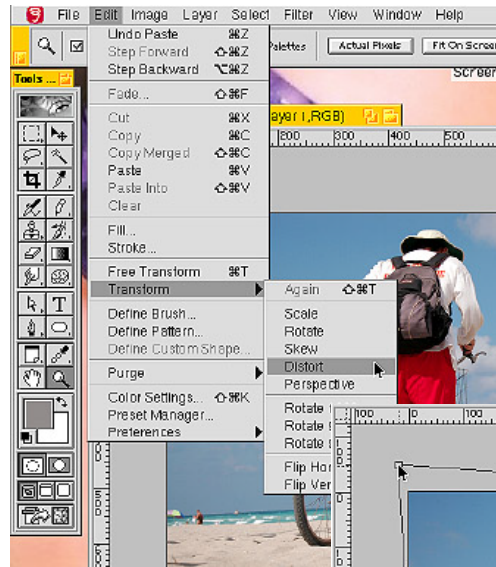There is a group of functions that are truly amazing in the *Transform* portion of the *Edit* pull down menu. This is where you go to *scale, rotate, skew, flip*, etc. I think you will find these extremely easy and enjoyable to use. Always remember, these functions can be done on an entire image or just a portion, endless possiblities.

Open the *lifeGuardOrig.jpg* file, duplicate the background layer so it will be preserved, select all and go to the *Distort* function *(screen 1).* You will notice a box around your image with open squares at the corners and the middle of the perimeter. These are the points where you will manipulate from. Our goal is to pull up the horizon a bit on the left and down a bit on the right. So, simply pull up on the top left corner and down on the bottom right. Now the lifeguard looks a bit too distorted so let's pull in the bottom left corner and the top right...just a bit *(screen 2).* Get it to where you like it, and pres the enter key. The image is now distorted. We didn't quite get the horizon level yet, but it's better. We will need to rotate the image some to make it perfectly level.

Let's put a guideline in so we will know when the horizon is level. Click and drag out a guideline from the top ruler. Remember *command r* will turn your rulers on and off. Okay, slide it down to where the horizon is now and we are ready to make it perfect.

Select all, *command a,* and go to the *rotate* function under the *Edit* pull down menu *(screen 3).* As with the distort function, simply manipulate the corners until the horizon is level. Press enter, and the rotate will apply.
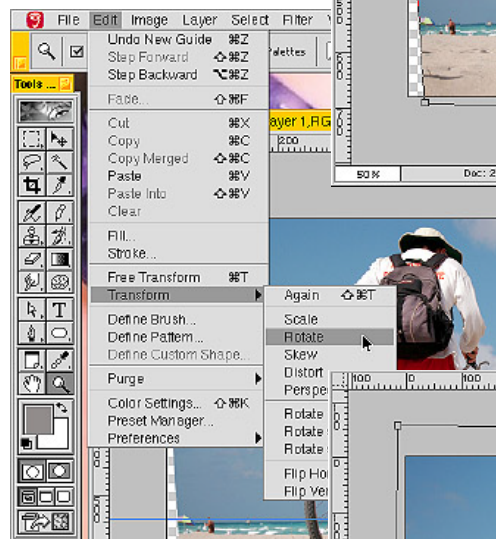
Most times, but not always, the horizon should be level. I feel when it is such an important part of the image it should be. There will be other times when you may want to slant it too, very often this works well when the horizon is not too important to the overall image.

▲ *Screen 1*

Screen 2 ▶

▼ *Screen 3*

Original photo ©2006, Jenny Romney

▼ *Screen 4*

Distortion Techniques (continued)

Okay, now that we have the horizon nice and level, we need to make our image fill the frame. First we will scale the image some. Go to the *Edit* pull down menu and select the *Scale* function *(screen 5)*. Once again you will get the manipulation box. Click on the bottom left corner and drag diagonally downward *(screen 6)*. Hold the *shift* key down while you do this and the image will scale proportionately. Make it so the sand *"bleeds"* off the left and there is no more bare triangle showing.
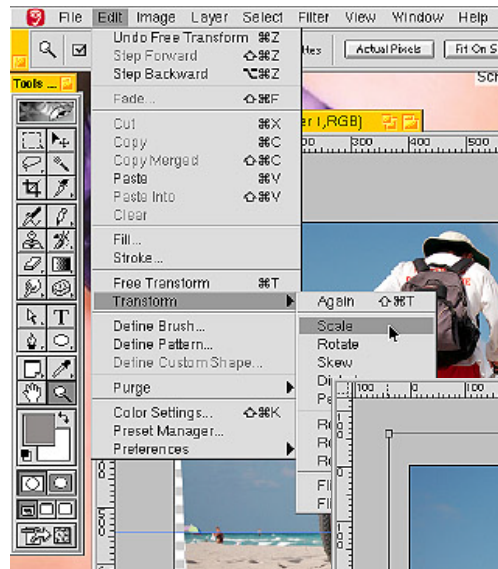
Hit the enter button and the portion will scale. Now we need to work on the upper right. We can not scale here, because that would crop the head of the lifeguard. By the way, I really like how you had the head nice and close to the top. With the way he is standing, he appears to be ducking. This subtle touch really addsto your image.

Okay, back to the top. The best way to fix this corner is to copy and paste the cloud with some sky to cover this area. Select the *lasso* tool and set your feather strong, around 14-20, and roughly select the cloud and sky *(screen 7)*. Copy and paste this portion to a new layer. Notice that it places the pasted portion in the exact position to the layer below. Select the new layer and go to the *Edit* pull down and choose *Scale.* This time let's scale just vertically. Click the box in the center top of the manipulation box and drag it upward so that it completely covers the bare triangle. Now you may need to adjust it horizontally. Use the center box on the side to do this *(screen 8)*. Once you like the size press enter and poof, the triangle is covered. Because you used a soft feather with your selection, the patch is seamless. Excellent!

HINT:
Remember with the scaling function that you can manipulate from any corner or side. If you only need a little more height, just manipulate up or down. For both height and width, click a corner and drag it where you want.
NOTE: For your image to keep the original proportions, hold the shift key down while you manipulate a corner. This is the most common scaling method, an image can start to look odd when you scale it out of proportion. So a little goes a long way.

▲ *Screen 5*

Screen 6 ▶

▼ *Screen 7*

HINT:
For the majority of your larger selections for touching up, the feathering will be quite high. Beacause the feather is high, the selction can be quickly and roughly drawn out. There is NO need of precision. Quick and simple is the key.
NOTE: To fix the piece of decking, simply select a portion of the sky near it (screen 9). Copy and paste this to a new layer, and slide into place by holding the command key down. Use the eraser tool with the airbrush setting to eliminate any noticable edges...make it seamless.
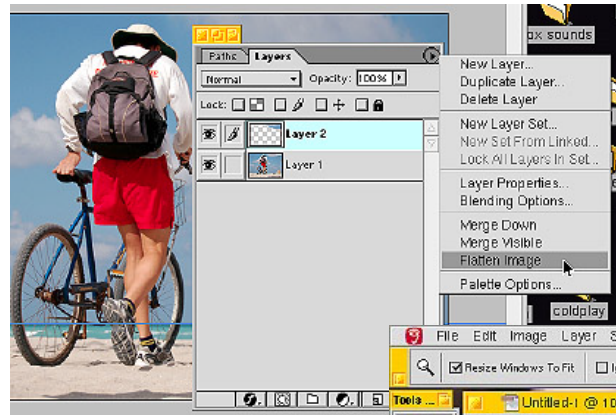
▼ *Screen 8*

◀ *Screen 9*

Now that you have touched up the corner and deck piece, you can *flatten* the image. Click the small arrow in the top right of the layers pallet *(screen 10)*. This will compress all of your layers so you will no longer be able to work on them individually. Be certain that the changes so far are completely undetectable. Click the eyeball on and off next to each layer. Do this fairly quickly and if you can see any edge it will need to be erased and feathered a little more. These layers we do not need to keep, once an area is perfectly patched it is complete.

Now select all, *command a,* and choose *Sharpen* under the *Sharpen* section of the *Filter* pull down menu *(screen 11)*. There are several ways of sharpening that we will get more involved with later on. The standard sharpen function will help push the crispness of the image. Go easy with this effect, usually one or two applications of this filter is sufficient.

With the entire image still selected, you can go to the *Brightness/Contrast* function of the *Adjust* section of the *Image* pull down *(screen 12)*. As before, you will get sliders to adjust the amounts with (*screen 13)*. Every image will be different and require different amounts of each. Always experiment with this function, it is very simple to do and has dramatic effects. If you have some rather abstract images you can really push these levels far and end with an something that will be quite unique.

The brightness and contrast can, and usually always is, applied to different portions of an image. This will help define specific areas without detracting from others. Use it often. Practice with different amounts of feathering too.

▲ *Screen 10*
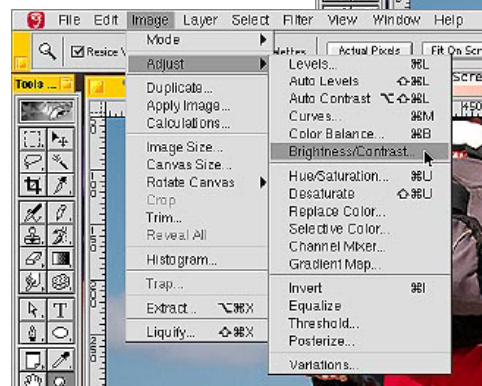
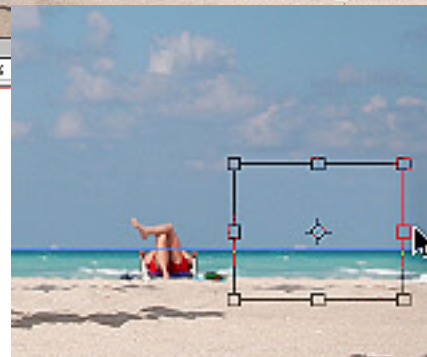▲ *Screen 11*

◀ *Screen 12*

▼ *Screen 13*

Okay, we have our image at a decent contrast level overall (we will work the sky in a moment). Our horizon is perfect, we fixed the deck corner. Think we can get rid of that garbage can? Sure, why not! Simply go the *marquee* tool and use the rectangle shape. Have your feather set for 3-4 pixels and select a portion of the sky, water and sand *(screen 14)*.When you make this selection be certain you have enough height to cover the area you want patched. Copy and pasted this selection to a new layer. As before, it will be perfectly lined up with the layer below.

   Hold the *command* key and *shift* key down at the time and slide the portion to cover the garbage can. By holding down the *shift* key you are commanding the computer to keep the portion *exactly* level while you slide it. You spent time making the horizon level, now it is paying off. Hey, that patch covers nice, but it isn't quite wide enough. No problem, we will simply use the scaling function to make it fit *(screen 15)*. Because we have the height perfect already, we will just adjust the width. Get it where you like it and press enter. Wow!! it's gone! Exactly what we wanted. If you can see any edge use the airbrush eraser to clean it up. Be careful not to erase too much and make the garbage can visible again.

   Let's work on the sky. Select the *lasso* tool and have the feather set for 2 pixels. Draw around the entire edge of the lifeguard and only the lifeguard. Hold down the *alt/option* key and subtract the small areas between his elbows and body. Now release the *alt/command* key and hold down the *shift* key and add the person with their legs crossed. Get the selections where you like them, then select the *marquee* tool. Use the rectangle and have your feather set for 2 pixels, just like you did with the lasso. Hold down the *shift* key and drag out a rectangle from the top left of the horizon to the bottom right corner *(screen 16)*. You have now added all of the area from the horizon down...perfect. Now select *Inverse (screen 17)*. Remember, you can always keep adding to your selection with different tools, you can change the feather for each selection as well.

▲ *Screen 14*

◀ *Screen 15*

HINT:
Remember you can scale in any direction or any combination of directions. If the edge is slightly visible use the eraser tool and/or some brightness or darkening. Make it completely undetectable.

▲ *Screen 16*

HINT:
The select inverse command is one you will use often. The short cut is to hold the shift, command, i keys down all at the same time.
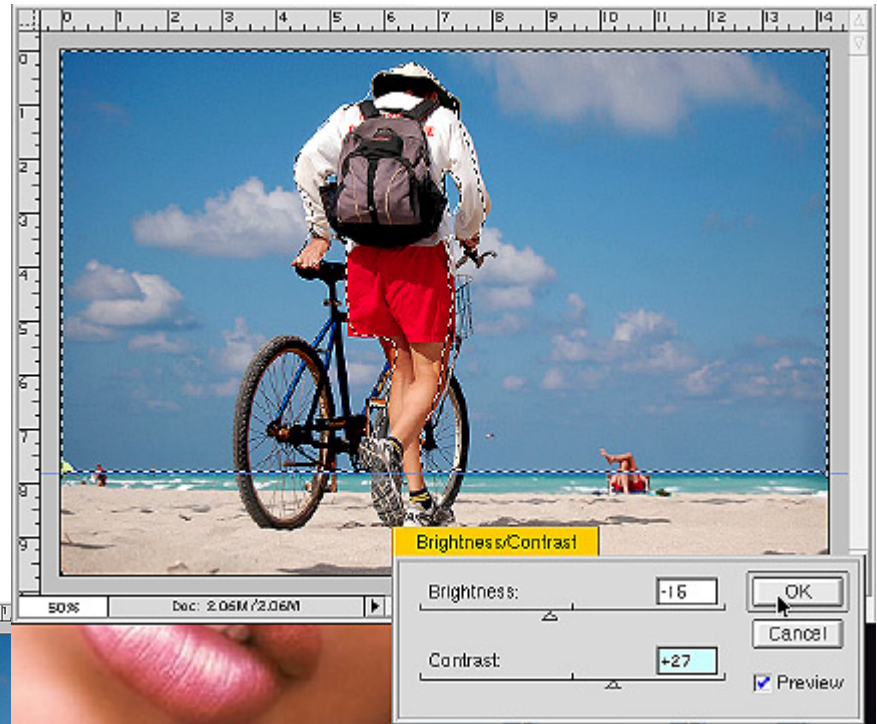
◀ *Screen 17*

You now have the entire sky selected and bicycle selected. Whatever changes we make now will only be applied this area. Go to the *Brightness/Contrast* function under the *Adjust* section of the *Image* pull down, as you did before *(Screen 18).* Slide the brightness scale to the left and darken the sky, adjust the contrast to where you like it and press OK. Wow, that looks nice and so much richer...good job.

Let's puff up the clouds, this is very easy. Use your lasso tool and have the feather set for 5 pixels or so and roughly draw out portions of the clouds that you want to make lighter. Once you have them all selected, go to the *Brightness/Contrast* function again. This time you will want to slide the brightness scale to the right and lighten the portion *(screen 19).* Adjust your contrast to where you like, and press OK. Wasn't that easy? and it really makes quite a difference. These small changes are easy to apply to any image and hopefully it will enhance it.

I have included a screen shot from one of your other photos where I duplicated an ear *(screen 20).* Because you shot this so well and the symmetry was well thought out, I could simply select his left ear, copy and paste it to a new layer. Under the *Transform* section of the *Edit* pull down I *did a "Flip Horizontal" f*unction so the ear was facing the proper way. You can see the very soft edge to this portion because of feathering to the selection. The ear itself is all intact and completely opaque so when I slide it into position there is no detection at all that is placed there. This change takes only seconds. Once you get familiar with these editing ways your work will become quick as well.

▲ *Screen 18*
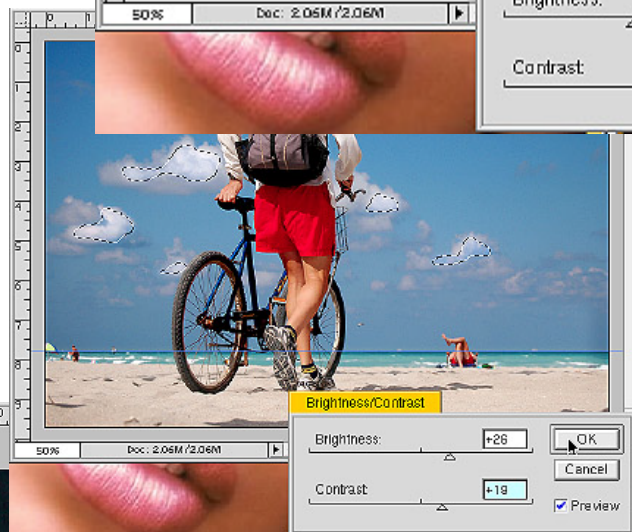
◀ *Screen 19*

▼ *Screen 20*

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