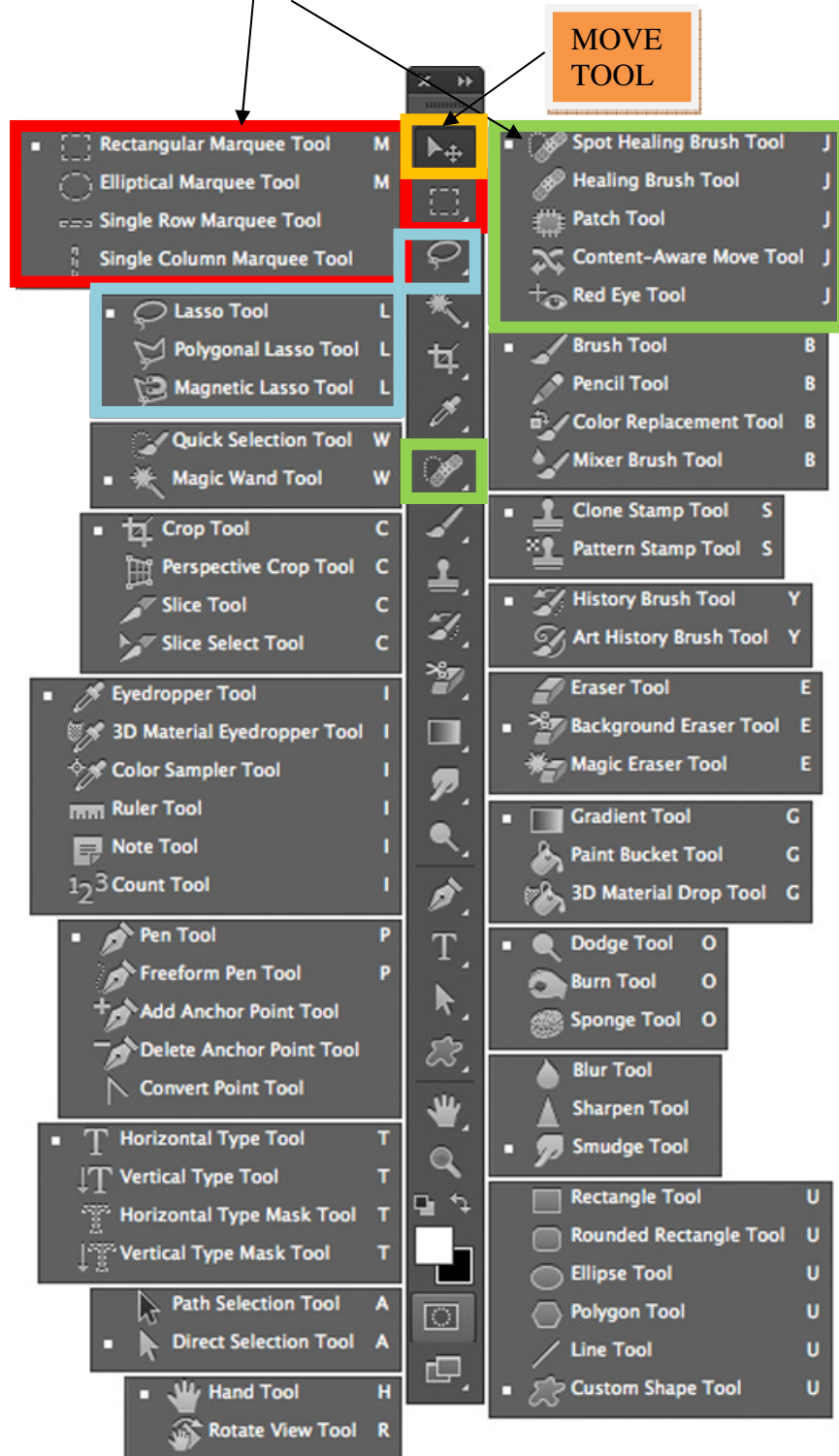# CS 2033

Multimedia and Communications

**Lab 03: Working with Photoshop
(Graphics part 2 of 2)**

REMEMBER TO BRING YOUR MEMORY STICK TO EVERY LAB!

PHOTOSHOP CS6 Toolbar

Quick Look at the various Photoshop Tools

Use the middle column as the starting point for each tool and then look to the side flyout panels.
The first item in the flyout menu will match up with the middle column tool.

MOVE TOOL

Rectangular Marquee Tool	M
Elliptical Marquee Tool	M
Single Row Marquee Tool	
Single Column Marquee Tool	

Lasso Tool	L
Polygonal Lasso Tool	L
Magnetic Lasso Tool	L

| Quick Selection Tool | W |
| Magic Wand Tool | W |

Crop Tool	C
Perspective Crop Tool	C
Slice Tool	C
Slice Select Tool	C

Eyedropper Tool	I
3D Material Eyedropper Tool	I
Color Sampler Tool	I
Ruler Tool	I
Note Tool	I
Count Tool	I

Pen Tool	P
Freeform Pen Tool	P
Add Anchor Point Tool	
Delete Anchor Point Tool	
Convert Point Tool	

Horizontal Type Tool	T
Vertical Type Tool	T
Horizontal Type Mask Tool	T
Vertical Type Mask Tool	T

| Path Selection Tool | A |
| Direct Selection Tool | A |

| Hand Tool | H |
| Rotate View Tool | R |

Spot Healing Brush Tool	J
Healing Brush Tool	J
Patch Tool	J
Content-Aware Move Tool	J
Red Eye Tool	J

Brush Tool	B
Pencil Tool	B
Color Replacement Tool	B
Mixer Brush Tool	B

| Clone Stamp Tool | S |
| Pattern Stamp Tool | S |

| History Brush Tool | Y |
| Art History Brush Tool | Y |

Eraser Tool	E
Background Eraser Tool	E
Magic Eraser Tool	E

Gradient Tool	G
Paint Bucket Tool	G
3D Material Drop Tool	G

Dodge Tool	O
Burn Tool	O
Sponge Tool	O

Blur Tool	
Sharpen Tool	
Smudge Tool	

Rectangle Tool	U
Rounded Rectangle Tool	U
Ellipse Tool	U
Polygon Tool	U
Line Tool	U
Custom Shape Tool	U

LAB #3 - Exercise 1

Objectives:
- ➤ **Create a mask to remove a subject from a background**
- ➤ **Refine a mask to include complex edges**
- ➤ *All photos are online stock photos from bigstockphoto.com*

**Before starting this lab, make sure to copy the folder "lab03" from
http://www.csd.uwo.ca/courses/CS2033/labs/lab03
to your memory stick. Remember from Lab 1 that your memory stick is most likely labelled as the F:
drive on the computer. After you do this, the folder "cs2033" on your memory stick should contain
three folders: lab01 and lab02, lab03.**

1. Start **Photoshop CS6**.
   From the **Menu Bar** at the top, click **File > Open**, then navigate to **F:\cs2033\lab03**. From the Dialog
   box that pops up, **select "magazinecover.jpg".** This opens that you will start working with and start
   editing.

2. From the **Menu Bar**, select **File>Save As**. Save the file in the folder called "lab03" on your memory
   stick, so it will be saved in the folder **F:\cs2033\lab03**. Name the file "exercise1_complete.psd", and
   make sure the format is set to Photoshop. This saves the file in Photoshop's **native format** so that
   layering is retained, allowing you to modify it easily later on. During our tutorials, we will *always* first
   save the file that we are working to a different name than the source file, so we don't overwrite the
   original!

   - ➤ NOTE: if you get the following message, just hit OK:

You are about to create a magazine cover. You will find that there are
two layers in this file. The image of the male model (on Layer0) was
selected because of the fine details on the edges of his hair. No selection
tools can select this level of detail and easily have it blend in with the
purple background. Thus the objective of this exercise is to use Masks.
Rename the layer Background to Magazine Background. To do this, in
the Layer palette,double-click on the text "Background" and it will
allow you to rename it to "Magazine Background".

**You are going to use masks to separate the model from the
background on Layer 0, and then have the Magazine Background
show through seamlessly.** The model for the cover was photographed in
front of a different background. You will use Masking and Refine Mask
features to place the model on another background.
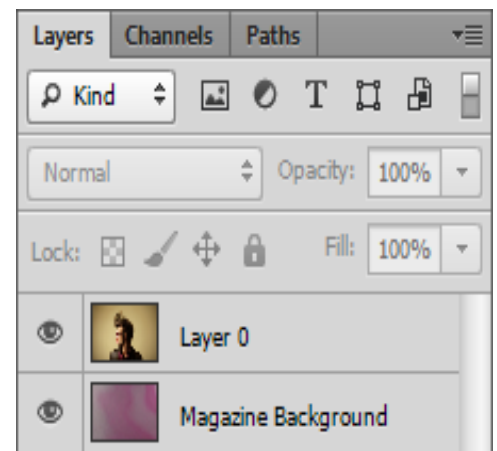
3. Create a Mask: You will use the Quick Selection tool to create the initial mask in order to separate the model from the background.

a) First of all, zoom in on the image at 100% so that you can see the details better as you perform the next steps.

b) Hide the layer Magazine Background by clicking on the eye icon in the layer palette. Activate the layer "model" (simply click on the layer model)

c) Next, rename "Layer 0" to "model". To do this, in the Layer palette,double-click on the text "Layer 0" and it will allow you to rename it to "model".

d) From the Tool palette, select the Quick Selection tool, and from the Options bar, set up a brush with a size of 15px and hardness of 100%. You will find that it is impossible to pick out the hair outline with this tool. But keep on going.

e) Select the model. It's easy to select his jacaket and face, but the hair is trickier. Don't worry if the selection isn't perfect. In fact, make sure that the hair is not picked perfectly and that you may have a grabbed beyond the hair. (Do a sloppy job with the selection). You will refine the mask in the next step.
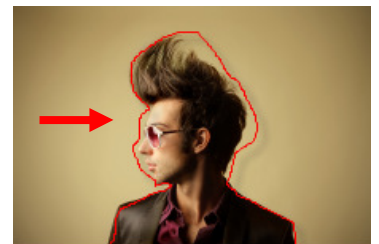
f) Make sure you are on the layer "Model". Then from the bottom of the Layer panel, click the icon "Add Layer Mask" to create a layer mask.
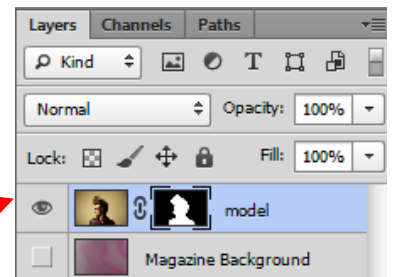
g) The selection becomes a pixel mask and it appears as part of layer "model". In other words, **everything on the layer "model" has been eliminated (ie the beige background) and only the model appears on this layer and is transparent (represented by the checkerboard pattern).** So we eliminated the beige background from the model on this layer "model". You will see some parts of the beige background around the hair (if you did a sloppy job with the selection) and other parts perhaps. So the Quick selection tool couldn't quite capture all of the model's hair so the beige background is still there. The mask may also be a little choppy around the contours of the shirt and face. So you will next learn how to smooth the mask and then fine-tune the area around the hair. Also note how the mask in the Layer palette is either white or black. We will in the next step be changing it from white to black (or vice versa).

(OPTIONAL: If you want to remove the mask that showed up and redo the last steps (e) and (f) again, delete the mask by clicking on the actual mask icon in the layer panel and then click on the Trash can at the bottom of the layer palette and select Delete when the popup box appears.. then redo steps (e) and (f)).

h) You may want to click on the Move tool from the Tools palette just so that you stop using the Selection tool.

4. Refine a Mask: To smooth the mask and fine-tune the area around the hair and face and eliminate the beige background sections from this mask.

  a) First of all you will need the Properties panel. So choose **Window > Properties** to open the Properties panel.
  b) In the Layers panel, Click on the **mask** itself on **layer "model".** The Properties panel appears a below.
  c) In the Properties panel, click Mask Edge. The Refine Mask dialog box opens.
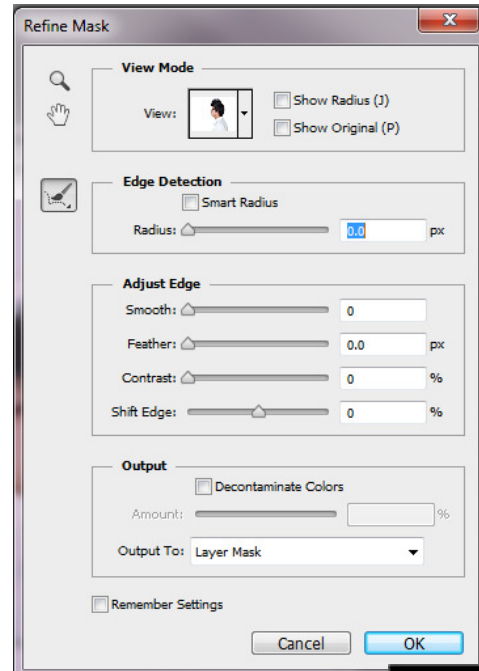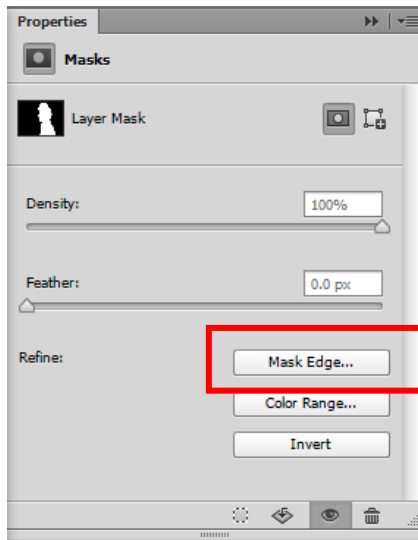
  d) In the Refine Mask dialog box, look at the View Mode area, and **click on the dropdown arrow** beside the image, and choose "**On Black**" and then **click on an area outside of the dropdown box.** (You can try other View modes just to see, but return back to On Black)
  The mask in the Layers palette appears against a black background, which makes it easier to see the edge of the jacket and the face and hair. Note how these areas appear a bit choppy and have beige colors.
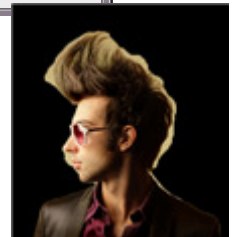
  e) In the **Adjust Edge** area of the dialog box, move the sliders to create a smooth, unfeathered edge along the shirt and the face – you are trying to smooth out the choppiness. Play around with the sliders and watch the edges carefully along the jacket and face, but use the final settings:
  - **Smooth** slider to 15 (smoothes jagged edges)
  - **Feather** to 0 (softens the selection edge)
  - **Contrast** to 40% (increase contrast of selection edge may not see this at all in this particular example)
  - **Shift Edge** to -8% (contract or expand selection edge)

  f) In the Output area of the dialog box, click button Decontaminate Colors. (removes color fringe from the image). Set value to 50%. For Output To choose " New Layer With Layer Mask" (**DO NOT PRESS OK YET if you did then go back to step4c to get back into Refine Mask dialog box**).
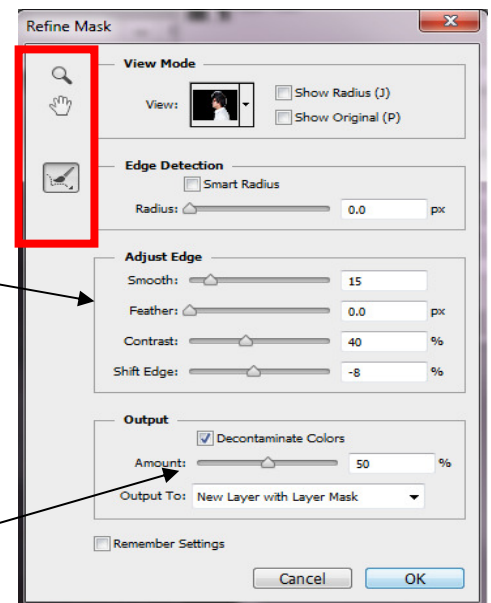
g) From this Refine Mask dialog box, Select the Zoom tool and then click on the face. To zoom out, Press Alt and click; To zoom in just click, so that you can see its edges more clearly around the face. (You might have to select the hand if you need to shift the image to see the face in the window).

h) Next select the Refine Radius Tool ⬚. This tool will allow you to remove more of the beige background that could not be eliminated with the Selection tool in step 3(f) and 3(g). Using smaller drag strokes (a click, drag and release motion) of the mouse over top of the lips and nose, **(NOT THE HAIR YET)** to paint out (eliminate) any beige background that remains around the lips and the nose. You will think you are painting white (OR ANOTHER COLOR SUCH AS BEIGE MAY BE USED), but the moment you release your mouse, that painted stroke will become black and eliminate any beige background around the face. (Note: Press the left bracket [([) to decrease the brush size or the right bracket (]) to increase it.).
IF YOU WANT TO GET SOMEOF THE BACKGROUND BACK AGAIN.. Click and hold on the Refine Radius Tool and you will see the flyout menu where you can select the Erase

Refinements Tool. ⬚ Paint over areas of the model's face and hair to get bring back the background... Try it.

i) Use the Refine Tool again to paint over the hair. Begin brushing along the top of the hair, high enough to include the spikes. Press the [key to decrease the brush size by about half. Then paint along the right side of the head, where the hair is solid color to pick up any small, fine hairs that protrude.
As you paint, Photoshop refines the mask edge to eliminating most of the background from the hair strands. If you took away too much of the hair strands you can put them back by selecting the **Erase Refinements** tool. It is hidden behind the Refine Radius tool in the Refine Mask dialog box. **Click once or twice in each area where you want the background color/parts you refined to reappear.** Be careful not to erase the refinements you made to the hair edge that you want to keep. You can then use the Refine Radius tool to restore the edge if necessary. When you are satisfied with eliminating area around the face and are happy with the mask, **click OK**. You are returned to the checkerboard background. **You will see that now a new layer, called "model copy" appears in the Layers panel. You will use this layer to add the spikes to the mask of the hair. YOU HAVE AT THIS POINT SUCCESSFULLY SEPARATED THE MODEL FROM ITS BEIGE BACKGROUND AND THE HAIR STRANDS NICELY SEPARATED FROM THE BACKGROUND.**
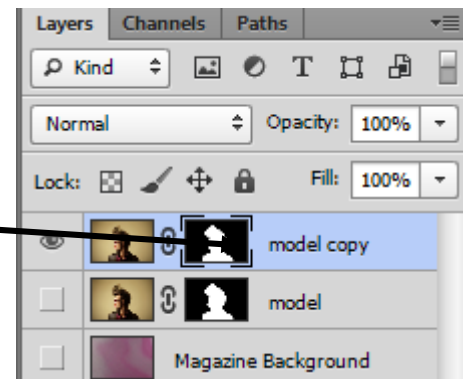
j) THIS STEP IS SHOWS HOW YOU CAN GO BACK INTO THE MASK AND CONTINUE REFINING THE MASK (ie. Eliminate more hair strands/beige background etc.). Make layer "model copy" active by **clicking on that layer in the Layers panel** if it not already active. And from the Properties panel, click on the **Mask Edge** to open the Refine Mask dialog box again. This is the way you would go into this mode if you wanted to continue doing some refine mask touch-ups with the Refine Radius too.

k) From the **View Mode box click on the dropdown arrow**, and select "**On White**". This option is better than the black background because the black hair now shows up well against the white matte. If necessary, zoom out or use the Hand Tool to reposition the image so that you can see all

of the hair.

l) Finally, select **Decontaminate Colors**, and move the **Amount slider to 85%.** Notice how the hair will become darker at the edges of the hair tips and in the actual hair. From the Output To field choose "**New Layer with Layer Mask.**" (**this will generate another layer called "model copy 2"**). Then click OK (you could have selected New Layer and it would have created a layer with the refined edges but the mask icon would not appear in the Layers panel).
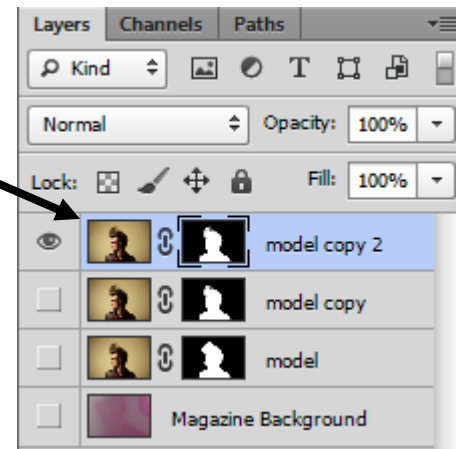
m) **In the Layers panel, make the Magazine Background layer visible. The model appears in front of a purple background.**

n) If you use the eye icon in the layer panel, hide/unhide layers so that you can see the effects of any of the layers against the magazine background.

➢ **Save the file in lab03 folder as exercise1_complete.psd and exercise1_complete.jpg and close all files.**

TIPS:
If you select a model with a lot of "flying hair" you will still have to work at it very carefully.

- Pick models where there is a moderate amount of flying hair.
- Pick hair where there is a contrast against the background (ie. Light colored hair with light backgrounds will be difficult to differentiate and mask those edges.
- Pick dark hair with spikes but where hair is solid.
- If hair tips are very light colored in the first place, it will be very difficult to pick those strands, so eliminate them altogether!

LAB #3 - Exercise 2

Objectives:
- ➢ **Creating a Quick Mask to make changes to selected areas.**
- ➢ **Change the glass frames using two methods:**
  - • **Adding Hue/Ajustment Layer or by using Quick Mask**

In this exercise you will be changing the color of the glasses frame by using the Hue/Adjustment layer

1. **Make sure that you have closed all files from the previous exercise.**
   Open the **file exercise2.psd**. This ensures that you are starting at the correct starting point.
   Now **save the file as exercise2_complete_parta.psd**

2. **Let's clean up some of the layers**
   a) Hide the Magazine Background layer so you can see the model.
   b) Now hide layers "model copy" and "model copy2" so that you can see the state of the layer "model". You will see it was the model with a bit of the beige background. Now delete layer "model" by sending it to the trash can.
   c) Unhide layer "model copy" and see the state of it. And then check out "model copy 2". They are almost identical but layer "model copy 2" has more depth to the hair. So we will keep this layer to work with in this exercise.
   d) Delete layer "model copy".
   e) Rename layer "model copy 2" to "model".
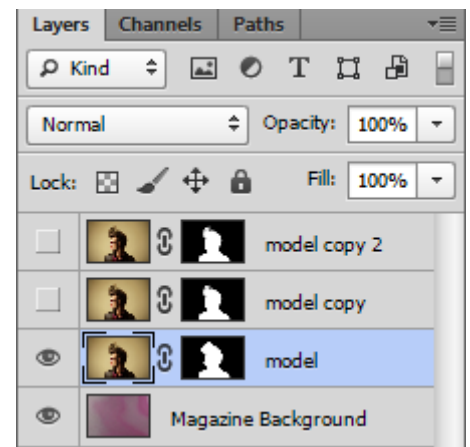
3. **Now let's color the glasses by creating a Hue/ Adjustment layer**
   a) Make sure you are on layer model and that it shows up. We are using the "magazine background" for the backdrop to this image.

   b) Zoom in on the image so that you have a nice close view of the glasses (ie. Zoom at 300%)
   c) From the side tool palette (near the bottom) use a selection tool, (I suggest the Quick selection tool with a brush diameter of 1.)   Now begin to outline the edges of the frame into the hair. To make the selection inside the red glass frame, press Alt (and hold down) and click inside the frame and keep dragging until you have the lens outlined as shown in the picture. Then release the Alt key. You can

   now select the Move tool ⯈⊕ just so that you don't keep making selections with your tool.

d) From the bottom of your layer palette, click on the "Create New fill or Adjustment Layer"
and then select "Hue/Saturation". NOTE this creates the
saturation on a new layer in case you want to delete it later.
Otherwise if it is on the same layer as the model you will have
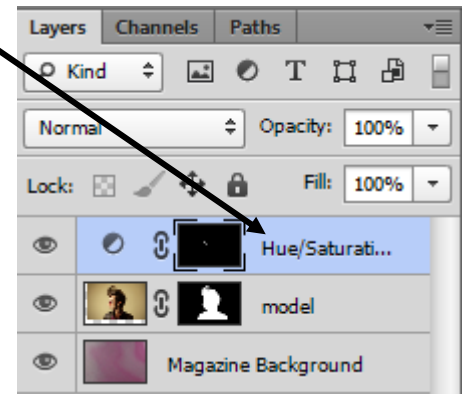difficulty changing the color back in case you change your
mind.

The Properties panel should appear.
Next click on the Colorize button (checkmark it)
(This will change the frames to a blue, but play around with
the values)
Set Hue=213 Saturation=51 and Lightness=+22
Then zoom out to 66% magnification (or something like this)
and see the final effect.

e) Now save the file **exercise2_complete_parta.psd BUT KEEP IT OPEN**

4. Now let's color the glasses using a Quick Mask technique

a) Using the file " **exercise2_complete_parta.psd", SAVE IT AS exercise2_complete_partb.psd
Delete the Hue/Saturation layer you created in the above exercise. You are left with the
layers "model" and "Magazine Background"**

Now let's apply a Quick Mask

b) Click on layer "model" and Zoom in on the image so that you have a nice close view of the
glasses (ie. Zoom at 300%)

c) From the side tool palette (near the bottom) click the Edit in Quick Mask Mode button.
By default you are always in Standard mode, but now you have entered into Quick Mask mode.
Notice how the background/foreground color icon in the side Toolbar palette

has changed to:

d) From the Tools panel, select the Brush tool and from the Options bar, set:
Mode: normal
Small Brush diameter: 3 px
Hardness: 100
Mode: Normal
Opacity: 100%
Flow: 100%

e) Now start painting the earpiece of the glasses frames.
NOTICE HOW IT IS PAINTING RED. The area you paint
will appear red, creating a mask. Continue painting with the
Brush tool on the frame part Don't worry about the frame with
the hair overlapping it; the colors won't affect that area. (Also
note: painting with Black adds to the mask (the red
overlay)and decreases the selected area, whereas painting with
White erases the mask (the red overlay) and increases the selected area)..don't worry this is
confusing only because in the next step we are inverting the selection.

9
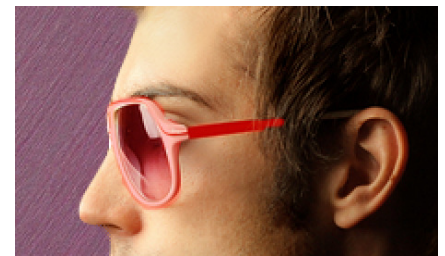
f) Once you are happy with the mask, You must exit the Quick Mask Mode by clicking on the Edit in Standard Mode button ▢ found at the bottom of the Toolbar palette. When you click in any part of the image, you will see the selection outline (not the red) of what you painted in step (e).

g) Choose from the menu Select > Inverse to select the area you originally masked. (nothing happens to the model)

h) From the bottom of your layer palette, click on the icon ⬤ "Create New fill or Adjustment Layer" and select "Hue/Saturation". The Properties panel should appear.
Next click on the Colorize button (checkmark it)
(This will change the frames to a blue, but play around with the values)
Set Hue=213 Saturation=51 and Lightness=+22
Then zoom out to 100% magnification and see the final effect.
(Note that: instead of creating a hue/saturation layer as you just did, you could have chosen Image>Adjustments> Hue/Saturation (but this will not create a new layer and thus difficult to revert back to the original color)

i) Now save the file **exercise2_complete_partb.psd**

LAB #2 - Exercise 3

Objectives:
- ➢ **Manipulating an Image with Puppet Warp**
- ➢ **It allows you to reposition area, such as hair or an arm, similar to pulling string on a puppet. You place pins where you want to control movement.**

In this exercise you will use Puppet Warp to tilt the model's head back, so he appears to be looking up.

1.   Close all files then **open the file exercise3.psd**.
        Save it as exercise3_complete.psd. You will recall this file contains masks we had used to isolate the body/face from the model background and allow the magazine background to show through. And the glasses were saturated to blue.

2.   Ready to begin with Puppet Warp

a) Make sure that you are on the layer "model" since Hue/Saturation applies color. We want this layer as it has the complete body/face of the model.

b) Choose from the menu **Edit > Puppet Warp**
    You will see a mesh appearing over the visible areas in the layer (this is why we isolated the body/face on a separate layer for it to work) You will use the mesh to place pins where you want to control movement (or to ensure there is no movement).
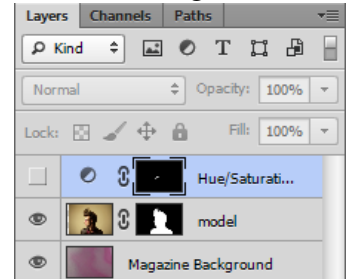
c) Notice in the Options bar how you have you have the buttons to finish/cancel this option

d) Click around the edges of the shirt. Each time you click, Puppet Warp add a pin. Place about pins as shown. We want the body to stay intact and allow the head to tilt either back/forward. If you want to delete a pin, right-click on the pin and select "delete pin".

e) Now to get the "tilt" behaviour, select the pin at the nape of the neck. A white dot appears in the center of the pin to indicate that it has been selected. Now press Alt and keep your finger on the Alt key AND position your cursor off to the right of this pin you selected and single click. A larger circle appears around the pin and a curved double arrow appears next to it. Continue pressing Alt as you drag the pointer to rotate the head backwards. If you don't get the right kind of tilt, then select another pin/or add another pin somewhere to get the right tilt you want (try tilting on the left shoulder, and other places... just experiment so you understand what happens).

f) When you are satisfied with the rotation, click the Commit Puppet Warp button: (the checkmark in the Options bar). Notice how the model's head is in tilt mode But the blue glasses stay… so just hide the layer Hue/Saturation. To color the glasses blue you would have to go through the previous exercise again. DON'T do it now.

g) In the picture above, Try another rotation by duplicating layer "model" and then using the Move tool place it so that you have two model faces side by side in the window. And make another puppet warp with the model on this layer. End up with the head tilted forwards instead.

h) Save the file as **exercise3_complete.psd**
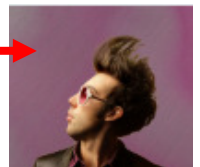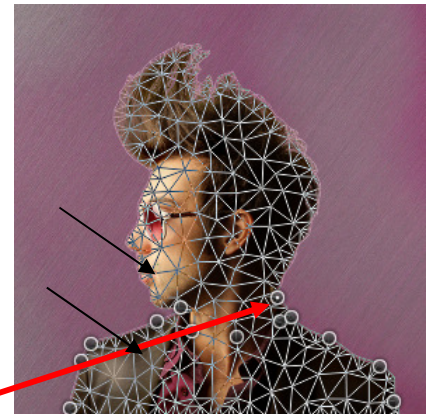
LAB #2 - Exercise 4

Objectives:

➢ **Working with Channels**
Channels allow you to access specific kinds of information. Alpha channels store selections as gray-scale images. Color information channels store information about each color in an image; For example, an RGB image automatically has red, green, blue and composite channels.
➢ Layers contain painting and effects
➢ Channels contain an image's color and selection information.
➢ **You will use channels (an alpha channel) to add color highlights to the hair.**

In this exercise you will use channels (add color highlights to the model's hair (only because the hair is so hard to isolate).

1. Close all files then **open the file exercise4.psd**.
    Save it as exercise4_complete.psd. You will recall this file contains masks we had used to isolate the body/face from the model background and also a shift in the last exercise of tilting the head backwards.
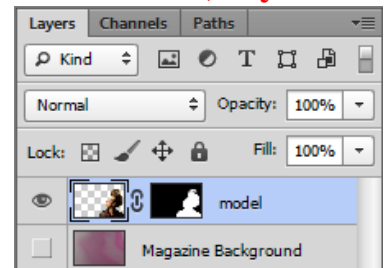
2. **The first thing to understand in this exercise is that one can change the color of anything if it is a simple selection as for example changing the model's purple jacket to green color.** Make sure you are on the layer model, take your Quick Selection tool and brush stroke 26, and outline the purple jacket. Hint: To make a selection on the right side of the body (hold down the Shift key and click inside the jacket and drag. You now have made two selections. Next to colorize, from the menu, select Image> Adjustment> Hue and Saturation.) In the dialog box, **click on the Colorize button**, and then work with the Hue Saturation models to change it to a purple jacket (Hue= 262, Saturation = +36, Lightness: +7 And then press OK. Then press Ctrl-D to deselect the lines around it. If you didn't do a good job with the selection of the jacket, you would start with making the selection. Move on....

    a) **Adding highlights to the model's hair is more difficult, although the above method could work if you careful selected the hair.**
    But you are going to learn how to do it with channels because with other situation the hair is not as tidy as this one.
   To do this you will be converting the image (layer model which has the mask on it to separate the body from the background) to CMYK mode so that you can use the Black channel to better work with modifying the hair color.
    Select the layer "model" in the layers panel so that it is active.
    From the menu, select Image > Mode> CMYK Color. A dialog box appears: Click on "Don't Merge" because you still want your layers intact to work with them. If you are then prompted about color profiles, click OK

    b) Hide the layer "magazine background" by clicking on the eye icon.

c) Click on the Channels tab (which is next to the Layers tab).
    Notice the different channels that make up the CMYK model.
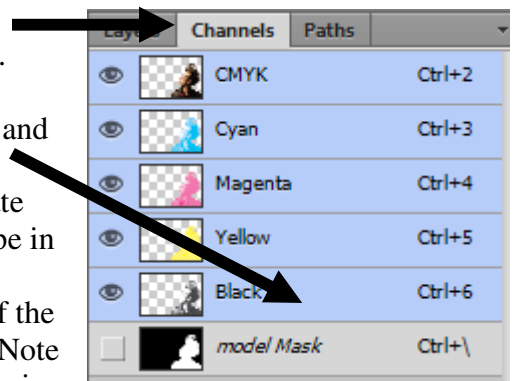
d) Click on the Black channel so that it only shows this channel and
    uncheck the other channels (cmyk, cyan, magenta, yellow)
    Then **Right-click on the Black** channel and choose "Duplicate
    Channel". When a dialog box appears, in the "As" field, type in
    the label "Hair" and click OK.
    Notice that the channel got created at the bottom of the rest of the
    layers (below model Mask) and that is appears in gray scale. Note
    that individual channels as you just created will always appear in
    grayscales.

e) If more than one channel is visible in the Channels panel, then the channels appear in color (Click
    on the Yellow channel and see the image now in your window Try clicking on some of the other
    channels to see the effects).
    Unclick the Yellow channel and click on the Hair channel to make it the ONLY ONE visible.

f) From the menu select Image>Adjustments>Levels
    You will get this dialog box which will allow you to
    work with setting the amount of black, midtones and
    white to appear in the hair. Set the values for: (see
    diagram but experiment a bit with these values and
    notice the changes to the hair. You can either type in a
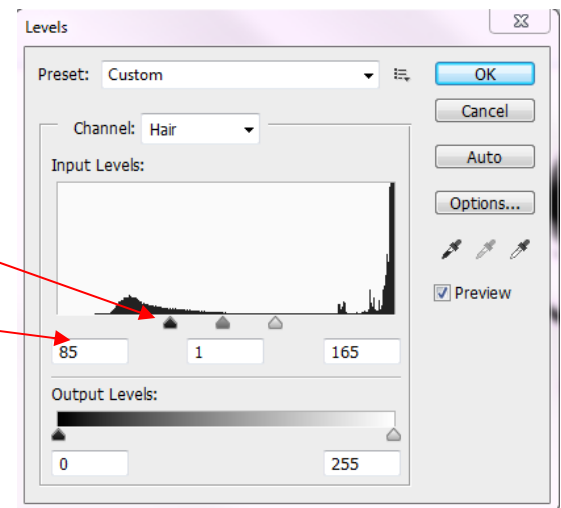   value in the boxes or use the slider triangles).
    In the end before moving on,
    set the values to:
    Black to 85
   **Midtones to 1**
    White to 165
    If you click on the **Preview button** to see what the
    head looked like before and after the settings. Then
    click OK.

g) With the Hair channels still active, from the menu, select **Image >
    Adjustments > Invert**. Notice how the channel appears white against a
    black background. Remember you are still in the Channels tab with the
    channel "Hair" active.

h) **Next you want to paint over the glasses, eyes and anything in the channel that isn't
    hair with black (since it is the hair we want to highlight we need to ensure that it is
    still appearing with white). To do this, in the Toolbar, click on the "Switch
    Foreground and Background Colors" and make sure that foreground color is "black".**
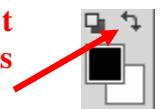
    Zoom into your photo to 100% to see better. From the tool palette, select the
    Brush tool and set the brush diameter to 28 (you may change it depending on what
    you are painting over. Paint over the glasses, eyes and anything in the channel that
    isn't hair. You want to keep only the hair visible. If you need to undo, use Ctrl-
    Alt-Z to back up one step at a time.

i) **Make sure you are on the Hair Channel before proceeding.**

    From the bottom of the Channels panel, click ONLY ONCE (or twice) the icon [icon] **which is "Load Channel As Selection" icon**. Notice when you move your mouse into the image window that the hair has a dotted selection on it if you move your mouse into the image window. (If you don't see it, try click on the Load Channel As Selection" icon again.

j) **Select the Layers tab and select the "model"layer.** (not the individual mask). Now you can see the hair still outlined in this view. Make channel Black visible as well. This will give you a better idea of which part of the hair is selected. (You might have to use your Quick Selection tool to select more of the hair if you want. Or for now leave it if you are satisfied).

k) From the menu, choose **Select > Refine Edge (this is optional if you don't want to smooth things out).**
    The Refine Edge dialog box appears.   Notice in the View Mode box, select any of the view modes by **clicking on the dropdown box** that you feel most comfortable with. But I suggest you using "**On Layer"** .. Try different views just to see the difference. Remember you want to see the hair features comfortably as you are making adjustments.
    Set Feather to 1.2px and then click OK. (this will just blend the hair strands a bit...but you will have to find something comfortable and experiment.

l) <u>**Now to Colorize the hair to blue tones**</u>

    Make sure you are back on the layers tab, "mode". You will still see the selection outline on the hair if you click in the image window.   From the menu, choose Im**age>Adjustments>Hue/Saturation.** **Click on the button Colorize**, and then move the sliders to: (Experiment with the sliders.. Remember you want it to be realistic)
   **Hue: 230**
    Saturation: 56
    Lightness: 11
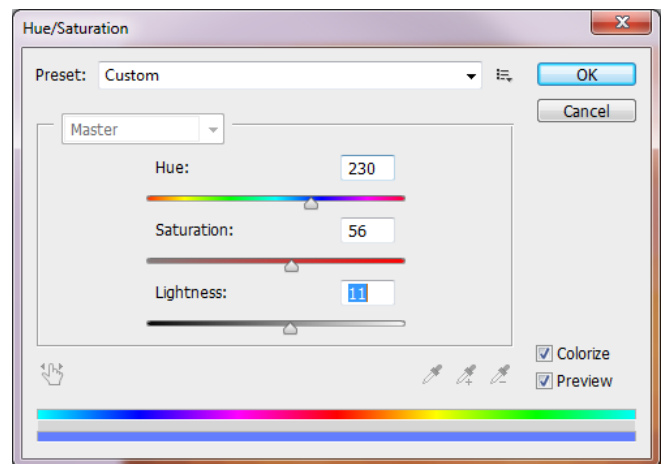
m) Next, while the selection is still outlined, from the menu select: Image>Adjustments >Levels. What you are doing in this step is give some extra depth to the highlights working with the levels. Use the Black, White and Midtone sliders for your taste. Try setting black=59 midtones=1.67 white=255. Or choose your own. (Experiment) Click Ok and then press Ctrl-D to deselect the selection (the dotted lines around the hair).
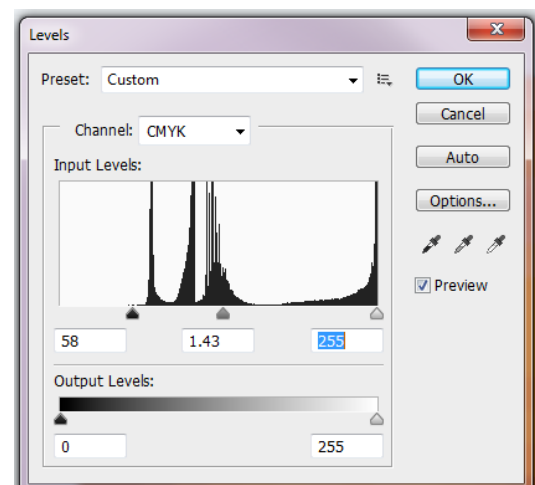
You have successfully colorized the hair! It may not look totally realistic but you will have to play around with the slider values etc... For now, just be happy!

n) Now let's assume you don't like the look you just ended up with.. so you are going to take another crack at correcting it.

o) So click on the Channels tab, and click on the channel "Hair". You will see the black and white outline. Go back to Step (i) and continue from there again.

Save the file as exercise4_complete.psd

LAB #2 - Exercise 5

Objectives:
  ➢ **Working with Channels**
  ➢ **You will use channels (an alpha channel) to create a shadow for the model**

In this exercise you will use an alpha channel to create a shadow for the model. WE are not talking about a drop shadow because that is easily done. We want a shadow to extend and be skewed with our control.

1.   Close all files then **open the file exercise5.psd**
      Save it as exercise5_complete.psd. You will recall this file contains masks we had used to isolate the body/face from the model background and colorized the hair in the last exercise.

2.   **To create a shadow effect of the entire body. (this is not a dropshadow)**
      On the layer "model" we already created a mask of the model which separated it from its original background back in exercise 1. To create the shadow, you will be duplicating the mask and then shift it. To make this work, you need to work with alpha channels.

      a) **First hide the layer "Magazine Background".** From the Layers panel, make the layer "model" active and click specifically on the mask thumbnail. Now we have selected the mask. But we can see that this layer has a mask on it.. but you don't know exactly what the mask does. So you can see by **holding down the Ctrl key and clicking on the actual mask icon in the model layer.** This will show you that the whole body and head is selected in this mask.

      b) From the menu, choose Select > Save Selection. A dialog box appears. Make sure that Channel says New. In the Name field, enter "model outline" and click ok.

         Nothing will change in the Layers panel or in the image window. However, click on the Channel tab and you will see the channel "model outline" there.

      c) Click back on the Layers tab. From the bottom of the Layer panel, click on the "Create A New Layer " icon. Name this layer "shadow" and then drag this layer below the "model" layer, so that

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the shadow appears behind the body/face. (But we haven't created the shadow yet.)

d) Make sure you have selected the "shadow" layer. You should still see the dotted selection outline. From the menu Select > Refine Edge, and in the dialog box, set the Shift Edge slider to +36 (or something like that but it won't be visible, so just trust what is happening) You will not be able to see much in the image window- it will look like nothing is even happening. With Shift Edge you are expanding the area around the shadow selection so that you can later transform and shift it by using a Skew transformation. For now, just click OK.

e) Next select Edit>Fill and in the dialog box, set the Use: field to Black (this will make a soft black shadow, or you can pick another color or use one your forground/background colors if you had selected that) change opacity to 40% to make it soft… you can change this later easily from the layer panel. All you have done is colored the shadow which is still in the same position as the model. Press Ctrl-D to deselect the lines around the body.

f) Next you are about to skew the shadow out from the body (this is not a dropshadow effect as the Skew allows you to drag the shadow in any direction) From the menu select Edit>Transform>Skew. If you place your cursor on what of the dots on the outline and click down you can drag the shadow to the left or right. Put the shadow to the left of the body.
Then press on the Commit button (checkmark) in the options bar.

g) If you want the shadow to appear lighter or darker, make sure you are on the shadow layer, and in the Layer panel near the top, change the Opacity field to another value ie. 20% (lighter shadow) or 60% (darker) or whatever value you want to get the right shade of shadow.

h) Save the file as exercise5_complete.psd.

Done for this session!
The only way to get better at this is to try it out on your own with different images off the internet and do the steps to remember and understand.