project 1

Composite Movie Ad

Tantamount Studios, one of the largest film production companies in Hollywood, is developing a new movie called "Forefathers." You have been hired to develop an advertisement that will be used to announce the movie in both print magazines and digital media.

This project incorporates the following skills:

- ❑ Creating a background image that can accommodate multiple trim sizes in a single file
- ❑ Incorporating vector graphics as rasterized layers and Smart Objects
- ❑ Compositing multiple photographs and scans, using various techniques to silhouette the focal object in each image
- ❑ Scaling and aligning different objects in relation to the page and to each other
- ❑ Managing individual layout elements using layers and layer groups
- ❑ Working with multi-layer and flattened files
- ❑ Saving multiple versions of a file to meet different output requirements

Project Meeting

client comments

Here's a basic synopsis of the movie:

Most American history books teach us that our "forefathers" were esteemed, venerable men who crafted the United States out of lofty and respected ideals. But there's an old saying that history is written by the victors… In other words, who were these men really, and exactly how honorable were they? The movie is about the events during and after the American Revolution — not the war itself, but the personal aspects that drove these individuals to do what they did. It's not a war movie, and it's not a political movie. It's more a study of the human condition… How greed and power can corrupt even the most idealistic of men.

This movie is going to be one of our summer blockbusters, and we're throwing a lot of resources behind it.

art director comments

The client loved the initial concept sketch I submitted last week, so we're ready to start building the files. I've had the photographer prepare the images we need, and the client has provided the studio and rating logo files. They also sent me the primary magazine specs:

- Files should be submitted as flattened TIFF files; CMYK only
- Bleed size: 8.75 × 11.25″
- Trim size: 8.5 × 11″
- Live area: 8 × 10.5″

After you have created the final file for printing, I also need you to create a flattened JPEG file for use in digital media.

project objectives

To complete this project, you will:

- ❑ Create a single file that can contain multiple page sizes
- ❑ Composite multiple images into a single background file
- ❑ Incorporate both raster and vector elements into the same design
- ❑ Use selection techniques to isolate images from their backgrounds
- ❑ Transform and arrange individual layers to create a cohesive design
- ❑ Create layer groups and nested groups to easily manage files
- ❑ Save two different types of TIFF files for different ad requirements

Stage 1 Setting Up the Workspace

There are two primary types of artwork: vector graphics and raster images.

- **Vector graphics** are composed of mathematical descriptions of a series of lines and geometric shapes. These files are commonly created in illustration ("drawing") applications like Adobe Illustrator. Vector graphics are **resolution independent**; they can be freely scaled and are automatically output at the resolution of the output device.
- **Raster images** are made up of a grid of individual pixels (rasters or bits) in rows and columns (called a **bitmap**). Raster files are **resolution dependent** — their resolution is determined when you scan, photograph, or create the file. (**Line art**, sometimes categorized as a third type of image, is actually a type of raster image that includes only black and white pixels.)

Photoshop is what some people call a "paint" program — it is primarily used to create and manipulate pixel-based or raster images. Raster-image quality depends directly on the resolution; when you create files in Photoshop, you need to understand the resolution requirements from the very beginning of the process.

Pixels per inch (ppi) is the number of pixels in one horizontal or vertical inch of a digital raster file. As a general rule, commercial print jobs require 240–300 pixels per inch at the final output size to achieve good image quality in the printed piece. Some digital media such as desktop Web browsers typically require much lower resolution, commonly 72 ppi, although monitors and mobile devices with HD display capabilities support higher-resolution images.

It is important to realize that you cannot significantly increase image resolution once a raster image has been created or captured. When you create files that will be used for both print and digital media — as in the case of this project — you should start with the higher resolution and then reduce the resolution after the composition is complete.

Note:

Why is this information important? The ad you're building in this project will be placed in print magazines, so you have to build the new file with the appropriate settings for commercial printing. When the composition is finished, you will convert it to a resolution and file format that is more appropriate for digital media display.

The same raster image is reproduced here at 300 ppi (left) and 72 ppi (right). Notice the obvious degradation in quality when the resolution is set to 72 ppi.

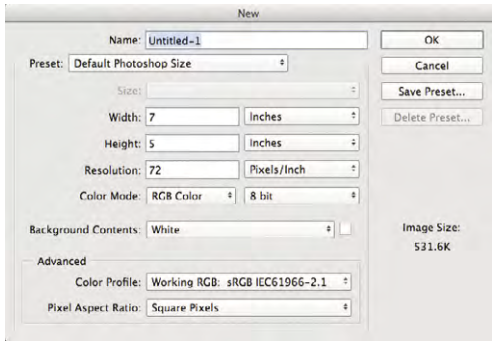
Create the New File

When you create a file in Photoshop, you can define a number of important parameters in the New Document dialog box. In this exercise you will define the size, resolution, and color mode of the file that will serve as the background for the composition you create throughout this project.

1. **Download `Liberty_Web14_RF.zip` from the Student Files Web page.**
2. **Expand the ZIP archive in your WIP folder (Macintosh) or copy the archive contents into your WIP folder (Windows).**

   This results in a folder named **`Liberty`**, which contains all the files you need to complete this project. You should also use this folder to save all files that you create in this project. (If necessary, refer to Page 1 of the Photoshop Interface chapter for specific instructions on expanding or accessing the required resource files.)

3. In Photoshop, choose File>New.



The New dialog box defaults to the Clipboard preset (if you have anything copied) or to the last-used settings.

If Clipboard is showing in the Preset menu, the new file settings will match the current contents of the system clipboard (whatever you last copied in any application).

You can create new files based on a number of included presets, including standard paper sizes (U.S. Paper, International Paper, and Photo) and standard sizes for different devices (Web, Mobile & Devices, and Film & Video). If you choose one of these presets, the Size menu shows secondary options for the selected preset (such as Letter, Legal, or Tabloid for U.S. Paper). Choosing any of these presets automatically changes the values in the other fields.

4. Highlight the Name field and type `forefathers`.

When you save the file, the file name defaults to the name you define when you create the file (in this case, "forefathers"). The name you assign here also appears in the Window menu and on the document tab at the top of the document window.

5. Press Tab until the Width field is highlighted.

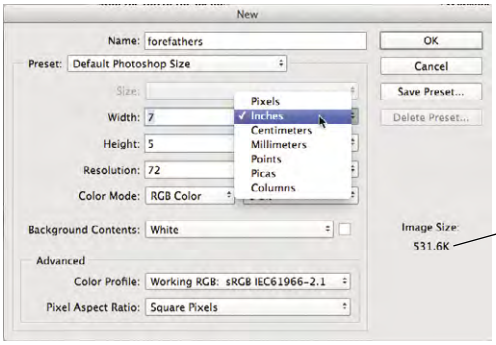
Like most applications, you can press Tab to move through the fields of a dialog box. Pressing Shift-Tab moves to the previous field in the dialog box.

Note:

On Windows, you have to press the Tab key two times to move from the Name field to the Width field.

6. Click the menu to the right of the Width field and choose Inches.

When you change one unit of measurement (width), the other (height) changes too. (Don't worry about the default values. You're going to define exactly what you need in the following steps.)



The Image Size area shows the base file size of the file you're defining. This number changes dynamically whenever you change an option in this dialog box.

Note:

You can change the default unit of measurement in the Preferences>Units & Rulers dialog box.

7. Highlight the Width field, then type `8.75` as the new value.

As soon as you change any field, the Preset menu switches to "Custom" — you are defining a "custom" file size.

8. Highlight the Height field, then type `11.25` as the new value.

9. Change the Resolution field to `300`; make sure the menu shows Pixels/Inch.

Pixels/cm is primarily used in countries that use the metric system of measurement. But if you inadvertently set the field to 300 pixels/cm, you'll create a file that is 762 pixels/inch, which is far more than you need for this project.

You are creating this file to meet print-resolution requirements; when you have finished the ad, you will save a second file with a reduced resolution that is more appropriate for digital media. You are starting with the higher resolution because you can't significantly increase resolution once a file has been created without degrading image quality.

Note:

Depending on the default options, some of the settings in this exercise might already be selected in your New dialog box.

10. **Click the Color Mode menu and choose CMYK.**

11. **Choose White in the Background Contents menu.**

    You can set the default background of any new file to White, the current Background Color, or Transparent.

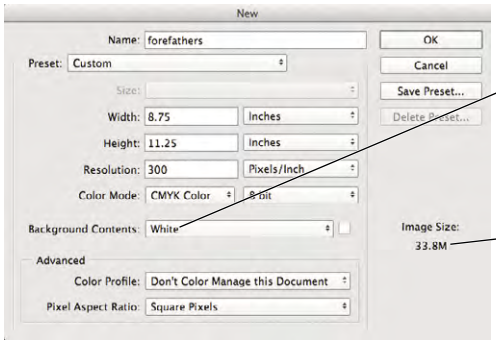
12. **In the Advanced options, click the Color Profile menu and choose Don't Color Manage this Document from the top of the menu.**

    Color management is basically a process for controlling color shift from one color space to another. (This advanced topic is not covered in this book.)

> ***Note:***
>
> *A detailed explanation of color management is provided in the Against The Clock book* ***Adobe Photoshop CC: The Professional Portfolio****.*

13. **Leave the Pixel Aspect Ratio menu set to Square Pixels.**

    The options in this menu are primarily used for editing video. Since this is a print project, you don't want to alter the pixel ratio.



Use this menu to determine the default background color of the file (if any).

When you changed color modes, the Image Size changed to reflect the impact on the file's size.

14. **Click OK to create the new file.**

Understanding Color Modes

PHOTOSHOP FOUNDATIONS

The **color mode** (or color space) defines the structure of the colors in your file.

Bitmap color reproduces all pixels in the image as either black or white; there are no shades of gray.

Grayscale color reproduces all tones in the file as shades of gray. This type of image has only one channel (you learn about color channels later in this book).

RGB creates color by combining different intensities of red, green, and blue light (collectively referred to as the "additive primaries"). Computer monitors and mobile devices display color in RGB, which has a **gamut** or range of more than 16.7 million different colors. An RGB file has three color channels, one for each of the additive primaries.

CMYK ("process") color is based on the absorption and reflection of light. Four process inks — cyan, magenta, yellow, and black (collectively referred to as the "subtractive primaries") — are used in varying combinations and percentages to produce the range of printable colors in most commercial printing. A CMYK file has four color channels, one for each of the four subtractive primaries.

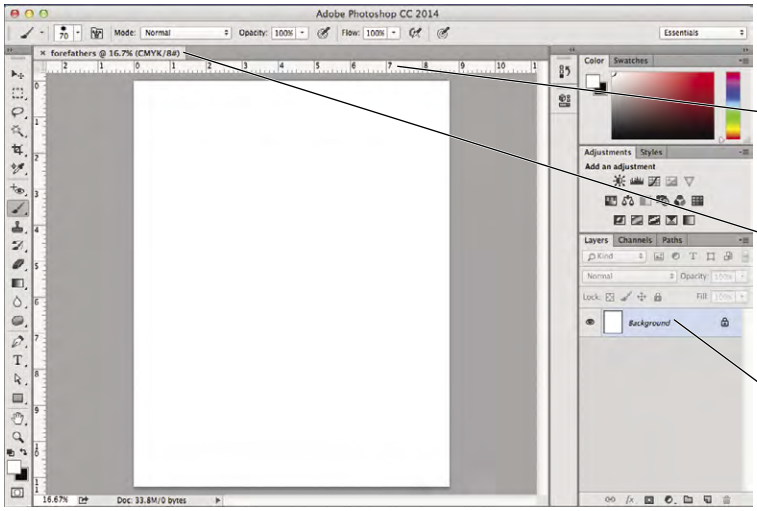
Theoretically, a mixture of equal parts of cyan, magenta, and yellow would produce black. Pigments, however, are not pure, so the result of mixing these colors is a muddy brown (called **hue error**). To obtain vibrant colors (and so elements such as type can be printed cleanly), black ink is added to the three primaries. Black is represented by the letter "K" for "key color."

LAB color is device independent; the colors it describes don't depend upon the characteristics of a particular printer, monitor, or scanner. In theory, LAB bridges the gap between the various color models; it is used in the background when converting images from one color space to another.

The problem with using RGB for print jobs is that the RGB colors eventually need to be converted to CMYK separations for a commercial printing press, and many colors in the RGB model do not exist in the CMYK model. Since you're creating this file for both print and digital media, it's a better idea to create it in the smaller color model to avoid unwanted color shift later in the process.

15. **If you don't see rulers on the top and left edges of the document window, choose View>Rulers to toggle rulers on.**

As we explained in the Interface chapter, the panels you see depend on what was done the last time you (or someone else) used the Photoshop application. Because workspace arrangement is such a personal preference, we tell you what panels you need to use but we don't tell you where to put them.

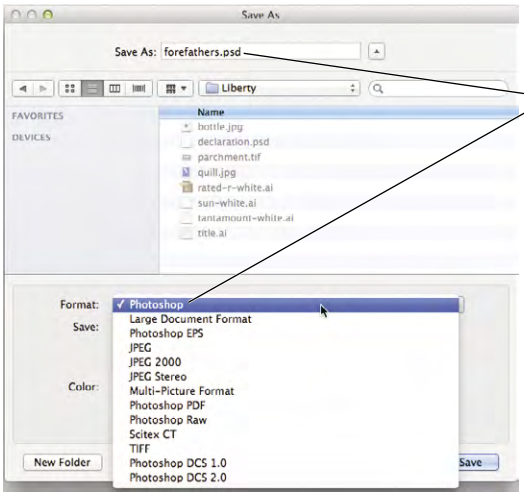


16. **Choose File>Save As. Navigate to your WIP>Liberty folder as the location for saving this file.**

Because you named the file when you created it (in the New dialog box), the Save As field is automatically set to the file name you already assigned. The extension is automatically added on both Macintosh and Windows computers.

17. **Choose Photoshop in the Format menu.**

You can save a Photoshop file in a number of different formats, all of which have specific capabilities, limitations, and purposes. While you are still working on a file, it's best to keep it as a native Photoshop (PSD) file.



18. **Leave any remaining options unchecked and click Save.**

Since this is a very basic file with only a white background, most of the other options in the Save As dialog box are not available at this time.

19. **Continue to the next exercise.**

Note:

We typically show floating panels so that we can focus on the current topic of discussion. Feel free to dock the panels, grouped or ungrouped, iconized or expanded, however you prefer.

Note:

Since this is the first time you're seeing this series of dialog boxes (New and Save As), we explained a fairly large number of options. In the following projects, the basic file set-up instructions will be considerably shorter. Whenever you create a new file, refer to this section if you need help.

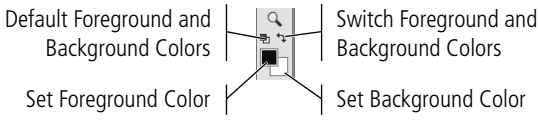
Define the Background

Now that the file has been created, the next step is to add a custom background color. When you defined the file, you had three options — white, background color, or transparent. You could have defined the background color before opening the New dialog box, but it is more common to create the file first, and then set the background.

1. **With `forefathers.psd` open, choose View>Fit On Screen.**

2. **Click the Default Foreground and Background Colors button near the bottom of the Tools panel.**

   By clicking this button, you can always return to the basic black/white options.



Note:

The foreground and background color swatches default to the last-used values.

3. **Click the Set Background Color button to open the Color Picker.**

   You can use the same process to define the foreground color, except you click the foreground swatch in the Tools panel instead of the background swatch.

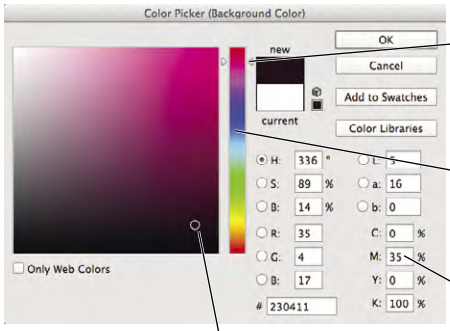
4. **In the lower-right corner of the dialog box, define the following color values:**

   C (Cyan) = `0`

   M (Magenta) = `35`

   Y (Yellow) = `0`

   K (Black) = `100`



Drag these sliders to move through the hue spectrum.

Click in this spectrum to change the hue that appears in the preview window.

Type in the fields to define specific color values.

Click anywhere in this window to select a color.

   Since you're working on a file in CMYK mode, it makes sense to define colors as percentages of CMYK.

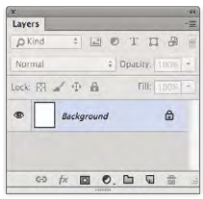
   This type of color — 100% black and some percent of another color — is called **rich black** or **superblack**. It might seem like 100% black is black, but when the inks are printed, adding another ink to solid black enhances the richness of the solid black. Adding magenta typically creates a warmer black, while adding cyan typically creates a cooler black.

5. **Click OK to close the Color Picker dialog box.**

6. **Look at the Layers panel.**

   Every file you create has at least one layer. If you use the Transparent option in the New dialog box, the default layer is called "Layer 1" and it is unlocked.

   If you define the file with a white (as you did in this project) or another color background, the default layer is named "Background." This Background layer cannot be moved, as indicated by the Lock icon. It can, however, be painted.



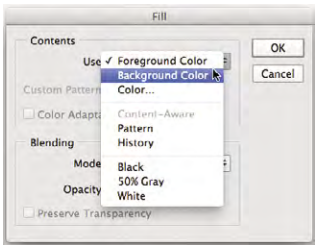
Note:

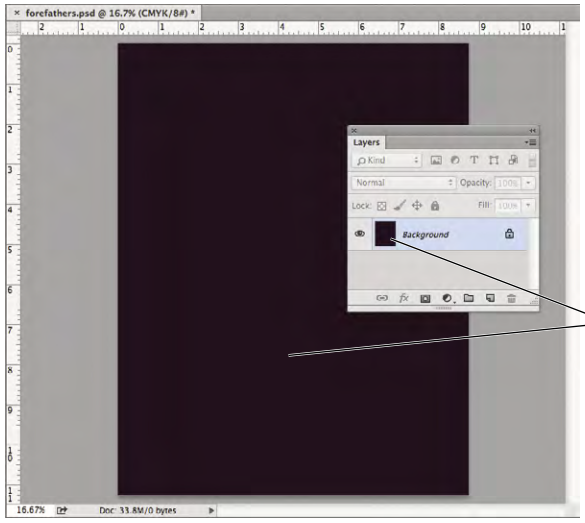
Remember: Panels can always be accessed in the Window menu.

7. **With nothing selected in the file, choose Edit>Fill.**

8. **Choose Background Color in the Use menu and click OK.**

   The file has only one layer, so that layer is selected by default. Because no area of the file is currently selected, the Fill process fills the entire selected layer. (Depending on the accuracy of your monitor, you'll see the "rich" magenta color underneath the black — hence the name "rich black").





The Background layer now is filled with the defined background color.

9. **Save the file and continue to the next exercise.**

Place Page Guides

The final step in preparing the workspace is defining the live area of the page; all of the important elements of the design need to fit inside the live area.

According to your client, the magazine trim size is 8.5″ × 11″. (**Trim size** is the actual size of a page once it has been cut out of the press sheet.)

You might have noticed that you created the file 0.25″ larger than the larger file size. That's because a file for printing has to incorporate **bleeds** that will print right up to the edge of the paper; to create this effect, you have to extend the page elements and background beyond the page trim size (called **bleed allowance**). Most print applications require at least 1/8″ bleed allowance on any bleed edge.

Note:

You should familiarize yourself with the most common fraction-to-decimal equivalents:

1/8 = 0.125

1/4 = 0.25

3/8 = 0.375

1/2 = 0.5

5/8 = 0.625

3/4 = 0.75

7/8 = 0.875

1. **With `forefathers.psd` open, zoom in so you can clearly see the page rulers.**

   We found it necessary to zoom in to 200% to accurately place the guides.

2. **Click the horizontal page ruler and drag a guide onto the canvas. When the cursor feedback shows the guide at the 1/8″ (0.125″) mark, release the mouse button.**

   If you watch the vertical ruler, you can see a marker indicating the position of the cursor. Cursor feedback shows the exact location of the guide that will be placed if you release the mouse button.

Watch the ruler to see the location of the guide you're dragging.

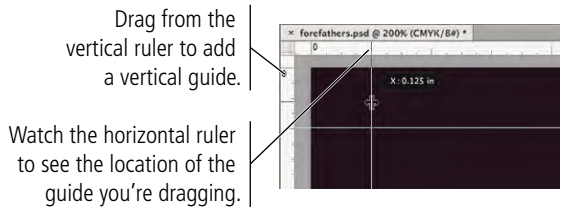
Click and drag from the horizontal ruler to add a horizontal guide.

Cursor feedback shows the exact position of the guide you are dragging.

3. **Drag another horizontal guide to the 11.125″ mark.**

4. **Click the vertical ruler and drag a guide to the X:0.125″ mark.**

   Watch the marker on the horizontal ruler to judge the guide's position.



5. **Drag a second vertical guide to the 8.625″ mark.**

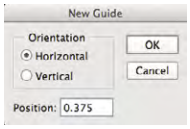
   At this point you should have four guides – two vertical and two horizontal, each 1/8″ from the file edges.

6. **Zoom out so you can see the entire canvas.**

7. **Choose View>New Guide.**

   This dialog box makes it easy to precisely position guides without dragging, which means you won't have to continually adjust the view percentage to find an exact position.

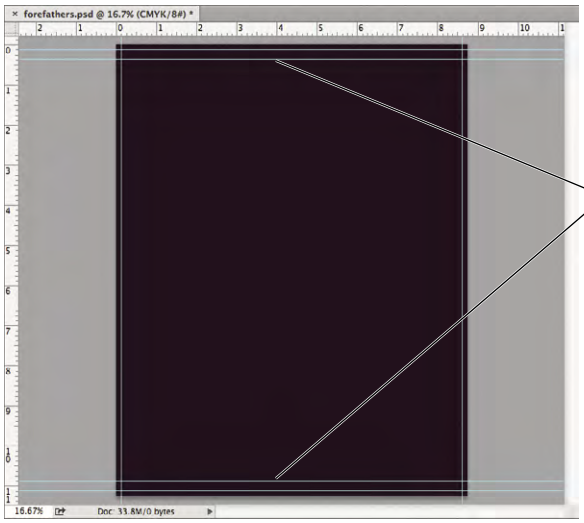
8. **Choose the Horizontal Orientation option, change the Position field to `0.375`, then click OK.**



   Remember, the live area for this file is 1/2″ smaller than the trim size; you are placing guides 1/4″ inside of each existing trim guide so that the live area is accurately centered in the trim size.

   You are adding the existing bleed distance (1/8) to the required live allowance (1/4) to place the guide correctly at 3/8 (0.375).

9. **Repeat Step 8 to place another horizontal guide at 10.875″.**



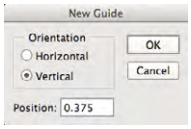
Note:

It is not necessary to type the unit of measurement in the dialog box as long as you are using the default units for the active file.

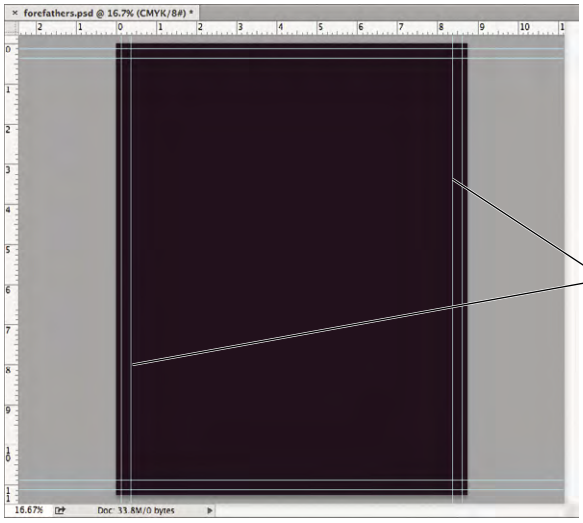
Note:

Press Option/Alt and click a guide to change it from vertical to horizontal (or vice versa). The guide rotates around the point where you click, which can be useful if you need to find a corner based on the position of an existing guide.

10. **Choose View>New Guide. Choose the Vertical Orientation option, change the Position field to `0.375`, then click OK.**



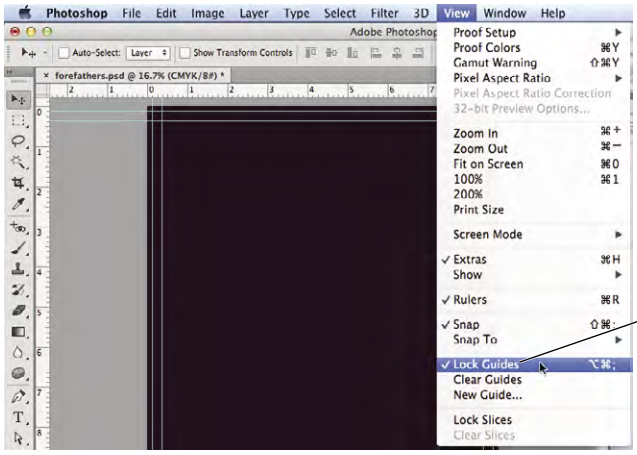
11. **Repeat Step 10 to place another vertical guide at 8.375″.**



These guides mark the left and right edges of the live area (again, 1/2″ smaller than the trim size).

12. **Click the View menu and make sure a checkmark appears to the left of Lock Guides. If no checkmark is there, choose Lock Guides to toggle on that option.**

After you carefully position specific guides, it's a good idea to lock them so you don't accidentally move or delete them later. If you need to move a guide at any point, simply choose View>Lock Guides to toggle off the option.



When this option is checked, you will not be able to drag the guides.

13. **Save the file and continue to the next stage of the project.**

Note:

Use the Move tool to reposition placed guides. Remove individual guides by dragging them back onto the ruler.

If you try to reposition a guide and can't, choose View>Lock Guides. If this option is checked, guides are locked; you can't move them until you toggle this option off.

Stage 2 Compositing Images and Artwork

Many of the projects you complete in Photoshop involve compositing two or more images into the same file. Technically speaking, **compositing** is the process of combining any two or more objects (images, text, illustrations, etc.) into an overall design. Image compositing might be as simple as placing two images into different areas of a background file, and then adding blurred edges; or it could be as complex as placing a person into a group photo, carefully clipping out the individual's background, and adjusting the shadows to match the lighting in the group.

The movie ad you're building in this project requires compositing three individual images — one that has been scanned and two digital photographs. You'll also incorporate title treatment and logo files that were created in Adobe Illustrator by other members of your creative team. The various elements that make up the ad are fairly representative of the type of work you can (and probably will) create in Photoshop as your career progresses.

Copy and Paste Layers

Compositing multiple images in Photoshop is a fairly simple process — or at least, it starts out that way. But there are a number of technical and aesthetic issues you must resolve whenever you combine multiple images into a single design.

In this and the next several exercises, you will use several methods to composite multiple images into a single Photoshop file. In the next stage of the project, you will learn various techniques for combining the different pieces into a unified design.

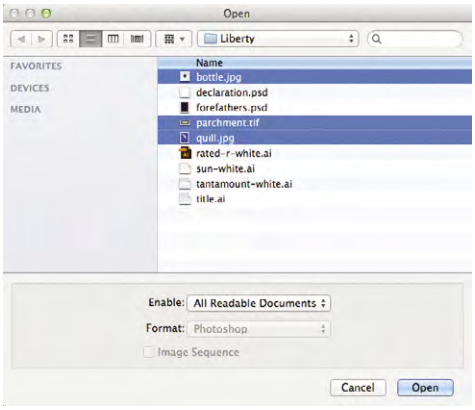
Note:

Digital photographs and scans are pixel-based, which is why you use Photoshop to edit and manipulate those types of files.

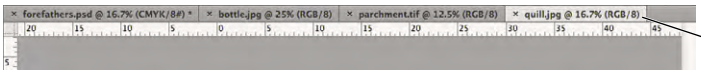
1. **With `forefathers.psd` open, choose File>Open.**

2. **Navigate to your WIP>Liberty folder. Select `parchment.tif`, `quill.jpg`, and `bottle.jpg`, then click Open.**

   Remember, you can press Command/Control to select multiple non-consecutive files in the Open dialog box. If you press Shift, you select multiple consecutive files.



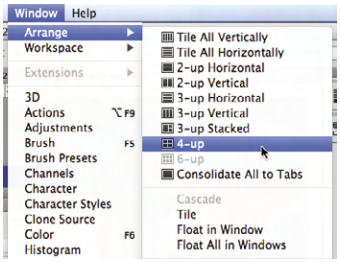
You should now have four images open in Photoshop — the background file you created earlier, the parchment scan, and the bottle and quill photographs. The document tabs show the color model of each file.



The tabs show all four open documents.

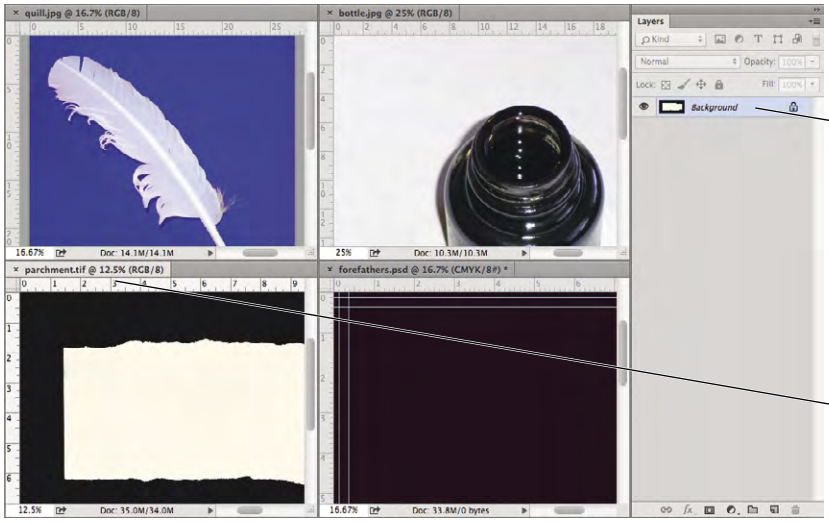
3. **Choose Window>Arrange>4-Up to show all four images in the document window at one time.**

As you saw in the Interface chapter, these options are useful for arranging and viewing multiple open files within your workspace.



4. **Click the parchment window to activate that file.**

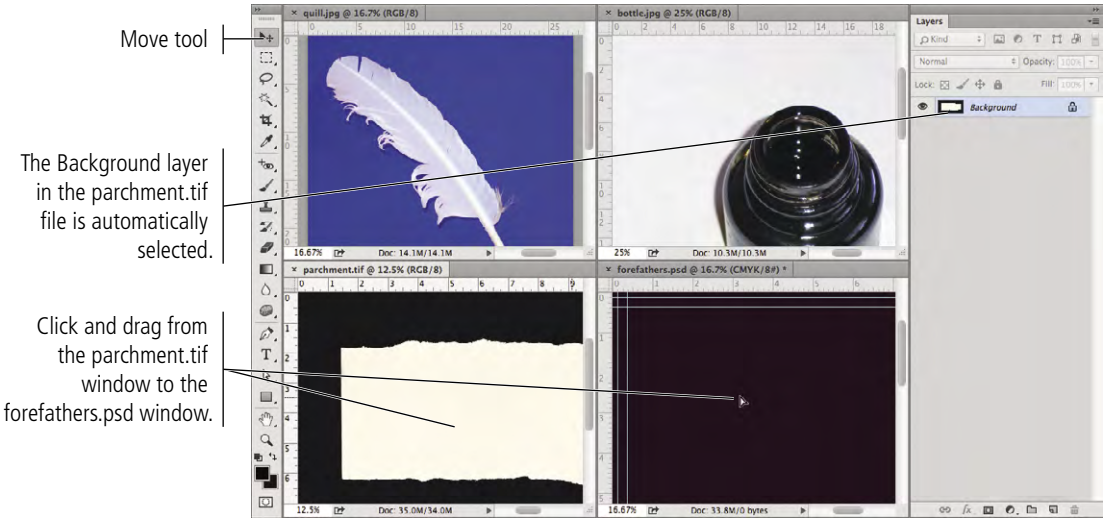
Like the file you created, this file has only one layer — Background. Every scan and digital photograph has this characteristic.



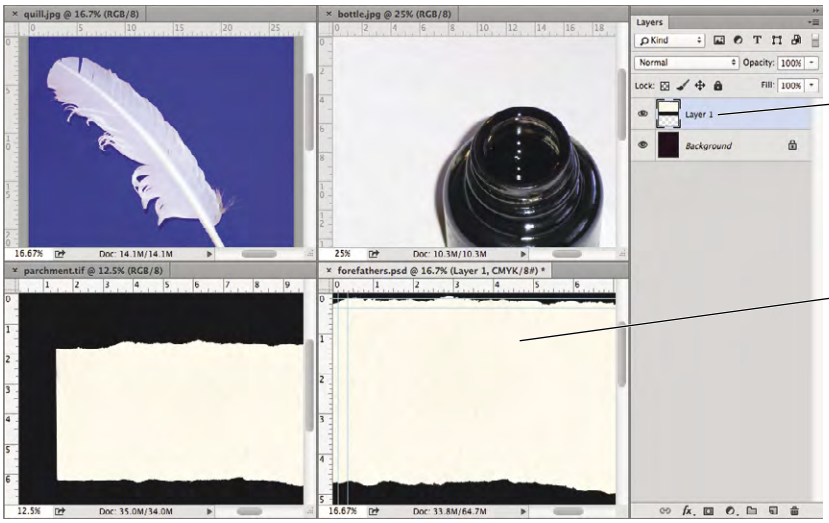
5. **With nothing selected, choose the Move tool at the top of the Tools panel.**

6. **Click in the parchment file window and drag to the forefathers.psd file window.**

Since you didn't select anything specific in the parchment file, you can drag the entire active layer into another file.



When you release the mouse button, the forefathers.psd file — where you dragged to — is active and it now has two layers: Background (the one you created) and Layer 1 (the parchment image you just copied). When you copy or drag a layer from one file into another, it is automatically placed on a new layer with the default name "Layer *n*", where "n" is a sequential number.



The parchment image was scanned in RGB color mode, as you can see in the document's tab. Photoshop cannot maintain multiple color modes in a single file. The RGB parchment image layer is automatically converted to the CMYK color mode you're using in the background file.

7. **Close the parchment.tif file.**

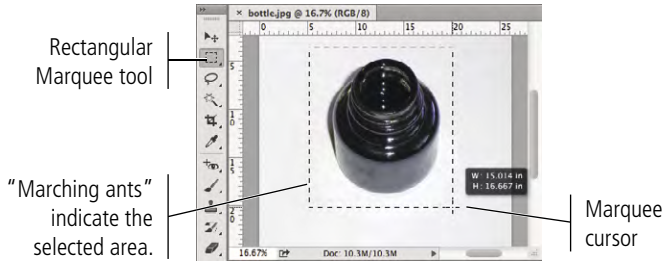
8. **Click the bottle.jpg window to activate that file. If you can't see the entire bottle, zoom out until you can.**

9. **Choose the Rectangular Marquee tool in the Tools panel.**

   In addition to dragging entire layers into other files, you can also select specific areas of a file to copy using one of the selection tools.

10. **Using the Rectangular Marquee tool, click in the bottle.jpg window and drag around the entire shape of the bottle.**

    By default, dragging with the selection tool creates a new selection. You can use the buttons on the left end of the Options bar to add to the current selection, subtract from the current selection, or intersect with the current selection.



Note:

Use the marquee tools to create simple-shape selections such as rectangular, elliptical, single row of pixels, or a single column of pixels.

Note:

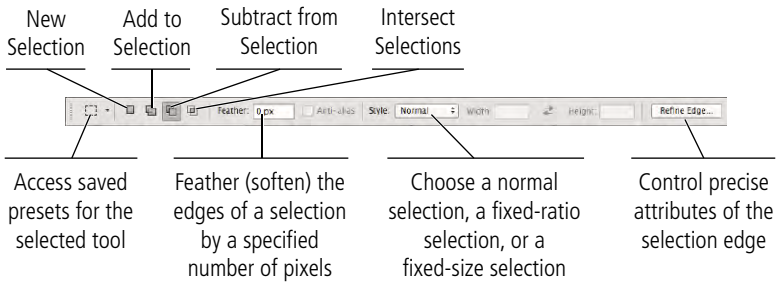
***Marching ants** is an industry term for the animated edge of an active selection marquee.*

Note:

Press Shift while dragging a new marquee to constrain the selection to a square (using the Rectangular Marquee tool) or circle (using the Elliptical Marquee tool).

11. Click the Subtract From Selection button on the Options bar.

When one of the marquee tools is selected, the Options bar gives you better control over what you are selecting.

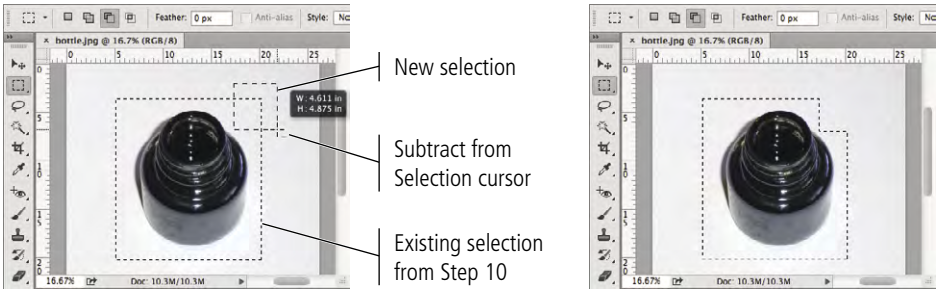


Note:

When using one of the selection tools, you can also press Shift to add to the current selection or press Option/Alt to subtract from the current selection.

12. Drag a new marquee that overlaps the upper corner of the first selection but doesn't include any part of the bottle.

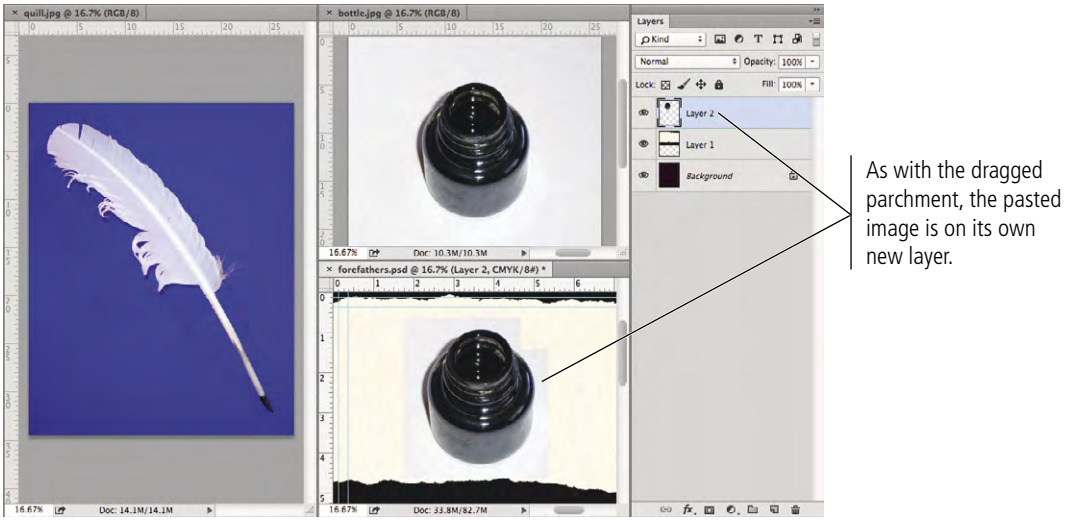
When you release the mouse button, the selection is the area of the first marquee, minus the area of the second marquee. (This isn't particularly necessary in this case, but you should know how to add to and subtract from selections.)



13. Choose Edit>Copy.

14. Click the forefathers.psd file window to activate that file, then choose Edit>Paste.

The standard Cut and Paste options are available in Photoshop, just as they are in most applications. Whatever you have selected will be copied to the Clipboard, and whatever is in the Clipboard will be pasted.



15. Close the bottle.tif file.

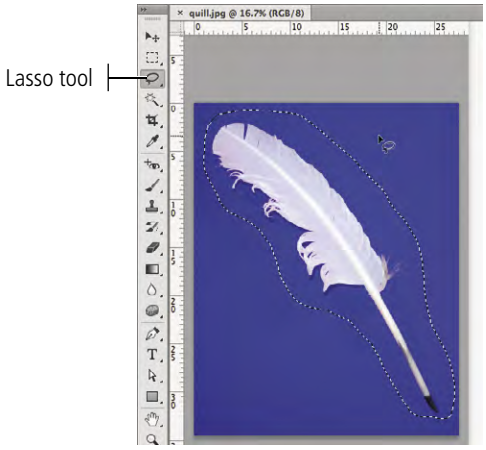
16. **Click the quill.jpg window to activate that file, and zoom out so you can see the entire image.**

17. **Select the Lasso tool in the Tools panel.**

    The lasso tools allow you to make irregular selections — in other words, selections that aren't just rectangular or elliptical.

18. **Drag a shape around the entire quill.**

    When you release the mouse button, the end point automatically connects to the beginning point of the selection.



Note:

We rearranged the document windows using the 2-Up Vertical arrangement to better show the vertical nature of the quill.tif file. Feel free to change the document window arrangement as necessary to better suit your available screen space.

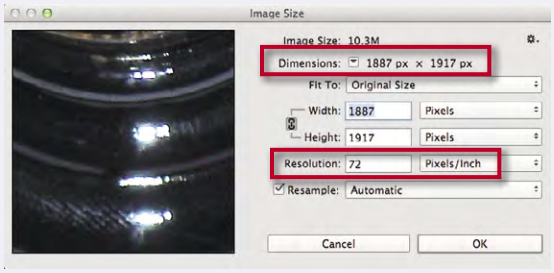
19. **Copy the selection and paste it into the forefathers.psd file window, just as you did for the bottle selection.**

20. **Close the quill.tif file.**

Understanding Effective Resolution

PHOTOSHOP FOUNDATIONS

You might have noticed that the bottle and quill images were physically very large — both over 26 inches wide — but they are only 72 dpi. When you copied these images into the forefathers.psd file, however, they were nowhere near 26 inches wide. This is because copied images adopt the resolution of the file you paste them into. On the surface this seems simple; but you should understand what is actually happening behind the scenes, so you don't accidentally lose image quality.

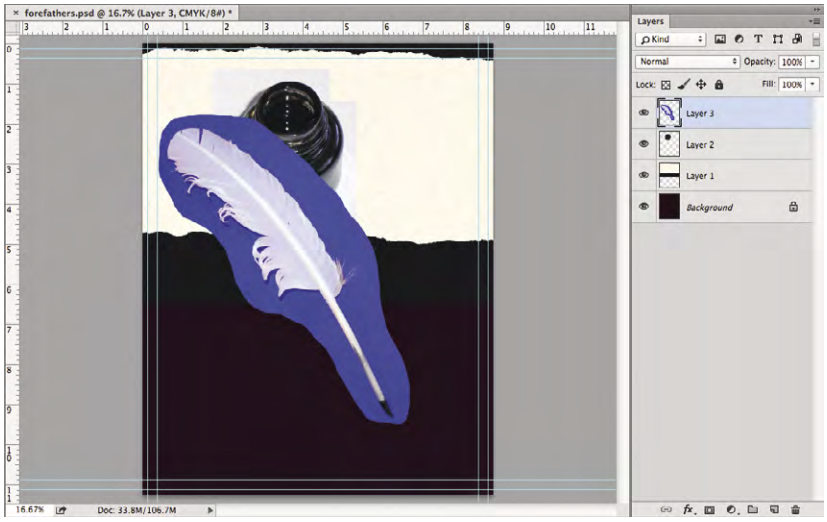


If you open the Image Size dialog box (Image>Image Size) for the bottle.tif file, you can see that the file's physical dimensions, in pixels, are 1887 ×1917 at 72 dpi. In other words, the bottle image has 1887 pixels in a horizontal row. If you divide 1887 pixels by 72 pixels/inch, you end up with the size in inches: the image is approximately 26.21 inches wide.

When the image is copied into a 300 dpi file, the bottle has the same 1887 pixels across. But when those 1887 pixels are divided by 300 dpi, the pasted image is about 6.3 inches wide. This is why the bottle you pasted into the forefathers.psd file was so much smaller than it appeared in its own file window — the same number of pixels takes up a much smaller space when more pixels fit into an inch. This is the principle of **effective resolution**.

21. **Choose View>Fit On Screen to fit the image into the document window.**

You now have a file with four layers, but the composited images are simply stacked one on top of another. You'll fix this problem as you complete the rest of the project.

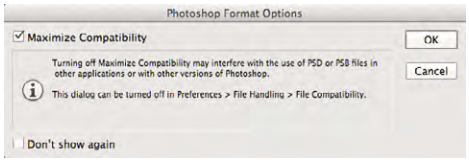


Note:

You might notice that the parchment image doesn't fit into the background. You'll fix this problem later.

22. **Choose File>Save.**

Because this is the first time you've saved the file after adding new layers, you should see the Photoshop Format Options dialog box, with the Maximize Compatibility check box already activated. It's a good idea to leave this check box selected so your files will be compatible with other CC applications and other versions of Photoshop.



Note:

If you don't see this dialog box, check the File Handling pane of the Preferences dialog box. You can set the Maximize PSD and PSB File Compatibility menu to Always, Never, or Ask.

23. **Make sure the Maximize Compatibility check box is selected and click OK. Continue to the next exercise.**

Rasterize a Vector File

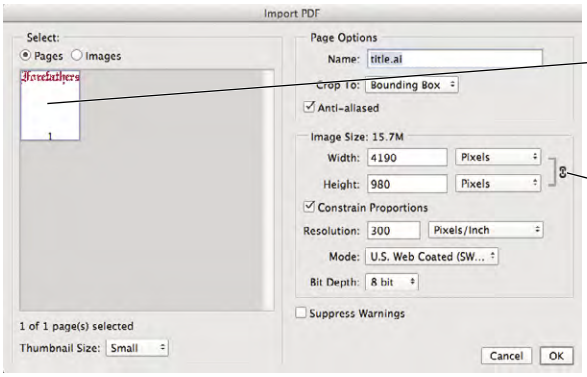
As you already know, vector graphics are based on a series of mathematical descriptions that tell the computer processor where to draw lines. Logos and title treatments — such as the ones you use in this project — are commonly created as vector graphics. Although Photoshop is typically a "paint" (pixel-based) application, you can also open and work with vector graphics created in illustration programs like Adobe Illustrator.

1. **With `forefathers.psd` open, choose File>Open and navigate to the `WIP>Liberty` folder.**

2. Select title.ai in the list of files, then click Open.

This is an Adobe Illustrator file of the movie title text treatment. The Format menu defaults to Photoshop PDF because Illustrator uses PDF as its underlying file structure.

When you open a vector file (Illustrator, EPS, or PDF) in Photoshop, it is rasterized (converted to a raster graphic). The Import PDF dialog box allows you to determine exactly what and how to rasterize the file. The default values in this box are defined by the contents of the file you're opening.



This window shows thumbnail previews of each artboard or page in the Illustrator file.

When this chain icon appears, the width and height are constrained.

The Crop To options determine the size of the file you import. Depending on the type of file you're importing and how it was created, some of these values might be the same as others:

- **Bounding Box** is the outermost edges of the artwork in the file.
- **Media Box** is the size of the paper as defined in the file.
- **Crop Box** is the size of the page including printer's marks.
- **Bleed Box** is the trim size plus any defined bleed allowance.
- **Trim Box** is the trim size as defined in the file.
- **Art Box** is the area of the page as defined in the file.

The Image Size fields default to the settings of the bounding box you select. You can change the size, resolution, color mode, and bit depth by entering new values.

3. Choose Inches in the Width menu, then change the Width field value to 8.

You know the page size of the smaller ad you're building is 8″ wide, so you can import this file at a size small enough to fit into that space.

Because the Constrain Proportions option is checked by default, the height changes proportionally to match the new width.

4. Make sure the Resolution field is set to 300 pixels/inch, and then choose CMYK Color from the Mode menu.

5. Click OK.

The title treatment file opens in Photoshop. The checked area behind the text indicates that the background is transparent. If you look at the Layers panel, you'll see that Layer 1 isn't locked; because it's transparent, it is not considered a background layer.

6. **Choose the Move tool in the Tools panel, then choose Select>All.**

   This command creates a selection marquee around the entire canvas in the active file.

7. **Choose Edit>Copy to copy the selected area.**

8. **Close the title file. If asked, don't save it.**

9. **With the forefathers.psd file active, choose Edit>Paste.**

   Again, the pasted contents are added on a new layer. (If you still have the entire canvas visible in the document window, you might also notice that the pasted content is placed in the center of the document window.)

   Because the title artwork has a transparent background, the other layers are visible behind the text in the composite file.

10. **Save forefathers.psd, then continue to the next exercise.**

Place Vector Graphics as Smart Object Layers

As you have seen in the last few exercises, copying layer content from one file to another results in new regular layers for the pasted content. Photoshop also supports Smart Object layers, in which you place one file into another instead of pasting layer content. Smart Objects provide a number of advantages over regular layers, which you will explore later in this project. In this exercise, you will create the Smart Object layers for the remaining image elements.

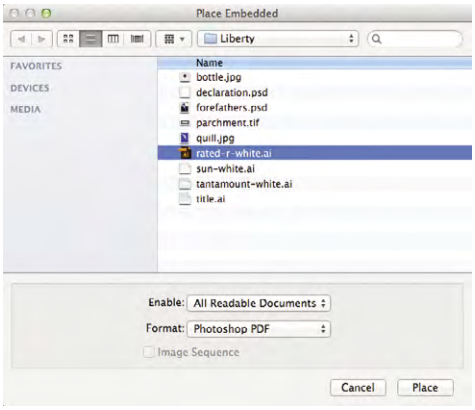
Vector graphics offer several advantages over raster images, including sharper edges and free scaling without deteriorating image quality. To take advantage of these benefits, you might want to maintain vector files as vector objects instead of rasterizing them. Photoshop gives you the option to do exactly that — maintaining vector information and raster information in the same file.

1. **With `forefathers.psd` open, choose File>Place Embedded.**

   Two options in the File menu — Place Embedded and Place Linked — give you have the option to embed the placed file data into active file, or to place smart objects as links to the original placed file. (See Page 41 For more about placing linked files.)

   The Place Embedded dialog box is virtually the same as the Open dialog box. You can use this function any time you want to place one entire file directly into another without dragging or copying and pasting (as you did in the previous exercises).

2. **Navigate to and select `rated-r-white.ai` and click Place.**

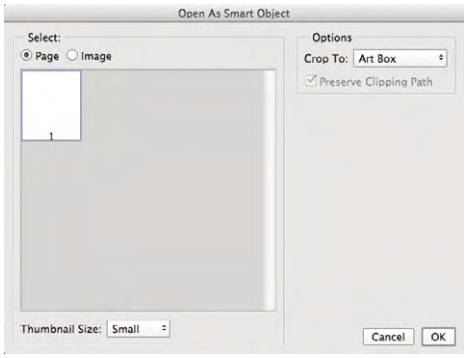


Note:

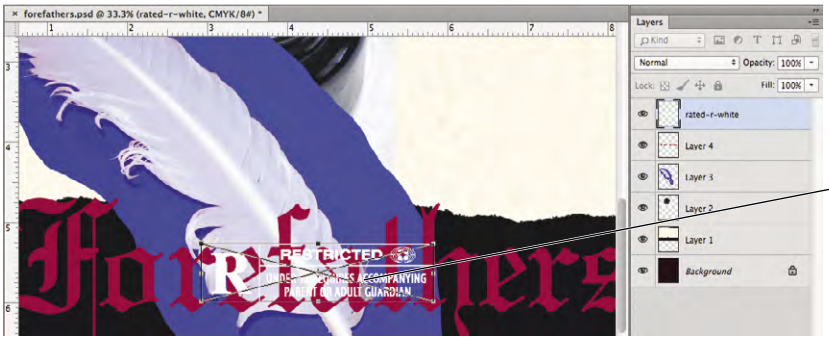
You can place either raster or vector files as Smart Objects. If you place a raster file as a Smart Object, double-clicking the thumbnail opens the placed raster file in another Photoshop window.

3. **In the resulting Place PDF dialog box, choose Art Box in the Crop To menu and then click OK.**

The Crop To options in this dialog box are the same as those that are available when you rasterize a native Illustrator file.



When the Place PDF dialog box disappears, the placed file appears centered in the document window. Crossed diagonal lines indicate that the placement has not yet been finalized. (You can press the ESC key to cancel the placement.)



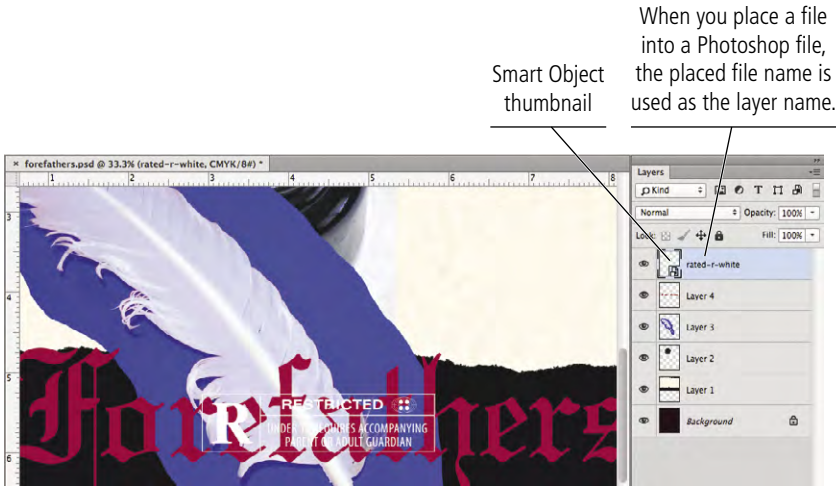
4. **Press Return/Enter to commit (finalize) the placement.**

After you finalize the placement, the bounding box handles and crossed diagonal lines disappear. In the Layers panel, the placed file has its own layer (just as the copied layers do). This layer, however, is automatically named, based on the name of the placed file.

The layer's thumbnail indicates that this layer is a **Smart Object** — it is linked to the file that you placed. Because you are essentially placing a link to the vector file, it isn't rasterized into the Photoshop file; the vector information is maintained.

Note:

Smart Objects provide extremely tight integration between Adobe Photoshop and Adobe Illustrator. You can take advantage of the sophisticated vector-editing features in Adobe Illustrator, and then place those files into Photoshop without losing the ability to edit the vector information.

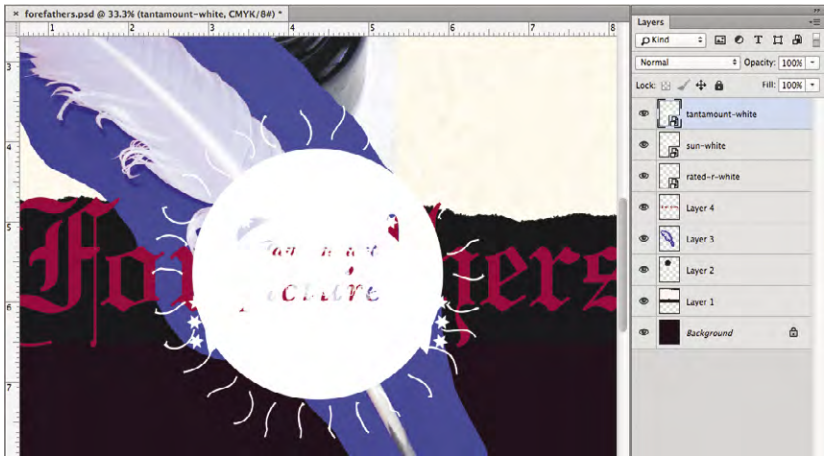


5. **Repeat Steps 1–4 to place the two remaining logo files (`sun-white.ai` and `tantamount-white.ai`) as Smart Objects into the composite file.**

When you place Smart Objects, they are automatically placed into the center of the document window. So right now, you have a fairly incomprehensible mess of four raster images and three vector objects all piled on top of one another. You'll start to make sense of these files in the next stage.

Note:

Unfortunately you can only place one file at a time using the Place Embedded command.



6. **Save the file and continue to the next stage of the project.**

Working with Embedded and Linked Smart Objects

In the previous exercise you used the Place Embedded option to create Smart Object layers that contain the placed file data. Using that method the embedded file data becomes a part of the parent file.

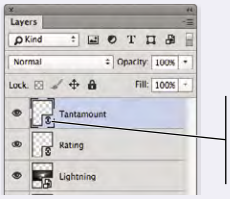
If you double-click the thumbnail icon of an embedded Smart Object, the embedded file opens in an application that can edit the stored data — AI files open in Illustrator; PSD, TIFF, and JPEG files open in Photoshop.

When you first open a Smart Object file, the application provides advice for working with Smart Objects:

After you make necessary changes, you can save the file and close it, then return to Photoshop (if necessary). Your changes in the Smart Object file will automatically reflect in the parent file where the Smart Object layer is placed.

Important note: Do not use the Save As option when editing Smart Object layers. The changes will not reflect in the parent file if you save changes with a different file name.

If you choose the Place Linked option in the File menu, Smart Object layer stores a link to the original file data rather than embedding that data inside the parent file.



This provides an opportunity for maintaining consistency because you only need to change one instance of a file to reflect those changes anywhere the file is placed.

Say you place a logo created in Illustrator into a Photoshop file. The same logo is also placed as a link in a number of InDesign documents. If you open the logo in Illustrator and change the main color (for example), then save the changes in the original logo file, the new color automatically reflects in any file — whether InDesign or Photoshop — that is linked to the edited logo.

If you use the Place Embedded option in Photoshop, the Smart Object layer is not linked to the original, edited logo file; you would have to open the embedded Smart Object and make the same color change a second time.

Linked files also have potential disadvantages. As we mentioned previously, double-clicking a Smart Object layer thumbnail opens the linked or embedded file in an application that can edit the relevant data. If you are working with *linked* Smart Object layers, any changes you make affect the original file data. This means your changes appear not only in the parent Photoshop file where it is linked, but also any other file that links to the same data.

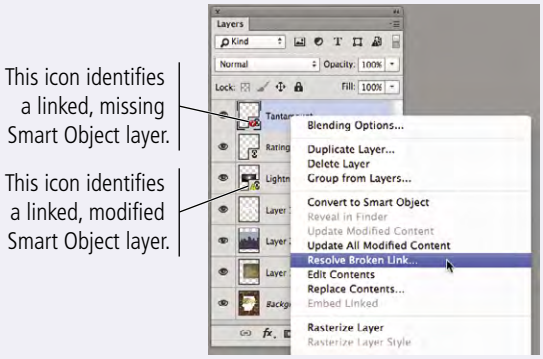
For a file to output properly, linked Smart Object layers must be present and up to date at the time of output.

If the linked file has been modified while the parent file is open, the changes automatically reflect in the parent file when you return to that document. If the parent file is not open in Photoshop when the linked file is edited, you will see a Modified icon for the linked Smart Object layer.

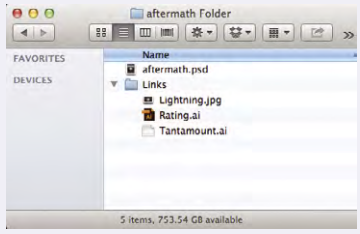
If the linked file is deleted or moved to another location after it has been placed, the parent file will show a Missing icon for the linked Smart Object layer.

If a linked Smart Object has been moved while the parent file is not open, you will see a warning dialog box when you open the parent Photoshop file. You can use that dialog box to locate the missing link, or close it and use the options in the Layers panel to correct the problem.

Control/right-clicking a linked Smart Object layer name opens a contextual menu with options to update modified content and resolve broken links.



To avoid potential problems with missing linked files, you can use the File>Package command to create a job folder. The parent file is copied to a new folder, along with a Links subfolder containing any files that are placed as linked Smart Object layers.



Stage 3 Creating Silhouettes

At this stage of the project, you have a single file that contains all of the necessary graphic elements, but you still have a few issues to resolve: the images are stacked on top of one another, some images don't fit into the page area, and some images have border edges that don't fit into the overall design (the blue background around the quill, for example). In this stage, you start fixing these problems.

Virtually any Photoshop project involves making some kind of selection. Making selections is so important, in fact, that there are no fewer than nine tools dedicated specifically to making selections, as well as a whole Select menu and a few other options for making and refining selections.

In an earlier lesson you learned how to use the marquee and lasso tools to draw selections. In the next series of exercises, you use several other selection methods to isolate the graphics from their backgrounds (called **silhouetting**).

Transform a Layer

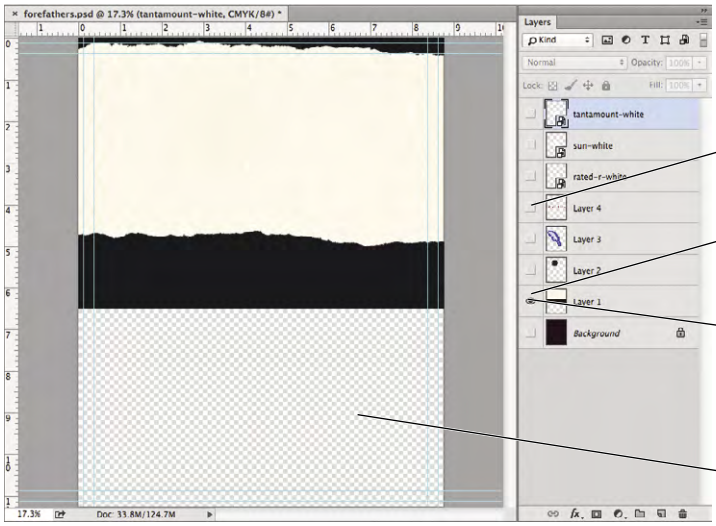
Before you start silhouetting the different elements of the ad, it's a good idea to make them fit into the page area. Photoshop makes scaling, rotating, and other transformations fairly easy to implement.

1. **With `forefathers.psd` open, choose View>Fit on Screen.**

2. **Option/Alt-click the eye icon for Layer 1 to hide all other layers.**

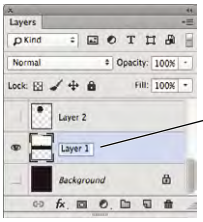
   Toggling layer visibility is an easy way to see only what you want to see at any given stage in a project.

   Clicking the eye icon for a specific layer hides that layer; clicking the empty space where the eye icon should be shows the hidden layer. To show or hide a series of consecutive layers, click the visibility icon (or empty space) for the first layer you want to affect, hold down the mouse button, and drag down to the last layer you want to show or hide.

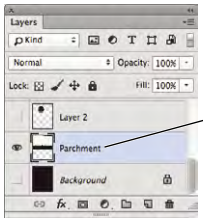


3. Double-click the Layer 1 layer name and type Parchment.

You can rename any layer by simply double-clicking the name and typing. It's always a good idea to name your layers because it makes managing the file much easier — especially when you work with files that include dozens of layers. Even with only four unnamed layers in this file, it would be tedious to have to toggle each layer on to find the one you want.



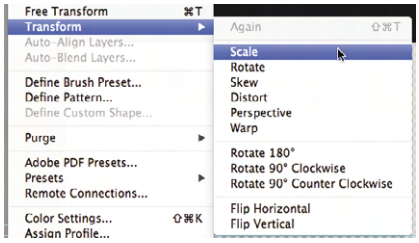
Double-click to highlight the existing layer name.



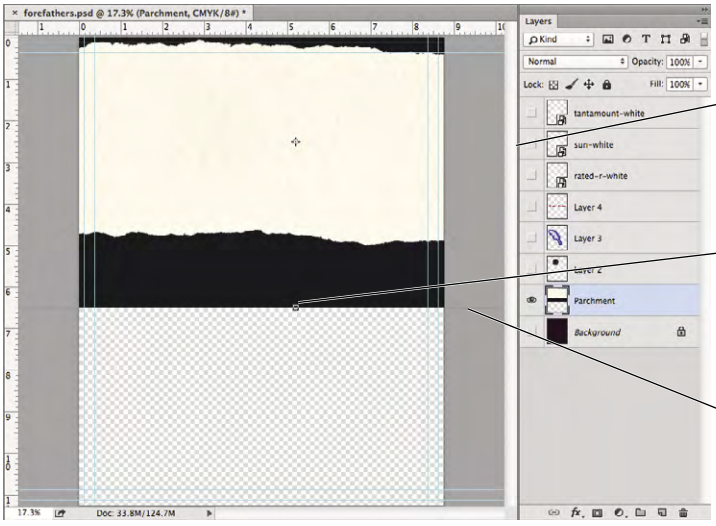
Press Return/Enter to finalize the new layer name.

4. With the parchment layer selected, choose Edit>Transform>Scale.

You can use this menu to apply any specific transformation to a layer or selection.



When you use the transform options, bounding box handles surround the selection; although the parchment doesn't fit inside the area of your file, you can still see the edges outside the page area. Since the parchment file is so much wider than the background file you created, some of the handles might not be visible.

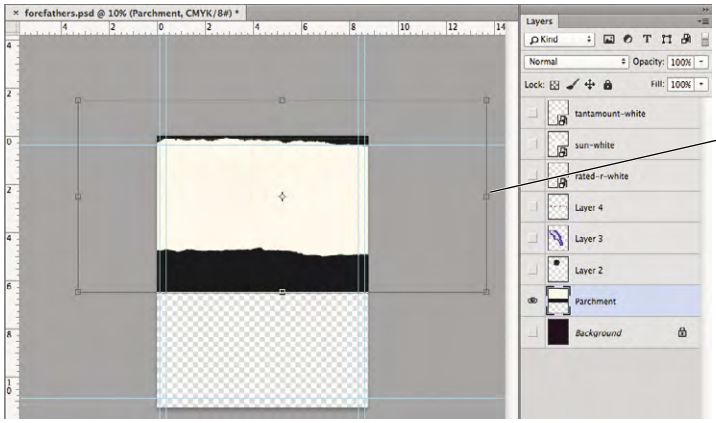


Some handles might not be visible within the boundaries of the document window.

Bounding box handles control the transformation.

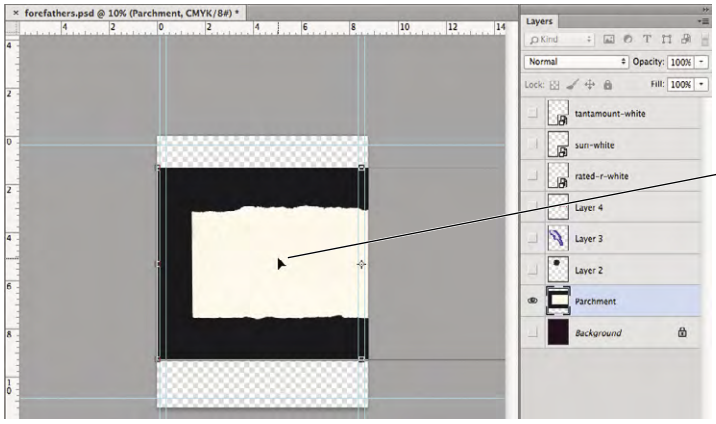
The edge of the bounding box shows that some parts of the layer do not fit within the current file dimensions.

5. **Choose View>Zoom Out until you can see all eight bounding box handles.**



Zooming out allows you to access all the bounding box handles.

6. **Place the cursor within the bounding box. Drag until the left edge of the bounding box snaps to the left edge of the image.**

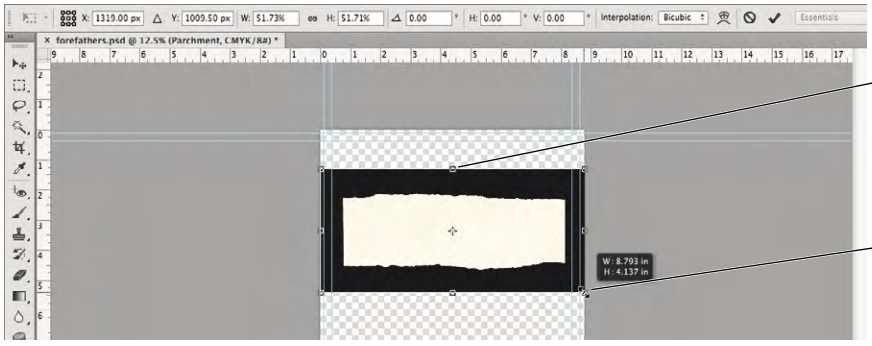


Click inside the Transform bounding box and drag to move the selection.

7. **If necessary, zoom out again (or adjust your user interface) until you can see all eight bounding box handles.**

8. **Press Shift, click the bottom-right bounding box handle, and then drag up and left until the right edge of the bounding box is just past the right edge of the canvas.**

The image dynamically changes as you scale the layer. Pressing Shift while you drag a handle constrains the image proportions as you resize it. When you release the mouse button, the handles remain in place until you finalize ("commit") the transformation.

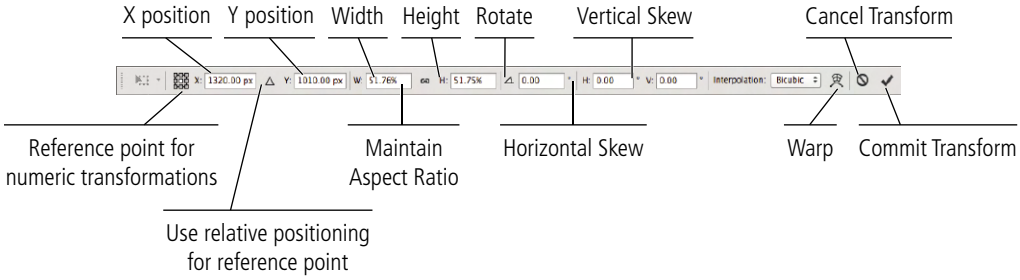


Click and drag a handle to scale the selection.

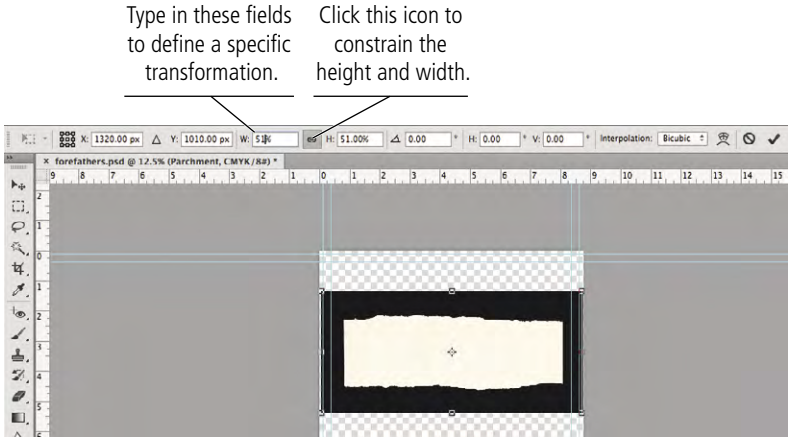
Press Shift, the click and drag a corner handle to scale the selection proportionally.

9. **Look at the Options bar.**

While you're manually transforming a layer or selection, the Options bar shows the specifics. You can also type into these fields to apply specific numeric transformations.



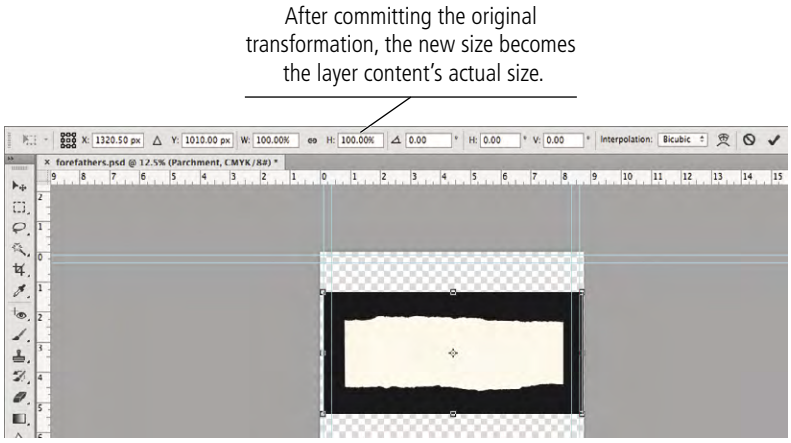
10. **In the Options bar, type 51 in Width field and then click the Maintain Aspect Ratio button.**



11. **Click the Commit Transform button on the Options bar or press Return/Enter to apply the transformation.**

12. **Choose Edit>Transform>Scale again and look at the Options bar.**

Once you commit the transformation, it is final. Looking at the Options bar now, you can see that it shows the layer at 100% instead of the 51% from Step 10.



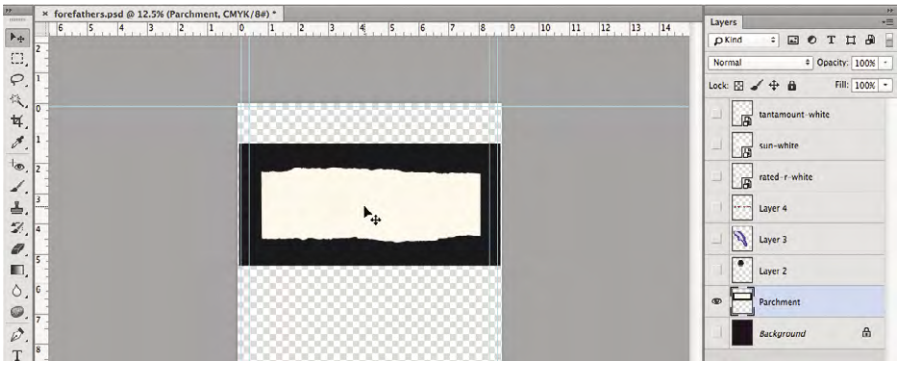
13. **Click the Cancel button in the Options bar or press the ESC key.**

Note:

*The Options bar includes a "hidden" feature called the **scrubby slider**. If you place your cursor over a field name, it turns into a pointing hand with left- and right-facing arrows. While you see this cursor, you can drag across the Options bar to increase (drag right) or decrease (drag left) the value in the selected field.*

14. **Choose the Move tool and drag the selected layer until it's approximately centered horizontally in the canvas.**

    While the Move tool is active, pressing the Arrow keys nudges the selected layer by a few pixels at a time. This method is useful for slight movements.



15. **Save the file and continue to the next exercise.**

Make and Refine a Quick Selection

Rather than drawing a selection area, you can make selections based on the color in an image. This technique is especially useful when you want to select large areas of solid color, or in photos with significant contrast between the foreground and background.

1. **With `forefathers.psd` open, zoom in so you can clearly see the Parchment layer content.**

2. **Choose the Quick Selection tool (nested with the Magic Wand tool) in the Tools panel.**

    As with the other selection tools, the Quick Selection tool can create a new selection, add to the existing selection, or subtract from the existing selection (using the three buttons on the left side of the Options bar).

3. Click at the left edge of the parchment and drag to the right.

The Quick Selection tool essentially allows you to "paint" a selection. As you drag, the selection expands and automatically finds the edges in the image. Because the varying shades in the parchment aren't significantly different, the resulting selection should closely — but not exactly — match the parchment edges.

Note:

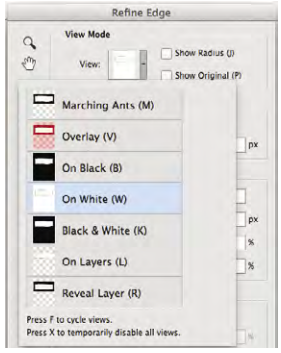
If you stop dragging and then click in a nearby area, the selection grows to include the new area.

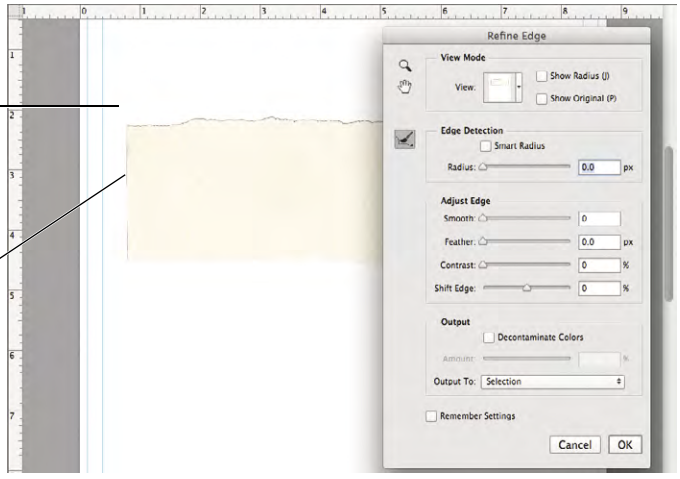
4. Click the Refine Edge button on the Options bar.

5. Open the View menu and choose the On White preview option (if it is not already selected).

The preview options allow you to change the way your image appears in the document window while you refine the edges within the dialog box.

- **Marching Ants** shows the basic standard selection.
- **Overlay** shows the unselected areas with a Quick Mask overlay.
- **On Black** shows the selection in color against a black background.
- **On White** shows the selection in color against a white background.
- **Black & White** shows the selected area in white and the unselected area in black.
- **On Layers** shows only the selected area; unselected areas are hidden.
- **Reveal Layer** shows the entire layer, with no visual indication of the selection.





Note:

In a dialog box such as Refine Edge, pressing Option/Alt changes the Cancel button to Reset. If you press Option/Alt and click Reset, you restore the default values in the dialog box without closing the dialog box.

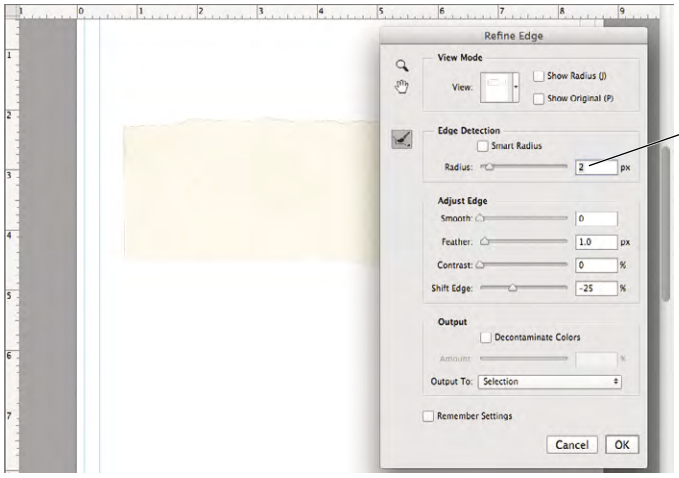
6. Experiment with the adjustments until you're satisfied with the selection edge.

You want to include a small amount of darkness around the edge so that when you invert the selection to remove the hole in the wall, there is no light halo effect left by the selection edge. We used the Shift Edge slider to slightly expand the selection edge.

- **Radius** is the number of pixels around the edge that are affected. Higher radius values (up to 250 pixels) improve the edge in areas of fine detail.
- **Smooth** reduces the number of points that make up your selection and, as the name suggests, makes a smoother edge. You can set smoothness from 0 (very detailed selection) to 100 (very smooth selection).
- **Feather** softens the selection edge, resulting in a transition that does not have a hard edge (in other words, blends into the background). You can feather the selection up to 250 pixels.
- **Contrast** is the degree of variation allowed in the selection edge. Higher Contrast values (up to 100%) mean sharper selection edges.
- **Shift Edge** shrinks or grows the selection edge by the defined percentage (from –100% to 100%).
- **Decontaminate Colors** can be checked to remove a certain percentage of color from the edge of a selection.

Note:

It might help to work with a closer view while you refine edges. You can use the Zoom and Hand tools in the Refine Edge dialog box to change the image view behind the open dialog box.



Your numbers don't have to exactly match what we show here, but your finished layer should be close to ours.

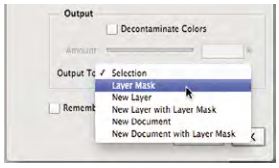
Note:

We adjusted the Refine Edge sliders and arrived at these numbers visually. You'll often be in the same situation – performing actions partially by eye and partially "by the numbers."

7. At the bottom of the dialog box, choose the Layer Mask option in the Output To menu.

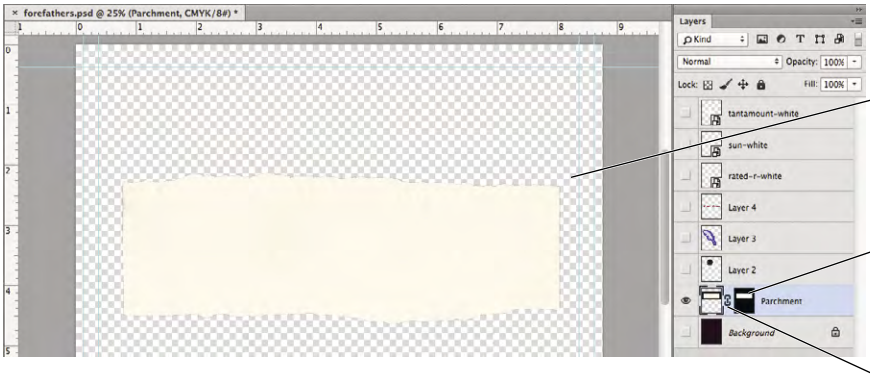
This menu can be used to create a new layer or file (with or without a mask) from the selection. You want to mask the existing layer, so you are using the Layer Mask option.

Rather than simply deleting the unwanted background area, another option for isolating an object with a path is to create a **layer mask** that hides the unwanted pixels. Areas outside the mask are hidden but not deleted, so you can later edit the mask to change the visible part of the image.



8. **Click OK to accept your refined selection.**

A **layer mask** is a map of areas that will be visible in the masked layer. The mask you just created is a raster-based pixel mask, based on the active selection when you created the mask. This is a non-destructive way to hide certain elements of a layer without permanently deleting pixels; you can edit or disable the layer mask at any time.



The resulting layer mask hides areas that were not selected.

The layer mask thumbnail shows the masked (hidden) areas in black.

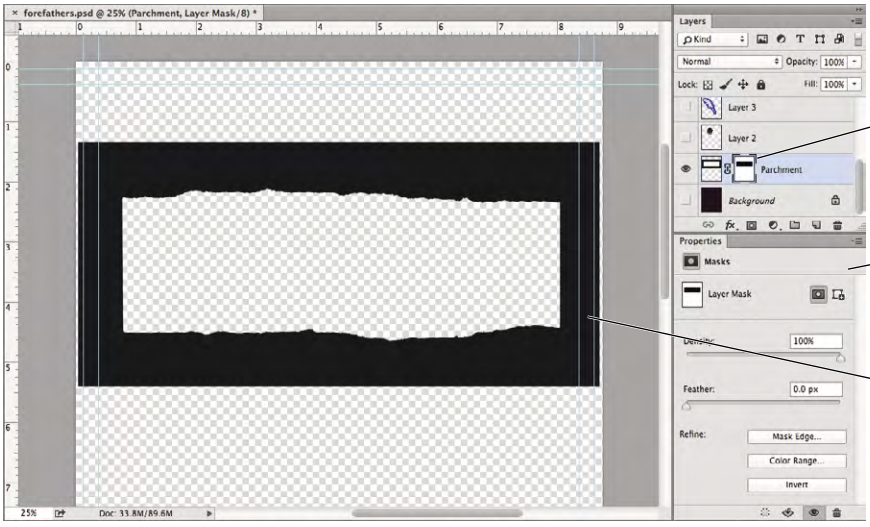
As long as the mask is linked to the layer, the mask will move along with the layer. You can click this icon to unlink the layer from its mask.

9. **Click the mask thumbnail in the Layers panel to select only the mask, and then open the Properties panel (Window>Properties).**

Like the Options bar, the Properties panel is contextual. Different options are available in the panel depending on what is selected in the Layers panel. When a layer mask is selected, you can manipulate a variety of properties related to the selected mask.

10. **In the Properties panel, click the Invert button.**

This button reverses the mask, so now only the background pixels are visible.



The layer mask must be selected in the Layers panel.

The Properties panel can be used to edit the selected mask.

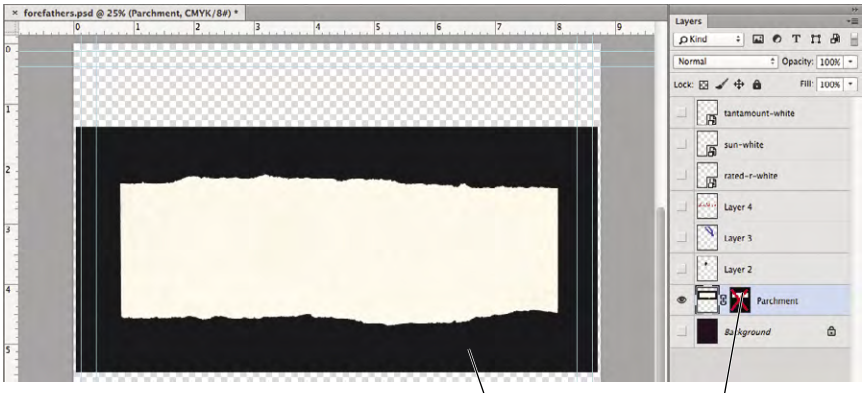
Clicking the Invert button reverses the selected layer mask.

11. **Click the Invert button again to restore the parchment area of the layer.**

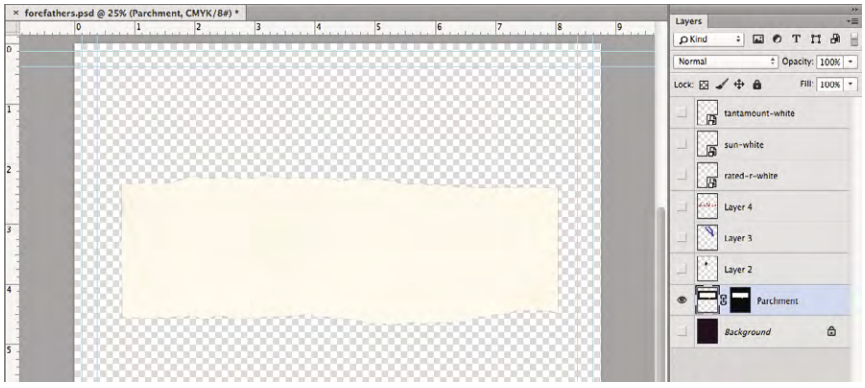
Remember, layer masks are non-destructive. You can edit the mask to show or hide different areas of a layer; the actual layer pixels are not affected.

12. **In the Layers panel, Control/right-click the mask thumbnail and choose Disable Layer Mask from the contextual menu.**

When you disable the mask, the background pixels are again visible. Again, this is one of the advantages of using masks — the background pixels are not permanently removed, they are simply hidden.



13. **Control/right-click the mask thumbnail and choose Enable Layer Mask from the contextual menu.**



14. **Save the file and continue to the next exercise.**

Note:

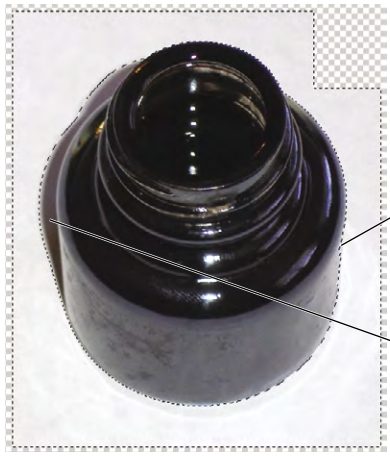
If you choose Apply Layer Mask from the contextual menu, the mask is no longer attached to the layer and the previously masked pixels are permanently removed from the layer.

Note:

Creating selections and then deleting the pixels surrounding an object is a common method for creating silhouettes — but not necessarily the best method. Masks protect the original pixels while providing exactly the same result.

Draw a Vector Path

In some cases, the image content makes it difficult (or at least tedious) to select by color. The bottle image in this ad, for example, has only black colors — the bottle is black, the shadow is a medium black, and the background is a mottled light gray. Selecting by color range will almost certainly result in some of the selection intruding into the bottle shape, and some of the background/shadow area being omitted from the selection. The good news is that Photoshop has other ways for making selections, including several that are specifically designed for selecting areas with hard edges — such as this bottle.



1. **With `forefathers.psd` open, hide the Parchment layer and show Layer 2.**

2. **Choose Select>Deselect to make sure any selection marquees from previous exercises are turned off.**

   Pressing Command/Control-D deselects selections more quickly and easily than choosing Select>Deselect from the Menu bar. You should learn — and use — keyboard shortcuts wherever you can. They result in measurable time savings.

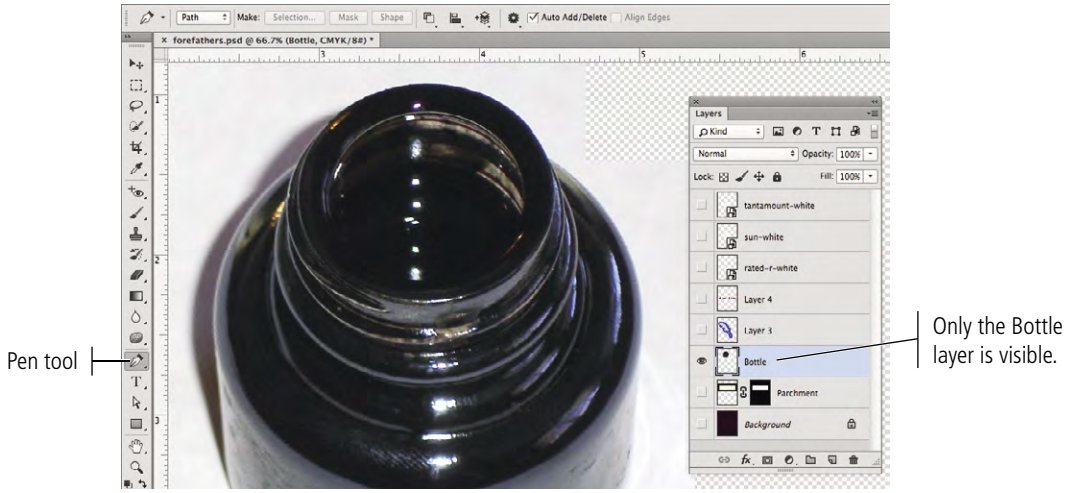
3. **In the Layers panel, double-click the Layer 2 name and rename it `Bottle`.**

4. **Zoom in so you can more clearly see the bottle edges.**

   When drawing paths, it helps to work with high view percentages so that you can see the edges more clearly. We're using 66.7% in our screen shots; you should use whatever works best for you. It isn't necessary to keep the entire image in the project window if you're more comfortable working at higher percentages; you can scroll around the project window while you create paths.

5. **Choose the Pen tool in the Tools panel.**

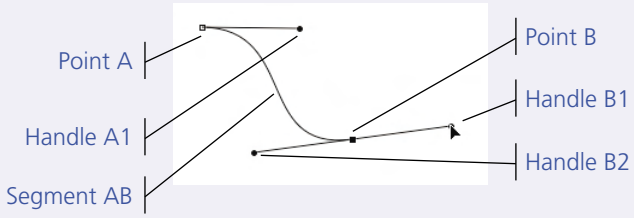
   The Pen tool can be used to create shape layers or paths. Shape layers are vector-based, which means they have mathematically defined edges and can be filled with colors or pixel-based images. Paths are also vector-based, but they do not create their own layers and cannot be directly filled; instead, paths (or clipping paths, to use their full name) are most commonly used to isolate certain portions of an image.



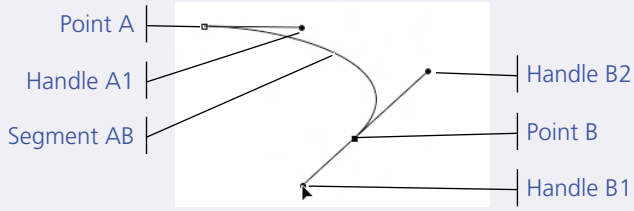
Understanding Anchor Points and Handles

An **anchor point** marks the end of a line **segment**, and the point **handles** determine the shape of that segment. That's the basic definition of a vector, but there is a bit more to it than that. (The Photoshop Help files refer to handles as direction lines and distinguishes different types of points with different names. Our aim here is to explain the overall concept of vector paths, so we use the generic industry-standard terms. For more information on Adobe's terminology, refer to the Photoshop Help files.)

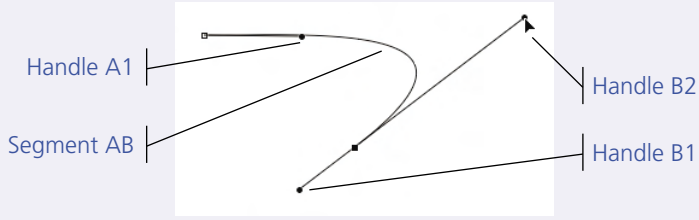
Each segment in a path has two anchor points and two associated handles. We first clicked to create Point A and dragged (without releasing the mouse button) to create Handle A1. We then clicked and dragged to create Point B and Handle B1; Handle B2 is automatically created as a reflection of B1 (Point B is a **symmetrical point**).



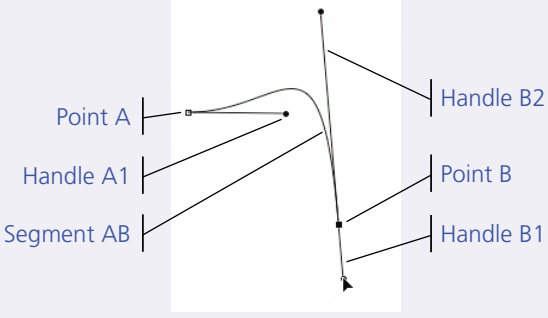
This image shows the result of dragging Handle B1 to the left instead of to the right when we created the initial curve. Notice the difference in the curve here, compared to the curve above. When you drag a handle, the connecting segment arcs away from the direction of the handle you drag.



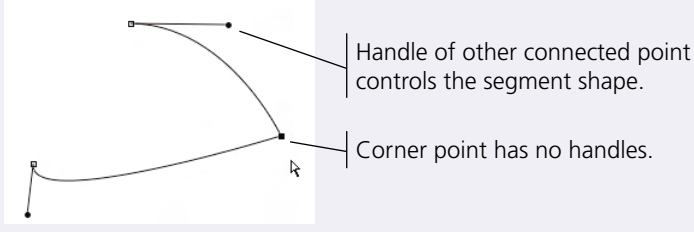
It's important to understand that every line segment is connected to two handles. In this example, Handle A1 and Handle B2 determine the shape of Segment AB. Dragging either handle affects the shape of the connected segment.



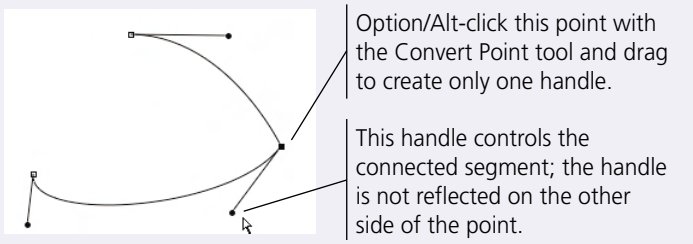
Clicking and dragging a point creates a symmetrical (smooth) point; both handles start out at equal length, directly opposite one another. Changing the angle of one handle of a symmetrical point also changes the opposing handle of that point. In the example here, repositioning Handle B1 also moves Handle B2, which affects the shape of Segment AB. (You can, however, change the length of one handle without affecting the length of the other handle.)



You can create corner points by simply clicking with the Pen tool instead of clicking and dragging. Corner points do not have their own handles; the connected segments are controlled by the handles of the other associated points.



You can convert a symmetrical point into a corner point by clicking the point with the Convert Point tool [ ] (nested under the Pen tool). You can also add a handle to only one side of an anchor point by Option/Alt-clicking a point with the Convert Point tool and dragging.



6. **In the Options bar, make sure Path is selected in the left menu.**

You can use this menu to create a path or a vector shape layer. When you use the Path option, the result will be a vector path that is stored in the Paths panel; nothing is added to the active layer.

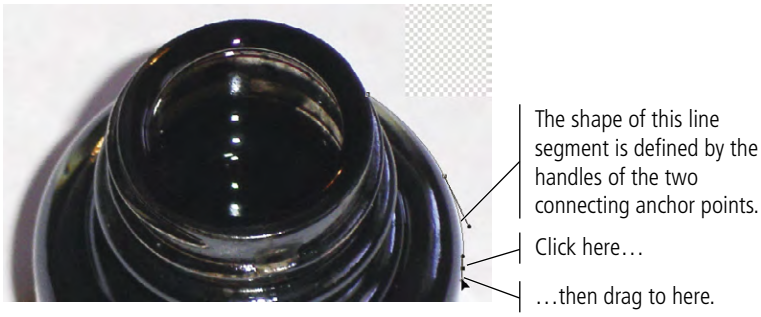
If you choose the Shape option, you can define fill color, stroke weight and color, and a number of other shape attributes in the Options bar. The resulting vector path is stored on a special layer called a shape layer.

7. **Click in the image where the bottle opening meets the side of the bottle.**

8. **Move your cursor down and to the right along the curved edge of the bottle. Click to add an anchor point and drag down and to the right before releasing the mouse button.**

When you click and drag with the Pen tool, you are defining the handles for the anchor point. Without getting too heavily into detailed explanations of geometry, you should simply understand that the anchor points determine the ends of line segments, and the handles determine the curve shape of the segments that are connected to that point.

9. **Move the cursor down and to the right, then click and drag down to create another anchor point and handles.**



Note:

The Auto Add/Delete option in the Options bar, which is active by default, allows you to add or remove points on an active path without manually switching to the Add Anchor Point or Delete Anchor Point tool (nested under the Pen tool).

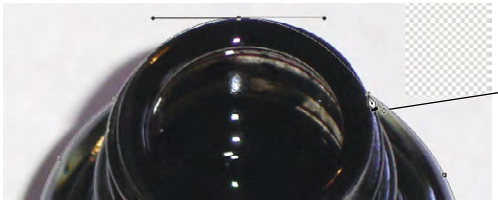
10. **Move the cursor down and click to add another anchor point. For this point, don't drag a handle.**

When you click without dragging, no handles are created for that point. This creates a corner point.

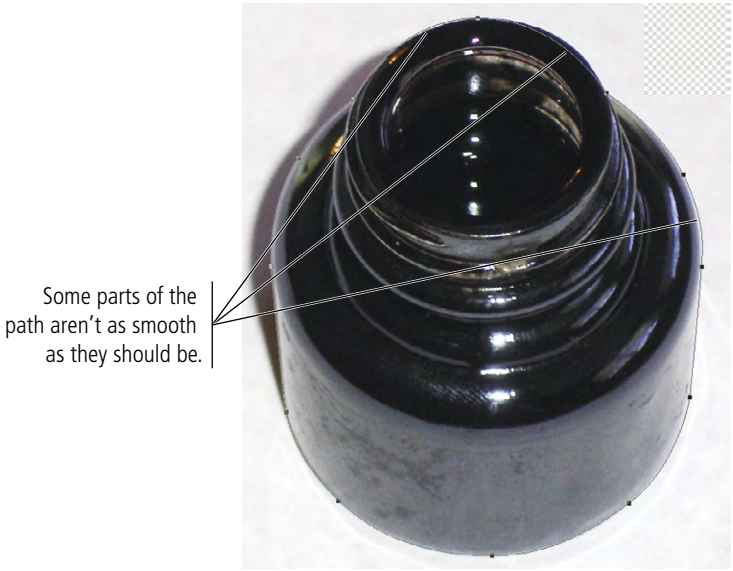
11. **Move down and to the left, and then click and drag to the left to create another smooth anchor point.**

12. **Continue clicking and dragging points until you have outlined the entire bottle. Use a corner point where the left side of the bottle opening meets the left side of the bottle.**

13. **When you reach the first point you created, place your cursor over the point and click to close the path.**



Don't worry if your path isn't perfect. You can edit a path at any point, which you will do next.



14. **Save the file and continue to the next exercise.**

Note:

A smooth point allows the path to flow continuously from one segment to another. A corner point creates a sharp angle, allowing you to change directions of the path.

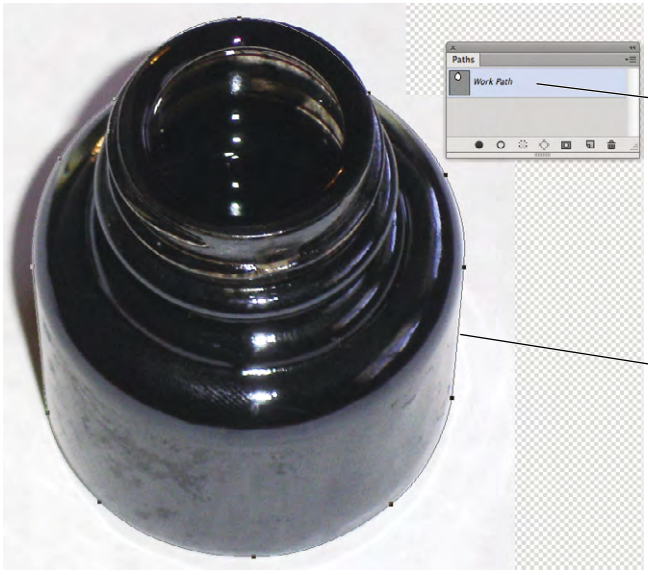
Click a smooth point with the Convert Point tool to change it to a corner point. Click and drag a corner point with the Convert Point tool to change a corner point to a smooth point.

Edit a Vector Path

In most cases, the first path you draw won't be perfect; you'll probably need to edit at least one or two points or segments, move existing points, or even add or delete points before your path exactly matches the shape you're outlining. As you complete this exercise, we show you how to correct the path in our screen shots. You should follow the general directions to correct the path that you drew in the previous exercise.

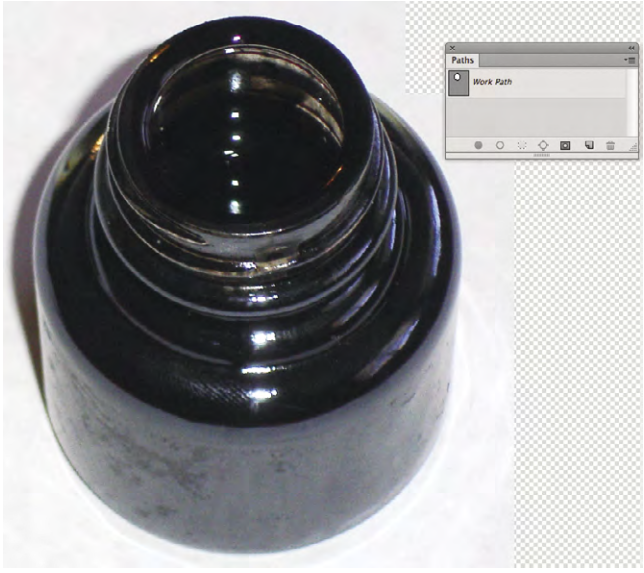
1. **With `forefathers.psd` open, open the Paths panel.**

   When you use the Pen tool to draw a path, it automatically appears in the Paths panel as the Work Path (in italics).



2. **Click the empty area in the Paths panel (below the work path).**

   This effectively "turns off" the path; it is still in the Paths panel, but the points and handles are no longer visible in the file window.

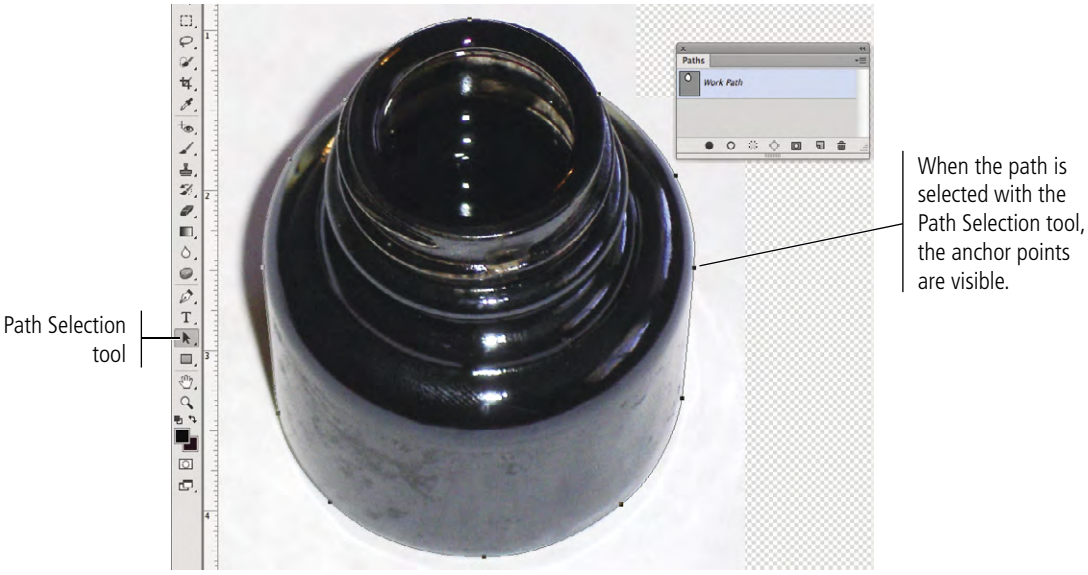


> ***Note:***
>
> *If you deselect the work path and then draw a new path, your first work path will be lost. You have to manually save the work path if you want to access it again later.*

3. **Click Work Path in the Paths panel to show the current work path in the document window.**

4. **Choose the Path Selection tool in the Tools panel and click the path in the document window.**

   The Path Selection tool selects the entire path.



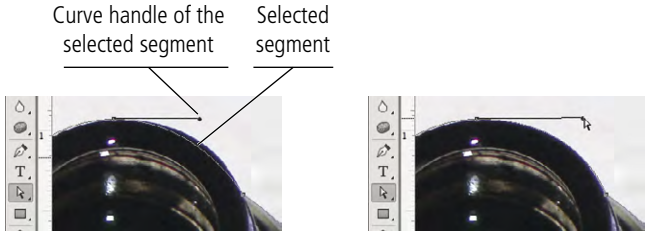
5. **Choose the Direct Selection tool (nested under the Path Selection tool).**

   The Direct Selection tool selects individual points and segments of a path.

6. **Zoom in if necessary, and then click one of the segments of your path that needs to be edited.**

   When you select a segment with the Direct Selection tool, you can see the handles that are associated with that segment.

7. **Drag the handle and/or point to correct the bad segment.**



Note:

If you click a point with the Direct Selection tool, the point appears solid. Unselected points appear hollow.

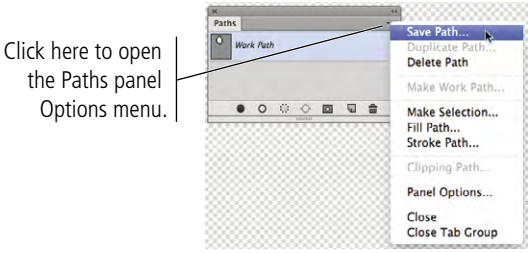
8. **Continue editing the path until you are satisfied with the result. If you need to add or remove points from the path, use the related tools nested under the Pen tool.**

This is one place where we can't give you specific instructions because everyone's path will be a bit different. Keep the following points in mind as you refine your shape:

- Use the Direct Selection tool to select and edit specific segments or points on the path. You can move points to a new position by dragging (or using the Arrow keys), or move their handles to change segment shapes.
- Use the Add Anchor Point tool to add a point to the path.
- Use the Delete Anchor Point tool to remove a point from the path.
- Use the Convert Point tool to change a corner point to a smooth point, and vice versa.

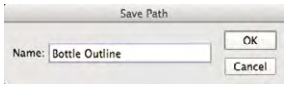
As you work more with paths, anchor points, and handles, you'll become more comfortable with how changing a handle affects the associated line segments. In this case, the best teacher is practice.

9. **When you're satisfied with your path, open the Paths panel Options menu and choose Save Path.**

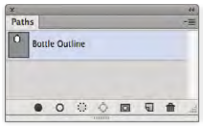


10. **In the Save Path dialog box, name the path Bottle Outline and click OK.**

Trust us — when you get into very complicated files with multiple paths, you'll thank yourself for using names that indicate the purpose of a layer, path, or other element.



After you save a path, it stays in the Paths panel; if you draw a new path now, you create a new work path.



11. **Save the file and continue to the next exercise.**

Create a Layer Mask

You now have a path that outlines the bottle shape, but the bottle background is still in the image. Since you've already selected the shape (with the path), you can easily remove the background using the path you created in the previous exercises.

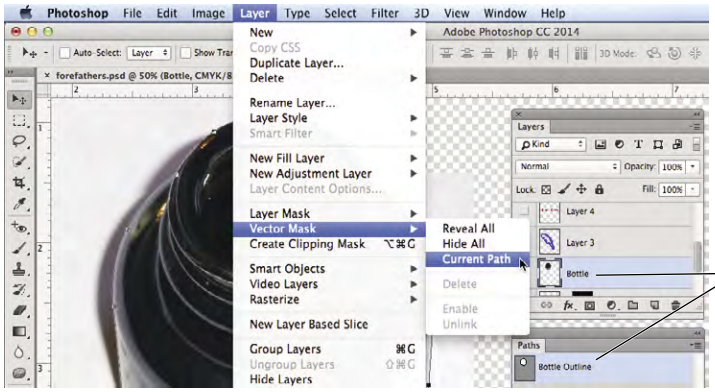
One option for completing this task is to make a selection based on the path (choose Make Selection in the Paths panel Options menu) and simply delete the pixels outside the selection. This is a pixel-based option, even though the path is a vector. When you make the selection, it will be a rendered version of the original vector path.

The second option for isolating an object with a path is to create a vector-based mask. This option maintains the vector data as the outside edge of the image; areas of the image outside the vector path are hidden but not deleted, so you can later edit the path to change whatever part of the image is visible if necessary.

1. **With `forefathers.psd` open, make sure the Bottle Outline path is selected in the Paths panel.**

2. **Display the Layers panel and make sure the Bottle layer is selected.**

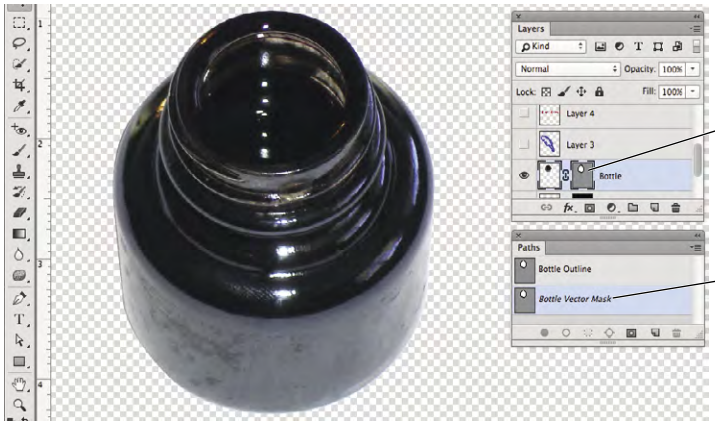
3. **Choose Layer>Vector Mask>Current Path.**



The layer and the path must both be selected.

After applying the mask, a second path appears in the Paths panel. The name identifies the path as a specific layer's vector mask (in this case, "Bottle Vector Mask"). The name is in italics because it is temporary; it only appears in the panel when the masked layer is selected in the Layers panel.

There is no link between the original path (Bottle Outline) and the vector-mask path. If you want to edit the vector mask, you have to first select the masked layer and then use the vector-editing tools to edit the layer's vector-mask path.



This thumbnail identifies a vector mask.

When the vector-masked layer is selected in the Layers panel, that layer's vector mask path appears in the Paths panel.

4. **Save the file and continue to the next exercise.**

Select a Color Range

As we said earlier, there is a host of selection options in Photoshop, each with its own advantages and disadvantages. You've already used the marquee tools and lasso tools to select general areas of images; you've used the Quick Selection tool to easily select an entire background, and then refined the edges of that selection; and you've used the Pen tool to select an object with a well-defined edge.

Some images aren't quite as clear-cut as the ones you've silhouetted so far. In fact, many images have both hard and soft edges, and/or very fine detail that needs to be isolated from its background (think of a model's blowing hair overlapping the title on the cover of a magazine). In this type of image, other tools can be used to create a very detailed selection based on the color in the image.

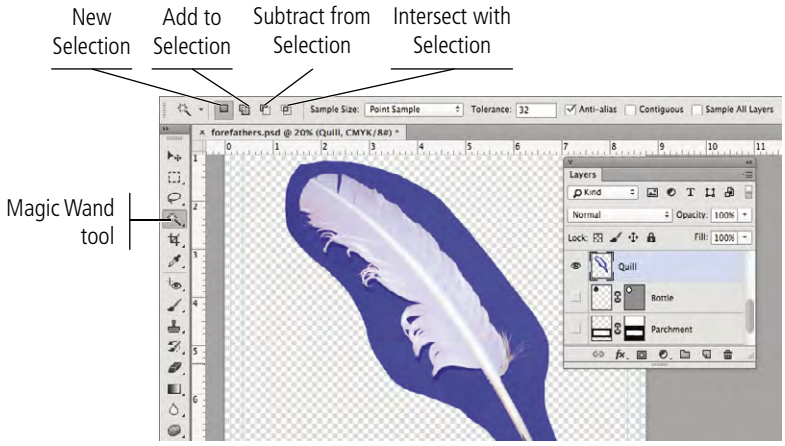
1. **With `forefathers.psd` open, hide the Bottle layer and show Layer 3.**

2. **Rename Layer 3 as `Quill` and zoom out so you can see the entire feather.**

3. **Choose the Magic Wand tool (under the Quick Selection tool). In the Options bar, make sure the New Selection button is active and set the Tolerance field to `32`.**

   The Magic Wand tool is an easy way to select large areas of solid color.

   The first four options in the Options bar are the same as those for the Marquee tools (New Selection, Add to Selection, Subtract from Selection, and Intersect with Selection).



   Tolerance is the degree of variation between the color you click and the colors Photoshop will select; higher tolerance values select a larger range based on the color you click. If you're trying to select a very mottled background (for example), you should increase the tolerance; be careful, however, because increasing the tolerance might select too large a range of colors if the parts of the foreground object falls within the tolerance range.

   The **Anti-alias** check box, selected by default, allows edges to blend more smoothly into the background, preventing a jagged, stair-stepped appearance.

   When **Contiguous** is selected, the Magic Wand tool only selects adjacent areas of the color; unchecking this option allows you to select all pixels within the color tolerance, even if some pixels are non-contiguous (for example, inside the shape of the letter Q).

   By default, selections relate to the active layer only. You can check Sample All Layers to make a selection of all layers in the file.

   The **Refine Edge** button opens the same dialog box you used when you isolated the parchment image with the Quick Selection tool.

Note:

The 'W' key automatically picks and toggles between the Magic Wand and the Quick Selection tools (both in the same place on the Tools panel).

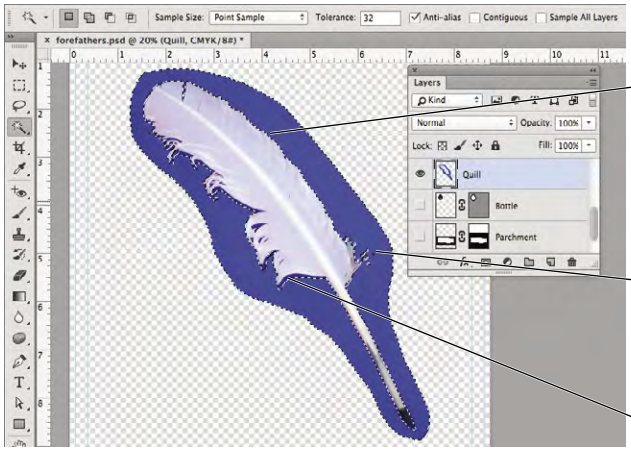
Note:

Using any of the selection tools, press Shift and select again to add to the current selection. Press Option/Alt and select again to subtract from the current selection. If you use these modifier keys, you'll see a plus sign (Add To) or minus sign (Subtract From) in the tool cursor.

Note:

Anti-aliasing is the process of blending shades of pixels to create the illusion of sharp lines in a raster image.

4. **Click anywhere in the blue area of the image.**



5. **Choose Select>Deselect to turn off the current selection.**

Although you could keep adding to the selection with the Magic Wand tool, the marching ants can't really show the fine detail, and they don't show shades of gray. There's a better way to isolate the feather from its blue background.

Note:

Press Command/Control-D to turn off the current selection.

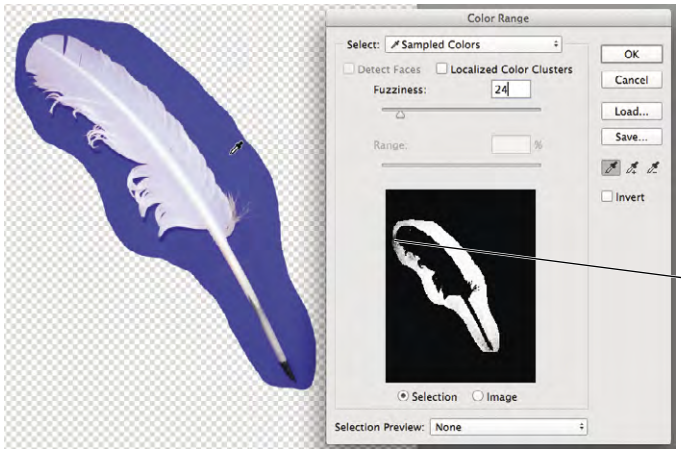
6. **Choose Select>Color Range.**

7. **Make sure the Localized Color Clusters option is unchecked.**

This option can be used to select specific areas of a selected color. When this option is checked, the Range slider defines how far away (in physical distance) a color from the point you click can be located and still be included in the selection.

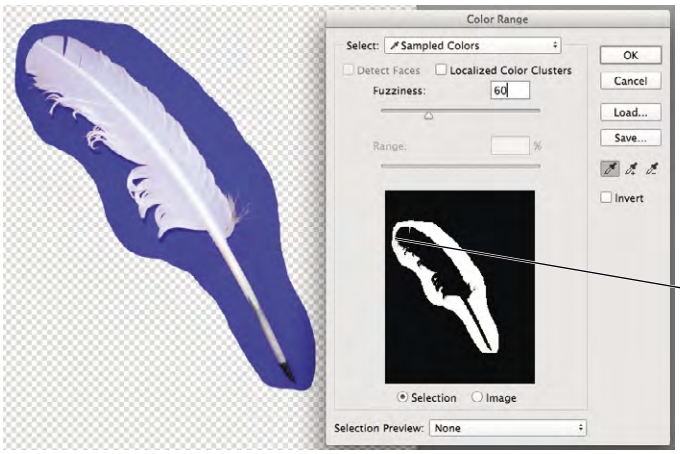
8. **Set the Fuzziness value to 24 and click anywhere in the blue area around the feather image (in the document window).**

Fuzziness is similar to the Tolerance setting for the Magic Wand tool. Higher Fuzziness values allow you to select more variation from the color you click.



9. **Change the Fuzziness value to 60 and watch the effect on the dialog box preview.**

Changing the Fuzziness value expands (higher numbers) or contracts (lower numbers) your selection. Be careful, however, since higher fuzziness values also eliminate very fine lines and details.

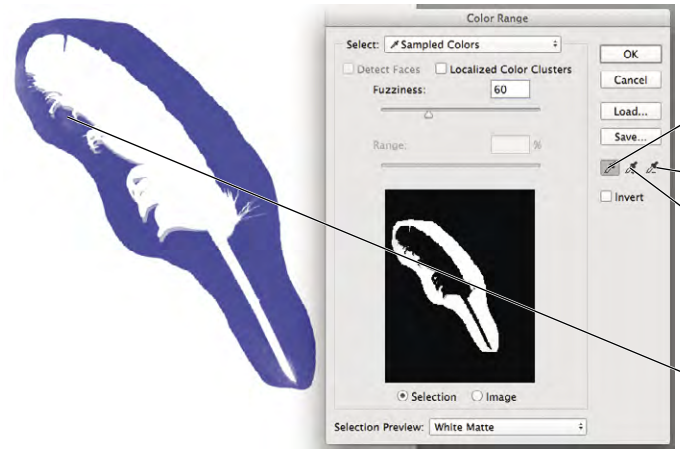


Increasing the Fuzziness value allows you to select areas of greater color variation.

10. **Choose White Matte in the Selection Preview menu.**

By changing the Selection Preview mode, you can more easily determine exactly what is selected. Using the White Matte preview, anything visible is selected.

You can preview color range selections in the image window as grayscale (areas outside the selection are shown in shades of gray), against a black matte (unselected areas are shown in black), against a white matte (unselected areas are shown in white), or using the default Quick Mask settings. If you choose None in the Selection Preview menu, the document window displays the normal image.



Eyedropper tool (new sample eyedropper)

Subtract from Sample

Add to Sample

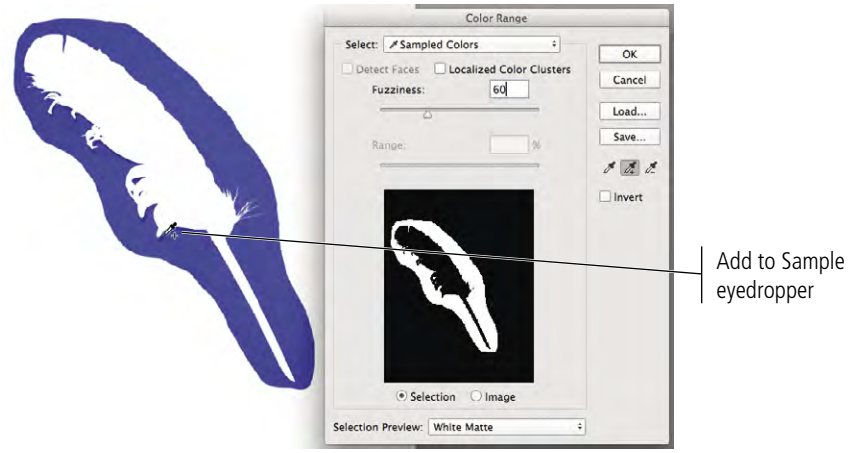
Light blue indicates parts of the background that aren't entirely selected.

Depending on where you clicked, your selection might not exactly match what you see in our screen shot. For now, the important point is to know that the visible areas indicate the current selection.

Note:

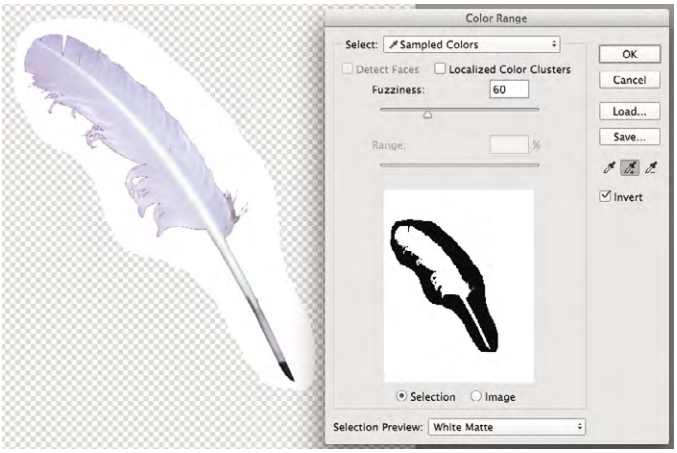
Because the dialog box preview is so small, we prefer to rely on the preview in the document window, which is controlled in the Selection Preview menu at the bottom of the dialog box.

11. **Click the Add to Sample eyedropper and click in the image where parts of the blue background are not shown in full strength (light blue).**



12. **Check the Invert box in the Color Range dialog box.**

Because your goal is to isolate the feather and not the background, it helps to look at what you want to keep instead of what you want to remove.

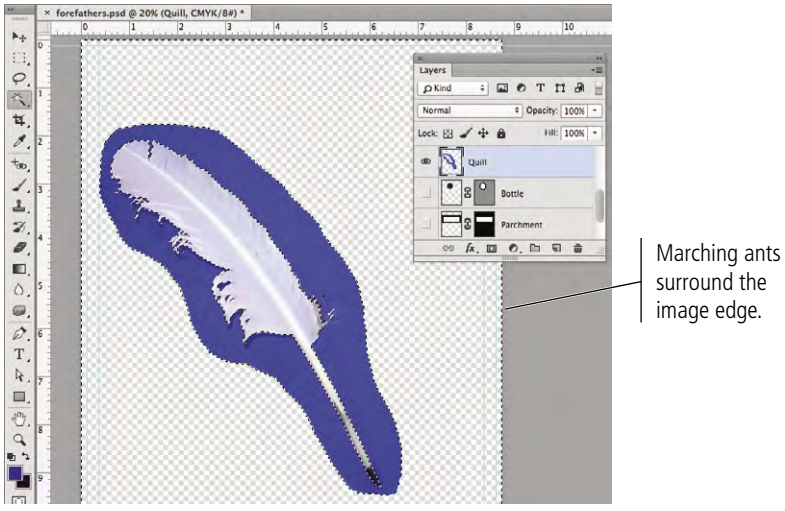


13. **Continue adding to (or subtracting from, if necessary) your selection until you are satisfied that all the blue background is gone.**

14. **Click OK when you're satisfied with your selection.**

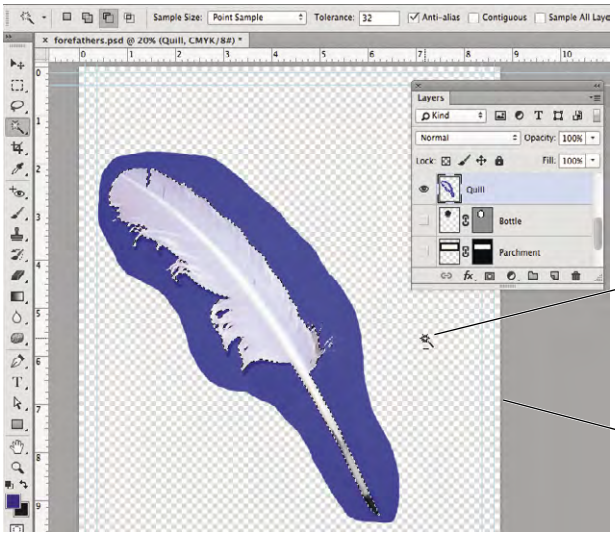
When you return to the image window, the marching ants indicate the current selection. In the Color Range dialog box, you selected the blue and inverted the selection — in other words, your selection is everything that isn't blue.

If you zoom out to see the entire file, you'll see the marching ants surround the file as well as the blue background. Since the transparent area is not blue, it is included in the selection.



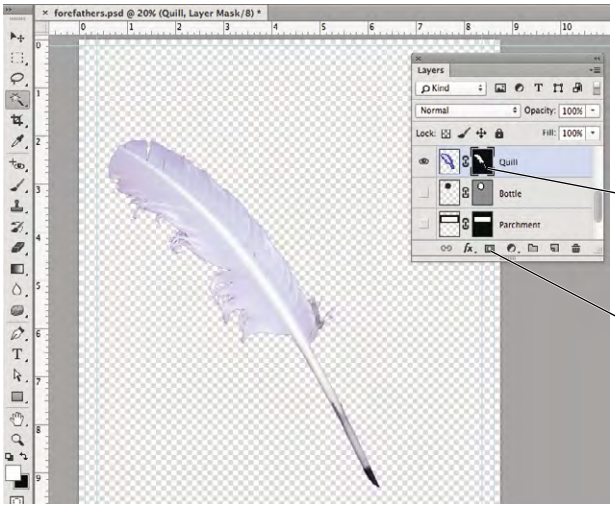
15. **Choose the Magic Wand tool in the Tools panel and choose the Subtract from Selection option on the Options bar.**

16. **Click anywhere in the transparent area (the gray-and-white checkerboard) to remove that area from the selection.**



17. **In the Layers panel, click the Add Layer Mask button.**

Similar to the vector mask you created in the previous exercise, this layer mask shows a new icon linked to the layer icon. A layer mask works on the same principle as the vector mask, except that the layer mask is raster-based instead of vector-based. You can disable the layer mask in the same way you disabled the vector mask in the previous exercise.



18. **Save the file and continue to the next stage of the project.**

Stage 4 Managing Multiple Layers

Your ad file has most of the necessary pieces. If you show all of the layers, however, you'll still see a bunch of stacked images. It's not yet an actual design, just a pile of images. When you composite images into a cohesive design, you almost certainly need to manipulate and transform some of the layers to make all the pieces work together.

Photoshop includes a number of tools for managing layers, from resizing the layer (as you did for the parchment) to rotating and flipping layers, to aligning different layers to each other, to grouping individual layers so you can work on multiple images at once.

Manipulate and Arrange Layers

1. **With forefathers.psd open, hide the Quill layer and show the Background, Parchment, and Layer 4 layers.**

2. **Rename Layer 4 as Title.**

   Right now the title is too large to fit into the parchment layer, so you need to resize it.

3. **With the Title layer selected in the Layers panel, choose Edit>Transform>Scale.**

4. **Click one of the corner handles, press Shift, and drag until the Options bar shows the layer at approximately 85%.**

   Because you pressed Shift, the layer automatically rescales proportionally.

Keep an eye on the Control panel as you transform (scale) the layer.

Once you've resized the title to fit into the parchment, you need to reposition the title in the center of the parchment. You could do this manually, but Photoshop includes tools that make this task much easier.

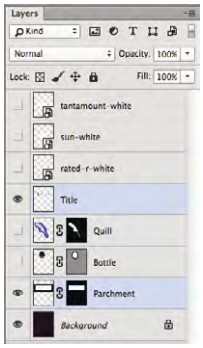
5. **Press Return/Enter to commit (finalize) the rescaling.**

Note:

Press Command/Control-T to display the transform handles.

6. In the Layers panel, press Command/Control and click the Parchment layer name.

Since the Title layer was already selected, the Parchment layer should now be a second selected (highlighted) layer.



Note:

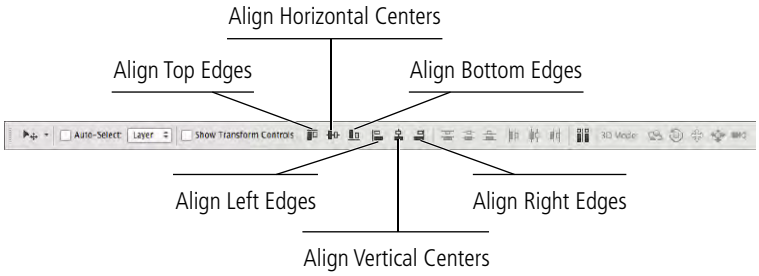
Command/Control-clicking a layer thumbnail results in a selection around the contents of that layer.

Note:

You can select noncontiguous layers by pressing Command/Control. You can select contiguous layers by pressing Shift while you click.

7. On the Options bar, click the Align Vertical Centers button.

When more than one layer is selected, the align buttons become available. This method is far more precise than simply dragging by eye, and far easier than manually calculating positions by the numbers.



Note:

Deselect all layers by clicking in the empty area at the bottom of the Layers panel.

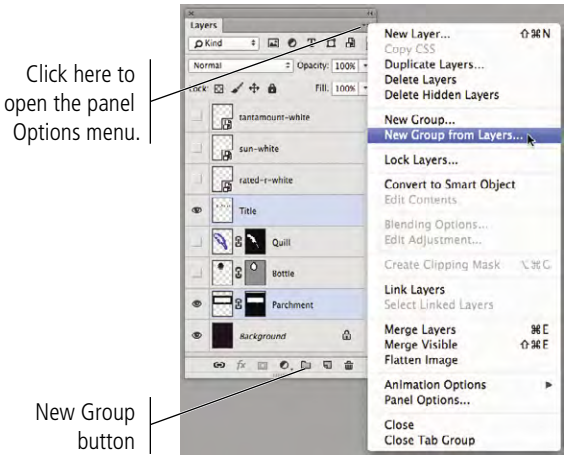
8. Click the Align Horizontal Centers button while the two layers are selected.

The title and parchment should now be evenly positioned horizontally and vertically in relation to one another.

Since these two layers function as a single element in the overall design, it's a good idea to combine them so that they can function as one unit. You could merge the two layers, but that would require flattening the pixels in the two layers into a single layer. Once flattened, you would no longer be able to edit the individual layers.

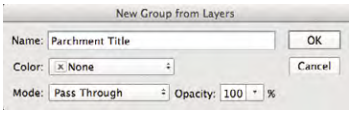
9. **With both layers still selected, open the Layers panel Options menu and choose New Group from Layers.**

This option creates a group that automatically contains the selected layers. You can also create an empty group by choosing New Group (this option is available even when no layer is selected) or by clicking the New Group button at the bottom of the panel.



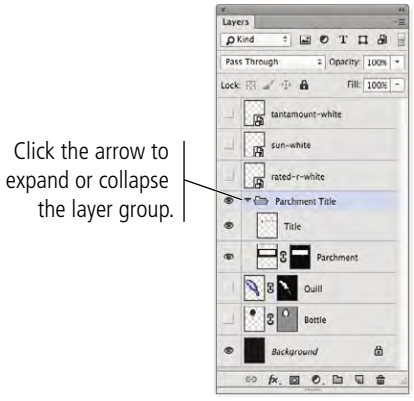
10. **In the New Group from Layers dialog box, type Parchment Title in the Name field and click OK.**

As with any other layer, you should name groups based on what they contain, so you can easily identify them later.



11. **Click the arrow left of the Parchment Title group name to expand the layer group.**

The two selected layers are now part of the group.



12. **Collapse the group by clicking the arrow left of the group name.**

Note:

You can create a group from selected layers by dragging the selected layers onto the New Group button at the bottom of the panel. In this case, the new group is automatically named "Group N" (N is a placeholder for a sequential number); of course, you can rename a layer group just as easily as you can rename a layer.

13. **With the Parchment Title group selected in the Layers panel, use the Move tool to position the Parchment Title group in the bottom third of the document window.**

Because the current selection is the layer group, both layers contained within that group are moved in the document window.

14. **Save the file and continue to the next exercise.**

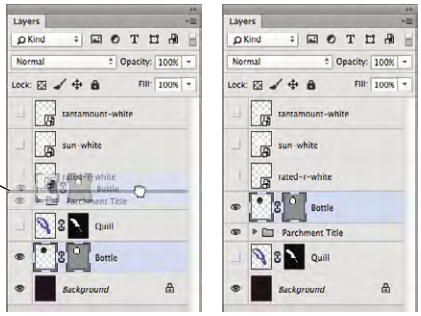
Create a Nested Group

1. **With `forefathers.psd` open, show and select the Bottle layer.**

2. **In the Layers panel, click the Bottle layer and drag up until a heavy bar appears above the Parchment Title layer group.**

You can move a layer to any position in the **stacking order** (the top-to-bottom position of a layer) by simply dragging it to a new position in the Layers panel.

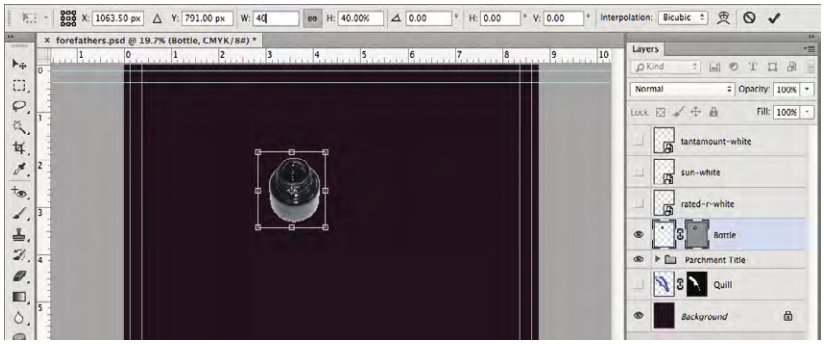
The heavy line indicates where the layer will exist if you release the mouse button.



Note:

If you see a heavy border around the listing of a layer group, releasing the mouse button will place the dragged layer into the layer group.

3. **With the Bottle layer selected, press Command/Control-T to enter into Free Transform mode. Use the Options bar to scale the layer to 40% (proportionally), then**



4. **Press Return/Enter to finalize the scaling.**

5. **Using the Move tool, drag the bottle until it is directly above the "he" in the title.**

> ***Note:***
>
> *When the Move tool is active, you can move the selected object or layer 1 pixel by pressing the Arrow keys. Pressing Shift with any of the Arrow keys moves the selected object/layer by 10 pixels.*

6. **Show and select the Quill layer. In the Layers panel, move it above the Bottle layer.**

7. **With the Quill layer selected, enter into Free Transform mode and resize it to 65% proportionally.**

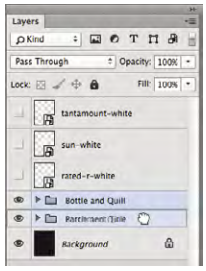
8. **With the quill layer still selected, choose Edit>Transform>Flip Horizontal.**

9. **Using the Move tool, drag the selected layer so that the quill image overlaps the "er" in the title, and the tip is just within the edges of the parchment. (Use the following image as a placement guide.)**

10. **In the Layers panel, select the Bottle and Quill layers and group them together in a group named Bottle and Quill.**

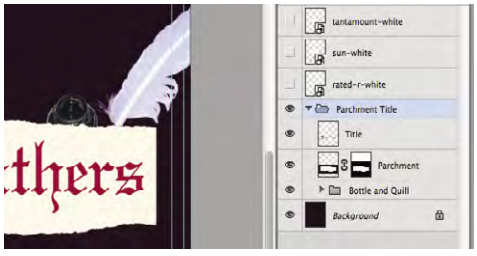
11. **Click the new layer group and drag down. When a black border appears around the Parchment Title group, release the mouse button.**

    This places the Bottle and Quill group inside the Parchment Title group (called nesting).

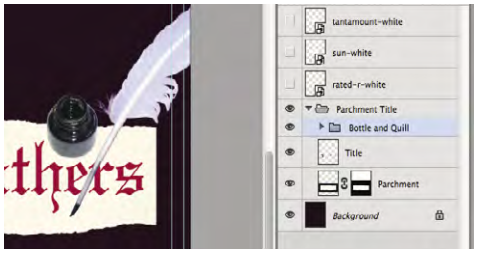


12. **Expand the Parchment Title layer group.**

    The nested group is automatically placed at the bottom of the group's stacking order, so the bottle and quill are behind the parchment.



13. **Click the Bottle and Quill layer group and drag it up above the Parchment and Title layers within the group.**



14. **Collapse the Parchment Title layer group, save the file, and then continue to the next exercise.**

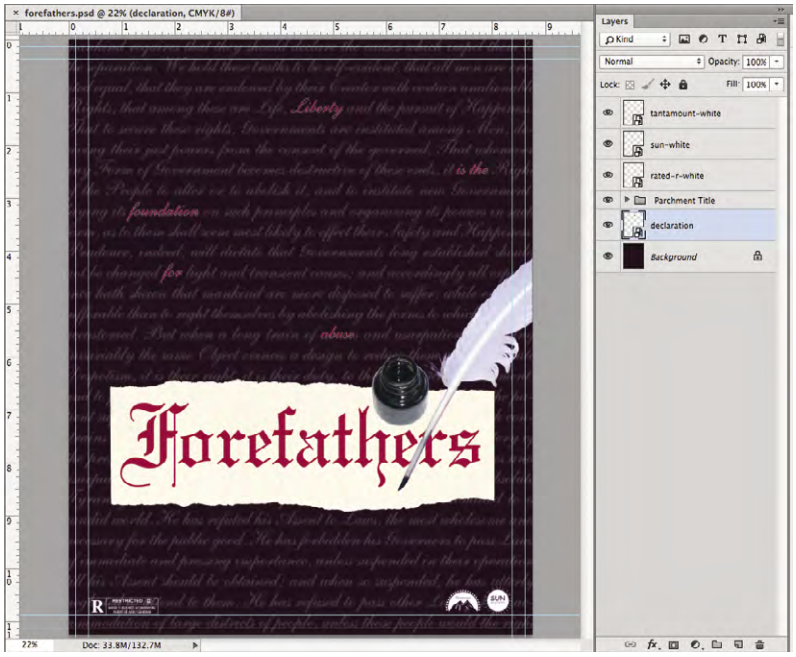
Finish the Ad

1. **With `forefathers.psd` open, show the three remaining layers (the logo Smart Object layers).**
2. **Resize the Sun logo to 13% and drag it to the bottom-right corner (inside the live area guides of the smaller ad).**
3. **Resize the Tantamount logo to 20% and drag it to the bottom live area guide, about 1/4″ to the left of the Sun logo.**
4. **Resize the rating logo to 45%. Drag it to the bottom-left corner of the live area.**
5. **Select all three logo layers and align their vertical centers.**
6. **Combine the three logo layers in a layer group named `Logos`.**
7. **Drag the Parchment Title layer group directly above the logos, centered horizontally on the page.**
8. **Choose File>Place Embedded to place the file `declaration.psd` (from the `WIP>Liberty` folder) as a Smart Object.**
9. **Make sure the placed file is scaled at 100% and reaches all edges of the image.**

   Placed files are sometimes automatically scaled below 100% when you place them. To check, choose Edit>Transform>Scale and look at the W or H field in the Options bar.

10. **In the Layers panel, drag the declaration layer below the Parchment Title layer group.**

    Be careful that you don't drop the declaration layer onto the Parchment Title group folder, which would place it inside that group instead of behind it.



11. **Save the file and continue to the final stage of the project.**

Note:

If you use the Options bar to resize a Smart Object, the scale percentage is maintained even after you finalize the change (unlike scaling a regular layer, where the layer reverts to 100% once you finalize the scaling).

Stage 5 Saving Files for Multiple Media

At the beginning of the project, you saved this file in Photoshop's native format (PSD). However, many Photoshop projects require saving the completed file in at least one other format. Many artists prefer to leave all files in the PSD format since there is only one file to track. Others prefer to send only flattened TIFF files of their artwork because the individual elements can't be changed.

Ultimately, the format (or formats, if the file is being used in multiple places) you use will depend on where and how the file is being placed. For this project, you have been asked to create a flattened, high-resolution, CMYK TIFF file and a low-resolution JPEG file for use on a Web site.

Save a Flat TIFF File

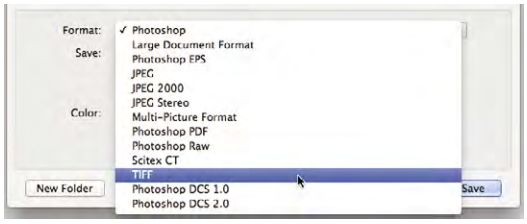
The printed magazine suggests that ads created in Photoshop be submitted as flat TIFF files. Since you designed the ad to incorporate bleeds for pages up to 8.5 × 11″, all you have to do for this version is save the file in the appropriate format.

1. **With `forefathers.psd` open, choose File>Save As.**

2. **If necessary, navigate to your `WIP>Liberty` folder as the target location for saving the final files.**

   The Save As dialog box defaults to the last-used location. If you continued the entire way through this project without stopping, you won't have to navigate.

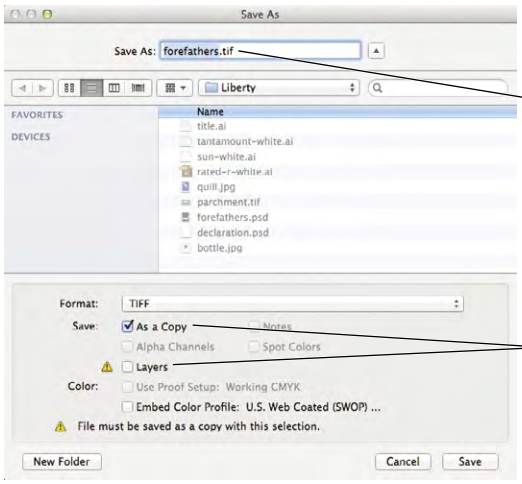
3. **Open the Format menu and choose TIFF.**



4. **In the lower half of the dialog box, uncheck the Layers option.**

   Because this file contains layers, this option is probably checked by default. If your file contained alpha channels, annotations, or spot colors, those check boxes would also be available.

   When you uncheck the Layers option, the As a Copy check box is automatically activated. You see a warning that the "File must be saved as a copy with this selection."



Choosing a different format automatically changes the file's extension.

Turning off the Layers option automatically activates the As a Copy option.

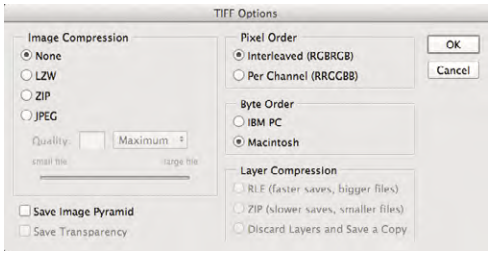
Note:

You can manually flatten a file by choosing Layer>Flatten Image.

5. **Click Save.**

Most file formats include additional options, which you should understand before you simply click OK.

6. **In the TIFF Options dialog box, make sure the None radio button is selected.**



TIFF files can be compressed (made smaller) using one of three schemes:

- **None** (as the name implies) applies no compression to the file. This option is safe if file size is not an issue, but digital file transmission often requires files to be smaller than a full-page, multi-layered Photoshop file.
- **LZW** (Lempel-Ziv-Welch) compression is lossless, which means all file data is maintained in the compressed file.
- **ZIP** compression is also lossless, but is not supported by all desktop publishing software (especially older versions).
- **JPEG** is a **lossy** compression scheme, which means some data will be thrown away to reduce the file size. If you choose JPEG compression, the Quality options determine how much data can be discarded. Maximum quality means less data is thrown out and the file is larger. Minimum quality discards the most data and results in the smaller file size.

7. **Leave the Pixel Order and Byte Order options at their default values.**

Pixel Order determines how channel data is encoded. The Interleaved (RGBRGB) option is the default; Per Channel (RRGGBB) is called "planar" order.

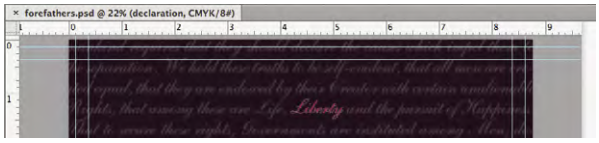
Byte Order determines which platform can use the file, although this is somewhat deceptive. Even in older versions of most desktop publishing software, Macintosh systems can read the PC byte order but Windows couldn't read the Macintosh byte order. If you don't know which platform will ultimately be used, choose IBM PC.

Save Image Pyramid creates a tiered file with multiple resolution versions; this isn't widely used or supported by other applications, so you can typically leave it unchecked.

If your file contains transparency, the Save Transparency check box will be available. If you don't choose this option, transparent areas will be white in the saved file.

8. **Click OK to save the file.**

When you return to the document, the original native Photoshop file is still active. The TIFF file that you just created is saved in the target location, but it is not the active file because the As a Copy option was checked in the Save As dialog box. If you had included layers and not intentionally check the As a Copy option, the active file would be the TIFF file that you saved instead of the original native Photoshop file.



9. **Continue to the next exercise.**

Save a JPEG File for Digital Media

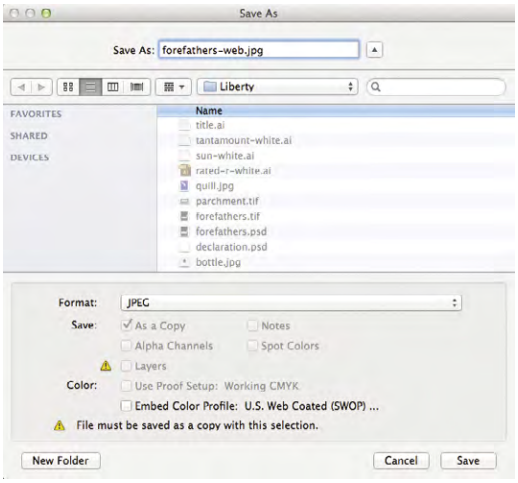
Your client has also requested a low-resolution JPEG file using the RGB color model. Several extra steps are required to create this file with the required settings.

1. **With `forefathers.psd` open in Photoshop, choose File>Save As.**

   To protect your work, you are saving this file with a different file name *before* making significant destructive changes.

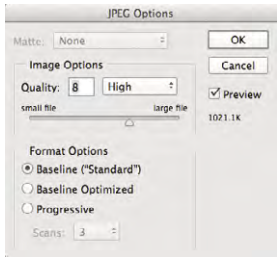
2. **Choose JPEG in the Format menu. Change the file name to `forefathers-web.jpg`, then click Save.**

   JPEG files do not support multiple layers; when you choose the JPEG format, the Layers option is automatically unchecked and the As a Copy option is automatically activated.



3. **In the JPEG Options dialog box, choose High in the Quality menu and then click OK.**

   You can use these options to reduce the weight of the resulting JPEG file. Keep in mind that JPEG is a lossy compression scheme; the application throws away what it perceives as redundant data to reduce the file weight. Lower quality settings mean more compression and smaller file weight (and thus, shorter download time), but you might notice significant deterioration in image quality.



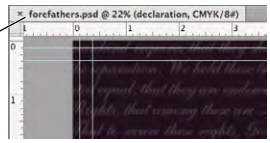
   The right side of the dialog box shows the estimated file size — in this case, just over 1 megabyte.

4. **Close the forefathers.psd file.**

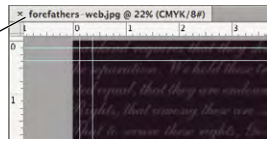
   Remember, when the As a Copy option is checked, the file you had open before the save remains active in the document window. You need to manually open the JPEG file so you can make the necessary changes for Web distribution.

5. **Open `forefathers-web.jpg` from your WIP>Liberty folder.**

Close forefathers.psd...

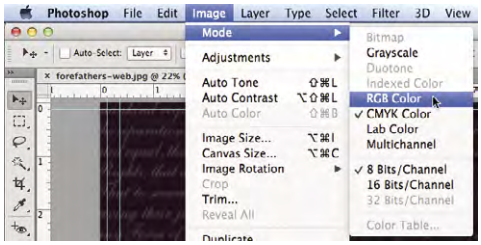


...then open forefathers-web.jpg.



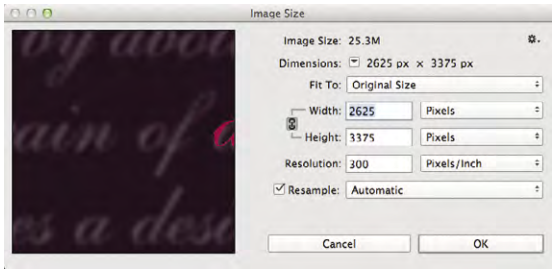
6. **With `forefathers-web.jpg` open, choose Image>Mode>RGB.**

Remember, you created this file using the CMYK color model, which requires four color channels — one for each primary color (cyan, magenta, yellow, and black). Converting the image from CMYK to RGB means the file now requires only three channels (red, green, and blue). This significantly reduces the file weight, which will help to reduce the download time.



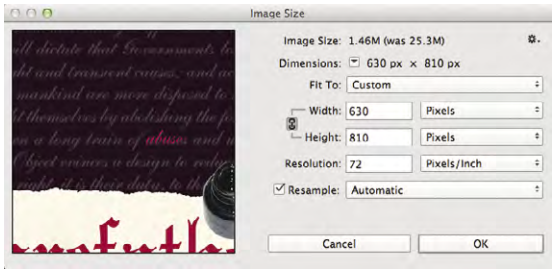
7. **Choose Image>Image Size.**

You created this file at 300 pixels per inch, which is appropriate for commercial print requirements. For Web distribution, however, 300 ppi is far more than you need. To further reduce the file weight and resulting download time, you should downsample the file to 72 ppi — an appropriate resolution for most Web display requirements.



8. **With the Resample option checked in the Image Size dialog box, change the Resolution field to 72.**

When the Resample option is checked, changing the resolution does not affect the file's physical size; the actual number of pixels is reduced. In this case, at 72 ppi, only 630 × 810 pixels are required for a file that is 8.75 × 11.25″.



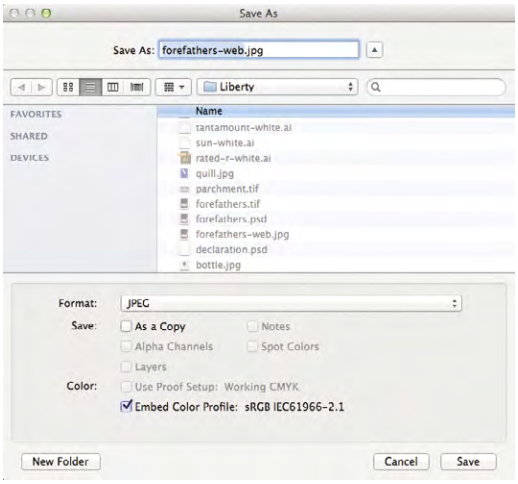
9. **Click OK to finalize the change.**

Note:

Converting colors from one model to another can result in color shift if you are converting from a larger model to one with a smaller gamut (for example, from RGB to CMYK). Converting from CMYK to RGB is usually safe, and does not typically result in noticeable color shift.

10. **Choose File>Save As. Leave the options at their default values and click Save.**

You are using the Save As process so that you can review the compression settings that will be applied in the resulting JPEG file.

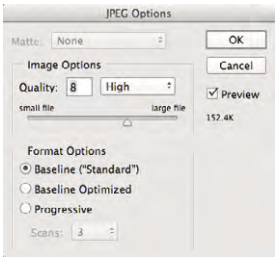


11. **In the resulting warning message, click Replace.**

Because you did not change the file name, you are asked to confirm whether you want to overwrite the existing JPEG file.

12. **In the JPEG Options dialog box, make sure High is selected in the Quality menu and click OK.**

When you first saved the file at the beginning of this exercise, the resulting JPEG file was just over 1 megabyte. By converting the color mode and reducing the resolution, the file is now approximately 152 kilobytes.



13. **Close the active file.**

Project Review

fill in the blank

1. The _____ is the range of visible and available color in a particular color model.
2. Commercial print applications typically require _____ pixels per inch.
3. A _____ is a linked file that you placed into a Photoshop document.
4. The _____ is context sensitive, providing access to different functions depending on what tool is active.
5. The _____ is the final size of a printed page.
6. The _____ tool is used to draw irregular-shaped selection marquees.
7. The _____ tool is used to create precise shapes based on anchor points and connecting line segments.
8. The _____ tool can be used to drag layer contents to another position within the image, or into another open document.
9. When selecting color ranges, the _____ value determines how much of the current color range falls into the selection.
10. _____ is a lossy compression method that is best used when large file size might be a problem.

short answer

1.Briefly describe the difference between raster images and vector graphics.

2.Briefly explain three separate methods for isolating an image from its background.

3.Briefly describe the relationship between anchor points and handles (direction lines) on a vector path.

Portfolio Builder Project

Use what you learned in this project to complete the following freeform exercise.
Carefully read the art director and client comments, then create your design to meet the needs of the project.
Use the space below to sketch ideas; when finished, write a brief explanation of the reasoning behind your design.

art director comments

Tantamount Studios is pleased with your work on the Forefathers ad, and they would like to hire you again to create the ad concept and final files for another movie that they're releasing early next year.

To complete this project, you should:

- ❑ Find appropriate background and foreground images for the movie theme (see the client's comments at right).
- ❑ Incorporate the title artwork, logos, and rating placeholder that the client provided. (These files are included in the **Airborne_Web14_PB.zip** archive on the Student Files Web page.)
- ❑ Composite the different elements into a single completed file; save both a layered version and a flattened version.

client comments

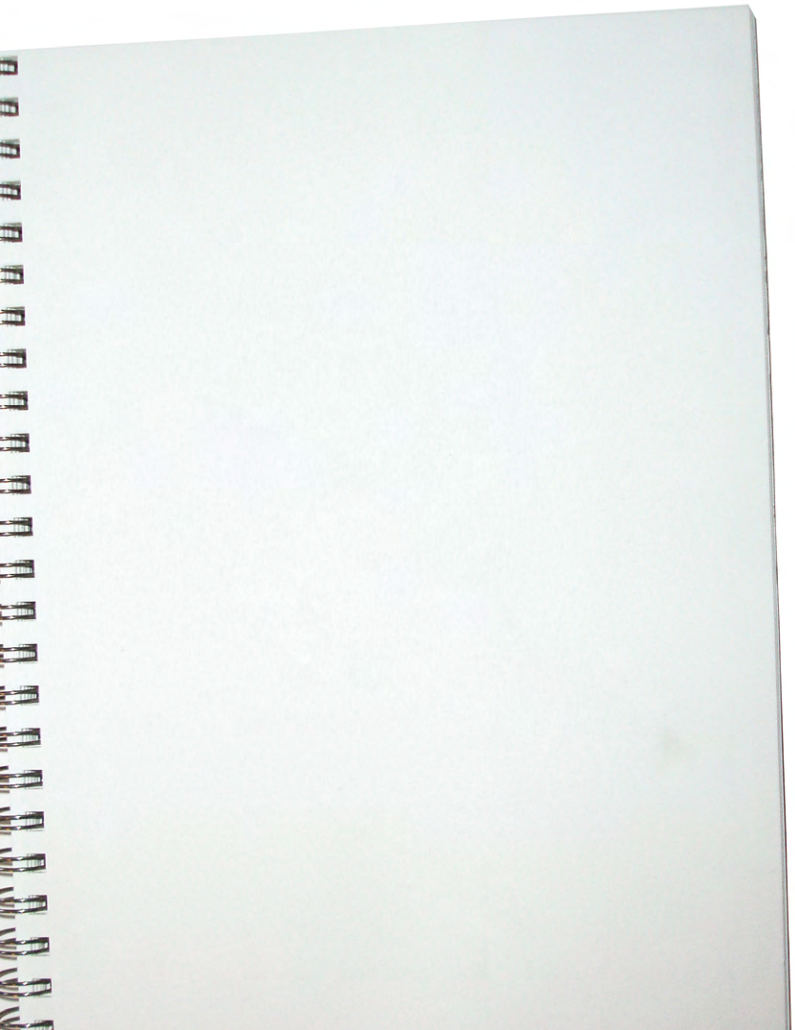
The movie is titled *Above and Beyond*. Although the story is fictionalized, it will focus on the men who led the first U.S. Airborne unit (the 501st), which suffered more than 2,000 casualities in the European theater of World War II.

We already have the title artwork, which we sent to your art director.

We don't have any other images in mind, but the final ad should reflect the time period (the 1940s) of the movie. The 501st Airborne was trained to parachute into battle, so you should probably incorporate some kind of parachute image.

This movie is another joint venture between Sun and Tantamount, so both logos need to be included in the new ad. It isn't rated yet, so please use the "This Movie Is Not Yet Rated" artwork as a placeholder.

Create this ad big enough to fit on an 8.5 × 11″ page, but keep the live area an inch inside the trim, so the ad can be used in different sized magazines.



project justification

Project Summary

Making selections is arguably the most important skill you will learn to do in Photoshop. Selections are so important that Photoshop dedicates an entire menu to the process.

As you created the ad in this project, you used a number of skills and techniques that you will apply in many (if not all) projects you build in Photoshop. You learned a number of ways to make both simple and complex selections — and you'll learn additional methods in later projects. You also learned that after you make a selection, you can create composite images, move pixels to silhouette an object against its background, and much more.

Finally, you learned how to save files for Web distribution by changing color mode and reducing file resolution.