Hi, first off I would like to congratulate you for your incredible work. I really loved the image we are going to be working on of yours, titled, *shells*. It is not surprising at all to me that it made the front page of flickr, also known as Explore...literally show-casing your wonderful talent to the world. Nice work indeed.

I thought for this lesson we work work with the *elliptical marquee tool*. This is a very basic tool, and quite easy to work with. I guess that may be why it is first in the box. We will be using it in this lesson to make very quick selections of your complex photograph, this will allow us to have an image with multiple layers, that we will be animating in the next lesson.

▲ *Screen 1*

To start with, let's open the image and duplicate the first layer several times. We will be adding enhanced spot color to various shells...so maybe 5 new layers will work, of course you can do whatever amount you choose. Name the first one *blue layer*, or which ever color you wish to start with. Each time you select *duplicate layer* from the small arrow on the top right portion of the *layers pallet* you will get this pop up window. Just type in the new name *(screen 1)*. I did blue, red, yellow, orange, and pink. I think it is important to name the layers, especially as you start to to work with quite a few layers. From the small picture that appears in the pallet, it may be difficult to see or remember what exactly is on that layer. We will begin with the first layer, so shut off all of the layers above it by simply clicking on the eyeball for each layer *(screen 2)*. Choose the *elliptical marquee tool* from the tool box, and adjust the feather amount...say about 12 pixels. If you wish a softer edge that is fine too, just make the number greater. For this lesson our selections will not be super precise, so somewhat of a strong feather is nice to use.
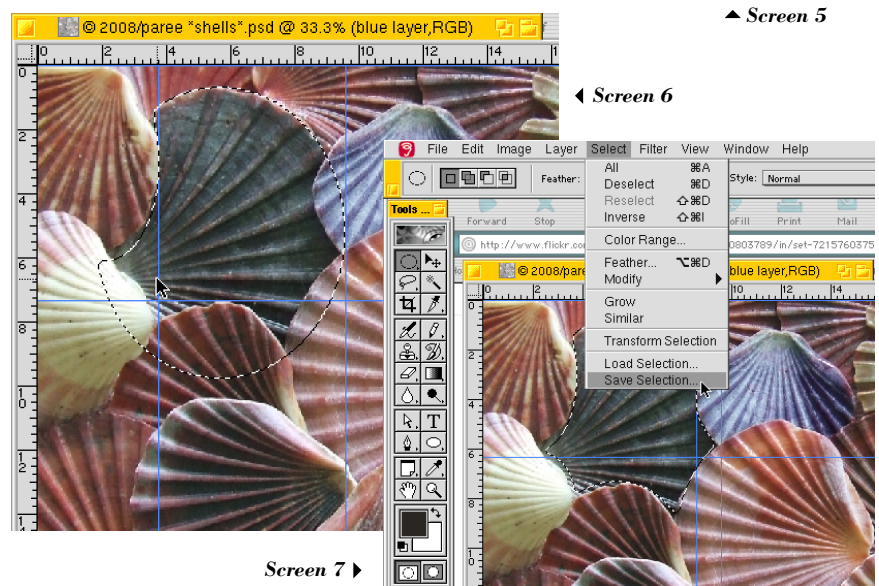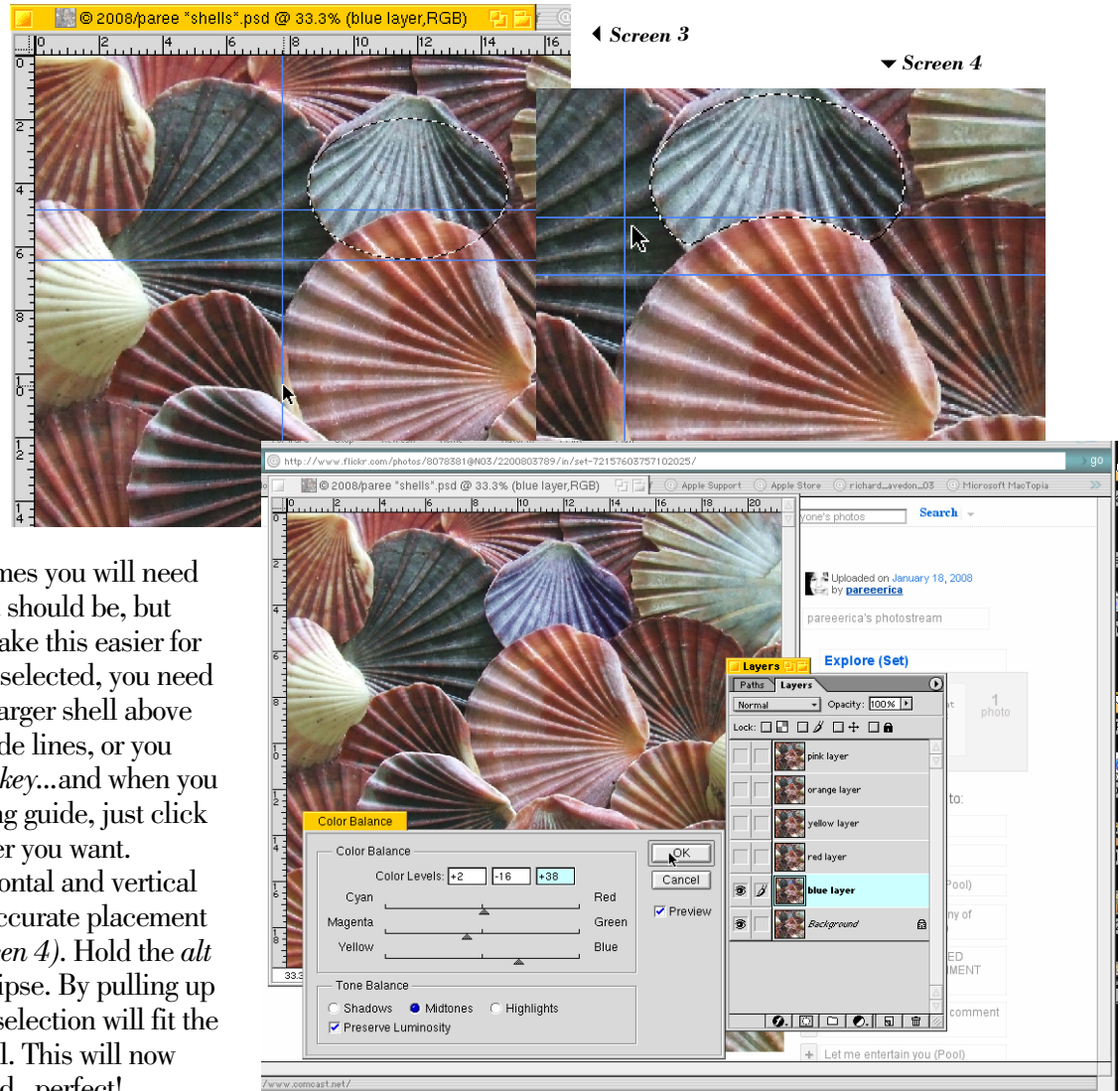

▲ *Screen 2*

The Elliptical Marquee Tool (continued)
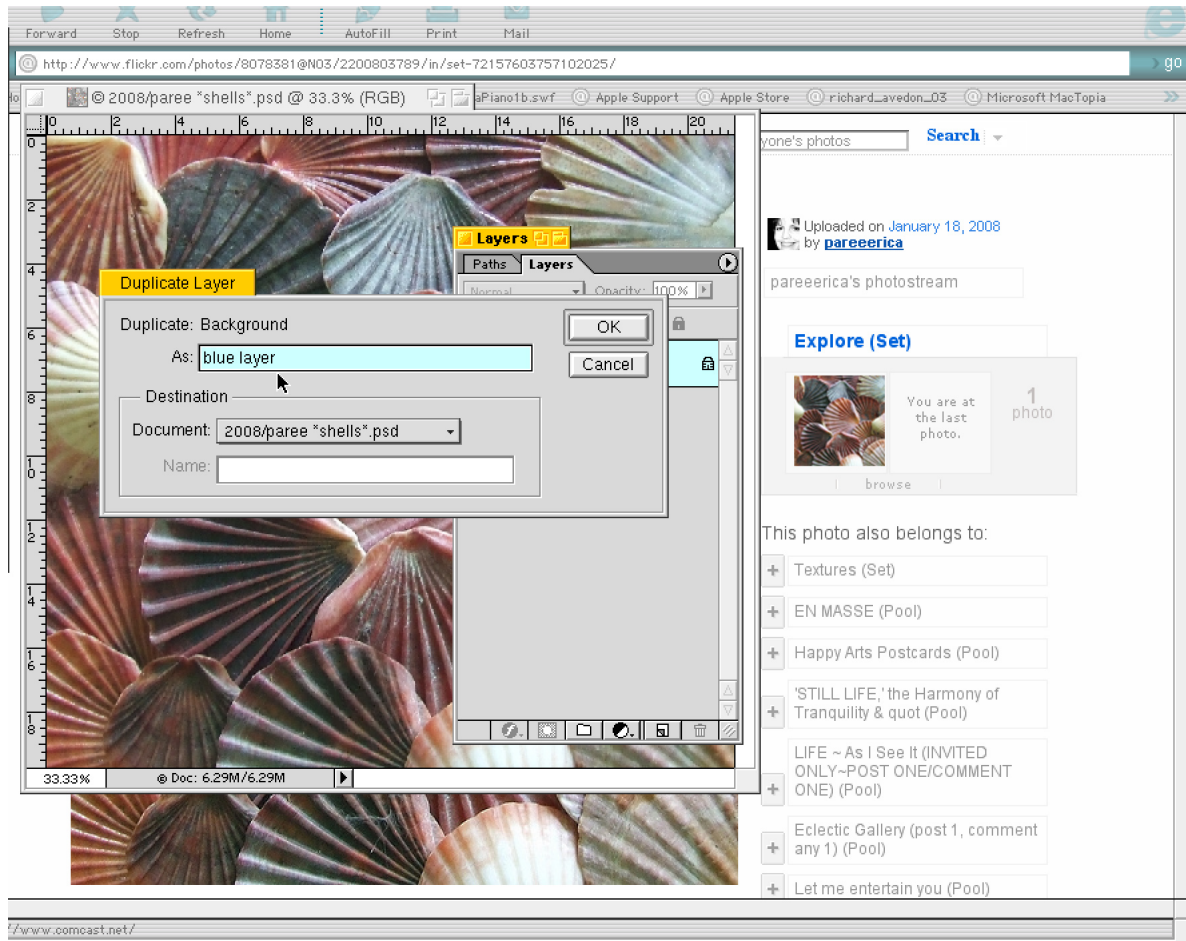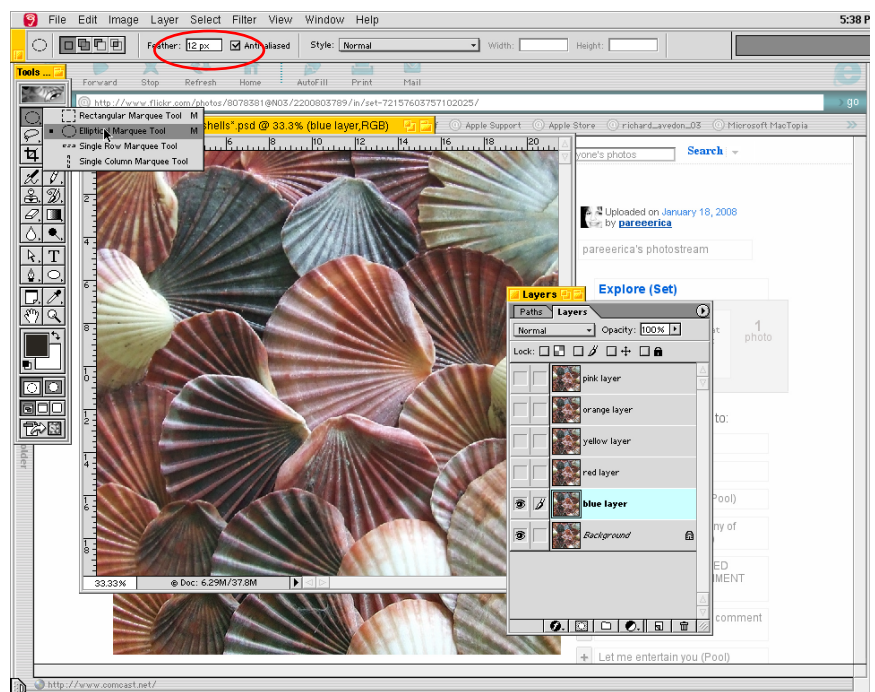
We will begin our selections for the individual shells. Because they are round, the *elliptical marquee tool* is perfect for selecting them. I also like to use guide lines to help quickly find where to start the tool. To turn on your rulers hit *command r*, this is a toggle, so do it again and they go away. Click and drag one out from the top ruler *(screen 3)*, and pull it further down to where the dotted line appears in the figure. Sometimes you will need to judge where the placement should be, but doing it a few times should make this easier for you. Once you have the shell selected, you need to *subtract* the portion of the larger shell above it. So, pull out some more guide lines, or you con hold down the *command key...*and when you put the cursor over the existing guide, just click and drag to move it where ever you want.

The intersection of the horizontal and vertical guide lines will give you an accurate placement to start with for selection *(screen 4)*. Hold the *alt key* down, and drag out an ellipse. By pulling up and down with the tool, your selection will fit the contour of the shell really well. This will now subtract the portion we wanted...perfect!

Now to adjust the colors. Remember these are on separate layers, so your original is still intact. Choose the *color balance* section, of the *adjust* portion from the *Image* pull down menu. Add blue and maybe a little magenta to get the color that you like, click OK and you are all set. Let's select the shell to the left also. Do the same procedure as before, using the guidelines to help make your starting point for the *elliptical marquee tool (screen 6)*. As you start to subtract from your initial selection, remember to hold the *alt key* down. This will get much quicker as you get familiar with it. Try doing some smaller portions without guides, such as the little shell to the left that is pink and yellow, See... that is pretty easy isn't it? One thing too...let's save our selections, because we will need them again in a little bit. It is quite easy to save any selection, just go to the *Selection* pull down menu and choose *Save Selection (screen 7)*.

◀ *Screen 3*

▼ *Screen 4*

▲ *Screen 5*

◀ *Screen 6*

Screen 7 ▶

The Elliptical Marquee Tool (continued)

When you select *Save Selection*, a new window will pop up. Make sure it is set for *new channel*, and then you can name this selection. Name it *blue2*, as we will need to save the blues separately, because they overlap. Click OK *(screen 8)*, and you are all set. The *blue layer* is done.

Select the *red layer*, and be sure it is turned on. Usually when you select it, they turn on, but you can always click the eyeball too. Make your selections the same as you did with the *blue layer*, and remember to *subtract* what needs to be as well. You will see the shell that I have chosen, but you can pick whatever you like. Once your selection is all set, save it off as above, and now do some color adjustments. I added quite a bit of red and some magenta too *(screen 9)*. One thing to keep in mind is that these should be somewhat exaggerated for the animation effects we will be doing in the next lesson. You will also see that toning them back is a single click process, and so easy. Be a little bold, what the heck.

Okay, pick and choose the shells you want for the remaining layers, and save those selections as well. We will now choose these selections individually for the layers they correspond to.
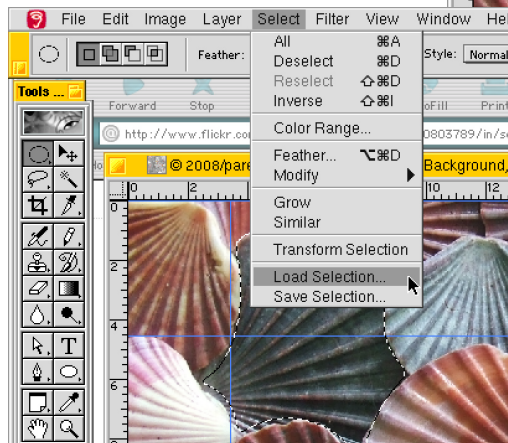
From the *Select* pull down menu choose *Load Selection (screen 10)*, click the drop down for *channel* and you will see a list of all your saved selections *(screen 11)*. Select *blue2* as a *new* selection.
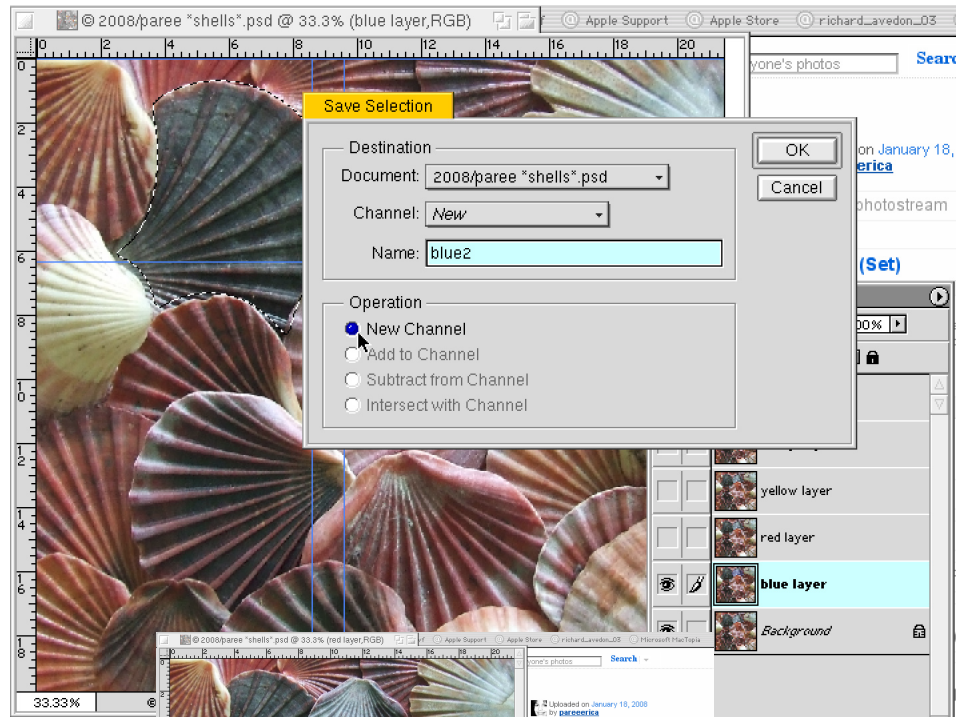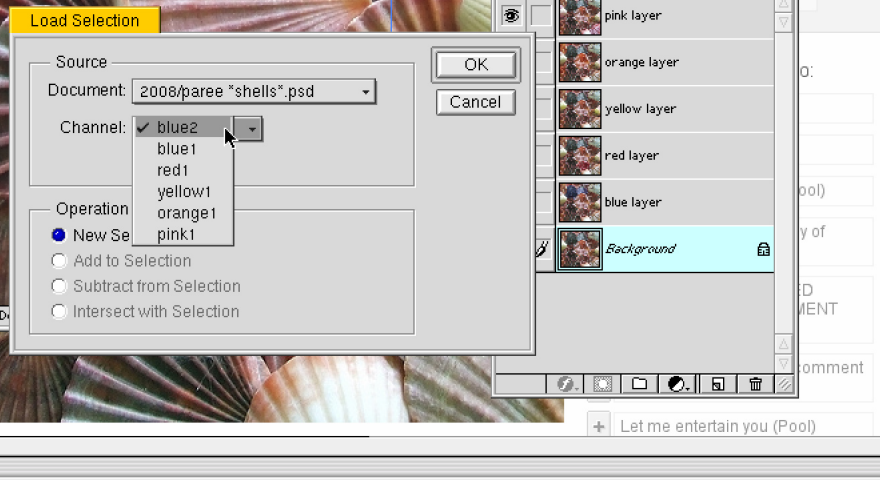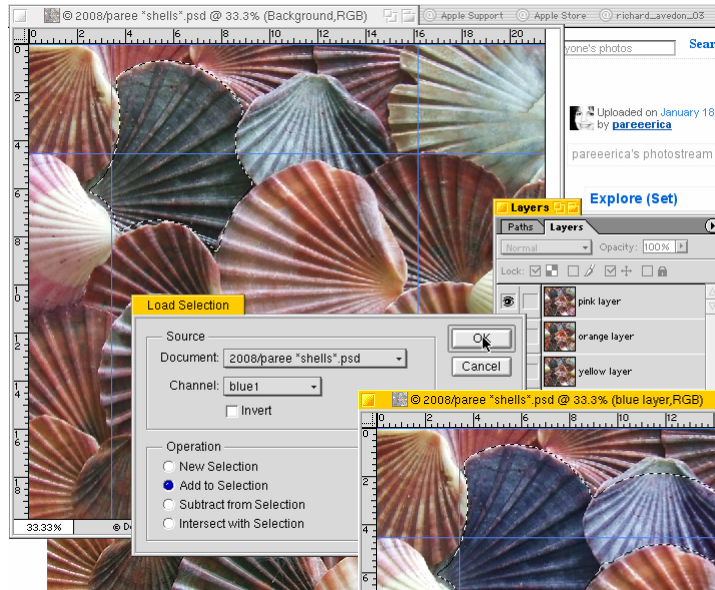
▲ *Screen 8*
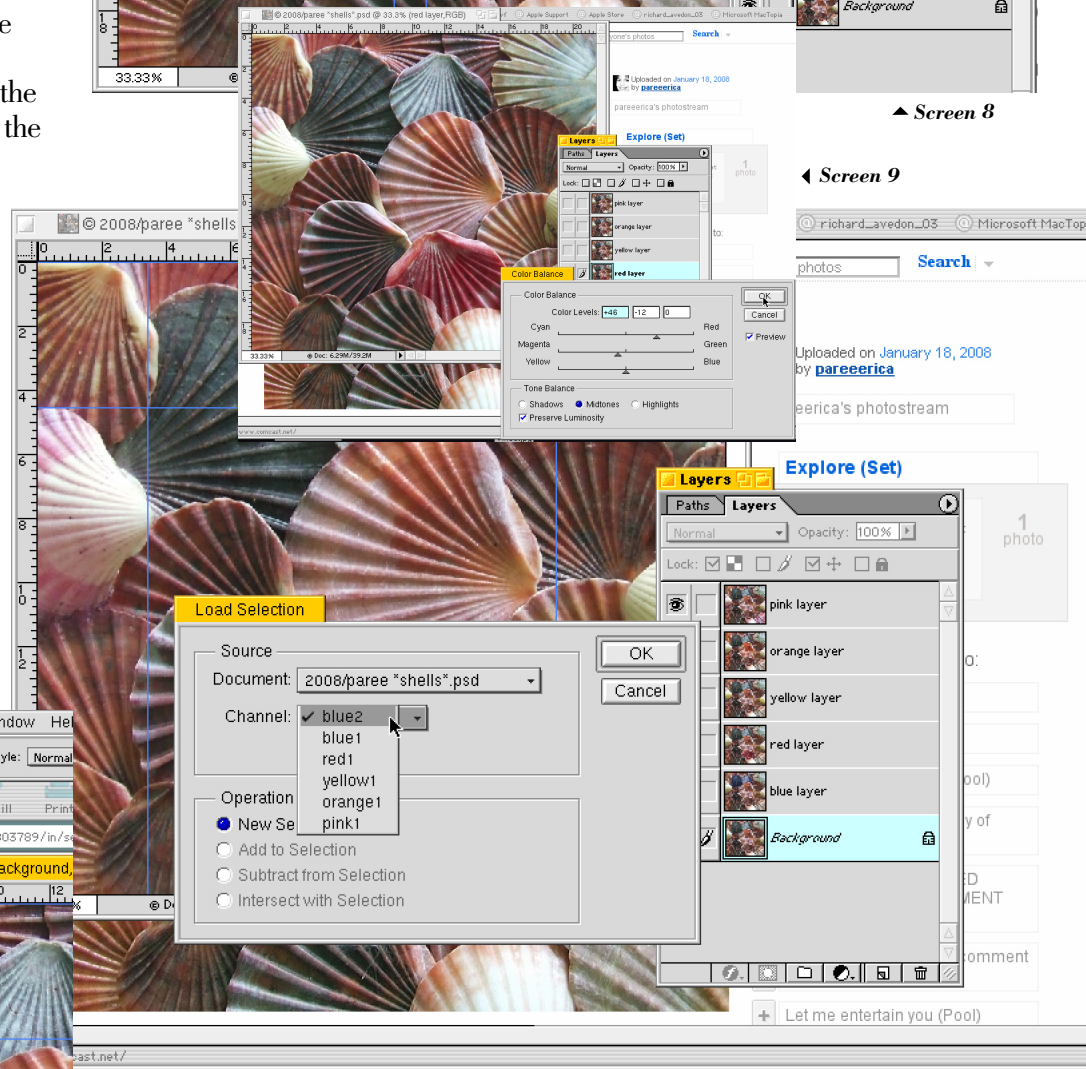
◀ *Screen 9*

▲ *Screen 11*

▲ *Screen 10*

Now you want to *load* the selection *blue2*, same as you did before...except this time we will choose the *add to selection* option *(screen 12)*. We are going to be using each of these selections now only to copy portions of a layer so combining is perfect, but only for the same color.

Select the *blue layer (screen 13)...copy* and then *paste*, there is no need to name these new layers, because we will be combing these copied layers soon. One thing to remember is that when you copy and paste from the full image, it will always place it *exactly* above the lower one.

Do this now for each color and layer. Load the selection, copy from the proper color layer and paste. Your layer stack in the pallet should look like mine *(screen 14)*. You now want to shut off all of the color layers and also the background one too, so that all that will be visible is the new brightly colored por-tions of the shells...like mine here. From the top layer choose *merge visible*, and we will now have a single layer with all the brighter colors.

◀ *Screen 12*

▼ *Screen 13*

HINT: *When you want to combine two, or more selections...click the "Add to Selection" option. For single selections us the "New Selection" button.*
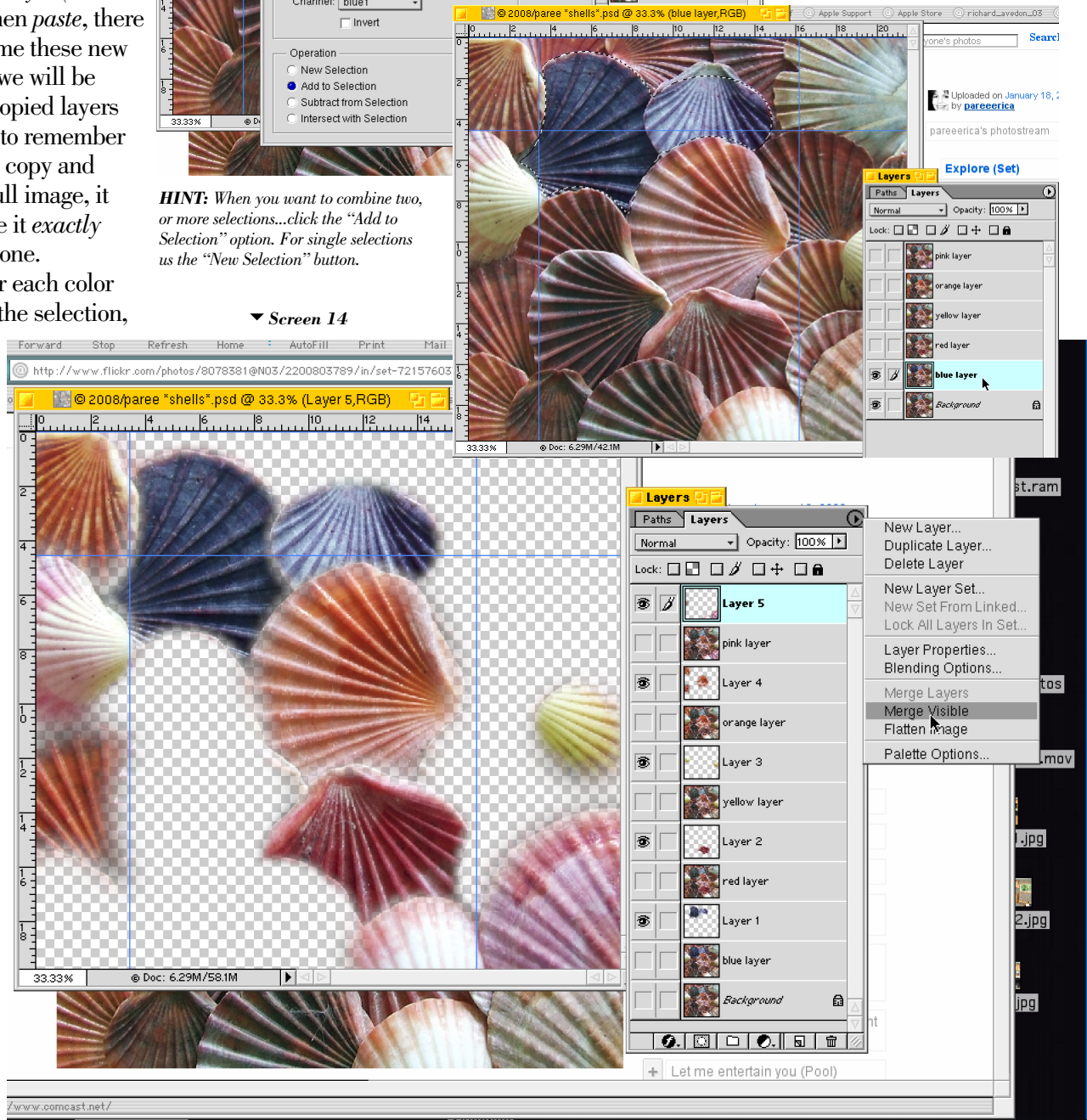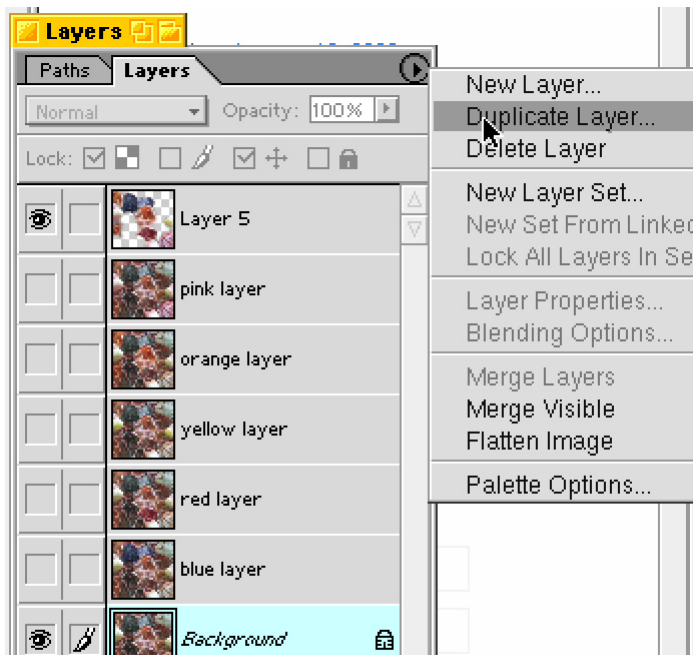
▼ *Screen 14*

Once you have that layer merged, you can go to your original *background layer* and duplicate it. *(screen 15)*. Pull it up to just below the brightly colored layer, which is layer 5 here, shown in *screen 16*.

You will notice that the blends fit well and the edges are completely undetectable, which was our goal in the beginning. As I think you will agree the selection process was quite simple, and hopefully got easier as you became more familiar with it. This same procedure can be used on any type of image, and by selecting colors individually, they become quite easy to manipulate.

You can simply turn off the color layer and see the original now *(screen 17)*. Click it back and forth quickly and at some different rates of speed. We will next try to animate this with lighting, so the colors will turn on smoothly and separately. I think that will be fun :)
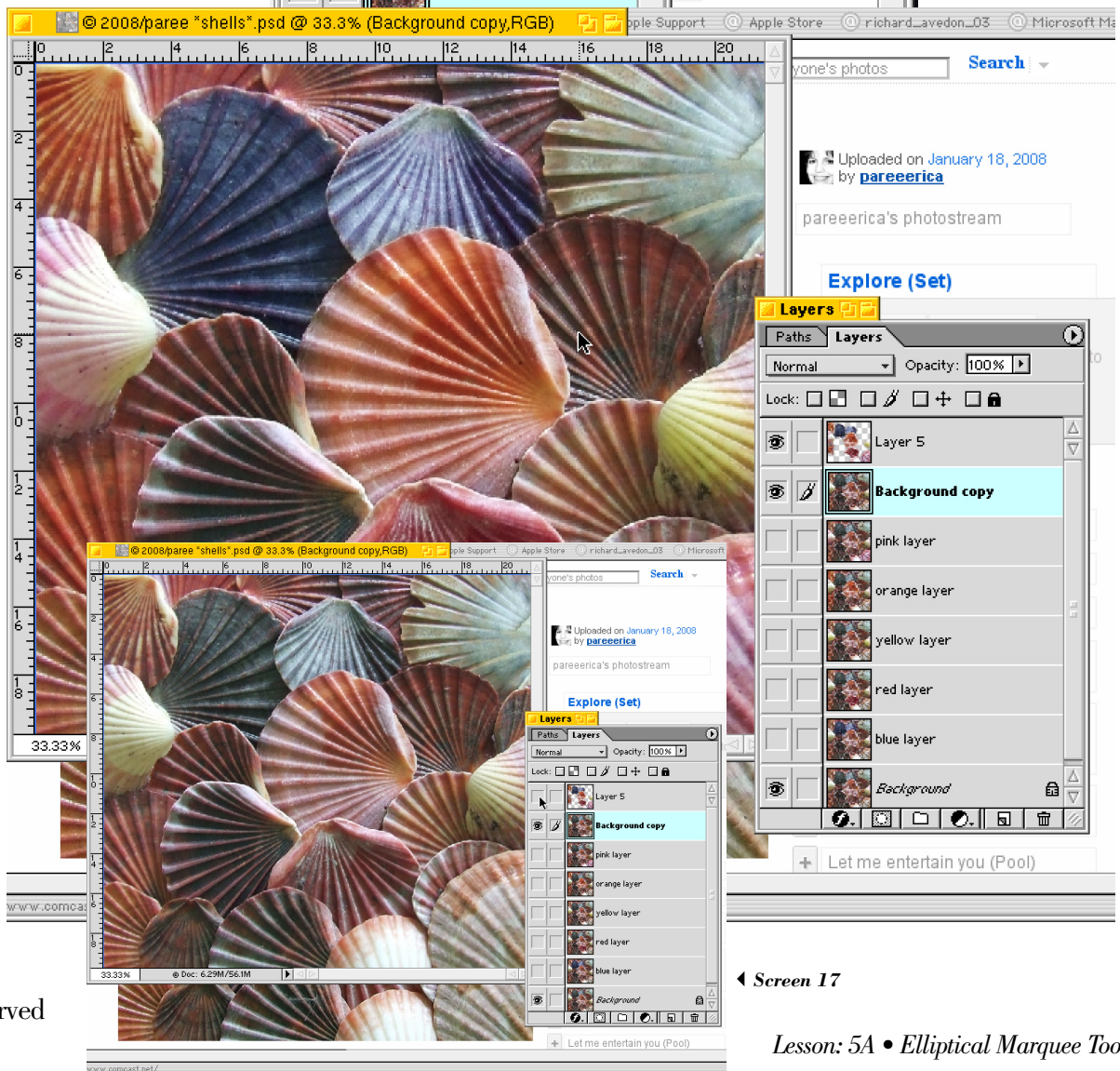
Thank you again for letting me work with your most incredible photograph, it was an honor.

◀ *Screen 15*

▼ *Screen 16*

◀ *Screen 17*