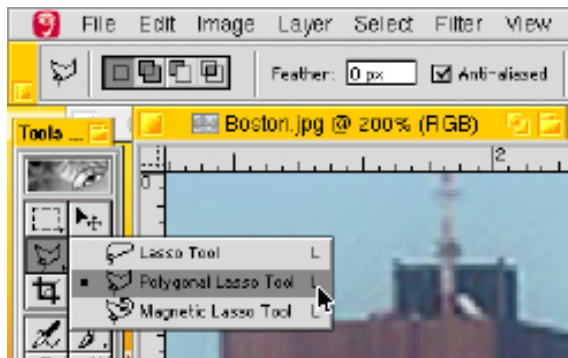


Open the file *Boston.jpg* and select the *polygona lasso* tool. This time we will have our feathering set to 0 pixels and the first box checked off in the options section. (see below)

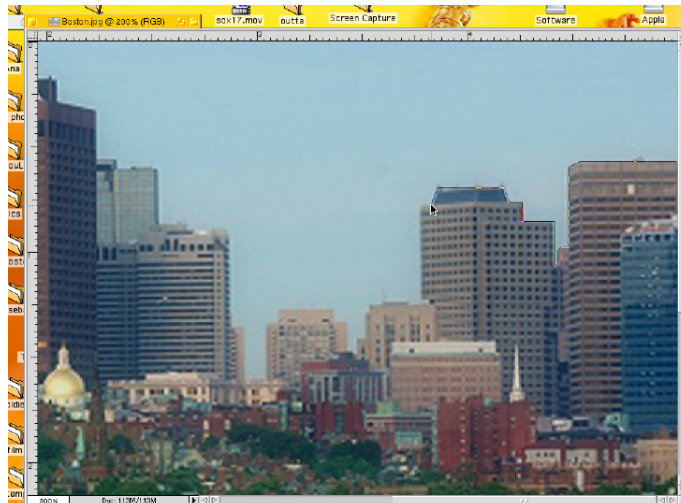


Because the details we are working on are quite small, we do not want to feather the image. You will be putting the changes on separate layers, so if you choose to do some feathering later you will have that option. Rule of thumb: small work no feather, big work one feather, really big work two feathers. Hmm, I sound like an Indian chief...lol.

We will be doing several photos in this section. I think you will find these are some great tools for selecting portions of images and it really is important for you to see that there are many ways to incorporate them.

Okay just a couple things to start with. First, the screen capture program that I use always shows the cursor as a black arrow. You of course will see that the actual cursor on your screen appears like the tool. When doing tedious work sometimes the tool icon can be distracting, so, whatever tool you have selected you can choose the precision cursor. Simply press the *caps lock* key and the particular cursor will change to a cross-hair style. You will find this easier to work with at times. It is a toggle command, meaning you press the *caps lock* key once to turn it on, and then press it again to shut it off. Since I would consider this project somewhat precise, let's work with the precision cursor on.

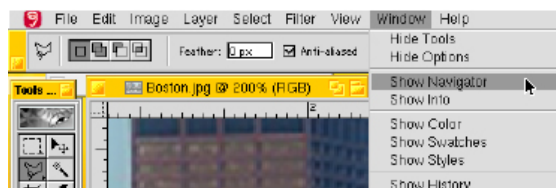
Now, start with clicking the mouse once at the roof top of the building on the far right. Let up on the mouse button and drag the mouse to the left. You will notice the tool drags out a line behind it, kind of like a spider spinning a web. You will want to click the mouse again at the first corner. Let up on the mouse button one more time and drag to the next corner (screen 7). Continue this for the entire skyline. There are some very important short cut keys to be working with here. So read



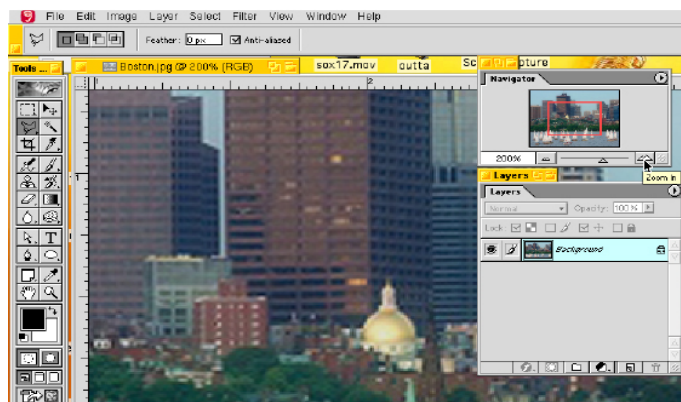
◀ Screen 7

through this whole lesson before working on it.

The first one you want to get familiarized with is the navigator short cut. This is an awesome feature that helps you move easily in an image.



Select "show navigator" from the "window" pull down menu. A new pallet will appear (screen 8).



◀ Screen 8

HINT:
The navigator short cut works with all tools and is how you should move around in your images.

Notice the red box, this shows you the portion of the image that is viewable on your screen. In this pallet you can zoom in or out by using the slider or clicking on the buttons left or right. To navigate within your image, simply have the cursor anywhere over the image and hold down the "space bar". You will notice the cursor changes to a *hand*. Click and drag around on the image, it moves all around. Also, you will see the red box moving in the navigator pallet. This is so you can keep track of where you are on the image.

The second really cool short cut is the automatic align command. Whenever you are using any of the tools that draw a line, such as airbrush, paintbrush, pencil, pen, and yes the polygonal lasso, you will use this command to make a perfectly straight line. With the polygonal lasso tool chosen, simply click the mouse then let up and hold down the shift key. As you drag out the mouse to the left you will notice the line stays perfectly horizontal. Click the mouse again and move up or down keeping the *shift* key held down. It always draw perfect horizontally, vertically, or at a 45 degree angle. This short cut command you will use very, very often. Many times things have to be perfectly horizontal or vertical and this is the command to do it with, works in other programs too.

So, lets start again on selecting our sky. Click the mouse at the top right corner of the first building, with the polygonal lasso tool selected. Release the mouse button and hold the *shift* key down while you drag the mouse to the left. Go to the left corner of the building and click the mouse again. Release the button and let up on the *shift* key. drag the mouse diagonally down to follow that contour of the roof top. Click the mouse at the next corner, release the mouse and hold the *shift* key down and drag the mouse down the side of the building. Do this for the entire sky line. Eliminate any antennae and odd things that might be on the top of the buildings. Remember, we will be replacing the sky with something a little bit more interesting than what we started with.

Once you get to the left edge of the photo (remember to use the space bar to move within the image), you will want go straight up to the top, then all the way across the top, then back down the right side. When you get to your starting point you will see a small “o” next to the tool cursor. When you click, it will complete the selection (screen 9). Press the delete key and the sky will become all white (screen 10). Whenever you delete something from the *background layer* the selection is replaced with the background color (circled in red). You will learn about the foreground and back ground colors a little later on.

Open file *cloud.jpg* and select all (command *a*), copy the image and paste it into the *boston.jpg* file. Adjust the opacity lever so you can see the image below it (screen 11).

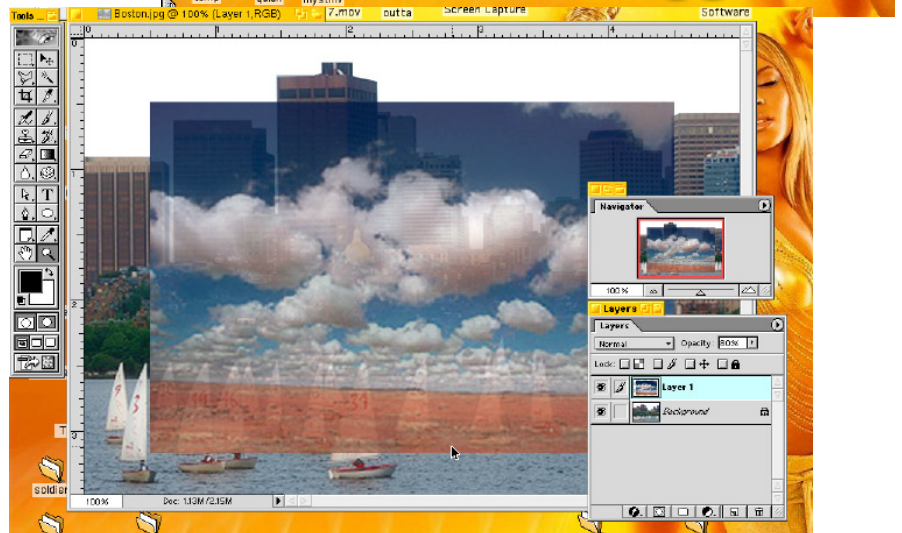


◀ Screen 9



Screen 10 ▶

HINT: Click the small boxes that are nested in the crotch of the two larger colors. This resets the colors to the default.



HINT: When you paste an image on top of another it can be helpful to adjust the opacity so you can see both images at once.

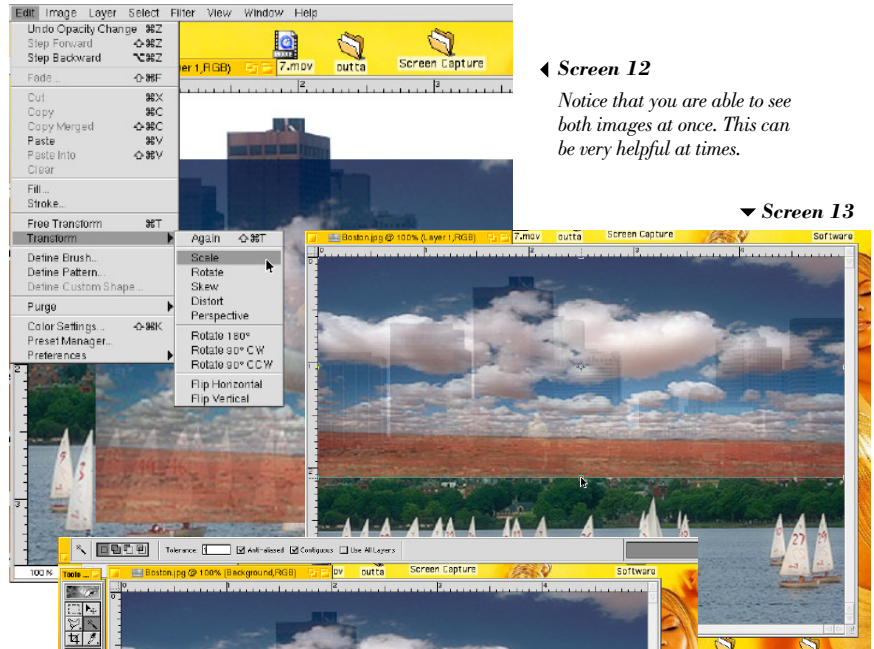
▲ Screen 11

Now, obviously the new clouds we want to use are smaller than the skyline we were working with. No problem, we just need to scale it to fit. Simply go to the *scale* portion of the *transform* function under the *edit* pull down menu (screen 12). You will now notice there are open squares along the perimeter of the image to be scaled. This image we are working on is just clouds, so the proportions do not matter what so ever. We can squash and/or elongate it in any which way and they will still look like clouds. Later on we will spend more time on scaling to exact proportions.

Okay, let's scale our clouds to fit. Click on the squares that are in the middle of each side of the scale box, not the corners (screen 13), and make the clouds fill the sky area. Watch the red clay horizon, to be sure it stays just below the portion you need. When you have your clouds to the size you like, press the *enter* key and your image will be scaled. Easy, huh?

Now let's remember to name our layer, and also keep in mind that pressing the *tab* key will hide all your pallets and tools, press it again and they return. Select the *background* layer and choose the *magic wand* tool. Set your tolerance to 1 pixel and click anywhere in the sky portion (screen 14). Notice that the entire sky is now selected...perfect. Remember, when we deleted the existing sky it was replaced with solid white, which makes it easy to reselect. Of course what we want is everything except the sky area, so simply choose *inverse* from the select pull down menu. Go to your clouds layer (screen 15). Now press the *delete* key and your sky line is visible with the clouds cut around.

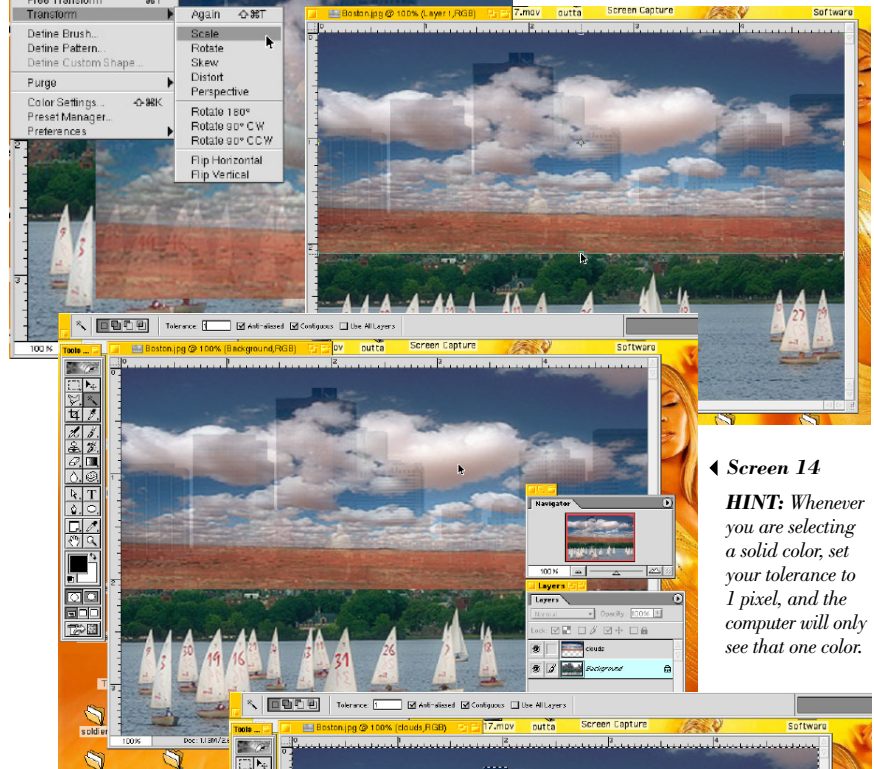
Press *command h* to hide the selection lines. Is your picture perfect, do you see any funny edges on the buildings? If there is some ghosting or fuzzy edges it is possible that when you drew your edges around the buildings you missed a bit. No biggie. Press *command z* and your sky will come back. reselect the sky portion of your *background* layer. Choose *expand* under the *modify* function of the *select* pull down menu. Expand 1 pixel, now choose *feather*, also under the *select* pull down menu. Feather the selection 1 pixel. Select *inverse*, go to the *cloud* layer and press *delete*. There you go, that looks beautiful. You did an awesome job! for real!



◀ Screen 12

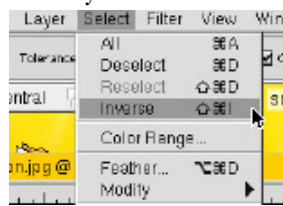
Notice that you are able to see both images at once. This can be very helpful at times.

▼ Screen 13



◀ Screen 14

HINT: Whenever you are selecting a solid color, set your tolerance to 1 pixel, and the computer will only see that one color.



Screen 15 ▶

HINT: Remember to set your opacity back to 100% on the clouds layer. Also, try to make your clouds taller on the scaling, so the white portions are above the buildings. Does that look better to you? You might want to adjust your lightness and use the variations some too.

Don't forget to save your work to a .psd file!!!!



Boston.jpg (original)



Boston.psd (your work)

Well, guess what? I got some good news and some more good news...how cool is that? The client you did the skyline postcard for, loved it. And, they want you to work on an ad for them, just a third page in size. They are a start up financial consulting company and they are using the postcard as a mailing to let everyone know they have just opened an office in the financial district. I believe he said the name of the firm is Consolidated Financial Corp., but we will double check to be sure. Sounds like they will be looking for logo, stationery and all, but that will be a little further down the road. One of the partners printed some initial stationery and cards on the computer to get them by for now.

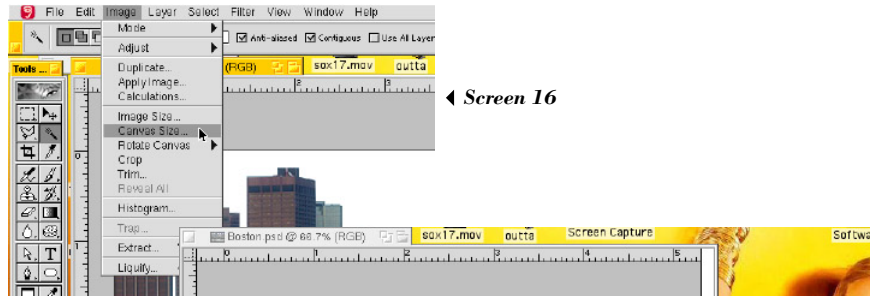
To start they just want to see an idea for the image in the ad. They really liked the Boston skyline showing Beacon Hill with the financial district in the background. They were hoping you could do something different with the sky though, maybe more dramatic and eye catching.

Well now, it must be your lucky day, for real. The photo image you did of the skyline is in layers, so this will be very easy. We need to know the exact size of the ad to start with. On the "mechanical specifications sheet" that the magazine supplied, it says that a 1/3 page vertical ad is: 5"w x 7"h.....perfect.

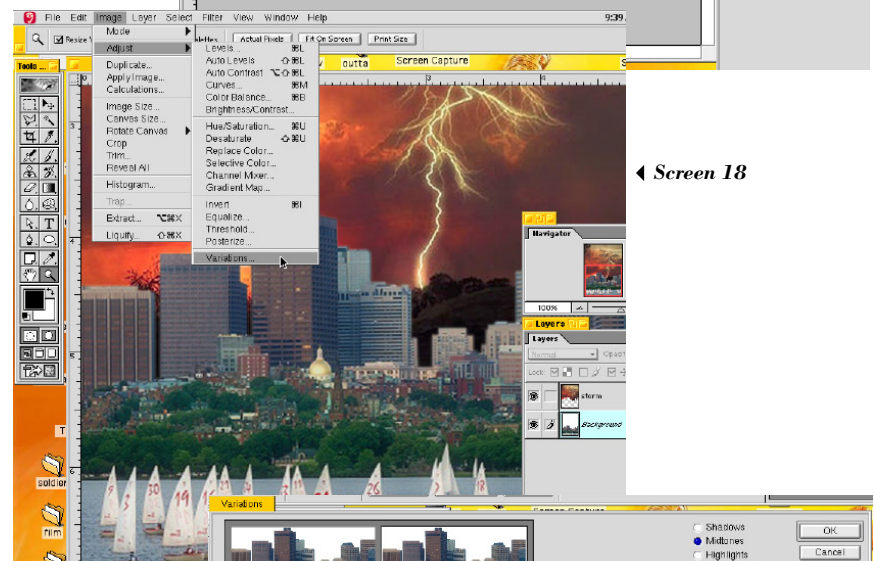
Open the *boston.psd* file, if it is not already open. Select *canvas size* under the *image* pull down menu (screen 16). You will get a new window with dimensions, make sure they are set for inches. The first box is already set at 5, just what we need. Now, type 7 in the height box and press the *center bottom* button of the group of nine (screen 17). This indicates where you want your image to anchor, and the computer will fill the rest of the new size with the background color, which is white. Press *OK*. Now open the *lightningstrike.jpg* file. Copy and paste it to the boston skyline, just like you did with the clouds.

Save your new work as *Boston2.psd*, always remember to save your work, I can't stress it enough. It will happen that you will loose a file, it happens to all of us, but it really bums you out.

If you did all the steps as the previous clouds version, your skyline will be cut away from the lightning sky (screen 18). Notice the background layer is too blue now, so select it and go to variations. When the variations window comes up (screen 19), make the adjustments by adding more red to the background layer, experiment.



Screen 17 ▶



Screen 19 ▶

All right then, look to the right and that is our image for the ad. Dramatic and eye catching? Yes, I believe so. A little too strong? Possibly, but I really do like it! It grabs your eye, no matter what else is on the page, that was our task. However, at first look it is a little bold. We will try and find an alternate sky in our spare time to use in *addition* to this one. Meanwhile, I'm starting to notice some things with this image.

One thing that is wrong is the sailboat regatta, chances are it would have been canceled with that crazy storm, or they would at least be doin' like 80 mph...lol. They gotta go. Also, you can read the comments I made in the top right. Remember the perspective discussion? The horizon for the skyline is at the base of the buildings, I should have matched that with the lightning sky, we need to lower it. Well, it looks like some minor changes, that is fairly normal. I am excited about the ad though, I think we have a nice strong image here, how about you?

Open *Boston2.psd*, if not already open. Click the *background* layer and select all (*command a*). Choose the *move* tool. Click anywhere on the buildings, hold down the *shift* key and drag the mouse down until the boats are gone (*screen 20*). Wow! check out what that leaves behind. Have to remember that for future reference.

Okay, drag the *storm* layer into the trash bucket that is in the layers pallet. Open the *lightninstrike.jpg* file, copy and paste it into the *Boston2psd* file and manipulate the scaling to make it fit just like you did on the previous page. How did your's come out? Mine is over there (far right). Check out the bridge pics, it is the same one from your text book. Notice there are some new skies, I will include them in the support files for this lesson. Remember to keep looking for an alternate skies for this ad, could be anything, a catchy headline phrase might help too.

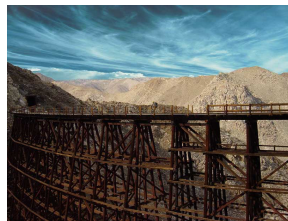
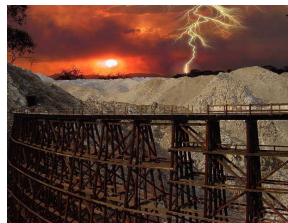
Look below, this is a CD liner I did a while ago, It was compiled of 15 layers, I used portions of sky, trees, pasture, and a dove.



Screen 20 ▶

HINT: Try and have the main elements of your image work in your favor. For instance, I have the bolt coming right between two buildings. Could have put it anywhere, but that was where I felt it looked best, and brings your eye right to the financial district.

Oh yeah, don't forget to save your work, you can keep it as *Boston2.psd*, which will overright our first version.



◀ Initial idea for ad

Comments: I made the horizon too high, also I like the tree in the top right foreground, maybe we can see more of that. Of course the boat thing, jeez that was crazy...lol. The skyline could be a bit brighter to contrast the dark storm, let's try that.

