Well then, how are you making out with the curves. Hmmm, let me rephrase that...lol. Are you finding them pretty easy to work with? With just a little bit of time it will become second nature to you. And, do you want to know the best part? You have now learned the only difficult tool in Illustrator, for real. It works identical to the pen in Photoshop. Before too long we will do some work in Illustrator. We will do all of our typesetting with it, there is much more control in the Illustrator program. I would suggest that you start to look at ads and books and so on for different uses of type. As with art, everyone has their own style of using type. It is important that the words work well with the image. After all you want people to notice your message, make it beautiful for them. Okay then, let's get back to the *pen* tool in Photoshop.

We will start with something fairly easy to get the feel. Open up the *quilt.jpg* file. Select your *pen* tool and use the *navigator* window to zoom in on the stars *(screen 11)*. Remember the *"show navigator"* option is under the *window* pull down menu. Also, you want to have your *paths* pallet visible. That too is under the *window* pull down menu, have both of them open on your desktop. Now we want to make two paths, so click the arrow on the top right portion of the paths pallet and select *"New Path" (screen 12)*. You will get a new window, type in *"stars"* and then click OK *(screen 13)*. Repeat this process and create another path and call this one *"waves"*.

With your *pen* tool still selected and working in the *stars* path, click the points of the four corners for each of the star squares *(screen 14)*. Notice that each time you complete the square it completes and closes that section of the path. Always remember that if you miss the portion you wanted you can easily edit it. Simply hold the *command* key down and you will get the white cursor, which allows you to edit the path. If you need to move a line, click on it and move it. If you need to adjust a point, click right on the little square and put it where you want.

As you continue with adding to the path notice that a small image of that path is visible in the *path* pallet *(screen 15)*. Plot out all of the squares with stars. Then click on the *waves* path and plot out the squares with the little waves on them. Save your work as *quilt2kristen.jpg*. This way you will have a before and after image to compare your work with. This is going well, excellent!
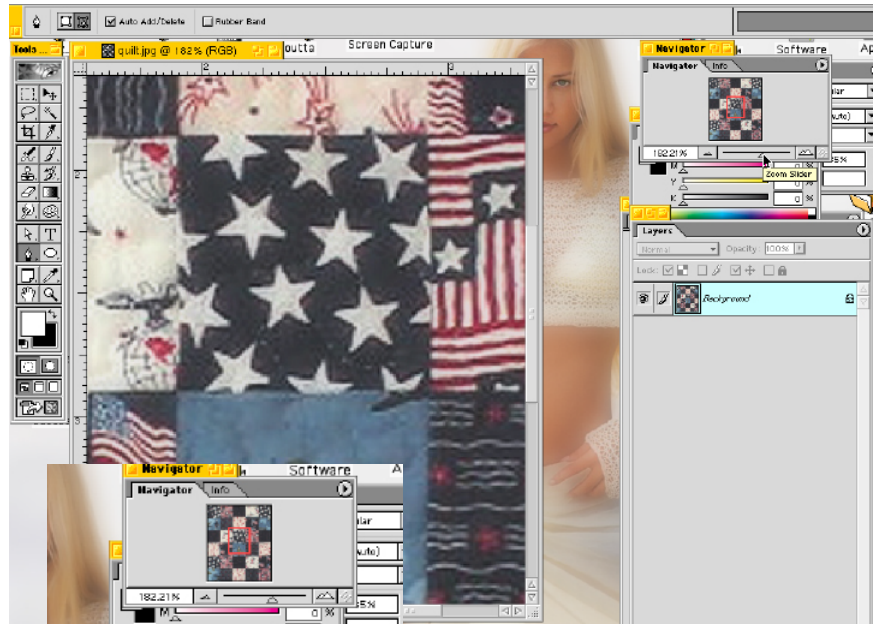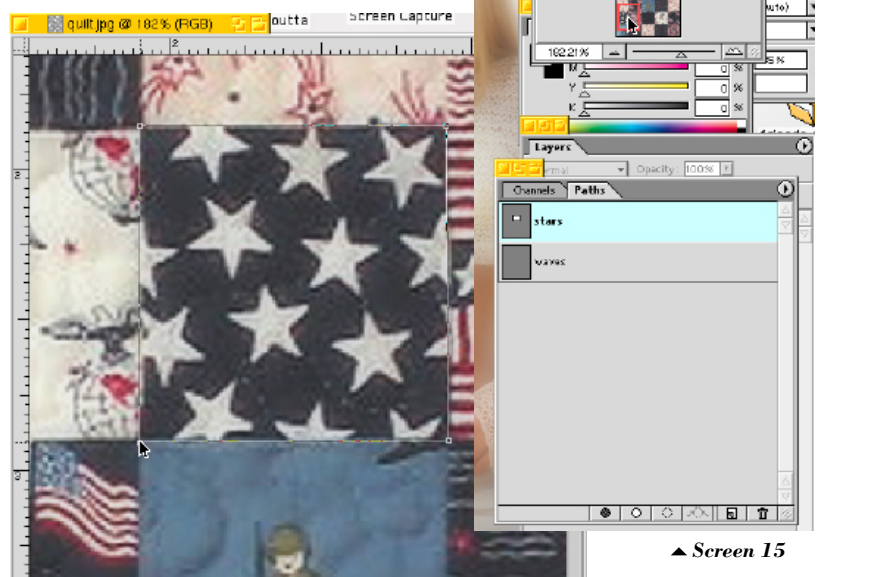

▲ *Screen 11*
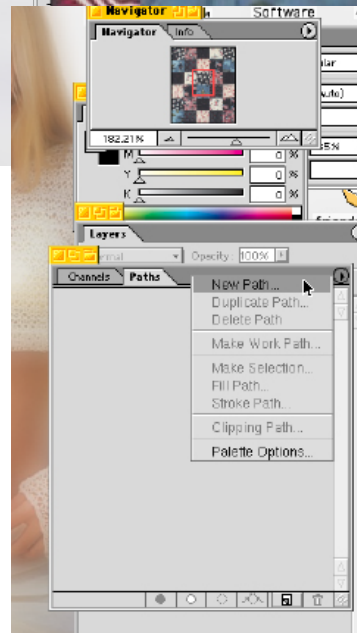
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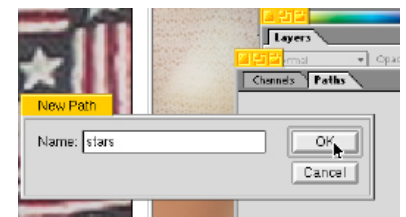
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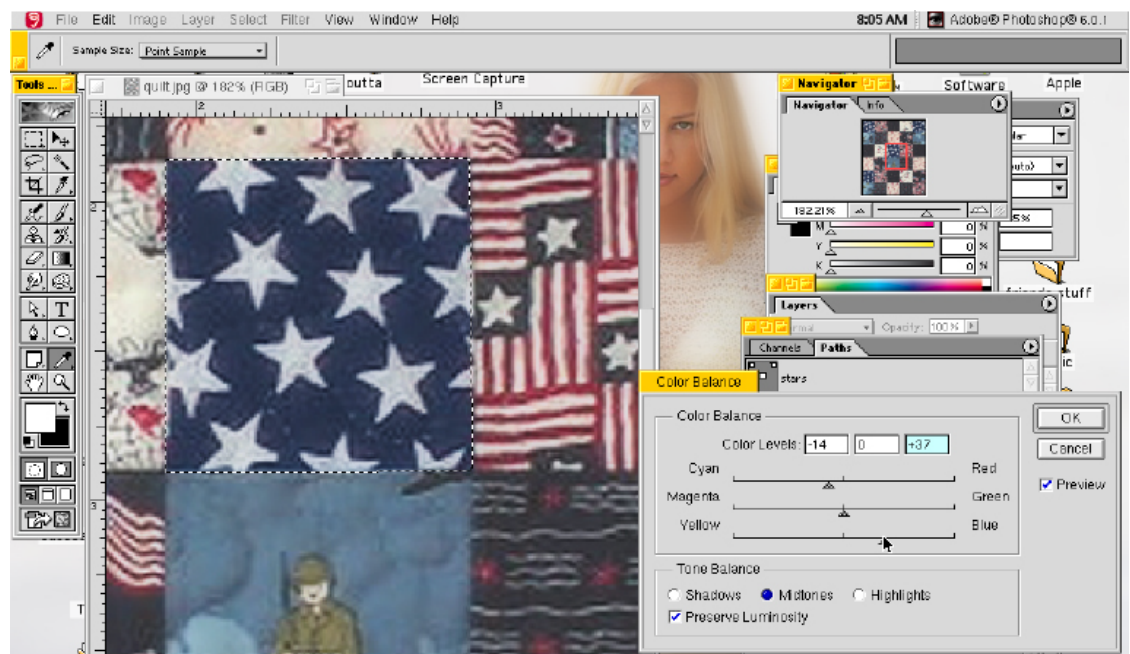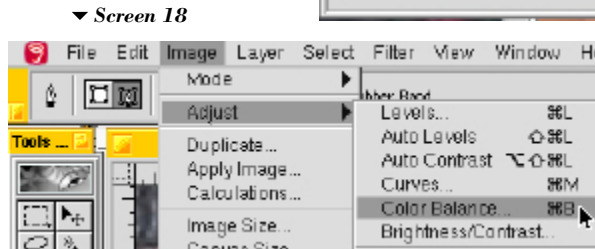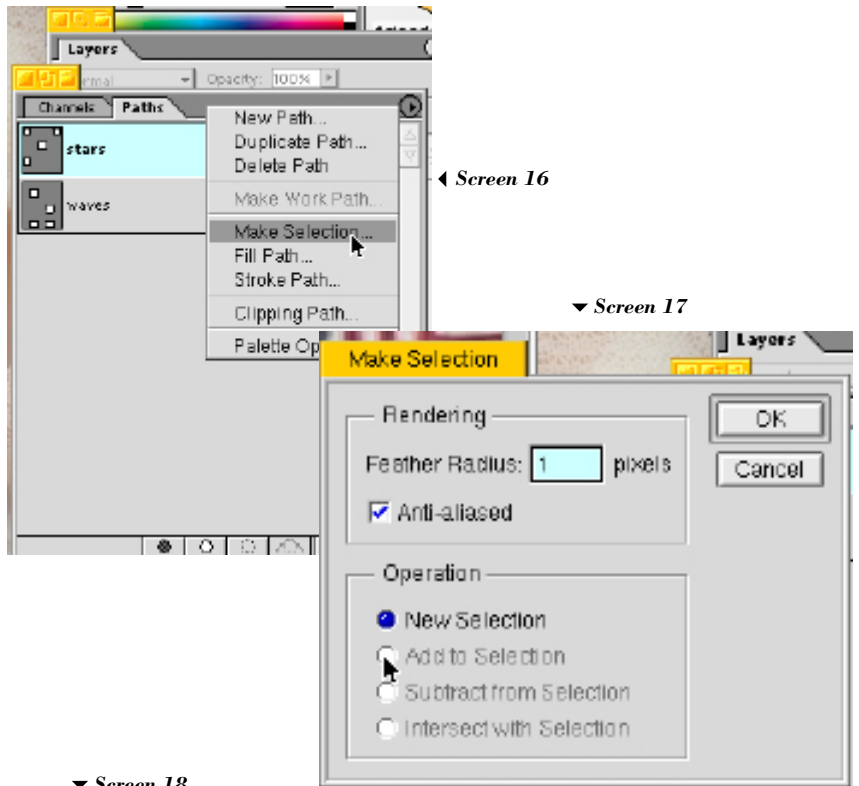

▲ *Screen 15*

▲ *Screen 14*

Mastering the Pen Tool continued

Once you have plotted out all of your squares for both paths you want to select each path individually. So click on the *stars* path so it is highlighted in blue. Now you want to click on the small arrow in the top right of the paths pallet and choose *"Make Selection" (screen 16).* A new window will pop up. Set your feather radius to 1 pixel. Make sure the anti-aliased section is checked (we will always use anti-aliased selections, they are smoother). Also make sure the *"New Selection"* button is chosen *(screen 17).* Click OK and all of the squares with the stars are selected, pretty cool, huh?

What we need to do now is adjust the color so these portions are a little bit bluer than they were originally. To do this we have several options. You have already learned about the variations that you can do. So this time lets adjust our color with the *color balance* option. Go to the *image* pull down menu, and under the *adjust* section choose *color balance (screen 18).* Once again you will get a new window. Notice there are sliders for you to adjust your color. There are two ways to make any possible color. Transmitted light colors, such as a television or computer screen are made up of the three primary colors, red, green and blue, that is what RGB stands for. Anything that you see printed in color is made up of three different primary colors, cyan (light blue), magenta (bright red/pink) and yellow (yellow...lol). We will spend more time on color later, but these are the basics. The large book you have that has a red spine and cover that is titled *"color"* is a wonderful reference tool and will help you understand the involved principles of light and color.

All righty then, back to our color balance. Adjust the sliders to add more blue and cyan to the stars section of the quilt. Get it to a balance that you like and click OK *(screen 19).* Do the same thing for the *waves* path and again adjust the colors. Save your work and you are done. Pretty straight forward, huh? Now for something a little harder.
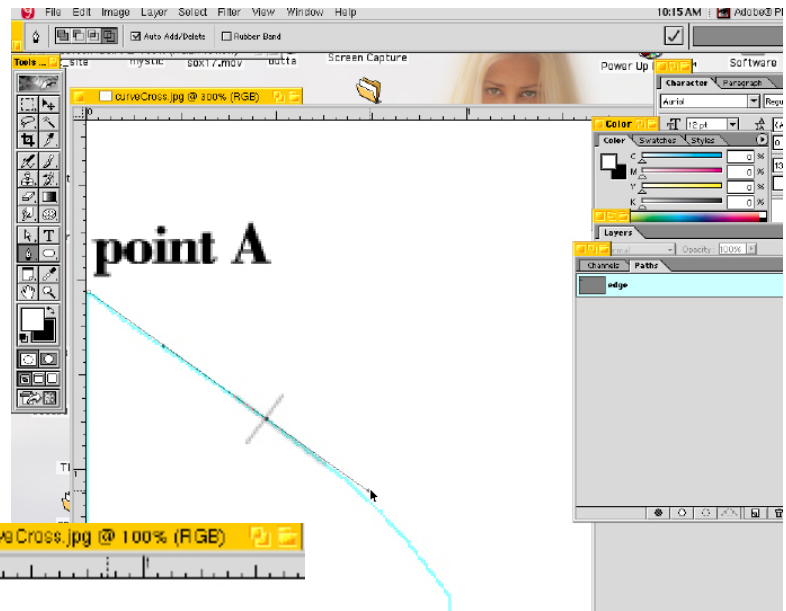
◀ *Screen 16*

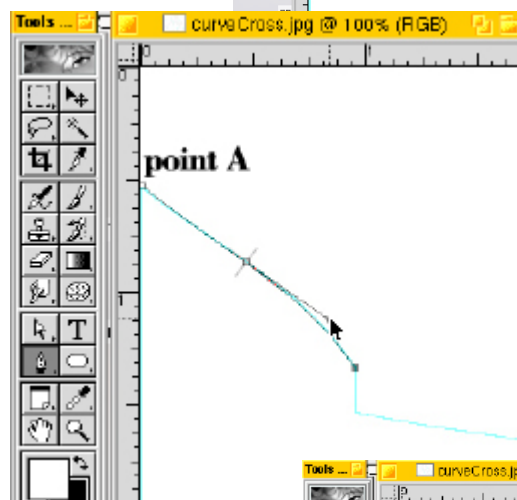▼ *Screen 17*

▼ *Screen 18*

▲ *Screen 19*

Go ahead and open up *curveGuide.jpg*. This is the path we are going to draw. I have made the path a light blue, similar to the color used for guide lines. Since this is basically a guide for you, I thought that would be best. It doesn't have any *"magic"* qualities like the real guides do, but I think the color makes it easy to draw over. Now close that file and open up the file *curveCross.jpg*. You will notice I have added cross hairs and reference points to help you find the best places for your curved points. You may not think so right now, but in time you will automatically know where to put your points for curves. And always remember they are completely editable. The cross hairs are guidance for your curves only. When you get to a point that has no curve, just click at that point without dragging.

Let's start with creating a new path and name it *"edge"*, now select the *pen* tool and click on *point A*. Now go to the first cross hair, click and drag out the handle bars in the direction of the longer cross hair line *(screen 20)*. As you drag notice how the line you are drawing is matching the blue guide exactly. You want this to be as perfect as possible. If you make a point and it isn't exactly what you wanted, then change cursor with the *command* key and edit it. It is easy to do. You can also adjust one handle bar at a time *(screen 21)*, simply use the *command* key to get the white cursor and manipulate the handle bar to match the curve (you will need to do this a couple of times in this lesson). Make your path follow the blue guide and go clockwise to return back to *point A (screen 22)*.

Now start with a new section, keeping it in the *edge* path. Make your initial point in each new section at the top left hand corner and work your way clockwise around that section. Always make sure to return back to your original point in that section to close that portion of the path, do this for all of the blue lines. Are you done yet? Are you happy with it? I think it looks awesome! Do you have any ideas what you have been drawing? You didn't peek, did you? Go to the next page and you will see.
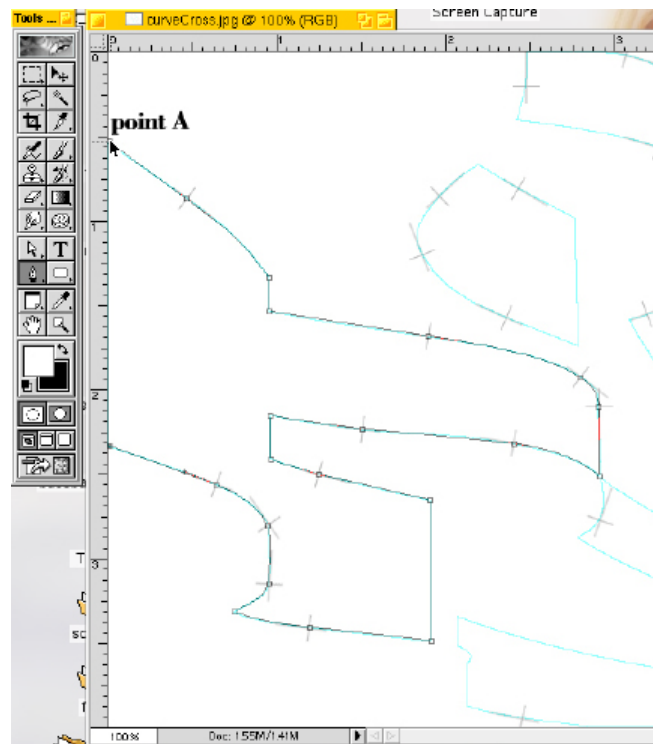

▲ *Screen 20*

◄ *Screen 21*

▼ *Screen 22*

Mastering the Pen Tool continued

Okay, open the *curveBuilding.jpg*. file. Do those curves look familiar? Yup, that is what you have been drawing. It takes a little getting used to to draw your paths over photos. That is why I had you draw it over my guides to start with. Now, how do we get your *edge* path exactly on top of this photo? Good question, and it is very easy to do. With the *curveBuilding.jpg* file open select all, *command a*. Now copy, *command c*. Open the *curveCross.jpg* file and do a paste function, *command v*. Your photo is now pasted on a new layer, perfect *(screen 23)*.

Our goal here is to show the client what their building will look like with the bricks tinted red. This particular client is an architect and they wanted to give the building a little bit of contrast from the trim work. It will be very expensive for them to change the color on the actual building, so they want to see what it will look like first. They will use your finished photo as a reference for the project. This way when they have spent countless hours changing the color, they already know what the outcome will look like.

Go to the paths pallet and select the edge path. Now make a new selection with a feather of one pixel, just like you did with the quilt *(screen 24)*. Use you *color balance* function and add some red and magenta to the selected area. Seeing how this is a sample for ideas, let's give them a few choices to start with. As you complete each new idea you will need to go into the *layers* pallet and click the small arrow in the top right corner. Choose *"Flatten Image" (screen 25)* and save this file as *newBuilding1.jpg*, follow these steps for each new color you do.

Well, did you enjoy this lesson? These same principles can be done with any photo. Just think of the paths as a very precise way to make a selection. They are always saved with the file so you can simply reselect that path and make any adjustments that you or the client wish to make. Take your time with all of these, it is definitely something that gets better with time. I think you have learned a lot already, and I am sure you have become more comfortable this program, as you will with others. Great job!
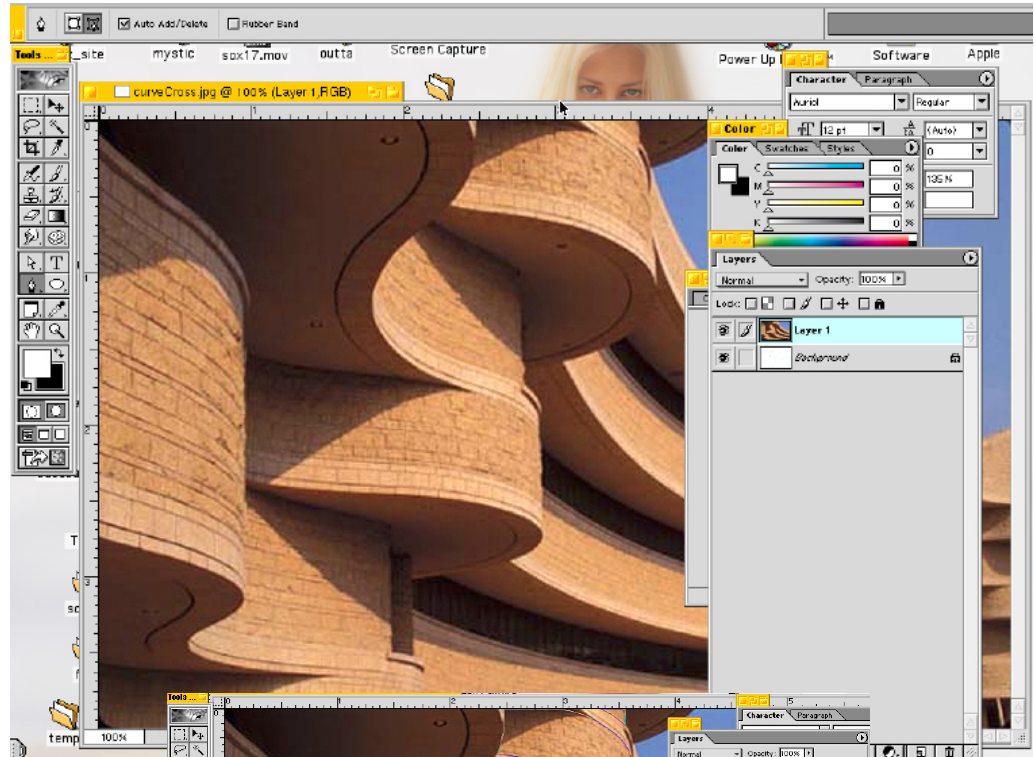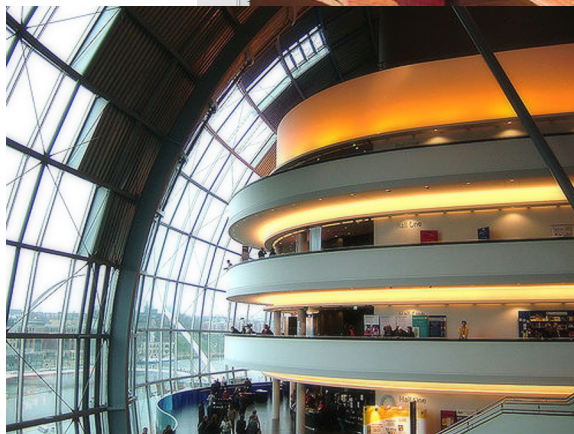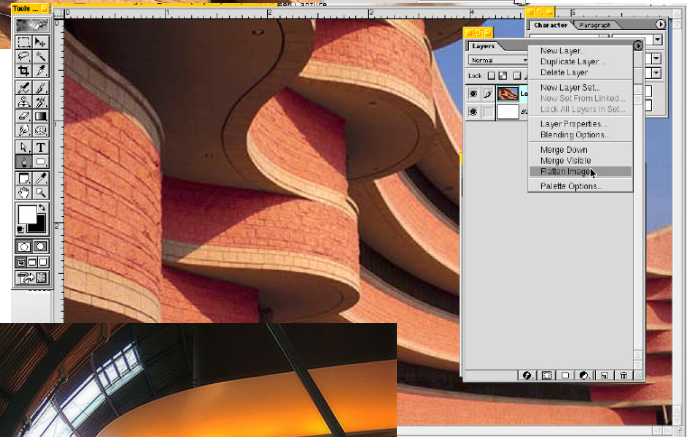

▲ *Screen 23*
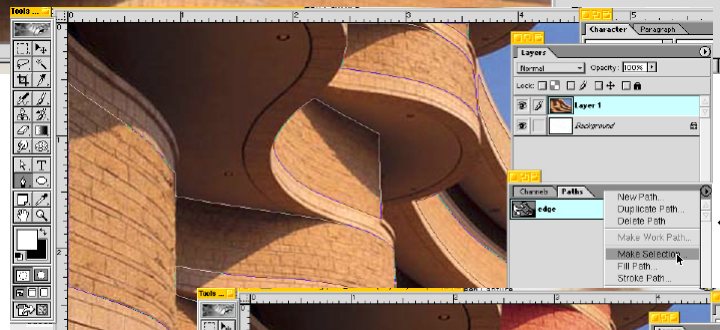
◀ *Screen 24*

Screen 25 ▶

More Practice: *Now open the glassDome.jpg file and make a path for the face of the three levels and the staircase. Adjust the colors so they are a creamier white (maybe add some yellow). Feeling brave? Try and make a path to select the sky area and put something more dramatic in. Have some fun with it!*