

## Introduction

In this tutorial, you will use some basic Adobe Photoshop and 5.0 tools to create a composite image for a postcard. The instructions are written for a Macintosh computer but can be used for either the Macintosh or Windows versions of the software.

When using the keyboard shortcuts, Windows users should replace the **COMMAND key** with the **CTRL key**, **BACKSPACE key** for **DELETE key** and the **ALT key** for the **OPTION key**.

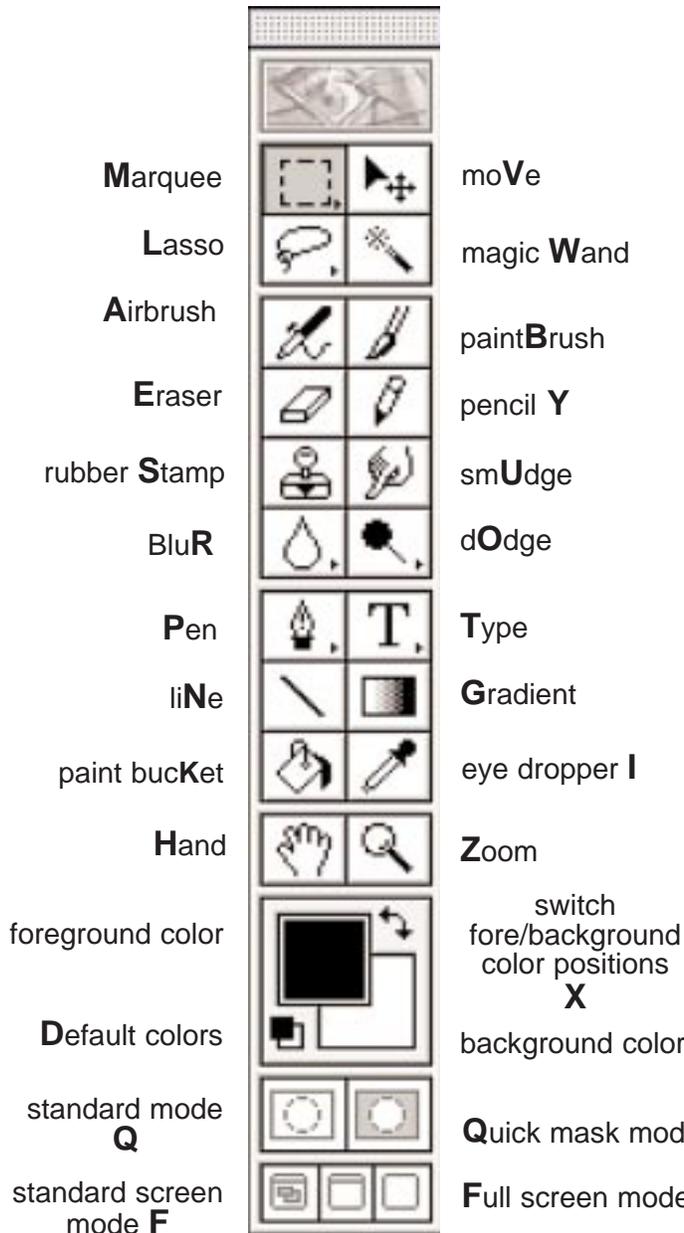
To create your postcard, you will work with multiple images, using various selection tools to select and move images or a portion of an image from one file to another. You will also learn how to fine-tune your selection using the “Magic Wand” tool and repair a defect with the “Rubber Stamp” tool.

You will learn how to work with the “Layers Window.” The “Layers Window” allows you to control each individual image in your postcard including a layer's level of transparency and how the layer blends with other layers. You will rename and move layers, create a “Layer Mask,” and make a “Drop Shadow.” You will also explore freehand and numeric controls for scaling and rotating layers. And, you will explore the “Filters Menu,” applying filters to an image layer to create painterly effects and to create a drop shadow.

You will make a selection and fill it with a color sampled from another part of the image using the “Eye Dropper,” explore the options that adjust the brightness, contrast, and mid tones of an image, and clip one image to match the shape of another.



## The Photoshop Tool Bar Window



Full screen mode with menu bar

### About The Tool Bar Window

The Tool Bar Window is where you will find Photoshop's most often used tools. These tools can be accessed by clicking on the **icon** in the Tool Bar Window. Additional tools can be accessed through **Collapsible Pallets**.

Collapsible Pallets have small arrows pointing sideways on the tool icon. The extra tools can be accessed by clicking and dragging the mouse on the tool icon with arrows.

Keyboard shortcuts will also activate the tools in the Tool Bar (*see illustration in bold caps on the left*).

**Double Clicking** on a **Tool's Icon** will bring up the **Control Window** for that tool. The Control Windows present you with options to fine-tune each tool's function. For example, setting the tolerance for the Magic Wand or the type of gradation you want to apply.

Photoshop uses **Modifying keys** in conjunction with many of its tools (on both the Macintosh and Windows versions of the software).

**On the Macintosh**, these **Modifying keys** are **SPACEBAR**, **SHIFT**, **CTRL**, **OPTION**, and **COMMAND** keys.

**In Windows**, these **Modifying keys** are **SPACEBAR**, **SHIFT**, **ALT**, and **CTRL**.

While following these instructions, **Windows** users should use the **ALT** key in place of the **OPTION** and **CTRL** keys for the **COMMAND** key.

# Part 1



During the first part of this tutorial, you will learn the groundwork for constructing a postcard image.

- You will create a “base” or “background” file, upon which all other files will be placed.
- You will open the first set of images and move them to the new file using the Move Tool and Selection Marquee.
- You will scale, rotate, and use filters to give a painterly effect to one image.



# Creating A New Document

## Open Photoshop 5.0



1. Under the **File Menu**, select **New**.  
The New file controls window appears.
2. In the **Name box**, type postcard.  
In the **Image Size** area, set the **Width, Height** and **Resolution** as follows:  
Width=8.5  
Height=6  
Resolution=72 dpi

**Note:** These dimensions should be set to inches. If your preferences have been set to pixels, click your mouse on the drop down arrow. Drag down to select inches.

3. In the **Contents** area, select **Transparent**.  
**Click OK.**

Your new document opens with its name in the **Title Bar**.



4. To save your file,  
under the **File Menu**,  
drag down to **Save As**.

The name is "postcard" by default because this is the title you typed in when you made the new document.

5. **Click OK.**

## Before Selecting Images

In this section, you will learn how use the Marquee (rectangle) and Magic Wand Selection Tools to make image selections. You will then move these selections to another image using the Move Tool.

### Open the first three images.

1. Find the Class Images Folder on the hard drive.
2. Open the boats, columns, and leaf images.

**Note:** Check the title bar for view percent value of all the images. For the images to work together properly, they should be set to the same value.

Your first selection task will be to select a portion of the column image using the **Marquee Tool**.



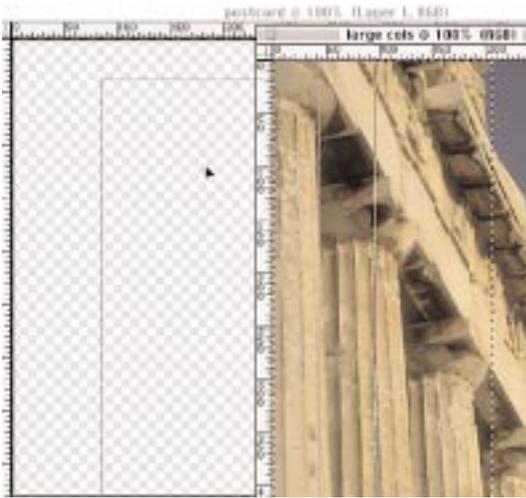
## Marquee Selection



1. **Select the Marquee Tool.**
2. Starting at the top-left corner of the column image, click the cursor and drag over to where the sky starts to show.
3. Drag straight down to the bottom of the image to enclose approximately two and a half columns.



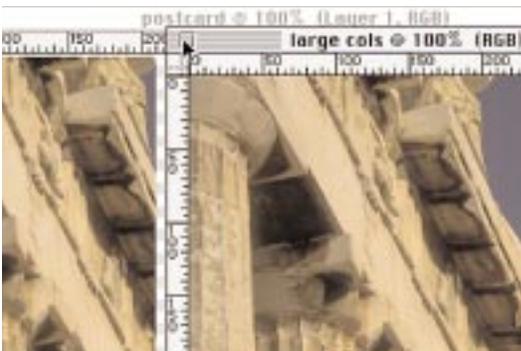
## Move The Active Selection



1. **Select** the **Move Tool**.
2. **Drag** the selected image to the postcard window.

An outline of the selection will move with the cursor to the postcard window.

3. **Close** the column window by clicking in the **Close Box** located in the top-left corner of the large cols **Title Bar**.



## Move The Boat Image

1. With the **Move Tool** still selected, **click on** the Boat Image and **drag** it to the postcard window.



## Magic Wand Selection



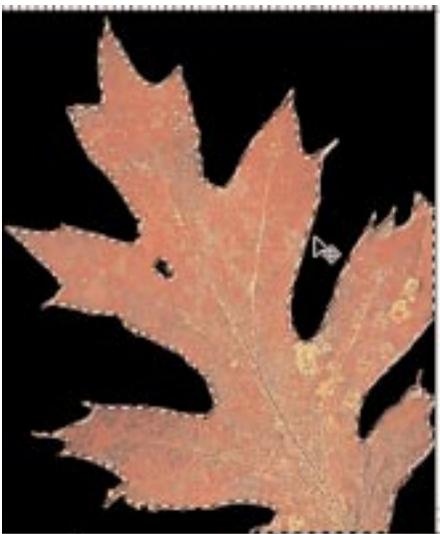
1. Select the **Magic Wand** tool.
2. Click the Wand on the black background of the leaf image.

Only a portion of the background is selected. You need to capture the remaining parts of the background.



3. In the **Select Menu**,  
**drag** down to **Similar**.

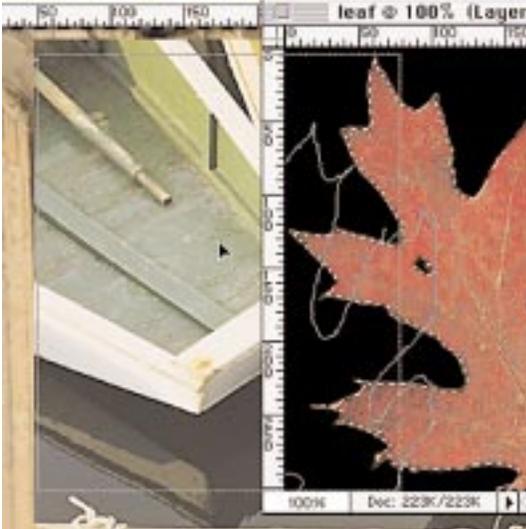
The background of the leaf file should now be completely selected. The dotted lines can be seen all along the outer borders of the image.



4. **Select Inverse** to select the leaf portion of the image instead of the background by going to the  
**Select Menu**, and  
**Dragging** down to **Inverse**.

The dotted lines are now surrounding the leaf. You can see that the outer edges of the background are no longer enclosed in the dotted lines.

## Move The Leaf Selection



1. Hold down the **COMMAND/CTRL** keys. This shortcut **Modifies** the **Wand Tool**. It now becomes the **Move Tool**.
2. **Drag** the leaf image to the postcard file. The outline moves to the postcard window.
3. **Close** the leaf window.

## About Layers

Photoshop uses layers to create a composite image. Each layer can be moved, manipulated, masked, and thrown away independently without affecting the other layers in the image. The layers can be joined together temporarily or permanently.

When you moved the images to the postcard canvas window, they automatically created their own separate layers.

In this section, you will open the Layers Window, move layers, change layer names, and change a layer's visibility.

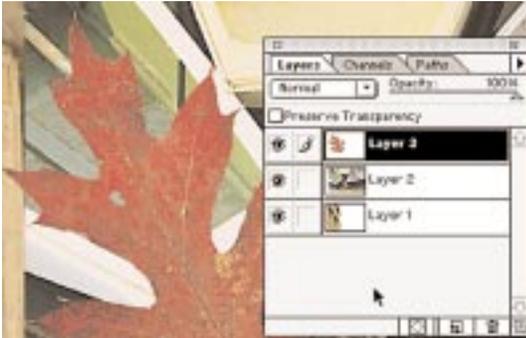
## Opening The Layers Window



1. Under the **Windows Menu**, **drag** down to **Show Layers**. The **Layers Window** appears.



## About The Layers Window

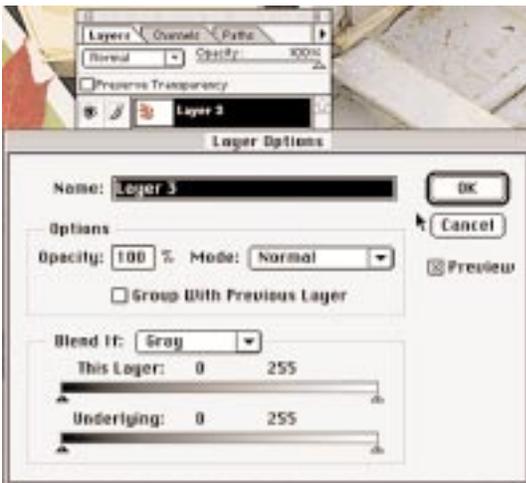


You should now see three layers in the Layers Window. The layers are named as numbers, in order of their placement.

Along with the layer names, you should see a **Thumbnail** of the image, the **Layer's Visibility Icon**, represented by an **Eye**, and to the right of it, the status of the layer. Icons change in the status area depending on the activity of that layer.

Usually the last image layer to be worked on will be the **“Active”** or **“Selected Layer.”** The active layer's name will appear highlighted (blackened). In our case, it is the leaf (layer 3). In the activity area of the leaf layer, you will see the icon of a **Paintbrush**. This icon indicates you are working on that image.

## Renaming Layers



Sometimes, composite images contain many layers. To make editing tasks easier, renaming the numbered layers to something more descriptive can be very helpful.

1. Double click on Layer 3's name.

The **Layers Options Window** appears.

2. In the **Name Area**, type “Leaf”.

3. Click **OK**.

The name of this layer is now “Leaf”.

4. Continue the same process until you've renamed all the layers.



## Changing A Layer's Visibility



In the next section, you will be working in the **Boat** and **Column Layer**. To see the full effect of the changes being made to these layers, you will turn off the **Visibility** of the Leaf layer. This layer will still be there, but it will be invisible. You will only see the other two layers.

1. Click on the **Eye Icon** of the Leaf layer.  
The leaf image should now be invisible.

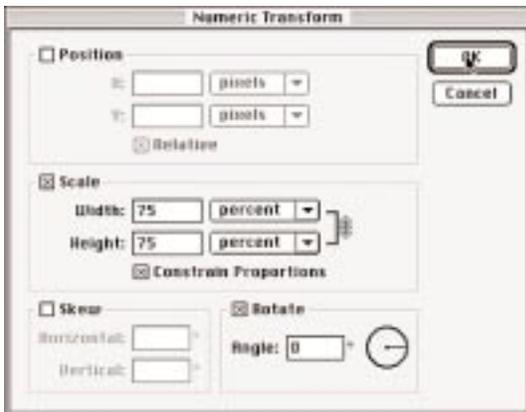
## About Transforming Layers

In this section, you will manipulate the images further through various **Transformation** and **Filter Options** available in the Menu Bar.

These manipulations will include scaling, rotating, changing the opacity levels and blending modes, and applying painterly effects to the images.

Photoshop offers the option of both freehand and precise manipulation of images. You will use both in this exercise.

## Precision Scaling



1. **Activate** the **Boat Layer** by clicking on its layer.
2. Under the Edit Menu, **drag** down to **Transform** and over to **Numeric**.

The **Numeric Controls Window** appears. You will find precision controls for positioning, scaling, skewing, and rotating.

3. **Check** the **Scale Option** and the **Proportions** boxes.

**Note:** If the Position, Skew, or Rotation boxes are checked, uncheck them now.

4. Type "75" in the width box; the height box fills automatically.
5. Click **OK**.

The Boat Layer is reduced by 75 percent.



## Move The Boat Into Position



1. Activate the Boat layer.
2. Using the **Move Tool**, click on and drag the boat image to the top right corner of the postcard.

## Scaling Using Free Transform

In the next step, you will be scaling the Column Layer using the **Free Transform** option. To properly scale and align the Column Layer, you should be in 100 percent view. If you have been working in less than 100 percent view, **Double Click** on the **Magnifying Glass Icon** in the tool box. You should now be viewing in 100 percent.



1. **Select the Move Tool.**
2. Activate the **Column Layer** by clicking on its name in the layers window. In the **Edit Menu**, drag down to **Free Transform**.

Handles and lines appear around the image. This is the image **Bounding Box**.

3. **Move the Cursor** over the bottom **Right Handle**: A directional arrow appears.

**Note:** If your cursor is positioned on the lines of the bounding box (between the handles), the cursor turns into curved arrows allowing you to rotate the image. Be sure you are using the scaling controls.

4. **Hold down the SHIFT key** to retain a proportional scale.
5. **Click and drag** the **handle** diagonally up towards the top left until the bounding box is about 1/4 of the way up the column.
6. Check the process by releasing the mouse. If the column has been reduced too much and the checkered pattern appears, **Hold Down the Shift key** and **Drag** the bounding box back down again.



## Making a New Layer

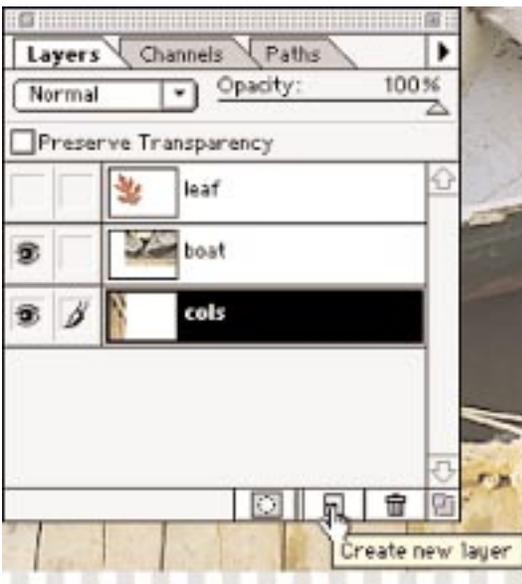


7. When the image is scaled correctly, move the cursor inside the image and double click to set the change.

8. Using the **Move Tool**, move the column layer into position, so it spans the left side of the canvas and is placed next to (but, not overlapping) the boat layer.

### About Making A New Layer

In this next section, you will fill the empty space at the bottom of the image with a color. To create an individual painted object and to protect the other images, you must create a new layer. Unlike moving one image to another, **selections** are not automatically put into a new layer.



At the bottom of the **Layer Window** there are three icons:

**Layer Mask**, **New Layer**, and **Trash**

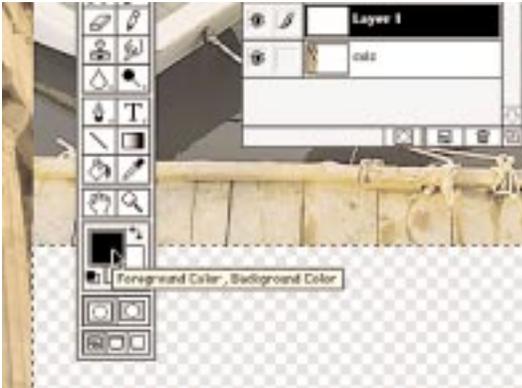
1. **Click on the New Layer Icon.**

A new layer appears in the layer window.

Since the Last Active Layer was the Column Layer, the new Layer appears between it and the boat layer.

**Note:** It has become the **Active Layer** by default.

## Selecting And Filling A Negative Space



### Select the Marquee Tool

1. Starting at the point where the columns and the boat layers meet, **click** the **cursor** down and **drag** to enclose the entire blank space.
2. **Double click** on the **Foreground Color** (black).

The **Color Controls Window** (Color Picker) appears.

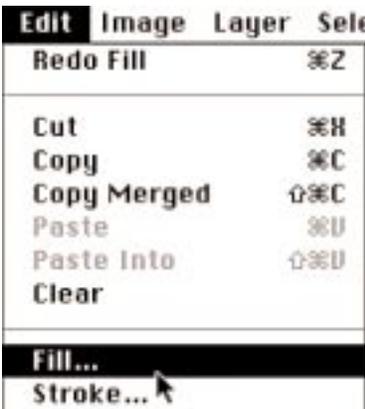
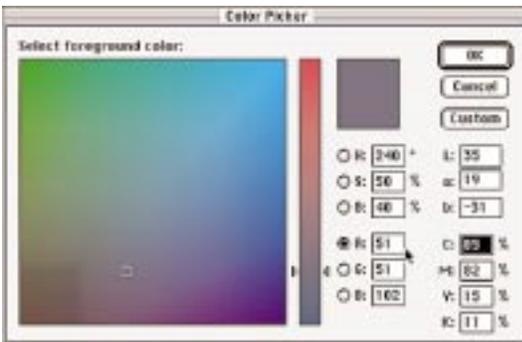
In the RGB space, type

R=51

G=51

B=102

3. **Click OK.**



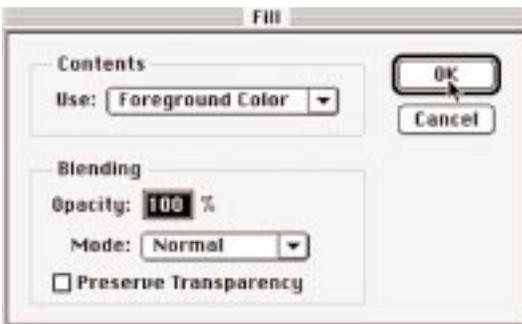
4. Under the **Edit Menu**, **drag** down to **Fill**.

The Fill Options Window appears.

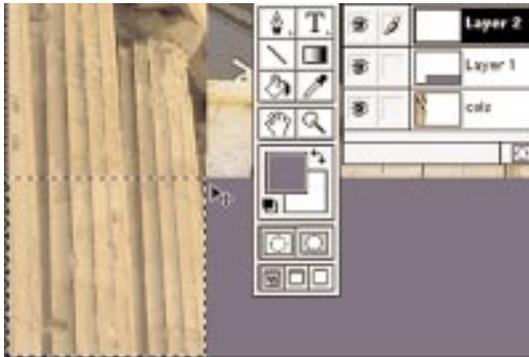
5. **Click OK.**

The Selection is filled with the selected color.

**Press** the **COMMAND-D** key combination at the same time to drop the selection.

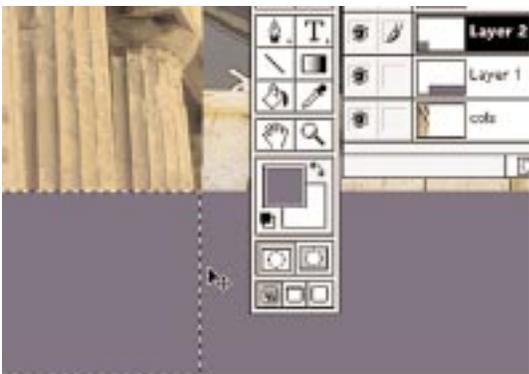


## Create Another New Layer



You will work in this new layer using the Marquee Tool.

1. This time, start at the top-left corner of the purple block and the bottom-left corner of the boat layer, then carefully select the area around the base of the column.
2. Using the keyboard shortcut, by **pressing** the **OPTION-DELETE** key combination, you will fill the selection with the foreground color.
3. **Drop** the **selection** using the **COMMAND-D** key combination.



The new colored rectangle is covering the bottom of the column. You can turn off the layer to see that the column is still safe under the new color layer.

4. **Rename** the new layers as follows: **Large Rec.** and **Small Rec.**

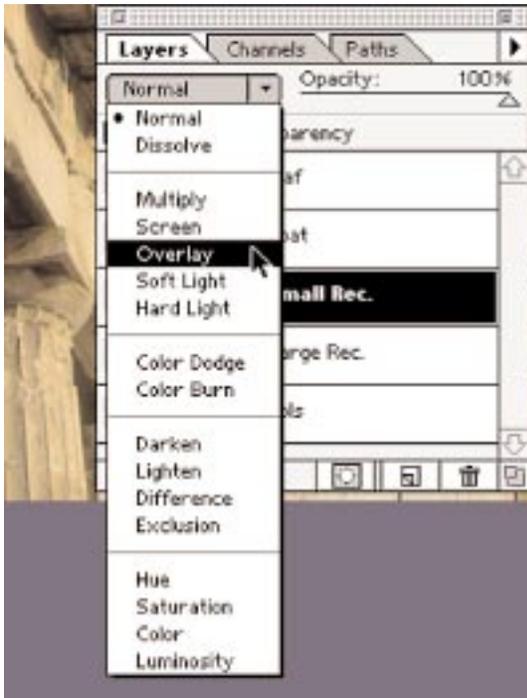
## About The Layer Blend Modes



In the top of the **Layers Window**, you will see a small box with the word **“Normal”** in it. There is a little drop down arrow to its right, indicating more options are available. The default setting for all layers is normal. To create interesting effects and to change the way a layer blends into the composite image, you can apply one of the many blend mode options.



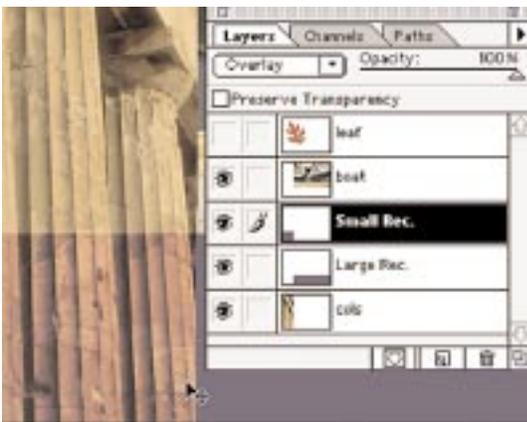
## Changing A Layer's Blend Mode



1. With the **Small Rec. Layer** still active, to access the **Drop Down Box** options, **click** on the **Normal Arrow** and **Drag** down to **Overlay**.

The columns show through the fill above.

Have a look at the other options to see their effect on the interaction of an active image layer and the ones below.



### Review

- So far, you have learned to create a new document.
- You have also learned how to view and work with images in the Layers Window by changing a layer's visibility, renaming, and making new layers.
- You also learned how to make selections using two types of Selection Tools: the Marquee and Magic Wand Tools, and then you learned to use the Move Tool to move those selections.
- In addition to using the Move Tool to move an image, you used a keyboard shortcut to turn a Selection Tool, in this case the Wand, into the Move Tool.
- You learned to scale images through precise and freehand controls and how to reposition those images in the canvas.
- You also learned to apply a specific color to areas of the canvas by using a color you keyed in the Color Controls Options Window.
- Then, you learned to apply a layer blend to add a simple special effect to the image.

## Part 2



In this next part, you will use the following:

- Filters on the boat layer to achieve a painterly effect.
- The Cloning Tool to repair a small imperfection in the leaf.
- Some simple adjustment tools to correct colors in the Columns Layer.
- Move an image layer in the Layers Window to change its order of appearance in the postcard.



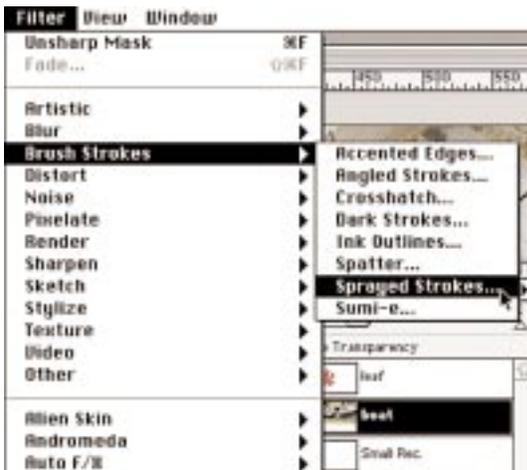
## About Filters

Photoshop comes with a large assortment of filters. Some are for image correction, others for painterly effects. Multiple filters can be applied to a single image.

Many software companies offer filters to be used in Photoshop as plug-ins. Some of these filters can create special effects at a click of the button, doing in seconds what takes minutes or hours to create without them.

For example a drop shadow, beveled button, or fractal patterns can be created using a filter.

## Applying Filters To A Layer

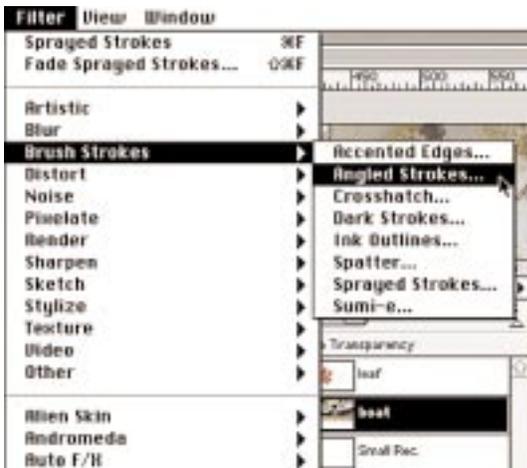


You will be applying three filters to the boat layer.

1. With the boat layer active, in the **Filters Menu**, drag down to **Brush Strokes**, and **over to Sprayed Strokes**.  
Stroke Length=19  
Spray Radius=5
2. **Click OK**.



## More Filters



3. In the **Filters Menu** again, **drag** down to **Brush Strokes** and over to **Angled Strokes**.

Balance=24  
Length=4  
Sharpnes =4

4. Click OK.

5. In the **Filters Menu** again, **drag** down to **Artistic** and **over** to **Rough Pastels**.

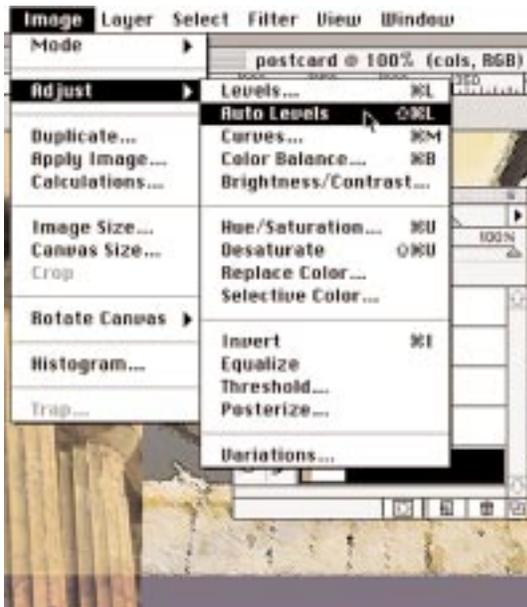
6. key in 6, 4, select Canvas, 70% 20 and in the direction drop down box choose Top  
The image now has a painterly appearance.



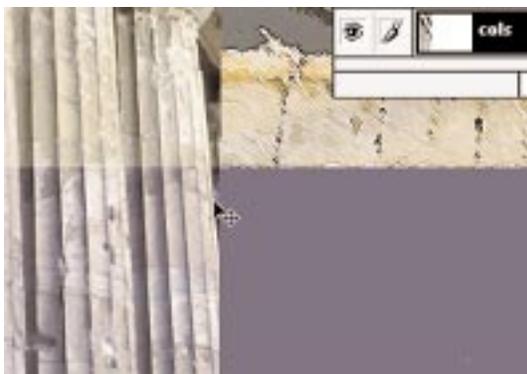
## Simple Image Adjustment

The Column needs some contrast and color adjustment. Photoshop offers many options and tools for image correction. In this exercise, you will use one of the simpler methods for overall image correction. This adjustment option is often the first to try when simple fine-tuning is needed. But, it's not always suitable for every image.

### Auto Levels



1. **Activate the Columns Layer.**
2. In the **Image Menu**, **drag** down to **Adjust** and **over** to **Auto Levels**.



The overall image brightness, contrast, and color balance is automatically changed. The columns now appear brighter and have a more realistic look. Notice how the Small Rectangle's Layer's (at the base of the column) Blend Mode has been affected as well.



## About Cloning

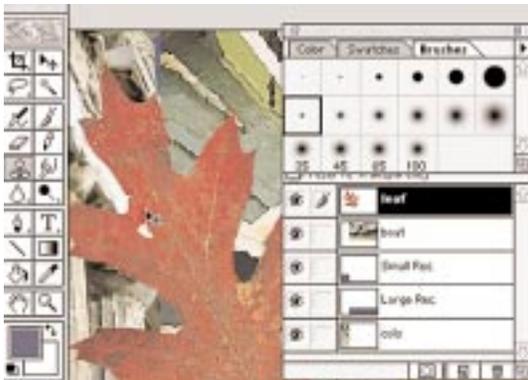
Cloning means to sample an area of one image and duplicate it exactly in another area. These images can be in separate files or in the same file. In the Tool Box, you will find the Rubber Stamp Tool. The size of the cloning area is determined by selecting the appropriate brush size from the Brushes Window. The Brush and Rubber Stamp Tool work together.



First, you will have to make the Leaf Layer visible again.

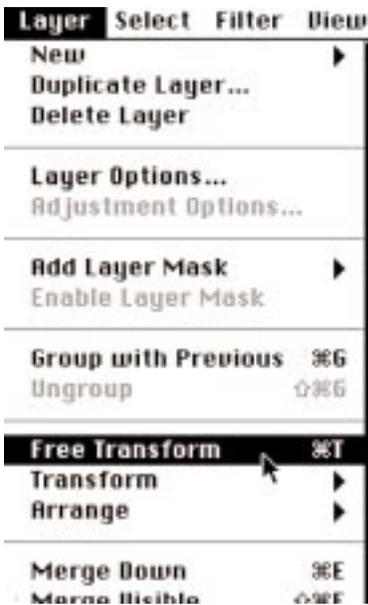
1. **Make the Leaf Layer visible** by **clicking** on the empty **Visibility Icon Space**. The **Eye** appears in the **Layer Window**, and the Leaf reappears in the canvas.
2. Activate the Leaf Layer by clicking on its name in the Layers Window
3. Notice the hole in the body of the leaf. You will repair that hole by sampling a similar area of the leaf and cloning over the black.

## Repairing A Simple Imperfection Using Cloning



1. **Select the Rubber Stamp Tool** in the **Tool Box**.
2. In the **Windows Menu**, **drag** down to **select Show Brushes**.
3. **Select the first Brush** in the **second row**.
4. **Hold down the OPTION key**. Notice how the icon changes; it is now in **Sampling Mode**.
5. **Sample** an area similar in color to the area surrounding the black hole by **holding down the OPTION key** and **clicking the mouse button once**.
6. **Paint** over the damaged area with the **newly cloned area**.

## Scaling Using Free Transform



The leaf is too big for this image. It must be scaled.

With the **Move Tool Selected** and the **Leaf Layer still active**:

1. In the **Edit Menu**, drag down to **Free Transform**.

Bounding box handles appear around the image.

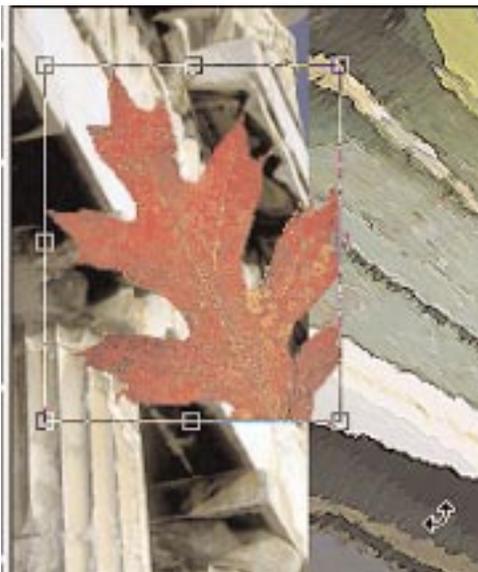
2. **Move** the **cursor** over the **bottom right handle**. A directional arrow appears.

**Remember:** If you are **on the bounding lines** between the handles, a **curved arrow** appears. This arrow indicates you are in **Free Rotate mode**.

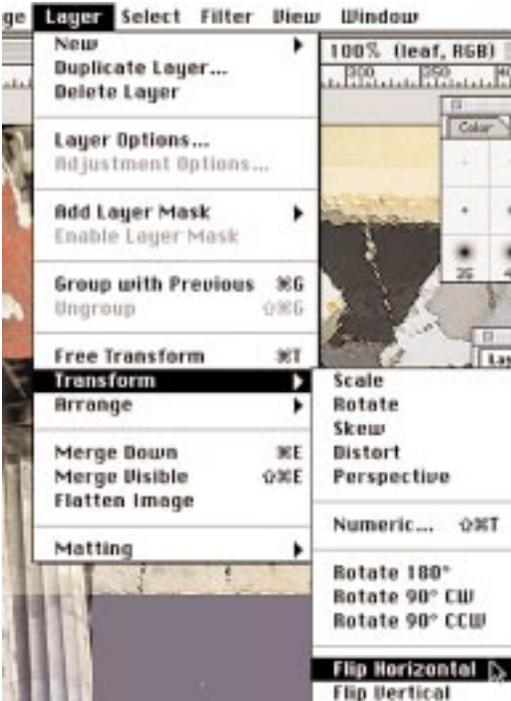
3. **Hold down** the **SHIFT** key to keep the scale proportional.

4. **Click and drag** the **Handle** diagonally up towards the **top-left corner** until the bounding box is less than 1/2 its original size.

5. When your image is scaled correctly, **move** the **cursor inside the image** and **double click** to **set the change**.



## Flip Image Horizontal



Now you will Flip, Rotate, and Move the image into position.

1. With the **Move Tool** selected in the **Edit Menu**,  
**drag** down to **Transform**  
then **over** and **down** to **Flip Horizontal**.

Drag the image over to the edge of the canvas, just above where the columns and purple square meet.

## Rotate With Precision

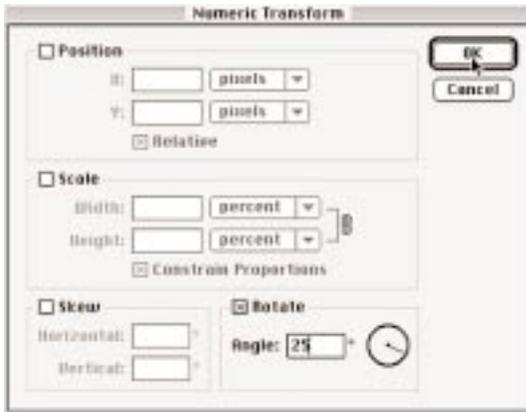


The **Move Tool** and **Leaf Layer** are still active.

1. In the **Edit Menu**,  
**drag** down to **Transform**  
then **over** to **Numeric**.

The **Numeric Transformation Window** appears. Here you will find precision controls for positioning, scaling, skewing, and rotating.

## Numeric Transformation



2. **Uncheck all** but the **Rotating Options** box.

**Type 25** in the **Angle** box.

3. **Click OK.**

The image is rotated the desired number of degrees.



## Adding Interest And Contrast

To make a more interesting transition between the Columns and the Boat layers, you will add a border between them. You will select a thick dividing line and fill it with a Gradient Fill. The colors you use will be sampled using the Eyedropper Tool from the images already in place.

## Sampling Color With The Eyedropper Tool

In this next exercise, you will change the foreground and background colors in the Tool Box. Instead of picking a color from the Color Controls Window as you did in the first section, this time you will pick the color by sampling two different areas of the postcard image and picking up a color from each area with the Eyedropper Tool.



You will select a red foreground color from the Leaf Layer and a Golden Yellow from the Boat Layer.

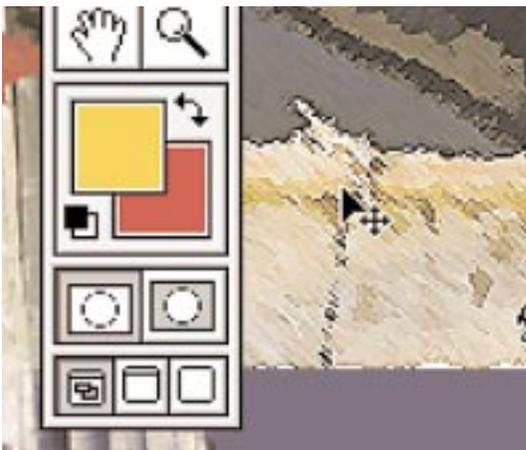
1. **Select** the **Eye Dropper** from the **Tool Box** and **click** on the **Foreground Color**.
2. **Activate** the **Leaf Layer**.
3. **Move** the **Eyedropper** over the **Leaf**.
4. **Click** in a pleasing red color to sample the color.

Notice the Foreground Color Icon fills with the selected color.

5. Try it again in another area of the leaf. The icon changes again.
6. Pick a red.
7. Press the X key,

The **Foreground/Background** colors change position in the **Tool Box**.

8. **Move** the **Eyedropper** to the boat image and **sample** some of the **dock area**.
9. **Choose** a golden yellow.



10. **Press** the **X** key again to reset the **Foreground/Background** colors to their original positions.



## About Gradient Fill

When using the Gradient Fill, you control how the gradation will be applied to the area. Where you start, and stop the clicking and dragging action will determine where the colors start and stop.

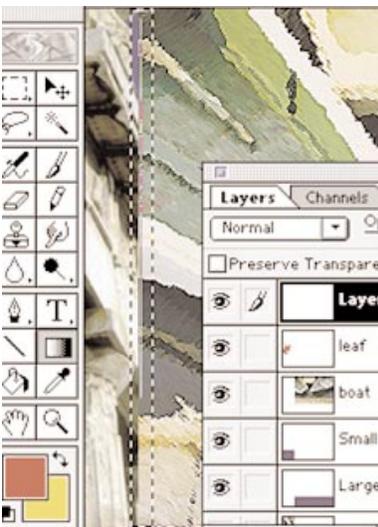
An example of this process would be the following: If you were only to pull the gradation control line 1/4 of the way through the top of the selection, the red foreground color would only fill that 1/4 top section, leaving the gold color to fill the rest.

## Create A New Layer



1. Using the **Marquee Tool**, select a small area spanning the Columns and Boat seam line.
2. **Drag** Down until you reach the purple rectangle.
3. **Double Click** on the **Gradient Tool** in the **Tool Box**.

4. The Gradient Tool Control Window appears. In the **drop down** box, select **Linear** and **Foreground to Background**.



5. **Move** the **Gradient Tool** into the selection and drag the control line about halfway through the selection.
6. The **selection** fills with the gradation.

If you don't like the fill, use the **COMMAND-Z** key combination to **undo** your actions and try again.

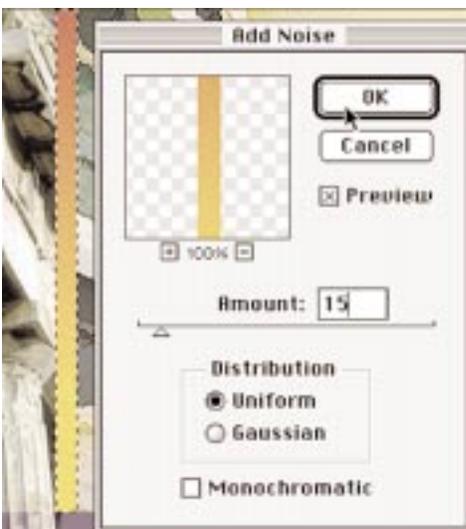
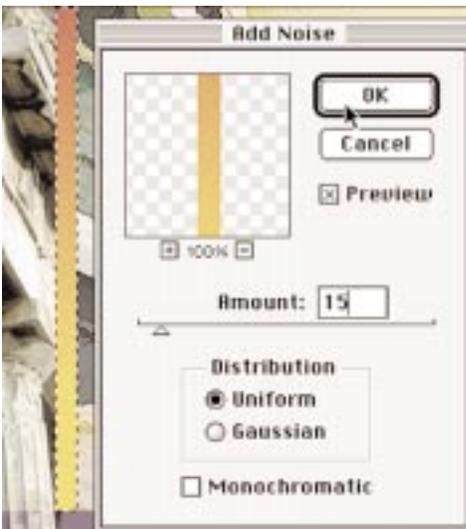


## Add Noise To The Gradation



This element looks a little too clean and crisp for this image. You will use a **Noise Filter** to give it some grain.

1. Hold down the **COMMAND** key and click on the graphic element's Icon in the Layers Menu. It is now selected.
2. In the **Filter Menu**, drag down to **Noise** and over to **Add Noise**.
3. Select **Uniform** and **15**.



### Review

- You have explored some of the Filters that come bundled with Photoshop 4.0 to achieve painterly effects and to add noise in a selected area.
- You have used some of the powerful tools available in the Tool Box: the Rubber Stamp for repairing an image by cloning and the Eyedropper Tool for sampling colors in the image.
- You have added interest to the overall image by adding a Gradation Fill to a selected area with those sampled colors.
- The Transformation Menu was used to transform individual layers in the composite, leaving other layers untouched. These Transformations included rotating, scaling, and flipping a layer.
- You also learned some timesaving keyboard shortcuts: X key for foreground/background color positions and the COMMAND-Z key combination to undo an unwanted effect.

# Part 3



In this section, you will add the remainder of the postcard images. You will review the Moving and Renaming layers, Scaling, and the Rotating process as well as learning how to manually change the Brightness and Contrast of an image. You will learn to add a Layer Mask to an image and apply a Gradient Fill as the mask. This process is used to seamlessly blend the image into the background. You will also explore the process of clipping a textured image to another image.



## To Start Adding More Images

Open and Move the Clouds, Butterfly, Metal, and Urn files to the postcard window. Close them (not the postcard file) after each has been moved. Rename the Layers with names that better represent the image. In the next exercise, you will be working with the Urn and Metal layers. For now, turn off the Butterfly and Cloud layers.

On the canvas, using the Move Tool, activate either the Metal or Urn Image and position them on top of one another.

## About Clipping

In this next exercise, you will clip the Metal layer to the Urn's shape.

When one image is clipped to another, it takes on the shape of that image and all other parts of the image are invisible. In this case, all parts of the Metal image will disappear except for the parts clipped to the Urn shape, giving the Urn a rough, golden texture.

You will then apply a Blending Mode to the Urn layer to fill in the Urn's body the golden texture details.

To have this technique work properly, the layers must be in the proper order in the Layers Window. The Metal layer must be above the Urn layer. If your Urn layer is above the Metal layer, follow the instructions below and move it now.

## Moving Layers In The Layer Window



**Working in the Layers Window,**

- 1. Select the Metal layer by Clicking on the title of the Metal layer's name.**
- 2. Drag it above the Urn layer in the Layers Window.**

Looking at the canvas, you can see how this new position in the Layers Window has affected the Urn in the composite image. The Urn had been obscured by the metal.



## Clipping



In the **Layers Window**, while **holding down the OPTION key**,

1. **Move the cursor to the dividing line between the Urn and Metal layers.**
2. **When the cursor changes to a double circle, click the mouse.**

The Metal will conform to the shape of the Urn.

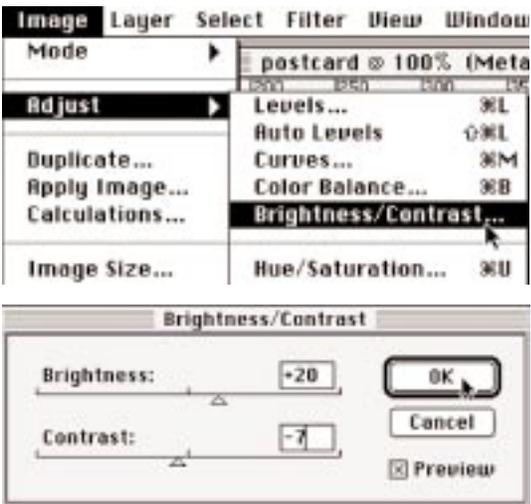
**Note:** The full image of the metal is still there. If you no longer wanted this clipping, you could undo the process by **OPTION** clicking the Line again. Both layers would appear just as before.

Change the Blend Mode from Normal to Overlay. The gold and Urn textures blend well giving it a more ancient looking appearance.

## Adjusting Brightness & Contrast

The gold texture and the Urn image, when combined, create very dark shadows and highlights that are a little flat. You will need to adjust the Brightness and Contrast of the Gold Image.

### Activate The Gold Layer



Activate the Gold Layer.

1. In the **Image Menu**, **drag** down to **Adjust**, over and **down** to **Brightness/Contrast**.

The Controls window appears.

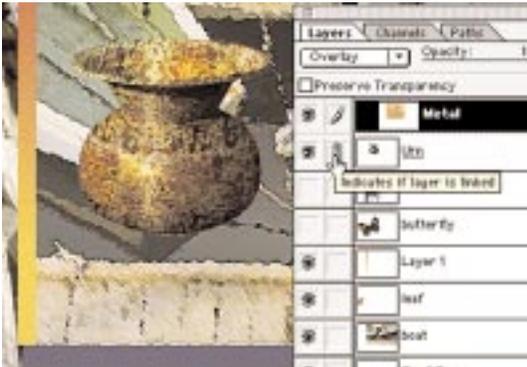
2. Key in the setting or drag the slider until the readings are as follows:

Brightness +20

Contrast -7

### Lock And Move The Urn

If you were to move the Urn into position now, the texture would remain behind. To keep them both together and still be in separate layers, as individual images, you will need to link them together.

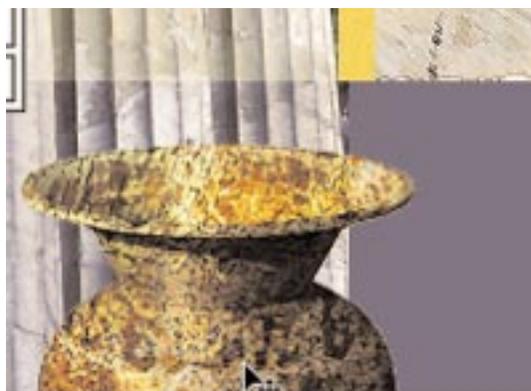


In the Layers Window,

1. **Activate** the **Metal** layer.
2. **Click** on the **Status Box** of the **Urn** layer.
3. A **Chain Link** icon appears in the box.

The chain indicates that the Layers are joined and can be moved, scaled, or rotated as a unit.

4. With the **Move Tool** selected, **click** on the **Urn image** and **drag** it into position at the bottom of the canvas.



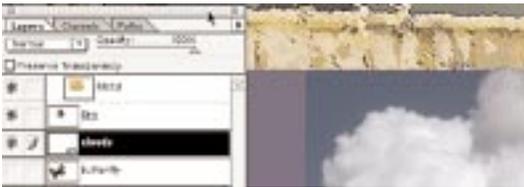
## About Layer Masks

In this exercise, you will apply Layer Mask to the cloud image.

A mask is used to obscure or protect parts of the image from various effects applied to the image. In this case, you will apply a gradient fill to the mask. The Gradation will gradually fill the mask with the selected foreground (black) and background (white) colors.

Anywhere black appears on the mask will reveal the image below the mask image. In our case, the cloud layer's mask slowly reveals the purple layer below it.

## Making A Layer Mask



1. Make the cloud layer visible and move it into position in the bottom-right corner of the canvas.



2. With the Layer Active, **click** once on the **Layer Mask icon** at the bottom of the **Layers Window**.  
3. A **Mask icon** appears **next to the cloud thumbnail** in the Layers Window.



4. **Select Black** as the **foreground** and **White** as the **background** colors.  
5. Using the Gradation Tool from the **Tool bar**, **Start at the left edge** of the **cloud image** click and **drag** to the **center** of the **cloud image**.



The Mask icon fills with the Gradation, and the purple Layer below the Clouds shows through the black portions of the mask.



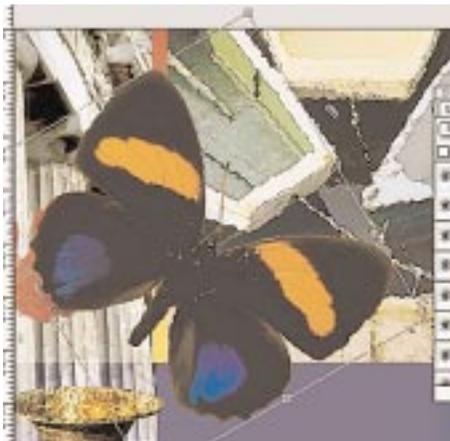
## About Levels And Free Transformations

In this exercise, you will Scale and Free Rotate the butterfly layer, and then you will change its Brightness and Contrast Levels. In this exercise, you will be using a more powerful Adjustment Tool in the Image Menu called Levels.

Levels offers you a more complex set of controls than the brightness and contrast Option in your previous exercise. You will have complete control over the changes made to the dark, mid-tones, and highlights of the image.

First, turn on the Visibility and activate the butterfly layer.

## Free Rotate And Scale



With the Move Tool selected,

1. In the **Edit Menu**,  
**drag** down to **Free Transform**.
2. **Move** the **cursor** between the **top right** and **center handles** and on to the selection boundaries.  
A double headed, curved rotation arrow will appear.
3. **Holding down** the **SHIFT** key as before, **rotate** the image to the right.

When in the proper orientation, **scale** the **butterfly** by

4. **Moving** the **cursor** to the **bottom left corner handle**.  
The diagonal arrow head appears
5. **Hold down** the **SHIFT** key and **click** on the bounding box handle.
6. **Drag** the **handle to the center** of the image **to reduce** the **butterfly**.

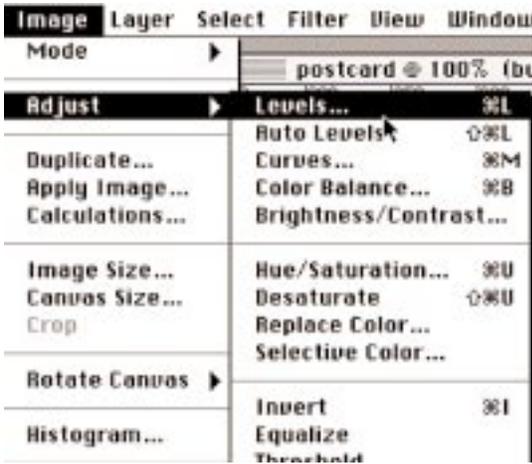
Let go of the handle and the results of the transformation appear.

Continue fine tuning the scaling and rotation until the butterfly is in the orientation and desired scale.

7. **Double click** the **cursor** in the image to **set transformations**.



## Adjusting The Levels



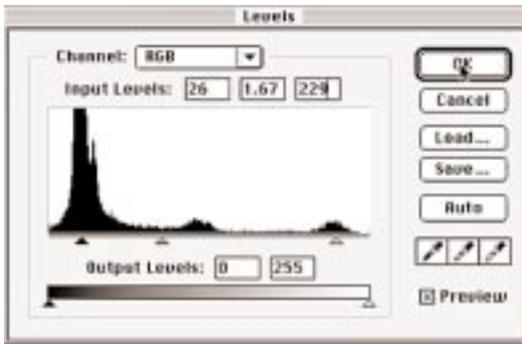
With the Butterfly Layer and Move Tool still active,

1. In the **Edit Menu**, drag down to **Adjust** and **over** to **Levels**.

The levels window appears. Be sure to activate the **Preview Box**.

Adjustments are made with the sliders or by typing in the desired amount of change.

Experiment with the sliders to see how they work, and then **type** in the **input levels boxes**: **26, 1.67, 229**.



With the move tool selected, drag the butterfly image into position to the right of the Urn and covering the bottom of our gradient graphic element.



### Review

In Part three, you reviewed many previous processes. I am sure you're starting to see that these are important operations that will be used over and over again in your daily use of Photoshop.

- You have reviewed adding images from one file to another.
- Placing them in position on the canvas.
- Applying a Blend Mode to a Layer, changing the visibility of a layer, and transforming individual layers by rotating and scaling.
- Changing the position of Layer in the Layers Window to change their order of appearance in the canvas.
- You also incorporated some new techniques for increasing the interest of the overall image, Such as the following:
  - Clipping one image to another's shape to create an antique effect.
  - Layer Mask was explained and applied to create a seamless blend.
  - Applying a Gradient Fill to a selected area and applying a Noise Filter for added interest.

# Part 4

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In this section, you will finish the image with some fine tuning and additional text. You will learn to use the Sharpen Filter on the leaf image, which lost some details in the scaling process. You will also learn to create a Drop Shadow using the Gaussian Blur Filter to make a graphic pop stand from the image.

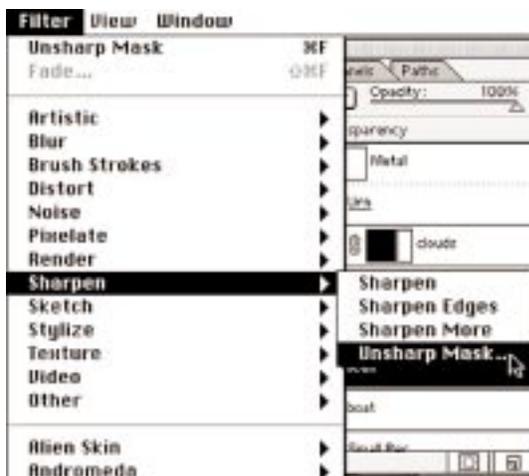


## About UnSharp Mask

Many times when scaling images or when working with scanned images, you will find they will be a little “soft.” Photoshop has a filter for adjusting this problem, which is referred to as an Unsharp Mask. This filter is very powerful and is best used after all other adjustments have been made to the image.

A little goes a long way with this filter. Too much adjustment can create ugly halos around the edges of the image. You will want to create a balance when choosing your settings. You’ll want to make areas stand out with as little halo effect as possible.

## Sharpening An Image



Activate the Leaf Layer.

1. In the **Filter Menu**, drag to **Sharpen**, then **over** and **down** to **UnSharp Mask**.

The UnSharp Mask Controls Window appears.

2. Check **Preview status**.

**Check the box** if it is unchecked.

3. Put the **cursor** in the **Preview Window**.

It turns into a hand.

4. **Click** and **drag** the hand in the window until the leaf appears.

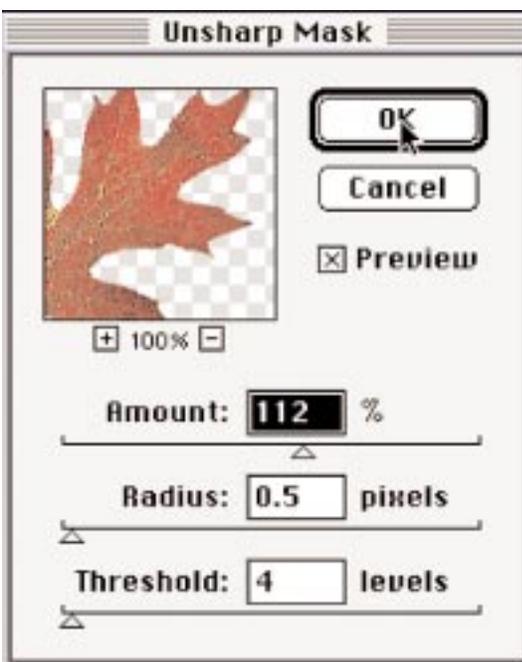
The previous setting is affecting the leaf.

Experiment with the settings to see how they behave. Then, key in these values:

Amount 112

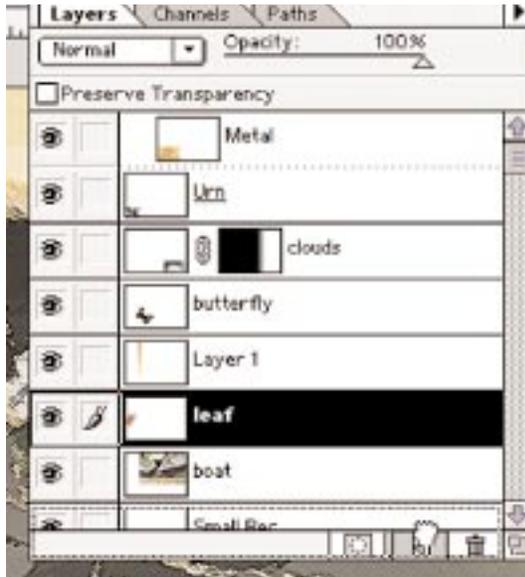
Radius 0.5

Threshold 0



## About Drop Shadow

In this exercise, you will duplicate the leaf layer. After the duplication, you will select the image in the layer and fill it with black. You will then apply the Gaussian Blur Filter to soften the duplicate image. Next, you will use the Numeric Transform controls to drop the shadow into position.



1. Drag the **Leaf Layer** to the **New Layer** icon at the bottom of the **Layers Window**.
2. **Rename** the layer leaf shadow.
3. **Move** the **Shadow layer below** the **Leaf layer** in the **Layers window**.



4. While **holding down** the **COMMAND** key, move the cursor to the Shadow's layer icon.

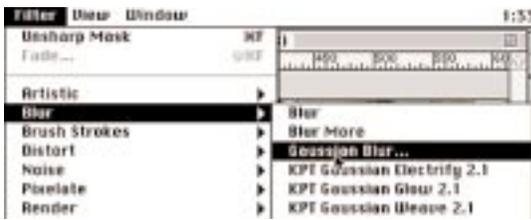
A Selection Tool is added to the Finger Icon. Allowing you to select only the image portion of the layer.

5. **Click** on the **Thumbnail** to select only the image in that layer.
6. **Press** the **D** key to bring back the default colors in the Tool Box.
7. With **Black** as the **Foreground color**, **hold down** the **OPTION** and **DELETE** keys to fill the selection. The thumbnail of the leaf image should now be filled with black.
8. **Click** on the canvas to **deselect** the Shadow Selection.



# Drop Shadow-Gaussian Blur

## Applying A Gaussian Blur



The Shadow layer is still the active layer.

1. In the **Filters Layer**, drag down to **Blur**, then **over** and **down** to **Gaussian Blur**.

The Blur Control Window appears.

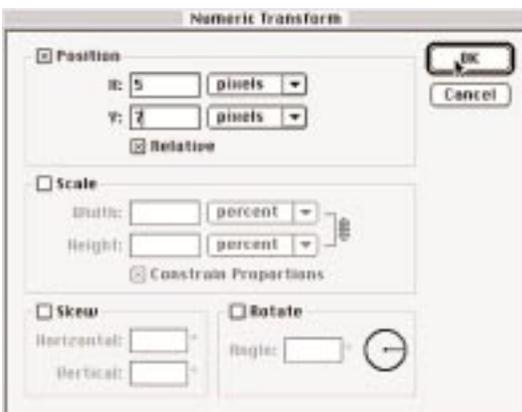
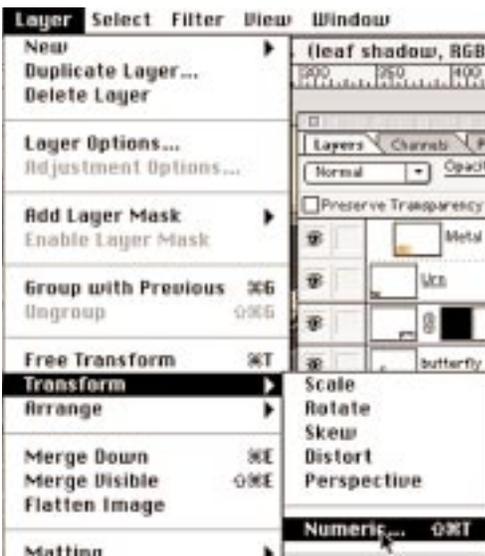
2. **Check the Preview Window.**

Locate the shadow in the preview window if necessary.

3. Experiment with the slider controls.

4. **Key in 5.**

## Dropping The Shadow



The Shadow layer is still the active layer.

1. In the **Edit Menu**, drag down to **Transform** and **over** and down to **Numeric**.

2. Turn off all options except **Position**.

3. **Key in X = 5, Y=7.**

## Setting The Opacity Of A Layer

The shadow is a little dark. You will want to lighten the effect just a little. Opacity of the layers can be individually adjusted by activating a Layer and then moving the Opacity Setting in the top right of the Layers Window.



1. **Activate** the **shadow layer**.
2. **Move** the **Opacity Setting Slider** to the left until it reads **80 percent**.

The shadow is lightened for a more natural look.



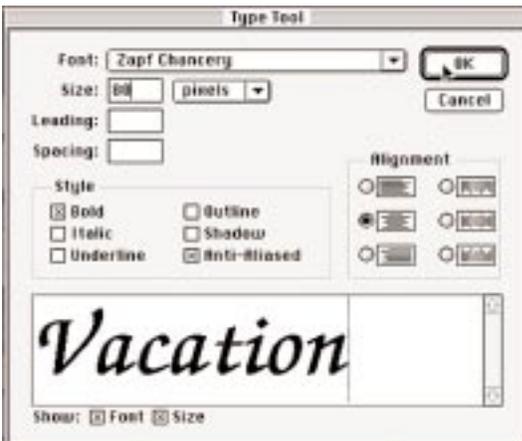
## Adding Text

In this exercise, you will be adding text to the image. When adding text, a new layer will automatically be added to the Layers Window. If you are using older versions of Photoshop, you will have to make a new layer first.

You will be using the Eyedropper Tool again to sample two colors for the text.

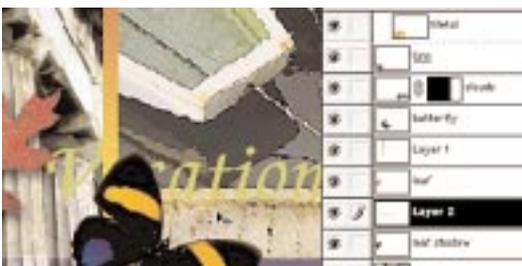


1. Sample a bright green from the boat image.
2. Select the Text Tool from the Tool Box.
3. Click on the canvas to activate the Text Controls Window.
4. In the Text options Drop Down Box, drag down and select Zaph Chancery.
5. Key in 80 and choose pixels from the drop down options.
6. Check Bold.
7. Type Vacation.

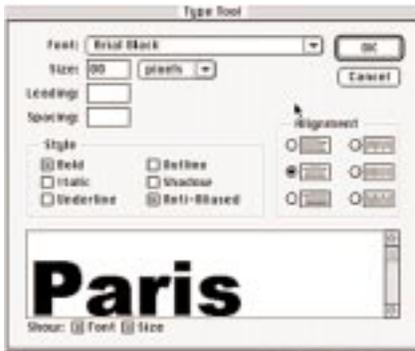


The text appears below the butterfly. The vacation text layer must be moved to the top of the Layers Window.

1. Rename the text layer.
2. Move the cursor to the center of a letter. The Text Tool becomes the Move Tool. Reposition the Text.



## Adding Another Line Of Text

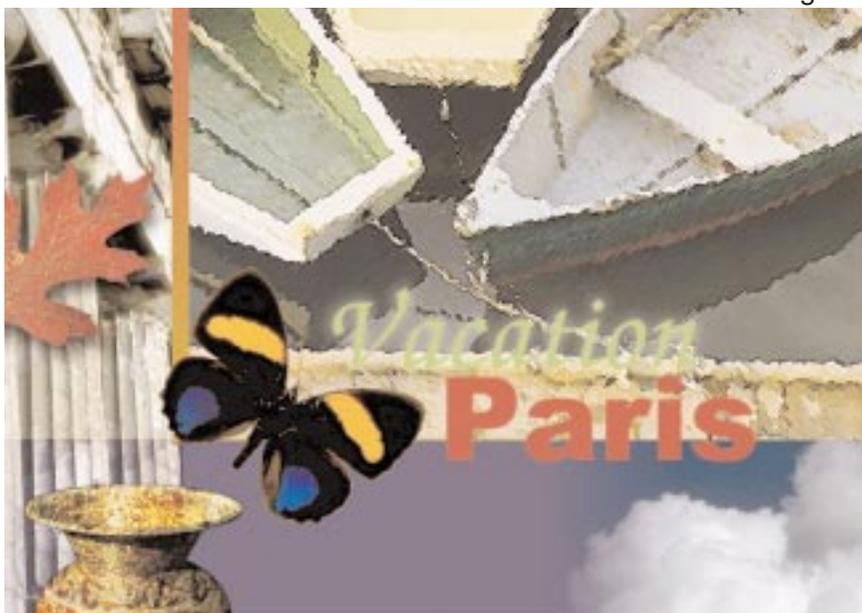


## Highlighting Text

1. Hold down the **OPTION** key until the Text Tool becomes the Eyedropper.
2. **Sample** a red from the leaf.
3. Click on the canvas to **activate** the **Text Controls Window**.
4. In the **Text Options Drop Down Box**, drag down and **select Arial Black**.
5. **Key** in 80 and choose pixels from the drop down options.
6. Check **Bold**.
7. Type **Paris**.
8. Move the text into position.

The vacation text fades into the background. To make it stand out, you will add a white blurred shadow behind it.

1. Drag the **Vacation Layer** to the **New Layer** icon.
2. **Rename** layer to highlight, and **move** it **below** the **vacation** layer.
3. **COMMAND-click** on **Thumbnail** layer to select image in layer.
4. **Press the D key** to reset colors to default.
5. **Press the X key** to switch white to foreground color.
6. Press **OPTION** and **DELETE** keys to fill selected image with white.
7. **Deselect** selection.
8. Apply **Gaussian Blur** to blur the new highlight Layer. Filter, Blur, Gaussian, 5.



**The postcard is completed!**

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## **Review**

In this last section, you learned to do the following:

- Duplicate a layer, fill it with black, and apply a Gaussian Blur to create a drop shadow.
- Change the opacity of that layer to tone down the shadow effect.
- Use the Sharpen Filter for creating a sharper image from a soft scan or image softening caused by a transformation.
- Create text layers and add a text highlight for added interest
- Reviewed the color sampling process.