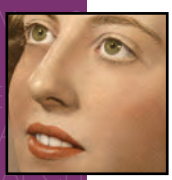
Photoshop

FOURTH EDITION







RESTORATION & RETOUCHING

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Dennis DUNBAR

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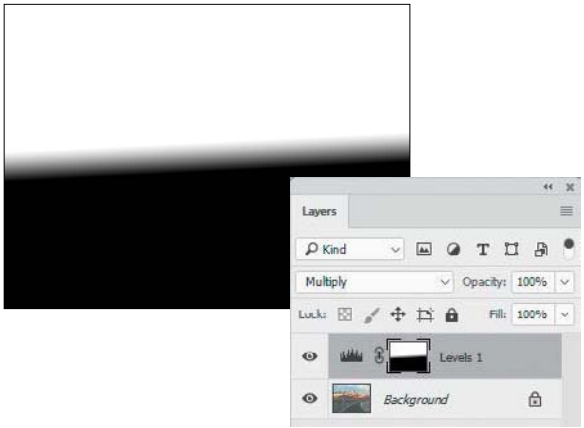


FIGURE 3.64 Masking part of the adjustment layer applies the effect only to the mountains.

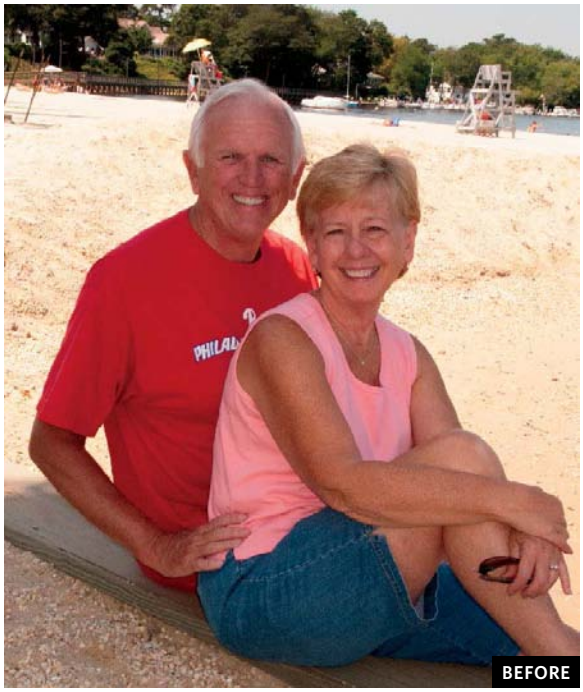
FIGURE 3.65 The more gradual the transition in the mask, the more believable the result.

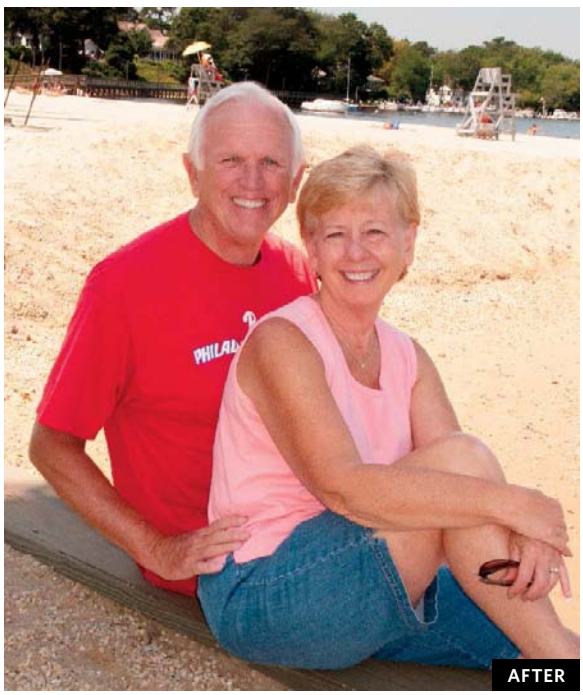
TIP To see the layer mask at full size, hold Option/Alt and click the mask icon in the Layers panel.

4. Just to kick it up a notch and make the image more dramatic, duplicate the adjustment layer. This will make it too dark, but reduce that layer's opacity to 22% for a nice rich image.

Basing Tonal Corrections on Selections

Fill flash is a common photographic technique used to fill in shadows in broad daylight. In **FIGURE 3.66** you can see by the catch light in the subject's eyes that flash was used. But apparently the flash did not have enough power to overcome the ambient light. By selecting just the couple and using a Curves adjustment layer, the couple can be made to look like a powerful enough flash was used (**FIGURE 3.67**). Here are the steps.





FIGURES 3.66 and **3.67** © *WP*

ch3_beach_couple.jpg

1. With the file open in Photoshop, select the Quick Selection tool and change the brush size to 30. Start dragging over the couple; the tool will automatically select similarly colored areas like the shirts and shorts. Hold down Shift to keep adding to the selection. Hold down Option/Alt to deselect areas. The final selection should look like FIGURE 3.68.

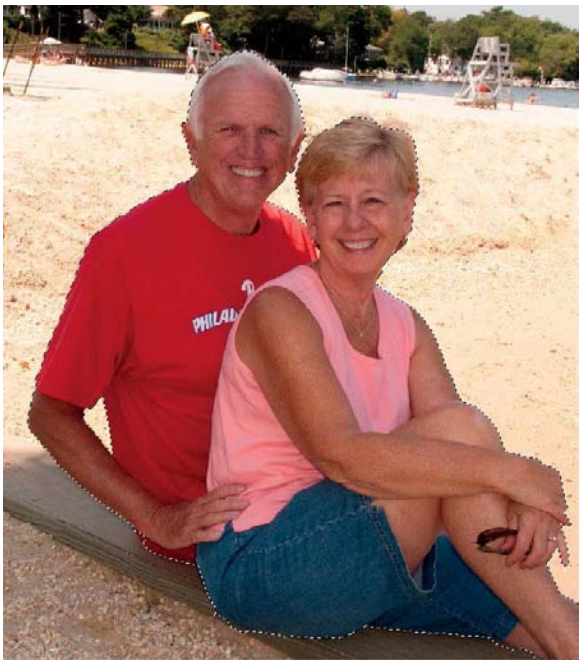


FIGURE 3.68 The Quick Selection tool makes an easy selection of the couple to separate them from their surroundings.

2. Once the selection is complete, click the Create New Fill or Adjustment Layer icon in the Layers Panel and choose Curves. The adjustment layer will be made, with the selection turned into a mask (FIGURE 3.69).

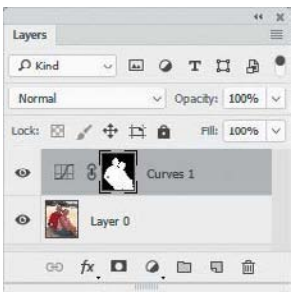


FIGURE 3.69 The selection becomes a layer mask when an adjustment layer is created.

3. Click in the middle of the Curves graph and drag upward to brighten the couple to a believable level, as shown in FIGURE 3.70.

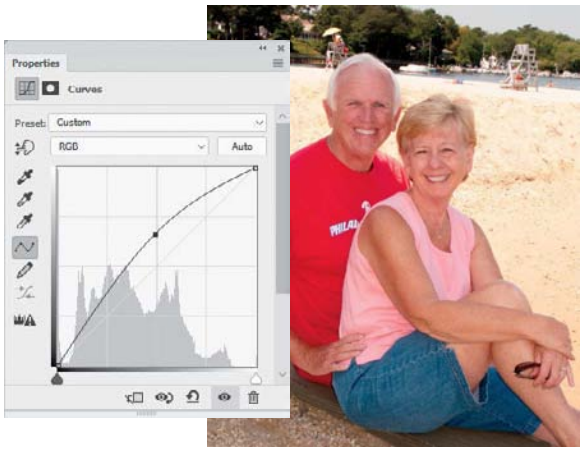


FIGURE 3.70 A minor change to the midtones of the curve balances the lighting of the couple with the background.

TIP In this image the Quick Selection tool made a good selection, which left no telltale transitional area between the adjusted and original areas and gave a realistic effect. For some images the selection will need to be refined further to lead to a believable result; creating such a selection can be one of the more arduous tasks in Photoshop.

Nondestructive Dodge and Burn

Although most of the image looks to be exposed correctly, late afternoon sun behind the little girl causes her face to be shadowed (FIGURE 3.71). A little fill light would be an improvement, and sometimes only small areas need help (FIGURE 3.72).

Using the Dodge tool would be a way of brightening up the dark areas, but unfortunately the Dodge, Burn, and Sponge tools have no options to allow them to be used nondestructively. Unlike many of the other tools in the Tools panel, the Dodge tool cannot be used on a separate layer to keep changes from being destructive. But a workaround to imitate the effect is to use a blending mode on a separate layer.

ch3_crabnet_girl.jpg

FIGURES 3.71 and **3.72** Before and after. © *WP*

1. Create an empty layer on top of the layer to be adjusted, and change the blending mode to Overlay. Name the layer *Dodge* (**FIGURE 3.73**).

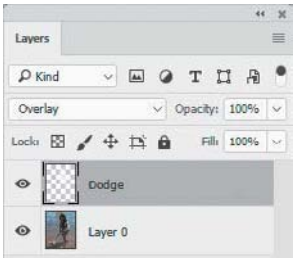


FIGURE 3.73 An empty layer with the blending mode set to Overlay becomes the basis for nondestructive dodging and burning.

TIP Some users prefer to fill this layer with 50% gray so that edits are clearly visible when the layer is viewed by itself. Not doing so makes it easier to undo modifications by simply erasing them.

2. To simulate the dodge effect, select the Brush tool (B), choose a 200-pixel soft-edged brush, and lower the brush's opacity to about 10%. This is not a hard-and-fast number, but stay with lower opacities that build up the effect gradually.

3. With the foreground color set to white, brush over the girl's face and down over the shadowed areas to brighten them. Build the effect up by making multiple strokes. Make the brush smaller as you work down the extremities. If you go too far with the effect or spill out into the water, just use the Undo command, or use the "evil" Eraser tool (in most cases we don't recommend it because it acts destructively) as an undo brush (**FIGURE 3.74**).

FIGURE 3.74 Painting white with a low-opacity, soft-edged brush lightens the girl's face.

TIP Continuously painting while not releasing the mouse button or lifting a stylus will put down the same amount of paint, which is useful if you want to apply an even amount of brightness. It is through successive strokes that you build up the effect.

4. A common photographic technique to draw the viewer's eye to the subject is to darken the image's corners, a process called vignetting. To keep dodging and burning separate, create a new empty layer, change the blending mode to Overlay, and name the layer *Burn* (FIGURE 3.75).

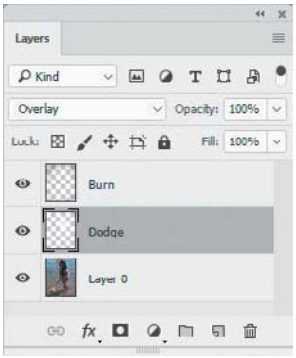


FIGURE 3.75 Using separate layers for dodging and burning keeps the effects from interfering with each other.

5. Sometimes the vignetting effect is dramatic; other times it is a little subtler, in which case the viewer may not even be aware of the effect. To take the subtle route, select the brush, set the color to black, lower the opacity to 4%, and change the brush size to 600 pixels. Draw across the four corners of the image, building up an effect that draws your eyes toward the subject. Repeated strokes will build up the burn effect (FIGURE 3.76).

TIP Create separate layers for dodging and burning to make modifications simpler.

FIGURE 3.76 After a little burning and dodging and the addition of a vignette, this subpar image is now quite respectable.

OTHER TECHNIQUES

Double Processing

Even the best camera meters can be fooled by extreme lighting conditions. Even with high-bit information, it can be difficult to bring out all the tonal information in a single image. Lightening one area may result in the loss of information in another, and the same for darkening.

Processing a file twice and taking the best of both exposures by putting them together is a solution Wayne has used. In this image, he wanted to show the magnificent stone work while also showing the stormy clouds. It did not seem possible to get the best of both in one processed file. So he processed the image twice in Adobe Camera Raw (ACR), once for the bright areas (FIGURE 3.77) and once for the dark (FIGURE 3.78).

FIGURE 3.77 The file was first processed in ACR to enhance the brighter areas of the image.

FIGURE 3.78 A second version of the file was made to improve exposure in the darker areas. © *WP*

Both versions were imported into the same Photoshop file, with the image emphasizing the darker areas (the second version) layered on top of the other.

Using the Color Range dialog, a selection of the sky was made relatively easily (**FIGURE 3.79**). However, when the selection was inverted and converted into a mask, the difference between the two layers was jarring (**FIGURE 3.80**).

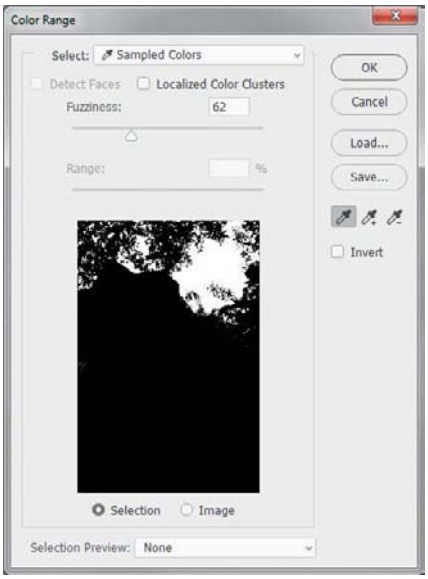


FIGURE 3.79 Using the Color Range dialog box to select the sky

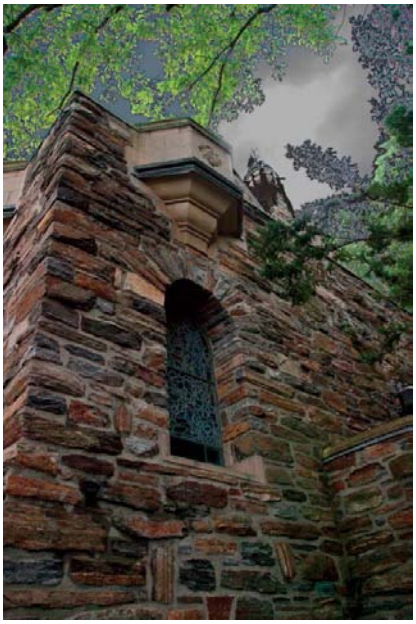


FIGURE 3.80 When the two versions of the image were first composited, the boundary was harsh.

By blurring the edges of the mask with the Gaussian Blur filter (FIGURE 3.81) and then making a few minor brush strokes on the mask, the two images came together believably, as shown in FIGURE 3.82.

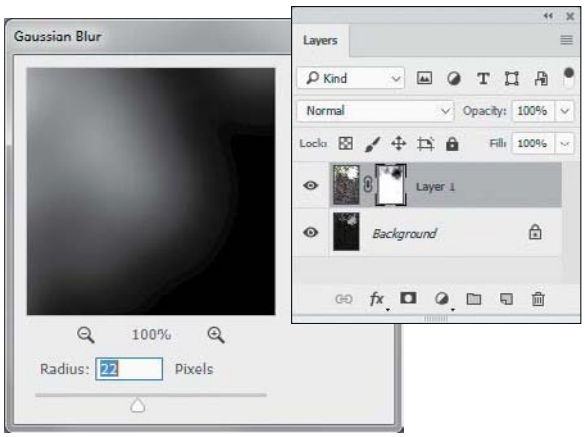


FIGURE 3.81 Softening the mask edge by blurring and painting

FIGURE 3.82 The composite after working on the mask

TIP This technique could also be attempted by using masks on adjustment layers. But if you have access to the raw file, you will be able to make better initial images by using the original high-bit data.

Shadows/Highlights to the Rescue

When confronted with a processed image that suffers from poor exposure, a Shadows/Highlights command might just be the feature to use without the need for masks or duplicate layers.

FIGURE 3.83 has a very high contrast ratio between the valley floor and the mountains in the distance. Although the darker areas are acceptable, the brighter areas are overexposed.

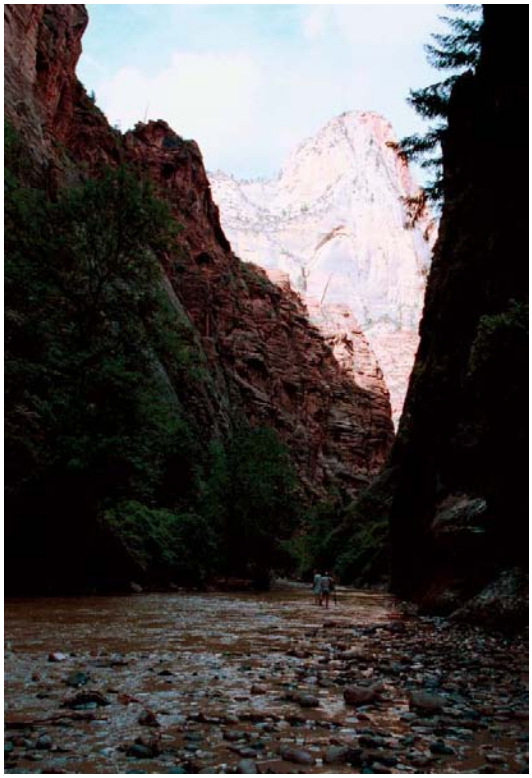


FIGURE 3.83 This image from a scanned negative suffers from an overexposed background. © *Pamela J. Herrington*

Follow these few steps to keep the image from being a washout.

ch3_zion_narrows.jpg

1. To use Shadows/Highlights nondestructively, convert the layer to a Smart Object. This can be done by choosing Filter > Convert for Smart Filters or by opening the Layers panel menu and choosing Convert to Smart Object (FIGURE 3.84).