Competency Based Learning Materials (CBLM)

Graphic Design

Level-3

Module: Separate and Compose Images

(Code: CBLM-ICT-GD-03-L3-EN-V1

National Skills Development Authority
Prime Minister's Office
Government of the People's Republic of Bangladesh

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The CBLM on "Separate and Compose Images" is developed based on NSDA approved Competency Standards and Competency Based Curriculum under Graphic Design Level-3 Occupation. It contains the information required to implement the Graphic Design Level-3 standard.

This document has been prepared by NSDA with the help of relevant experts, trainers/professionals.

All Government-Private-NGO training institutes in the country accredited by NSDA can use this CBLM to implement skill-based training of Graphic Design Level-3 course.

Approved by

---th Executive Committee (EC) Meeting of NSDA

Held on ----------

Table of Contents

How to use this Competency Based Learning Materials (CBLMs)

The module, Separate and Compose Images contains training materials and activities for you to complete. These activities may be completed as part of structured classroom activities or you may be required you to work at your own pace. These activities will ask you to complete associated learning and practice activities in order to gain knowledge and skills you need to achieve the learning outcomes.

1. Review the **Learning Activity** page to understand the sequence of learning activities you will undergo. This page will serve as your road map towards the achievement of competence.

2. Read the **Information Sheets.** This will give you an understanding of the jobs or tasks you are going to learn how to do. Once you have finished reading the **Information Sheets** complete the questions in the **Self-Check.**

3. **Self-**Checks are found after each **Information Sheet**. **Self-Checks** are designed to help you know how you are progressing. If you are unable to answer the questions in the **Self-Check** you will need to re-read the relevant **Information Sheet**. Once you have completed all the questions check your answers by reading the relevant **Answer Keys** found at the end of this module.

4. Next move on to the **Job Sheets. Job Sheets** provide detailed information about *how to do the job* you are being trained in. Some **Job Sheets** will also have a series of **Activity Sheets**. These sheets have been designed to introduce you to the job step by step. This is where you will apply the new knowledge you gained by reading the Information Sheets. This is your opportunity to practise the job. You may need to practise the job or activity several times before you become competent.

5. Specification **sheets**, specifying the details of the job to be performed will be provided where appropriate.

6. A review of competency is provided on the last page to help remind if all the required assessment criteria have been met. This record is for your own information and guidance and is not an official record of competency

When working though this Module always be aware of your safety and the safety of others in the training room. Should you require assistance or clarification please consult your trainer or facilitator.

When you have satisfactorily completed all the Jobs and/or Activities outlined in this module, an assessment event will be scheduled to assess if you have achieved competency in the specified learning outcomes. You will then be ready to move onto the next Unit of Competency or Module

Module Content

Unit of Competency: Separate and Compose Images

Module Title: Separating and Compose Images

Module Description: This module covers the knowledge, skills and attitudes required to separate and compose images. It specifically includes separating images, creating a composition, retouching image, applying color correction, applying effects, and evaluating own work.

Nominal Duration: 60 Hours

Learning Outcomes:

Upon completion of this module the trainees must be able to:

1. Separate Images
2. Create a composition
3. Retouch Image
4. Apply color Correction
5. Apply Effects
6. Evaluate own work

Assessment Criteria:

1.1. Image is selected
1.2. Required tool is selected
1.3. Clipping path is created
1.4. Image is separated from background
2.1 New document is created
2.2 Images are pasted for edit
2.3 Layers are created and selected.
2.4 Images are edited and arranged.
3.1 Appropriate retouch tools are identified
3.2 Tools are calibrated as required
3.3 Layers are created and preserved
3.4 Retouch tools are used as per requirement
3.5 Images are corrected and saved in appropriate file format
4.1 Color correction methods are identified
4.2 Appropriate image mode is selected
4.3 Color correction methods are used
4.4 Image enhancement is compared with the original one
4.5 Design is saved in appropriate file format
4.6 Final image is transferred to recipient
5.1 Identify appropriate effect options

5.2 Proper image mode is selected
5.3 Effects are applied to images/ layer as per requirements
5.4 Effects are compared and adjusted
5.5 Image is saved in appropriate file format
5.6 Image is transferred to recipient
6.1 Constructive criticism from others is applied to improve own works.
6.2 Own works are evaluated against planned Strategy for own practice.

Contents

This learning package includes the following:

1. Images separation
2. Composition creation
3. Image retouching
4. Color correction
5. Effects
6. Own work evaluation

Learning Outcome 1: Separate Images

Content:

1. Image separation tools
    a. Magic wand tool
    b. Lasso tool
    c. Pen tool
2. Clipping path

Assessment Criteria:

1. Image is selected
2. **Required tool** is selected
3. Clipping path is created
4. Image is separated from background

Resources Required/ Conditions:

The trainees must be provided with the following:

- Training resources
    - References
    - Audio/video materials
    - Modules
    - Target stakeholdres
    - Competency standard
- Training facilities / area
    - Computer and peripherals
    - Multimedia projector

Methodologies

- Lecture/discussion
- Demonstration/application
- Presentation
- Self-pace instruction
- Blended delivery methods

Assessment Methods

- Written test
- Demonstration
- Observation with checklist
- Oral questioning
- Portfolio

Learning Experience 1: Separate Images

In order to achieve the objectives stated in this learning guide, you must perform the learning steps below. Beside each step are the resources or special instructions you will use to accomplish the corresponding activity.

Learning Steps	Resources specific instructions
1. Student will ask the instructor about Develop Competency Based Training Curriculum.	1. Instructor will provide the learning materials "**Separate and Compose Images**
2. Read the Information sheet/s	2. Information Sheet No:1 Interpret fundamentals of graphic design
3. Complete the Self Checks & Check answer sheets.	3. Self-Check/s Self-Check No: 1 Interpret fundamentals of graphic design Answer key No. 1 Interpret fundamentals of graphic design
4. Read the Job Sheet and Specification Sheet and perform job	4. Job- Sheet No:1- Interpret fundamentals of graphic design Specification Sheet1 – Interpret fundamentals of graphic design

Information Sheet 1: Separate Images

Learning Objectives:

After completion of this information sheet, the learners will be able to:

1. Image is selected
2. Required tool is selected
3. Clipping path is created
4. Image is separated from background

1. Image

An image is a visual representation or depiction of something, typically created or captured through various methods, such as photography, digital art, painting, or graphics. It is a two-dimensional representation that can be viewed or perceived by the human eye or by electronic devices.

In Adobe Photoshop, there are several tools and techniques you can use to separate or isolate elements within an image. Here are some commonly used tools for image separation:

Magic Wand Tool: The Magic Wand Tool allows you to select areas of similar color or tone in an image. By clicking on a specific area, the tool selects contiguous pixels with similar attributes, making it useful for selecting and separating specific regions of an image.

Quick Selection Tool: The Quick Selection Tool helps you make quick selections based on the edges and contrast in an image. You can brush over the desired areas, and the tool automatically detects and selects similar regions. This tool is particularly effective for separating objects with well-defined edges.

Pen Tool: The Pen Tool is a versatile tool that allows you to create precise paths and selections by placing anchor points and adjusting curve handles. You can manually trace the contours of an object to create a path, which can be used for separation or to create complex selections.

Lasso Tool: The Lasso Tool enables you to manually draw selections around specific areas of an image. It offers different variations, including the standard Lasso Tool, Polygonal Lasso Tool, and Magnetic Lasso Tool. The Polygonal Lasso Tool allows you to draw straight-sided selections, while the Magnetic Lasso Tool snaps to the edges of objects for more accurate selections.

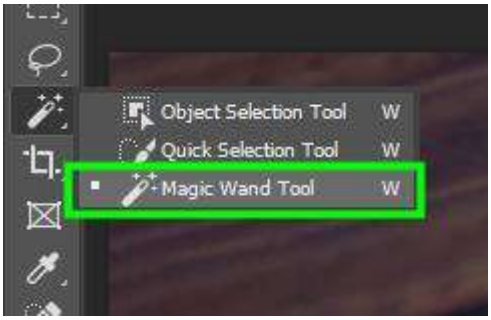
a. The Magic Wand Tool

Remove A Background with The Magic Wand Tool in Photoshop

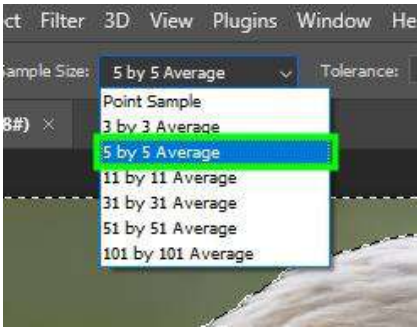
When making complex selections, you can alter the settings to correctly select the background. You can also use the Select and Mask workspace to touch up your selection, and achieve the best results possible. For this example, the background has more color tones, but there are also complex edges around the feathers to deal with.

To select the background, select the magic wand tool in the toolbar.

Then, go up to the Options bar to adjust a few settings. In case you have different hues in your image, it is a good idea to increase the Sample Size so that you can add more pixels as the basis for your selection.



In my case, I increased the sample size to 5×5 because my background has green, brown, and even gray tones.



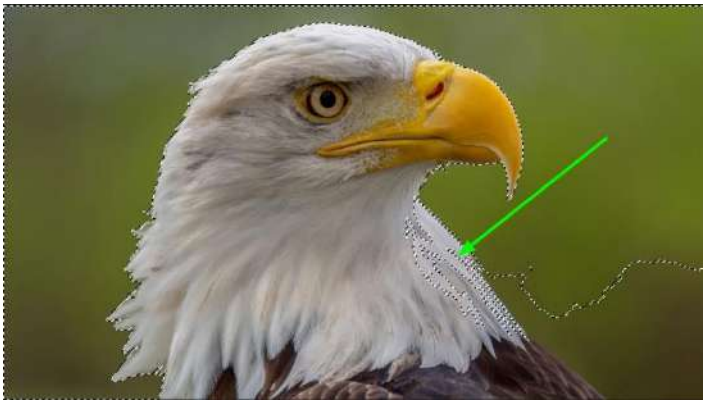
You can set tolerance to 32, which is the default tolerance value. You can change this value later if you need to.

You should always leave Contiguous and Anti-alias checked when removing backgrounds. Anti-alias minimizes imperfections on the selection's edges, and Contiguous will ensure that only the background is selected.

With all the magic wand tool settings adjusted, you can start making your selection by clicking anywhere in the background of your image.

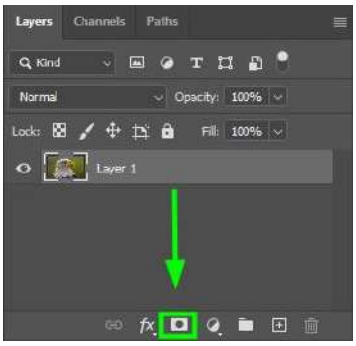
To add content to your selection, hold in Shift while clicking on other areas of your image. You can also press Shift and then drag over the area you want to add to the selection. The goal here is to select the entire background.

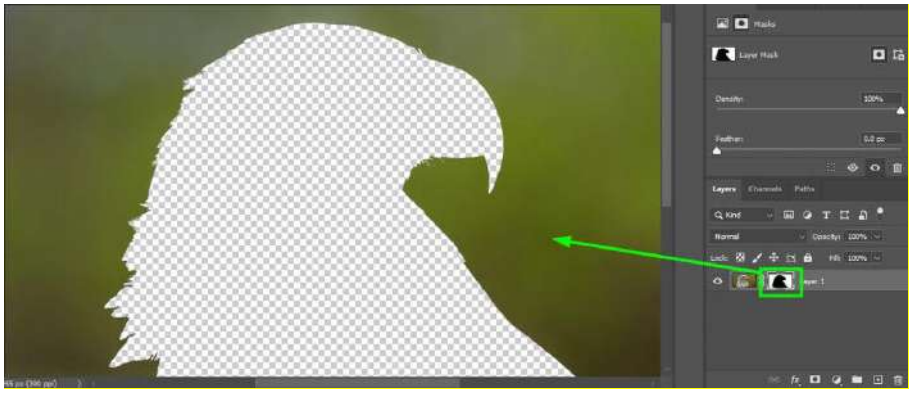
While making your selection, you may end up selecting more than you should. In my case, I was selecting the background and ended up selecting parts of the eagle's neck.

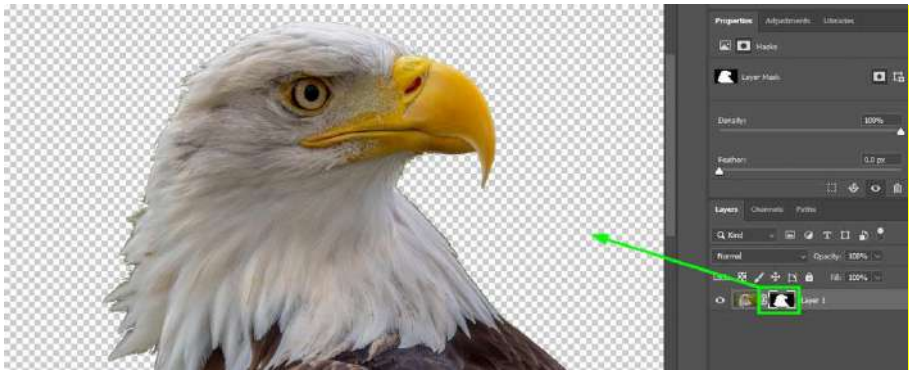


If something like this happens to you, press Alt (Win) or Option (Mac) and click the area to subtract the extra content from your selection.

Repeat the steps until you finish selecting the entire background. When you're finished selecting your image background, click the layer mask icon at the layers panel to create a new layer mask.







In the context of graphics, tolerance refers to the acceptable degree of variation or deviation allowed in the size, shape, position, or other characteristics of graphical elements or objects. It is an important concept in design and manufacturing processes to ensure that the final product meets specified standards and requirements.

Tolerance is primarily applied in two areas:

Geometric Tolerance: Geometric tolerance specifies the allowable variation in the form, size, orientation, and location of geometric features in a design. It ensures that the dimensions and relationships between different elements are within acceptable limits. Geometric tolerance is often represented using symbols and annotations on technical drawings or blueprints.

For example, a geometric tolerance may specify that a hole should be within a certain diameter range, or that two surfaces should be parallel within a specified tolerance value. This allows for some degree of variation during the manufacturing process while still ensuring the functionality and fit of the final product.

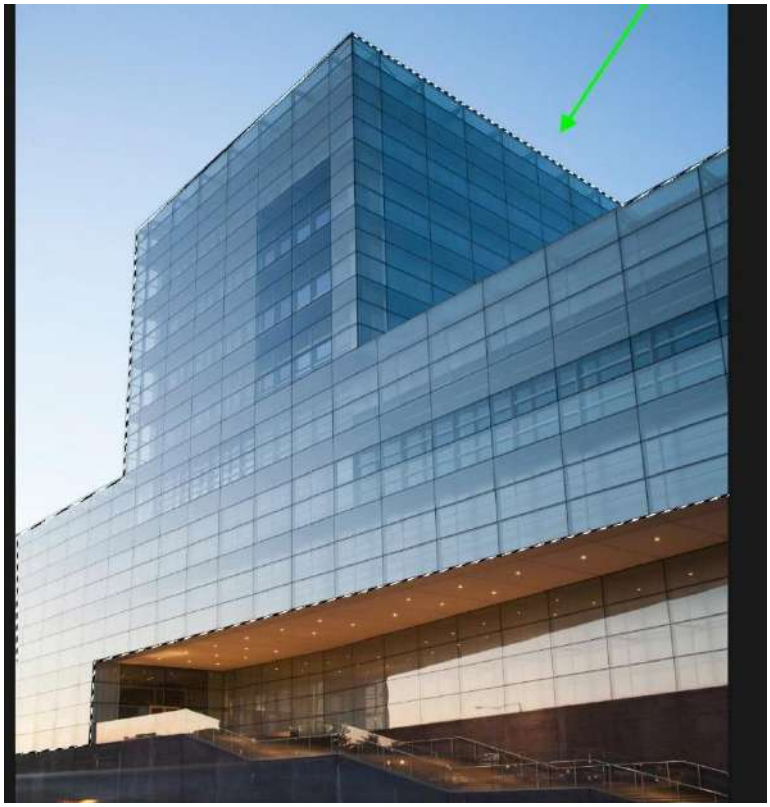
Color Tolerance: Color tolerance relates to the acceptable deviation in color reproduction or matching. In graphics and printing, it refers to the allowed difference in color between the intended design and the actual output. Color tolerances are defined using color spaces, such as RGB (Red, Green, Blue) or CMYK (Cyan, Magenta, Yellow, Black).

Color tolerance accounts for variations in color reproduction due to different devices, printing processes, substrates, and lighting conditions. It ensures consistency and accuracy in color reproduction across different mediums and production environments.

b. The Lasso Tool in Photoshop provides an easy way to draw freehand selections around an object. This selection tool's advantage is that it feels a lot more intuitive than other selection tools. However, being that it creates freehand selections, it often needs a lot of refinement before you have an accurate selection.

Even though refinement may be necessary, the Lasso Tool isn't a lost cause. In reality, there are **various** reasons you might way to use this selection tool over others. Let's dive into each of those reasons, as well as how to use the Lasso Tool in Photoshop.

The Lasso Tool is best used to create selections along simple edges without too many bends or curves. Since it creates selections simply by dragging your mouse, it takes an extremely steady hand to get an accurate selection. That's why this tool is best used in situations where you need a quick and painless selection method. Something like making a selection around a rectangular building or cutting out the smooth edges of a coffee cup.



Since the Lasso Tool creates paths by following the movement of your cursor, this tool is not ideal for making complicated selections. Something like tree branches or hair would be an absolute nightmare to cut out with this tool. Instead, it thrives where there are simple, well-defined edges that you can easily follow along.

I tend to use the Lasso Tool for projects that I need to quickly see how a cut out will look in another photo. Rather than futzing with a more complicated selection method like the Pen Tool, the Lasso Tool gets the job done in less than half the time. Once you have an idea of the selection you want, you can always go back in and refine it with a more precise selection tool.

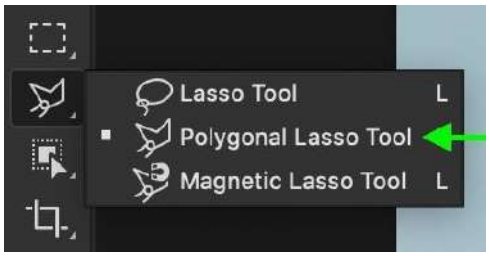
The 3 Types of Lasso Tools

The Lasso Tool, by itself, is pretty basic and limited in its uses. Luckily, there are three different types of Lasso Tool in Photoshop that help to make the selection process much easier. All of these tools can be found within the Lasso Tool option or by pressing L on your keyboard. You can hold Shift + L to cycle through each of these tools automatically.

Lasso Tool

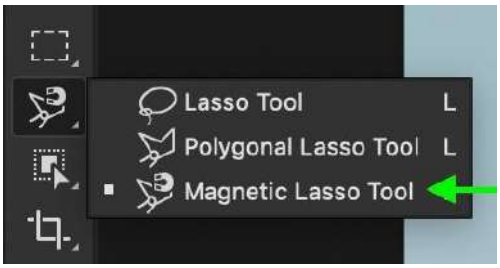
The Lasso Tool is the most basic version you can use. By clicking on a starting point in your canvas, simply drag your cursor around your object to create a path. The Lasso Tool will follow your mouse's exact movements all the way back around to the starting point. From here, it will create a selection that you can use for layer masks or cutting out the image out from the background.

Polygonal Lasso Tool



Rather than drawing a freehand selection, the Polygonal Lasso Tool creates straight lines between each click of your mouse. With this tool selected, you can click on a point to begin your path. From here, drag your cursor to another point along your edge to create a second anchor point. The Polygonal Lasso Tool will automatically connect these two points with a perfectly straight line. If you need to cut out something that's box-shaped or has flat edges, this is the Lasso Tool for you.

Magnetic Lasso Tool



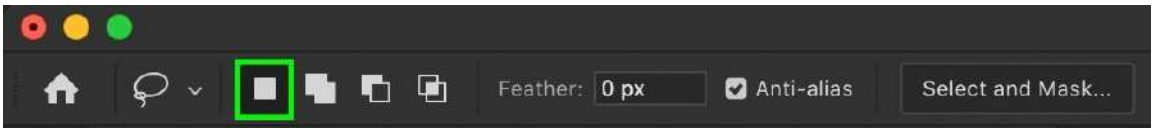
The third type of Lasso Tool is called the Magnetic Lasso Tool. Rather than manually selecting where the path will follow, the Magnetic Lasso Tool is a bit more automated. As long as you're going along a well-defined edge in your photo, this tool will automatically snap the Lasso Path to the edge. Best of all, this even works along complicated or uneven edges like the leaf shown below! The Magnetic Lasso Tool is my favorite version of the Lasso Tool in Photoshop and tends to be my go-to while making Lasso selections.

Use The Lasso Tool

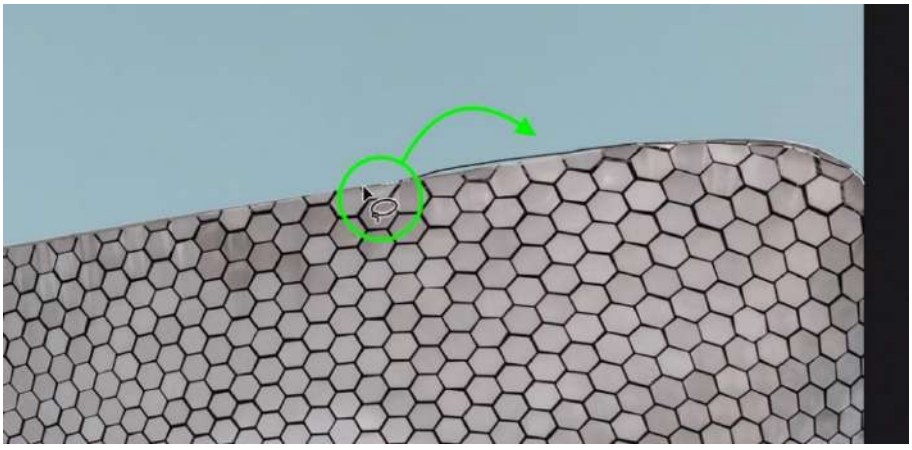
To access the Lasso Tool, press L on your keyboard or find it in your toolbar. This type of Lasso will be a simple Lasso icon like you'd expect to see in a wild west movie.

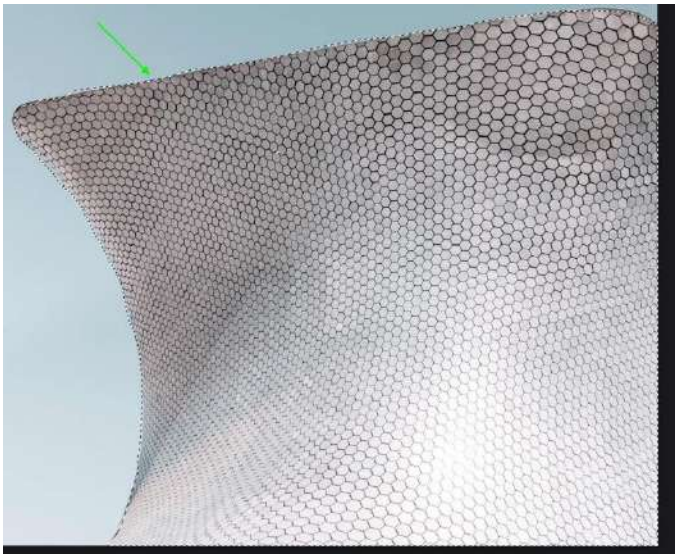
Before you start to make a selection, take a quick look at your upper setting bar and set the feather radius you want for your selection. For a nice and sharp edge around your selection, leave the feather set to 0px. On the flip side, if you want a nice soft, blurred out edge, increasing the feather radius to something like 20px or 30px will do just that. Whatever you choose, you'll need to settle on this before you start to make your selection!

Next, make sure your selection type is set to **"new** selection**"** by clicking on the solid-colored square icon.

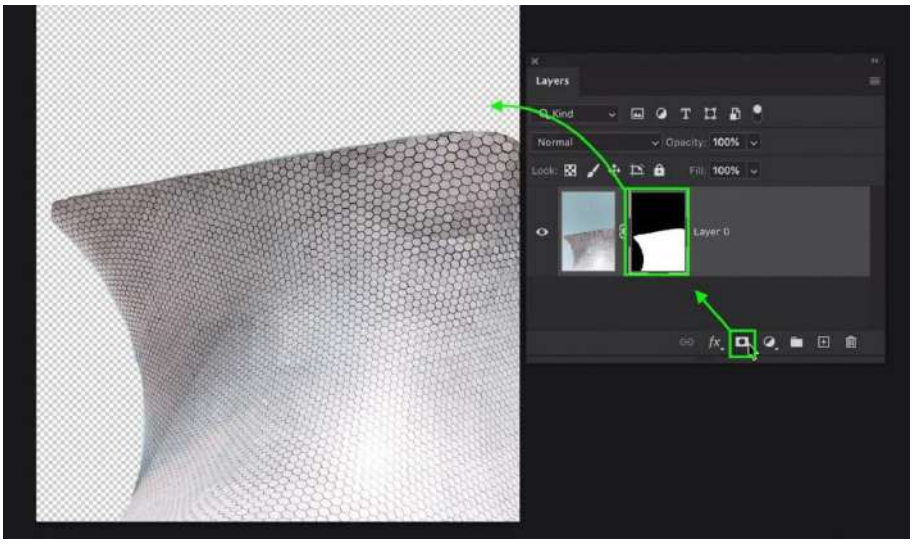


Now it's time to create your selection. Click somewhere along the edge you want to select and begin to drag your cursor along that edge. The Lasso Tool will create a path behind your cursor to be used as your new selection area.





From here, you can delete the background, add your selection to a layer mask, or cut and copy your selection area for another image. Simply right-click inside of the Lasso Tool path to see the options you have available to you



C. Pen tool

The Pen Tool in Photoshop creates paths and shapes which can be duplicated and manipulated to create complex selections, masks and objects. Unlike the Brush Tool and Pencil Tools, which "draw" pixels onto your image, the Pen Tool always creates a vector path when used.

You can create multiple paths within an image, and you can create multiple path segments within a path. These paths appear as either Work Paths or Shape Paths in the Paths Panel.

The Pen Tool in Photoshop can become your go-to tool every time you need to isolate a portion of an image from its surroundings.

Photoshop's Pen Tool is an excellent way to remove a product from its background or select a portion of a product image to change its color. And you can modify, store, and reuse the paths created with the Pen Tool as often as you want.

The Pen Tool in Photoshop

The Pen Tool in Photoshop creates paths and shapes which can be duplicated and manipulated to create complex selections, masks and objects. Unlike the Brush Tool and Pencil Tools, which "draw" pixels onto your image, the Pen Tool always creates a vector path when used.

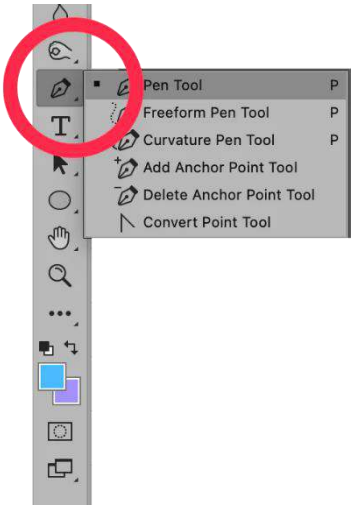
You can create multiple paths within an image, and you can create multiple path segments within a path. These paths appear as either Work Paths or Shape Paths in the Paths Panel.

Shape Paths vs. Work Paths in Photoshop

Shape Paths created with the Pen Tool allow you to create custom shapes on your image which you can use to call out specific portions of an image. Unlike shapes created with the standard Shape Tools (such as the Rectangle Tool or Ellipse Tool), shapes created with the Pen Tool can be manipulated any way you want.

Work Paths, on the other hand, are Photoshop's way of storing path information without applying any color to the path. Once these Work Paths are saved within the Paths panel, they can be made into selections, modified, and reused as many times as you need.

By default, the Pen Tool is located in the lower half of the Toolbar. If you click and hold on the Pen Tool in the Toolbar, you'll see six separate Pen Tool options in Photoshop CC 2022 (if you're using an older version of Photoshop, you may only see five Pen Tool options).



If you're not working in the default workspace, some of these Pen Tool options may need to be accessed by clicking on the three dots at the bottom of the Toolbar and adding the extra Pen Tool options to the Toolbar.

Types of Pen Tools in Photoshop

In Photoshop CC 2022, there are four different Pen Tools you can use to create a new path:

The standard Pen Tool

The Curvature Pen Tool

The Freeform Pen Tool

The Magnetic Pen Tool (only visible by adjusting the settings of the Freeform Pen Tool)

The other Pen Tool options are used to modify an existing path. Those tools are:

The Add Anchor Point Tool

The Delete Anchor Point Tool

The Convert Point Tool

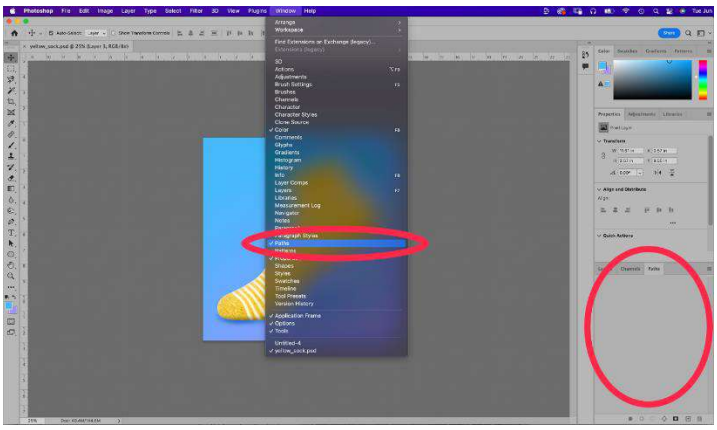
The Pen Tool in Photoshop can become your go-to tool every time you need to isolate a portion of an image from its surroundings.

Photoshop's Pen Tool is an excellent way to remove a product from its background or select a portion of a product image to change its color. And you can modify, store, and reuse the paths created with the Pen Tool as often as you want.

The Paths Panel in Photoshop

The Pen Tool and the Paths Panel go hand in hand, so you'll need the Paths Panel to be visible when you begin to use the Pen Tool.

In the Essentials (default) workspace, Paths are accessible by clicking on the Paths tab visible in the Layers Panel. If you don't see a Paths Panel in your workspace, you can access Paths by clicking on the Windows dropdown menu and selecting Paths.

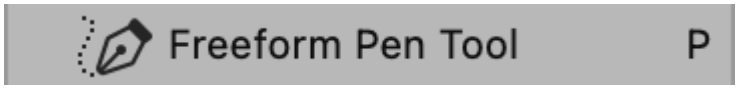


The Standard Pen Tool

We'll use the standard Pen Tool for the paths we'll be creating in this exercise. It's the original Pen Tool and is very similar to the Pen Tool in Adobe Illustrator. You can create just about any kind of path with this tool.

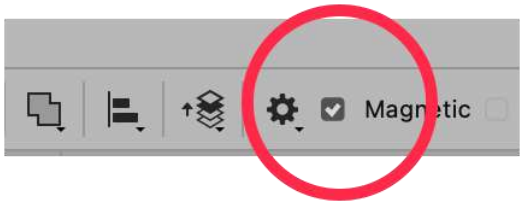
The Freeform Pen Tool

The Freeform Pen Tool allows you to draw with the Pen Tool in the same way you would draw with the brush tool, creating a path as you draw.



The Magnetic Pen Tool

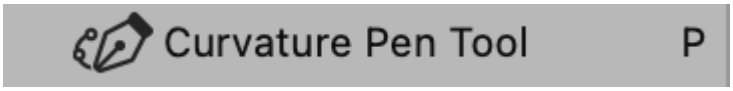
With the Freeform Pen Tool selected, you can check the Magnetic option at the top of the application window and access the Magnetic Pen Tool.



The Magnetic Pen Tool works much like the Magnetic Lasso Tool, allowing you to trace the exterior of a shape within your image. It's not perfect, however, so we suggest you work with the Standard Pen Tool whenever possible.

The Curvature Pen Tool

The Curvature Pen Tool automatically lays down curves between points as you draw your path. This is a great tool to use if the path or shape you want to create has curved edges. You can always adjust the curves after the path is created by using the selection tools and modifying tools discussed below.



The Add Anchor Point Tool

The Add Anchor Point Tool gives you the ability to add more points onto your path once it's been created. Hover the Add Anchor Point Tool over the part of the path where you want to add a new point and click the mouse to create the point.

The Delete Anchor Point Tool

The Delete Anchor Point Tool removes points from your path after the path has been completed. Hover your cursor over the point you want removed and click the mouse to delete the point from the path.

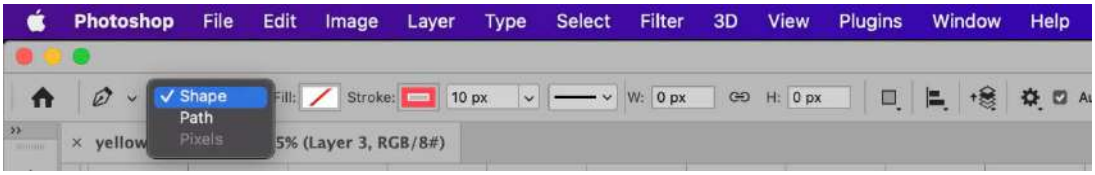
The Convert Point Tool

The Convert Point Tool is extremely useful. If you have a point forming a sharp corner on your path and you want to convert that corner to a curve, clicking the Convert Point Tool will make that happen. Conversely, the Convert Point Tool will remove a curve from a point and convert the point to a corner.

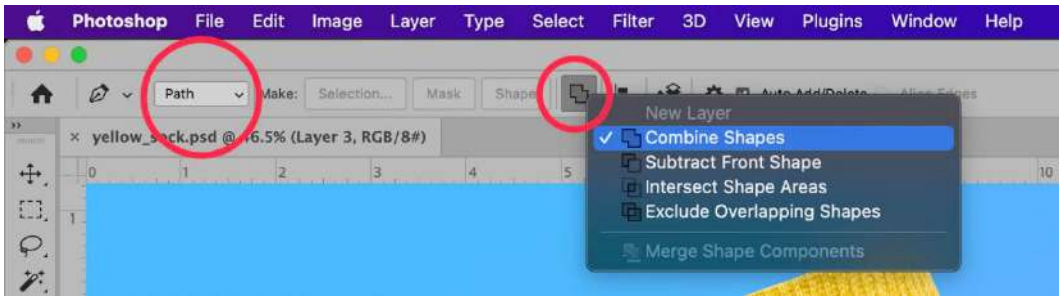
Paths vs. Shapes in Photoshop

Path refers to a vector-based outline or shape created using the Pen Tool or Shape Tools. Paths are comprised of anchor points connected by straight or curved line segments, allowing for precise control over the shape and contour of an object.

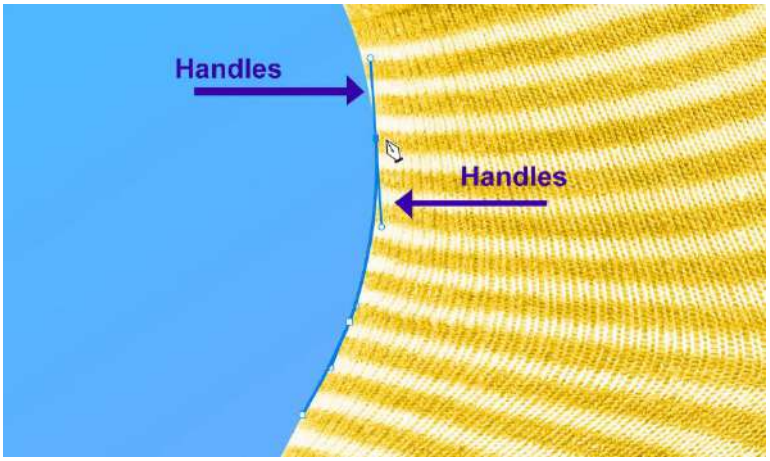
When you access either the standard Pen Tool, the Curvature Pen Tool or the Freeform Pen Tool, you can set your Pen Tool setting to either Path or Shape in the options bar at the top of the application window.
Drawing with the Pen Tool when Path is selected creates a new Work Path that appears in the Paths Panel. Drawing with the Pen Tool when Shape is selected creates a new Shape Path that appears in both the Paths Panel and the Layers Panel.



When you choose Shape, you can also change a few different settings, including stroke color, thickness and fill color of the shape. We'll go over the specifics of creating a shape with the Pen Tool at the end of this article.



When you choose Path, you'll see an icon that looks like two small overlapping squares (this icon is also available when Shape is chosen once you've already begun drawing your path). If you're creating an initial path to become a selection, set this option to Combine Shapes.
You'll see a few other icons in the options bar, but for the purposes of this tutorial, you should leave those at their default values.
To start your path, click on your image with your mouse where you want to begin your path. To keep things simple, choose a starting point that is at the edge of a straight line, such as the edge of the top of the sock in the image below.
Click again along the edge of your object with the Pen Tool to draw the first segment of your path. You should now see a straight line appear.
Also, note a Work Path appears in the Paths panel as soon as you place the second point.
Create a curved path segment with the Pen Tool
To create a curve with the standard Pen Tool (such as the curves at the ankle of the sock), click to create the next point and drag with the Pen Tool before you release the mouse button. You'll see lines, called handles, appear.



Anchor Handles: Anchor handles, also known as direction handles or control handles, are used to control the curvature and direction of the path between anchor points. They extend from the anchor points and can be adjusted to modify the shape of the path. By dragging the handles, you can change the length and angle of the handles, thus altering the curvature of the path segment.
Anchor handles come in two types:
Hard Handles: Hard handles have a straight, linear shape without any curves. They provide a sharp and abrupt change in direction at the anchor point, creating a corner or straight segment in the path.

Soft Handles: Soft handles have curved shapes. They allow for smooth transitions and gradual changes in direction, resulting in a curved segment in the path.

The combination of anchor points and their associated handles allows you to create and manipulate complex paths with various shapes, curves, and angles using the Pen Tool in Photoshop. By adjusting the position and length of the handles, you can achieve precise control over the path's appearance, resulting in smooth curves or sharp corners, depending on the desired effect.
These handles are tangential to the curve being formed by the path. Moving the mouse around will adjust the handles, which will then adjust the line’s curvature. Once you’re satisfied with the shape of the curve, release the mouse button.
Note the handles formed from the curved line appear before and after the point. Therefore, the next portion of the path that you draw after creating a curved line will follow the trajectory of the handle from the last point.

When you click the next point, drag the mouse to create new handles and modify the curve that appears with your new point.

Closing your path with the Pen Tool

Once your path is complete, close your path by hovering the Pen Tool over the very first point you set down. When you see a small circle appear to the right of the Pen Tool, click on the point.

2. Clipping Path

Create a Clipping Path in Photoshop

Clipping path is a vector path or shape that creates an outline around the edges of an object to cut that out. It is called deep itching too. This is basically the process of separating one part of an image from another.

In photoshop, we can mark the edges of an image by using a pen tool. The points that create lines around the intended area are called anchor points. Anchor points create clipping path by connecting one after another.

There are three kinds of clipping paths –

Single Layer

Single layer clipping path means drawing a simple easy path around the hard edge of an image. This kind of layer is usually used to remove or change the background of an image. In the case of a single layer, the clipping path is drawn on the same layer.

Multi-Layer

Creating multiple paths on different layers in photoshop is called multi-layer. Multi-layer is most useful for retouching images or editing specific parts of an image. While a single layer cuts out one single subject from an image, multi-layer separates more than one subject from the same image.

Illustrator Path

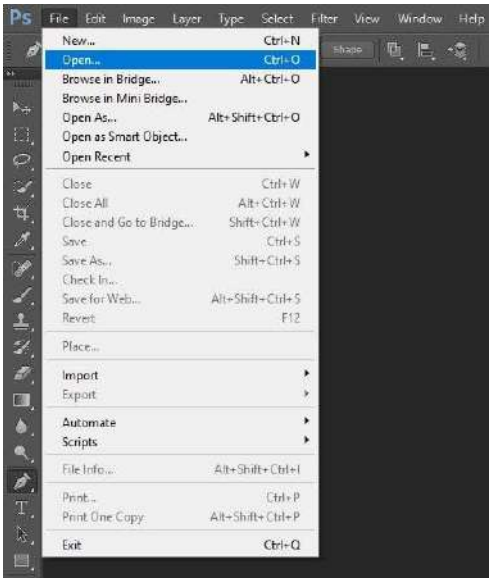
Illustrator clipping path is making one or more vector shapes following the subjective path of the image. When you need to resize an image but you're also concerned about the resolution and you don't want to ruin it, you can use illustrator clipping path for that.

Tutorial: How to Create Clipping Path in Photoshop

It's not that tough to create clipping path in photoshop. There is one tool that you need to learn to control to do clipping, and that is pen tool. Here, is the explanation of doing clipping in step by step:

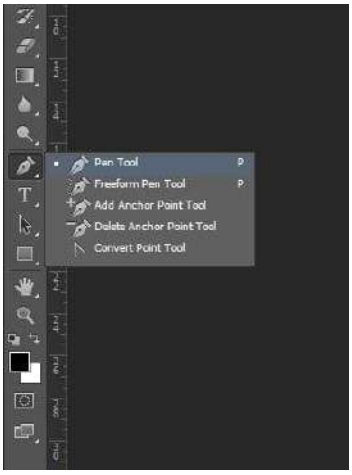
Step 1: Open file

Launch photoshop on your pc and open the file in adobe photoshop.



Step 2: Pick pen tool

Next, go to the **toolbar menu** and select the **pen tool**.



Step 3: Create anchor points

After taking the **pen tool**, at first, zoom your image to see the edges clearly. You can keep it around **300%**. This will allow you to draw the path accurately. Now, start pointing the edges of the object you want to cut out. These points are called **Anchor points**. Keep marking till you reach the starting point.

When you're separating one object from another, you need to be careful with the edges to give it a natural look. So mark as perfectly as possible.

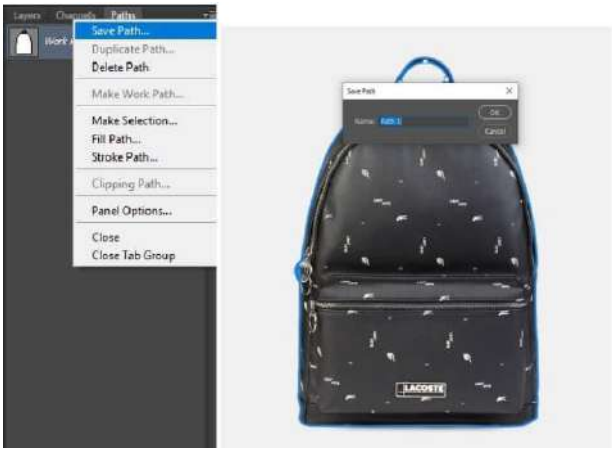
Step 4: Inside Path

The image that's taken here, has another empty space inside the handle. So we'll have to create another path inside.

Step 5: Save path

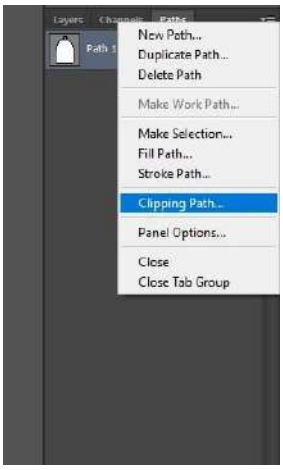
When you're done with the marking, go to the **layer** panel. Then **select the path tab**. Now, go to the menu on the **top left corner** and **select save path**. And name the path as

‘**Path 1**’.



Step 6: Clipping path

Go to the same menu and select Clipping Path.



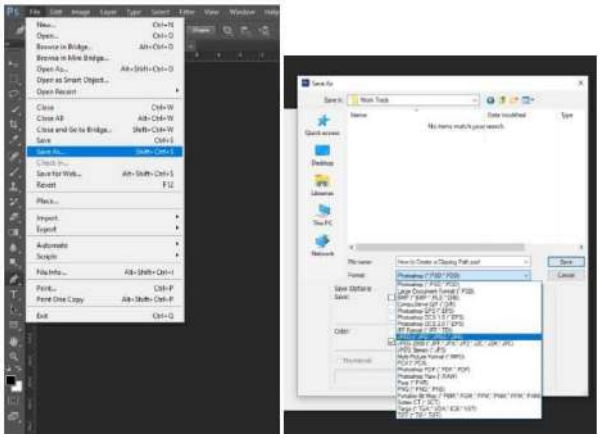
A box will pop up showing some options. There is one box called **Flatness**. Flatness is the count of the closeness of the clipping path to the edge of the image. This determines the smoothness of the image.

An increased value of the flatness makes the edge blur. If the value is lesser, the edge will be smoother and sharper.

Step 7: Save your photo

Finally, save your image. You can use this file later to make any changes there. Or you can send it to someone else too, the path will be there and they can use it according to their need.

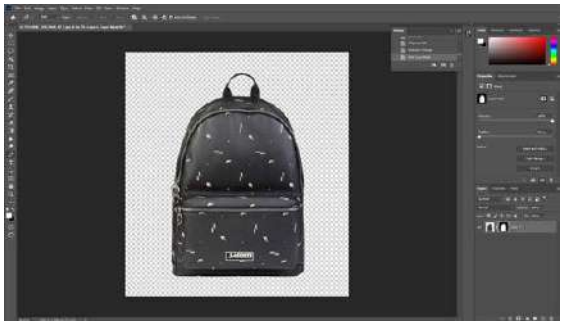
Don't forget to save both the **psd** and **jpeg** files. This will give you access to use this image in whichever way you want.



To Remove Background

After saving the photo, you can use the image anytime for whatever change you want to make. For example, you can change the background from this image. Once you're done with making the clipping path, click on the right button of your mouse and click on 'make selection'.

Now add a layer mask and your background is removed.



Removing Image Background

the "Feather" option refers to a feature that allows you to soften the edges of a selection, layer mask, or a shape. By applying feathering, you can create smooth transitions and blend selected areas or objects more seamlessly with their surroundings.

The Feather option is typically accessed through the Selection Tool (such as the Marquee Tool or the Lasso Tool) or when creating a layer mask. Here's how it works:

Selection Feathering:

Make a selection using any of the selection tools in Photoshop.

In the options bar at the top of the screen, you'll find the Feather field or Feather slider. Enter a pixel value or slide the slider to specify the amount of feathering you want to apply. A higher value will result in more significant feathering and softer edges, while a lower value will yield less feathering and sharper edges.

Once you've set the feather value, make adjustments or apply effects within the selection, and the edges will appear blended or softened.

Layer Mask Feathering:

Create a layer mask on the layer you want to mask. You can do this by selecting the layer and clicking on the Layer Mask icon at the bottom of the Layers panel.

With the layer mask selected, go to the Properties panel (Window > Properties) or right-click on the layer mask and choose "Feather."

Enter a feather value or adjust the feather slider to control the softness of the mask's edges. The layer mask will now have feathered edges, allowing for smoother transitions and blending with the underlying layers.

First of all, this is mostly used to remove the background of an image. If you want to remove the background, change the color of the background or to make an image transparent background, you'll have to do the clipping before that.

Retouching or Color Correction

Another use is while doing retouching or photo color correction. Clipping path lets us select a particular area or separate that from the image, that way we get to edit that particular place separately.

Removing Unwanted Parts

Moreover, removing unwanted parts from the image is another vital use of the clipping path. It's not unusual to have unnecessary parts in an image while shooting. If you want

to remove those parts from your image, you'll have to create the path first and then remove it from your image.

Restoration or Manipulation

The clipping path in photoshop is useful in the restoration and manipulation of the image too. Touch up in an image requires clipping. Same in masking. You'll have to do clipping first if you want to do masking.

Removing background, color correction or retouching, all are necessary in photoshop editing. In e-commerce product photography, the purpose of doing all these is to produce a high-quality, clean yet natural looking image. The image plays such an important role in the e-commerce business to attract viewers and increase sales.

Self Check Sheet 1.1

1. Why we use Magic Wand Tool?

2. What is Pen Tool

3. Write the the name of 4 image separation Tools.

4. Why we use Add Anchor Point Tool?

5. What is Path?

Answer Key 1.1

1. Why we use Magic Wand Tool?

   Answer: The Magic Wand Tool allows you to select areas of similar color or tone in an image. By clicking on a specific area, the tool selects contiguous pixels with similar attributes, making it useful for selecting and separating specific regions of an image.

2. What is Pen Tool
   Answer: The Pen Tool is a versatile tool that allows you to create precise paths and selections by placing anchor points and adjusting curve handles. You can manually trace the contours of an object to create a path, which can be used for separation or to create complex selections
3. Write the the name of 4 image separation Tools.
   Answer:
   1. Magic Wand Tool:
   2. Pen Tool:
   3. Lasso Tool
   4. Background Eraser Tool
4. Why we use Add Anchor Point Tool?
   Answer: The Add Anchor Point Tool gives you the ability to add more points onto your path once it's been created. Hover the Add Anchor Point Tool over the part of the path where you want to add a new point and click the mouse to create the point.
5. What is Path?
   Answer: Path refers to a vector-based outline or shape created using the Pen Tool or Shape Tools. Paths are comprised of anchor points connected by straight- or curved-line segments, allowing for precise control over the shape and contour of an object

Activity Sheet 1-1:

Task Name: Saperate image from the background using Pen Tool.

Working Procedure:

1. Follow OSH and Ergonomics requirement
2. Run Computer and Open Adobe Photoshop.
3. Collect sample image
4. Remove background of the following sample image.
5. Place it another background.
6. Save your work at PSD and JPEG file format.
7. Close all application and Close computer.

Job Sheet 1.1

Job Name: Retouch the image and separate the image from the background using the background erager tool

Job Stepes/ Procedure

1. Follow OSH and Ergonomics requirement
2. Run Computer and Open Adobe Photoshop.
3. Collect sample image
4. Remove background of the following sample image.
5. Place it another background.
6. Save your work at PSD and JPEG file format.
7. Close all application and Close computer

Sample job

Specification Sheet 1.1

Job Name: Retouch the image and separate the image from the background using the background erager tool

Condition for the job:

1. Place it in a 4-inch rectangular frame on a different background.
2. Frame Size: 4” × 4”
3. Frame border: 0.5”
4. Frame color: Blue
5. File Save in PSD and JPEG format.

To complete the above task, you will need to following equipment per Trainee.

Required Tools and equipment

S/N	Name of item	**Specification**	**Unit**	**Quantity**
01	Personal Computer	Latest Configuration	Nos	1
02	Keyboard and Mouse	Standard	Nos	1
03	Monitor	Standard	Nos	1
04	Adobe Photoshop	Latest version	Nos	1

Raw Materials

- N/A

Required PPE

- Ergonomic chair
- Eye protective glass
- Rubber shoe

Learning Outcome 2: Create a Composition

Content:

1. Image composition
2. Images editing
    a. Transform
    b. Transparency
    c. Gradients
    d. Strokes
    e. Adjustment
    f. Crop
    g. Filter
    h. outline
    i. Blending option

Assessment Criteria:

1. New document is created
2. Images are pasted for edit
3. Layers are created and selected.
4. Images are edited and arranged.

Resources Required/ Conditions:

The trainees must be provided with the following:

- Training resources
    - References
    - Audio/video materials
    - Modules
    - Target stakeholdres
    - Competency standard
- Training facilities / area
    - Computer and peripherals
    - Multimedia projector

Methodologies

- Lecture/discussion
- Demonstration/application
- Presentation
- Self-pace instruction
- Blended delivery methods

Assessment Methods

- Written test
- Demonstration
- Observation with checklist
- Oral questioning
- Portfolio

Learning Experience 2: Create a composition

In order to achieve the objectives stated in this learning guide, you must perform the learning steps below. Beside each step are the resources or special instructions you will use to accomplish the corresponding activity.

Learning Steps	Resources specific instructions
1. Student will ask the instructor about Apply Graphic Design Concepts and Guidelines.	1. Instructor will provide the learning materials "**Separate and Compose Images**
2. Read the Information sheet/s	2. Information Sheet No:2 Create a composition
3. Complete the Self Checks & Check answer sheets.	3. Self-Check/s Self-Check No: 2 Create a composition Answer key No. 2 Create a composition
4. Read the Job Sheet and Specification Sheet and perform job	4. Job- Sheet No:2- Specification Sheet 2 –

Information Sheet 2: Create a composition

Learning Objectives

After completion of this information sheet, the learners will be able to:

1. Create new document
2. Edit pasted Images
3. create and select Layers are.
4. Edit and arrange Images.

1. Image composition

Image composition, in the context of visual arts and photography, refers to the arrangement and organization of various elements within an image to create a visually pleasing and balanced composition. It involves the deliberate placement, framing, and combination of subjects, objects, lines, colors, and other visual elements to convey a particular message, evoke emotions, or guide the viewer's attention.

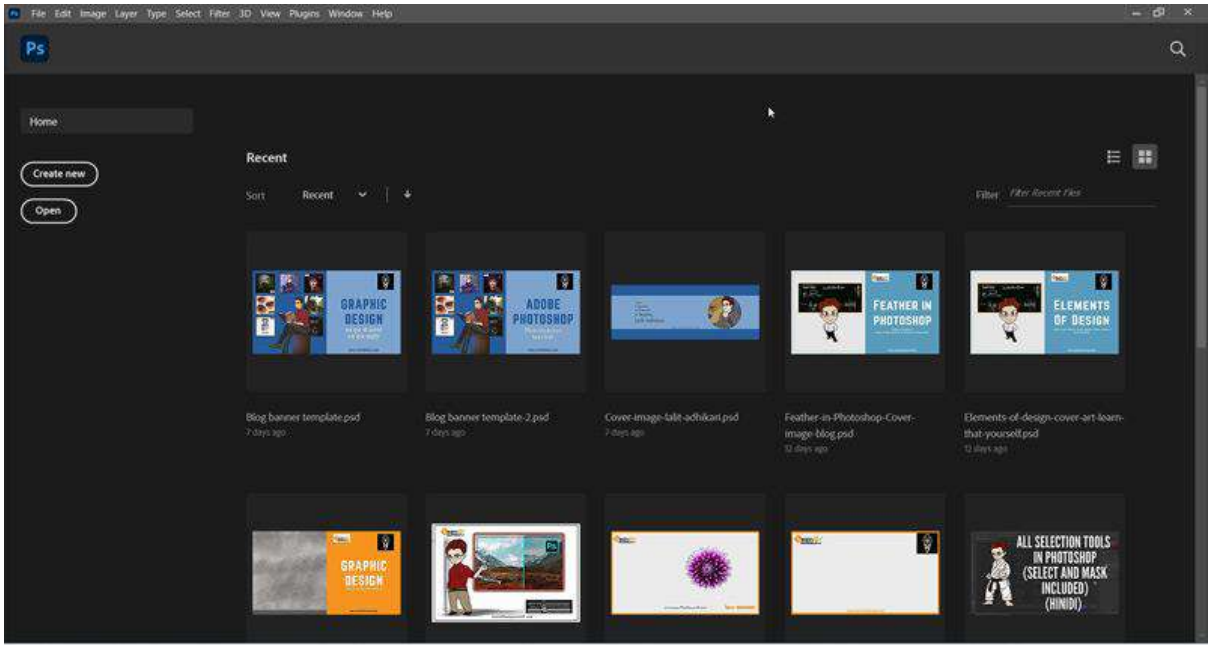
Layer:

In Adobe Photoshop, a layer is a fundamental component of the software's workflow and refers to a transparent, stackable element within an image. Layers allow you to work on different parts of an image independently, making it easier to manage, edit, and manipulate various elements without affecting the rest of the image.

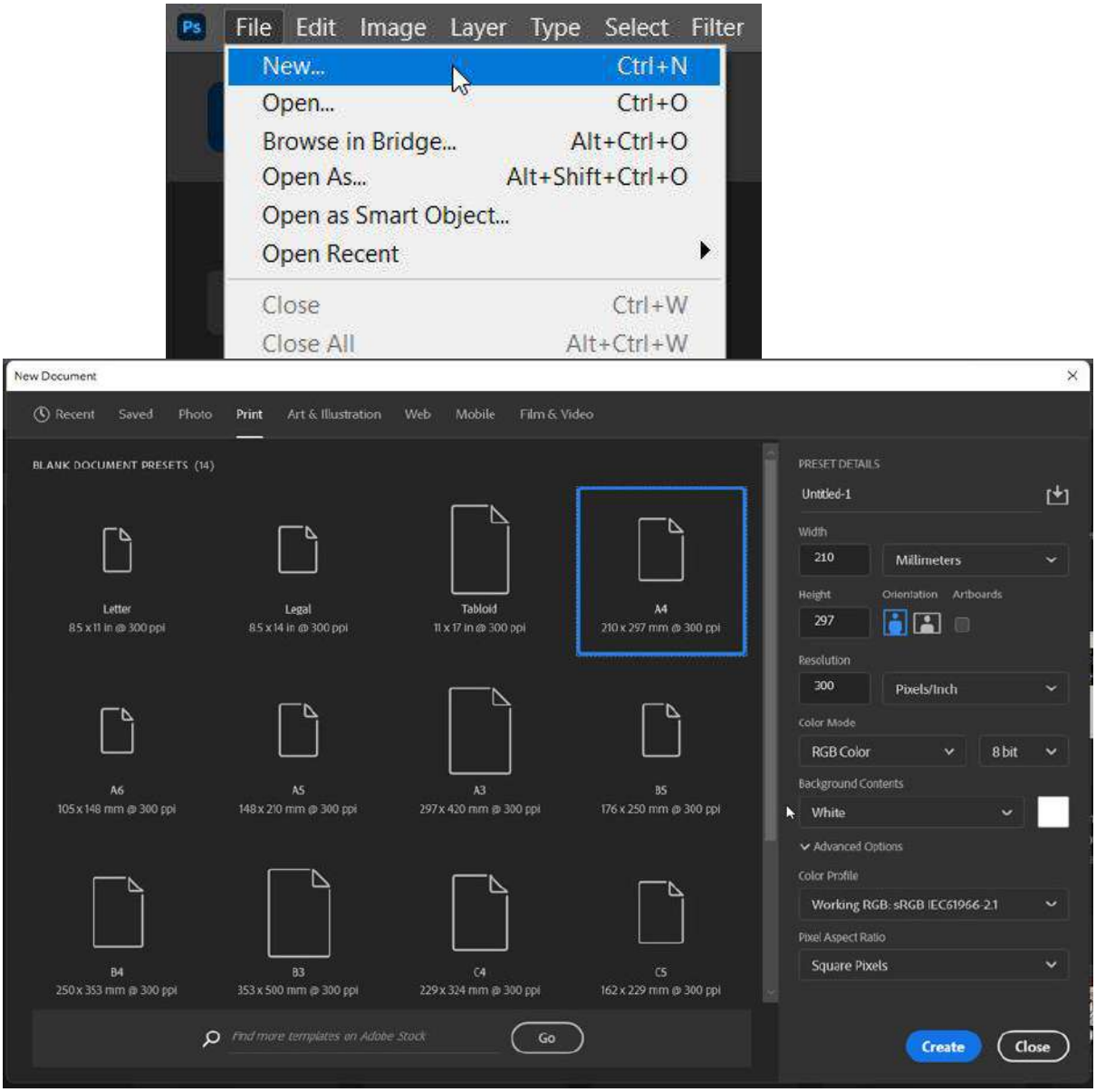
Create New Document in Photoshop

You can create a New Document by using one of several options available in Photoshop. Follow these steps to create a New Document:

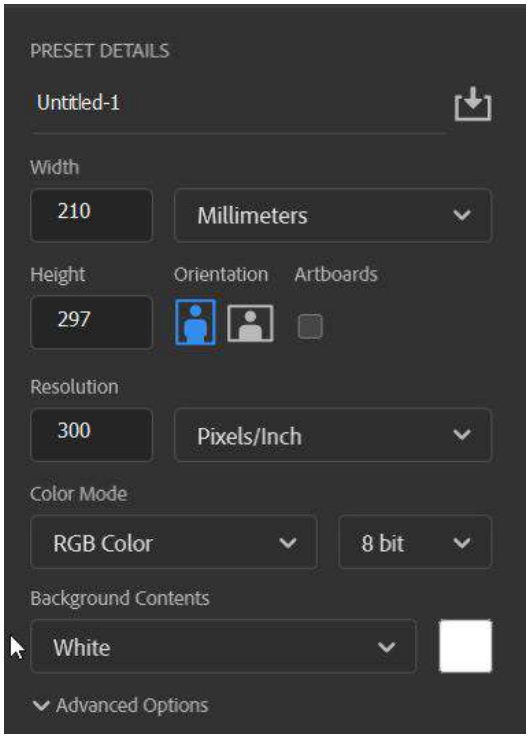
Open Photoshop If you are using Photoshop CC, you will have your Home Screen opened up. This screen keep on changing from time-to-time.



Choose File – New or press Ctrl + N (cmd + N) Either way, the New Document dialog box opens.



Modify the setting, before creating the New Document, in the preset from right pane. You have several options as choice:

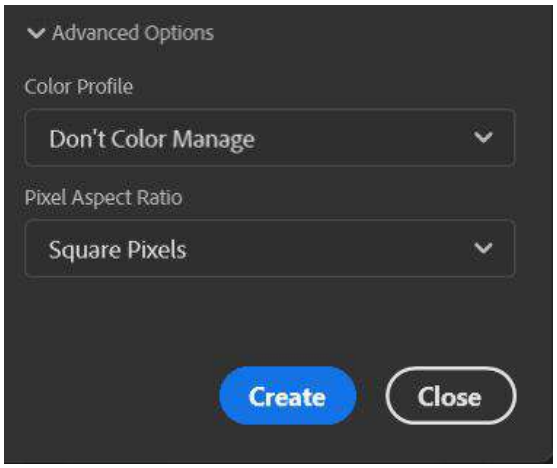


Preset: ‘Photo’, ‘Print’, ‘Art & Illustration’, ‘Web’, ‘Mobile’ and ‘Film & Video’
Name: Specify a file name for New Document
Width and Height: Specify the size of the New Document. Also chose the unit from the pop-up menu.
Orientation: Preferred page orientation for the New Document: Landscape or Portrait.
Artboards: This option adds artboard while creating the New Document. It can also be added later.
Color Mode & Bit: Chose color mode for the New Document. Out of five color modes available, you will mostly use CMKY (for print purpose), RGB (for digital purpose) and Grayscale (for Black and White) (occasionally) in 8 bit.

Resolution: It determines the quality of an image. For digital purpose, you should use 72 ppi (pixel-per-inch). For print purpose, you should use 300 ppi (industrial standard resolution).

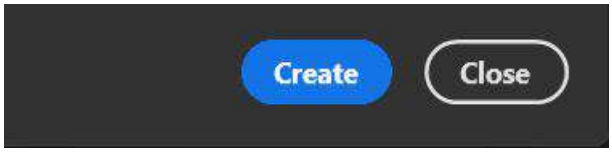
Background Contents: The default value for a New Document is White but you can choose a different color from the options.

To specify the extra options, click Advanced Options.



Color Profile: Chose color profile for your New Document from a wide variety of options.
Pixel Aspect Ration: The ratio of width to height of a single pixel.

Click 'Create' button after setting all options to create the New Document.



Create Composite Photography in Photoshop

Composites are also heavily frowned upon in some photography competitions. It is especially evident in competitions like the Wildlife Photographer of the Year awards. The rules specify that 'entries must not deceive the viewer' or 'attempt to disguise or misrepresent the reality of nature'. Therefore, you must be as transparent as possible in your use of composite photography and know when it's appropriate to use it. Do not use it for editorial photography but use it freely with fine art photography.

Planning and Preparing to Create Composites

Step 1:

In composite photography, concept is everything. And you are only limited by what your mind can think of. The hardest thing will probably be managing what you have in your head and translating it into set images in a fixed frame. The easiest way to do this is to separate your vision into a few categories:

- the subject
- the background
- the extras
- the atmosphere

The most important details are the subject and the background. Once you have a simple idea, you can build in other things that add to this idea. Maybe the person on the desk is sitting down with lego figures their size. It is all about creating a narrative through the control you have.

Step 2: Choose Images With the Following Characteristics

Collecting images for a composite is not as simple as choosing the best photographs. There are a few things you need to take into consideration:

1. Appropriate File Sizes and Resolution

Make sure that the background is big enough to zoom into the picture and work on the elements inside without the image pixelating. This also goes for the subject image you are choosing. Can it be scaled up to fit in the background without it pixelating? If it is just going to be used for web purposes, having images as little as 10cm in length at

72 dpi will work. You probably want around 20cm in length at 300 dpi for print. I would recommend the latter option as an excellent go-to size for composite images.

2. Similar Perspectives

Perspective is arguably the most crucial factor in making a composite image. If you have a photo of a subject looking up at them, but the background is taken level or at a high up perspective, it won't look right putting them together. It is best already to have the final background image in your mind (or the other way round). This means you will be able to photograph your subject (or background) with the same perspective and in a believable way. For instance, if you're photographing someone as if they have shrunk into the palm of a hand, you will most likely be looking down on them. So get up on a ladder or shoot out of a window to try and mimic this angle.When sourcing images, you will want to ensure that all the elements are taken with a similar perspective.

3. Similar Lighting

Lighting is the most common way that you will be able to spot a composite image. In advertisements, you can sometimes tell that the lighting is too perfect on someone in the middle of the frame. There is no way anyone could get this effect with studio lighting. In lesser, refined edits, there can be even clearer giveaways. There may be a background that is clearly in a basement with no windows, yet there is harsh directional lighting. Even if there is a light source in the image, people will sometimes mistakenly put the subject where the light cannot fall onto this person. Being meticulous in determining the direction of light in all images you use in your composite photography will go a long way. Of course, you will be able to get away with lighting not being 100% perfect. But, every tiny detail you cover will go a long way.

4. Similar Color Temperatures

The color cast in your photos will also profoundly affect your composite. Each separate image will most likely have been taken in a different light if you think about it. Different kinds of light have different color temperatures. This means cut out sections will not look like they are under the same light as the background image. Often, it will require just a tiny change to the color temperature to match. It is usually a case of making the subject warmer or colder (more yellow or blue).

2. Images editing

Step-By-Step Guide to Create Photoshop Composites

We will now go through a short step-by-step approach to a simple Photoshop composite. I will introduce a few quick and easy techniques to apply to various situations. This edit should take you under five minutes to do!

I will use two stock images for this demonstration. Both I took from the stock image site Unsplash. I will also later use a brush I downloaded from Brusheezy.

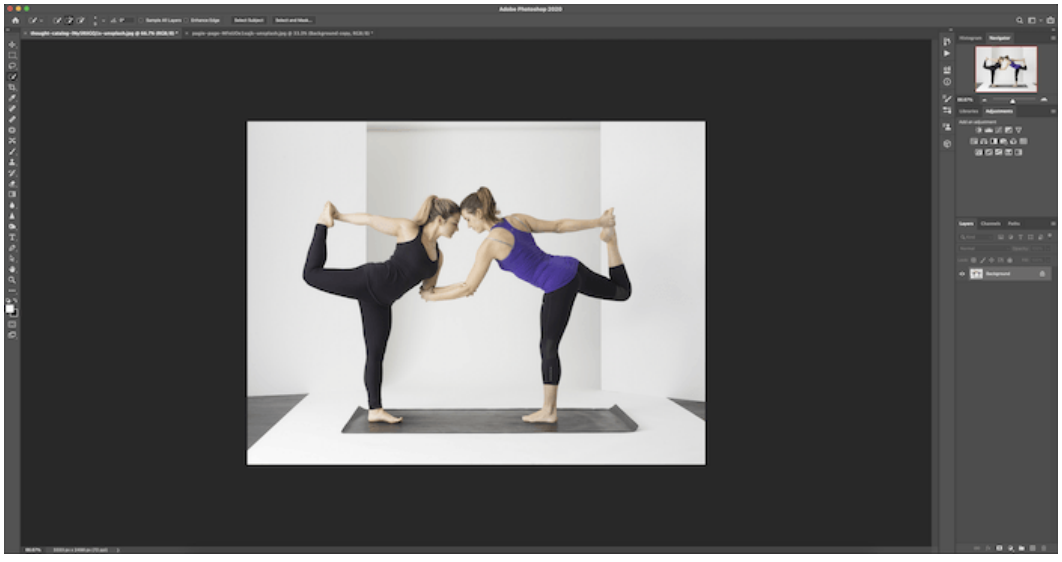
Step 1. Select Subject and Background Images

First, I make a plan for my final image. I want to composite people doing yoga in an extreme place. So I find a yoga pose first (subject).

Now I want to find an extreme place like a cliff (background). When looking for the cliff image, I consider the camera's perspective in the yoga photo. The yoga picture looks straight at the subject from their body height. This means I pick a location where I can place the subjects on the same level or even slightly higher. This cliff will work great.

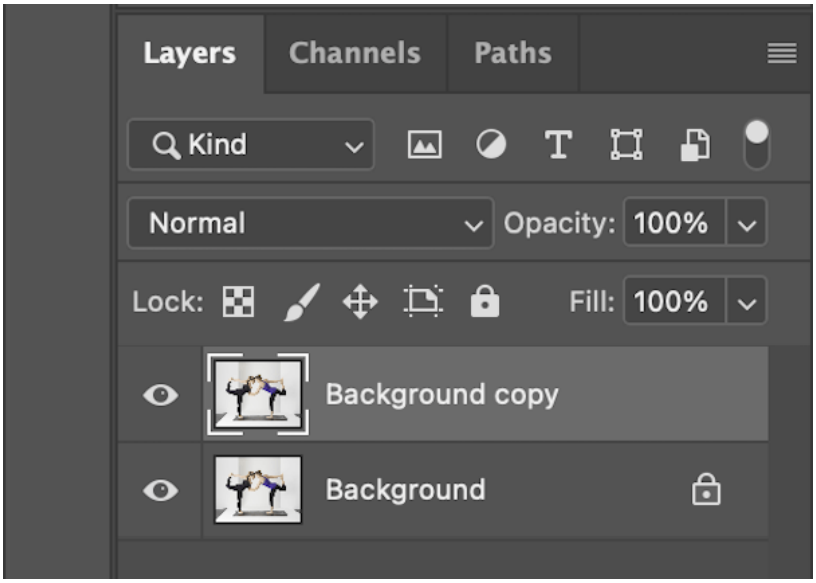
Step 2: Cut Out the Subject

Now we start the editing process. First, open up your subject image in Photoshop.



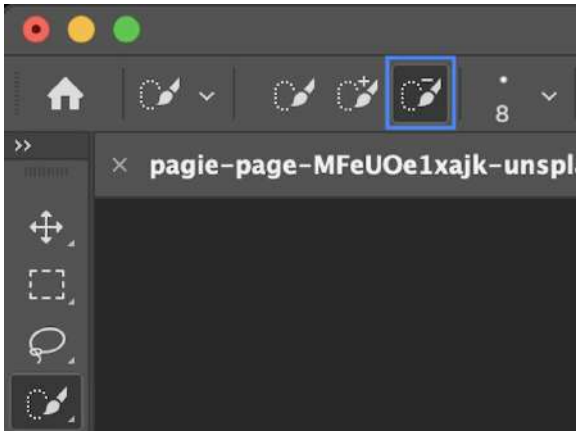
Then duplicate the background.

You can right-click the original image (Background layer) in the Layer panel and click Duplicate Layer.
Or you can drag the Background layer over the Create new layer icon (+ sign) on the bottom.



Now we will cut out the two women. There are many ways to do this. As this is a quick guide, I will use the Quick Selection tool in the toolbar (paintbrush icon with a dotted circle). Start to click on your subject so that the 'marching ants' snap to outline your subject.

Do this for both people. Make sure to use the subtractive brush (with a minus sign) to take out the gaps between their bodies.

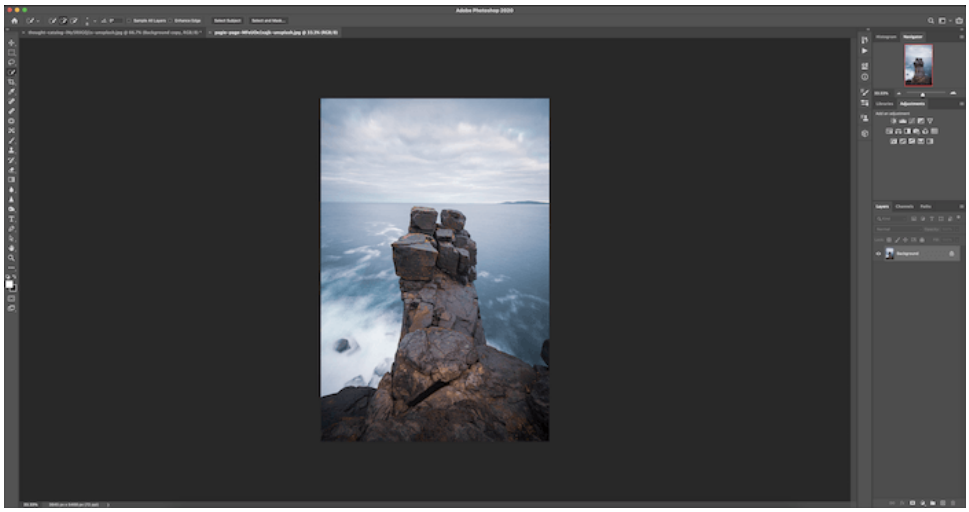


Now you want to inverse the selection. I do this by holding down Command or Ctrl+Shift+I. The ‘marching ants’ should now go around the border of your image as well. With the duplicate background layer selected, press the Backspace or Delete key to cut out your subject. This is how your duplicate layer should look. You can ‘hide’ the original image by pressing

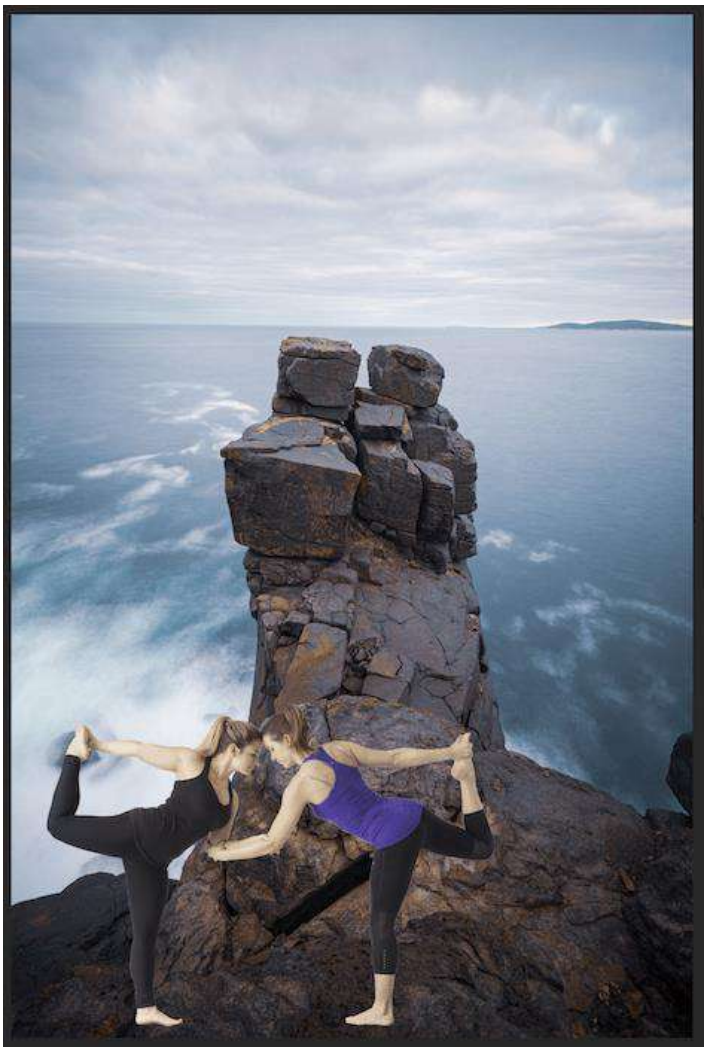
the Eye icon in the layers panel.

Step 3: Move the Subject onto the Background

Next, open your background image in Photoshop. You will have separate tabs of the two files you are working on.



With the subject image selected, double-click on your cut out layer. Then drag it onto the tab of the new background image, which will open.



Step 4: Resize and Position the Subject Image

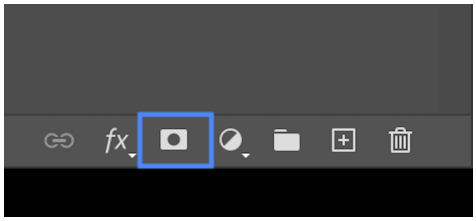
First, you want to resize the subject. Press Command or Ctrl+T to open the transform box and resize the image. Make sure your subject is a believable size. In my example, I make

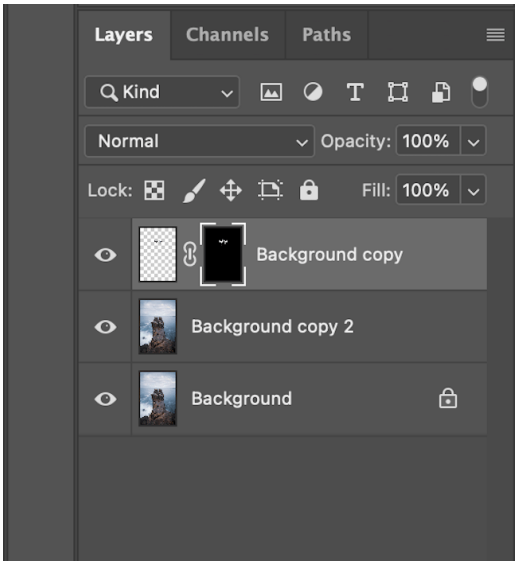
sure the height of the people is realistic.

Then use the Move tool (V) to place the subject correctly. Here, I put the women on top of the cliff. This is the base of our simple composite image.

Step 5: Create a Layer Mask to Match Color Tones

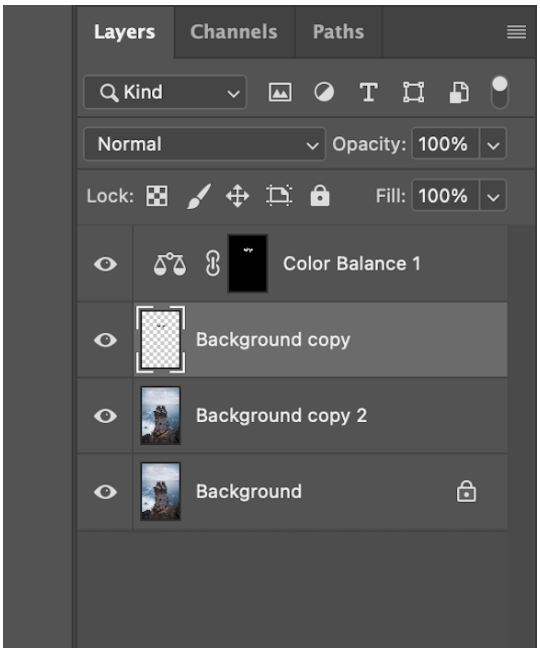
Now you want to create a layer mask for your subject. I'll use it to fine-tune the color of the subject images. But you can adjust many kinds of details using a masking technique. Grab your subject layer and drag it over the 'Add a layer mask' button at the bottom of the Layers

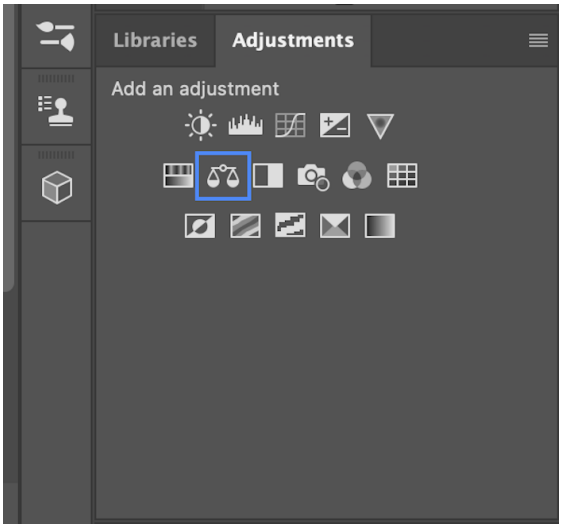




panel.

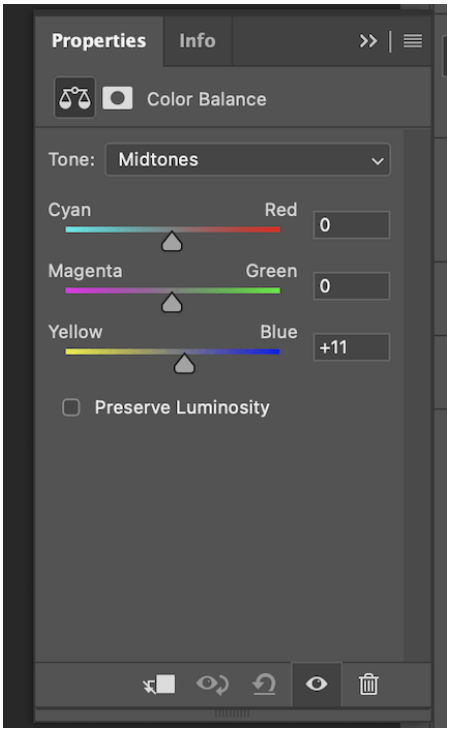
Next, in the Adjustments panel, click the Color Balance icon. This opens an adjustment layer





for color balance

Now you want to drag your layer mask onto this new adjustment layer. If a pop-up box comes up, press yes to replace the layer mask.As the background image has a cold and blue look, I add a blue tone to the subject.

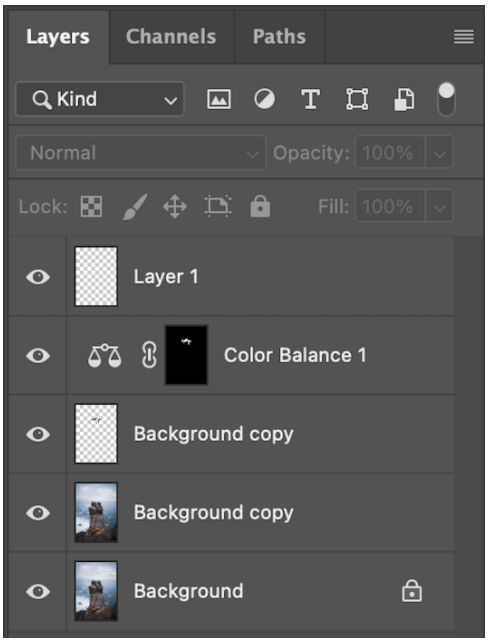


This makes a subtle difference, but that difference goes a long way.

Step Six: Add Extra Effects to Create a Compelling Scene

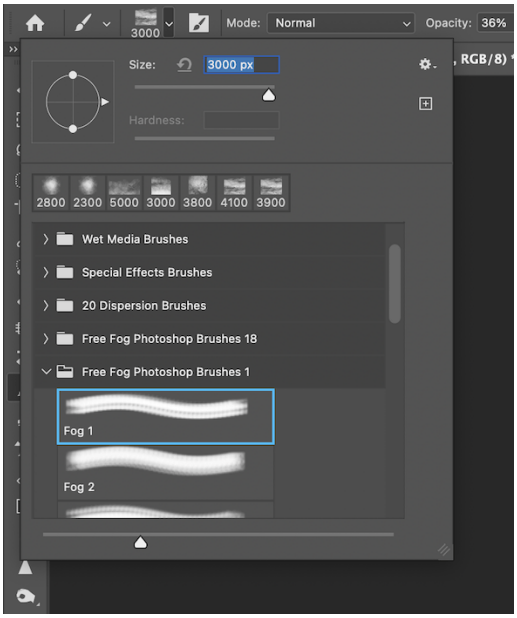
I want to add some fog for an atmospheric effect. You can choose other effects based on your images.

For this fog effect and others, you can find fog brushes online. Download the tools and import them into Photoshop.

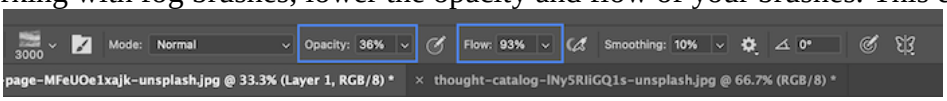


First off, you want to create a new layer (‘Layer 1’) for the effect. Click the new layer button (+ sign) at the bottom of the Layers panel.

Then choose the Brush tool. And select the type of brush you want to use in the Brush Picker in the top menu bar.



When working with fog brushes, lower the opacity and flow of your brushes. This ensures a



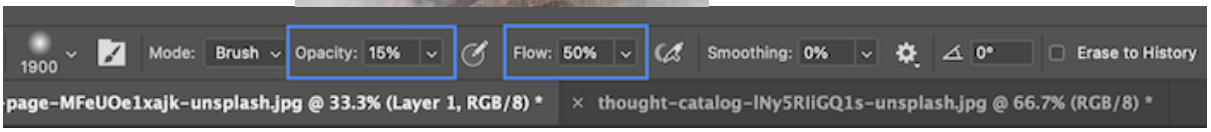
light effect and application.Gradually, start bringing in the fog by brushing it in. Make it look as natural as possible.

Do this all around the image. Make sure you use different brushes or change the brush direction to add variation.For illustrative purposes, this is what your layer should look like if

you applied a black background for the fog. (You don't have to apply a black background to this layer.)

For fine-tuning the final image, you will want to erase the fog that's in the way. Select the Eraser tool from the toolbar.

Again, you will want to make sure the opacity and flow are low, so you can lightly blend the fog out.



Now you have a quick and easy Photoshop composite photo

Self Check 2.1

Answer the following questions:

1 What is image composition?
Answer: Image composition, in the context of visual arts and photography, refers to the arrangement and organization of various elements within an image to create a visually pleasing and balanced composition.

2 What is layer in Photoshop?
Answer: In Adobe Photoshop, a layer is a fundamental component of the software's workflow and refers to a transparent, stackable element within an image. Layers allow you to work on different parts of an image independently, making it easier to manage, edit, and manipulate various elements without affecting the rest of the image.

3 Why we use filter to edit image?
Answer: Filters are powerful tools that allow you to apply various effects and modifications to your images. Filters can alter the appearance, texture, color, or overall look of an image, providing creative enhancements or corrective adjustments. They can be applied to an entire image or specific layers, selections, or smart objects.

Answer Sheet 2.1

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Learning Outcome 3: Retouch Image

Content:

1 Retouching
2 Retouch tools
    a. Healing brush tool
    b. Spot Healing
    c. Patch Tool
    d. Clone Stamp Tool
3 Tools calibration
4 Layers creation and preservation
5 Images correction
6 File format

Assessment Criteria:

1 Appropriate retouch tools are identified
2 Tools are calibrated as required
3 Layers are created and preserved
4 Retouch tools are used as per requirement
5 Images are corrected and saved in appropriate file format

Resources Required/ Conditions:

The trainees must be provided with the following:

- Training resources
    - References
    - Audio/video materials
    - Modules
    - Target stakeholdres
    - Competency standard
- Training facilities / area
    - Computer and peripherals
    - Multimedia projector

Methodologies

- Lecture/discussion
- Demonstration/application
- Presentation
- Self-pace instruction
- Blended delivery methods

Assessment Methods

- Written test
- Demonstration
- Observation with checklist
- Oral questioning
- Portfolio

Information Sheet 3

Learning Objectives

After completion of this information sheet, the learners will be able to:

1 Appropriate retouch tools are identified
2 Tools are calibrated as required
3 Layers are created and preserved
4 Retouch tools are used as per requirement
5 Images are corrected and saved in appropriate file format

1. Retouching

Image retouching refers to the process of altering or enhancing an image to improve its appearance or correct imperfections. It involves making selective adjustments, removing or reducing flaws, and enhancing specific areas to achieve a desired visual result. Image retouching can be performed using various software applications, with Adobe Photoshop being one of the most popular tools for this purpose.

Here are some common techniques used in image retouching:

Skin Retouching: Skin retouching aims to create smooth and flawless skin by reducing blemishes, wrinkles, acne, and other imperfections. It involves techniques like spot healing, cloning, frequency separation, and dodge and burn to even out skin tones, remove spots, and enhance texture while maintaining a natural appearance.

Color and Tone Adjustments: Image retouching often includes adjustments to colors, tones, and contrast to improve the overall visual impact. This can involve adjusting brightness, contrast, saturation, and levels, as well as selectively modifying colors to achieve a desired look or correct any color issues.

Object Removal or Addition: Image retouching may involve removing unwanted objects, people, or distractions from the image. This can be achieved using tools like the Clone Stamp tool or Content-Aware Fill in Photoshop. Conversely, objects or elements can also be added to an image for creative purposes or to enhance the composition.

Sharpening and Noise Reduction: Retouching can include sharpening specific areas to enhance details and make the image appear crisper. Conversely, noise reduction techniques can be applied to reduce unwanted digital noise or graininess in images, particularly in low-light or high-ISO photographs.

Reshaping and Body Contouring: In portrait or fashion retouching, it is common to perform subtle reshaping or body contouring adjustments to enhance the subject's appearance. This can involve slimming down or sculpting body parts, adjusting facial features, or enhancing proportions while maintaining a natural look.

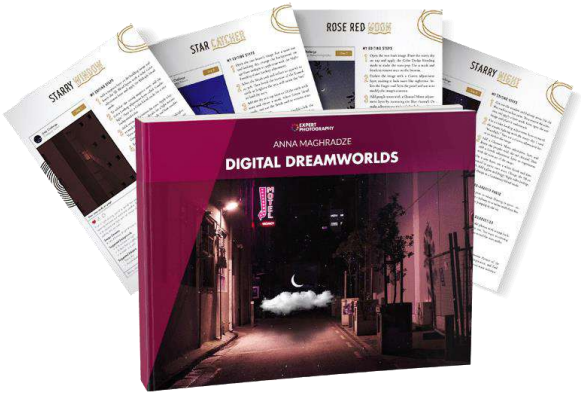
Background and Composition Enhancements: Image retouching may also involve modifying or enhancing the background or composition of an image. This can include adjusting lighting, adding or removing elements, adjusting perspective, or creating a more visually pleasing and balanced composition.

2. Retouch tools

Adobe Photoshop has some of the best tools for removing unwanted objects from your image.

In this article, we take a deep dive into the Spot Healing Brush tool. This powerful tool is also the easiest one to use. Just click a spot, and Photoshop does the rest. Both the Spot Healing Brush and the Healing Brush are used for small blemishes in your photo. If you have a larger object to remove, use the Patch tool.

Effective Editing Techniques



Digital Dreamworlds

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Spot Healing Brush Tool vs. Healing Brush and Clone Stamp Tool

It is easy to get the Spot Healing Brush and the standard Healing Brush tools confused in Adobe Photoshop. Even the icons look similar. The Spot Healing Brush is in the toolbar. It may be nested with other tools like the Healing Brush, Patch, and the Content-Aware Move tool. Click one of these tools to see a fly-out menu.

When you select the Spot Healing Brush tool, an options bar appears above your image. You have control over the size and hardness of the brush, the blending mode, and the type of Spot Healing Brush. You also have the option to sample all layers and select a brush angle.

Both the Spot Healing Brush and the Healing Brush replace pixels in your image. First, identify a problem area in your photo. This can be a pimple, a dust spot, or a piece of trash. The difference in the tools lies in how the program chooses new pixels to replace the problem area. With the Healing Brush, you identify the replacement pixels. Click on a clean area holding the Option key. This tells Photoshop to use these pixels in place of the problem ones. With the Spot Healing Brush, Photoshop uses an algorithm to work out the best pixels to use. With both healing brushes, Photoshop blends the new and old pixels. The Clone Stamp tool is like the healing brushes. But Photoshop does not blend the new and old pixels for a seamless patch.

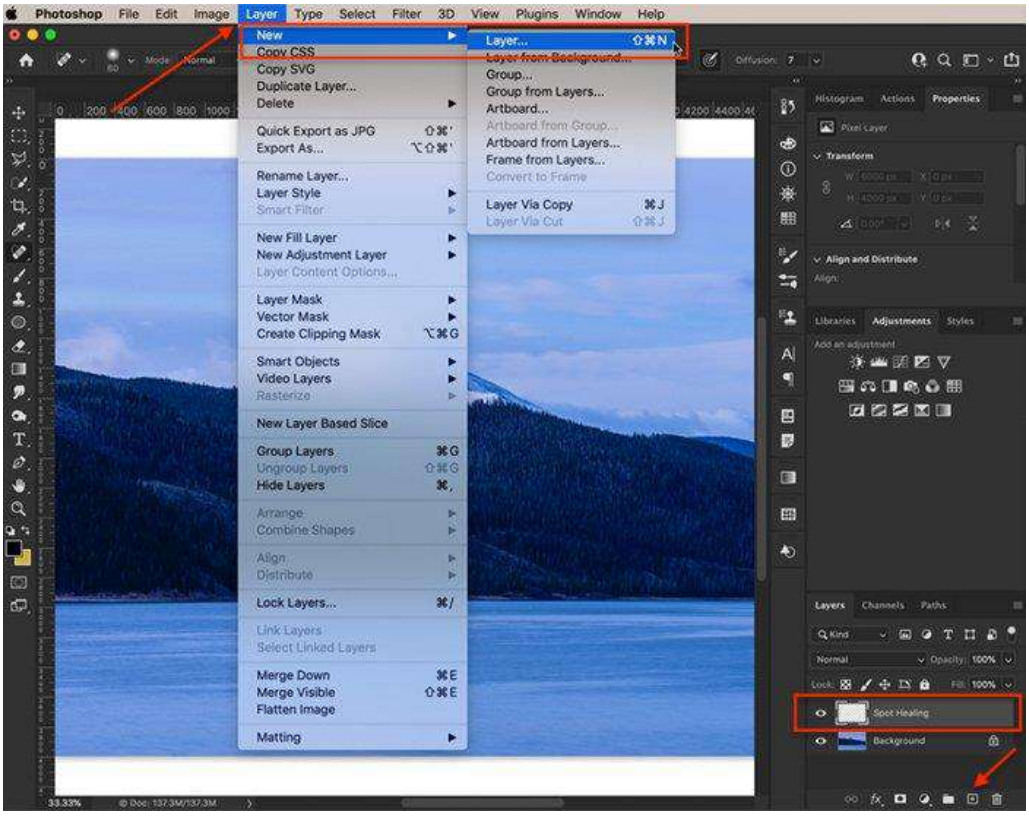
You may feel like you have more control when using the Healing Brush. But Photoshop can search your image at the pixel level to find clean replacement pixels. These may be better than the ones you choose.

How to Use the Spot Healing Brush

The Spot Healing Brush is used to remove small blemishes or objects. Blemishes may include acne or dust spots in the sky. Small objects may include trash or power lines. We will start by removing a few dust spots.

Step 1: Create a Blank Layer

Create a blank layer by clicking the + sign below the layers panel, or you can go to the Layer drop-down menu and select Layer > New > Layer (shift + ⌘N). Rename this layer 'Spot Healing'. Healing on a separate layer safeguards your original photo. Toggle the Spot Healing layer off to see your original image.

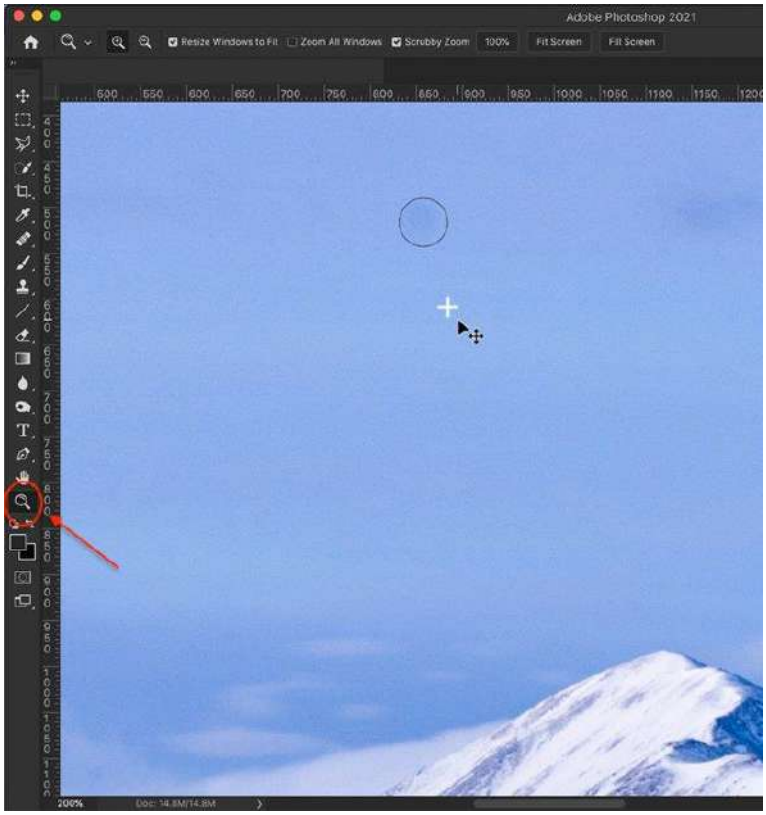


Create a new layer by clicking the + button or selecting New > Layer in the Layers drop-down menu

Step 2: Zoom In

You can see the edges of the spot more clearly when you zoom in. You are also less likely to miss spots if you magnify the image. Click the Magnifying Glass tool. Then click on the screen repeatedly until you can easily see the place that needs repair.

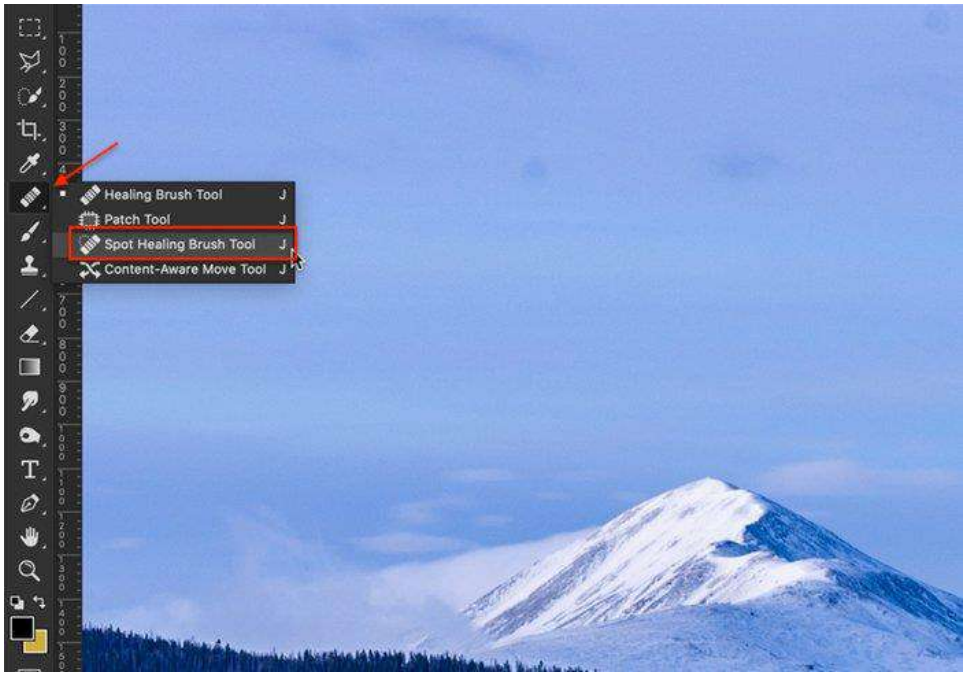
You can also zoom in by pressing the Command key and the + symbol. To return to the full-sized image, click Command – or Command 0.



Zoom in to see the problem area more clearly. Dust spot circled to make it more obvious.

Step 3: Select Spot Healing Brush

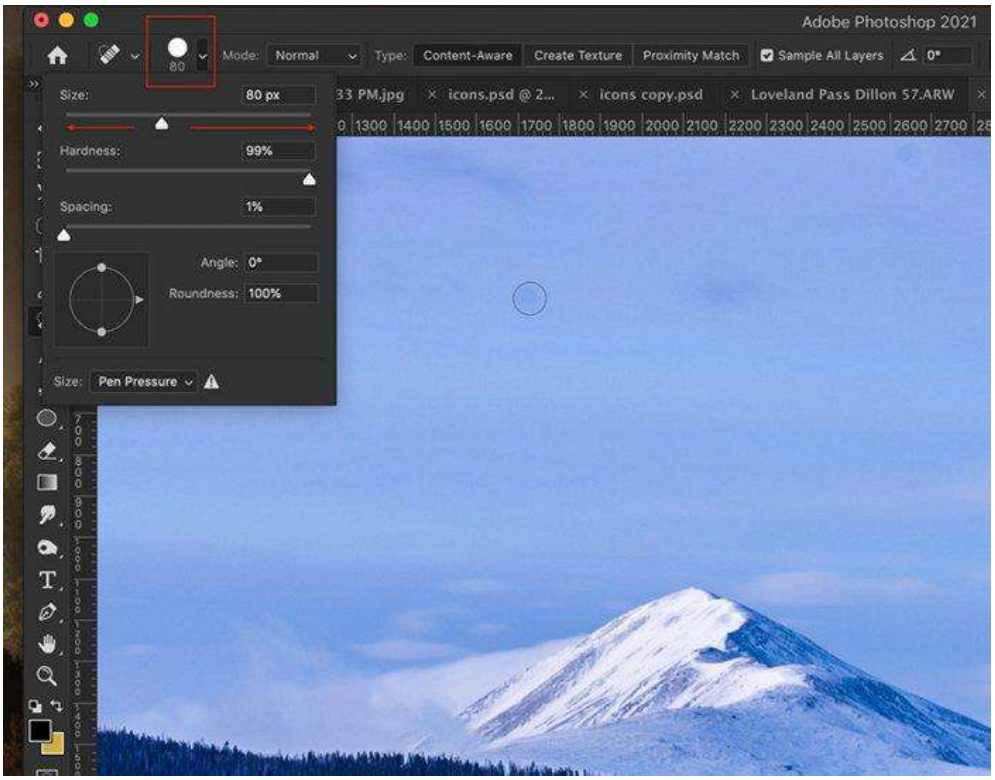
Select the Spot Healing brush from the Photoshop toolbar. Make sure you select the Spot Healing brush and not the Healing brush. In this image, I am going to remove dust spots in the sky.



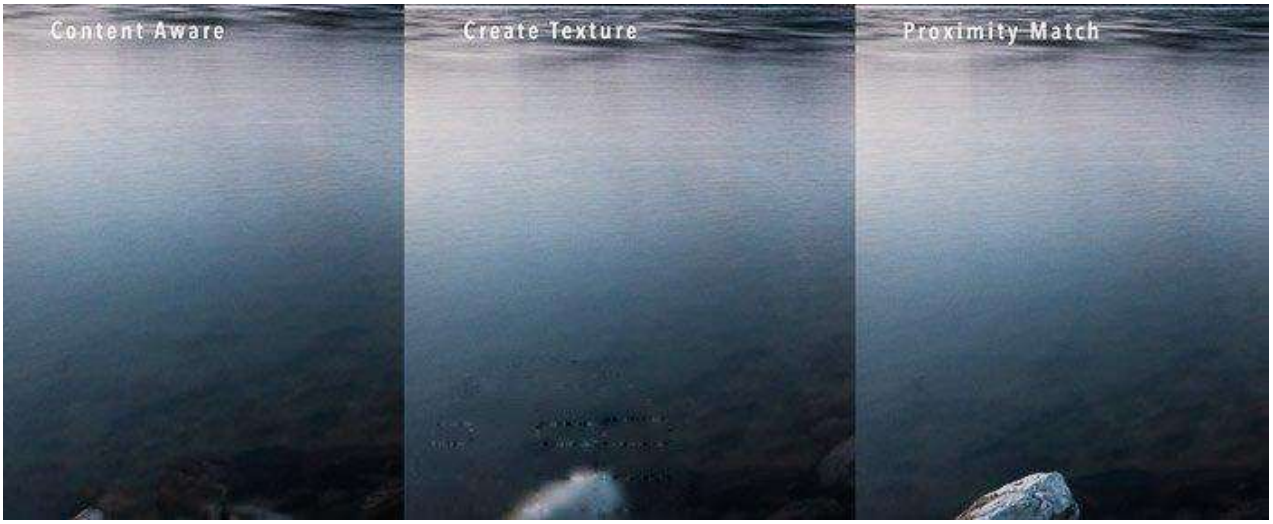
Open the Spot Healing Brush tool found on the toolbar

Step 4: Size the Spot Healing Brush

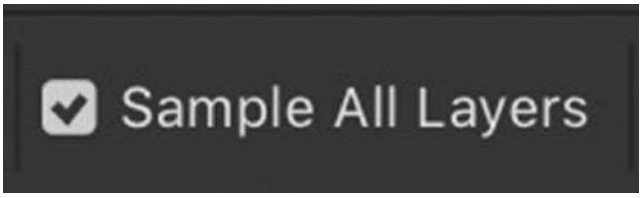
The Spot Healing Brush tool appears as a circle in your workspace. Move the circle over the spot you want to remove. Then, make the Spot Healing Brush slightly larger than the spot. You can change the size on the Options bar. Click the fly-out menu. Slide the Size slider left to make the brush smaller and right to make the brush larger. You can also change the size of the brush using the bracket keys [ ]. The left bracket key [makes the brush smaller. The right bracket key] makes the brush larger.



Size the brush slightly larger than the spot using the menu on the options bar
In the brush menu, you can also change the softness of the brush. A soft brush feathers the edges. With a harder brush, the edges will be sharp and noticeable. A softer brush usually gives better results.
Step 5: Choose Brush Type
There are three Spot Healing Brush types: Content-Aware, Create Texture, and Proximity Match. Content-Aware is the newest addition to the line-up. Photoshop looks at your image and figures out what content to use. When using Proximity Match, Photoshop looks at the pixels just outside of the Spot Healing Brush circle for replacement pixels. With the Create Texture option, Photoshop generates a pattern from the pixels around the area you want to replace. Content-Aware will usually give you the best results. But if you do not get results you like, try using one of the other types.



Removing the rock with Content-Aware gave me the best results. Create Texture added artifacts to the water. Proximity Match made no difference.
Step 6: Check Sample All Layers Box
Check the Sample All Layers box. The tool will sample from the background layer. Unchecking the box limits sampling to the selected layer. In this case, the selected layer is blank.



Check the Sample All Layers box
Step 7: Remove Spot
Make sure you have the Spot Healing layer selected. Click once on the spot that you want to remove. If the spot does not disappear, choose a different type of Spot Healing Brush, and click on the spot again.

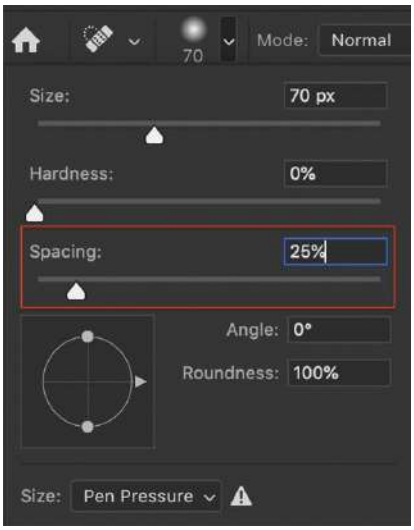
How to Remove a Line

The Spot Healing Brush tool works well to remove isolated dust spots or facial blemishes. But you can also drag the tool to remove a line, like power lines, from your image.

The default settings in the options bar work well for removing a single spot. But when removing larger objects, or a line, you may need to change the spacing, mode, or the type of healing brush.

Spacing

When you drag the Spot Healing Brush, the tool creates multiple brush strokes. Spacing is how far apart two brush strokes are. Set to less than 25% for a clean repair. Spacing higher than that will leave gaps in the repair.



When dragging Spot Healing Brush, set the spacing to under 25%

Blend Mode

We have already talked about changing the type of Spot Removal Brush to get optimal results. On the Options bar, you can also change the blend mode. This is how the new pixels blend with existing pixels. Normal is the default, but you also have search, Multiply, Screen, Darken, Lighten, Color, and Luminosity. They will interact differently with your image. If you are not getting the result you want, change the blend mode.

Compare the results when removing power lines using different blend modes

Tips for using the Spot Healing Brush tool

If you are not getting good results from the Spot Healing Brush, here are a few tips for using the Spot Healing Brush tool.

Spot vs. Line

The Spot Healing Brush will remove a line, but it works better when you click once to remove an object. When possible, make your Spot Healing Brush larger than the object you are removing and click once rather than dragging.

Change Direction

If you are removing a line, change the direction of the brush stroke. Instead of moving left to right, move right to left. If you are moving upwards, try starting at the top and move downwards. If you are moving from the center outwards, try starting at the edge of your frame.

Change Size of Brush

If your brush size is not quite large enough, the Spot Healing Brush may repair the center and leave a ring. Change the brush size to make it larger than the spot.

Remove Smaller Sections

If you are removing a large object or a long line, try healing smaller sections. When removing large patches of facial blemishes, start by removing smaller sections. When you have more clean skin, you can tackle the larger problem. Don’t be in a hurry.

Spot Remove Again

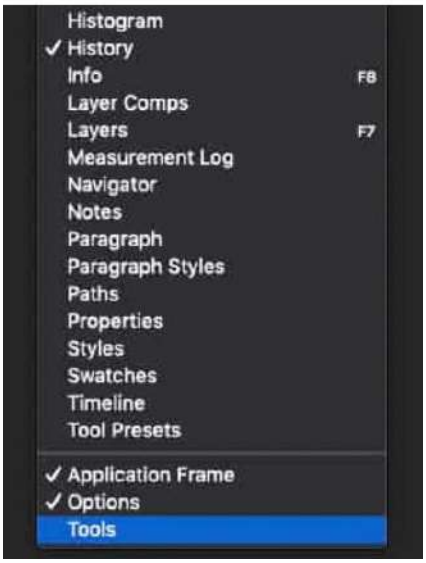
Sometimes clicking on a spot a second time will give cleaner results. Try a different-sized brush or a different type of brush. But going over the same area too many times will introduce artifacts.

Also, watch for a repeating pattern. This draws the eye and is a giveaway that you have changed the image. If Photoshop throws up a repeating pattern, go over the spot again to remove it.

Use the Clone Stamp Tool

You can find the clone stamp in the tool bar on the left hand side. The shortcut for the clone stamp for both Mac OS and Windows is S.

If you can't see the tool bar on the left, make it visible using the 'Window' menu.
Click on 'Tools' all the way down in the menu.



Remove Unwanted Objects With the Clone Stamp Tool

Imperfections or distractions could mess up a great fashion or publicity photo. Luckily, removing them with the clone stamp tool is easy.

The clone stamp can remove anything from wires, dust spots, unwanted hair, and even people. It does this by cloning pixels from another part of the photo.

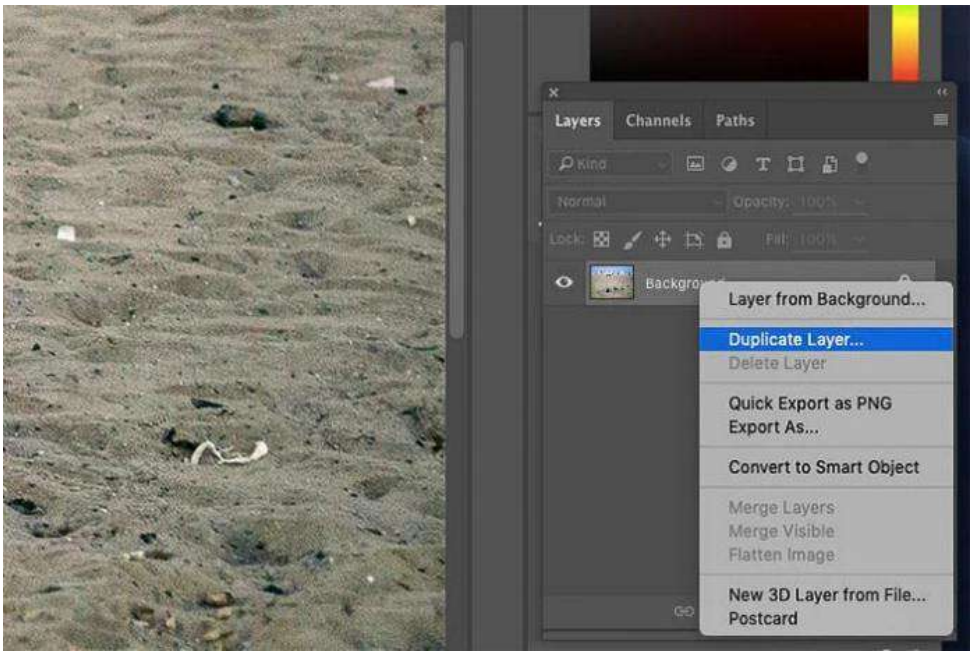
Let's say I want to remove the man's sandals in the photo from a beach in India. I'll show you how to do that with the clone stamp tool.

Step 1: Open the photo and zoom in

Open the photo you want to clean up and zoom in on the area you want to work with. Not too close, so you can still see what's going on.

Click on the clone stamp tool in the tool bar on the left.

Always duplicate the background layer before you start working. This way, you can always go back to the original photo. Right click on the background layer and select 'Duplicate Layer.



Step 2: Select a clone source

Pick a soft brush. Set the size of the clone stamp so it will cover the object you want to remove. It takes some practice to know how hard and big your brush should be.

A good setting to start is a medium soft brush to achieve smooth edges.

Move the cursor to the area you want to take pixels from. In this case I need sand. Use Alt-click to confirm your source pixels. The cursor will change into crosshairs.
The moment you click, the cursor will change and show the pixels you've cloned.

Step 3: Paint over the object you want to remove
Now start painting over the object you want to remove. Make sure it's not obvious that you are duplicating another part of the photo.
If it's noticeable, go back to clone other pixels and continue painting.

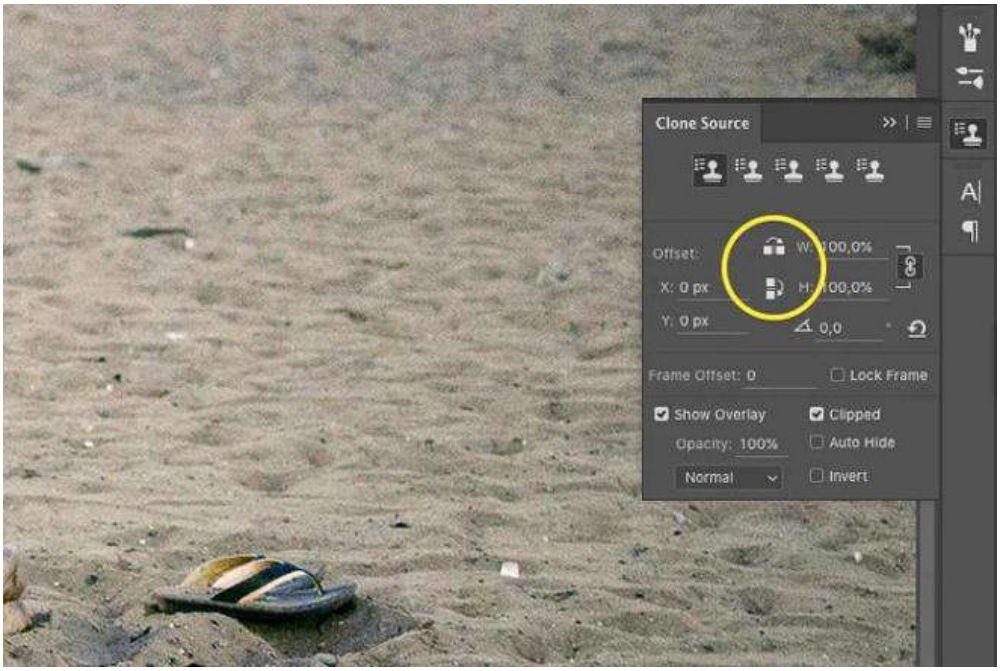
Repeat this until everything looks natural. If you want to go a few steps back in Photoshop, use undo. Cmd + Z in Mac OS or Ctrl + Z in Windows.

What you have to look out for is patterns. Patterns will give away the fact that you've cloned pixels and removed an object.

Avoid patterns to make the cloning look natural

The clone source panel comes in handy when trying to avoid patterns. Use the two mirror buttons to make your cloning look more natural.

This will mirror the pixels you paint over the unwanted object. The result will look better.



Playing around with the opacity of the brush will also help. Always try to mix different clone sources and opacity settings to get the best result.

The edges of the clone stamp have to be as smooth as possible.

3. Tools calibration

In Photoshop, calibration refers to the process of adjusting and fine-tuning the color and tonal accuracy of your monitor, printer, or other input/output devices to ensure consistent and accurate color reproduction. Calibration is crucial because different devices can display or print colors differently due to variations in their hardware and settings.

Photoshop provides various tools and settings to help you calibrate your devices:

Color Settings: Photoshop's Color Settings dialog box allows you to customize the color management settings for your workflow. It lets you specify the color space (such as sRGB, Adobe RGB, or ProPhoto RGB) and the rendering intent (perceptual, relative colorimetric, etc.) for consistent color reproduction.

Monitor Calibration: To ensure accurate color representation on your monitor, you can use external hardware calibration devices, such as colorimeters or spectrophotometers. These devices measure the characteristics of your monitor and create an ICC profile that Photoshop and other color-managed applications can use to adjust the displayed colors.

Soft Proofing: Soft proofing allows you to simulate how your images will look when printed on different devices or using specific profiles. The Soft Proof feature in Photoshop enables you to preview the color shifts that may occur when you convert an image from one color space to another or when printing with different profiles.

Printing Calibration: When it comes to printing, you can use printer profiles specific to your printer and paper combination. These profiles describe how your printer reproduces colors and help ensure accurate color output. Photoshop lets you select and assign printer profiles to your images to achieve more predictable and consistent results.

Adjustment Tools: Photoshop offers a wide range of adjustment tools that allow you to fine-tune colors, tones, and contrast in your images. These tools, such as Levels, Curves, and Hue/Saturation, can help you correct any color imbalances or discrepancies that may occur during the calibration process or due to other factors.

4. Layers creation and preservation

You can think of layers as transparent panes of glass stacked on top of one another, which allow different parts of each layer to show through. There are several types of layers you'll use in Photoshop, and they fall into two main categories:

Content layers: These layers contain different types of content, like photographs, text, and shapes.

Adjustment layers: These layers allow you to apply adjustments to the layers below them, like saturation or brightness. Adjustment layers are a type of nondestructive editing because they don't actually change anything about the original image.

When using layers, it may be helpful to turn individual layers on and off to see how they affect the image. You can do this by clicking the eye icon next to each layer name.

Click the eye icons in the interactive below to practice turning different layers on and off. Notice how hiding content layers like the Background layer has a more noticeable effect than hiding adjustment layers like the Adjust Levels layer.

At this point, you may be wondering why you even need to use layers. Wouldn't it just be easier to work with everything in your image at once? The truth is, layers give you an amazing amount of flexibility and control because you can edit each layer independently from the rest of the image. Once you become comfortable with layers, you'll use them all the time.

Layer basics

You can view, create, and edit layers with the Layers panel. This will generally be found in the lower-right corner of the screen, although you can always go to Window > Layers to make sure it's turned on.

In Adobe Photoshop, a "layer" refers to a fundamental concept used for organizing and manipulating elements within an image or design.

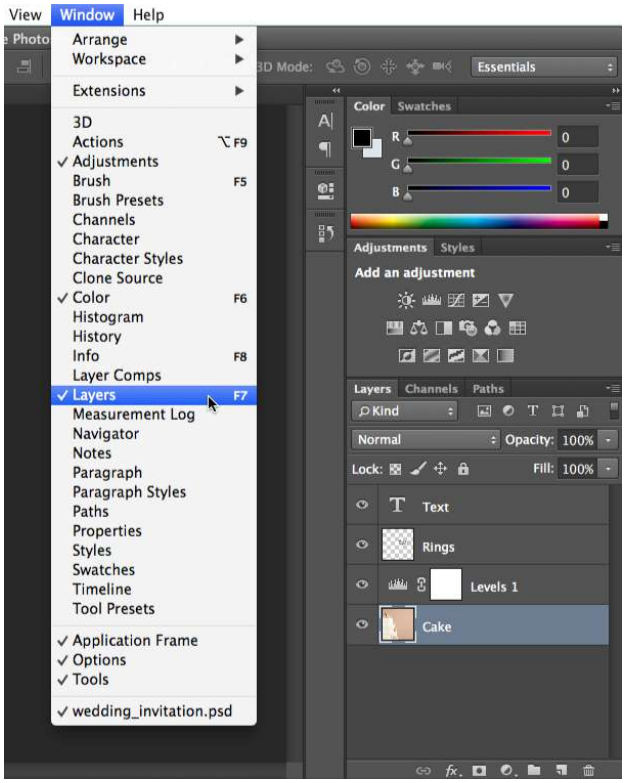
Layers in Photoshop allow you to work on different parts of an image independently, stacking them on top of each other to create complex compositions. Each layer acts as a transparent sheet that can contain various elements such as images, text, shapes, or adjustments.

By utilizing layers, you can make edits to specific areas of an image without affecting the rest. This non-destructive editing approach provides flexibility and allows you to experiment with different effects and changes while preserving the original image.

Layers can be manipulated individually, allowing you to adjust their position, size, opacity, blending modes, and more. You can move layers up or down in the layer stack to change their order, which affects how they interact with other layers. Layers can also be organized into groups, making it easier to manage complex designs with multiple elements.

Furthermore, Photoshop offers several features to enhance your work with layers. Layer masks allow you to hide or reveal specific parts of a layer, enabling you to selectively apply edits or create seamless composite images. Layer styles enable you to add various effects, such as shadows, strokes, gradients, or overlays, to individual layers.

Additionally, adjustment layers are a powerful tool in Photoshop. They allow you to apply non-destructive adjustments, such as brightness/contrast, levels, hue/saturation, and more, to specific layers or the entire image.

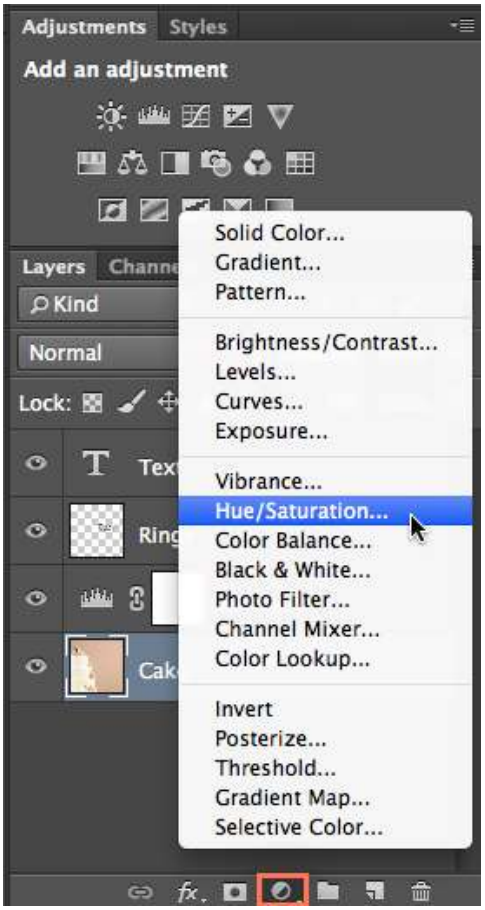


Creating an adjustment layer

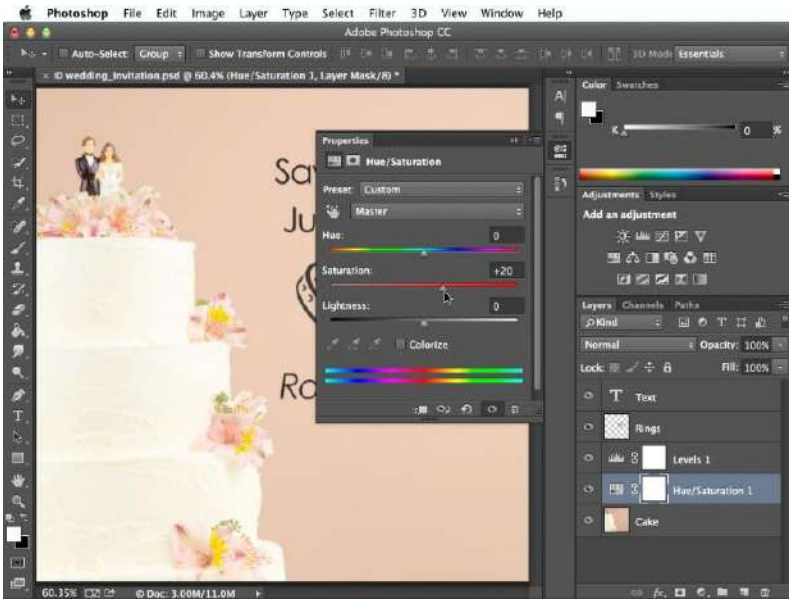
If you've never used layers, we recommend trying adjustment layers first. Remember, an adjustment layer does not contain content; it simply allows you to apply adjustments to the layers below it.

In the Layers panel, select the layer below where you want the adjustment layer to appear. In our example, we'll select the Cake layer.

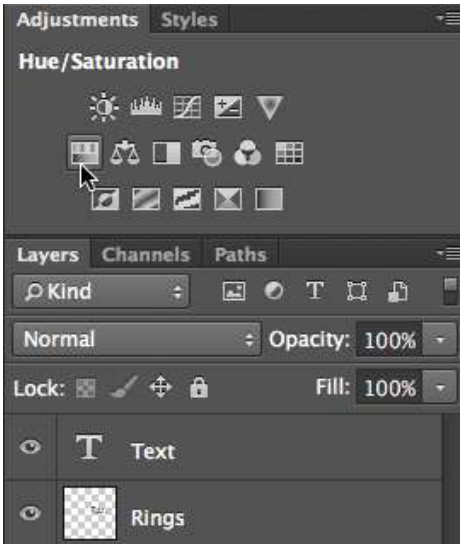
Click the Adjustment button at the bottom of the Layers panel, then choose the desired adjustment.



The adjustment layer will appear, and you can then customize the adjustment in the Properties panel. Any changes you make will affect every layer below the adjustment layer. We'll talk more about using the Properties panel for different adjustments throughout the tutorial.



You can also use the buttons in the Adjustments panel to create an adjustment layer.

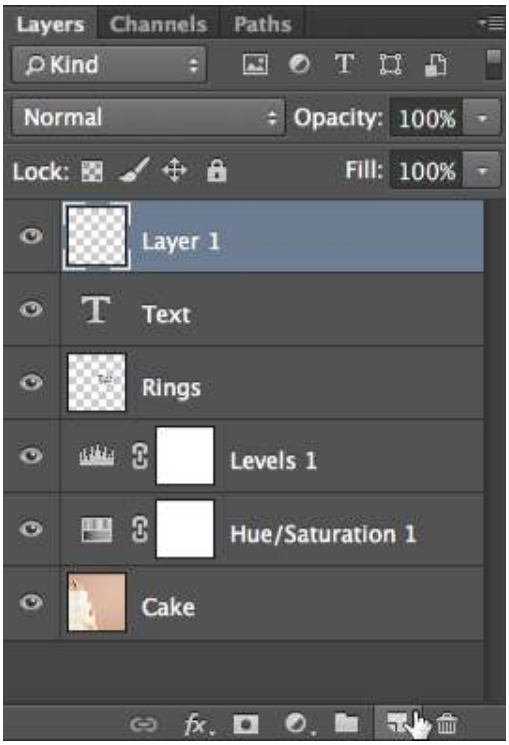


In the example file, select the Cake layer, then create a Hue/Saturation adjustment layer. Try using the sliders in the Properties pane to see the effect.

Creating a blank layer

There may be times when you'll want to create a new blank layer. For example, if you want to draw on an image with the Brush tool, you could create a new layer and then draw on that layer.

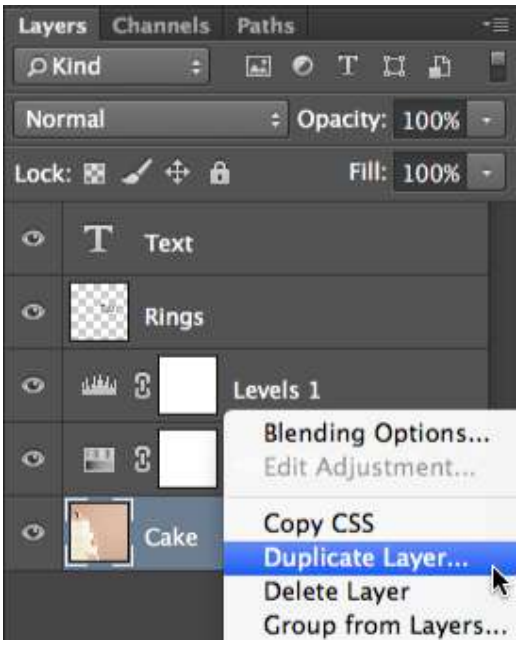
To create a new layer, click the New Layer button near the lower-right corner of the Layers panel. The new layer will appear in the Layers panel.



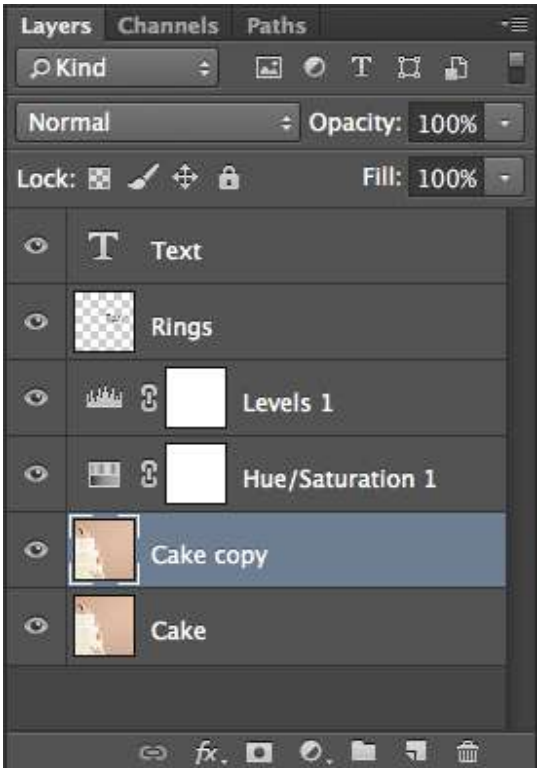
Duplicating a layer

There will also be times when you'll want to duplicate an existing layer. This is an easy way to try out different edits without altering the original layer.

Right-click the layer, then select Duplicate Layer.

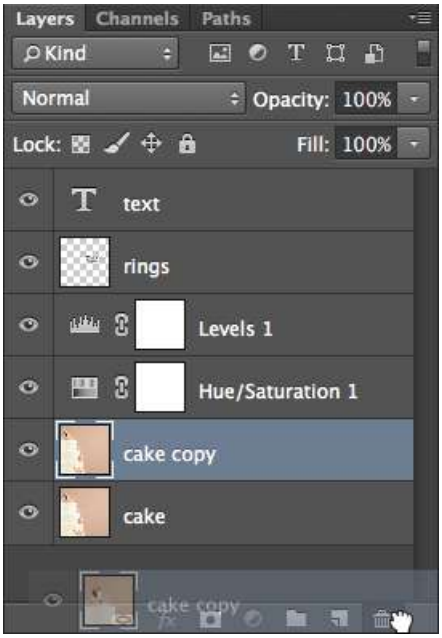


A dialog box will appear. Click OK. The duplicate layer will appear.



Deleting a layer

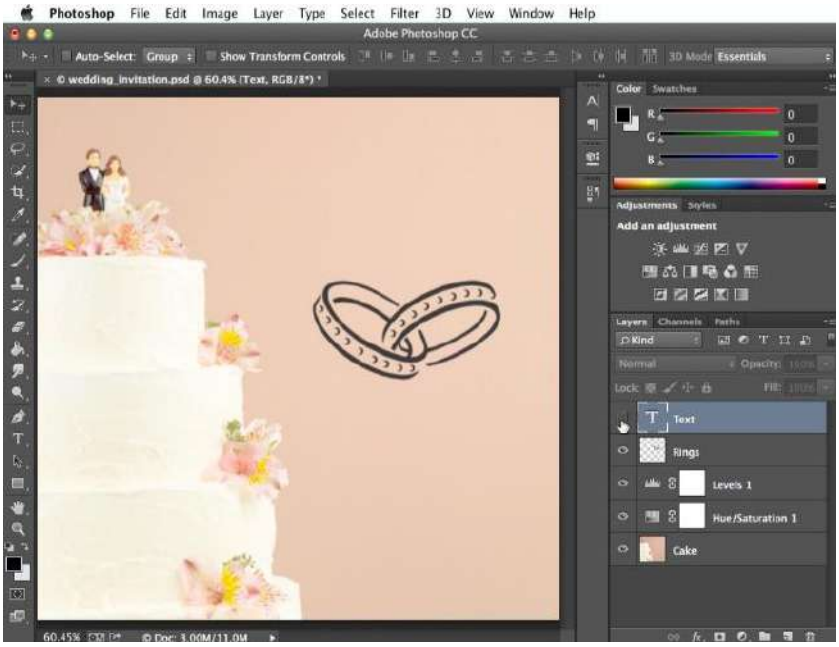
If you find that you no longer need a layer, you can delete it. To do this, simply select the layer and press the Delete key on your keyboard. You can also click and drag the layer to the Trash Can in the lower-right corner of the Layers panel.



There are many ways to work with the layers in your file. For example, you can show and hide different layers or change the stacking order.

Showing and hiding layers

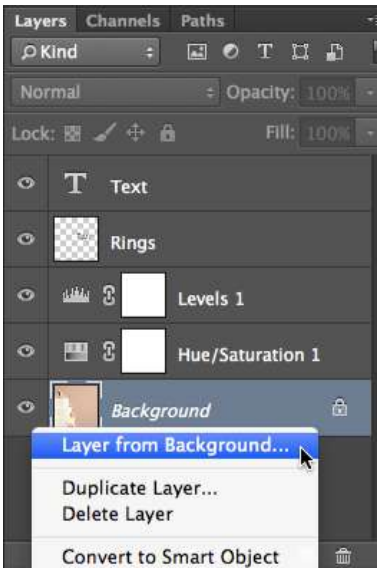
To hide a layer, simply click the eye icon next to the desired layer. Click it again to show the layer. In the image below, you can see that we've turned off the Text layer, so the text is no longer visible in the document window:



Reordering layers

The order in which layers are stacked will determine how the document looks. There may be times when you need to change the stacking order. To reorder a layer, simply click and drag the layer to the desired position in the Layers panel. In the image below, you can see that we've moved the Cake layer to the very top, which completely covers up the layers below it.

If you want to reorder the Background layer of the image, you will need to right-click it and select Layer from Background. This will convert the background to a regular layer, which can be reordered.



5. Image correction

Image correction refers to the process of enhancing or modifying digital images to improve their overall quality, appearance, or accuracy. It involves various techniques and adjustments aimed at correcting issues such as exposure problems, color inaccuracies, noise reduction, and other imperfections present in the original image.

Here are some common types of image correction techniques:

Exposure Adjustment: This technique involves modifying the brightness and contrast levels of an image to improve visibility and highlight details. It helps in correcting underexposed or overexposed areas.

Color Correction: Color correction aims to adjust the color balance and tones of an image. It helps in eliminating color casts, enhancing saturation, and achieving a more natural and visually pleasing color representation.

White Balance Correction: White balance correction is used to ensure accurate reproduction of colors by eliminating any color cast caused by different light sources. It involves adjusting the temperature and tint to make whites appear truly white.

Sharpening: Sharpening techniques are applied to enhance the clarity and sharpness of an image, making the details more pronounced. It helps to counteract blurriness caused by factors like lens imperfections or camera shake.

Noise Reduction: Noise refers to the random pixels or grainy texture that can appear in images, especially in low-light conditions or high ISO settings. Noise reduction techniques help in reducing or eliminating such unwanted noise while preserving image details.

Cropping and Straightening: Cropping involves removing unwanted parts of an image to improve composition or focus on specific subjects. Straightening corrects the image's horizon or vertical alignment to make it appear more level and balanced.

Lens Distortion Correction: Lens distortion occurs when lenses introduce unwanted effects like barrel distortion or vignetting. Correction techniques can rectify these issues to make the image appear more natural and undistorted.

Retouching: Retouching involves removing or minimizing imperfections in the image, such as blemishes, spots, or unwanted objects. It can also include tasks like removing red-eye, adjusting skin tones, or enhancing specific features.

6. File format

File format refers to the specific file extension used to save and store images created or edited within the software. Photoshop supports a wide range of file formats, each with its own characteristics, capabilities, and intended use. Here are some common file formats used in Photoshop:

PSD (Photoshop Document): PSD is the native file format of Adobe Photoshop. It supports all Photoshop features and preserves layers, masks, adjustment layers, and other editable elements. PSD files are typically used for saving and editing projects in Photoshop, allowing users to preserve the full editing capabilities of their work.

JPEG (Joint Photographic Experts Group): JPEG is a widely used lossy compression format for storing photographic images. It is commonly used for sharing images on the web or printing. When saving an image as a JPEG in Photoshop, you can adjust the compression level to balance between file size and image quality.

PNG (Portable Network Graphics): PNG is a lossless compression format that supports transparency. It is commonly used for images with sharp lines, text, or graphics that require a transparent background. PNG files are often used for web graphics and logos that need to be placed on different colored backgrounds.

TIFF (Tagged Image File Format): TIFF is a versatile file format that supports lossless compression and can store high-quality images with layers, transparency, and other Photoshop features. TIFF files are commonly used for print production or when maximum image quality and flexibility are required.

GIF (Graphics Interchange Format): GIF is a compressed file format that supports animation and transparency. It is commonly used for small animations, icons, and simple graphics on the web. GIFs have a limited color palette, making them more suitable for simple images with solid colors or low-resolution graphics.

PDF (Portable Document Format): While not exclusive to Photoshop, PDF is a widely used file format for sharing and archiving documents. In Photoshop, you can save your work as a PDF, which allows for multiple pages, layers, and vector elements to be preserved. PDFs are commonly used for creating digital portfolios or sending artwork for professional printing.

Self Check 3.1

Answer the following questions:

1 What are the uses of healing bruch tool?

2 What are the uses of Clone Stamp Tool?

3 What is tool calibration?

4 What is image correction?

5 What is file format in photoshop?

Answer Sheet 3.1

1. What are the uses of healing bruch tool?
   Answer: The Healing Brush Tool is a powerful image editing tool in Adobe Photoshop that allows you to remove imperfections, blemishes, or unwanted objects from an image seamlessly. It works by sampling pixels from a source area and blending them with the surrounding pixels, resulting in a smooth and natural-looking repair.

2. What are the uses of Clone Stamp Tool?
   Answer: The Clone Stamp Tool is a versatile and commonly used tool in Adobe Photoshop that allows you to sample pixels from one area of an image and replicate them in another area. It essentially creates a clone or duplicate of the sampled pixels and applies them to a new location. The Clone Stamp Tool has several practical uses in image editing and retouching

3. What is tool calibration?
   Answer: In Adobe Photoshop, tool calibration refers to the process of adjusting or fine-tuning the settings of certain tools to achieve accurate and desired results. It involves configuring the tool's behavior, sensitivity, or response to better suit your specific needs and preferences.

4. What is image correction?
   Answer: Image correction in Photoshop refers to the process of adjusting and enhancing various aspects of an image to improve its overall appearance, color accuracy, tonal balance, and visual impact. It involves making precise edits to correct common issues or imperfections that may affect the quality or aesthetics of the image.

5. What is file format in photoshop?
   File format refers to the specific file extension used to save and store images created or edited within the software. Photoshop supports a wide range of file formats, each with its own characteristics, capabilities, and intended use

Activity Sheet 3-1:

Task: Retouch Image

Working Procedure:

1. Follow OSH and Ergonomics requirement
2. Run Computer and Open Adobe Photoshop.
3. Collect sample image.
4. Perform image retouching.
5. Use necessary tools for retouching.
6. Save your work at PSD and JPEG file format.
7. Close all application and Close computer.

Learning Outcome 4: Apply Color Correction

Content:

1 Color correction methods
   a. Brightness and Contrast
   b. Hue and Saturation
   c. Level
   d. Curve
   e. Selective colour
   f. Variations
   g. Photo Filter
2 Image mode
   a. RGB
   b. CMYK
   c. Grey scale
   d. LAB Colour
   e. Index Colour
3 Image enhancement comparison
4 Final image transferring procedure

Assessment Criteria:

1. Color correction methods are identified
2. Appropriate image mode is selected
3. Color correction methods are used
4. Image enhancement is compared with the original one
5. Design is saved in appropriate file format
6. Final image is transferred to recipient

Resources Required/ Conditions:

The trainees must be provided with the following:

- Training resources
  - References
  - Audio/video materials
  - Modules
  - Target stakeholdres
  - Competency standard
- Training facilities / area
  - Computer and peripherals
  - Multimedia projector

Methodologies

- Lecture/discussion
- Demonstration/application
- Presentation
- Self-pace instruction
- Blended delivery methods

Assessment Methods

- Written test
- Demonstration
- Observation with checklist
- Oral questioning
- Portfolio

Information Sheet 4

Learning Objectives:

After completion of this information sheet, the learners will be able to:

1. Identify color correction methods
2. Select Appropriate image mode
3. Use Color correction methods
4. Compare Image enhancement with the original one
5. Save Design in appropriate file format
6. Transfer Final image to recipient

1. Color correction methods

Basic Color Correction Techniques Using Photoshop

Our eyes are very similar and in a way, comparable to a camera. Our eyes are excellent when it comes to making an automatic white balance. But cameras are not as good as our eyes in doing this. Below are five color correction techniques using Photoshop CC.

1. Add the Threshold Adjustment and Curves for color correction

When creating a new layer, go to Edit and Fill then select the layer with 50% gray. The layer blend mode must be set to Difference. It is important to set the Threshold level to 10 and grab the Eyedropper tool while holding down the Shift button. You need to click to drop the color over the black spots.What follows next is to delete Threshold and add Curves Adjustment Layer. While zooming in the eyedropper to the area of interest, click once to have a color balance.

2. Skin Color adjustment

To set skin color to perfect, you will be shown with the skin color breakdown of White, Black, Latin, and Asian while balancing a fair amount of magenta, yellow, black and cyan for a perfect skin. The real technique in this tool is to choose a great area from which colors are adjusted and measured.

3. Adjust the White Balance tool in Camera RAW editor

In using this tool, you need to open the image in the Camera RAW editor to change the image to a smart object and go to Filter then Camera Raw Filter. While choosing the White Balance tool the neutral point in the photo to automatically make the white balance corrected.

4. Adjustment for Hue and Saturation Layer

This is the fourth method of color correction with the use of Photoshop CC. It basically needs a /hue and Saturation adjustment layer. You need to utilize the channel drop down to point any color that is overwhelmingly seen in the photo. Shifting the hue to reduce the saturation will make a big difference. But there is a limitation in using this tool. This

method works amazingly when there is a color that is obviously affecting uniformity of the whole image.

5. Free Hand adjustment

Using the 'finger' icon, this will take a Curves adjustment layer while the channels can be Red, Green and Blue. You have to drag either up and down on any part of the photo to introduce Red/Cyan, Green/Magenta or Blue/Yellow whenever there is a need to do so. In a photo whose orientation is landscape, this technique is really effective.

Adjusting color hue, saturation, and brightness

Based on the human perception of color, the HSB model describes three fundamental characteristics of color:

Hue

Color reflected from or transmitted through an object. It is measured as a location on the standard color wheel, expressed as a degree between 0° and 360°. In common use, hue is identified by the name of the color, such as red, orange, or green.

Saturation

Strength or purity of the color (sometimes called chroma). Saturation represents the amount of gray in proportion to the hue, measured as a percentage from 0% (gray) to 100% (fully saturated). On the standard color wheel, saturation increases from the center to the edge.

Brightness

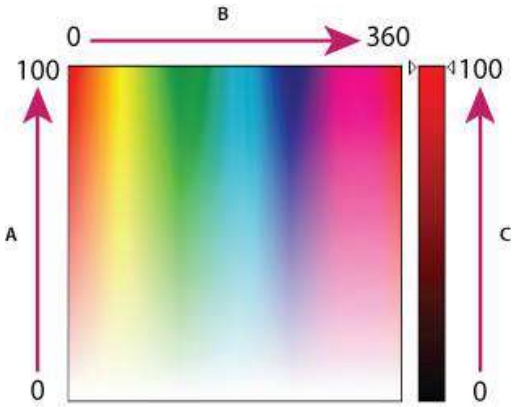
Relative lightness or darkness of the color, usually measured as a percentage from 0% (black) to 100% (white).

HSB color model

H. Hue

S. Saturation

B. Brightness



Color modes

- RGB Color mode
- CMYK Color mode
- Lab Color mode
- Grayscale mode
- Bitmap mode
- Duotone mode
- Indexed Color mode

RGB Color mode

Photoshop RGB Color mode uses the RGB model, assigning an intensity value to each pixel. In 8 bits-per-channel images, the intensity values range from 0 (black) to 255 (white) for each of the RGB (red, green, blue) components in a color image.

CMYK Color mode

In the CMYK mode, each pixel is assigned a percentage value for each of the process inks. Although CMYK is a standard color model, the exact range of colors represented can vary, depending on the press and printing conditions.

Lab Color mode

Lab is based on the human perception of color. The numeric values in Lab describe all the colors that a person with normal vision sees. Because Lab describes how a color looks rather than how much of a particular colorant is needed for a device (such as a monitor, desktop printer, or digital camera) to produce colors.

Grayscale mode

Grayscale mode uses different shades of gray in an image. In 8-bit images, there can be up to 256 shades of gray. Grayscale values can also be measured as percentages of black ink coverage (0% is equal to white, 100% to black).

Bitmap mode

Bitmap mode uses one of two color values (black or white) to represent the pixels in an image. Images in Bitmap mode are called bitmapped 1-bit images because they have a bit depth of 1.

Duotone mode

Duotone mode creates monotone, duotone (two-color), tritone (three-color), and quadtone (four-color) grayscale images using one to four custom inks.

Indexed Color mode

Indexed Color mode produces 8 bit image files with up to 256 colors. When converting to indexed color, Photoshop builds a color lookup table (CLUT), which stores and indexes the colors in the image.

Indexed color files can be saved in Photoshop, BMP, DICOM (Digital Imaging and Communications in Medicine), GIF, Photoshop EPS, Large Document Format (PSB), PCX, Photoshop PDF, Photoshop Raw, Photoshop 2.0, PICT, PNG,

About channels

Channels are grayscale images that store different types of information:

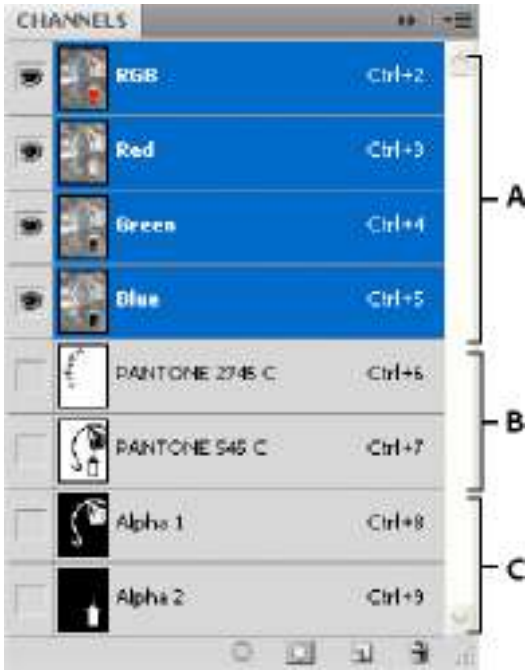
The Channels panel lists all channels in the image—composite channel first (for RGB, CMYK, and Lab images). A thumbnail of the channel's contents appears to the left of the channel name; the thumbnail is automatically updated as you edit the channel.

Channel types

A. Color channels

B. Spot channels

C. Alpha channels



Color information channels are created automatically when you open a new image. The image's color mode determines the number of color channels created. For example, an RGB image has a channel for each color (red, green, and blue) plus a composite channel used for editing the image.

Alpha channels store selections as grayscale images. You can add alpha channels to create and store masks, which let you manipulate or protect parts of an image. Spot color channels specify additional plates for printing with spot color inks.

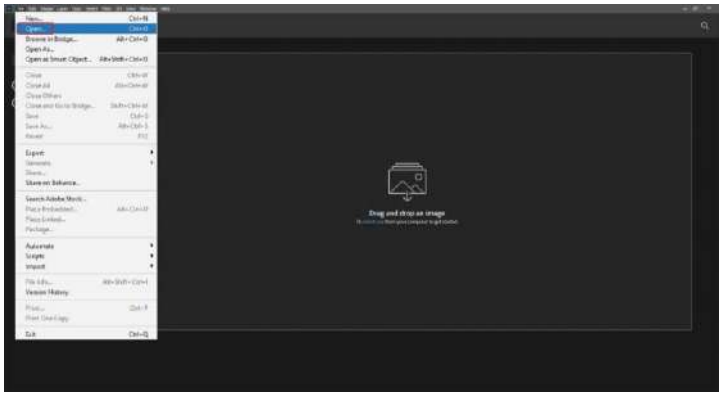
Method#1. Choosing A Gray Color for Color Correction:

This method works by determining the perfect gray color for an image. To fix an image's color, we must first determine which parts of the image should have been gray in real life. Then we'll have to save that color as a Photoshop reference.

If there isn't any place in your photo that should have been gray in real life, we'll have to designate the nearest area to gray. Following the discovery of that area, Photoshop will alter the other colors depending on a gray color guideline.

Step-1: Open The Image In Photoshop.

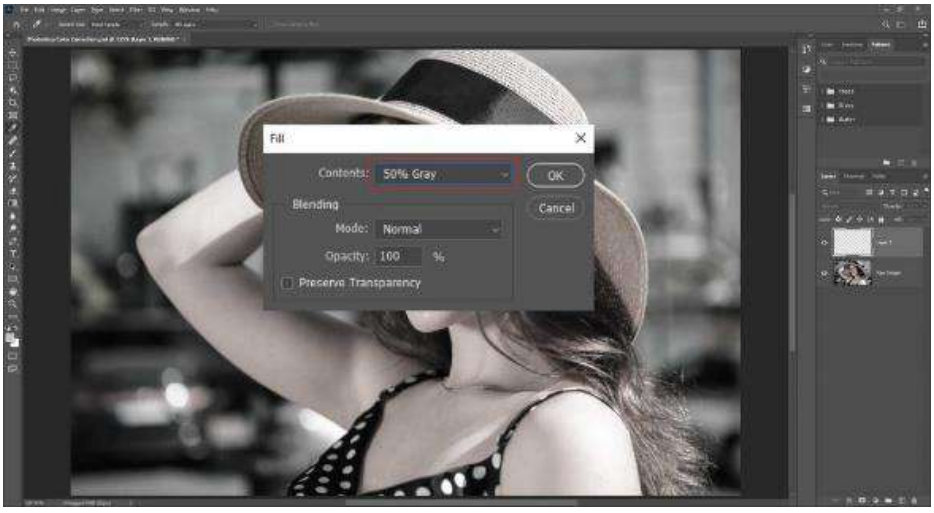
To open a file you wish to work on, go to File from the top menu and select Open.



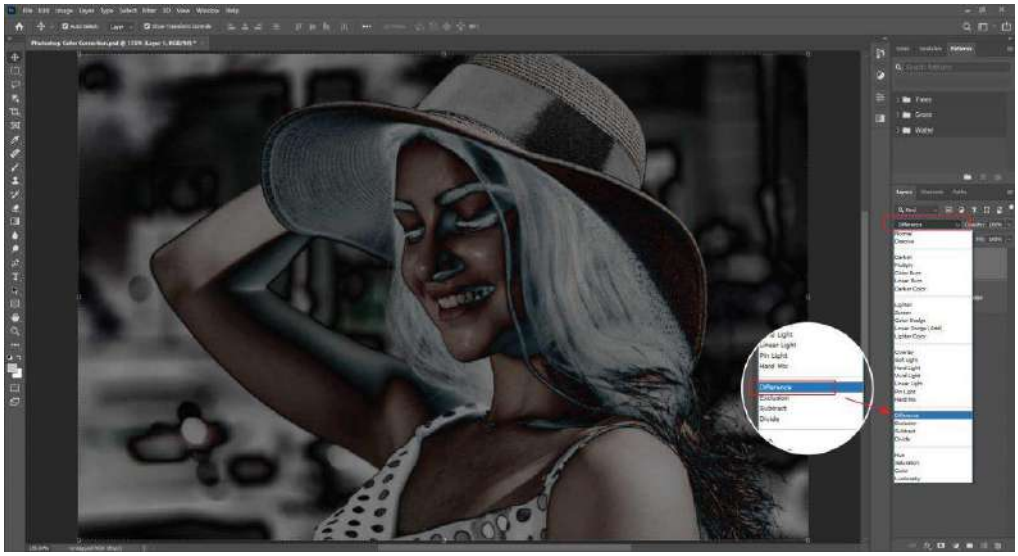
Step-2: Select A Gray Reference:

Next, we'll select a gray pointer. Add a 'New' layer by pressing on the 'Plus' sign in the layer panel.

To make the layered gray, hit 'Shift+Backspace' on your keypad. A box will appear on the screen. On the 'Contents Menu', pick 50% Gray and press OK.



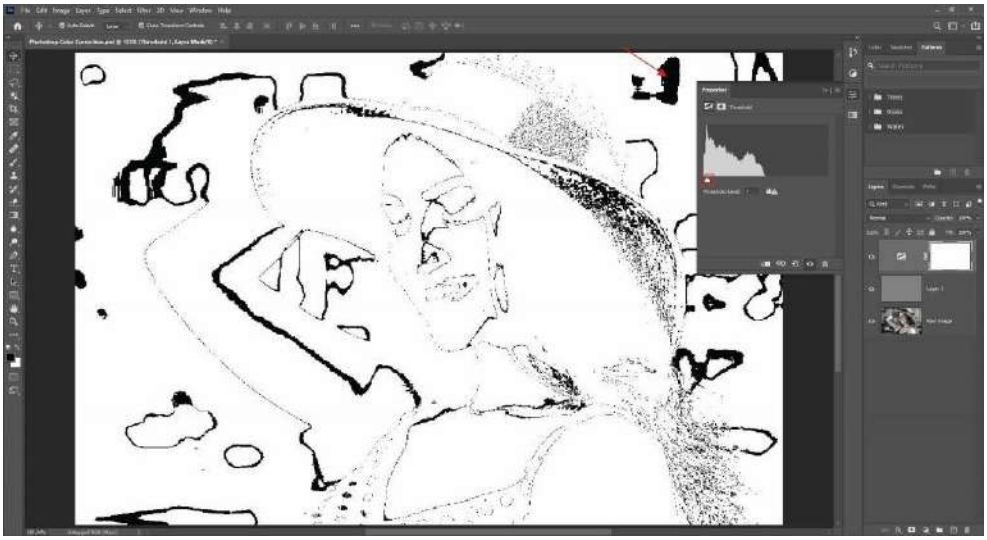
Now, choose ‘difference’ from the Blending Mode drop-down menu.



Step-3: Locate The Darkest Spot:

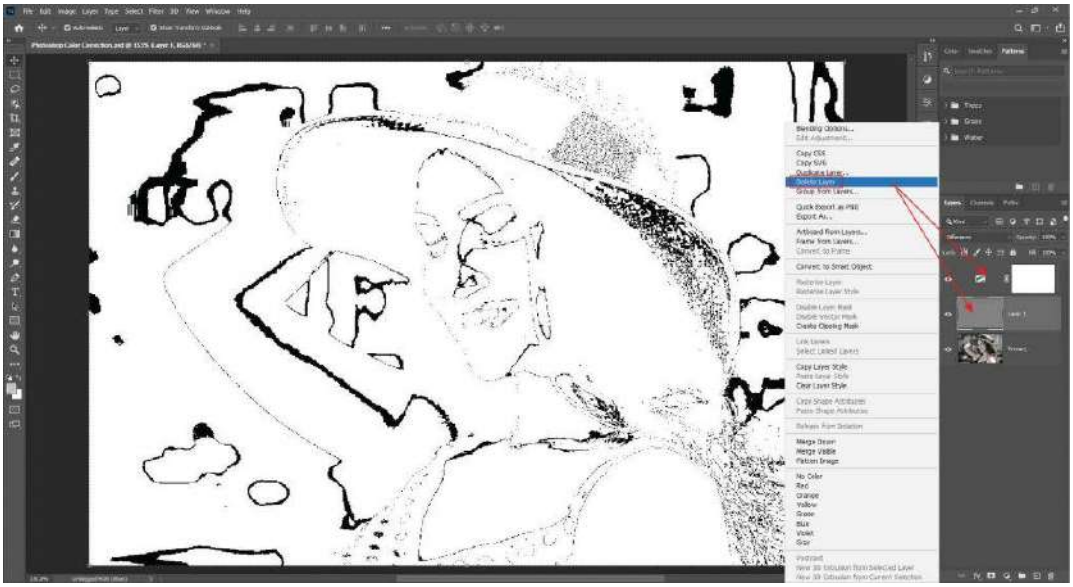
Select ‘Threshold’ from the ‘Adjustment’ Layer menu (right next to the Layer mask icon). There will be a diagram.

Right now, determine which section is the darkest by moving the slider.



Step-4: Eliminate The Layers:

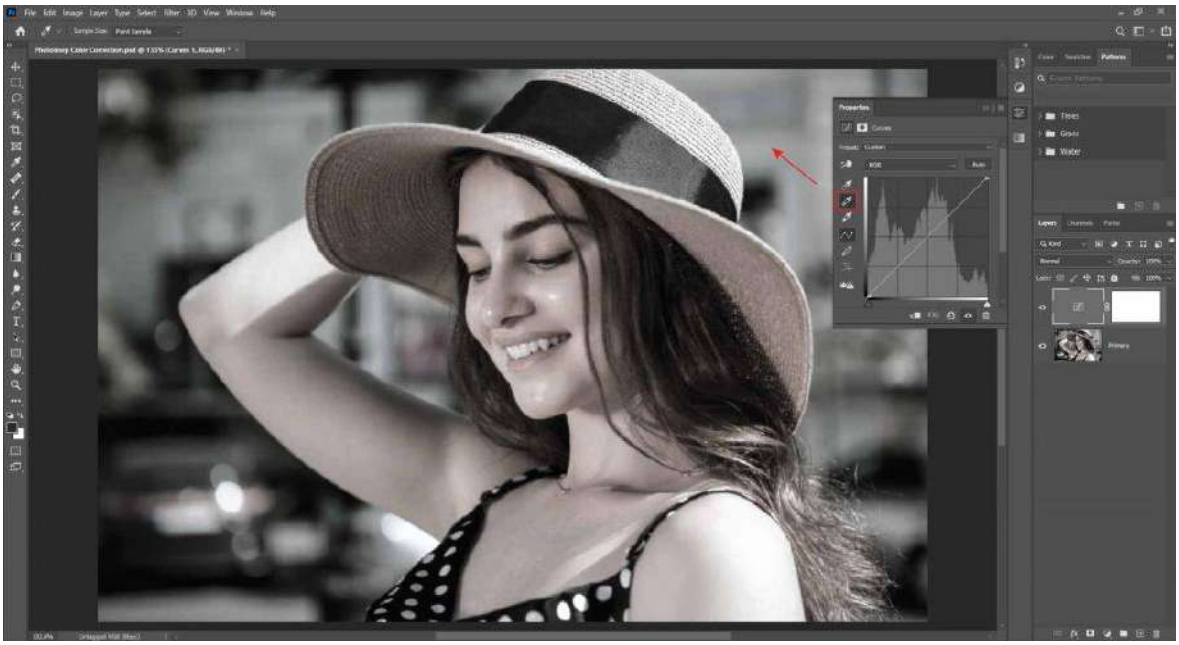
Delete all the remaining layers except for the primary layer. Select ‘Delete Layer’ from the context menu when you right-click on the Layer.



Step-5: Curves: Choose Curves from the ‘Adjustment’ Layer.

There are three Eye-droppers directly next to the curve, as you can see. Now choose the Gray point with the middle-eyedropper.

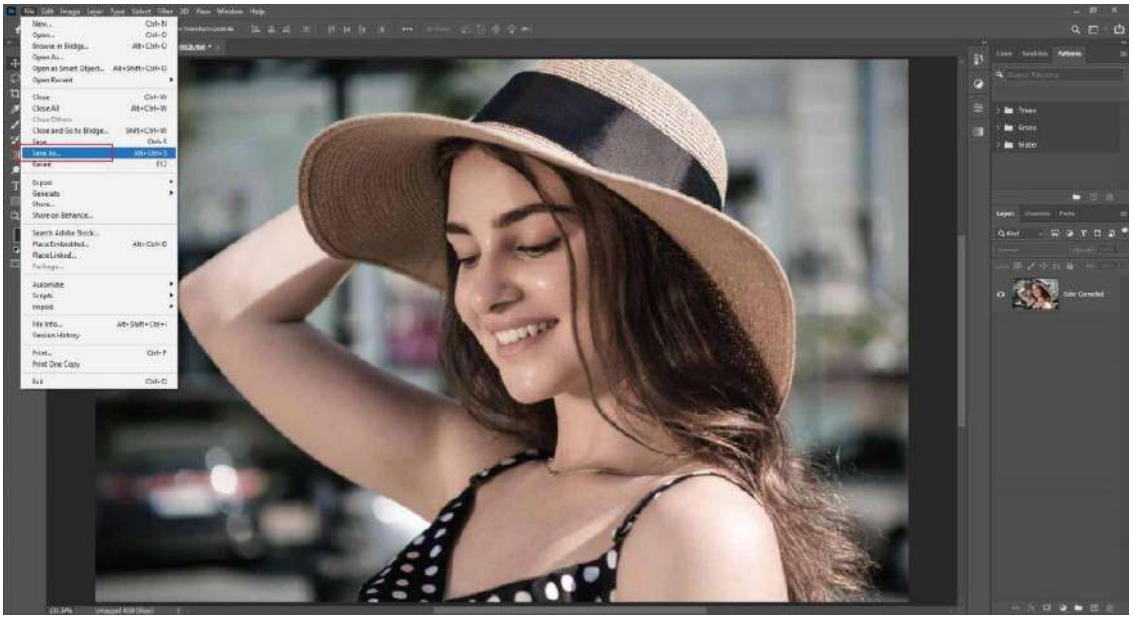
Step-6: Select The Darkest Spot You Discovered Previously.



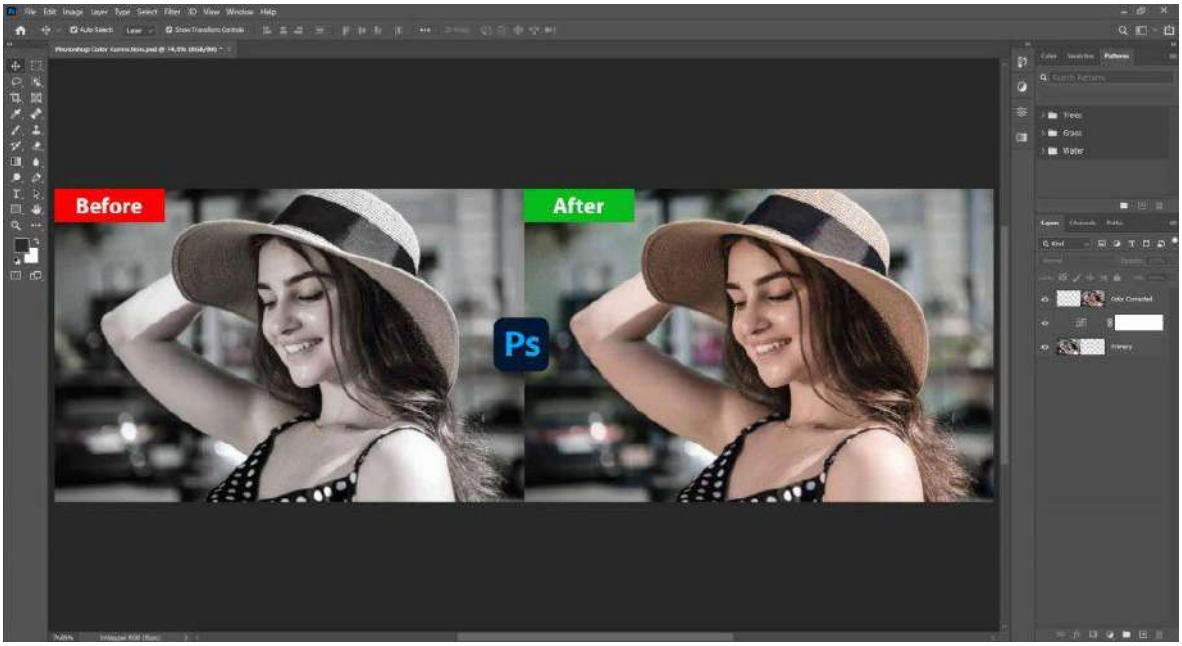
It will fix the image's color. Remember that, even though we're focusing on the darkest part of the image, it could not work for all of them. In that case, experiment with some other aspects of the image. It's determined by how you wish to view the image. So, try to achieve the desired color.

Step 7: Save Your Work:

To save the photograph, go to File and Save As.



Here is the final output with your desired color.



Method#2. Color Correction Using Color Balance:

There is another approach to correct color. That's how the Color Balance feature works. To do so, you'll need a rudimentary understanding of color. As a result, we'll use complementary colors in this project.

If an image has a specific color cast (an excessive amount of one color), we'll need to adjust the amount of the contrasting color. Look at the complementing colors first.

Cyan – Red

Magenta – Green

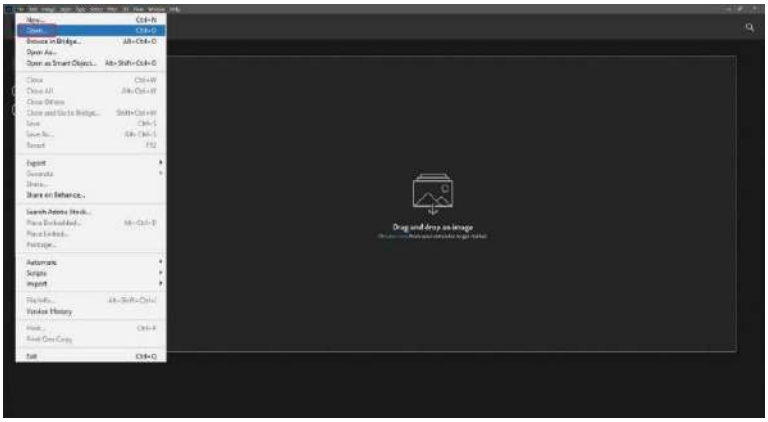
Yellow – Blue

Assume the image has a red cast. It has an enormous amount of red in it. As you know, the cyan color is the polar opposite of red. As a result, we'll boost the cyan, which will reduce the red.

Let's have a look at the procedure!

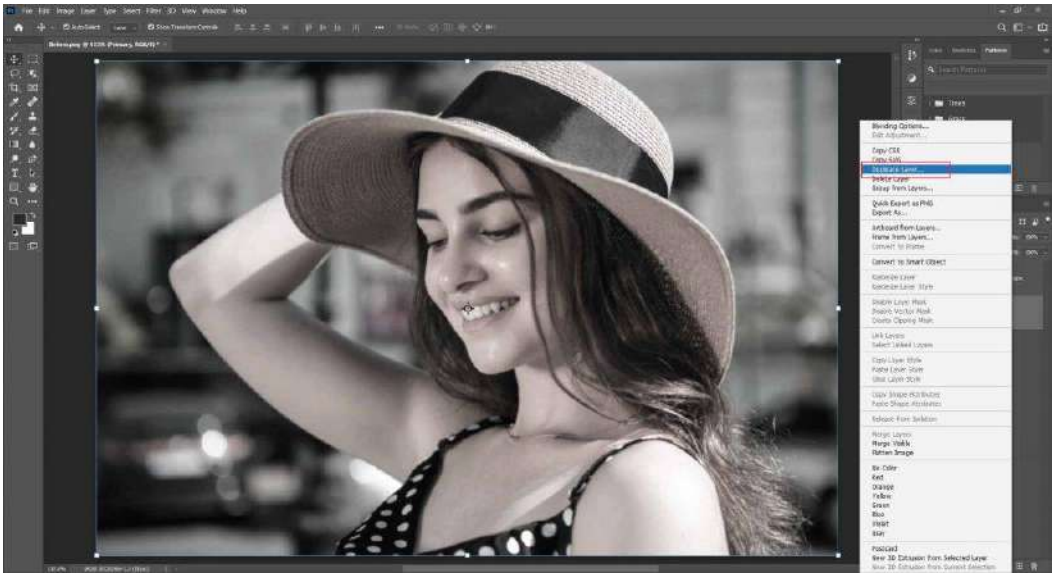
Step-1: Open The Photo File.

To open the file you wish to work on, go to 'File' from the top menu and select 'Open.



Step-2: Make A Duplicate Layer.

Duplicate the Background Layer by right-clicking it and selecting Duplicate Layer—alternatively, press Ctrl+J on your keyboard.

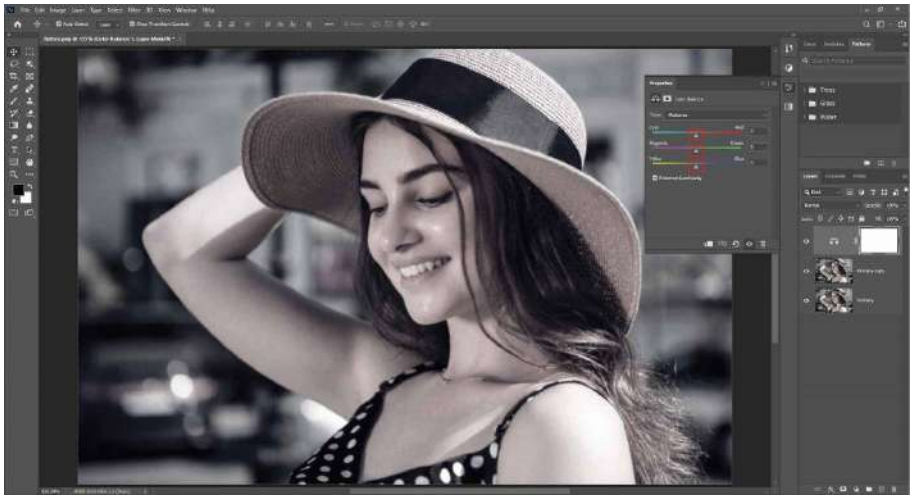


Step-3: Achieve Color Harmony.

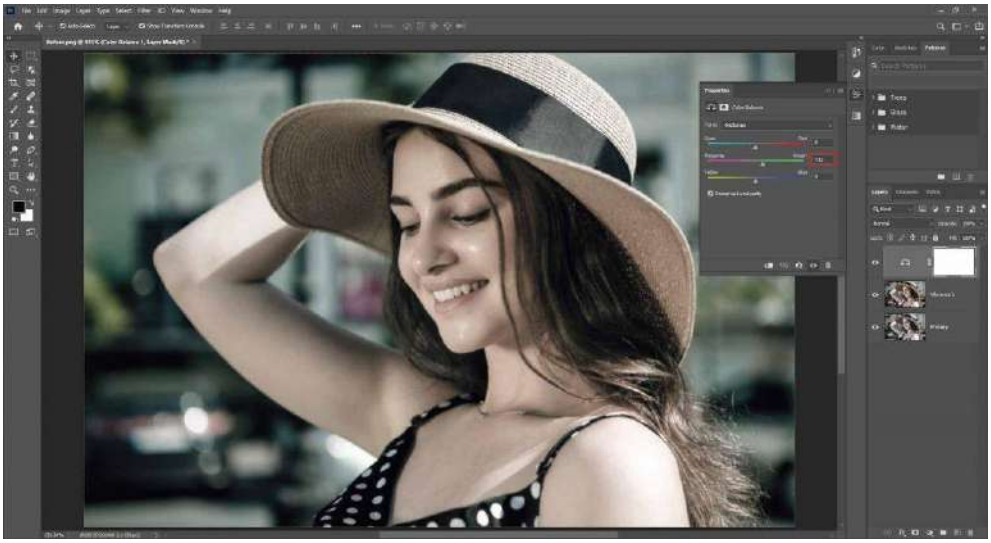
Select Color Balance from the Adjustment Layer menu (right next to the Layer mask icon).

Step-4: Balancing The Slider.

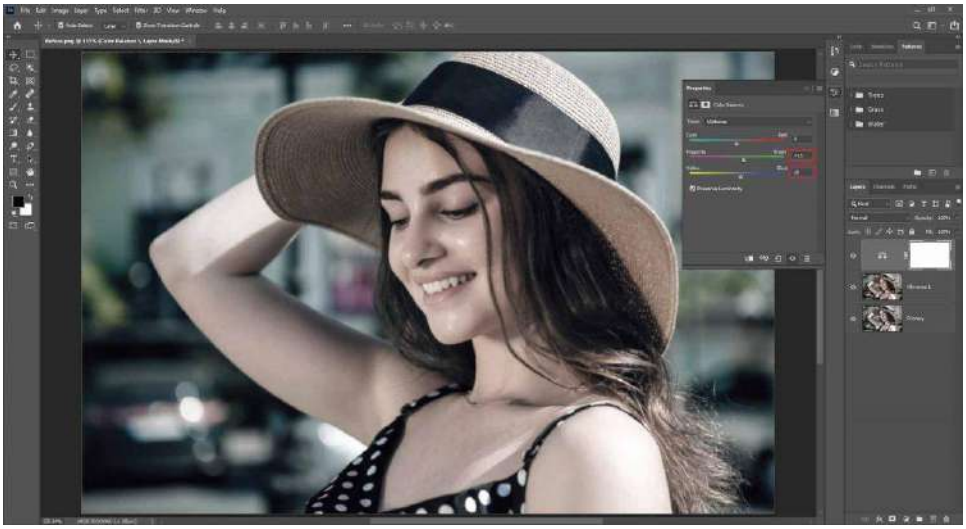
Look at the photo below.



It’s obvious that it’s cast in magenta. As a result, adjust the slider to make the green color brighter. When you’re through, come to a halt.

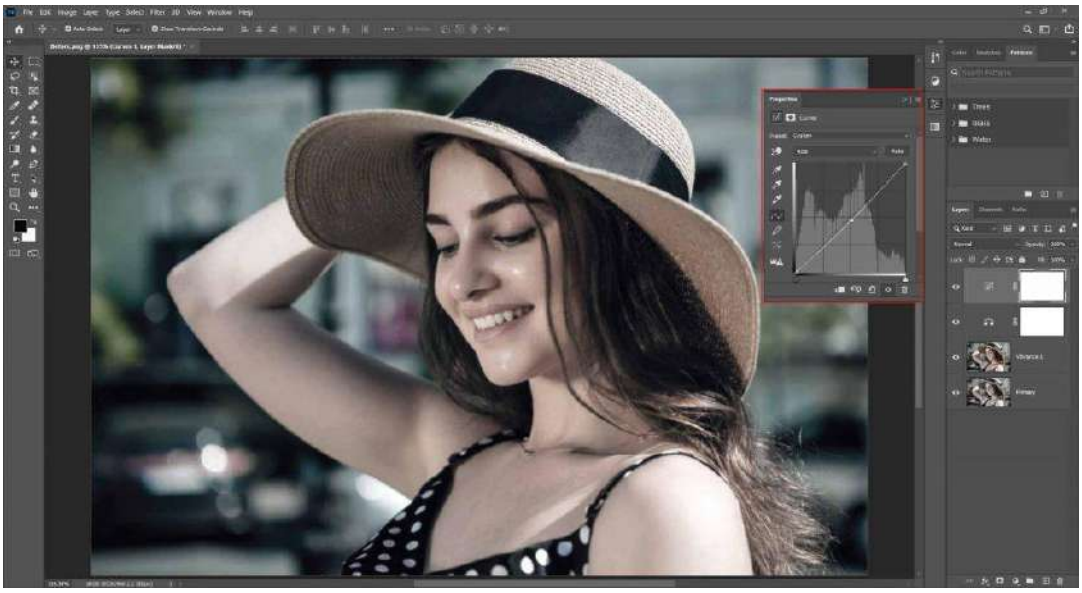


Now, there appears to be a yellow tint. As a result, we’ll also enhance the blue color.



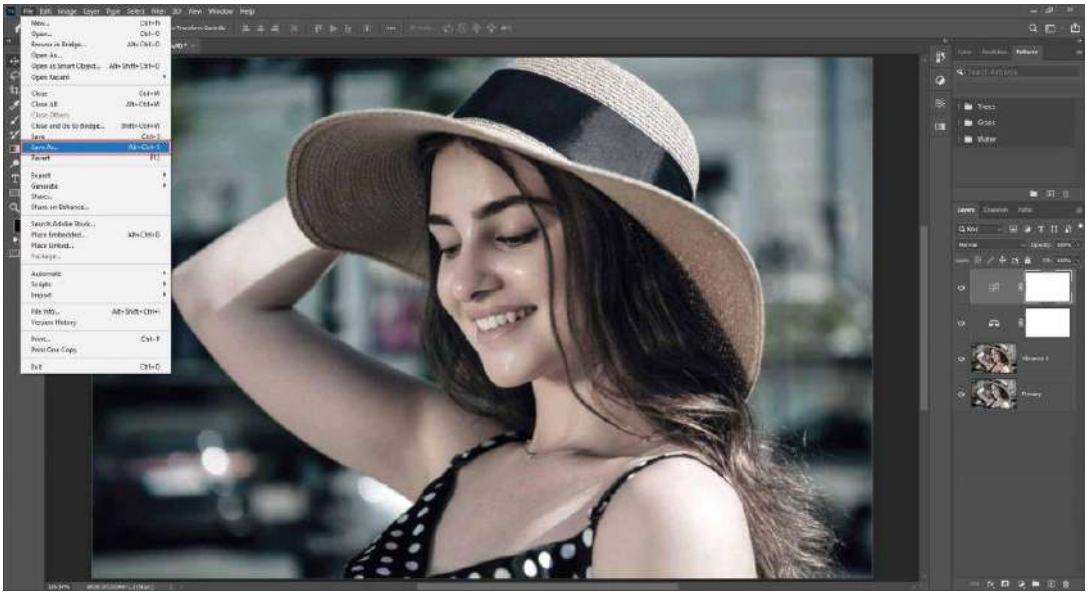
Step-5: Modify the Image's Light.

You can use Curves to change the image's illumination.



Step-6: Make A Backup.

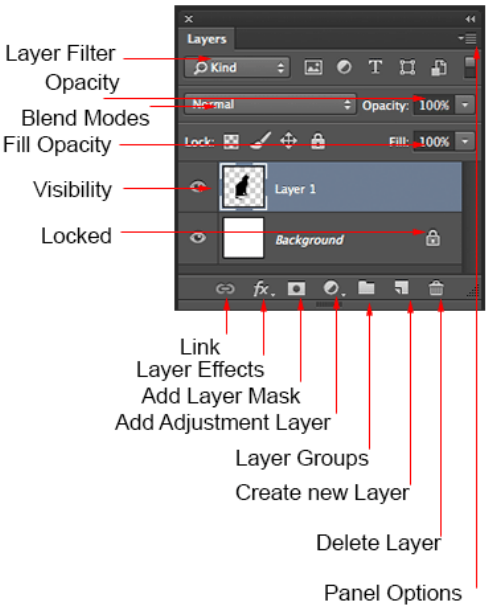
To save the picture, go to File and Save As.



Layers

Photoshop layers are like sheets of stacked acetate. You can see through transparent areas of a layer to the layers below. You move a layer to position the content on the layer, like sliding a sheet of acetate in a stack. You can also change the opacity of a layer to make content partially transparent.

- Layer Selection & Creating layer
- Grouping, and linking layers
- Moving, stacking, and locking layers
- Delete & Hide layers
- Setting opacity and blending
- Layer effects and styles
- Adjustment and fill layers
- Layer comps
- Masking layers

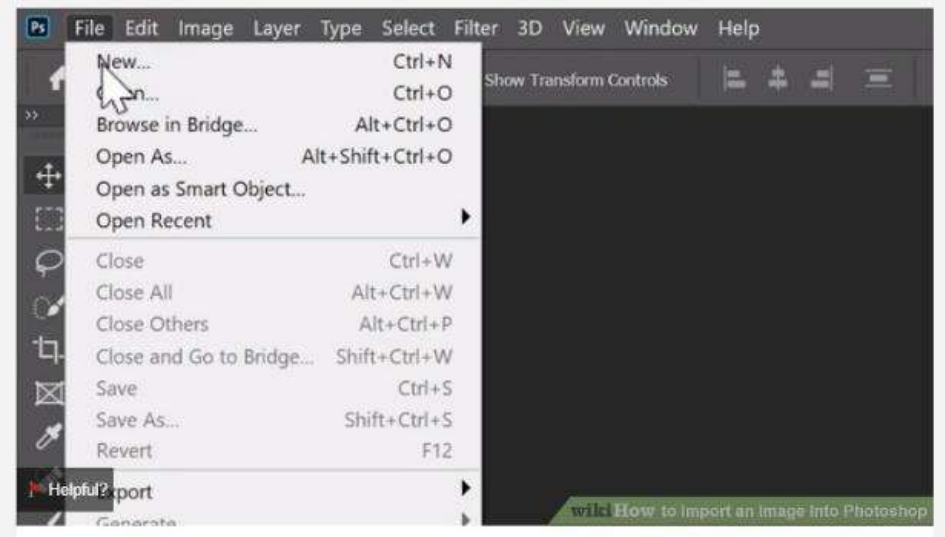


4. Image transferring procedure

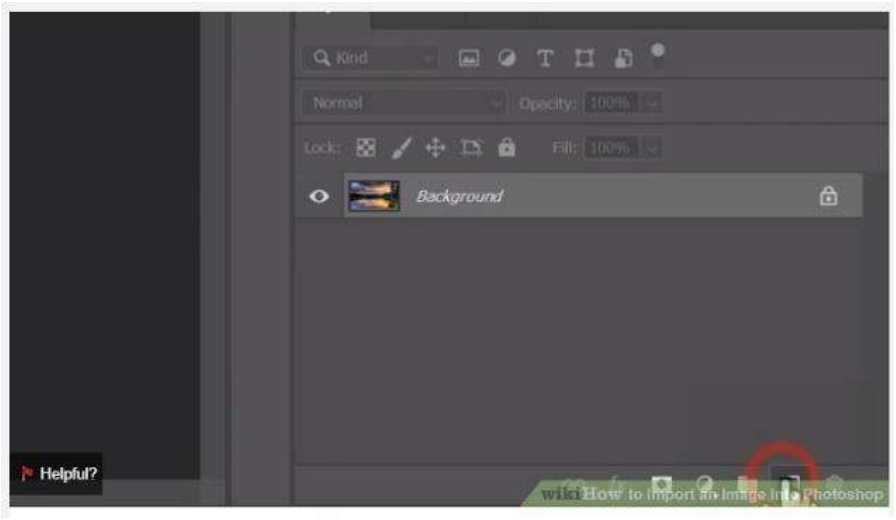
Import an Image into Photoshop

You can import an image to Photoshop from both a computer and other device as camera, scanner or you will nedd to download form internet.

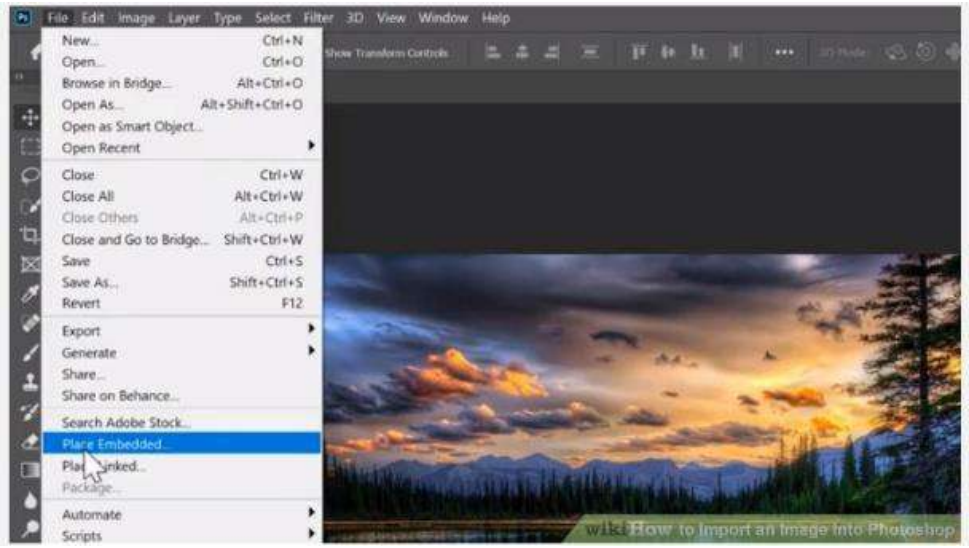
1. Open Photoshop on your PC It's in the All-Apps area of the Start menu in Windows. Use this method if you want to import a single image into your Photoshop project.
2. To create a new file, press Ctrl+N(Windows) name the file, then click OK.



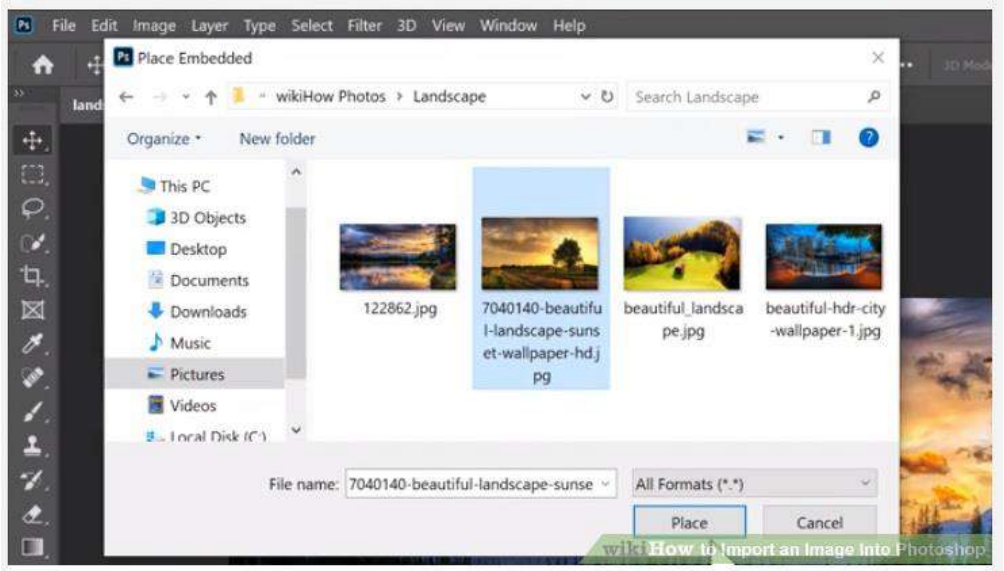
3. Click the New Layer icon. It's near the bottom-right corner of the Layers panel. It looks like a square sheet of paper with an upturned corner. This creates a new layer.



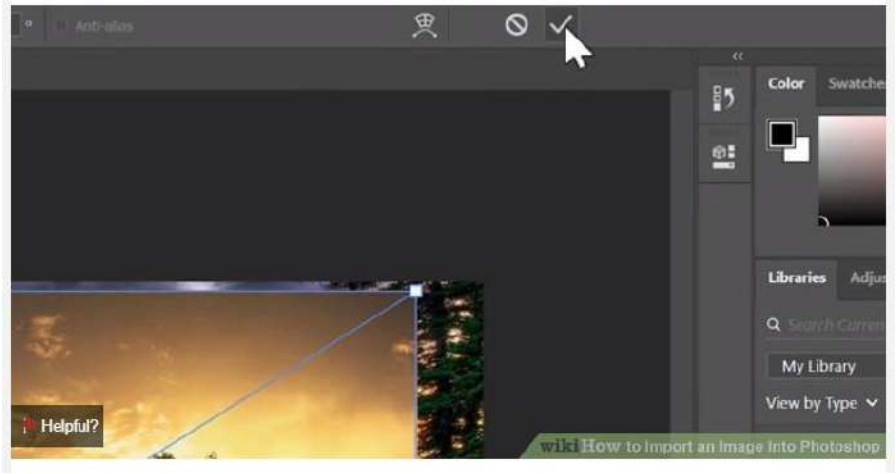
4. Click the File menu. It's at the top-left corner of the screen.
5. Click Place It's near the center of the menu. This opens your computer's file browser.



6. Select the image you want to import and click Place.



7. Click the checkmark. It’s at the top of the screen. The image is now placed on the new layer.



Self Check 4.1

Answer the following questions:

1. What is hue and saturation?

2. What is color correction?

3. What is CMYK?

Answer Sheet 4.1

1. What is hue and saturation?

Hue refers to the pure color itself, often represented as a specific point on the color wheel. It determines the basic color family or category, such as red, blue, green, yellow, etc. Hue is essentially what we perceive as the "color" of an object or light source. The color wheel is a circular representation of hues, with the primary colors (red, blue, and yellow) evenly spaced around the wheel, and the secondary and tertiary colors in between.

Saturation, on the other hand, refers to the intensity or purity of a color. It represents how vivid or dull a color appears. A highly saturated color is vibrant, rich, and intense, while a desaturated color is more muted, pale, or washed out. Saturation is often represented as a percentage, with 100% indicating full saturation and 0% indicating a completely desaturated or grayscale color.

2. What is color correction?

Answer: color correction refers to the process of adjusting and enhancing the colors of an image to achieve a desired look or to correct any color issues. Photoshop provides various tools and techniques to perform color correction, allowing you to modify the hue, saturation, brightness, contrast, and other color attributes of an image.

3. What is CMYK?

Answer: CMYK is an acronym that stands for Cyan, Magenta, Yellow, and Key (Black). It is a color model used primarily in printing and is often referred to as a subtractive color model. CMYK is based on the concept that when these four ink colors are combined at varying levels, they can produce a wide range of colors.

Learning Outcome 5: Apply Effects

Content:

1 Effect options
2 Image mode
3 Effects comparison and adjustment
4 Image transferring procedure

Assessment Criteria:

1 Identify appropriate effect options
2 Proper image mode is selected
3 Effects are applied to images/ layer as per requirements
4 Effects are compared and adjusted
5 Image is saved in appropriate file format
6 Image is transferred to recipient

Resources Required/ Conditions:

The trainees must be provided with the following:

- Training resources
  - References
  - Audio/video materials
  - Modules
  - Target stakeholdres
  - Competency standard
- Training facilities / area
  - Computer and peripherals
  - Multimedia projector

Methodologies

- Lecture/discussion
- Demonstration/application
- Presentation
- Self-pace instruction
- Blended delivery methods

Assessment Methods

- Written test
- Demonstration
- Observation with checklist
- Oral questioning
- Portfolio

Information Sheet 5

Learning Objectives:

After completion of this information sheet, the learners will be able to:

1. Identify appropriate effect options
2. Proper image mode is selected
3. Effects are applied to images/ layer as per requirements
4. Effects are compared and adjusted
5. Image is saved in appropriate file format
6. Image is transferred to recipient

The Effect

In Adobe Photoshop, the Effect options refer to a variety of visual enhancements and modifications that can be applied to an image or graphic element. These options allow you to manipulate and transform the appearance of your artwork in creative ways. Here are some of the commonly used Effect options in Photoshop:

Drop Shadow: Adds a shadow behind an object to create a sense of depth or realism. You can control parameters like opacity, distance, angle, and size of the shadow.

Inner Shadow: Similar to drop shadow, but the shadow is applied inside the boundaries of the object, creating a recessed or engraved effect.

Outer Glow: Creates a soft halo of light around the edges of an object. You can adjust the glow's color, size, and opacity.

Inner Glow: Similar to outer glow, but the light effect is applied inside the boundaries of the object.

Bevel and Emboss: Adds a three-dimensional effect to an object by simulating highlights and shadows on its edges. You can control the depth, size, angle, and shading style.

Satin: Applies a silky or metallic texture to an object, giving it a soft sheen. You can adjust parameters such as color, size, and blending mode.

Gradient Overlay: Overlays a gradient fill on an object, allowing you to blend multiple colors smoothly across its surface.

Pattern Overlay: Applies a pattern fill to an object, allowing you to use custom patterns or textures.

Stroke: Adds an outline or border around the edges of an object. You can specify the color, size, and position of the stroke.

Drop Shadow: Applies a realistic shadow behind an object, simulating its interaction with light sources. You can control the shadow's opacity, angle, distance, and size.

Image Mode

In Photoshop, "image mode" refers to the color space or color model in which an image is represented. It determines the range and number of colors that can be used in an image. Photoshop provides several different image modes, each suited for specific purposes. The most common image modes in Photoshop are:

RGB (Red, Green, Blue): This is the default mode for most images used on screens and in digital media. RGB mode uses combinations of red, green, and blue light to create a wide range of colors. Each pixel in the image is composed of three color channels (red, green, and blue) that can vary in intensity from 0 to 255. The combination of these channels determines the overall color of each pixel.

CMYK (Cyan, Magenta, Yellow, Black): CMYK mode is primarily used for print purposes. It is a subtractive color model, where colors are created by subtracting varying amounts of cyan, magenta, yellow, and black inks. Unlike RGB, which uses light, CMYK represents colors using ink on paper. When working in CMYK mode, it's important to note that some colors visible on a computer screen might not be achievable in print.

Grayscale: Grayscale mode represents images using shades of gray, ranging from black to white. It's commonly used for black and white photography or when color is not necessary. In grayscale mode, each pixel is represented by a single channel of varying intensity from 0 (black) to 255 (white).

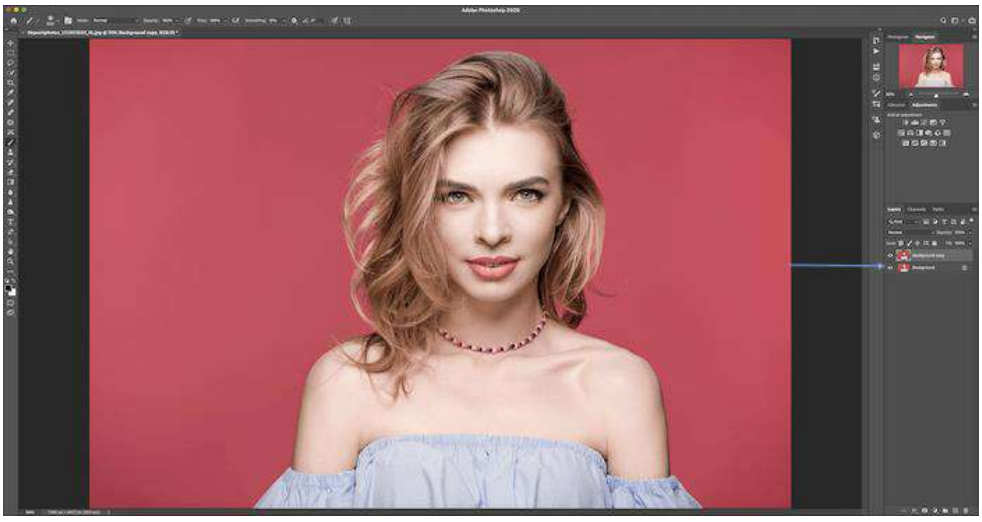
Lab Color: Lab Color mode is a color model designed to encompass the full range of human vision. It separates the lightness (L) component from the color information (a and b axes), allowing for more accurate color adjustments and conversions. Lab Color mode is often used for advanced color correction and editing tasks.

Indexed Color: Indexed Color mode uses a limited palette of colors to reduce the file size of an image. It assigns an index value to each color in the palette and stores the image data based on those indices. This mode is commonly used for web graphics or images with a limited number of colors, such as logos or icons.

Effect in Photoshop

Step 1 – Preparing your Image

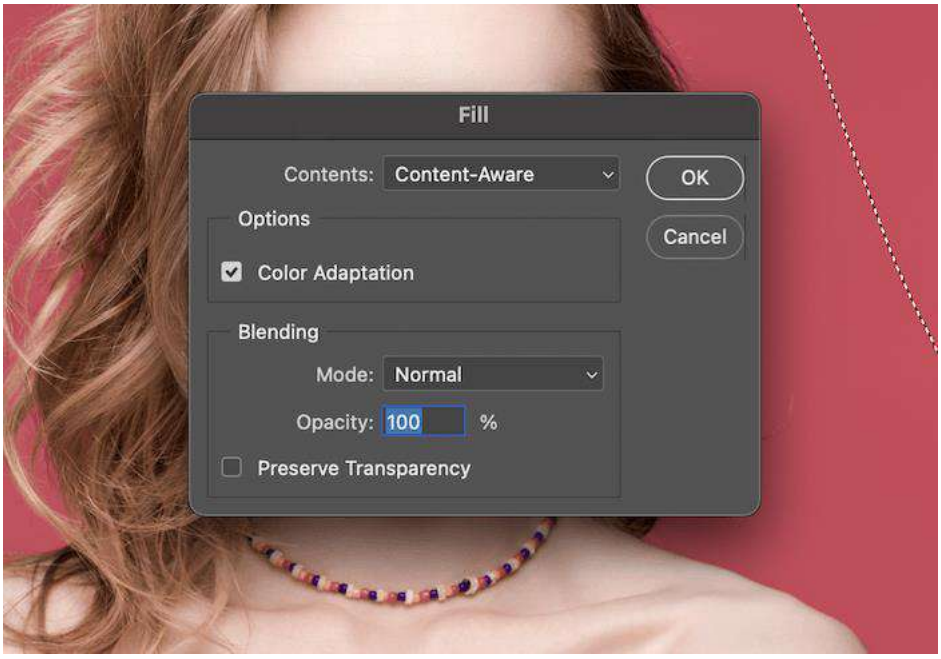
First, you need to open your image on Photoshop and duplicate your layer.



Use the Lasso tool on your background layer to cover your subject.

Right-click within the lasso outline and click on Fill.

Choose ‘content-aware’ and click OK.

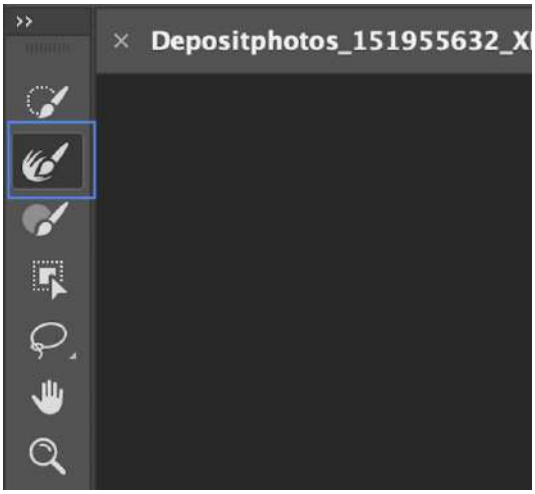


Now you should be left with just the image background.

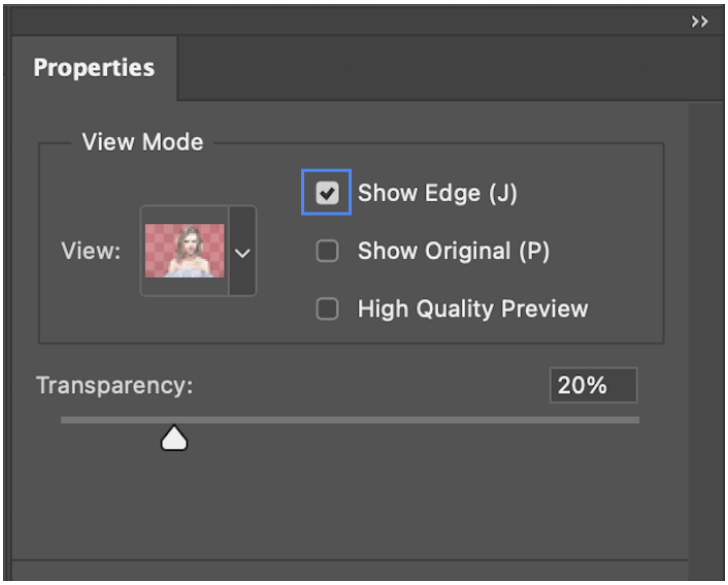
Step 2 – Selecting your Subject

Now you can use the Quick Selection tool to mark out a rough outline of your subject. This can be done in many ways, but the Quick Selection tool works well for this technique.

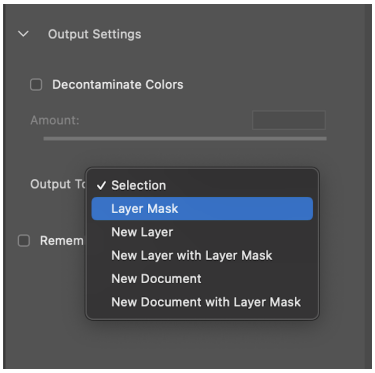
With your subject is selected, click ‘select + mask’ at the top.
Now, you want the Refine Edge brush toward the left of your screen.



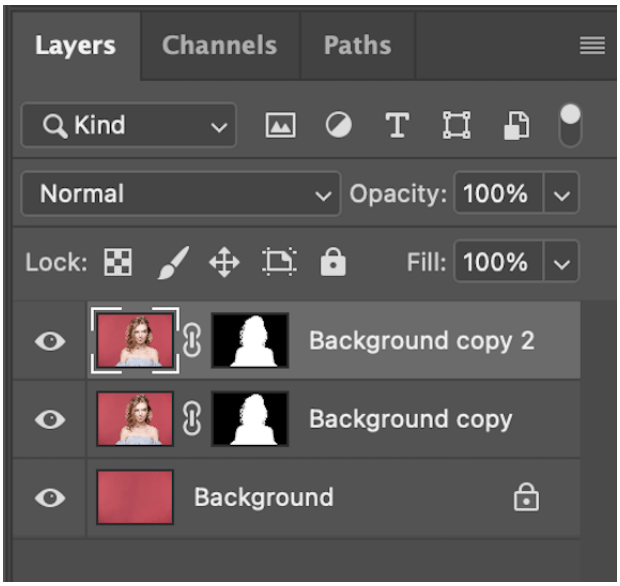
Select ‘show edge’ to the right of your screen and draw a simple line around the outskirts of your subject. This will help with loose hairs and other more challenging-to-define edges in your image.



Then select ‘layer mask’ from the Output drop-down menu and press OK.

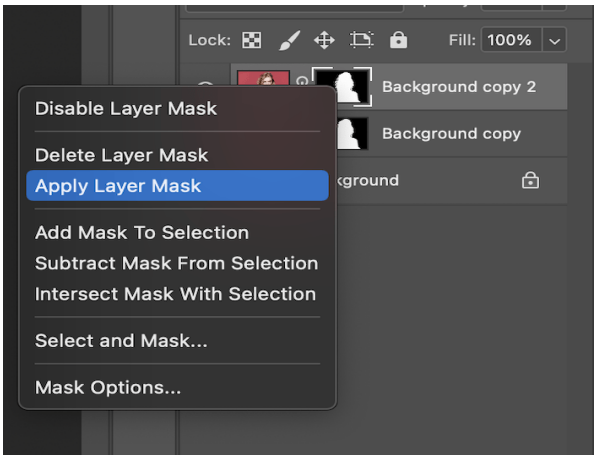


Now duplicate the layer. Drag your layer to the bottom of the Layers panel and drop it onto the ‘new layer’ icon.

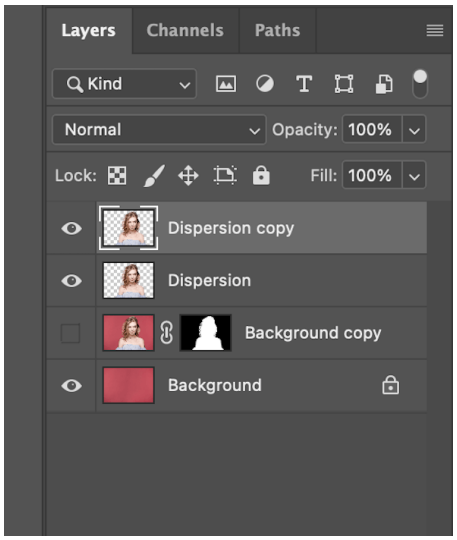


Step 3 – Preparing the Dispersion Effect

Select the top image. Then, right-click on the new layer mask and select ‘apply layer mask’.



The top layer should now be the isolated subject. Rename this layer ‘Dispersion’. This will make identifying your layers a lot easier. Make a copy of your ‘Dispersion’ layer. You can now rename this to ‘Foreground’. With the ‘Dispersion’ layer selected, go to Filter in the top



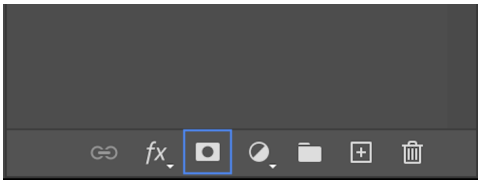
bar, then select ‘liquify‘. This will bring up a new window. Toward the top left of this window, there’s a Forward Warp tool. Select this tool, and now you will be able to drag out the area you want to disperse. In this section, you can increase or decrease the size and strength of the Liquify brush. You want to warp the image to mimic the way ashes would fly

away from your subject. Be sure to use swooping motions to reflect this. 

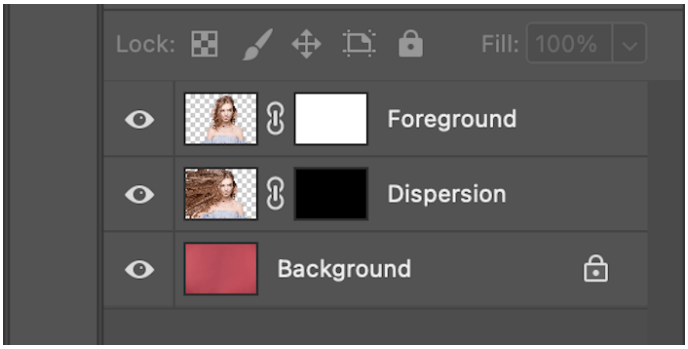
Once you are happy, click OK. You will then see an image similar to this.

Step 4 – Create the Dispersion Effect

Now you need to get your layers ready for the dispersion effect. Click on your ‘Dispersion’ layer, and add a layer mask. For the ‘Dispersion’ layer, you want to Alt click (or Option click for Mac) when selecting the ‘Add Layer Mask’ icon in the lower layers panel. This automatically hides everything on your ‘Dispersion’ layer.



Now create a layer mask for your ‘Foreground’ layer without the alt-click. This should leave your workspace looking like this.



Make sure your new Dispersion Effect Brush tool is in Photoshop.

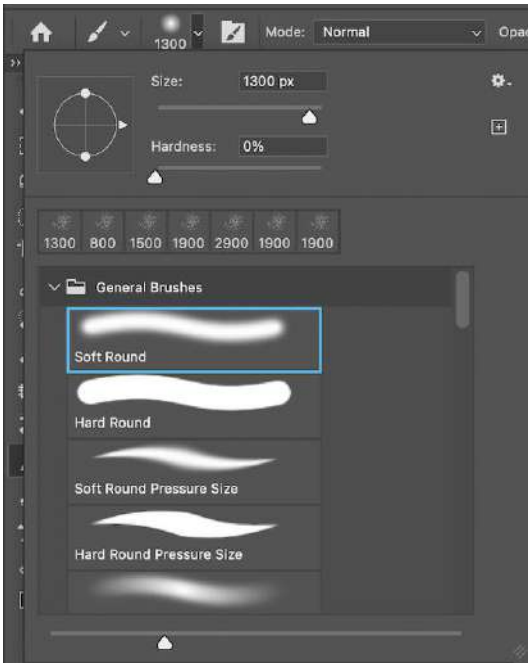
With these new brushes, start working away at the edges that go in the direction of the effect. Remember you are working on the new layer mask. You want to be painting with black selected.

With these brushes, you can change the size and direction they face. Be sure to have your opacity and flow at 100%. When you have finished this, click on the mask for your 'Dispersion' layer. We will now start adding the 'ashes'. Invert your Brush tool color from black to white by clicking 'x'. Now you can start revealing the bits you dragged out. Play around with this bit by changing brush sizes. You might also want to add a brush with the opacity reduced to fine-tune your effect.

Make sure you constantly switch between the ‘Dispersion’ and ‘Foreground’ layers to make the transition look refined. Remember that each time you swap masks, you need to be cautious of your brush color.

Once you are happy with the dispersion effect you’ve created, you can further refine the image.

Select the ‘Foreground’ image and use a brush to remove the bits that don’t fit. You want to use a white brush tool for this part. Here, I have left her face and shoulder intact. This makes it look like the model is just starting to disappear.



You are now able to make any further edits, like sharpening or anything else you want! This is the most basic way to make a dispersion effect in Photoshop.

Saving options

When saving a file in Photoshop, you have several options and file formats to choose from:

PSD: This is the default file type for Photoshop documents, although you won't necessarily use it for every image. It will save your layers and all of the other information in your image so you can easily re-edit it later. PSD files are designed to be opened in Photoshop, so if you want to share the image with others you'll also need to save a copy of the image in a common file format, like JPEG.

Common file formats: You can save images in a variety of common file types, including JPEG and PNG. These file formats can be viewed and edited on almost any computer or mobile device, which makes them well-suited for sharing with others. However, unlike PSD files these formats aren't as useful if you plan to continue editing the file, and they also can't preserve layer information.

Save for Web: If you're planning to upload an image to the Web, like on a blog or website, you'll want to use the Save for Web feature. This tool allows you to save images that are optimized for the Web, which will make them easier to download and view online. Save for Web also includes several helpful features for preparing images for the Web, including the option to resize images.

In the image below, you can see three different versions of an image file: the original JPEG file, an edited PSD version, and a final JPEG version that's been resized and saved for the Web. You can see that the Web version has a much smaller file size than the original and PSD versions.

Ultimately, the saving option you choose will depend on what you need to do with the image. Let's take a look at a couple of scenarios to see why you might choose different saving options.

Scenario 1

Let's say you're asked to create a new header image for a company website. You've been given a photo to include, and you need to add some text with the company name. Because you'll likely edit and revise this type of project, you'll want to save it as a PSD file. This way, you can easily continue editing the file later on. And because it will eventually be posted online, you'll also want to use Save for Web to create a new JPEG version of the finished image.

Scenario 2

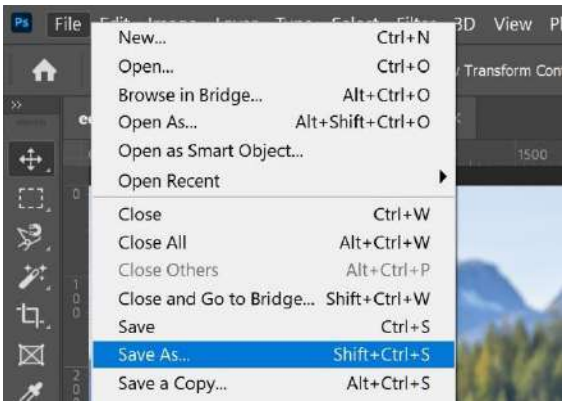
Let’s say you're planning to share some photos from a recent vacation with your friends. You'd just like to make some quick adjustments in Photoshop, like cropping and rotating, before sharing them. In this case, you could open the original image files in Photoshop, make the necessary adjustments, then save a new version of the edited photos as JPEGs. Because none of these edits are too complicated, you probably don’t need to save a separate PSD version of each image.

As you can see, the saving option you choose will vary from project to project. Before saving an image, take a moment to consider the type of files you'll need. As you start to gain more experience with Photoshop, this process will begin to feel quick and natural.

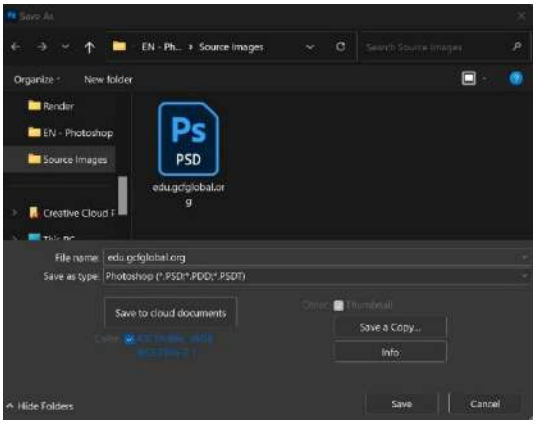
Using Save As

You'll use the Save As command to save files in the PSD format, as well as other common formats like JPEG and PNG.

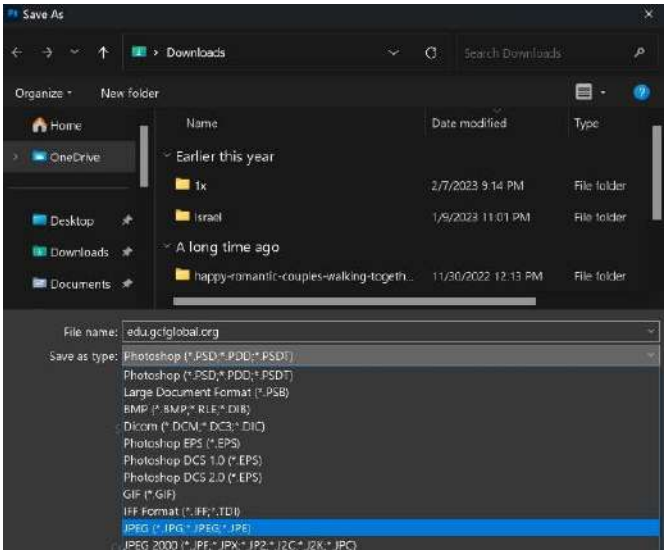
With the image open in Photoshop, select File > Save As.



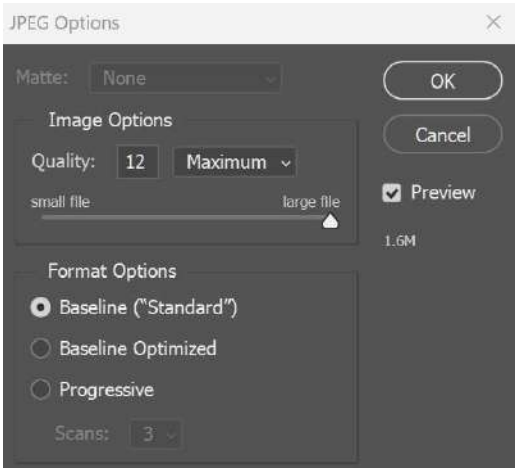
A dialog box will appear. Type the desired file name, then choose a location for the file. You'll want to use a new file name to avoid accidentally overwriting the original file.



Click the Format menu, then choose the desired file format. In our example, we'll save this image as a JPEG file. If you're saving as a PSD file, make sure the Layers option is checked. However, most other formats won't allow you to select this option. Click Save.



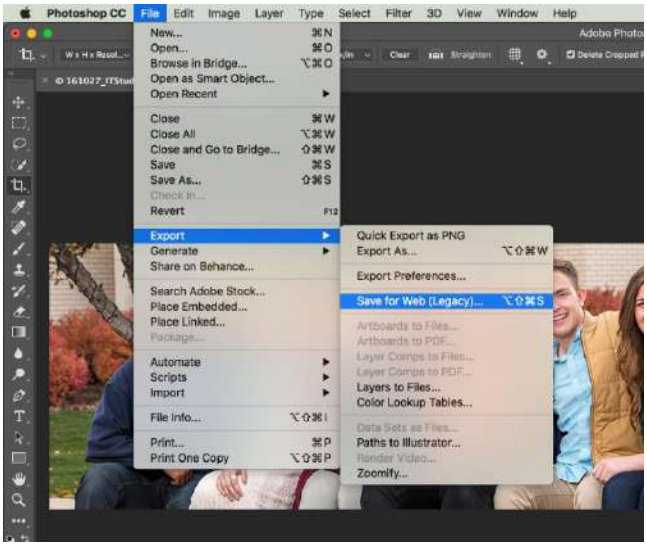
Some file formats, such as JPEG and TIFF, will give you additional options when saving. Select the desired quality level, then click OK to save the image.



If you've already saved your project as a PSD file, you can select File >Save or press Ctrl+S (or Command+S on a Mac) to save your progress at any time. However, if you're working with another format like JPEG, we recommend using Save As to avoid overwriting your original file.

Save for Web

Go to File>Export>Save for Web (Legacy)...



A dialogue box will appear. Select JPEG and lower your quality down to 60%. Make sure you have the checkbox for “Progressive” checked. (Progressive means that when you first get to your web page, it will show a low quality version of the full picture that will progressively gets sharper as the page loads. Otherwise, the picture will load in full quality, but only a bar of information at a time.)

Check to make sure your photo size is around 100K or less before you save it. If it is too big, you might need to lower the quality down to 50%.

Click save. Choose where you want to save the image and then click save again.

Self Check 5.1

Answer the following questions:

1 What is effect in photoshop?

2 Why we use drop shado?

3 What is Bevel and Emboss?

4 Write some image mode.

Answer Sheet 5.1

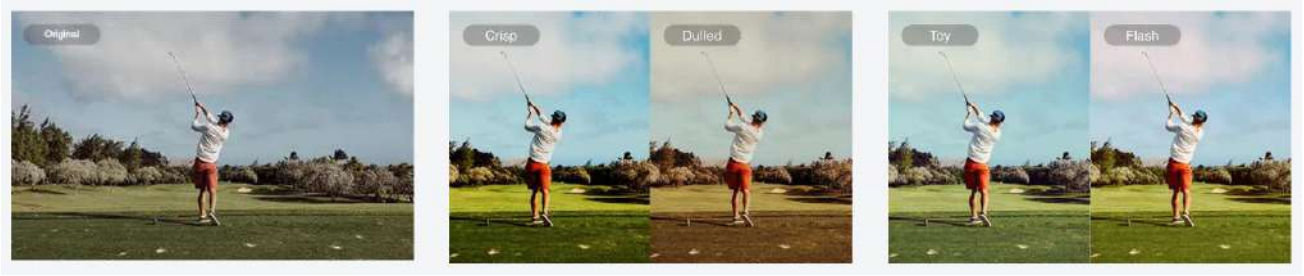
1. What is effect in photoshop?
   Answer: Effect options refer to a variety of visual enhancements and modifications that can be applied to an image or graphic element. These options allow you to manipulate and transform the appearance of your artwork in creative ways
2. Why we use drop shado?
   Answer: Adds a shadow behind an object to create a sense of depth or realism. You can control parameters like opacity, distance, angle, and size of the shadow.
3. What is Bevel and Emboss?
   Answer: Adds a three-dimensional effect to an object by simulating highlights and shadows on its edges. You can control the depth, size, angle, and shading style.
4. Write some image mode.
   Answer:
   - RGB (Red, Green, Blue)
   - CMYK (Cyan, Magenta, Yellow, Black):
   - Grayscale
   - Lab Color:
   - Indexed Color

Activity Sheet 5-1:

Task: Apply effect in a jpeg image.

Working Procedure:

1. Follow OSH and Ergonomics requirement
2. Run Computer and Open Adobe Photoshop.
3. Collect sample image
4. Apply effect as per the sample image.
5. Save your work at PSD and JPEG file format



Learning Outcome 6: Evaluate own work

Content:

1 Constructive criticism
2 Own works evaluation

Assessment Criteria:

1 Constructive criticism from others is applied to improve own works.
2 Own works are evaluated against planned Strategy for own practice.

Resources Required/ Conditions:

The trainees must be provided with the following:

- Training resources
  - References
  - Audio/video materials
  - Modules
  - Target stakeholdres
  - Competency standard
- Training facilities / area
  - Computer and peripherals
  - Multimedia projector

Methodologies

- Lecture/discussion
- Demonstration/application
- Presentation
- Self-pace instruction
- Blended delivery methods

Assessment Methods

- Written test
- Demonstration
- Observation with checklist
- Oral questioning
- Portfolio

Information Sheet 6

Learning Objectives:

After completion of this information sheet, the learners will be able to:

1. Apply constructive criticism from others to improve own works.
2. Evaluate own works against planned Strategy for own practice

Constructive criticism

Constructive criticism is a feedback approach that focuses on providing helpful and valuable insights to improve someone's work, skills, or behavior. It involves offering thoughtful and specific suggestions for improvement while maintaining a respectful and supportive tone. The purpose of constructive criticism is to assist the person receiving feedback in recognizing areas of weakness or opportunities for growth and providing guidance on how to address them effectively.

Key elements of constructive criticism include:

Specificity: Constructive criticism should be specific and focused on particular aspects of the work or behavior being evaluated. Vague or general comments may not provide enough guidance for improvement. Instead, pinpoint specific areas that require attention or suggest alternative approaches.

Clarity: It is important to clearly communicate the feedback, ensuring that the person receiving it understands the issues being addressed. Use clear and concise language to avoid confusion or misinterpretation.

Balance: Constructive criticism should strike a balance between pointing out areas for improvement and acknowledging the strengths and positive aspects of the work. By highlighting both the positives and negatives, the person receiving feedback can gain a more well-rounded understanding of their performance.

Respect and Empathy: Constructive criticism should be delivered in a respectful and empathetic manner. Recognize the effort and intentions behind the work and acknowledge the person's skills and capabilities. It is crucial to provide feedback that motivates and inspires rather than demoralizes or discourages.

Solution-Oriented: Constructive criticism should not only identify problems but also offer potential solutions or suggestions for improvement. Providing actionable recommendations helps the person receiving feedback understand how to address the identified issues and make progress.

Open Dialogue: Encourage a two-way conversation by inviting the person to share their perspective, ask questions, and provide their insights. This fosters a collaborative and constructive environment, allowing for a deeper understanding of the feedback and fostering a sense of ownership over the improvement process.

Timing and Relevance: Consider the timing and context in which you provide constructive criticism. Choose an appropriate moment where the person is receptive and open to feedback. Also, ensure that the feedback is relevant and aligned with the goals or objectives of the work or project.

Evaluation

Evaluation refers to the systematic process of assessing and determining the value, worth, effectiveness, or quality of something. It involves gathering information, analyzing data, and making judgments or conclusions about the object or subject being evaluated. Evaluation is conducted to understand the strengths, weaknesses, impacts, and outcomes of a program, project, product, process, or any other entity. It helps in making informed decisions, improving performance, and informing future actions.

Evaluating your own work in graphic design is an essential part of the creative process. It helps you identify strengths and weaknesses, make improvements, and grow as a designer. Here are some steps to effectively evaluate your own work in graphic design:

Define the objectives: Start by clarifying the objectives of the project. Understand what you were trying to achieve and the intended message or purpose of the design. This will provide a clear framework for evaluation.

Take a break: After completing a project, take some time away from it. Step back and give yourself a fresh perspective. This break will help you detach emotionally and view your work more objectively.

Review the brief: Revisit the initial project brief or requirements. Compare your final design with the original goals and see if you have effectively met them. Evaluate whether the design meets the needs of the target audience and aligns with the desired message.

Consider the context: Think about the context in which your design will be used. Consider the medium, platform, or environment in which it will be presented. Evaluate how well your design fits within that context and if it effectively communicates its intended message.

Assess the visual elements: Analyze the visual aspects of your design, including layout, composition, color palette, typography, and imagery. Evaluate if they work harmoniously together, convey the desired mood or tone, and create visual impact. Consider principles of design, such as balance, contrast, hierarchy, and unity.

Seek feedback: One of the most valuable ways to evaluate your work is to seek feedback from others. Reach out to fellow designers, mentors, or clients to get their perspective. Ask for constructive criticism and specific suggestions for improvement. Be open to different viewpoints and learn from the insights of others.

Test with the target audience: If possible, conduct user testing or gather feedback from the target audience. This can provide valuable insights into how well your design communicates and resonates with the intended users. Consider conducting surveys, focus groups, or usability tests to gather feedback directly.

Compare with industry standards: Evaluate your work in comparison to industry standards and current design trends. Stay updated with the latest design practices, techniques, and styles. Assess if your design is innovative, unique, and competitive within the field.

Reflect on your process: Evaluate not only the final outcome but also your design process. Assess if you effectively managed your time, resources, and workflow. Reflect on the decisions you made, the challenges you faced, and the lessons learned along the way.

Iterate and improve: Based on your evaluation, identify areas of improvement and create an action plan. Implement the necessary changes, refine your design, and iterate as needed. Remember that evaluation is an ongoing process, and each project provides an opportunity for growth and learning.

When evaluating your own work in graphic design, it can be helpful to have a structured approach. Here's a technique you can follow to assess and improve your designs:

1. Initial Assessment:
   - Take a step back and look at your design with fresh eyes.
   - Note your initial thoughts and feelings about the design.
   - Consider the project's objectives and whether you believe you've met them.
2. Analyze the Design Elements:
   - Evaluate the visual elements of your design, such as layout, color, typography, imagery, and composition.
   - Assess how well these elements work together to convey the intended message or evoke the desired emotions.
   - Consider the principles of design (e.g., balance, contrast, hierarchy, unity) and determine if they have been effectively applied.
3. Assess the User Experience:
   - Put yourself in the shoes of the target audience.
   - Evaluate how the design communicates and engages with the users.
   - Consider the clarity of the message, ease of navigation, and overall user-friendliness.
   - Identify any potential usability issues or areas for improvement.
4. Evaluate the Impact:
   - Reflect on the design's effectiveness in achieving its purpose.
   - Consider whether it grabs attention, communicates the intended message clearly, and elicits the desired response.
   - Assess its visual impact and whether it stands out within its intended context.
5. Seek Feedback:
   - Share your work with others, such as fellow designers, mentors, or clients.
   - Request specific feedback and constructive criticism on various aspects of your design.
   - Consider their perspectives and insights, and use them to gain a broader understanding of the strengths and weaknesses of your work.

- Compare with Competitors and Industry Standards:
- Research and analyze the work of other designers or competitors in the field.
- Compare your design to industry standards and current design trends.
- Assess whether your design stands out, is competitive, and pushes boundaries in a positive way.

6. Iterate and Improve:
   - Based on your evaluation and feedback received, identify areas for improvement.
   - Prioritize the changes or adjustments that will have the most significant impact.
   - Make necessary revisions and refinements to enhance your design.
7. Document and Learn:
   - Keep a record of your evaluation process, including the feedback received and the improvements made.
   - Reflect on what you've learned from the evaluation and how it can inform your future work.
   - Continuously seek opportunities to develop and grow as a designer.

Self Check 6.1

Answer the following questions:

1. What is Constructive criticism?

2. What are key elements of constructive criticism?

3. What is Evaluation?

Answer Sheet 6.1

1. What is Constructive criticism?
   Answer: Constructive criticism is a feedback approach that focuses on providing helpful and valuable insights to improve someone's work, skills, or behavior. It involves offering thoughtful and specific suggestions for improvement while maintaining a respectful and supportive tone.
2. What are key elements of constructive criticism?
   Answer: Key elements of constructive criticism include:
   - Specificity
   - Clarity
   - Balance
   - Respect and Empathy
   - Solution-Oriented
   - Open Dialogue
   - Timing and Relevance
3. What is Evaluation?

Answer: Evaluation refers to the systematic process of assessing and determining the value, worth, effectiveness, or quality of something. It involves gathering information, analyzing data, and making judgments or conclusions about the object or subject being evaluated.

Review of Competency

Below is yourself assessment rating for module **"Developing Competency Based Training Curriculum"**

Sl no	Assessment of performance Criteria	Yes	No
1.	Image is selected		
2.	**Required tool** is selected		
3.	Clipping path is created		
4.	Image is separated from background		
5.	New document is created		
6.	Images are pasted for **edit**		
7.	Layers are created and selected.		
8.	Images are edited and arranged.		
9.	Appropriate **retouch tools** are identified		
10.	Tools are calibrated as required		
11.	Layers are created and preserved		
12.	Retouch tools are used as per requirement		
13.	Images are corrected and saved in appropriate **file format**		
14.	**Color correction methods** are identified		
15.	Appropriate **image mode** is selected		
16.	Color correction methods are used		
17.	Image enhancement is compared with the original one		
18.	Design is saved in appropriate file format		
19.	Final image is transferred to recipient		
20.	Identify appropriate **effect options**		
21.	Proper image mode is selected		
22.	Effects are applied to images/ layer as per requirements		
23.	Effects are compared and adjusted		
24.	Image is saved in appropriate file format		
25.	Image is transferred to recipient		
26.	Constructive criticism from others is applied to improve own works.		
27.	Own works are evaluated against planned Strategy for own practice.		

I now feel ready to undertake my formal competency assessment.

Signed:

Date:

Development of CBLM:

The Competency Based Learning Material (CBLM) of '**Separate and compose images' (**Occupation: Graphic Design, Level-3**)** for National Skills Certificate is developed by NSDA with the assistance of SIMEC System, ECF consultancy & SIMEC Institute JV (Joint Venture Firm) in the month of June 2023 under the contract number of package SD-9A dated 07th May 2023.

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