

Guided Computer Tutorials

Learning Adobe Photoshop CC

Module 2

By Greg Bowden

PUBLISHED BY

GUIDED COMPUTER TUTORIALS

PO Box 311

Belmont, Victoria, 3216, Australia

www.gct.com.au

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First published 2016

ISBN: Module 2: 978-1-922018-42-7

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Learning Adobe Photoshop CC

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Photoshop Project 2

Repairing Images and Moving Content

As you have seen with removing backgrounds or selecting parts of images, Photoshop provides numerous tools to carry out steps. The same applies to repairing sections of images and quickly moving content. The PATCH TOOL and two HEALING BRUSH TOOLS can be used to repair blemishes in images, and the CONTENT AWARE MOVE TOOL can be used to quickly move part of an image to another section of the same image.

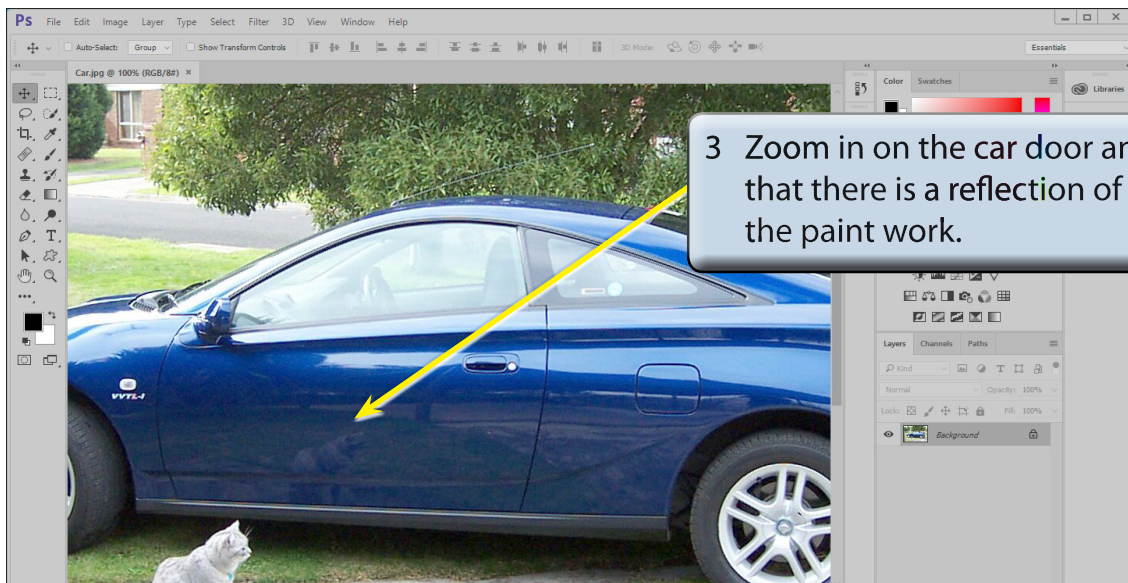
The Patch Tool

The PATCH TOOL allows you to replace areas of an image with pixels from another area. The PATCH TOOL tries to match the texture, lighting and shading of the sampled area with the area to be patched.

A Loading the Image

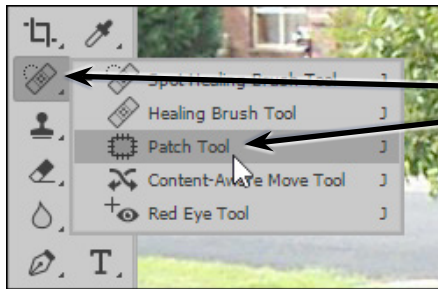
- 1 Load Photoshop or close the current file and click on the OPEN button in the WELCOME screen or select OPEN from the FILE menu.
- 2 Access the PScC SUPPORT FILES, open the CHAPTER 14 folder and open the file:

Car



- 4 Let's remove the reflection from the paint work.

B Using the Patch Tool

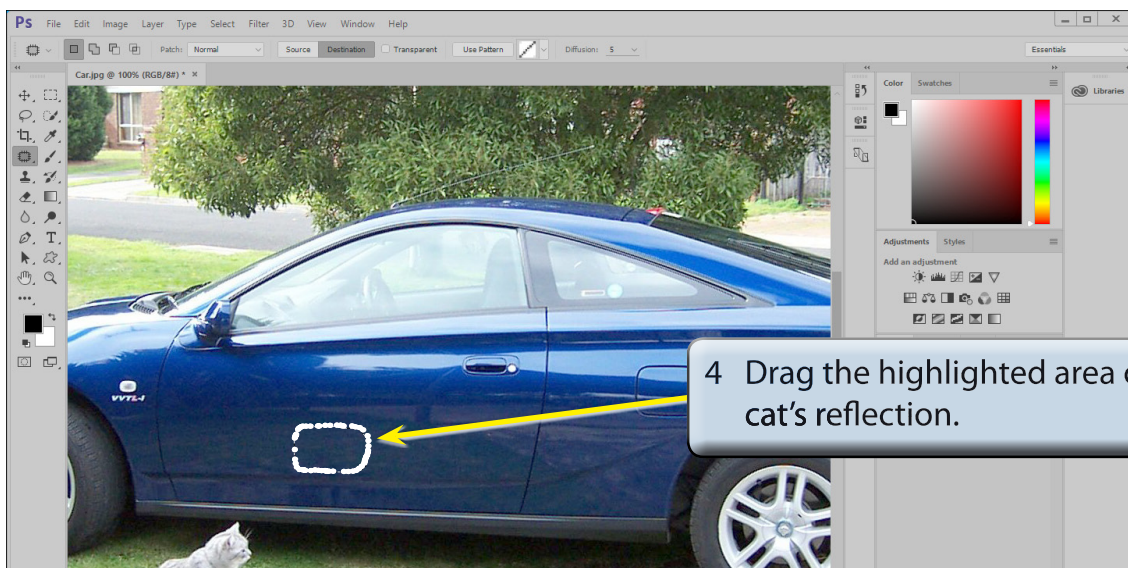


1 Click and hold on the tool below the CROP TOOL in the TOOLS panel and select the PATCH TOOL.

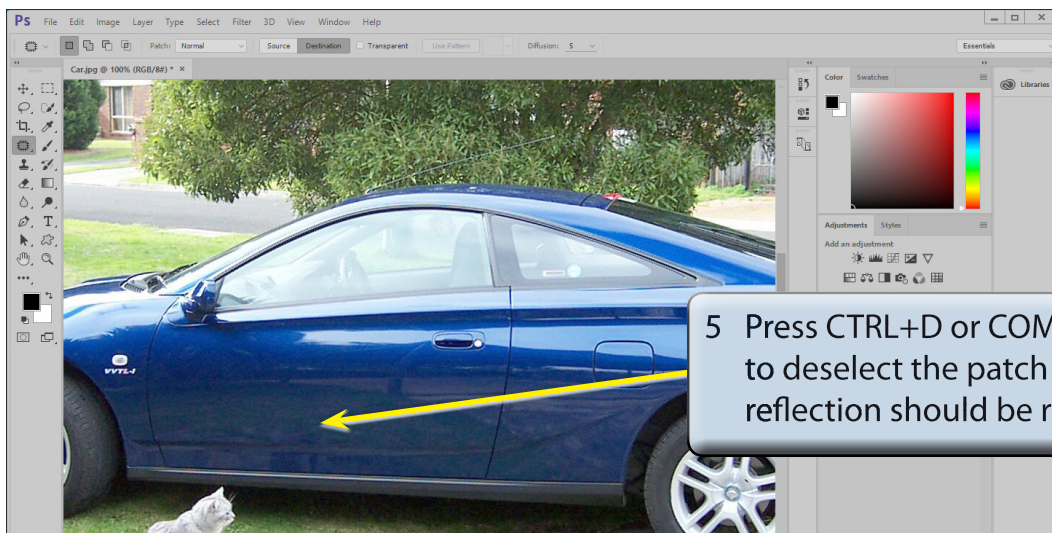


2 In the OPTIONS BAR ensure that the NEW SELECTION button (the left button) is selected and click on DESTINATION.

3 Drag an area roughly the size of the cat reflection to the left of the reflection.



4 Drag the highlighted area over the cat's reflection.



NOTE:

- i You can patch over any sections that are not fully removed.
- ii The PATCH TOOL works best when used with small areas.

- 6 Use SAVE AS from the FILE menu to save the file in your STORAGE folder as a PHOTOSHOP file under the name:

Patch Tool

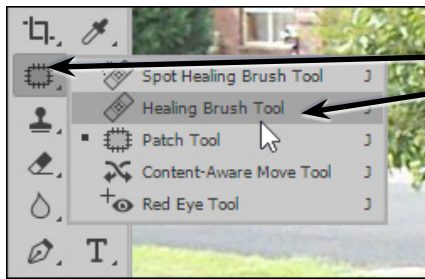
The Healing Brush Tools

There are two healing brush tools that can be used to repair sections of photos, the HEALING BRUSH TOOL and the SPOT HEALING BRUSH TOOL.

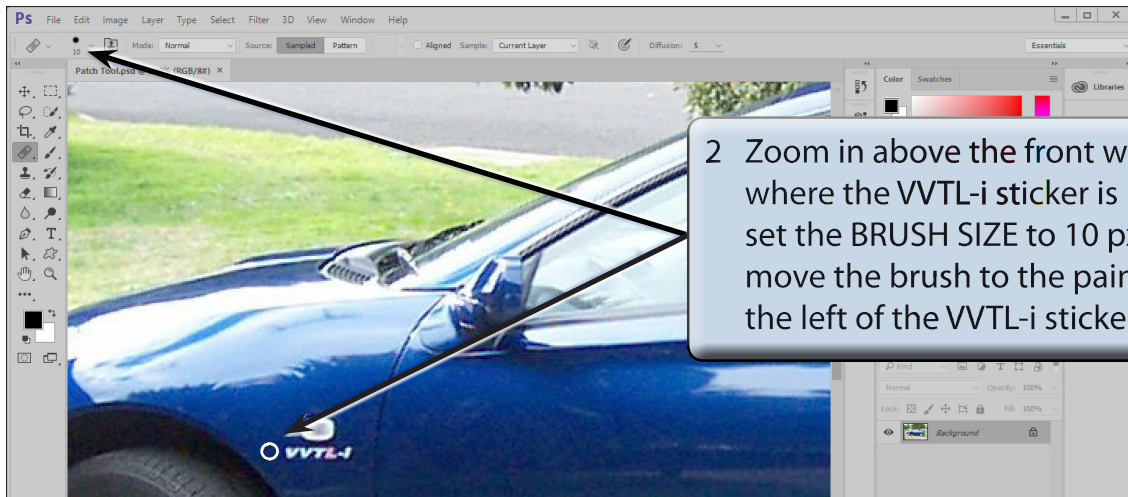
A The Healing Brush Tool

The HEALING BRUSH TOOL allows you select a sample area and apply those pixels to the problem area. It tries to match the texture, lighting, transparency and shading of the sampled area to blend the repaired area with the rest of the image.

Let's use the HEALING BRUSH TOOL to remove the VVTI-i sticker, which is starting to fade.

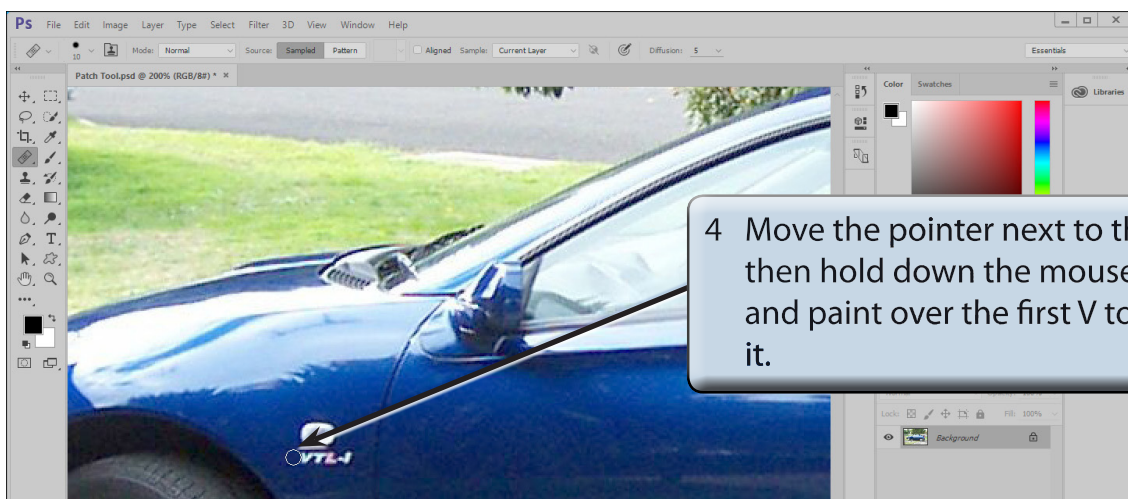


1 Click and hold on the PATCH TOOL and select the HEALING BRUSH TOOL.



2 Zoom in above the front wheel where the VVTL-i sticker is located, set the BRUSH SIZE to 10 px and move the brush to the paint work at the left of the VVTL-i sticker.

3 Hold down the ALT or OPTION key and click the mouse button to select that area of paint work then release the ALT or OPTION key.



4 Move the pointer next to the first V then hold down the mouse button and paint over the first V to remove it.

Cloning Images

Cloning is another way of copying one part of an image to another part. For example, you might want to cover a freckle or bruise from a photograph of a person. The CLONE STAMP TOOL is another tool that Photoshop provides to repair photos. It is probably a little more accurate than the HEALING BRUSH or CONTENT AWARE MOVE TOOLS, but it takes a little more practice to master.

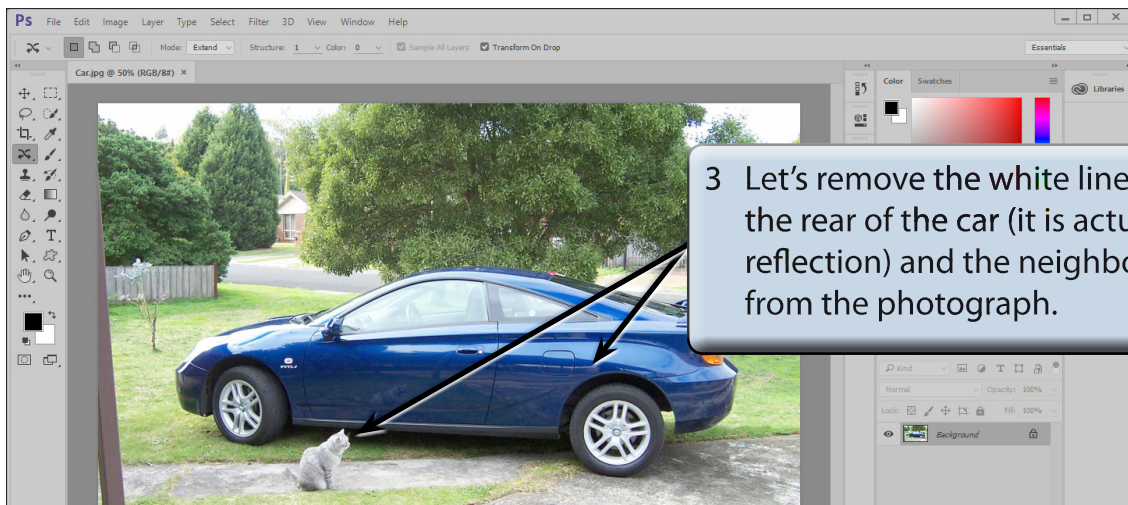
The Clone Stamp Tool

To illustrate how to use the CLONE STAMP TOOL we will repair the same photograph of a car that you used in the last chapter.

A Loading the Image

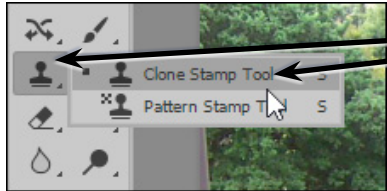
- 1 Load Photoshop or close the current file then select OPEN from the WELCOME screen or FILE menu.
- 2 Access the PSc SUPPORT FILES, open the CHAPTER 15 folder and open the file:

Car

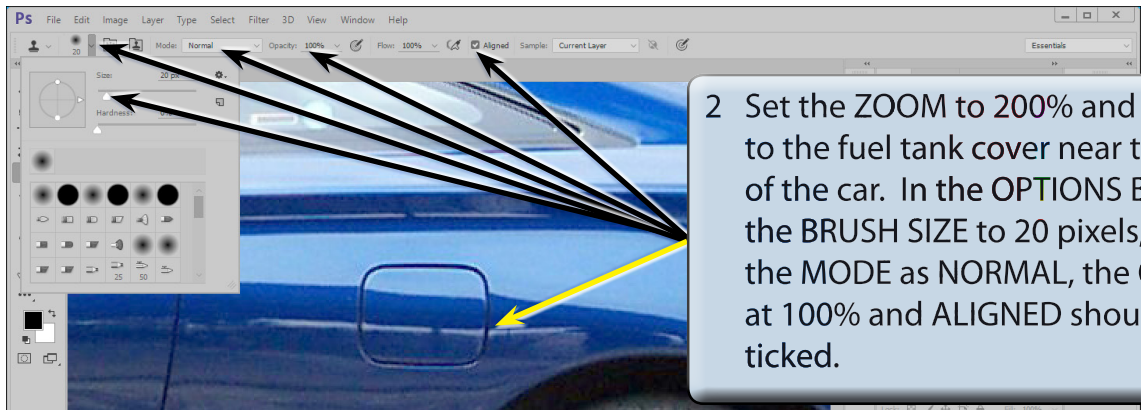


B The Clone Stamp Settings

There are a number of settings that can be applied to the CLONE STAMP TOOL to make the cloning process more efficient.



1 Select the CLONE STAMP TOOL from the TOOLS panel.



2 Set the ZOOM to 200% and scroll to the fuel tank cover near the rear of the car. In the OPTIONS BAR set the BRUSH SIZE to 20 pixels, leave the MODE as NORMAL, the OPACITY at 100% and ALIGNED should be ticked.

- 3 Click on the BRUSH SIZE arrow in the OPTIONS BAR to close the BRUSH panel if it is still open.

NOTE: Some people prefer to clone with **OPACITY** (or colour strength) set to 50% and build the clone up gradually. We will use 100% here, but you might like to experiment with 50% once you are familiar with the cloning process.

- 4 You can increase or decrease the BRUSH SIZE using keyboard shortcuts ([]).

Refining Selections

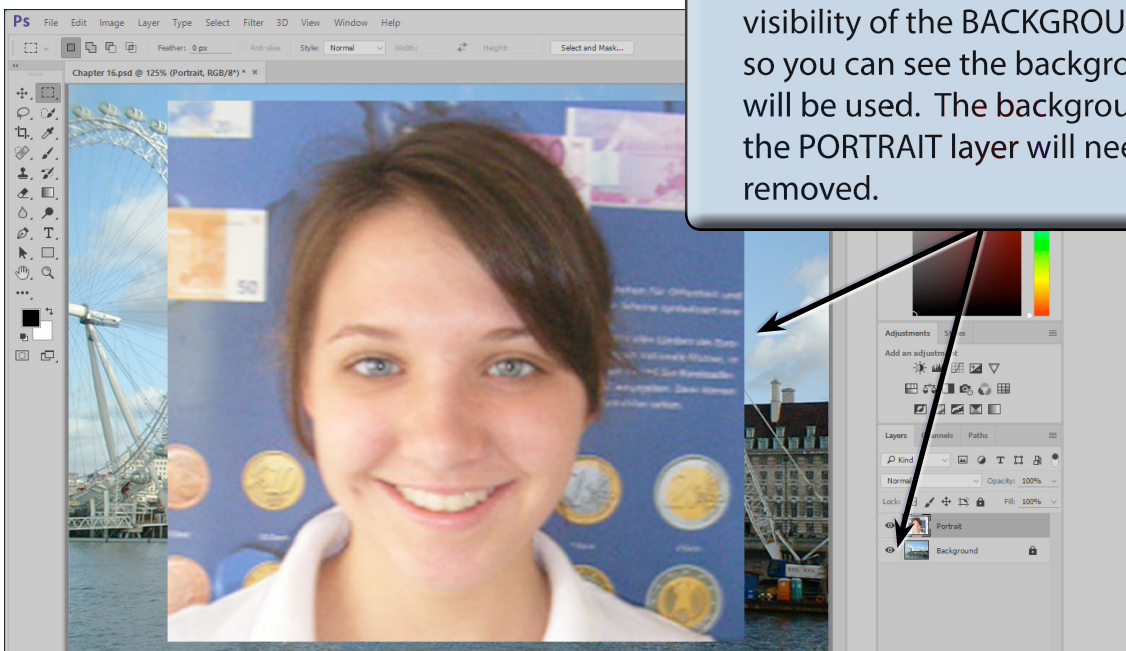
Selecting part of a photo and inserting the selection into another document is one of the most common tasks that Photoshop is used for. It is important that the selection is highly accurate, but areas such as hair are always difficult to select. In Module 1 you selected separated a object in a photo and used the SELECT AND MASK dialogue box to refine the selection. In this chapter a picture of a girl will be removed from one background and placed on another directly from within the SELECT AND MASK dialogue box .

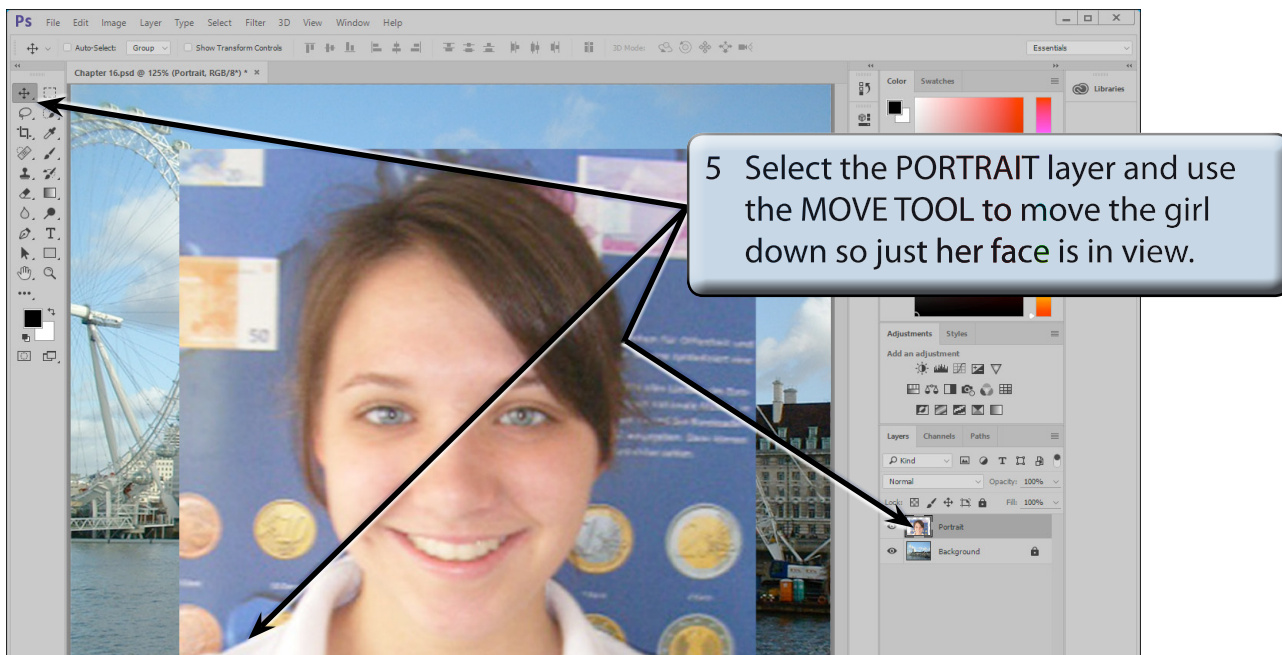
Loading the Sample Photo

A photo of a girl has been prepared for you and she will be placed onto a more interesting background.

- 1 Load Photoshop or close the current file and select OPEN from the WELCOME screen or FILE menu.
- 2 Access the PSCC SUPPORT FILES, open the CHAPTER 16 folder and load the CHAPTER 16 file.
- 3 The photo of the girl is in one layer and the new background has been dragged into another layer.

- 4 In the LAYERS panel turn on the visibility of the BACKGROUND layer so you can see the background that will be used. The background in the PORTRAIT layer will need to be removed.





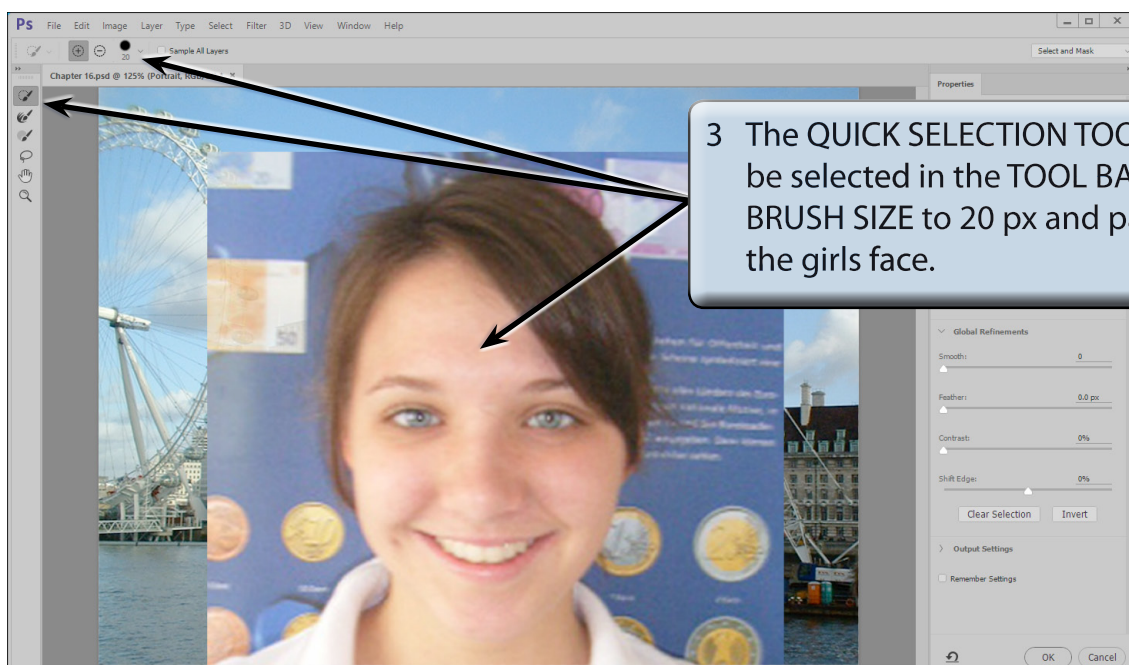
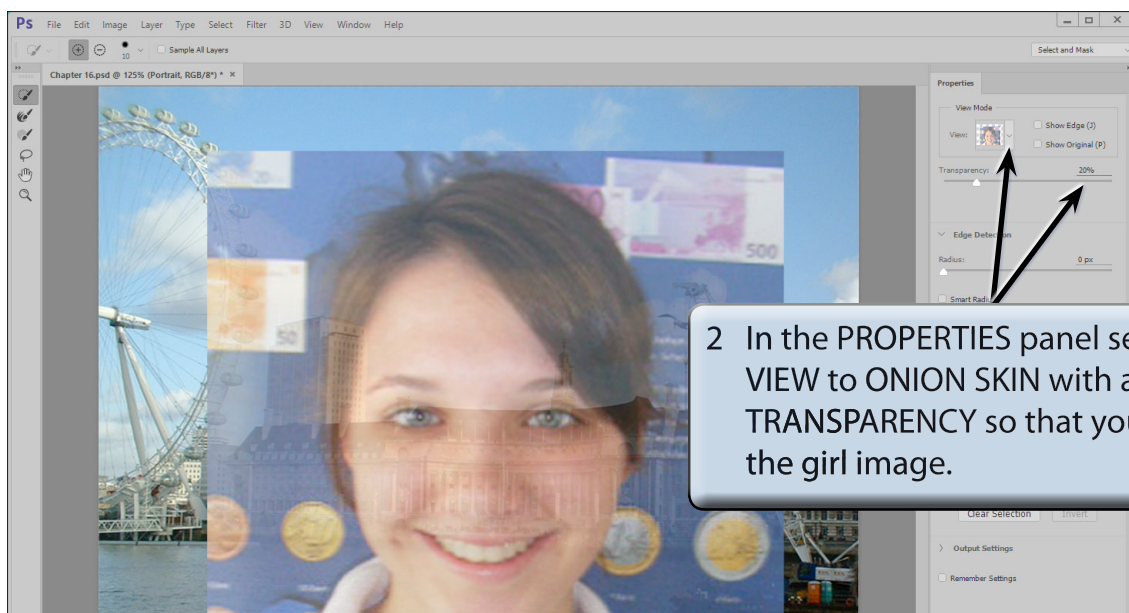
The Select and Mask Dialogue Box

In this case the selection of the girl will be made within the SELECT AND MASK dialogue box. You could use the QUICK SELECTION TOOL to select the girl first as you have done previously then open the SELECT AND MASK dialogue box and it is personal choice which method you wish to use.

A Selecting the Girl

- 1 Display the SELECT menu and choose SELECT AND MASK to open the SELECT AND MASK dialogue box.

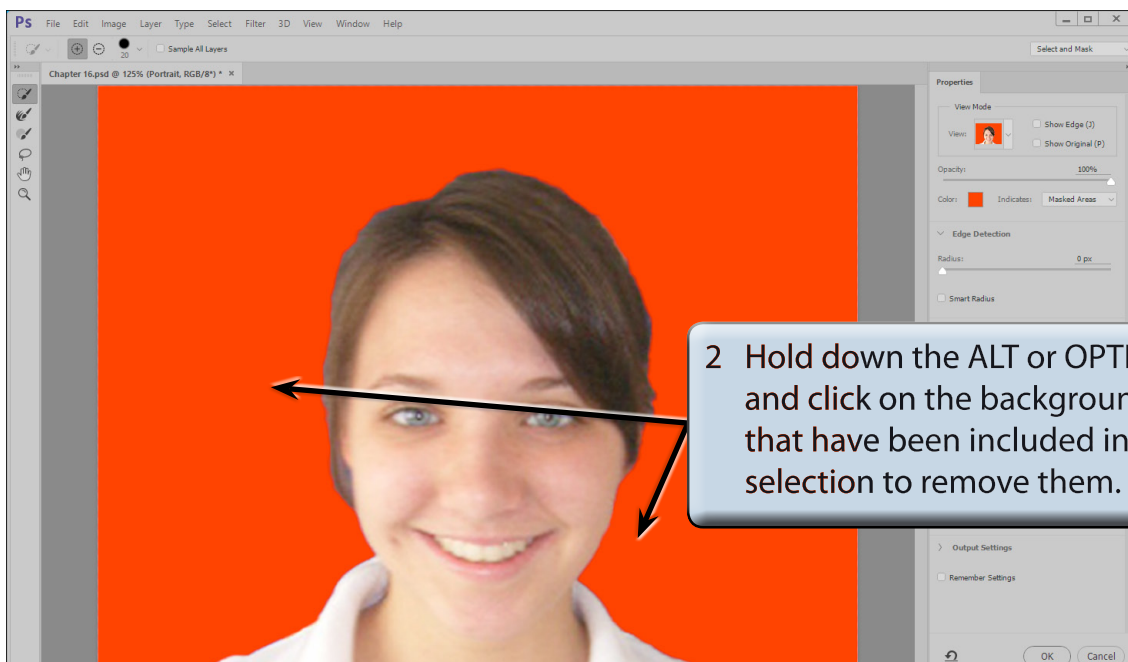
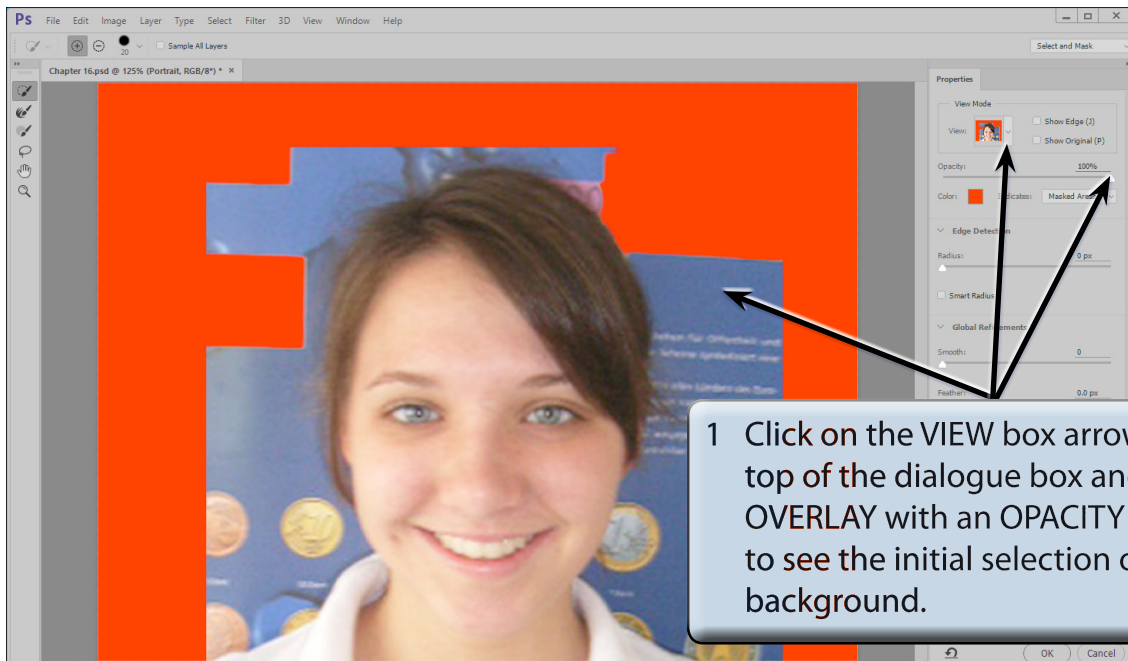
NOTE: If the appropriate tool is selected in the TOOLS panel, there is a SELECT AND MASK icon in the OPTIONS BAR that can be used.



NOTE: It may be difficult to see the selection, but the selection does not need to be accurate at this stage.

B Refining the Selection

Some of the background will be included in the selection and it can easily be removed. Then the difficult to select areas such as the hair can be refined.



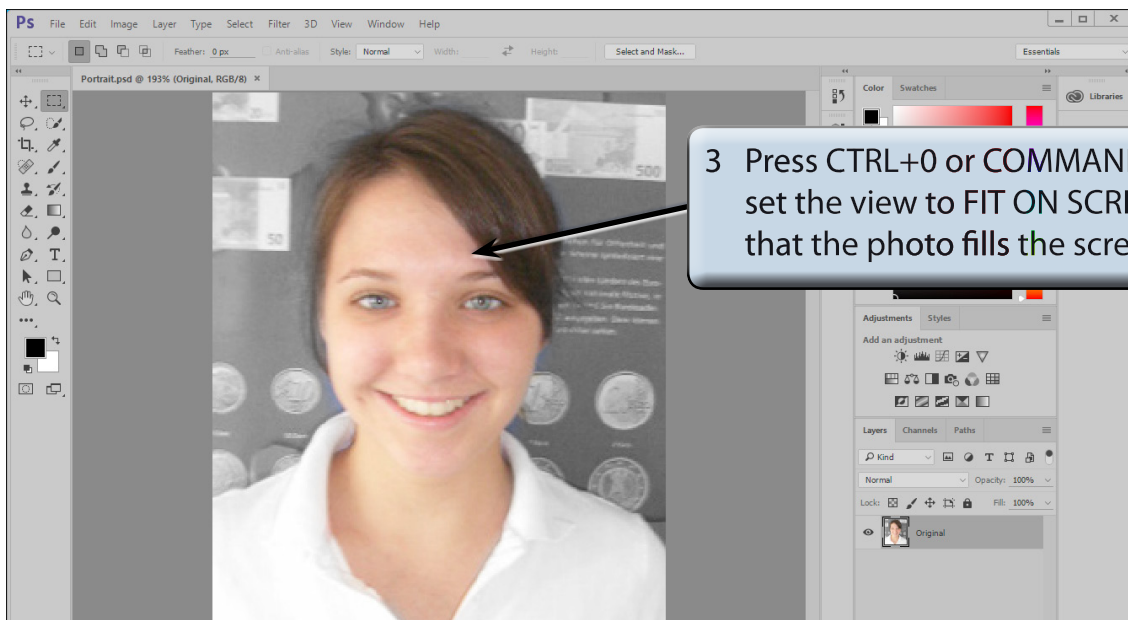
Advanced Layer Uses

Photoshop provides a number of tools to help improve the appearance of faces in photographs. Selecting skin tones and adjusting them can create satisfactory improvements to a photo, but when more accurate improvements are required, advanced layer uses can be applied. In this chapter layers will be used to improve the skin tone of a face, highlight facial features and change the eye colour.

Loading the Image

- 1 Load Photoshop or close the current file and select OPEN from the WELCOME screen or FILE menu.
- 2 Access the PScC SUPPORT FILES, open the CHAPTER 17 folder and open the file:

Portrait

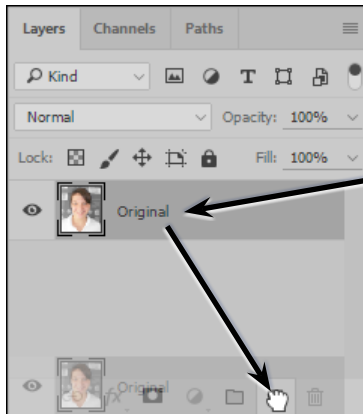


- 4 Look closely at the image. The camera has made the skin a little shiny and uneven in places. The background has been set to black and white so that it doesn't distract from the girl.
- 5 Use SAVE AS from the FILE menu to save the image in your STORAGE folder as a PHOTOSHOP file under the file name:

Enhanced Portrait

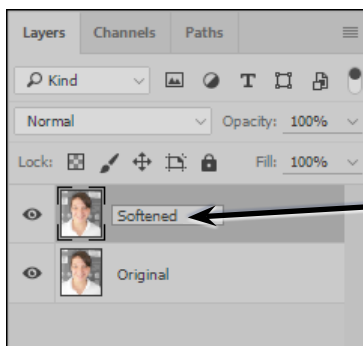
Duplicating the Layer

There are times when a mask is not the best way to adjust a photo, particularly when the whole photo is to be adjusted. A duplicate of the layer containing the image can be created so that major changes can be made to the copy without affecting the original image.



- 1 Move the pointer over the ORIGINAL layer label in the LAYERS panel and drag the label over the CREATE A NEW LAYER icon at the bottom of the panel.

- 2 A copy of the layer should be produced.

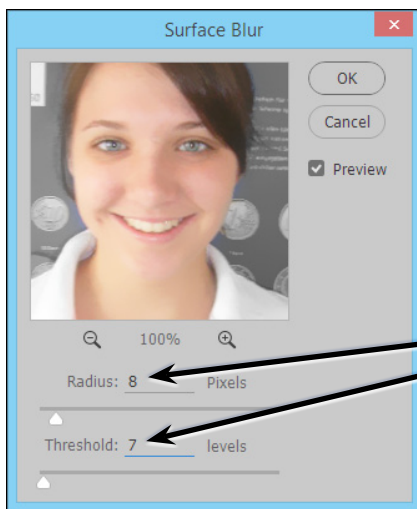


- 3 Change the name of the new layer to SOFTENED and press <enter> or <return>.

Blurring the Image

The duplicated layer will be blurred to give the skin a softer more even look. After this we will sharpen sections of the image such as the eyes, hair and teeth.

- 1 The SOFTENED layer should be selected.
- 2 Display the FILTER menu at the top of the screen, highlight BLUR and select SURFACE BLUR.



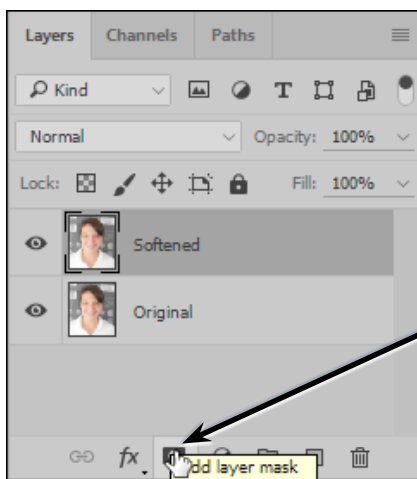
3 Set the RADIUS box to 8 pixels and the THRESHOLD to 7 levels.

NOTE: The PREVIEW frame can be used to scroll around the picture. With the mouse depressed the original image is displayed. When you release the mouse button the effect of the blur is shown.

4 Select OK and the tone of the skin should look softer and more even.

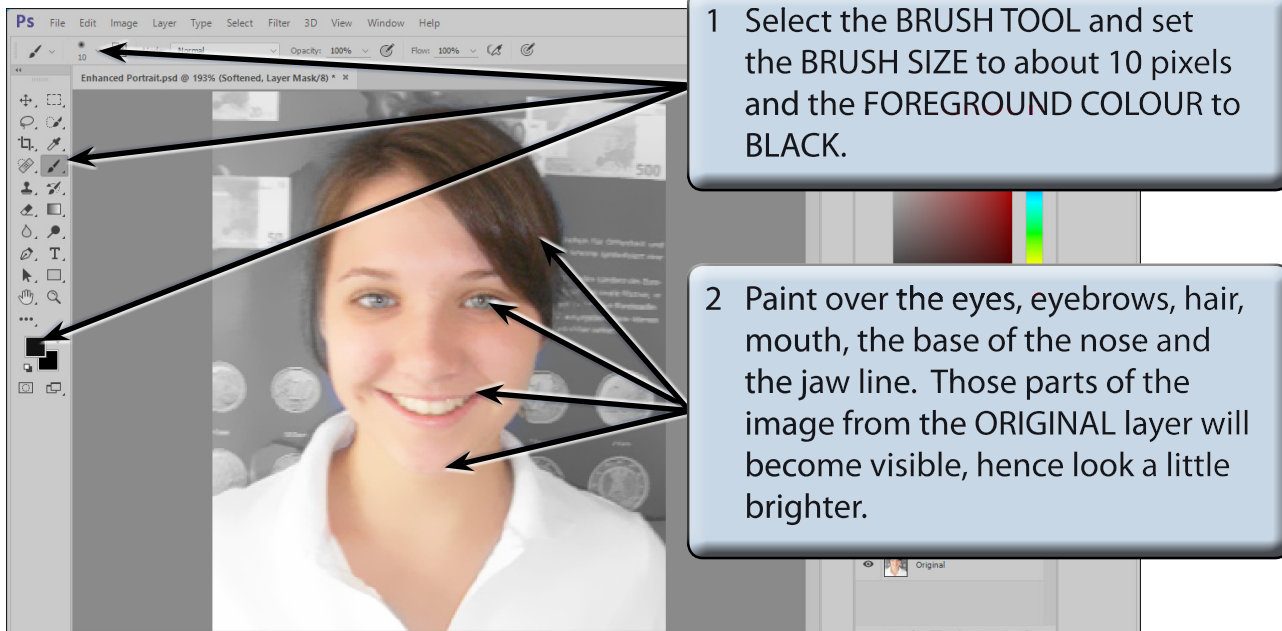
Adding a Mask to the Layer

Parts of the face such as the eyes don't need to be blurred so a mask will be added to the duplicate layer. By doing this we can paint on the mask to display the original eyes, but leave the skin blurred.

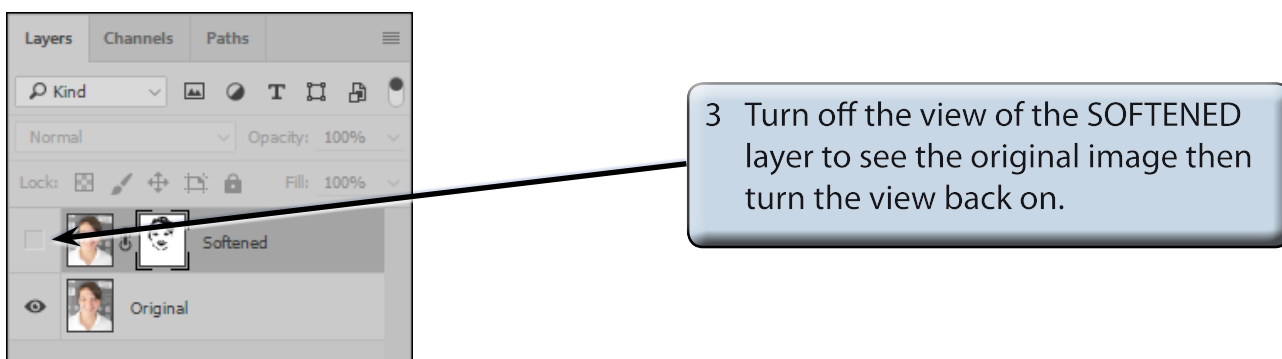


Click on the ADD LAYER MASK icon at the base of the LAYERS panel to add a mask to the SOFTENED layer.

Sharpening the Important Features



- NOTE:**
- i By blurring the image we have set the skin tones to look more consistent and then sharpened the important parts of the image. The effect will be subtle.
 - ii When using masks, white hides the layer below, black shows the layer below.



Applying Filters

Photoshop provides a range of filters can be applied to selections within photos or to entire photos to enhance the visual effect or perform common editing effects. These tasks would be very time consuming if they were to be done manually. In this chapter you will use Blur Filters, Noise Filters, Sharpen Filters, Render Filters, Camera Shake Reduction Filters and Partial Blur Filters.

Loading the Sample Photo

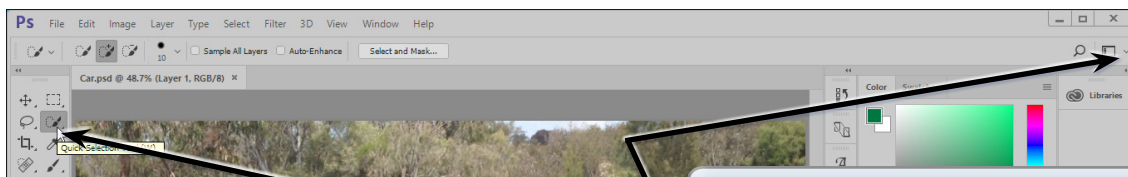
Another photo of a car will be used for filters on a selected area.

- 1 Load Photoshop or close the current file.
- 2 Select OPEN from the WELCOME screen or FILE menu.
- 3 Access the PScs SUPPORT FILES, open the CHAPTER 18 folder and load the CAR file.

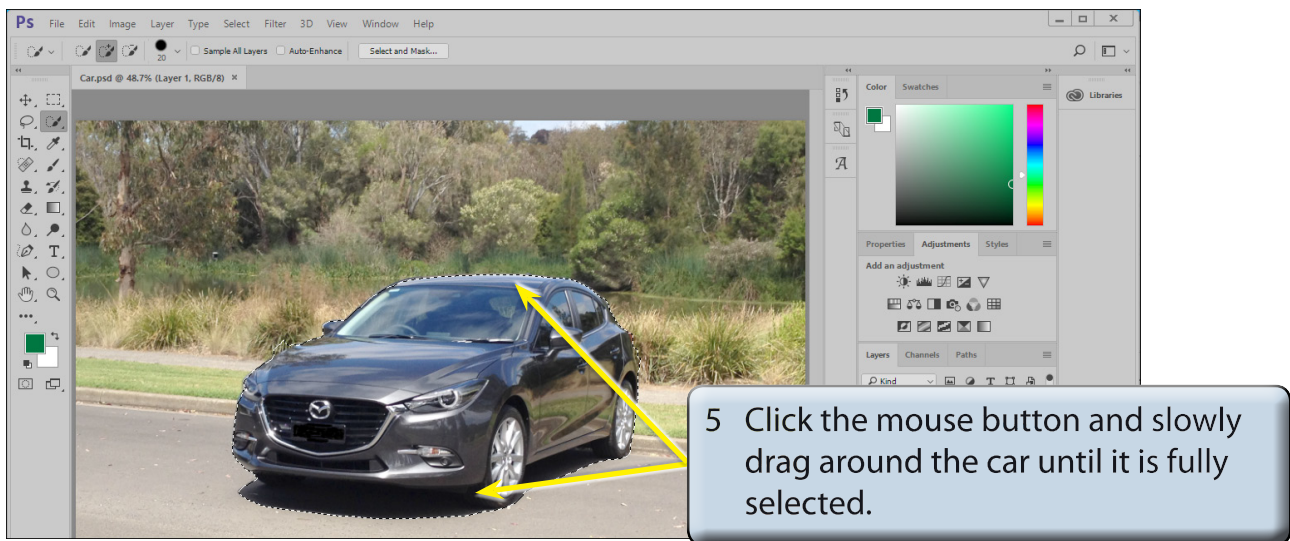
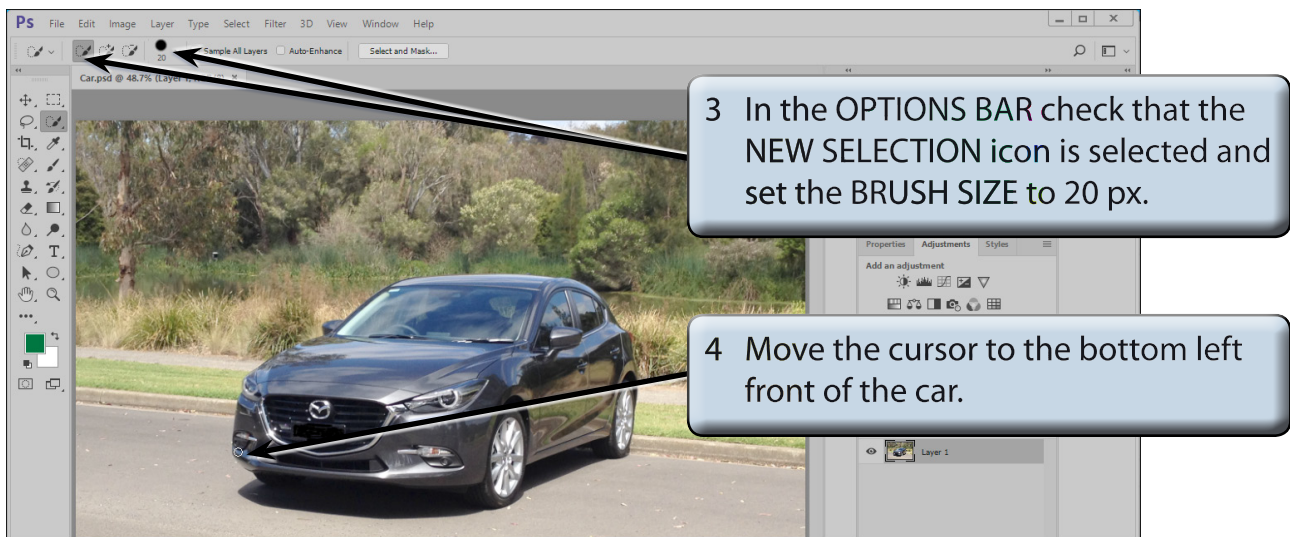
Selecting the Background

Blurring Filters will be applied to the background, so it will need to be selected. To do this the car is first selected then removed from the selection.

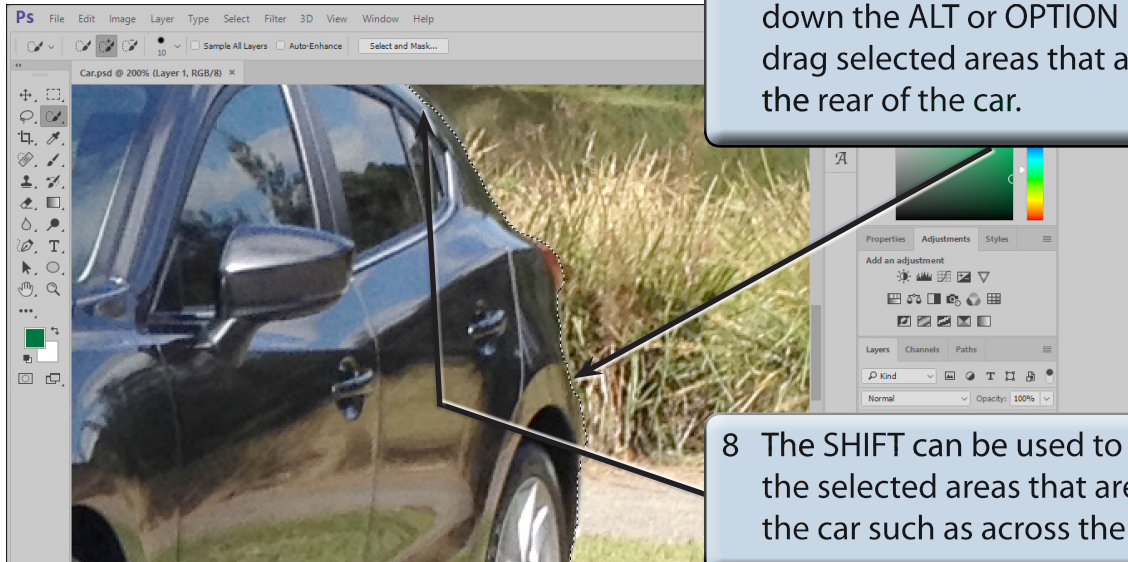
A Selecting the Car



- 2 Press CTRL+0 or COMMAND+0 to set the view to FIT ON SCREEN.

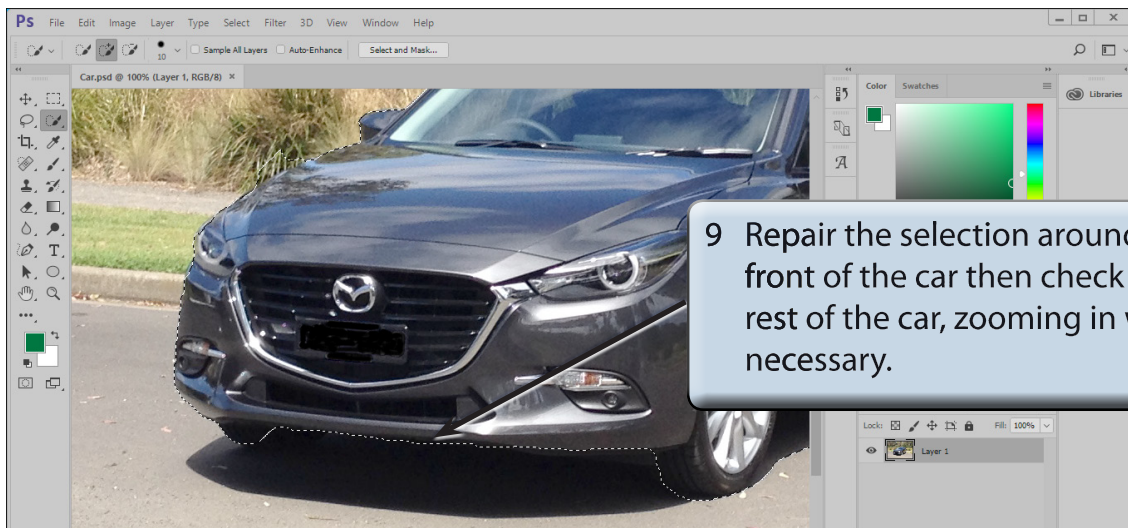


- 6 The program may have problems near the shadows, the tyres and the rear of the car as the colour difference is not great at those areas. Zoom in on the rear of the car.



7 Reduce the brush size then hold down the ALT or OPTION key and drag selected areas that are outside the rear of the car.

8 The SHIFT can be used to add to the selected areas that are inside the car such as across the roof.



9 Repair the selection around the front of the car then check the rest of the car, zooming in when necessary.

NOTE: The selection of the car will not need to be exact in this case as the blur filter will hide some of the selection.

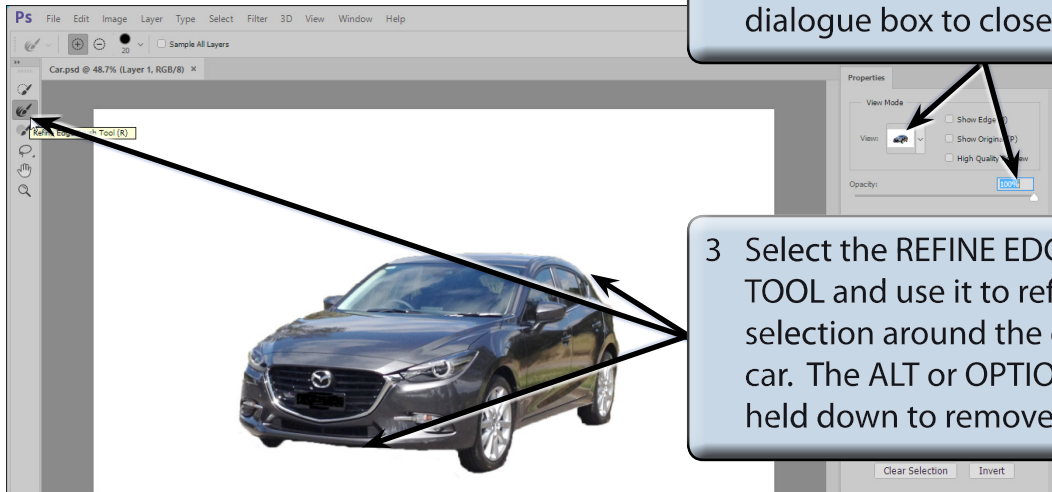
10 Press CTRL+0 or COMMAND+0 to return the view to FIT ON SCREEN

B Refining the Selection

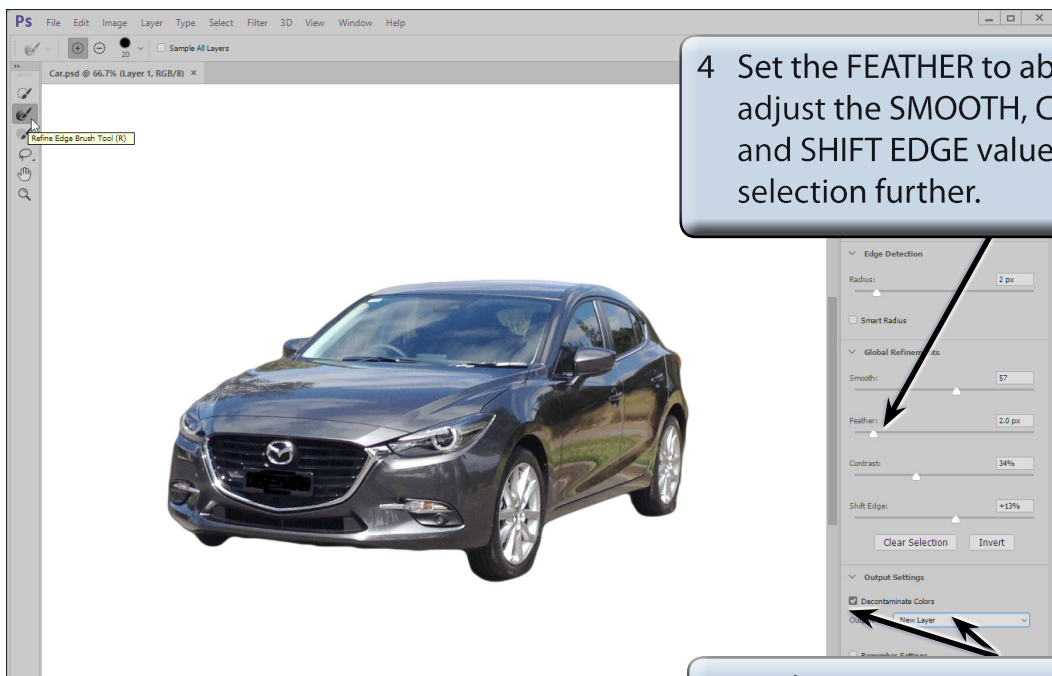
The selection of the car can be refined.

- 1 Click on the SELECT AND MASK button in the OPTIONS BAR.

- 2 Set the VIEW box to ON WHITE with 100% OPACITY and click in the dialogue box to close the view box.



- 3 Select the REFINE EDGE BRUSH TOOL and use it to refine the selection around the edges of the car. The ALT or OPTION key can be held down to remove selected areas.

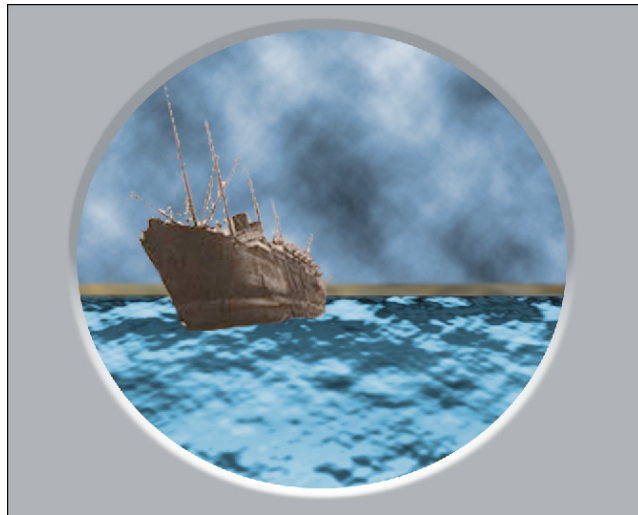


- 4 Set the FEATHER to about 2 px and adjust the SMOOTH, CONTRAST and SHIFT EDGE values to refine the selection further.

- 5 In the OUTPUT SETTINGS section turn on DECONTAMINATE COLOURS, set the OUTPUT BOX to NEW LAYER and select OK.

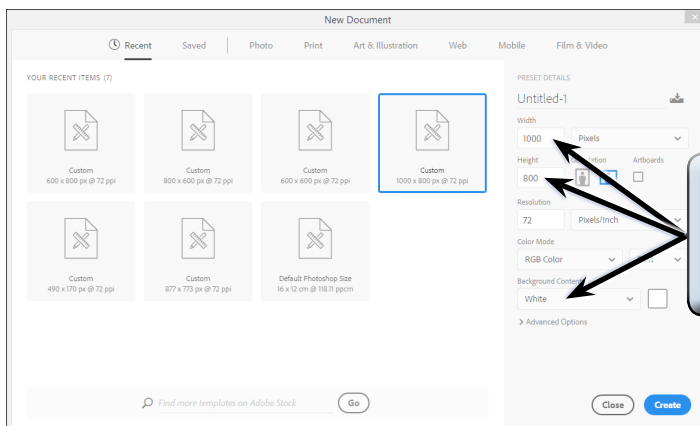
Applying Artistic Filters

You can use the filters that Photoshop provides to create artistic sketches. To illustrate this the following sketch of a shipwreck viewed through the port hole of another ship will be created. There are more applications of Photoshop like this in Module 3.



Starting a New Document

- 1 Load Photoshop or close the current files and select NEW from the WELCOME screen or FILE menu.

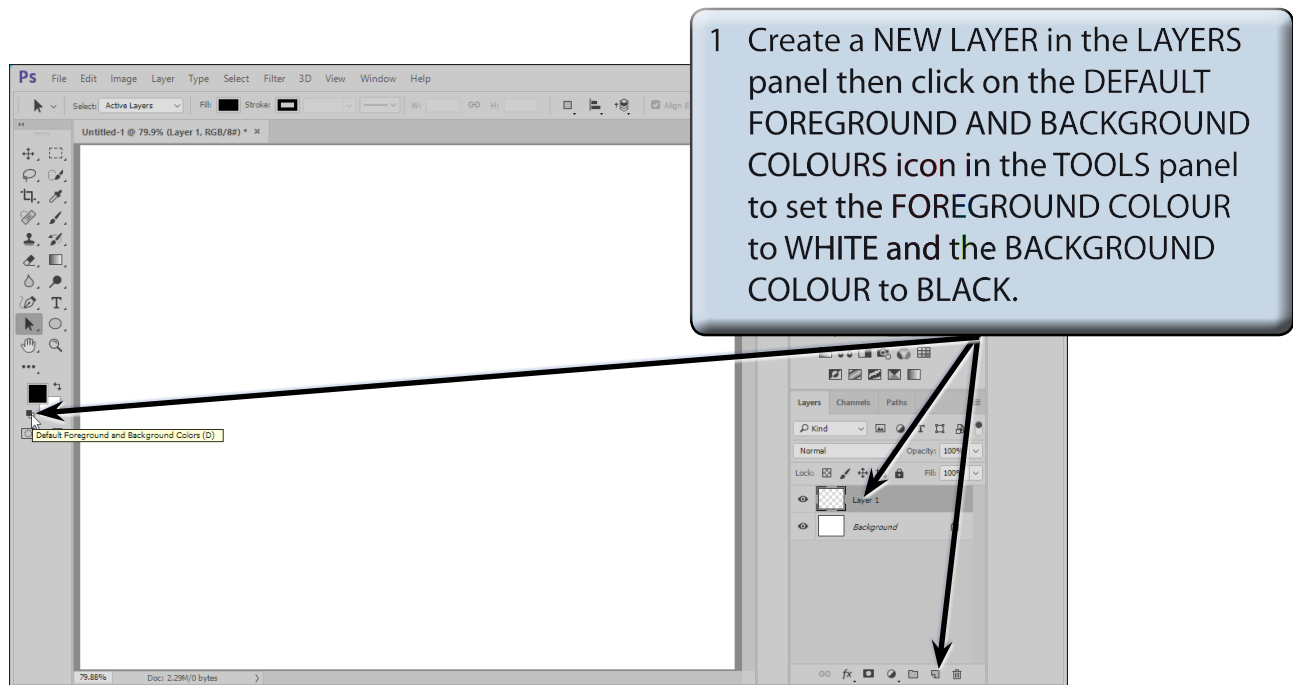


- 2 Set the WIDTH to 1000 pixels, the HEIGHT to 800 pixels and the BACKGROUND COLOUR to WHITE.

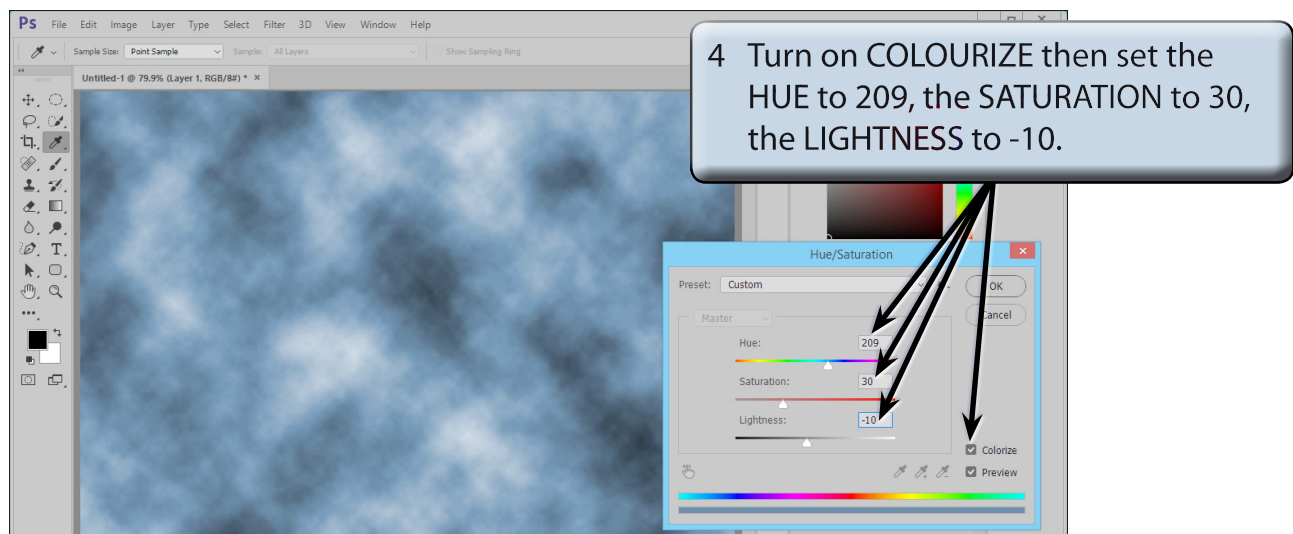
- 3 Select CREATE to start the document and set the view to FIT ON SCREEN.

Setting the Background

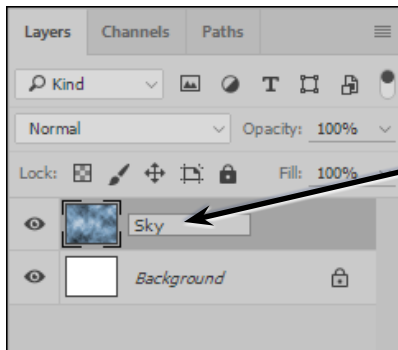
The CLOUDS filter will be used to create the sky for the sketch.



- 2 Display the FILTER menu, highlight RENDER and select CLOUDS to fill the layer with black and white clouds.
- 3 The clouds can be coloured to make them look more natural. Display the IMAGE menu, highlight ADJUSTMENTS and select HUE/SATURATION.



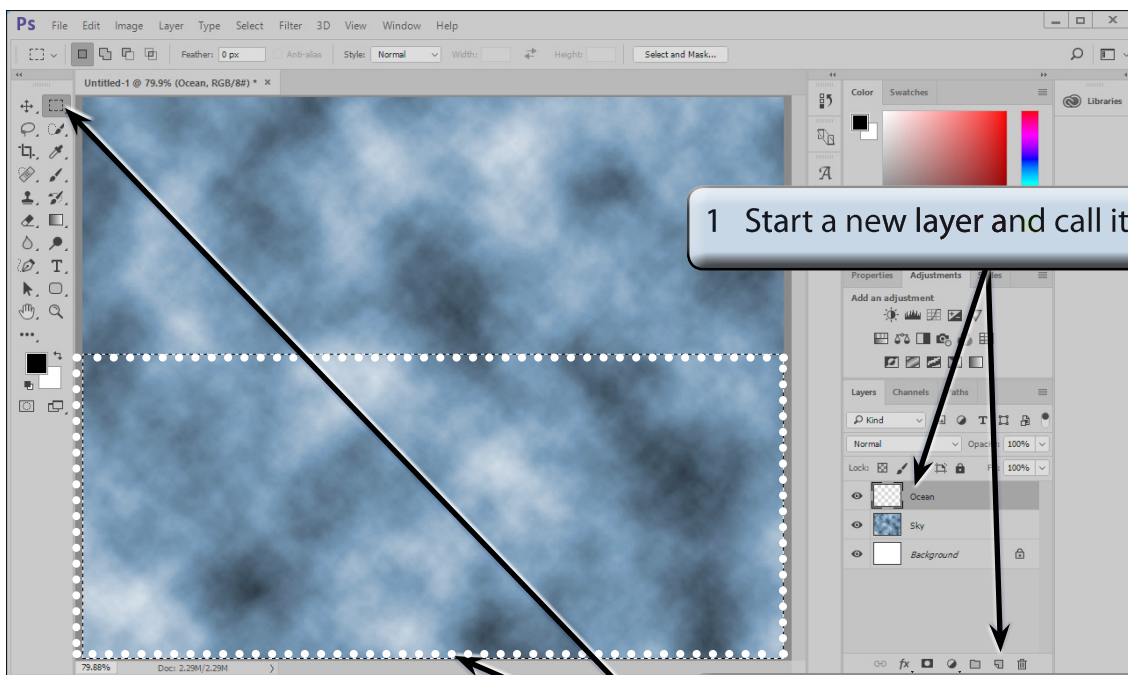
5 Select OK to colourise the clouds.



6 Rename the layer: Sky

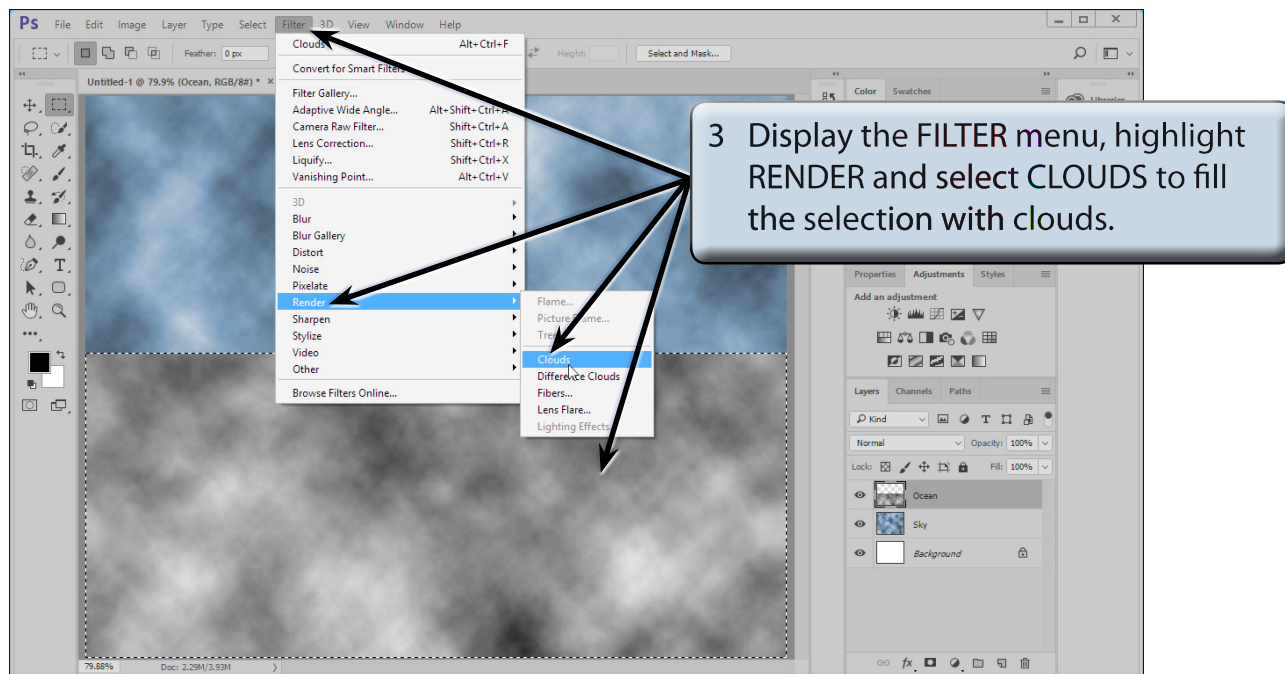
Creating the Ocean

The ocean can be created by combining the CLOUDS and BAS RELIEF filters.

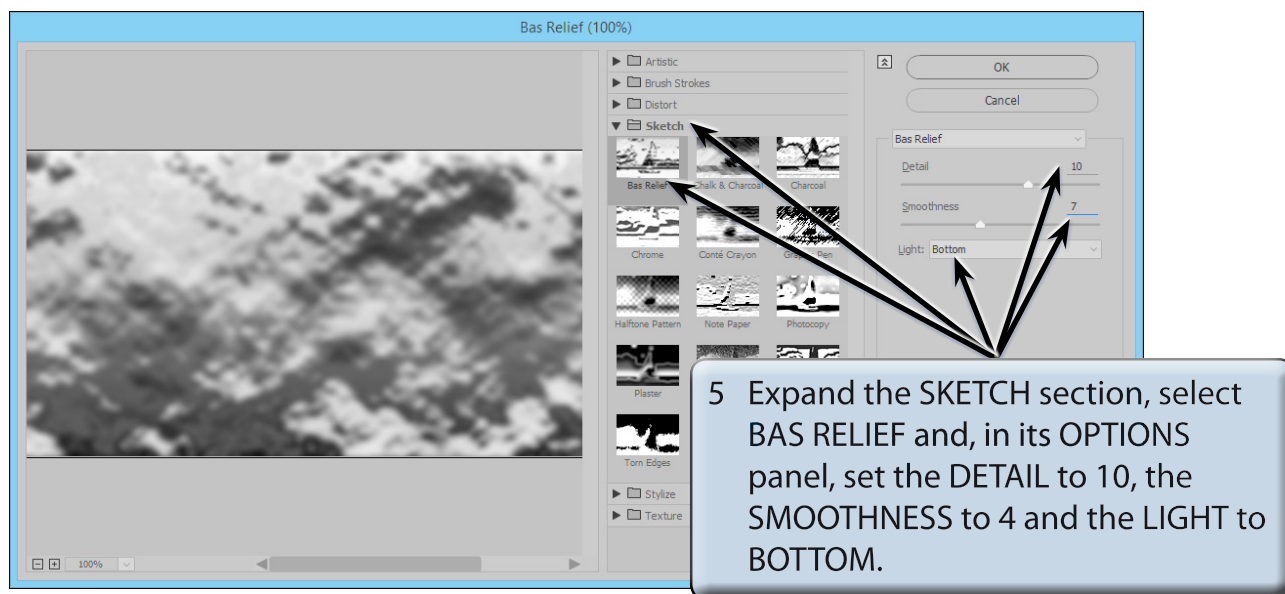


1 Start a new layer and call it: Ocean

2 Select the RECTANGULAR MARQUEE TOOL and drag a frame around the bottom half of the sky.



- 4 Display the FILTER menu again and select FILTER GALLERY.



- 6 Select OK to set the filter.
- 7 The colour of the ocean needs to be adjusted. Display the IMAGE menu, highlight ADJUSTMENTS and select HUE/SATURATION.

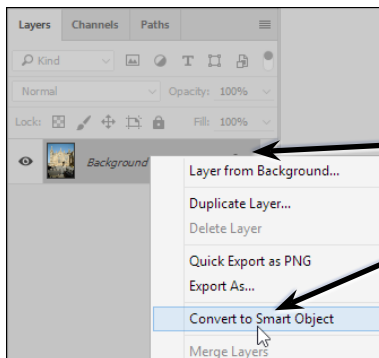
The Camera Raw Filter

Many digital cameras provide a RAW file type that removes any compression or colour limitations from the photo. So CAMERA RAW is a minimally processed format. This allows for greater accuracy in the image and easier editing without destructing the original image.

Adobe Photoshop CC provides a CAMERA RAW FILTER that allows images not taken in the camera raw format to use the greater artistic control and flexibility of the RAW format. To illustrate this, a JPG image will be adjusted using the CAMERA RAW FILTER.

Applying the Camera Raw Filter

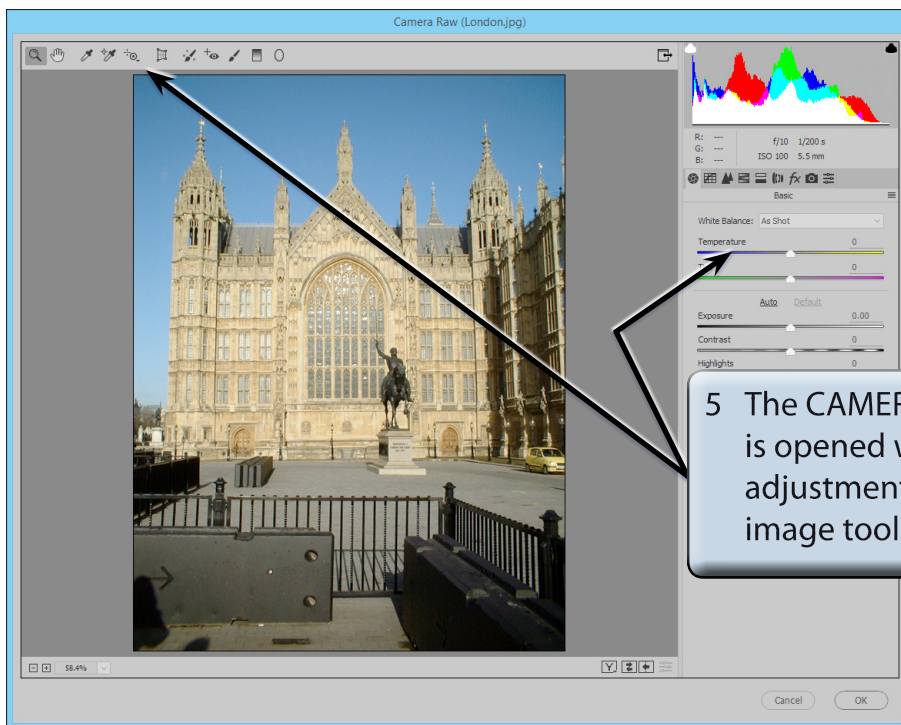
- 1 Load Photoshop or close the current files then click on the OPEN icon in the Welcome screen or display the FILE menu and select OPEN.
- 2 Access the CHAPTER 20 folder of the PScC SUPPORT FILES and open the LONDON image.



- 3 In the LAYERS panel click on its menu icon and select CONVERT TO SMART OBJECT.

NOTE: Converting a layer to a SMART OBJECT means that any changes that you make to the photo will be non-destructive. You can also use the FILTER menu - CONVERT TO SMART OBJECT to set the layer to a smart object.

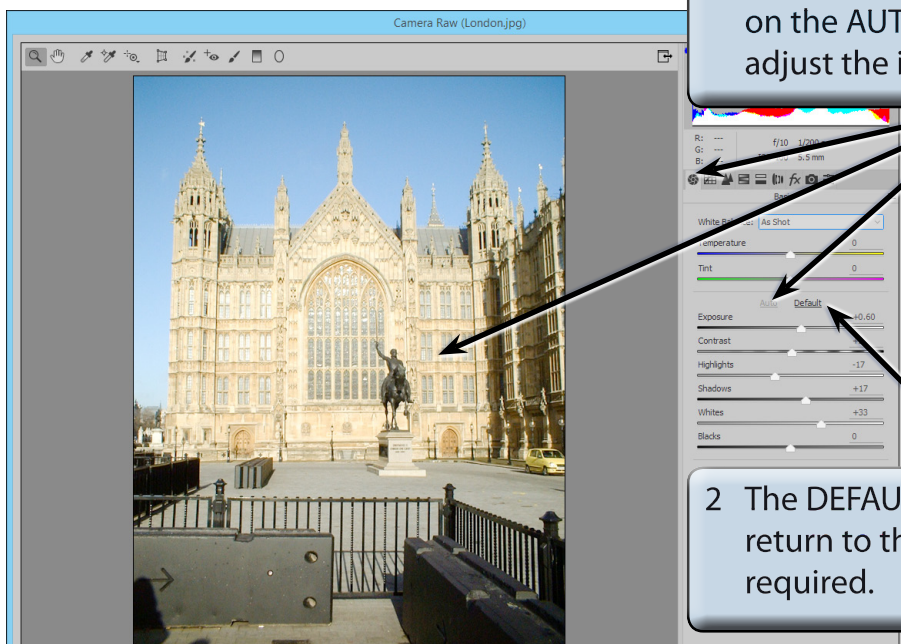
- 4 Display the FILTER menu and select CAMERA RAW FILTER.



5 The CAMERA RAW dialogue box is opened with whole image adjustments at the right and part image tools at the top left.

Adjusting the Whole Image

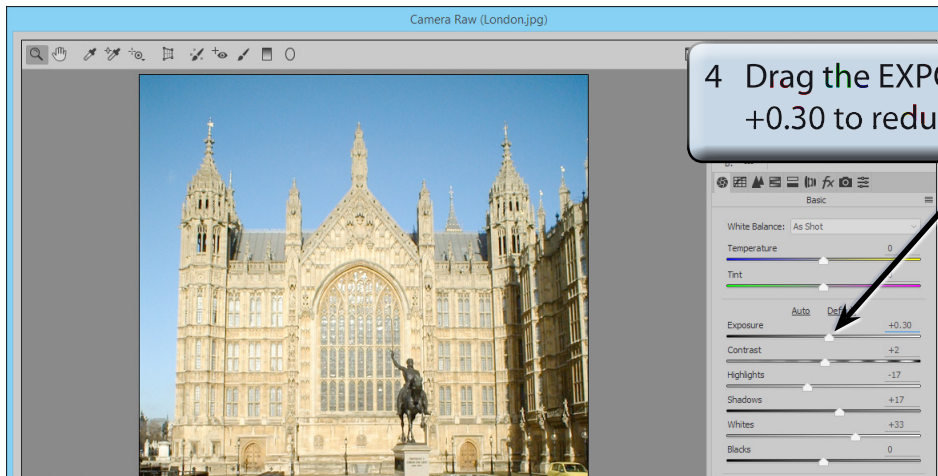
The tools across the top right of the dialogue box and the options below them can be used to adjust the whole image.



1 With the BASIC icon selected, click on the AUTO link to let the program adjust the image

2 The DEFAULT link can be used to return to the original settings when required.

- 3 The AUTO setting has added too much exposure to the image. This can be manually adjusted.



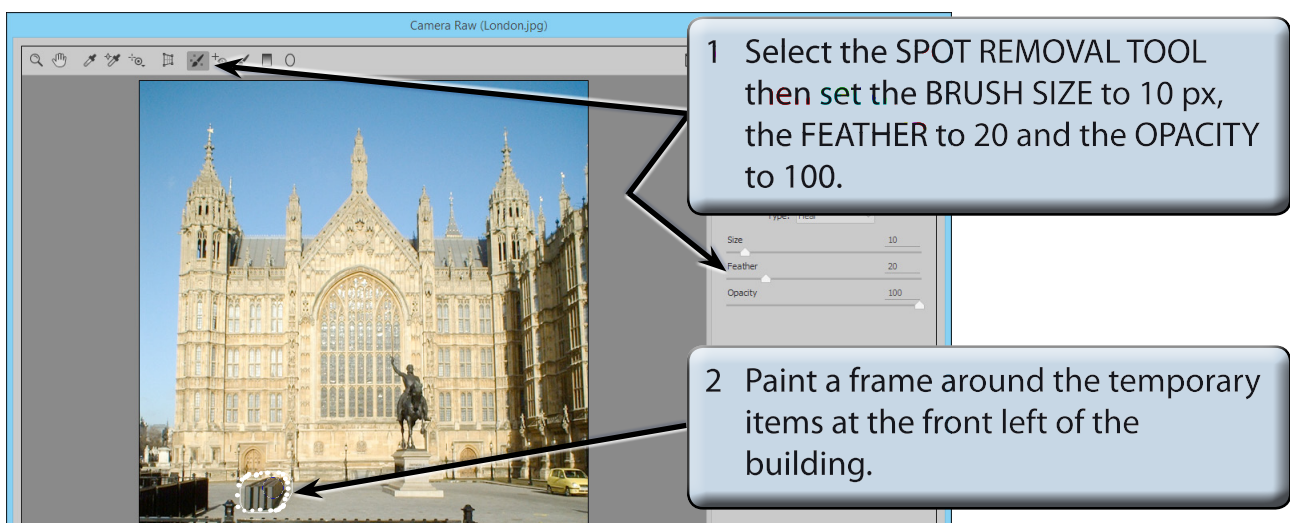
- 5 Try some of the other adjustments and select DEFAULT if the changes are not satisfactory.
- 6 Try some of the other adjustment icons across the top of the right panel.

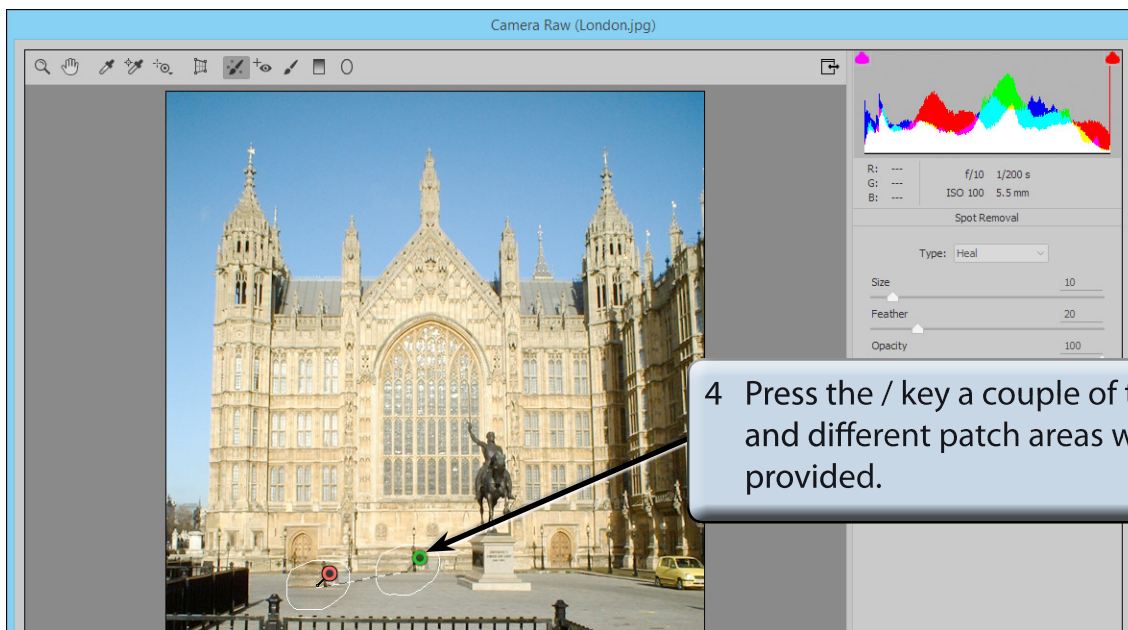
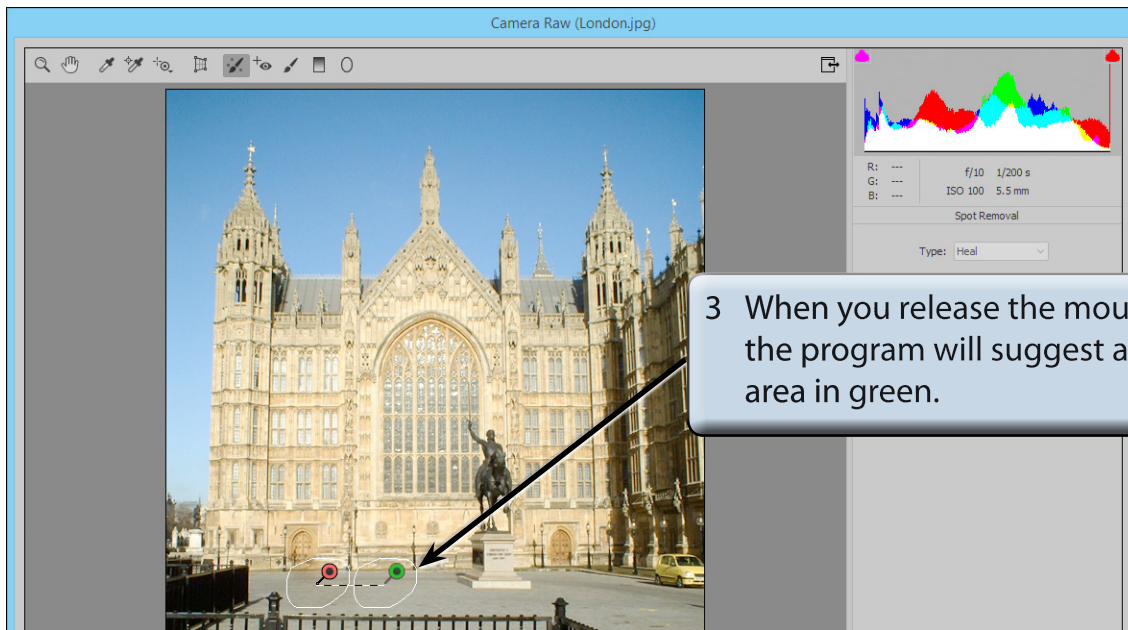
Part Image Adjustments

The tools across the top left of the dialogue box are used to adjust sections of an image.

A The Spot Removal Tool

The SPOT REMOVAL TOOL can be used to remove objects from an image.





Working With Perspective

Photos are 2-dimensional images usually of 3-dimensional objects or scenes. When a photo is taken with a camera there is often some perspective errors due to horizontal or vertical camera tilt. Photoshop provides a range of tools that try to repair these errors whilst retaining the perspective of the image.

Straightening an Image

When you simply want to straighten an image, the RULER TOOL can be used. The RULER TOOL measures the angle of tilt in a photo.

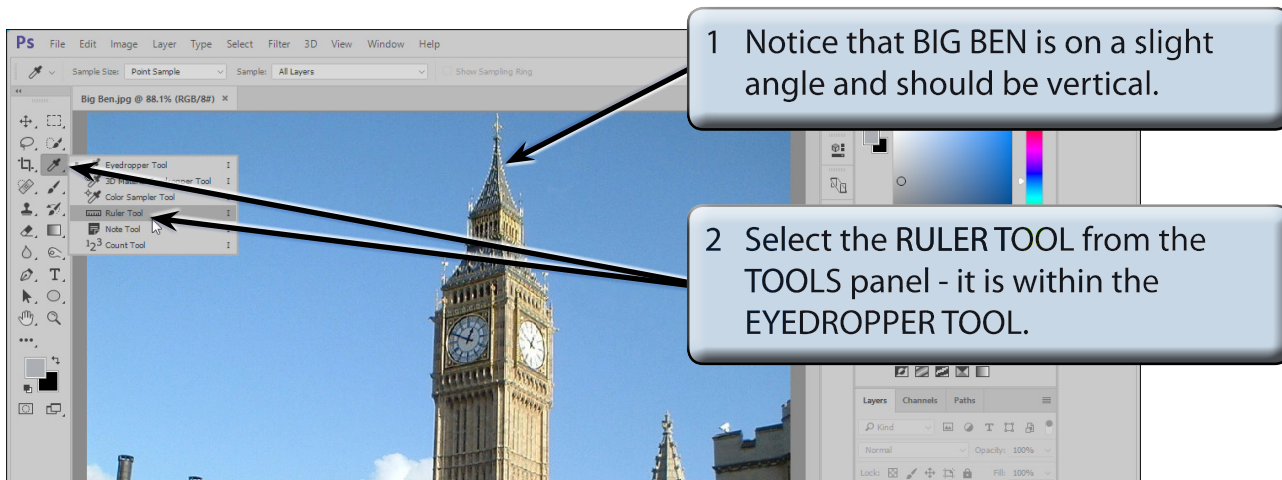
A Loading the Sample Photo

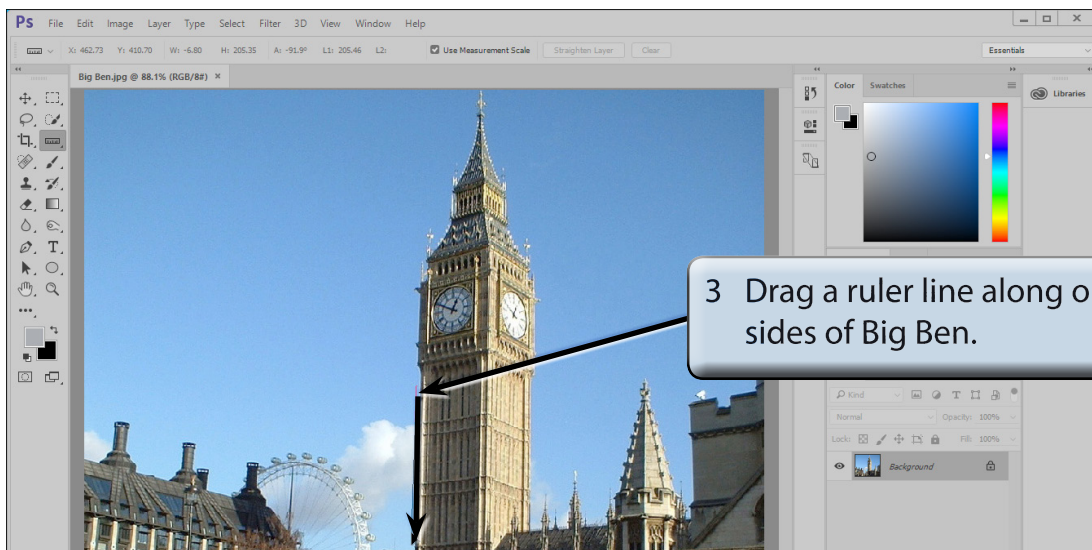
- 1 Load Photoshop or close the current file and select OPEN from the WELCOME screen or FILE menu.
- 2 Access the PScC SUPPORT FILES, open the CHAPTER 21 folder and open the file:

Big Ben

- 3 Press CTRL+0 or COMMAND+0 to set the view to FIT ON SCREEN.

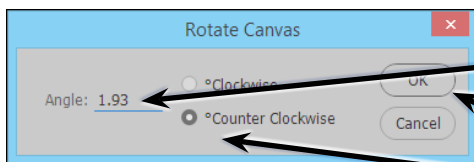
B Applying the Ruler Tool





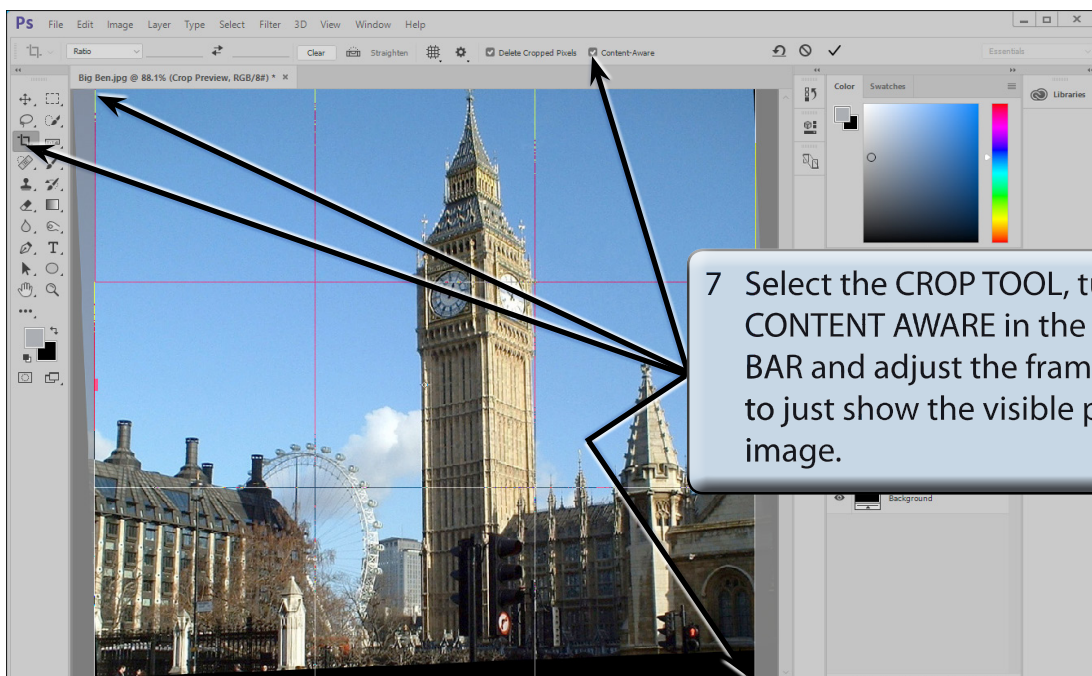
3 Drag a ruler line along one of the sides of Big Ben.

4 Display the IMAGE menu, highlight IMAGE ROTATION and select ARBITRARY.



5 The angle of tilt is measured and displayed in the ANGLE box.

6 Leave °COUNTER CLOCKWISE selected, which is the direction to straighten the image and select OK.



7 Select the CROP TOOL, turn on CONTENT AWARE in the OPTIONS BAR and adjust the frame handles to just show the visible parts of the image.

NOTE: You can use the handles to adjust the crop frame so that just parts of the image are selected.

- 8 Double click inside the crop frame to complete the crop.
- 9 Save the image in your STORAGE folder if you wish to.

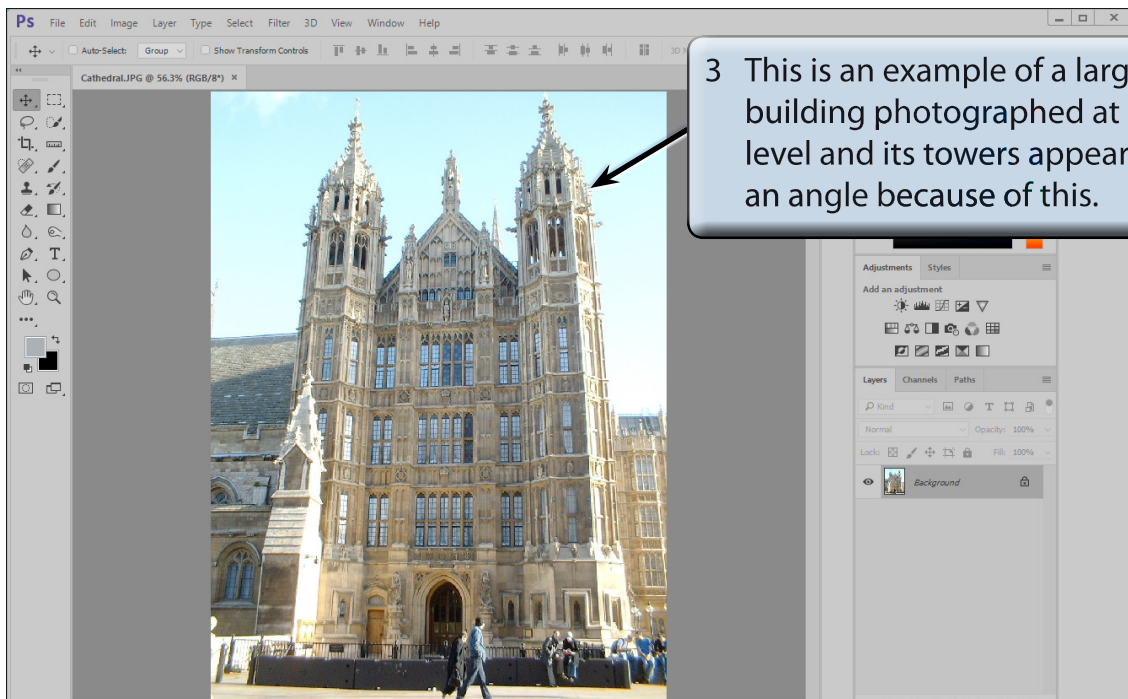
Lens Correction

The LENS CORRECTION filter can be used to minimize distortions created by incorrect camera angles. You can also create some interesting effects with this filter.

A Loading the Sample Photo

- 1 Close the Big Ben file and select OPEN from the WELCOME screen or FILE menu.
- 2 Access the PScC SUPPORT FILES, open the CHAPTER 21 folder and open the file:

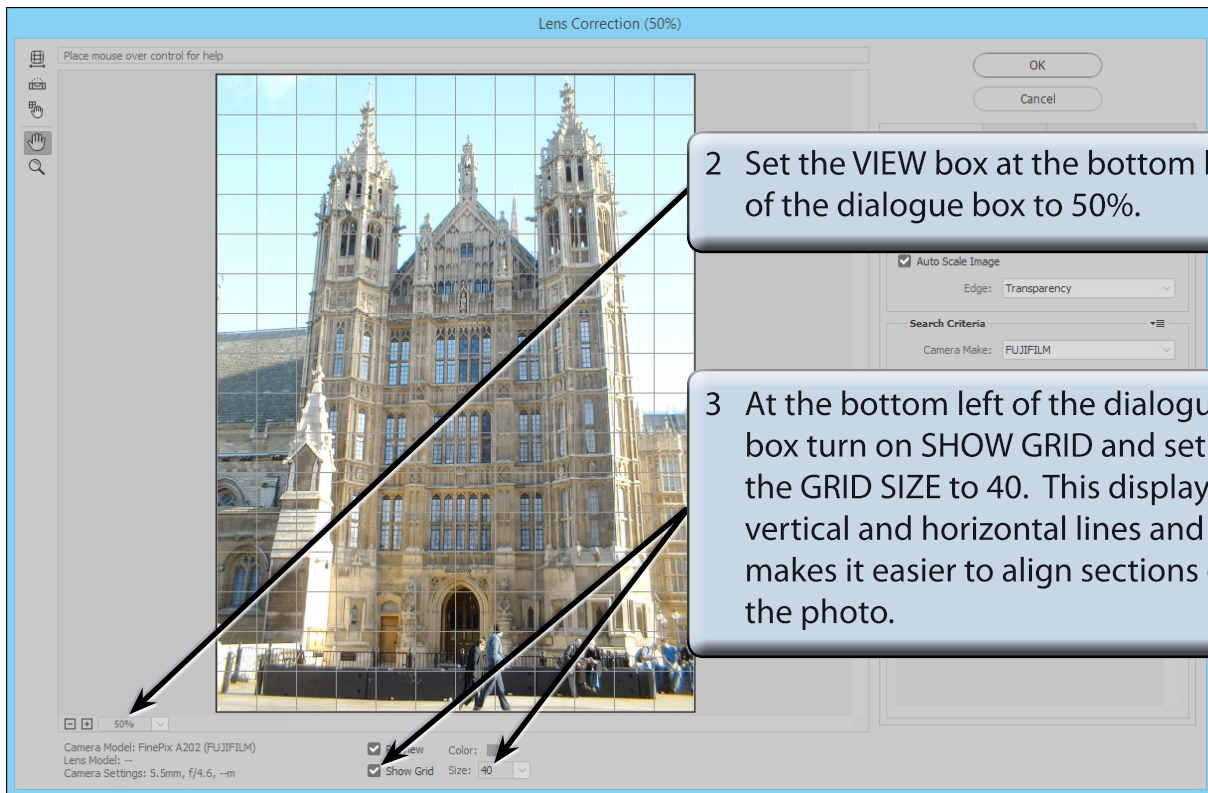
Cathedral



- 4 The LENS CORRECTION filter can be used to reduce this effect.

B Applying the Lens Correction Filter

- 1 Display the FILTER menu and select LENS CORRECTION to open the LENS CORRECTION dialogue box.



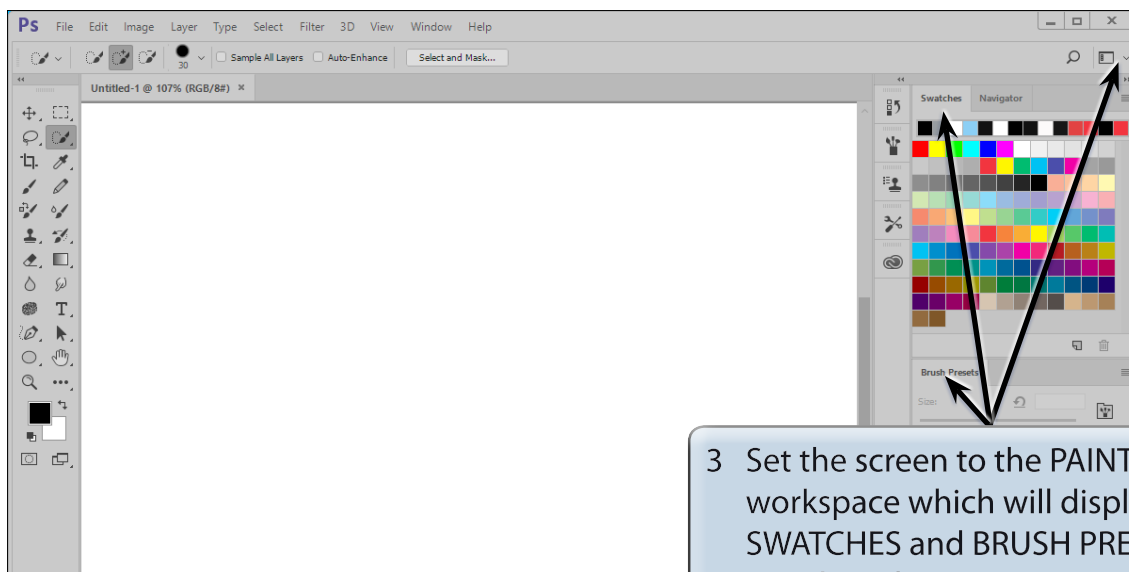
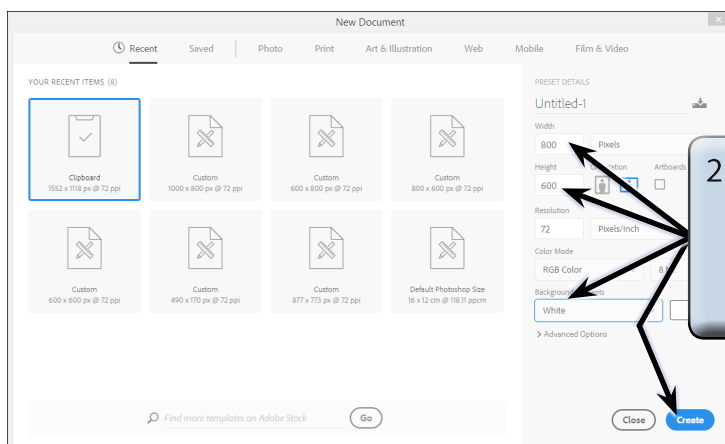
NOTE: The LENS CORRECTION tools are at the right of the dialogue box in two separate tabs

Artistic Brushes

Photoshop CC provides extensive artistic brushes that can be used to create artwork from scratch or convert photos to artwork. There are three different types of brushes available, Regular Brushes that you used in Module 1, Bristle Tip Brushes that will be demonstrated in this Chapter and Mixer Brushes, which will be covered in the next Chapter. Your system's graphics card will need to be supported by Photoshop CC for some of these brush types to be used.

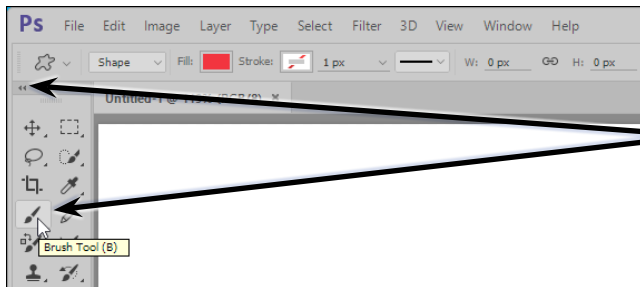
Starting a New Document

- 1 Load Photoshop or close the current files then click on the NEW button in the WELCOME screen or display the FILE menu and select NEW.

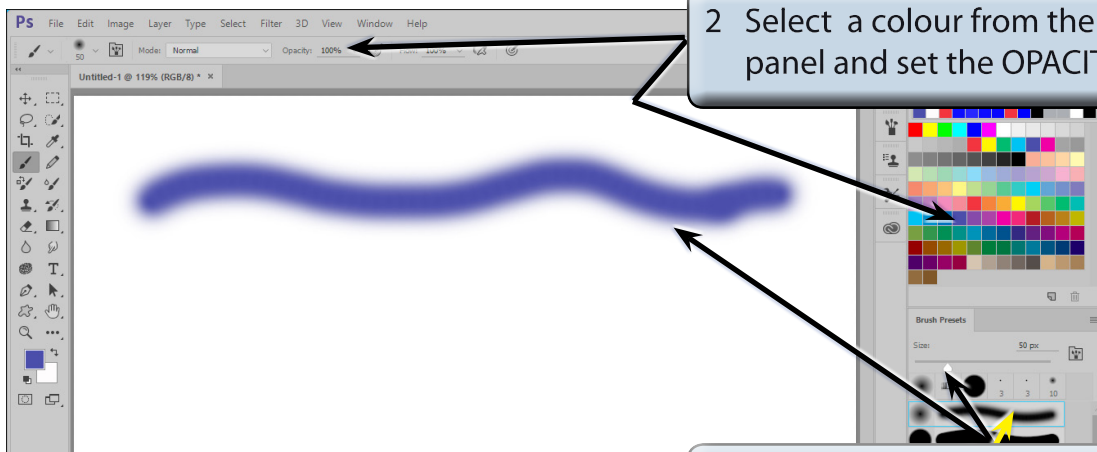


Regular Brushes

The use of regular brushes will be briefly revised.

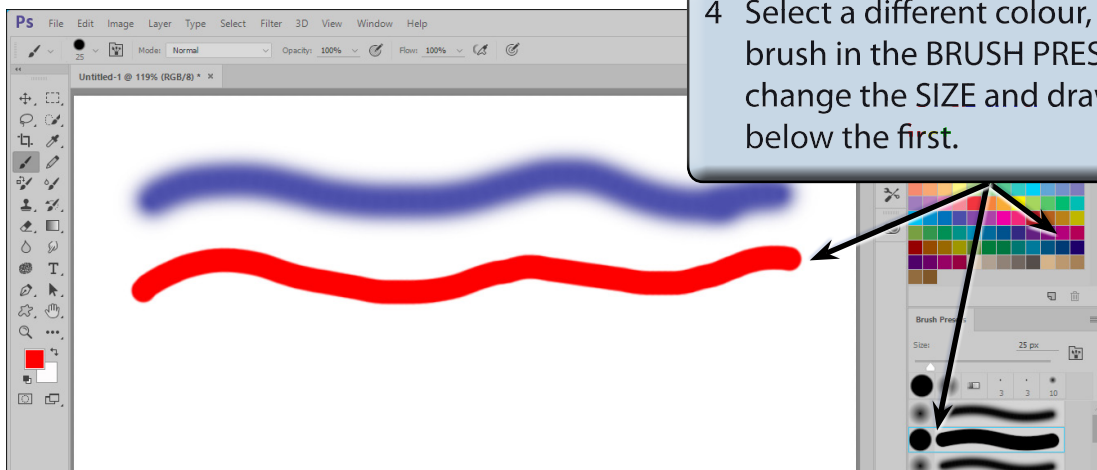


1 Set the TOOLS panel to 2 columns and select the BRUSH TOOL.



2 Select a colour from the SWATCHES panel and set the OPACITY to 100%.

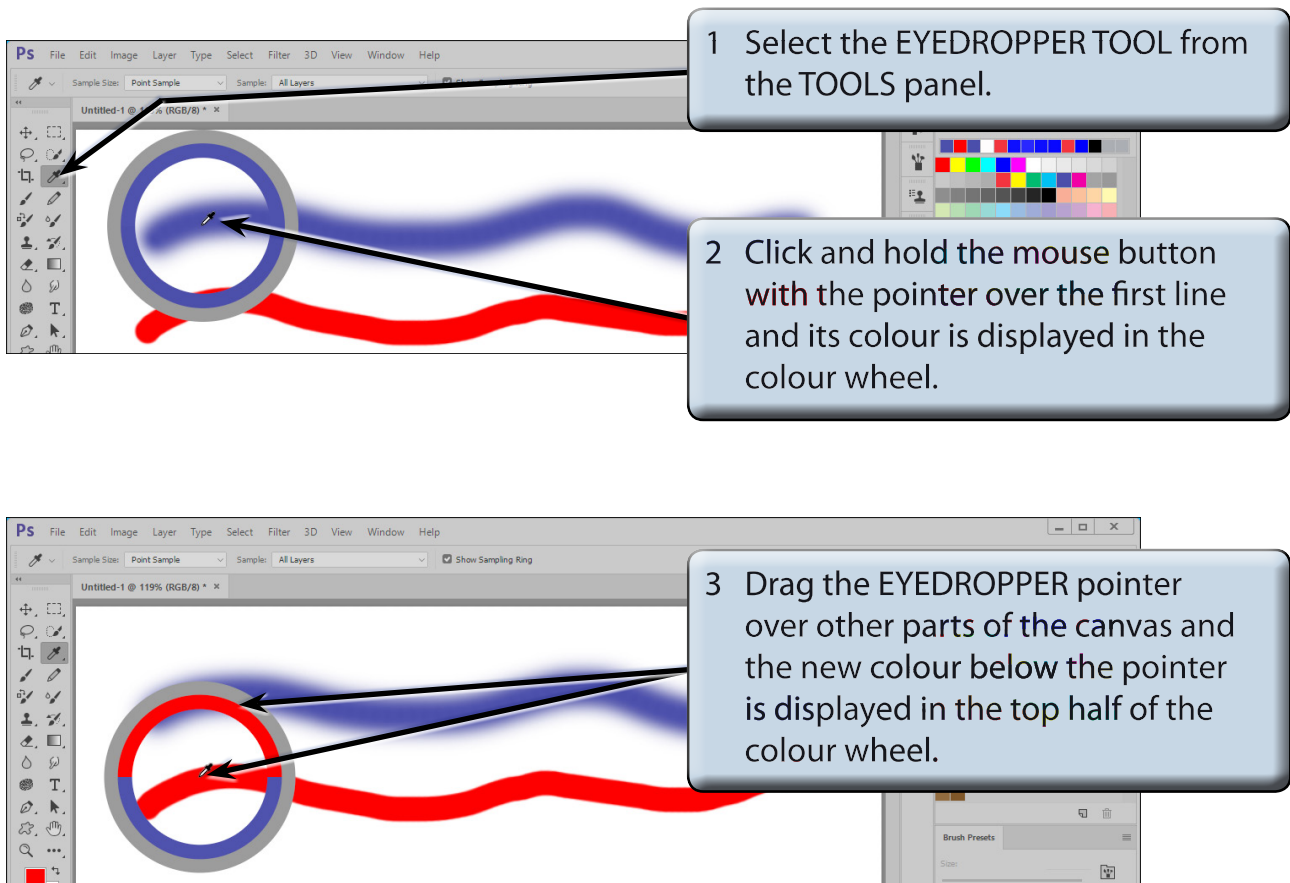
3 Select the first brush in the BRUSH PRESETS panel, drag the SIZE slider to about 50 px and draw a line on the canvas.



4 Select a different colour, the second brush in the BRUSH PRESETS panel, change the SIZE and draw a line below the first.

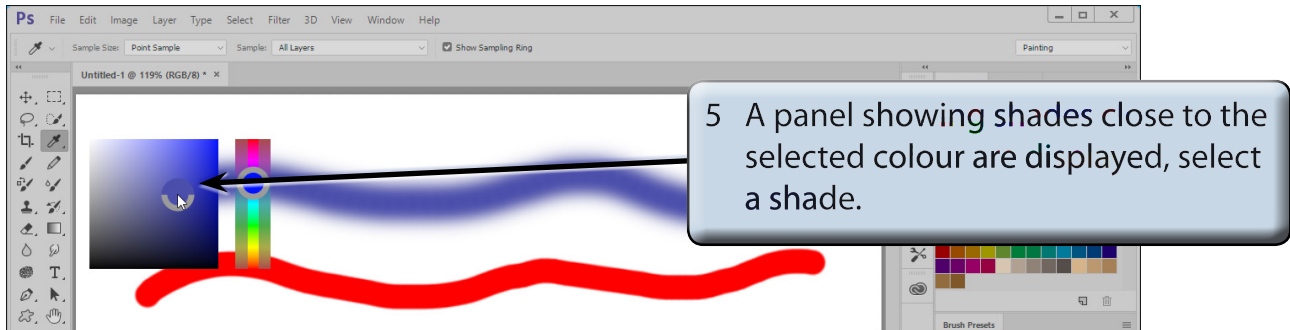
The Eyedropper Tool

The EYEDROPPER TOOL allows you to select colours from the canvas then paint with the selected colour. It is often used in conjunction with the BRUSH TOOL when creating artwork.



- NOTE:**
- i Once you click on a colour using the EYEDROPPER TOOL, the colour is added to the FOREGROUND COLOUR box in the TOOLS panel.
 - ii If the EYEDROPPER COLOUR WHEEL is not displayed, your graphics card is not recognised by Photoshop. You can close the file and try turning it on using PREFERENCES - PERFORMANCE from the EDIT or PHOTOSHOP menu, then turn on USE GRAPHICS PROCESSOR.

- 4 On the Windows system hold down the ALT and SHIFT keys and press the RIGHT MOUSE BUTTON. On the MACINTOSH system hold down the CONTROL, OPTION and COMMAND keys.



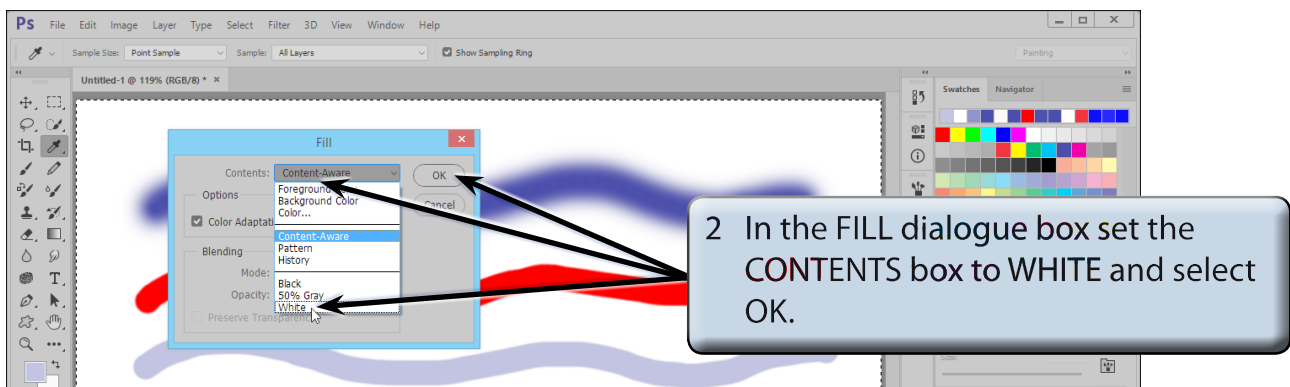
- 6 Select the BRUSH TOOL and paint a line with the selected colour.

Bristle Tip Brushes

Bristle Tip Brushes provide many more drawing options than Regular Brushes.

A Clearing the Canvas

- 1 Press CTRL+A or COMMAND+A to select all the contents of the canvas and press the DELETE key.



- 3 Press CTRL+D or COMMAND+D to deselect the selection around the edge of the canvas.

The Mixer Brush

The MIXER BRUSH allows you to mix colours on the canvas much like you do when actually painting on a real canvas. Colours that you paint can be mixed with each other and with the canvas itself. The MIXER BRUSH can be used to create realistic artwork or to convert photos into artwork.

The MIXER BRUSH has three settings that you need to develop your understanding of to effectively use it.

- Load** which is how much paint is loaded into the brush.
- Wet** which is how wet the canvas is.
- Mix** which is the level of blending that is applied between brush and the canvas.

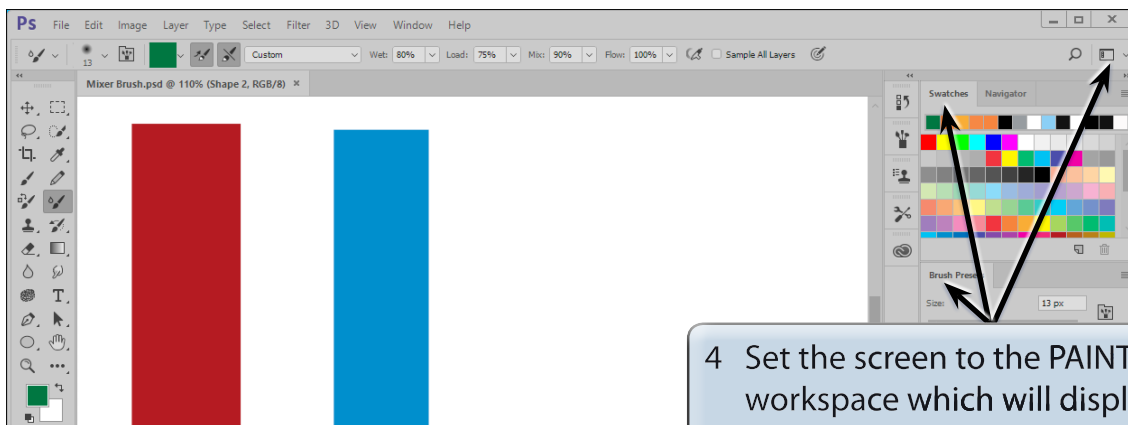
Loading the Sample Document

A sample document will need to be opened from the PSCC SUPPORT FILES.

- 1 Load Photoshop or close the current file and select OPEN from the WELCOME screen or FILE menu.
- 2 Access the PSCC SUPPORT FILES, open the CHAPTER 23 folder and open the file:

Mixer Brush
- 3 Use SAVE AS from the FILE menu to save the image in your STORAGE folder as a PHOTOSHOP file under the file name:

Mixer Brush

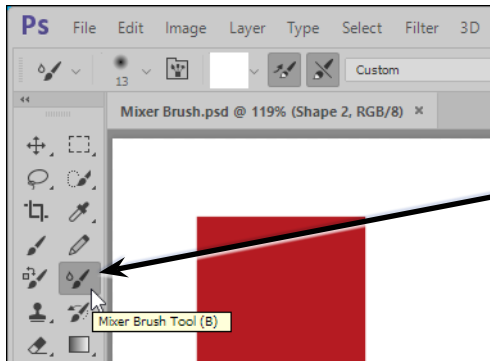


- 4 Set the screen to the PAINTING workspace which will display the SWATCHES and BRUSH PRESETS panels.

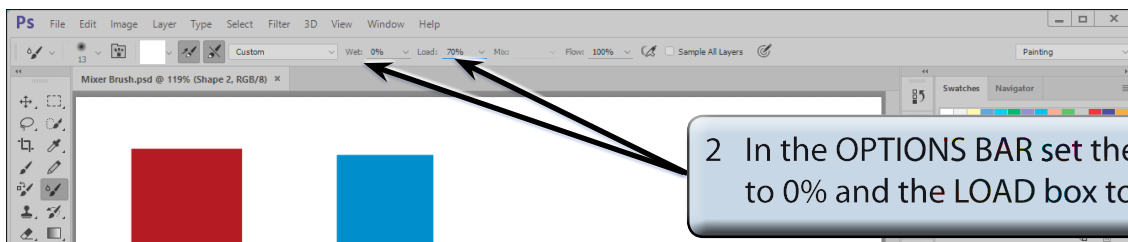
The Mixer Brush Options

The following exercises will demonstrate the LOAD, WET and MIX options for the MIXER BRUSH.

A The Load option



1 Select the MIXER BRUSH TOOL from the TOOLS panel.



2 In the OPTIONS BAR set the WET box to 0% and the LOAD box to 70%.

NOTE: This is telling the program to load a strong amount of paint into the brush and make the canvas completely dry so that the paint in the brush will not interact with the canvas at all. The MIX box is unavailable because there is no paint to mix with the canvas.

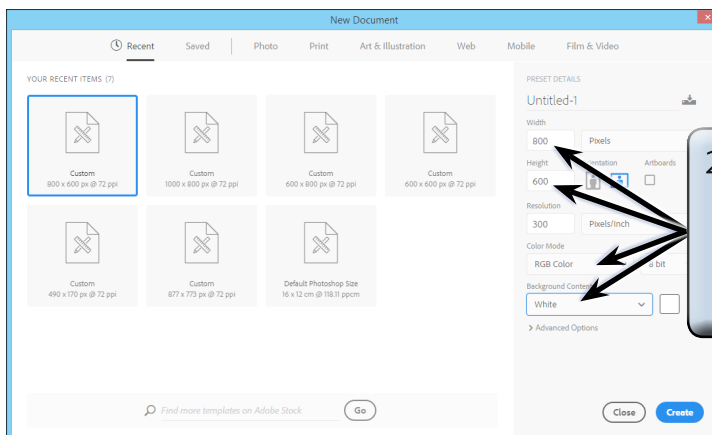
Creating 3D Shapes

Photoshop provides extensive tools to create and edit 3D shapes. This chapter will introduce a few of those tools. Some of the tools require up to date computer equipment.

To use the full 3D tools a GRAPHICS PROCESSOR needs to be enabled (this can be checked by displaying the EDIT or PHOTOSHOP menus, highlighting PREFERENCES and selecting PERFORMANCE). If the 3D options are grey in the 3D menu or you are unable to turn the GRAPHICS PROCESSOR on, you will need to skip to Chapter 25.

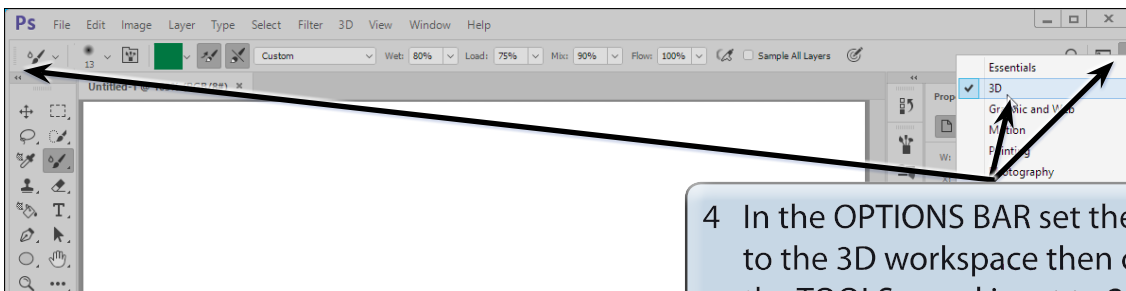
Starting a New Document

- 1 Load Photoshop or close the current file and select NEW from the WELCOME screen or FILE menu.



- 2 Set the WIDTH to 800 pixels, the HEIGHT to 600 pixels, the COLOUR MODE to RGB COLOUR 8 BIT and the BACKGROUND CONTENTS to WHITE.

- 3 Select CREATE to start the document and set the view to FIT ON SCREEN.

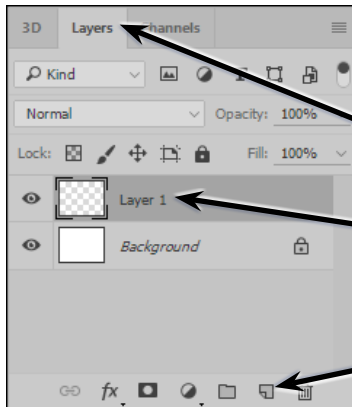


- 4 In the OPTIONS BAR set the screen to the 3D workspace then check that the TOOLS panel is set to 2 columns. The TOOLS panel changes to show the tools related to 3D objects.

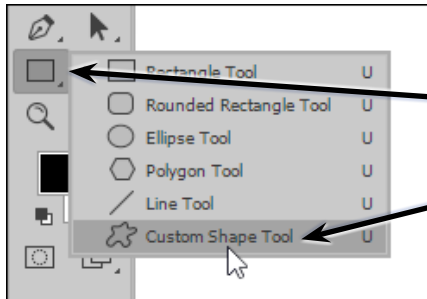
Creating Shapes From Layers

A Selecting the Shape

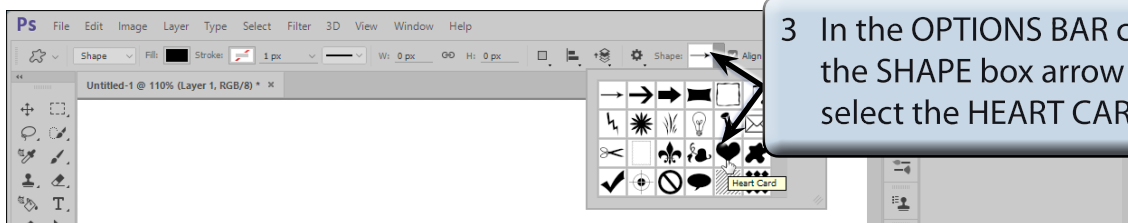
You can draw your own shapes using the PEN or FREEFORM PEN TOOLS, or use some of the CUSTOM SHAPES that Photoshop provides.



1 Expand the LAYERS panel and create a NEW LAYER.

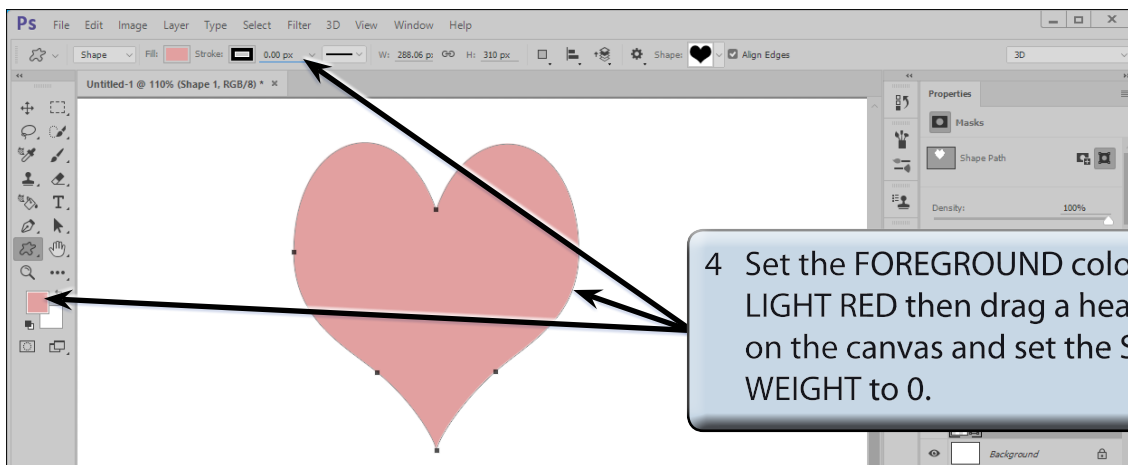


2 Select the CUSTOM SHAPE TOOL from within the SHAPES TOOL in the TOOLS panel.



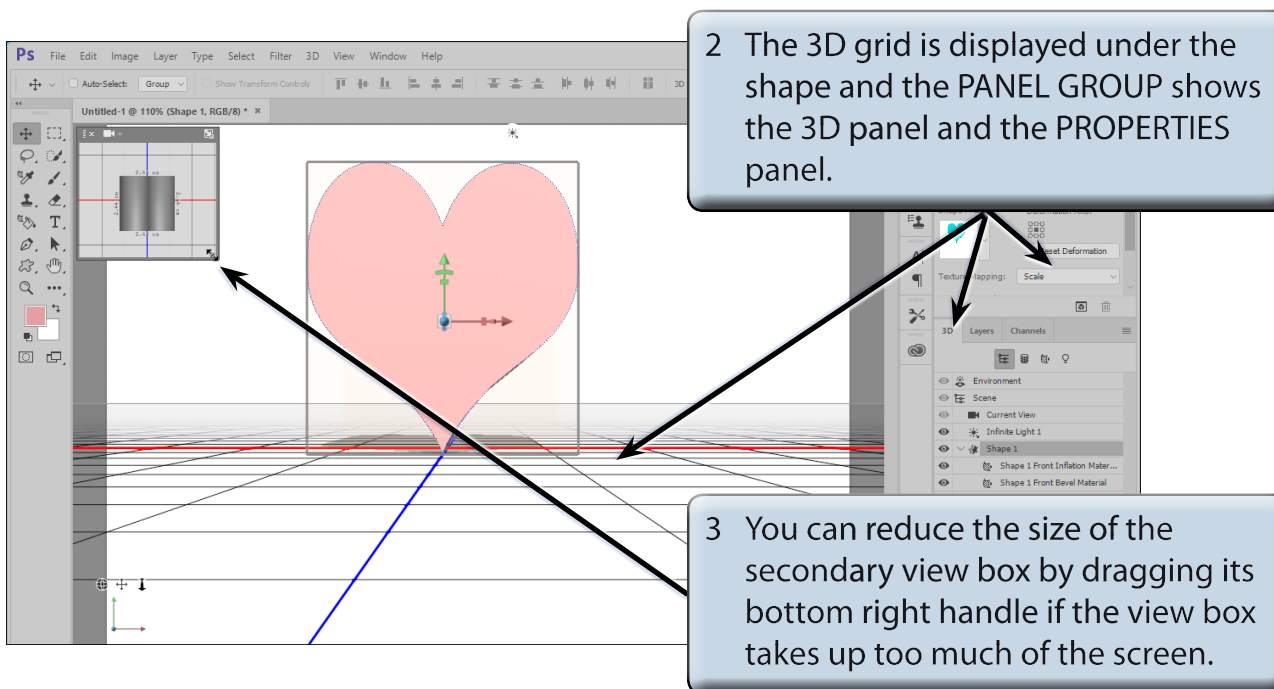
3 In the OPTIONS BAR click on the SHAPE box arrow and select the HEART CARD shape.

NOTE: If the SHAPES box is not set to the DEFAULT SHAPES, click on its MENU icon, select RESET SHAPES followed by OK.

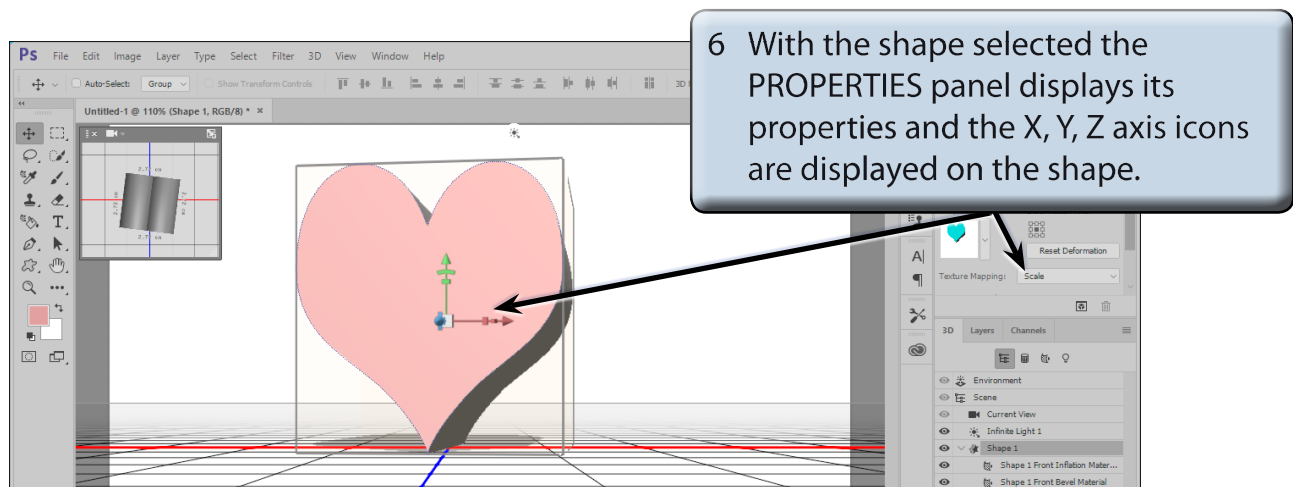
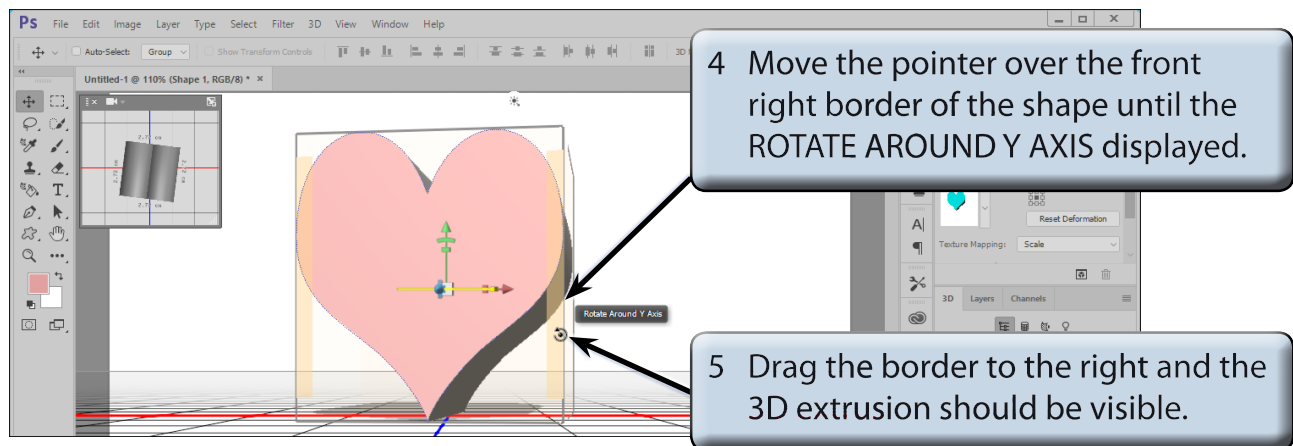


B Converting the Layer to a 3D Shape

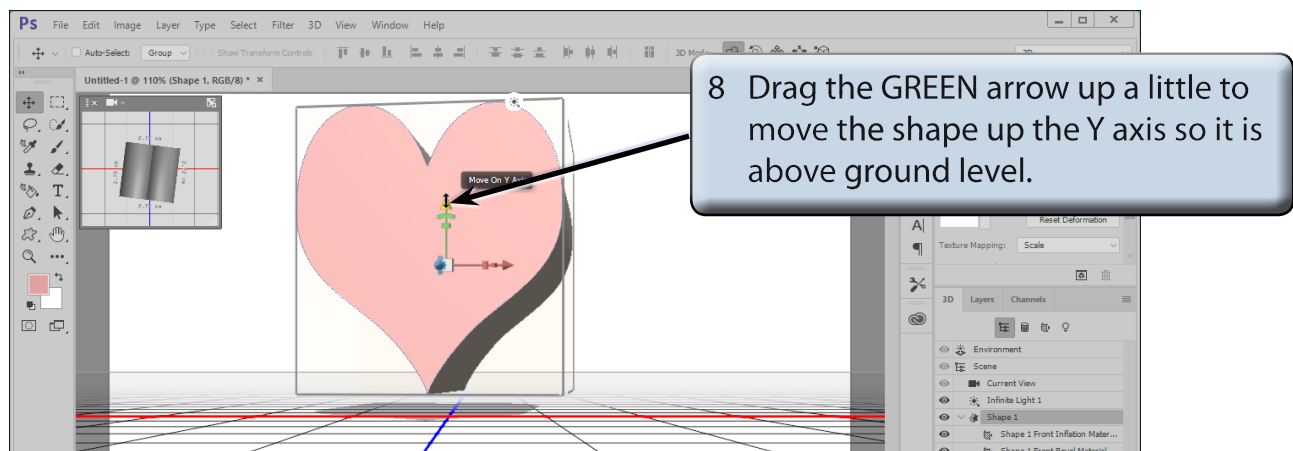
- 1 Display the 3D menu and select NEW 3D EXTRUSION FROM SELECTED LAYER.



NOTE: The 3D panel and the PROPERTIES panel work with one another. You select a section in the 3D panel and apply its properties from the PROPERTIES panel.



- 7 The X, Y and Z axis lines have 3 icons each to MOVE, ROTATE and SCALE the shape on the selected axis.



Creating Animations

Animations can be created within Photoshop. For example, you can create time lapse photography, YouTube videos, QuickTime movies and animated logos. The animating process involves setting the changes in separate layers then turning layers on or off in frames that can be inserted in the TIMELINE panel.

Time Lapse Photography

A popular photographic effect is to take photos of the same place at different times of the day to show the changes in activity and light that have occurred. For example, photos of a city can be taken at intervals through the day which capture the daytime activities, rush hour and the lights coming on at sunset.

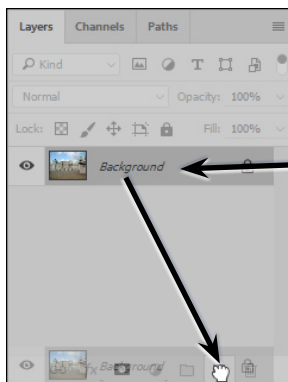
A Loading the Sample Photo

A sample photo has been prepared for you. The exposure of the photo will be altered to simulate the sun going down.

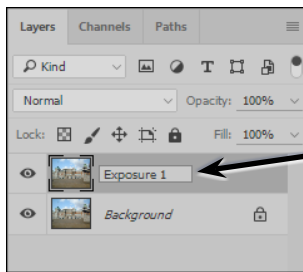
- 1 Load Photoshop or close the current files, set the workspace to ESSENTIALS and select OPEN from the WELCOME screen or FILE menu.
- 2 Access the PScC SUPPORT FILES, open the CHAPTER 25 folder and load the file:

Time Lapse
- 3 We could open multiple copies of the photo taken at different times and drag each into the one file, but altering the exposure will be adequate to demonstrate the animation process.

B Creating the Layers

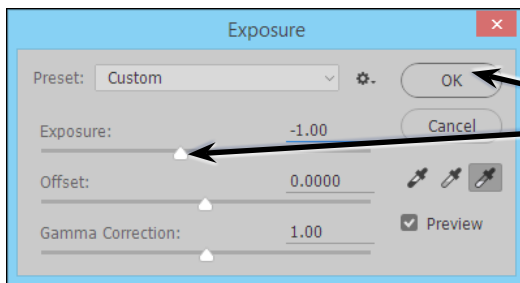


- 1 In the LAYERS panel drag the BACKGROUND layer over the CREATE A NEW LAYER icon to duplicate the layer.

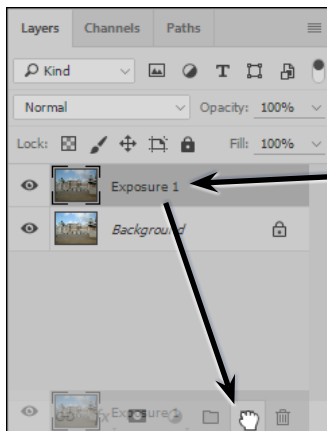


2 Rename the new layer:
Exposure 1
and press <enter> or <return>.

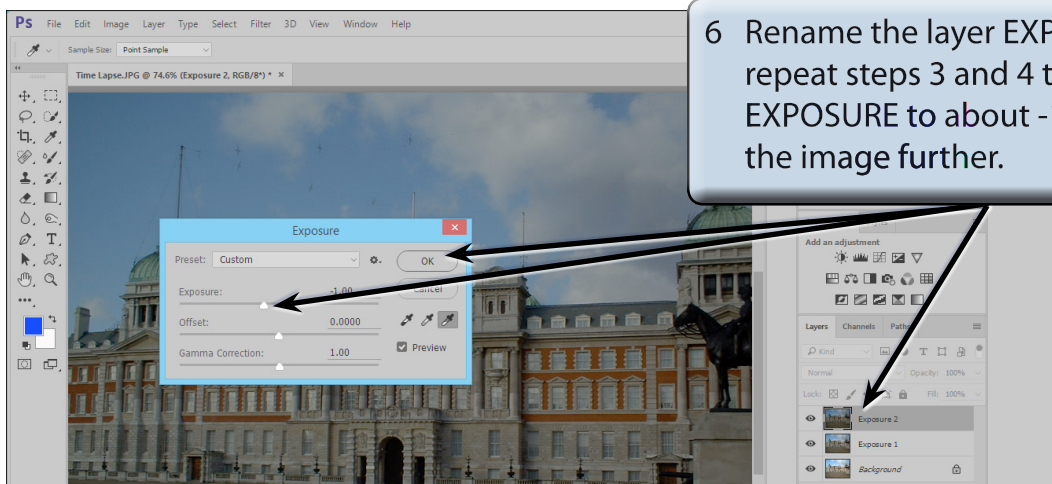
3 Display the IMAGE menu, highlight ADJUSTMENTS and select EXPOSURE.



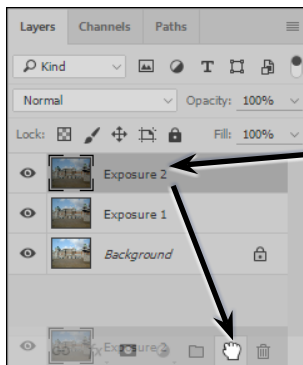
4 Reduce the EXPOSURE to about -1.0
and select OK to darken the image.



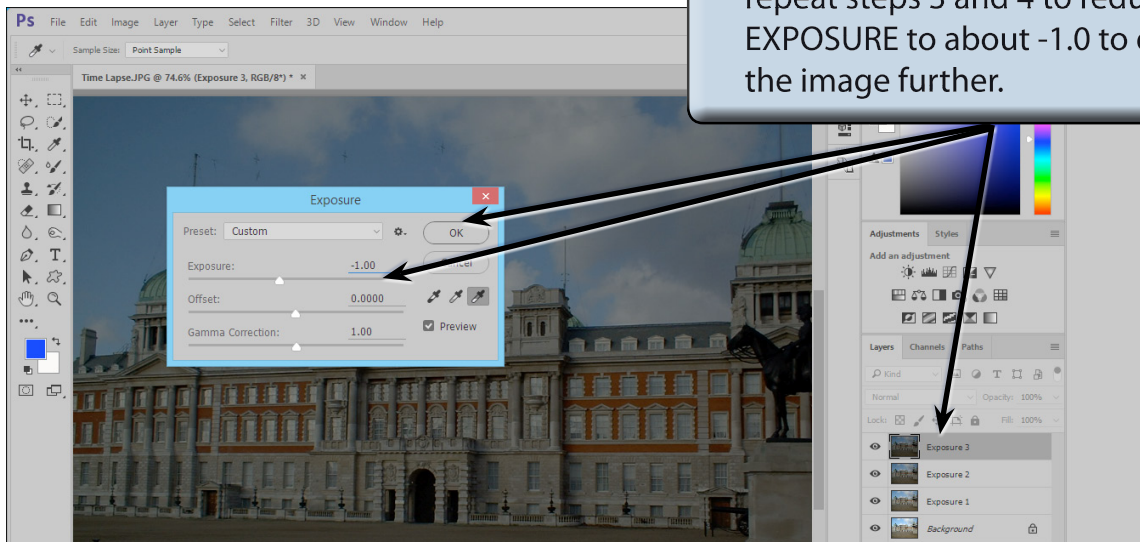
5 Drag the EXPOSURE 1 layer over
the CREATE A NEW LAYER icon to
duplicate the layer.



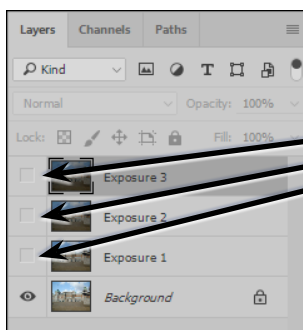
6 Rename the layer EXPOSURE 2 and
repeat steps 3 and 4 to reduce the
EXPOSURE to about -1.0 to darken
the image further.



- 7 Drag the EXPOSURE 2 layer over the CREATE A NEW LAYER icon to duplicate the layer.



- 8 Rename the layer EXPOSURE 3 and repeat steps 3 and 4 to reduce the EXPOSURE to about -1.0 to darken the image further.



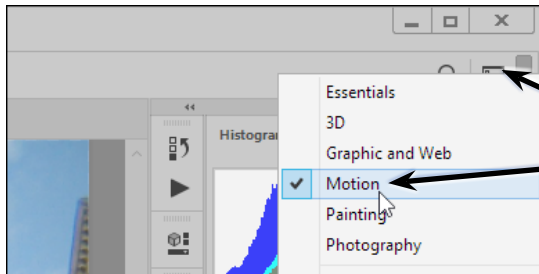
- 9 Turn off the visibility of the three EXPOSURE layers in the LAYERS panel.

- 10 Use SAVE AS from the FILE menu to save the file in your STORAGE folder as a PHOTOSHOP file under the file name:

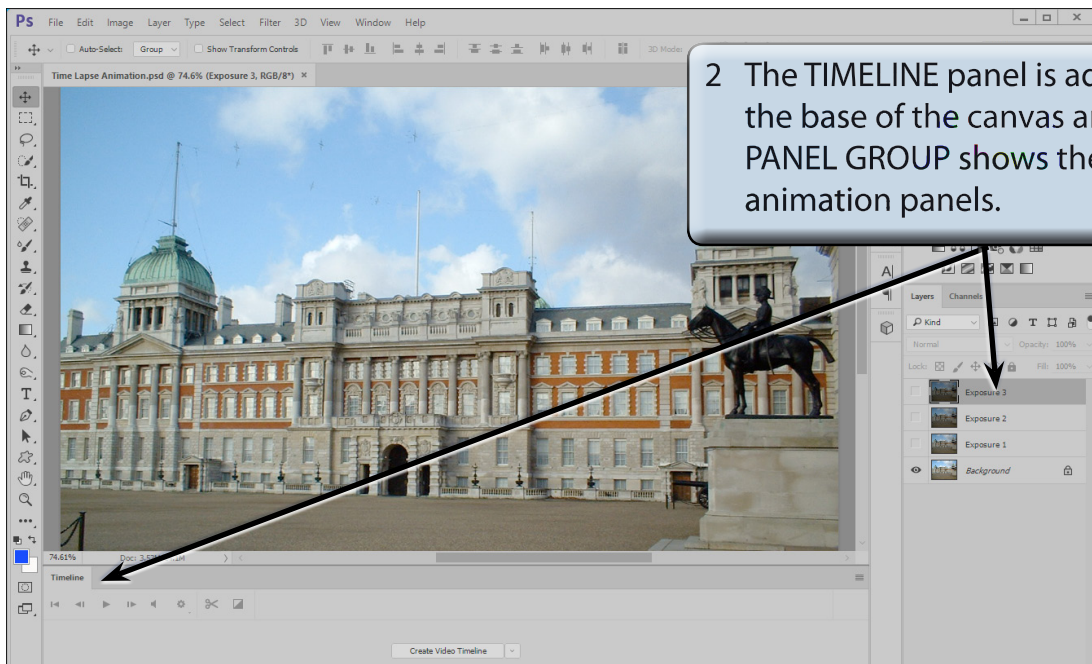
Time Lapse Animation

C Opening the Motion Workspace

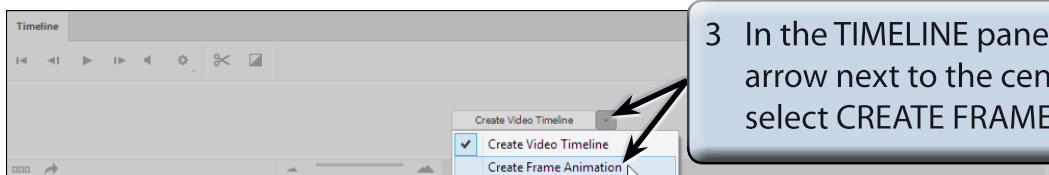
Frames are used to create the animation. These are inserted in the TIMELINE panel which can be quickly added to the screen using the MOTION workspace.



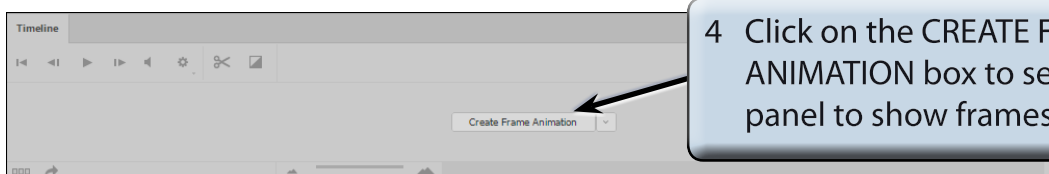
1 Click on the WORKSPACE arrow icon in the OPTIONS BAR and select MOTION.



2 The TIMELINE panel is added to the base of the canvas and the PANEL GROUP shows the relevant animation panels.



3 In the TIMELINE panel click on the arrow next to the centre box and select CREATE FRAME ANIMATION.



4 Click on the CREATE FRAME ANIMATION box to set the TIMELINE panel to show frames.

Useful Tools

To complete this module some other useful Photoshop tools will be demonstrated. These include the MAGNETIC LASSO TOOL, the PUPPET WARP TOOL, the REPLACE COLOUR TOOLS, resizing images, resizing the canvas, the CONTENT AWARE SCALE TOOL and using ARTBOARDS.

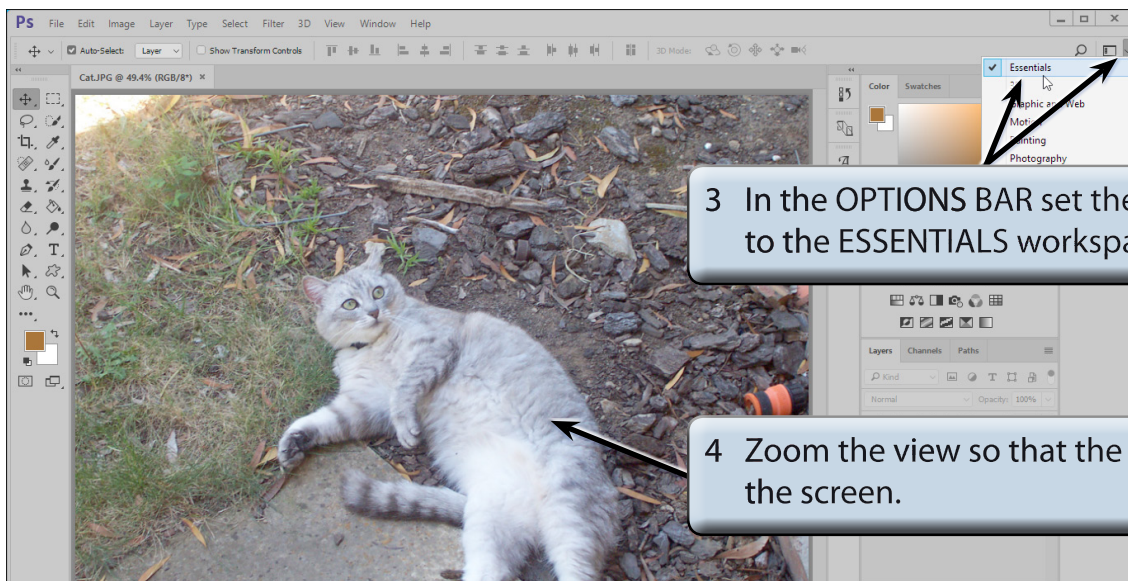
The Magnetic Lasso Tool

You have used the QUICK SELECTION TOOL to select parts of images. Another tool that can be used to do the same thing is the MAGNETIC LASSO TOOL. It can be difficult to master, but the MAGNETIC LASSO TOOL can be more effective when the colour difference between the area being selected and the surrounding background is high.

A Loading the Sample Photo

- 1 Load Photoshop or close the current files and select OPEN from the WELCOME screen or FILE menu.
- 2 Access the PScC SUPPORT FILES, open the CHAPTER 26 folder and open the file:

Cat

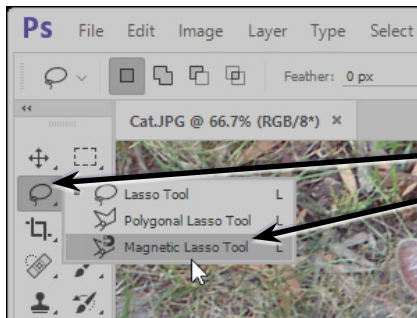


3 In the OPTIONS BAR set the screen to the ESSENTIALS workspace.

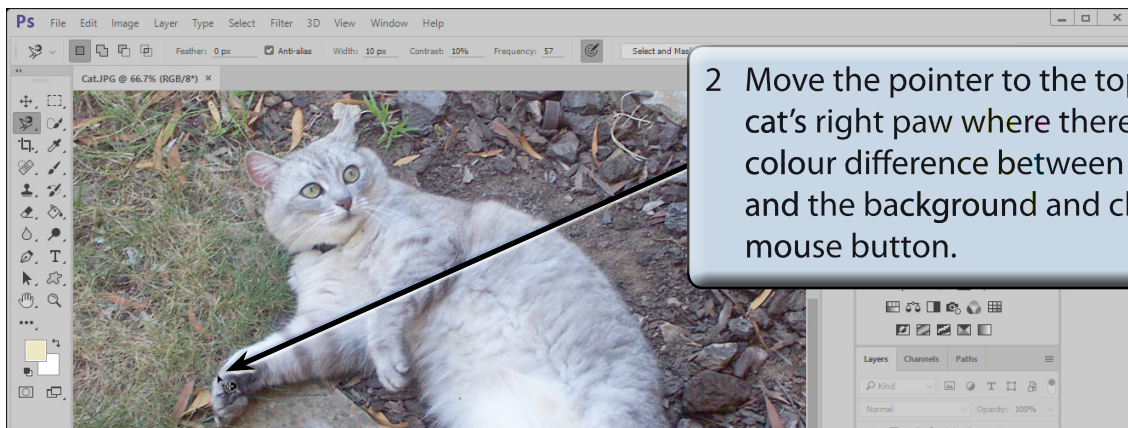
4 Zoom the view so that the cat fills the screen.

- 5 The difference between the cat and the background is clear for most of the image so the MAGNETIC LASSO TOOL can be used to select the cat. The tool will probably need a bit of help around the head and tip of the tail.

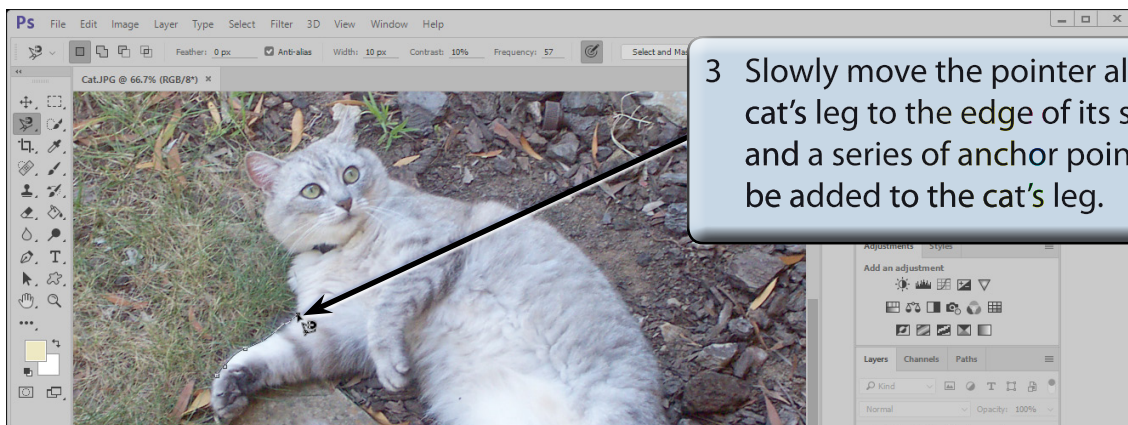
B Selecting the Cat



1 Select the MAGNETIC LASSO TOOL from the TOOLS panel. It is within the LASSO TOOL.



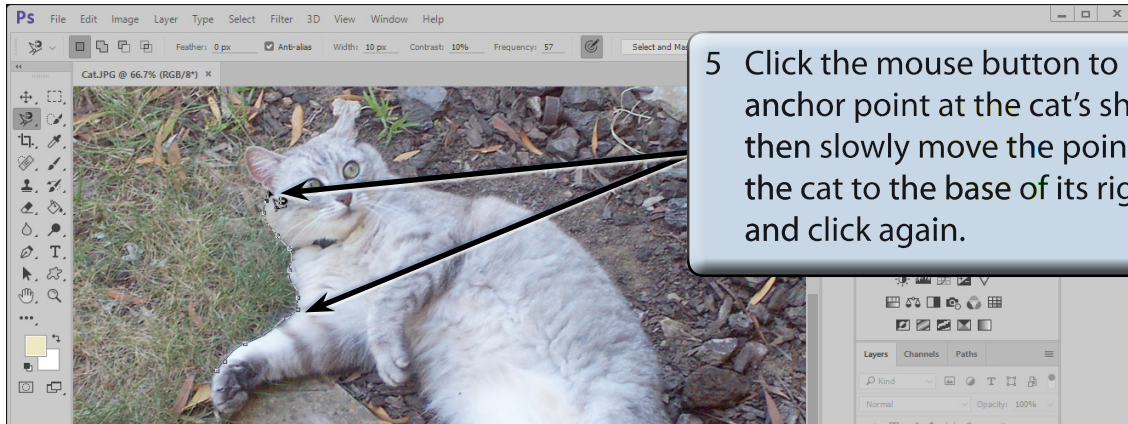
2 Move the pointer to the top of the cat's right paw where there is a clear colour difference between the cat and the background and click the mouse button.



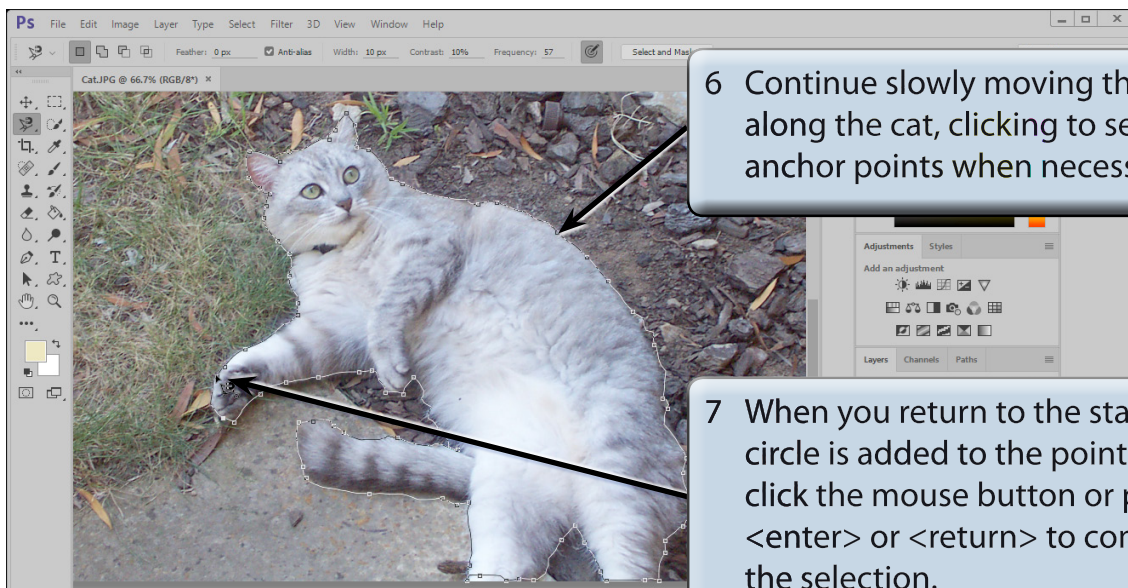
3 Slowly move the pointer along the cat's leg to the edge of its shoulder and a series of anchor points should be added to the cat's leg.

NOTE: Before the program assigns an anchor point you can move the pointer back if the selection jumps off the cat.

- 4 You can manually set an anchor point by clicking the mouse button. This can be useful when you need to change direction in the selection.



5 Click the mouse button to insert an anchor point at the cat's shoulder then slowly move the pointer along the cat to the base of its right ear and click again.



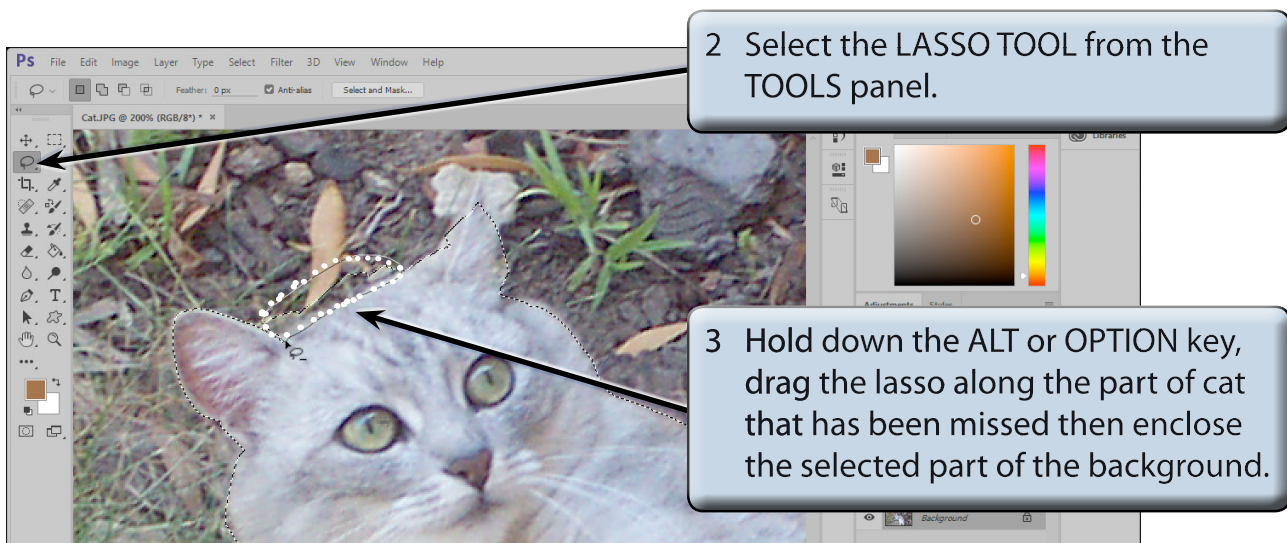
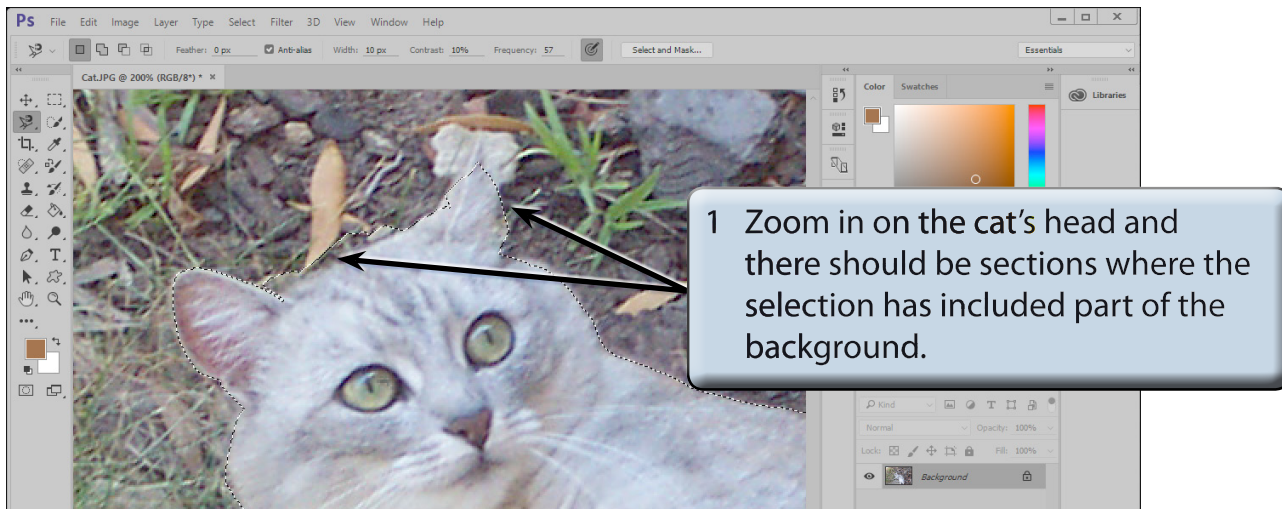
6 Continue slowly moving the pointer along the cat, clicking to set manual anchor points when necessary.

7 When you return to the start point a circle is added to the pointer. Either click the mouse button or press <enter> or <return> to complete the selection.

- NOTE:**
- i It might take a few attempts before you get used to the **MAGNETIC LASSO TOOL**. It takes a bit of patience and practice. You can press **CTRL+D** or **COMMAND+D** to remove the selection and try again.
 - ii Don't worry if the cat is not perfectly selected at a few points. The selection can be adjusted.

C Adjusting the Selection

The MAGNETIC LASSO TOOL is rarely able to fully select an object. Some manual adjustment to the selection is usually required.



- 4 When you release the mouse button the selection should be subtracted back to the cat.
- 5 Press CTRL+Z or COMMAND+Z if you make a mistake adjusting the selection and try again.