DIGITAL ART BESIGN with ADOBE CREATIVE CLOUD

SECOND EDITION

XTINE BURROUGH

OF DIGITAL ART S DESIGN with

ADOBE CREATIVE CLOUD





ANALYZE A PHOTOGRAPH USING THE ZONE SYSTEM

- 1. Redistribute pixels in **chaptero5-web.jpg** by changing its resolution to 240 DPI without resampling the image (FIGURE 5.12). Click OK to exit the dialog box and nothing should appear to change on your screen.
- 2. Let's use an image of the zone system created for use in a digital file within this document. To expand the space in your image document for the next steps, choose Image > Canvas Size. Here you can add space to any or all sides and specify where the extra space will be added in relation to the image by placing an *anchor*. Change the Height value to 4 inches. On the Anchor grid, click the middle box in the top row. This tells Photoshop that you want the image to remain in the center (horizontally) and at the top of the space (FIGURE 5.13). Because you're not adding to the Width value, you'll simply see new document space at the bottom of the image.
- 3. Open the file **zone-scale.jpg** in Photoshop, and notice that the file opens in a new tab.

THE ZONE SYSTEM SCALE

I created the zone system scale by following Lee Varis's steps from a tutorial on his website, www.varis.com. The tutorial, called "Digital Zone System-Part I," can be downloaded at varis.com/PDFs/DigitalZoneSystem-Part-1.pdf

You'll know vou've resampled rather than redistributed pixels when the file becomes visibly larger or smaller on your screen. If you didn't intend to add or delete pixels, choose File > Undo or press Command-Z/ Ctrl-Z to step backward and try the process again.

CANVAS COLORS The added canvas space will be transparent if the document was originally set up with a transparent background, or it will use the background color set in the Tools panel.

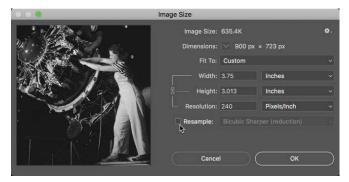


FIGURE 5.12 Redistributing pixels in the Image Size dialog box. (Notice the Resample option is not checked.)



FIGURE 5.13 The anchor in the Canvas Size dialog box is used to position the page opposite the location of the added canvas (or document) area.

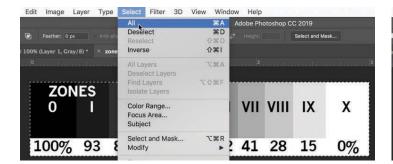
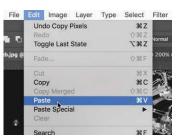




FIGURE 5.14 It's common to select all pixels on a layer in one Photoshop document, copy them, click the tab for a different document, and paste the copied material. Memorize this process using the following key commands: Command-A/Ctrl-A (Select All), Command-C/Ctrl-C (Copy), Command-V/Ctrl-V (Paste).





- 4. In this step, you'll select, copy, and paste. Because Photoshop reads the entire image as a collection of pixels, the copy action is available only when something is selected. So, first press Command-A/Ctrl-A or choose Select > All to create a selection of the entire image. (I prefer using the keys for such common, repeatable actions.) Press Command-C/Ctrl-C or choose Edit > Copy to copy the selection. Click the **chaptero5-web** file tab to bring that image to the front. In this file, press Command-V/Ctrl-V or choose Edit > Paste to paste the image that you copied (FIGURE 5.14).
- 5. The image of the zone scale will be pasted into your document window on a new layer. It will be visible on top of the photograph. Move the zone scale to the bottom area of the composition by dragging it with the Move tool (the first tool in the Tools panel). Hold the Shift key while you move the scale, and it will remain centered in the document. When you save the image now, you will be prompted to save a Photoshop (PSD) file because your document contains two layers (as the Layers panel shows). In order to save a file with more than one editable layer, you need to save it as a PSD image. Choose File > Save As, and save the file as chaptero5-zone.psd.
- 6. Notice that the zone system demonstrates each zone, 0 through X. The darkest shadows are on the low end of the zone. Zone 0 is as close to pure black with no image details as you can get-most of the time you won't want to see Zone 0 in your photographs. Zone X, likewise, is as close to pure white with no image details—another zone you probably don't want

LAYERS When you paste new content in a Photoshop document, it is placed on a new layer. You'll learn more about using, moving, and modifying layers in Chapters 6, 7, and 8.

to see in your images. Zone V is approximately middle gray. In some images, you'll want a compacted tonal range, with values that fall into only a few zones. In other images, you may want to see a tonal range that spans Zones II through IX. The photograph appears dark in value overall, because of the large dark area around the women workers. However, the tonal scale is widely used in this image, as you will see in this exercise.

MOVE TOOL The Move tool acts only on the active layer. If you've made a selection, it will move only the selected pixels or object. If you haven't made a selection, the entire layer will be displaced.

WHY IS THE ZONE SYSTEM LABELED IN ROMAN NUMERALS?

Ansel Adams labeled the zones in Roman numerals to set them apart from so many of the other numbers that photographers dealt with during the camera, negative, and development phases of the photographic process.

- 7. Notice that the zone system includes a range of percentages below the shades of gray from black to white. The percentages indicate the amount of black value present in each zone. Zone 0 is 100% black, while Zone V is 62% black in Grayscale color mode. Zone X is 0% black. The zones are not evenly distributed in Grayscale color mode. Different digital color modes will register the zones with slightly different percentages. Middle gray is consistently a little higher than 50% in RGB, CMYK, and Grayscale color modes.
- chapter05-zone.psd @ 200% (Background, Grav/8 1. #

FIGURE 5.15 A rectangular selection of a dark

- **8.** Evaluate parts of the image that fall into particular areas tone in the image. of the zone system. Click once on the Background layer in the Layers panel to activate it. Use the Rectangular Marquee tool (second from the top of the Tools panel) to select a small area of the image containing a consistent value in what you believe will be Zone 0 by dragging a box around it (FIGURE 5.15).
- 9. Press Command-C/Ctrl-C to copy the portion of the image you selected on the Background layer. Then press Command-V/Ctrl-V to paste it. You might think nothing happened, but look in your Layers panel. Pasting part of an image will place that part on a new layer. The pasted image is directly on top of the copied image (mine is named Layer 2). Trust that it's there, and use the Move tool to move the image part beneath the zone system scale (FIGURE **5.16).** I placed mine beneath Zone I for this dark gray area of the photograph.
- 10. Try this again to match Zone II in a slightly different way. This time, create a rectangular selection that matches the width of Zone II. It doesn't matter what layer is active while you're dragging to create the selection. Once the selection is in place, be sure to click the Background layer to activate it (FIGURE 5.17).



FIGURE 5.16 Move the pasted image selection beneath the zone scale, nearest to the zone in which the value belongs.

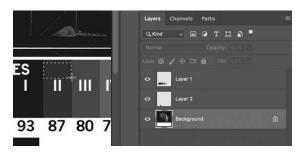


FIGURE 5.17 A selection is created that matches the width of the Zone II box.



FIGURE 5.18 After a selection is created, it can be moved by dragging with any of the selection tools. Here, a selection was made to fit the width of the Zone II box, and then it was moved to a location in the photograph that includes a dark area.

11. When a selection has been made and while you're still using a selection tool (such as the Rectangular Marquee tool), you can place the tool inside the selection and then drag to move the selection around the image. This is different from moving an image—instead, you're moving a selection on an image. Put the Rectangular Marquee selection tool inside the box, and drag to move it to an area of the photograph that you think registers Zone II values (FIGURE 5.18).

SELECT, COPY, AND PASTE

Remember that to copy part of an image, you must first select it. To select part of an image, you must identify and select the appropriate layer. It's very common for learners to forget to click the layer first and then select the image. If you see a warning that "No pixels were selected," check to see which layer is currently active.

SCREENCAST 5-1 USE THE INFO PANEL TO **CHECK YOUR EYE AGAINST IMAGE DATA**

Was it hard for you to see the different gray values in Exercise 3? You can "cheat" (or be extremely precise) by using the Info panel. Watch the video online to learn more.

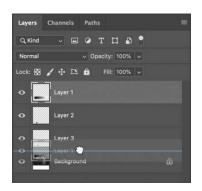
All screencasts are available on the companion website, www.digitalart-design.com or or on the Vimeo playlist, bit.ly/foundations-demos.



FIGURE 5.19 Selections from the photograph are pasted beneath the zone scale to showcase grayscale tones.

12. Press Command-C/Ctrl-C to copy this part of the image and Command-V/ Ctrl-V to paste it. Click the Move tool, and move the new, pasted image to the bottom of the composition along the Zone Scale (FIGURE 5.19).

- 13. Eek! You might be pasting your images behind the image on Layer 1 (which contains the zone system scale). If this is a problem for you, drag **Layer 1** down in the Layers panel so it's just above the **Background** layer (FIGURE 5.20). You can adjust the layer stacking order by dragging layers above or below one another. This will in turn adjust how the viewer understands which image is "on top of" another or closer to the eye. While you're making Layers panel adjustments, rename Layer 1 to remind yourself that it's the layer containing the zone system scale. Double-click the text "Layer 1" in the Layers panel, and, when the field turns blue, type the words "zone scale" (FIGURE 5.21).
- **14.** Continue repeating Steps 10 through 12 to find as many parts of the zone system as you can in this digital photograph. I placed image swatches near Zones I through IX.
- 15. Rename your layers to match the zones you placed them in (FIGURE 5.23).



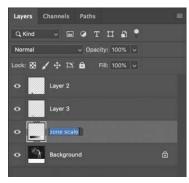


FIGURE 5.20 (LEFT) The stacking order of the Layers panel can be modified by dragging a layer to a new position above or beneath a different layer.

FIGURE 5.21 (RIGHT) Rename a layer by double-clicking the layer name. Be careful. If you double-click the layer outside of its name, you will open the Layer Style dialog box. If this happens, click the Cancel button to close it and try again.

TIP FOR SELECTION CONSISTENCY

If you want to keep your selection boxes the same size, you can use a key command to select the first image portion you pasted and then use that selection to copy a new area of the image. In the Layers panel, simply press the Command/Ctrl key and click the Layer thumbnail to make a selection of items on that layer (FIGURE 5.22). Once the layer is selected, use a selection tool (such as the Rectangular Marquee tool) to move the selection to an area of the digital photograph you want to copy. Then be sure to activate the **Background** layer before pressing **Command-C/Ctrl-C** to copy.

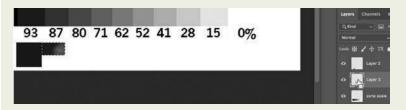


FIGURE 5.22 Command/Ctrl-click a layer's thumbnail icon to select everything on the layer.

FIGURE 5.23 The Layers panel displaying layers copied and pasted from the original background layer and renamed to fit the zone of each copied selection.



MODIFY THE TONAL RANGE WITH A LEVELS **ADJUSTMENT LAYER**

The tonal range of this photograph spreads across the zones. This photograph was exposed for the midtone values, but the black level in the shadows could be darker in this digital file. The negative may have been a little flat. In the

printing process, the contrast would have been boosted with a filter. Because we are viewing a digital scan of the negative, we will now adjust the tonal range to increase contrast in the image and darken the lower zones.

1. Select the Crop tool (the fifth down in the Tools panel). Crop the image to include the photograph only and delete the zone system scale by dragging the bottom, middle crop anchor to the bottom edge of the photograph (FIGURE 5.24).



FIGURE 5.24 Drag the anchors at the edges of the Crop tool selection to frame the new crop of the document.