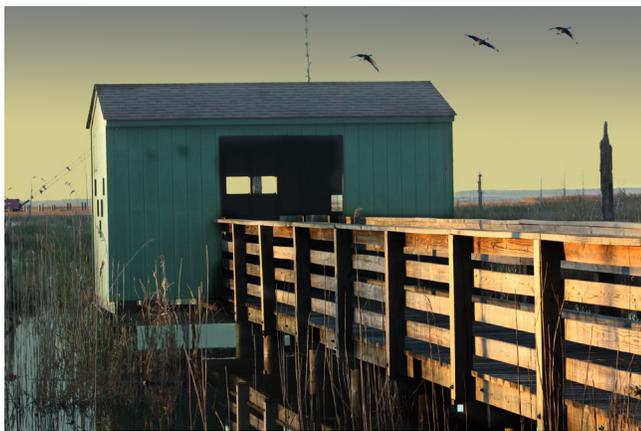


“HAVING FUN WITH PHOTOSHOP - PART 3” LECTURE NOTES

TWO WAYS TO CHANGE A SKY

Frequently, when we go to select a bald sky, we run into a major conundrum. How are we going to select all the itty bitty spaces between the leaves and branches of trees without losing our minds? Instead, perhaps you should put the sky on a separate layer and change the mode to “Darken” or “Multiply”. As long as the branches and leaves are DARKER than the sky you selected, you will have no problem. If the branches are lighter, you might want to go to “Multiply” to maintain the branches. Once you have the sky where you want it, throw on a white mask and block out the sky where you don’t want it. If you look closely, you will find that you don’t have any of the halos that are so common when you use selection.

Using the same technique, you can use or create a new gradient instead of a sky. Click on gradient tool and then click on the gradient in the upper left. This will open all gradients in the program and also a dialogue box that enables you to create a new one as well. Choose one of the existing gradients, click OK. Add a blank layer above your image. Click and drag your cursor in the direction you want the gradient to go - up or down for a horizontal gradient, left to right for a vertical gradient, diagonally for a diagonal gradient. To create your own gradient, click on the bottom arrows, click on the color block and select a color OR click on your image to select a compatible color from the image itself. You can add arrows for more colors as well.



I put the grass texture on its own layer after I flattened the rest of the image and tried various blending modes until I found what I wanted. Using the percentage slider, I cut back to about 37%. This texture added a bit of mystery and intrigue to the image and took it out of the ordinary.



EQUALS:



EQUALS:



ADDING INTEREST TO A BORING PICTURE

I liked the loneliness of this image, but it wasn’t exposed correctly because of the super light sky and the inability of the camera to capture such a large range of tones. So first, I made a copy layer and changed mode to screen. Threw on a black mask and lightened building. Made another copy and changed mode to multiply. Threw on a black mask and darkened the fence. (White paint brush revealed layer beneath).

I felt I needed some birds since this was a blind, so I found some birds and put them in. The sky is a gradient - colors taken from the image. The image was still not what I wanted so I looked around for a texture and found a shot of grasses taken in the same area.

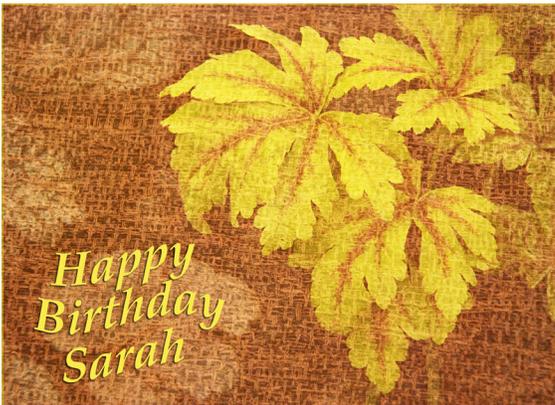


FROM ONE - MANY - PRETTY LEAVES

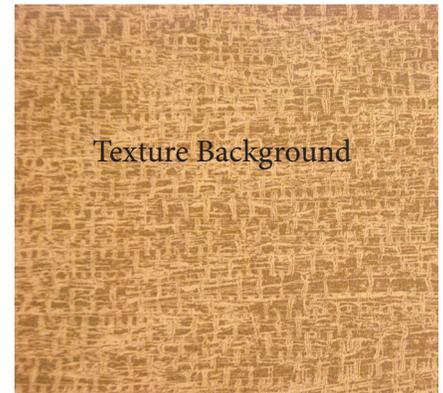
Sometimes, you work on an image which ends up not being too exciting, so you start manipulating and playing with it just for fun. I liked this image of leaves and maximized it but wasn't very excited with the result. So I started to select areas with the oval tool and twirling them. Then I duplicated the layer, flipped it horizontally or vertically and changed the mode to lighten or darken to see what I would get. After flattening, I would dodge and burn to bring out the creatures of the forest. Some went into the trash, but these I saved.



ORIGINAL



Using a little texture over the leaves image makes a lovely greeting card. Make new layer with a texture. Change mode to either darken, lighten, soft light or whatever looks good to you. Use the eyedropper to change the color of the type tool and type in your greeting. To the right of the color swatch in type is an icon that when clicked gives you a dialogue box where you can warp the type as you see here.



On a similar note, we had an assignment one time to take a painting and use it as inspiration for a photograph. I chose a painter from the 1500s named Archimbaldo and proceeded to try to create an image similar to his paintings (one of which is on the right). After duping, flipping and changing modes of layers I had a base for my image (Step Two). I then scoured my flower photos for pieces of flowers that would work as eyes, mouth, hair, etc. Basically I worked on half of the image and got all the pieces on one layer, copied it and flipped it for the other side. Once the image was flattened, dodging, burning and other adjustments were made to unite all the pieces into one coherent whole.>



INSPIRATION: GIUSEPPI ARCIMBOLDO 1527-1593

STEP ONE>



< Another image done in the same way that did very well for me in competition and that I had a lot of fun working on. This is "Lord Phaleonopsis". A person of royalty in the plant world, he is entirely created out of orchid flowers and leaves. In fact he is created totally out of Phaleonopsis orchid images.

<STEP TWO



STEP THREE>



SILK WEAVE is a new program developed by a young college student. you can try it out at: <http://weavesilk.com/> It's a lot of fun to play with and supposedly it's available for the iPhone and the iPad. So far. I just play with it online and make screen shots so I can play with them in PS. Since they are all done on a black background, it fun to copy, flip or rotate and lighten. Here are some samples of what I did so far.



So try it out and see what you can do. It's fun. They are thinking about putting the app to music which possibly would be very soothing to the soul. Other than that, it probably is worthless as far as competition goes, because it is artwork and not photography, BUT you could make some cool title slides!

DROP THAT BLACK BACKGROUND!

Another way to change the background of your image besides changing the sky. When you have a black background, you can drop that background and let the image beneath it show through. Under advanced blending in your layers palette (Double click on the layer in the layers palette to access the "layer style" dialogue box) go to the two sliders near the bottom and select the one that says "This Layer". Hold down the option/alt key and click and drag the RIGHT side of the triangle on the LEFT side (Where the black part of the slider is) to the right. This will cause the black tones in the layer to become invisible and the layer under it to show through. As you pull farther to the right you will see more and more of the dark parts of your image disappear. Just keep in mind that if there are areas of your subject in deep shadow those areas will also disappear but that can sometimes make for interesting images.



< ORIGINAL
NEW
> BACKGROUND



ROMANTIC LOOK

Make sure you have a new snapshot of adjusted image
Copy layer>Blur using Gaussian blur>Mode screen
Copy screen layer>Mode Multiply
Play with percentage sliders until you get the look you want.
Flatten image. Bring back some of the sharp layer you saved as a snapshot by using the history brush. Make sure you have the right snapshot selected.



ENHANCING COLORS

Sometimes you want to vary the color range of your image. Try the BW adjustment layer. After you create the adjustment layer make the mode of the layer "Luminosity". Now go through all the options of the drop down menu on the upper right and see if anything strikes your fancy. Fine tune effect with sliders. Use mask to put where effect is wanted.



ORIGINAL



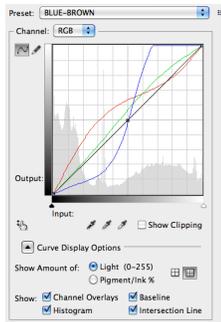
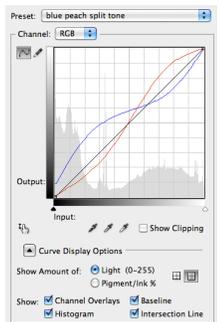
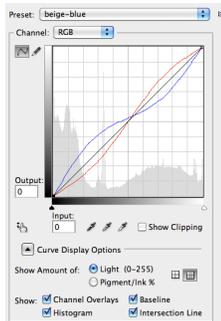
INFRARED ADJUSTMENT LAYER WITH ADDED SKY

CHANGING A BW IMAGE TO A SPLIT TONED IMAGE

Using the Curves adjustment layer, you can convert you can convert a BW image (Make sure it is in RGB Mode) to an old darkroom technique called split toning. By curving each of two of the color channels you can make the higher values one color and the lower values another color. Once you have an effect that you like, you can save those curves to a separate "Curves" folder that you can use again on other images. Below is the original BW and the variations achieved by curve manipulation.



ORIGINAL BW



GO ON A BEND WITH PIXELBENDER

One final thing I like to play with: There is a free plug-in for PhotoShop called Pixelbender. It is a free download from Adobe. I understand that some of it is included in CS6, but it is available on their website for CS4 & 5. Two filters in that program are real favorites of mine. I like "Tube View" and "Oil Paint".

With Tube View I frequently back off on the filter so the original image starts to show through. When it looks good to me, I click OK. At this point I might go to my history brush and bring certain parts of the image back completely



ORIGINAL



TUBE VIEW



ORIGINAL



OIL PAINT

NOW GO AND HAVE FUN!