

[Adobe Flash and Photoshop Tutorials]

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MA WEB DESIGN CONT. & PLANNING



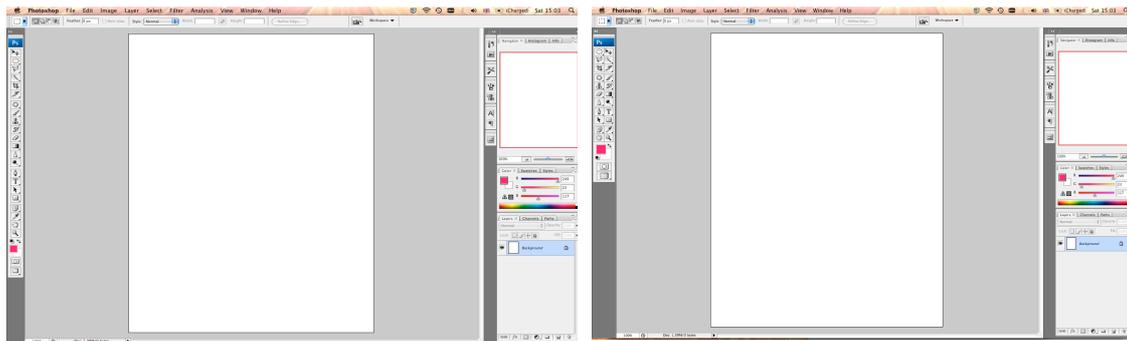
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Photoshop Tool Bar

If you cannot see the tool bar, click **Window** on the Menu bar at the top of the screen, then click **Tools** and the Tools bar will appear.

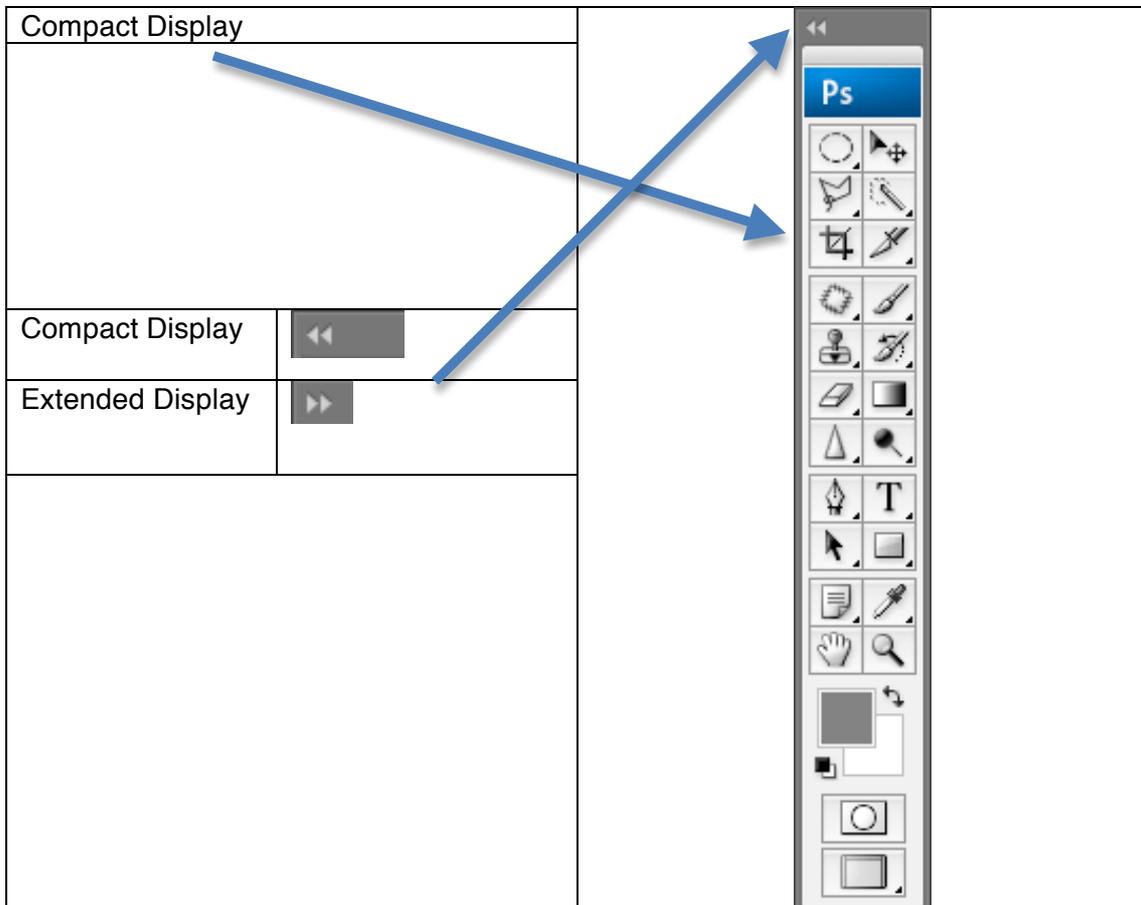
In Photoshop CS3 the Tool bar may be displayed in two ways the images bellow will illustrate the differences:



Compact Tool Bar

Extended Tool bar

Above the toolbar, on the left side, a small pair of arrow indicates the compact and the extended display:



Marquee tools

Lasso tools

Crop tool

Photo repair tool

Stamp tools

Eraser tools

Blur, sharpen, smudge tools

Pen tools

Path and direction tools

Notes tools

Grab tools

Color tools

Mask tools

Mode tools



Move tool

Move tool

Slice tools

Brush tools

History brush tools

Fill tools

Dodge, burn, sponge tools

Text tools

Vector drawing tools

Eye dropper, ruler, sampler, count tools

Zooming tool

Many of the buttons on the tool bar includes more than one tool or different modes of the same tool. For example, the Lasso tool hides the button for the Polygonal tool and the Magnetic Lasso tool.

The illustration bellow indicates the additional tools or modes that are available:

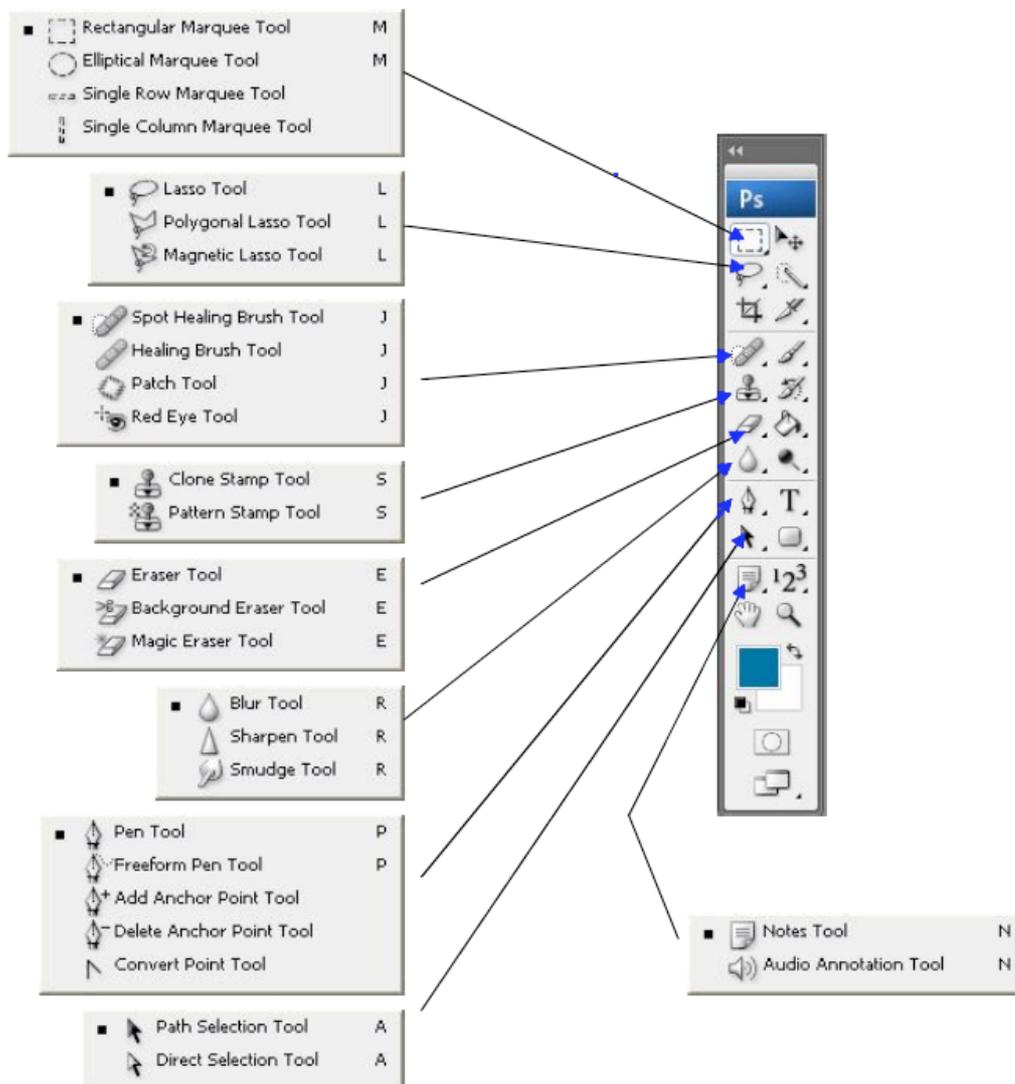
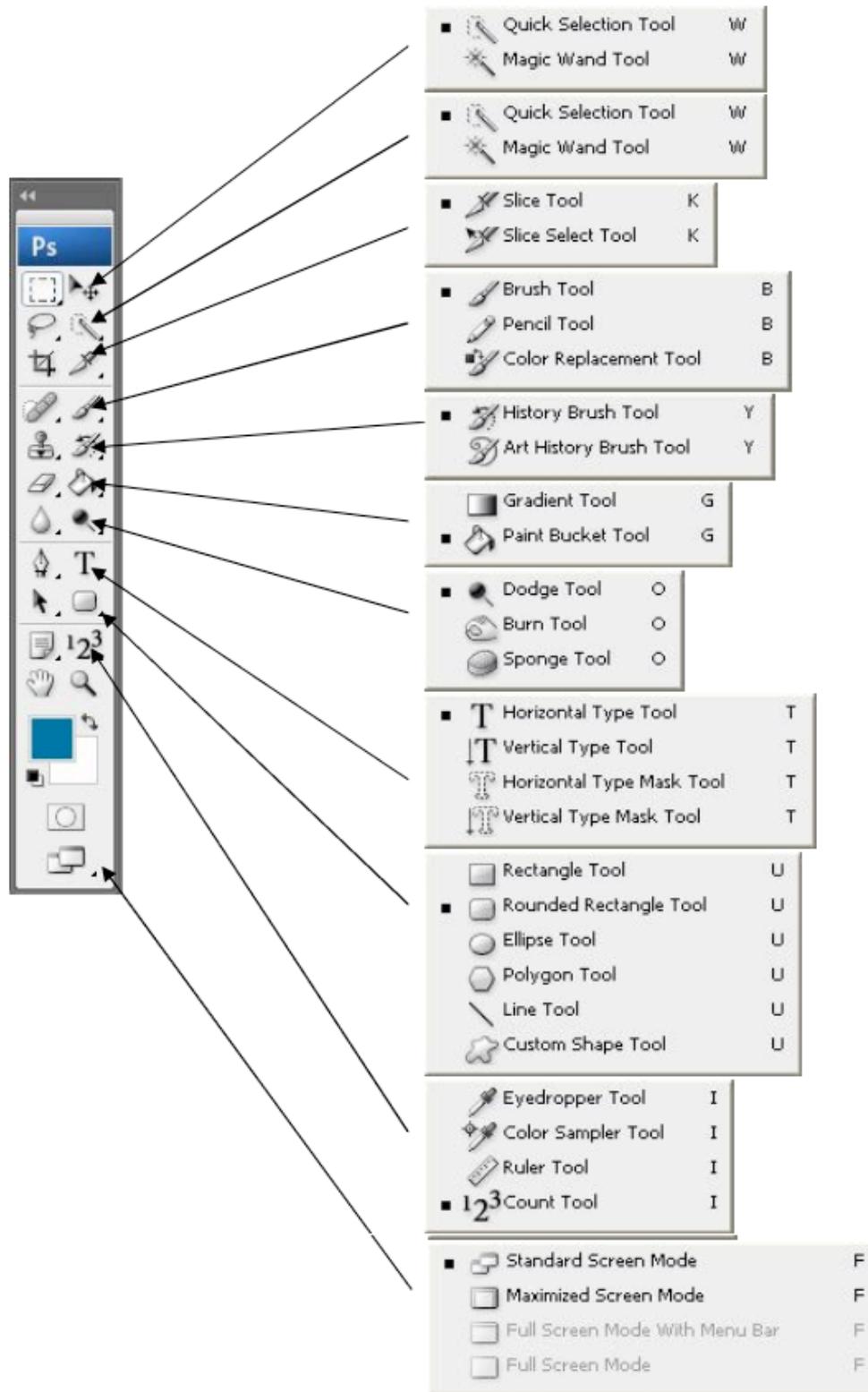


Image source <http://library.albany.edu/imc/> , catalogue



The most popular tools



Marquee: the tool allows the user to select a shaped area within the image. The selected area can be copied, cut and then pasted into new layer.

Move tool: Use the tool to move selected layers or guidelines around

Lasso tool: Use the tool to select parts of a layer for editing, copying and or cutting and pasting in a new layer.

Magic wand: Selecting portions of an image based on shape or color. Simple click the left button of the mouse for more options on color selection

Crop Tool: Select a part of an image to make adjustment on the size. Make sure you have the correct layer selected.

Healing Tool: Remove dust marks and scratches from photographs.

Clone Tool: Copy portions of a layer from one area to another. Click all the same time you are selecting with right click the area.

Paint bucket: Use the bucket tool to fill color to a certain areas on a layer. Best use with marquee tool.

Eraser: Remove sections of a layer

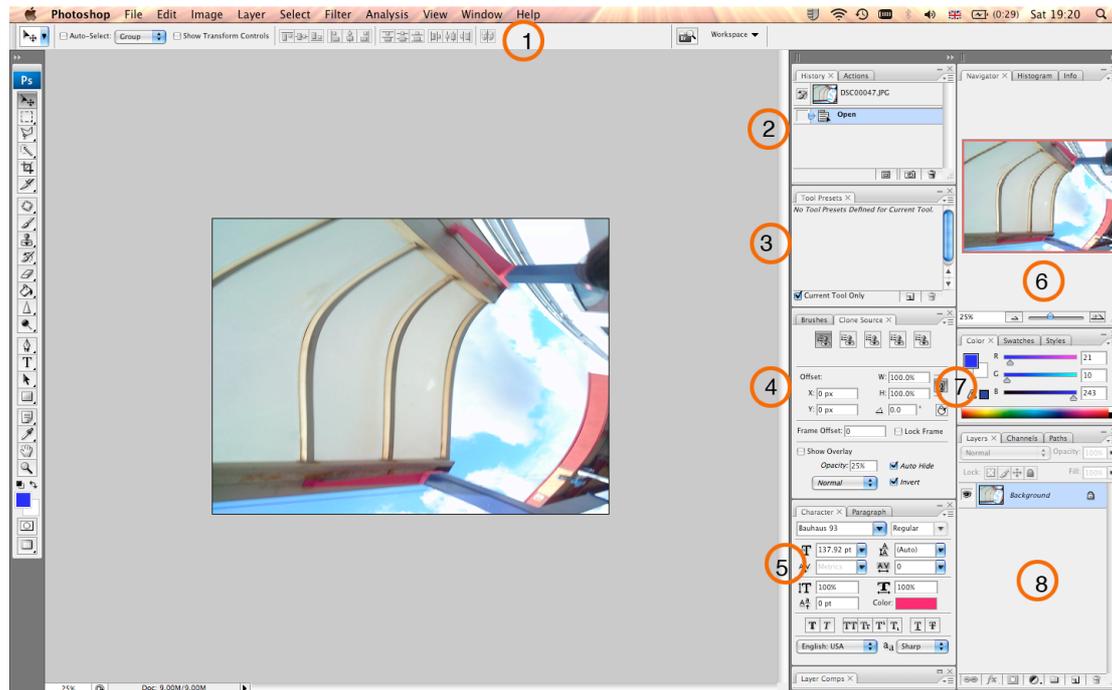
Blur tool: Control the amount of blur and use it to blend colors or images/ objects.

Text Tool: Add new or edit existing text. Create also masking text.

Eye dropper: Select color

Zoom tool: This tool is only to zoom in or out the layer. Is NOT for rescaling the images.

Tool Palettes



1. Tool information menu: Change the size and other options regarding the selected tool from the tool bar menu.
2. History palette: Undo your steps. Photoshop will keep in the memory around 30 steps of your actions. You can always change the number of the history steps from the main option.
3. Tool presets: Information defined for current tools
4. Brushes and Clone source: Select a brush and change the options. Use the Clone source options.
5. Character and Paragraph: Select text size, color, font etc. Align your text. Change space and other options.
6. Navigator and Info: Navigate the image on your screen. Control the zoom in and zoom out. With info locate the exactly position of a color or an object.
7. Color selection: Select a color or create a gradient.
8. Layer palette: One of Photoshop's most powerful features is the use of layers. Each layer in a Photoshop document is a separate image, which can be edited apart from any other layer. A layer can be envisioned as an image on a sheet of clear material.

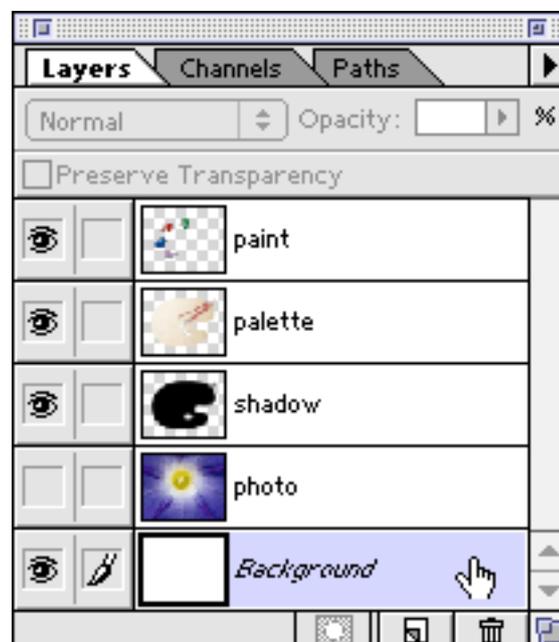
Layers are managed with the Layers palette (above image). The Layers palette displays a small thumbnail view of each layer to help identify it.

You can turn layer visibility on and off and completely change the appearance of an image without permanently affecting a single pixel. The eye icon to the left of each layer controls its visibility. A layer is

made visible or hidden by clicking its eye icon (below). The result is the same Photoshop document shown previously with the exception that one of its layers has been hidden revealing the white background underneath.



To delete a layer, click it and drag it to the Trash button in the Layers palette (below). The result is shown below right.



NOTE: that there is no change in the appearance of the document window. Look all the time to the Layers palette to see which layer is active, not to the document window.

Source: <http://www.sketchpad.net/psdlayer3.htm>

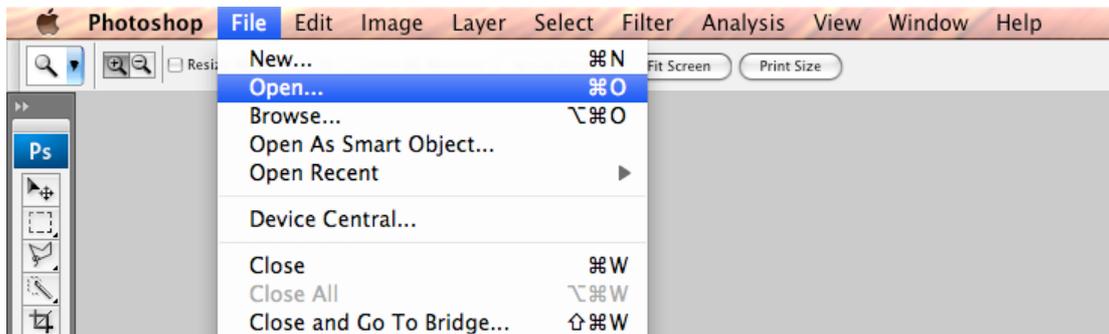
Capturing Images

You can use Photoshop to manipulate your images. You can either import your images from a digital camera, mobile phone camera, a scanner and/or Internet.

1. Digital Camera:

Simply connect your USB digital camera and copy your images to your hard drive in a folder that you will be able to locate your images later. Then go to Photoshop, click **File > Open** and locate the images you want to open.

NOTE: Make sure when you saving the manipulated image to rename it in case you want to use the original image again.



2. Mobile Camera:

Use the USB cable to connect the phone mobile camera with your PC / MAC as we describe above (digital camera).

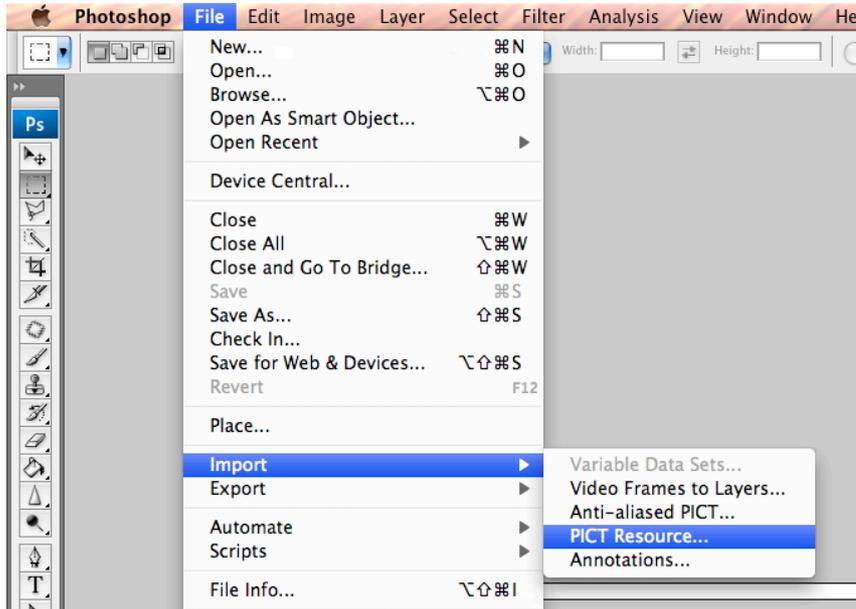
3. Internet Images:

Find your images from the Internet and save them to a folder on your hard drive. Make sure that you will name the folder with a name that will help you later to locate the folder and open your images. (Refer to project guidelines)

4. Scan your images:

Simply put your image faced on the scanner glass and go to **File > Import** and select the scanner source. In some cases a new pop up window will appear depending on the scanner you have, and you will need to adjust parameters for your image.

NOTE: For images you want to print quality: 150-300 dpi. [dot (pixel) per inch]
 For images you want to use for the screen 72 dpi.



The above image indicates the actions for scanning an image from a scanner source.

Saving your images in different file types in Photoshop:

In Photoshop you will be able to save your files in different types. Following, you will find the most known file formats.

- **JPEG:** it is the most common format for storing and transmitting photographic images.
- **PSD:** The .PSD (Photoshop Document) format stores an image with support for most imaging options available in Photoshop. These include layers with masks, color spaces, ICC profiles, transparency, text, alpha channels and spot colors, Clipping paths, and duotone settings. This is in contrast to many other file formats (e.g. .EPS or .GIF) that restrict content to provide streamlined, predictable functionality. Photoshop's popularity means that the .PSD format is widely used, and it is supported to some extent by most competing software.
- **GIF:** GIFs are suitable for sharp-edged line art (such as logos) with a limited number of colors. This takes advantage of the format's lossless compression, which favors flat areas of uniform color with well-defined edges (in contrast to JPEG, which favors smooth gradients and softer images). GIFs can be used for small animations and low-resolution film clips.

NOTE: You advised to save your manipulated images (which includes layers) as PSD files. In that case you will be able to change the image or the text on an image anytime you want.

Color format

RGB: color model is an additive color model in which red, green, and blue lights are added together in various ways to reproduce a broad array of colors. The name of the model comes from the initials of the three additive primary colors, red, green, and blue. Typical RGB input devices are color TV and video cameras, image scanners, and digital cameras.

CMYK: (short for cyan, magenta, yellow, and key (black), and often referred to as process color or four color) is a subtractive color model, used in color printing, also used to describe the printing process itself. Though it varies by print house, press operator, press manufacturer and press run, ink is typically applied in the order of the abbreviation.

NOTE For your project you will have to save your images as RGB.

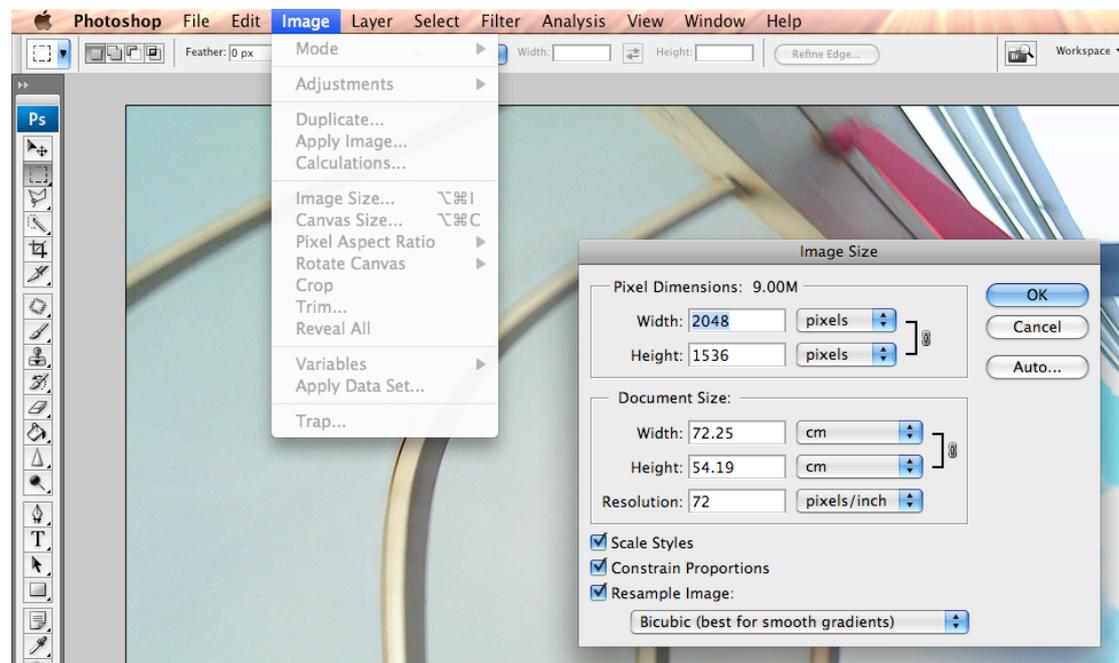
The size and resolution

It is really important to organise your files and folders from the early beginning of your project.

The images must be saved in a screen resolution (72 dpi) in order to work easily with you flash project. Your flash project will be based on the default size 400 x 550 pixels. So will be helpful if your image size is maximum 800x600 pixels

Change the size and resolution of your images

Go to **Image** on the top menu in Photoshop and select **Image size**



On the window that appears you can change the dimensions and the resolution of the image.

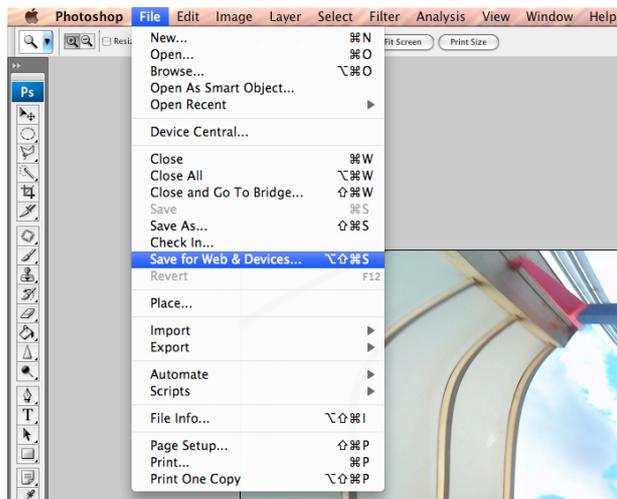
Make sure that the Constrain Proportion boxed is selected.

Optimizing your files for Adobe Flash

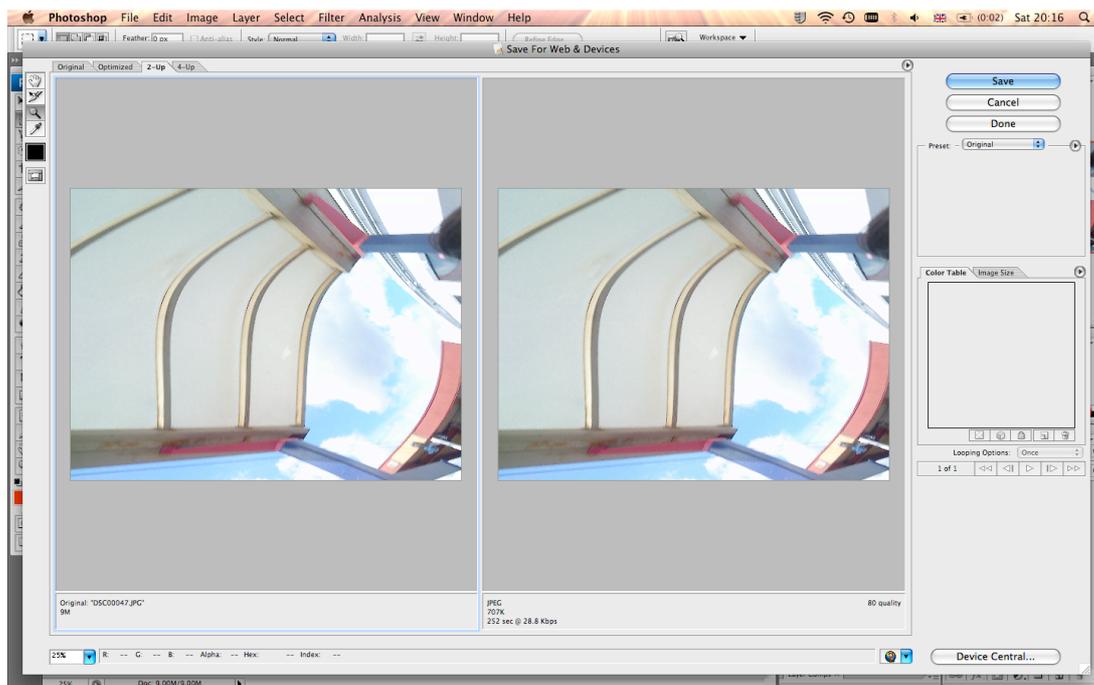
There are few ways to optimize and save your files for the adobe flash. Here you will find one simple way.

When you complete the image (text, effects etc) as we mentioned above you will save it as **.psd** file in order to include the layers etc. As Flash will not be able to open the **.psd** file will have to follow the next steps.

Go on the top menu bar and select **File > Save for the web & devices**

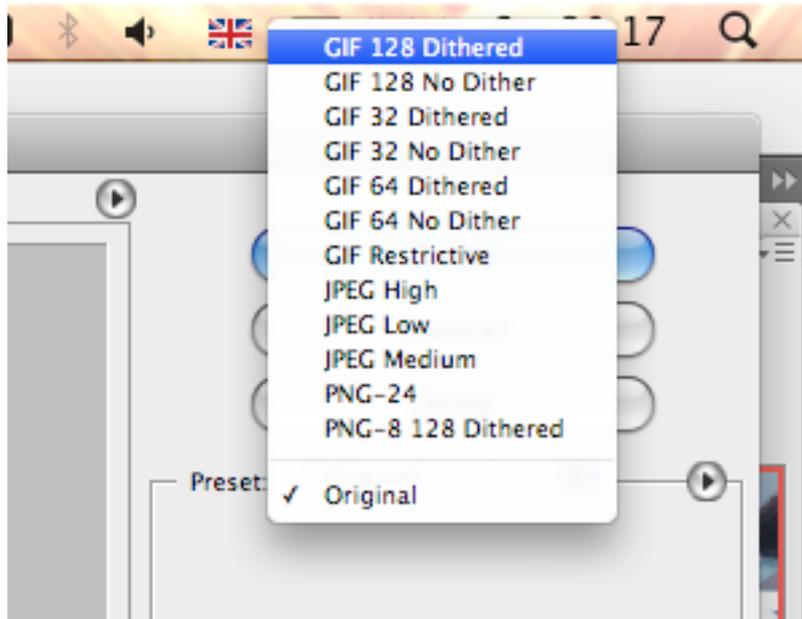


A new window appears with few options



On the right you can select what format you want for your image. The two

windows indicating the original image (left) and the new image (right) that will be saved according to the color resolution.



When you select the color resolution click save and save the image to a new folder (refer to project guidelines)

NOTE If you have transparency in your image background then you will have to click and select the transparency button. Then your image will be saved as **.gif** file.

Bitmaps

In computer graphics, a bitmap or pixmap is a type of memory organization or image file format used to store digital images. The term bitmap comes from the computer programming terminology, meaning just a map of bits, a spatially mapped array of bits. Now, along with pixmap, it commonly refers to the similar concept of a spatially mapped array of pixels. Raster images in general may be referred to as bitmaps or pixmaps, whether synthetic or photographic, in files or in memory.

Eg. Photoshop make use of bitmaps only, images from external sources as digital camera and scanner.

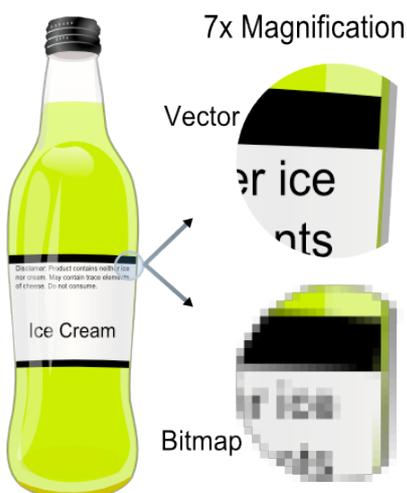
Vector

Vector graphics is the use of geometrical primitives such as points, lines, curves, and shapes or polygon(s), which are all based upon mathematical equations, to represent images in computer graphics.

Vector graphics formats are complementary to raster graphics, which is the representation of images as an array of pixels, as it is typically used for the representation of photographic images. There are instances when working with vector tools and formats is best practice, and instances when working with raster tools and formats is best practice.

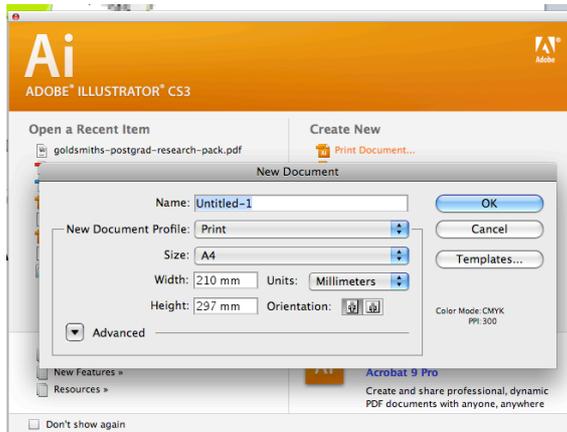
There are times when both formats come together. An understanding of the advantages and limitations of each technology and the relationship between them is most likely to result in efficient and effective use of tools.

Eg. Flash and Illustrator can both use bitmaps and vector images.



Source wikipedia.org

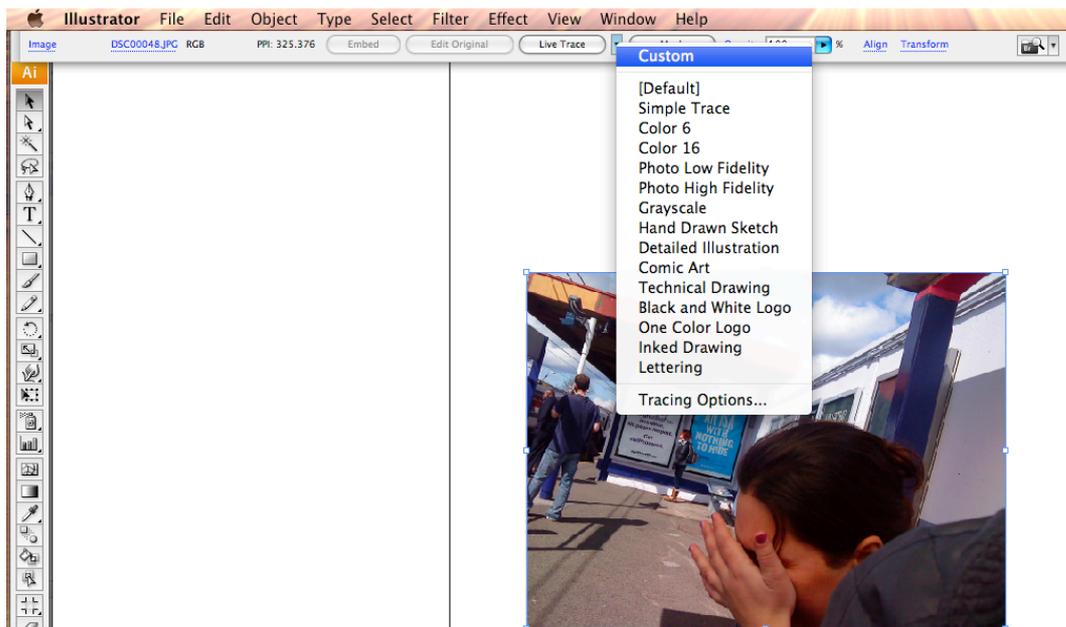
Adobe Illustrator – Live trace: Convert your bitmaps into vectors



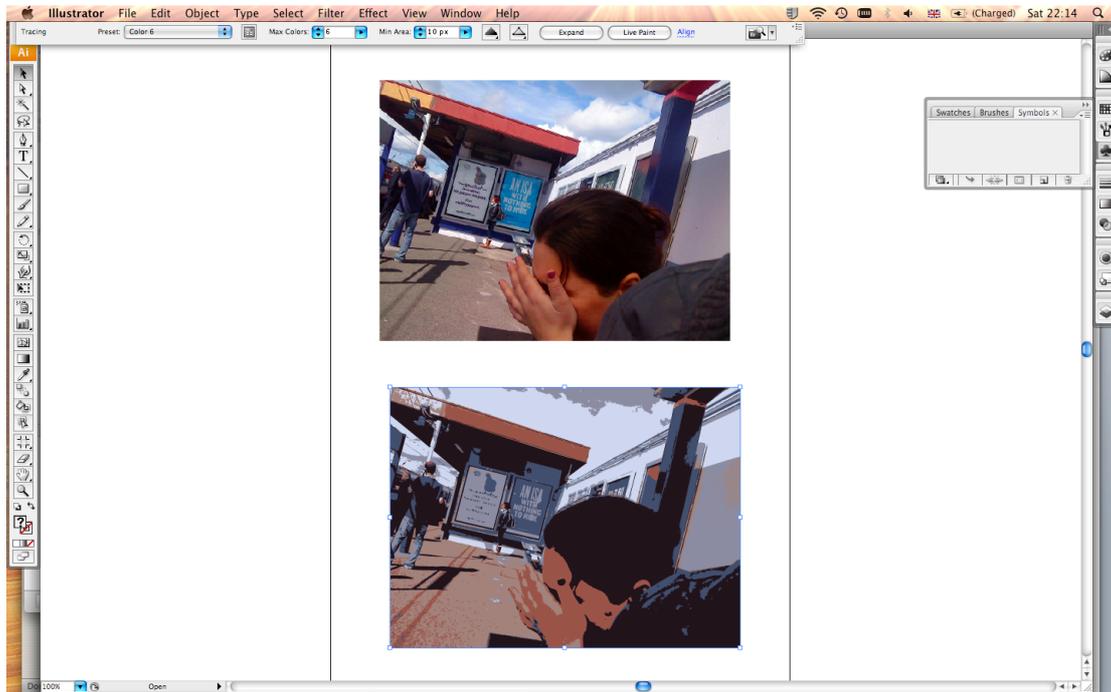
Open Adobe Illustrator and select what type of document you want to open. You can either select a recent open item or to create new. In the above picture the “print document” is selected. We change the document specifications and we click ok.

The tools, palettes and layout are similar to Photoshop, however few tools will not be familiar to you.

On the top menu bar select live trace options to choose which live trace alternative you like.

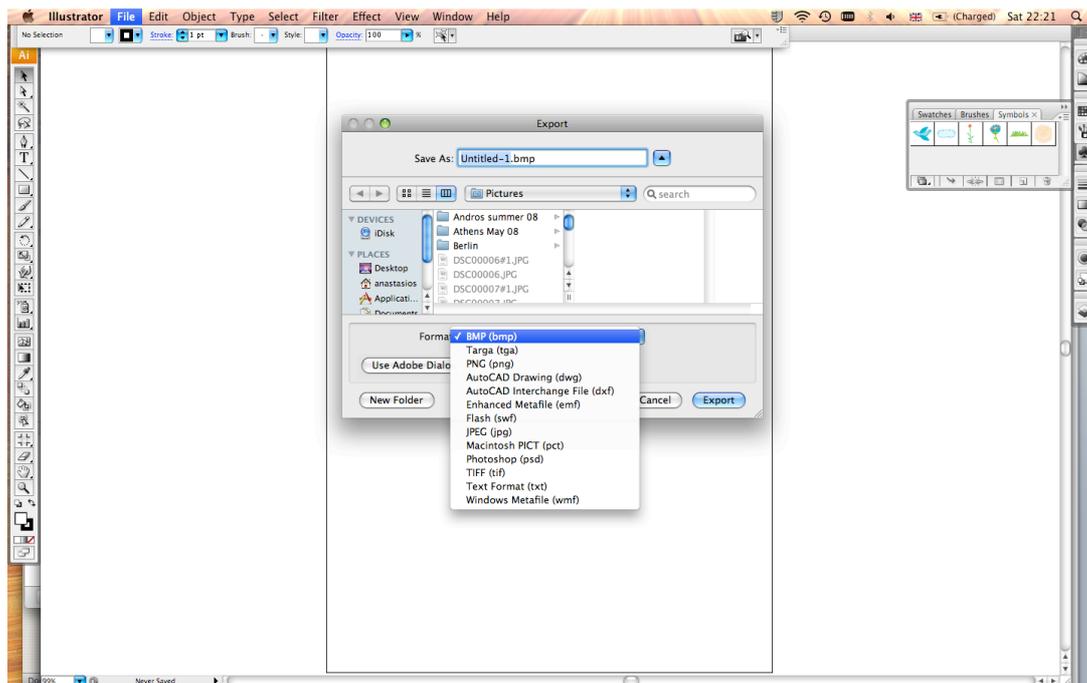


In the following example we choose live trace: color 6
You can see the differences



The image on the top is a Bitmap and the bottom image is a vector graphic.

You can now select the bottom image copy and paste it in flash to use it as a vector or you can export it as an *.swf file (flash movie) so you can import it to flash later as a flash movie (only one frame).

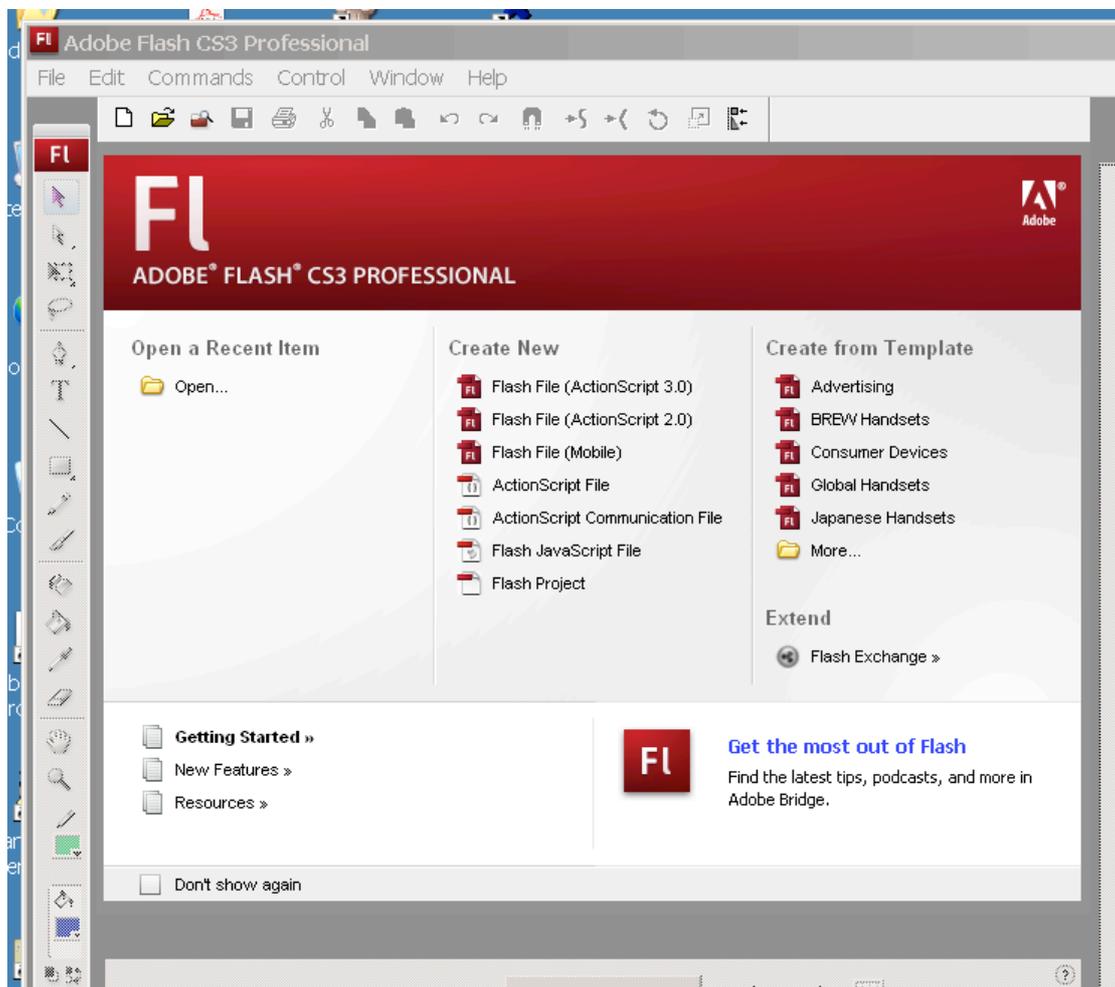


Introduction to Adobe Flash

What is Flash?

- Flash is a multimedia graphics program specially for use on the Web
- Flash enables you to create interactive "movies" on the Web
- Flash uses vector graphics, which means that the graphics can be scaled to any size without losing clarity/quality
- Flash does not require programming skills and is easy to learn
-

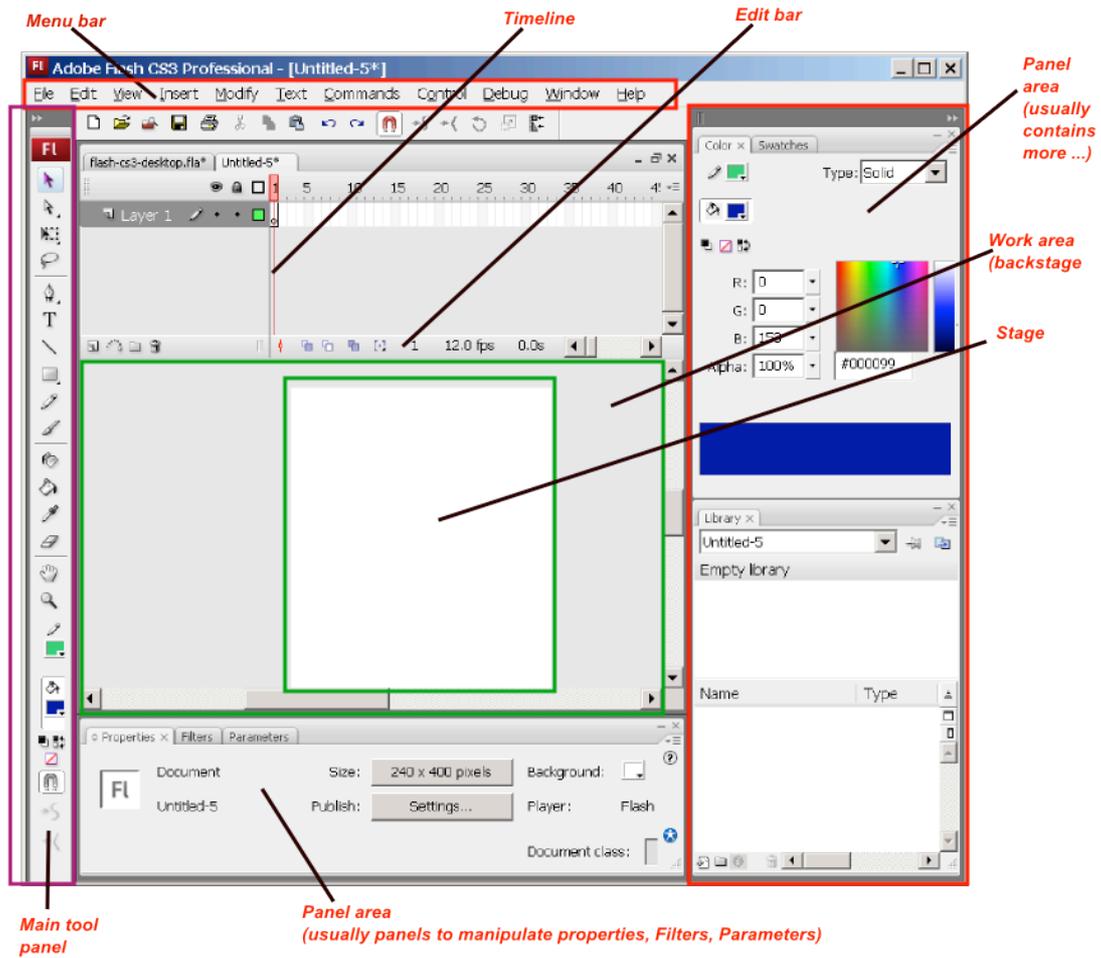
When you launch Flash you will see a welcome screen. This screen offers a few shortcuts. It looks like this:



To start working on a Flash file, you now can use either the File Menu or you can click on an item in the welcome screen. E.g.

- * Use **File >Open** to open a *.fla file you are working on
- * Open a "recent" item either through the File Menu or the button
- * Create a new Flash file

Layout of the Flash Desktop

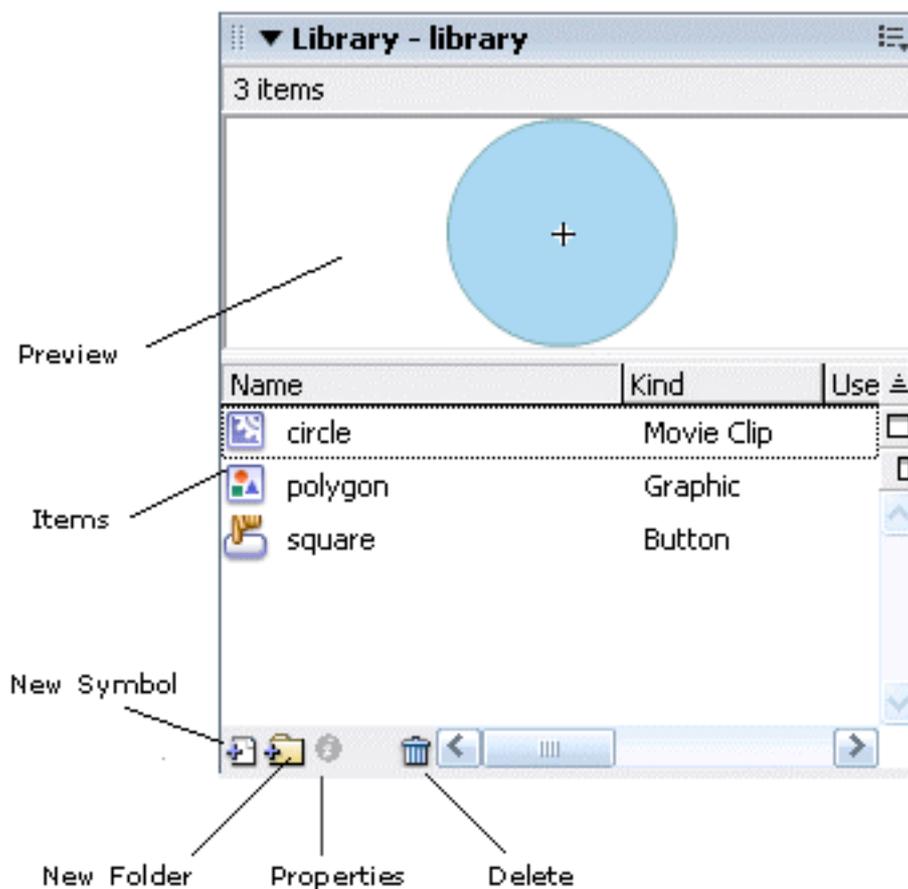


Adobe Flash Library

When working in Flash, you may find yourself having a large collection of symbols such as movie clips, buttons, and graphics. Having so many symbols can be difficult to keep track off, but Flash provides you with a feature that makes it easier - the Library. The Library is a centralized location where you can view, browse, add, delete, and organize symbols in much the same way as you would move and edit files on your computer.

Press Ctrl + L or navigate to Window | Library. You should see the Library panel appear.

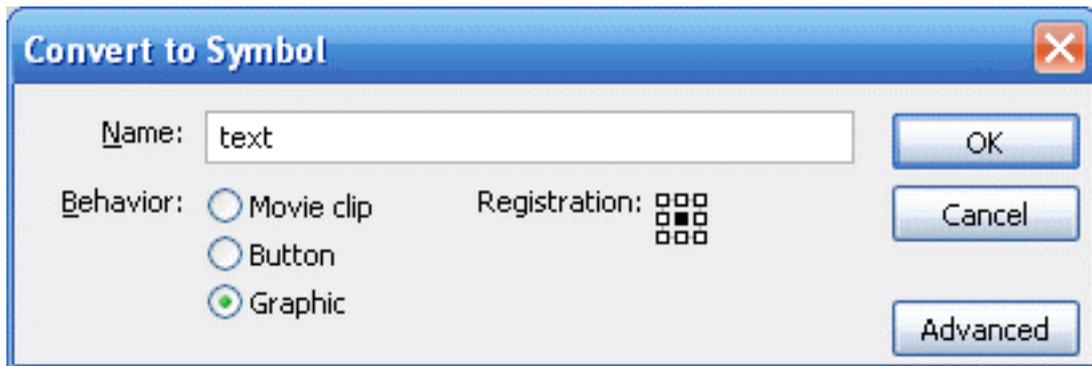
The following graphic outlines what each icon and section of the Library represents.



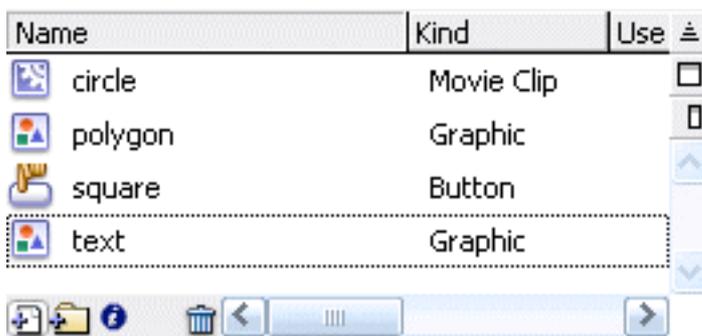
Adding an Item to the Library

Your library automatically adds items to it when a symbol is created. Create a text on your drawing area by clicking on or selecting. Once you have selected the text, press F8 or go to **Modify > Convert to Symbol**.

The Convert to Symbol dialog box will appear. Select the option for Graphic, and in the field for Name, enter a name "text":



Press OK. The Convert to Symbol dialog box will have disappeared, and your text object is now a Graphic. But, take a gander at your Library. Notice that you now see a graphic symbol with the name text displayed in the Items list:



There is another way that you can add items to your Library. You can click the New Symbol icon, fill out the information in the Create New Symbol dialog box, and add the symbol directly to your Library without having it display on your stage first.

Either way, though, any symbol you create or convert is automatically added to your library. When an item is in the Library, it does not necessarily mean that the item is used. In fact, in our example, there were three items in our Library, yet none of the were displayed on the stage. Rest assured though. Displaying items from your Library is fairly straightforward.

Displaying Items from your Library

Displaying an item from your Library on your stage is as easy as dragging and dropping. Simply select an item, the circle movie clip, from your Library and drag it to your stage. You will now see the circle displayed on your stage:

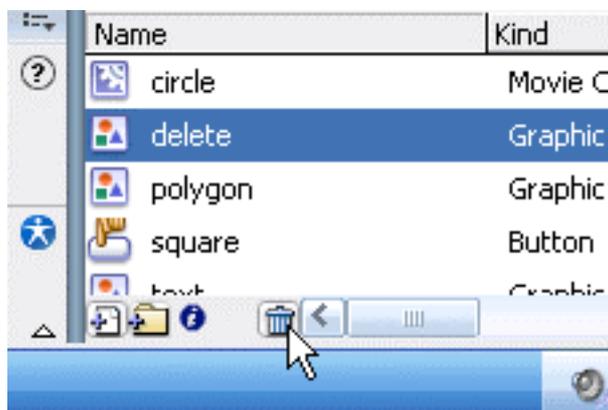


You can drag multiple instances of the same item. Click and drag your circle movie clip again from the Library to the stage. Notice that you now have two copies of your circle movie clip on your stage now.

If you decide that you don't like having two circles or any circles on your stage, simply select your circle/circles and press your Delete key. Deleting an item from your stage does not delete the item from your Library, but the opposite - deleting an item from the Library - is not the same.

Deleting Items from your Library

In order to delete an item from the Library, select the item in the Library first. Once the item has been selected, press the Delete button in the Library:



Movie Clips

Movie clips are defined as 'movies within movies whose properties and timelines are independent of the main movie'. You can have as many instances of movie clips as you want in your main movie and even drag the same imported movie clip onto your main stage multiple times if you want to. They are 'timeline independent'. You can reuse them as templates of sorts and edit them specifically for each new movie you pull them into without changing the original clips. Stop and think what this can do for your load time and how much flexibility you have by using movie clips. Using movie clips can save you a lot of time.

Surely by now you have explored .fla's that use only 1 frame for each layer, yet the movie is complex because the clips in each layer have their own properties and timelines. That's pretty neat, but movie clips and how they work can be difficult to grasp, if not impossible to figure out if you're just getting started in Flash.

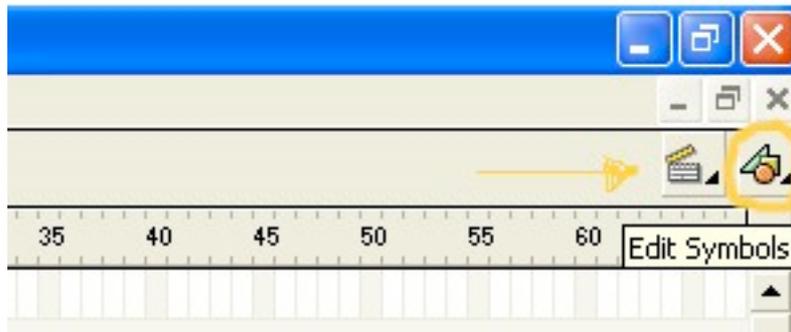
Movie clips can be edited by double clicking on them from the Library 'Ctrl + L' of the main movie or previewed by using 'Control | Test Movie'.

To create a movie clip inside of your existing movie, use 'Insert | New Symbol' and select 'movie clip' and give it a name. Hit OK.



Now you have a fresh new stage and timeline for creating your movie clip. Add layers and graphics anyway you want to this new movie to use in your main timeline. When you're done, go back to Scene 1, create a new layer for the clip, and drag it out of the Library onto the stage. Now use 'Control | Test Movie' to see it play in your main movie. You can add anything you want to your main movie without affecting the movie clips on the stage. Background of movie clips will be transparent unless you have put a background image into them.

To edit your symbols click on the icon at the top right of your timeline.



But what if you already have some movies created outside of your main movie you want to use as movie clips? How can you get them into an existing movie or your current timeline?

Use 'File | Open as Library' to search for and import the .fla you have that you want to use. Now it appears in the Library as a symbol that you can drag out to the stage as many times as you need to.

Remember to create a new layer for each movie clip you import or create and to use 'Control | Test Movie' to see your movie. Now using movie clips is not so hard to figure out, or as mysterious as they first seemed.

Source: <http://www.webworksite.com/movieclips.shtml>

Explanation of keyframes

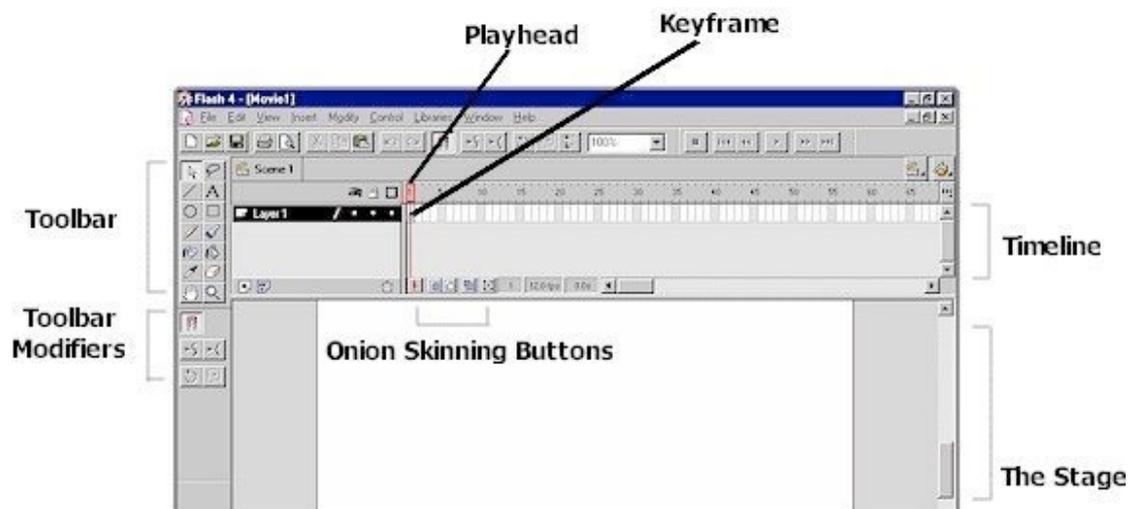
Blank Keyframe: A blank keyframe shows on the Timeline as an open circle. It means that there is no artwork on the Stage at that frame.

Keyframe : A keyframe shows on the Timeline as a solid circle. This means that there is content on the Stage.

Frame : You can have a different number of frames on different Layers

Clear Keyframe : This erases the keyframe from the Timeline. This removes all the content from the Stage

Remove Frames: Select the frames you wish to remove and choose Insert>Remove Frames.**Timeline**



Timeline: The timeline controls and organizes the movie's content over time using layers and frames. Scrollbars become available when there are more layers in the timeline than can be displayed.

The Stage: This is where your creation will come to life and be displayed for you to edit. Change the size of the stage by selecting Modify | Movie from the menu and setting the width and height as desired.

Onion Skinning Buttons: Onion skins let you view all layers of your animation in the timeline in multiple layers for positioning. Dimmed layers cannot be edited.

Keyframe: Everything on the stage where something changes is a keyframe. Keyframes define changes in the animation. The first frame in every layer is automatically a keyframe. Created keyframes are displayed in Flash as a solid circle. Empty keyframes are shown as hollow circles.

Playhead: The Playhead on the timeline is a movable beginning and ending point for your total movie. You can click and move the playhead down the timeline at any speed for viewing your movie and helping you identify frame changes for editing. To play your movie at any time during it's creation and editing stages, just hit the 'enter' key.

Frame by frame animation

1. Make sure you still have your mymovie.fla open. You are going to write the phrase 'My Frog Movie' so that it will appear one frame at a time
Pick the Brush tool (any size and any color)

M

2. On the Stage draw an M
Notice that on the Timeline your Blank Keyframe has now changed to a Keyframe.

3. Select Frame 2 on the Timeline and insert a new Keyframe.

My

Add the Y to form the word My.

4. Continue to insert a new Keyframe for each letter until you spell out the phrase: My Frog Movie

My Frog Movie

5. Notice the Timeline - you should have 11 Frames - almost one second of animation! - Drag the Playhead back to your first Keyframe.



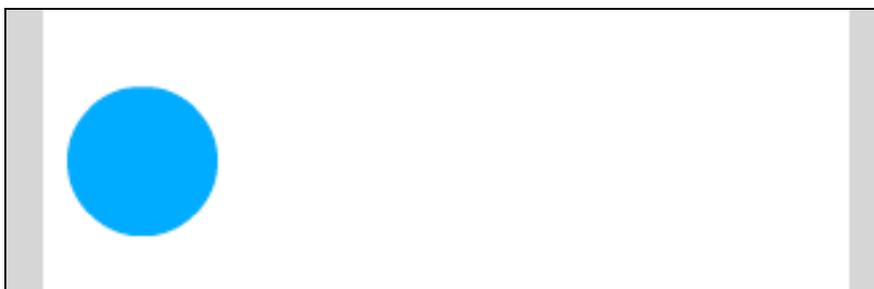
6. Under Control > Playplay your movie.

Source: <http://www.mystery-productions.com/flash/keyframes.html>

Motion Tween

Animation in Flash revolves around the timeline. In your timeline, you can specify a starting point and an ending point for a particular event. I use the word point as opposed to time, for the concept of time in Flash is different than in the real world. In the real world, you measure the time it takes to do something in seconds or minutes or hours. In Flash, the primary measure of time revolves around frames, and the seconds/minutes of an animation are dependent on your frame rate.

So, where does motion tweening fit into all this? When you create a simple animation in Flash, you always specify a starting frame and an ending frame. For example, you could specify a ball to be at the left end of your stage at Frame 1:



You then create a keyframe, for example, on Frame 20 and move the same ball to the right end of your stage:

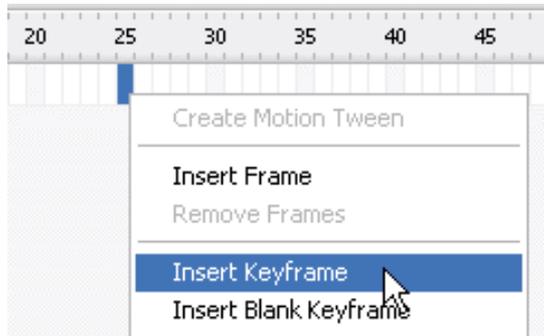


If you preview your animation, you will see your ball start at the left end of your stage and suddenly, when you reach Frame 20, appear at the right. There is no smooth transition between the beginning and starting positions of the ball. Here is where motion tweening comes in.

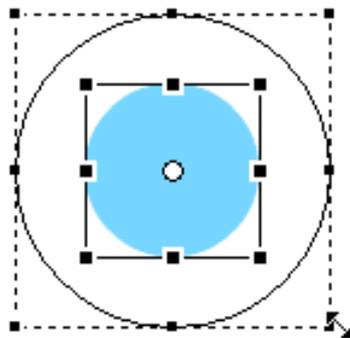
Motion tweening creates a transition between your ball at Frame 1 and Frame 20. Flash automatically calculates where your ball's position would be between Frames 2 and 19, so that when you preview your animation, your ball gradually moves from its initial left position to its right position. All you do is specify the beginning and end frames. Flash takes care of the rest!

Create the Tweening example

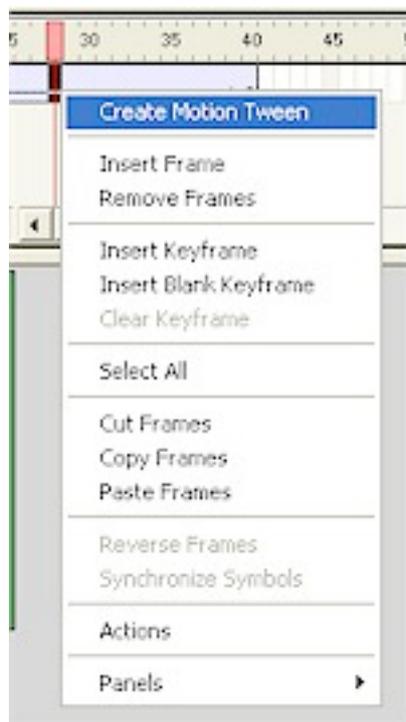
- Make a blue circle and convert it into symbol (graphic)
- You must have this circle in the middle of your stage and nothing else
- Right click on Frame 25 in your timeline and select Insert Keyframe:



- You should see a keyframe on Frame 25. Now, insert a keyframe on Frame 50 also. Your timeline should have a keyframe on Frame 1, Frame 25, and Frame 50.
- Let's modify our circle's size. Go back to Frame 25 on your timeline, right click on your circle, and select Free Transform. The scale and skew boxes should appear around your circle. Click on any of the boxes on the corners and drag outward:



- If you were to preview your animation by pressing Ctrl + Enter, you will see that your circle starts off small, suddenly becomes bigger, and then returns to its small size again. Let's make this better



source: <http://www.webworksites.com/tweening.shtml>

- Select all of the frames in your timeline from Frame 1 to Frame 50. Right click on any of the selected frame(s) and select the option for Create Motion Tween.
- Notice that when you preview your animation, the circle smoothly animates from being small to large and back again.

Source: kirupa.com

NOTE You must only have one object per layer and per keyframe otherwise your animation tweening will not work. Also you must convert all the images (bitmaps) and graphics (vectors) into symbols before you use them into flash timeline.

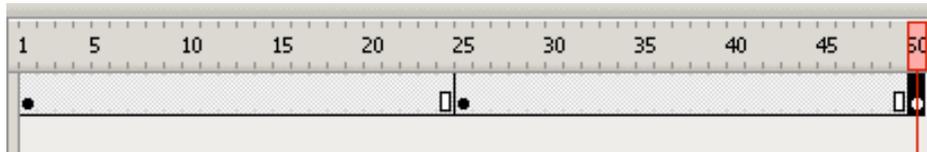
Flash Shape Tween

This lesson will teach you how to create a "shape tween" by taking two shapes and using them to morph from one shape to another and back again. Shape tweening is a term used in Macromedia Flash to refer to the transition from one shape to another.

Before we can create our tween we are going to need the shapes that will be used to produce the tween effect. First, create a simple rectangle like the one we have below, in frame 1 of your timeline.

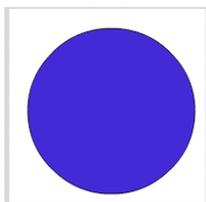


Select frame 25 in the timeline window and insert a KeyFrame. Select frame 50 and insert another KeyFrame. Notice that there is a shaded area from frame 1 to 50. This is your "active" area and the animation is going to occur within this area.



We want our shape to morph from one shape to another. For contrast let's have our red box morph into a blue circle.

Select the middle frame, frame 25, and draw a big blue circle on top of the existing red box, so that it is completely covered. Using the Oval Tool in frame 25, hold shift, left-click and drag to create a large blue circle. Your stage should now look like this for frame 25.



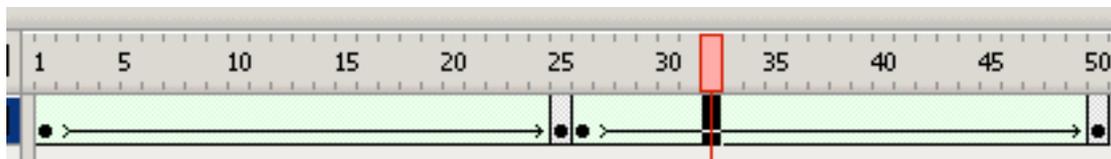
In the timeline window, select any frame from 2-24 using left-click. In the Properties window you will now see an option to tween. It is currently set to none. From the Tween drop down selector choose Shape.



Now insert another KeyFrame at frame 26. Left click any frame from 27-49 and once again select the Shape Tween from the Properties window.



If you have a dotted line, rather than a solid line in your Timeline window, be sure that you followed the instructions up to this point exactly.



From the Control menu choose Control < Test Movie.

NOTE Make sure that your graphics will have to be shapes and you must NOT convert them into symbols if you want to use the shape tween.

Shape Text

You can shape text into other text or text into a graphic image or vice versa. Simple follow the same steps as above. However you will need to break apart the text into a shape. To do that go Flash top Menu and select ***Modify > Break apart***.

You will need to repeat this action as when you braking apart the first time is separating the text into individual letters, and the second time is breaking the letters into shape.

NOTE You will not be able to amend the text if you break apart two times.

Shape Images (bitmaps)

In order to shape an image you must convert it into vector. You can do that in Illustrator (see above, illustrator Live trace) or, In flash, select the image go to ***Modify > Bitmap > Trace Bitmap*** That will convert your image into a vector, or Brake apart.

NOTE Converting an image into vector with the above method is not

recommended as the new vector image will be a big file and probably will cause problems to the animation speed. You are strongly advice to use Illustrator instead to convert into vector.

Creating Mask

What is masking? Masking is a simple way to reveal parts of a layer below. This tutorial will take you through many types of masking from static masking where a image is shown through a non moving mask, animated masks where the mask moves to reveal bits of the image, and a special blurred edge mask.

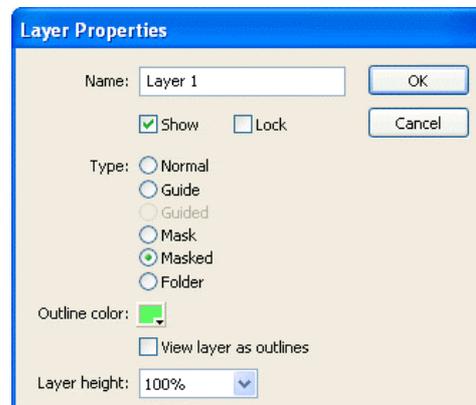
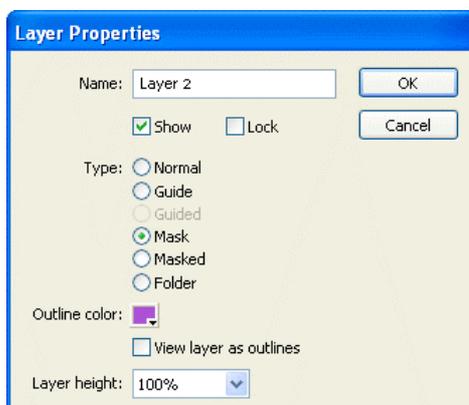
Static Masks

The following is an example of how a static mask looks:



Here's how to create it:

- Open up flash and create a new flash document
- On the timeline there is a layer named "Layer 1", place an image on this layer. Ok now you need to create a new layer above layer 1.
- Once the new layer has been created, select it and go to **Modify > Timeline > Layer properties** and select '**Mask**' as the type and press ok.



Go back to the bottom layer (Layer 1) and goto **Modify > Timeline > Layer properties** and select '**Masked**' as the layer type and press ok. Now you have two layers, the top layer is the 'Mask' where the actual masking will take

place, and the bottom layer is the 'masked' layer where the image is.

NOTE If you have two layers on your timeline, right click on the first layer and select Mask. You will find that the second layer automatically becomes masked. If you have more than two layers, only the layer that acts as the mask and the layer below it will be masked. You will need to repeat Step IV for masking other layers.

Now create a shape such as a rectangle or an oval on the 'Mask' layer (top layer) It doesn't matter what color or what outline color is given to the shape because the shape will be the part where the image below will show through; anything that is not the shape will be blanked off.



Now test your mask by pressing Ctrl + Enter or by locking both layers.

NOTE A nice trick is to use text for the mask. To do this, create some text on the top layer and preview it. Now it should have the image inside the text.

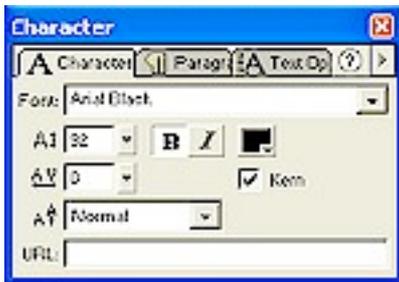
Source: Kirupa.com

Text Masking

Step 1: Open Flash and size the work area from **Modify > Movie** choosing 300 x 250 for this example and select background color of black. Import a background image 'File | Import' and choose a larger image than the background. Select and resize the image to cover the stage, **Modify > Transform > Scale!**. Select and name the layer 'leaves'. Change the frame rate to 20 fps by clicking on it.



Step 2: Add a new layer above the first layer. Choose the text tool and type in the word 'leaves' in the middle of the stage. We used Arial Black, bold, size 92, color black. With the text layer selected, choose '**Modify > Layer**', name the layer 'mask' and dot the 'mask' selection. Click OK.



Step 3: Choose the 'leaves' layer and select **Modify > Layer** and dot 'masked'. Click OK. Choose '**Control > Test Movie**' to see the masked layer (leaves) showing through the text.



Step 4: We could stop there or add some animation, so let's take it a step further and make the mask move across the stage. Click on frame 40 of the 'leaves' layer and hit 'F5' to extend the timeline, then lock the layer so you don't accidentally edit it. Select the mask layer and add a keyframe 'F6' on frame 40. Open the frame panel by choosing '**Windows > Panel > Frame**'.

With the layer selected, put a motion tween on the layer from the frame panel. Click on frame 1 and move the text to the left side off the stage. Click on frame 40 and move it off to the right. Lock the layer and you will see the mask.

Rewind and play your movie to see the text roll across the static image.

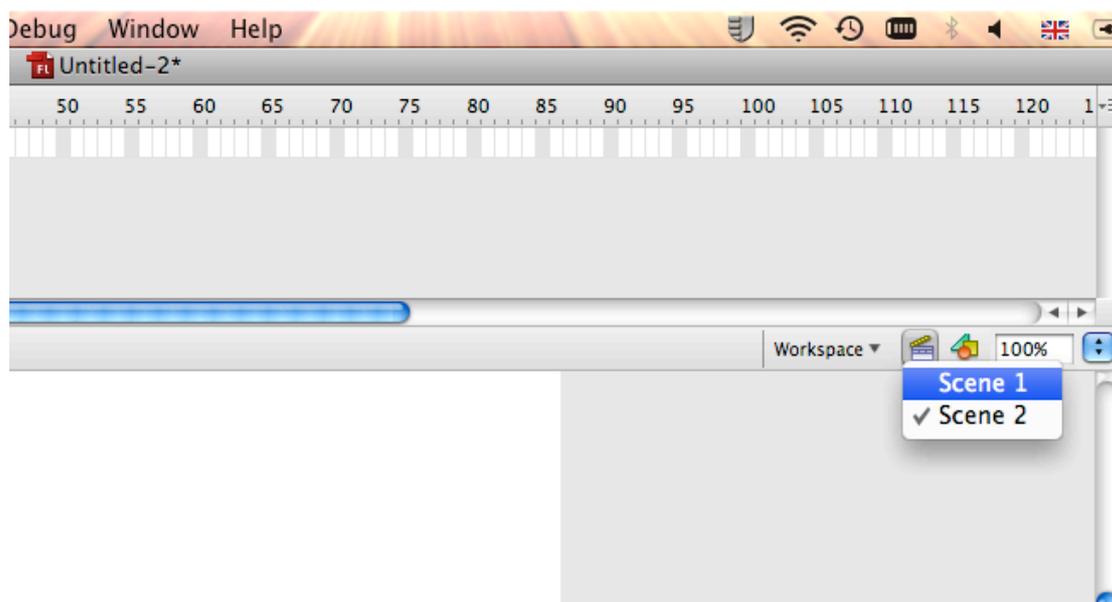
Working with scenes

In the Flash authoring environment, you can use scenes to demarcate a series of timelines that a SWF file will progress through. Using the second parameter of the `gotoAndPlay()` or `gotoAndStop()` methods, you can specify a scene to send the playhead to. All FLA files start with only the initial scene, but you can create new scenes.

Using scenes is not always the best approach because scenes have a number of drawbacks. A Flash document that contains multiple scenes can be difficult to maintain, particularly in multiauthor environments. Multiple scenes can also be inefficient in bandwidth, because the publishing process merges all scenes into a single timeline. This causes a progressive download of all scenes, even if they are never played. For these reasons, use of multiple scenes is often discouraged except for organizing lengthy multiple timeline-based animations.

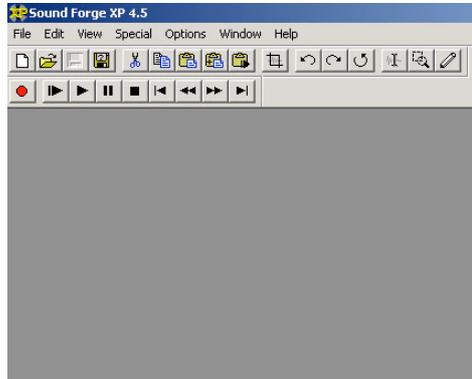
The `scenes` property of the `MovieClip` class returns an array of `Scene` objects representing all the scenes in the SWF file. The `currentScene` property returns a `Scene` object that represents the scene that is currently playing.

The `Scene` class has several properties that give information about a scene. The `labels` property returns an array of `FrameLabel` objects representing the frame labels in that scene. The `name` property returns the scene's name as a string. The `numFrames` property returns an int representing the total number of frames in the scene.



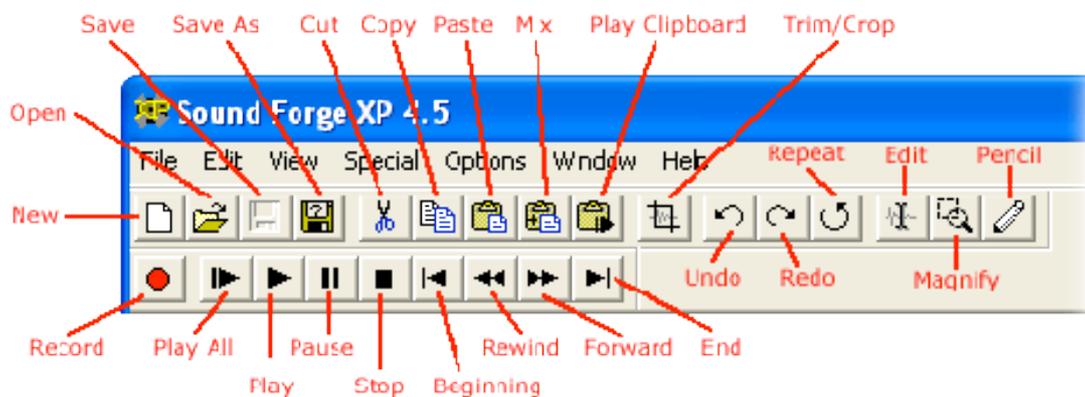
Sound Forge: Sound Editing Tutorial

Workspace: When you first open Sound Forge, your workspace will be empty:



When you open a sound file, it will show in this window.

The Toolbars: There are two toolbars at the top of the workspace: one for editing (the Editing Toolbar), and one for controlling the recording and playback of sound files (the Transport Toolbar).



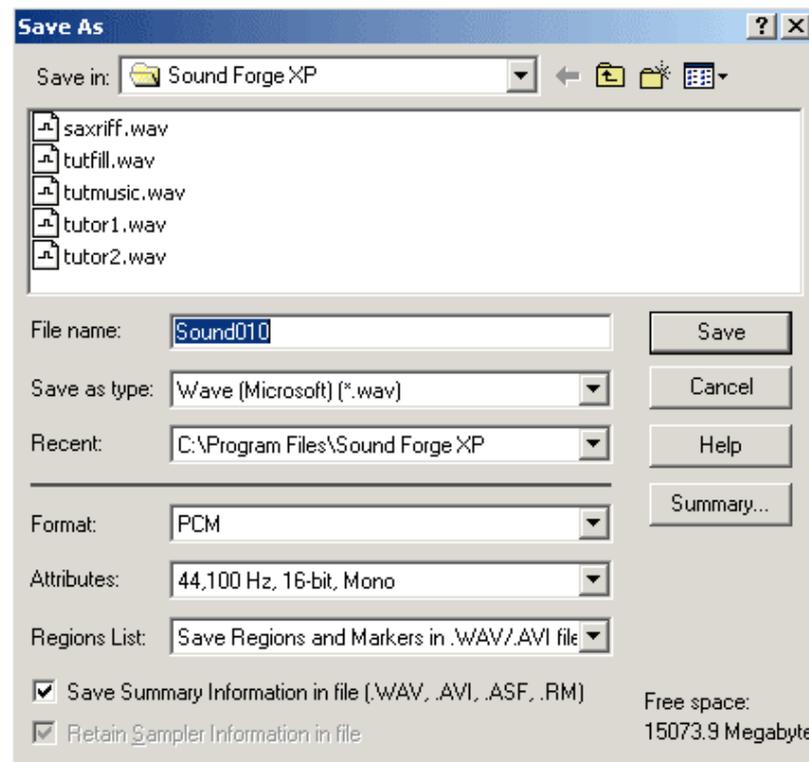
Opening a File: You have two options of opening files.

1. Create a new file: an empty file used for recording new material.
2. Open an already existing sound file (a sample clip, song, etc.).

To create a new sound file, either click the New button on the toolbar, or pull down the File menu and choose New:



Saving a File: Make sure your data window (see next section) is selected.
Pull down the File menu and select Save As.



Source: http://www.alice.org/bvw03/Sound_Forge_Tutorial/sound%20forge%20tutorial.htm

NOTE

For more details on How to edit the sound visit the following web address
http://www.alice.org/bvw03/Sound_Forge_Tutorial/sound%20forge%20tutorial.htm

Adding Sound to a Movie

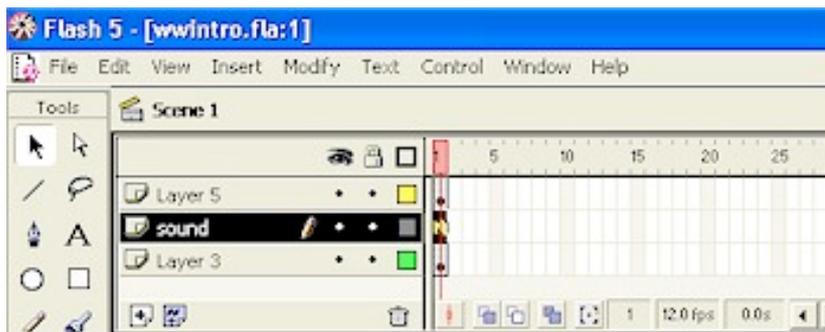
Adobe Flash can “read” the following sound formats:
MP3 – QuickTime – WAV – TIFF

Import your sound in your library as you do with images. Simple go on top menu and **File > Import to Library**

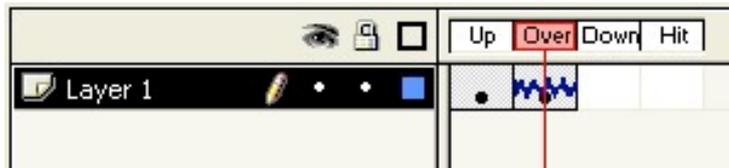
As a very basic introduction, it's as easy as importing a selected .wav file into your .fla. Once the sound is imported, it will be available as a choice from the library (if you import it on it's own layer) or as a choice from the 'sound' panel.



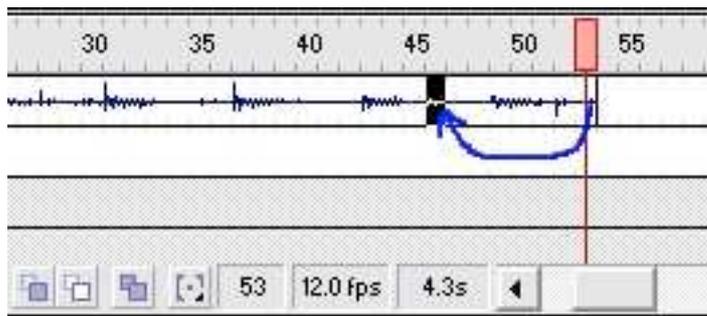
To use a sound as a background loop in your main timeline, create a separate layer for it and then import it or drag it out of the library onto the stage. To play continuously, set the 'Sync' to start and 'Loops' to 999. Leave the 'Loops' at 0 to play through once and then stop. You can also set the sound to fade in or out.



You can also assign a short sound to an event. A button for example could beep on the mouse-over if you select and assign a sound to the 'Over' state of the button.



Another way to synchronize sounds in your movie is to adjust the timeline by dragging the last keyframe of the sound layer and moving it.



Use the sound properties 'effect' tab to fade sounds in and out

Creating a Button

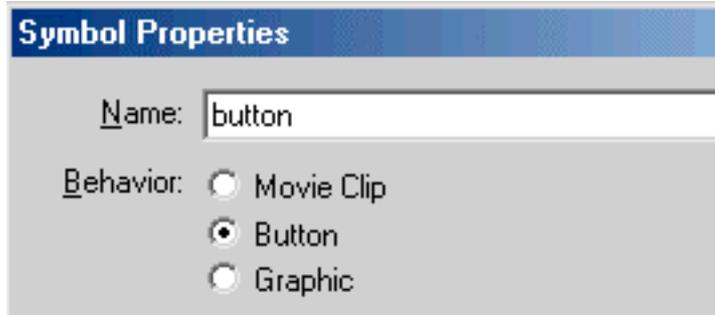
Unlike regular HTML, buttons are more than just simple navigation interfaces. In Flash, any object can be a button. Buttons not only provide feasible methods of taking the user to another page, but buttons also create an interface where certain advanced functions can be called. In the tutorial below, you will learn how to create a button and add the over, down, and hit states.

The animation below will show how your button will look at the end of this tutorial.

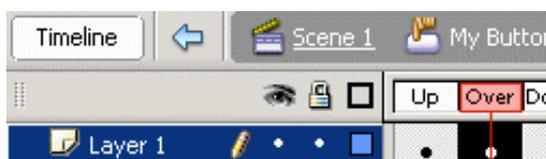
First, create a new movie in Flash. This is fairly a simple procedure, so there will be no "intro" source code. There is the link to download the final source code on the bottom of this page as usual.

Here's How:

1. Once you have opened a new Flash document, go to ***Insert > New Symbol***. From the window that pops up, pick the option for Button and give it a name that will be easy to remember. Click OK. See image below:



2. Once you have done that, you should see that your timeline has now changed to accommodate the properties of buttons. For this example, click on the Frame marked "Up", and draw a Circle in the drawing area. Also, right click on the other frames marked "Over", "Down", and "Hit" and choose Insert Keyframe. You may want to change the color of the circle for the Over and Down states so you can see that the button works. This will resemble the color changes in my example at the top of this page.



3. Now, all you have to do is add the movie to your main timeline. Remember

that this button was inserted as a new symbol, and must be placed in the main movie to work. Click on the Scene 1 button on the top left to be taken to the main movie. See image below:



4. If you started this button from a new movie, your timeline and drawing area should look empty. To add the button, click on **Window > Library** (or **Ctrl + L** on keyboard) to launch the Library Window. Now all you have to do, is drag the instance "button" from the library to the timeline. Just a simple click and drag!

5. Your timeline should have one and only one Keyframe on the first layer. The button should also be visible while on the screen. You can test to see how the button works by pressing **Ctrl + Enter** or by going to **File > Publish Preview > HTML**.

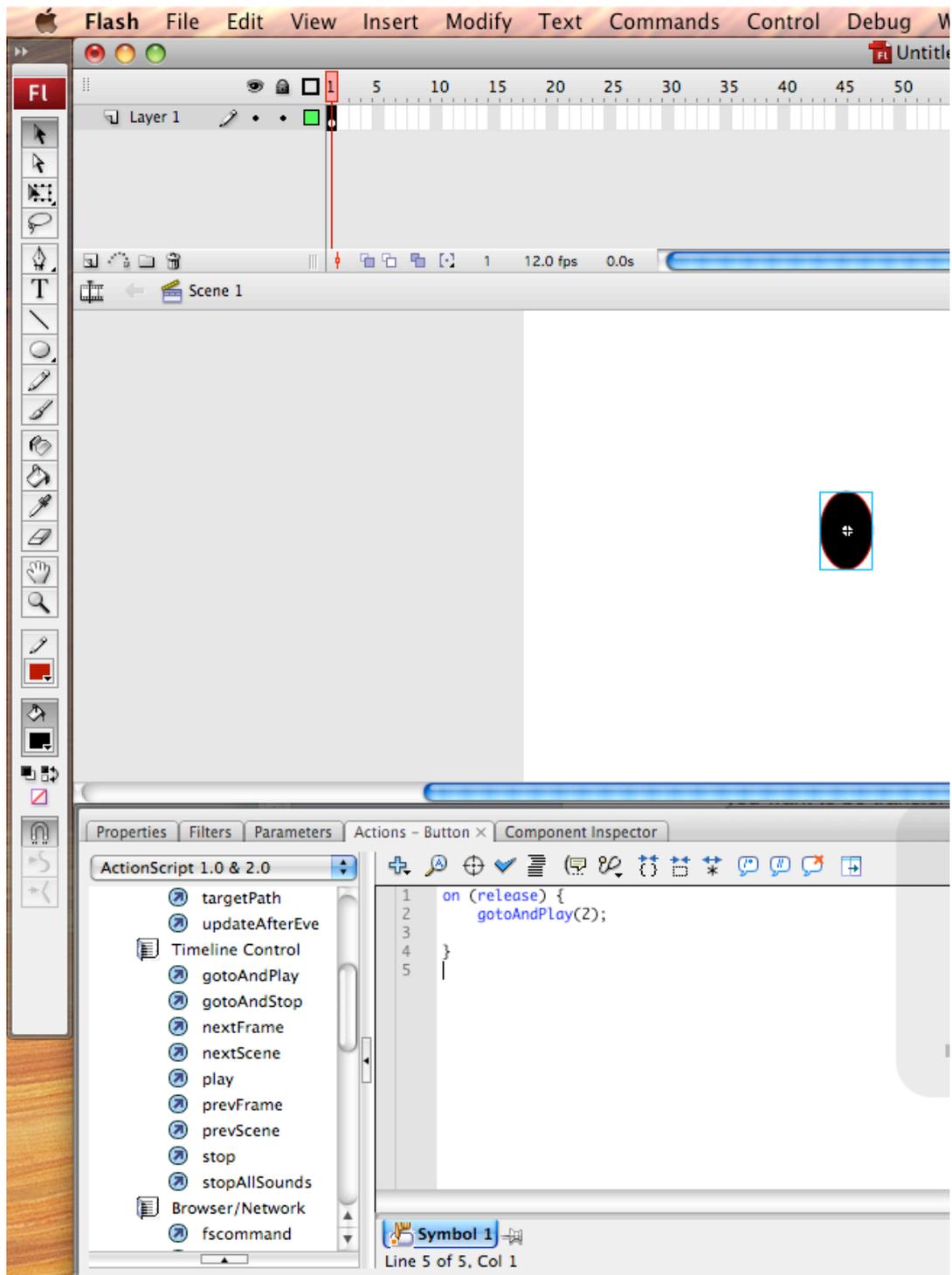
Button Actionscript

Simple actionscript for your button

Open the Actions panel in flash, select the button and type on the Actions panel.

On Actions panel go to **Movie clip control > on > release**
 Then leave a space and on **Timeline control > gotoAndPlay > "and specify where you want to be transfer when you click the button"**

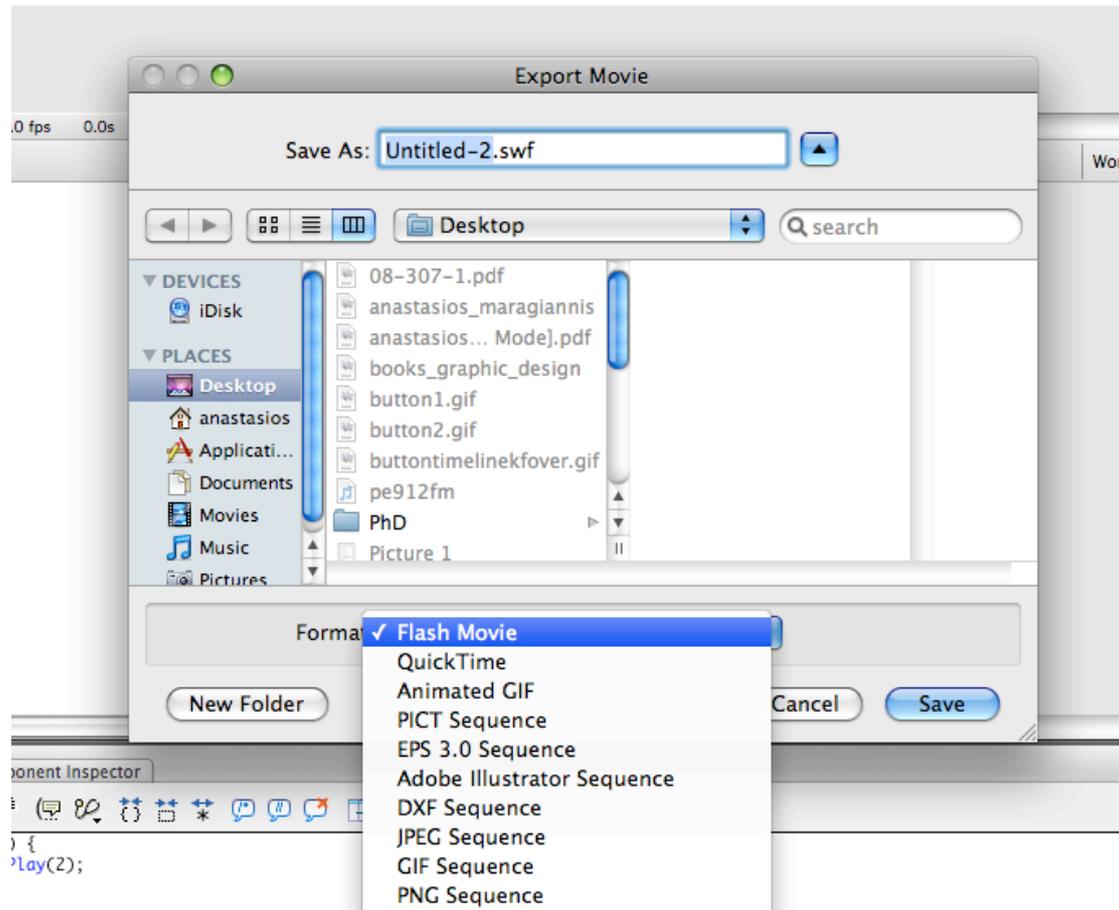
It should look like the following image: (next page)



Export your final movie

Go to **File > Export movie**

A new window will appear, give a name to your movie and select which type format you want your movie to be exported



NOTE Refer to the project guidelines for more information on how you will hand in your work and in which format. (page 63)

Exercises

Rotating & Correcting Distorted Perspective



Before Cropping



After Cropping

Crop the image to get the results shown above. Below is a screen shot of the approximate selection you'll need to make. After you make the initial selection you'll want to rotate it to correct the crooked angle, then move the top corners in to adjust the perspective. Notice that the bottom edge of the selection border is aligned with the base of house, and the sides are aligned with the sides of the house. Remember you can use the shift key as you drag the handles to constrain your movements. This will help you keep the top and bottom edges aligned when you adjust the perspective.

Please note: If you move the center point or improperly place a corner handle, Photoshop will display an error message. If you see this error, you'll need to reposition the corner handle and try again.



Practice Exercise 1 Cropping with the Selection tools

In Photoshop, you can also crop to a selection made with any of the marquee selection tools, however, the cropped image will always be a rectangular shape conforming to the outermost areas of the selection marquee. When a selection is active, just choose Image > Crop.

Make a selection the practice image to get the results shown on the left. (I used the magnetic lasso tool to make a quick selection.) To the right is a screen shot of the image after choosing Image > Crop.



Before Cropping



After Cropping

Source

<http://graphicssoft.about.com/od/photoshop/1/bl/ps502fx6.htm>

Accessed 17 January 2009

Image Manipulation

This tutorial will give you the skills necessary to make something similar to this art.

Step one: Use the gradient tool to create a gentle sky gradient. Depending on the time of day, atmospheric composition, etc, the colors will be different, but for Earth or similar, make it a light sky blue at the bottom, fading to a darker sky blue at the top.



Step two clouds, my method is thus: Acquire some high-quality stock photography of cumulous clouds from wherever (Make sure you obey the copyright or royalty lays/rules).

I recommend sxc.hu Now bring them all into the same canvas and place them so they're sort of overlap each other, and form a semi-believable cloud formation, go through each layer and CTRL+SHIFT+U (Desaturate) and set the layer to screen, you'll notice lots of squares and other ugliness, that's alright go through each layer again and adjust brightness-contrast until the square edges start to fade out (brightness down, contrast up), making sure you don't make the clouds white out into silhouettes.

You may not be able to get everything. Try and place the ones that have lost their square edges at the edge of the cloud formation (see below) and then put others in whatever placing pleases you. (View Image)

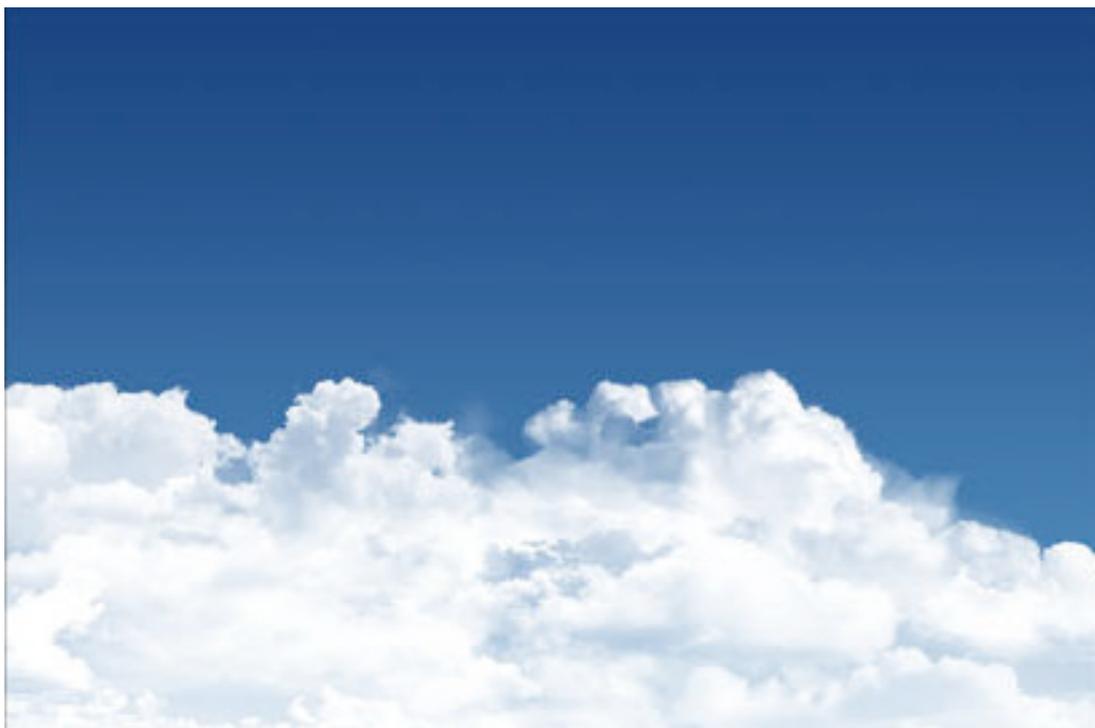


Step three: Further blending. Now that you've got your clouds all desaturated, set on screen, and contrast-adjusted, you need to blend them. On the ones with the clear edges (like the ones above) not much is needed to be done, but on the ones where the sky-part of the stock photo failed to fade completely, you need to go to work with the eraser and smudge tool, I recommend using the following brushes:



Or whatever else works for you. Those brushes work for erasing, smudging and brushing. Remember, clouds have volume, so you need to shade them a bit if you erase stuff and disrupt their natural shading. Also, try and rotate the cloud layers so that the light all seems to be coming from one direction. Brush on a thin layer of dark color and smudge, for shading, if necessary. Also, try and keep the clouds from overlapping too much and whiting out. If you get a bunch of really bright patches, erase some of the cloud layer so that they dim, and then smudge-blend them. While clouds ARE white, they're not blindingly do, nor do they emit their own light. Never use perfect white when brushing your clouds.

With any luck, now, you've got something like what you see at right. A nice view of the top edge of a fluffy cloudbank just ready for some action. I have a feeling some will say that the steps between the blue sky gradient and this cloud product were sparse, but I feel if I went into complete, step by step detail, all those who follow this tutorial will produce this same result, which would be a waste of time. This way, there's an element of randomness and creativity, required. ([View Image](#))



This next part will detail the faded-planet effect. This is a simple matter. ([View Image](#))



First, acquire a planet, I make my own in a separate, complicated process, but there're tons of planet tutorials out there--if you don't know how to make a planet follow one of them. Get you planet out (see right). Please note the totally black night side. While sometimes I like to leave a bit of illumination on the rear, it must be totally black for this effect to work.

Now, desaturate the planet layer, which should be flat (single layer) CTRL+SHIFT+U. You may or may not need to adjust the brightness-contrast of your planet to get a good feel for it, depends. Use your judgement, I don't believe I adjusted this planet.

Now, bring the planet into your sky-and-clouds canvas, and set it to screen. I overlapped the planet into the blackness of the tutorial image a bit to demonstrate a bit better what occurs. Adjust levels or brightness/contrast as necessary to get a strong visible crescent. You can see over the blueness of the sky that it has a very good look, much like the moon seen during the day, This will work for any "phase" of the planet that you choose, although I feel it works half-visible or less.

That's pretty much it. The more time you put into the clouds, by the way, the better they'll be. My final-version cloudbanks are usually the product of 4 hours or so of work and maybe 20 different stock photos, among my own brushing and smudging and what not. Remember that the clouds should be set on screen mostly because they'll take on a color of whatever sky you're using (usually blue) and be more realistic. Clouds, after all are not black and white, they're very light blue and darker blue.

Anyways. Be sure to experiment, try many different combinations of painting and cloud stock and blending before settling on a final image. Also try and keep it from just being a straight line of clouds, unless you're very specifically going for that. Clouds are one of the most random, fractal and beautiful products of nature. Treat them as such



Source:

<http://www.idigitalemotion.com/tutorials/guest/lunar/lunar.html>

Assesed 17 January 2009