

FUN WITH PHOTOSHOP

THE ROMANTIC LOOK - When I saw work by Andre Gallant, which was originally done with slides, I didn't realize that the technique he used had a name - the Orton technique. When I translated the look to digital, I thought it was the "Gazzola Technique". anyway, here are the steps to the technique:

The Orton Effect is named after Michael Orton who first used the technique and is a sandwich of two images, one in focus the other out of focus and overexposed by about a stop. You can use the same technique as with film, two images, overexposed the same way, and in your image editing program place your out of focus image on top of your in focus image as a layer and choose multiply as your blending mode. Of course this means always taking at least two images of your scene and always using a tripod. Another method is to use a single image and create a layers, now opening up the effect to any image you have in your collection.

1. Open your image.
2. Duplicate the background layer and name that layer Sharp.
3. Create another duplicate of the background layer.
4. Change the Blending mode of the Sharp Copy to screen
5. With the Sharp Copy layer selected, Merge Down so the sharp layer will blend with the second background copy.
6. Duplicate the sharp layer, name the layer Blurred.
7. On the Filter Menu, choose Blur - Gaussian Blur.
Depending on the resolution of the image you are using, the amount of blur needed will change. Use enough that the shapes are still visible, but detail is not.
8. Change the blending mode of the Out Of Focus layer to Multiply.



BEFORE
AFTER



Once you are complete, you may find it necessary to adjust the opacity of your Out of Focus layer and/or apply a levels (or curves) adjustment layer to the Sharp layer if some tweaking is necessary. You can also adjust the amount of blur you apply to the out of focus image, as well as adjustments such as level, brightness and contrast and it is good practice to apply sharpening to your image Sharp layer.

Not all images work well with this effect, but digital photography makes it easier to try it out on wide range of photos. I also sometimes either add another layer or change the Multiply layer to Overlay. Lower opacity if need be. Overlay gives you more contrast and sharpness.

PLAYING WITH THE LIGHTEN AND AND DARKEN MODES - You can do some interesting things with the lighten and darken modes in your layer palette. Find an image that has either a very light background or a very dark or black background. What the lighten mode does is that when you have two layers with different images one above the other whichever pixel is the lighter pixel will be the one that shows on the image. Since black is the darkest color any color on either layer which is lighter than black will show on the image when this mode is used. Conversely, with the darken mode, you would want a very light or white background and any pixel darker than the pixel above or below it would show through on the final image. So, what I like to do is open an image, duplicate the layer, rotate it 180° or flip it horizontally or vertically and change the blending mode to "lighten" or "Darken", whichever works better. You can also make a duplicate layer, go back to the background layer and enlarge the canvas (Image> Canvas Size) so it is a square, and rotate copy layers at set intervals (Image>rotate>Arbitrary) to create a pinwheel effect. For example, there are 360° in a circle. You could rotate 6 duplicate layers 60° each and create a six pointed pinwheel or 12 layers 30° and create a 12 pointed pinwheel.

PAINTING WITH LIGHT - When you want a more dramatically lit image, you might want to consider digital "Light Painting". This technique has been used by film photographers for a long time. It mostly consisted of an image that had been once underexposed and then exposed again on the same piece of film, in the dark, with a flashlight or similar single point of light that highlight parts of the image. You are literally painting with light

on those areas that you want to feature in your image.

1. Open a correctly exposed image. Make a curves adjustment layer to darken and flatten the lighting. Highlight value 255 > 107 approximately. Value 64 (25% point) to about 14.

2. Click on Curves adjustment layer mask in the layers palette. Choose black as the foreground color, paint with low opacity to create a gradual buildup of light on the image. This hides the curves adjustment layer and reveals the original lighting on the image. If you add too much light, you can reverse the foreground and background colors, making the foreground color white, and this will bring back the curves layer with the more muted lighting.



DIGITAL SPLIT TONING - For a good article on the history of split toning in the darkroom, go to this link: <http://unblinkingeye.com/Articles/SplitT/splitt.html> . Basically split toning is a darkroom technique used to enhance black and white images. The primary reason for toning a black and white print was to increase its durability and longevity and secondly to add interest to the image. Various chemicals were used to achieve different tones and effects after the initial developing and fixing of an image. Most notable was selenium toning which gave a unique color to BW images. Split toning created images that had both warm and cool tones within the single image. This was a difficult process, but the effects were truly unique.

Now, with the advent of the computer darkroom, one can create the split tone effect with a few adjustments of the red and blue channels of a BW image. First, open an image and convert it to black and white either with a channel mixer or gradient map adjustment layer. Channel mixer gives you greater control, but gradient map will work on many images as well. **DO NOT CONVERT YOUR IMAGE TO GRAYSCALE.** Next Create a curves adjustment layer. Go to the blue channel and adjust the curve so that the darker areas take on a blue tone. Then go to the red channel and adjust the curve so the lighter tones will be in the peachy color tones. To give you a start in the right direction, here are some coordinates that will give those tones. Just click on the curve and insert the first set of numbers. Click again and insert the next set of numbers and so on. The only reason the blue has more numbers is that I had more points on the blue curve than I did on the red channel.

Blue					Red					
Input	2	46	124	208	255	Input	2	100	187	255
Output	24	94	147	191	253	Output	0	88	217	255

If you create a split tone you love **SAVE THE NUMBERS AND/OR CREATE AN ACTION.** Otherwise you will lose the info and you will have a hard time even coming close a second time. I did one in Pale green and brown and didn't save it and can't seem to get it again.



POLOR COORDINATES - Another interesting thing to play with is the Polar Coordinates filter. When you use it on an image you can then manipulate that image in different ways to create very unique pictures. There are two settings - Polar to Rectangular which makes a very distorted image or Rectangular to Polar which creates an oval type image, also highly distorted. You can then cut and paste, flip copy layers, use other filters to create new images. Playing with the liquifier tool will also help manipulate these surreal images. The key is the word "Play". Below are some of the images I've created.



BEFORE AFTER

