Art 33c

Notes and Software tips

Color Design

On-line (~2 sessions/week)
West Valley College
Jason Challas, Inst.
Contents:
Syllabi ................................................................. iii – vi
Color terminology for Quiz 1 .................................. 6
Photoshop painting basics ....................................... 7
Brush making ....................................................... 8
Computer project 1 guidelines ................................. 9
Colorizing project 2 ............................................... 10
Colorizing how-to .................................................. 11
Painting over images tips ......................................... 12
Color wheel projects 3 & 4 ........................................ 13
Perceived value project – Grid of 9 squares 5a ......... 14
Color modes project 5b ........................................... 15
Typography and layout ............................................. 16
Type project 6 ......................................................... 17
Computer basic terms for Quiz 2 .............................. 18 – 19
Tessellation project 7 ............................................... 20
Simultaneous Contrast project 8 ............................... 21
Making custom shapes ........................................... 22
Collage project 9 .................................................... 23
Simple collage how-to .......................................... 24
Animation project 10 ............................................... 25
Animation how-to .................................................. 26 – 27
Photoshop layout project 11 ..................................... 28
Final Project: Montaging how-to .............................. 29
Final project guidelines .......................................... 30
Photoshop selections ............................................. 31
Combining images/collaging .................................... 32

Supplemental information:
Fleshtones .......................................................... 33
Color calibration – Monitor ...................................... 34 – 35
Photoshop ............................................................. 36
Clipping paths ....................................................... 37
Duotones ............................................................... 38

Upon completion of this course the student should be able to:
Discuss a heightened awareness of color as shown in the value scale and color wheel organizing principles.
Color match: deduce contents of a color through paint mixing experimentation.
Evaluate/critique a work of one’s own and other’s design using color and design terminology and make individual aesthetic decisions and judgments.

Create color compositions which demonstrate the use of:
Various color systems and color organization, such as: monochromatic, analogous, complementary, dyad, triad, tetrad.
Principles of color perception - light, vision, and the brain, value, hue, intensity (chroma), and color temperature.
Additive and subtractive color (light and paint).
Relationships between color and composition.
Color usage in contemporary art and design and the history of art.
A variety of artistic materials, techniques and tools.

Course Content
Lecture Content
1. Identification and understanding color mixtures using Color Wheel/Color Mixing including hue, primary, secondary, tertiary colors, warm & cool colors.
2. Value, hue, tints, shades, tones, color temperature and intensity.
3. Color and composition.
4. Psychology of Color: mood, expression, association, and cultural and personal interpretations.
5. Color schemes: monochromatic, analogous, complementary, dyads, triads, tetrads and interpretive color interaction and effects.
6. History of color and the development of the color palette.
7. Color systems and color organization.
8. Examination of color perception - mind, vision, light.
9. Additive and subtractive color (light and paint).
10. Color usage in contemporary art and design.
11. Color and Technology.
12. Critical evaluation and critique of class projects.
13. How color is perceived - light, vision, and the brain.
14. Value, hue, intensity (chroma), and color temperature.
15. Colors, palettes and materials.
17. Identifying and understanding color mixtures.
18. Cultural influences on color usage.

Lab Content
1. Completion of various color scales and charts.
2. Completion of basic design projects emphasizing color schemes demonstrating color theory along with the elements and principles of design.
3. Analyze and evaluate work verbally employing color and design terminology.
4. Completion of projects using a variety of color systems and application techniques appropriate to different art historical periods and styles.
5. Basic design assignments in which the student is required to demonstrate knowledge and skill in the use of the principles of color theory.
6. Assignments in which the student is required to use a variety of color systems and application techniques appropriate to different art historical periods and styles.
<table>
<thead>
<tr>
<th>week of:</th>
<th>ART 033c COLOR DESIGN</th>
<th>Sp ’19 – CHALLAS</th>
<th>REV. 1.0</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Jan 28</td>
<td>Introduction. Terminology. Overview lecture. Photoshop, painting, brushes. Pg. 7</td>
<td>Photoshop, painting, brushes, cont. Pg. 8. (Exercises 1 &amp; 2 due, simple painting and custom brush) Introduce Project 1</td>
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<tr>
<td>2 Feb. 4</td>
<td>Introduce P1 (5 points) Copy image on a new layer using paint tools.</td>
<td>Project 1 (copy master) DUE (10 points) Layers, Brushes, etc.</td>
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<tr>
<td>3 F 11</td>
<td>Work on project 2 – Self-portrait in monochrome, dotone, triad and tetrad. Shape layers, painting, Expressionism.</td>
<td>Project 2 Due Value and image processing DUE (10 pts). Layers, Brushes, etc. painting, expressionism. Copy image on a new layer w paint tools.</td>
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<tr>
<td>4 F 18</td>
<td>(Presidents’ Day) Introduce Project 3a, Color Wheel design in Red, Yellow and Blue primaries.</td>
<td>Project 3, Color Wheel design part 1 DUE (5 points).</td>
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<tr>
<td>5 F 25</td>
<td>Introduce Project 4a Color Wheel design in Red, Green and Blue primaries, &amp; 4c, Color Wheel design in Cyan, Magenta and Yellow primaries.</td>
<td>Project 4a &amp; b, Color Wheel design parts 2 &amp; 3 DUE (5 points each, 15 points total).</td>
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<tr>
<td>6 Mar 4</td>
<td>Project 5a, b &amp; c: Hue and Value relationship, transparency. Grid of 9 different hues with the same value, and color modes and transparency.</td>
<td>Project 5a,b &amp; c, grid of 9 and two tulips DUE (10 points).</td>
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<tr>
<td>7 M 11</td>
<td>Introduce Project 4, Text. Quiz review (Pg. 6).</td>
<td>Project 6, Text DUE (5 points) 3 files (Point type, type on a path and paragraph type). Quiz 1 – Color terms (5 pts.).</td>
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<tr>
<td>8 M 18</td>
<td>Project 7 Tessellation (E5 Design a 2&quot; square) Notan, symmetry, pattern, Escher. Pg. 19. Split-Compliments, with gradient on black.</td>
<td>Project 7 Tessellation DUE (10 points).</td>
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<tr>
<td>9 M 25</td>
<td>Introduce Project 8 Simultaneous Contrast.</td>
<td>Project 8 Simultaneous Contrast DUE (5 points).</td>
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<td>Apr 1</td>
<td>Spring Break</td>
<td></td>
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</tr>
<tr>
<td>11 A 15</td>
<td>Introduce Proj. 10 Animation Pp. 28 –30 History of computer graphics; Binary math, color; Pp. 18 – 19.</td>
<td>Project 10 Animation DUE (10pts). Quiz review: File size, resolution</td>
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<tr>
<td>12 A 22</td>
<td>Introduce Proj. 11, Layout, Pg. 28.</td>
<td>Project 11 Layout DUE (10 pts). Quiz review, pp. 18 – 19. Last day to drop with a “W” is 4/25)</td>
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<tr>
<td>13 A 29</td>
<td>Montage/Masking exercise, Pg. 29 Introduce Final Project: Montage, Pg. 30.</td>
<td>Quiz 2 – Computer terms (5 pts.).</td>
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<tr>
<td>14 May 6</td>
<td>Introduce Final Project: Montage, Pg. 33.</td>
<td>Work on project 12, final project. Selections, copy/paste. color correction, Pg. 34.</td>
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<tr>
<td>15 M 13</td>
<td>Color correction; Rubber stamp cloning; Pg. 32.</td>
<td>Show me your layered photoshop work-in-progress for final (counts as the last exercise).</td>
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<td>last week of regular class</td>
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<tr>
<td>17 M 20 – 24 Finals</td>
<td>(No class, &quot;dead&quot;/work day)</td>
<td>Wed. May. 22nd Final Project Due (30 POINTS)!</td>
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Course Description

Recommended preparation: Eligibility for English 1A and Reading 053. Students have the opportunity to refine their basic-design skills through the use of color concepts based on theory and expression, and experimentation. Projects focus on color attributes such as hue, value, intensity, weight, distance, temperature, color schemes, and color interaction. This course is AA/AS degree and certificate applicable. Credit/No Credit Option. Acceptable for credit: UC, CSU.

Beginning instruction in computer software (Adobe Photoshop CC), no previous experience necessary. This section is offered for individuals who intend to enter the computer art, design, graphic design and animation fields.

Student Learning Outcome:
Create a Color Wheel mixing pigments together to create primary, secondary, and tertiary hues.

Beginning instruction in color composition in two dimensions. We will explore several common tools, including using the computer to paint, draw, collage, etc. The exploration of color theory and artistic terminology will be the common theme to all projects.

We will spend the equivalent of 3 hours on line two days a week at the computer (1 hour of “lecture” and 2 hours of “lab” /day).

The course content will be available via the Canvas site. https://wvm.instructure.com/login/canvas

We’ll begin watching videos and tutorials on Monday, Aug. 27th.

You will need access to any “CC” (Creative Cloud or “CS” Creative Suite – v. 5 or later) version of Adobe Photoshop software. (Don’t pay full price, be sure to get the student rate! Subscriptions are available for as low as $9.95 a month for students via adobe.com.)

You will also need access to a computer with a web browser with appropriate plug-ins that can read .PDF files and play .SWF flash and quicktime movie files.

(There are computers available in the WVC tutorial center (located on the right side of the library) and in the Cilker School of Art and Design design lab, for students in the local vicinity.)

Student Responsibilities

The student is responsible for all of the material presented in class, which should be demonstrated in the work produced and the critiques of the assignments. All assignments must be submitted on the due date for critique. Projects will be graded down 1/2 step per class day late (i.e. from an “A” to an “A-”.

Regular attendance is crucial to develop proficiency and ensure the dissemination of information. You are expected to spend 6 hours with the course materials per week as this is a “laboratory”/studio class. If you should miss an assignment or demonstration, it is your responsibility to obtain that information from a classmate. E-mail or phone me if you have an excusable (medical) absence.

Participation in class discussions and peer critiques is essential and will be noted in your grade.

Student Attendance Policy  (from the WVC Catalog, p. 182)

Students are expected to attend all sessions of each class. Instructors may drop students from the class if they fail to attend the first class meeting, or when accumulated unexcused hours of absences exceed ten percent of the total number of hours the class meets during the semester (9.8 hours in our case). Moreover, an instructor may drop from the class any student who fails to attend at least one class session during the first three weeks of instruction.

Additional lab time may be done at home or in the Cilker Design Resource Center or Tutoring Center Labs in the library. Understand and abide by general lab rules and policies, and back up your own work on cd-rom or USB drives.

Assignments

We’ll have about 10 exercises to demonstrate and teach particular techniques (credit/no-credit). 10 Longer project lasting one week which will have a finite due date, usually Sundays at midnight.

These will be graded so that you can monitor your progress. Projects must be submitted via the assignment drop box in Canvas on time for critique. There are 2 small quizzes.

Late projects will be downgraded one step for each class day late.

Grading

Assignments will be evaluated based upon technical proficiency, implementation, and aesthetic achievement. See table to right. 10 Projects at 5-10 points each, the final is 30 points.

Final Exam: The final project will be due on the designated final exam date (May 22).

Drop/Withdrawal Policy

If you wish to drop the class, you must initiate the drop process at the admissions and (continued) iv
records office within the first four weeks. After that one a “W” grade will be recorded. Excessive absences will result in an instructor-initiated drop.

Text:
Download (and print) the REQUIRED reader/software notes from the class Canvas website.
Optional Text: Photoshop Visual Quickstart guide, Peachpit Press, CC (2014 or later) version, or other how-to photoshop CC book. Supplemental readings may be handed out.

So much data, where to begin? Start by familiarizing yourself with the Canvas site. Follow along using the MODULES tab.

1. Begin each week by looking at the assigned page in the reader, which you can download here:
   http://instruct.westvalley.edu/challas/33areader.pdf (I will also provide links page by page as we go).
2. Then watch the videos introducing the historical context and how-to for the project.
3. Look next at the Assignment/project guidelines .PDF file which will be posted in these folders.
4. After reading the guidelines (and history at the bottom of each page) watch the video for the student work samples for the project.
5. There will sometimes be an Exercise or two for the week, which we should do before attempting the project.
   (The exercises are little 1-point introductions to a particular technique or concept that will be helpful before executing the more major project.) These are credit/no-credit and should be submitted via the drop box link in these modules.
6. A discussion forum will take place some weeks. I’ll pose a question and you should briefly respond, then reply to one other person’s post. This is also a place where you can ask a technical question and quiz review questions.
7. Submit the major projects which will typically be due by midnight, Sundays.
   Peer reviews will take place after each assignment.

If you ever have a question about technique, content or other matters, feel free to e-mail me via Canvas's mail client.

Required Materials
Large Color Wheel (for paint colors, RYB primaries) from The Color Wheel Company (not grumbacher), Current edition.
You will need access to a fairly modern computer and web browser with appropriate plug-ins that can read .PDF files and play .SWF flash and quicktime movie files. You will need access to any “CC” (Creative Cloud or “CS” Creative Suite – v. 5 or later) version of Adobe Photoshop and Animate/Flash Professional software (see above).

Plagiarism Policy
While good designers observe the world around them and often “borrow” ideas from existing designs, there is a distinct difference between borrowing and stealing! (Like the difference between paraphrasing and quotation.) Direct plagiarism and cheating on quizzes will not be tolerated. Academic Dishonesty statement: The College’s policy on academic dishonesty covers in-class and out-of-class cheating, plagiarism, assisting another student in cheating or plagiarism, and furnishing false information. Consequences for academic dishonesty may include, but is not limited to, a failing or zero grade for the assignment/quiz/exam, suspension or expulsion from the College. For more information, please see the West Valley College Catalog.

Important Phone Numbers
Emergency: 911; College district police: 741-2092 Health services: 741-2027

WVC makes reasonable accommodations for persons with documented disabilities. College materials may be made available in alternate formats if requested (Braille, audio, electronic or large print). For assistance, please contact the Disability and Educational support program at 741-2010 or 741-2658 (TTY).

A note about on-line etiquette:
We will be communicating with each other via on-line discussion forum/chat boards. Please maintain the same courtesy and respect for others’ view points that you would have with someone in a face-to-face discussion.

If you have a complaint or someone has shared information with you about unlawful discrimination or sexual harassment, contact the Associate Vice Chancellor of Human Resources at West Valley-Mission Community College District, Human Resources Department, (408-741-2060). If the Associate Vice Chancellor of Human Resources is not available, contact the President at 408-741-2097.

The instructor may make changes to the syllabus during the semester. It is the student's responsibility to stay informed of these changes. Students may contact the instructor during office hours and before/after class, time permitting. Students may also wish to have a study partner whom they can contact if they miss class.

If you have a complaint or someone has shared information with you about unlawful discrimination or sexual harassment, contact the Associate Vice Chancellor of Human Resources at West Valley-Mission Community College District, Human Resources Department, (408-741-2060). If the Associate Vice Chancellor of Human Resources is not available, contact the President at 408-741-2097.

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Hue    Chroma of a color (a visible bandwidth of electromagnetic spectra.
Value   Lightness/darkness of color or gray tone.
Saturation   Intensity; Amount of value and hue.
Brightness   Lightness of color.
Tint      A mixture of white and the base color.
Shade     A mixture of black and the base color.

Organization systems  RYB vs. RGB vs. CMYK
Color Wheel
Analogous       Next to each other on the color wheel. Nice pairing, low contrast.
Complimentary  Opposites on the color wheel. High contrast, abrupt shift.

Schemes:
Split Complimentary Using the base color and the colors analogous to its compliment.
Monochrome Values of a single hue (color) only.
Duotone        Two colors. Duotone.
Triad          Three color scheme. Makes a perfect triangular shape on color wheel.
Tetrad/Quadrad Four color scheme. Makes a rectangle or perfect square on color wheel.

"local" or perceived value of hue…
Emotional connotation:
Harmonious/Discordant
Warm/Cool

Note:
Red and black are the same value!
Yellow and cyan have about the same value as white.

In the color picker in any adobe program, if you see and click on the little “!” it will make your color printer-safe.
If you see and click on the little cube, it will make your color web-safe.

Basic Principles of Color Models

When we put our pictures on the web, we lose a lot of color fidelity, as the GIF format by default is only capable of displaying 256 colors at any given time, and JPEG compression can be “lossy,” resulting in reduced picture quality.

Television and video use the NTSC spectrum (North American Television Standard) which is only capable of displaying thousands, not millions of colors like a computer.

“Additive” color model.
How light works.
100% of each RGB makes white.
0 = black, 255 = full value
So, 255 Red, 255 Blue and 255 Green = White

“Subtractive” color model.
How pigment (paint) works.
100% of each 3 basic colors of RYB makes “neutral gray.”

“Subtractive” color model.
How printing ink works.
100% of each 3 basic colors of CMY makes “neutral gray.”
Black “K” is added to boost saturation (CMYK).
Painting in Photoshop 1

Open Photoshop.
Go to FILE to NEW.
Choose DEFAULT PHOTOSHOP SIZE.
Go to the TOOL PRESETS menu on the far left of the options bar and right-click to RESET ALL TOOLS.

Choose the BRUSH tool from the tools.
Notice the options in the options bar:
From here you can change the brush shape and size, color mode and opacity.

The TOOL PRESETS menu (right click to RESET ALL TOOLS) > The BRUSHES PALETTE

Choose a brush size by clicking on the little down arrow next to the BRUSH: icon in the options bar.

Click on the BRUSH icon to choose a pre-defined brush shape.
You may also change the SIZE using the DIAMETER slider, or make a softer-edged brush by adjusting the HARDNESS slider.

More brushes can be loaded from the library by clicking the little arrow.

Use the ERASER tool to remove marks.
It erases to the BACKGROUND COLOR.

Also try the PAINT BUCKET found behind the GRADIENT tool.
Single-click fills contiguous areas with the current foreground color.
TOLERANCE in the OPTIONS bar changes how closely it fills.

Single-click the FOREGROUND color (the BLACK block to left) or use the COLOR palette to change the painting color. (go to WINDOW/COLOR to see it if its not showing).

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Painting in Photoshop 2
Customizing a brush & making your own brush

Open Photoshop.
Go to FILE to NEW.
Choose DEFAULT PHOTO SHOP SIZE

Choose a brush size by clicking on the little down arrow next to the BRUSH icon in the options bar.

To make your own custom brush:
1. Draw something with black.
2. Select it with the SQUARE marquee tool.
3. Go to the EDIT menu to DEFINE BRUSH PRESET.

Note this only defines values of gray, not color.

Customizing a brush
Click on the icon at the FAR LEFT SIDE of the options bar to show the BRUSHES panel (or go to Window menu/Brushes).
(You may drag the BRUSHES palette away from the options bar by clicking on and dragging the little tab.)

This lets you change the other dynamics of the brushes…

Click on the BRUSH TIP SHAPE category on the left side to change the SIZE, SHAPE or SPACING of the brush. (Spacing is how frequently it lays down a brush as you draw a line).

Check the SHAPE DYNAMICS category to change the SIZE JITTER CONTROL to FADE (in the CONTROL: pull-down) to taper the brush as you paint.
Also you can change the ANGLE or ROUNDESS JITTER.

Check the SCATTERING category to change the brush to a SCATTER brush (similar to the leaves or grass in the default brushes).

Check the Color Dynamics category to vary the color as you paint.
Increase HUE Jitter to make more colors.

To save your brush with all the scattering and other parameters.
1. Go to the pull-down in the brushes palette (upper right).
2. Save a NEW BRUSH PRESET. Then it will capture all settings.

You can also save your brush set, or load other brush sets from the brush palette (or brush presets palettes).
Art 33c

Due: __________

Project #1
(10 points)

Painting with Photoshop, Using an image guide for painting.
Before starting this assignment, do exercise 1 (the simple painting), and experiment with brushes in Photoshop to find a set of brushes that suits the way you like to draw.

Download the files assigned to you from Canvas or the website: http://instruct.westvalley.edu/challas (Art33c PROJECT1 link).

They are in alphabetical order according to your last name.
(Click and DRAG the file to your desktop, or use the RIGHT mouse button and CLICK, or CNTRL key+CLICK or click and hold to SAVE the files to disk).

Open the file in Photoshop by dragging it to photoshope's icon in the DOCK (or right-click to open in Photoshop, or go to Photoshop and use File/Open). Go to IMAGE/MODE and make sure it's in RGB mode.

In Photoshop, RIGHT click on the tool presets at the far right of the options bar to RESET ALL TOOLS.

You may use SHADES and TINTS of ONE color. (Any value of one hue (The color plus black or the color plus white.) Please do NOT USE GRAY (avoid the left side of the Hue/Saturation/Brightness cube. Use the HUE CUBE in the color picker or double-click the foreground color to choose tints/shapes).

(Go to the pull-down in the color menu to change to the HUE CUBE.)

DO NOT re-size the image! Use the source file exactly as-is. Don't crop it.

Then, make a new layer and copy the painting with brushes in the new layer (or layers) above the guide image. You should make a copy of the background layer as a backup. Do NOT paint on the background layer!

- Pay attention to and follow the light and dark areas, and textures, especially near the edges.
- You should try to create your own brushes to get distinct stroke looks.
- Don't worry about copying the guide image exactly. Trust your own judgement, but pay attention to values/textures.
- Do not use “artistic-look” filters on your assignment - it shows.
- Be consistent in your painting style and textures throughout the image.
  Choose some brushes with texture and maybe try “dissolve” mode when painting.
- Be sure your layer/layers are completely opaque (no checkerboard showing) when you turn off the Background layer (click the eyeball)

As you are working, save your file as a photoshop (.PSD) format to keep the layers.

Please leave the original number in the filename, “example##.psd”

Leave the BACKGROUND original layer in the file.

Be sure there is NO transparency showing when you turn off the Background layer (click the eyeball)

I would fill in the large light and dark areas first, then work on the details and texture.
In the interest of time, do not get pre-occupied with the details first.
You may use other select and fill tools if you are familiar with them, but the final product must be done on a new opaque layer and have some “hand painted” texture.
Try the blur and smudge tools and a New Fill Layer behind .

Turn in the .PSD file on the Project 1 Assignment in Canvas by midnight on the due date.
Grade based on:
- Ability to use Photoshop brushes
- Ability to use Photoshop layers successfully, saving in Photoshop.
- Rendering an accurate representation or translation of the darks and lights from the copied drawing
- Consistent style (sense of unity) in image

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Art 33a/c – Color Design:  
Colorizing and Color Schemes  

Take (with a digital camera) or scan a photo of your self that is in full-color RGB mode.  
You may use the PHOTOBOOTH application on a mac. Drag the image from photobooth to the desktop.

Drag the file to photoshop's icon in the dock (or use FILE/OPEN in photoshop).  
Use the Crop tool. Choose W x H x RESOLUTION from the pull-down menu in the options bar.  
Specify 8” x 10” x 100 pixels per inch in the options bar.  
Use the same original cropped photo before applying each effect or layer.

You MUST use adjustment layers (not IMAGE/ADJUSTMENTS menu)!  
They should all be done in the same file and submitted as a .PSD.

2a. Make a MONOCHROME image by using Colorize using HUE/SATURATION by making a new ADJUSTMENT layer. Be sure to click the COLORIZE option!

2b. Posterize by making a new adjustment layer. Choose 2-3 levels (reduced to just a few colors).

2c. Hand-paint (using a NEW blank layer, for each one of the following in an Expressionist style (see below)
   Use a a Triad color scheme (i.e. Red, Yellow & Blue, OR Orange, Green & Violet).  
   You may use SHADES and TINTS of each.  
   Be sure to check you work by selecting the layer and using 100% opacity in the layers palette.  
   Fill the whole layer so that no checkerboard shows when you turn off the BACKGROUND layer.  
   You may use the Mixer Brush on a NEW layer after recoloring.

Use COLOR mode for the following layers in the layers palette:  
Make a TETRAD (4 color scheme) with the vector based shape layers.

2d. Make 4 shape layers, in quadrants over the photo. Use the .  
   Choose a TETRADIC color scheme on the color wheel and make all 4 squares equal value.  
   Show the rulers before making the shapes (VIEW/SHOW RULERS) to ensure you're splitting the image in 4 exact quadrants.  
   Check the options in the options bar to ensure you use VECTOR based shape layers Use no outline (“stroke”):

Use COLOR mode for these layers in the layers palette.

You may use layer folders (groups) to organize your layers.

Turn in the .PSD to the drop box on Canvas by the end of class on the due date.  
Grade based upon: correctly saving files, creativity with filters (and tetradic scheme animation).

Expressionism was a modernist movement, initially in poetry and painting, originating in Germany at the beginning of the 20th century. Its typical trait is to present the world solely from a subjective perspective, distorting it radically for emotional effect in order to evoke moods or ideas. Expressionist artists sought to express meaning or emotional experience rather than physical reality. The term is sometimes suggestive of angst. The Expressionist emphasis on individual perspective has been characterized as a reaction to positivism and other artistic styles such as Naturalism and Impressionism. (Shown: Otto Dix, Egon Schiele, Jawlensky) –Wikipedia

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For the hand-colored layers, make a NEW BLANK layer above the Background layer. Be sure to paint in the whole layer so that it’s opaque and no checkerboard shows when you turn off the BACKGROUND layer. Use an “Expressionist” style, big, bold brush strokes, perhaps a black outline. It must display the illusion of texture. Pay attention to and follow the light and dark shifts, especially near the edges of shapes. Fill the WHOLE LAYER(s) so when you hide or turn off the background, there is no checkerboard showing.

For the TETRADIc color shape layers, be sure to change the layer blending mode to COLOR, in the blending mode drop-down in the LAYERS palette (where it says “NORMAL”).

A TETRADIc (or Quadradiic) color scheme makes a perfect square or rectangle on the color wheel.

For Hue/Sat., be sure to check this box to colorize!

Color design MUST use ADJUSTMENT LAYERS. Go to the Layers Palette and make new HUE/SATURATION and POSTERIZE layers. Posterize: choose only 2-3 levels. You can also find this in the Adjustment palette (below) or the LAYER menu under New Adjustment Layer…

For the tetradic (below), create 4 new shape layers using the square polygon tool (with the shape layers option chosen in the options bar). Change the layer blending mode to COLO mode in the layer palette’s blending modes pull-down.

For the hand-colored layers, make a NEW BLANK layer above the Background layer. Be sure to paint in the whole layer so that it’s opaque and no checkerboard shows when you turn off the BACKGROUND layer. Use an “Expressionist” style, big, bold brush strokes, perhaps a black outline. It must display the illusion of texture. Pay attention to and follow the light and dark shifts, especially near the edges of shapes. Fill the WHOLE LAYER(s) so when you hide or turn off the background, there is no checkerboard showing.

For the TETRADIc color shape layers, be sure to change the layer blending mode to COLOR, in the blending mode drop-down in the LAYERS palette (where it says “NORMAL”).

A TETRADIc (or Quadradiic) color scheme makes a perfect square or rectangle on the color wheel.
Painting over images in Photoshop

First, crop your image using the crop tool. Choose "W x H x RESOLUTION" from the pull-down menu in the options bar. Type the correct dimensions (8 in x 10 in x 100 ppi) in the options bar. Select the area to be cropped. Double-click or RETURN key sets the crop. ESC key (on keyboard) gets out of it.

To paint over an image make a new layer. Click the NEW LAYER icon. Select the top new layer to paint on (it will be highlighted).

You may want to make a backup copy of the BACKGROUND layer by dragging it to the new layer icon, or DUPLICATE LAYER from the LAYERS palette or menu. (1) To the right. –>

You can make the backup black and white by going to IMAGE/ADJUST/DESATURATE.

You may also make an additional new layer and use the Color Replacement brush tool (behind the paintbrush) but the final product must be an opaque, “hand” painted layer on top.

In the Layers palette (2) above, you may want to reduce the opacity of the new layers while painting, so you can see what you’re painting over. Be sure to turn them back to 100% before submitting your final file!

After painting the image on the new layer, you can also use the smudge (finger) tool (3 to right).

First make a new blank layer. You can “sample all layers” to copy the pixels to the new layer (go to the options palette and choose “Sample All Layers.” Experiment with the “finger painting” option checked (also in the options).

You may want to make multiple copies of the layer and choose different blending modes from the drop-down menu in the LAYERS palette (where it says “NORMAL”).

Avoid using filters, especially the “artistic” and “brush stroke” categories! If you do, wait till the very end and use the FADE command in the EDIT menu to mix the original back in. Note you can change the blending mode from the FADE dialogue box. Add 2 or more filters and fade each one to come up with a more original look.

After painting the image on the new layer, you may also make an additional layer and use the Mixer brush tool (behind the paintbrush). Like the smudge tool, you can “sample all layers” to copy pixels to the new layer.
Create a layout scheme for a color “wheel” with Primary, Secondary and Tertiary gradients. Well make 3 color wheels for three color modes: RYB, RGB, and CYM.

**Project 3 RYB Primaries.** Match the hues of the subtractive color wheel (Red Yellow and Blue primaries).

RYB: Make a new 16” x 20” photoshop document, RGB color mode with a WHITE background. Find the center of the page (8” x 10”) to be the “fulcrum” of the three main areas of color. Show the RULERS in the view menu and DRAG GUIDES from the rulers. They default to wanting to “snap” to the center.

Divide the page into the TWELVE equal areas triangular areas, meeting at the center, using any shape you desire, but make equal surface area of each of the twelve planes (each of the 12 divisions should be about 30º of a 360º circle). These main areas should meet in the middle fulcrum point and must touch the edges of the other areas.

Use the POLYGON and LASSO marquee tools to create your triangular shape. Switch to the LASSO tool by holding the OPTION key. Then use the GRADIENT tool (behind the paint bucket). Choose a default (foreground to background) gradient. (Be sure white is the background color.) Select your foreground color using the RGB SLIDERS in the Color picker or by clicking the FOREGROUND COLOR in the tool bar and use the RGB model.

With the Gradient tool, click about 2” from the center and drag to near the edges so that your gradient fades to pure white at the edge of the page. Each gradient should fade evenly to the edges around the wheel, so that they all fade uniformly. Start with the Primary Red, Yellow and Blue, then fill in the secondary wedges. Notice the numerical relationships between the colors. Lastly fill in the tertiary wedges. Leave no blank space or gaps between the wedges. When you’re making your selections, you may want to use the TRANFORM SELECTION in the SELECT menu to flip or flop your marquee shapes.

Turn this first file in THIS WEEK by midnight SUNDAY on the due date.

**NEXT WEEK:** Create new layouts following the above directions for the next two (project 4a and 4b) and fill in the secondary and tirschiary colors:

4b. **RGB Primaries:** Match the hues of the additive color wheel (Red GREEN and Blue primaries). Make a new 16” x 20” photoshop document, RGB color mode with a BLACK background.

Choose BLACK for your background color, so that your gradients fade evenly to black at the edges of this one.

4c. **CMY Primaries:** Match the hues of the subtractive color wheel (Cyan, Magenta & Yellow primaries). Make a new 16” x 20” photoshop document, CMYK color mode with a WHITE background. Use CMYK in the color picker, or CMYK SLIDERS.

Turn these last two files file in NEXT WEEK by midnight SUNDAY on the due date.

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“Additive” color model.
How light works.
100% of each RGB makes white.
0 = black, 255 = full value
So, 255 Red, 255 Blue and 255 Green = White

“Subtractive” color model.
How pigment (paint) works.
100% of each 3 basic colors of RYB makes “neutral gray.”

“Subtractive” color model.
How printing inks work.
100% of each 3 basic colors of CMY makes “neutral gray.”
Black “K” is added to boost saturation (CMYK).
Value and Hue – Experiential project

Create a new document 6” x 6” RGB at 72 dpi.

Show the rulers using the VIEW menu/RULERS.

Drag guide lines to create a grid of 3 squares across by 3 squares down (6” x 6”).

Use photoshop’s vector tools to create a 2” square of color (see the page about vector tools – pg. 19 in 33a reader).

• Create new shape layers. Be sure the “SHAPE” option is chosen.

The HUEs may be very LIGHT in value, but not have any white added.

That is, it should be more than “25% K” (darker than 25% black) in grayscale mode (not CMYK), when measured with the INFO or color picker palette.

(Open the INFO palette (WINDOW/INFO) and go to the pull-down menu. Specify one of the samples to be Grayscale).

• Drag your first 2” square layer to the NEW LAYER button in the layers palette to duplicate it (or create a new solid color fill layer).

• Double-click the layer to edit it and change the fill color

• The grid should be of 9 different hues, but completely even in value across the page.

• Make the squares touch, without gaps between them.

Go to the VIEW menu /PROOF COLORS/CUSTOM and choose “WORKING GRAY” to preview your image in GRAYSCALE mode.

Grade based on:

Correctly formatting and saving files

Maintaining as even as possible a middle gray when the image is viewed in grayscale.

Making a grid that when viewed in color looks like it would be very different in value, but when converted to shades of gray is actually very similar in value.
Art 33c Color Design

Project 5b, 5 points

Transparency and Hue: the mathematics of color additions, subtractions and multiplications.

A. Download a copy of the Tulip.psd file from the assignment in Canvas to your computer
   • Show Rulers in the View menu.
   • Use the rectangle polygon tool with the vector based shape layers (left-most) option chosen.
     Do not use an outline. Set the “Stroke” to none in the options bar:
   • Make a 5” wide x 8” tall box of any color.
   • In the layers palette, make the new layer 80% Opacity.
   • Make (5) rectangles 5” wide x 2” tall, that overlap the first bar using the
     SUBTRACTIVE COMPLIMENT (Red, Yellow, Blue primaries) of the original color.
     They should be 100% opaque
   • Each band should horizontally overlap the first bar by about 3/4 (75%)
   • Each band should vertically overlap the band above it or below it by about 1/4–1/2”
   • Change the blending mode for each band
     Use one blending mode from each category of the first five categories in the layer’s
     blending modes, and normal mode.

The top bar MUST be “normal” mode!

   • Label the swatch visibly on the file using the text tool with the name of the
     blending mode using the text tool.
   • Save as a .PSD file. Name it yourname_complment.psd

B. Save-as to create a second copy of the document.

   • Choose two different colors to use on this one, a base color and one analogous color (the color
     next to it on the color wheel).
   • Repeat the blending mode steps, choosing a different mode from each category that you used
     last time. (Four bands in addition to the NORMAL one at the top).
   • Save as a .PSD file. Name it yournameanalog.psd

Turn these three files in as .PSD files to the assignment in Canvas by midnight on the due date.

Grade based on:
Correctly formatting and saving files.
Correctly applying the blending modes.
• **SERIF** and **Sans-serif** are the TWO basic groups of typestyles
  - Serif if often used for body copy like this. The serifs aid readability.
  - Sans (without) serif is often used for headlines.
  - **Script** type is not very functional for headlines nor long body copy.

**Typographic Variables:**
- **Weight**: width of stroke. i.e. light, regular, bold, extra bold
- **Width**: character width i.e. condensed, extended
- **Italic** (re-designed at an angle) vs. **oblique** (slanted)
  - Palantino Italic  
  - Palantino oblique
- **Horizontal scale**
- **Tracking** (space between)
- kerning (letterspacing) pairs i.e. AV vs A V; To Ty, etc.
- Leading (led-ing) space between lines. Use more space between paragraphs than carry-overs.
  
Use leading and tracking to make your body copy flow better.

**Layout Tips:**

Often a 3-4 column grid is used for page layout. It is a basic starting point for continuity of design from page to page.

Align the major elements up with each other on the page.

Use the grid as a starting place for sizing and placing your elements.

Size the graphics/elements in increments of the grid. (one column wide, 1/2 column, 2 columns, etc.)

You may break the grid and/or further divide each column. If your page has an overall look of uniformity, you can then play with variations on the system.

Consider the overall balance of the page, and how the elements lead the viewer’s eye around the page.

In Web page design, Tables should be used as grids.

Make the table borders 0 width and the cell color none (same as background) and you have an invisible layout structure!

**Leading:**
- 11 on 8 (11-point type on 8-point leading).
- 11 on 11 (11-point type on 11-point leading) Better for headlines.
- 11 on 13 (automatic); (11-point type on 13-point leading) Easier to read in quantity
- 11 on 16 (11-point type on 16-point leading) the longer the lines, the more space you should have between.

**Special characters:**
- dash (hyphen) vs.
  - en-dash (dash-and-a-half (OPTION+DASH)) vs.
  - em-dash (double-dash (OPTION+SHIFT+DASH) or -- (double)

**On the Mac:**
- **Bullet** (option+8)
  - “” Typographer’s quotes, as opposed to “”  
    - (option+left bracket) 
    - (option+shift+left bracket)
  - ‘’ Typographer’s single quotes, as opposed to ’’ (option + right; bracket;  
    - (option + shift + right bracket)
  - ñ Tilda (option +n before the letter)
  - ü Umlat (option +u before the letter)
  - etc.
In Adobe Photoshop, create THREE compositions with type using only the letters which make up the words. (3 separate pages.)

One should be POINT text, one PARAGRAPH and one TEXT on a PATH.

Make 3 NEW documents, 8” x 10” (at 72 pixels per inch).

Single-click in the workspace with the TEXT tool (in the tool bar) to create a new text layer. Don’t click&drag or you’ll create a paragraph block.

- The POINT text piece will be done from the list of words on the right (top list). Use a single word on one page, attempting to illustrate its meaning pictorially by the placement on the page, size, choice of typeface, spacing, etc and/or distorting the text.

- The second and third pieces will be a word or two-word phrases of your choice. Illustrate combinations of words or phrases, rendering the text of the phrase so as to bring light to the meaning of the word by their interaction with each other, and the placement on the page.

Be aware of impact of your choice of typeface upon the meaning of the illustration.

Utilize any pertinent typographical choices available to you to assist with conveying the feeling of each word and its relationship to the other word. (i.e. condensed, extended, faux bold, faux italic, etc.)

Show the CHARACTER palette to see additional choices (Window/Character).

Use no graphic elements except for the text!

Use one page for each piece.

Fill each page effectively (is it as big as it could be? is it appropriate?) You may use shades of grey, or color.

Experiment with the “type effects” feature in Photoshop with text selected. Also the Distort Filters and Warp Effects. (You will be prompted to RASTERIZE your text if you try to filter it, making it no longer editable as text).

You can also rasterize it from the LAYER menu, enabling you to smear or distort the letters.

Turn in all three .PSD files via canvas by midnight on the due date. (5 points)
We need to understand the basic concepts of a broad range of subjects to be competent computer artists. This includes understanding how a computer processes information (mathematically), and how a computer records the data of drawing, music, and time.

The following will be on our second test:

**Geometry:**
- **Point**: Most basic element. Dimensionless. Single location in space.
- **Line**: Points connected. One-dimensional.
- **Plane**: A line extended. (X and Y axis) Two-dimensional.
- **Volume**: A plane extended in space, depth (Z axis). Three-dimensional.

**Binary**
- Math system based on 1 (“on”) or 0 (“off”). Base-2 math.
- Humans think in “Base-10” math. (a possibility of 0-9 for each digit; each column of numbers is a multiplication of 10. For example, the number 216 means $(2 \times 100) + (1 \times 10) + (6 \times 1)$).
- George Boole invented “binary logic” about 150 years ago.

**Bit**
- The basic unit of information for a computer. The symbolic representation of the transistor; read as 0 or 1 “on or off”; a binary digit.
- Each column can only have 2 possibilities – on or off. Each column is a multiplication of two.
  
  $128 \ 64 \ 32 \ 16 \ 8 \ 4 \ 2 \ 1$

  (0 or 1 in each place, thus the number:

  $0 \ 0 \ 0 \ 1 \ 0 \ 0 \ 0 \ 1 \ = \text{equals} \ 17 \ ((1 \times 16) + (1x1))$

**Byte**
- A collection of binary bits that are used to describe a number (8 bits is commonly referred to as 1 byte).
- Each pixel (picture element) or dot can have from one to 32 bits of data describing its color.
- **Binary Modern imaging systems go up to 48 or 64 bits in total, or up to 16 bits per color channel.**
- **8 bits = 256 possible values** ($11111111 = 255; 128 + 64 + 32 + 16 + 8 + 4 + 2 + 1 = 255; 0$ is a possible value, too)
- This is why the number 255 comes up so much in computer graphics.
- It is also the reason for the “Year2K” computer problem – many older computers were 8 bit systems, capable of only thinking in 3-digit numbers. When it came time to roll over the FOURTH digit (from 1999 to 2000) they couldn’t do it!
- **16 bits = ~65,000 possible values (32,768 + 32,768)**
- **24/32 bits = ~16 million possible values** (16,777,216 exactly)
- Computers typically use 8 bits of data to define a gray-scale image such as a black and white photograph (256 possible shades). For color, they use 8 bits each for the RED, GREEN and BLUE values of light-based pigments such as we see on the monitor, $8 + 8 + 8 = 24$ bits; OR 8 bits each for the CYAN, MAGENTA, YELLOW and BLACK pigments we use when printing, $8 + 8 + 8 + 8 = 32$ bits.
- The web-safe color palette is RGB in Hexadecimal (base 16 math).

**Kilobyte**
- 1,024 bytes. (Thousand bytes).

**Megabyte**
- 1,024 Kilobytes (Million bytes).

**Gigabyte**
- 1,024 Megabytes (Billion bytes).

**Terabyte**
- 1,024 Gigabytes (Trillion bytes).
RGB are the three basic colors of light – CMYK are the four basic colors of printing inks

What are the two most basic graphic file types? (Varieties, not file formats)
Raster (pixels – like Photoshop JPEG or GIF images) and
Vector (lines – like shapes in Flash, autocad, or illustrator)

Name four properties which effect the file sizes of two-dimensional images:
Bit depth (8,16,24, 32); each pixel can have 8, 16, 24 or 32 bits of data representing colors)
Color Mode (gray, rgb, cmyk);
Actual Size (in inches or mm); a 2” x 3” image will be a smaller file than a 8” x 10” image.
PPI (Pixels Per Inch, resolution); Web images are 72, we typically scan images at about 300 pixels per inch.

General Computer operation (& Mac OSX):
(Note: Option on mac = ALT on windows; Command on mac = CNTRL on win).
• Found in the Apple menu (similar to Start Menu in Windows):
  – Shut-down, restart
  – Recent items (documents/programs)
  – System Preferences/Settings, DOCK settings (the little toolbar): Turn hiding off, position…
• Save-As Lets you change the name or destination of the file you are saving.
  Save Updates any changes made to the file you currently have open.
• GO menu/Network in the finder (desktop) will connect you to a server if you cannot find the Network icon on the sidebar
• Find File Searches for the file(s) whose name contains characters you specify.
  – Found in the File menu or in the upper right of any open “Finder” (folder) window.
• To open an application/program find it in the DOCK, or
  1. Double-click on the hard disk to open it then open the Applications folder then double-click on the application's icon OR
  2. Go to the apple menu/recent items, then highlight the application.
• To close a window/file but leave the application/program running,
  1. Click the little red circle (“X”) in the upper left of the menu bar OR
  2. Go to the file menu/close
• To eject a disk/server on the mac: drag to the TRASH icon which will turn into an EJECT symbol.
• Back up your work to a jump (usb) drive or cd-rom every time you change it. DO NOT work off of your jump drive. copy the files to the desktop or documents folder, THEN copy your finished work to the jump/usb drive or the cloud.

Important key combinations:
To recover from a “crash”:
Command+’.’ = cancel
Force quit: “command–option–escape (esc)” (MEMORIZE THIS ONE!)
Forces the current (crashed) application to quit, returning you to the OS.

To reboot: If all else fails, HOLD DOWN the little left hand power button on the back (for 5 seconds). That will force your Mac to reboot. OR try “command (apple)–control–start” (or eject) key – if your keyboard has one.).
Tessellated pattern design and fill

Element: Pattern
Principles: Notan (Black and white balance), Repetition, Rhythm.

Create a centered grid of a design originating from 2” squares. The end result will be 4 rows by 5 rows of 2” squares (8” x 10” total area). The 2” squares must be flipped and flopped (“tessellated”) so that each 4” square is symmetrical.

First, design your pattern.
Create a NEW photoshop document that is 2” x 2” x 150 ppi, White background.

Use a hard-edged brush or pencil tools, design a 2” square design for use as an interlocking tessellation. Paint or draw with ONE color on a white background. Make the edges of the design touch the edges of the square, so that the squares connect seamlessly when tiled.

- Each edge of the 2” square should be about half-way “cut-out” (colored).
- IMPORTANT: Each 2” square should be ASYMMETRICAL.
- The total area of the square should be balanced, about 50% color, 50% white. (You may want to use the LEGACY brushes to find SQUARE brushes —>).

Next step:
SELECT ALL and copy to the clipboard.
Go to IMAGE to CANVAS SIZE. Click any CORNER to make the origin one of the corners. Pull down the size and double it to 4” x 4” (be sure the fill is BACKGROUND at the bottom).
Paste your pattern (use the square marquee tool to select and copy the 2” square, if you forgot to copy your pattern in the earlier step).

Then, use EDIT/TRANSFORM/FLIP HORIZONTAL and FLIP VERTICAL to, flip and flop the squares, so that each set of four is a mirror image, horizontally and vertically.
Go to the layer palette pull-down and (or menu) and MERGE DOWN.
Then, erase all the white areas to transparent using the MAGIC ERASER.
SELECT ALL and go to the EDIT menu to DEFINE PATTERN.

Then, the project:
Create a new 8” x 10” x 150 ppi file, white background, RGB color space.

Use the LAYER pull-down (or layer menu) to make a new fill layer. Choose PATTERN, 100%, and select your pattern.
You can also use EDIT: FILL (or hit the DELETE/BACKSPACE key) and fill with your PATTERN. (Or use BRICK FILL, 0%).

Choose a SPLIT-COMPLIMENT color scheme (an adjacent color to the compliment).
Choose one of the SPLIT COMPLIMENTS of the color you used.
Choose BLACK as the background fill color.
Use the Gradient fill layer

Due for critique Sunday @ midnight.
Grade based on: Creativity in pattern design, overall color balance, choice of split compliment, following the above guidelines.

(Experiment with the symmetry fill, too! Just for your own fun!)—>
Create a new photoshop document, 11” x 22” x 72 pixels per inch. 
Break the surface in two horizontally (two 11” x 11” areas). 
Create an approximately 2” x 2” shape in the very center of each area (may be any shape, just roughly equivalent surface area to a 2” square).

Fill each backgrounds with any **two compliments** (i.e. orange and blue in our example below)
Paint both of the inner 4” areas the same color, choosing one color of the **ADJACENT COLORS to** of one of the base colors (i.e. blue-violet or blue-green in our example below).

Utilize hard edges between the two main color fields, and between the boundaries of the main field and the 4” shapes. 
Within each selected color area use texture and a “painterly” technique within the color. You may vary the value just a little to show the texture. 
Make the boundaries of the areas hard-edged, though! 
Use a more “painterly” style within each field. 
Experiment with “dry brush” techniques, using a textured or round brush.

Keep a clear boundary (a hard edge) between the two fields and the middle shapes. 
Use the marquee and selection tools to isolate your painting area. 
You may use vector shape tools to draw your shapes, but you should RASTERIZE them and give them a little painterly texture.

Fill the entire page effectively, opaquely. There shouldn’t be gaps of white in or between the shapes

If we’re successful, the center color that is the same, will appear as if it were a different color depending on the background that surrounds it.

Due: Sunday at midnight on the due date.

**Grade based on:**
Ability to follow above directions, 
Quality of work, execution, texture 
Painterly style with hard edges between colors, even coverage of the surface 
Creativity in choice of image/shape. 
Accuracy of color/compliment matching.

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**If we’re lucky and match colors well, we should see the center color appear as if it were two different colors in each instance.**

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To make a custom shape in Photoshop

To draw a custom shape by hand, choose the Bezier pen tool and click on the drawing area. Single click to make a corner point. Click and DRAG the mouse (holding the mouse button) to make a curve point.

Be sure to close your shape by clicking on the first point (or hit the enter/return key).

To refine the edge of your shape using the bezier tools, you can choose the WHITE arrow (the DIRECT SELECT tool) which can be found behind the black bezier selection tool (2). Click on any empty space on the page to DESELECT your object. Then click on (or drag an imaginary selection box around) just one point. This reveals the corner handles. Click on one handle and move it to see how it works.

To add points to your existing closed shape: Click the ADD ANCHOR POINT TOOL (the wee pen with the +plus). Then, click directly on your existing line to add a point. Next choose the DIRECT SELECT tool and move your point into place.

To delete points (without breaking open the shape), use the Subtract pen tool (with the little – minus symbol next to it).

To switch a corner point to a curve point: Choose the CONVERT point tool. Click on your corner point (hold down the mouse button) and drag to create curve handles. You can then split the handles by grabbing one with the CONVERT point tool.

To further move it, you must choose the DIRECT SELECT (white arrow) too. To switch a curve to a corner, single-click on the curve point and it will remove the handles.

You can use the MAGNETIC PEN tool to copy a shape from an underlying photo or graphic!

The easiest way is to use the “freeform pen tool.” Choose the MAGNETIC option in the options bar.

Click near the edge of your shape to begin. Then just move your mouse around the edges of the shape to establish a rough outline. You may need to click to add a point only where it doesn’t find the edge.

When you’re done, define a CUSTOM SHAPE for your use in the project.

Select all the points of the shape with the black arrow bezier selection tool (2) and go to the EDIT menu/ DEFINE CUSTOM SHAPE just as you would for a brush.

It will then show up in your Custom Shapes palette (in the options bar with the shape tool (3) selected).
Focal points, hierarchy, motion, economy, balance.
Make a new (20” x 16”) (or 16” x 20”) x (72 pixels/inch) sized document.
Create a collage using found photographs or other photographic source material.
Its content can be about anything at all, or nothing in particular.
Use no layer transparency! Keep all the layers 100% opaque.

Create a composition that uses:
Three focal points (areas of emphasis),
Variety of scale,
Economy, and
A three-color Scheme. Choose images that are predominantly within your three-color scheme.
(You may use Hue/Saturation to Colorize).

Focal points can be achieved by using larger images, especially faces, and/OR grouping images together.
Create a clear hierarchy, where the three focal points are dominant in the composition.
Utilize the “Rule of Thirds” (in your mind, divide your workspace into three horizontally and vertically and align things with the thirds, or place them in the thirds). Use these divisions as columns and as a unit of measure.

On a new (20” x 16”) (or 16” x 20”) x (72 pixels/inch) sized document, arrange these shapes into an interesting composition utilizing the principles of design as discussed:
• Asymmetrical Balance
• Contrast
• Variety of scale
• Rhythm, Repetition, and Motion
• The “Rule of Thirds”
• Economy (leave chunks of space for the eye to rest!)

Open your source files in Photoshop.
Drag and drop (or select and copy and paste) the images from their original file into your new background.

Due for critique: Sunday at midnight on the due date
Grade based on:
Clarity of three focal points, hierarchy.
Composition, and demonstration of above-mentioned “principles”
Quality of work, execution of cutting, pasting.
Following above guidelines.
**Simple Photoshop Collage how-to**

Start by resetting all tools and resetting your workspace. Right-click on the tool presets menu on the far left of the options bar and **RESET ALL TOOLS**. Then go to the **WINDOW menu/WORKSPACE** to **RESET ESSENTIALS** workspace (or click the workspace pull down in the upper right of the toolbar and **RESET**).

Make a new background file for your collage by going to the **FILE menu** to **NEW**. Make it **8” x 10” @ 150 pixels per inch** (in RGB color mode with a WHITE background).

Open your source files for your collage.
Go to **FILE/OPEN** or drag your source files to Photoshop’s icon in the DOCK.

I like to separate the tabs into separate windows by dragging the tabs apart or go to the **WINDOW menu** to **FLOAT ALL IN WINDOWS**.

Make the image you want to use the active window by clicking on that tab or window.

You can use the **MOVE tool** to move it into your background. Click and hold the mouse button as you drag it from the image area into the window for your background (the destination) image.

You can also **SELECT ALL** from the **EDIT menu** (§ (command)+A), then **COPY** (§ (command)+C) and then go to your background image and **PASTE** it (§ (command)+V).

You may also use the **RECTANGULAR MARQUEE tool** to select just an area from the original and copy and paste or move it over to your background.

Activate/click on the tab for the other source image windows and repeat these steps to copy and paste all of your images into your background file. Don’t forget to **SAVE** your background file!

Notice that each image you paste or drag into your background creates a new **LAYER** in the layers palette. To move or manipulate one of the layers you have to select the layer to tell photoshop which image you want to manipulate.

Once you have your images in your background, use the **MOVE TOOL** to position them.

You might want to enlarge, reduce or rotate them. Select the layer you want to manipulate and go to **EDIT/FREE TRANSFORM**. Use ONLY the **CORNER handles** and hold the **SHIFT KEY** to constrain the proportions (click the chain link between the Width and Height numbers in the options bar).

You can flip your image horizontally or vertically by going to **EDIT/TRANSFORM/FLIP**...

You can use the **ERASER tool** to clean-up the image or eliminate areas that you don’t want. You can also use the **MAGIC ERASER** to remove contiguous areas of color (click and hold on the eraser tool to see the tools “behind” it).

To make your layer black and white, go to the **IMAGE menu**, to **IMAGE/ADJUSTMENTS/DESATURATE**.

To apply a single color to the image, use **IMAGE/ADJUSTMENTS/> HUE/SATURATION**.

Click the **COLORIZE button** and choose a hue to apply to your image.
Create an animated .GIF collage that is 640 pixels wide x 480 pixels tall x 72 pixels per inch, RGB color mode, at least 20-40 frames. Its content must be about a tetradic/quadratic color scheme and use the COLOR blending mode for different colored layers. Otherwise, the subject can be about anything at all, or nothing in particular.

It must use at least three “photographic” images to collage. You should include a few frames at the beginning or end with CREDITS. They may be rectangular or organic shapes, selected and isolated (see pg. 22 for selection tips).

First do the bouncing ball exercise on the next pages to familiarize yourself with the animation tools.

The animation should culminate in a composition that uses three focal points, variety of scale, and economy. Focal points can be achieved by using larger images, especially faces, and/OR grouping images together.

Create a clear hierarchy, where the three focal points are dominant in the composition.

Utilize the “Rule of Thirds” (in your mind, divide your workspace into three horizontally and vertically and align things with the thirds, or place them in the thirds). Use these divisions as columns and as a unit of measure.

• You may easily tween ONLY the position, opacity or effects of the layer.

Start with a NEW background file 640 pixels wide x 480 pixels tall x 72 pixels per inch in RGB color mode.

Open your images in photoshop and copy or drag at least 3 images into the background image file.

In that first frame, arrange your composition of your collage using the rule of thirds, three focal points, variety of scale and movement. Use the transform tool to position and size your images.

Make a new frame in the animation palette, then click on frame 1.

Then, select EACH LAYER and be sure to turn off “propagate frame 1 changes” in the animation palette before proceeding.

Go to the first frame and change the opacity and position of all three layers.

Create tweens to move the various layers into position and opacity, adding frames in between the first and last frame. Do not re-size the layers without making copies of them first!

If you tween each layer separately, and for re-tweening, remember that you will need to set the tween options and check ONLY the “SELECTED LAYERS” option.

Be sure to change the frame duration in the animation palette (0.1 seconds usually works well).

When you're done go to “FILE/EXPORT/SAVE FOR WEB(LEGACY)” and save it as an animated .GIF file.

Be sure to TEST the .GIF in a web browser, to make sure the timing and pacing is as you wish.

➤ Use more than 3 acquired images, utilizing variety of scale. At least one image should nearly fill the work area, choose a medium and small image too.

➤ Animate your 3 images into position to create a composition that has three focal points/dominant areas of interest/large images.

➤ Utilize economy and asymmetrical balance.

Save-as an animated .GIF file (using Save for web and devices) and turn it in by midnight, Sunday on the due date. Keep your layered .PSD file in case you want to edit it later.

Grade based on:
Clarity and hierarchy of composition,
Composition: the rule of thirds, and a three-point focus, Economy,
Timing/pacing of the transitions,
Following above guidelines.
Photoshop Animation How-to: – Single Layer Motion and Tweening

Start by making a new document, about 640 pixels wide by 90 pixels tall at 72 ppi. (In some versions, you can choose Web Banner from the Size pull-down for a 728 x 90 banner ad).

Go to the WINDOW menu and open the TIMELINE or Animation Palette in Photoshop.

Look for the Timeline/Animation palette at the bottom. If you don’t see individual frames, and it is showing a timeline, right-click and choose “CREATE FRAME ANIMATION” from the pull-down. (Or “Convert to FRAME animation” by going to the pull-down menu in the animation palette).

Create an object using the polygon vector tools in the toolbar. OR use the pencil or text tools – just make something on a NEW layer*.

The polygon vector tools palette: Make sure this option is checked so you’re making a new shape layer.

II. Make a duplicate frame by clicking on the NEW icon (Ib below).

III. Choose the Move tool from the toolbar (arrow).

Select your layer in the layers palette and move it a little to the right. (Notice the arrow keys on the keyboard move them one pixel at a time).

Click the Play button in the animation palette to see what you’ve done.

Now click the Stop button and repeat the steps to create a new frame, then move your layer again, etc.

IV. To automatically “tween” frames:

Let’s start again with just two frames (drag the other ones you made to the trash icon in the frame animation palette). Move the object in frame 1 to the far left side of the image.

Click on frame 2 in the animation palette and move it to the far right side.

Select (shift+click) the two frames.

Go to the pull-down menu in the Animation palette to Tween…

Choose the number of frames you wish to add (5 or 10 should be fine). Select the method of tweening – Position, Opacity or Effects. (Layer and text effects). Let’s start just with Position. Click the Play button in the animation palette to view the changes.

Selecting just the right side frame (frame 2) experiment with text or layer effects on just the right side frame, and opacity in the Layers palette, then re-tween them to see your changes.

* To draw with pencil tool or other non-vector based tool, first look at the Layers palette and click the New Layer icon at the bottom.
Photoshop Animation How-to: – Second Layer

Now that you’re a master animator, let’s try a second layer!

In this example I added a layer for the ball to be “squished” at the bottom of its bounce.

Duplicate the third “squished” frame (by clicking on the New frame icon in the Timeline/Animation palette).

Go to the Layers palette and duplicate your layer by dragging its icon to the New Layer icon in the layers palette (or go to the pull-down to duplicate layer.)

Use the move tool to select the object and go to the EDIT menu to TRANSFORM and squish it.

Make the original layer invisible by clicking on the eyeball icon next to the layer in the layers palette.

Play the animation, and note which layers are turned on in which frames.

Notice you can change the duration at the bottom of each frame (you can select all frames by shift-clicking). Try 0.1 seconds.

If Photoshop turned on your new layer across all frames, you can go back and one by one turn it off or select (shift-click) multiple frames and turn it off in all of them at once.

Remember that option in the animation palette’s pull-down menu: un-check “New layers visible in all states/frames” (see below).” That will prevent that from happening.

To save as an animated GIF file for the web:
First Save it as a .PSD file so that you can edit the layers later if you need to fix anything.

Then, go to FILE to EXPORT to SAVE FOR WEB/(LEGACY).

Choose GIF format and click the PLAY button to preview the actual speed.

Note: To see your animation at the most accurate speed, save the .GIF and view the .GIF file in a web browser.
Color Design: Project 11: Layout in Photoshop

(10 points)

Layout and choosing a color scheme in Photoshop.

Copy the blank 33cProject6layout.psd file from the assignment on the Canvas Site to your desktop.

Create a layout composition for a ficticious magazine ad (or marketing piece) and a LOGO for:

Hats

With the subtitle:

Because You Have a Head.

Typeset the ad to fit the personality of your advertisement, images and color scheme.
You must create or find and add one piece of line art and one piece of photo/graphic (continuous tone) art that we will recolor in photoshop.

Open the 33cProject6layout.psd file in photoshop and copy and paste your graphics by selecting them from other files.

Choose a 3-color scheme
You may use tints and shades of those colors (easiest accomplished with the HUE cube mode (go to the pull-down in the color picker to change from RGB if necessary).

Create a LOGO for Hats or choose a font for the Hats headline, typeset it to fit the personality of your advertisement, images and color scheme.
Format the text of the headline, choosing fonts and colors that are appropriate (use a sans-serif font for the headline and a serif font for the body copy).
Make the title/logo as big and bold as appropriate.
Notice the HATS and subtitle are Point Text (reshaping them transforms their shape) and the body copy is Paragraph Text (reshaping its box just reshapes the paragraph block, not the letters inside the block).

• Utilize the “rule of thirds” in composing your layout and elements.
Paying attention to the rule of thirds, and align objects with each other and with the thirds (or the intersections).
Use the ALIGN palette in the OPTIONS bar with the MOVE TOOL selected to align elements of your layout to each other and your 3-column grid.

Manipulate the other graphics in photoshop.
Crop, clean-up and adjust the images. Try a LEVELS adjustment to simplify the number of grays in the line art graphic, and erase the dark areas. Use the HUE/SATURATION/COLORIZE adjustment to colorize the graphics. Or hand paint them.

• Utilize the full 8 1/2” x 11” canvas.
• Leave blank spaces for the eye to rest.
• Create an interesting and balanced composition keeping in mind the visual weight of the 3 colors being used, the text and graphics.
• Leave some blank space for the viewers eye to rest.
• Follow the directions in the LAYOUT source file.
• Use the ALIGN palette to align objects to each other and your grid.

SAVE it as a .PSD file turn it in to the drop box on Canvas by midnight on the due date.

Grade based on:
Composition and layout of text and graphics, including choice of typefaces for the text.
Ability to process the graphic files in photoshop. Choice of 3-color scheme and tints and shade of those colors.
First, prepare your workspace by going to WINDOW and RESETTING the PALETTE LOCATIONS (or to WINDOW to WORKSPACE to ESSENTIALS or DEFAULT). Then go to the tool presets to RESET ALL TOOLS. Download all three files from the “MONTAGE/MASKING LESSON” in the LESSON FILES folder available on the BIGMACPRO server: (Go menu > Connect to Server > jstudent, password: je031605).

1. Open START file in photoshop. Look at the LAYERS PALETTE. Select the top layer and play with the OPACITY slider ("E" below). Put the opacity slider at 90% and try each blending mode ("D" below).

2. Select the top layer. Either click on the MASK ICON in the layers palette ("A" below), or make a new mask from the layer menu (reveal all). Notice you are now painting on the mask, not the layer. Also if you were previously painting in color, you're now in grays. Click the "D" key on the keyboard to set the default colors. Click the "X" key to switch so that black is the foreground.

   • Make a linear gradient (#1 below) from black to white on the mask by clicking and dragging from left to right.
   • Try top to bottom, too
   • Now try to add to your mask by choosing the 2nd gradient over (#2 below) in the gradient palette in the options bar.

3. Open File 2 (the flower).
   Choose the circular marquee (behind the dashed square) from the tool palette.

   • Holding the OPTION+SHIFT keys, draw a circle from the center of the flower to about 1/2 inch from the edge.
   • Go to SELECT menu to SELECT AND MASK. Feather 15 pixels.
   • Copy the selection. Go to the START file and paste it.
   Or use the move tool and drag it to the START file, holding the shift key (shift puts it in the center).

4. Open File 3 (leaves)
   Use the SELECT menu to Select all and COPY (or drag and drop (SHIFT) to the START file.

   • OPTION+CLICK between the leaves and the flower layers to CREATE CLIPPING MASK the two (or use the LAYERS menu).
   • Move the leaves image half way down, exposing the top half of the flower.

Masking Text:

1. Add some text to the upper left of the image using a big, bold SANS-SERIF font (like arial).
2. Make a copy of the leaves layer. Drag the leaves layer to the NEW LAYER icon ("B" at right).
3. Un-group (RELEASE CLIPPING MASK) the new leaves copy from the rest of the mask by OPTION+clicking between layers (re-group the others if they all become accidentally ungrouped!).
4. Select the leaves layer and move ABOVE the text layer (to the top of the palette). Using the MOVE tool (arrow) move the leaves to the upper left, covering the text.
5. Create a CLIPPING MASK from the layers using OPTION+click (top layer must be selected).
6. Add a drop shadow by clicking on the layers' palette fx button (“C” above).

There you go!
Notice CREATING a CLIPPING MASK is the only time that the layer order is reversed in photoshop (usually the top of the palette is closest to our eye), in CLIPPING MASKING the top layer gets sent through the MASK of the shape of the layer beneath it.

Remember, the opacity slider and blending modes are the easiest way of controlling the layer visibility. You can also hand-paint with white or black on a MASK to more accurately control and reveal or hide parts of the layer.

Interpreting scanned text:
If you scanned black line-art that you want to appear on a transparent background, change the blending mode in the layer palette (D) to DARKEN. If you want the black lettering to be white, go to the IMAGE menu to Adjustments to INVERT. Then change the blending mode to LIGHTEN.
Art 33c Color design
Challas

Create a computer montage that is 8” x 10” x 150 (or more) dpi. It may be black and white or use some color.

Choose one of the following themes:
• Choose a single artist, designer, or genre, period or movement in design or art history and do a homage to it.
• Create a satire/illustration of an issue in the media. Choose an article to illustrate as a starting place.
• Use all the skills we have learned this semester including:
  • Color schemes, painting in photoshop, texture, colorizing, adjustments, text and filters,
  • Use a three-color Scheme. Choose images that are predominantly within you three-color scheme.
    (You may use Hue/Saturation to Colorize).

Start with a NEW 8” x 10” x 150 (or more) dpi document. grayscale or RGB color mode, for a background.

➤ Use more than 10 acquired images, utilizing variety of scale. Make a background of at least THREE or more images that nearly fill the work area, choose some medium and small images too.

➤ Create a composition that has three focal points/dominant areas of interest/large images.

➤ Create a triad color scheme (using three colors from the color wheel).

➤ Utilize economy, asymmetrical balance and texture. Use textures/patterns and color to unify the images.

Acquire images from newsprint, magazines or the internet, or your own (digital) photos. You may acquire images on line. Try GROVE ART through the WVC Library site (“Find Articles/Databases”), or http://worldimages.sjsu.edu/ or wikimedia commons. The images should be copyright free. ONLY if you’re doing a “satire” may you utilize current news photos.

• You may manipulate the images. Use filters, (more than one) and the FADE command (right after you apply a filter). You must also colorize some images and use color adjustments.

• Combine the images by selecting areas and dragging (or copying and pasting) into the background. Experiment with the select/feather command BEFORE copying or dragging. Use a soft-edged approach, by feathering, erasing or masking the images.

• Use brushes to create texture. You may use filters in the background to unify the parts of the composition. Use at least 3 texture from the artists’ work, or textures generated in Photoshop.

• Experiment with the layers palette’s blending modes and opacity and fill sliders. The image must utilize transparency and layering of several images (so we see areas where multiple layers show through, and other areas that are more resolved, opaque and focused).

• Include text as a caption or as a texture. Include a quote from the artist or article.

• When transforming your images, CONSTRAIN the proportions (aspect ratio)... Only use the corners & hold the SHIFT key or click the chain link between the Width and Height numbers in the options bar.

• Use the hue/saturation COLORIZE option to colorize your layers.

• Create an overall balanced composition, following principles of the “rule of thirds” and asymmetrical balance, movement, economy. Use VIEW/SHOW RULERS and drag guides from the rulers to divide the work area into thirds.

• Create clear “focal points” not smack-dab in the center, but no more than three focal points (areas of emphasis) in total.

• Utilize the “rule of thirds” and a grid to align and create order from your component parts.

Send me a work in progress by May19th for feedback (and counts as the last exercise).
Turn in your layered .PSD file no later than midnight on the due date, May. 22nd.

Grade based on: Clarity and hierarchy of composition, use of economy, texture and a three-point focus; complexity of patterns & textures, legibility of imagery, integration of imagery, tidy presentation, ability to fill page evenly and create an interesting composition that clearly addresses the topic you have chosen. Following above guidelines.

Exercises: Computer montage, Work-in-progress

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Photoshop – Selections

Any action (i.e., painting or a filter) you can perform in Photoshop can be restricted to any specific area by making a selection.

Basic selections include the (square) Marquee tool, the Oval marquee tool, the Freeform Lasso tool, and the Polygon tool. In the Polygon tool, each mouse click is a point, you may switch to the freeform lasso tool by holding the option key while drawing (and vice-versa when in the freeform lasso).

Try the Magnetic lasso tool. It’s pretty good at finding an edge near where you draw the mouse (click to force a point). As you move your mouse along the edge of a shape, this tool will look for color contrast of an edge, of more than the setting (10% default) in the options bar.

- Crop your image to the desired area using the CROP tool.
- Color correct your image using IMAGE/ADJUST/AUTO LEVELS or IMAGE/ADJUST/VARIATIONS
- Clean-up the image using BLUR and SHARPEN FILTERS (Guassian blur and Unsharp Mask, etc.).

Try the Magic wand tool. It selects contiguous areas of color as defined in the options bar. Note the value 1=ONLY the ONE color you click on, whereas 255=every color in the image.

Note the options bar when you choose a selection tool (above)

The buttons at the left allow you to ADD to, SUBTRACT from, INTERSECT or NEGATE the existing selection with the new one you’re making. Feather softens the edges (see below). You can also choose a specific size.

Now, notice that when you paint or use a filter, it’s effect is restricted to the area enclosed in your selection.

Use the SELECT menu! (You have to have something selected for the menu to be available.)

Go to the SELECT menu to DESELECT.

Select/MODIFY/FEATHER or Select/SELECT AND MASK… allows you to “FEATHER” (fade) your selection edges to transparent the number of pixels specified in the dialogue box (a value of “15” = 7 1/2 pixels on each side of your selection border.

In MODIFY: you can also EXPAND or CONTRACT the selection boundaries.

GROW adds CONTIGUOUS areas to your selection by the factor defined by the magic wand tolerance. SIMILAR is like grow, but works across the whole layer, selecting for instance, any blue within the image.

MODIFY/EXPAND/CONTRACT adds to or subtracts from the selection all the way around, by user defined number.

Selecting is layer-specific, but there is a “use all layers” option in some tools’ options’ bar (i.e., magic wand). Also in the options bar you’ll see a “Contiguous” checkbox for magic wand and tolerance-based tools.

Note you can also SAVE a selection (as a channel)!

(only works with some image file formats, i.e. .PSD).
**Photoshop**

**Things to Consider:**
- The overall composition of what you are creating
- How the visual elements lead the eye around the page
  - Variety of scale of objects
  - Text (size, placement, color, opacity, integration with imagery)
  - Color scheme
  - Three focal points
- What you are saying about your topic.

2. Go to SELECT and SELECT ALL and Copy and Paste your the elements into your chosen background image. Or drag using the MOVE tool. Click on the layer in the layer palette, or in the selected image with the move tool, and DRAG it (holding down the mouse button) to the chosen background image.

3. The FREE TRANSFORM TOOL works like the Crop tool. Use it to size the new layers. Double-click or RETURN key sets the crop. ESC key gets out of it.

4. Use the ERASER tool selectively delete parts of your new layers after combining images. Also try the “Magic Eraser” (or “Background eraser” (for the background layer).

5. Select the layer you pasted and go to the LAYER menu to MATTING/DEFRINGE and defringe 1-2 pixels.

6. Use the SPOT HEALING BRUSH, HEALING BRUSH or RUBBER STAMP tool to get rid of objects you dont want from your background layer. Option+ Click to define a source point.
   
   You can use the PATTERN STAMP (found behind the rubber stamp) tool to paint with texture. You can also use the paint bucket to fill with pattern, rather than foreground color.

   Remember, use FILTERS sparingly and use the EDIT/FADE... command to reduce the effect of the filter or apply a blending mode.
Fleshtones should have varying quantities of the basic colors.
Use a light (cadmium light) yellow, perhaps some ochre for the starting place and a little whites.
Use combinations of reds and blues to shade.
White should otherwise be used sparingly but can bake a good base for some complexions, mixing it with a yellow ochre or yellow oxide.
A Cadmium yellow light makes a good beginning with a rosy red and an ultramarine blue.
Cadmium red may be used for more reddish complexions.
Some complexions can use a burn umber or light brown (also achieved by mixing equal amounts of the three basic colors).
Darker complexions can be achieved by adding red, blue and yellow in varying amounts.
Black should only be used for the darkest darks and perhaps darks in some hair types.
Monitor Characteristics should be updated every few weeks (even daily in a calibrated pre-press environment), or any time you substantially change the lighting conditions in your workspace. If you buy a new monitor, be sure to install the ColorSync profile that came with the monitor, or go to the manufacturer’s web site and download one. Then, when you start the Calibration process, choose the model of the monitor from the list that (description characteristics file) that most closely matches your monitor.

Operating System Copy profiles to:
Windows 2000: WinNT/System/Spool/Drivers/Color
Windows NT WinNT/System32/Color
Mac OS X Users/CurrentUser/Library/ColorSync

In OSX go to the Apple menu to System Preferences) to DISPLAYS. Click on the COLOR button.

(In Windows open Photoshop, go to File to Adobe Gamma. – Do not use BOTH Adobe Gamma and ColorSync if on Mac)

Choose the model of the monitor from the list that (description characteristics file) that most closely matches your monitor.

1. Click on the Calibrate button. Choose “Expert Mode.” (Or show individual gamma in Adobe Gamma Panel).

2. Adjust your monitor’s physical Brightness setting to the highest possible and use the Contrast setting to adjust so that you can barely make out the apple in the graphic below.

3. Adjust the brightness and temperature using the slides for each of the five value ranges separately, so that each apple fades into the background when you quint at the graphic.

4. Select a target gamma for the profile (older macs = 1.8, new macs and windows = 2.2).

5. Select the White Point Compensation.

6. Save your profile with a unique name.
II. Photoshop set up

Open Photoshop.

Go to the Edit menu to Color Settings.

1. Note there are pre-defined settings one can select from.

Some vendors may have you change this when converting your image from RGB to CMYK or SPOT modes.

**North America Prepress Defaults** contains the most widely used choices with the setup of:

2. Adobe RGB (1998)* which gives a broad color range for on-screen display, and


You may need to change the settings based on your current output device, to emulate on screen the printer you are aiming for.

**North America General Purpose (Web Graphics) Defaults** yields a narrower spectrum for on-screen display, emulating the common web and broadcast color palette.

4. Default for Spot Color modes is 20% dot gain (compensation for ink dots spreading/bleeding).

5. **Color Management Policies** controls those annoying little messages you get when opening a photoshop file that has a different color profile attached to it. This also controls whether or not a default working profile will be assigned to new images, or if the current working profile will always be used. Best bet is to leave them OFF, unless you are preparing and converting RGB images to CMYK mode for pre-press, in which case you can use “convert to working space.”

Other Advanced options: (color conversion options) Engine default is Adobe ACE. Relative Calorimetric is default and provides a good color conversion.

Non-adobe applications such as Quark may prefer a ColorSync workflow. Be sure you are using ColorSync 3 or later.

7. Loading Color profiles from a vendor

Color profiles may be made available to you by your service bureau or printer (on a direct-to-plate job especially). The profile can be loaded into photoshop from any location. Click the Load button in the Color Settings dialogue. Copying them first to the default profiles location is an easy way to find them.

**Operating System** Copy settings files to:

Windows  Program Files/Common Files/Adobe/Color/Settings

Mac OS 9  System Folder/Application Support/Adobe/Color/Settings

Mac OS X  Users/Current User/Library/Application Support/Adobe/Color/Settings
In Photoshop, make sure you have calibrated your monitor and the Photoshop settings to match your output device.

To "soft-proof" your document on the monitor to approximate the color shift on a specific output device, go to the View menu, and make sure Proof Colors is checked. If it isn’t, select it and notice the color shift in the image. (Especially noticeable on an RGB image when Proof Setup is in CMYK mode) To change what output you are soft-proofing, go to the Proof Setup pull-down.

Note that you can also preview a Windows RGB color space, which is very handy for previewing images as they’ll appear on a Windows’ PC web browser!

You may need to compensate for an input device such as a scanner. An easy way to do this is scan a known entity — such as a color input or grayscale photographic card.

Then add an Adjustment Layer to bring it where it should be (Layer menu, New Adjustment Layer… I like to use Levels for this.)

Save the Adjustment Layer so you can re-load it when ever you need to have the same compensation for something coming off of that scanner.

Printing:
Be sure to load the proper printer description files when you install your printer. This will ensure that Photoshop creates the optimum separation tables when printing to your specific printer, especially if it has additional inks (such as an inkjet).

In the Print dialogue box, check the media type and any printer-specific options. If it is a PostScript printer, go to the General pull-down, to Printer Specific Options and check the color and quality modes available to you.

Whenever you get a new printer, or recalibrate a high-end printer, check the settings and calibration. Make a test page with known entity colors (in RGB mode) — swatches of 255 Red, Green and Blue and 100% each of Yellow, Cyan, Magenta, and black. Print it and see which printer-specific settings yeild the best results.
Using Clipping paths with photoshop/illustrator

1. Make a selection in Photoshop (or use the MAGNETIC pen tool in v.5.5)

2. Go to the PATH palette (Window/show path).

3. Click on the MAKE WORK PATH FROM SELECTION button

-OR- if it made a sloppy path:
   Go to the pull-down in the path palette, to MAKE WORK PATH to specify a tighter tolerance (0.5 to 0.2 works well for really detailed objects).

4. Use the Bezier pen tools to adjust and fix your path.

5. DOUBLE-CLICK the WORK PATH in the path palette to NAME your path (thereby saving it).

6. Go to the pull-down in the path palette, to CLIPPING PATH, and choose the name of your path.

7. File MUST be saved-as PHOTOSHOP EPS format.

8. Place the file in Illustrator, InDesign, PageMaker or Quark and it will now have a transparent background!
Duotones in photoshop

Go to the Image menu, to MODE to Grayscale.

Go to the Image menu, to MODE to Duotone.

In the Duotone dialog box, go to the TYPE pulldown (it currently reads “monotone”). Pull it down and select DUOTONE. (Notice you may also chose tri- or quad-tone.)

Click on the Color swatch in the dialog box.

Choose a pantone color.

You may adjust how densely each ink is applied to the highlights, midtones and shadows of the image by clicking on the ink’s curve icon.

In the Duotone Curve dialog box, click on the diagonal line at the 50% mark and drag upward or downward. (make sure the preview box is checked, and watch the results on your image).

Note you can only save this file as a photoshop or photoshop, photoshop EPS or DCS file.

Check with your printing service provider to see if they want you to save your document as a DCS file (DCS stands for desktop color separation).

If so, in the DCS 2.0 save-as dialog box go to the DCS pull-down and choose “Multiple file with color composite…”

Notice it will save one file for each plate plus the .EPS file, which is the one you want to place in your layout program.