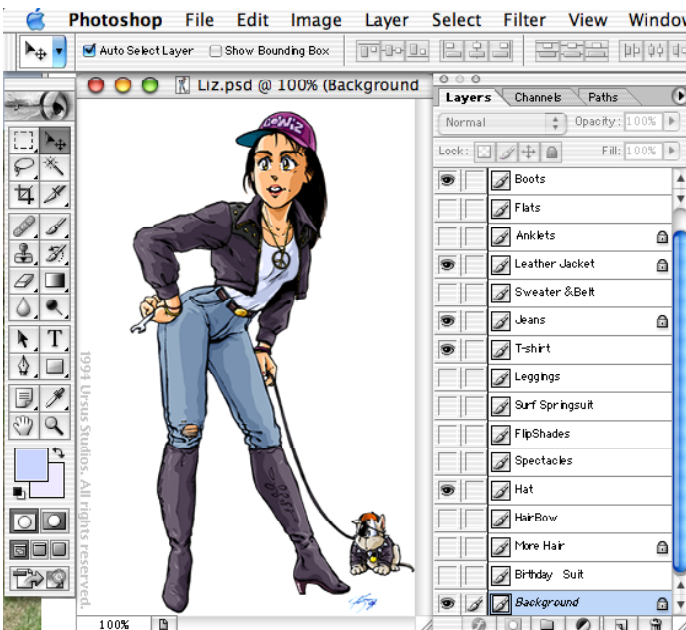


The 'Dress Up' Exercise... Photoshop 7

This exercise will get you working with layers, introduce some new features and strengthen your knowledge of others. Then you will have some more skills to practice on your own images.

This has been updated a little from the award-winning Photoshop 5 WOW book by Linnea Dayton and Jack Davis since it was not included in their Photoshop 6 or 7 books. Artwork by Tommy Yune, and based on an original demo by Adobe's remarkable Russell Brown.

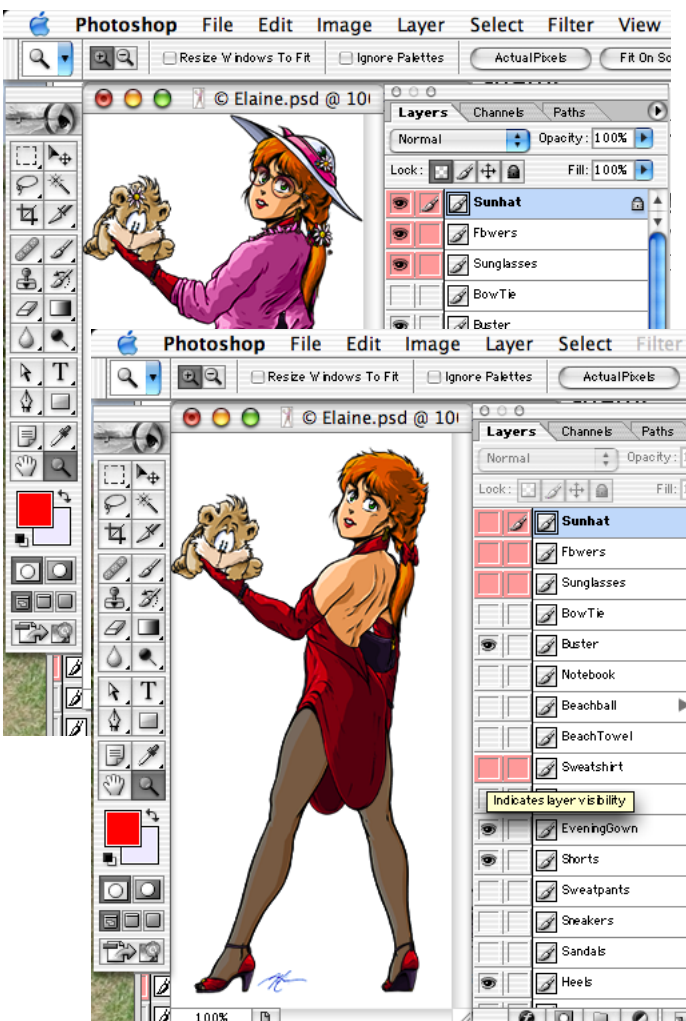


You will need two Photoshop files open for this: **Elaine.psd** and **Liz.psd** from your drop box (Users > Home > Public > Drop Box > Dress Up). When working with these files, make sure you have the correct one selected as the names of the layers shown in the Layers palette change...

You will need the **Layers** palette open, you get this from the **Window** menu, which also shows all open files at the bottom - one way to switch between files.



Investigate (play around with) them, but then choose **File>Revert** to reset the images to the way they were when first opened, otherwise much of the following won't work! Reverting a file is the choice of last resort when you have run out of saved states in your History palette - usually 20 undos.



1. Getting Ready

We will start with Elaine. She is overdressed so click on the 'eye' icons next to these named layers to turn them off: *Sunhat*, *Flowers*, *Sunglasses* & *Sweatshirt*. I have highlighted these layers red/pink by choosing **Layers > Layer Properties**.

2. Activating a layer: selecting Buster.

You activate a particular layer in the stack by clicking its name in the **Layers** palette.

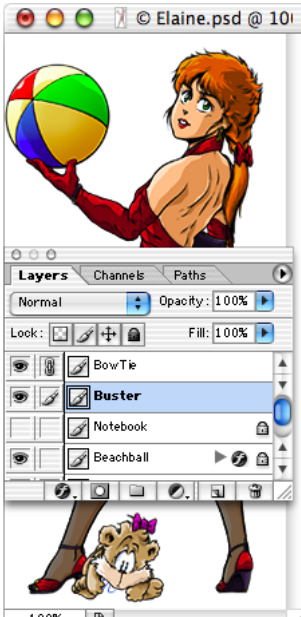
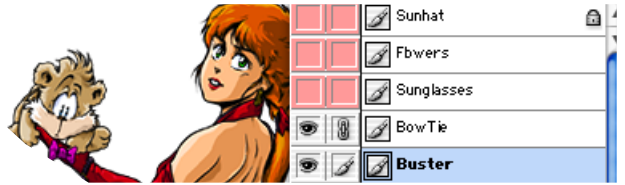
If 'Auto Select' is checked for the **Move** tool in the options bar you can also choose a layer just by clicking on the visible part of the image whose layer you want to activate. This isn't 100% foolproof because it depends on the opacity at the point where you click; if it is not 50% opaque or more, the click acts on the next layer down, and so on. It frequently fails with small text as it is too easy to miss the solid bits and so you end up getting a dialogue box stating that the background layer is locked. If you hold down the **Control Key** as you click with the move tool, you get a context-sensitive pop-up menu listing all layers with pixels at that particular point.



(**pixel = picture element**, the name given to each of the small squares of colour which make up an image).

Linking layers: Putting Buster on the floor

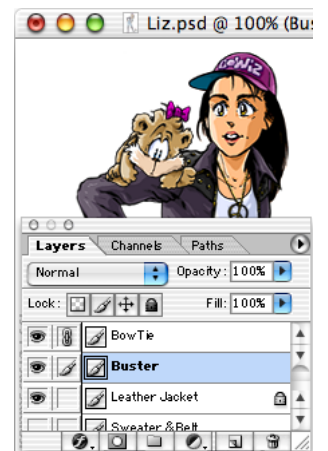
Clicking in the Links column in the Layers palette (to the right of the 'eye' column) will link any layer to the currently active layer. A chain symbol appears in the links column of the active layer and any layers that you link to it. In the *Elaine* file, activate the *Buster* layer and then click in the links column of the *BowTie* layer to link it to Buster; note the link marks in the palette. Also click the *BowTie* eye column so you can see the tie. Now activate the *Evening Gown* layer and link the *Heels* layer to it; again note the link marks. Now link the *Hose* to this group also. Then activate the *BowTie* layer, and notice that the link marks no longer appear for the *Heels* and *Hose* layers - only for *Buster* the layer linked to the currently active layer *BowTie*. When layers are linked, moving one layer with the move tool also moves the linked layers. (Click the link off again to move layers individually).



With Buster linked to his bow tie, use the move tool to slide him and his tie to the floor. (To give *Elaine* something to hold now that Buster is loose, click in the 'eye' column of the *Beachball* layer to make it visible. See left)

Dragging and dropping Buster

With more than one Photoshop file open, you can use the move tool to copy a layer from one file and paste it into another. It's quick and easy, and it bypasses the clipboard, unlike copying then pasting. Select the *Buster* layer and put the move tool on Buster, and drag him (and hopefully his tie) into the *Liz* window. Move him to Liz's shoulder See right >



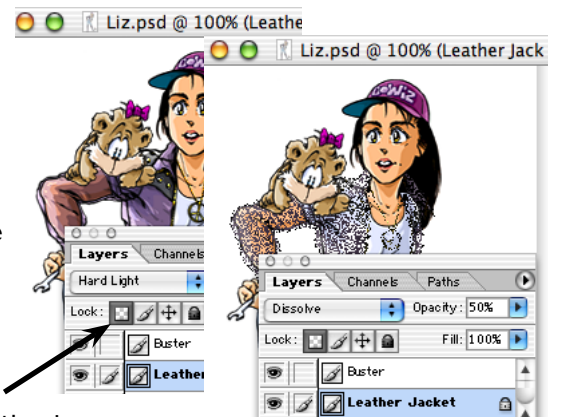
Trying out blending modes: stockings to tights

The blending mode (set by choosing from a pop-out list at the top left of the palette) controls how the pixels of a layer interact with the layers underneath. To see the effect of **Multiply** in the *Elaine* file, activate the *Hose* layer, (Americans call stockings 'hose') switch its blending mode from **Multiply** to **Normal** and back again; you'll see the

change as the muscle contours and skin colour of the Background layer disappear and reappear, and the colour of the clothed leg goes from a blend of colours with **Multiply** mode (Background darkened by *Hose*) to a solid grey in **Normal** mode.

In the Liz file activate the Leather jacket layer

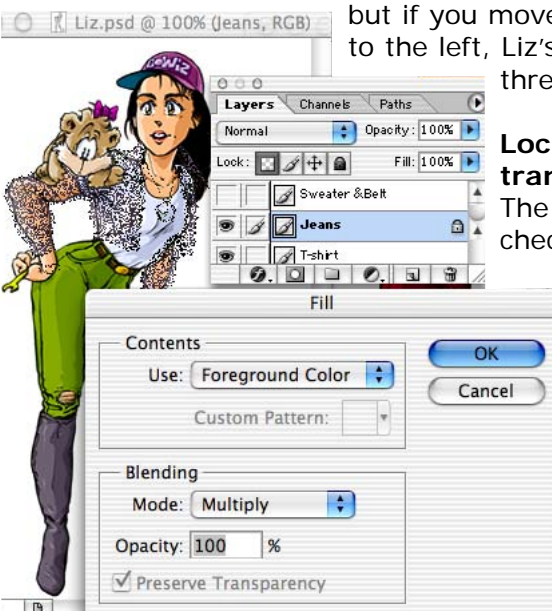
For a plastic look with exaggerated highlights choose **Hard Light** for the mode. Now change its blending mode to **Dissolve**. You won't notice much of an effect immediately, but if you move the Opacity slider to the left, Liz's jacket will become threadbare.



Locking/preserving transparency

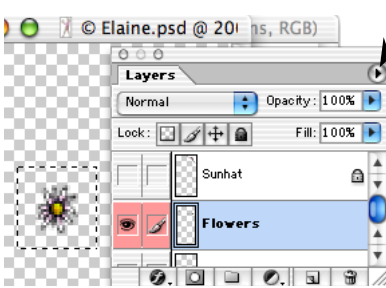
The Lock Transparency checkbox at the top of the Layers

palette keeps colour inside the lines, acting as an inherent transparency mask when you fill a layer. In the *Liz* file, activate the jeans layer. Click the checkbox to turn on Lock Transparency. Then choose a bright yellow (click the Foreground colour square in the toolbox) and choose Edit, Fill, Foreground Colour, **Normal**. The jeans will change colour but the folds of the cloth will be lost. Press **Apple-Z** to Undo, and repeat the Fill operation again; but this time choose Edit, Fill, Foreground Colour, **Multiply**. Although the layer stays in **Normal** mode, the colour is applied in **Multiply** mode, allowing the detail of the now green (yellow + blue) jeans to show through.

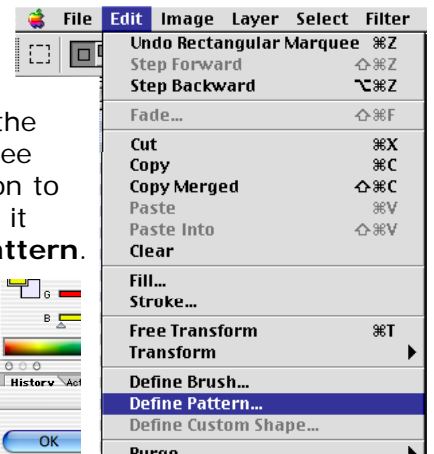


Using a clipping group: making patterned stockings

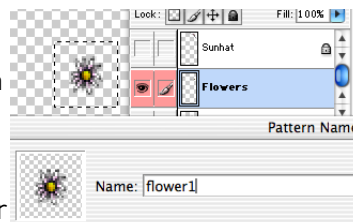
To add a pattern to the Hose, you could use a pattern fill with Preserve Transparency turned on, repeating much the same routine used to recolour the jeans. But if you use a separate pattern layer and make a clipping group, you'll be able to move the pattern to adjust its position within the masked area... You will need the smallest thumbnails from Layer palette options top right arrow.



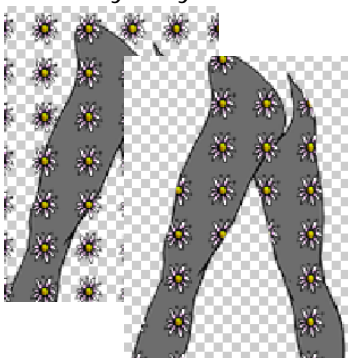
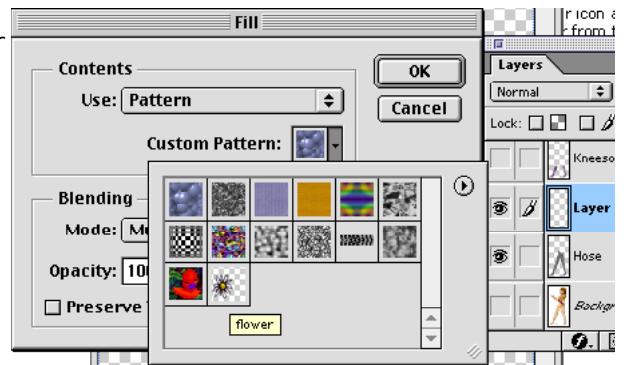
In the Elaine file turn on visibility for the *Flowers* layer alone and activate it by holding down the **alt** key as you click in the 'eye' box on the left of the the layer name. Use the rectangular marquee (with the **Shift** key to force the selection to be square) and surround a flower, copy it (Apple-C), and choose **Edit>Define Pattern**.



Give the pattern a name > and click OK. **Then drop the selection (Apple-D)** and turn OFF visibility for the *Flowers* layer. Activate the *Hose* layer and create a new layer above it by clicking the New Layer Layers palette, just to the left of the trash can (or choose new layer from the Layer menu). Choose Edit, Fill, Pattern and choose your new Flower > pattern (Mode Normal) to fill this new *Layer 1* with flowers.



Use the *Hose* layer to clip the area which shows a the pattern by Alt-Clicking on the line which forms a border between the flower-filled *Layer 1* and the *Hose* layer. You should now see flower-patterned Hose. To reposition the pattern, use the move tool with *Layer 1* selected to drag the pattern around within the clipping group. Turn ON visibility for any other layers you want to complete the picture.



Applying Layer Effects: inflating the ball

When you apply Effects to a layer, it's the Transparency mask (or the layer mask if there is one) that determines where the effects will happen. Double-click the "f" symbol

on the *Beachball* layer in the Elaine file so you can see how the ball was rounded.

An Inner Bevel applied to the *Beachball* layer makes the ball look rounded. Large Blur and Depth settings create the soft 'sphere' shading; the Highlight and Shadow fade as they reach inward from the ball's edge. In Overlay mode the Highlight doesn't interfere with the black line work, and the Shadow darkens the ball's colours without dulling them. Click the Apply checkbox to toggle the effect off. Layer Effects can be applied most easily from the Styles palette. These are just saved selections of Layer Effects, and it is easy to add your own to the Styles palette or to edit existing ones so that they are just right... experiment with a few styles and make the Beachball more interesting. Now try it on other layers...

