**DIVISION OF**
# INFORMATION TECHNOLOGY SERVICES

# Adobe Photoshop CC 2015
# Part 3: Layouts and Masking

Spring 2016, Version 1

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# Introduction

**Adobe Photoshop CC 2015** is a photo editing program that pushes the boundaries of digital imaging and editing. While widely used by professional photographers as well as web and graphic designers, Photoshop can also provide a creative outlet for amateurs, enthusiasts, and artists alike. Photoshop is not just used for photographic image editing. It can also be used to create graphic layouts, montages, contact sheets, and websites. This handout covers various and creative ways to present imagery.

## Downloading the Data Files

This handout includes sample data files that can be used to follow along the steps. If you plan to use the data files, download the following ZIP file to your computer and extract the files. It is recommended to save the data files on your desktop for easy access.

- Adobe Photoshop CC 2015 Part 3 Data Files

# Presenting Images in Various Ways

Photoshop allows users to share their images with a large audience using common presentation methods such as contact sheets and photographic layouts.

## Creating Contact Sheets

Professional photographers use contact sheets to show their clients several images from a photo shoot at one time. Contact sheets can also be used to create a CD or portfolio cover as a way of indexing images. Users can create a PDF version of a contact sheet directly from **Bridge CC**, Photoshop's file browser.

**To start Bridge CC from the Start menu in Windows 10:**
1. Click the **Start** button, click **All apps**, and then click **Adobe Bridge CC**.

**To start Bridge CC from within Photoshop CC 2015:**
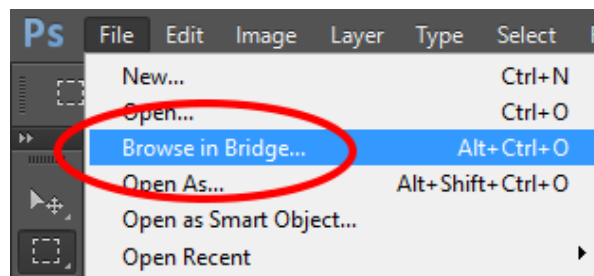1. Click the **File** menu, and then click **Browse in Bridge** (see Figure 1).



**Figure 1 – File Menu When Selecting Browse in Bridge**

**To create a contact sheet using Bridge CC:**
1. In the **Folders** panel, navigate to the **Data Files** folder and select the **100CANON** folder (see Figure 2).
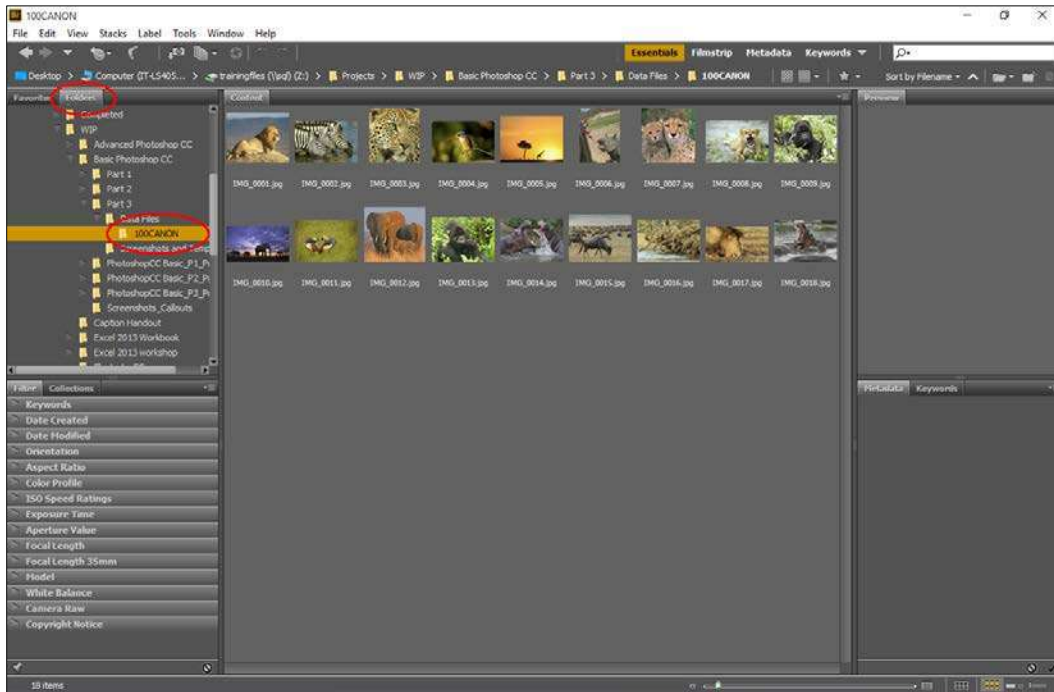
**Figure 2 – Bridge CC Window**

2. Click the **Edit** menu, and then click **Select All**.
3. Click the **Tools** menu, point to **Photoshop**, and then click **Contact Sheet II**. The **Contact Sheet II** dialog box opens (see Figure 3).
4. In the **Document** section, type **8.3** in the **Width** box and **11.7** in the **Height** box. Make sure **Units** is set to **inches**.
5. In the **Thumbnails** section, type **4** in the **Columns** box and **5** in the **Rows** box.
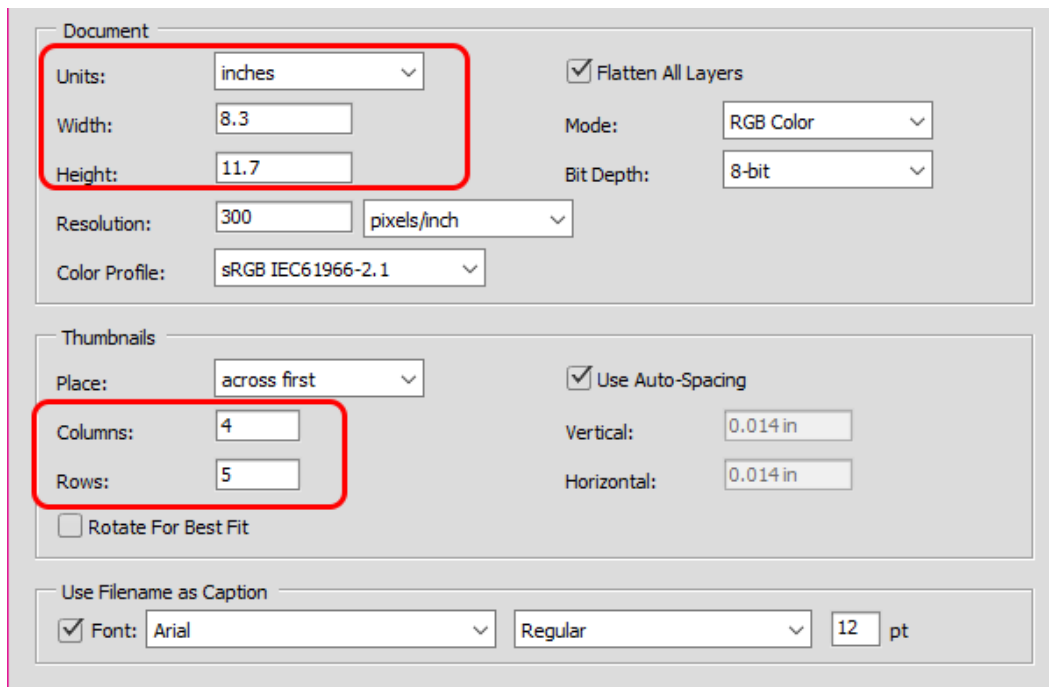6. Click the **OK** button.



**Figure 3 – Contact Sheet II Dialog Box**

7. Click the **File** menu, and then click **Save As**. The **Save As** dialog box opens.
8. Type **ContactSheet** in the **File name** box, select **Photoshop PDF** from the **Save as type** drop-down list, and then click the **Save** button.

   **NOTE**: To print the contact sheet, you can use either Adobe Acrobat or Photoshop.

# Making Posters

Creating a photographic layout is an art form in itself. The following examples are just a few ways in which users can creatively present their images.

## Creating a One Image Poster Layout

With the onset of digital photography, people are producing massive amounts of images. Sometimes, a person captures an image that stands out from the rest. The following lesson covers how to create a new Photoshop file, move an image from one file to another, resize an object within a layer, and add a layer style and text.

**To create a new Photoshop file:**
1. Open **Photoshop CC 2015**.
2. Click the **File** menu, and then click **New**. The **New** dialog box opens (see Figure 4).
3. Select **Custom** from the **Document Type** drop-down list.
4. Type **14** in the **Width** box and **11** in the **Height** box. Make sure both units are set to **Inches**.
5. Type **300** in the **Resolution** box. Make sure the unit is set to **Pixels/Inch**.
6. Leave the **Color Mode** set to **RGB Color** and **8 bit**.
7. Leave the **Background Contents** set to **White**.
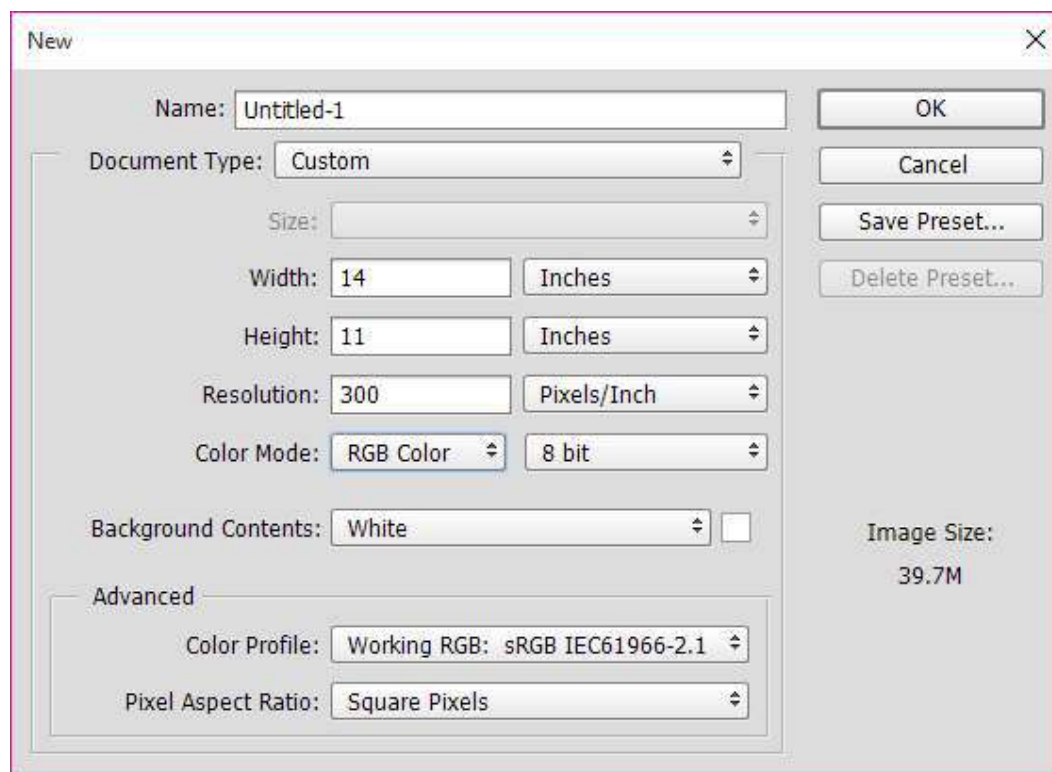8. When finished, click the **OK** button.

**Figure 4 – New Dialog Box**

## To transfer an image from one file to another:
1. Open the **using_one_image.jpg** file.
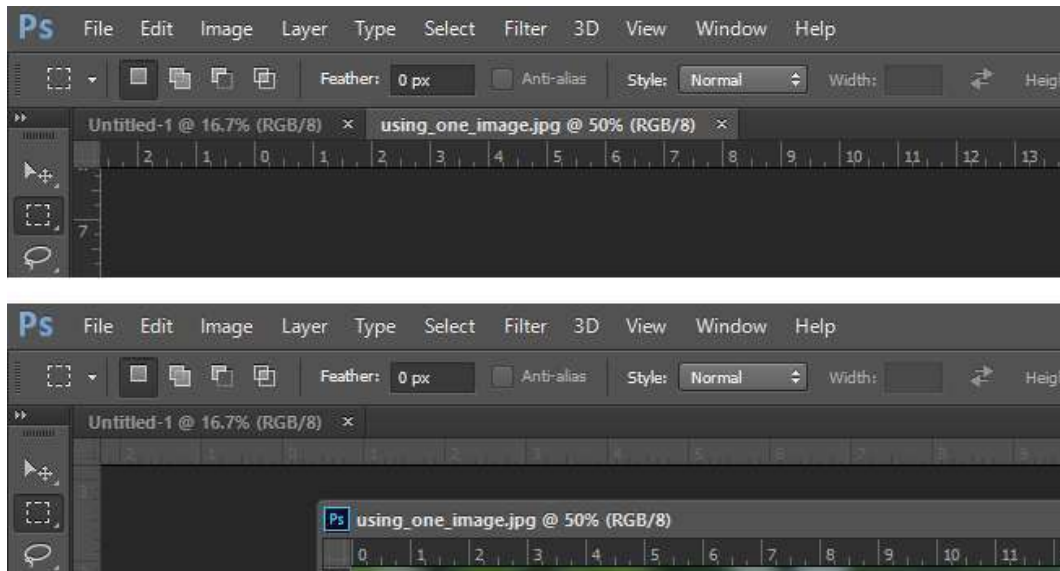2. Drag the file's image tab away from the other tab to float the image in a window (see Figure 5).



**Figure 5 – Floating an Image Window**

3. Click the **Move Tool** in the **Tools** panel.
4. Drag the image from the **using_one_image.jpg** window onto the canvas of the **Untitled-1** file. Or, drag the layer with the image from the **Layers** panel of the **using_one_image.jpg** file onto the canvas of the **Untitled-1** file.

   **NOTE**: The **Untitled-1** file should now have two layers in the **Layers** panel (see Figure 6).
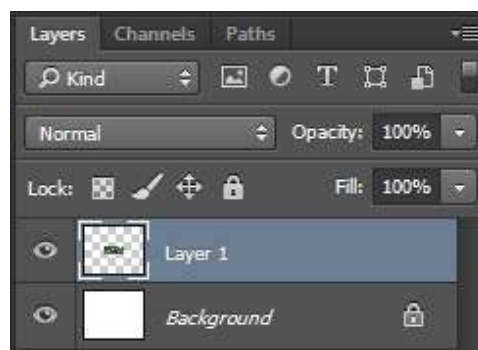


**Figure 6 – Layers Panel**

5. Close the **using_one_image.jpg** file.

   **NOTE:** Another way to insert an image from one file into another is to click the **File** menu, click **Place Embedded**, and then select the desired image file in the **Place Embedded** dialog box.

## To resize an object in a layer:
1. Select the **Layer 1** layer in the **Layers** panel of the **Untitled-1** file (see Figure 6).
2. Click the **Edit** menu, and then click **Free Transform**.
3. Hold down the **Shift** key and drag a corner of the image out to the desired size (see Figure 7).

   **NOTE**: Holding down the **Shift** key while resizing keeps the original proportions of the image intact.

**Figure 7 – Free Transform**

4. Press the **Enter** key. Or, click the **Commit** button ✓ on the **Options** bar.
5. In the **Layers** panel, hold down the **Shift** key and click to select both layers.
6. Click the **Align horizontal centers** button ⊹ on the **Options** bar (see Figure 8).



**Figure 8 – Move Tool Options Bar**

## To add a layer style:

1. In the **Layers** panel, select the **Background** layer.
2. Click the **Layer** menu, point to **New**, and then click **Layer**. The **New Layer** dialog box opens (see Figure 9).

   **NOTE**: To name the new layer, type the desired name in the **Name** box.

3. Click the **OK** button. The **Layers** panel now has three layers in the following order: **Layer 1**, **Layer 2**, and **Background** (see Figure 10).
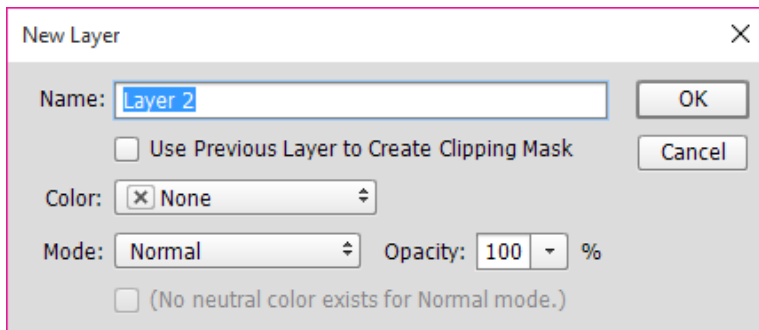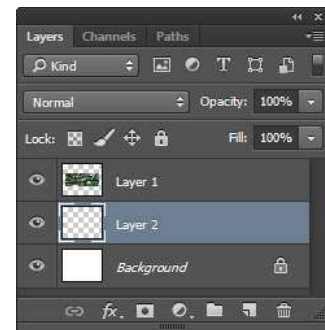


**Figure 9 – New Layer Dialog Box**



**Figure 10 – Layer Order**

4. Make sure the **Layer 2** layer is selected in the **Layers** panel.
5. Click the **Rectangular Marquee Tool** ⬚ in the **Tools** panel.
6. Drag a rectangular selection about half an inch larger than the image (see Figure 11).



**Figure 11 – Rectangular Marquee Selection**

7. Click the **Edit** menu, and then click **Fill**. The **Fill** dialog box opens (see Figure 12).
8. Select **White** from the **Contents** drop-down list.
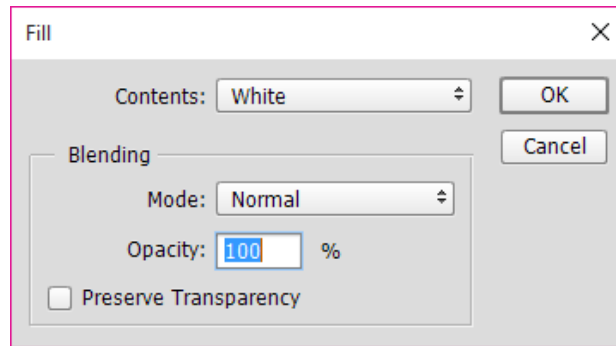9. Click the **OK** button.



**Figure 12 – Fill Dialog Box**

10. Click the **Select** menu, and then click **Deselect**.
11. With the **Layer 2** layer selected, click the **Layer** menu, point to **Layer Style**, and then click **Inner Glow**. The **Layer Style** dialog box opens (Figure 13).
12. In the **Structure** section, click the color swatch and change the color of the glow to black in the **Color Picker** dialog box.
13. Select **Normal** from the **Blend Mode** drop-down list.
14. Drag the **Opacity** slider to **20%**.
15. Drag the **Size** slider to **10** pixels.
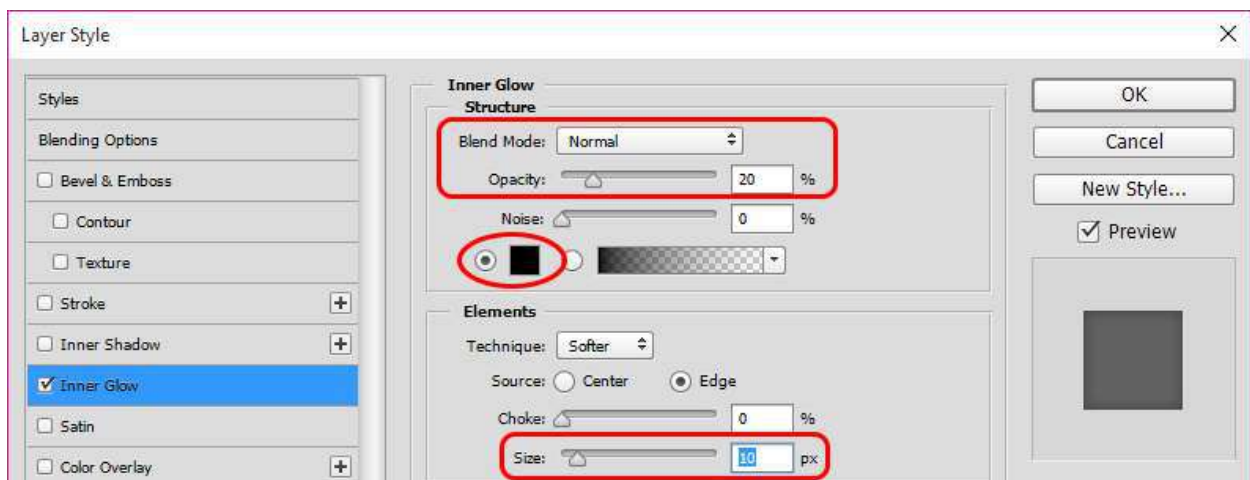16. Click the **OK** button.



**Figure 13 – Layer Style Dialog Box**

## To add text to a layout:

1. Click the **Type Tool** in the **Tools** panel.
2. On the **Options** bar, select **Trajan Pro Regular** as the font type and **36 pt** as the font size (see Figure 14).
3. On the **Options** bar, click the **Character and Paragraph panels** button.



**Figure 14 – Type Tool Options Bar**

4. In the **Character** panel, type **120** in the **Tracking** box (see Figure 15).
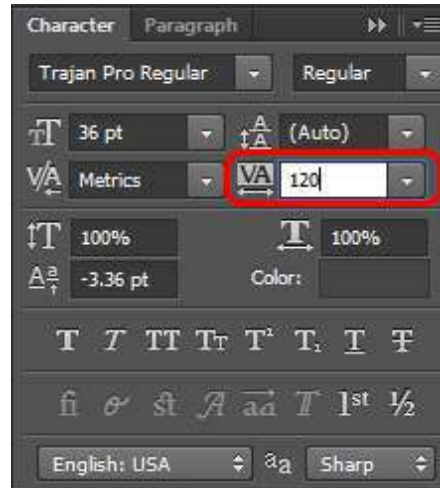

**Figure 15 – Character Panel**

5. On the canvas, click in an area below the image and type the desired text (see Figure 16).

   **NOTE**: A new type layer is added in the **Layers** panel (see Figure 17).
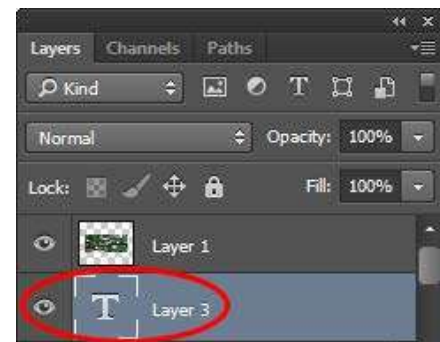

**Figure 16 – Adding Text Below the Image**


**Figure 17 – Type Layer in the Layers Panel**

   **NOTE**: To change the font size, type, or tracking, highlight the text, and then change the options on the **Options** bar or in the **Character** panel (see Figure 14 and Figure 15).

## To align the text to the image and background:
1. In the **Layers** panel, select all the layers by clicking the **Background** layer, holding down the **Shift** key, and then clicking the **Layer 1** layer or the top layer in the panel.
2. Click the **Move Tool** in the **Tools** panel.
3. Click the **Align horizontal centers** button on the **Options** bar (see Figure 18).


**Figure 18 – Move Tool Options Bar**

   **NOTE**: To move individual layers, select the desired layer and use the **Move Tool** to move the objects or text within the canvas.

# Creating a Poster Layout Using the Shape Tool and Clipping Mask Feature

Another way to create a poster layout is to use the **Shape Tool** and **Clipping Mask** feature to create a design on top of an image. Clipping masks allow you to define a mask in one or more layers with the shape of another layer. In this lesson, the **Rectangle Tool** is used to mask out the image and the text to create the following poster layout (see Figure 19).
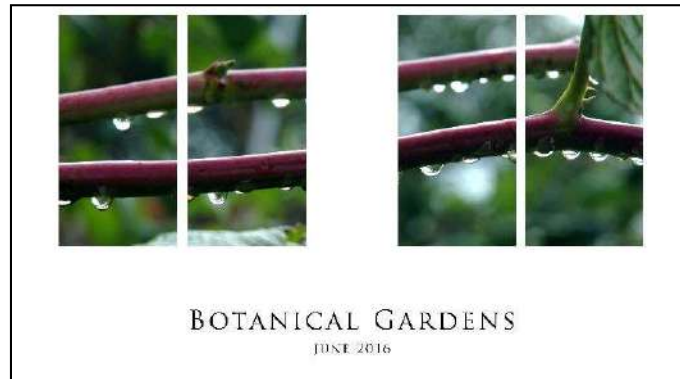


**Figure 19 – Poster After Adding Clipping Mask**

## To use the Shape Tool:

1. Open the **clipping_mask.jpg** file.
2. In the **Layers** panel, duplicate the **Background** layer.
3. In the **Tools** panel, click the **Rectangle Tool** ▢ (see Figure 20).
4. On the canvas, drag a rectangular shape on top of the image.
5. In the **Layers** panel, duplicate the **Rectangle 1** layer three times. The **Layers** panel should now have six layers (see Figure 21).
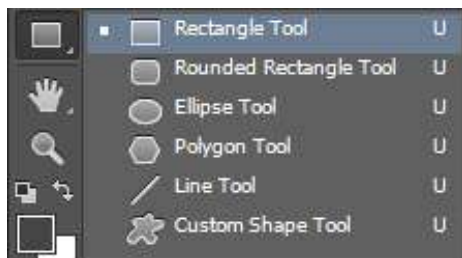


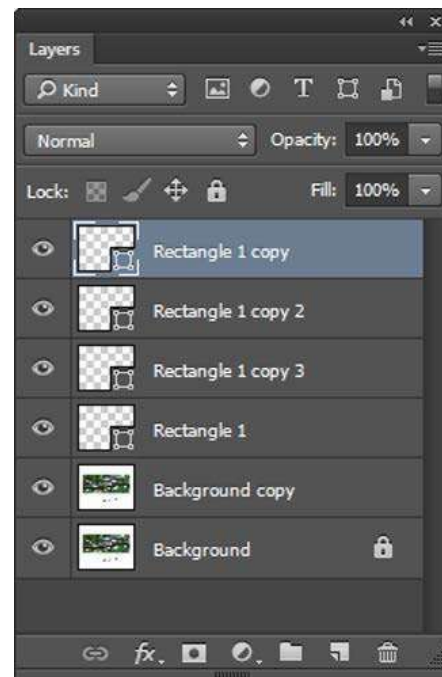**Figure 20 – Rectangle Tool**



**Figure 21 – Layers Panel**

6. In the **Tools** panel, click the **Move Tool**.
7. In the **Layers** panel, select the **Rectangle 1 copy** layer (see Figure 21).
8. Hold down the **Shift** key and drag the rectangular shape on the canvas to the right (see Figure 22).

   **NOTE**: Before you move a shape, make sure that the layer the shape is located on is selected in the **Layers** panel.



**Figure 22 – Moving Shapes**

9. Repeat steps 7 through 8 to move the rectangular shapes that are located on the **Rectangle 1 copy 2** and **Rectangle 1 copy 3** layers. All four rectangular shapes should be distributed evenly over the image (see Figure 23).
10. Click the **Rectangle Tool** again and draw a rectangle over the text.



**Figure 23 – Distributing Shapes on the Canvas**

11. Select all the shape layers by holding down the **Shift** key and clicking each layer in the **Layers** panel (see Figure 24).
12. Right-click any of the selected shape layers, and then click **Merge Shapes** on the shortcut menu (see Figure 24). The **Layers** panel should now have three layers.

## To create a clipping mask:
1. With the **Background** layer selected, click the **Edit** menu, and then click **Fill**. The **Fill** dialog box opens.
2. Make sure **White** is selected from the **Contents** list, and then click the **OK** button.
3. Drag the **Background copy** layer above the rasterized shape layer (see Figure 25).
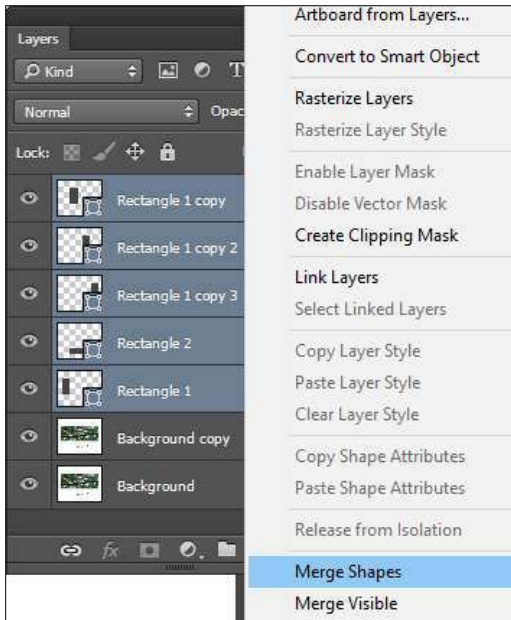4. Right-click the **Background copy** layer, and then click **Create Clipping Mask** on the shortcut menu (see Figure 25).
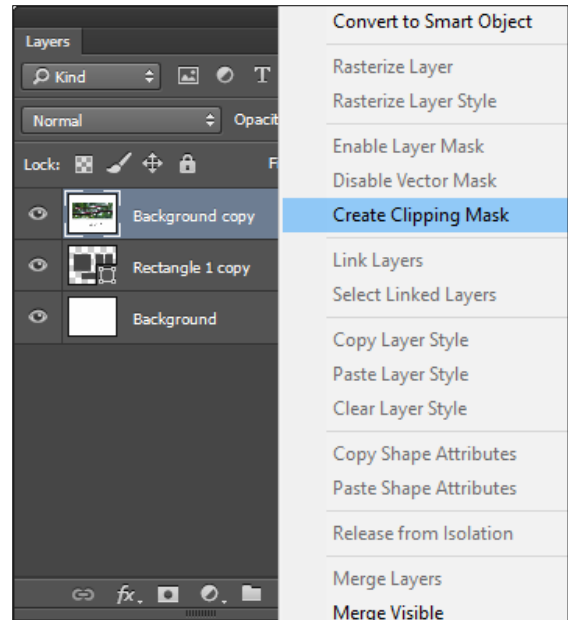
**Figure 24 – Layers Panel When Merging Shapes**



**Figure 25 – Layers Panel When Creating a Clipping Mask**

# Working with Selection Tools

When an object is selected, it is the only editable area. Selections can be made according to shape, size, or color. There are four types of selections: geometric, freehand, edge-based, and color-based (see Table 1).

**Table 1 – Selection Tools**

| Selection Type | Tool and Description |
|---|---|
| **Geometric** | • The **Rectangular Marquee Tool** selects a rectangular area of an image.<br>• The **Elliptical Marquee Tool** selects an elliptical area.<br>• The **Single Row Marquee Tool** selects a 1-pixel-high row.<br>• The **Single Column Marquee Tool** selects a 1-pixel-wide column. |
| **Freehand** | • The **Lasso Tool** can be used to drag around an area using freehand.<br>• The **Polygonal Lasso Tool** sets anchor points in straight line segments around an area.<br>• The **Magnetic Lasso Tool** creates a selection by following the contrast line that exists between the area to be selected and its surroundings. |
| **Edge-based** | • The **Quick Selection Tool** paints a selection by automatically finding and following defined edges in an image. |
| **Color-based** | • The **Magic Wand Tool** selects parts of an image based on the similarity in color of adjacent pixels. |

# Using Geometric Selection Tools

Geometric selection tools are best utilized when selecting objects with distinct geometric outlines such as the rims of a tire, a globe, a window, or a door. In the following exercise, the **Rectangular Marquee Tool** is used to select a rectangular stamp.

### To use the Rectangular Marquee Tool:
1. Open the **using_selection_tools.psd** file.
2. In the **Layers** panel, select the **stamp** layer.

   NOTE: Zoom in if necessary using the **Zoom Tool** or the **Navigator** panel.

3. In the **Tools** panel, click the **Rectangular Marquee Tool** ⬚.
4. Drag a rectangular selection around the stamp image. If the selection needs to be adjusted, keep the mouse button pressed and do one of the following:
   a. Hold down the **Spacebar** and drag the pointer to reposition the selection.
   b. Release the **Spacebar** and drag the pointer to resize the selection.
5. Release the mouse button.
6. Right-click the selection, and then click **Layer Via Copy** or **Layer Via Cut** on the shortcut menu (see Figure 26). A new layer is added in the **Layers** panel.
7. In the **Tools** panel, click the **Move Tool**.
8. Drag the stamp image to move it anywhere on the canvas.



**Figure 26 – Stamp Image with Shortcut Menu**

# Using Freehand Selection Tools

Most objects within an image, especially photographic ones, are not geometric. The following exercise utilizes the **Magnetic Lasso Tool** to select a gold piggy bank. A greater contrast between the object to be selected and its background produces a better selection. Furthermore, straight edges, as opposed to jagged or frayed edges, produce a more accurate selection with the Magnetic Lasso Tool. The **Polygonal Lasso Tool** is perfect for selecting road signs, while the **Lasso Tool** allows users to freely draw to make their selection.

**To use the Magnetic Lasso Tool:**

1. In the **Layers** panel, select the **piggy bank** layer.

2. In the **Tools** panel, right-click the **Lasso Tool**, and then click the **Magnetic Lasso Tool** (see Figure 27).
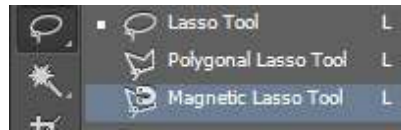


**Figure 27 – Magnetic Lasso Tool**

3. Click anywhere on the outline of the piggy bank image to create the first anchor point.
4. Using the mouse, trace the outline of the piggy bank image all the way around and click the first anchor point to close the selection (see Figure 28).

    **NOTE**: When you hover over the very first anchor point, a small circle appears adjacent to the **Magnetic Lasso** tool pointer (see Figure 28).

    **NOTE**: To delete an anchor point and retrace the lasso, press the **Delete** key.
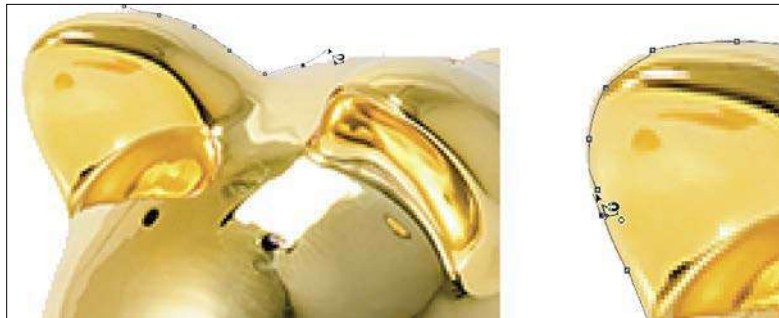


**Figure 28 – Piggy Bank Image with Anchor Points**

5. Right-click the selection, and then click **Layer Via Copy** or **Layer Via Cut**.

## Using Edge-based Selection Tools

The **Quick Selection Tool** makes a selection by automatically finding and following defined edges of an object within an image, as opposed to the **Magic Wand Tool** which selects based on similarity of color. Both are useful for selecting odd shaped areas such as a lettuce head. However, due to the wide gradient color range of most objects, the Magic Wand Tool cannot perfectly select an object without missing pixels or over selecting.

**To use the Quick Selection Tool:**

1. In the **Layers** panel, select the **lettuce** layer.
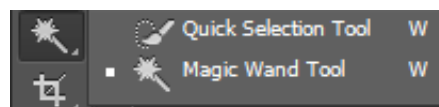2. In the **Tools** panel, click the **Quick Selection Tool** (see Figure 29).



**Figure 29 – Quick Selection and Magic Wand Tools**

3. Click once on the lettuce to start selecting, and then continue clicking to select the entire lettuce head (see Figure 30).

**NOTE**: To change the **Quick Selection Tool** brush size, click the **Brush** arrow ![brush arrow] on the **Options** bar, and then drag the **Size** slider.


**Figure 30 – Selected Lettuce**

4. To refine the edges, click the **Subtract from selection** button ![subtract button] on the **Options** bar (see Figure 31).
5. Click the white areas of the background to remove them from the selection.


**Figure 31 – Options Bar When the Quick Selection Tool is Selected**

6. Right-click the remaining selection, and then click **Layer Via Copy** or **Layer Via Cut**.

# Using Color-based Selection Tools

The **Magic Wand Tool** is highly useful for selecting a uni-colored object, graphic, or text, or an area of an object that is the same color. However, because most photographic images are gradient based, the Magic Wand Tool may not work as accurately as the Quick Selection Tool. Furthermore, users may want to try selecting the background, if uni-colored (e.g., blue screen), and inverse their selection.

**To use the Magic Wand Tool:**
1. In the **Layers** panel, select the **yellow bottle** layer.
2. In the **Tools** panel, click the **Magic Wand Tool** (see Figure 29).
3. Click anywhere on the yellow bottle image to make a selection using color.
4. Right-click the selection, and then click **Layer Via Copy** or **Layer Via Cut**.

# Masking Simple Objects

For images with well-defined edges, masking is simple. In addition to using selection tools, users can use the **Quick Mask Mode** to mask an image.

**To edit in Quick Mask Mode:**
1. Open the **masking_simple.jpg** file.
2. In the **Tools** panel, click the **Edit in Quick Mask Mode** button ![quick mask button] (see Figure 32).
3. Click the **Brush Tool** ![brush tool] (see Figure 33).
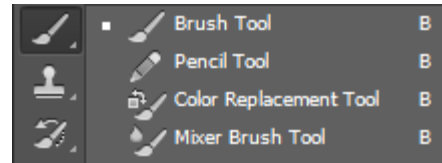
Figure 32 – Standard Mode vs. Quick
Mask Mode


Figure 33 – Brush Tool

4. Click the **Default Foreground and Background Colors** icon  to set the **Foreground** color to black and **Background** color to white (see Figure 32).
5. Make sure the **Mode** is set to **Normal**.
6. Readjust the brush size as needed and paint the butterfly. Be careful to stay within the outline of the image.

   **NOTE**: Even though the **Foreground** color is set to black, the brush will paint red because it is in **Quick Mask Mode**.

7. To erase a mistake, click the **Switch Foreground and Background Colors** icon , and paint over the red area with white to remove it (see Figure 32).

   **NOTE**: Toggle the **Foreground** color back and forth between black and white to get a more accurate mask.

8. In the **Tools** panel, click the **Edit in Standard Mode** button .
9. In the **Layers** panel, click the **Add a mask** button  located at the bottom of the panel (see Figure 34).

   **NOTE**: A layer mask can only be added to unlocked layers.

10. Double-click the **Layer mask thumbnail** to open the **Masks Properties** panel (see Figure 34).
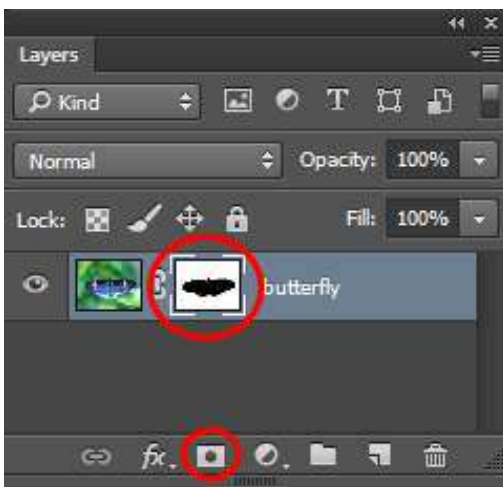11. In the **Masks Properties** panel, click the **Invert** button (see Figure 35).


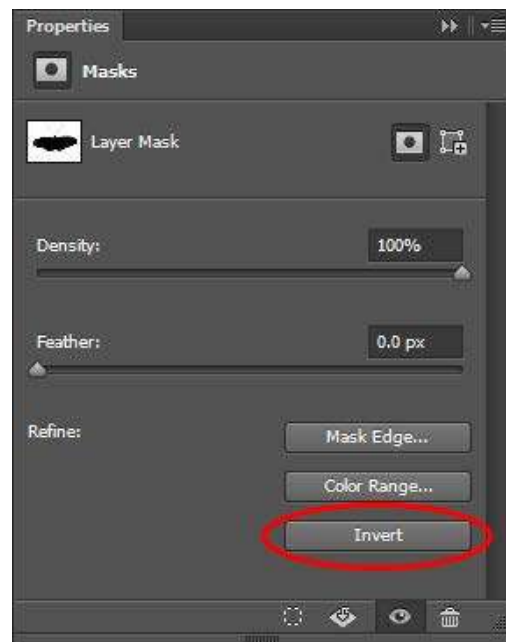Figure 34 – Adding a Layer Mask


Figure 35 – Masks Properties Panel

**To save a masked object with a transparent background:**
1. Click the **File** menu, and then click **Save As**. The **Save As** dialog box opens.
2. Click the **Save as type** arrow and select **PNG (*.PNG;*.PNS)** from the list.
3. Click the **Save** button.

   NOTE: **PNG** stands for **Portable Network Graphics**. It can save partially transparent pixels using alpha transparency (i.e., any one of 256 levels of opacity).

# Masking Complex Objects

When the edges of an image are not well defined, Photoshop users can utilize the **Channels** panel to increase the contrast between the image and its background in order to mask it out. The following steps can be used to mask complex objects such as bushes, hair, and feathers.

# Masking a Tree Using One Channel

Different images have different number of channels depending on the type of color set up that they are using. For example, an **RGB** picture is composed of three color channels: **Red**, **Green**, and **Blue**. Each channel shows the amount of that color in the image on a grayscale. This can be seen in the thumbnail preview in the **Channels** panel or on the image itself when the channel is selected. The first step in masking is to select the color from the channel that has the most contrast from the outline of the object of choice.

**To mask a tree using one channel:**
1. Open the **masking_complex.jpg** file.
2. In the **Channels** panel, select the **Blue** channel.
3. Right-click the **Blue** channel, and then click **Duplicate Channel** (see Figure 36).
4. In the **Duplicate Channel** dialog box, click the **OK** button.
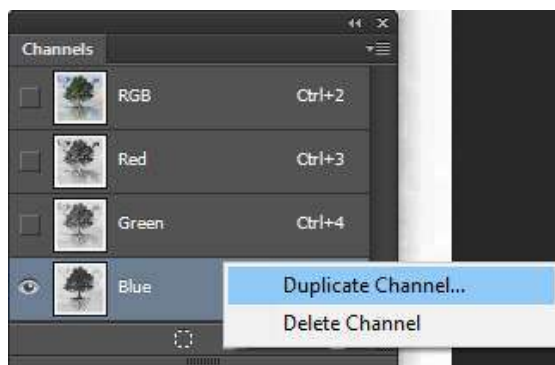5. Turn on the layer visibility only on the **Blue copy** channel (see Figure 37).
6. Select the **Blue copy** channel.
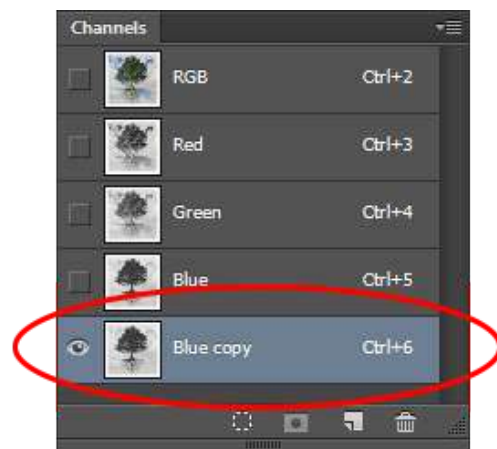


**Figure 36 – Duplicate Channel**



**Figure 37 – Blue Copy Channel**

7. Click the **Image** menu, point to **Adjustments**, and then click **Levels**. The **Levels** dialog box opens (see Figure 38).
8. Drag the **Shadow** slider ▲ to the right until the image of the tree is completely black.
9. Drag the **Highlight** slider △ to the left until the background is completely white.

   NOTE: Use the **Midtone** slider ▲ to tweak the edges.

10. Click the **OK** button.
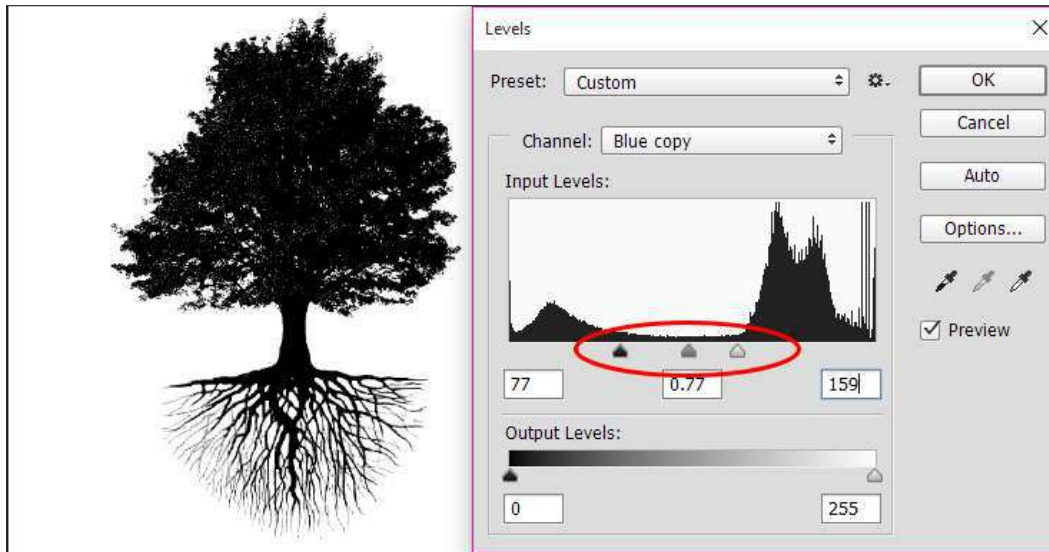


**Figure 38 – Levels Adjustment on Alpha Channel**

11. With the **Blue copy** channel selected, click the **Image** menu, point to **Adjustments**, and then click **Invert**.

    **NOTE**: This turns the tree white and the background black. This way, the tree is masked as opposed to the background.

12. Click the **Select** menu, and then click **Load Selection**. The **Load Selection** dialog box opens.
13. Click the **OK** button.
14. In the **Layers** panel, duplicate the **Background** layer.
15. With the **Background copy** layer selected, click the **Add layer mask** button 🔲 located at the bottom of the **Layers** panel (see Figure 39).
16. Turn off the layer visibility on the **Background** layer to see the masked tree.
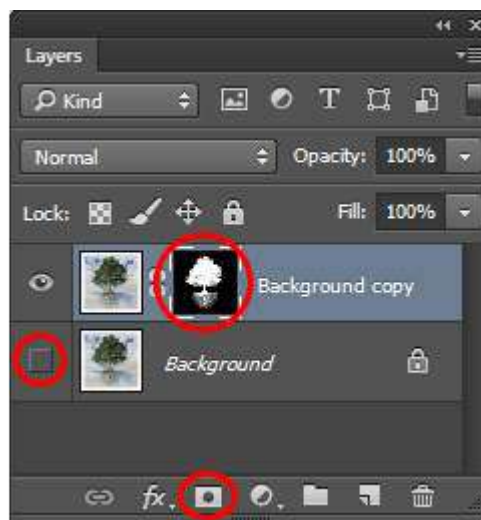


**Figure 39 – Layer Mask**

## Refining the Mask

To adjust the edges of the image in order to get a better mask, users can utilize the **Masks** panel.

## To refine the mask:

1. In the **Layers** panel, double-click the **Layer mask thumbnail** to open the **Masks Properties** panel (see Figure 39).
2. In the **Masks Properties** panel, click the **Mask Edge** button (see Figure 35). The **Refine Mask** dialog box opens (see Figure 40).
3. Select **On Black** ![icon] from the **View** drop-down list to preview the selection over a black background.
4. Drag the **Feather** slider to the left to decrease the size to **0.0 pixels**.
5. Drag the **Shift Edge** slider to the left to contract the mask to about -**70%**.
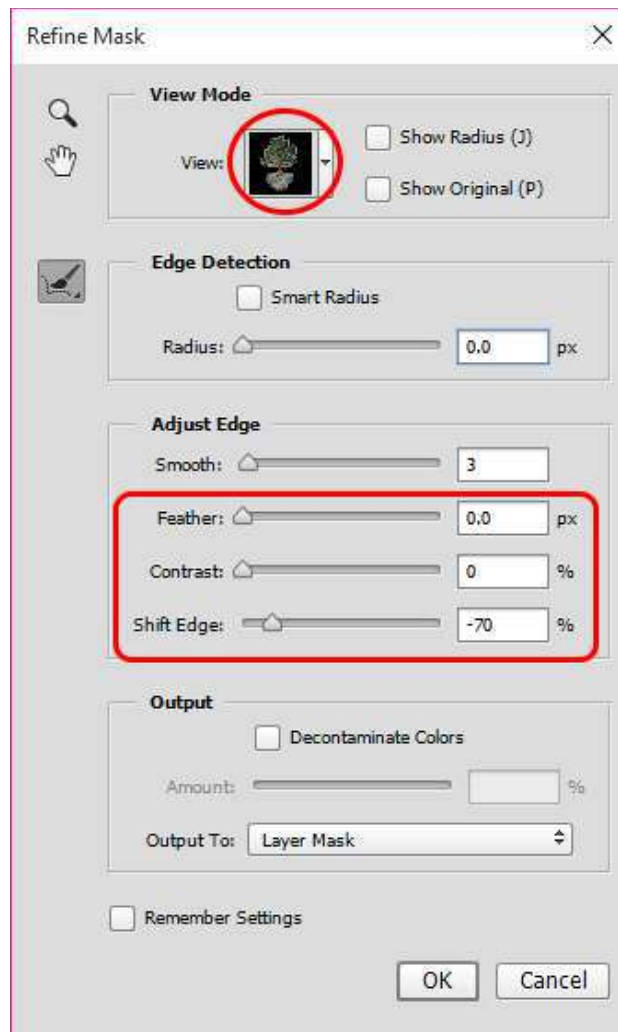6. When finished, click the **OK** button.



**Figure 40 – Refine Mask Dialog Box**

# Masking a Tree Using Multiple Channels

The first step is to balance the channels. In the **Channels** panel, choose the channel that has the most contrast when comparing the tree to the rest of the image. Since the sky is fairly distinct from the tree and has a fair amount of blue tonal area, the **Blue** channel would be the best choice to start with. Likewise, the bark of the tree is a bit redder than the backdrop so the **Red** channel will also be used. A single channel can be used to make the adjustment, though using several channels can assist in making the adjustments easier overall. A copy of each channel will be used and the originals will remain intact.

**To mask a tree using multiple channels:**
1. Open the **tree.jpg** file.
2. In the **Channels** panel, select the **Blue** channel.
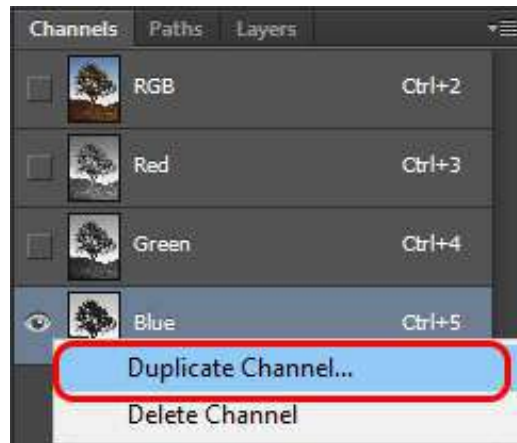3. Right-click the **Blue** channel, and then click **Duplicate Channel** (see Figure 41).



**Figure 41 – Duplicate Blue Channel**

4. In the **Duplicate Channel** dialog box, type **Tree Alpha** in the **As** box to change the name of the channel (see Figure 42).
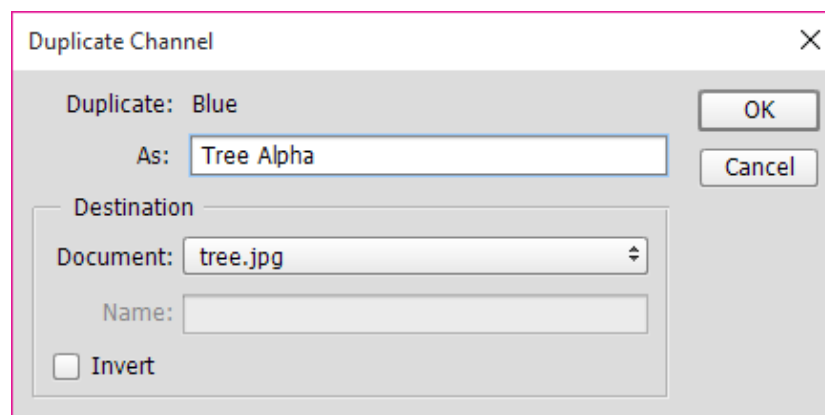5. Click the **OK** button.



**Figure 42 – Duplicate Channel Dialog Box**

6. In the **Channels** panel, right-click the **Red** channel, and then click **Duplicate Channel**. The **Duplicate Channel** dialog box opens.
7. Click the **OK** button.

   NOTE: The **Red copy** channel will be used as a selection to assist in modifying the **Tree Alpha** channel.

8. With only the **Red copy** channel selected and only its visibility turned on, click the **Image** menu, point to **Adjustments**, and then click **Levels**. The **Levels** dialog box opens (see Figure 43).
9. Set the **Input Levels** to **50**, **0.85**, and **222**.
10. When finished, click the **OK** button.

   NOTE: The purpose of this adjustment is to make the tree bark distinct from the background. Notice how clearly defined the border is between the tree bark and the background after the levels adjustment.
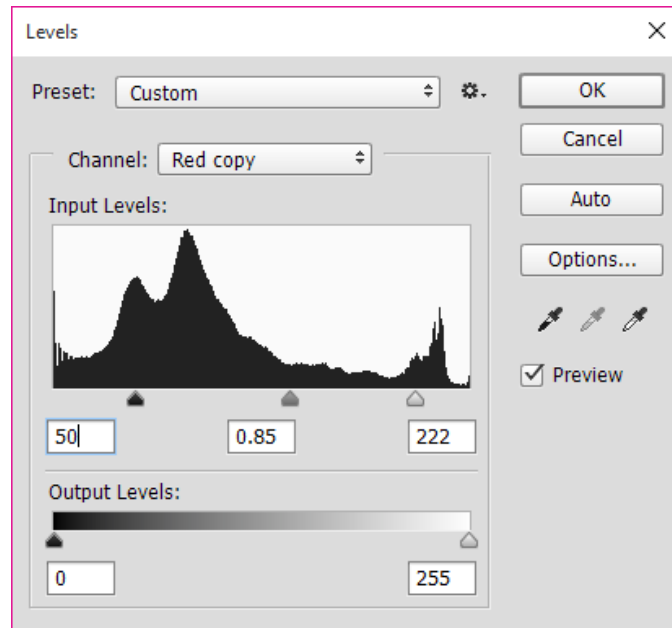
**Figure 43 – Adjusting the Red Copy Channel Using Levels Adjustment**

## To load a channel as a selection:

1. With the **Red copy** channel selected and only its visibility turned on, click the **Select** menu, and then click **Load Selection**. Or, click the **Load channel as selection** button ▣ located at the bottom of the **Channels** panel (see Figure 44).
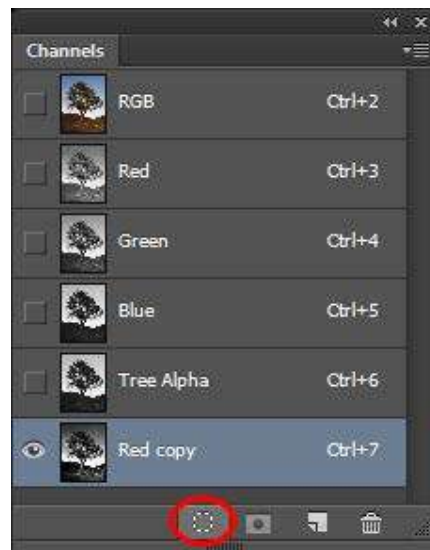


**Figure 44 – Load Channel as Selection**

2. Select the **Tree Alpha** channel.
3. Press **Ctrl+H** to hide the selection.

    **NOTE**: The selection remains, however, there are no visual markings. This will make working on the image easier.

4. To darken the white speckles in the bark area, click the **Image** menu, point to **Adjustments**, and then click **Levels**. The **Levels** dialog box opens (see Figure 45).
5. Set the **Input Levels** to **120**, **1.2**, and **255**.
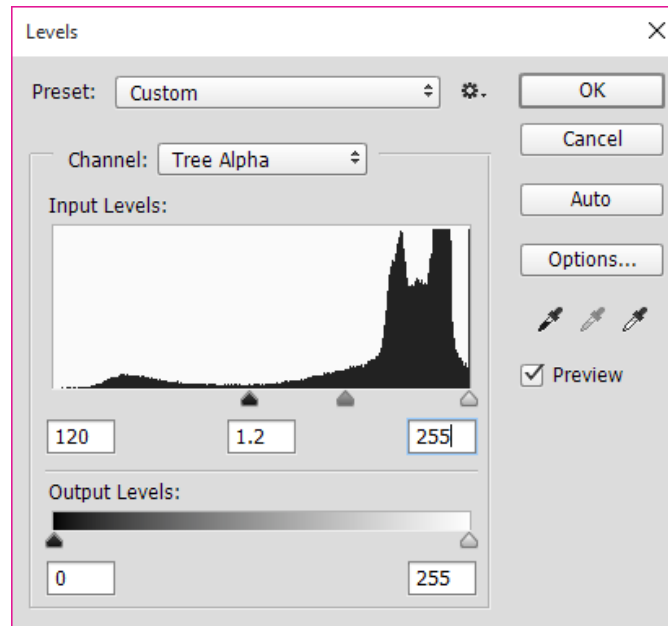6. When finished, click the **OK** button.

**Figure 45 – Adjusting a Portion of the Tree Alpha Channel Using Levels**

## To adjust the Tree Alpha channel:

1. Click the **Select** menu, and then click **Deselect** to remove any active selections.
2. Click the **Image** menu, point to **Adjustments**, and then click **Levels**. The **Levels** dialog box opens (see Figure 46).
3. Set the **Input Levels** to **31**, **1.00**, and **145**.

   **NOTE**: When adjusting the levels, make sure not to adjust too far as the sky will appear through the tree or parts of the tree will disappear into the background.
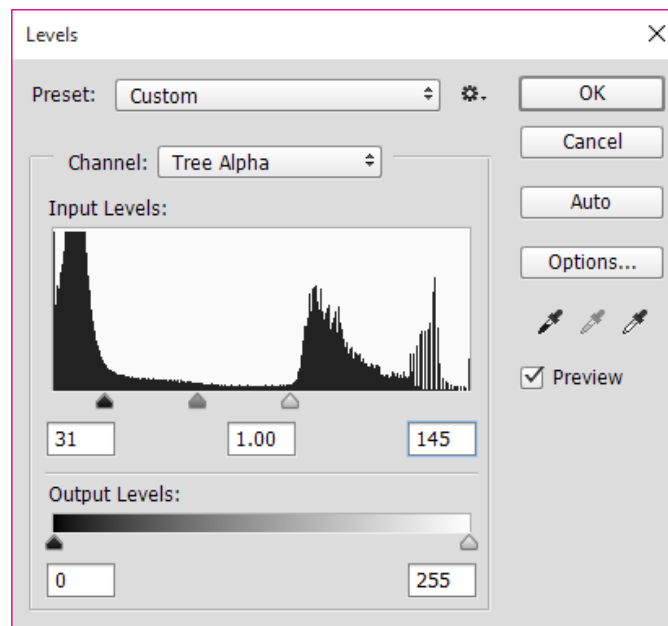
4. When finished, click the **OK** button.



**Figure 46 – Adjusting the Entire Tree Alpha Channel Using Levels**

5. Click the **Image** menu, point to **Adjustments**, and then click **Invert** to invert the channel so that the tree is white and the sky is black (see Figure 47).

**NOTE**: The white area is always the part that is masked.



**Figure 47 – Original and Inverted Image**

## To apply the layer mask:

1.  Click the **Select** menu, and then click **Load Selection** to load the **Tree Alpha** channel as a selection. Or, click the **Load channel as selection** button .
2.  In the **Layers** panel, double-click the locked **Background** layer to unlock it. The layer automatically renames itself to **Layer 0** (see Figure 48).
3.  In the **Layers** panel, click the **Add layer mask** button  to mask the tree.
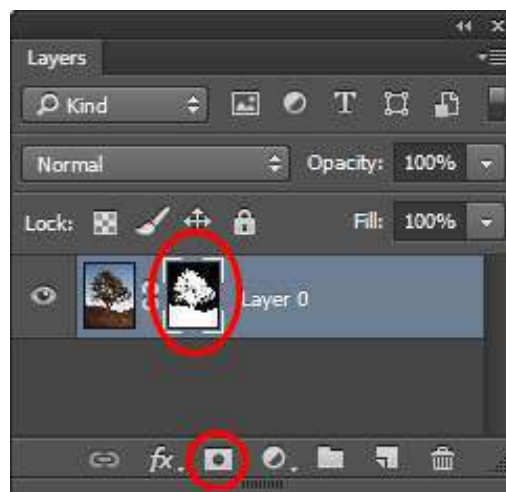


**Figure 48 – Layer Mask**

## To mask out the hill:

1.  In the **Tools** panel, right-click the **Lasso** tool and select the **Polygonal Lasso** tool  (see Figure 49).



**Figure 49 – Polygonal Lasso Tool**

2.  Select the hillside area around the tree. Make sure to select around the edges of the image (see Figure 50).
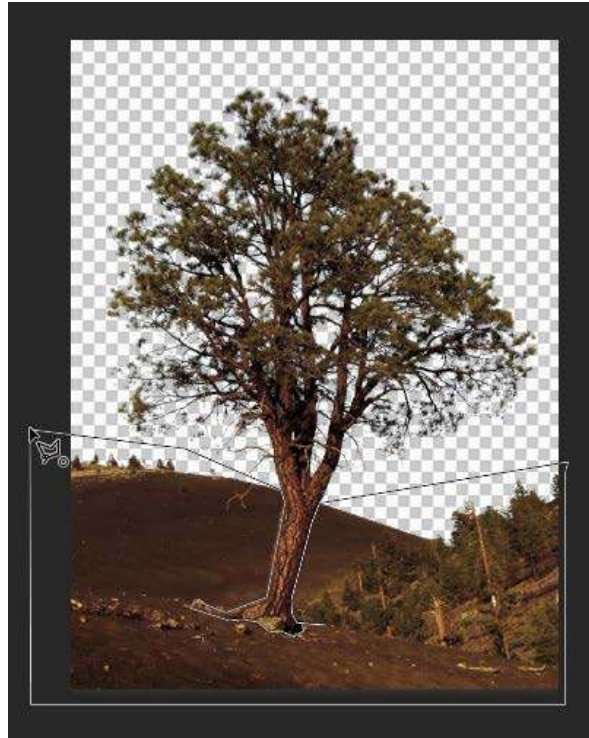
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**Figure 50 – Selecting the Hill**

3. Click the **Edit** menu, and then click **Fill**. The **Fill** dialog box opens (see Figure 51).
4. Select **Black** from the **Contents** list.
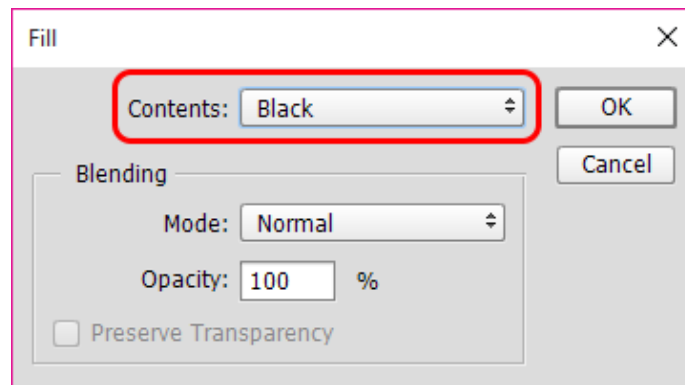5. Click the **OK** button.



**Figure 51 – Fill Dialog Box**

6. Click the **Select** menu, and then click **Deselect** to deselect the selection.

## To refine the edges of the masked tree:

1. In the **Masks Properties** panel, click the **Mask Edge** button. The **Refine Mask** dialog box opens (see Figure 52).
2. Select **On Black** from the **View** drop-down list to preview the selection over a black background.
3. Drag the **Feather** slider to the left to decrease the size to **0.0 pixels**.
4. Drag the **Shift Edge** slider to the left to contract the mask to about **-8%**.
5. Increase the **Radius** size to **2.0 pixels** and the **Contrast** to **15%**.
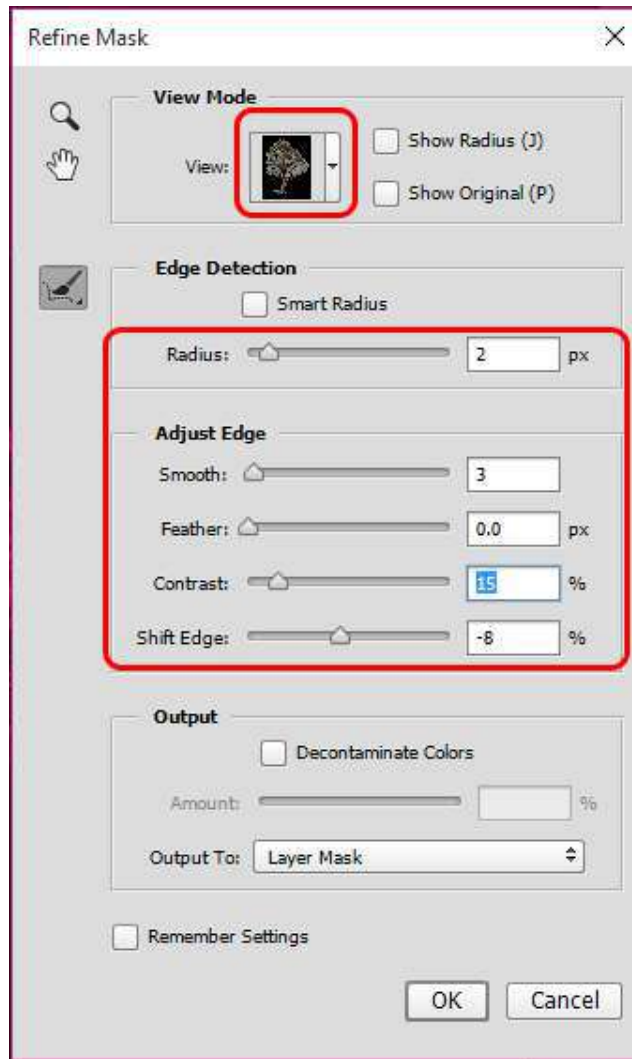6. When finished, click the **OK** button.

**Figure 52 – Refining the Mask of the Tree**