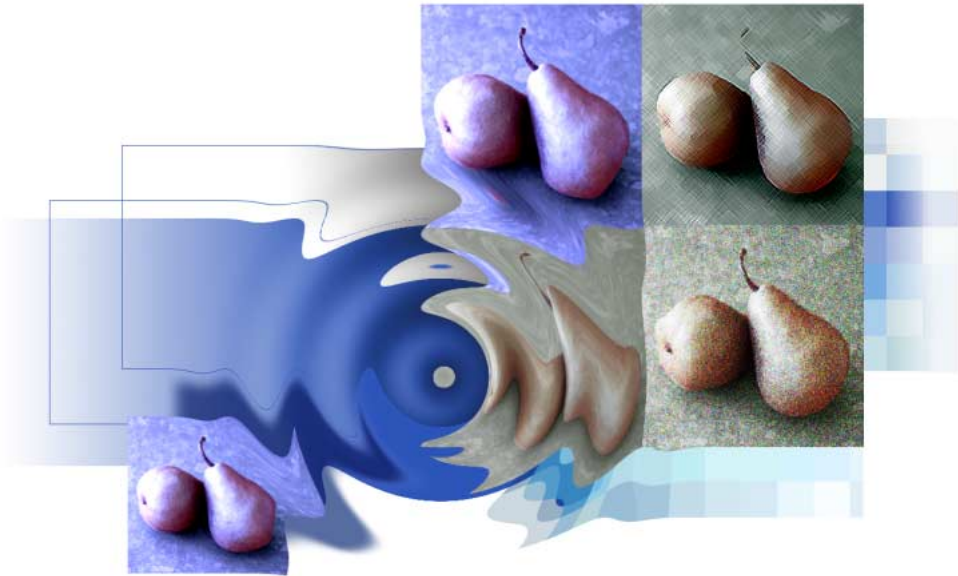


# 10 Creating Special Effects



*The huge assortment of filters available for Adobe Photoshop lets you transform ordinary images into extraordinary digital artwork. You can select filters that simulate a traditional artistic medium—a watercolor, pastel, or sketched effect—or you can choose from filters that blur, bend, wrap, sharpen, or fragment images. In addition to using filters to alter images, you can use adjustment layers and painting modes to vary the look of your artwork.*

In this lesson, you'll learn how to do the following:

- Add a grid to an image to help you make precise selections.
- Desaturate a selection without affecting the color in other parts of the image.
- Paint on a layer above the artwork to color the underlying artwork without changing it permanently.
- Choose colors that are safe to use on the Web.
- Add an adjustment layer to make a color correction to a selection.
- Apply filters to selections to create various effects.

This lesson will take about 30 minutes to complete. The lesson is designed to be done in Adobe Photoshop, but information on using similar functionality in Adobe ImageReady is included where appropriate.

If needed, remove the previous lesson folder from your hard drive, and copy the Lesson10 folder onto it. As you work on this lesson, you'll overwrite the start files. If you need to restore the start files, copy them from the *Adobe Photoshop Classroom in a Book* CD.

**Note:** Windows users need to unlock the lesson files before using them. For more information, see “Copying the Classroom in a Book files” on page 3.

## Getting started

Before beginning this lesson, restore the default application settings for Adobe Photoshop. See “Restoring default preferences” on page 4.

You'll start the lesson by viewing the final Lesson file, to see what you'll accomplish.

- 1 Start Adobe Photoshop.
- 2 Click Cancel to exit the color management dialog box that appears.
- 3 Choose File > Open, and open the 10End.psd file, located in the Lessons/Lesson10 folder.

An image containing six sets of pears appears. Some of the pears have been painted, and some have had filters applied to them.

- 4 When you have finished viewing the file, either leave the end file open on your desktop for reference, or close it without saving changes.

● For an illustration of the finished artwork for this lesson, see the gallery at the beginning of the color section.

Now you'll open the start file and begin working.

5 Choose File > Open, and open the 10Start.psd file, located in the Lessons/Lesson10 folder on your hard drive.

## Saving and loading a selection

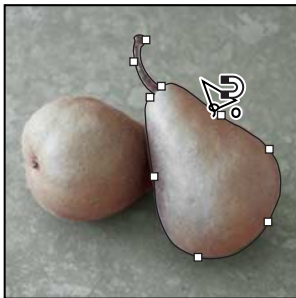
You'll start by making a selection of a set of pears and then saving it. That way you can reuse the selection by reloading it as needed. ImageReady includes the basic marquee selection tools, the lasso and polygon lasso tools, and the magic wand tool familiar to users of Photoshop.

- 1 Select the zoom tool (Q), and drag over the set of pears in the upper left corner to magnify your view.
- 2 Position the pointer on the lasso tool (L), and hold down the mouse button to open the hidden tools list. Select the magnetic lasso tool (W).

**Note:** ImageReady does not include the magnetic lasso tool.

- 3 To draw a freehand segment, drag the pointer along the edge you want to trace. Notice that the pointer doesn't have to be exactly on the edge for the segment to snap to it.

As you move the pointer, the active segment snaps to the strongest edge in the image. Periodically, the magnetic lasso tool adds fastening points to the selection border to anchor previous sections. As you move the pointer over the starting point, a hollow circle appears next to the pointer, indicating that you are about to close the segment.



Dragging with magnetic lasso pointer



Result

4 When a circle appears next to the magnetic lasso pointer, release the mouse button to close the segment.

***Note:** For best results when tracing the pear stem with the magnetic lasso tool, zoom in on your work and decrease the tool's lasso width and frequency values. For example, try tracing the pear using a Lasso Width of 1 or 2 pixels and a Frequency of 40.*

5 Save the selection of the right pear by choosing Select > Save Selection. Enter **Alpha 1** in the Name text box, and click OK to save the selection in a new channel. You'll use the selection again for another set of pears. (To learn more about using channels in Photoshop, see Lesson 5, "Masks and Channels.")

6 Choose Select > Deselect to deselect the right pear.

7 Now select the left pear using the magnetic lasso tool.

8 Choose Select > Save Selection, enter **Alpha 2** in the Name text box, and click OK to save the selection of the right pear in a new channel.

9 Choose Select > Deselect to deselect the pear. You'll use this selection again for other sets of pears.

You'll begin this lesson by hand-coloring a set of the pears. You'll begin with the right pear, so you'll need to load the selection you created.

10 Choose Select > Load Selection, and select Alpha 1. Click OK. A selection border appears around the right pear in your image.

***Note:** You can load a channel in ImageReady using the Select > Load Selection command.*

## Hand-coloring selections on a layer

First you'll remove the color from the selection so that you can color it by hand. Then you'll add a layer above the pears and apply any new color on the layer. This way, if you don't like the results, you can simply erase the layer and start over.

### Desaturating a selection


You'll use the Desaturate command to *desaturate*, or remove the color, from the pear selection. Saturation is the presence or absence of color in a selection. When you desaturate a selection within an image, you create a grayscale-like effect without affecting the colors in other parts of the image. ImageReady has many of the same color correction tools available in Photoshop, including Desaturation.

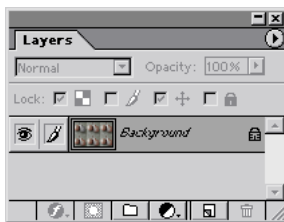
- 1 Choose Image > Adjust > Desaturate. The color is removed from the selection.
- 2 Choose Select > Deselect.
- 3 Choose File > Save to save your work.

## Creating a layer and choosing a blending mode

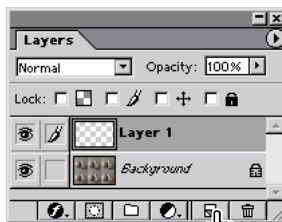
Now you'll add a layer and specify a layer blending mode. By painting on a layer, you won't permanently alter the image. This makes it easy to change your mind and start again.

You use layer blending modes to determine how the pixels in a layer are blended with underlying pixels on other layers. By applying modes to individual layers, you can create myriad special effects. Blending modes can also be used in ImageReady to blend layers.

- 1 In the Layers palette, click the New Layer button (  ) to add Layer 1 to the image. To rename the layer, choose Layer Properties from the Layers palette menu, type **Paint**, and click OK.



*Original*

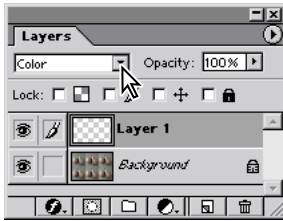


*Clicking Create a New Layer button to add layer*

Next to the New Layer button, you'll see the Trash button. Any time you want to throw your Painting layer away, you can drag the layer to the trash in the Layers palette.

Now you'll choose a layer blending mode to determine how the pixels in this layer are blended with underlying pixels on the Background layer.

- 2 In the Layers palette, choose Color from the pop-up mode menu to the left of the Opacity text box.




The Color mode lets you change the hue of a selection without affecting the highlights and shadows. This means you can apply a variety of color tints without changing the original highlights and shadows of the pears.

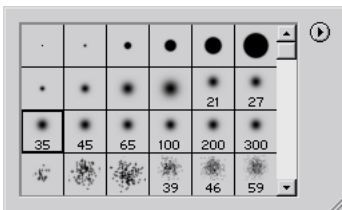
## Applying painting effects

To begin painting, you must again load the selection that you created earlier. You will open the Alpha 1 channel. Photoshop and ImageReady share a common set of tools for applying and tracking color.

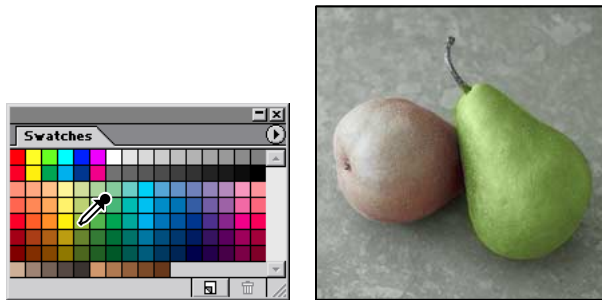
- 1 Choose Select > Load Selection > Alpha 1. (Notice in the Load Selection dialog box that the color mode change you just made also was saved as a selection, called “Paint Transparency.”)
- 2 Select the paintbrush tool (B) to display its tool options bar. Set the Opacity to about 50%.

 *Change the paintbrush opacity by pressing a number on the keypad from 0 to 9 (where 1 is 10%, 9 is 90%, and 0 is 100%).*

- 3 In the Brush pop-up palette, select a large, soft-edged brush.



4 In the Swatches palette, select a yellow-green color that appeals to you for the foreground color. Paint the entire pear with the light yellow-green color. As you paint, you'll notice that the color of the pear changes to the color you selected. (If you want your colors to be appropriate for use on the Web, first choose Web Color Sliders from the Color palette menu and then choose a color for the pear.)



Selecting yellow-green swatch      Result

5 Next, select a darker green from the Swatches palette. In the Paintbrush Options palette, set the brush opacity to about 30%. Paint around the edges in the pear selection, avoiding the highlight area.

6 To add additional highlights to the pear, select a rose color from the Swatches palette, and select a smaller brush from the Brush pop-up palette. In the Paintbrush Options palette, decrease the paint opacity to about 20%, and paint more highlights on the pear.

7 Choose **Select > Deselect**.

8 Choose **File > Save**.

## Adding a gradient

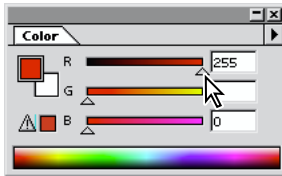
Now you'll use the gradient tool to add a gradient to the other pear for a highlight effect. (ImageReady does not have a gradient tool. Instead, gradients are created as ImageReady layer effects.)

First you'll need to load the selection of the left pear you made earlier.

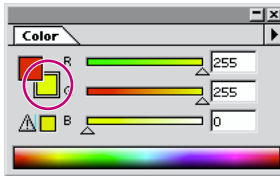
1 Choose **Select > Load Selection**, and select Alpha 2. Click OK. A selection border appears around the left pear in your image

2 Select red as the foreground color.

- 3 Click the background color swatch, and select yellow as the background color.

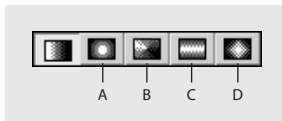


*Selecting red as the foreground color*



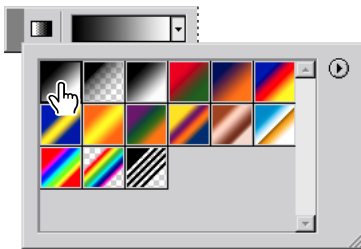
*Selecting yellow as the background color*

- 4 Select the gradient tool (  ), and select Radial Gradient from the tool options bar.



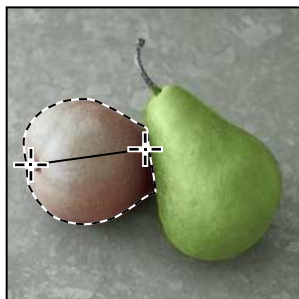
- A. Radial gradient
- B. Angle gradient
- C. Reflected gradient
- D. Diamond gradient

- 5 Make sure that Foreground to Background is selected in the Gradient picker, so that the color blends from the foreground color (red) to the background color (yellow). Set the opacity to 40%.





6 Position the gradient tool near the pear's highlight, and drag toward the stem. (You can select other gradient tools and colors, and then drag to try out different effects.)



*Applying radial gradient from pear's highlight to stem*



*Result*

7 Choose Select > Deselect.

8 When you've finished painting the set of pears, choose Layer > Merge Visible to merge the painting layer with the pear image and to keep the file size small. You'll continue the project by applying effects to the other pears in the image.

9 Choose File > Save.

## Combining and moving selections


Before you begin to apply special effects to the next set of pears, you'll combine the earlier selections you made. You'll also move the new combined selection so that you can use it with a different set of pears. Although the process is slightly different, you can combine selections in ImageReady as well.


1 Select the zoom tool. Then hold down Alt (Windows) or Option (Mac OS) to select the zoom-out tool (⌘).

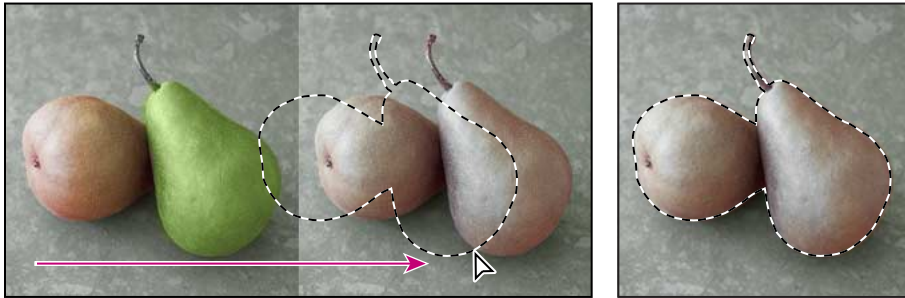
2 Click the zoom-out tool as many times as necessary until both the top left pears and top middle pears are visible.

3 Choose Select > Load Selection, and select Alpha 1. Click OK.

- 4 Choose Select > Load Selection. Select Alpha 2. Click Add to Selection. Click OK. Both pears are now selected.

 *To add a channel to an existing selection when using the Select > Load Selection command in ImageReady, hold down the Shift key and keep using the Select > Load Selection command (picking a different channel each time) until all of the channels you want to use have been loaded as one combined selection.*


- 5 Using the rectangular marquee tool () , drag the selection border to the right to position it over the middle pears in the top row.



*Alpha 1 and Alpha 2 selections combined and then moved using marquee tool*

## Colorizing a selection

Now you will colorize the selected set of pears. A colorized image has only one hue of color. You colorize a selection or image with the Colorize option in the Hue/Saturation dialog box. You can use the Colorize option to add color to a grayscale image or to reduce the color values in an image to one hue. ImageReady also includes Hue/Saturation.

- 1 Double-click the hand tool () to fit the image in the window. The top middle pears should still be selected.

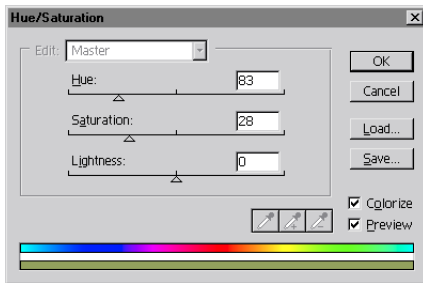
- 2 Choose Image > Adjust > Hue/Saturation.

The Hue/Saturation command lets you adjust the hue, saturation, and lightness of individual color components in an image.

- 3 Make sure that Preview is selected. Then select the Colorize option.

The upper color bar shows the color before the adjustment; the lower bar shows how the adjustment affects all of the hues at full saturation. The image takes on a reddish tint.

4 Experiment with values in the Hue and Saturation text boxes until you get a desirable color. You can use the sliders to adjust the Hue, Saturation, and Lightness, or you can type in numbers in the text boxes. We used a Hue of 83 and a Saturation of 28 for a greenish color.



Decreasing the saturation lowers the intensity of the color.

- 5 Click OK to apply the changes.
- 6 To preview the changes without the selection border, choose View > Show Extras or View > Show > Selection Edges.
- 7 Choose View > Show Extras or View > Show > Selection Edges, and then choose Select > Deselect to deselect everything.
- 8 Choose File > Save.

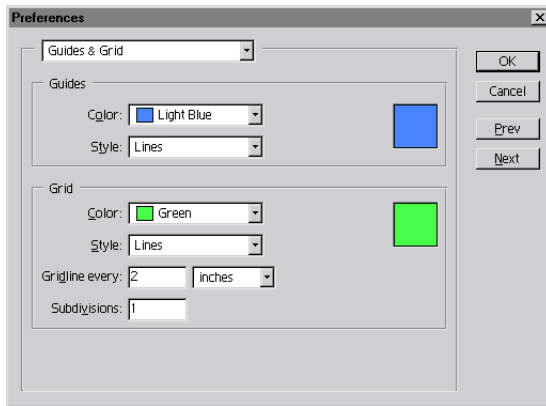
## Using a grid

Before you adjust the next set of pears, you'll display a grid and use it to make a precise rectangular selection that you can repeat on the remaining sets of pears. A grid helps you lay out images or elements symmetrically. Selections, selection borders, and tools snap to the grid when they are dragged within 8 screen pixels of it. (Grids are not available in ImageReady.)

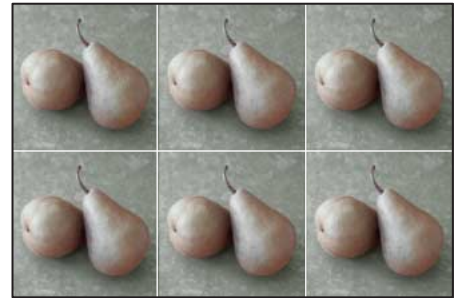
- 1 In Photoshop, choose View > Show > Grid. The grid with the default settings appears in the image window.
- 2 Choose Edit > Preferences > Guides & Grid.

You adjust the grid settings using the Preferences dialog box. You can set the grid to display as lines or as points, and you can change its spacing or color.

3 In the Grid section of the dialog box, for Color, choose Green. For Gridline Every, enter a value of 2. For Subdivisions, enter a value of 1. Click OK to apply the changes to the grid.



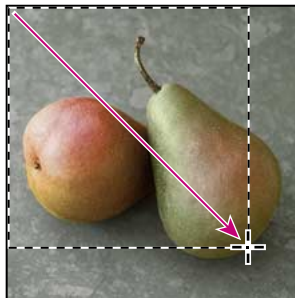
*Setting grid option*



*Result*

4 In the Navigator palette, zoom in on the pear image, and drag the Navigator marquee to move to the top right corner of the image.

5 Select the rectangular marquee tool (□). Then drag a selection border to select the top right set of pears. As you drag, the selection border snaps to the grid.



Next you'll set the rectangular marquee tool to a fixed size to make subsequent selections easier.

6 In the Marquee tool options bar, choose Fixed Size from the Style pop-up menu, and enter the height and width you want to use. We used 200 for both the height and width.



7 Choose View > Show Extras or View > Show > Grid to hide the grid.



*Set of pears selected using fixed-size marquee*

## Changing the color balance

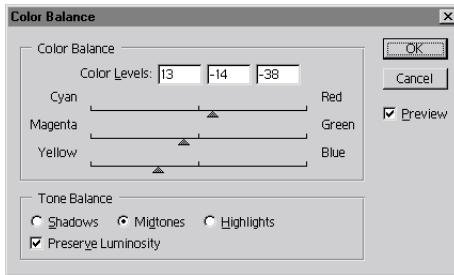
Now you'll use an adjustment layer to adjust the color balance on this set of pears. You can apply any of the many color correction tools in Adobe Photoshop to an adjustment layer. You can also apply color adjustments to a regular layer or to a channel. ImageReady has many of the same color correction features as Photoshop, but they cannot be applied to adjustment layers or channels, because you cannot create or edit adjustment layers or channels in ImageReady.

Making color adjustments to a channel or a regular layer permanently changes the pixels on that layer. With an adjustment layer, in contrast, your color and tonal changes reside only within the adjustment layer and do not alter any pixels. The effect is as if you were viewing the visible layers through the adjustment layer above them. This lets you try out color and tonal adjustments without permanently changing pixels in the image. (You can also use adjustment layers to affect multiple layers at once.)

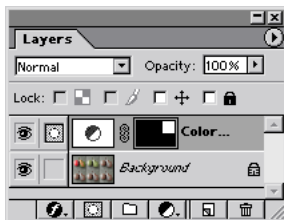
1 Choose Layer > New Adjustment Layer > Color Balance. The New Layer dialog box opens; click OK to accept the defaults.

2 The Color Balance dialog box opens, where you can change the mixture of colors in a color image and make general color corrections. When you adjust the color balance, you can keep the same tonal balance, as you'll do here. You can also focus changes on the shadows, midtones, or highlights.

In the Color Balance dialog box, experiment with different Color Levels for the image. When you are happy with the result, click OK. We used +13, -14, and -38.



Notice that the adjustment layer thumbnail in the Layers palette resembles a mask. By making a selection and then adding an adjustment layer, the layer becomes a mask that applies the adjustment only to the selected area.



Adjustment layers act as layer masks, which can be edited repeatedly without permanently affecting the underlying image. You can double-click an adjustment layer to display the last settings used and adjust them repeatedly. Or you can delete an adjustment layer by dragging it to the Trash button at the bottom of the Layers palette.

3 Choose File > Save.

## Applying filters

To conclude the project, you'll apply different styles of filters to the remaining pears. Because there are so many different filters for creating special effects, the best way to learn about them is to try out different filters and filter options. ImageReady supports the same filters included with Photoshop.


- 1 In the Layers palette, select Background.
- 2 Select the zoom tool (Q), hold down Alt (Windows) or Option (Mac OS), and click the middle of the image to zoom out.
- 3 Using the rectangular marquee tool (M), click the lower left corner of the image to draw a selection border of the pears. The selection border matches the size of the last border you drew.
- 4 Choose Filter > Brush Strokes > Crosshatch. Adjust the settings as desired, using the Preview window to see the effect. Click OK.

### **Previewing and applying filters**

*To use a filter, choose the appropriate submenu command from the Filter menu. These guidelines can help you in choosing filters:*

- The last filter chosen appears at the top of the menu.
- Filters are applied to the active, visible layer.
- Filters cannot be applied to Bitmap-mode or indexed-color images.
- Some filters only work on RGB images.
- Some filters are processed entirely in RAM.
- Gaussian Blur, Add Noise, Median, Unsharp Mask, High Pass, Dust & Scratches, and Gradient Map filters can be used with 16-bit-per-channel images.

—From Adobe Photoshop 6.0 online Help

 *To save time when trying various filters, experiment on a small, representative part of your image or a low-resolution copy.*

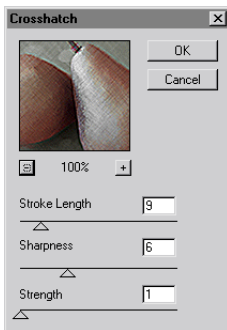
You can fade the effect of a filter or of a color adjustment using the Fade command. The mode determines how the modified pixels in the selection appear in relation to the original pixels. The blending modes in the Fade dialog box are a subset of those available in the painting and editing tools Options palette.

### Using filter shortcuts

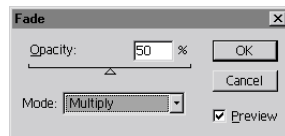
Try any of these techniques to help save time when working with filters:

- To cancel a filter as it is being applied, press *Esc* or *Command-.* (period) (Mac OS).
- To undo a filter, press *Ctrl+Z* (Windows) or *Command+Z* (Mac OS).
- To reapply the most recently used filter with its last values, press *Ctrl+F* (Windows) or *Command+F* (Mac OS).
- To display the dialog box for the last filter you applied, press *Ctrl+Alt+F* (Windows) or *Command+Option+F* (Mac OS).

**5** Choose *Edit > Fade Crosshatch* to fade the filter effect. For mode, choose *Multiply*. Set the *Opacity* to **50%**, and click *OK*.



*Crosshatch filter applied*



*Fade command applied*

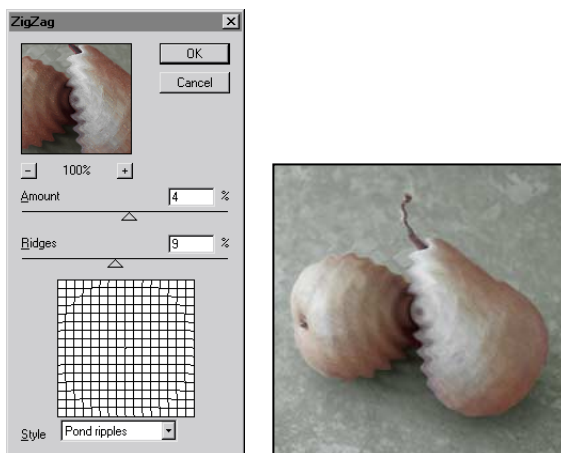


*Result*

**6** Using the rectangular marquee tool, click the middle set of pears in the bottom row of the image to draw the fixed-size selection border. To adjust the position of the selection border, press the arrow keys to nudge it into place.



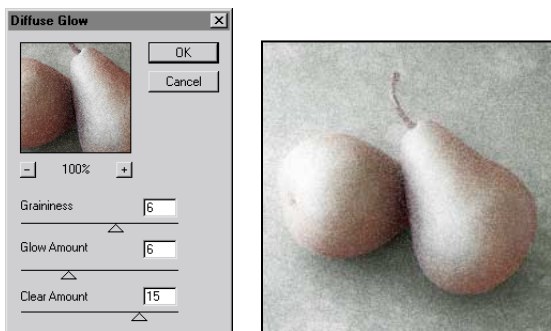
**7** Choose Filter > Distort > Zigzag. For Amount, enter **4%**; for Ridges, enter **9%**; for style, select Pond Ripples. Click OK. The Zigzag filter distorts an image radially, creating ripples or ridges in an image.



**8** Using the rectangular marquee tool, click to select the pears in the lower right corner of the bottom row.

**9** Click the Default Colors icon to set the foreground and background colors to their defaults.

**10** Choose Filter > Distort > Diffuse Glow. For Graininess, enter **6**; for Glow Amount, enter **6**; and for Clear Amount, enter **15**. Click OK. This filter adds white noise, or pixels, in the same color as the background color to an image.



**11** Choose File > Save; then close the file.

**Tips for creating special effects**

Try the following techniques to create special effects with filters. For illustrations of these techniques, see Photoshop 6.0 online Help.

**Create edge effects.** You can use various techniques to treat the edges of an effect applied to only part of an image. To leave a distinct edge, simply apply the filter. For a soft edge, feather the edge, and then apply the filter. For a transparent effect, apply the filter, and then use the Fade command to adjust the selection's blending mode and opacity. (See *Blending filter effects (Photoshop)* in Photoshop 6.0 online Help.)

**Apply filters to layers.** You can apply filters to individual layers or to several layers in succession to build up an effect. For a filter to affect a layer, the layer must be visible and must contain pixels—for example, a neutral fill color. (See *Filling a new layer with a neutral color in Photoshop 6.0 online Help.*)

**Apply filters to individual channels.** You can apply a filter to an individual channel, apply a different effect to each color channel, or apply the same filter but with different settings.

**Create backgrounds.** By applying effects to solid-color or grayscale shapes, you can generate a variety of backgrounds and textures. You might then blur these textures. Although some filters have little or no visible effect when applied to solid colors (for example, Glass), others produce interesting effects. You might try Add Noise, Chalk & Charcoal, Clouds, Conté Crayon, Craquelure, Difference Clouds, Glass, Grain, Graphic Pen, Halftone Pattern, Mezzotint, Mosaic Tiles, Note Paper, Patchwork, Pointillize, Reticulation, Rough Pastels, Sponge, Stained Glass, Texture Fill, Texturizer, and Underpainting.

**Combine multiple effects with masks or with duplicate images.** Using masks to create selection areas gives you more control over transitions from one effect to another. For example, you can filter the selection created with a mask. You can also use the history brush tool to paint a filter effect onto part of the image. First, apply the filter to an entire image. Next, step back in the History palette to the image state before applying the filter, and set the history brush source to the filtered state. Then, paint the image. (See “Reverting to any state of an image” in Photoshop 6.0 online Help.)

**Improve image quality and consistency.** You can disguise faults, alter or enhance, or make a series of images look related by applying the same effect to each. Use the Actions palette to record the process of modifying one image, and then use this action on the other images. (See “Using the Actions palette” in Photoshop 6.0 online Help.)

—From Adobe Photoshop 6.0 online Help


## Improving performance with filters

Some filter effects can be memory intensive, especially when applied to a high-resolution image. You can use these techniques to improve performance:

- Try out filters and settings on a small portion of an image.

- Apply the effect to individual channels—for example, to each RGB channel—if the image is large and you’re having problems with insufficient memory. (With some filters, effects vary if applied to the individual channel rather than the composite channel, especially if the filter randomly modifies pixels.)
- Free up memory before running the filter by using the Purge command. (See “Correcting mistakes” in Photoshop 6.0 online Help.)
- Allocate more RAM to Photoshop or ImageReady. If necessary, exit from other applications to make more memory available to Photoshop or ImageReady.
- Try changing settings to improve the speed of memory-intensive filters such as Lighting Effects, Cutout, Stained Glass, Chrome, Ripple, Spatter, Sprayed Strokes, and Glass filters. (For example, with the Stained Glass filter, increase cell size. With the Cutout filter, increase Edge Simplicity or decrease Edge Fidelity, or both.)
- If you plan to print to a grayscale printer, convert a copy of the image to grayscale before applying filters. However, applying a filter to a color image and then converting to grayscale may not have the same effect as applying the filter to a grayscale version of the image.

This concludes this lesson. Try out other filters to see how you can add different effects to your images.

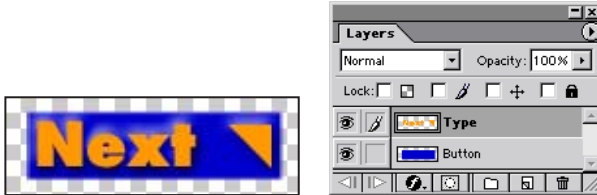
 For detailed information on individual filters and a gallery of examples, see “Using filters” in Photoshop 6.0 online Help.

## For the Web: Animated rollover button

Here’s a way to quickly create an eye-catching button for your Web pages from an animated rollover that uses layer effects. In this technique, you’ll create a button graphic with text that starts animating when the pointer is over it and that changes to a different color when the mouse button is clicked.

This technique requires that you work in ImageReady because you’re working with rollovers.

1 In ImageReady, start with a button with type or a contrasting graphic element that will lend itself to an eye-catching gradient. The type or graphic should be on a separate layer from the button. (For the button to work realistically, it should be in a slice of its own, and the slice should be selected.)

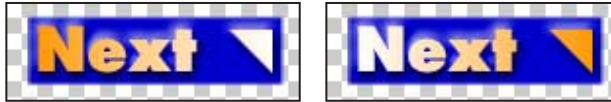


Boldfaced fonts with contrasting colors increase legibility. Light or serif fonts with minimal contrast are more difficult to read. For the button background, use simple photos or textures that don't conflict with the text or icon on the button.

- 2 Click the Rollover palette tab. (If the palette isn't visible, choose Window > Show Rollover.) The palette contains one state, Normal.
- 3 Choose New State from the Rollover palette pop-up menu to create the Over state.
- 4 With the Over state selected, in the Layers palette, click the Type layer to select it. Then click the Layer Effect button (☛) at the bottom of the palette. Choose Gradient Overlay from the Layer Effect pop-up menu.
- 5 In the Gradient/Pattern palette, choose Linear.
- 6 Choose a gradient from the pop-up menu to the right of the color ramp, or double-click the color stops beneath the color ramp and use the color picker to select your own gradient combinations.
- 7 Click the Animation palette tab. The button and the type gradient appear as the first frame. From the Delay Frame pop-up menu beneath the frame, choose 0.1 seconds to delay playing the frame.
- 8 Click the New Frame button (⌘) at the bottom of the Animation palette to create a new frame that duplicates the original frame's settings.

Make sure that the second frame is selected in the Animation palette and the Gradient Overlay effect under the Type layer is still selected in the Layers palette.

**9** If necessary, click the double-triangle (◆) in the Gradient Overlay palette tab to expand the palette, or choose Show Options from the Gradient palette menu. Select Reverse to reverse the direction of the linear gradient.



**10** Return to the Rollover palette, and choose New State from the Rollover palette menu to create the Down state.

If desired, you can adjust the type in the Down frame. For example, you can change the type color or remove the gradient to create a different animation when the button is pressed.

**11** Choose File > Preview In, and choose a browser to preview the effect.

**12** Click the Optimize palette tab. In the Optimize palette, choose GIF, and set other optimization options as desired.

For information on using other optimization options, see Lesson 14, “Optimizing Images for the Web.”

**13** Choose File > Save Optimized or File > Save Optimized As to save the file as a GIF.

You can repeat this technique to create other eye-catching buttons, using other layer effects applied to graphics or type.

## Review questions

- 1 What is the purpose of saving selections?
- 2 Name a benefit of using a grid in your image.
- 3 Describe one way to isolate color adjustments to an image.
- 4 Describe one way to remove color from a selection or image for a grayscale effect.

## Review answers

- 1 By saving a selection, you can create and reuse time-consuming selections and uniformly select artwork in an image. You can also combine selections or create new selections by adding to or subtracting from existing selections.
- 2 A grid helps you make precise, rectangular selections and lay out images symmetrically. Selections, selection borders, and tools snap to the grid when they are dragged within 8 screen pixels of it.
- 3 You can use adjustment layers to try out color changes before applying them permanently to a layer.
- 4 You can use the Desaturate command to desaturate, or remove the color, from a selection. Or you can use the Hue/Saturation command and adjust only the Saturation component. Photoshop also includes the sponge tool for removing color.