Chocolate Dipped Design

Page title - and subtitle

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PHOTOSHOP TO DREAMWEAVER

For the longest time, Web designers lived in a schizophrenic world. On one side, Adobe Photoshop ruled the artists' roost with the most powerful graphics program available. On another side, Macromedia Dreamweaver was the Web professional's choice for clean code output and feature-rich visual layout. Not only did these two programs not work together easily, but their parent companies actively competed against each other with rival products. While some designers kept to one company or the other, there was a constant drumbeat from those who craved the best of both worlds.

With the release of Adobe Creative Suite 3 Web, the disparate worlds of Photoshop and Dreamweaver were united. For the first time, Photoshop and Dreamweaver were available in one package—and, best of all, engineered to work together. Web designers everywhere can now benefit from the enhanced workflow and smoothly move from comp to Web page or from Web layout to graphics editor and back again.

There are two major pathways between Photoshop and Dreamweaver. First graphics saved in Photoshop's native file format, PSD, can now be opened by Dreamweaver. Dreamweaver converts the Photoshop file into a Web-ready format (GIF, JPEG, or PNG) through a user-controlled interface titled Image Preview.

The other path from Photoshop to Dreamweaver lies through the clipboard. A selection copied or cut in Photoshop can be pasted in Dreamweaver and doing so invokes the Image Preview dialog for optimizing the exported image.

Given the iterative nature of the design process for most Web designers, it is essential that the workflow between Photoshop and Dreamweaver be a two-way street. Once a Photoshop-generated image is placed in a Dreamweaver design, it can be sent to Photoshop for further modification. Again, the clipboard serves as the conduit from Photoshop to Dreamweaver; however, the altered graphic is automatically saved with the previously chosen Web-oriented settings, so there is no need to repeat the export process.

In the following chapter, you'll begin by creating a *comp* (a.k.a. a composition) in Photoshop. Designers new to this program will learn numerous essential techniques including working with layers and extracting a figure from its background. On the Dreamweaver site, the basic operations—such as establishing a site and creating a new page—will be enhanced with the development of a Cascading Style Sheet (CSS)–based, Web standards–compliant layout. Subsequent chapters in this part of the book will cover the integration of both Photoshop-created foreground and background images into the Dreamweaver design.

THE FLOW: PHOTOSHOP TO DREAMWEAVER

As noted earlier, there are two distinct ways for moving graphics from Photoshop to Dreamweaver. Here's an overview of the first approach (see Figure I-1):

1. Create your graphic comp in Photoshop.
2. Save any individual component (primarily foreground images) as a native Photoshop (PSD) file.
3. Open PSD file in Dreamweaver and convert it to Web-ready format.

FIGURE I-1
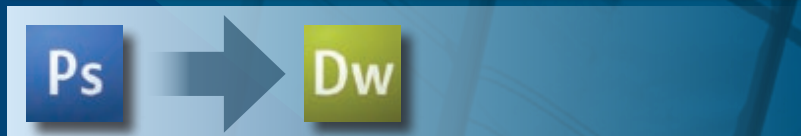
The second method (Figure I-2) requires the following steps:

1. Select desired image in Photoshop.
2. Copy or cut the selection to the clipboard.
3. Paste the clipboard in Dreamweaver and convert the image to a Web-ready format.

FIGURE I-2

To modify an image placed in a Web page in Photoshop (Figure I-3), you'll follow these steps:
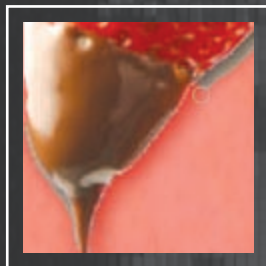
1. Select the image in Dreamweaver and, from the Property inspector, choose Edit (the Photoshop icon).
2. Image opens in Photoshop for modifications.
3. Select and copy the modified image.
4. In Dreamweaver, paste the copied image.

FIGURE I-3

Adobe Photoshop is rightly well known for uses in digital photography, print preparation, and even, with the introduction of Photoshop Extended, medical imagery. Although lesser known, Photoshop's Web capabilities are equally robust. Factor in the ubiquity of Photoshop in design houses around the world and its newly introduced Dreamweaver connectivity, and you have a tool ready to create a comp for almost any Web site.

Given its full-featured implementation as a graphics editor, it's no wonder that Photoshop is often overwhelming to those new to the software. This chapter—and the others following it in this part—takes a learn-by-doing approach. Here, you'll build up a sample composition in Photoshop to be converted to a Web page in Dreamweaver. As you move through the design process, you'll encounter core techniques essential to working in Photoshop. The core Photoshop techniques covered in this chapter are:

- Working with layers
- Making a selection
- Extracting images from the background

Later chapters in this part build on the design foundation you put down in Photoshop and extend your work to its ultimate goal: a Dreamweaver Web site.

CHAPTER

01

CREATING THE COMP

INITIALIZING THE COMP

While there is no direct interaction between Photoshop and Dreamweaver detailed in this chapter, that doesn't mean there is no workflow between the two. Part of any design process is the initial visualization of the project and, whether you sketch out your ideas on paper or in a graphics tool, it's always good to consider your end result. If your site requirements demand an HTML-based site rather than a Flash-based one, your design direction is going to be influenced by what's possible with modern Web standards—compliant implementations. For example, a race car spinning onto the middle of your homepage and then zooming off to reveal the previously hidden content is probably better suited for a Flash presentation, even though it could possibly be done with advanced JavaScript techniques.

When considering a design for an HTML-based page, it's a good idea to keep these questions in mind:

- Where are the natural divisions in this design that will translate into a CSS layout?

- Which figures are in the foreground and can be inserted as `<img>` tags?

- Which graphics are best displayed as background images and defined in a CSS style?

As I go along, I'll point out where these considerations would occur to me so you can get a sense of how to apply them to your own work.

The example comp created during this exercise is for a fictitious Web design company called Chocolate Dipped Design. You can start the comp in Photoshop by creating a new page:

1. From Photoshop's main menu, choose **File ▶ New**.

2. When the New dialog box (Figure 1-1) opens, enter **Chocolate Dipped Comp** in the Name field.

   Although not critical, it's a good idea to name your pages upfront when defining them in Photoshop. The name appears in the document title bar, which is handy when working with a number of open files. Moreover, the

name becomes the suggested filename that appears in the Save dialog box—a minor timesaver, true, but in the often hectic world of Web design, every little bit helps.

3. From the Preset menu, select **Web**.

   The Web preset provides a variety of common Web page sizes, including 800 x 600 and 1024 x 768, in addition to the standard sizes for Web banner ads such as Leaderboard and Wide Skyscraper.

4. From the Size menu, choose **1024 x 768**.

FIGURE 1-1
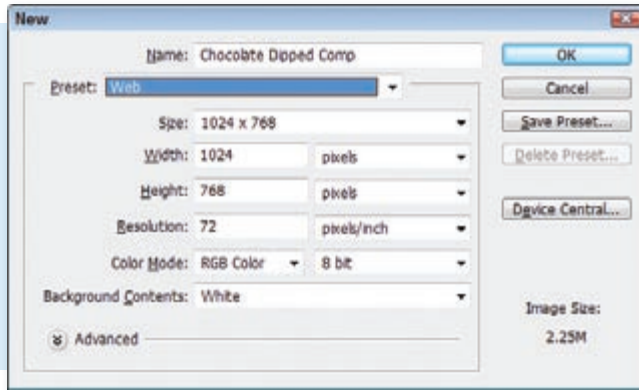
What size Web page is often the first decision a Web designer faces. The answer depends on a number of factors, primarily related to the client's needs and experience. If the visitor logs in from a previous or existing site, you'll be able to get an idea of the screen resolution employed by your client's audience. If the vast majority is using a lower resolution, such as 800 x 600, you'll need to work within those restraints. If, on the other hand, a significant proportion is viewing the site with 1024 x 768 or higher, you can safely increase your design space to those dimensions. The trend in computing is definitely toward larger monitors with higher resolutions, but it's always vital to put the client's interest first.

5. Leave Resolution set to **72 pixels per inch** and Color Mode to **RGB 8 bit**.

   These default settings reflect standard monitor output.

6. From the Background Contents menu, choose **White** and click **OK**.

   What color you start your comp with is a personal choice; some designers prefer transparent over white. I typically choose white because that is the default background color for rendered Web pages.

7. Choose **File ▶ Save As**. When the Save As dialog opens, navigate to a folder to store your images or create a new one. Keep the suggested name as well as the default options and click **OK**.

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Photoshop opens your new document full size with the magnification set to as close to 100 percent as possible given your program window size. You can change the magnification as needed by using the Zoom tool.
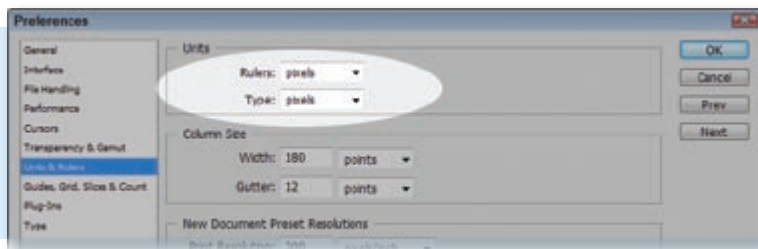
SETTING PREFERENCES

To better allow you to work the way you want to work, Photoshop has a full complement of preference settings: ten entire categories of them, in fact. Although Photoshop offers a great number of optional settings, when you are creating Web comps, there is one change that is highly recommended. Web pages are presented primarily in a pixel-based medium, and it's a good idea to switch Photoshop's basic unit of measurement to pixels. This setting instructs Photoshop to display all positioning—on rulers as well as X and Y coordinates in the Info panel—and dimensional—width and height—information the way browsers render the page: in pixels. Additionally, Web designers should set the type unit of measurement to pixels. While print designers used to working with points may be thrown off their game, pixels are one of more frequently used units of measurements in CSS for text.

To establish the proper preferences for working on the Web, follow these steps:

1. Choose Edit ▶ Preferences ▶ Units & Rulers (Windows) or Photoshop ▶ Preferences ▶ Units & Rulers (Mac). See Figure 1-2.

2. From the Rulers menu, choose **pixels**.

3. From the Type menu, choose **pixels**.

FIGURE 1-2

4. Click **OK**.

WORKING WITH LAYERS

I remember the first time I opened an example file from an experienced Photoshop designer. The image before me was a relatively simple-appearing logo with a curved framed and highlighted lettering. Okay, I thought, he's got text surrounded by a rounded rectangle against a textured background; I suspected the figure was comprised of 4, maybe 6, separate objects total. I opened the Photoshop Layers palette to take a look at how it was made and almost fainted when the 43 different elements were revealed. Layers are essential in Photoshop.

Every object—whether text string, rectangle, or digital image—is placed on its own layer in Photoshop in the Layers palette. Layers are stacked above or below one another and easily rearranged if necessary. You can hide or display layers or lock them against further editing. As you'll see later in this chapter, layers can even have effects applied to them.

Layer groups are used to keep the potential multitude of layers orderly. A layer group is represented by a folder icon and can contain other layer groups as well as layers. Layer groups can also be hidden or locked as needed.

While both layers and layer groups can, and often are, created on the fly, it's a good idea to prime the canvas as it were and create your basic structure. You can start by creating the three primary layer groups:

1. Choose **Window ▶ Layers** or, from the docked palette group, click **Layers** to expand the Layers palette (Figure 1-3).

FIGURE 1-3

2. Click the folder icon in the bottom of the Layers palette to create a new group.

    A new Layer group appears titled Group 1 (Figure 1-4). You can easily rename your layer groups with more appropriate labels.

3. Double-click the Group 1 name and rename it **Footer**.

4. Repeat steps 2 and 3 twice more to create group layers named **Content** and **Header**.

    You'll note that new layer groups are added above the currently selected one. Layers can be easily moved from one position to another.

5. Drag the Header layer group down below the Content layer group. Release your mouse button when you see a black line appear below Content.

    Layer groups can be stacked above or below another layer group or within it. Again, Photoshop gives you a visual indicator.

6. Drag the Footer layer group into the Content layer group. When you see a black border surrounding Content, release your mouse button (Figure 1-5).
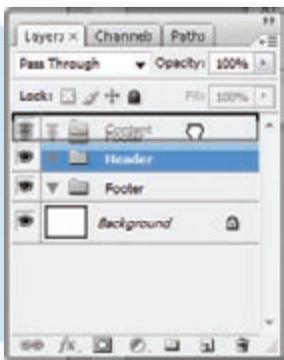
7. Press **Ctrl+Alt+Z** (Windows) or **Cmd+Opt+Z** (Mac) twice to undo the last two operations and restore the layer groups to their original order of Header, Content, and Footer.

TIP

> *The undo keyboard commands standard in many other programs Ctrl+Z (Windows) and Cmd+Z (Mac) are effective only for the last operation in Photoshop; pressing the keyboard shortcut a second time undoes your undo command, effectively redoing it. To undo the last series of operations, you'll need to bring in the Alt/Opt key: use Ctrl+Alt+Z (Windows) or Cmd+Opt+Z (Mac) for multiple undo commands.*

8. Select **Header** and insert a new layer by clicking **Create a new layer** at the bottom of the Layers palette (Figure 1-6).

FIGURE 1-6
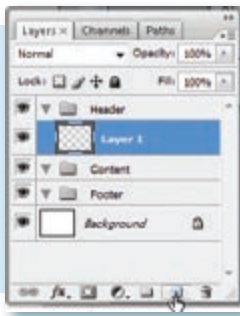
9. Choose **File ▶ Save**.

With the basic structure of the Web comp done, you're ready to begin adding content.

MAKING SELECTIONS

The act of selection is at the heart of working in Photoshop. In order to effectively alter a portion of an image, you must select it first. In testament to selection's central place in the mechanics of Photoshop, there are easily more than a dozen ways you can make a selection. Moreover, whether you've drawn it out freehand with the Lasso tool, surrounded it with the Marquee tool, or automatically chosen it with the Magic Wand, your selection can be adjusted or fine-tuned in myriad of ways.

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Selections aren't just for modifying bitmaps, however—you can also use them to create a graphic element. Often Web comps cry out for a splash of color to delineate or otherwise decorate a page. Whereas in other graphic tools, such as Fireworks, you would typically draw out a shape and then adjust its fill and the stroke, in Photoshop it's common practice to define the area you want to color with a selection. In the example comp, you'll create selections in both the header and footer areas that will, in short order, contain gradient fills.

1. From the Layers palette, select the **Header** layer inserted in the last exercise.

    When defining color areas, it's important to realize that you need to tell Photoshop where you want your selection to go.

2. From the Tools palette, select the **Rectangular Marquee** tool, the second item from the top (Figure 1-7).

FIGURE 1-7

NOTE

If the Rectangular Marquee tool is not displayed in the second position, click the tool and hold your mouse down until the menu group opens; you can then choose the Rectangular Marquee from the pop-up list.

Ps CORE TECHNIQUES

WORKING WITH LAYERS AND LAYER GROUPS

Every graphic element created in Photoshop is placed on its own layer in the Layers palette (**Windows ▶ Layers**). Layers can be organized into layer groups; both layers and layer groups can be arranged and modified in a number of ways. Photoshop supports a variety of types of layers including object, fill, and adjustment layers.

- Click **Create a new layer** (second icon from the right at the bottom of the Layers palette) to insert a standard layer.

- Click **Create a new group** (the folder icon at the bottom of the Layers palette) to add an organizing folder to the Layers palette.

- To move a layer or layer group directly above or below another element in the Layers palette, drag it until a single black line appears in your intended destination.

- To place a layer into a layer group, drag the layer onto the group until a black rectangle surrounds the layer group. The same technique can be used to nest one layer group inside another.

(continued)

- If you prefer not to use a mouse to move your layers or layer groups, select the element you want to move in the Layers palette and choose **Layer ▶ Arrange** from the main menu.

- Layers or layer groups can be hidden by toggling the eye icon in the adjacent column or locked by selecting the layer and clicking the padlock icon at the top of the Layers palette.

3. Make sure you can see the entire width of the image.

   If necessary, use the Zoom tool (the magnifying glass icon just above the foreground/background color swatches) to increase or decrease the magnification; press **Alt** (Windows) or **Opt** (Mac) while clicking to zoom out.

4. Choose View ▶ Rulers.

   The horizontal and vertical rulers are very helpful to any layout and are recommended throughout the process.

5. Drag out a rectangle that starts above the top-left portion of the page and spans the full width of the image, with a height of approximately 150 pixels (Figure 1-8).

FIGURE 1-8
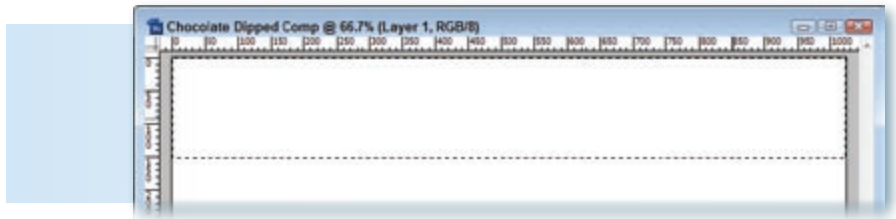
You don't have to be exact with your drawing—you'll adjust the height shortly. However, before you can, you need to fill the selection with pixels.

6. Choose the **Paint Bucket** tool from the middle of the Tools palette and click once in the selection.

   The selection fills with the current foreground color; if the color is white, you won't notice a change, but the selection is filled nonetheless.

7. With the marquee still active, choose **Edit ▶ Free Transform**.

   The Options bar, located at the top of the Photoshop document window, changes to display the transformation controls.

8. Change the **H** (Height) value to **160 px** and press **Tab** (Figure 1-9).

FIGURE 1-9
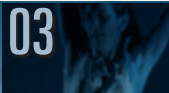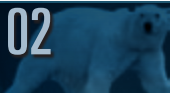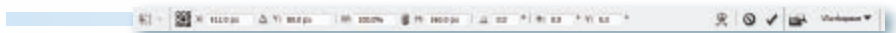
9. Double-click the filled marquee to apply the transformation.

   If you attempt to do anything else before applying the transformation, Photoshop gives you the option to do so or discard the change.

10. Choose Select ▶ Deselect.

11. Choose **File** ▶ **Save**.

Your first comp element—a simple, single color rectangle (Figure 1-10)—is now complete. Now you can add a gradient to spice it up.

ADDING GRADIENTS

Gradients serve many purposes in design. While some are purely decorative, others provide a sense of dimension, as with drop shadows. In Photoshop, gradients are a special type of fill. Photoshop comes ready to roll with a full library—in fact, eight different libraries—of gradients. But, naturally, the real power comes from creating your own custom gradients.

In this next phase of building the comp, you're first going to add a bright green to dark gray gradient to the previously created page element in the header. Then, you'll create a mirrored, but shorter, element in the footer.

Ps CORE TECHNIQUES

MAKING A SELECTION

For many Photoshop operations, making a selection is the critical first step.

Here are the key tools and commands relating to Photoshop selections:

- **Marquee tool**—Draw out your selection with the Marquee tool. There are two primary varieties: Rectanglar and Elliptical. Press **Shift** while drawing out your marquee to create a square or circular selection, respectively.

- **Lasso tool**—For selections that are more organic, use the Lasso tool. Three variations are available: Freeform, for drawing freehand shapes; Polygonal, for creating multi-sided selections; and Magnetic, for drawing a freehand selection that adheres to the edge of an object.

- **Magic Wand**—Use the Magic Wand to select pixels of the same or similar color. Increase the Tolerance level in the Options bar to select a wider range of color; decrease it to select less.

(continued)

- **Quick Select**—Found in the Magic Wand menu group, Quick Select allows you to "paint" your selection. As you move your cursor, the Quick Select tool expands the selection to include pixels of a similar color range.

- **Select Inverse**—Often it's easier to initially select the portion of an image surrounding your desired selection. Once you've accomplished that task, choose **Select ▶ Inverse** to reverse your selection.

- **Save Selection**—Once a selection has been made, you can save it in the alpha channel of your image. This is very useful when editing images in Photoshop from Dreamweaver; that workflow (Dreamweaver to Photoshop and back to Dreamweaver) relies on copying the selection before returning to Dreamweaver.

- **Deselect**—After your selection is complete, removing the selection is vital. Press Ctrl+D (Windows) or Cmd+D (Mac) to deselect any selection.

1. Choose the **Magic Wand** from the Tools palette and click once in the previously created header rectangle.
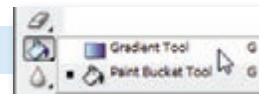
   Because the image is a solid color, the entire rectangle is selected.

   ## NOTE

   It's important to select a specific area for the gradient; otherwise, the gradient is applied to the entire document.

2. Click the **Paint Bucket** tool to expose the pop-up menu and select the **Gradient tool** (Figure 1-11).

   FIGURE 1-11

3. In the **Options** bar, click the gradient color swatch to open the **Gradient Editor**.

   The Gradient Editor has two major sections: Presets and the properties area. After you define your gradient colors, you can establish a new preset for reuse.

4. Double-click the first color stop on the bottom-left side of the gradient (Figure 1-12) to open the color picker.

   The initial default gradient—and the one you'll create—has two color stops, one at either end of the gradient preview. You can add as many color stops as you'd like by simply clicking along the bottom of the preview.

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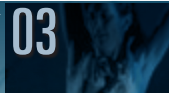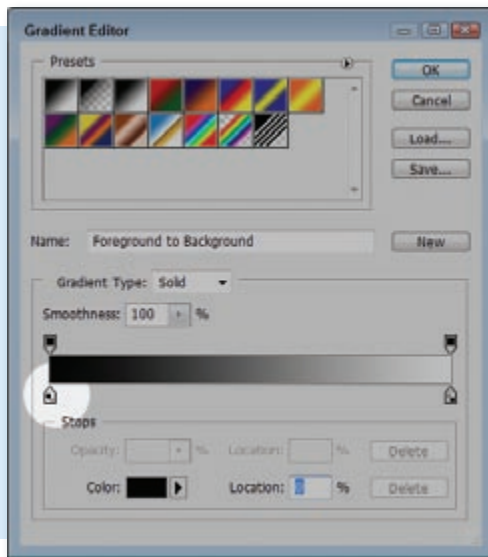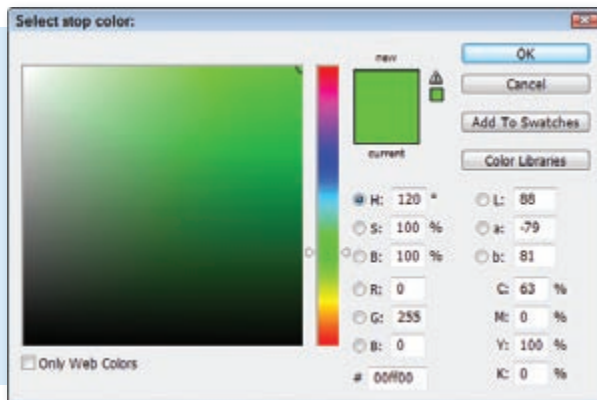
FIGURE 1-12

5. In the color picker, enter hexadecimal for solid green, **00ff00**, in the **#** field (Figure 1-13). Alternatively, you can enter **R:0 G:255 B:0**. Click **OK** when you're done to close the picker.
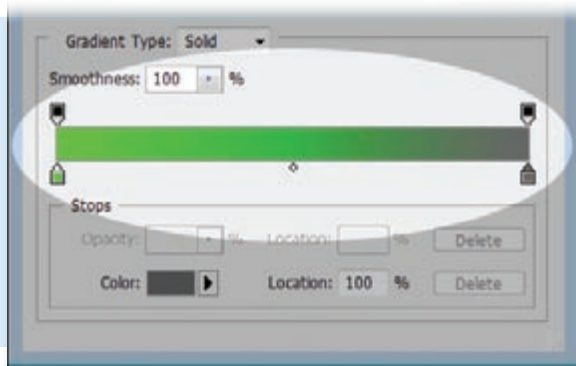
FIGURE 1-13

6. Double-click the second color stop on the far right of the preview gradient to again open the color picker.

7. In the # field, enter **66666** and click **OK**.

Your new gradient is ready (Figure 1-14); save it as a preset so it can be reused later in the comp.

FIGURE 1-14

8. In the Name field, enter **Header Footer** and press **Tab**. Click **New**. Click **OK** when you're done.

    Now you can apply the gradient you constructed. The area needed to be filled with the gradient is already selected—all you need to do is provide the direction.

9. Press **Shift** and drag your cursor from the top of the selection to its bottom. Release your mouse button to complete the gradient (Figure 1-15).

FIGURE 1-15
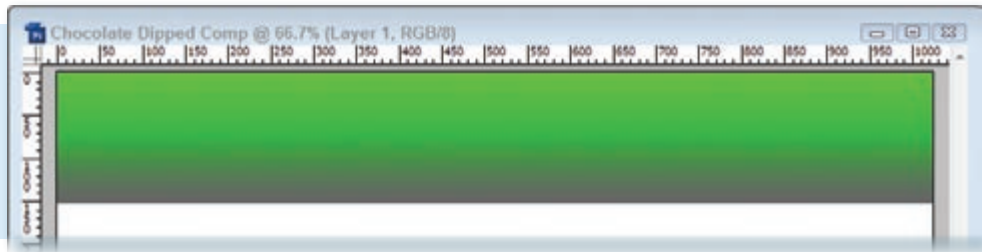
You can draw out gradients in any direction; pressing Shift constrains the line drawn to be straight.

The next series of steps pulls together everything covered up to this point in the chapter.

1. In the Layers palette, select **Footer**.

2. Insert a new layer by clicking **Create a new layer**.

3. Select the **Rectangular Marquee** tool and draw out a selection from the lower right of the document that spans the width of the page and is about **50 pixels** high (Figure 1-16).

FIGURE 1-16

4. Select the **Paint Bucket** tool and fill the selected area with the foreground color.

5. Choose Edit ▶ Free Transform.

6. Change the **H** (Height) value to **50 px** (Figure 1-17) and press **Tab**. Double-click the filled area to apply the transformation.

FIGURE 1-17
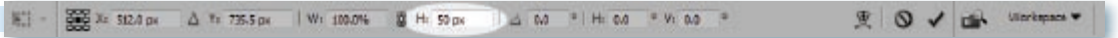
7. Select the **Gradient** tool and, with the last gradient still selected, drag your cursor from the bottom of the selected area to its top, while pressing **Shift**. (See Figure 1-18.)

FIGURE 1-18
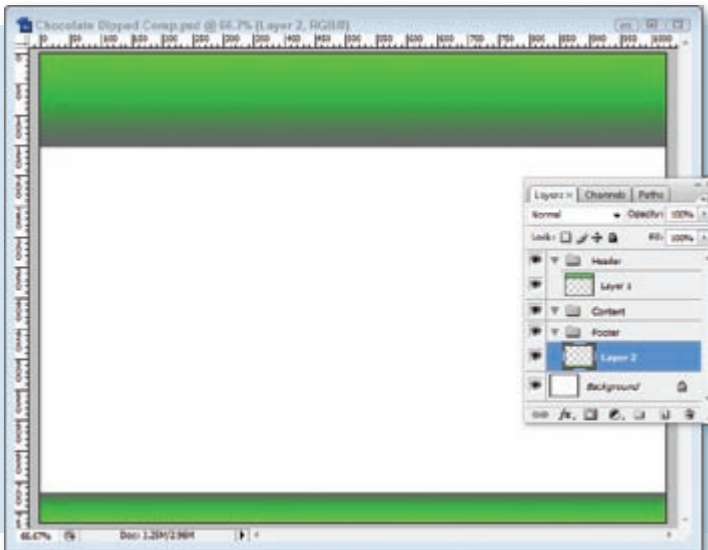
8. Choose **File ▶ Save**.

Now the basic header and footer graphics are good to go. As you can see, the creation process goes much quicker once you're familiar with the toolset.

INSERTING IMAGES

Photoshop positively excels when working with bitmapped images, whether they are digital photographs or previously created art. Once brought onto your canvas, they can be altered in almost immeasurable ways: rescaled, rotated, flipped, distorted, color corrected, blended—the list goes on and on.

This exercise focuses on a few central bitmap operations to build up sections of the Web page comp. These operations include:

- Placing an external image in your comp
- Duplicating images
- Rotating and moving images on the canvas
- Removing an image from its background

The first task is to bring in a bit of scrollwork to give the gradient a little more depth and subtlety.

1. If you haven't already downloaded the book exercise files, do so now. The files can be obtained from `www.wiley.com/go/adobecs3webworkflows`; download the zipped files and uncompress them to a folder on your system.

2. In the Layers palette, select the gradient layer inside the **Header** group folder.

    When images are brought into Photoshop, they automatically create a new layer; by preselecting a group folder, the new layer will be put just where you want it to go.

3. Choose **File ▶ Place**. When the Place dialog opens, navigate to the book exercise files and open the **Chapter 1** folder. Locate the **spiral.gif** file and click **Place**.

    The inserted image is initially placed in the center of the document and marked with an X-shaped line and border with sizing handles (Figure 1-19).

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Photoshop to Dreamweaver

PART **02**
Fireworks to Dreamweaver

PART **03**
Flash to Dreamweaver

PART **04**
Photoshop to Bridge to
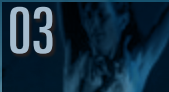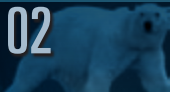Fireworks to Dreamweaver
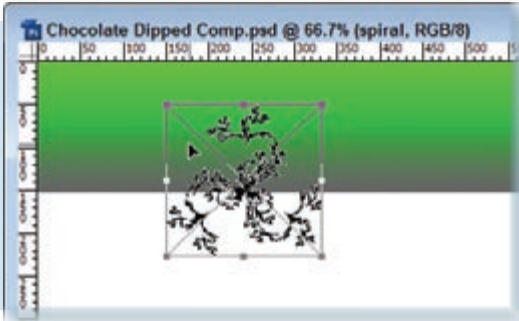
APPENDIX
Additional Workflows

FIGURE 1-19

4. Place your cursor inside the image and drag it over the top gradient, until it is about 150 pixels from the left and 50 pixels from the top (Figure 1-20). After you've placed it where you like, double-click the image to confirm the move.

FIGURE 1-20

You'll notice some artifacting as the spiral overlays the gradient; you'll handle that in the next step by adjusting the opacity of the image.

5. With the spiral image still selected in the Layers palette, change the **Opacity** value, located in the top right of the Layers palette, to **10%** (Figure 1-21). You can either use the slider or manually alter the value.

FIGURE 1-21
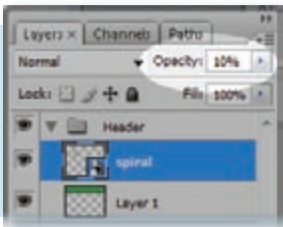
The design goal here is to break up the gradient somewhat, but not so much that it overpowers the rest of the comp. Now that you have your basic filigree graphic, add a few more to heighten the effect.

6. **Right-click** (Windows) or **Control-click** (Mac) on the spiral layer. From the pop-up menu, choose **Duplicate Layer**. When the Duplicate Layer dialog box appears, change the name to **spiral 2**.

   The layer is cloned and inserted on top of the original. Now you can try out a few of Photoshop's bitmap transformation tools.
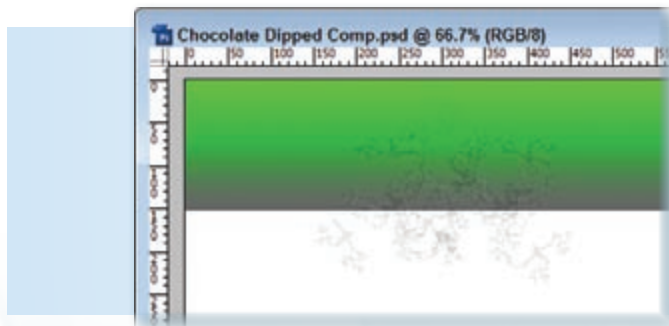
7. Drag **spiral 2** to the right about **50 pixels** and position it close to the top of the document. Rotate the image about **15 degrees** counterclockwise by moving your cursor outside the bottom-left corner of the graphic until you see the curved two-headed arrow and dragging up (Figure 1-22). When you find a suitable position, double-click the image to complete the transformation.

FIGURE 1-22
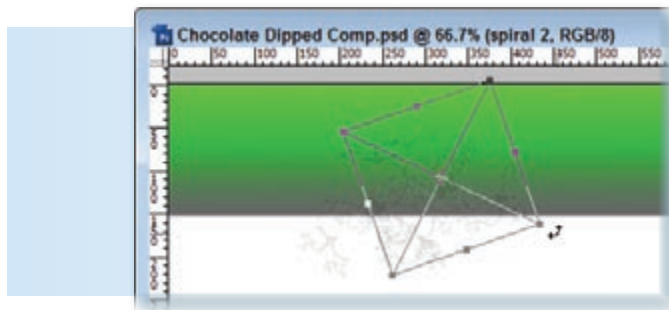
8. Repeat step 6 to duplicate another image layer; name this one **spiral 3**. Move the new image a bit further to the right of spiral 2 and down **75 pixels** or so. Rotate the new spiral clockwise about **20 degrees**. Double-click the image when you're done (Figure 1-23).
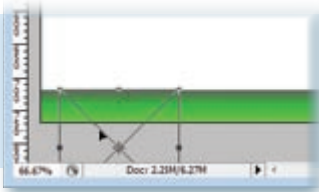
FIGURE 1-23

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Now, you can apply the same techniques to the footer.

9. Repeat step 6 again to duplicate another layer and name it **spiral 4**. Drag the layer to the **Footer** group above Layer 2, which holds the bottom gradient.

10. Drag the selected image down to the footer region and place it on the left side of the document, positioned so that the top of the graphic does not go above the gradient. The lower portion of the spiral will spill out of the document (Figure 1-24).

11. Continue to duplicate the spiral layer and place it along the bottom gradient until the full span is filled. Remember to vary the angle of the image to avoid a discernible pattern (Figure 1-25).
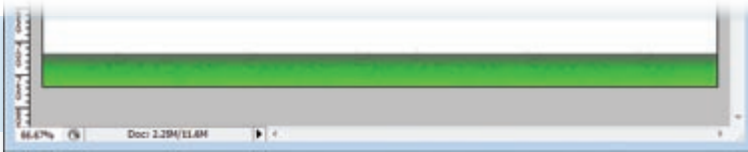
Not all the graphics you might want to incorporate in a Web page come ready to be placed. Who hasn't seen the perfect image for a design—if only it were flipped the other way or a slightly different size? Modifications like these are one-step operations in Photoshop (most of which can be found in the Edit ▶ Transform commands), but another common problem—isolating an image from its background—requires a bit more work.

Perhaps to better handle the full range of images, Photoshop provides a number of ways to pull out a section of a graphic. The following exercise walks you through

TIP

Here are a couple of tips to help speed up this detailed work. First, you can duplicate a layer by dragging it to the Create a new layer icon on the bottom of the Layers palette. Your new layer will be called LayerName copy, which you can modify by double-clicking on it and entering a new name. To vary the look of the spiral, choose Edit ▶ Transform ▶ Flip Vertical or Edit ▶ Transform ▶ Flip Horizontal. Finally, cloned layers can be moved horizontally just by using the left and right arrow keys, so that every spiral stays in the same plane.

one approach—using a Quick Mask—that has consistently worked well for me. A number of other methods are described in the Core Techniques sidebar "Extracting an Image from the Background" that appears near the end of this chapter.

1. In Photoshop, choose **File ▶ Open** and navigate to the **Chapter 1** folder. Select **strawberries_bg.jpg**. (See Figure 1-26.)
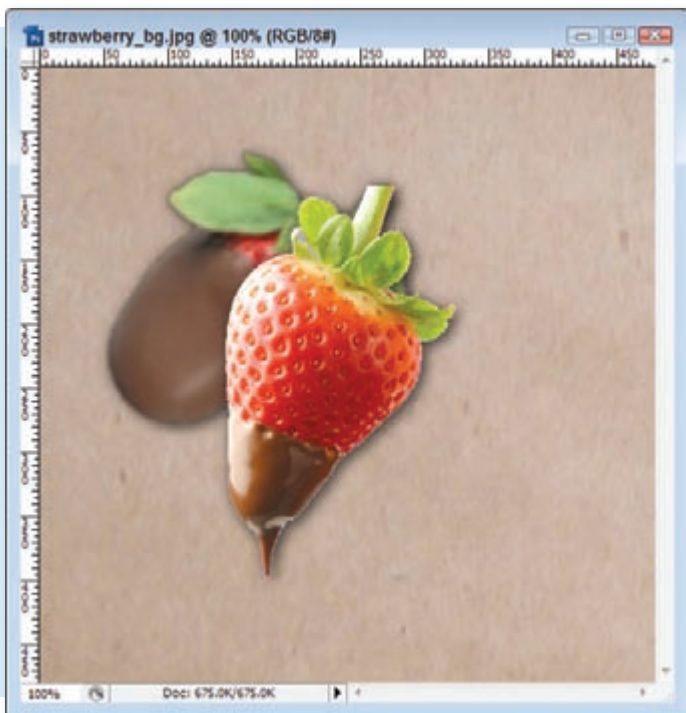
The goal here is to extract the two strawberries from their background without extracting the surrounding drop shadow. If you retained the shadow, it would be much harder for the image to blend into the comp. It's better to isolate just the desired figure and apply your own shadow, as needed.

2. From the Tools palette, select the **Magic Wand** and click into anywhere in the brown background.

The first step in this technique is to select the portion of the image you want to keep. You could use any of the available selection tools, such as lasso or polygon lasso, to do this but in this case the Magic Wand does an adequate job quickly. The selection does not have to be exact as it is refined in the following steps.

3. Choose Select ▶ Inverse Selection.

    Because you want to select the strawberries rather than the background, the selection is reversed. Although it may appear to you that little has changed, note that the marquee previously surrounding the outer border is now gone and only the strawberries are selected (Figure 1-27).

FIGURE 1-27
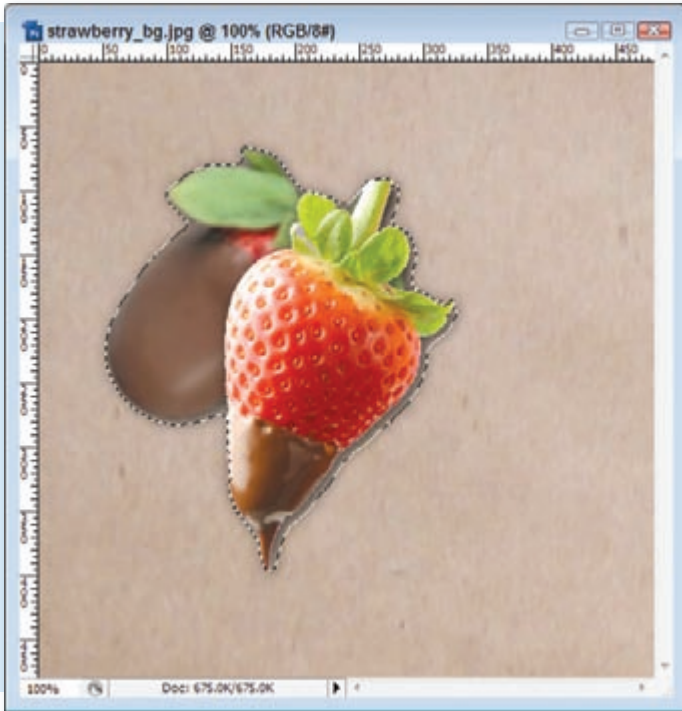
NOTE

Another approach to create the selection is to use the Quick Select tool (found in the Magic Wand group) to paint over the strawberries, being careful not to move into the shadow. With this method, there's no need to invert the selection.

4. Press **Q** to create a Quick Mask.

   The nonselected background is now tinted red to indicate the application of the Quick Mask (Figure 1-28).
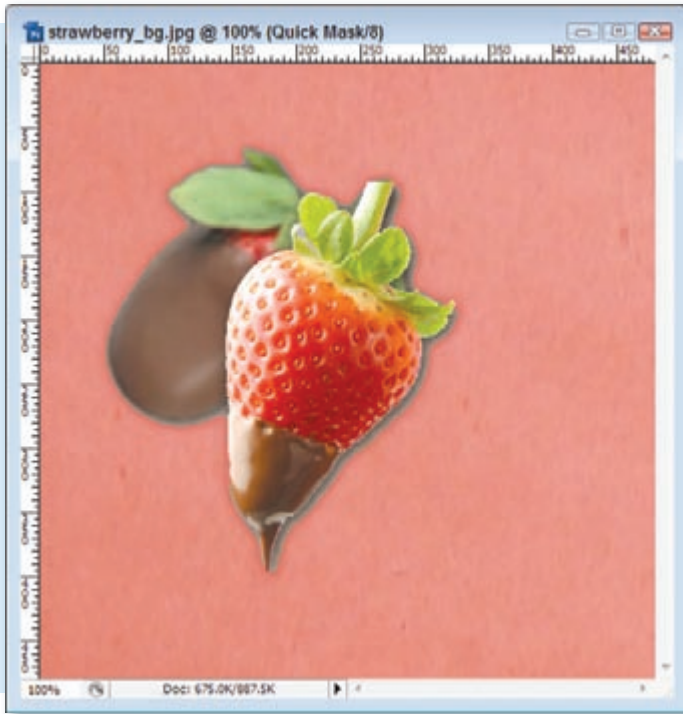
Masking is a key concept in Photoshop. As the name implies, a mask is used to hide part of what lies beneath, which, in Photoshop, is an image. What is hidden in Photoshop can't be altered, so masks are also used to protect parts of a graphic. Entering into Quick Mask mode changes whatever is selected into a temporary mask. When you exit the Quick Mask mode, the temporary mask is reverted to the selection.

5. From the Tools palette, select the **Brush** tool, located in the second tool grouping on the palette.

   The real power in the Quick Mask technique comes from using the Brush tool to fine-tune the selection by drawing with either black or white. When abstracted, a mask is shown in black and white; the mask itself is black, while the unmasked portion is white. In Quick Mask mode, you use black to extend the mask and white to extend the unmasked, or selected, area.

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6. Make sure that the foreground color is black and begin painting over the shadow surrounding the strawberries. You might find it helpful to zoom in on the section you're working on by pressing **Ctrl++** (Windows) or **Cmd++** (Mac) (Figure 1-29).
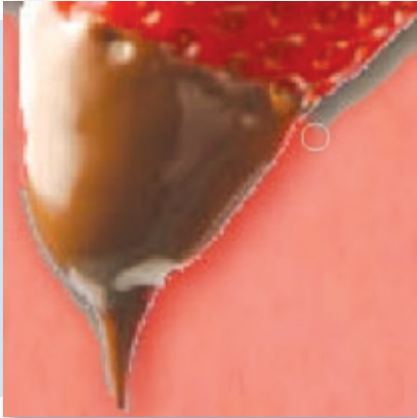
7. Continue to work your way around the strawberries. If you extend the mask into the desired figure, switch the foreground color to white by clicking the curved two-headed arrow above the foreground and background color swatches and apply your brush from within the strawberries.

    Understanding the relationship between drawing with black to extend the mask and drawing with white to push back the mask was my "Oh, wow!" moment with this technique. By zooming in and changing the brush size (in the Options bar), I'm able to precisely control the boundaries of the mask and, thus, the selection.

8. To see the results of your progress, press **Q** to exit Quick Mask mode and review the current selection marquee. Press **Q** again to continue refining the mask.

9. When you're done, press **Q** a final time to leave Quick Mask mode. With your selection finalized, press **Ctrl+C** (Windows) or **Cmd+C** (Mac) to copy it to the clipboard.

    Since it's a signature element in the design, you may want to reuse it at some later point, so it's a good idea to save the isolated image separately.

10. Choose **File ▶ New** to create a new PSD file. In the New dialog, keep the default dimensions Photoshop picked up from the clipboard and change the Background Contents to **Transparent**. Click **OK**.

11. When the new file opens, press **Ctrl+V** (Windows) or **Cmd+V** (Mac) to paste it to the clipboard (Figure 1-30).
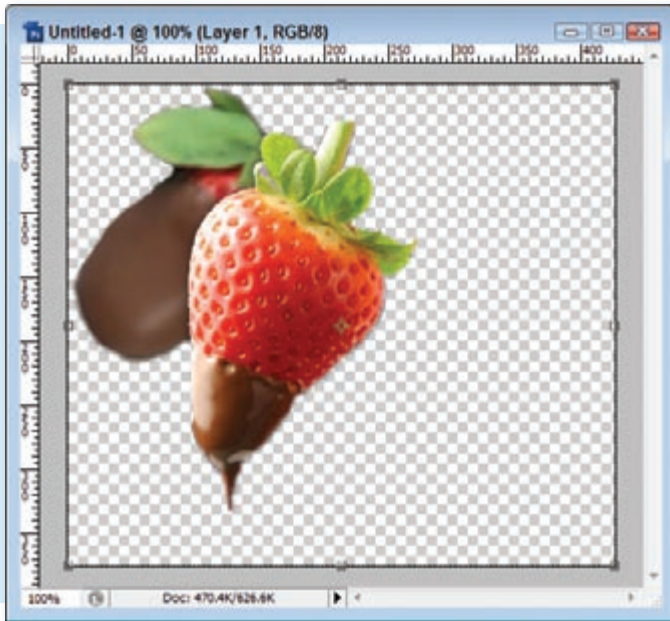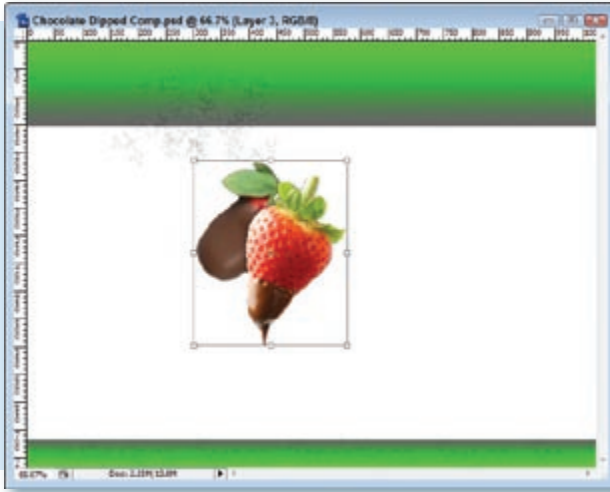
You'll notice the image appears, minus the background. Now, take one more step to clean it up before saving.

12. Choose the **Crop** tool, fourth from top of the Tools palette, and drag out a rectangle from the top-left corner that encloses the strawberries. Double-click inside the cropped area to confirm your choice.

13. Choose **File ▶ Save As** and store the file in your **Chapter 1** folder as **just_strawberries.psd**.

14. Select the **Chocolate Dipped Comp** document and, in the Layers palette, select the **Header** layer group. Drag the just_strawberries image onto the Chocolate Dipped Comp document (Figure 1-31).

Naturally, you could have used the copy/paste method, but in this circumstance dragging from one document to the other is just as effective and a bit faster.

The strawberries are a bit too big for the comp, so you'll want to scale the image down.

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FIGURE 1-31

15. In the Options bar, make sure **Show Transform Controls** is selected. Click the lower right corner of the bounding box around the strawberries, press **Shift** to constrain the aspect ratio and drag toward the upper left corner, rescaling the image. Release your mouse when the **W** and **H** values are approximately **60%**.

16. Drag the rescaled strawberries into the header area, about **200** pixels from the left and **50** from the top. Double-click inside the strawberries to confirm the move.

17. Press **Ctrl+S** (Windows) or **Cmd+S** (Mac) to save your changes. Figure 1-32 shows the final result.

FIGURE 1-32

Ps # CORE TECHNIQUES
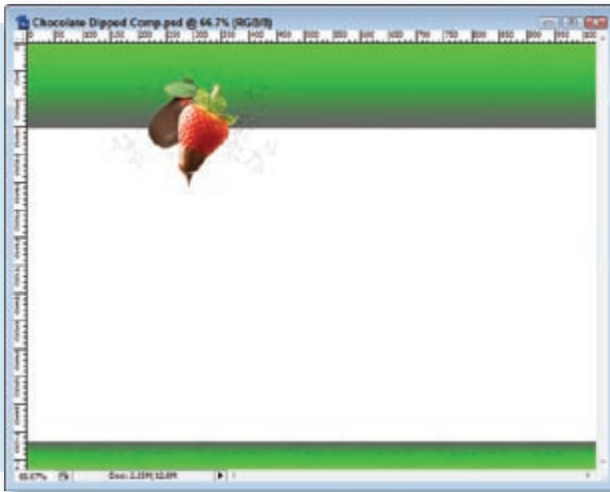
EXTRACTING AN IMAGE
FROM THE BACKGROUND

Figures isolated from their normal background provide powerful imagery and are often incorporated into Web designs. In addition to copying and pasting a selection, Photoshop offers three key methods for extracting an image from the background: the Extract filter, Background Eraser, and Quick Mask.

• The **Extract filter** is Photoshop's dedicated user interface for the task of isolating an image from its background. Choose your image and select **Filter ▶ Extract**. When the Extract filter appears, select the Edge Highlighter tool and draw around the portion of the image you want to keep. Then click the Fill tool and click within the desired section. Click Preview to see the results and fine-tune the background selection with the Cleanup tool and the foreground with the Edge Touchup tool.

• The **Background Eraser** tool changes any pixels it encounters to transparent. You simply draw over the unwanted portion of your image to remove the background.

• The **Quick Mask** technique (used in this section's exercise) converts a selection into a mask that can then be easily adjusted and returned to a selection. When in Quick Mask mode, draw with black using the brush tool to extend the mask (and consequently, the background) or white to extend the unmasked area (the foreground). You can easily go back and forth between the Quick Mask and selection by toggling the letter Q.

In this chapter, you got a solid foundation for creating the basic graphic elements of a comp. In the next chapter, you'll complete the comp with other elements, including decorative and content-oriented text before moving on to construct the layout in Dreamweaver in the final chapter of this part.

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