



# plugs·n·pixels

IMAGE CREATION, MANIPULATION & EDUCATION

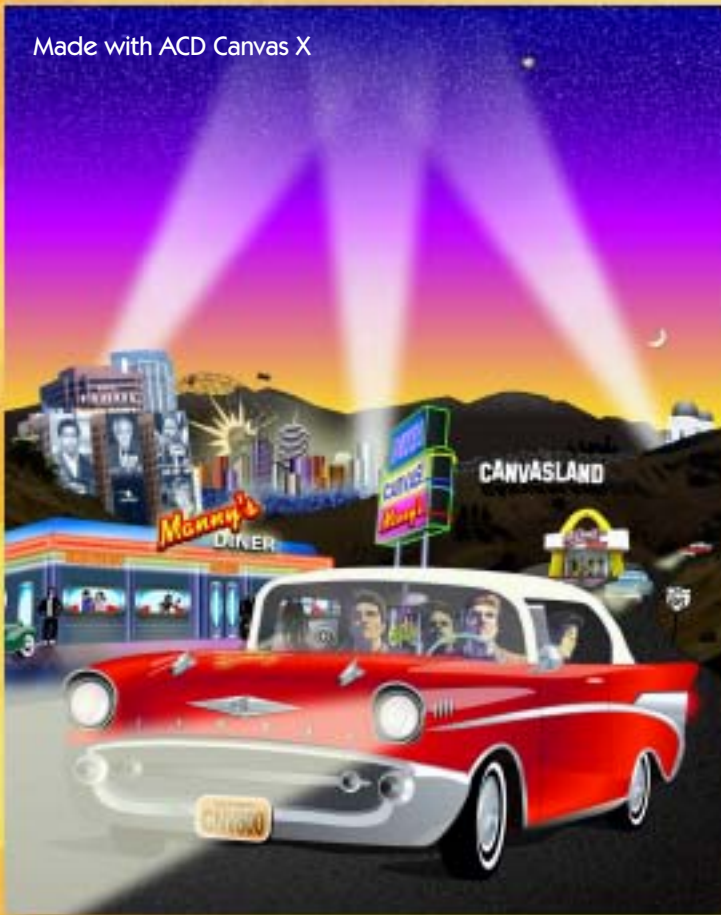


# canvas X

Imagine the main functions of Adobe's creative suite rolled into a single integrated application! Adobe won't do it, but ACD Systems already has...



Made with ACD Canvas X



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## Page 3: Behind The Cover Art

ACD's Canvas has been around as long as Photoshop! We examine the joy of creating photo-realistic illustrations containing usually incompatible (but now seamlessly interacting) bitmap and vector objects, in the same document. And everything's still editable!

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Page 6: The Canvangelist Collection DVD

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# plugs·n·pixels

## ISSUE #3

Created and produced for free distribution to the Photoshop plug-in community by Mike Bedford

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Layout created in ACD Canvas X  
Final PDF by Acrobat 9 Pro  
Text and images by Mike Bedford



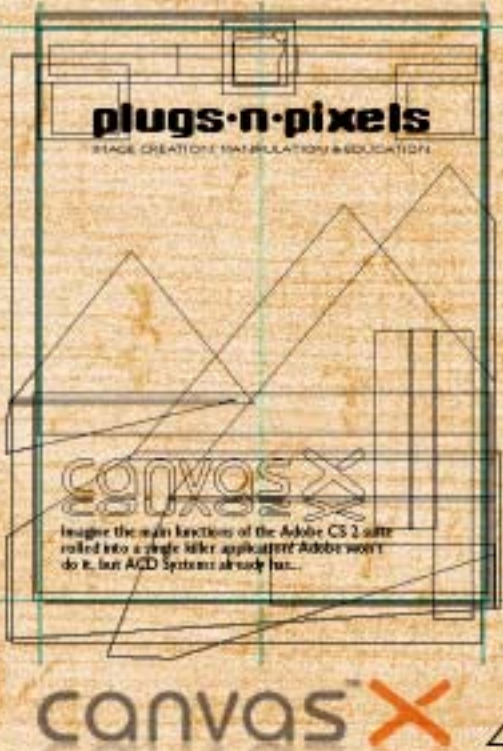
Plugs 'N Pixels will always be free!  
Should you wish to help offset the costs involved with producing and distributing and hosting the ezine and website, please consider purchasing your plug-ins via any of the "buy" buttons on the website.

Thanks for your interest and support!





# EXPLORING THE LAND OF TUTANKHANVAS



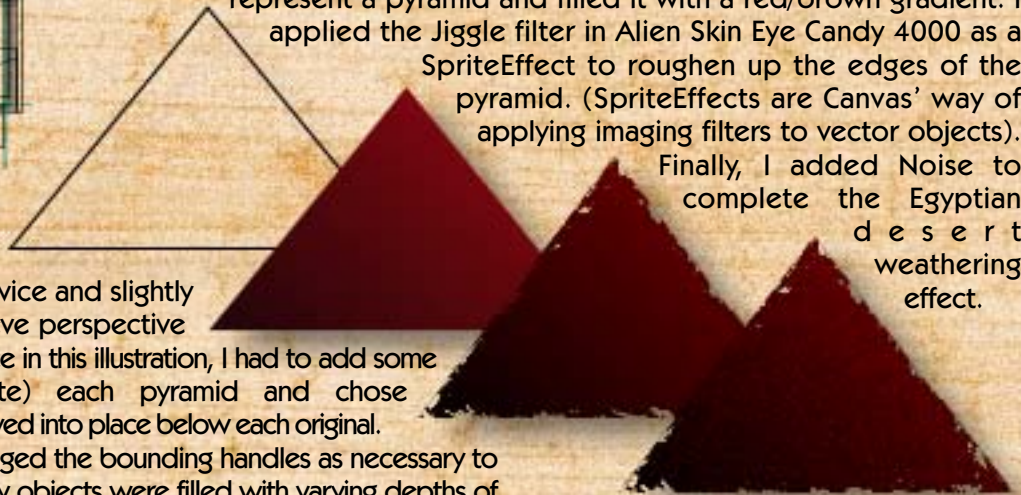
Using ACD Canvas, you can easily create photorealistic illustrations that combine image- and vector-based objects. The Egyptian themed illustration on this issue's cover was created using vector shapes and one image.



I started by scanning the back of a papyrus painting for the background texture; some objects from the painting itself make up the graphic elements at the top. Next, I created a square with the Rectangle tool and filled it with a white, yellow and orange gradient to simulate a sunrise. I applied Directional Transparency to the "sunrise" to gently blend it into the papyrus background.

Next I chose one of Canvas' EasyShapes (a pre-made triangle outline) to represent a pyramid and filled it with a red/brown gradient. I applied the Jiggle filter in Alien Skin Eye Candy 4000 as a SpriteEffect to roughen up the edges of the pyramid. (SpriteEffects are Canvas' way of applying imaging filters to vector objects).

Finally, I added Noise to complete the Egyptian desert weathering effect.



The finished pyramid was duplicated twice and slightly altered for variety and size and to achieve perspective and fit. Since the sun is the main light source in this illustration, I had to add some shadows. I duplicated (Edit>Duplicate) each pyramid and chose Effects>Flip>Vertical. This duplicate was moved into place below each original. I used Effects>Envelope>Distort and dragged the bounding handles as necessary to create a realistic shadow angle. The shadow objects were filled with varying depths of gradients to imitate atmospheric haze and lighting variation.

To make the burning red sand in the foreground was a simple task. A rectangle was filled with a reddish gradient upon which Noise was added. Finally, the Lens Flare effect was applied on a black rectangle that covered the entire layout. I chose the Screen transfer mode to drop everything but the flare from visibility, resulting in the final touch of photo-reality to the scene.

Perhaps you noticed the strange hieroglyphics at the right of the image. I mixed in some Canvas tool icons and more EasyShapes for a humorous touch.

On the next page you'll see more Canvas bitmap/vector combo tricks. •



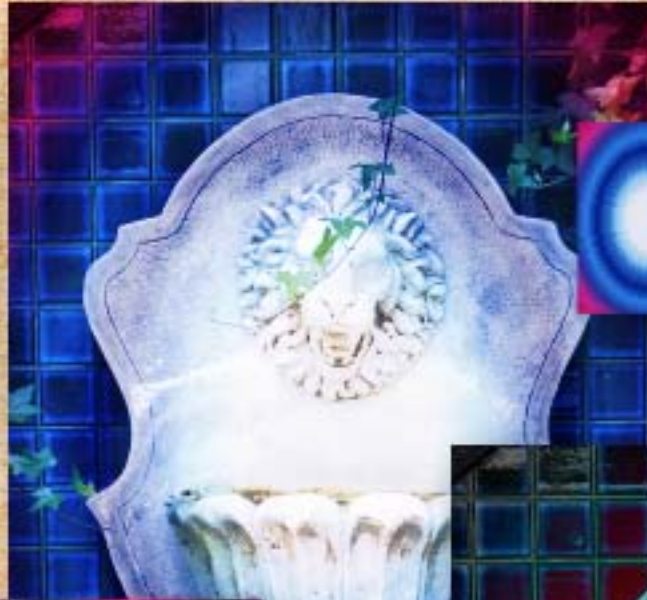
If you'd like to experiment with an original version of this and many other Canvas illustrations created for The Canvangelist Canvas ezine, please see [www.plugsandpixels.com/canvangelist/dvd.html](http://www.plugsandpixels.com/canvangelist/dvd.html) for more information about "The Canvangelist Collection" DVD (includes stock photos).



ACD Canvas seamlessly and effortlessly handles a combination of both vector and image objects. The fun begins when you combine the two together with blending modes and render the end result.



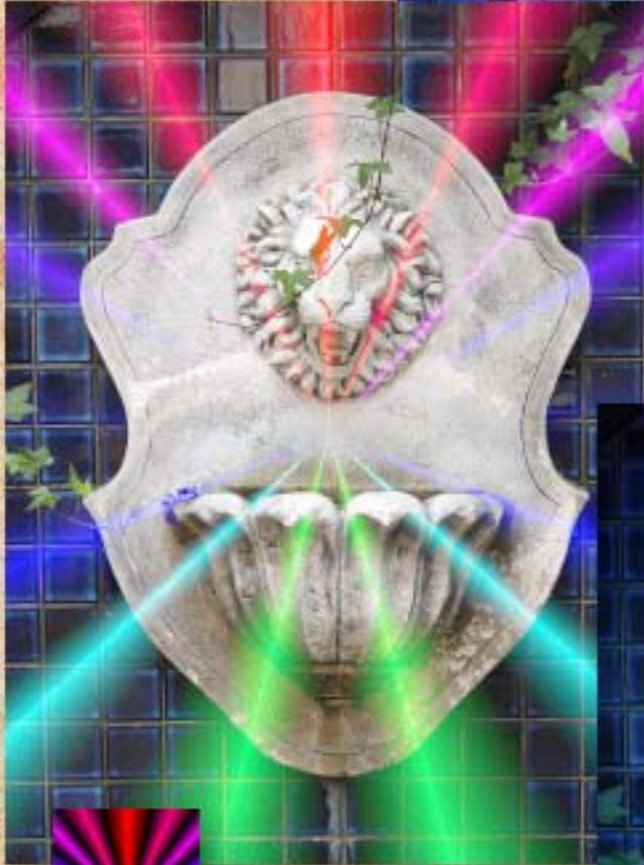
Original image



Overlay mode



Difference mode



Lighten mode



Hard light mode



Place a vector rectangle filled with a color gradient over the image and align. Apply the blending mode effects to the rectangle only. The creative potential is endless!



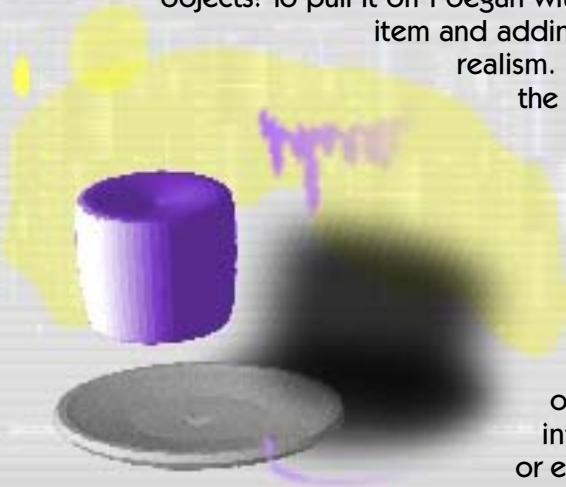
On the last two pages you've seen how Canvas allows a combination of image and vector objects in the same document, with transparency supported on all objects. This is sort of like having a marriage of Photoshop and Illustrator in one application, with the added benefit of page layout capabilities (this ezine is laid out in Canvas!), not to mention web and PDF export. And the price is much lower than you would expect (between \$350-400).

This flexibility remains unmatched in the graphics industry, where it remains common to launch two, three or even four separate applications to produce a brochure or website. Granted, these graphics suites offer inter-compatibility among the related programs, but that's a lot of overhead! In Canvas, you stay where you are, working on single or multiple pages, and let your imagination run free without artificial barriers. Of course you can pull in content from other applications – I routinely drag and drop images from Photoshop into my Canvas layouts for publication in this ezine – and export to other apps as well. Thus Canvas can be your desert island application or your graphics hub.

The fun illustration on this page was created entirely in Canvas, WITHOUT any image-source objects! To pull it off I began with Canvas' various vector creation tools, creating each item and adding gradient textures, Gaussian blur and noise to add realism. Canvas' Extrude function was used to make the candles and burger components.

This illustration relies heavily on Canvas' Shadow effect feature, which creates a separate image object that can easily be adjusted to suggest movement in the light source of the artwork. All items are tracked via an object list.

When the art is completed, all of the objects can be rendered into a hi-res image for publication or electronic distribution.



The original editable Canvas-format artwork file is available on The Canvangelist Collection DVD (see next page).





Over 1000 royalty-free stock photos

Over 50 original Canvas-format illustrations to explore

2009 printable calendar, ezines, tutorials and more

4.1 gigs on DVD-R for only \$19.99

# the cavanaughist collection •dvd•

[www.plugsandpixels.com/  
cavanaughist/dvd.html](http://www.plugsandpixels.com/cavanaughist/dvd.html)





Years ago you started with Black and White, because it was cheap and because it let you put your hands on the process. Along the way you discovered the power of the media. When you shoot a subject in color, you photograph their clothes, but when you shoot in Black and White, you reveal their soul. To reveal your vision, there is SilverOxide.



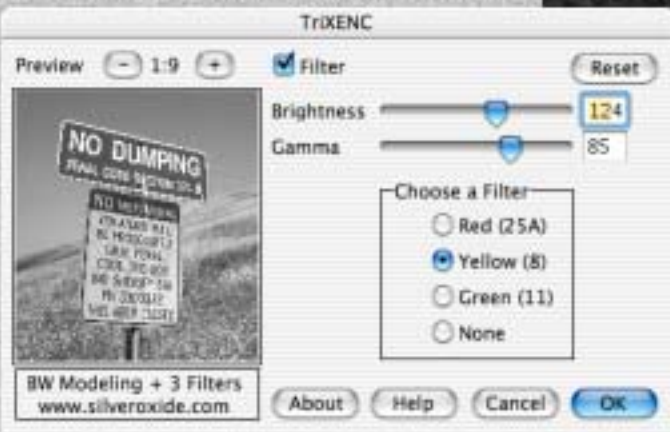
- Agfa100C
- Agfa100ENC
- Agfa25C
- Agfa25ENC
- Delta100C
- Delta100ENC
- Delta400C
- Delta400ENC
- FP4C
- FP4ENC
- HP5C
- HP5ENC
- PanFC
- PanFENC
- PanXC
- PanXENC
- PlusXC
- PlusXENC
- SilverIRC
- T400CENC
- TMAXC
- TMAXENC
- TMYC
- TMYENC
- Toning16C
- TriXENC
- VPENC
- XP2C
- XP2ENC

Traditional fine art photographers who have shot their images on silver-based film for years, having highly refined that technique, may be hesitant to convert totally over to a new digital imaging workflow.

Smoothing the path of this transition is Silver Oxide. They provide both black and white and infrared emulsion simulation plugins that do an excellent job of mimicking the unique tonal characteristics of film, as shown here. Now digital photographers never have to look back to film.



Not only can you convert your color images to grayscale, but you can choose to apply any of numerous film emulsion types to the final result. I chose to render the flowers with a Tri-X effect. The filtered photo of the eyes was masked with the original color image.



Choose from many 8 and 16-bit film emulsions from Agfa, Kodak and Ilford (see list at left)

I shot thousands of rolls of Kodak Tri-X film and made thousands of black and white glossy prints in the '70s through '90s, so I find the Tri-X plug-in especially interesting! The results look just like a freshly fixed paper print. Add a little noise or grain effect and you'll be hard pressed to tell the difference.







Open an image.  
Choose an action.  
Click a button.  
Get great results.  
Fast!  
Ultra Image.



Stylized color sepia

Purchasing Ultra Image for Photoshop is the quickest way to get commercial photographer Michael White to climb inside your computer and do all of your heavy image adjustment work for you! Ultra Image is a suite of numerous, complex Actions written by White and designed for improving digital camera images automatically.

The Stylized Color/Sepia effect applied to the image above is the result of multiple calculations (see list in screenshot at right) applied with literally no effort.

Other image enhancements applied via single or multiple SuperSet Action sets include Color and Tonal range adjustments, Noise reduction, Sharpening, Step interpolation and output preparation (with image specs set specifically for printing press or internet use).

Set the Actions to pause if you wish to intervene manually at certain steps. After running the Actions, check the History palette for a list of what was done – it's an image retouching education in itself!







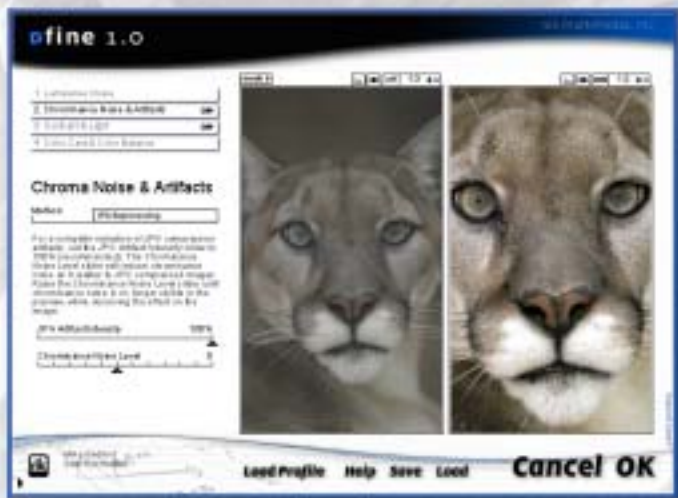
Dfine 1.0 is a plug-in by nik multimedia that addresses common ailments in straight-from-the-camera digital images. Using installed custom camera profiles (which you can purchase online), Dfine repairs your images using a series of four overall steps (the last three of which are illustrated in the screenshots at right):

- 1) Review and Reduce Luminance Noise
- 2) Reduce Chrominance Noise & JPEG Artifacts
- 3) Adjust Color Cast & Color Balance
- 4) Adjust Contrast & Light

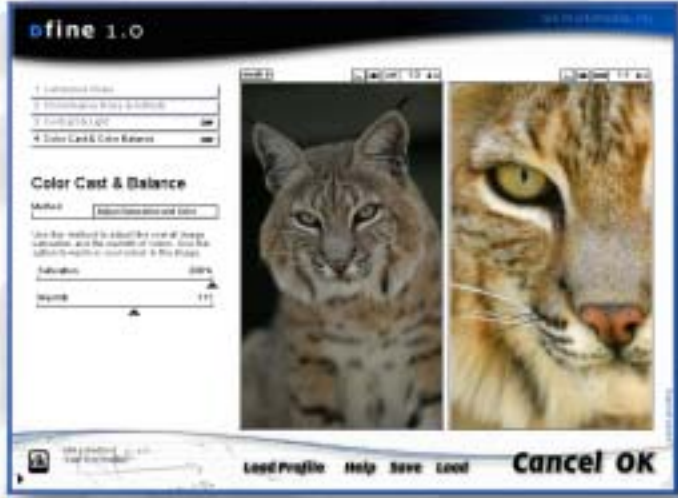
The example images on this page were opened in Dfine just as they came straight from the camera (a Canon EOS 10D, 200mm 1.8, ISO 800). Notice how each of the the various Dfine procedures made dramatic improvements to the unedited, original images.



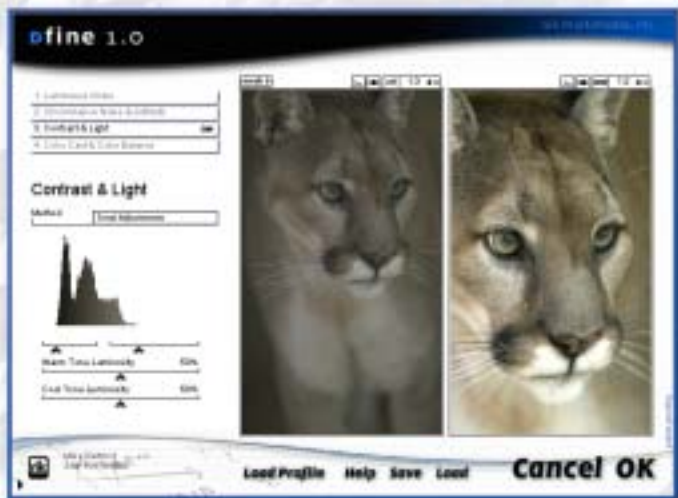
(Photos by [Ted Wilson](#). Cats courtesy of [Wild About Cats](#))



**Chroma Noise & Artifacts options:** Global Reduction, Protected Reduction and JPEG Reprocessing



**Color Cast & Balance options:** Remove Blue Cast, Adjust Saturation & Color, Subtractive Color Filter



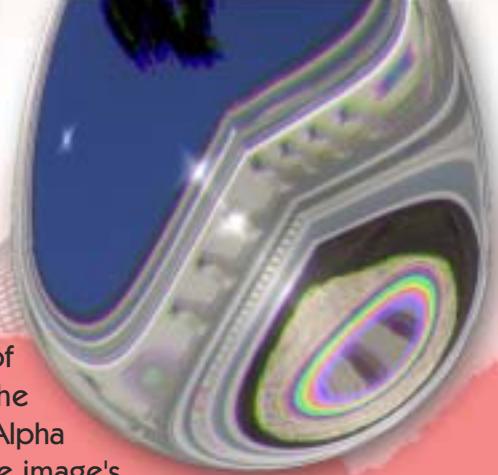
**Contrast & Light options:** Highlights & Shadows, Counter-Light Reduction, Tonal Adjustments.



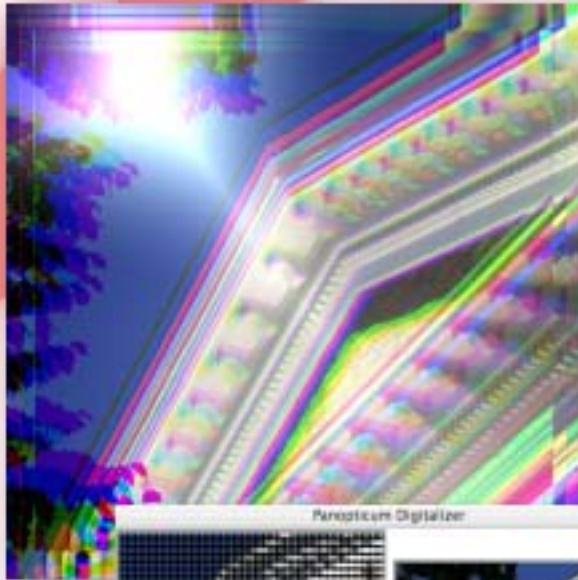
PANOPTICUM

# Photo FX

The world of illusions



Panopticum has rolled five of its titles into one bundle: The Photo FX plug-in collection. Alpha Strip 1.110 (below) uses the image's alpha channel to create geometrical image masks containing lines, circles and rectangles. This effect is especially useful for web and logo design. Digitalizer 1.0 (center left screen) is an ASCII text character generator, reducing your image to a matrix-like set of characters of your choosing. Engraver 1.0 (lower left) simulates the look of a metal engraving through use of thin lines in a geometric pattern.



Fire 3.0 creates an effective simulation of fiery tongues with realistic lighting and shading (lower right). Lens Pro 3.0 is a lens effect generator, warping your images using adjustable glass and crystal surfaces (center right screen; top L & R).



Throw away your camera filters, and while you're at it, ditch your wet lab darkroom! They're all replaced with the Digital Film Lab by Digital Film Tools of Los Angeles.

As you can see here, Digital Film Lab is capable of some radical reinterpretations of your 8- or 16-bit images, using DFT's in-house proprietary software packaged as a plug-in you can now own.

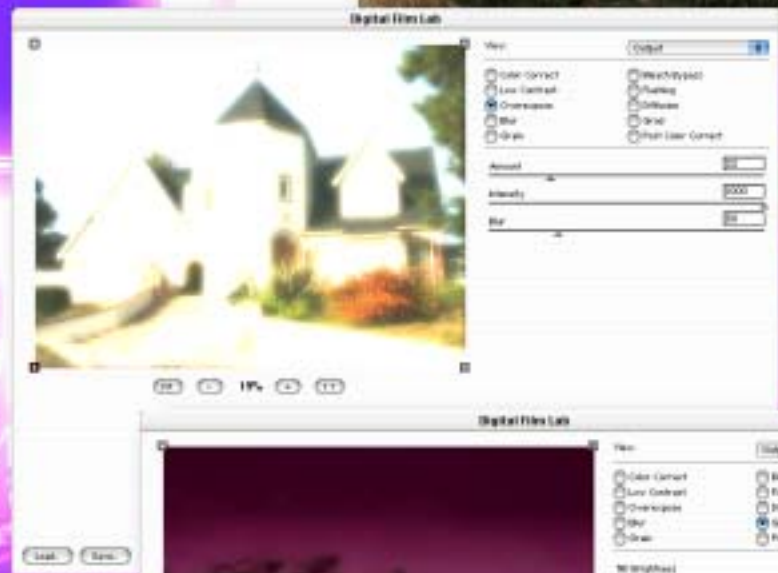
For the background image, I used the Post Color Correct module.

The blown-out image of the house below was created with Overexposure, while the scenic image was made moody by using the Gradient module.

## DIGITAL FILM LAB

### Modules:

- Color Correct
- Bleach Bypass
- Low Contrast
  - Flashing
- Overexpose
  - Diffusion
  - Blur
- Grad Grain
- Post Color Correct



# DIGITAL FILM TOOLS

[www.plugsandpixels.com/digitalfilmlab.html](http://www.plugsandpixels.com/digitalfilmlab.html)





# iCorrect<sup>®</sup>

## EditLab

Pictographies' iCorrect EditLab helped me see my old Switzerland photos in a whole new light! For 18 years since I shot it, the mountain scene at bottom (probably shot on some odd brand of slide film) has had a nasty yellow/green cast in the clouds. A few seconds with iCorrect (screenshot below) and blue skies are here again! It took basically one click.

Let's take a look at how this treatment works.

[www.plugsandpixels.com/icorrecteditlabpro.html](http://www.plugsandpixels.com/icorrecteditlabpro.html)

Pictographies International Corporation

There are four main tabs in the iCorrect interface through which you progress logically as you correct your image: 1) Color balance (shown in the main screenshot) is used to remove color casts that affect the entire image. Click on neutral values throughout the image and let iCorrect adjust the values for you.

2) The black and white point selection tab (upper right) actually alters the tonal range, much like using Levels. You can manually select the perfect black and white areas of the image, use the histogram sliders as shown here, or use the SmartColor auto option. 3) The Global brightness/contrast/saturation tab (center right) is used for redistributing tones as needed. 4) Hue selective editing (right) works on user defined hue regions while leaving others unaffected. Use the color ring to select the particular hue you wish to edit.



So we've got four powerful options for auto or hands-on color correction!



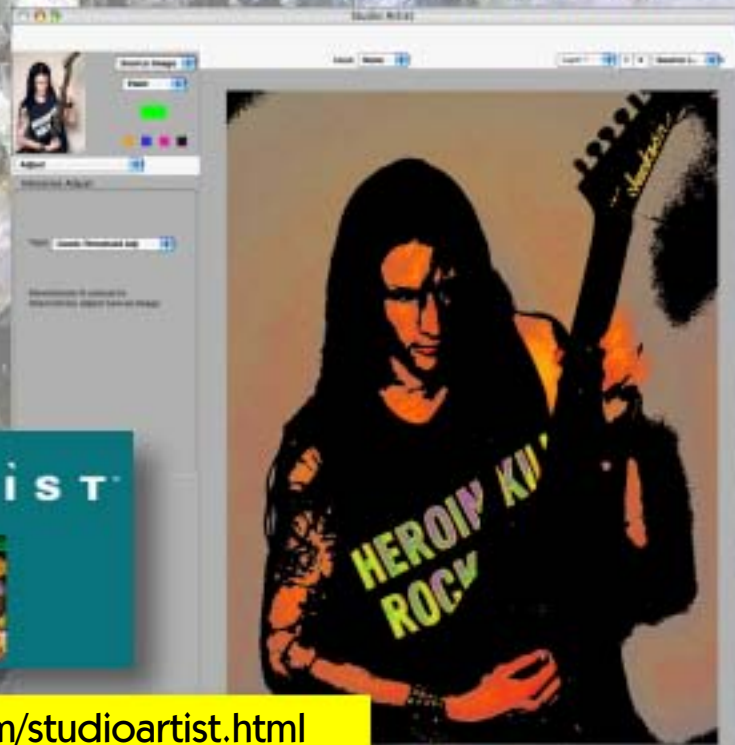
Adaptive Filter  
 Block Abstraction  
 Blur  
 Cellular Abstraction  
 Color Edge  
 Color Gradient Generate  
 Color Gradient Map  
 Color Palette Map  
 Color Simplify  
 Color Quantize  
 Colorize  
 Convex Hull  
 DeInterface  
 Edge  
 Equalizer  
 Fixed Color  
 Fixed Image  
 Flat Region Colorize  
 Fracture  
 Fracture Displacement  
 Geodesic Displace  
 Geodesic Filter  
 Geodesic Fx  
 Geodesic Growth  
 Geodesic Interpolation  
 Geodesic Recursive Growth  
 Geodesic Rings  
 Geodesic Variator  
 Geodesic Warper  
 Gradient  
 Gradient Lighting  
 Hue Shift  
 Image Compressor  
 Invert  
 Line Screen  
 Line Screen Dual  
 Morphol  
 Morpholize  
 Oil Painter  
 Random Block Exchange  
 Rank Area Filter  
 Rank Line Filter  
 Rank Edge Filter  
 Selective Color Map  
 Selective Co  
 Simple Text  
 Smoothing  
 Sky  
 Sky

The incredible Studio Artist artistic imaging application, version 3, is packed with even more power than previous versions. With over 3000 paint presets and hundreds of other factory effects, chances are you'll never reach the bottom of what this unique application can do to your still as well as video images.

Here's a tipoff: The application ships with 3 full CDs of QuickTime training videos. You're going to want to watch them all!

Wave Horizontal  
 Wave Vertical  
 Circular Drop  
 Circular Ripple  
 Flip  
 Mirror Flip  
 Mirror Rotate  
 Polar  
 Polar Inverse  
 Polar Swap  
 RegionModulate Rotate  
 RegionModulate Transla  
 Rotate  
 Rotate Local  
 Rotate Scale  
 Rotate 3Symmetry

Although Studio Artist can simulate natural media paint effects, this is only part of its appeal. Add hand-painted effects to one frame of a video and let Studio Artist handle subsequent frames automatically. Use the new resolution independent Vectorization option to output artwork as EPS.



[www.plugsandpixels.com/studioartist.html](http://www.plugsandpixels.com/studioartist.html)



Wave Shift Vert  
 Wave Rotate  
 PushPull



# ASIVA™



Shapiro Consulting Group, Inc.

Evident Technologies, LLC of Austin, Texas has updated their entire range of Asiva plug-ins to the 2.2 designation. Let's take a look at each one and see what they can do for your image editing needs.

Asiva Sharpen+Soften is more than just a general sharpening and blurring effects plug-in! Using the Hue, Saturation and Value Maps on the right of the interface, you can achieve full control over each of these parameters, applying treatment to separate aspects of the image. This is important since sharpening and softening needs are usually uneven across an image, and global Unsharp masking, for instance, is not always appropriate due to its heavy-handedness.

You begin by choosing a color space in which to work (such as HSV, where you can edit the Value channel independently), and which of the HSV checkbox options will be enabled for editing. In my example, I chose to blur selective colors in the vines image while leaving the rest untouched. The result is an artistic interpretation of an otherwise merely "nice" photograph.

The precision editing capabilities of Sharpen+Soften are also very useful for retouching portraits, where you would want to soften the skin tones but leave normal detail in the eyes, lips and other edges.



The screenshot shows the 'Asiva Sharpen+Soften Plug-in' window. On the left is a preview of the autumn leaves image. The central panel contains controls for 'Operation' (set to 'Soften'), 'Amount' (a slider), 'Color Space' (set to 'RGB'), and checkboxes for 'Red', 'Green', and 'Blue'. Below these are 'Color Selection' options ('From Curves' and 'Edges Only'), 'Opacity', 'Contract/Expand', and 'Feather' sliders. A 'Settings' section includes 'Snapshots' and 'Quick Curves'. At the bottom are 'Load' and 'Save' buttons. On the right, three graphs are visible: 'Hue', 'Saturation' (with X: 95.0% and Y: 64% values), and 'Value'. Each graph has 'Sample' and 'Reset' buttons. The bottom of the window features 'Zoom' controls (100%, 100%, Fit), 'Preview' options, and 'OK' and 'Cancel' buttons.

[www.plugsandpixels.com/sharpensoften.html](http://www.plugsandpixels.com/sharpensoften.html)





Asiva Shift+Gain can be used in two overall ways: First, the Shift operation is useful for making color corrections, such as skillfully removing a specific color cast in parts of the image, or causing a radical tonal shift for creative purposes. My example shows the latter, as it is more effective in this particular image.

I began creating the otherworldly effect below by sampling a long, thin rectangle that included the entire tonal range of the blue sky color. My goal was to shift this gradient range into a set of completely different hues. I then made adjustments to the HSV sliders until I was satisfied with the new color. Using the Preview options (selecting Overlay Color to fill in the selection to be affected), I was able to confirm that only the sky pixels were being affected, as opposed to the plants or hills.

Asiva Shift operations can also be used for filling in saturation that is lacking in tonally brittle digitally captured images.

Second, the Gain aspect of Shift+Gain gives you control over the intensity of the pixels in specific tonal ranges, the result being smoother transitions among all values. You can target highlights for the gain operation while leaving shadow areas untouched, thus bringing extremely contrasty lighting under control.

The screenshot shows the 'Asiva Shift+Gain Plug-in' interface. On the left is a preview window showing the original image with a selection box over the sky. The main interface includes:

- Operation:** Shift (selected), Color Space: HSV, Hue: 168.5, Sat: -45.0, Val: 0.0.
- Color Selection:** From Curves (selected), Edges Only, Opacity, Contract/Expand, Falloff.
- Settings:** Snapshots, Quick Curves (Select...), Load, Save.
- Color Curves:** Three graphs for Hue, Saturation, and Value. The Hue curve shows a shift from blue to yellow. The Saturation curve shows a slight increase in saturation. The Value curve shows a slight increase in value.
- Preview:** Zoom: 73%, 100%, Fit. Preview checked. Operation Result selected. Overlay Color: Green.
- Buttons:** OK, Cancel.



# ASIVA Correct+Apply Color

Asiva Correct+Apply Color is an advertiser's dream in that it enables a designer to completely change the color of a product without the need to reshoot the original image repeatedly. Or, as shown, you can change the hue of a color-range selected portion of a standard image of any subject.

Start by drawing a rectangle that encompasses the highlights, midtones and shadows of the color area you wish to change. The HSV dialogs reflect the tonal range of your choice, and can be further tweaked as necessary.

Choose a new color for your subject by clicking on the Target Color box and picking from the color picker. I changed my flower from pink to blue, reduced the blend amount, and thus retained the detail of the original. Make further adjustments to the Saturation and Luminance Value sliders as necessary to remove any of the original color that is still showing. Protect yourself as you work (and also give yourself many options) by clicking the Save button to store any potentially useful settings as a baseline to return to and load later.

When editing portraits, you have the option of loading a desired flesh tone color in place of the existing skin color by using the same procedure as above, and by using the Blend Amount slider for fine tuning the mix of original and altered skin color.



Asiva Correct+Apply Color Plug-in

The screenshot shows the software interface with a preview window on the left displaying the flower from the original image, now colored blue. The right side of the interface contains three graphs for Hue, Saturation, and Value, each with a 'Sample' button and a 'Reset' button. The Hue graph shows a curve that shifts the color from pink to blue. The Saturation and Value graphs show curves that adjust the intensity and brightness of the color. Below the graphs are various controls: 'Operation' (Apply Color), 'Target Color' (a blue color swatch), 'Blend Amount' (a slider from 0% to 100%), 'Color Selection' (From Curves, Edges Only), 'Opacity' (a slider), 'Contract/Expand' (a slider), 'Fall-off' (a slider), 'Settings' (Snapshots, Quick Curves), and 'Load' and 'Save' buttons. At the bottom, there are 'OK' and 'Cancel' buttons. The bottom left corner shows 'Zoom: 73%' and '100%' buttons, and a 'Preview' section with 'Operation Result' selected and a red color swatch.

[www.plugsandpixels.com/correctapplycolor.html](http://www.plugsandpixels.com/correctapplycolor.html)



# ASIVA<sup>™</sup> Selection

So far we've seen how Asiva plug-ins can be used to isolate and treat the specific tonal values found within an image right within their own interfaces. Asiva Selection is concerned with using Hue, Saturation and Luminance curves to make highly targeted selections that can be displayed and further edited in the host application (as opposed to the plug-in).

My example was chosen for its large area of blue sky color, resulting in a simple display of the selected pixels in the preview (see the active selection in the original photo at right). As with the rest of the Asiva series, Selection offers separate HSV adjustment panes so you can fine-tune the area you are selecting, even to the degree of expanding the selection using the Amount slider, as well as controlling the abrupt or gradual transition of the selection with the Falloff slider.

As you work you can store your settings as Snapshots by Control-clicking and recall them by clicking on one of the Snapshot Settings buttons. View the current range of selected pixels with a color fill by choosing the Overlay Color option (in this case, red).

Asiva technology is used extensively by the broadcast industry, by high-end digital photographers, graphic artists and visual information specialists in government, the military and medicine.



Asiva Selection Plug-in

R: 98 G: 10 B: 3 H: 47 S: 100 V: 98

Existing Selection  
 Add To  
 Ignore  
 Subtract From

Color Selection  
 From Curves  
 Edges Only

Opacity: 100%

Contract/Expand: 0

Falloff: 0 max

Settings  
Snapshots: [Icons]  
Quick Curves: Blues [Dropdown]  
[Load] [Save]

Hue  
[Sample] [Reset]

Saturation  
[Sample] [Reset]

Value  
[Sample] [Reset]

Zoom: 100% [100%] [Fit]

Preview  
 Grayscale  
 Overlay Color [Red]

[OK] [Cancel]

[www.plugsandpixels.com/selection.html](http://www.plugsandpixels.com/selection.html)



[www.plugsandpixels.com/digitalgempro.html](http://www.plugsandpixels.com/digitalgempro.html)



Tell your model she can eat as much chocolate as she wants, because Kodak's brand new Digital AIR plug-in is the best thing for portraits since makeup itself!

Interestingly, while beta testing this plug-in I tried applying it to a hand-colored historical scenic photo postcard that had uneven coloring, tones and blotching. Digital GEM Airbrush smoothed out the image and made it look almost new while retaining detail in the subject matter.

As you would expect for a new plug-in, Digital GEM Airbrush supports correction of 16-bit as well as 8-bit images.



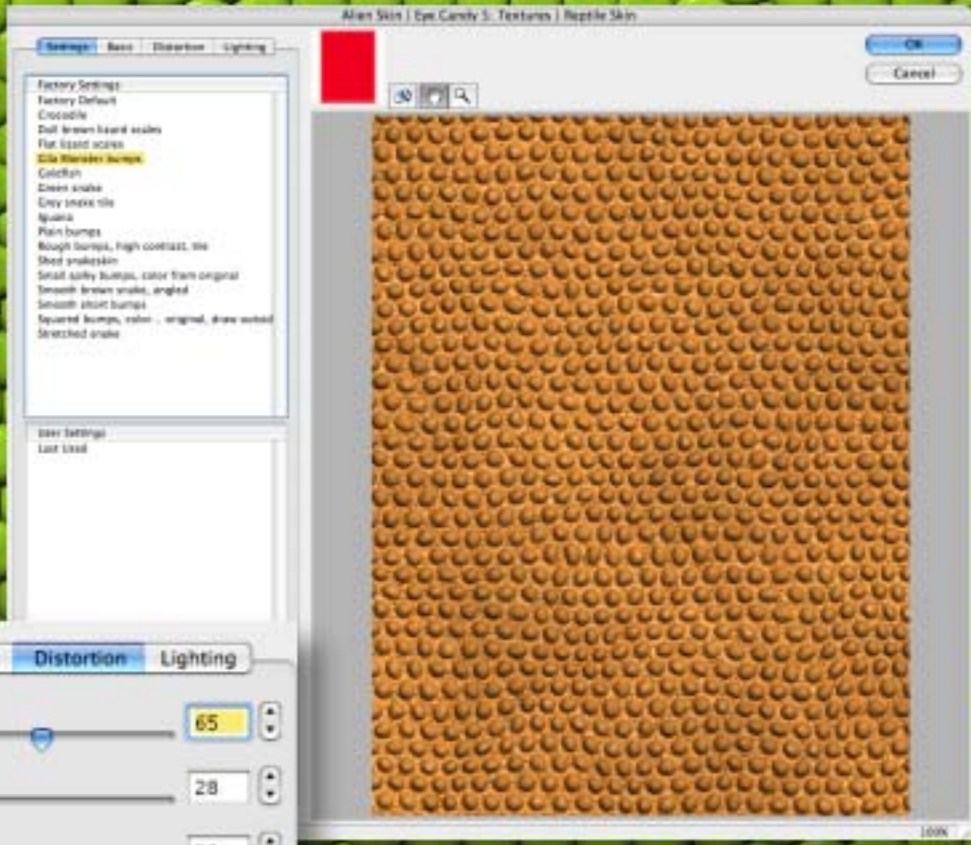
Kodak's Digital GEM Airbrush Pro is the latest addition to their family of image enhancing plug-ins. Its main purpose is to quickly and efficiently provide portrait-quality airbrushing repair by smoothing imperfections in the surface of the image. You retain complete control over the level of application of the repair, with access to control sliders and a high contrast close-up mask view of the changes made during the correction.

The young model shown here had minor skin blemishes not fully covered by her makeup, but it was no problem at all for Digital GEM Airbrush to rectify. Most importantly, the repair work is done immediately, without the need for painstaking and time consuming Stamp tool and airbrush work. Extreme and unflattering highlights and shadows are brought under control, and any wrinkles are removed without the need for Botox treatments!



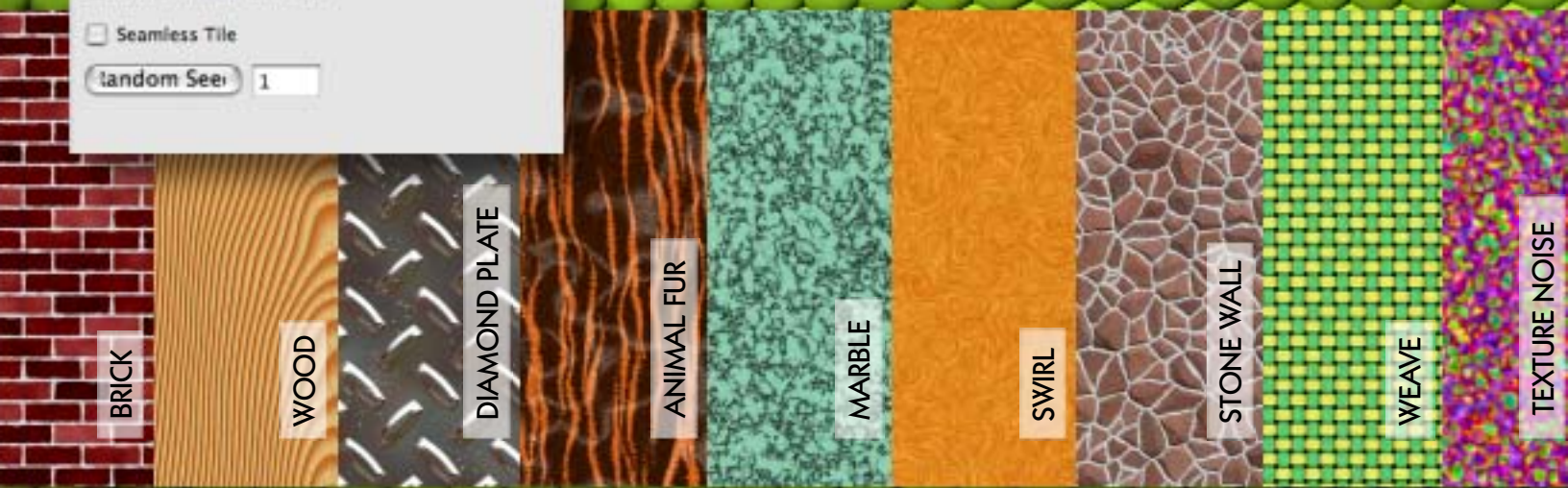


[www.plugsandpixels.com/eyecandytextures.html](http://www.plugsandpixels.com/eyecandytextures.html)



Eye Candy 5: Textures packs 10 separate editable textures into one new package, the first of three recent upgrades that comprise the EC 5 series (watch for the new Exposure to be released soon).

Textures is designed to create 16-bit seamless tiles such as you'd incorporate into 3D work, or you can create a single full-frame background, complete with depth and shading. Textures includes 200 presets to get your work started.





# **closing artwork**

Created with:  
ACD Canvas  
Lucis Art  
onOne PhotoFrame

Photos/artwork by: Mike Bedford

