

Chapter 1 : A Simple Method for Making Difficult Selections in Photoshop | Fstoppers

A selection isolates one or more parts of your image. By selecting specific areas, you can edit and apply effects and filters to portions of your image while leaving the unselected areas untouched. In addition to pixels, vector data can be used to make selections. Use the pen or shape tools to.

Learning how to use the Pen Tool is a lot like learning how to ride a bike. Get all of our tutorials as print-ready PDFs! Before we start talking about what the Pen Tool is or how to use it, we should look at where to find it in Photoshop first. Why is it down there with those other tools which are clearly not selection tools? The Pen Tool is all about drawing "paths". It always begins, though, with a path. What Is A Path? A "path" is, quite honestly, something that may seem a little out of place inside a program like Photoshop. The reason is because Photoshop is primarily a pixel-based program. It takes the millions of tiny square pixels that make up a typical digital image and does things with them. A path is really nothing more than a line that goes from one point to another, a line that is completely independent of and cares nothing about the pixels underneath it. The line may be straight or it may be curved, but it always goes from one point to another point, and as I mentioned, it has nothing at all to do with the pixels in the image. A path is completely separate from the image itself. In fact, a path is so separate that if you tried to print your image with a path visible on your screen, the path would not appear on the paper. Paths are for your eyes and Photoshop only. We always need a minimum of two points to create a path, since we need to know where the path starts and where it ends. The Rectangle Tool uses paths, connected by points, to draw a rectangular shape. The Ellipse Tool uses paths, connected by points, to draw an elliptical shape, and so on. In fact, you can convert type into shapes, which then gives you all of the same path editing options with type that you get when working with shapes. Same with a circle or any other shape we draw. The path itself is just the outline of the shape. You can select an entire path using the Path Selection Tool also known as the "black arrow" tool, or you can select individual points or path segments using the Direct Selection Tool the "white arrow" tool. A rectangular path, for example, would be made up of four points one in each corner, and the individual paths connecting the points together along the top, bottom, left, and right to create the shape of the rectangle are the path segments. The actual path itself is the combination of all of the individual path segments that make up the shape. Open a new document inside Photoshop. Select your Pen Tool from the Tools palette. You can also select the Pen Tool simply by pressing the letter P on your keyboard. The Options Bar in Photoshop showing the group of three icons representing each of the three Pen Tool modes. We want the icon beside it, the Paths icon, so go ahead and click on it to select it: With the Pen Tool selected and the Paths icon selected in the Options Bar, click once anywhere inside your document. Click once inside the document with the Pen Tool to add a point. All we have is a starting point. This first point will anchor the beginning of the path to this spot inside the document. As we add more points, each of them will anchor the path into place at that location. Click somewhere else inside the document. Add a second anchor point by clicking somewhere else inside the document. I now have a straight line joining the two points together! That straight line is my path. As I mentioned earlier, we need a minimum of two points to create a path, since we need to know where the path starts and where it ends, and now that we have both a starting and an end point, Photoshop was able to connect the two points together, creating our path. Click a few more times at different spots inside the document. Add additional points by clicking at different spots inside the document. My path now consists of nine anchor points and eight path segments. Closing A Path To close a path, all we need to do is click once again on our initial starting point. A small circle appears in the bottom right corner of the pen icon when hovering the cursor over the initial starting point of the path. To close it, simply click directly on the starting point. We can see below that my path has become a closed path and is now a basic outline of a shape: The path is now closed, finishing at the starting point, creating a closed path. Even though this path was drawn just for fun as an example of how to draw a basic path with the Pen Tool, I can easily turn this path into a selection. But how do you go about making a selection from the path? We can see a thumbnail preview of the shape of the path we just created, and by default, Photoshop names the path "Work Path", which is basically a fancy way of saying "temporary", as in if you

were to create a different path now without renaming this path to something else first, this one would be replaced by the new path. You can save a temporary "Work Path" simply by renaming it. The Paths palette showing that the path has been renamed "Crown". Also, any saved paths are saved with the Photoshop document, so now, if I save my document, the path will be saved with it and the next time I open the document, the path will still be there in the Paths palette. Saving a path is not something you need to do in order to turn it into a selection. To turn the path into a selection, if we look at the bottom of the Paths palette, we can see several icons. These icons allow us to do different things with our path. The first icon on the left is the Fill path with Foreground color icon, and as its name implies, clicking on it will fill our path with our current Foreground color. The second icon from the left is the Stroke path with brush icon, which will apply a stroke to our path using whatever brush we currently have selected. The one we want is the third icon from the left, the Load path as a selection icon: The "Load path as a selection" icon at the bottom of the Paths palette. The path has now been converted into a selection. The reason is because the Pen Tool is primarily a path tool. It creates selections by first creating paths, and for that reason, it has more in common with the various Shape Tools and the Type Tool, all of which use paths, than it has with the basic selection tools like the Rectangular Marquee Tool or the Lasso Tool, which make selections based only on pixels. Here we have a photo of a stop sign in front of some rocky cliffs: A photo of a stop sign. The stop sign is made up of nothing more than a series of straight lines, which is going to make this extremely easy. Clicking once in the top left corner of the stop sign to begin the path with an initial anchor point. To create the path, all I need to do is go around the sign adding an anchor point in each corner where the path needs to change direction. A path now appears all around the stop sign in the image. If I look in my Paths palette now, I can see very clearly that I have a path in the shape of the stop sign: As soon as I do, my path is converted into a selection, and the stop sign is now selected: The stop sign is now selected after converting the path into a selection. The stop sign has now been copied onto its own separate layer. With the sign now on its own layer, I can do whatever I like with it, swapping the background with a different image, or making the background black and white while leaving the sign in color, whatever I can think of. The point is that I was able to easily select the sign by clicking in the corners with the Pen Tool, which created a path around the sign, and then I simply converted the path into a selection. The Pen Tool is all about paths, not pixels. They also will not be visible if we display the image on a website. Paths are visible only to us when working inside Photoshop although other programs like Adobe Illustrator also support paths. We saw how easy it would be to use the Pen Tool to select something like a stop sign by outlining it with a path made up of a series of straight path segments and then turning the path into a selection. And by "challenging", I mean something that contains curves. Selecting a curved object in Photoshop is usually when you find yourself losing all respect for the basic selection tools. Fortunately, it also happens to be the time when the Pen Tool really shines! Click here, click there, convert the path into a selection, done. This is definitely where the "riding the bike" analogy comes in. You may fall off a few times at first and wonder how anyone manages to do it, but the more you practice and the more you stick with it, the more sense it all starts to make. Seriously, it really is. This time though, rather than just clicking to add an anchor point, click and then drag your mouse a short distance away from the anchor point before releasing your mouse button: Click anywhere inside the document with the Pen Tool, then drag a short distance away from the anchor point. After all, it looks like we have three anchor points, one on either end and one in the middle, with two path segments connecting them. Are some anchor points square and some diamond-shaped? So what exactly are those lines then that are extending out from the anchor point? What the heck are direction handles? Direction handles control two things. They control the angle of the curve, and they control the length of the curve, and they do it in a really neat way. The further away from the anchor point we drag, the longer the direction handles will be. The longer the handle, the longer the curve. Short handle, short curve. Long handle, long curve. Did you place an anchor point in the wrong spot?

Making Selections for a Custom Home By Bethany Jenkins under Building a Home The selection process can be the best part of the home building process, but it can also be the most frustrating if you don't understand it.

May 16, by Kasia Mikoluk The rectangular marquee tool counts among the most often tools in Photoshop. Fortunately, mastering this tool is dead easy. Even a complete beginner can attain professional grade mastery within a few minutes This tutorial will teach you how to use the rectangular marquee tool. For more detailed tutorials, check out this course on Photoshop selections and masks. How to Use the Rectangular Marquee Tool One of the great things about Photoshop is the number of methods it offers to perform a single task. Take selections, for instance. You can make a selection with the magic wand tool, the lasso tool, or the marquee tool. The marquee tool itself offers four options: Creates a 1 pixel high selection that spans the width of the image Single column marquee tool: Creates a 1 pixel wide selection that spans the height of the image The rectangular marquee tool finds heaviest use among these. As we will see below, you can use it to make selections, crop out images, add fill layers and more. Making a Selection with the Rectangular Marquee Tool This tutorial demonstrates the simplest function of the marquee tool: Start by opening any image in Photoshop. For this tutorial, I used this picture of an otter from Pixabay. Select the rectangular marquee tool. It will be the second icon from the top in the toolbox on the left. If you click and hold on this icon, you should be able to see the rest of the three selection options elliptical, single row and single column. The blinking black and white lines indicate that a selection has been made. We can now modify this selection as per our requirements. Cropping a Selection The rectangular marquee tool is frequently used to crop a part of the image. You will see the selected part highlighted against the rest of the image, like this: Of course, you can achieve the same results by using the Crop Tool directly remember what we said about multiple methods to do the same thing in Photoshop? This method just gives you more flexibility since you can do multiple things with the selection. Cutting a Selection Suppose instead of cropping, we want to remove the selected part entirely from the image. Doing this is straightforward as well: This should be the result: The selected part is now stored in your clipboard. You can go ahead and paste it into a new document. Make sure that the new layer is selected. Then use the marquee tool to draw a selection box anywhere on the canvas. This will open the color fill dialog box. Select any color you want and hit OK. Your selection will now be filled with your color. Using Photoshop to enhance your photos? This course on Photoshop for photographers might come in handy! Adding a Stroke to a Selection Instead of adding a color fill, we can also add a color border to a selection called stroke in Photoshop parlance. The procedure is the same except for a couple of deviations. Use the rectangular marquee tool to make your selection. This will bring up the Stroke menu. Select a color and width of your choice. You can also change the location of the stroke to inside, center, or outside. You should see something like this: This way, you can add a number of different effects to a selection. For example, you can make a selection, then add a new gradient or fill layer from the Layers panel to create different effects. Advanced Rectangular Marquee Selection Options The rectangular marquee tool offers a number of advanced selection options. You can see them at the top, right below the menu bar. Change this option to create boxes with rounded corners. You can create an elliptical selection by choosing a feather value of 50px. This creates a standard rectangular selection with flexible size. Style " Fixed Ratio: This creates a selection with a fixed ratio. For example, to create a selection twice as wide as it is high, enter width: Style " Fixed Size: This creates a rectangular selection of a specific size. If I enter px for both the width and height and click anywhere on the canvas, it will automatically create a square selection of px. Selection Option " Add to Selection: The first of these is a normal selection. The second option is to add to selection. Use this option to expand an existing selection. For example, you can create a shape like this simply by adding to an existing xpx selection: Selection Option " Subtract from Selection: This option allows you to subtract from an existing selection. For example, by subtracting this selection from our existing shape: Selection Option " Intersect with Selection: Use this option to create a selection that intersects with an existing selection. That is, it selects parts that are common to both selection. For example, the square intersecting the shape shown below will

create a selection of the common parts, like this: This option is used to fine tune the selection. Refine Edge is a rather complicated selection option that is beyond the scope of this tutorial. You can learn more about it in this course on advanced Photoshop CS6. This concludes our tutorial on the rectangular marquee tool in Photoshop. You should now have a basic understanding of how this tool works and how you can use it to create complicated selections. For further learning, check out this course on the foundations of Photoshop.

Chapter 3 : Making Home Design Selections

Making Selections The selection tool is also a useful feature to master when beginning to learn Avogadro. Generally, the selection tool allows for the individual selection of atoms, bonds, or fragments.

Sign Up Making Selections in Photoshop Selecting elements using Photoshop can be a chief source of frustration until you use a pen tablet and the features discussed in this article. Making selections is one of the toughest things to master in Photoshop, mostly because there are so many tools to use, and so many features to take advantage of. Using a Wacom Pen Tablet, pressure sensitivity, and a few lesser known tricks can turn frustration into fun. Understanding Pixel Picture Precision Photoshop is a pixel-based application. That means every image is made up of hundreds of thousands of tiny pixels. Selecting elements is a process of determining which pixels you want to keep, and which you want to leave out. You can use the Quick Selection tool to quickly draw a general outline of your selection. Using a Wacom Pen Tablet and pressure sensitivity gives you more control over each pixel. Edit the Quick Mask Properties: You can edit the Quick Mask properties by double-clicking the Quick Mask icon on the left hand toolbar. Double-click on the Quick Mask icon, and you can choose the mask area or the selected area of your image. Getting back into Quick Mask Mode: Pressure Sensitivity and Elements In Photoshop you can use the brush tools to control each pixel. Choose the Brush Tool and go into the brush panel. Set the Size Jitter: When controlling selections, you will want to use pressure sensitivity to adjust the size of your brush so set the size jitter to pen pressure. In broader areas, you can press a little harder and select the area in a quicker fashion. Or your hand wants to naturally move at a certain angle. You can certainly move the tablet around, but you can also enable the touch features of your pen tablet to move your image. Spreading two or more fingers zooms out, and pinching the fingers together zooms in. Use two fingers to rotate the canvas. Take two fingers, put them on the tablet and turn your image in real time. Now you have a better angle, for better control. Understanding the Benefits of Pressure-Sensitive Tablets and Pens Ultimately, making selections in Photoshop with a pressure-sensitive pen gives you the control you need to separate those tiny pixels. You have more control to paint your selection much more accurately. Using the touch features of the tablet to move the image around, you can create a natural feel of drawing directly on the image.

Chapter 4 : 10 Tips and Tricks for Making Difficult Selections and Masks

Join Adam Wilbert for an in-depth discussion in this video Making selections, part of ArcGIS Essential Training.

Scripts Creating Selections There are many ways to create selections. Designers often need to select thousands or even millions of pixels. Creating the necessary selection may take a lot of time. It is very useful to learn about all the tools, to be able to create selections effectively. Another useful operation is to create a selection according to the transparency of some layer. Hold the Ctrl key and click on the thumbnail of a layer to create such selection.

Rectangle Select, Ellipse Select These tools allow you to create rectangular selections or ellipse selections. Simply click and drag the mouse to create the selection.

Lasso Lasso tool allows you to draw selections by hand. Simply click and drag the mouse around the object, that you want to select. It can be useful to zoom in, to be more precise.

Polygonal Lasso Polygonal lasso allows you to draw a polygonal selection. Simply click on the image to add the new corner of a polygon. Press Delete to remove the last corner. Double-click or hit Enter to finish the selection.

Magnetic Lasso Magnetic lasso is a smart tool for making selections. It is very similar to the standard lasso, but it "sticks" to edges of objects. Click anywhere to add the first point, then move the mouse along the edge to draw the selection. Control points will be added along the selection. Magnetic lasso tries to find the most appropriate path from the last control point to the current position of the mouse. Press Delete to remove the last control point, or click to add the control point manually to force Magnetic lasso to go in a specific way.

Combining selections When you create a new selection, it can either replace the old one, or it can be combined with the old one. Each selection tool has several parameters in the top menu, which define the way, how two selections are combined. There is the default replace mode to replace the old selection, union mode to connect two selections together, subtract mode to remove the new selection from the old one, intersect mode to select only pixels, that are in both selections and XOR mode, which corresponds to the union, while subtracting the intersection. These modes allow you to create selections in multiple steps. Selection tools also have a feather parameter, which will apply feather right after the selection is finished. Many designers create all selections with a small blur, to avoid sharp edges between selected and unselected areas. When any selection tool is active, you can press the mouse inside the current selection and drag it to move that selection. This is possible with the replace mode only.

Chapter 5 : How To Make Selections In Photoshop

Making your selections is a very important part of building your new home; after all you'll be living with your new choices for a long time. Please allow 2 - 3 hours for each of your appointments at these design centers.

Making Home Design Selections Your needs. Your home is more than a dwelling. Designing a custom home is a very personal endeavor. Tips for selecting a floor plan for your lifestyle The first thing to think about when starting to design your home is the type of floor plan that will best suit the way you live. On the surface, floor plans look like simple boxes on a page. Your floor plan will indicate where you want people to gather and where you want to create spaces for quiet reflection or focused productivity. Drees Homes offers many flexible floor plans. When selecting one to work with your lifestyle, consider: Do you prefer formal or informal spaces - or a balance of both? Is your entertaining more family-style, cocktail party, or in between? What balance do you want to strike between gathering spaces and private sanctuaries? Do you plan to use areas of your home for work or study? Will you need spaces to store outdoor clothes or book-bags? Will you need an easy-to-clean entry point for children or pets? How many family members will be sharing bathrooms? Which will be primarily functional, which might serve as relaxing refuges away from the world? How do you envision using outdoor spaces? An extension of your living room? A place for children to play? Some floor plans are available on our Drees interactive floor plan tool. What does "curb appeal" mean to you? Styles of homes often follow general design patterns. For instance, many Colonial style homes incorporate porches and columns into their designs. Arts and Crafts homes generally have stone foundations. Cape Cod homes are designed to blend into their surroundings, whereas homes built in the Georgian or Southern Plantation styles are meant to stand out from the landscape. Drees Homes offers a variety of architectural styles to suit many tastes. Here are a few questions to help you start thinking about what "curb appeal" means to you: Do you envision your entryway as a place to sit on a porch swing and relax with neighbors or as a stately space for welcoming guests? Do you prefer your home to blend with its surroundings or stand out from them? What kind of external materials suit your style? Other materials suited to your region? A combination of materials? A variety of home elevation styles are available in our Drees communities. From paint colors to tile designs; from bathroom fixtures to light fixtures; from flooring to ceilings; and everything else including the kitchen sink: There are so many exciting interior design choices for making your custom built home truly yours! Think of your architectural style choice as your canvas. How would you define your furniture style? What kind of mood do you wish to create in each room? How does technology integrate into your life? What kinds of technology will you need or want in different areas of your home? How does your family spend time together? What kinds of indoor activities do you and your family engage in? What features will encourage spending time together for your family? Excited about bathroom fixtures? Learn more at our Design Centers. Need a little help honing your vision? We can help provide perspectives - with photos. How much home customization is right for you? Having so many possibilities available to you might feel overwhelming. We strive to make the process of creating your custom built home easy and enjoyable. Drees Design Centers offer you a place to explore many options for interior and exterior features. Our Design Center Consultants are there to help you find and select customizations that are right for your style and budget.

Chapter 6 : Rectangular Marquee Tool: Making Basic Selections in Photoshop

Learn how to add and subtract from selections, and explore each selection tool in detail. See a full list of official tutorials at calendrierdelascience.com

As a print designer, you will find yourself using selections to remove objects from their background to place within ads. As a web designer, you might extract an image and place it on a website with no background. If you are a photographer, you might make a selection to remove blemishes or other unwanted features from an image. So, what do you do when you have something that is extremely difficult to select with normal selection tools? As basic selection tools, you have the marquee tool, the lasso tools, the magic wand tool, and the quick selection tool at your disposal. Sure, you can refine your selection, feather it, and spend a lot of time on it, but that method is neither easy nor consistent. Notice in the image below which you can download from [here](#), there is a woman on a subtle background. This might not be considered a terribly complex selection, but the hair is fairly difficult to extract onto its own layer. The problem is the hair. The wisps of hair are too fine and tedious to select with standard selection tools. In comes Refine Mask to the rescue. In the example, I made the selection using the Quick Selection Tool. This does a good job of selecting most of the image, but now we are going to refine our selection. The Refine Mask menu is one of the best tools for refining your selection. You have many options for viewing your mask: Marching Ants, which is your basic selection view. Overlay, which is the same view as quick mask mode. On Black, which gives you a lot of contrast in your view and looks just like a normal layer mask. On White, which offers the same kind of contrast with the opposite background. On Layers, which shows your underlying layers. Reveal layer, which shows the normal background. You can see in the example below that our selection is good, but the wisps of hair are not included in the selection. We can fix this by using the Smart Radius Slider. Just by using this slider, we can a more refined and precise selection. I bumped it all the way up to px and in doing so, have the result shown below: The Refine Mask dialog has a brush on the left that you can use to add to and subtract from the selection. Our selection looks great and is much more detailed than before. As we cycle through the different views, we can see the hair that we wanted to include in our selection. You can also see below that there is some ghosting around the hand. Use the brush to add these details back in. This is called fringe. You could go through and erase it all or try to contract your selection, but it could cut into your image, which makes your selection worse instead of better. The best option in the Refine Edge menu is the bottom one called Output. If you select Decontaminate colors, you can move the slider to the right and remove the fringe. You can also select how this is output. You can choose New layer with layer mask, new layer, new document, or new document with layer mask. If you still need to keep this in the current document, then choose to create a new layer with a layer mask. This gives you the ability to refine the layer mask even more. When you are done with your refinements, right-click on the layer mask icon and select Apply Mask. With the image extracted, now you can place it over any background that you want. With your complex and professional level selections, you can convert them to masks and mask out and extract any object from its background. I added this background texture below the extracted image, and the result is shown below. Here is a sample image of a dandelion, which you can find [here](#). Make a rough selection of the dandelion. I used the quick selection tool, which took about 3 seconds to make this selection. Then, I simply turned on smart radius and bumped the value all the way up. To get rid of the extra content in the background, such as the green from the rest of the field, I used Decontaminate Colors and bumped the value all the way up. I exported the selection as a mask on its own layer and voila! The Refine Edge and Refine Mask Settings can handle easy or tough selections, and it makes the process of making complex selections much easier. These techniques can make your Photoshop selections quicker, easier, and better. Meet the author James George is a professional web developer and graphic designer. James is an expert in design, and a professional web developer, with a special interest in WordPress. Founder of Design Crawl , James has been a professional designer since

Photoshop has a bunch of selection tools, and deciding which one to use can be daunting. Here's a look at which selection tools to use, what they each do, and when to use them.

Although this tutorial was written with the beginner in mind, you may feel more comfortable with this tutorial after you have completed my Basic Shapes tutorial. The last section on "difficult subjects" is.. If you are a beginner and planning to attempt this, be patient with yourself and try to make sense of it gradually as you go along. Some of your comments are at the bottom of this tutorial. Here are a few selection methods that I do NOT cover in this tutorial: The marquee tools which are great for rectangular or elliptical selections, as we did in Basic Shapes. The polygonal lasso which is often good for hard-edged shapes with distinct corner points. I touch on the Extract process in my Beginning Photo Restoring tutorial. Depending upon the subject and its background, you will want to adjust your method. As you get more practice doing various selections, you will get better at deciding how to attack a particular situation. You will also discover that you just LIKE doing selections one way better than another. The goal in "deleting backgrounds" is to isolate the pixels that are not in our subject. Then we will either cover them with a mask or erase them. We can either select the pixels of our subject and then invert the selection, or we can select the background from the start. It depends upon your image, which will be the better way. Sometimes, just erasing the background is good enough, but always make a duplicate of your layer and save your file as a layered psd before you do this. The Background Eraser is a handy tool for this sometimes. I show this in my Cutting out Hair tutorial. I show a brief look at this in my Beginning Photo Restoration tutorial. For our first project, we are starting with the image to the right. We are going to then add little white leaves alongside this red one to get a picture like the one just below it. Begin by right-clicking the image to the right. Then open Photoshop and open your leaf. And end up with this! The small leaves are the same shape as the big one, they are just smaller. First we will make a selection and then mess with it a little. With this subject all one colour, we can use the magic wand tool to select the leaf. Hold the shift key and drag the selection smaller. What does holding the shift key do? Try it both ways! Once you get your selection the size and shape you want, hit the Enter key to lock in that selection transformation. Now move the selection into place. To move a selection, you have to have a selection tool any of them chosen and put your cursor within the selected area. You see your cursor change into the little "move selection" tool. If you use the move tool, you will move whatever pixels are inside your selection. To move the selection, you use the cursor with a selection tool picked. If you have your selection close to where you want it, but need to just give it a nudge, with your selection tool still chosen, use your arrow keys to nudge your selection. Make your foreground colour white and alt-backspace to fill your selection with white. You know how to do this. But what if we want the second leaf to be exactly in line with the first one? So what you do is begin to move your selection and THEN press and hold the shift key. This constrains the movement to 45 degree angles, making it much easier to find your exact placement! Alt-backspace to fill this with white. Now we want another leaf there in the center, but not really a whole leaf. Drag-shift your selection down into place and have a look at this. If we were to fill the area of the selection now, we would have a white leaf which would cover part of the red leaf. So we want the selection we have LESS the red part. Grab your magic wand and hold the alt key. See that little tiny minus sign there beside it? Ok now click the red part and watch your selection. Alt-backspace to fill this in. Suppose we have decided that we want to move the clock over a bit. It is in the "timekeepers" layer along with the hourglass and the wristwatch. With the "time keepers" layer selected in the layers palette, click-drag the lasso tool to grab just the clock. What other tools might you use to grab the clock? Notice that, while you have the lasso tool chosen, if you try to move the clock, just the selection moves. Type v to switch to it. Sometimes you may need to move a selection. If you want to make several shapes that are the same shape but different colours, for example, you can make the first one and select it, then move the selection and fill with the second colour, and so on. To move a selection, put your cursor inside the selection whilst any selection tool is chosen. Your cursor will change into the little "move a selection" cursor. If you want to move the selection at degree increments, hold shift after you begin moving. How might we do this?

Making a Selection from a Path. When the background has some colours that are close to your subject as is the case here, you might end up with some background chunks selected too. If this happens, you can lower the tolerance setting on your magic wand in the options bar. With contiguous checked, only the parts that are touching where you are will be selected. So, with the picture at the right, try using the magic wand with contiguous on or off? Try adding to the selection. To add to a selection that you have active, hold the Shift key while you have your selection tool. If you get too much selected, you can subtract from the selection by holding the alt option key and select the part you want to subtract from the selection. You could go pretty crazy trying to do this selection with a magic wand. So you may have to use a different selection method altogether as I am about to show you. To grab this file, opposite-click right-click for most of you and click Save As.. Touching with the magic wand.. You reach a place where the colour on the feather is too close to the colour of the background and.. The selection wanders off into the background! Selecting from a Path. As we saw above, using the magic wand when trying to select the feather, presented a problem. I ended up tackling this by creating a path and converting it to a selection. Can you think of another way? Touch the tip of the pen to each of the vertices, or turning points, of your figure. Zoom in as close as you need to go. Hold the spacebar to turn your tool to the hand tool to move your image around if you need to. Then use the convert point tool to drag out the handles and form your Bezier curves. I go more into how to make the curves in the heart tutorials and in the raindrop tutorial. It does take a little practice to make the curves, but it sounds harder than it really is, once you just sit down and do it. Once you have your path made, click on the paths palette. At the bottom of this palette is a button for convert path to selection. Your path has to be active for this to work. If it is not, use the white arrow hold ctrl while you have the pen tool in use to switch to the white arrow and click anywhere on the path. If your image is on your Background layer, double-click this layer in your layers palette before you try to add your layer mask. In this particular example, I found it good to add a layer mask because my original selection was not as precise as I might have hoped. Using the layer mask made it easier to edit my selection. Using a Quick Mask. In selecting an object that is in many shades of colour from a background which is of similar sorts of shades, we could use one of several approaches. For this rose, I think that I would use a Quick Mask. A Quick Mask allows you to paint on your selection or the masked area..

Chapter 8 : Making Selections With The Pen Tool In Photoshop

Synonyms for make a selection at calendrierdelascience.com with free online thesaurus, antonyms, and definitions. Find descriptive alternatives for make a selection.

By selecting specific areas, you can edit and apply effects and filters to portions of your image while leaving the unselected areas untouched. The easiest way to select pixels in your image is to use Select Subject or one of the quick selection tools. You can also select areas of a certain shape with the marquee tools or use the lasso tools to make a selection by tracing an element in your image. There are commands in the Select menu to select, deselect, or reselect all pixels. In addition to pixels, vector data can be used to make selections. Use the pen or shape tools to produce precise outlines called paths. Paths can be converted to selections. Selections can be copied, moved, and pasted, or saved and stored in an alpha channel. Alpha channels store selections as grayscale images called masks. A mask is like the inverse of a selection: You can convert a stored mask back into a selection by loading the alpha channel into an image. While paths can be converted to selections, selections can also be converted to paths. Select single or multiple objects or paths for quick editing. See the tutorial on Path selection and editing. Select part of an image Video tutorial: Select part of an image Train Simple Video tutorial: Making fine hair selections Video tutorial: A selection tip Video tutorial: A selection tip Scott Kelby Select, deselect, and reselect pixels Note: If a tool is not working as expected, you may have a hidden selection. Use the Deselect command and try the tool again. Select all pixels on a layer within the canvas boundaries Select the layer in the Layers panel. Do one of the following: If you are using the Rectangle Marquee tool, the Elliptical Marquee tool, or the Lasso tool, click anywhere in the image outside the selected area.

Chapter 9 : Making Complex Selections in Photoshop â€” SitePoint

Making precise selections in Photoshop is an essential skill that every designer needs. As a print designer, you will find yourself using selections to remove objects from their background to.

HarryGuinness January 23, , 8: There are dozens of ways to create selections and masks in Photoshop, but in the June update, Adobe brought a lot of them together into one place: Select the Layer you want to work with, then: That should take you to the main Select and Mask workspace, where most of your work will take place. There are also the Hand and Zoom Tools for moving about the image. The Tool Options bar at the top of the screen has all the options for the currently selected tool. On the right hand side of the screen you have the Properties panel. These control how the selection or mask you are creating appears. Right now, any unselected area has a red overlay. As I have not selected anything yet, my entire image has a red overlay. Below that, you have Edge Detection, which controls the size of the areas Photoshop treats as edges. Next is Global Refinements, which adjust the characteristics, like Feather or Contrast, of the selection. Finally, Output Settings determine how the selection is sent back to the regular Photoshop Workspace. The Refine Edge Brush tells Photoshop what areas of your image are edges. The Brush Tool is for manually painting in a selection. By default with all three tools, when you paint you add to the selection. You can remove from the selection by holding down Alt or Option while you paint. You can see what each option looks like below. To cycle between the View Modes, press the F key on your keyboard. I normally use Overlay for most things. Some View Modes have the option to change the Color, Opacity or what the view represents. You can change that in the View Mode Options. If the Show Edge checkbox is checked, Photoshop will highlight the areas it considers edges. Show Original shows what the original selection looked like. The Radius determines how big an area Photoshop treats as the edge. Use a low value for hard edges and a larger one for soft edges. Smart Radius tells Photoshop to use a different radius for different parts of the selection. Global Refinements Global Refinements adjust the overall selection. Its options include the following: Smooth evens out any jagged edges. The higher the value, the more the edges are smoothed. Feather softens the edges of the selection. Very few images have things with perfectly crisp edges, so adding a small amount of feathering to your selections generally makes them look more realistic. Contrast hardens soft edges. If the edges of the selections are too soft, add contrast to make them harder. It is basically the opposite of Feather. Shift Edge either pulls the selection edge in negative values or pushes it out positive values. If there is a color fringe around your selection, pulling the selection in a few percent can remove it. Finally, the Clear Selection button resets the current selection and the Invert button inverts the selection; deselected areas become selected and vice versa. If there is a color cast on the edges, Photoshop will try to fix it if Decontaminate Colors is checked. From the Output To dropdown, you can select how the selection is sent to Photoshop. You can choose from: