28 HANDS-ON SESSION: Rain in Costa Rica

Using the Pen tool and a variety of selection and masking techniques to create a composite of four images, giving us a rainy street scene in San Jose, Costa Rica.

In this session, we will use the Pen tool and other selection and masking techniques to create a composite of a rain scene with rain photographs from San Jose, Costa Rica. We want this scene to appear as though you are looking at it through the front window of a bus that is coming onto this street. The bus front window shot was taken going down the highway in Costa Rica between San Jose and San Isidro, a road where I didn't want to drive myself since many buses and trucks pass each other even around curves sometimes. Costa Rica is a friendly and beautiful country to visit; I've been there three times!

SETTING UP THE FOUR FILES

STEP 1: **Open the four PSD files in the RainInCostaRica folder on the *Photoshop 7 Artistry* CD. Press the Tab key** to get rid of your palettes from the screen. **Click on the Blue Bus file to make it active; then type an F to put it in Full Screen mode followed by Command-0 to fill the screen with this file.** We are going to move all the other images into this file, each as a separate layer. **Switch to the Move tool (V) and activate the Red Car file from the Window/Documents menu.** You should now see the Blue Bus file behind in Full Screen mode and the Red Car file in front, but within a window. **Hold the Shift key down, click within the Red Car window, and drag the Red Car image until the cursor has moved on top of the Blue Bus image. Release the mouse and Shift key at that point,** and you should have dragged and dropped the Red Car image as a new layer on top of the Blue Bus image. Doing this with the Shift key down should have caused the Red Car image to be centered on top of the Blue Bus image within the Blue Bus file. **Now use the Window/Documents menu to make the Woman file active; then Shift-drag her image on top of the Blue Bus file** in the same way you moved the Red Car over there. **Use Window/Documents again to activate the Bus Window file and Shift-drag it onto the Blue Bus file. Use Window/Layers (F10 with ArtistKeys) to bring back the Layers palette.** Your Blue Bus file should now have a Layers palette with Blue Bus on the bottom, then Red Car, then Woman and finally Bus Window on top. **Choose File/Save As and save this as RainInCostaR-icaLayers.psd.**

CROP AND COLOR CORRECT

STEP 2: **Turn off the Eye icons for the top three layers until you are just looking at the Blue Bus layer at the bottom of the Layers**

STEP 2: The crop you should make on the Blue Bus layer. Don't crop more than this.

palette. Click on the words Blue Bus to activate that layer. Type a C to get the crop-ping tool and crop the black borders from the left, bottom and right side. Be careful not to crop off any more than what you need to to remove the non-image black bor-der from around the edge.

Choose Layer/New Adjustment Layer/Levels (Command-F2) to create the Levels adjustment layer and do Overall Color Correction on the Blue Bus image.** Go through the process covered in Chapter 19: "Overall Color Correction" to do the Levels cor-rections on this image. With the highlights on this image, I actually left them as they were to keep the dull and rainy look the image has. **If you'd like, you can load my Levels adjustments, called BlueBusLevels, from the RainInCostaRica/Extra Info Files folder on the CD. Choose OK when you are happy with your Levels adjustments; then use Command-F3 to create a new Curves adjustment layer. I use an S-Curve, called BlueBusCurves, to increase the contrast a bit. Choose OK on the S-Curve; then use Command-F4 to create a Hue/Saturation adjustment layer. What I did here is on the CD and is called BlueBusHueSat, so you can load that one and check it out, too.** This example is mostly about compositing, not color correction, so I'm not spending a lot of time on the color correction aspects. At any time, though, you can also open and look at my final version of this composite, called RainInCostaRicaFinalCC, from the Extra Info Files folder on the CD in the RainInCostaRica chapter.

Choose Layer/New/Layer Set and name the set Overall Color Correction. Drag the Layer thumbnail for each of the Levels, Curves and Hue/Sat adjustment layers and drop it on the Overall Color Correction Layer Set thumbnail. Make sure they are still in the same order within the set with Levels on the bottom, Curves in the mid-dle and Hue/Sat on the top. You can then close this layer set to make your Layers palette smaller.

LEARNING ABOUT PATHS

STEP 3: **Click on the words Bus Window in the Layers palette to activate the Bus Win-dow layer.** If you already know how to use the Pen tool and Paths, you can skip steps 3 and 4. The Pen tool allows you to make selections, called paths, by clicking to cre-ate points between either straight or curved lines. If you click a point and immedi-ately release the mouse, you create an anchor point. If you click a point and drag before releasing the mouse, that point becomes a curve point. When you create or move a curve point, you get two lines coming out of the curve point; I call these han-dlebars. The handlebars control the shape of the curve. Try this out now! It's sort of like tracing—but more fun!

Type a P to get to the Pen tool. In the Options bar, click the Make Path icon, the middle one. Now, click anywhere in the Bus Window image with the Pen tool and immediately release to create an anchor point. Click four or five anchor points to create a box. When you put the last anchor point on top of the first, a little circle appears next to the arrow, indicating that you are closing the path. When you see the circle, click on top of the initial point again to close the path. If you're going to turn your path into a selection (as you are going to do here), you usually want the path to be closed. After closing the first box path, move the cursor down below that box, and in a new area, click and drag to create a curve point. Where you click is the location of the point, and dragging out the handlebar beyond the point affects the shape of the line segment between that point and the previous point as well as between that point and the next point. Draw an oval shape by clicking and dragging four curve points. Close the path by clicking again on the original point. You now have a box path made up of anchor points and an oval path made up of curve points. If you
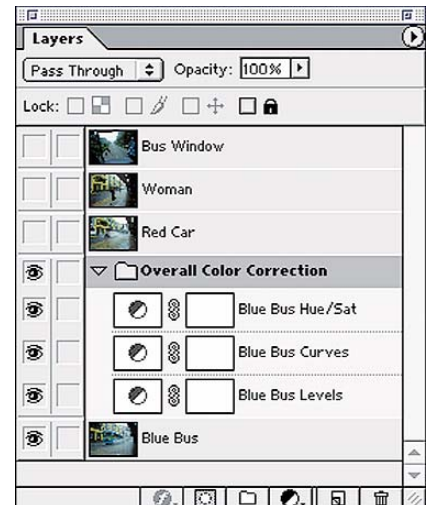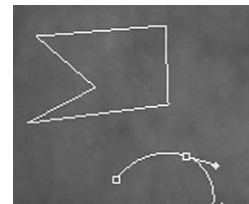

STEP 2: The Layers palette after doing the overall color correction on the Blue Bus image.
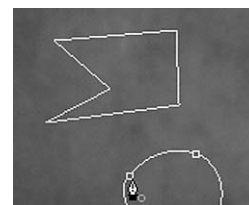

STEP 3: Use the middle icon to draw paths.
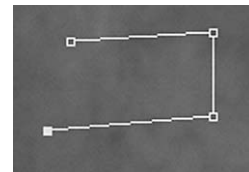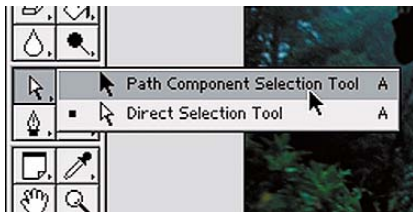

STEP 3: Click to enter corner points on a path.

STEP 3: Click and drag to enter curve points on a path. The handlebars should be in tangent to the curve shape you are trying to draw.

STEP 3: To close the curve, click the first point a second time when you see the small circle next to the Pen icon.

STEP 4: The Path Component Selection tool is for selecting and moving entire paths, and the Direct Selection tool is for selecting and moving parts of paths.
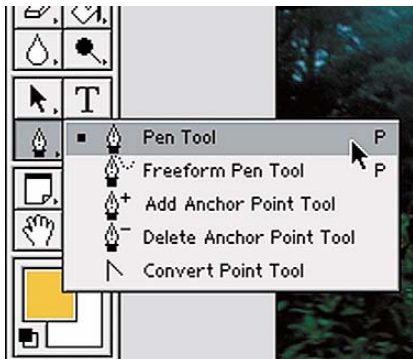

STEP 4: The different tools available from the pop-out menu for Pen in the Tool palette. The Pen tool and Freeform Pen tool are for entering points initially. To get the Magnetic Pen tool, first choose Freeform Pen Tool; then choose Magnetic Pen Tool from the Options bar at the top of the screen. The Pen+ and Pen– tools are for adding and deleting anchor points, and the Convert Point tool is for changing points between corners and curves and for decoupling the handlebars.

bring up the Paths palette (Shift-F11), you can see them both in a new path called Work Path. Work Path is a temporary place where you can create a path without naming it. Actually, each of these two disjointed paths is a subpath of Work Path. Double-click Work Path and rename it Play Path. After you name a path, any changes you make to it automatically save as part of that path.

STEP 4: Now select the Path Component Selection tool in the Tool palette by typing an A or Shift-A, depending on how you have set your preferences. See the diagrams on this page for the names of each of the Arrow and Pen tools. If you have Use Shift Key for Tool Switch on in General Preferences, you can switch between the two different Arrow tools by using Shift-A. You can switch between the two Pen editing tools by typing Shift-P. Now try using the Path Component Selection tool, the black arrow, to edit the path. First click the box shape you made. When you click the box shape, its points become highlighted. If you click and drag anywhere on the box, the entire box shape moves. To move one of these points in the box shape, type Shift-A to switch to the white Direct Selection Tool then click outside the box path to deselect the entire thing. Now to move a particular point, click back on that path to select it for point editing, and then click on the point you want to move, drag it to a new location, and let go. This change updates automatically in your Play Path. Click the oval subpath now, still using the white Direct Selection tool, and its points become highlighted. If you want to move one of these curve points to elongate the oval, just click and drag it like you would an anchor point with no handles. To adjust the shape of the curve, first click the point on one end of the curve segment that you want to change. This brings up the handlebars for that point. Now click the end of the handlebar next to the segment you want to change, and make it longer or shorter, or change its angle to change the shape of the curve. If you click, with this same white arrow tool, on a segment between two points, you can drag that segment to a new location or change the shape of a curved segment.

You can also add points with the Pen+ tool (the Add Anchor Point tool) and delete points with the Pen– tool (the Delete Anchor Point tool). To add a point, just click along the line segment where there currently isn't a point using the Pen+ tool.
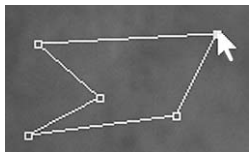
STEP 4: To move a corner point or a curve point, click it and drag.

STEP 4: To adjust the shape of the curve, first click the point whose handlebars affect the part of the curve you want to change. Second, click the end of the handlebar and make it longer or shorter or change its angle. This changes the shape of the curve.

When over an existing point with the Pen+ tool, you will actually get the Direct Selection tool since you can't add a point where there already is one. When in the Pen– tool, you can click on any existing point to remove it but you will be in the Direct Selection tool when you are not over an existing point. If you are in the Pen– tool, the Option key will temporarily give you the Pen+ tool and vice versa. When you add a point with the Pen+ tool, it is a curve point. You can then change the shape of the curve by adjusting that point's handlebars with the Arrow tool. When in the Pen+ tool, holding down the Option key will give you the Pen– tool when over a point, but otherwise it will show you the White Arrow tool with a plus next to it. Clicking and dragging with that will make a copy of the entire path. When in the Pen– tool, holding down the Option key will give you the Pen+ tool unless you are over a point, in which case you get the White Arrow+ tool mentioned in the last sentence for copying the entire path.

If you want to change a curve point to a corner point, or vice versa, click it with the Convert Point tool. To change an anchor point with no handlebars to a curve, you click and drag the corner point to define the length and angle of your handlebars. You also can use the Convert Point tool to decouple a curve point's handlebars. Clicking either handlebar and moving slightly with this tool allows you to then use the White Arrow tool

STEP 4: Moving a curve point to make the oval longer.

STEP 4: Changing the shape of a curve segment by dragging one end of a handlebar.

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to drag each end of the handlebar to change its curve segment shape without changing the one on the opposite side of the handlebar's point. This is a corner point where two curves meet but move out from the point in the same direction, causing a sharp angle. To recouple the handlebars together again for a smooth curve, click and drag on the point between the handlebars using the Convert Point tool. You can also access the Convert Point tool from the White Arrow tool by holding down the Command and Option keys and putting the cursor over an existing point or handlebar end. Using the Pen tool in Photoshop is a lot like using the Pen tool in Illustrator. There are several ways to turn a path into a selection: choose Make Selection from the pop-up menu in the Paths palette, drag the path to the Load Path as a Selection icon (the third one) on the bottom of the palette, highlight the name of the path and click the icon, or Command-click on the name of the path. Click on the Play Path you just created in the Paths palette and drag it to the trash at the bottom-right area of the Paths palette. If you made a selection, choose Command-D to deselect it.

STEP 5: Start your path at the top left of the bigger bus window. Click to make the first point; then click and drag on each additional point to make the direction that you drag in parallel with the window edge at that point.

KNOCKING OUT THE BUS WINDOW

STEP 5: **Type a P to go back to the Pen tool. In Photoshop 7, click the pop-up arrow beside the Custom Shape icon and click the Rubber Band option (it's right on the Options Bar if you are using Photoshop 6).** As you are drawing a curve, this option will show you the line segment between the current existing point and the next point on the curve. I think it helps to place the anchor points more accurately. **Now press Tab to get rid of all your palettes; then use Command-0 to zoom the image up and fill the**

STEP 5: Here you can see the points we have placed at the bottom right of the large window. We are placing points as we work clockwise around the window.

screen. If Tab doesn't get rid of your palettes, try Return and then Tab a few times until the palettes disappear. The Bus Window layer should still be active and what you are seeing on your screen. Click down your first point at the top of the bigger window; then trace around the window clockwise placing points as you go. When you place points on a surface having subtle curves, you often want to click and drag, which places the curve points with handlebars, allowing you to make subtle changes in the shape of the line segment between the last point and the point you are currently placing. If there is a long straight sec-

STEP 5: Once you have worked your way all around the window, place the cursor back on top of the first point you clicked and you will see a small circle next to the arrow at the lower right. When you see this circle, click once to complete the path.

tion, place regular anchor points by just clicking within that section, but you always want to use curve points whenever there is a curve. Where a straight segment joins a curve you can click to finish the straight segment with a corner point, then hold down the Option key and drag from that point to create a single handlebar headed in the direction of the curve. See the diagrams to the right for comments about drawing this path. **When you have traced all the way around, click again on the point that started the path, which completes and closes this path.**

Now trace a similar path around the smaller window to the left side. When this second subpath is closed, use Shift-F11 to bring up your Paths palette and double-click
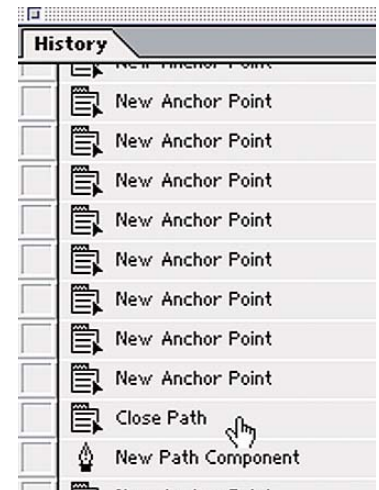
STEP 5: While working on a path in Photoshop 6 and 7, the History palette (F8) keeps track of each point that you enter. If you want to go back to redo several points, just click a few steps back in the History palette. The hand here is showing us the place where we closed the path on the big window and have just started the path on the smaller window to the left.

STEP 5: A window edge that has an ugly black line showing. Using the Paintbrush and painting in the mask with black along this edge, we removed it below. The trick is to click at one end of the part you want to remove; then Shift-click on the other end to paint in a straight line with the brush, and thus remove a straight piece of the window edge.


on the Work Path and name it Bus Windows. Now choose Make Selection from the pop-up menu on the Paths palette with the Feather set to 0, Anti-Aliased turned on and the New Selection choice active. This will turn your path into a selection. You are now going to choose Layer/Add Layer Mask/Hide Selection to remove the area of the window from view in this layer. Type B to get the Paintbrush and D for Default Colors, which gives you white when a mask is active. Select a small hard-edged brush; then zoom in to 200% and slowly look around the edge of the bus window for selection edges that don't look correct. Paint with black to remove more from the window frame edge and paint with white to bring some window edge back.

Notice when you do this that it also removes the windshield wipers from the bus windows. We'd probably like to keep them in and on since the bus is going out into the rain. We could have selected those with the Pen tool also, but just to give you some other selection skills, we'll select those using a Levels mask. **To temporarily turn off the mask you just created, Shift-click on the Layer mask thumbnail, the rightmost one for this Bus Window layer. Now use Shift-F10 to bring up the Channels palette and look at each of the Red, Green and Blue channels by themselves to find the one that has the most contrast between the wipers and the background street scene. I chose the Green channel. Drag the Green channel to the New Channel icon to the**
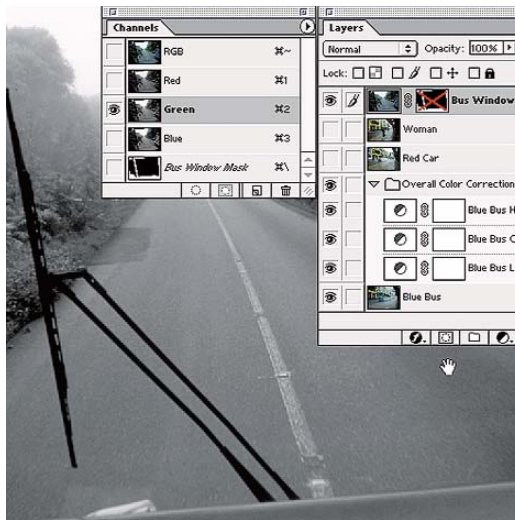
STEP 5: Here is the Layer and Channel setup for choosing the Green channel as the one to create our mask. Dragging it to the New Channel icon to the left of the Trash icon in the Channels palette will make a copy of this Green channel.
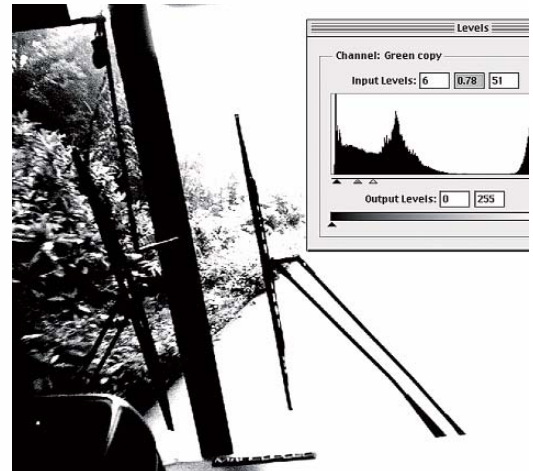
STEP 5: Here we are using Levels to separate the wipers from the rest of the image in this copy of the Green channel. These are the settings we used to separate the wipers.
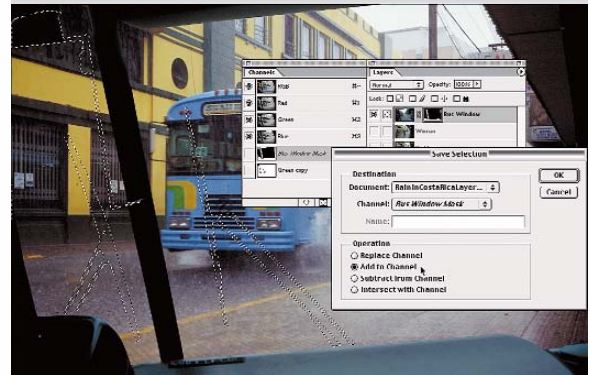

STEP 5: After choosing OK to Levels, we are painting using the Paintbrush with white in the Green copy channel to cleanly cut out the wipers.

left of the Trash icon at the bottom of the Channels palette. Now choose Image/ Adjust/Levels to go into levels on that channel. **Move the Highlight and Shadow sliders in toward the center left as you try to separate the wipers from all the noise in the window scene.** The right wiper separates easily, so zoom in on it and get the settings that separate it as exactly as possible. Turn the Preview button off and then on again in the Levels dialog to make sure the mask you are creating correctly gets the edges of the wiper. Move the Shadow, Brightness and Highlight sliders of Levels as you are doing this to see what they do to the mask. **Now look at the leftmost wiper and the metal bar that comes down into the window area on the left side. Get them as well as you can, but know that you will have to use the Paintbrush to clean up this mask. When the mask looks as good as you can get it, choose OK in Levels. Now type a B for the Paintbrush and a D for Default Colors, which will give you white as**

the foreground color. **Paint with white at 100% to remove all the other parts of this mask that are not the wipers and that metal bar.** Remember that you can get a straight line with the brush by clicking at one end of a line and then Shift-clicking at the other end, which draws the brush in a straight line between those two points. When you are finished editing this mask, **Command-click on this Green copy channel to load the white parts of it as a selection.** You are actually loading everything but the wipers since the wipers were black in this channel. **Choose Select/Inverse to invert the selection so the wipers are actually selected. Click back on the word RGB in the Channels palette and you will again be working on the Bus Window layer. Shift-click on the Bus Window Layer Mask thumbnail to turn the mask on again. Choose Select/Save Selection and set the Channel pop-up in the Save Selection dialog to Bus Window Mask. Choose the Add to Channel option; then click on OK to add in the**

STEP 5: Here we have loaded the wipers as a selection from the Green copy channel; then we chose Select/Save Selection and are adding the wipers to the Bus Window mask using the Add to Channel option.

wipers. Click on the rightmost Bus Window Layer Mask thumbnail to make sure you are editing the Bus Window Mask; then use the Paintbrush again to do any final mask cleanup on the ends of the wipers where they connect to the bottom of the dashboard. I had to paint a little more white in the layer mask so the wipers looked connected to the dashboard. **Click in the Lock Position checkbox to lock the position of the Bus Window layer so it can't be accidentally moved with the Move tool. Click on the words Blue Bus to activate that layer; then lock its position also.**

ADDING IN THE RED CAR

STEP 6: **Click on the name Red Car in the Red Car layer in the Layers palette.** This should turn on that layer and it will appear in place of the Blue Bus layer, which is now obscured underneath. **Type an L to switch to the Lasso tool; then type Return, type 3, and finally another Return. This will set the Feather of the Lasso to 3.** The first Return selects the Feather text box, the 3 sets the Feather, and the second Return deselects that feather text box so the next time you type a number it refers to the Opacity of the Red Car layer. **Now type a 5, which should set the Opacity of this Red Car layer to 50%.** You will now see the red car and the blue bus superimposed on each other. **Hold down the Command key while you click and drag the red car to the left so it looks like it is driving down the road in front of the bus.** While holding down the Command key, you are put into the Move tool, which can accidentally move a layer if you click and drag by accident with the Command key held down. When in the correct position, you should see the red car within the left front window of the bus the viewer would be riding in. Getting the yellow curbs in the two images to line up is a good way to position the car on the road. Don't move the Blue Bus layer, though; it should already be in the correct position. **When the red car is approximately in the right place, type a 0 to set the Opacity of the Red Car layer back to 100%. Without the Command key down, you should still be in the Lasso tool and with that tool make a very loose selection around the red car. Make sure you include all of the red car's splash. Now choose Layer/Add Layer Mask/Reveal Selection, or just click on the second icon from the left at the bottom of the Layers palette.** This will add a layer mask removing the rest of the Red Car layer from this composite.

STEP 6: This is the approximate initial selection you'll make on the red car. After making the layer mask from this selection, you will paint white or black with the Paintbrush in that mask to add to or subtract from this selection.

You'll notice that the color correction on the Red Car layer doesn't match, but that can actually be an asset at this point to make it easier to see what is coming from each layer. **Turn the Eye icon off for the Bus Window layer so you can concentrate on cleanly integrating the red car. Use Command-K to bring up the General Preferences and set the History States to 99.** You'll be doing a lot of blending here, and if you don't like the direction it's going, you may want to back up a long way. It is amazing how quickly one can do more than 20 history states when retouching or blending a mask. **Use the Paintbrush (B), and paint in the Red Car layer mask to blend the red car and its splash into the Blue Bus scene. You'll probably want to set the Opacity of your brush to about 30%.** If you're using a tablet, the splash is another good spot to use a brush with Shape Dynamics.

I'm assuming here that you have BarrysPhotoBrushes loaded as explained in Chapter 3: "Setting System and Photoshop Preferences." If not, you may want to load those brushes from the Preferences folder on the CD. Use one of the brushes from the middle set, which have 80% hardness, painting with black to cleanly remove the original background from behind the roof of the red car. In front of the red car, you want to keep most of that car's splash but you want to use a soft brush, from the third set of brushes, to blend the splash and underside of the front of the car with the road in Blue Bus layer. When you have made some progress blending these, click on the Overall Color Correction Layer Set thumbnail and drag this up until the line above the Red Car layer is highlighted. Release the mouse at this point, and the color corrections you made to the Blue Bus layer are now applied to the Red Car layer as well. The two layers should now look good together, but if not, continue to work on the Red Car layer mask. If you are having trouble getting it to work, check out my version in the file called RainInCostRicaFinalCC.psd in the Extra Info Files folder for this chapter on your CD.

The red car may now look a little small because we have moved it in front of the blue bus and closer to your point of view, so it needs to be a bit bigger in its relationship to the bus. **Click on the Red Car Layer thumbnail to be sure that layer is active; then choose Edit/Free Transform (Command-T) so you can scale and move the Red Car. If you can't see the corner handlebars to do the transform, press the Escape key to get out of Free Transform while you close palettes, and put your window in Full Screen mode or whatever you need to do to have room to scale this layer. Once you are in Free Transform, you will want to hold down the Shift key while scaling the car so the scaling stays proportional.** I held my Shift key down and then clicked and dragged the top right handlebar up and to the right to increase the size of the car. **You can then release the mouse from the corner handlebar and move the red car's position by clicking and dragging in the center area of the scaling box. Scale the car and reposition it until you are happy with its size and location.** The Options bar at the top of the screen gives you the amount of scaling you have done so far, and you can change this amount by just typing a new value into either the horizontal or vertical scale text box. For a review of what Free Transform can do, see Chapter 9: "Transformation of Images." **When you are happy with the Free Transform, press Return to see it in full resolution. You will probably now want to click on the rightmost Layer Mask thumbnail in this Red Car layer so you can go back and edit this mask a bit more using black and white with the Paintbrush. To get my red car to look right, I actually scaled it up by 145% in width and height and also moved it further to the left and front until part of it was no longer visible. I also used Command-F3 at this**

STEP 6: Here is the red car in relationship to the blue bus before we scale the car.

STEP 6: Here is how they look after the car is scaled up by 145% and also moved to this new location further to the left and front.

STEP 6: The red car and blue bus after my final edits on the mask for the red car to tone down the splash a little. At this point, I have not yet added the Grouped Darken Car curve to the Red Car layer.

point to add a Grouped Curves adjustment layer to the Red Car layer and then used this to darken the car a bit in relationship to the Blue Bus scene. You can load my Darken Car curve settings from the Extra Info Files folder for this chapter on the CD. Lock the position of the Red Car layer when you finish it.

ADDING THE RUNNING WOMAN

STEP 7: **Click on the word Woman in the Layers palette to activate that layer. Type L to go back to your Lasso tool and make sure the feather is still set to 3. Make a very loose selection around the edge of the woman, and the reflection of her feet and legs on the pave-**

STEP 7: The initial Lasso selection for the woman.

ment. Make sure this selection is wide enough to be considerably more than the 3 pixel feather away from the edges of the woman. Click on the Add a Mask icon, which is second from the left at the bottom of the Layers palette. This just removes the parts of the woman layer you are sure you won't be using. Now you are going to refine the mask, and then reposition and resize the woman if necessary. When you move or scale a layer that has a linked layer mask attached, the mask is also moved and scaled in the same ways. When you normally add a layer mask using the Add a Mask icon or the Layer/Add Layer Mask menu, that mask is linked to the layer. You can see the small Link icon between the layer's Layer thumbnail and its Layer Mask thumbnail.

STEP 7: The tighter selection of the Woman made with the Wand and then the Lasso.
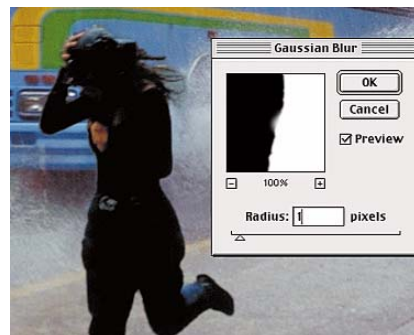
Type a W to switch to the Magic Wand and make sure the Tolerance is set to 32. Click on the Layer thumbnail for the Woman layer and make a tighter selection on the woman by Shift-clicking several times in the black areas of her clothes. After selecting what you can this way with the Wand, type L to switch to the Lasso tool; then Return, 2 and Return again to set the Feather to 2. Now with the Shift key down, add in the areas that were not selected by the Wand. I've set the Feather to 2 because in the original image the woman is a bit soft along the edges since she is running. Choose Select/Save Selection and save to the Woman Mask channel using the Replace Selection option. Now choose Select/Deselect to get rid of your selection since it has been already saved to a mask and we now are going to want to blur that mask. Choose Filter/Blur/Gaussian Blur and do a blur of 1 to make her edges a bit softer than the Magic Wand did. Now type a B to bring back your paintbrush, and click the Airbrush icon on the Options bar. Use soft brushes with a Flow of about 10% to blend the

STEP 7: After saving the above selection to the Woman mask channel, and then deselecting that selection, we Gaussian Blur the mask by 1 to soften the edges. The final step is to blend the woman's hair and foot shadow with the Blue Bus layer's background.

woman's flopping black hair and foot shadow into the Blue Bus layer's background. If you are using a tablet, select a brush with Shape Dynamics on, raise the Flow to about 20% and turn off the Airbrush setting. In Photoshop 6, type J to get the Airbrush tool and lower the Opacity to about 7%. You should also drag the Overall Color Correction layer set up above the Woman layer so it is color corrected in the same way as the other two. Since all three of the Blue Bus, Red Car and Woman shots were taken at the same time with the same roll of film and only seconds apart, it is possible and even beneficial to use the same color corrections on all three layers. **Keep working on the Woman layer mask until she blends in well.**

STEP 7: Here's the Woman layer mask as it is on the CD final version of this example.

STEP 7: Here, I've taken that same mask and finessed it with brushes that use Shape Dynamics in Photoshop 7.

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Adding the Running Woman

Finishing Up the Composite

STEP 8: **Now you can turn the Eye icon back on for the top Bus Window layer and your composite should be almost complete. I liked the location of the woman where she was, but if you don't, you can click on the word Woman in the Woman layer to reactivate it; then use the Move tool to move that layer around. When the location is final, lock the position of the Woman layer as you did the other layers earlier. Go ahead and drag the Overall Color Correction layer set to the very top of the Layers palette and you should find the look is complete.**

STEP 7: Here we see the composite with the running woman added into the original Blue Bus scene.

For another compositing example that uses Photoshop's built-in Extract command, see Chapter 34: "HeartSinger CD Cover." Other great examples of compositing techniques are in Chapters 26, 27, 29 and 30.

STEP 8: This is the final composite with the Bus Window layer turned back on and the Overall Color Corrections layer set moved up to the top of the Layers palette so it corrects all these images in the same way. This has been a fun use of some of the pictures I took on my most recent trip to Costa Rica.

Chapter 28: Rain in Costa Rica