



THE CREATIVE ASSET BOOTCAMP IS DESIGNED TO SERVE AS A SUPPLEMENTAL TRAINING RESOURCE FOR LEARNING DESIGN STUDENTS AND PROFESSIONALS, AIMED AT EQUIPPING DESIGNERS WITH A BASELINE LEVEL SKILL IN USEFUL APPLICATIONS.





INTRODUCTION

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GLOSSARY + TOOLS GUIDE

GLOSSARY

Adapted from: Uprinting.com

Action: The Actions icon is located in the panel dock. It allows users to record a set of actions (or steps) to carry out when editing an image.

Asset: A useful or valuable item; A file or item that may be used in service of a larger production.

Background Eraser: The background eraser tool is one of the options in the eraser tool menu. It removes colors not associated with the main image of the photo.

Blending Mode: Located in the layers palette dropdown menu, blending mode can be used to change the appearance of an image or create special effects.

Brush Tool: In the brush palette, the size, spacing, angle, hardness, and other settings can be adjusted. The brush can then be used to paint layer masks and create artwork.

Burn Tool: On Windows computers, the burn tool is accessed by pressing shift+O. The burn tool uses a brush to darken selected parts of the image

Clone Stamp Tool: The clone stamp is located on the left toolbar. It allows users to duplicate selected areas of an image and paint them into new areas

Curves Tool: Accessed on the toolbar, the curves tool is one of the most powerful in Photoshop. It allows users to adjust contrast, shadows, brightness, and highlights. It can also be used to adjust colors.

Color Balance: The color balance tool is found by pressing Choose Image > Adjustments > Color Balance. It alters the hue and saturation of colors in the image

Dodge Tool: Like the burn tool, the dodge tool is accessed by pressing shift+O. Unlike the burn tool, the dodge tool brightens parts of the selected image.

Eraser Tool: PC users will right-click on the eraser menu while Mac users will hit control-click to access the eraser tool, which removes any effects used on the selected layer.

Eyedropper Tool: Hitting the letter I on the keyboard brings up the eyedropper tool, which copies the color code of a shade within the image.

Feather: This process softens edges, and is often used when combining elements into a new image. It's accessed by opening either the Lasso or Marquee menus and choosing the Tool Options Panel.

Flattening: Flattening is used to combine all existing layers into one. The action is completed by right-clicking on Layers in the layers palette.

Gradient Tool: The gradient tool can be selected by either pressing G on the keyboard or clicking the gradient icon. The Gradient tool fills in a selected area with pre-chosen colors that fade into each other.

Healing Brush Tool: Flaws in images are corrected with the healing brush tool, which obscures the flaw by matching shadows, textures, and lighting of nearby items to obscure the issue. The tool is found in the Photoshop Toolbox, which is in the menu on the left side.

History Palette: Choose Window-History to pull up a list of all recent actions and steps taken in the editing process. It helps users go back to previous steps.

Lasso Tools: The lasso tool is in the left side menu. To use, chose part of the image by drawing or using the magnetic lasso to select part of an image.

Layer: Layers can be stacked to create special effects. Each layer can be edited separately. The Layer menu is located in the toolbar

Layer Masks: Adding layer masks is a multi-step process. Choose Select > Deselect and then in the layer panel choose either a layer or a group. Click add Layer Mask, which is in the layers panel. These layer masks apply special effects to the selected area of an image.

Levels: Levels lets users adjust the shadows, brightness, and contrast of their image. It's opened by clicking on the layer adjustment icon.

Liquify: Select Filter > Liquify to open the liquify tool, which alters the chosen area of an image by pulling and pushing the pixels. It's usually used to make objects look thinner or to push out other areas of an image.

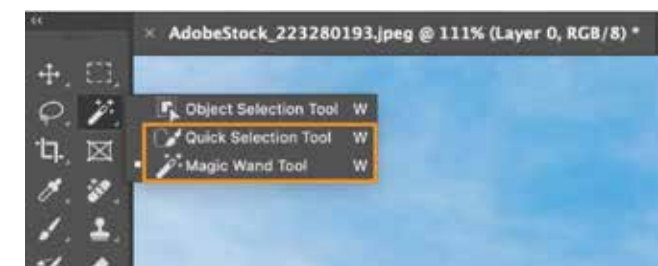
Magic Wand Tool: The magic wand has an icon on the left side toolbar. When used, it uses colors in order to differentiate the selected area from the larger background.

PSD file: A Photoshop file format where individual layers are saved intact so they can be edited at a later time.

QUICK PHOTOSHOP TOOLS GUIDE

From: Helpx.Adobe.com

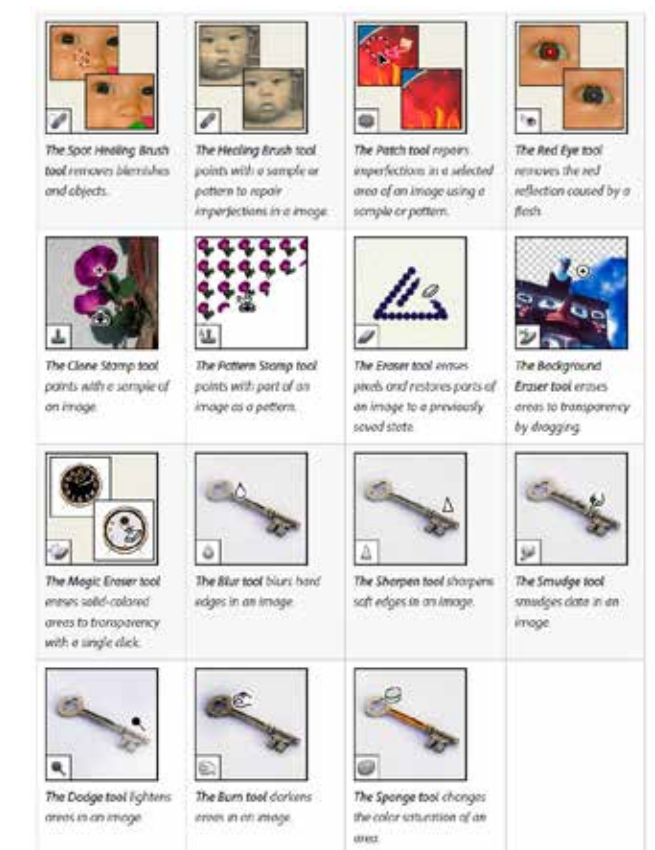
Move and Selection Tools:



“Clone” Tools



Retouch Tools





PROVIDED COURSE ASSETS

ACCESSING COURSE MATERIALS

Below is the link for the images used in the Bootcamp. All 5 assets are in this one link and only need to be downloaded one time.

[Click here to access the images we will be using in these demonstrations](#)

The assets can also be downloaded from this page in the zip folder attached to this announcement.

Links to assets used:

1. Stock Photo: Deep Sea Backdrop - <https://www.pexels.com/photo/photo-of-bubbles-underwater-1452701/> Links to an external site.
2. Stock Photo: Astronaut - <https://www.pexels.com/photo/a-space-suit-in-a-museum-12888674/> Links to an external site.
3. Stock Photo: Bubbles - <https://www.pexels.com/photo/clear-close-up-dark-dew-236968/> Links to an external site.
4. Stock Graphic: Flare Overlay - https://www.freepik.com/free-photo/multicolor-reflections-background_865193.htm#query=lens%20flare&position=39&from_view=search&track=ais Links to an external site.
5. Stock Photo: Woman with eyes closed - <https://www.pexels.com/photo/a-woman-holding-a-basket-with-celery-7879804/>



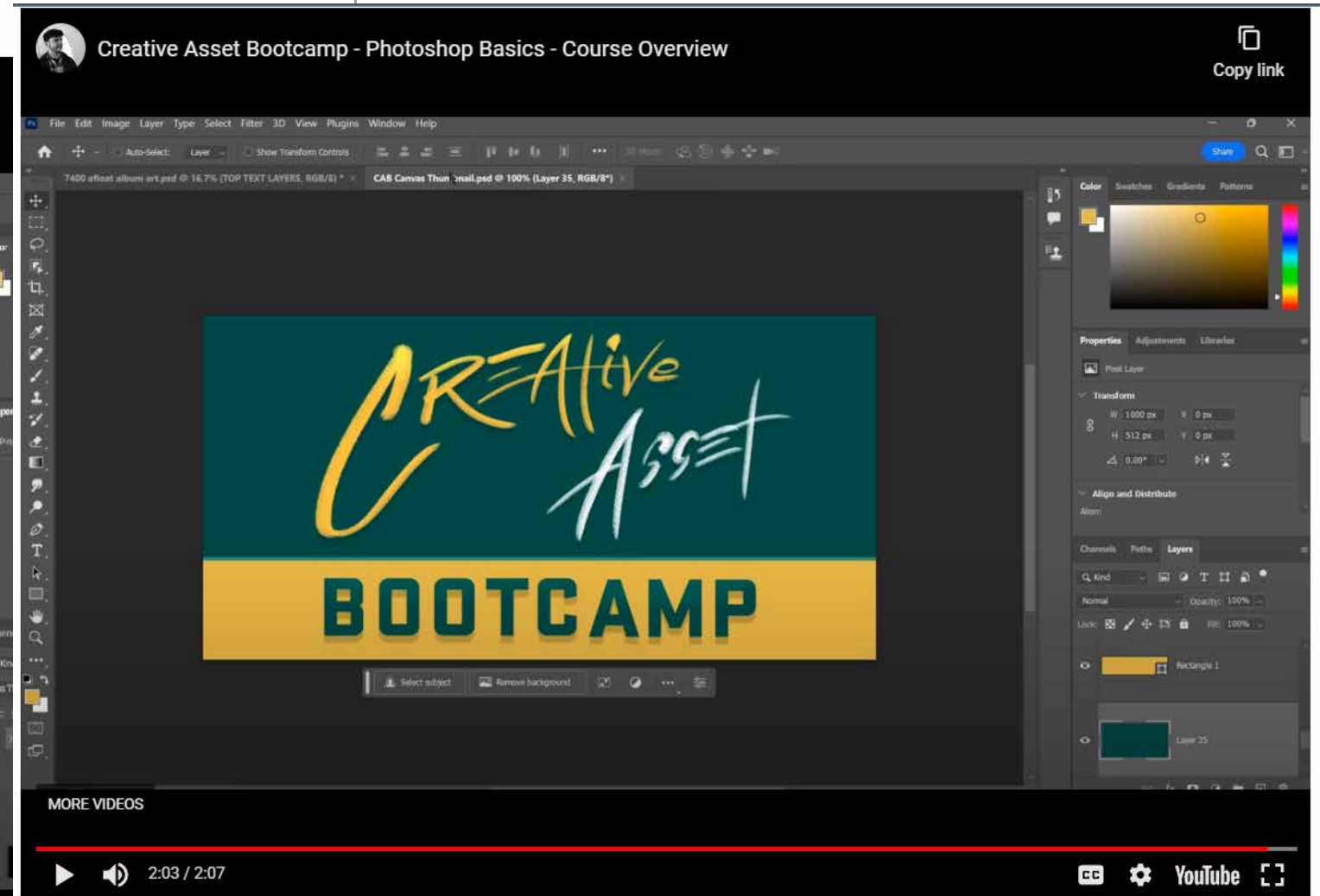
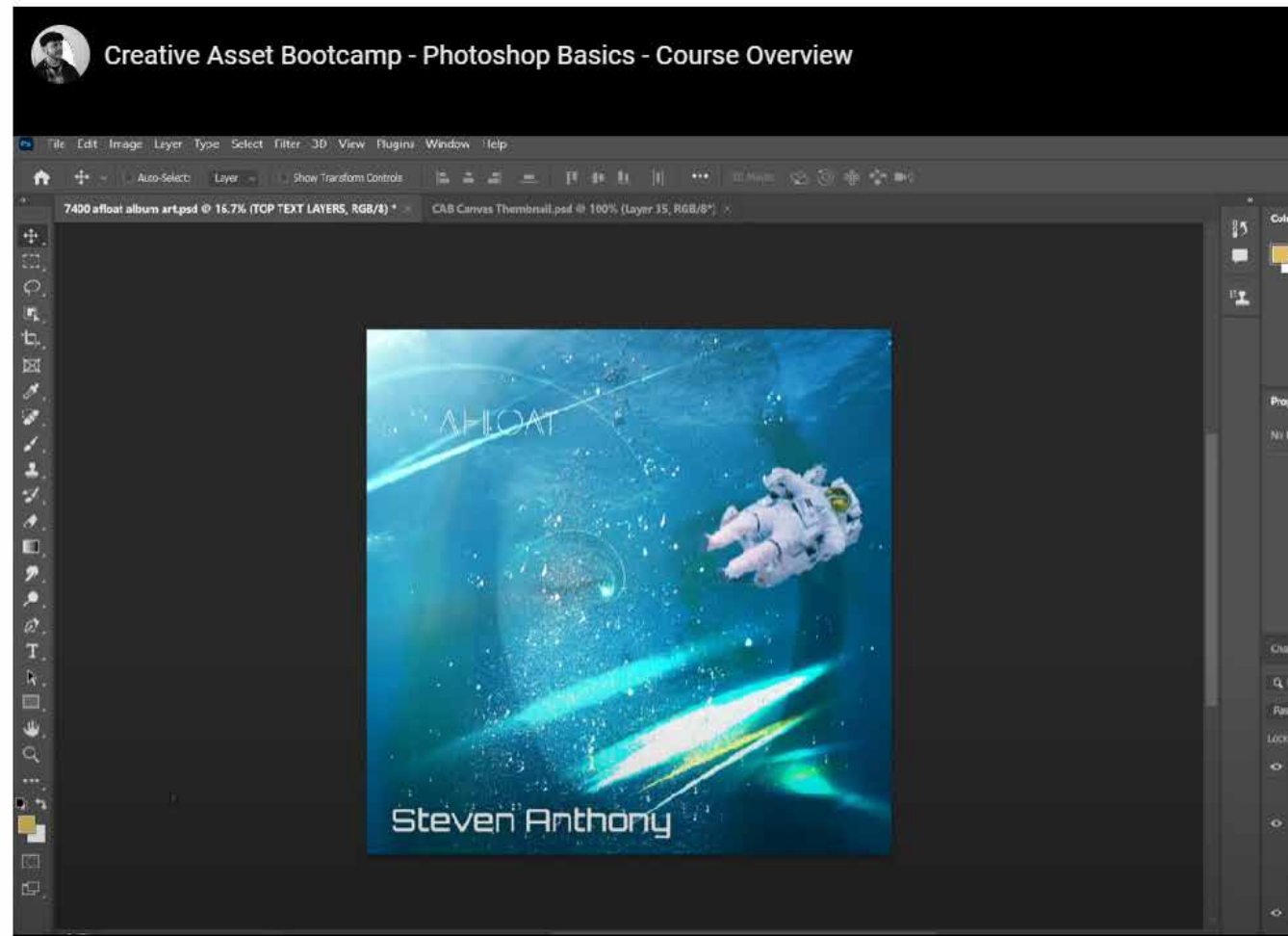


COURSE INTRODUCTION

<https://canvas.wayne.edu/courses/202356/modules/items/4738016>

COURSE INTRODUCTION: VIDEO

Course Introduction



Pause (k)

0:01 / 2:06

YouTube



COURSE INTRODUCTION: PRESENTATION OUTLINE

Welcome to LDT Creative Asset Bootcamp- Photoshop Basics.

This course is intended to provide a basic education in the basic tools and uses of the industry-standard photo editor, Adobe Photoshop.

The course is broken into 2 overarching Lessons, which contain a total of 9 Modules. If you are new to Photoshop, it is recommended that you go through the Lessons and Modules in a linear fashion. Experienced users may also find the Lesson flow useful. You might begin with Lesson 2 and refer back to Modules from Lesson 1 as needed. The Modules will remain available on-demand, wherein users reference Modules to brush up on specific areas. The primary content for each module will be a video tutorial, which has some accompanying text appearing on the Canvas page. Each Module builds off of the previous, working a photo composite project toward completion.

Below is the link for the images used in the Bootcamp. All 5 assets are in this one link and only need to be downloaded one time.

[Click here to access the images we will be using in these demonstrations](#)

The assets can also be downloaded from this page in the zip folder attached to this announcement.

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3. Stock Photo: Bubbles - <https://www.pexels.com/photo/clear-close-up-dark-dew-236968/>
4. Stock Graphic: Flare Overlay - https://www.freepik.com/free-photo/multicolor-reflections-background_865193.htm#query=lens%20flare&position=39&from_view=search&track=ais
5. Stock Photo: Woman with eyes closed - <https://www.pexels.com/photo/a-woman-holding-a-basket-with-celery-7879804/>



PRE-COURSE SELF ASSESSMENT

<https://canvas.wayne.edu/courses/202356/modules/items/4737879>

ASSESSMENT QUESTIONS

Quiz Instructions

Please respond to the following questions, answering in reflection of your own prior use of and comfort level with Photoshop.

1. How would you rate your current skill level in Photoshop?

- Low level (little experience)
- Average level (some experience)
- Moderately high level (good experience)
- High level of competence (extensive experience)

2. Please describe your exposure to and experience with Photoshop prior to being in the LDT program

3. How familiar are you with the tools and effects available in Photoshop?

- Not at all familiar
- Somewhat familiar
- Adequately familiar
- Extensively familiar

4. How confident are you in your ability to create useful graphic assets with Photoshop?

- Not confident
- Minimally confident
- Somewhat confident
- Confident
- Completely confident

5. How confident are you in your ability to retouch photography using Photoshop?

- Not confident
- Minimally confident
- Somewhat confident
- Confident
- Completely confident

6. How confident are you in your ability to retouch photography using Photoshop?

- Not confident
- Minimally confident
- Somewhat confident
- Confident
- Completely confident

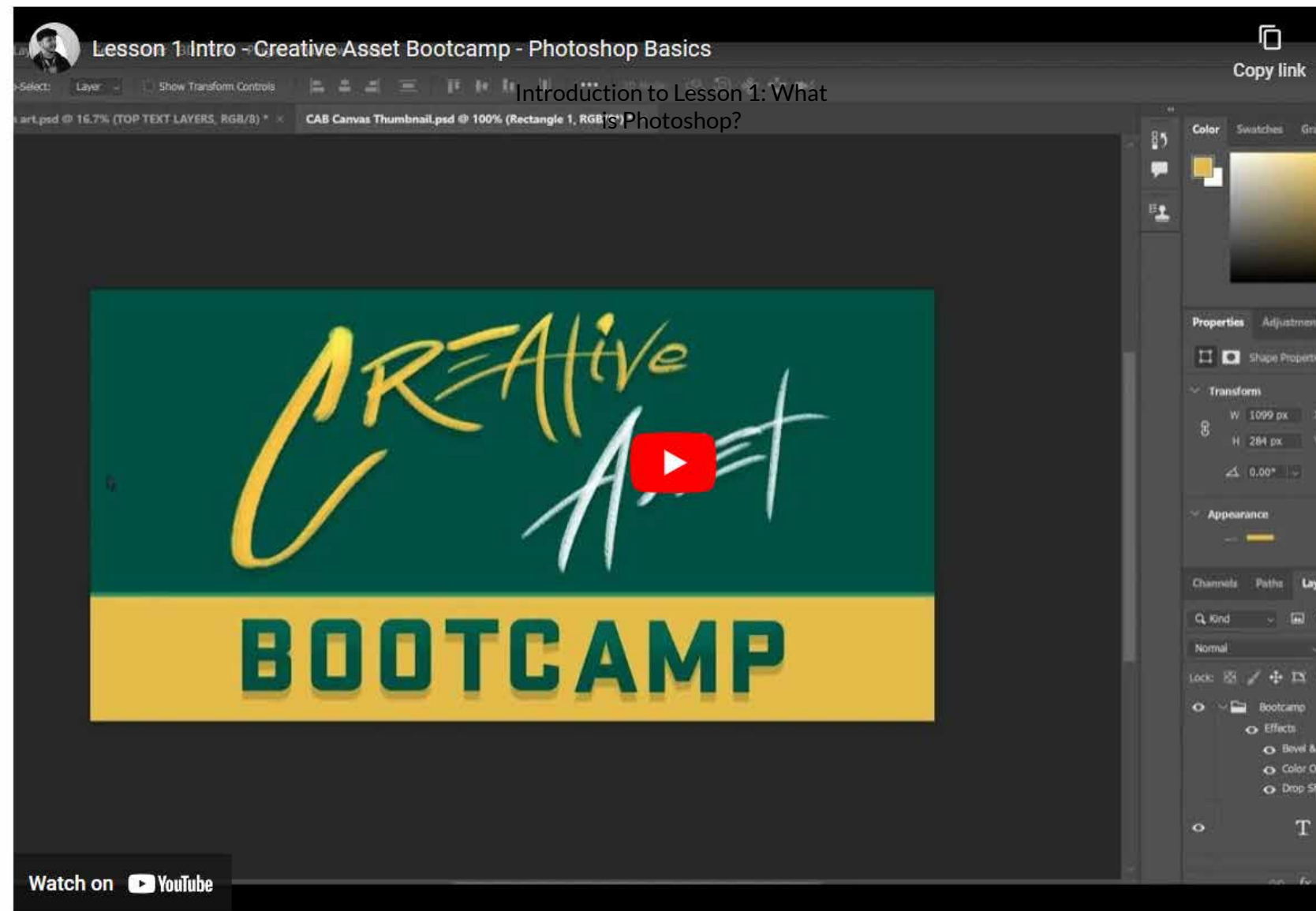


INTRODUCTION TO LESSON 1: WHAT IS PHOTOSHOP?

<https://canvas.wayne.edu/courses/202356/modules/items/4738047>

LESSON INTRODUCTION: VIDEO

Introduction to Lesson 1: What is Photoshop?





LESSON INTRODUCTION: PRESENTATION OUTLINE

The first Lesson is broken into 5 Modules covering the following basics in Photoshop:

- Navigating the Photoshop workspace
- Toolbar and panels overview
- How resolution works, and what standards apply for print and web graphics, which includes covering image size and color models (RGB and CMYK)
- Exploration of layers
- Canvas size and controlling your view

Welcome to Lesson 1 of the LDT Creative Asset Bootcamp – Photoshop Basics. This lesson is an introduction to the absolute basics of the software as well as foundational knowledge about graphics in general. This is for newer Photoshop users and is structured to be encountered linearly, or it can be used to come back to and reference some of these basic concepts.

The Lesson is broken into 5 modules. These will introduce you to the information you'll need to get up and running with Photoshop. In the first module, we will learn about the workspace and how to customize it. We'll also begin building our project by opening an image to begin working. The Module will conclude with how to import additional images.

We'll look at our workspace and how we can customize it, some of the most commonly used tools and what they do, some of the panels we'll encounter most often, how resolution and image size work together, how color modes work, what file types we can create and their uses, how layers work and how to manage them effectively, and then controlling our canvas view with the zoom and pan tools as well as screen modes.

As with every module in this course, each module will come with an activity for you to practice what you are learning.

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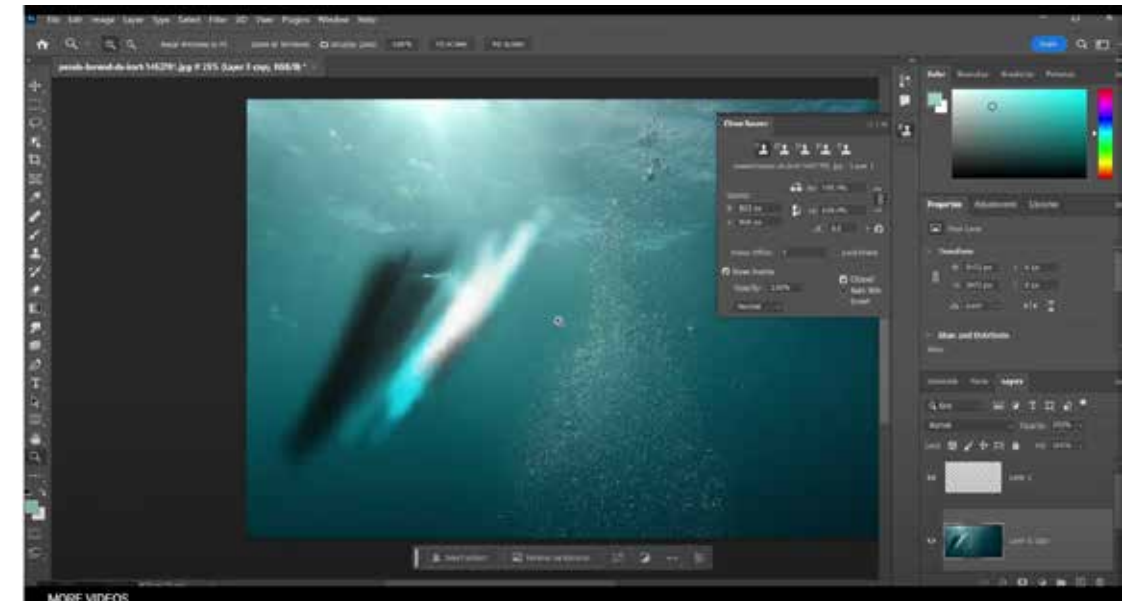
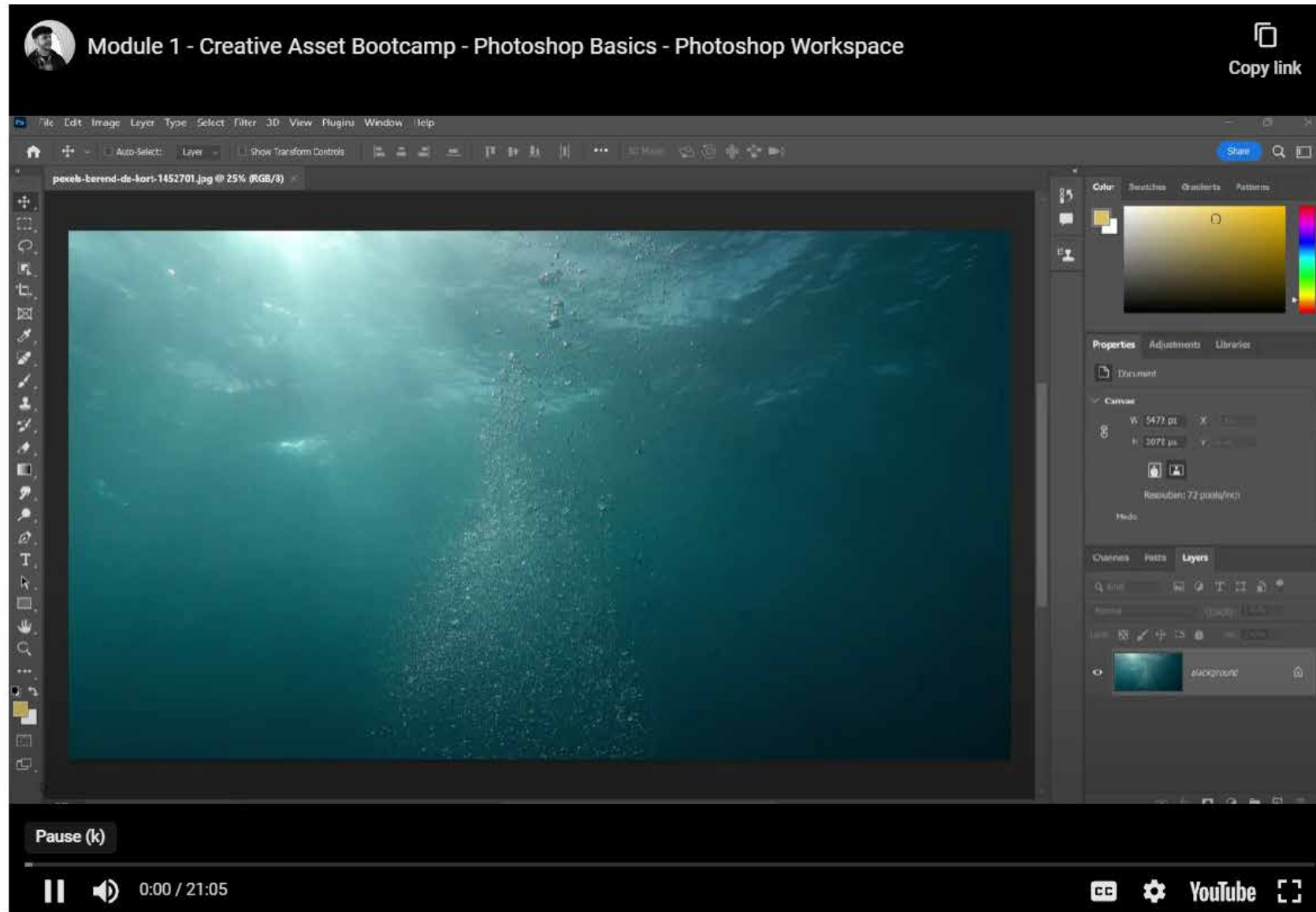


MODULE 1: NAVIGATING THE PHOTOSHOP WORKSPACE

<https://canvas.wayne.edu/courses/202356/modules/items/4738103>

MODULE 1: VIDEO

Module 1: Navigating the Photoshop Workspace





MODULE 1: PRESENTATION OUTLINE

Summary: The Photoshop workspace is one you may recognize if you've used any of the other Creative Cloud applications, as the general look and feel of the suite of apps has a unified look and feel.

In this Module, we explore the workspace, pointing out key panels and items.

Long-form Script

In this first module we'll be learning a bit about the Photoshop workspace as well as starting on our album art project. The Photoshop workspace is one you may recognize if you've used any of the other Creative Cloud applications, as the general look and feel of the suite of apps share much of the same in terms of layout and iconography. [VIDEO CONTENT POINTING OUT GENERAL LOCATIONS OF ITEMS: We can begin by first ensuring that we're all working in the same workspace. We can do this by choosing Windows > Workspace > Essentials [Default]. As I had noted, you'll see a lot of similarity across the Creative Cloud apps, especially the core graphic design apps of Photoshop, Illustrator, and InDesign. Let's talk about the space a bit. On the left is where we'll find the tools we use on our project. The tools we use to lay out and select items on our canvas are the Move Tool and the selection Tools, which are the Lasso Selector and Marquee Selection Tool. The main tool we use to change our canvas size is the Crop tool – this can also be done via the menu above. Then we have the tools we'll use to alter our image or create new content – the Brush Tool and Erase Tool. And in the same vein, we have the Healing Brush Tool, the Spot Healing Brush Tool, the Clone Stamp Tool and the Patch Tool, which all work in a similar way to sample areas of our image to transpose them to new areas, which is about as simply as it can be explained. Other notable tools for modifying images are the Dodge and Burn tools, which can be used to brighten or darken areas. We also have the Paint Fill Tool and the Gradient Tool, which are both used to spread masses of color across an area. We have vector tools in the Pen Tool which we can use to create vector paths, which we'll come back to. Also in the realm of vector tools we have the Path Selection Tool and the Direct Select Tool. Also in the vector domain is the set of shape tools – the Rectangle, Ellipse, Triangle, Polygon, Line, and Custom Shape Tools. This set of vector tools bridges the gap a bit between Photoshop and Illustrator. Another important tool that is often very useful in Photoshop is the Type tool. We'll be using that tool shortly. The last tools are meant for navigating the workspace, which are the Hand Tool and Zoom Tool. The hand tool allows us to pan around the canvas by clicking and dragging. This tool is tied to a hotkey and can be used whenever needed by pressing and holding the space bar. When you press the space bar, you will notice the cursor change to the Hand icon. In a similar way, we can also zoom in and out easily with Scrubby Zoom. We do this by pressing and holding Alt and the Space bar at the same time, and while holding those keys clicking and dragging left and right. When doing this you will notice the cursor change to the Zoom icon. The last important items on the tool bar are the colors, the quick selection mode, and the screen mode buttons. The colors shown are your foreground and background colors, which can easily be swapped by pressing x. Those two colors do matter when it comes to gradients and various brush tool settings. In this training we will use the gradient tool but will not be modifying brush settings that involve the background color.

At the top of our workspace, we have our menu items which, depending on your preferences and workflow may be used often, may be used largely via keyboard shortcuts, or not really used very often at all. We will be encountering various menu items during our demonstration. One thing we do need in the menu are the save and undo features. There are also some useful filters that can only be accessed via the menus. The Filter I am referring to of course is the blur filter. There are a handful of very nice ones that, when used with smart objects and masks, really can be customized to help emphasize, or de-emphasize things visually and help tell a story.

Also in the top menu is how we access some of the other panels in Photoshop via the Window menu. This is where we open and close various panels.

On the right side of the workspace we have our Color cluster which contains the Color Panel, the Swatches Panel, the Gradients Panel, and the Patterns Panel. Personally, I use the first three of those frequently, but I never really use the Patterns panel and often I just close it.

On the right side of the workspace we have our Color cluster which contains the Color Panel, the Swatches Panel, the Gradients Panel, and the Patterns Panel. Personally, I use the first three of those frequently, but I never really use the Patterns panel and often I just close it.

Below that we have the Properties, Adjustments, and Libraries Panels. All three of these are sort of shortcut panels. The Properties panel is useful and it changes automatically to be in sync with whatever tool you are using or type of layer you have selected. The Adjustments Panel has some preset buttons you can use to select basic presets for the layer you have selected. The Libraries is meant to sync across Creative Cloud apps and is meant for frequently used assets. Frailly, I don't use any of these panels as a panel in this way and find the screen real estate is better given to other panels like the Layers or History. Which that segues nicely to the last set of panels you'll see in the Default Workspace.

Beneath the Properties panel cluster, you'll see Layers, Channels, and Paths. Layers is a critical panel as it allows us to stack our elements and apply effects, control masks, and so much more. The Channels panel is useful for seeing how your image is using each of the colors of your chosen color model. The Paths panel is also quite useful for anything that uses the precision of vector paths. That applies for both shape layers and vector path masks. I will touch on those items in the modules to follow.

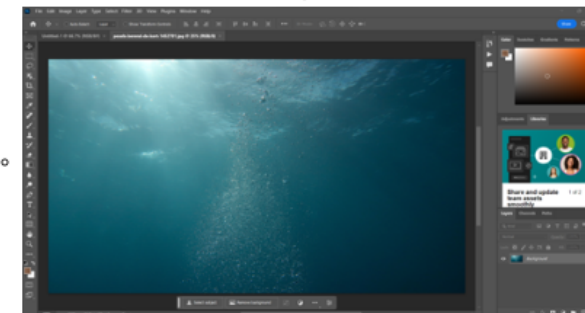
The last item to note in the default layout is the History panel. Through this Photoshop tracks every action you take on your document, allowing you to undo up to 50 steps. This is adjustable and can be expanded upward as high as 1000 steps. This is quite useful if you are experimenting around with ideas.

Okay! Now let's get started on our album art project. I've supplied all the assets we'll be using in the course pack download. These assets were all found on royalty free image sources, Pexels.com and Freepik.com.

Now that we should generally have the same workspace setup. I'll be modifying toward my own preferences, where I usually focus on the panels I need at the moment and aim to keep my artwork front and center with as little distraction as possible. Personally, I like the color panel in "hue cube" mode. In this mode you have your range of possible hues on the right, and the square becomes a block of all the possible saturations and brightness values of that specific hue.

Key Demonstration Points:

- We'll begin our project by first opening the background file
 - From the Photoshop interface, click Open and navigate the project files and note the various images included. We have an Underwater Backdrop for our background, an Astronaut that we'll be able to use in the scene, a woman with her eyes closed holding foliage, and two overlay images – one of which is a lighting effect, and the other is an image of bubbles we will use to add some extra bubbles to our scene
 - Select the underwater scene to open



- Now that we have our backdrop, let's begin to get another essential element onto the canvas, the artist name. We will do this using the text tool.
 - Select the text tool and drag a rectangle shape
 - Here you will type your artist name
 - You can choose your own name, or any name you would like to



MODULE 1: PRESENTATION OUTLINE (CONTINUED)

- Select the text tool and drag a rectangle shape
- Here you will type your artist name
 - You can choose your own name, or any name you would like to
- Highlight the text you've typed and use the properties panel to choose a font and adjust the font size and color
 - These adjustments are placeholders for now, which we will come back to later to stylize in an artistic way
- Now we'll do the same and create a second text block layer and type an album name
 - Again, you can get creative here and choose an interesting title for your album. For mine, I'm choosing a single word – "Afloat", which I think will tie into the final product nicely, knowing some of the pieces I want to incorporate



- This is where we will now save our Photoshop file before moving further.
 - Select File > Save As > [Navigate to the Project Folder you unzipped from the Canvas course] > Type your File Name > Select PSD as the file type > Click Save
- We will also save a snapshot of what we have so far
 - Select File > Export > Save For Web (Legacy) > Change the file type to JPG / Reduce the percentage of the image to 50% which will create a smaller image that you can easily share on the discussion board

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MODULE 1: FEEDBACK DISCUSSION

✔ Published
✎ Edit
⋮

Module 1 :: Feedback Thread

Steven Pierce

All Sections

Nov 14 at 10:10am

1

In this Module Feedback thread you may post images of what you've worked on in this module. It could be screenshots or exported images themselves. You may also upload your PSD file for review.

- When making your post, you are asked to provide feedback to provide feedback to at least 2 other posters (if applicable).
- Please upload your image via the image upload button v
- Once your image is uploaded but not posted, in the image preview scroll down to attributes and select Display Text Link
- Any questions you have should be posted **in bold** along with your post.

Unread

👁

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✔ Subscribed

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○

Steven Pierce

Yesterday

⋮

[PhotoshopBootcampAlbumCover-0-1.jpg](#)

↩ Reply

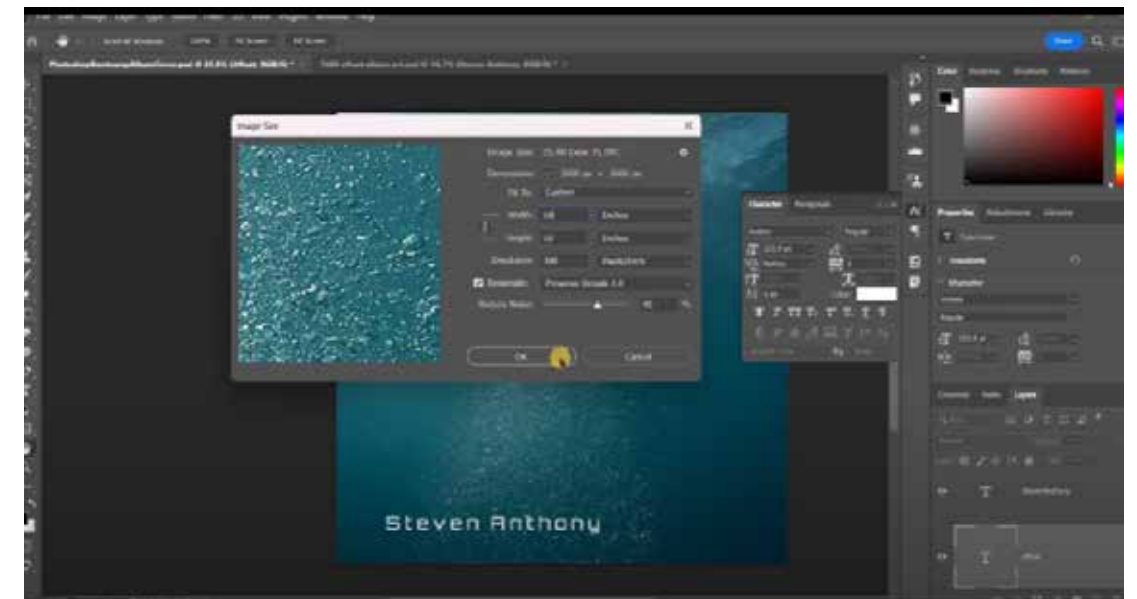
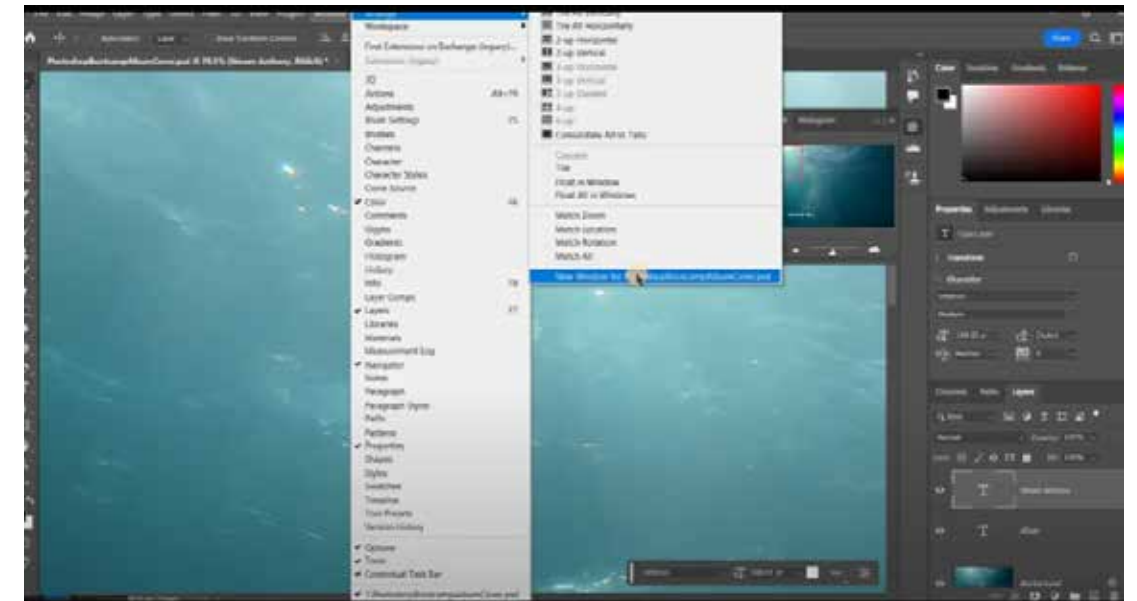
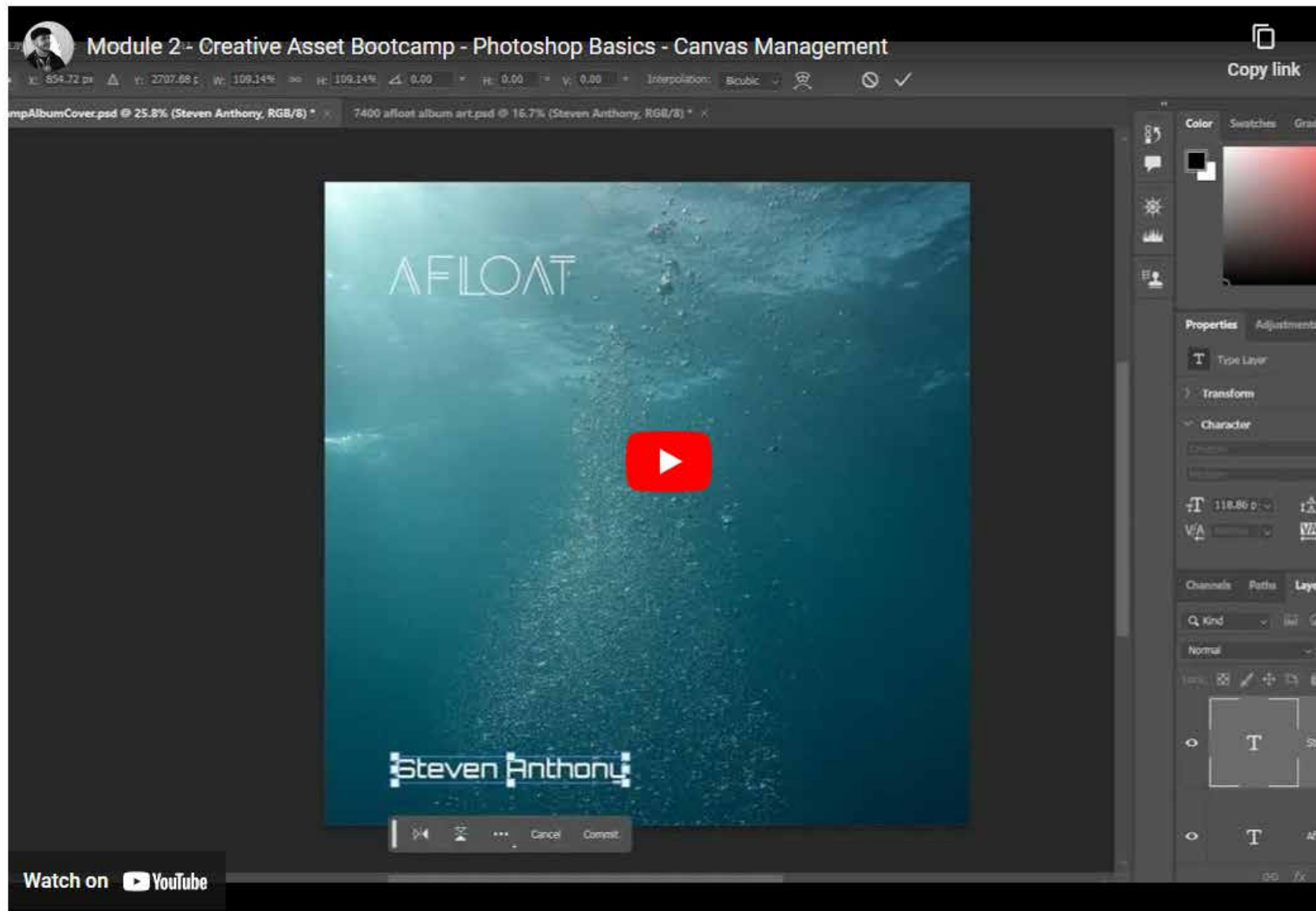


MODULE 2: CANVAS MANAGEMENT

<https://canvas.wayne.edu/courses/202356/modules/items/4738111>

MODULE 2: VIDEO

Module 2: Canvas Management and How To Move Around



Watch on YouTube



MODULE 2: PRESENTATION OUTLINE

Summary: Canvas dimensions are the height and width of your document. These are impacted by the resolution of the document, but for the purpose of this module we will focus on basic dimensions. We also look at methods for panning around the screen, choosing to zoom in or out using various methods.

Long-form script:

In this module, we'll first be looking at a few different ways of navigating our canvas. We'll use the Zoom Tool, the keyboard shortcuts, and the Navigator pane. We'll also look at ways of visualizing our art for the purpose of keeping perspective. Then we'll shift into looking at our canvas dimensions.

Key Demonstration Points:

To zoom in and out of our image, we have a few options available to us.

- The first is by holding Alt (option on Mac) and The Space bar, and clicking and dragging left and right. This is referred to as Scrubby Zoom.
- But sometimes there are hardware compatibility issues and Scubby Zoom does not work because of internal graphic processing limitations. In these cases, it is recommended that you try one of the other methods.
- The first and most accessibly option is to use your keyboard to zoom in and out by pressing either Ctrl + to zoom in, or Ctrl - to zoom out.
- Another alternative is to select the Zoom tool itself and clicking at an area on your canvas that you want to zoom in on - this could also be done by using the Zoom tool to drag an area you'd like to zoom in on. Zooming out can be done with the same tool, only holding Alt as you click
- The last way to zoom in and out is in the Navigator Panel.
 - To use this, select Window > Navigator
 - In the resulting pane you can click and drag the slider beneath the image to zoom in our out
 - You are also able to pan your canvas in this panel by clicking and dragging the red box to select the view you want to see on your actual document

You may have noticed that the Navigator Pane might serve as a decent view of the piece you are working on as a nice reference of a thumbnail version of what you are working on, depending on the size of the pane of course. But what if we want to have a second pane of the canvas itself? This is achievable in Photoshop using the Window menu.

- Select Window > Arrange > New Window for [document name]
 - Selecting this will open a second window for your document. It is not copying the document, as the document remains the same, just viewable in two windows simultaneously.
 - When you select this, it will open the second window either in a new tab or separate floating window, depending on your screen mode.
 - For the purpose of using the duplicated window, I tend to pull one of the two windows away and place it either on my second monitor in a size in which I can see all of the image at once. If you are only working on one screen, this is still accomplishable by dragging down the size of the window and placing it where it is convenient for you

Now pushing our artwork forward, we are going to adjust the height and width of your document. We'll begin by first cropping our artwork to a square aspect ratio.

- Select the Crop tool
 - Ensure that "Delete cropped pixels" is NOT checked - leaving this unchecked will preserve everything that will be "cropped out" of your canvas
- In the upper strip, there is dropdown that should read "Ratio"
 - Since we are creating an album cover, select this dropdown and choose 1:1 Square
- Crop guides will appear
 - Select inside the overall square and click and drag to move your crop around to create a pleasing base composition
 - You may want to ignore where you've placed your text for now and think of the background purely on its own - you can easily move your text later
- Press Enter to set the crop

Let's now we will look at our document dimensions and gain a very basic understanding of how they work with resolution.

- Select Image > Image Size
- View your dimensions - now that you've cropped the document to an aspect ratio of 1:1, the height and width should be the same
- Now notice the resolution is set to 72, which is generally considered to be the standard resolution for digital images - this is so because it creates an acceptable quality of image without as much pixel density, and thus a smaller file size.
- But since we are making album art, we want to increase the resolution to 300. You can type 300, but do not click enter. If Resample was not checked, the pixel dimensions do not change. The only thing that would be changing by not resampling is the physical dimensions. You can see this for yourself by increasing the resolution to larger and smaller numbers while having the unit you are looking at set as Inches.
- However, we do want to end up with a product that has the ability to be printed, so the target resolution will be 300 DPI/PPI.
 - DPI stands for Dots Per Inch, which is refers to printing density, wherein the printer dots could be thought of as pixels on a screen
 - Which brings it right to PPI, or Pixels Per Inch. This is related to screen resolution.
- Being that we only want to increase the pixel density (resolution) and not the print dimensions, we will keep Resample unchecked.
- Change the resolution to 300
- **Now we will share our cropped album art. Feel free to reposition your text layers, and then export using the same method as before, Exporting a 50% version update to the Discussion Board.**


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MODULE 2: FEEDBACK DISCUSSION

Published Edit ⋮


 **Module 2 :: Feedback Thread** Nov 14 at 10:11am
Steven Pierce 1
All Sections


In this Module Feedback thread you may post images of what you've worked on in this module. It could be screenshots or exported images themselves. You may also upload your PSD file for review.

- When making your post, you are asked to provide feedback to provide feedback to at least 2 other posters (if applicable).
- Please upload your image via the image upload button  
- Once your image is uploaded but not posted, in the image preview scroll down to attributes and select Display Text Link
 Display Text Link (Opens in a new tab)
- Any questions you have should be posted in **bold** along with your post.

Unread 👁 ⬆ ⬇ Subscribed

↩ Reply

 **Steven Pierce** Yesterday ⋮

[PhotoshopBootcampAlbumCover-1-3.jpg](#) 

Edited by Steven Pierce on Dec 9 at 8:56am

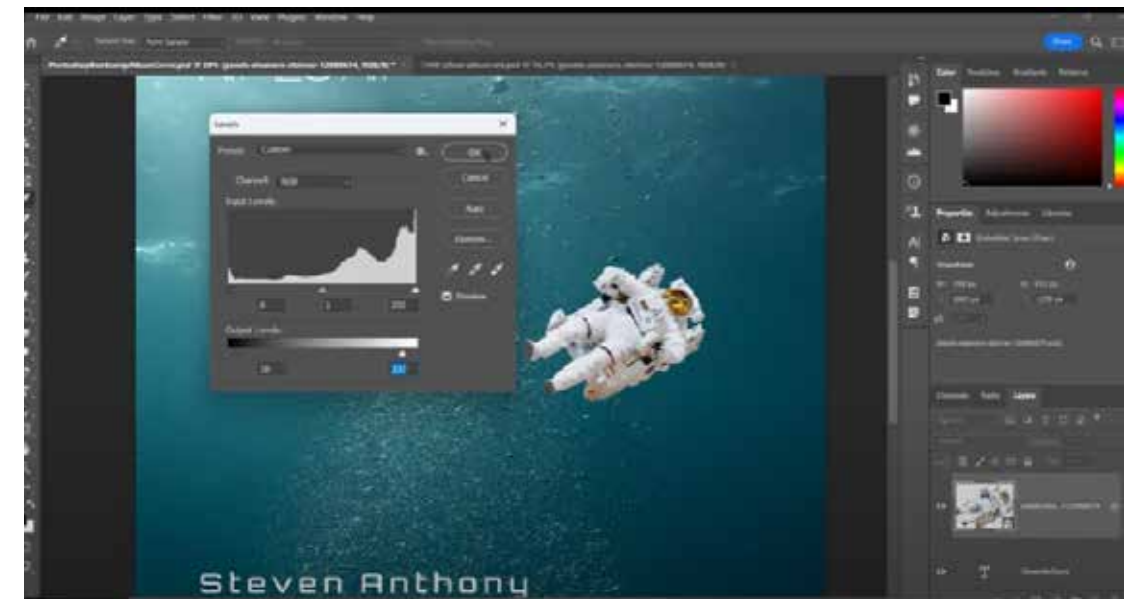
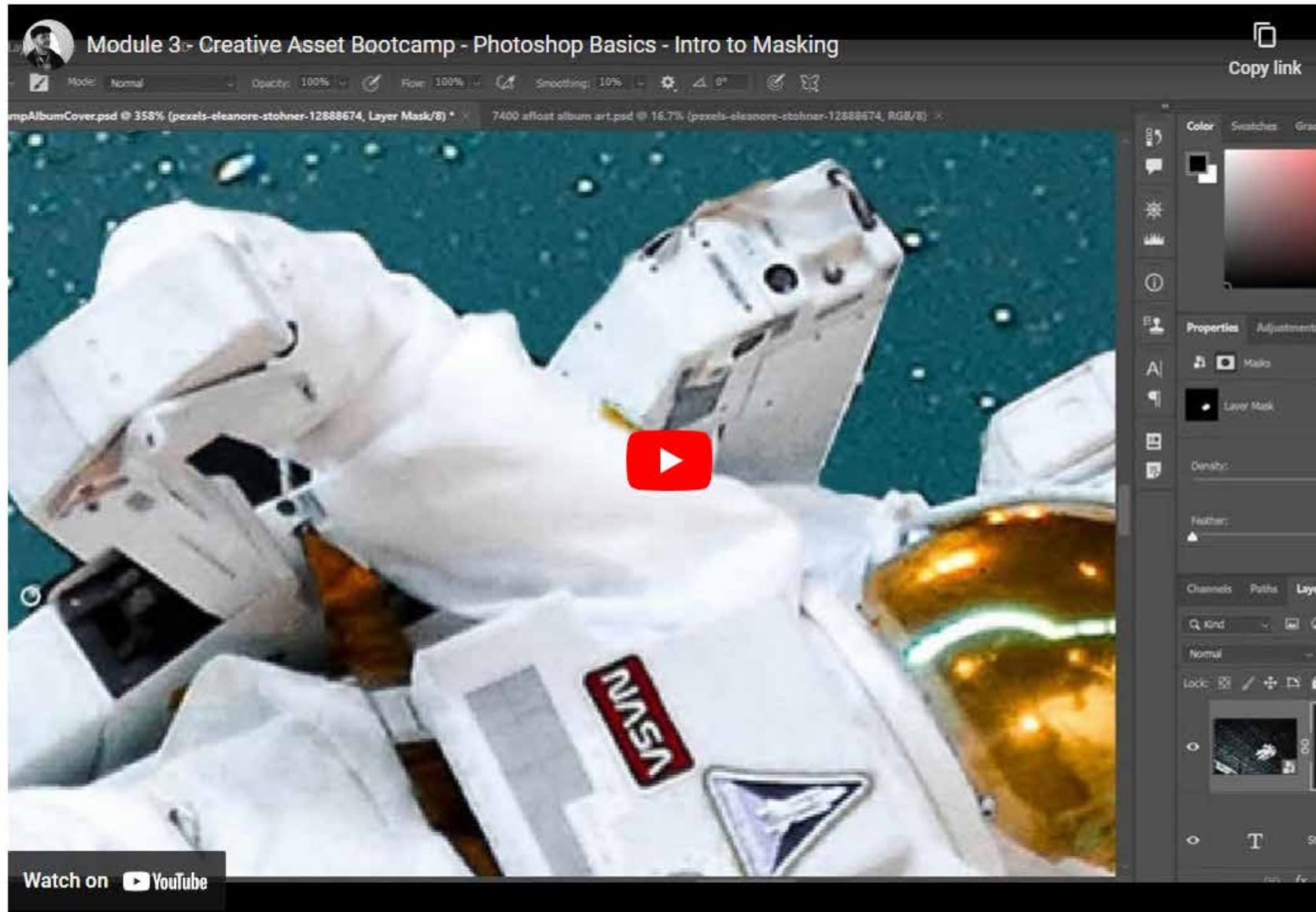


MODULE 3: IMPORTING, MASKING, SMART OBJECTS

<https://canvas.wayne.edu/courses/202356/modules/items/4738124>

MODULE 3: VIDEO

Module 3: Importing, Masking, and Smart Adjustments





MODULE 3: IMPORTING, MASKING, SMART OBJECTS

MODULE 3: PRESENTATION OUTLINE

Summary: The things that empower Photoshop to be a useful image editor are found either within the toolbar or the menus which give access to adjustments. Additionally, we'll look at various approaches to masking and retaining clean assets non-destructively.

Long-form Script:

The things that empower Photoshop to be a useful image editor are found either within the toolbar or the menus and panels which give access to adjustments. In this module, we'll look at various panels that can be used to dynamically alter an image or selection of an image. So let's now add in another visual element to our canvas that I think will be a big part of the scene going forward. We'll bring in the astronaut which will be positioned in an interesting way. We'll later be removing the background to leave only the astronaut, but now is not a bad time to begin thinking about where our elements may sit on the canvas. So let's bring the astronaut image onto the canvas.

Key Demonstration Points:

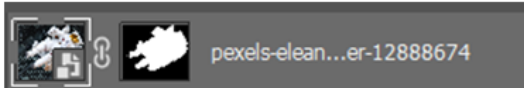
- There are two ways external assets can be brought onto an existing project canvas – Linked or Embedded
 - Linked references the file in the location where it resides on a system – this could be on your local hard drive, an external hard drive, or even a server.
 - Choosing embedded brings the image data onto your canvas, essentially giving ownership of this instance of that image to the file up which you are working.
 - Some pros and cons of each of the two are
 - Linked files keep the original intact until you choose to “Rasterize” the layer, which effectively embeds the image into the document, leaving only the pixel data as it is captured presently on the new canvas.
 - I prefer to keep my linked files as links until absolutely necessary to rasterize them. The way I clear away a linked layer's unwanted areas is to use masking in one of three forms, which we'll briefly touch on here before bringing the image in
 - As a raster layer mask, which as you can see shows up as a white box which represents what is visible or not visible depending on where a pixel sits on a scale from white to black. This mask is modified most easily by using the brush tool set to either black or white and brushing away what you don't need. This can also be accomplished with the eraser, with which you are erasing the white area to black.
 - There are alternative way to create raster masks. It can be done via one of either the lasso or rectangular selection tools and then selecting the mask button from the Layers panel. This will result in the area you have selected being masked so that everywhere outside of the section is masked away. Quick side note on that, is that if you actually wanted to *remove* what you'd selected, you can easily flip the pixels of the mask by selecting the mask itself and then inverting the pixels by hitting Ctrl(Command on Mac) + i. This shortcut key is the same as going to the menu and selecting Image > Adjustments > Invert.
 - As a vector mask we use paths to define very precisely what we want shown. Photographers and designers will find this most useful in when removing the glare on an individual's glasses. But that is certainly not the only time it is useful. It is useful any time you need surgical precision what exactly you want to be masked.
 - Clipping Masks are when you use a different layer to define what is shown of a layer. This is accomplished by placing the target layer above the layer whose bounds you want to use on your subject layer. This is accomplished by right clicking on the layer you want to clip

and selecting Create Clipping Mask.

- I will be demonstrating each of these three techniques for masking throughout the modules
- Let's continue bringing that image in now and apply a rough mask to it using the lasso tool
- Select File > Place Embedded Browse to your project folder and select the astronaut image (titled “pexels-eleanore-stohner-12888674.jpg”) and hit enter

- Let's now quickly mask this individual by selecting the Lasso tool 

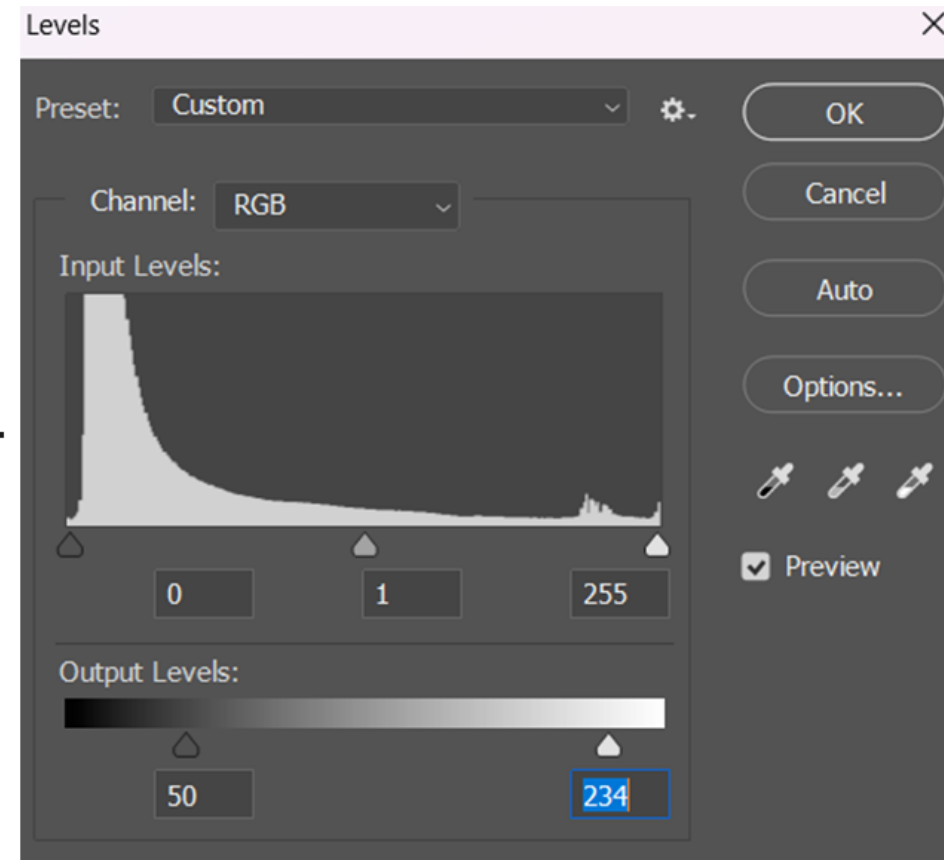
- Now we click and drag to draw a shape around the edge of the astronaut. There are many ways to do this, but this one is simplest to understand. If you let go while clicking and dragging, not to worry, just hold the shift key to continue making your selection.
- Once you have outlined the astronaut you can let go and see what the selection looks like. If you see any area inside of the shape of the astronaut that was not selected you can hold shift and draw a shape to select it, then release.
- Now we select the mask button from the bottom of the Layers panel .

- This should leave you with a mask appearing like this 

- Now we can select the Move tool and click and drag the asset to where you think you'd like to see the astronaut on the screen
- We can now edit the appearance of this asset in a way that will not affect the original asset because it is linked
 - We are only going to be applying one adjustment to this layer right now, but we can explore what can be done to this layer
 - Let's do an overview of what we can do to our layers via the menu and panels.
 - From the top menu, under Image > Adjustments, we find an array of settings we can experiment with and apply. Since this is a linked layer, the chosen adjustments will be applied as “Smart Filters”, which if you select one to try, we'll pick one of my favorites, one that is always useful, and choose Levels, you will get a pop up dialogue. Each filter or adjustment is going to be a different dialogue, but since we chose levels I will briefly share how that works. Essentially we can use Levels to make sweeping lightness and darkness adjustments – we can make image have a higher or lesser degree of contrast. Since this is an astronaut under water, let's make it not as contrast heavy. There are three sliders on a left to right scale. The slider on the left denotes what level of darkness you want to appear as the darkest, the middle adjusts the middle value range, and the far right can be slid to the left to brighten the whole image. We also have the 2 slider Output levels, which I also use to lift the bottom end of the darkness spectrum, or the right side which does the opposite, taking lightness away. For our astronaut, we'll keep it simple and just slide the far end of that bottom slider a little closer together – going with an output level of 50 on the left and 234 on the right
 - Leaving the Preview box checked allows you to see how your adjustments look live



MODULE 3: PRESENTATION OUTLINE (CONTINUED)



- I encourage you to play with these settings, as well as to explore other filters and adjustments to see what you can do. And since you are applying these to a linked file, they can be switched on and off by clicking the little eye icon, which means whether that particular attribute is visible/being used.
- So now that we have placed our astronaut onto the canvas, we have our artist name and album title in place, let's go ahead and save out our image again, using the same method as before
- We'll use the same method of exporting at 50%
 - Select File > Export > Save For Web (Legacy) > Change the file type to JPG / Reduce the percentage of the image to 50% which will create a smaller image that you can easily share on the discussion board



MODULE 3: FEEDBACK DISCUSSION

Published
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Module 3 :: Feedback Thread

Steven Pierce

All Sections

Nov 28 at 1:50am

1

In this Module Feedback thread you may post images of what you've worked on in this module. It could be screenshots or exported images themselves. You may also upload your PSD file for review.

- When making your post, you are asked to provide feedback to provide feedback to at least 2 other posters (if applicable).
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- Any questions you have should be posted **in bold** along with your post.

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Steven Pierce

Yesterday

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[PhotoshopBootcampAlbumCover-facemask-adjust1.jpg](#)

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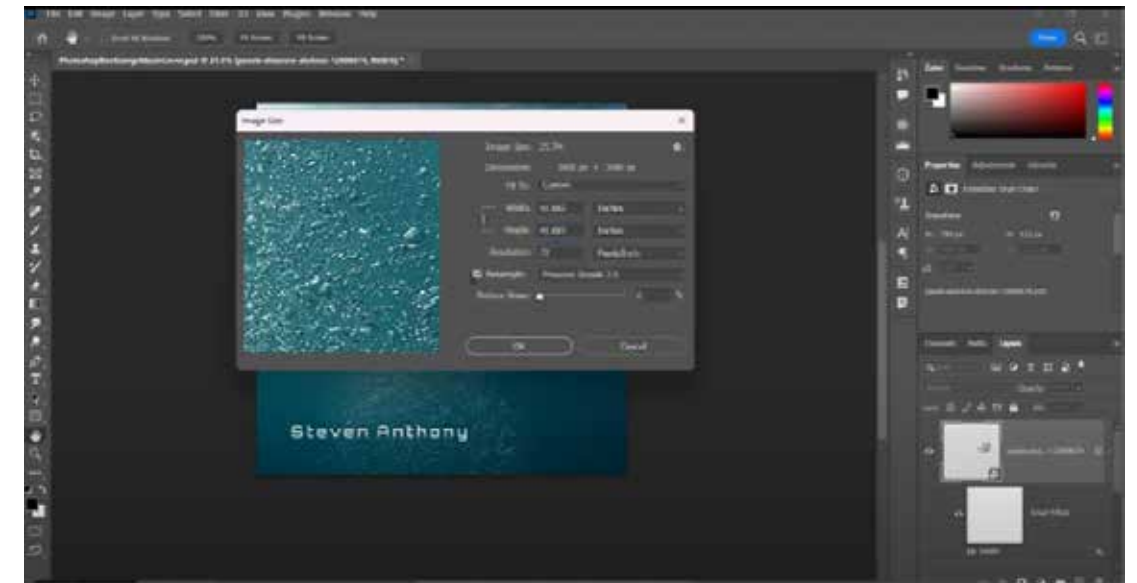
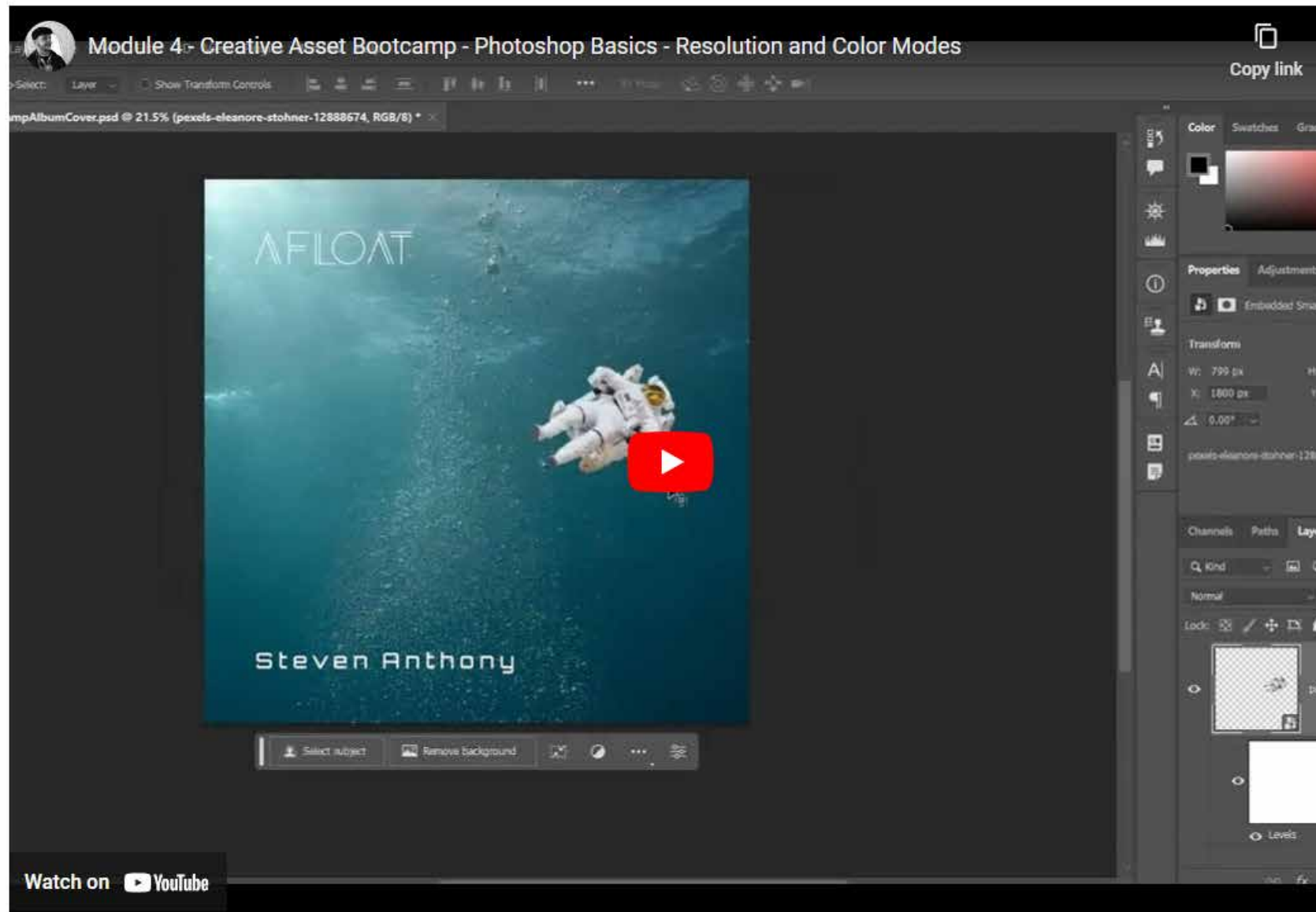


MODULE 4: RESOLUTION, SIZE AND STANDARDS

<https://canvas.wayne.edu/courses/202356/modules/items/4738199>

MODULE 4: VIDEO

Module 4: Resolution, Size and Standards for Print or Web



Watch on YouTube



MODULE 4: RESOLUTION, SIZE AND STANDARDS

MODULE 4: PRESENTATION OUTLINE

Summary: Resolution is often a misunderstood concept. This is because it involves not only the number of pixels per inch, but also the variable of what the document dimensions are. This module explores and explains image resolution. We'll also discuss what resolutions and color modes are appropriate for which deliverable media.

Long-form script:

Resolution is an often-misunderstood concept. This is because it involves not only the number of pixels per inch, but also the variable of what the document dimensions are. This module explores and explains image resolution. We'll also discuss what resolutions and color modes are appropriate for which deliverable media. As we have discussed briefly before, the general standards for resolution are that lower resolution works only in digital scenarios. I can personally attest to this as when I had first begun working as a graphic designer, I was asked to design a series of digital billboards. I was surprised to learn that those digital billboards are basically the same web-friendly JPG's we see online. They get away with that thought because the size is so large physically that any image degradation is negligible. Surprisingly, the same theory applies to printed billboards, although resolution does matter more there. But I digress.

The simple version of what you need to know about resolution is that 72 pixels per inch is sufficient for digital images, but printed material has a minimum requirement of 300 resolution. The interesting thing here is that in changing image sizes, if you do not have the Resample box checked, you are not changing the pixel dimensions at all. You can see this if you experiment by switching the value to inches, and then changing the resolution. If you change the resolution from 72 to 300, the physical dimensions of Inches changes, but the pixel dimensions you see at the top does not change.

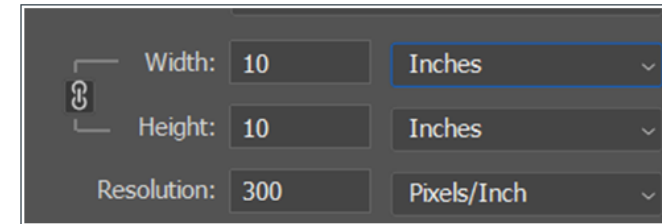
Color modes are an interesting topic as well, because they tie directly to the meeting of the two technologies designs most commonly are applied as – Printed Material or Digital Material. Printed material uses printers which operate up from white (the paper), and use 4 main inks – Cyan, Magenta, Yellow, and Key (black). The only way printed material gets white is through NOT printing on an area, leaving paper to show through. Digital on the other hand is using a base of Black and adding light in the form of pixels. Those pixels are Red, Green, or Blue. This gets into a lot of the basics of computer science, but essentially there are 255 possible levels of each of those three color hues. That's why we wind up with RGB color codes coming through as three values. The value of white is 255, 255, 255 – that's all three of Red Green and Blue on full blast. 0, 0, 0, on the other end is black.

Traditionally, all print pieces had to be converted to CMYK before delivery and printing. But technology has improved and digital printing allows us often to design without much care for converting to CMYK. But it is always best to know what a printer can handle.

But let's now get back to the task at hand and output some different size images and resolutions of our album art.

Key Demonstration Points:

- For this assignment that you will share on the discussion board, we're going to submit first a thumbnail version of your album art.
- Before we begin, save your artwork.
- To output the a main print-ready look at our album, we're going to scale to a convenient size of 3000x3000 pixels, and change the resolution to 300. This will result in a 10"x10" version of the artwork. To do this we'll take the most straightforward approach, and knowing what physical dimensions we want we'll output the 10x10 by changing our document size to this.
 - Image > Image Size > Make sure your units are set to inches, and your resolution is 300, and resample is CHECKED (so we are changing the pixel structure here)
 - Type 10 inches for both height and width. If your document was already cropped to square, you would see both the height and width change to 10 if the dimensions are locked together



- From here we will save a copy.
 - File > Save a Copy > Select JPG > Change filename to your album title, and add a hyphen or underscore and type something indicating that it is a Print Proof and click save
- Now let's file save to save our PSD file's progress
- Now let's move to output a smaller version that would be adaptable for some web streaming music services. Let's target dimensions of 700x700
- We'll follow a similar process
 - Image > Image Size > You can change your units to Pixels, and also ensure that Resample is still checked
 - Type your resolution as 72. If Resample is checked, the Dimensions should change to 720 x 720.
 - Since we wanted 700 x 700, we'll type that dimension in place and hit okay
- Now we will save a copy again, and this time after the underscore/hyphen, type Web or Low Resolution
- Now we can get back to where we'd last saved our PSD by clicking File > Revert – since we saved just before downsizing, we'll be right back where we'd left off on our file
- **Submit both of your files to the discussion board to see how those adapt to web, and also to work through any problems you may have encountered.**


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MODULE 4: FEEDBACK DISCUSSION

Published Edit

 **Module 4 :: Feedback Thread** Nov 28 at 2:43am
Steven Pierce 1
All Sections

In this Module Feedback thread you may post images of what you've worked on in this module. It could be screenshots or exported images themselves. You may also upload your PSD file for review.

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- Any questions you have should be posted in **bold** along with your post.

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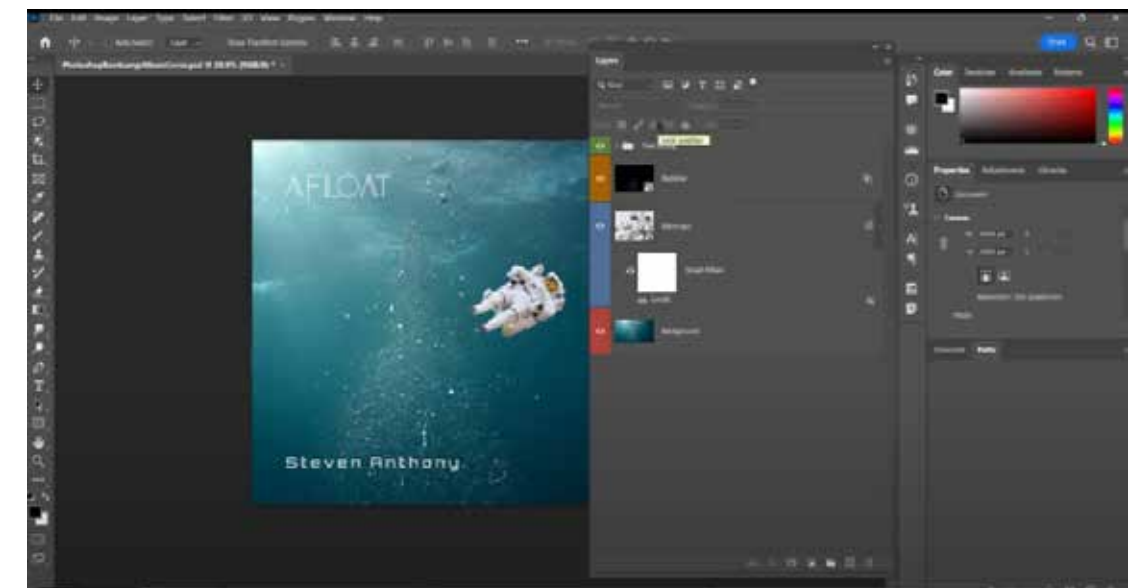
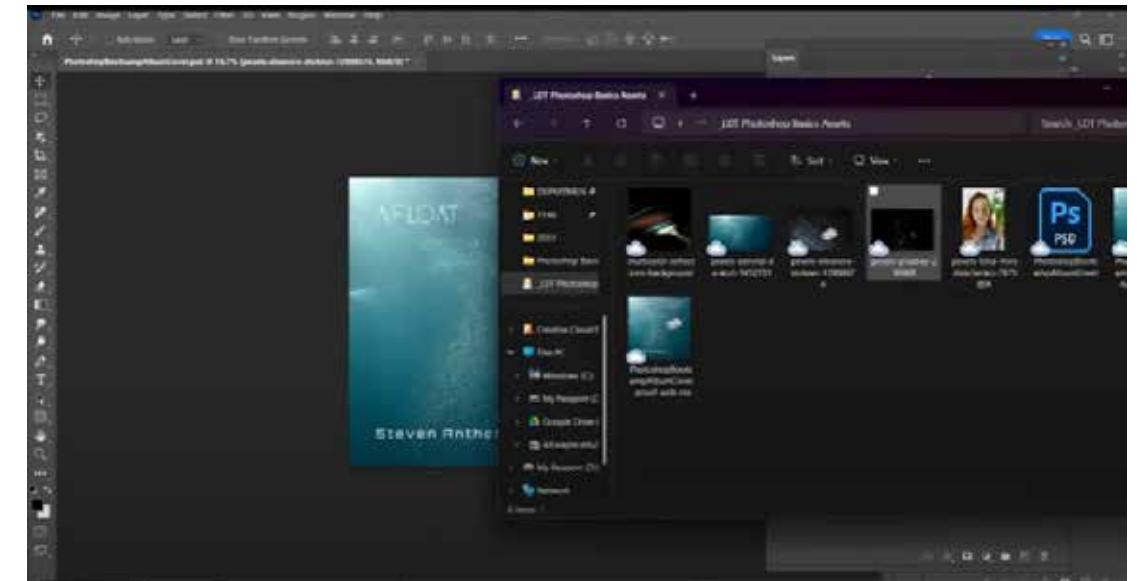


MODULE 5: WORKING WITH LAYERS

<https://canvas.wayne.edu/courses/202356/modules/items/4738203>

MODULE 5: VIDEO

Module 5: Working With Layers





MODULE 5: WORKING WITH LAYERS

MODULE 5: PRESENTATION OUTLINE

Summary: One of the features that pushed Photoshop into its unique place as a dynamic image editing program was its incorporation of Layers. We will look at best practices in Layer Management through naming and grouping, as well as learn what various blend modes can do. Additionally, layers enable users to arrange items beyond the x and y axis, and to do so in a non-destructive way through the use of masking. Lastly, we will look at non-destructive layer effects

Long-form script:

One of the features that pushed Photoshop into its unique place as a dynamic image editing program was its incorporation of Layers. We will look at best practices in Layer Management through naming and grouping, as well as learn what various blend modes can do. Additionally, layers enable users to arrange items beyond the x and y axis, and to do so in a non-destructive way through the use of masking. Lastly, we will take a closer look at non-destructive layer effects.

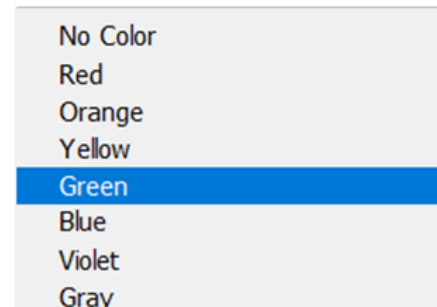
Let's begin to bring in more linked elements to our album art.

Key Demonstration Points:

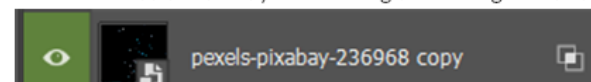
- This time, we will use our operating system's browser to do this. On Windows, that would be Windows Explorer, and on Mac that's Finder.
- So use your system's file browser to go to where the assets are located.
- First we'll drop in the bubble image (titled pexels-pixabay-236968) and transform it to fit interestingly, keeping in mind scale. Since this is very much a texture we're adding, we'll scale it up to 29% (it imported fairly scaled down to match the height of the canvas)
 - You can do this precisely at the top Option Bar which should now be showing percentages of your layer, or you can just click and drag one of the corners.
 - An important side note about how Photoshop will behave depending on your settings and the version you are using – a couple of releases ago, Adobe made the decision to have all proportions be locked when scaling by default, and that if you wanted to scale in a way that might break the proportional relationship of height to width, you'd have to hold down the shift key. They essentially made the way that worked into the opposite of how it had worked for decades. *I'm not mad, you're mad!* But I digress, I think you'd want your scaling here to be proportional, so depending on which version you're using, either hold shift to make them proportional, or don't and it will be by default.
 - So now we have our bubbles, but it has its background still in place. Let's address this by adjusting the layer's Blend-If settings, as well as switching the Layer Blend Mode
 - To adjust Blend-If settings, double click the gray to the right of the layer's name, which will bring up the layer's Style settings
 - You will see all of the possible effects that can be applied, a selector for blend mode, and the Blend-If portion. We want the black to go away, so we'll slide the far left slider over to the right. But we want to not have crispy edges, so we alt+click on that slider, which splits the slider in two and invites some gradation of allowance into what it will be outputting. Here's how I've set mine



- This effectively knocked out the black and blends the bubbles into the scene, but I want to push this further, so let's change the blend mode.
- Layer blend modes can be changed from this same panel, or the Layers panel on the side. We'll use the Layer Style dialogue. We can get creative here and see how each one will look. I'll choose Linear Dodge (add).
- That looks great, but I think we could have even more bubbles if we'd like. So let's drop another of the same exact image onto the canvas again, but this time rotate it a bit and slide it to the side of the astronaut. We'll do the same thing for blending on this one, except this time choose a different blend mode. I'll pick Hard Light.
- Now we have an interesting texture going on in this scene, but we also have a bit to look through to find what we want to select and edit.
- Let's re-organize our layers.
 - First let's locate our two text layers and group them together. We can do this by selecting one layer in the layers panel, and then ctrl/command clicking the other text layer. We can quickly group them by typing Ctr+G.
 - We can rename this group by double clicking the name, and we can call it Text.
 - We can also give the layer a color so that it is easily identifiable. We do this by right clicking the layer, and you'll see at the bottom a list of colors. I'll choose Green



which will result in the layer becoming the color green to the left of its name, under the visibility attribute




- Layer organization is important, and so is labeling your layers accurately so you know what layer you have selected. Let's go through our document and logically name our layers so far and organize them.
- **To close this module, and this lesson, we'll take screenshots of our beautiful layer organization to post on the discussion board so we can learn from one another.**




MODULE 5: FEEDBACK DISCUSSION


Published Edit ⋮

 **Module 5 :: Feedback Thread** Nov 28 at 2:53am
Steven Pierce 1
 All Sections

In this Module Feedback thread you may post images of what you've worked on in this module. It could be screenshots or exported images themselves. You may also upload your PSD file for review.

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- Any questions you have should be posted in **bold** along with your post.

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 **Steven Pierce**
 Yesterday

Layers

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Normal ⌵ Opacity: 100% ⌵

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- Text Group
- Bubbles
- Astronaut
 - Smart Filters
 - Gaussian Blur
 - Levels
- Background

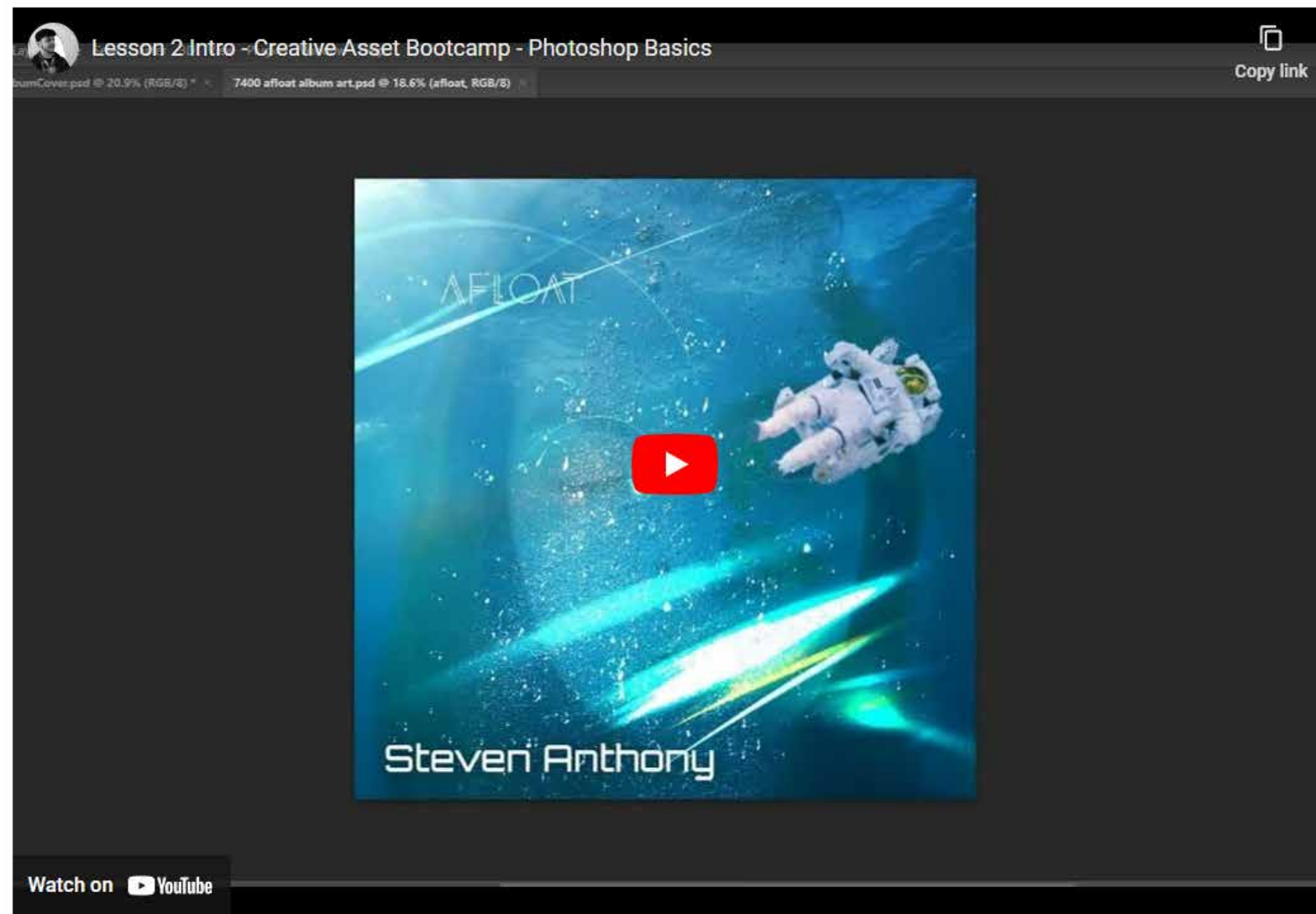


INTRODUCTION TO LESSON 2: PHOTO EDITING

<https://canvas.wayne.edu/courses/202356/modules/items/4738206>

LESSON INTRODUCTION: VIDEO

Introduction to Lesson 2: Common Photoshop Tasks in Photo Editing





LESSON INTRODUCTION: PRESENTATION OUTLINE

The second Lesson is broken into 4 Modules and will provide opportunity to see many of the items we've covered so far in practice. In this lesson we will cover:

- Changing colors through masking
 - Photo retouching - heal and clone tools
 - Gradients and effects
 - Design eye-catching graphics
-

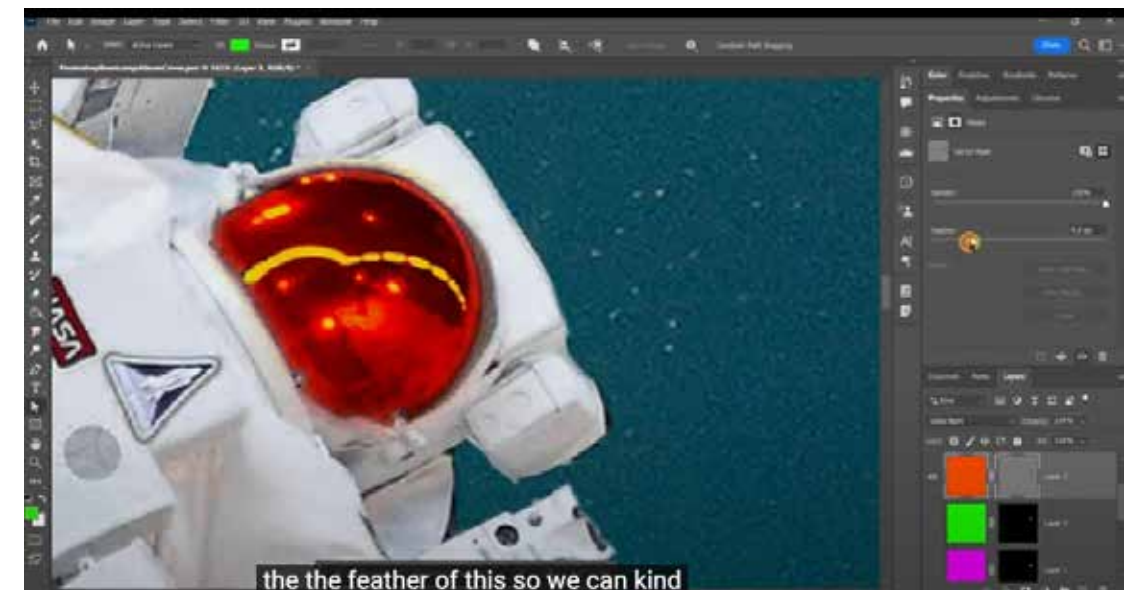
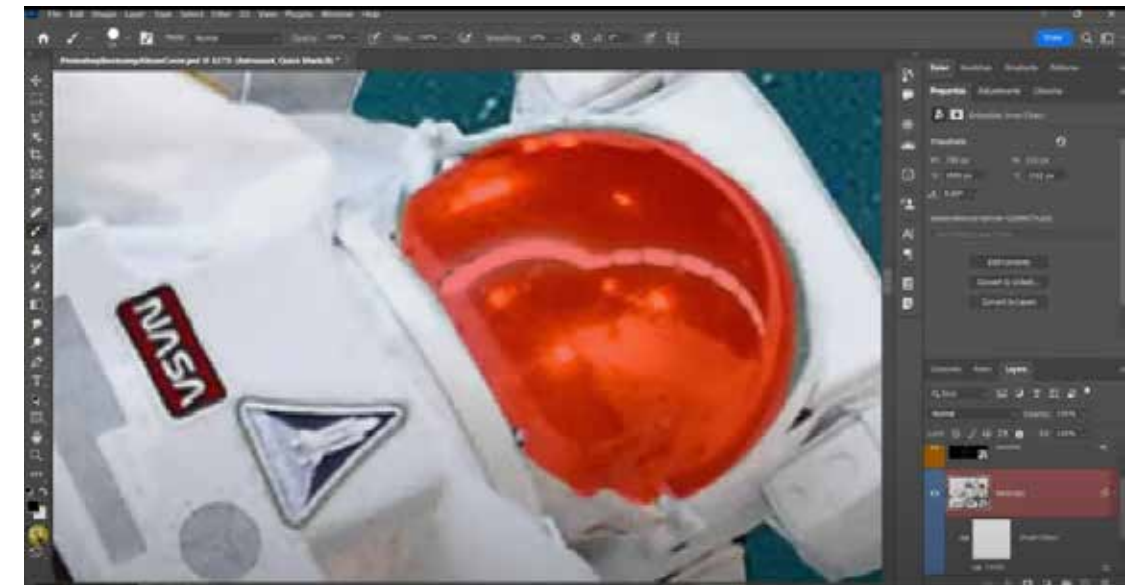
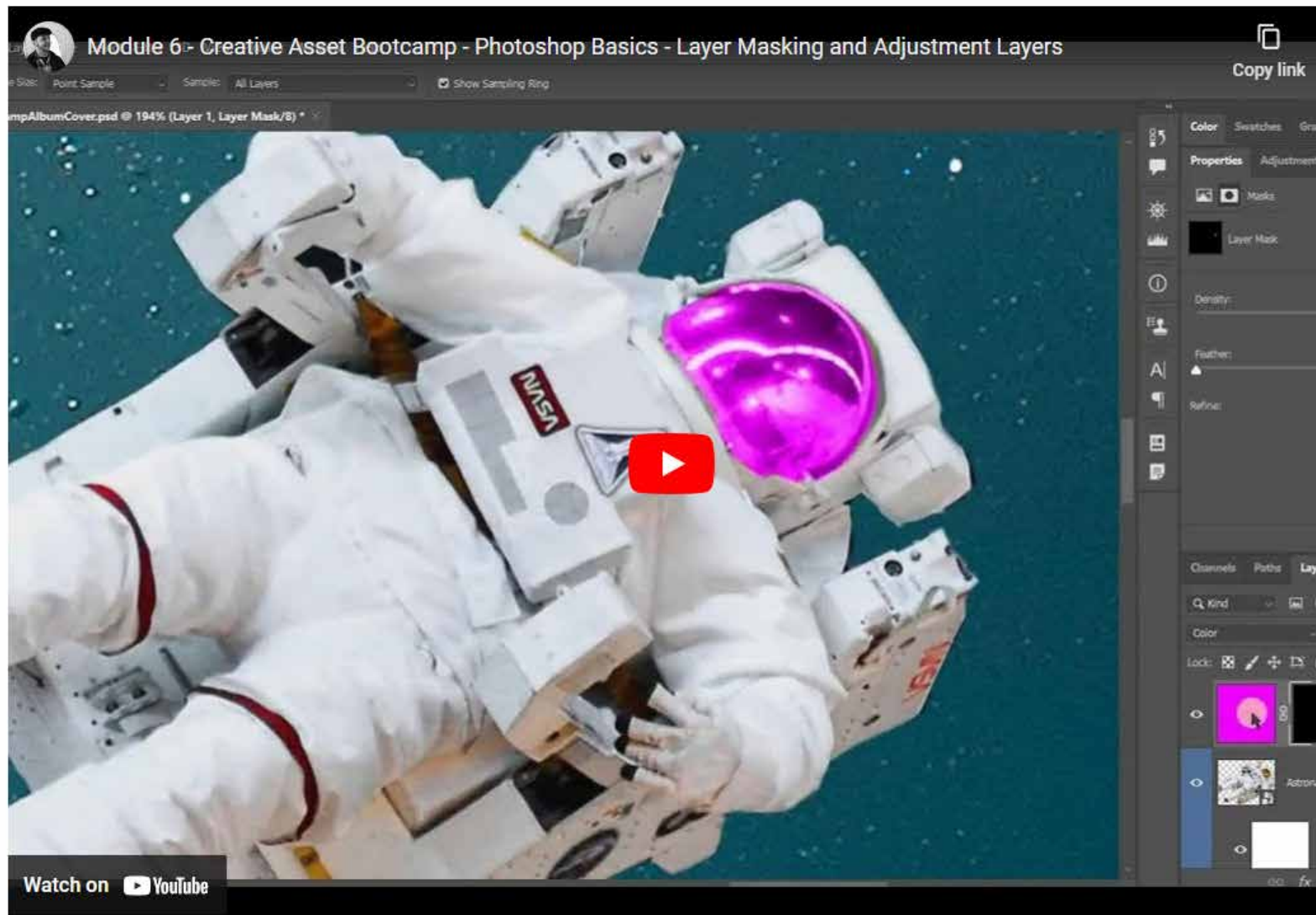


MODULE 6: ADJUSTMENT LAYERS, COLOR CHANGE

<https://canvas.wayne.edu/courses/202356/modules/items/4738208>

MODULE 6: VIDEO

Module 6: Using Adjustment Layers and Masking to Change Color





MODULE 6: ADJUSTMENT LAYERS, COLOR CHANGE

MODULE 6: PRESENTATION OUTLINE

Summary: Photoshop offers a range of tools and techniques for manipulating images for various reasons. This module explores the world of photo manipulation that uses masking for non-destructive editing.

Long-form script:

As we have seen, Photoshop offers a range of tools and techniques for manipulating images for various reasons. We've already touched upon the basics of masking, but let's explore a bit further. This module explores the world of photo manipulation that uses masking for non-destructive editing.

We'll use our Astronaut asset to explore masking on our file.

Key Demonstration Points:

- First we'll look at how we control masks
 - Find your astronaut layer, which should already have a mask with it. Let's remove that mask by clicking and dragging on the mask itself, and drag it to the Trash icon at the bottom of the Layer panel. Now we do not have a mask. So let's find ways of making a new one.
 - Let's first try out the Quick Selection mode and the Brush Tool. This tool mode enables us to use the brush tool to make a selection. You can switch into Quick Selection mode by tapping Q – or alternatively, clicking the icon at the bottom of the tools bar beneath the foreground/background colors.
 - Now select the Brush tool and begin brushing what you'd like to be your selection, in this case the astronaut. The selection won't be made until you unclick that button, which will leave you with a selection. As we've learned, you can use that selection to define a layer mask by clicking the Mask icon at the bottom of the Layers panel, to the right of the Effects (Fx) icon.
- You can keep the selection if you like, but we want to explore more, so let's duplicate this layer by typing Ctrl+J. We can switch off visibility for the original layer that we'd just masked so we can focus on the copy we just created. You switch off visibility by clicking the eye icon for the layer you want to hide from visibility
- Let's now try the lasso tool, but in a different way.
 - First, we'll zoom into our new astronaut and select the lasso tool again, but this time we'll alt click our way around the outer shape of the astronaut. Alt+clicking with the lasso tool shifts it into a different mode of the same tool, the Polygonal Lasso tool. In this mode we are creating straight lines, which is why I had us zoom in closely. You can go around the edge like this. Each time you let go of the alt key, it will shift back to a regular Lasso tool in which you would click and drag to draw your selection.
 - Once selected you can refine the selection also with the Lasso tool by adding to it with the shift key, or subtracting from it with the alt key.
 - Once done, we can close the selection and select the mask button again
 - We'll again duplicate this layer with Ctrl+J, delete the mask on the copy so we can make a new one, and disable visibility on the one we just copied.



- Now we'll make a vector mask. These are my favorite because of how precise they can be. And you still can control the precision of the mask with the properties panel to make them fuzzier if you'd need them to be.

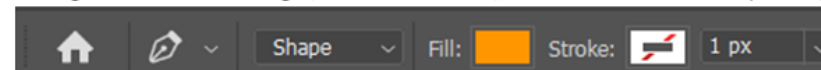
- To create a vector mask, let's select the Pen tool, and set its mode to Path at the top



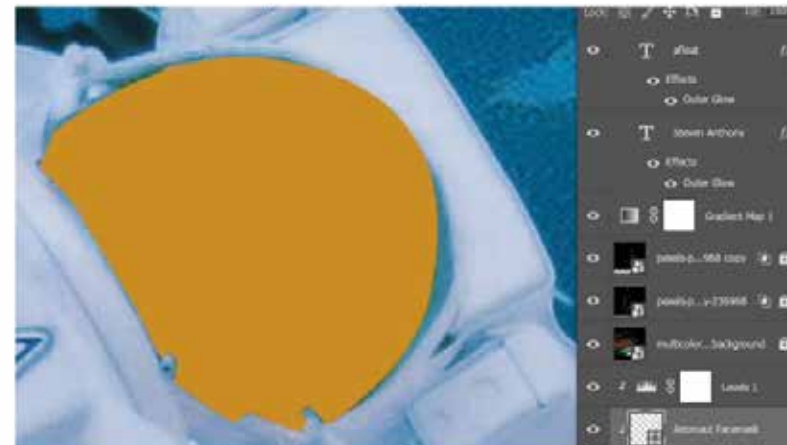
- Now, zooming in we'll click on the edge of the astronaut's arm to begin building our path. The way vectors work is through a series of Anchors (click points) and Lines. These together are a path. If we close that path, we then have a vector path shape. For now we're going to outline the astronaut.
- We've already clicked our first Anchor on the edge of the astronaut's arm, so let's move our cursor to another point and this time click and drag. You will see two circles spring out from this new anchor. These circles are called Handles, and they define the bend in a line. I'll demonstrate how we'll go around building this vector path.
- Once we've completed the path, we can right click and select Create Vector Mask. Now this time a mask is created but it appears different. It shows as a gray box with the white shape in the middle. The gray indicates that this is a vector mask.
 - The best part about these is, like raster masks, they are still editable. We can also use the same vector for more than just this mask if we need to. It could be turned into a Shape of its own if we like.
- Now I want to make a mask that will change colors of an object. We'll keep our astronaut masked with whichever one you'd like to keep. I'll keep the most recent one, the Vector Masked astronaut
 - The color I'd like to change is the face shield. I want it to contrast with the rest of the scene a bit more.
 - Being that the scene is mostly blue/violet, let's pick a color that will set off against that, and choose a vibrant Orange.
 - First we'll need to create a shape layer to mask this out.
 - Let's zoom in very close to the astronaut's helmet and select the Pen tool. This time we'll set it to Shape in the options menu:



- We'll give it a color of Orange (hex code # ff9600), and remove the stroke by setting it to invisible



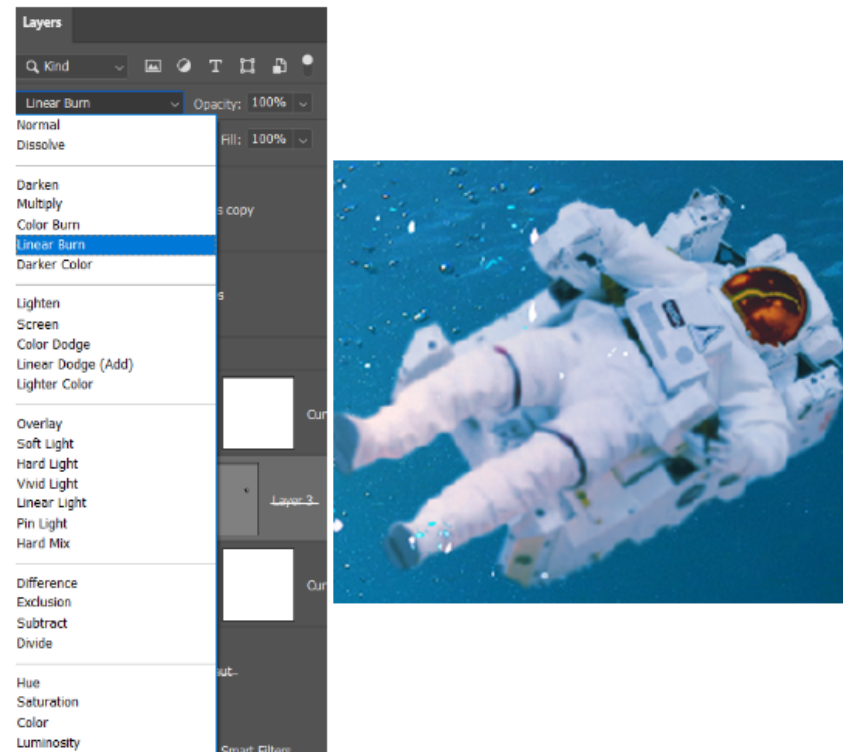
- Now we'll draw the vector shape in the same way we masked out the astronaut with the pen tool





MODULE 6: PRESENTATION OUTLINE (CONTINUED)

- My initial instinct was to use color, but I see that it's really not that different than the way it originally looked, so I'll experiment a bit and see what happens
- Ah, Linear Burn! This blend mode really changes the color palette a bit, but I think it is accomplishing what I wanted to, to draw a bit of attention to the face mask.



- Other ways we could use that vector shape is to use it as a mask for other adjustment layers, such as a Hue/Saturation Adjustment Layer



- We could also use a curves adjustment to drastically alter the area, but we'll save some of those deeper adjustment layers for future Lessons if people are interested in diving deeper than we already have.
- To close this module, let's play around with the color of the face mask. You can also try masking other areas to experiment with other visual adjustments as you'd like. When you are ready, please export your results



MODULE 6: FEEDBACK DISCUSSION

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Module 6 :: Feedback Thread

Steven Pierce

All Sections

Nov 30 at 12:57am

1

In this Module Feedback thread you may post images of what you've worked on in this module. It could be screenshots or exported images themselves. You may also upload your PSD file for review.

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- Any questions you have should be posted **in bold** along with your post.

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Steven Pierce

Yesterday

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[PhotoshopBootcampAlbumCover-facemask-adjust1-1.jpg](#) ↓

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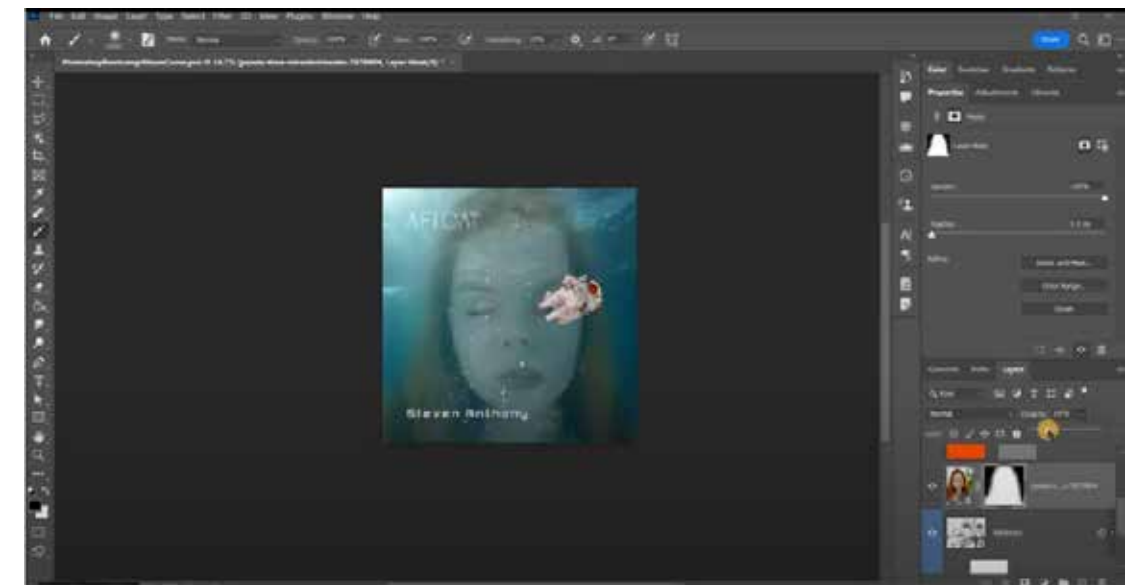
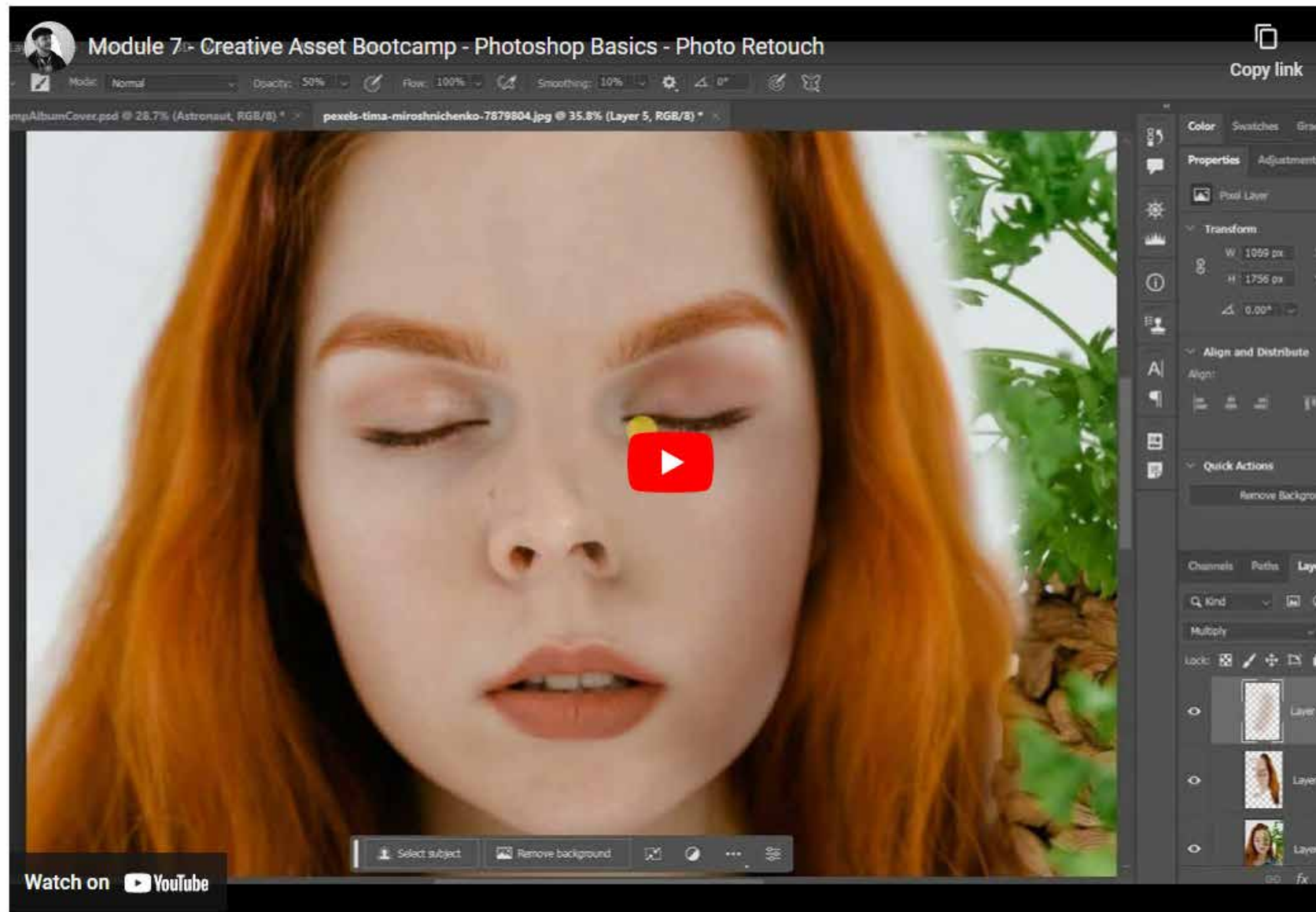


MODULE 7: ENHANCE PHOTOS WITH BASIC TOOLS

<https://canvas.wayne.edu/courses/202356/modules/items/4738219>

MODULE 7: VIDEO

Module 7: Enhance Photos With Basic Tools



Watch on YouTube




MODULE 7: ENHANCE PHOTOS WITH BASIC TOOLS

MODULE 7: PRESENTATION OUTLINE

Summary: Among powerful tools in Photoshop are the healing brush, the clone stamp, the liquify tool, and the warp tool. These tools enable both subtle change as well as drastic manipulation. This module looks at these in context of editing a portrait.

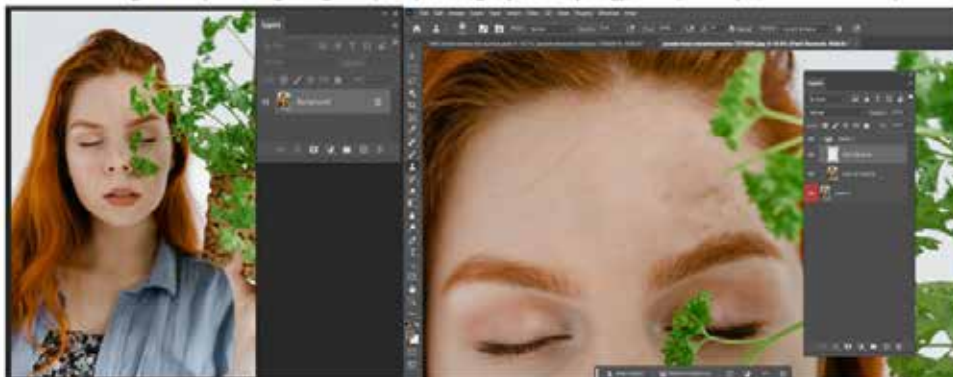
Long-form script:


Key Demonstration Points:

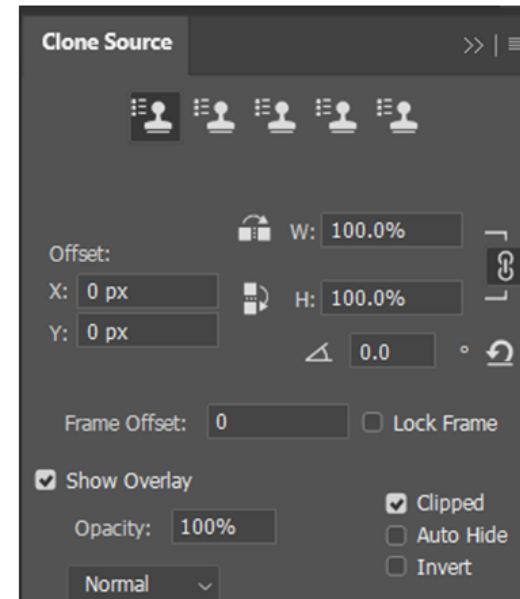
- First we will open up one of the assets we have not used yet on its own in Photoshop.
 - In Photoshop click File > Open > Navigate to your project files
 - Select the file of the image of the girl holding foliage with her eyes closed (titled pexels-tima-miroshnichenko-7879804)
 - This is an interesting image that I think we can find a way to incorporate into our album art scene. What I like about it are a few things – she has a contemplative or dreamy expression with her eyes closed, and her hair is very vibrant. So let's see what we can do with this.
 - We'll begin by duplicating the layer that she is on and then hitting Ctrl+G to create a group – which right now only contains the layer we just duplicated.
 - So let's create a new layer on top of the image of her upon which we'll begin creating our edits with various tools.
 - But first let's name the group to be called Edits
 - This way we have the original, and a group containing a copy of the original as well as at least one layer that will contain edits
 - Let's get into editing this photo
 - We'll first use the Spot Healing brush  on the empty layer
 - We set the tool to Sample All Layers, and to use content-aware matching
 - We also set the brush to be a very soft round brush
 - We can now begin to brush away the foliage on the empty layer, this will use the layers beneath it and consider this as content aware, and fill in the areas you brush with a skin tone
 - There is a bit of trial and error with this



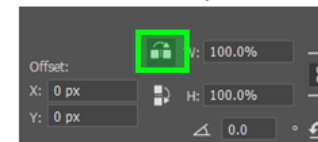
shown below - image 1: the opened image; image 2: layer duplicated, group created [ctrl+g], new layer on top of that via the new layer button OR ctrl+shift+alt+n



- We can also use the Clone Stamp Tool. Here we can sample the eye that does not have foliage in front of it to flip it onto the other eye. Let's first create a new layer since we'll probably want to have independent access to the edit we're going to make.
 - Create a new layer by typing Ctrl+Shift+Alt+N
- On this new layer, we're going to select the Clone Stamp Tool 
 - This is an interesting tool that will take a reference point that you define by alt+clicking what you want to clone, and then brushing (still using the Clone Stamp Tool) to have the targeted pixels be transposed to the new location.
 - There are also many edits you can make to the properties of this tool, which can be found under Window > Clone Source, which will bring up the Clone Source Panel



- The attribute I want to make use of here is the Flip button which will take the sampled area and transpose it where you brush, only it will be inverted horizontally



- Now we will define our target area, the closed eye on the left, her right eye.
 - With the Clone Stamp tool selected, alt+click the closed eye on the left
 - Now move your cursor over the other eye and begin brushing around, revealing the eye you've just sampled.
 - A recommendation I will make here is to select/check the aligned sample button on the top option bar, as well as set the sample layer to Current and Below:



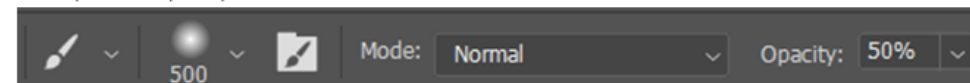
- Our goal here is more to cover up the foliage with a sample of her closed eye. Since we'll be placing this into an underwater scene, I'm okay with not worrying much about the discrepancy in lighting on her face, and the foliage out beyond the shape of her head. We'll be masking this layer on the album art canvas.



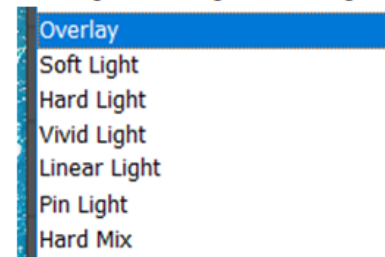
MODULE 7: PRESENTATION OUTLINE (CONTINUED)


- To get this eye better aligned and positioned on her face to appear somewhat more natural, let's rotate it. This is done by typing Ctrl+T, which is the shortcut for Transform. With this we can move our cursor to near one of the corners, which will change the cursor into a rotation icon, with which we will click and drag to rotate the eye to come closer to matching the angle of the original eye beneath
- Now I believe we have an asset that can be incorporated into the album art scene, so we will save this file as a PSD to be imported into the main album art file
- Save the file, naming it as you like or allowing its name to be the same. The important thing here is the file type is a PSD.
- Return to your original album art PSD and then import the PSD you just created for the girl with her eyes closed.

- File > Place Linked > select the PSD you just created
- Place the image somewhere you find to be interesting. I recommend moving the layer to go beneath the bubbles layers and the astronaut – it could be as far down as just above the background
- Once you have her positioned and located just above the background layer, let's mask the layer – this time we'll use the Quick Selection.
 - Type Q or press the Quick Selection button
 - Then press B for brush, and brush over her face with a soft brush
 - You can adjust the opacity of your brush to make it less powerful so that you can go in passes to control how soft your edges are – I'll set my brush opacity to 50%



- Now brush your selection into place and then select the mask button to mask your layer
- This is looking good, but let's make her less prominent in the image by changing the layer blend mode to one of Overlay, Soft Light, Hard Light, Vivid Light, Linear Light, Pin Light, or Hard Mix. The one I like best of those in this context is Overlay.




- I will also turn this layer's opacity down to about 25%
- Let's zoom out and see what we're looking like. This can easily be done by double clicking the Hand tool  which modifies our window and zoom to fit the space available.
- Looking very nice, let's save and share our progress on the discussion board!
 - Select File > Export > Save For Web (Legacy) > Change the file type to JPG / Reduce the percentage of the image to 50% which will create a smaller image that you can easily share on the discussion board



MODULE 7: FEEDBACK DISCUSSION

✔ Published
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Module 7 :: Feedback Thread
Steven Pierce
All Sections

Nov 30 at 1:42am

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In this Module Feedback thread you may post images of what you've worked on in this module. It could be screenshots or exported images themselves. You may also upload your PSD file for review.

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 - Display Text Link (Opens in a new tab)
- Any questions you have should be posted **in bold** along with your post.

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Steven Pierce
Yesterday

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[PhotoshopBootcampAlbumCover-GhostFace.jpg](#) ↓

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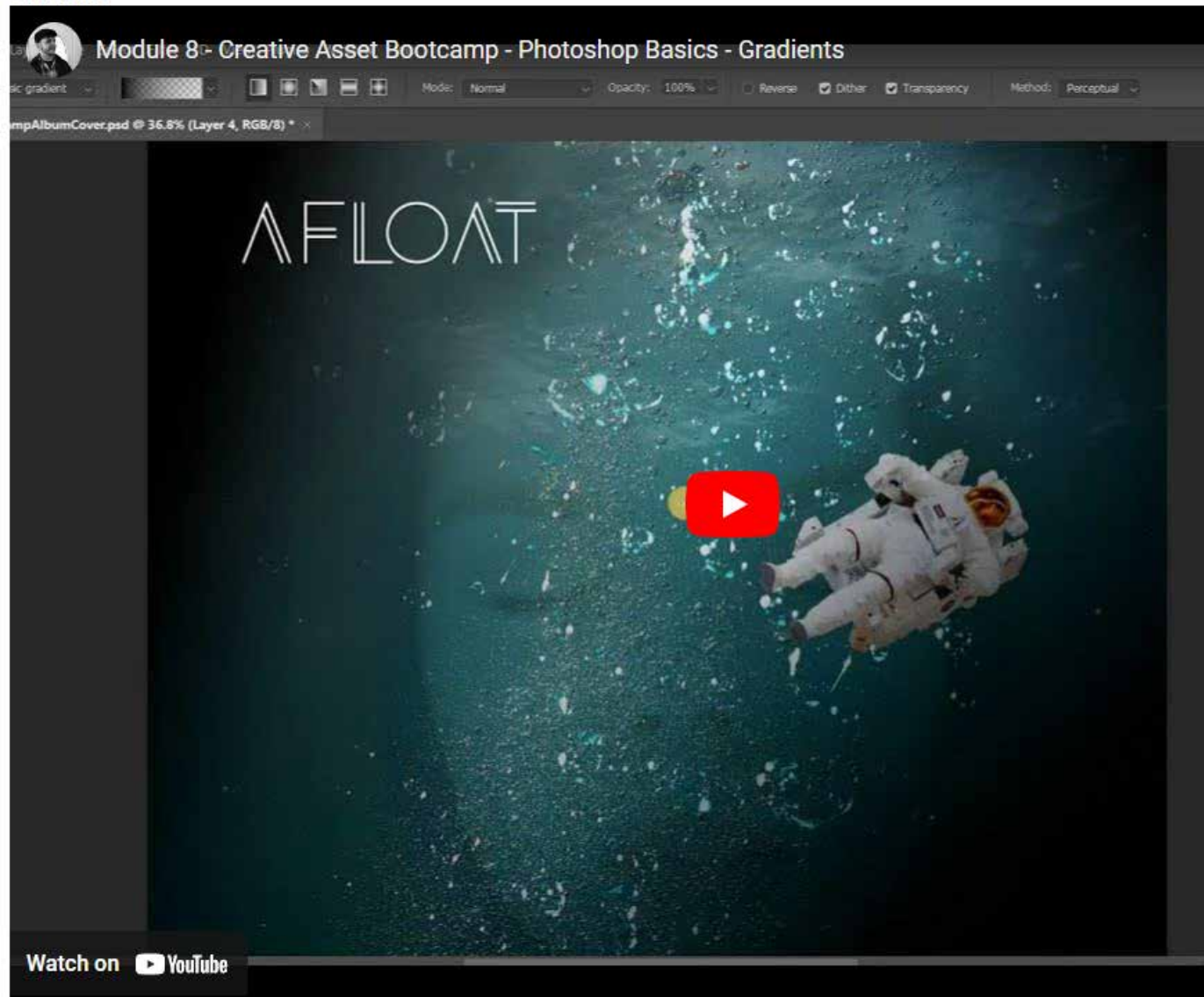
MODULE 8: GRADIENTS AND EFFECTS

<https://canvas.wayne.edu/courses/202356/modules/items/4738226>

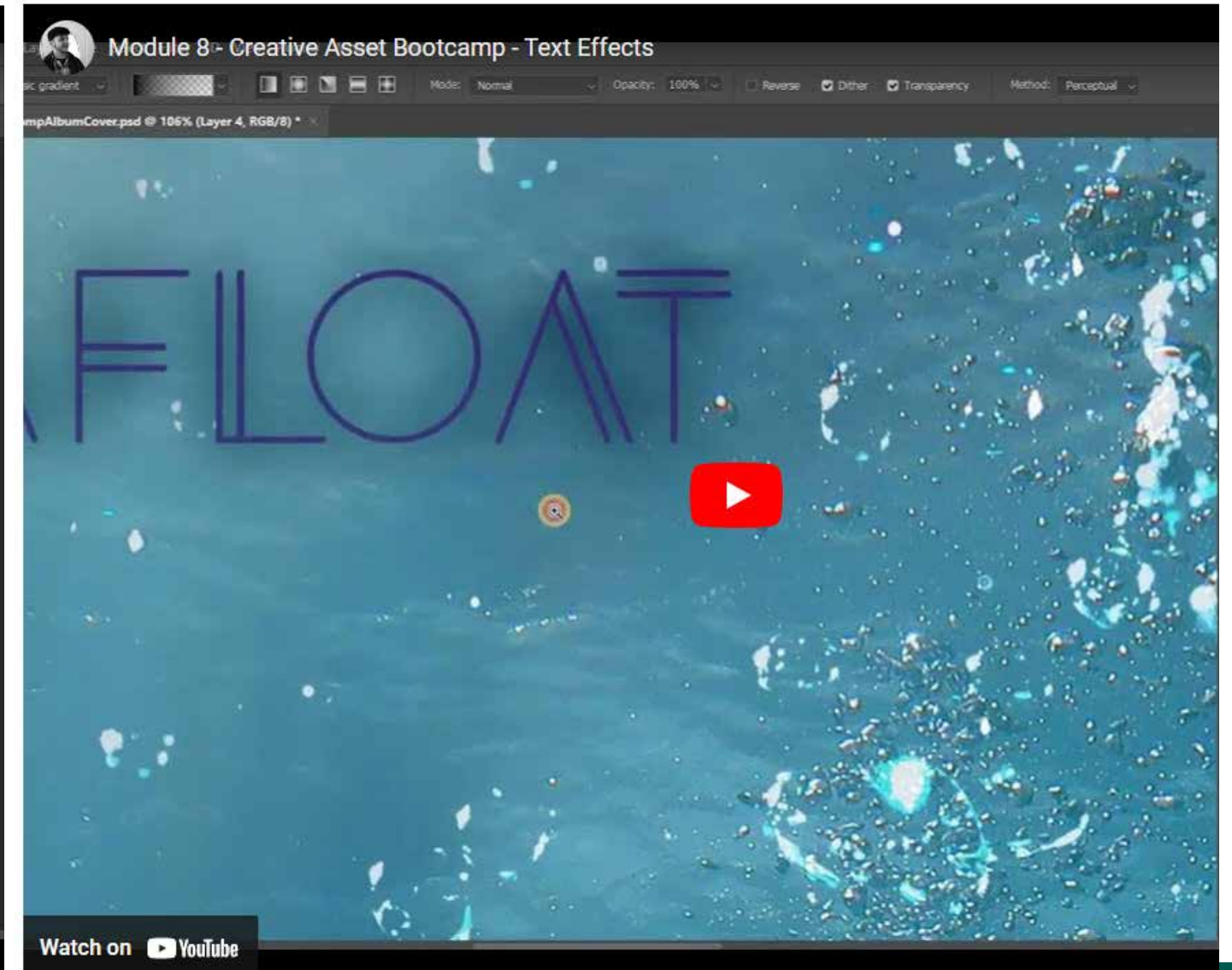
MODULE 8: VIDEOS

Module 8: Gradients and Effects

Gradients:



Effects:






MODULE 8: GRADIENTS AND EFFECTS

MODULE 8: PRESENTATION OUTLINE

Summary: The use of gradients in Photoshop can range from creating interesting backgrounds, to applying gradient shifts to masks to effect how they present on-screen. This module looks at some common uses for gradients. This module looks at some common uses for gradients. Let's begin with creating a new layer upon which we can begin to use the Gradient tool, and we can explore a another interesting way we use can use gradients in the form of gradient maps.

Key Demonstration Points:

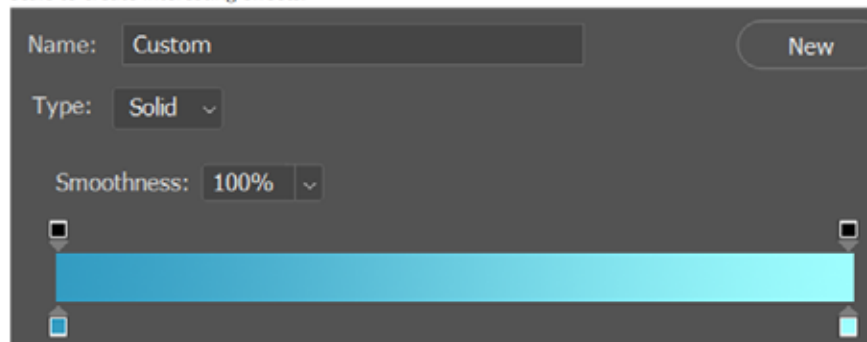
- We'll first add a gradient to our scene that will blanket much of the scene with a unifying glow
 - Create a new layer with Ctrl+Shift+Alt+N or by selecting Layer > New
 - Select the gradient tool from the toolbar 

Note: If you do not see the gradient tool, click and hold on the paint bucket button icon, which should reveal the gradient tool

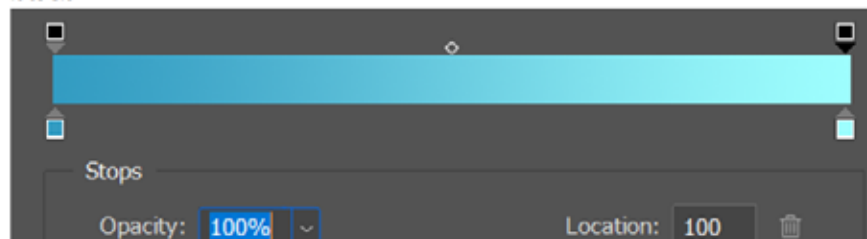
- The gradient tool defaults to the foreground and background color you currently have chosen. These can be modified by clicking on them and choosing new colors. This will effect what your gradient will be. You can also modify which colors are chosen by clicking the gradient at the top. You can also select which type of gradient you'd like to create - we'll leave ours set to a basic gradient fill



- If you click on the color represented there, you'll be able to modify what your gradient will look like. You can add points along the gradient scale to create interesting effects.



- For our purposes, we'll keep it very simple, only modifying the opacity of the far right end of the gradient. We do this by clicking on the black slider on the top at the right which allows us to enter what opacity we'd like it to be, as well as precisely where on the gradient scale we'd like it to sit



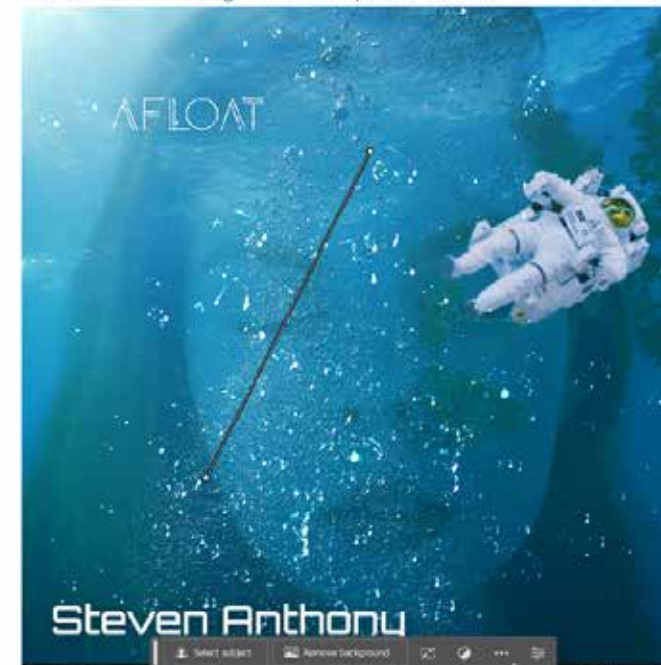
- We'll set ours to 30% which results in a blue that fades away a bit



- We'll use the gradient in Classic Mode in which we are affecting the layer itself and not relying on any additional masking



- Now we can click and drag on the blank layer we had created to define the direction of this gradient fill



- To get this to interact a bit more interestingly with the layers below, we'll change its blend mode to Linear Burn, which really darkens the bottom of our canvas, making my artist name pop forward quite a bit

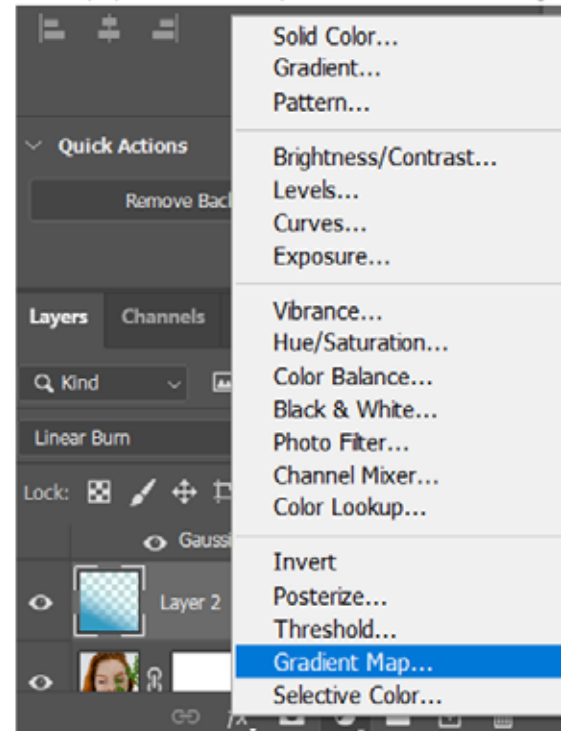


MODULE 8: PRESENTATION OUTLINE (CONTINUED)

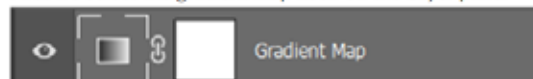
Before we move on from gradients, I want to point out a couple of other really interesting ways we can use them. There is the gradient effect in the Layer Styles. Exploring this we can see a variety of options to apply gradients to entire layers.

We also have the Gradient Map adjustment layer. This, in combination with its mask, can really make interesting effects. I love using it to create magical effects.

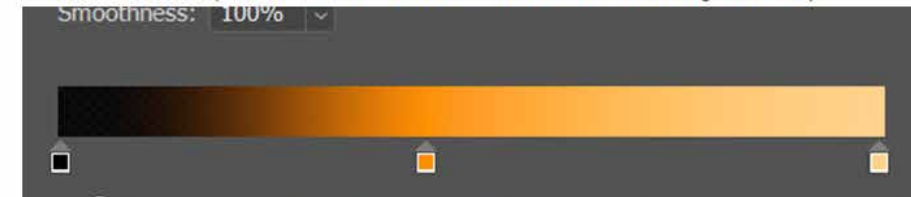
We can play with Gradient maps in our current document right now.



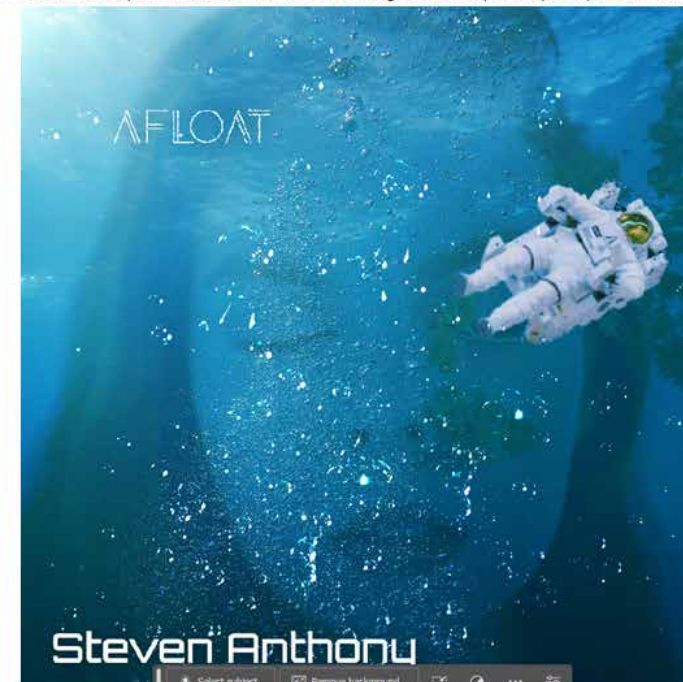
- Click the Adjustment Layer button from the bottom of the Layers panel and select Gradient Map
-
- A new Gradient Map layer will be created
- The gradient will be derived from your foreground and background colors. But I will advise that we use a gradient preset, as Photoshop comes with some pretty interesting ones.
- First we select the gradient map itself on the Layer panel



- Now we use the properties to pick a gradient or make our own
- I'll choose to make my own because I want to make a fire effect out of this gradient map



- With this gradient you would then select its mask, and first turn it to all black by selectin Image > Invert or typing Ctrl+I
- Then you would brush with white to reveal the gradient effect. This could be done in other ways as well, such as drawing shapes in white to create interesting overlays.
- I think the best use of this overlay will be to bring some flavor to my text layer
 - But that is quite intense, so I'll turn that gradient layer's opacity down to 30%



- That's a bit understated, but I think we can find a way to bring some spark back into this.
- We are getting close to a finished product, so let's save and share our progress on the discussion board!
 - Select File > Export > Save For Web (Legacy) > Change the file type to JPG / Reduce the percentage of the image to 50% which will create a smaller image that you can easily share on the discussion board



MODULE 8: FEEDBACK DISCUSSION

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Module 8 :: Feedback Thread

Steven Pierce

All Sections

Nov 30 at 2:12am

1

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Steven Pierce

Yesterday

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[PhotoshopBootcampAlbumCover-effects.jpg](#) ↓

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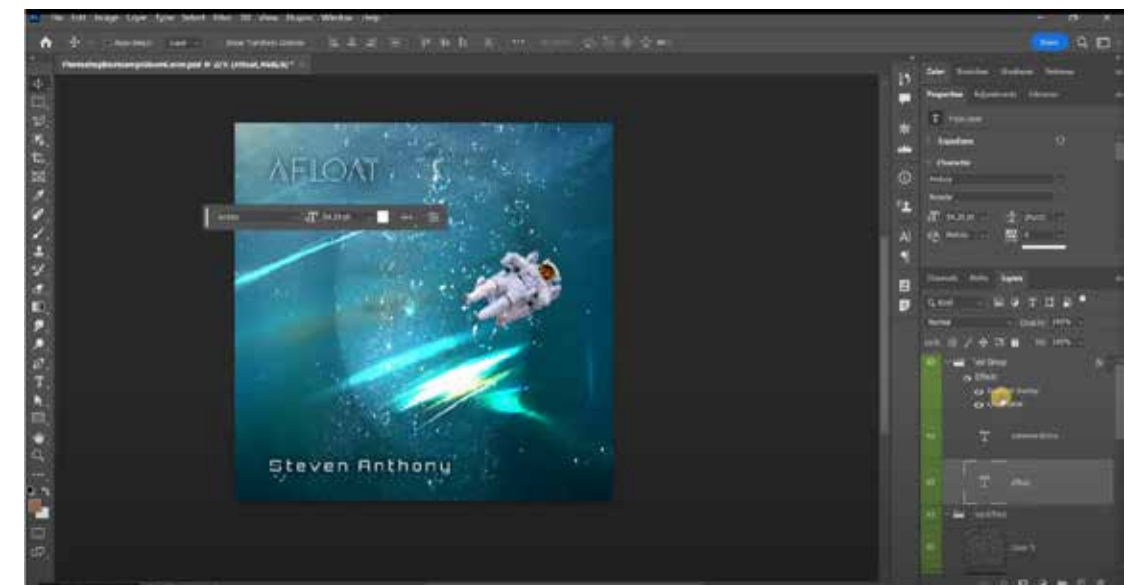
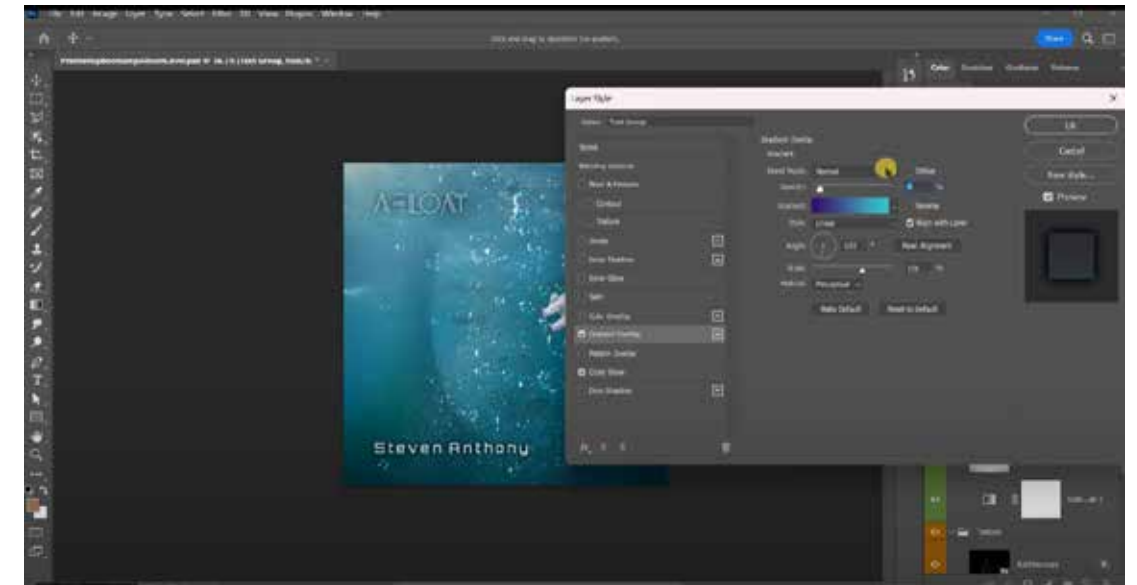
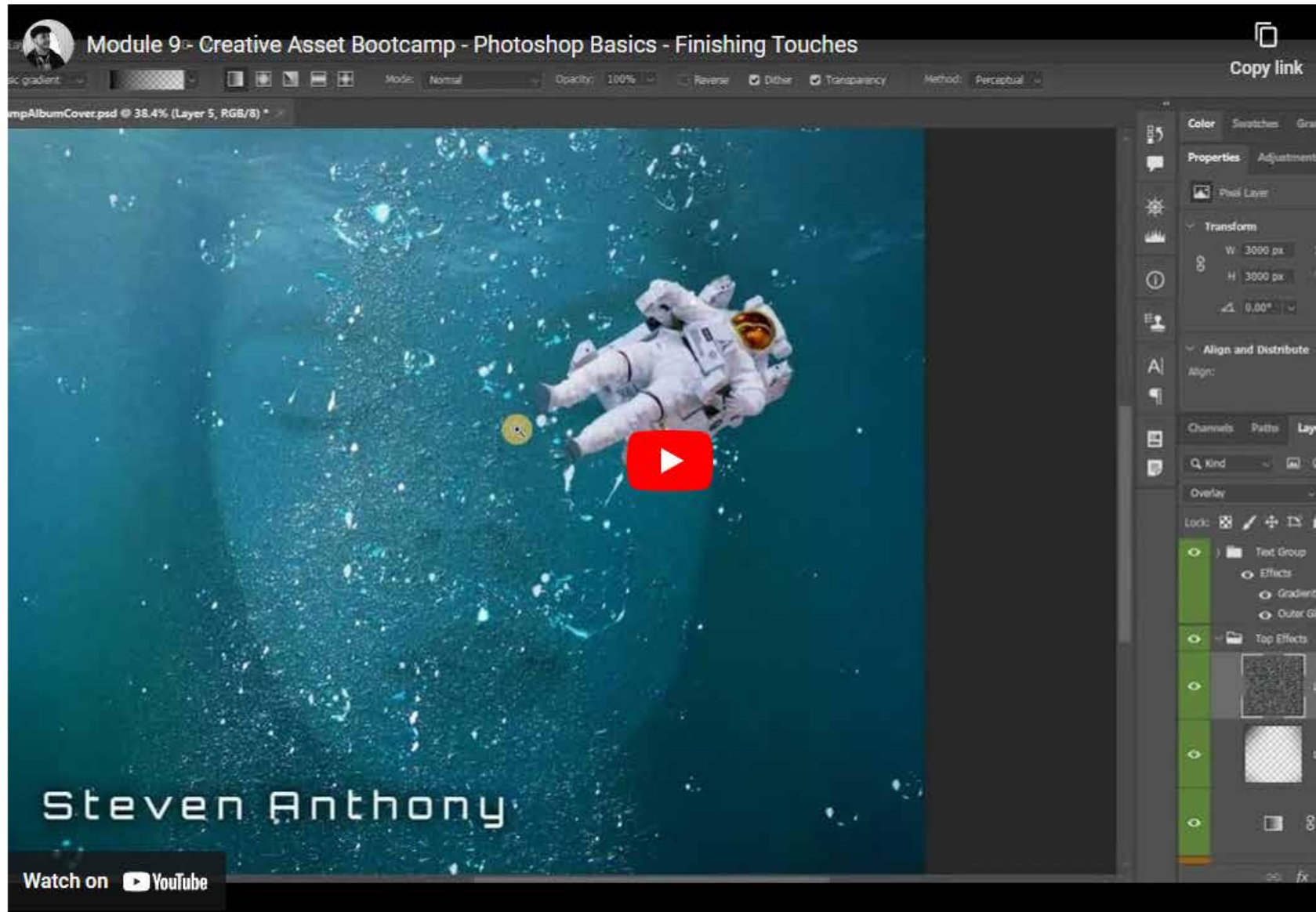


MODULE 9: TYING IT ALL TOGETHER

<https://canvas.wayne.edu/courses/202356/modules/items/4738233>

MODULE 9: VIDEO

Module 9: Tying it All Together





MODULE 9: FEEDBACK DISCUSSION

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Module 9 :: Feedback Thread

Steven Pierce

All Sections

Nov 30 at 3:01am

1

Please post your final overall image.

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Steven Pierce

Yesterday

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[PhotoshopBootcampAlbumCover-final-3.jpg](#) ↓

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POST-COURSE SELF ASSESSMENT

<https://canvas.wayne.edu/courses/202356/modules/items/4737873>

ASSESSMENT QUESTIONS

Quiz Instructions

After having gone through the modules in this training, please respond to the questions in this survey, reflecting on the growth and learning that may or may not have occurred as part of participating.

1. How would you rate your current skill level in Photoshop?

- Low level (little experience)
- Average level (some experience)
- Moderately high level (good experience)
- High level of competence (extensive experience)

2. Please describe your exposure to and experience with Photoshop prior to being in the LDT program

3. How familiar are you with the tools and effects available in Photoshop?

- Not at all familiar
- Somewhat familiar
- Adequately familiar
- Extensively familiar

4. How confident are you in your ability to create useful graphic assets with Photoshop?

- Not confident
- Minimally confident
- Somewhat confident
- Confident
- Completely confident

5. How confident are you in your ability to retouch photography using Photoshop?

- Not confident
- Minimally confident
- Somewhat confident
- Confident
- Completely confident

6. How confident are you in your ability to retouch photography using Photoshop?

- Not confident
- Minimally confident
- Somewhat confident
- Confident
- Completely confident



ADDITIONS MADE AFTER USER TESTING:

- Glossary
- Quick Photoshop Tools Guide
- Example posts made to each feedback discussion forum thread

EDITS MADE BASED ON FEEDBACK:

- To improve recognition and visibility, all videos were re-embedded all videos to present at a size of 1080x720
- Video descriptions were either revised or eliminated to make space for “presentation outline”
- Inclusion of job-aids was implemented to every page beneath each module’s video

Reflection: Designing this course offered an incredible new opportunity to think critically about the needs of a learner group that I know quite well, my fellow students in the Learning Design and Technology program. It also presented the chance to carry out an entire learning design experience, and to do so by imparting my own unique background and skill-set in what is hopefully a useful set of modules.

