

Retouching Notes

Non-Destructive Photoshop Editing

Save as PSD. Saving as JPG loses 75% of potential detail. Opening and saving as JPG *again*, loses 75% of the remaining detail!

Of the 55+ tools in the PS toolbar (22 visible),
4 are potentially destructive

Cropping is usually destructive. (Optional)
So do it last. Or do it downstream

Erasers, Background and Magic destroy pixels. Use a layer masks instead.

Rotate, and *Image Size* resampling, blur pixels
Doing them in RAW first is better.

All the other tools are ok as long as you use them on layer masks and duplicate layers.

Generally use a duplicate layer for non-destructive editing. The background layer is a flattened version of the opened file. Think of it as a backup layer.

Healing Brush on “smileneeded.jpg”

1. Make a new duplicate layer. (Drag the layer to the new layer icon at the bottom.)

2. Select the Healing Brush tool and set brush options in the pop-up palette:

Choose a blending mode from the Mode menu in the options bar. Use **Normal** for this pic.

Choose **Replace** to preserve noise, film grain, and texture at the edges of the brush stroke.

Choose a source to use for repairing pixels in the options bar: **Sampled** to use pixels from the current image.

Select **Aligned** in the options bar to sample pixels continuously, without losing the current sampling point, even if you release the mouse button.

3. For the Healing Brush tool in sampling mode, set the sampling point by positioning the pointer in any open image and Alt-clicking (Windows) or Option-clicking (Mac OS).

4. Drag in the image.

The sampled pixels are melded with the existing pixels each time you release the mouse button. Look

in the status bar to view the status of the melding process.

What is the difference between the Healing Brush and the Patch tool?

Healing Brush is like a smart Clone tool.

The Patch tool has you select a patch and drag it to the area to be fixed.

Undo with the History Palette and Try Patch.

Patch tool is found with Healing Brush

1) Zoom in because we will be tracing an outline.

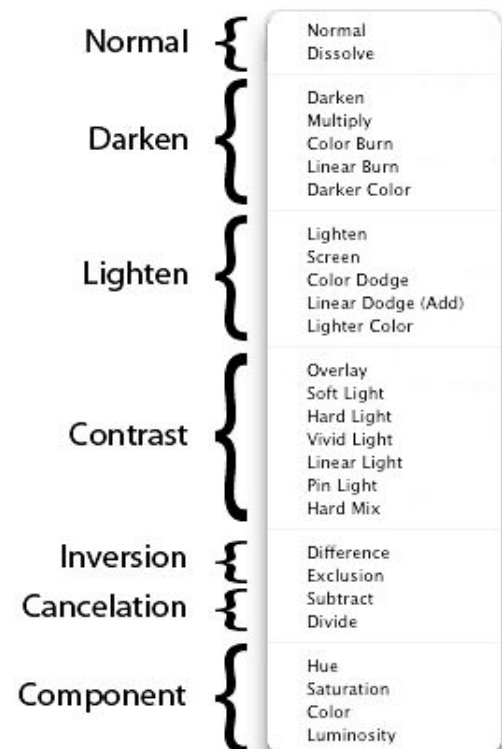
2) Trace around the area to fix.

3) Now drag from the area to the forehead and release.

4) Notice how it fixes itself? Now try dragging from the area down to the cheek. Even though it seems to have the opposite shading, when you release, it fixes that pretty well.

Smile Enhancement: the 2017 CC version of PhotoShop has a new section in **Filters > Liquify** that makes it easy to modify facial features in typical ways. Tools include eye size, smile, and facial shape.

Blend Mode Groups



Hair Tinting with Blend Modes (LanganPhoto)

- 1) Open an image of the person who'd like to change their hair color
- 2) Insert a new blank layer: click on the dogear page icon at bottom of layer palette, or `cntrl + shift + n`
- 3) Cover her hair with a color that's easy to pick out from the current color. Try red over blond for dramatic effect. Make it opaque.
- 4) Use the layer blending modes
Lightening dark hair? Try *Normal* or *Overlay*
Dark hair? yellow + *Multiply* makes it auburn

Glamorous Glow (see GlamorGlowPNGs) Using Blur and Overlay Blend Modes

- 1) Open up an image in PhotoShop. (*Woodward*)
- 2) Layer>>Duplicate Layer.
- 3) Make sure you are on the top layer, and then click Filter>>Blur>>Gaussian Blur...
A window should pop up, and change the Radius to 15.0, then click Ok.
- 4) Change the blending mode from Normal to **Overlay**, and then left click it. And now you're done!

Why? Overlay preserves the lightness or darkness of the base colors. (Luminosity) The base color is not replaced but mixed with the overlay color.

Glamorous Glow 2 – create a clear complexion

(modified from creativebits.com)

Use **glamour1.psd** or **donaldson.jpg**

- 1) Open image. Open the channels palette.
- 2) **Select** the red channel because it typically has the cleanest skin tones. Then **Select All** to get everything in the channel. **Copy** to the clipboard.
- 3) Select RGB in the channels palette,
- 4) Go to the layers palette and add a new layer above the background layer. Paste into the layer. Choose **Luminosity** as the blending mode.

(*Luminosity takes color from the layer below, and luminosity (or details) from the layer above.*)

- 5) Create a new adjustment layer above the other two layers. Use curve.

Pull the curve down to tame the image.

- 6) Select the layer mask thumbnail in the curves adjustment layer.
Paint black to remove the curves effect from the eyes.
- 7) Use the eraser at 15% on the middle layer to bring back lips and hair.
- 8) Adjust the opacity of the second layer to suit.

Selective Glow Option

- 1) duplicate layer 2) blur 3) mask 4) brush white where you want the glow to show through.

EYES.jpg – Widening

Select eyes with lasso. Stay away from eyebrows. 11 pixel feather for this one.

Copy each eye onto a separate layer.

Edit > Transform > Scale 107% with HW linked.

Line up pupils exactly with original location.

Blemish Remove 101 - Spot Healing tool

use `ch_9_Spothealing.tif`

The Spot Healing tool is in the group with Patch, etc. Use about a 50% soft edge. Make the brush ¼" or so, and click away.

Wrinkle and Blemish Removal

Remove wrinkles from *wrinkles.jpg*

Summary: Use a copy of the background layer to edit. Then blend with normal for the right balance.

- 1) Open the image *wrinkles.jpg*
- 2) First whiten the eyes. Select with magnetic lasso. Check for color balance Use Levels to lighten.
(*Excellent alternate method - > see Brighten Eyes*)
- 3) **Retouch the wrinkles with the patch tool**, using the layer opacity to adjust the final amount of wrinkle removal to about 60% reduction.

- 4) **Widen the eyes** slightly on this same picture. Select with lasso. Stay away from eyebrows. 6 pixel feather for this one.

Copy each eye onto a separate layer.

Edit > Transform > Scale 107% with HW linked.

Flatten the layers.

Alt: Use woman's portrait *smile needed* from last week and remove blemishes.

Brighten Eyes- Using Soft Light blending mode on *widenEyes.jpg* Increase the definition (contrast) of the eyes for a better focal point **by brightening the whites**. Since this is done on a layer, the opacity control can be used to set the amount of change.

- 1) Add a new layer by clicking on the **Create a new Layer** icon in the layers palette. Rename this layer to *Eyes*.
- 2) Select **Edit / Fill...**Select **50% Gray** and click **OK**.
- 3) Set the **blending mode** of this layer to **Soft Light**.

(Soft Light blending mode is a contrast changer. Similar to Overlay, it is more organic, softer, with somewhat transparent highlights and shadows.)

- 4) Select the **Dodge Tool** in the tool bar. With the Dodge Tool selected make sure that in the options bar the option **Exposure** is set to **100%**:

*Note: normally this value would be much lower (quite often below 10%) if we were to use this tool **directly** on an image (without using a 50% Gray layer), but this is not the case right now. The option **Range** doesn't matter; you can set it to any value because it doesn't have any effect on our results.*

Continue by changing the brush options of the Dodge Tool by clicking on the button marked with **A**.Set **Master Diameter** to **2** and **Hardness** to **0%**:

- 5) Zoom in on the left eye with **500%**. Move over the largest white areas and don't release the mouse button until an area is completed. Use the same approach for the right eye.

Turn the eyes layer off and on to see the difference.

Replacing (Changing) a Color

Open *Collins_hairlight.jpg*

- 1) **Select** the sweater area generally using the lasso or polygon selecting tool. Trace around outside the sweater by 1/8" is ok. Since it is read, we just don't want to also affect the red lips or skin tone.

- 2) **Image > Adjustments > Replace Color**

- 3) Use the **eyedropper** to select the old color to replace.

Shift-click to add pixels.

Increase **Fuzziness** until whole sweater is

selected. Get all the pixels if you can.

- 4) Slide the **Hue** to change the color.

- 5) Adjust: Tone it down with **Saturation** to make a more realistic sweater color. Try **Brightness** also until it looks normal.

- 6) Or make it **match her eyes**. One the red pixels are selected and fuzzied just right, click on color swatch *result* to bring up the picker. Use the picker eyedropper that appears to sample at 3x3 her eye color.

Minimizing the need for retouching

- Use a lower ISO speed to minimize the creation of artifacts.
- Use diffuse light. High contrast lighting shows up defects more, especially light from the side.
- Watch out for unwanted elements in the background. Watch out for "mergers."

Content-Aware Fill

Getting Rid of Unwanted Detail

Fix the woodsStream image with the content-aware fill.

- Then touch up obvious doppelgangers with the clone tool.

Clone Stamp

Fix the Oaksdale image with the clone stamp.

- notice the gradient in the sky. Try clone stamp from above to see how different the tone is.

Try patch and content aware fill for line in sky. Then use the clone tool.

Finish on your own and turn in for extra credit.

Liquefy

Open "*Smile Needed*"

Smile Enhancement: the 2017 CC version of PhotoShop has a new "face aware" section in **Filters > Liquefy** that makes it easy to modify facial features in typical ways. Tools include eye size, smile, and facial shape.

You don't get a second chance when using the manual warping tool. It must be right on the first drag or you should undo it and try again. With a re-drag, obvious distortion starts to show up.

Open "*Two Businessmen*" ([Link To Lose Weight?](#))

Before you begin: Create a copy of the background layer. What visual indicators do we have for body form? Shading, outline, and the angle and wrinkles in clothing. Different tools such as dodging and liquefy will be needed.

Use a large enough brush to cover the whole area to be moved.

This image needs freezing first to anchor parts of the image that you don't want to warp.

Getting something moving you don't want?

Use the *freeze tool* to spray a mask.

Or use *mask all*, then *eraser tool* on left for the area you want to work in.

Practice and reconstruct to get the feel.

Reconstruct partially undoes last change

Restore All a full undo

Then use the Drag tools. Get the right pixel size first. Movement is greatest at the middle of the circle and least at the edges.

Brush Size

Evident.

Try to make it cover the whole area to move.

Brush density

Less dense = less movement toward edge

Important for avoiding *unwanted* distortions.

Brush pressure

How fast the distortions are made.

Lower means you have more control.

Higher will do more with less movement.

Brush Rate

How fast it puckers or twirls.

Combining Images

Retouching: dryFalls1tofix.jpg

Select an area and drag in sky from other image

Look at *dryFallsGoodSky.jpg* taken little later.

1. Make duplicate copy of background.
2. Open the goodSky image. Use move tool to drag it in. Creates new layer automatically in CS2.
3. Adjust the layer stack if necessary.
4. Select the layer above it and select the sky area. Delete the sky.
5. Select Show Transform Controls box
6. Increase window size and rotate the layer by dragging, until it lines up with the horizon.

7. So select that area and tweak shadow endpoint with levels, then apply a little more contrast.

8. Horizon not blending quite right?

Load selection. Select > Modify > Expand by 4

Select > Feather by 4

Now cut again.

Horizon blends with sky better.

Now change the reflection of the sky color in the water, as we did on the hair tinting. If the water was a bit more reflective, we would have to put a little upside down sky in it with a subtle blend.