

The Essentials of **Design** in Photoshop



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Chapter 1: Tools and Their Uses



This chapter will help you become familiar with Photoshop's basic and advanced tools, their locations, and their uses. When you open Photoshop, click windows at the top of the screen and drag down to tools and click. This will give you access to your basic set of tools. The tool bar will open up on the left side in a single column. Clicking on the double arrows at the top of the tools bar will bring the tool bar to a double column format. Not all of your tools will show up here. To access the hidden tools go to the top of your screen and select edit, then preferences, then general. You also can easily go to the tool you want to use, right click on it and press the letter that corresponds to the tool you want. Whenever you place your mouse over the icon of a tool, it will give you the name or keyboard shortcut. If you would like to turn this off, go to the preferences screen again. Then in the interface section you will be able to turn it off.

Now we will break down Photoshop's tools and their uses. Use this as a reference until you are familiar with all of the tools and the different things you can do with them. The options in Photoshop are almost limitless, and these tiny tools bring your visions to life.

Move Tool



This tool does exactly what its name implies; it moves things. Moving layers is the most common use for this tool. Holding down the shift key will limit movement to only horizontal or vertical. The quick key for the move tool is the letter V.

Rectangular Marquee Tool



You use this tool to make a rectangular selection on the image you are working on. Using this tool will limit the effects of other tools and actions to the selected part. To create a perfect square hold down the shift key and drag

your selection. To set the center of your rectangle to the spot where your mouse began, hold down the alt key. After your selection is set, if you need to move it press the space bar.

Elliptical Marquee Tool



To find this tool click and hold down the mouse and a pop-up window will appear. Here you will be able to select the elliptical marquee tool. The elliptical marquee tool gives you an elliptical selection shape instead of a rectangular one. To make a perfect circle with the elliptical marquee just hold down the shift key. To set the center of your elliptical shape to the spot where your mouse began, hold down the alt key. After your selection is set, if you need to move it press the space bar and move it to where you want it.

Single Row and Column Marquee Tools



To find this tool, click and hold down the mouse and a pop-up window will appear. Here you will be able to select the elliptical marquee tool. The single row marquee tool lets you select an entire row of pixels while the single column marquee tool lets you select an entire column of pixels.

Lasso Tool



The lasso tool gives you the freedom to make a selection in any shape you want. Just click your mouse and make the shape you desire. To close your selection, either click the start point or double-click and it will go away. Pressing the L button will automatically select this tool.

Polygonal Lasso Tool



With the polygonal lasso tool, you can create selections with a series of straight edges. Instead of holding down your mouse like with the lasso tool,

you click on various points to make your selections. Pressing shift + L will toggle your lasso tools. Press L repeatedly to scroll through lasso tools until this tool is selected.

Magnetic Lasso Tool



For areas in your image that have very defined edges, the magnetic lasso tool is what you want to use. Click at the starting point of your selection and drag along the edges of your selection. Fastening points are automatically made, but can be made manually by just clicking where you want it.

Pressing shift + L will toggle your lasso tools. Press L repeatedly to scroll through lasso tools until this tool is selected.

Magic Wand Tool



You will use this tool when you are selecting a color range. Depending upon where you click, it will select a section of color, or transparency. To make your selections more precise, go to the top and select the option bar and

change the tolerance. To select this tool without using your mouse, press the W key.

Quick Select Tool



When you want to make selections faster, the quick select tool is here to help. This tool allows you to make selections with brush options. The quick selection tool uses a rounded brush tip to paint a selection. While you are dragging, the selection will expand outward and find defined edges automatically. Select this tool without using your mouse by pressing shift + W.

Crop Tool



Using the crop tool gives you the ability to select a specific section you want in an image. Use the crop tool and open the box over the area of the image that you want to keep. By either pressing enter or double-clicking, it will remove the rest of the image except for the part you have selected. If you do not like the part you have cropped, just simply go to edit at the top of your

screen and choose undo, or press ctrl + Z. Select this tool without using your mouse by pressing the C key.

Slice Tool



The slice tool splits an image into smaller sections with straight edges that go together similar to a jigsaw puzzle. This tool is used more when it comes to web design. To use the slice tool, click and drag over the area you want to make a slice on. Photoshop will automatically make the number of slices necessary once you release the mouse button. Your active slice will remain highlighted. Select this tool without using your mouse by pressing the K key.

Slice Select Tool



The slice select tool is just the next step once you slice an image. This tool allows you to select and modify your slices that exist. To select this tool without using your mouse press shift + K

Healing Brush Tool



This tool repairs any imperfections that you may have on your image. Select this tool without using your mouse by pressing the J key.

Spot Healing Brush Tool



This tool will take any small, unwanted blemishes from an image and clean them up a little easier than the healing brush tool. This tool will take pixels from around the area you are cleaning and make its own sample to match the lighting, tone, and texture. Select this tool without using your mouse by pressing shift + J.

Patch Tool



The patch tool fixes areas that need repair with pixels from other areas of the image. The patch tool acts just like the healing brush: matching the shading, texture, and lighting of sampled pixels for the area you first selected. Also,

you can clone isolated spots in the image. Select this tool without using your mouse by pressing shift + J.

Red Eye Tool



Those hated red eyes you get from the flash of your camera. Photoshop gives you a better result when fixing the red eye. Select this tool without using your mouse by pressing shift + J.

Brush Tool



This is the most familiar tool of them all. It takes the color that you have selected and paints it on your image. Select this tool without using your mouse by pressing the B key.

Pencil Tool



The pencil acts just like the paint brush, but instead it uses hard edges. Select this tool without using your mouse by pressing shift + B.

Color Replacement Tool



This tool will allow you to replace a color without losing any detail in your image. Once you finish something and you like the design, just not the color, you can use this tool to make that change. Select this tool without using your mouse by pressing shift + B.

Clone Stamp Tool



This tool does the same job as the healing brush tool, but leaves out the blending. It takes the information from the first area and places it on the second. To select this tool without using your mouse press the letter S.

Pattern Stamp Tool



The pattern stamp tool allows you to paint with a pattern from the Photoshop library, or an original pattern that you created. Select this tool without using your mouse by pressing shift + S.

History Brush Tool



Your history brush tool paints with the original information of your image. Clicking on windows then history and it will show you which history state it will be painting from. Select this tool without using your mouse by pressing the letter Y.

Art History Brush Tool



This tool lets you paint stylized strokes from sources of data from a snapshot or history state. The art history brush tool lets you paint like the history brush except you get to change the options to create your own look. Select this tool without using your mouse by pressing shift + S.

Eraser Tool



This tool is simple. Once you create something and you do not like it, click the eraser tool and erase it. If you are using layers, it will erase whatever is on the layer you have selected. Select this tool without using your mouse by pressing the letter E.

Background Eraser Tool



This eraser uses the color from the brush and removes it and the soft edges from your image. By doing this, the main image you want can be copied and the background color will not show up. To select this tool without using your mouse by pressing shift + E.

Magic Eraser Tool



This tool removes all the pixels that fit in the tolerance range you set. This tool is best used for backgrounds with a solid color. Select this tool without using your mouse by pressing shift + E.

Gradient Tool



Takes your foreground color and your background color and blends them together. Click and drag the tool to create a gradient image. Select this tool without using your mouse by pressing the letter G.

Paint Bucket Tool



Also called a Flood Fill Tool, this tool simply fills in the areas where you click with the foreground color. Once you switch to this your mouse will turn into a paint bucket. Select this tool without using your mouse by pressing shift + G.

Blur Tool



This tool makes your image blurry. By clicking and dragging on an image it makes the area you are working have a blurred effect. Then more dragging

you do, the blurrier the area becomes. Select this tool without using your mouse by pressing the letter R.

Sharpen Tool



The sharpen tool does the opposite of the blur tool. The sharpen tool sharpens an image by sharpening the edges in portions. Select this tool without using your mouse by pressing shift + R.

Smudge Tool



This tool does is similar to the blur tool. The smudge tool blends the colors together. Select this tool without using your mouse by pressing shift + R.

Dodge Tool



This tool lightens areas you select. If the area is black, the dodge tool is of no use and will not lighten. Select this tool without using your mouse by pressing the O key.

Burn Tool



The burn tool does the opposite of the dodge tool. The burn tool darkens an area on your image. Select this tool without using your mouse by pressing shift + O.

Sponge Tool



This tool changes the level of saturation of colors on the area you selected. Select this tool without using your mouse by pressing shift + O.

Pen Tool



This tool creates your paths. Paths can be used to create selections or clipping paths. You also make straight lines and smooth vector shapes.

Select this tool without using your mouse by pressing the letter P.

Freeform Pen Tool



This tool gives you freedom to draw while anchor points are placed automatically. After you are done drawing you can adjust where the anchor points are placed. Select this tool without using your mouse by pressing shift + P.

Add and Delete Anchor Point Tool



When you add anchor points you have more control over your path. Deleting unnecessary points will reduce the complexity of the paths that you have created. Select this tool without using your mouse by pressing shift + P.

Convert Point Tool



This tool allows you to edit vector shape masks and paths that already exist.

It converts corner anchor points to smooth anchor points and vice versa.

Select this tool without using your mouse by pressing shift + P.

Horizontal Type Tool



This tool places vector-based text horizontally in a new layer. Select this tool without using your mouse by pressing the T key.

Vertical Type Tool



This tool makes in a new layer, vector-based text vertically. Select this tool without using your mouse by pressing shift + T.

Horizontal Type Mask Tool



This tool makes selections of type-shapes horizontally. Select this tool without using your mouse by pressing shift + T.

Vertical Type Mask Tool



This tool makes selections of type-shapes vertically. Select this tool without using your mouse by pressing shift + T.

Path Selection Tool



When working with paths, this is the tool you will use. The path selection tool selects and moves pieces of anchor points, existing paths, and vector shape mask segments. Select this tool without using your mouse by pressing the A key.

Direct Selection Tool



This tool selects and moves whole existing paths, anchor points, and vector shape mask segments. Select this tool without using your mouse by pressing shift + A.

Rectangle Tool



This tool makes rectangle shapes and paths, and fills with the foreground color you have selected. Select this tool without using your mouse by pressing the letter U.

Rounded Rectangle Tool



This tool makes rectangle shapes and paths with rounded corners, and fills with the foreground color. Select this tool without using your mouse by pressing shift + U.

Ellipse Tool



This tool makes ellipse shapes which are filled with your foreground color.

Select this tool without using your mouse by pressing shift + U.

Polygon Tool



This tool makes polygonal shapes and paths which are filled with your foreground color. Select this tool without using your mouse by pressing shift + U.

Line Tool



This tool makes line shapes and paths. Select this tool without using your mouse by pressing shift + U.

Custom Shape Tool



This tool lets you create custom shapes and paths that will be filled with your foreground color. Select this tool without using your mouse by pressing shift + U.

Notes Tool



This tool allows you to attach notes to your image. Select this tool without using your mouse by pressing the letter N.

Audio Annotation Tool



This tool allows you to attach voice notes to your images. Select this tool without using your mouse by pressing shift + N.

Eyedropper Tool



This tool takes the background and foreground and makes them both more defined. Select this tool without using your mouse by pressing the letter I.

Color Sampler Tool



This tool gives you the chance to see the values of the colors in defined spots. Select this tool without using your mouse by pressing shift + N.

Ruler Tool



This tool takes the angles and distances and calculates them in your work area. Select this tool without using your mouse by pressing shift + N.

Count Tool



This tool counts the number of objects you may have in your image. You can do this manually by just clicking on the objects and Photoshop will keep up with the number of clicks you make. Select this tool without using your mouse by pressing shift + N.

Hand Tool



The hand tool can move your whole image inside the window you are working in. This tool is best used when you are zoomed in and want to see another part of the image, you can use the hand tool to move over to that spot. Select this tool without using your mouse by pressing the H key.

Zoom Tool



This tool allows you to see your image more closely. Holding the alt key zooms back out. If you have multiple windows open, hold the shift key while clicking your zoom button and all your windows will zoom in. To return back to 100% just double-click the zoom button in the tool palette. Select this tool without using your mouse by pressing V.

Foreground and Background



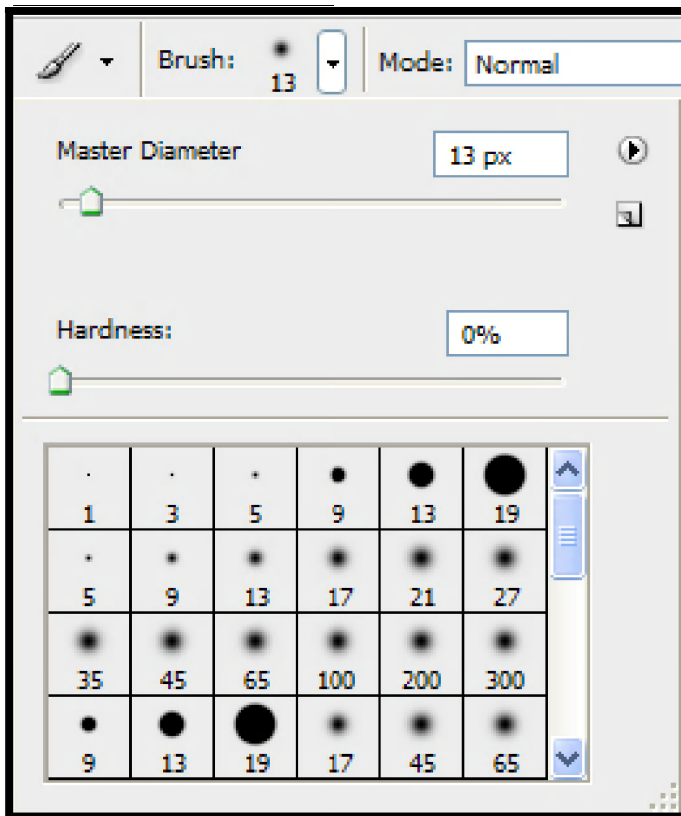
The box in front is your foreground and the one in the back is your background. The two small boxes are your default colors, which are black and white.



Chapter 2: Readymade Resources

Brushes

Photoshop CS3 comes with a variety of preset brushes that are available for your use. Twelve round soft-edged, six round, and hard-edged brushes are



all included in the default set of brushes. Airbrush, natural media, spatter, star shapes, leave shapes, and many more also come included in the preset brush tips. With Photoshop you have the ability to download more brushes to add to your collection.

Saved brushes with defined characteristics are called preset brushes. You can save preset brushes with the characteristics you use often. You can also

save tool presets for the Brush tool. A temporary change happens when you change the size, shape, or hardness of a preset brush. The settings change back to original the next time you open them. To change the way your preset brushes are displayed. From the Preset Brush selector menu or Brush palette menu, you can select Text only to see your brushes in a list, Small or Large Thumbnail to view as a thumbnail, Small or Large Thumbnail List to view as thumbnails with the list, or Stroke Thumbnail to see a thumbnail with sample of the brush stroke.

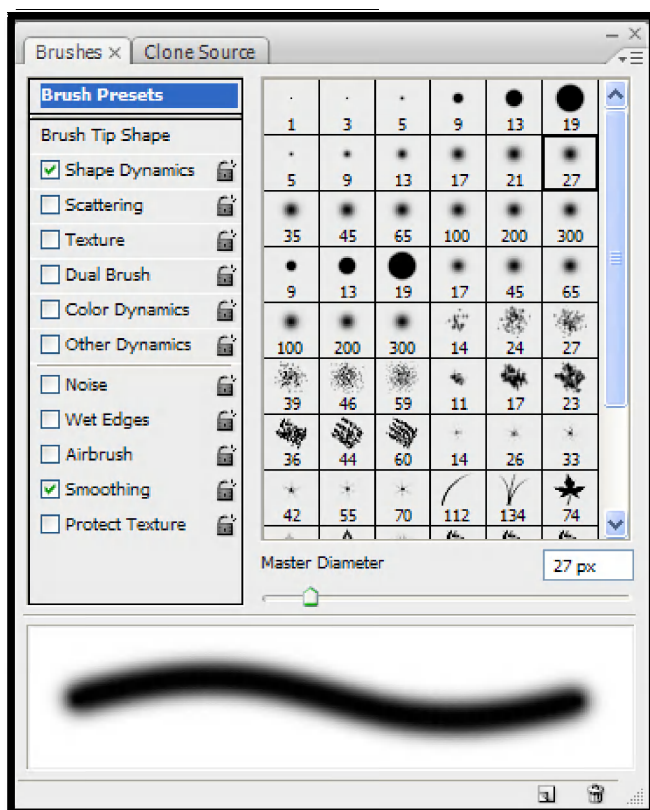
To select a preset brush click on a painting tool or editing tool and then click the Brush Preset menu in the options bar. Choose a brush and change the preset brush options. The Diameter changes the brush size temporarily by entering a value or using the slider. This is an easy way to make your brush tips larger or smaller, whichever you prefer. When a brush is active you can also press the right bracket key (]) to increase the size and the left bracket key ([) to decrease the size of the brush. The Hardness changes the amount of anti-aliasing for the brush tool temporarily used. When you select the Use Sample Size option it will give you the ability to use a consistent size each time you stroke the brush. Without using the use sample options the sizes will vary each time you stroke the brush. When creating a new preset this will permanently change the settings. You can save a customized brush as a

preset brush which will appear in the brush preset selector, brushes palette, and preset manager. First you must customize a brush and then either choose New Brush Preset from the palette menu, name your preset brush, and then click ok, or click on the Create New Brush button.

To rename your preset brushes select the brush in the brush palette or preset brush selector, and from the brush palette choose rename brush. If your display is switched to thumbnail then you double-click a brush and enter a new name. If your display is switched to text only or list, then you double-click and enter a new name in the inline. To save your presets as a library, click on your Brush selector menu or Brushes palette menu and click on save brushes. Another way is to select a location from the brush library, create a new file name, and click save. If you are not satisfied with a preset

brush, click on the Preset Brush selector or Brush palette and click on the brush you want deleted. Choose delete brush from the menu and it is gone.

To create a brush tip for an image, first you must select the



part of the image you want to use the custom brush on with any selection tool. 0 pixels should be the setting for feather to create sharp edges, and your brush shape can go up to as much as 2500 pixels by 2500 pixels. To convert the brush tip image to grayscale, just select color image. The definition of the brush tip will not be affected if any layer mask are applied, and selecting pixels with gray values will give you more of a defined brush with soft edges. Second, choose edit and define Brush Preset, and finally name your brush and click ok.

Next you will need to know how to set your painting options and create your brush. Click on the brushes palette in the options bar and select an existing preset brush to modify. You can also select a Brush Tip Shape from the Brushes palette menu, or just create your own custom brush tip from an image. On the left side of the Brushes palette select Brush Tip Shape and set your options. You can change other options like Brush shape dynamics, brush scattering, textured brush options, Dual brushes, and Color dynamics brush options. To lock in the attributes for the brush tip shape, click the unlock icon. To unlock them click the same button that now says lock. To save the brush, select New Brush Preset from the palette menu.

There are many different options when it comes to adding dynamic to your preset brush tips. Your Brush palette provides these different options where you can change your options in size, color, and opacity. There are two components to adding dynamics to your brush, first is your Jitter percentage. This is where you can change the randomness of your brush stroke. When the percentage is set to 100% the stroke contains more randomness and when set at 0% the stroke is more defined. The second component is the Control option. This is where you will control the variance of dynamic elements. Here you can choose to control to vary an element based on its pen tilt, pen rotation, pen pressure, and position of the pen thumbwheel. Fading the element is also available in this option.

When you want to dictate the placement and number of marks in a stroke, this is called Brush scattering. Control and scatter shows you know how the distribution of a stroke is. To make the marks go in a radial direction you must select Both Axes, and when you want them perpendicular, leave the Both Axes unselected. Enter a value to control how much scattering you want to specifically use. In the Control menu, you will be able to control your scatter variance of the brush marks. Selecting Off will give no control over the variance scattering of brush marks. Selecting Fade gives you the ability to scatter brush marks to show no scattering or maximum scattering.

To scatter the variations of the brush strokes, you adjust the Pen Pressure, Rotation, Stylus Wheel, and Pen Tilt.

Along with the other types of brushes, you can give your brush strokes a painted textured canvas look with Textured Brushes. Once you click on textured brushes, different options are there for you to choose from. With Invert you will be able to change the low and high points of the texture based on the patterns tones. When selected the lightest spots on your pattern are the low points and do not receive as much paint, and the spots that are the darkest and receive the most paint are the high points. When it's not selected the lightest spots receive the most paint and the darkest receive the least. Next are the scale options where you can specify the patterns scale by typing a number or using the slider to change the size. With Textured Each Tip, you can select to change the texture in a brush mark individually. This must be selected to open the option Depth. Depth gives you the option to change how deeply the paint penetrates the texture. Like the others, you can switch this with by entering a number or using the slider to set your percentage. Minimum Depth controls the minimum depth the paint can penetrate when set on Fade, Pen Tilt, Texture Each Tip, Pen Pressure, and Stylus Wheel. Mode combines the brush and the pattern in a blending mode.

When combining two tips to create a brush marks you will select dual brushes. Within the primary brush, the second brush texture is applied. The areas that will be painted are when the two brushstrokes intersect on the image. After you select your primary tip select your second brush tip and adjust your Mode, Spacing, Diameter, Scatter, and Count. Mode is the primary tip and dual tip combining in the blending mode. Diameter controls the dual tips size, and Spacing controls the distance between the two brush tips when you stroke on the image. You can enter a number or use the slider to control the distance. Scatter is how dual brush tips are distributed. When Both Axes are clicked the brush tips move in a radial direction. When Both Axes are not clicked the strokes move in a perpendicular direction. For a more specific scatter enter a number or use the slider. The Count option is the number of dual brush tips applied in each spacing interval.

Other brush options include Wet Edges, Airbrush, Smoothing, Protect Texture, and Noise. Wet Edges creates a watercolor effect with the paint building up along the edge of each brush stroke. Airbrush simulates airbrush techniques and gradually adds tone to an image. Smoothing makes curves smooth in a brush stroke, and when using a stylus this option is most effective. Protect Texture gives all the preset brushes the same scale and pattern. When using multiple textures brush tips, the Protect Texture gives a

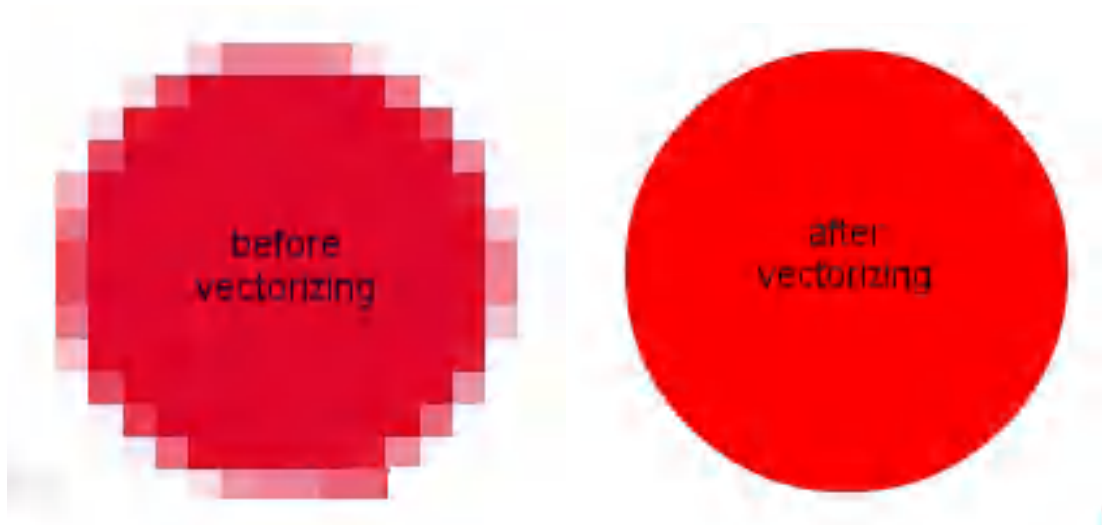
consistent canvas texture. Finally, Noise gives individual brush tips extra randomness, and is most effective when applied to soft brush tips.

To clear everything that you have learned, and return your settings back to default, just select the Clear Brush control from Brushes palette menu.

Vectors

Designing with vectors can enhance an image and make it cartoon like. The time to use vector graphics best is when you are creating an image that is going to be resized, because vector images do not lose their resolution or detail when resized. What is a vector? Vectors are the use of geometric tools like lines, points, shapes, and curves that are all based on mathematical equations. Vectors use a mathematical formula to create your image. This mathematical formula can make your image to any size, and the quality is determined by the resolution of the display and what type of file you save you vector graphic as. Some beginners might not even have a clue to what a vector is, because they are so use to drawing with rasters, also called bitmaps. Vector graphics are the direct opposite to raster graphics. Raster graphics use pixels to create images, and vectors are used more when representing photographic images. When you create using pixels the image will look choppy and jagged when the size is changed. The quality will also be affected. The closer the pixels are together the better quality your graphic will have. Vector images are smooth on all parts at all times. If you didn't know your computer is made up of pixels and a vector might not look ask clean as it is made out to be. Try printing out a copy of your image to see

how clean a vector really is. When it comes to saving be cautious, because saving a vector as a raster file will lower the quality of the image. SVG, VML, SWF are some file types that you should use when saving a vector image.



The advantages to using vectors are endless. The file size is much smaller with vector graphics than with raster graphics. Another advantage is when you zoom into a vector graphic it remains the same quality and it is the same if you zoomed out of the graphic. With a raster graphic, if you zoom in you will notice the tiny square dots that make up your image and give it the smooth look when viewed at normal resolution. Also with vector graphics, the parameters of your graphic are kept to keep for you to modify when you want. So now when you scale, fill, move, rotate, etc., it will not cause a drop in the quality of the graphic. When you create a 3-D graphic and use a

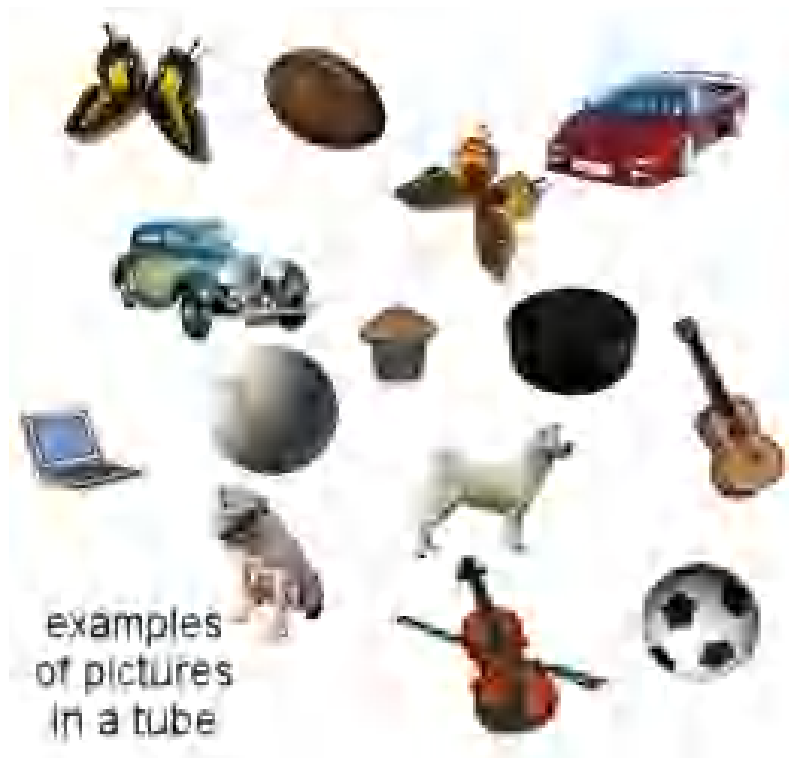
rendering shadow, vector graphics give a better quality of the shadow. The shadows can be abstracted more into the light which make the shadow and give the graphic a more realistic look.

Vector graphic editors allow you to change the graphic's movement, skewing, affine transformation, mirroring, stretching, changing the z-order, the combination of primitives into objects, and their rotations. Vector graphics separate the main image from the rest of the photo. For example, if you had a picture of yourself at a football game, you could go in and edit just yourself and remove everyone and everything you do not want in the graphic.

Photoshop already comes with a wide variety of ready made vectors for you to use. Click your custom shape tool under your shape tool palette. At the top of the screen there is a drop down titled shape. Click the arrow and there you go. To make it even better, you can go out on the web and find downloadable vectors that can be added to your Photoshop collection.

Tubes

These are not the tubes you are thinking of. Better known as picture tube, it is a tube shape tool that adds pictures to your image. These pictures can add that missing element to your image without having to make it for yourself. They are easy to add and fun to work with. An added bonus is that is you do not like the pictures that are there to choose from; you can go and download new ones if you would like.



Photoshop does not come with picture tube but don't be alarmed. By the end of this section you will have pictures and a picture tube to place them with. First, you need both Photoshop and PaintShop Pro. You will next need the plug-in "PaintShop Pro format." Next, go and find the pictures that you would like to have in your tube. There are plenty of website's where you can go and find downloads for your picture tube. After collecting you pictures it is time to install these into your Photoshop program. Unzip the files and click the start button. Go to my computer, and open your c: drive. Click on program files, then open the adobe folder, and open Photoshop. Look through the folder and find the plug-ins folder and open it. Now just drag the "paint shop pro format" plug-in into that folder and you now have picture tubes in Photoshop. If you had to download a Paint Shop Pro tube, unzip it and got back to Photoshop. Click file to open and open the picture tube and Photoshop will open your tube. So now you have Paint Shop Pro picture tubes in your Photoshop program.

When using tubes you have the ability to place a picture on any color or patterned background and not lose its quality. With pictures being rare for the tube your selection is going to be slim. The choices that are available will workout good for you until the world catches up with the picture tube craze. An advantage with using picture tubes is that you can hold down the

mouse button and drag and put multiples of the same images on your canvas. So if you wanted to make a nice flower border select a flower you like, click and drag around the edge, and there you have it. You can even create a background and add text on top. Your imagination can go wild with using picture tubes. They are already made for you; just put your creativity to work.



Chapter 3: Layers and Masks

Layers and masks were introduced in the early versions of Photoshop and make it much easier to work with the program. They can be tricky to learn, but once you have mastered them they will make your design life a lot easier. This chapter will outline both layers and masks, giving you insight into exactly what they are and how they can be used.

Layers

Layers were introduced in Photoshop 3.0. Before layers were introduced channels were used for complex compositions, and most people were not professionals at channels. Channels are more difficult to use than layers, so the introduction of layers into Photoshop was a huge benefit to many designers. Before layers, a designer who needed to change a font or a background almost needed to be a Photoshop expert. Layers make

Photoshop a lot simpler and help you work faster. They can be a tedious tool to master. Once you understand how they work it will not seem so hard at all.

We will begin by getting an understanding of what a layer is. Simply put, a layer is an image stacked on top of another image. When you are working in Photoshop you can pile layers on top of one another in order to create one image. You can then edit each layer. Imagine that you have a sheet of black paper. Now place a sheet of clear plastic wrap over the black paper and paint a pink star on it. Next, put another sheet of plastic wrap over the pink star and paint a smaller black star on it. Now your image consists of three layers. The first layer is the black background. The second layer is the pink star. The final layer is the black star. If you wanted to change the color of the pink star, you only have to change that one layer. If you had taken a black sheet of paper and painted a pink star and then a black star on it, you wouldn't be able to edit it and you would have to start over. This is why layers were such an important addition to Photoshop. See how much easier it is now?

That is the basic concept of layers. As you already know, Photoshop is a powerful tool. Understanding and working with layers makes this power

tool more efficient and makes designing easier. Now we will cover Photoshop's layers palette and show you exactly how to accomplish layer tasks, from simple to complex.

The Layers Palette

Normal Layer: Where your image layer is stored.

Layer Effects (*Styles*): Special effects applied to your image layer. Each effect will be listed.

Type Layer: The same as an image layer, except this layer contains type that can be edited; (Change character, color, font or size)

Background: Always locked, cannot be moved or have layer effects applied to it. The padlock icon on the right indicates it is locked. This can be changed into a regular layer by simply double clicking on the thumbnail.

Thumbnail: A small picture of the layers contents.

Show/Hide Icon: If the eye is showing that layer is visible. Click on the eye and the layer will still be there but invisible until you click on the eye again.

Layer Features

Blending mode: Changes the way the layers interact with each other.
Experiment with the different modes.

Layer opacity: Adjusts how transparent each layer is. 0 is completely transparent, 100 is completely opaque.

Lock all: If the box is checked the layer is totally protected from any editing.

Lock Position: You can make any changes except for moving the image.

Lock Image pixels: You cannot draw on this layer if checked.

Lock transparent: You can paint on this layer but not where it is transparent.

Delete: Will delete an entire layer. Either Drag the thumbnail to the icon or select the layer and click on the trash can.

New Layer: Click to add a new blank layer. Or drag an existing layer thumbnail to create a duplicate.

New Adjustment layer: Allows non-destructive adjustment of colors to a layer. (Can be undone anytime, even after closing document)

Create a new set: Allows you to organize your layers into folders.

Layer mask: Allows you to paint away parts of your layer without damaging your original image.

Layer styles: Special effects for your layers. (Allows you to do cool things

with no effort)

Layers How-To's

Now that you have been introduced to the layers palette, you are ready to delve in a little deeper. These are still simple tasks and we will show you the simplest ways to complete them.

How to Select Content in a Layer

hold down the control key (MAC: command) and click on the layer's thumbnail (next to the eye icon) to select the content.

How to Select Multiple Layers

This makes selecting multiple layers a whole lot easier. Simply hold down the shift key and click on a layer in the layers palette, then while you continue holding the shift key just click on another layer. All the layers that are between the two will now be selected, either from top to bottom or from

bottom to top.

How to Add or Remove Layers from a Multiple Selection

To add or remove layers from a multiple selection, hold down the control key (MAC: command) and click on the layers you want to add or remove.

This is a very simple and very efficient new way of doing things.

How to Link Layers

To link layers together, simply select each layer and then press the **link layers** icon (the little chain) at the bottom of the layers palette.

How to Activate All Layers or Similar Layers

To activate all the layers in your document, go to **select > all layers**. You can also select only layers that are of a similar kind, such as shape layers or adjustment layers. To do this simply right click (MAC: control click) on a layer and from the contextual menu choose select similar layers.

How to Lock Multiple Layers

The lock icon at the bottom of the layers palette dims when multiple layers are selected. If you want to lock a group of selected layers you must use the

menu and choose **layer > lock layers**. This is also available from the layers palette flyout menu.

How to Unlock Multiple Layers

If you have multiple layers that are locked and you wish to unlock all of them at once, first target each layer, then choose **layer > lock layers**. A dialog will appear. Uncheck the "all" checkbox and all the targeted layers that were locked will become unlocked.

How to Change the Size of Thumbnail Icons

Right-clicking (MAC: Control-click) on a layer thumbnail will get you a contextual menu with an option to make your thumbnails bigger or smaller. You can also access these options by choosing palette options from the layers palette flyout menu.

How To Create Layer Groups

To create a layer group you first select the layers you want to include, then choose **layer > group layers**, and the selected layers will automatically be placed in a newly created folder. For a new layer group folder with no selected layers, click the new group button (the folder icon) at the bottom of

the layers palette.

How to Quickly Switch from Layer To Layer

Use these keyboard shortcuts to jump from one layer to another:

To select Next Layer Above: ALT +]

To select Next Layer Below: Down ALT + [

To select Top Layer: ALT + . (period)

To select Bottom Layer: ALT + , (comma)

(MAC: Use Alt/Option key instead of ALT)

Simply put, layers are single images stacked on top of one another to form a single image. Each layer can have many images and effects. Once stacked, they appear as a single image. Learning to control layers has shown you how beneficial they can be to you as a designer. As you learn about masks, remember what you have learned here and apply it there as well.

Masks

Photoshop comes equipped with masking features that allow you to make special selections. You can then use the selections for tasks such as altering and image without changing the original, hiding portions of a layer, and defining where an image's transparent area should be. We will examine the use of Photoshop masks to manipulate images. By the end of this section you will be able to create a layer masks, hide and reveal portions of masks, use masks to blend layers, and use masks to manipulate selections.

Anyone who's ever painted a room or a house knows that masking tape is an essential tool for determining what gets paint on it and what does not. If you put tape on a windowpane and paint the frame, when you pull the tape off the glass is paint free. Photoshop also comes with a roll of masking tape, in three different features: selections, alpha channels, and masks.

Digital masking tape is better than real masking tape, you just need to learn how to manage and manipulate it efficiently. Someone could write an entire book about the hundreds of tips and techniques for making selections (which

determine where the masking tape is placed), but it all really comes down to one thing: getting a good transition between what's selected and what is not.

Masking is dependent on selections, so let's get them correct and precise. If you do not know how to use masking techniques efficiently, you will end up with edge spill, which is when colors from the background spill over into the masked part of the image. This makes the image look artificial and out of place when it is placed on a different background. We will discuss more about this later.

In this section we will discuss techniques that help you get good selections quickly and build selections to composite images. The techniques are also appropriate for other uses, such as making a selection before applying a filter or using painting tools.

Photoshop and Masking

Photoshop sees selections, masks, and alpha channels exactly the same.

When you make a selection in Photoshop, the program sees that selection as

a gray-scale image in which the selected parts are white and the non-selected parts are black. The black part is the digital masking tape, covering the parts of the image that aren't selected; the white part is uncovered and ready for painting.

The powerful thing about digital masking tape is its relationship with the color gray: you can also partially select pixels in your image, and these areas are represented by shades of gray. The paler the gray (that is, the closer to white) an area is, the more pixels are selected. Generally, the edges of a selection's mask are slightly gray (or anti-aliased) to create a gentler transition between white and black areas.

Quick Mask Mode

Quick Mask mode, which you can switch to by clicking on the quick mask button at the bottom of the tool palette or by pressing the Q key, is one of several ways to see a visual representation of your selection. In quick mask mode, the masking tape is colored (usually red), and the selected parts are transparent instead of white. Photoshop's regular "marching ants" selection marquee is not very precise. Quick mask mode can be used for everything, even the most basic rectangular selections.

You can edit your selection by editing the quick mask. You can paint in it, use filters, and so on. You can add custom-paint to your selections instead of using the standard selection tools. Just switch to quick mask mode, paint in areas with the various brush tools, and press Q again to leave quick mask mode and see the marching ants around the area you painted.

Channels and Layer Masks

Another way to get a visual representation of your selection is to save it as an alpha channel. The term alpha refers to a gray-scale channel that stores the mask information. You can save a selection as an alpha channel by choosing save selection from the select menu or by clicking on the save selection as channel button at the bottom of the channels palette. Quick masks disappear when you deselect your selection, but you can save alpha channels with your document and reload them later as selections.

You can also save a selection as a layer mask. When you choose add layer mask from the layer menu, you're telling Photoshop to add masking tape to that layer so that specified parts of it are obscured. The mask you create is then attached only to that layer. This means you do not need to delete parts of a layer. Layer masks are non-destructive, so if you change your mind the original layer is still intact.

Selection Help

Marquee Positioning - If you are expanding a rectangular or oval selection marquee and you realize that you did not position its origin in exactly the right place, don't worry. With the mouse button still held down, press the spacebar. Now you can move the entire selection and reposition its starting point. Release the spacebar and then continue expanding the selection as before.

Selecting Hidden Parts - In Photoshop you can select pieces of your image that lie outside the image boundary, parts that may be hidden by the gray canvas that surrounds the document, by alt-dragging with the lasso tool.

Lasso Toggling - If you want to draw a straight line while using the lasso tool, hold down the alt key, release the mouse button, and draw the line. To draw freely again, press the mouse button and release the alt key.

Magic-Wand Trickery - The magic-wand tool is used to select parts of an image, but sometimes it is easier to deselect using the magic wand. Drag a

rectangular marquee over a big chunk of your image, hold down the option key, and click on the magic wand to deselect parts you do not want.

Color Quick Change – It may be helpful to change the quick mask's red color to something that stands out better, especially if your image contains red. To do this, double-click on the quick mask icon at the bottom of the tool palette and alter its color and opacity in the quick mask options dialog box.

One-Step Loading – To load a channel as a selection: control-click on the channel in the channels palette. You can also load a layer's transparency mask (the parts of the layer that are transparent) by control-clicking on the layer in the layers palette.

Review

Now let's try what we have learned. Follow these easy steps carefully and refer back here anytime you need help.

- ✓ Make a duplicate layer of the image. This way the original is preserved on the background and we are working on a duplicated layer. Hide the background by clicking off its visibility icon. Choose select > color range from the menu. When the Color Range Dialog box is open, choose the left eye dropper tool and click on the background color in the image window. You will see the selected color turn white in the dialog box. Move the fuzziness slider until the image is mostly black and the background is as clean as you can get it. Click ok.
- ✓ With the selection active, switch to the channels palette. Click the save selection as channel button. This is the second button to the left on the bottom of the channels palette. A new alpha channel will now be visible. Press Ctrl + D to deselect and click on alpha 1 in the channels palette. The main window will now turn black and white. The advantage of using a channel is the ability to fine tune the

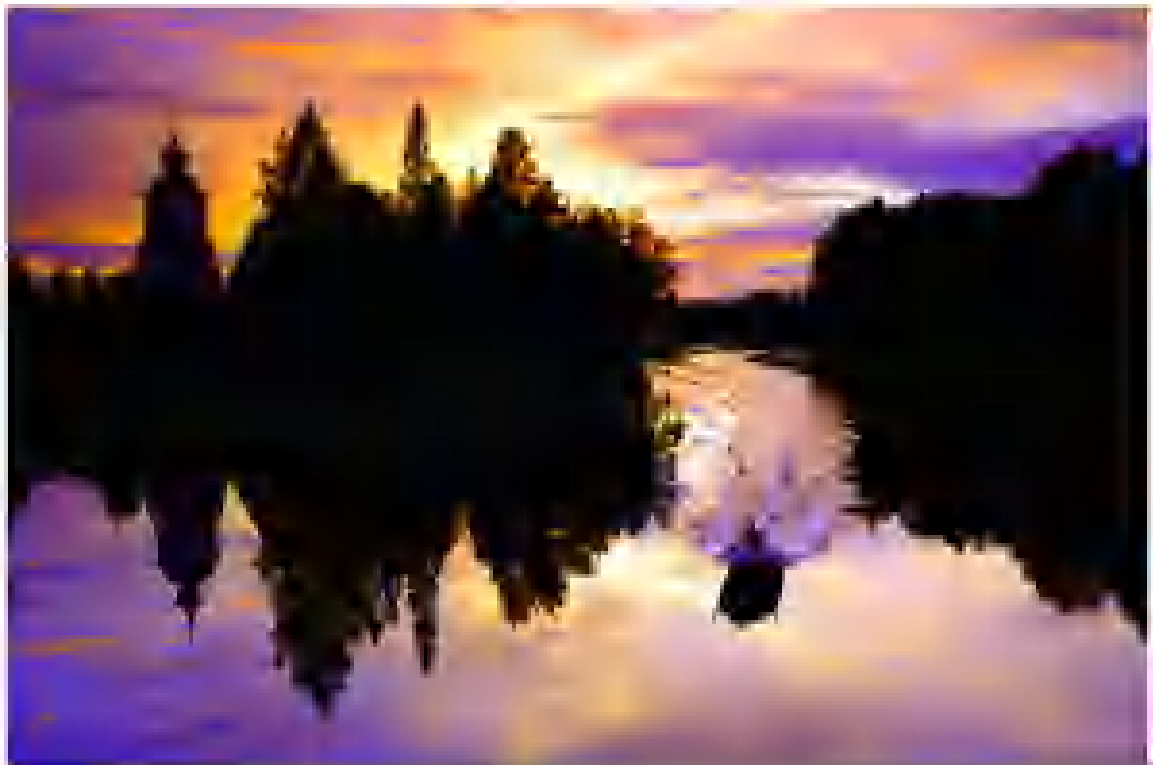
- selection without affecting the original image. Black represents the areas that we want to keep and white, the areas to be discarded.
- ✓ Notice that there are areas of gray. Areas of gray would be semi-transparent and need to become solid black and white (except for areas that should be semi transparent such as soft edges). There are also tiny dots visible. These will make for a very messy selection. Here is a quick fix: Click image > adjustments > levels. In the levels dialog box, click the black point slider on the left and drag it to the right until the gray areas have become a solid black. Slide the white point slider to the left until the whites are nice and clean and the grainy effect has gone. Click ok to apply.
 - ✓ Time to fine tune the mask. Choose a black brush and make the edge hard. Paint over all the areas that belong in the object to mask out. Use a larger brush for large areas and a smaller brush for finer detail. Use white to paint out the areas that should be removed.
 - ✓ It can be hard to guess which part of the image belongs in the foreground and a peek at the original image is needed. Click on eye icon to make the original photo visible. The mask appears as a reddish color. Click the eye icon to go back to the mask view. The

mask can also be hidden by toggling the eye (visibility icon). Keep going until you have a clean mask.

- ✓ Hold Ctrl and click on the alpha 1 thumbnail. You will now see an active selection. Click on RGB to see the color image. Open the layers palette. Select the working layer and press delete. The masked area of the background will now be removed to reveal a nice clean masking effect.

- ✓ Repeat these steps if there are areas that still need to be removed. Since each image is unique, some will need several passes while some can be done in a single pass. This technique is very effective and the image can be dropped onto any background.

As you can see, there are many useful ways to use masks. Keep this chapter marked and use it as a reference until you learn to mask effectively.



Chapter 4: Plugins

Since the advent of Photoshop plugins in 1991, the concept has come a long way. That was Photoshop 2. Enough said, right? Plugins are add-on programs that provide additional image effects or perform tasks that are near-impossible to fulfill using Photoshop alone. Plugins can be opened from within Photoshop and act like mini-editors that modify the image.

Types of Plugins

Photoshop-compatible plugins come in several types: parser plugins 8by, selection plugins 8bs, filter plugins 8bf, import plugins, 8ba, export plugins 8be, file format plugins 8bi, and automation plugins 8ly.

- ✓ **Filter plugins** are the most common type. They have the 8bf file format and usually supply special image effects. 8bf is a file format for plugins used by many raster graphics editors.

- ✓ **Import/export plugins** acquire or write image data to or from certain devices.
- ✓ **File format plugins** open and save exotic image formats
- ✓ **Automation plugins** automate certain tasks in the manner of Photoshop Actions

Filters are the most common type of plugin for Photoshop designers. Using filter plugins, designers can quickly render graphics with hundreds of different effects. Some of the most common effects include: bevel, glass, carve, drop shadow, and glow. There is no need for a plugin for each of these effects. All of these effects can be accomplished using the same plugin.

What They Do

Since it will obviously be easier to demonstrate the effects that plugins can render on text, we will work with it now. You can use several plugins on each image

This image is on a plain white background.



Now using the rectangle selection tool and select the text. Now apply the plugin of your choice.

We have chosen a few to show you how plugins affect images.

First we used a plugin to carve the image:



Next we used a plugin to add a drop shadow to the image:



As you can see, plugins are an easy way to enhance your images quickly and add visual effects that look like they were designed by a professional.

Where to Get Them

Plugins are not difficult to find for Photoshop. There are thousands of plugins available on tens of thousands of websites. You can search for them based on their use, when they were developed, the developer, or the category.

The Adobe website is a good resource when you are searching for plugins.

Although the plugins offered are from 3rd parties, Adobe does ensure that the files are clean and not infected with any harmful viruses or other dirty little critters.

On the Adobe website, you can find plugins sorted by their developer and by their category. The most popular categories for Photoshop plugins on the Adobe website are:

- 3D
- Architecture/engineering/manufacturing
- Color management
- Digital asset management
- File format
- Medical/scientific/forensics
- Miscellaneous
- Photographic
- Retouching
- Special effects
- Textile design

➤ Textures/frames

➤ Video

After you choose one of these categories, you will be taken to that section of plugins so that you can read about the available plugins and their uses.

Remember that even though they are in the same category, two plugins can still be very different and render a different set of effects.

Plugins are an easy way to apply effects that would otherwise take forever or be impossible to create. The developers of the plugins work hard to ensure that these resources do exactly what you need them to do, flawlessly, each time. For this reason, many plugins are not free. Some can get quite costly, while others charge only a nominal fee. Most plugins that are worth having cost a little, but there are free plugins out there that will help get your job done.



Chapter 5: Animation

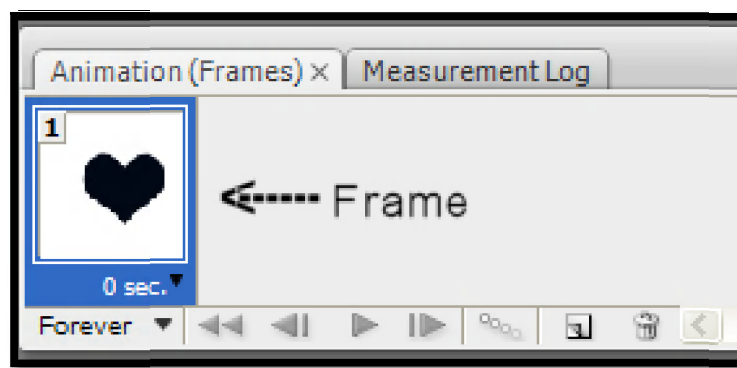
An animation is a sequence of images, or frames that are displayed over time. Each frame is simply different from the frames that come after, creating movement or other changes when the frames are viewed frame by frame. In Photoshop, the animation palette appears in frame mode, showing your animation in a frame format. Use the tools at the bottom of the animation palette to through guide the frames, add and delete frames, preview the animation, and set looping options.

The animation palette menu contains extra options for editing frames or timeline durations, and for changing up the palette display. Select the palette menu icon to view available options. In Photoshop extended, you can use the animation palette in either frame mode or timeline mode. Timeline mode shows animation properties for document layers and the frame time. Use the tools at the bottom of the palette to move through your frames, zoom the time display in or out, toggle skin mode, delete keyframes, and preview the video. You can use controls on the timeline itself to adjust frame time for

when you set keyframes for layer, properties a layer, and select a section of the video as the working area. In timeline mode, the animation palette displays each layer in a Photoshop Extended document, but not the background layer, and is synchronized with the layers palette. Whenever a layer is added, assigned a color, deleted, grouped, renamed, or duplicated, the changes are updated in both palettes.

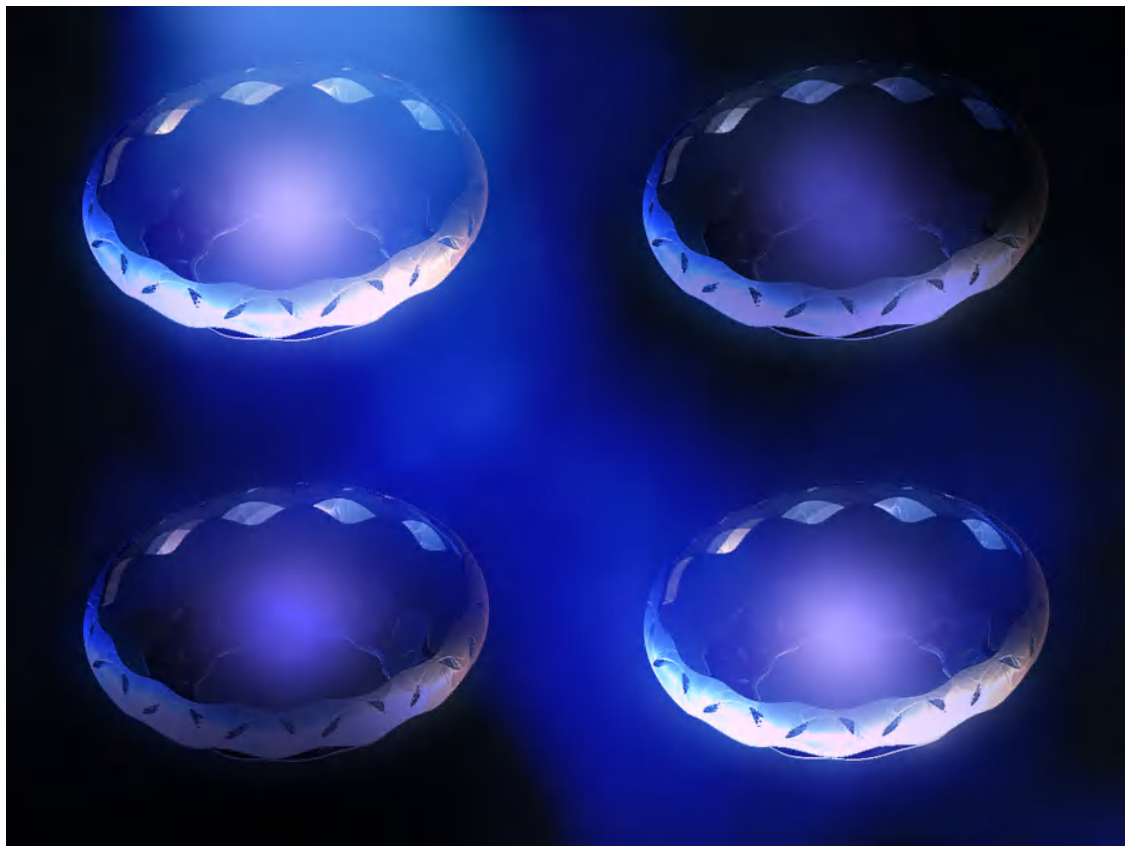
When working with animations, it is necessary to have an understanding of what makes an animation work. These are the basics and can make it easier for you to get through your creating.

Frames

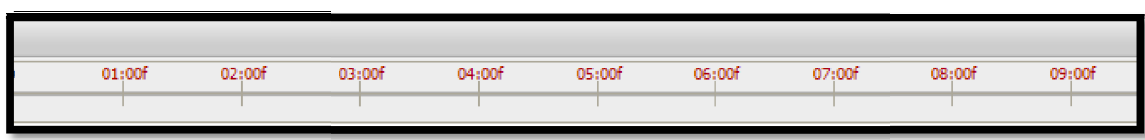


Frames are each individual image that makes up the animation. When you select frame mode, the animation palette includes the following controls:

- **Looping options** - Here you can set the number of times an animation plays when exported as an animated GIF file.
- **Frame delay time** - Here you can set how long you want the frame to play during playback.
- **Tween animation frames** - You will add a series of frames between two frames that already exist, varying the layer properties evenly between the new frames.
- **Duplicate selected frames** - You will add a frame to the animation by copying the selected frame in the animation palette.
- **Convert to timeline animation** - You can convert a frame animation to timeline animation using keyframes to animate layer properties.



Timeline Mode Controls



In timeline mode you can control the timeline of your animation. In this mode, the animation palette includes the following features and controls:

- **Cached frames indicator** - This option displays a green bar to indicate which of the frames that are selected for playback.
- **Comments track** - You can choose the edit timeline comment option from the animation palette menu to insert a comment at the current selected time. Comments will show up as icons in the comments track, and then will display as tool notes when your mouse is moved over the icon.
- **Convert to frame animation** - You will be able to convert a timeline animation using keyframes to frame the animation.
- **Timecode or frame number display** - This option will show the timecode or frame number for the current frame. You can change you animation palette to display either the timecode or frame number.
- **Current time indicator** - You will drag the current time indicator to move around frames or change the current time or frame.

- **Global lighting track** - This option will display keyframes where you set and change the master lighting angle for your layer effects. These effects include drop shadow, inner shadow, and bevel and emboss.
- **Keyframe navigators** - The arrow buttons to the left of a track label move the current time indicator to the previous or next keyframe from its current position. By clicking the center button you can add or delete a keyframe at the current time.
- **Layer duration bar** - With this option you can specify a layer's place in time within an animation. When you want to move the layer to another place, just drag the bar. To adjust the duration of a layer, drag either end of the time bar.
- **Time ruler** - This option measures a frame count horizontally, according to the document's duration and frame rate. You can choose document settings from the Palette menu to change duration or frame rate. The small tick marks and numbers appear on the ruler and change in spacing with the zoom setting of the timeline.

- **Time vary stop watch** - This option enables or disables keyframing for a layer's settings. Select this option to add a keyframe and enable keyframing for a layer's settings. Unselect this option to remove all keyframes and disable keyframing for a layer's settings.
- **Animation palette options** - This opens the animation palette menu, which includes functions affecting keyframes, panel appearance, document settings onion skinning, and layers.
- **Work area indicator** - You will drag the blue tab at either end of the top track to mark the specific portion of the animation that you would like to preview or export.



Navigating The Timeline (found in Photoshop extended)

When you want to move through the timeline, follow these steps:

1. Drag the current time indicator.
2. Click a number or location in the time ruler where you want to position

the current time indicator.

3. Drag the current time display. Which you will find located in the upper-left corner of the timeline.
4. Double-click the current time display and enter a time in the set current time dialog box or enter a frame number.
5. Use the playback controls in the animation palette.
6. Select go to in the animation palette menu, and then choose a timeline option

Switching Timeline Units in Photoshop Extended

In Photoshop Extended, you can display the animation palette timeline in either timecode units or frame number. When you want to select units to display, select palette options from the animation palette menu, then select timecode or frame numbers. When you want to toggle between units, press

alt + click (option + click in for Mac) to display the current time in the upper-left corner of the timeline.

Show or hide layer properties in the timeline in Photoshop extended

As you add layers to a document, they appear as tracks in the timeline. You can expand layer tracks to show layer settings that can be animated. Click the triangle on the left side of the layer name, you can hide or show the layer settings

Show or Hide Layers in the Timeline

By default, all document layers appear in the timeline. When you want to show only a subset of layers, you must first set them as favorites. To do this, follow these steps:

1. Make sure you are in timeline mode, and select one or more layers from the animation palette. Then choose show and then select set

favorite layers in the animation palette menu.

2. When you want to specify which layers are displayed, choose show from the animation palette menu, and then select all layers or favorite layers.



Other Animation Options

Change thumbnail size

You can change the way you would like your thumbnails sized for each of your layers. To do so follow these steps:

1. You will choose palette options from the animation palette menu.
2. Do either one of these next:
 - Choose a size option.
 - In Photoshop extended make sure you are in timeline mode then select none to display only layer names.

How to Dictate When a Frame Appears in an Animation

You can use various ways to specify when a layer shows up in an animation.

For example, you can hide frames at the beginning or end of your layers.

This will change the layers start and end points in an animation. Your first

frame is called your in point and your last frame is called your out point.

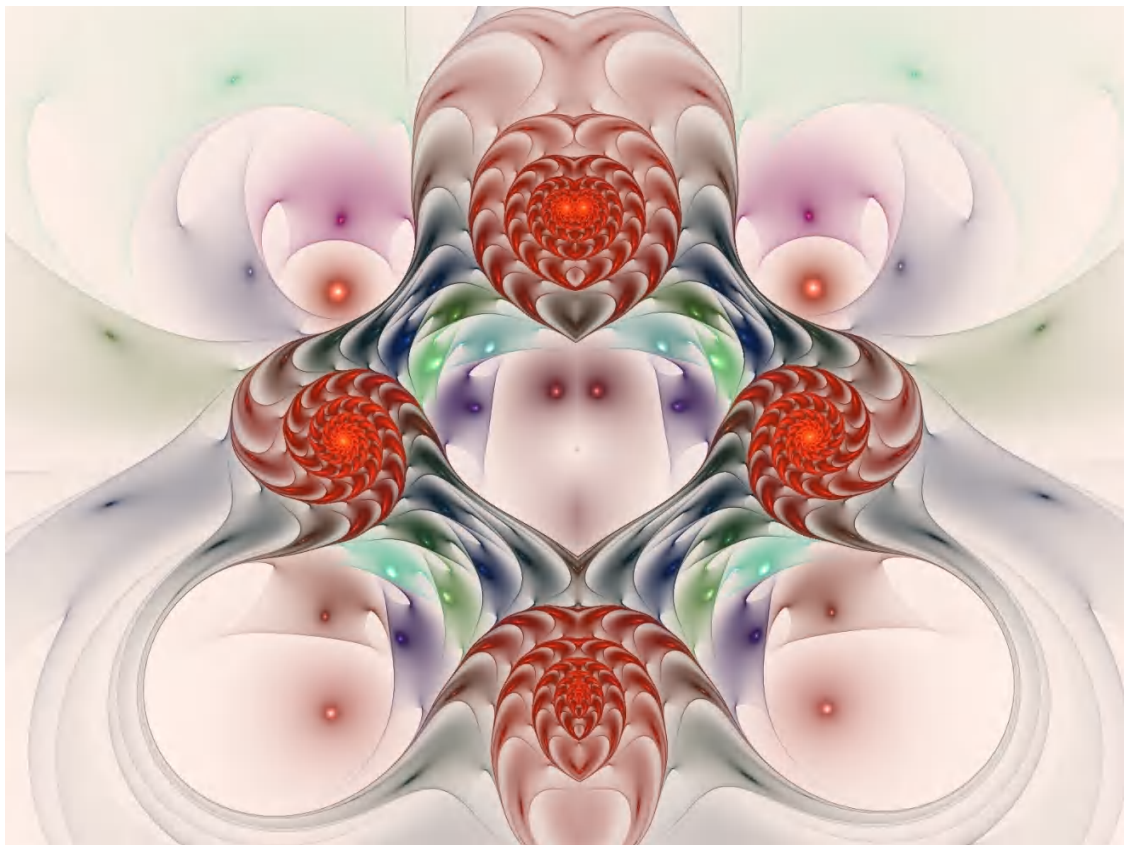
You can also drag the entire layer time bar to a different spot on the timeline. First in the animation palette, select the layer. Then you will next do any of the following, either specify the in and out points of a layer, and drag the beginning and end of the layer time bar. Next, you will drag the layer time bar to the spot of the timeline where you want the layer to appear. Then move the current time indicator to the frame you want as the new in or out points. Then from the animation palette menu, select either trim layer start to current time or trim layer end to current time. This will shorten the layer duration by hiding the frames between the current time indicator and then you either start or the end of the layer. You can then use keyframes to change your layer's opacity at the times you want or the frames you want.

Group layers all together



As your layers start to add up in your animation, you might want to get them organized into a hierarchy. The easiest way is to group the layers. Photoshop preserves the frames in your animation in what is called grouped layers. If it

is needed, you can also group a group of layers. Besides grouping your layers in a hierarchy, by grouping a group of layers it lets you animate the opacity of all the grouped layers simultaneously. The animation palette displays a group of grouped layers with common opacity layer settings. In the layers palette, you will select two or more layers and either select layer and then group layers, or select layer, then smart objects, and finally convert to smart object.



Creating Frames

Frame Workflow

When using Photoshop, you can use the animation palette to create animation frames. Each frame represents a layout of layers. To create frame based animations in Photoshop, you use the following steps

1. Open a new document, and if they are not already opened, open the animation and layers palettes too. In Photoshop Extended, make sure the animation palette is in frame animation mode.
2. Add a layer or convert the background layer that is already there, because a background layer cannot be animated. Then add a new layer or convert the background layer to a regular layer.
3. Next, add things to your animation. Make your objects in different layers if your animation includes different objects that are animated independently, if you want to change the color of an object, or completely change the content in a frame.

4. Add a frame to the Animation palette.
5. Select a frame.
6. Now you will edit the layers for the selected frame. Do either of the following:
 - Turn visibility on and off for different layers.
 - Change the position of your objects or layers to make your layer content move.
 - Change layer opacity to make content fade in or out.
 - Change the blending mode of layers.
 - Add a style to layers.
7. Add more frames and edit layers as needed. The number of frames you can create is depends on how much system memory is available to

Photoshop. You can create new frames with simple changes between two existing frames in the palette using the tween command. This is a fast and easy way to make one of your objects move across the screen or to fade in or out.

8. Set your frame delay and your looping options. You can set a delay time to each frame and set looping so that the animation runs once, continuously, or a certain number of times.
9. Now you can preview the animation. First use the controls in the animation palette to play the animation as you create it. Then use the save for web & devices options to preview the animation in your web browser.
10. Optimize the animation so that you do not have problems downloading.
11. Save the animation. You can either save your animation as a GIF using the save for web & devices command. You can also save the animation in Photoshop as a PSD format so that you can edit your animation

when you want.

Add Frames

Adding frames is the first step in making an animation. If you have one of your creations open, the animation palette shows your creation as the first frame in a new animation. Each frame you add starts as a duplicate of the previous frame. Changes can be made to the frame using the layers palette.

To add a frame:

- Make sure the animation palette is in frame animation mode.
- Select the duplicates current frame button in the animation palette.

Adding frames Each Time You Make a Frame

When you create a new layer in your animation, you can see it is visible in all frames of an animation. To hide a layer in a frame, first select the frame

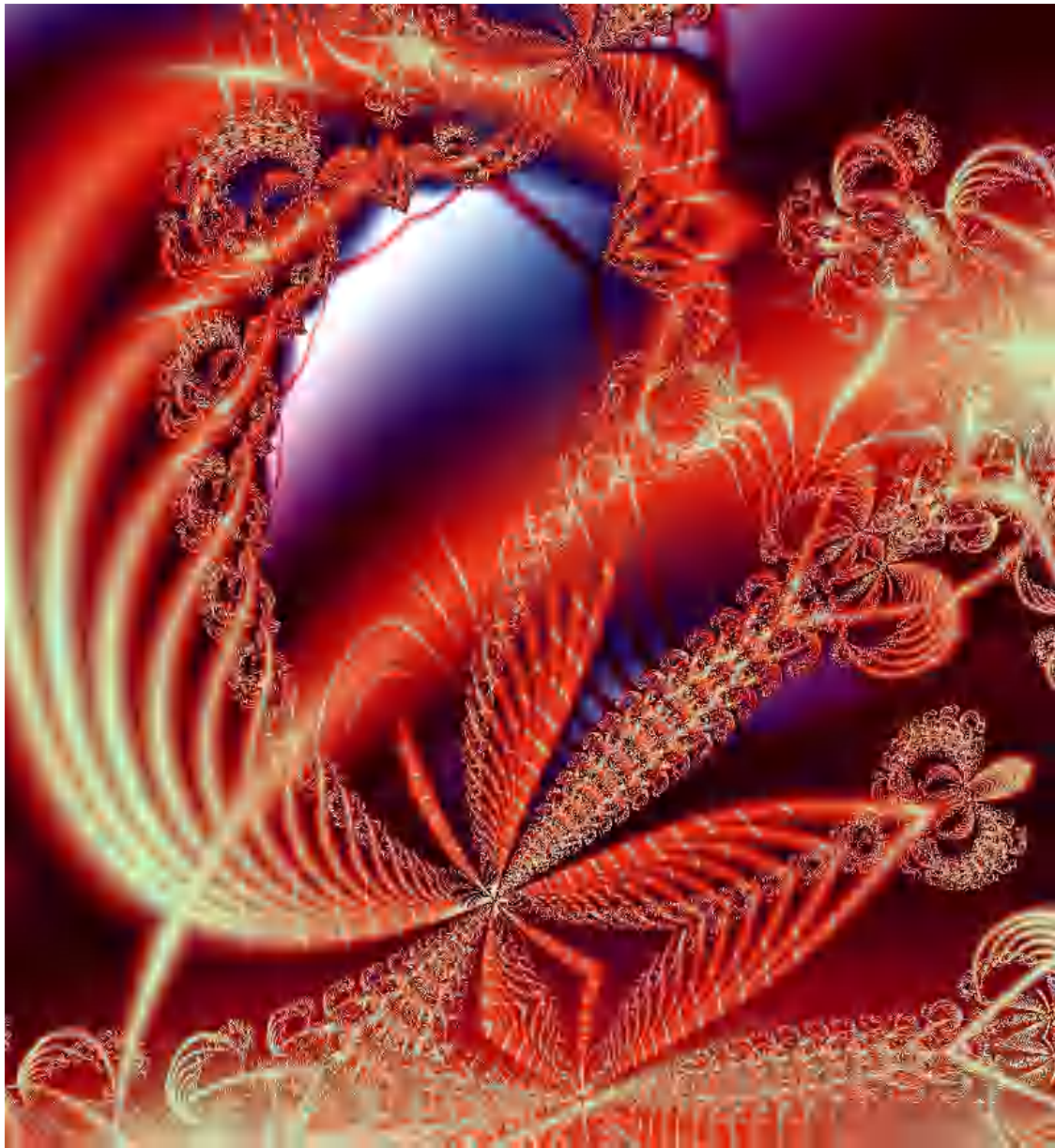
in the animation palette, and then hide the layer you want in the layers palette. You can use the create layer for each new frame option to add a new layer to the image automatically every time you make a frame. The new layer is seen in the new frame but not seen in the other frames. Using this option helps you when you are making an animation that requires you to add a new object to each frame.

- Once again make sure the Animation palette is in frame animation mode.
- Then choose create layer for each new frame from the animation palette menu, and a check mark will let you know that this option is turned on.

Selecting Frames

Select a frame when you are ready to work on that frame. What's in that current frame appear in the document window. In the animation palette, your current frame is indicated by a border around the frame thumbnail. A shaded

highlight will let you know that you have selected the frame you want to work on.



Selecting One Frame

- Make sure the animation palette is in frame animation mode.
- Then you will do one of the following, either click a frame in your animation palette, select the select new frame button, in your animation palette, to choose the next frame in your animation, select the select first frame button to choose the first frame in your animation, or select the select previous frame button to choose your previous frame.

Selecting Multiple Frames

In frame animation mode in the animation palette you will do one of the following options:

- Selecting contiguous multiple frames, you will hold down shift and click another frame. The second frame you selected and all

frames between the first and second are added to your selection.

- To unselect the multiple frames, you hit ctrl and click additional frames to add those frames that will be unselected.
- To select all frames, you will choose select all frames from the animation palette menu.
- To unselect a frame in a multiple frame selection, hold down ctrl and click on the frames you want unselected.

Editing Frames

To edit your frames, following these steps:

1. While in frame animation mode in the animation palette, select one or more frames.

2. Now do one of the following:

- You can edit what an object contains in animation frames. You use the layers palette to edit the layers in the image in that frame.
- You can change the position of your object in an animation frame. Then select the layer where the object in the layers palette and drag it to a new spot.
- You can reverse the order of your animation frames. Then choose reverse frames from your animation palette menu.
- Delete the selected frames. Either select delete frame from the animation palette menu or simply click the delete icon and click yes to confirm. Another way is to drag the selected frame onto the delete icon.



Copy and Paste Frames

When you copy a frame, you copy the settings of layers including each layer's position, visibility setting, and other properties. When you paste a frame, you apply that layer settings to the destination frame.

1. Make sure the animation palette is in frame animation mode.

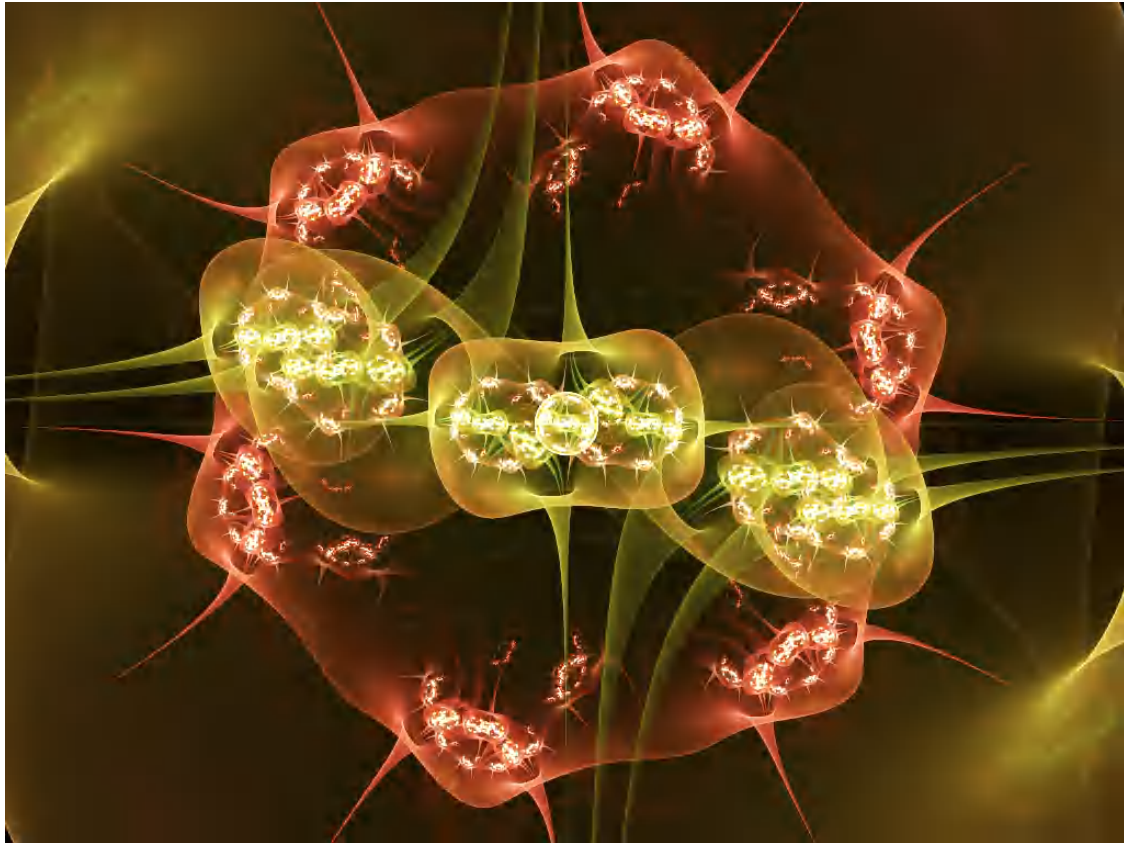
2. Select one or more frames that you will copy in the animation palette.
3. Select copy frame from the animation palette menu.
4. Select the frame or frames destination in the current animation or another animation.
5. Select paste frame from the animation palette menu.
6. Then select a paste method. Your options are:
 - Replace frames - This switches the selected frames with the copied frames. No new layers will be added. The settings of each layer, that are already there, in the destination frames are switched by those of each copied layer. When you paste frames between images, new layers will be added to the image, but only the pasted layers are seen in the destination frames. The frames that are already there are not seen.
 - Paste over selection - This adds what the pasted frame contains as a

new layers in the image. When you paste frames into the same image you will double the number of layers in that image. In the destination frames, the newly pasted layers are visible, and the original layers are hidden. In the non-destination frames, the newly pasted layers are hidden.

- Paste before selection or paste after selection - This adds the copied frames before or after the frame you are pasting to. When you paste frames between images, new layers are added to the image, but only the pasted layers are seen in the new frames and the old ones are not seen.

7. Selecting link added layer will link your pasted layers. This step is optional.

8. Click OK.

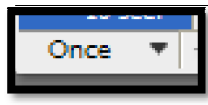


Set a Delay Time

You can specify a delay in the time that a frame is displayed for single frames or for multiple frames in an animation. Delay time will be displayed in seconds. Decimals represent the fractions of seconds. For example, one half of a second is specified as .50. By applying a delay to the first frame, each frame following will have that same delay. To do this you will first make sure you are in animation mode in the animation palette, select a group of frames or just one, then select delay value in the animation palette, and

select your time by either placing it in the pop-up menu or select other and place your value in the set frame delay box.

Looping frames



You choose looping options to select how many times the animation will play.

1. Make sure your animation palette is in frame animation mode.
2. Select the looping option box in the lower left corner of the animation palette.
3. Select one of the looping options. Either select once, other, or forever.
4. If you select other, then enter a value in the set loop count box, and click OK.



Delete Animation

1. Make sure the Animation palette is in frame animation mode.
2. Then you will select delete animation from your animation palette menu.

Viewing Animations



You will first drag the work area bar over the place you want to preview. Then move the work area markers by grabbing either end. You will move them to show where the beginning or end of your work area will be. Finally, move the current time indicator to your frame you have selected. Then choose to either have this spot start you work area or set to end of work area in your animation menu.

Either click the play button in your animation palette, or simply press your spacebar to play or pause your animation. Your animation will be shown in the document window, and will repeat nonstop unless you have changed the repeat value in the pal options box. To rewind your animation, select your first frame button, and to stop, press the stop button.

The Essentials of Design in Photoshop is a comprehensive reference to the intermediate Photoshop user. Keep this reference handy until you have learned all of the topics covered within this book. You have learned about how graphic designers utilize Photoshop in their designs and how to do some of it for yourself. We hope you were able to add to your Photoshop knowledge base. Please also see the other two books in this series, The Essentials of Drawing in Photoshop, and The Essentials of Web Design in Photoshop.

Thanks for reading!

If you have any questions, comments or feedback send me an email to

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