

# Photoshop Creative Elements Community Newsletter

Volume 2 Number 5

January 2010

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Our 2 year Anniversary has come and gone. The Holiday's have come and gone. Can you believe it is 2010? Our sponsor site, Viovio has had a bit of a makeover and we have a great new Contest system in place so that you, our members can vote for your favorite weekly images and scrap pages. I hope to soon finally set something up so that we can have a monthly contest from the weekly winners. We are also now using the contest to help so we can see all the beautiful new work that everyone post in their galleries. Every month there will be a new contest post just for that months new uploads. The voting option will be disable so please don't try to vote there. Go to the weekly contest to vote.

There have been a lot of people ask what is considered a page for the Page of the Week Contest. This is simply a scrap page, collage, montage. Some people say that if you place an image on a background and have at least one other element it is considered a page. But that is not always true. For example, if you have an image that you have put a matte and frame border on, I think most would consider that to be an image not a page. Sometimes you just have to use your personal judgment. In the past before we could have the contest on the forum, montages and collages were always considered an image. The Page of the Week was Scraps of Fame because it was for scrapbook pages. With the weekly contest now and that not a lot of images or pages have been posted it was thought that adding the montages and collages to the Page of the Week gave more options to vote for in I hope that clears things up better for you all on what is a page as opposed to an image.

Don't forget to also check out the contest that are run on Viovio. Even though our contest are for the PCEC members only, you can enter the Viovio contest and win prizes. By the way, Congratulations to Judy aka Ladybug who recently got third place in the Holiday Template Contest and won a \$25 Viovio Gift Certificate. Way to go Judy.

Remember to send in submissions so we can have another newsletter. It takes a minimum of four tutorials for me to put together a newsletter. Hopefully the next will include monthly image and page winners. Also, I have lost track of the Where in the World so if you want to submit something about where you live please let me know. The e-mail to send your submissions is PCECNewsletter@gmail.com. Send me a PM if you send something so I know to check that e-mail.

Your Newsletter Editor, Kim aka Angelickim

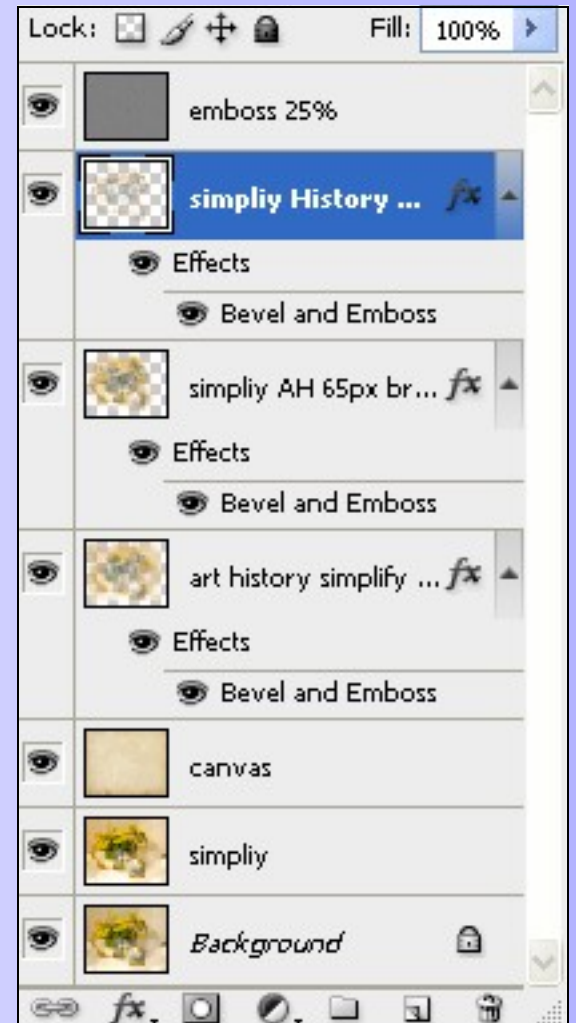
# Textured Painting Effect with CS3

By Michelle K. aka Squirrelflight

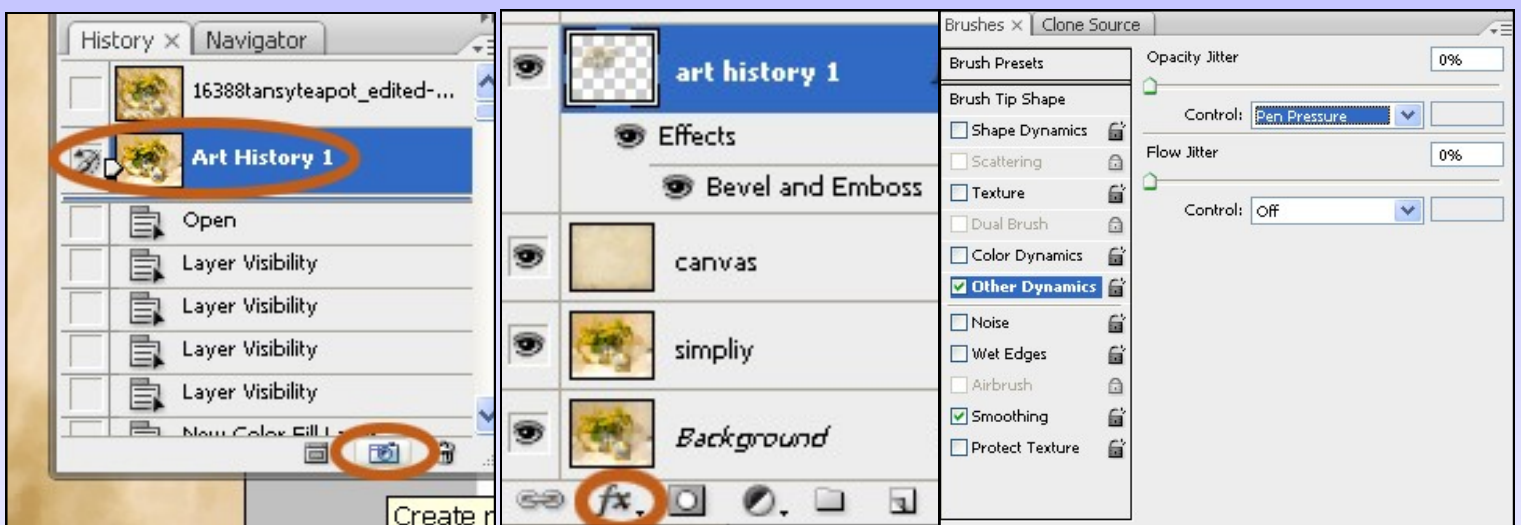
This same basic technique was used for all of these images.



I have found this to be a very versatile technique that works with lots of images. Just play with the treatments you use before hand and various blend modes for different effects.



- Open the image you would like to work on. At this point you can make a duplicate and apply effects to it before beginning. Rename this layer 'effects'. The flower above on the left started with a topaz filter. The image used for this tutorial was first simplified. Duplicate this layer. Rename this layer art history 1.
- 
- Add your 'canvas' layer right beneath art history 1. This can be anything from a texture to a blurred copy of your original image to a solid color. And while you can change this at the end I find that you need to stick with either a light or dark tone for a good result when making that adjustment.
- 
- Select your art history 1 layer. Open your history palette and click the 'camera' icon to make a 'snapshot' of this layer. Select the snapshot in the list and rename it 'art history 1'. (See Screenshot below)



- Back to your layers palette. Use 'Select A' on your art history 1 layer and hit the backspace key. The deselect. You should not have a blank layer to work on with your canvas as the only thing visible.
- 
- Click the 'fx' button at the bottom of the layers palette and choose bevel and emboss. Default settings. (See Screenshot above)
- 
- Select the art history brush and choose a texture brush. (there are plenty available free for download at deviantart.com) Start with a brush size around 200-250 pixels. Now just go over your art history 1 layer till you have good coverage leaving as much or as little of the canvas to show as you like. If you are using a pen/tablet open 'other dynamics' and choose pen pressure for your opacity jitter control. (See Screenshot above)





- Repeat the same process for art history 2 as you did for art history 1 from a duplicate of your effects layer. This time you will be using a smaller brush size. I use 50-100 pixel size. This will bring in a little more detail.

- Once again repeat the whole process only this time select the history brush. Drop the brush opacity down to 50% and the brush blend mode to multiply. Use to add detail to your painting to your liking. Do not overdo this layer or you will lose your 'painted' effect.



- 
- OPTIONAL: Make a duplicate of the original image and move to the top. Go to filters > Stylize > emboss and apply at around 20%. (too much will give you halos) Desaturate the layer and change the blend mode to soft light. This does a little something for some images and nothing for others.

# Take The 10/100 Challenge

By Michelle K. aka Squirrelflight

How to Play: Do a little research. Read the corresponding section in your camera manual before each exercise. Check out the links and get a little info and then it's just practice. Don't worry about whether or not you have a good subject. A leaf on a tree will do just fine for learning how your macro mode works. The idea is to learn how to work with a certain set of conditions. So if you have a great subject to work with fantastic. if not, don't let it slow you down. And HAVE FUN!

1. Take 100 pictures in Full Manual Mode.

<http://hayashiphoto.net/TwoPeas/pdf/exposure1.pdf>

2. Take 100 pictures composing for the Rule of Thirds.

[http://photoinf.com/General/KODAK/guidelines\\_for\\_better\\_photographic\\_composition\\_rule\\_of\\_thirds.html](http://photoinf.com/General/KODAK/guidelines_for_better_photographic_composition_rule_of_thirds.html)

3. Take 100 pictures in Macro Mode

<http://digital-photography-school.com/macro-photography-tips-for-compact-digital-camera-users>

4. Take 100 pictures in full sun.

<http://phoenix.about.com/od/seeformyselfazphotos/qt/sunphoto.htm>

5. Take 100 pictures on a cloudy day.

<http://www.brighthub.com/multimedia/photography/articles/2822.aspx>

6. Take 100 pictures indoors.

<http://dptnt.com/2008/09/qa-indoor-flash-photography-exposure/>

7. Take 100 pictures of any still life scene.

<http://www.illustratedphotography.com/photography-tips/top-tips/still-life>

8. Take 100 pictures of people in a crowded place.

<http://www.beyondphototips.com/2008/08/17/obvious-street-photography-tips/>

9. Take 100 pictures of moving people or objects.

<http://www.steePhill.tv/photography/action-photography-tips.html>

10. Take 100 pictures in black & white.

<http://digital-photography-school.com/key-ingredients-for-black-and-white-images>

# Listen to your Client

(but don't let him tell you what to do)

by Rusty Adams

My *church lady* asked me if I had the time to “play with an image” for a project she was given. Our pastor showed her a picture taken at the dedication of our prayer garden and asked her, “can you remove me from this picture so we just have the bishop standing next to the statue?” She uses Elements, and is pretty good with it, so she gave it a go. She got all frustrated and asked me if I could salvage anything from her efforts.

She had looked thru the digital file of images from that day and pulled out another one she thought she could work with. The left image is the one our pastor wanted to be removed from. The right image was her source for *cut and paste*.



As you can see, the exposure is slightly different in the two images; the angle of view is also slightly different. Her problem was that she was fixated on his literal request: **remove me from this picture**. She was spending time and effort attempting to cut a rectangular marquee selection out of the other image to paste it over the unwanted person. Even with levels and hue/sat adjustments, it was proving impossible to achieve a seamless blend.

You can see what she was up against.



I looked at this and thought, the goal is not “remove me”, the goal is to have a picture with one person in it. We already have such an image, it is just the wrong person.

The bishop is wearing a nice black suit ... selection doesn't get much easier than that. I made a rough selection of the desired person and dropped it on top of the unwanted person and resized to achieve proper perspective. A priest wearing vestments takes up more space than a man in a suit so some clone stamp work was needed. I also had to try to make the shadow look right.

The left image is the “selected bishop” dropped into place; the right shows the result of erasure and clone work. I made two versions giving them a sky choice.



The moral of the story is, make sure you understand what your customer wants, just don't let his choice of words lead you astray.

# Buggy Boy

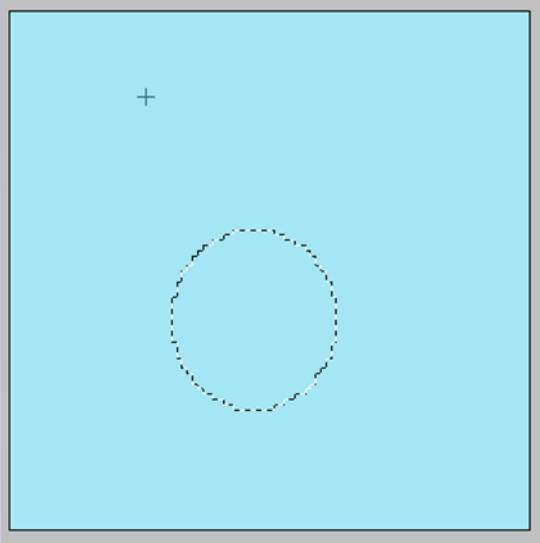
Avatar Animation

By Judy Woodard



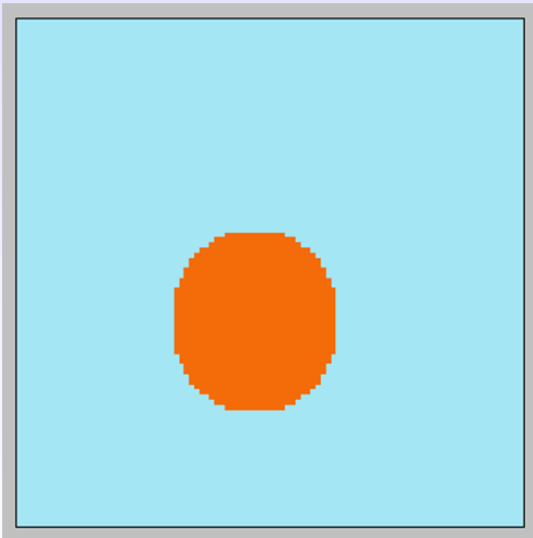
Open a new canvas 100 px x 100 pixels, res 72, white background.

1. Fill background layer with f46c09 using the paint bucket.
2. Create a new layer. Using the elliptical marquee make a circle similar to mine in Picture A



Picture A

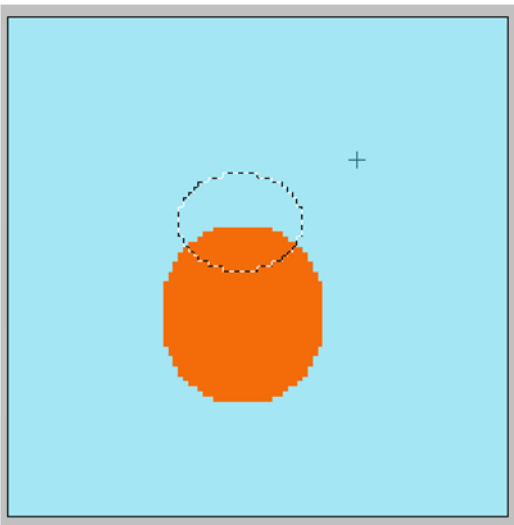
Change your foreground color to ffde66. Fill selection. Select>Deselect. Rename this layer body.



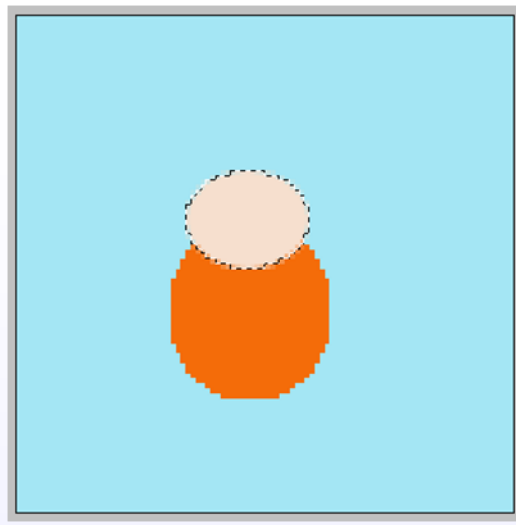
Picture B

3. Create a new layer name this layer head. . Using the elliptical marquee make a circle similar to mine in Picture C. Change your foreground color to f6dfce and fill selection. (Picture D).  
Select<Deselect.



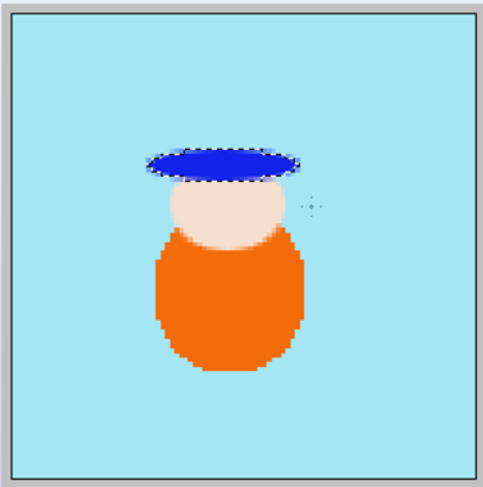


Picture C



Picture D

4. Create a new blank layer name it hat. Using the elliptical marquee make a circle like the one shown in Picture E. Change Foreground color to 1222eb fill selection. Select<Deselect.



Picture E

5. Create a new blank layer call it eyes. Using black as your foreground color select the brush tool hard round at 4 pixels and make 2 eyes. Picture F.



Picture F

6. Create a new layer and call it mouth. Using your brush set at 1 pixel draw a smile. Picture G.



Picture G

7. Create a new layer and call it left arm. Change your foreground color to f62fce. Change your brush to 5 pixels hard round. Draw a shape similar to that in Picture H.

8. Create a new layer and call it rt arm. Change your foreground color to f62fce. Change your brush to 5 pixels hard round. Draw a shape similar to that in Picture I.



Picture H



Picture I

9. Lets make some legs. Create a new layer call it left leg. With the brush still set at 5 pixels and hard round make a stroke for a leg. Picture J.

10. Create a new layer call it rt leg. With the brush still set at 5 pixels and hard round make a stroke for a leg. Picture K.



Picture J



Picture K

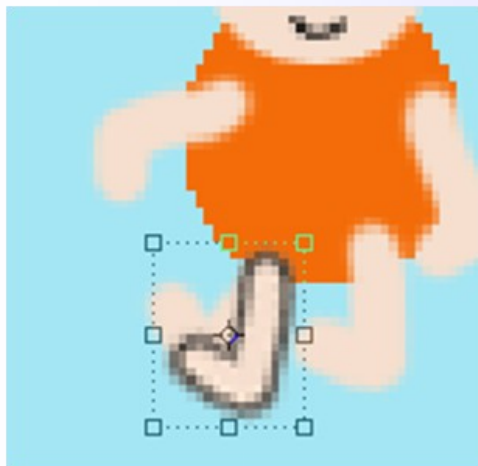
At this point you may want to save your psd as bug1.

For steps 11-16 turn off your background copy layer by clicking the eye next to it. Now you can keep legs and arms lined up and you can see what you are doing.

11. Click on the right leg layer hold down the shift key and click on the background layer. Right click on this highlighted group and left click duplicate layers.

12. Now click on the left leg copy layer. Using the move tool. Move the leg around a little until it looks like mine in picture K. (note I added a stroke to the layer so you could see what I was doing).

13.



Picture L

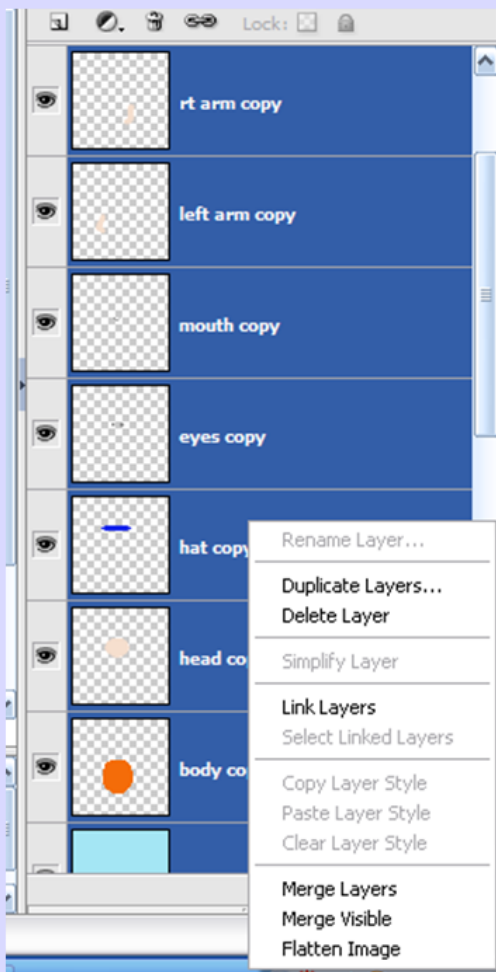
14.-15. Repeat step 12 for right leg, left and right arm, moving each just a little. When you are done it should resemble picture L.



Picture M

Turn background copy eye back on.

16. We are going to merge some layers now. Click on your right leg copy layer, ctrl click on your background copy layer. Right click merge layers. This is shown in Picture N.



Picture N

17. Click on your (not the copies) right leg layer> ctrl click on your background layer. Right click merge layers. This is shown in Picture N.

Now we need to save it as an animation.

Go to File>Save for Web>make sure you have GIF selected and animate and transparent check marked. You can also change the delay time. I chose delay time .2. Picture N.

In picture N you will see by clicking on the little globe you can preview it in explorer. Click ok and save your animation.

Here is my Buggy Boy . This is the basics. Now let me see what you can do. It will be fun.



# Interview with Christell Faul

## 1. Will you tell us a little about yourself? Location/ Career/Spouse/Children

I live in a rural area of Southwest Louisiana with my husband, Jason, a daughter, Victoria, 17 years old & a son, Dylan, 16 years old. She loves to fish with her dad & he has my artistic side. I have been very blessed to have a Career as a Mom since they were born. We have been married for 34 years. We both love photography and drive to places & down country roads looking for things to take photos of. Our children go to a Catholic High School where Dylan is in sports. Last school year we enjoyed sports photography for the school. I edited the photos & the money from the selling of the enlargements went to the school's Teacher's Fund. Football is soon starting so we are both excited to have photography passes on the sidelines.



## 2. What was the first thing that made you want to start using a camera? (Special photo, the equipment, or anything that sticks out in your mind)

My mother always had a camera in her hand. She took lots of photos of my siblings & I as babies until we got older so we have quite a few photos of memories to look at. After she passed away, I also ended up with all the old photos of her & my dad's family as they were growing up. I love having them as a connection to my families past generations. So now I have lots of photos of our children for them to grow up with. I suppose that is why I love to be behind the camera & not in the front of it.

## 3. How did you find your way to Adobe Photoshop?

My husband's brother had one of Photoshop's earlier versions about 6 years ago. He showed me some editing he had done with it & got me hooked to try it to see what I could create. From then on it opened up a creative side that I fell in love with.

## 4. What, if any, are your favorite plug-in for Photoshop?

My most favorite is the Flood Filter. I also like Panos FX & Grant's Tools (Layer Mask). I know there are others but these came quickly to mind.

## 5. What is your favorite person/place or thing to photograph? Why?

Outdoor scenery, old barns & buildings, my children, sports, & Dylan wakeboarding. I couldn't pick just one favorite.

## 6. What is the one thing in photography you have had a hard time learning?

Shooting in manual settings. My husband helps me with this & I have to keep asking "What do I set this on?" ...I have a hard time remembering what numbers to set, up or down, & when, as the conditions change when shooting. Also, the main thing now with football starting is trying to shoot action at night without a lot of graininess. I also call him on my cell phone sometimes on the sideline to help with a setting when the dark is setting in. My one wish is all sports are played in the daytime.

## 7. What does your camera bag consist of? (list everything, even gum wrappers!!)

I have a Nikon D60 & D200 camera (my husband has a D300), Nikon speed light SB-800 & (SB900). Lenses include: All Nikkor lenses  
VR 70-200mm 2.8G (Both have each one)

We share these lenses)  
18-55mm 3.5-5.6G  
18-70mm 3.5-4.5G  
70-300mm 4.5-5.6G  
VR 80-400mm 4.5-5.6D

**8. What is the next thing on your must have list?**

Probably one of Nikon's f/1.8 lenses (I suppose I can dream)

**9. What is your favorite photo creation? What was your inspiration? (Please include the picture)**

I have done so many creations; it is hard to pick a favorite. But looking back I would have to say it is one of the first ones I did of Dylan running in football. I did this when I was first learning PSE3 & loved the OOB's I saw on the forums. I did not know what I was doing & tried to create it by following different tuts I knew nothing about. If I were to do it now it would be a piece of cake but then I was so glad to have finished it after putting in so much time creating it.



**10. How did you first learn to create digital scrapbook pages? How long did your first one take you?**

I signed up & started receiving Linda Sattgast's Digital Scrapper newsletters & ordered a few CD's that were really helpful. I also got a lot of helpful info & tuts from the PET user site & EV forum when I first joined about 3 years ago. And now PCEC is a great place to learn. You can get some great creative ideas by looking at others scrapbooking pages. Using templates really help out in getting one out quickly & still can be creative with it. My first template page I created was one of Dylan wakeboarding & probably took me a few days to complete. It is one of my favorites.



**11. What is your favorite photography book, the one you couldn't live without? Favorite photo editing book?**

These are a few of my favorite books I keep coming back to: "The Photoshop Elements 5 Restoration & Retouching Book" by Matt Kloskowski, "The Photoshop Elements 5 book for Digital Photographers" by Scott Kelby, "Adobe Photoshop Elements 5.0 Maximum Performance" by Mark Galer. I love the *Photoshop Creative* magazine and *Adobe Photoshop Elements Techniques* newsletter which featured my Sketch technique in the July/August '09 issue & of course the *PCEC newsletters*.

**12. If you were to make a photo book that really expressed your style and personality as a photographer /digital artist, what would the title be?**

Artistic Photographic Creations by Christell

**13. What do you feel is the best feature of PCEC?**

A very friendly & helpful forum, love the rolling gallery showing the most current uploads, the newsletter created by only the forum member's submissions. It has every topic covered from the creative side to photography & programs, and love all the Challenges with photos & scrapbooking.