yellow for the midtones and highlights. With a bit of experimentation, you should be able to create some outstanding images.

**TIP**

Toning black-and-white images is a wonderful way to take a whole series of photographs and make them into one similar "body of work." For example, if you shoot a dozen photos of buildings on a trip to Europe, you will likely have a dozen different colored buildings in a dozen different lighting conditions. If you were to convert them all to black-and-white photographs and then use the same toning gradient as described in Technique 18, you would have a very nice set of "matching" prints. Don't forget to save any custom Gradient Maps you create with the Gradient Editor to save time using it again on other images.



18.8



## MIXING FILTERS TO CREATE FINE ART PRINTS



19.1



19.2

### ABOUT THE IMAGE

"Smith's American Fire Dept. Truck," Nikon 950 digital camera using Fine Image Quality setting, 1,200 x 1,600 pixels, 900 Kb .jpg

**T**he digital photo of the two fire trucks was taken with a hand-held digital camera on an overcast day — the perfect light for taking shots of subjects such as this one. The absence of bright sunlight made it easy to get a low-contrast image without the risk of getting blown-out highlights on shiny surfaces such as glass and metal. This image of a pair of old rusty fire trucks is perfect for trying all kinds of Adobe Photoshop Elements 3.0 filters — and that is just what you do in this technique.

Unlike most techniques in this book where the goal is to make a cool image, your goal in this technique is to edit the image shown in **Figure 19.1** in a number of ways so you can see firsthand how you can get more out of the Elements 3.0 filters. You will take a few steps, stop to look at the results, then take a few more and again look at the results, and so on. When you complete this technique, you will have an image like the one shown in **Figure 19.2**, and you can use the tips you learn here as you embark on a longer journey of your own to explore the limitless power of filters.

**STEP 1: OPEN FILE**

- Choose **File > Open** (Ctrl+O/Command+O) to display the Open dialog box. Double-click the \chp03\19 folder to open it and then click the **firetrucks-before.jpg** file to select it; click **Open**.

**STEP 2: APPLY CUTOOUT FILTER**

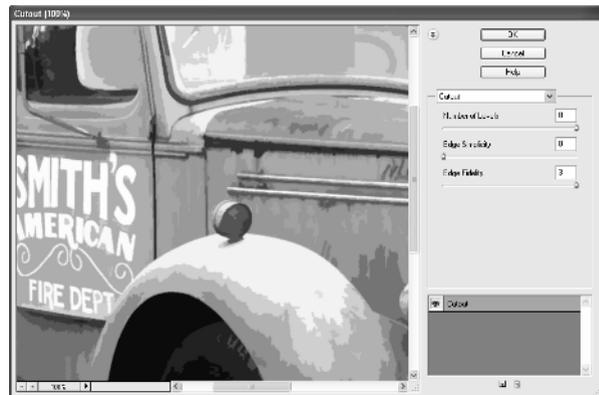
If you just want a good, clean graphic image, then the Cutout filter has to be one of the best. The Cutout filter has three settings and you can often get better results by preprocessing the image, which involves running another command or two on it first.

If you increase the contrast of an image before applying the Cutout filter, you will have better control over the level of detail that you have in an image. For the purposes of this technique, assume that you want a sharp, high contrast image with strong colors.

- To increase image contrast, choose **Enhance > Adjustment Lighting > Levels** (Ctrl+L/Command+L) to get the Levels dialog box.
- Click the **Set White Point** eye dropper (it is the third eye dropper in the bottom-right corner of the **Levels** dialog box). Click once inside the nearly white lettering on the side of the Smith's truck to set the White point. If you don't get the results you want and you want to try another place, press **Alt/Option** and the Cancel button will turn into a Reset button; click **Reset** to start all over again. If the image seems too light or some of the highlights appear to be blown out, it's okay. This will only aid the contrasting and result in lighter, brighter colors when the Cutout filter is later used.
- Do the same thing with the **Set Black Point** eye dropper (the first eye dropper on the left), but make sure to click inside a part of the image where you think it should be the blackest, such as inside the front left wheel well where it is all shadow.

After you click, you should notice that the shadow areas get slightly darker, which is what you want.

- Click **OK** to apply the settings. The image now has much more contrast.
- Choose **Filter > Artistic > Cutout** to get the Cutout filter in the Filter Gallery dialog box shown in **Figure 19.3**. To meet your initial objectives, set **No. of Levels** to **8** to maximize the number of colors. Set **Edge Simplicity** to **0** as you want detail, not simplified edges. Set **Edge Fidelity** to **3** to maximize the edge detail. Click **OK** to apply the filter. If you are happy with the cutout filter effects but not with the color, the next step in this technique helps you correct that.
- From here you can take a vast number of steps with this image. Try bumping up color saturation by choosing **Enhance > Adjust Color > Adjust Hue/Saturation** (Ctrl+U/Command+U) to get the Hue/Saturation dialog box. Try adjusting the hue, saturation, and lightness using the sliders to get an image you like. I chose to set **Hue** to **+15**, **Saturation** to **+40**, and **Lightness** to **0** to get a nice richly colored image with slightly different colors. Click **OK** to apply the settings and to get an image such as the one shown in **Figure 19.4**.



19.3

- Create a duplicate layer by choosing **Layer > Duplicate Layer** and click **OK**. You now have two layers in the Layers palette and the Background copy layer should be highlighted.

### STEP 3: USE SELECTION BRUSH TOOL

No doubt about it—the easiest to use, and most frequently used filter effect for those new to any of the Photoshop family of products is the Poster Edges filter. If you use it, odds are good someone will look at your work and say, “Oh, you used the Poster Edges filter!” If you don’t mind this—and I sometimes don’t because I admit to liking the Poster Edges filter, there are times and places where it is okay to use it—you can use this filter to make some wonderful inkjet prints on fine-art paper.

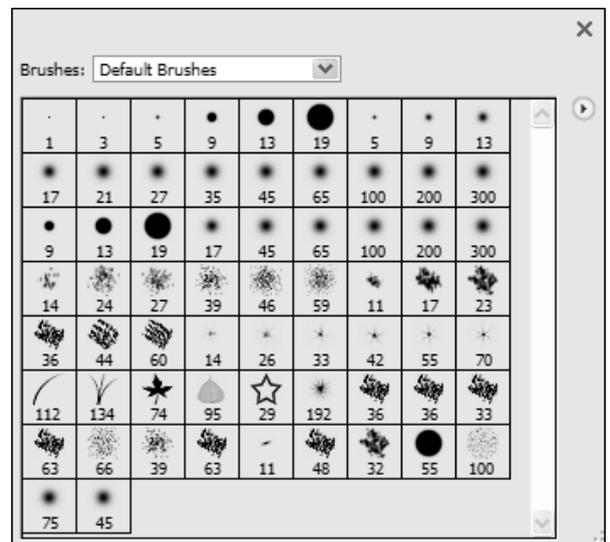
- You now want to apply the Poster Edges filter on the Background. So, click once on the thumbnail in the **Background** layer in the Layers palette to set it as the active layer.
- Click the **Layer Visibility** icon in the left column of the **Background copy** layer to hide that layer.



19.4

One of the problems with the Poster Edges filter is that some images (such as this one) need to have different settings applied to different parts of the image. The solution is to use the wonderful and quick Selection Brush tool. Using the Selection Brush tool you can apply the optimal settings to each part of the image. In this image, you want to use one Poster Edges setting for the trucks because they have smooth tonal ranges and few details and a second setting for areas covered by grass and tree leaves because of their large amount of detail. The Selection Brush tool is as it sounds—a tool that allows you to quickly create a selection by simply painting with a brush.

- Select the **Selection Brush** tool (A) by clicking it in the Toolbox.
- Click the **Brush Presets Picker** box (the downward arrow to the right of the brush stroke image) on the Options Bar and select the **Soft Round 200 Pixels** brush. If your palette does not look like the one in **Figure 19.5**, click the menu icon (the tiny triangle on the right side of the Brushes dialog box) and select **Reset Brushes**. Click once more on the menu icon and select **Small Thumbnails**.



19.5

- The Options Bar should now show Size as **200 px**. For **Mode**, select **Mask**; keep **Hardness** as **0%** and **Overlay Opacity** as **50%**; and **Overlay Color** should be shown as a red color. Click now and drag your cursor to paint with a red color, much like a rubylith — the default color of the mask. Keep clicking and dragging until you paint all of the leaves and the grass. After you are done, your mask should look similar to the one shown in **Figure 19.6**.

- To turn off the mask, click in the **Mode** box on the Options Bar and select **Selection**. You now see a selection marquee showing you where you want to apply the **Poster Edges** filter to the trucks.

- Choose **Filter > Artistic > Poster Edges** to get the Poster Edges filter in the Filter Gallery dialog box shown in **Figure 19.7**. If you click inside the image preview box inside the **Poster Edges** dialog box, the cursor turns into the Hand tool. You can now click and drag the image to pick an area where you can best judge the settings. Here you are going to set the filter for the truck. Click and drag until you can view the Mack emblem on the side of the hood.

- Assuming that you agree that you want a nice level of posterization with medium heavy lines, try the settings of **4**, **3**, and **6** respectively for **Edge Thickness**, **Edge Intensity**, and **Posterization**. To turn the Poster Edges filter on and off to view the changes, click the eye icon at the left of the **Poster Edges** layer at the bottom-right of the **Filter Gallery** dialog box. Click **OK** to apply the settings.

- Invert the selection by choosing **Select > Inverse (Shift+Ctrl+I/Shift+Command+I)**.

- Choose **Filter > Artistic > Poster Edges** to get the Poster Edges filter in the Filter Gallery dialog box once again. Click inside the image preview box and drag the image until you see the bottom-left corner of the image. Try setting **Edge Thickness**, **Edge Intensity**, and **Posterization** to **0**, **0**, and **5** respectively.

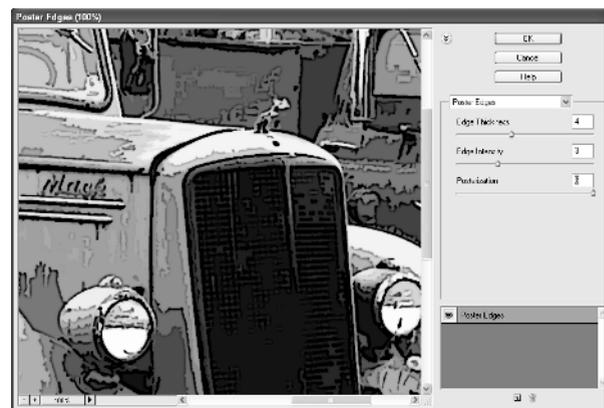
- Click **OK** to apply the settings, which makes the areas covered with grass and leaves have similar, but not as strong, characteristics as the portion of the image with the fire trucks.

- Choose **Select > Deselect (Ctrl+D/Command+D)** to remove the selection marquee.

- To further enhance the filter you just applied, choose **Enhance > Adjust Lighting > Levels**



19.6



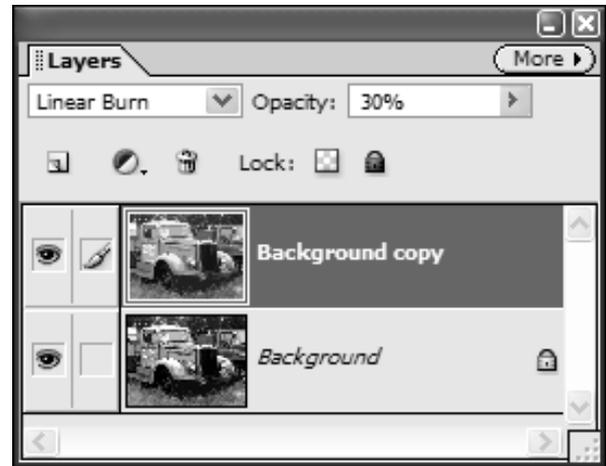
19.7

(**Ctrl+L/Command+L**) to get the Levels dialog box. Set **Input Levels** to **20**, **1.00**, and **235** respectively to increase image contrast, and then click **OK**.

#### STEP 4: BLEND LAYERS

- In the Background, you now have an image created with the all-too-common Poster Edges filter. On the Background copy layer, you have an image created with the Cutout filter. Now blend them to get a hybrid that will keep most people guessing as to how the image was created.
- Click the **Background copy** layer in the Layers palette to make it the active layer. Click the **Blend Mode** box and choose **Linear Burn** as the blend mode to darken the image. Reduce **Opacity** to about **30%** to lighten the image. The **Layers** palette should now look like the one shown in **Figure 19.8**.

The image now looks entirely different. Try other blend modes and vary the **Opacity** setting. By doing this, you get a good idea of the immense number of combinations that you can put together. After you find a blend mode that you like, you can get the exact effect you want by adjusting the **Opacity**. Should you want, you can even add a third or fourth layer and another filter or two to the stacked layers. Adobe Photoshop Elements 3.0's new Filter Gallery is an



19.8

excellent feature to use to create stacked layers. Notice that you can click the **New Layer** button at the bottom of the Filter Gallery dialog box and add additional layers, each created with different filters from the Filter Gallery.

The final image is probably not one you want to print out, but with these tips, you are on your way to becoming a master of using filters. Use these tips as “starter” ideas for coming up with your own ideas on how you can get the most from Elements’ filters. Before going on to the next technique, see if you can create one or more cool looking images of the two fire trucks.



## DISTORTING IMAGES FOR FUN AND FOR PROFIT



20.1 (CP 20.1)



20.2 (CP 20.2)

### ABOUT THE IMAGE

“Yellow-Eyed Pussy Cat,”  
Canon EOS 1D, 180mm Macro  
f/2.8, f/9.0 @ 1/20 sec, ISO 200,  
16-bit RAW format, 2,160 x  
1,440 pixels, edited and con-  
verted to an 18-bit, 2,070 x  
1,656 pixel, 19.6MB .tif

**T**alk about doing something just for the fun of it—well, that is the title of this chapter. In this technique you learn about a number of filters and features that you can use to distort images. While you will be using a few pet portraits for this technique, you can also apply the same effects to people portraits. You won't find any people portraits distorted in this book but I'm sure you can imagine how much fun it would be to distort people, too! The objective of this technique is to turn the image shown in **Figure 20.1** (CP 20.1) into something similar to **Figure 20.2** (CP 20.2).

**STEP 1: OPEN FILE**

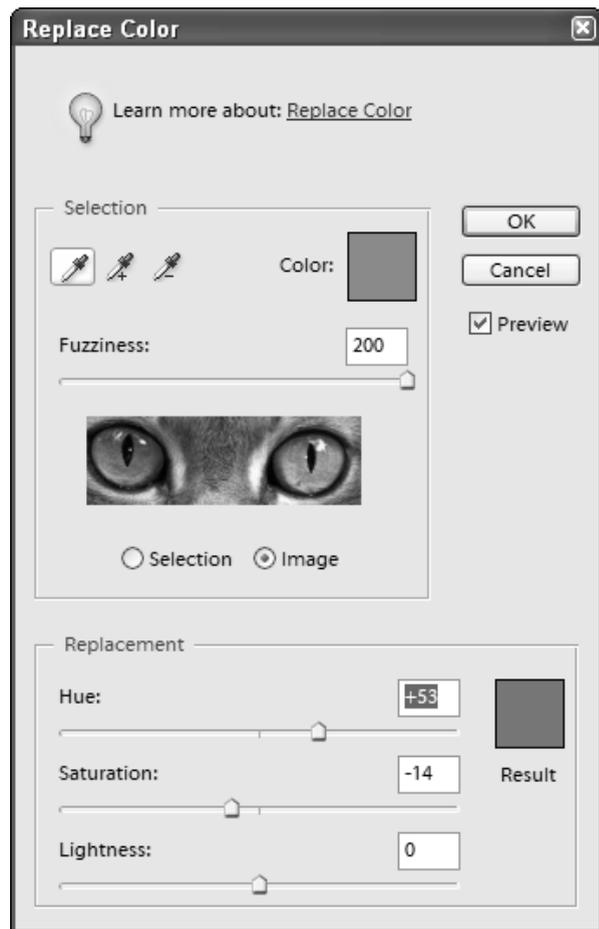
- Select **File** > **Open** (Ctrl+O/Command+O) to display the Open dialog box. Double-click the \ch03\20 folder to open it and then click the **cat-before.tif** file to select it. Click **Open** to open the file. If you want to work with the original RAW file, you can find it in the \ch03\20 folder. It is named **cat-beforeRAW.TIF**.

**STEP 2: MAKE EYES GREEN**

When you tell human models you are taking photographs of them to use in a book to show how software can be used to distort their face, they tell you they won't sign a model release and to just forget about using a photo of them. Lucky for me, I have a cat that has always been willing to be in my books. Her demands were a little higher this time, however. Normally she just requires that I feed her well and pet her whenever she wants, but this time the extra request was that she be given green eyes. So the next step is to give in to her demands and turn her eyes green. This demand is quite useful because you'll get to learn about another cool and useful tool: the Replace Color feature.

- To limit the color change to just the eyes, you need to first select the eyes. You could use the **Selection Brush** tool, but it works on 8-bit images only and this one is 16-bit. So, try using the **Elliptical Marquee** tool. After clicking the **Elliptical Marquee (M)** tool in the Toolbar, make sure that the **Add to Selection** option is turned on in the Options Bar.
- Click once outside each eye and drag the selection marquee around just the yellow parts of both eyes. You don't have to be too precise — just make sure you select all the yellow.

- Select **Enhance** > **Adjust Color** > **Replace Color** to get the Replace Color dialog box shown in **Figure 20.3**. Set **Fuzziness** to **200** and make sure **Image** is selected below the preview image in the dialog box. To select the yellow parts of the eyes, you can either click in the yellow in the preview box or in the image in the Elements workspace. As you click different parts of the eye, you



20.3

can usually improve the color selection. To change the color of the eyes to green, slide the **Hue** slider to about +53 and the **Saturation** slider to about -14, and leave **Lightness** set to 0. Click **OK** to change her eyes from yellow to green.

■ Select **Select > Deselect (Ctrl+D/Command+D)**.

### STEP 3: DISTORT HEAD SHAPE

■ Click the **Elliptical Marquee** tool in the **Toolbox**. Click near the ear on the left and drag the cursor down toward the right to make a selection like the one shown in **Figure 20.4**.

■ You now need to change the image to an 8-bit image as you will be using several tools that don't work on 16-bit images. Select **Image > Mode > Convert to 8 Bits/Channel**.



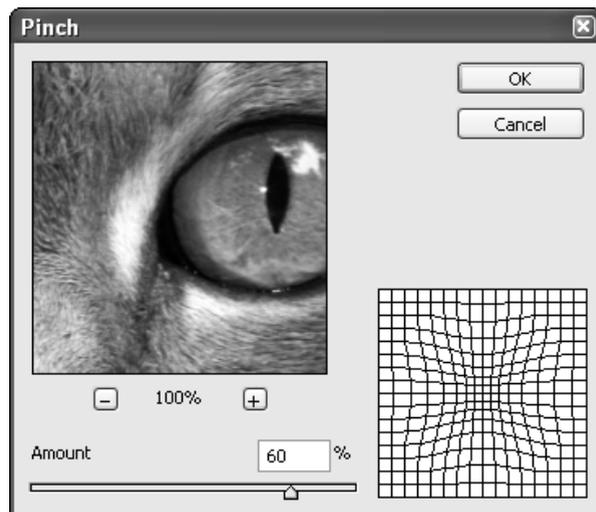
20.4

■ Select **Filter > Distort > Pinch** to get the **Pinch** dialog box shown in **Figure 20.5**. Set **Amount** to about 60%; click **OK** to apply the distortion.

■ Select **Select > Deselect (Ctrl+D/Command+D)** to remove the selection marquee.

#### TIP

Select **Filter > Distort** and take a look at all the **Distort** filters. Many of these are worth experimenting with on images where you want to change the shape of all or a portion of the image. In particular, try out the **Shear**, **Spherize**, **Twirl**, and **Liquify** filters.



20.5

#### STEP 4: PERFORM MINOR PLASTIC SURGERY ON THE NOSE

■ Once again, you want to limit the effects you will be applying to just the nose part of the cat, so you will first select the nose area. One other advantage of doing a selection before using the **Liquify** filter is that it can be a RAM-demanding tool. When you work only on a portion of an image, your effects will be applied faster. Click the **Lasso** tool in the **Toolbox**. Click near the cat's nose and drag the cursor to make a selection like the one shown in **Figure 20.6**.

■ Select **Filter > Distort > Liquify** to get the **Liquify** dialog box shown in **Figure 20.7**. On the left side of the dialog box you will find many wonderful tools for distorting an image. All of these are worth trying on this image or another image. When you try a tool and you don't like the results, you can click the **Reconstruct** tool (**E**) and paint the image back as it was before you applied any distortion. If you want to back up one step to when you last clicked, you can press **Ctrl+Z/Command-Z**. To reduce the size of the cat's nose, click the **Pucker** tool (**P**), which is the fifth tool down. Set **Brush Size** in the **Tool Options** area to **200**. Click once with the tool's circle cursor centered over the center of the cat's nose. The longer you hold the cursor there, the more the nose gets puckered! Don't make it too small.

■ Click **OK** to apply the effects.  
 ■ Select **Select > Deselect (Ctrl+D/Command+D)** to remove the selection marquee.



20.6



20.7

## STEP 5: MAKE A PAIR OF POINTED EARS AND MAKE MORE ELEGANT EYES

- Select **Filter** > **Distort** > **Liquify** to get the **Liquify** dialog box once again. Click the **Pucker** tool (**P**) and set **Brush Size** to **200**. Click and hold the tool on each ear until you make both ears pointed like the ones you see in **Figure 20.2** (**CP 20.2**).
- Click the **Warp** tool (**W**) and drag the corner of both eyes up and away from the nose to give the cat a more slanted and elegant set of green eyes. I think this is good enough.
- Click **OK** to apply the effects and get an image similar to **Figure 20.2** (**CP 20.2**). For those of you that thought that a dog should have been used for this technique instead of a cat, check out the dog in **Figure 20.8**. Oh yes — **Figure 20.9** shows another version of the dog. How much fun do you think he would be to walk around the neighborhood? **Figure 20.10** gives you an idea of what can be done if you are into slimming down! Before Photoshop Elements surgery, this donkey was one very fat chump.

The title of this technique is “Distorting Images for Fun and for Profit.” You may be thinking, “Okay, this may be fun to someone, but how do you distort for profit?” Just think about all the photos you’ve taken of people who tell you they don’t like the photo because it makes their chin look too big, their legs too fat, their arms too fat, or possibly even that they just look too skinny! Every day supermodels are “Photoshopped” to look like supermodels. There is no reason why you can’t profit a little bit by performing some minor improvements to ordinary people who want photos that make them look the way they want to look. Trust me — money, friendship, and gratitude await you if you become an expert on the features you learned about in this technique.



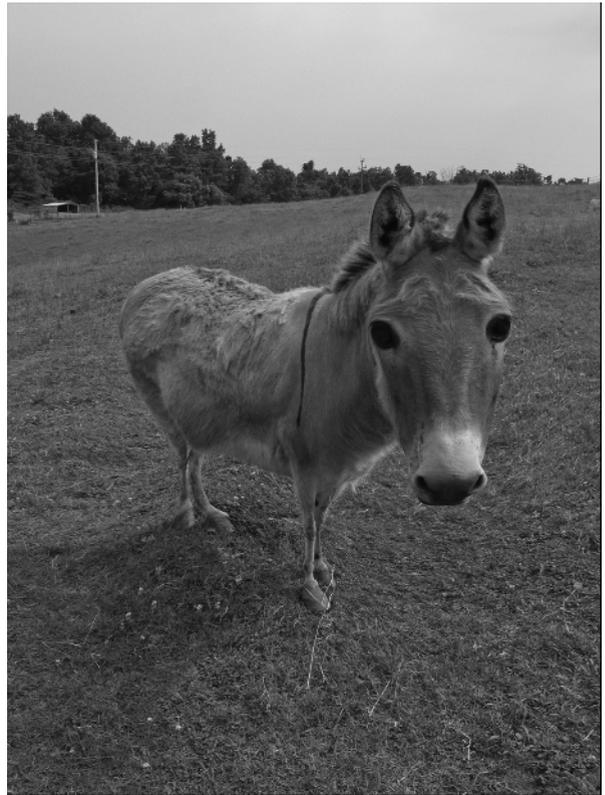
20.8



20.9

**TIP**

When you are looking for ways to modify the shape of elements in an image, you should first check out the tools in the Distort menu. One of the most useful distortion tools found in the Distort menu is the Liquify filter. Other tools include Pinch, Polar Coordinates, Ripple, Shear, Spherize, Twirl, Wave, and ZigZag. Other useful image shape tools can be found in the Image ➤ Transform menu. Most of these filters need to be applied to a layer and some feathering of the edges is necessary to get good effects.



20.10

# PLACING AND FORMATTING TEXT ON PHOTOGRAPHS



21.1 (CP 21.1)

## ABOUT THE IMAGE

**“Malena’s Italian Garden Party,”** Canon EOS 1D Mark II, 70–200mm f/2.8 @ 200mm, f/2.8 @ 1/100 sec, ISO 100, 16-bit RAW format, 3,504 x 2,336 pixels, also available as a converted .jpg

The ability to add type to a photograph is a valuable skill. Whether you are designing your own wine labels, adding type to a photographic poster, putting text over an image for use as a business card, making a slide show title image, or creating an invitation to a garden party, knowing how to use the flexible set of type features in Adobe Photoshop Elements 3.0 will prove to be useful.

In this technique, you learn how to add text to make the garden party invitation shown in **Figure 21.1 (CP 21.1)**. While this is a simple task, I urge to you follow the technique step by step. Not only will you be adding text to the invitation, but you will also get a free tour of many of the type features. With this knowledge your creative talent should be sparked for your next project involving text.

## STEP 1: OPEN FILE

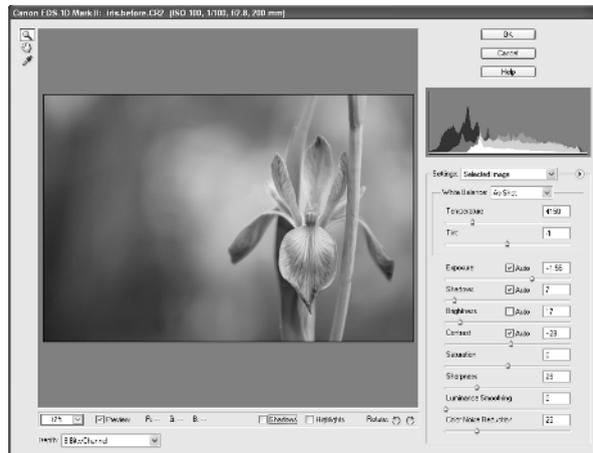
- Select **File** > **Open** (Ctrl+O/Command+O) to display the Open dialog box. Double-click the \ch03\21 folder to open it and then click the **iris-before.CR2** file to select it. Click **Open** to open the file in Camera RAW Converter. Alternatively, you can open **iris-before.jpg** if for one reason or another you choose not to start off with a 16-bit RAW file.
- If you choose to use the RAW image file, choose the same Camera RAW Converter settings shown in **Figure 21.2**. Note that the **Depth** is set to **8 bits/Channel** because Elements 3.0 does not support layers, which you use in this technique. Click **OK** to open the image.

## STEP 2: SIZE IMAGE

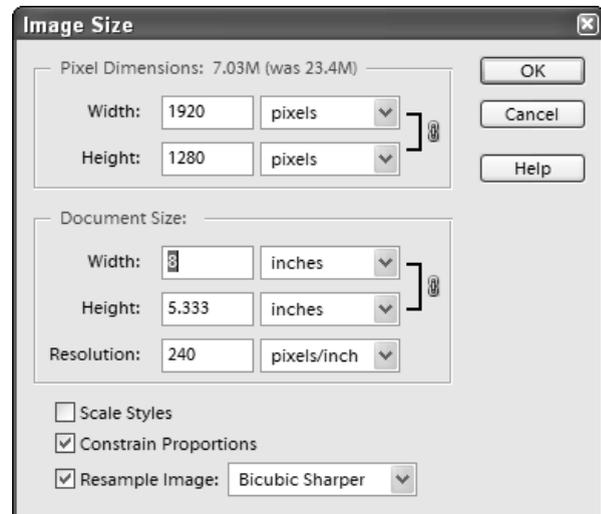
- To size the image so that two invitations can be printed on a single 8 1/2" x 11" page, select **Image** > **Resize** > **Image Size** to get the Image Size dialog box shown in **Figure 21.3**.

### TIP

While taking photographs, you should always think about how you might want to use them and also how you might frame them appropriately. If you want a vertical print, then orient your camera vertically. Likewise, if you plan on making a horizontal print, shoot normally. If you want to make prints on standard size photo paper, make sure you shoot so the image can be cropped to meet the needed height and width proportions. When there is a chance you might want to have a photo on a cover of a magazine, you usually need to shoot vertically and leave open space for text. While the photo shown in Figure 21.1 (CP 21.1) may seem to be oddly framed, it actually was framed to leave a large open space for text so that the image can be used as a cover image for a slideshow. Without some preshoot planning, you may end up with wonderful photos, but nevertheless photos that don't suit your purposes.



21.2



21.3

- Make sure there is a checkmark next to **Constrain Proportions** and **Resample Image**. Choose **Bicubic Sharper** as the interpolation method.
- Type **8** in the **Width** box in the **Document Size** area and make sure the **increment** is set to **inches**. **Height** will automatically be changed to **5.333 inches**. Click **OK** to resize the image.

### STEP 3: ADD TEXT FOR MAIN HEADING

You'll now add the main heading text. Because the main heading text will be different from the rest of the text in terms of font, image size, and style you will first create a layer with the main heading text and then create a second layer for the rest of the text.

- Click the **Horizontal Type** tool (**T**) in the **Toolbox**.
- Depending on your screen resolution you may want to zoom the screen in to 100 percent, or just so that the image just fits on the screen. It's important to be able to clearly view the text. Either select **View > Fit on Screen (Ctrl+0/Command+0)** or **View > Actual Pixels (Alt+Ctrl+0/Option+Command+0)**. You can press the **Spacebar** to get a temporary **Hand** tool (**H**); then, click and drag the image so that you have a clear view of the left half of the image where the text will be placed.
- In the **Options** bar you will see that there are quite a few options. Take a minute to investigate each option. Before clicking the image with the **Horizontal Type** tool, the **Options** Bar should look similar to the one shown in **Figure 21.4**. The first group of icons showing a set of T's allows you to choose between horizontal and vertical type, and also horizontal and vertical type mask. The type mask feature is wonderful if you want to type

text and create a mask that will allow you to fill the masked area with a gradient, an image, a color, or pattern. To use the type mask feature you must first convert the **Background** into a layer (select **Layer > New > Layer From Background**) or be working on a layer because you cannot create a mask on the **Background**. For this technique, click the **Horizontal Type Tool** icon if it is not already checked.

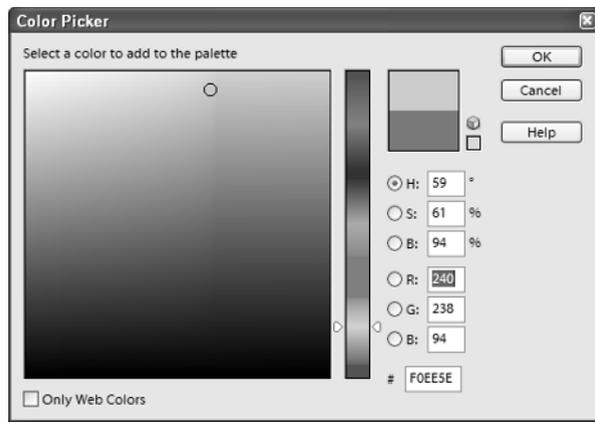
- The next three options allow you to choose the font family, font style, and font size. Click in the first box and select a font family. I chose to use **Caligraph421 BT**, which you may or may not have on your system. If you don't have that font, choose one you like. Depending on the font family you choose, you may be offered a choice of font style in the next box. Common font styles are **Regular**, **Italic**, **Bold**, **Italic Bold**. Not all fonts have font styles, in which case you will not be able to select a font style. Click in the next box to select the font size. Choose **24pt** as font size.
- The next icon allows you to turn the **Anti-aliased** option on or off. Because the heading text is large, turning on the Anti-aliased option will make the edges of the text look smoother.
- The next group allows you to choose other font features such as Underline or Strike Through if those features are available for the font family you selected.
- Text alignment is the next group. You can choose from Left Align Text, Center Text, and Right Align Text. For this technique, click **Center Text**.
- Text **Leading** is the next option and it is an important option if you are placing text that will go on two or more lines. Text leading is the distance between the bottoms of the letters on two rows in terms of points, a measurement also used for font size. Generally, you will want to select



leading equal to about 1.2 times the font size you are using. For example, if you are using 14 point type, you would use 17 point leading. In this case, set **Leading to 30 pt**. If you don't like the text after it has been placed, you can always change the **Leading**. When the heading is on a single line, it does not matter what the current setting is.

- You can click the arrow in the **Color** box and choose a default color from one of the standard color palettes, or you can click in the **Color** box and get the **Color Picker**. For this technique, choose a color from the image, so click in the **Color** box to get the **Color Picker** shown in **Figure 21.5**. Click near the iris in the brightest yellow area to select a yellow color. Click **OK** to close the Color Picker dialog box. Your chosen yellow color should now show in the **Color** box in the Options bar.

- With those settings made, the text can now be placed on the image. Remember that you chose to have the text centered so click in the middle of the open space to the left of the iris to set the type location. Type **Malena's Italian Garden Party**. The yellow text should now appear on the image.

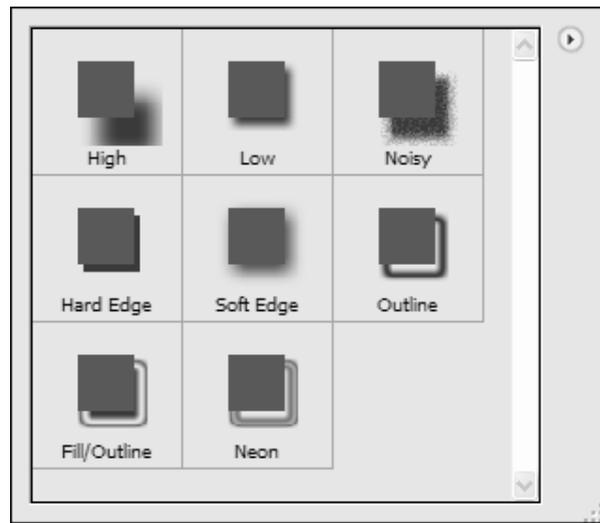


21.5

Using the left and right cursor keys you can move the cursor to add or delete text. When the text is as you want it, click on the **Commit any current edits** icon (the check mark icon at the far right of the Options bar) to commit the text to a layer. To move the text, click the **Move** tool (**V**) and carefully click the text and drag it where you want it.

- To make the text stand out from the background, you can add a shadow. Click in the **Styles** box in the Options Bar when the Horizontal Type tool is selected to get the Style Picker shown in **Figure 21.6**. If your Style Picker does not look like this one, click the menu button in the corner of the **Style Picker** and choose **Thumbnail View** from the pop-up menu. Click once more on the menu button and select **Drop Shadows**. Click the **Hard Edge** style. The heading text will now have a shadow background.

- Now click back on the **Horizontal Type** tool (**T**) to open the Text Options Bar again. Just after the Styles box in the Text Options Bar is an icon for **Create Warped Text**; click it to get the Warped



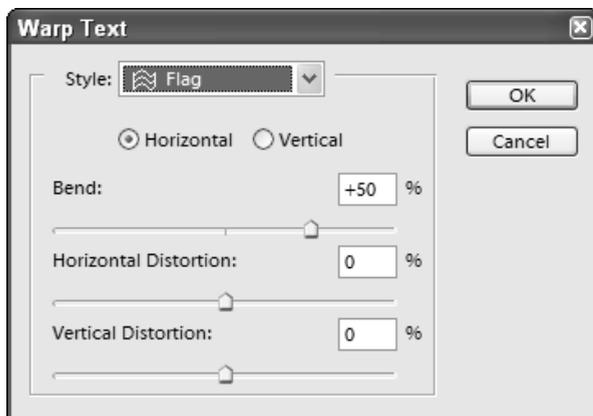
21.6

Text dialog box shown in **Figure 21.7**. Click in the **Style** box to get a pop-up menu that lists the different styles you can choose; click **Flag**. You can now click on the sliders for **Bend**, **Horizontal Distortion**, and **Vertical Distortion** to modify the default settings. I chose to leave **Bend** set to **+50** and **Horizontal Distortion** and **Vertical Distortion** set to **0**. Click **OK** to apply the wave style to the heading text.

■ You have now learned about many of the text features and settings. If at any time you want to make changes to the settings for specific type, click the **Horizontal Type** tool to get the Options Bar and choose the settings you want to change. Notice that all of the settings apply to all of the text on the selected text layer and that there is now a text layer in the **Layers** palette.

#### STEP 4: ADD ADDITIONAL TEXT LAYER

■ To add the rest of the text, you will create a new text layer so that you can choose settings that are different than you used for the heading text.



21.7

Click the **Horizontal Type** tool (T) to make it the active tool. Click below the heading text in the middle of the open space to the left of the iris to set the text insertion point.

■ While you know you want a smaller font size, you do not know exactly what size you will need. So, click in the **Font Size** box and select **18 pt**. Type “**Featuring extraordinary opera, Italian family style food, pastries, wine, and elegant people**” and press **Enter/Return** at the end of each line. Press **Enter/Return** twice. Type “**Please join us . . .**” Press **Enter/Return** twice. Type “**12 January 2005 Giorgis Family Villa in Locana, Italy Noon till midnight**” and press **Enter/Return** at the end of each line.

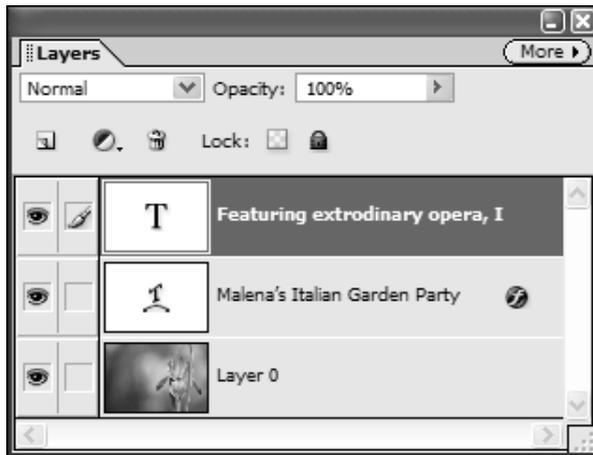
■ You can click the text anywhere and make changes as needed. Once all the text is typed correctly, using the **Horizontal Type** tool, right-click on the text to get a pop-up menu and choose **Select All** to highlight all of the text. On a Mac, press and hold **Option** to get the menu. You need to spread the text out more to fill up the open space. You can click in the **Leading** box and choose a new leading; however, a much better (and decidedly cooler) trick is to place your cursor over the **Leading** icon to get a “scrubby slider.” Yes, Adobe engineers really call it a scrubby slider. When the cursor is over the icon, it will change to a bidirectional arrow; click on it and move the cursor to the left or right until the text is spread out as you want it.

■ To make the text more readable, click in the **Color** box and choose black by clicking in the color box and dragging the cursor down to the bottom-right corner. Click **OK** to make the text black.

■ You can also emboss the text. Click in the **Styles** box on the Options Bar to get the Style Picker. Then click the menu icon and choose **Bevels**. Click **Simple Inner** to apply that effect to the text.

■ Press **Enter/Return** to commit the text layer.

■ Look at the **Layers** palette, which should now look like the one shown in **Figure 21.8**. If you need to move the heading text, click the appropriate text layer from the **Layers** palette to make it the active layer. Then use the **Move** tool (**M**) to click the actual text and move it where you want. Do the same thing to the rest of the text to place it exactly where you want it to be.



21.8

**TIP**

When working on layers (including text layers) you choose a layer by clicking it in the Layers palette to select it. Or, you can choose a layer when using the Move tool (V) by clicking the **Auto Select Layer** box in the Options Bar. When **Auto Select Layer** is checked, you can choose a layer by clicking the image. For example if you had two text layers, or two layers featuring different image objects, the appropriate layer would be selected. If **Auto Select Layer** is not checked, the active layer shown in the Layers palette will remain the active layer no matter where you click on the image.

And, that concludes this chapter of “just for the fun of it” techniques. Next up: A chapter to help you make better people pictures.