

18 / CLONING ¹

In this section we will learn about the clone tool while using it “enhance” the message, as well as the appearance of a picture. At the end of the section you will find information about groups of artist who change images and meaning as their major output.

CLONE

In this exercise we will practice using part of an image to replace another area within an image.

YOU WILL NEED:

- Exercise files
- Mac computer running OS X 7 or later
- Photoshop CS 6

CLONE TOOL

A tool in photoshop which copies pixels from one area of an image to another.

STEPS:

1. Copy the **First All Female Crew image** from the exercise files to a new project folder then open it.



2. Replace the head of the central figure with a sample of the flag. Zoom in on

the central figure of the crew. Create a rectangular selection above her head with the Rectangular Marquee Tool.

3. As long as any selection tool is active when you place the cursor inside the selected area the tool changes into a white arrow with a small rectangular selection icon. Click and drag the rectangular selection straight above the figure's head - you are only moving the selection.



4. Copy the flag from the background layer and paste it. Edit > Copy followed by Edit > Paste will create a new layer. Name the new layer, "flag." Using the Move Tool move the new



¹ Adapted from Digital Foundations Chapter 10

layer “flag” over the subjects head.

5. The basic purpose of cloning is to create an unidentifiable blend into the original. Pick up the Clone Stamp Tool from the Tool Palette. Select a soft brush (this will help blend into the original) and set its size to about 20 pixels.

Check the "Align" button and make sure "Sample All Layers" is selected from the pulldown menu of the Options Palette. Create a new layer called "clone."

CHANGE BRUSH SIZE
The open and close bracket keys on the keypad (usually above and slightly diagonal from the return key) are used to increase and decrease the brush size.



6. Now for the most important part of this exercise - sample parts of the flag in order to blend the areas around the edges where the copy and pasted image looks obvious. The Clone Stamp Tool requires that part of an image is sampled before it is applied to another part of the document.

- 6.1. Sample part of the flag near the edge between white and red by holding OPT and clicking in

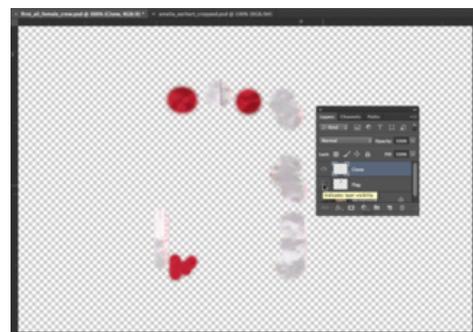
that area. Then position the mouse on top of the corner where the pasted flag needs to be blended and click once to cover it with a soft, brushed sample.

- 6.2. Pay close attention to the brush work to make sure it blends well. If it does NOT look natural CMD-Z and try again. The clone brush takes practice.

7. Once you are satisfied with how it looks move on to the next sample. Always OPT+click to create a new sample before brushing. Work around all of the edges by creating a new OPT+click to sample the flag



8. To View the clone layer by turn the eyeball icon off on all other layers. Here is what ours looked like, it took us 30 clicks:



BLENDING AN ELEMENT

In this exercise we will focus on making elements from different images match.

YOU WILL NEED:

- Your file from the last section.

STEPS:

1. Since the image of Amelia Earhart was originally a black and white photograph, we will change the image of the Air Force crew into grayscale. Create a black and white adjustment layer on top of the clone layer. Apply the adjustment in the Layers panel then save.

2. Open the image of Amelia Earhart from the exercise files. Use the Rectangular Marquee tool to select just her head and neck then choose Edit > Copy. Toggle back to the Photoshop document and choose Edit > Paste.

2.1. Use Edit > Free Transform (Command+T) and hold Shift while scaling Amelia Earhart's head down so it is in proportion

with the body. Name the new layer Amelia.



LAYER MASK

Now we will use a layer mask to blend Amelia layer to blend into the new background.

YOU WILL NEED:

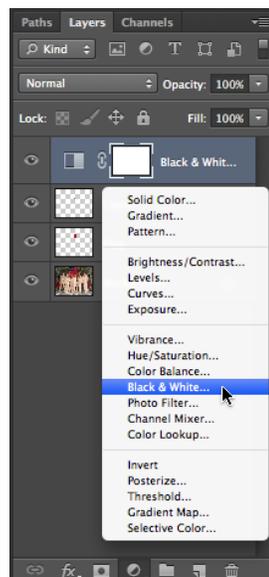
- Project from last exercise.

STEPS:

1. Create a layer mask on the Amelia layer with the Add layer mask button at the bottom of the Layers panel. Notice that the layer now has an icon for the image and an icon for the mask. The mask is currently active — there is a frame around the mask icon.

LAYER MASK

This type of mask hides part of an image without deleting or altering the image data. The mask is built using black (hidden) and white (revealed)



with shades of gray being partially transparent.

2. Click on the Brush tool. Make sure that the default colors are loaded into color chips black as foreground and white as the background color.

LOAD DEFAULT COLORS

Press the letter **d** on the keypad to load black and white as the default colors in the foreground and background color chips. Press the **x** key to switch the foreground and background colors.

3. Notice that the icon for the mask is white in the Layers panel. Since everything on the layer is white the mask is completely transparent.
 - 3.1. Use the Brush tool with black paint on the mask in order to hide parts of the background. If you make a mistake, simply switch to white paint to retrieve hidden parts of the image.
 - 3.2. Practice with different size brushes and notice the difference between a soft or hard brush or with the brush set at different opacities. We used a soft brush for the background area and kept it far away from Amelia's head.
 - 3.3. Hair is often a challenge because of its fine detail so we reduced the opacity of the brush in the Options bar to about 40%. The goal is to blend her into the

background without cutting off all her hair.

4. By this point Amelia should look like part of the crew, though probably not 100% natural. In the next section we'll use some other tools to blend her in further.



COPY/PASTE/ CHANGE



The term “subversive” has strong political connotations, but it could also mean changing something slightly to give it a very different meaning.

Below you will find some information about a group of artists who work in this way, as well as some great resources for images you can slightly change in profound ways.

In 1977 a group of San Francisco based artists who called The Billboard Liberation Front began "improving" billboard messages by painting or pasting on top of them. From their Manifesto: "It is clear that He who controls the Ad speaks with the voice of our Age." - Jack Napier and John Thomas Their entire manifesto can be read at: <http://www.billboardliberation.com/manifesto.html>

The Anti-Advertising Agency create work that exploit advertising in more participatory ways. Look for their work the next time you go shopping or simple visit this link: <http://peopleproducts123.com/>

The exploitation of advertisement is hardly one sided: as the advertising industry improves on the artists techniques while the artists improve upon their ads. In the documentary No Logo² Naomi Klein points out that \$30 billion dollars are spent by advertising industry on 'experiential communication', the phrase now used to encompass corporate performance art and other 'happenings.'"

So look for advertisers next time you visit a gallery or just about anywhere else.

Images produced by the US Government using tax dollars are owned by US Citizens and often fall in the public domain.

From NASA to the Center for Disease Control the following site provides links to many sources of interesting content

which you may be able to use in your work.

Always double check to make sure you are not accidentally using something that is copyrighted, see <http://www.usa.gov/Topics/Graphics.shtml>

² No Logo, Naomi Klein, New York: Picador 9-12