Photoshopped!

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Introduction

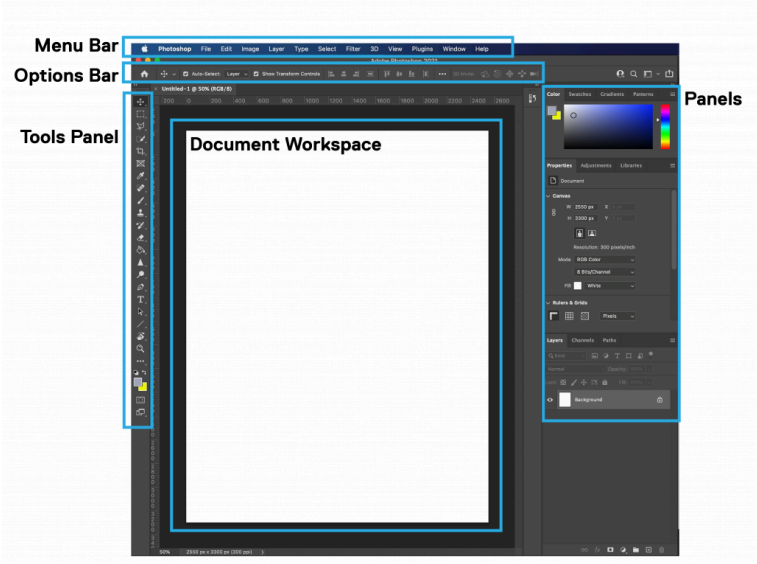
This eBook contains the tutorials for the Ryerson University Graphic Communications Management course, GCM 738 "Photoshopped! The Art of Image Retouching."

GCM 738 was proposed as part of the new curriculum that was developed in 2012–13 and was first offered in 2017. Since then the course has been taught by authors Richard Adams and Jason Lisi, with help from numerous part-time contract lecturers.

Tutorial 1 • Overview of Photoshop

The Photoshop Workspace

Before we get into the specific tools found in Photoshop, let's look at the Photoshop Workspace.



Photoshop interface

1. Launch Photoshop.
2. Create a new file that is 8×10″ and 300 ppi in the RGB colour mode.
3. Let's look at the following:

- **Menu bar** – This shows File, Edit, Image, and other menus that will allow you to execute various commands, adjustments, and the enabling of panels.
- **Options bar** – Displays options for the specific tool that you are currently using.
- **Tools panel** – These are the tools that you can use for editing images. Similar tools are grouped together and can be found by clicking and holding a tool in the panel.
- **Panels** – These are other panels that contain various controls when working in Photoshop.
- **Document Window** – This is the space where you are currently working in.

There are three main features that Photoshop is known for:

1. **Selection** – The ability to select certain pixels in an image.
2. **Layers** – These are similar to transparent sheets stacked on top of each other. Through the transparent areas, you can see the layers below. If you'd like to adjust which layers appear before the others, you can change the order of the layers.
3. **Masking** – This allows you to hide or reveal parts of an image without destructing or erasing the image. Masking is an important part of non-destructive editing which will be used throughout the course.

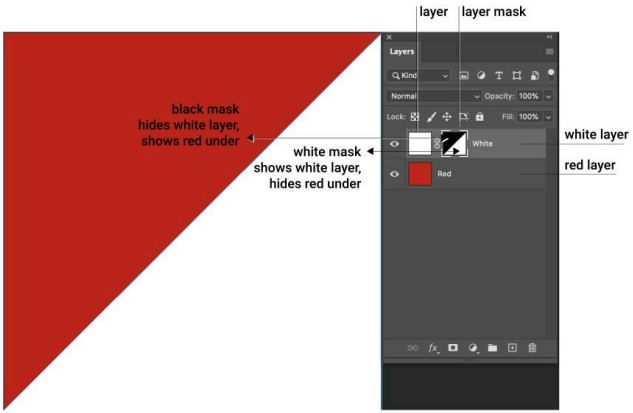
Editing Non-Destructively

Non-destructive editing is a valuable tool in Photoshop, enabling you to edit images without changing the original. You can then go back to a previous state, make changes easily, and show what you have done.

Tools of non-destructive editing include the following:

- **Layers**
- **Layer Masks –** When attached to Layers, selectively hide or show the Layer
- **Layer Effects** – Applies special effects to Layers
- **Duplication of Layers –** Editing the duplicate, and leaving the original untouched.
- Applying tools to a Layer with “Sample All Layers” checked; applies the edit to the Layer on top, not to the original

The figure below shows how Layers and Layer Masks work.



Layers and Layer Masks are important tools in non-destructive image editing. In this example, an opaque white layer sits on top of a red layer. The mask attached to the white layer selectively hides (black triangle) and shows (white triangle) the white layer.

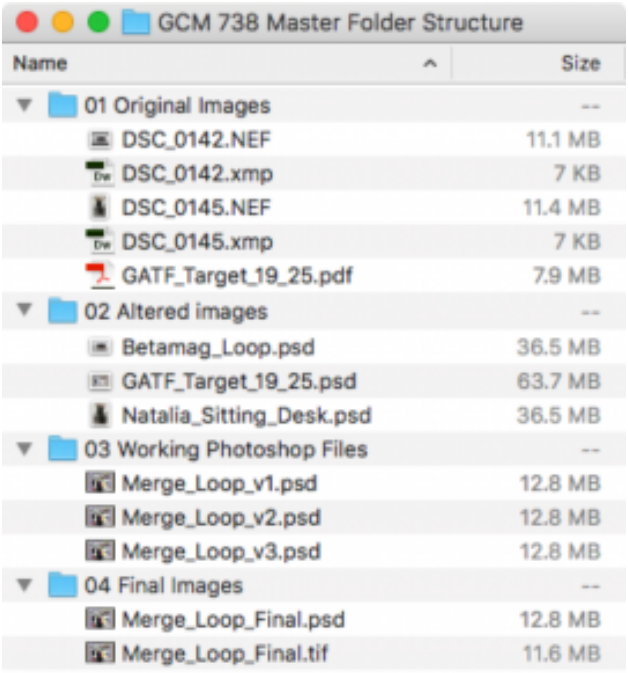
File Organization

File organization is very important, especially for image editing

where there can be several renditions – or versions – of the same image at varying stages of editing.

Naming conventions. When working with images that will be edited in Photoshop, use names that are short and descriptive. In all cases, it's best to avoid spaces and special characters in file names. For example, spaces should be avoided because, on the web, spaces confuse the server and have to be replaced by "%20" as filler characters. In place of spaces, use hyphen or underscore. Other illegal characters include most symbols (e.g. #$@) and slashes.

It is highly recommended that images that have more than one version are given version numbers that ascend numerically to indicate which photo is the most current. In addition, the final image should be tagged with the word "final" in the name.



Suggested file organization for print and web pages.

Folder Structure. In addition to diligent naming conventions, a good folder structure is also very important to help keep things organized. It is recommended that you come up with a master folder structure, and use that master folder structure on all your jobs to ensure consistency.

Create a "Master File Structure" Folder

1. On the Mac, navigate to your USB drive.
2. Inside your USB drive, create a folder named "**GCM_738_Fall_2020**"
3. Inside the "**GCM_738_Fall_2020**" folder, create a folder named "**GCM_738_Master_Folder_Structure**"
4. Within the "**GCM_738_Master_Folder_Structure**" folder, create the following folders:

    - 01_Original_Images
    - 02_Altered_Images
    - 03_Working_Photoshop_Files
    - 04_Final_Images

Selection, Masking, and Layers in Action!

In this short exercise, we will replace the sky of an image using Photoshop's key features of selection, masking and layers.

1. Open the tutorial file named GCM738_Tutorial_01_Building.tif.
2. Select the **Rectangular Marquee Tool** and create a rectangular selection anywhere on the image.
3. Select the **Move Tool** to move the selection. This is how you can select and move pixels in your image.
4. Undo this move by pressing **Cmd + Z** or **Ctrl + Z**
5. To deselect the section, press **Cmd + D** or **Ctrl + D**

6. Now let's try to select the sky using different selection tools.

    - **Lasso Tool** – allows you to make freehand selections.
    - **Polygonal Lasso Tool** – allows you to make a selection by connecting straight lines.
    - **Magnetic Lasso Tool** – allows you to make a selection by snapping to edges in an image as you drag.
    - **Object Selection Tool** – allows you to select an object within a defined region.
    - **Magic Wand Tool** – selects an area based on its colour. This works well for solid colours.
    - **Quick Selection Tool** – allows you to make a selection by finding and following the edges of an image.

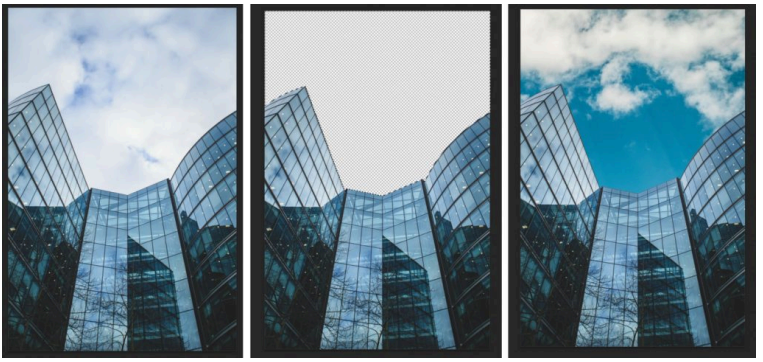
7. You can also select using the **Menu Bar**

    - Click on **Select** in the **Menu Bar**
    - You have the ability to select a **Focus Area, Subject, or Sky**
    - Photoshop will then select those areas for you using artificial intelligence
    - Notice that when we select **Sky**, some of the sky is also selected in the window. The artificial intelligence is good but not always perfect.
    - For this exercise, we will select the sky using the quick selection tool or the object selection tool.

8. With the **quick selection tool** selected, change the brush size in the **Options Bar** to about 150 px and select the sky area.
9. Once the selection is made, in the Menu Bar, go to **Layer → Layer Mask → Hide Selection**

    - Notice that the sky is now gone because a layer mask has been created. The pixels are hidden but not erased or deleted. If we wanted to bring back the sky, we could easily do so. This is non-destructive editing.

10. Drag and drop the image of the new sky into the Photoshop file.
11. In the **Layers Panel**, drag the new sky below the original image.
12. Using the **Move Tool**, resize the sky to fit appropriately in the background.



This is a very simple way that demonstrates how you can use Photoshop's key features to edit an image and replace a sky

Photo by Harry Shelton on Unsplash *[New Window]*
Photo by Andre Iv on *Unsplash [New Window]*

Publishing Your Images

File Formats

After retouching your images in Photoshop, you may wish to publish them in a variety of media—magazines, posters, books, eBooks and their covers, and web pages. Each type of media requires a different

file format and resolution. Printed images should be in Photoshop (.psd), TIFF (.tif), or JPEG (.jpg) format, while images for eBooks, web pages, and social media should be in JPEG, PNG (.png), or GIF (.gif) format.

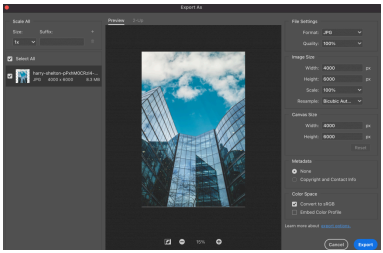
Image File Formats

Format	*Description*	*Compressed*	*Transparen*
PSD	Photoshop	No	not needed
TIFF	Tagged Image File Format	Optional	not needed
JPEG	Joint Photographic Experts Group	Yes	No
PNG	Portable Network Graphic	Yes	Yes
GIF	Graphic Interchange Format	Yes	Yes

Notes
1 Transparency refers to making the background clear for use in web and eBooks.
2 Web formats also apply to eBooks.

Use **File → Save As** to save PSD and TIFF files for print.

Use **File → Export → Export As...** for saving JPEG, PNG, and GIF images for web.



Making a Printed Magazine Cover, Book Cover, or Poster

Covers of print books, along with posters, are best made in Adobe Illustrator (for single pages) or Adobe InDesign (single- and multi-page documents). The New Document dialog box in InDesign offers options for page size, automatic text frame, facing pages, and bleed:

- The automatic text frame, which is useful if your book includes a lot of type, will create new pages to accommodate the type; not necessary for single-page documents.
- Facing pages is useful for print books where you want different layouts for left- and right-hand pages; usually not necessary for single-page documents.
- Bleed (usually 1/8″ or 0.3175cm) is necessary if your page has color printing up to the edge; the page will be printed on larger paper and trimmed to final size.

Image Requirements for Publications

Publication Type	*Image Resolution*	*Document*
Magazine Cover/ Full Page	300ppi	InDesign or Illustrator U.S. Letter or A4 (8½×11″ or 210×297cm) Automatic Text Frame: No Facing Pages: No Bleed ⅛” (0.125″) or 0.3175cm if color to edge
Book Cover/Full Page	300ppi	InDesign or Illustrator U.S. Letter or A4 (81/2×11″ or 210×297cm) Automatic Text Frame: No Facing Pages: No Bleed: ⅛” (0.125″) or 0.3175cm if color to edge
Poster	300ppi	InDesign or Illustrator U.S. Tabloid or A3 (11×17″ or 297×420cm) Automatic Text Frame: No Facing Pages: No Bleed: ⅛” (0.125″) or 0.3175cm if color to edge
eBook	144ppi	InDesign 384×512px Automatic Text Frame: Yes Facing Pages: No Bleed: none Save cover separately in JPEG format
Web Page	72ppi	Dreamweaver or HTML editor HTML page <img> tag for image CSS specification for width and height

Tutorial 2 • Paradise Found: Retouching Landscapes and Other Places

Overview

This lab will explore some of the tools and techniques we can use to make images of landscapes and buildings look better through retouching and colour correction.

Objectives

- To demonstrate how to effectively correct lens distortions
- To introduce the content-aware features of Photoshop
- To use the Vanishing Point Filter to work with perspective
- To demonstrate how to use channels as intricate masks
- To apply colour corrections for enhanced detail and appeal
- Using brushes to create details in a photo

Adjusting for Lens Distortion

One unfortunate reality of photography is that lenses on cameras can sometimes distort the images. Luckily Photoshop has some great tools to help us correct this. In this part of a tutorial we will fix some vertical distortion that was caused by the lens and the angle that the image was shot.

Let's begin:

1. Open the tutorial file named **GCM738_Tutorial_02_Cathedral.tif.**
2. Save the Image as to the **03 Working Photoshop Files** folder with the name **GCM738_Tutorial_02_Cathedral_Intitials_v1.psd,** where "initials" are your initials (e.g.

GCM738_Tutorial_02_Cathedral_JL_v1.psd).

3. Double click on the Background Layer and rename it to **Original Image.**
4. Duplicate the **Original Image Layer,** and rename this layer to **Lens Correction.**
5. With the **Lens Correction** Layer selected, choose Filter Covert for Smart Filters.
6. Choose Filter Lens Correction. Choose the Custom Tab.
7. Under Transform, change the Vertical Perspective to -35 and the Angle 0.50. Click OK.
8. Toggle the **Lens Correction** Layer visibility off and on to see the change.
9. Save the file.

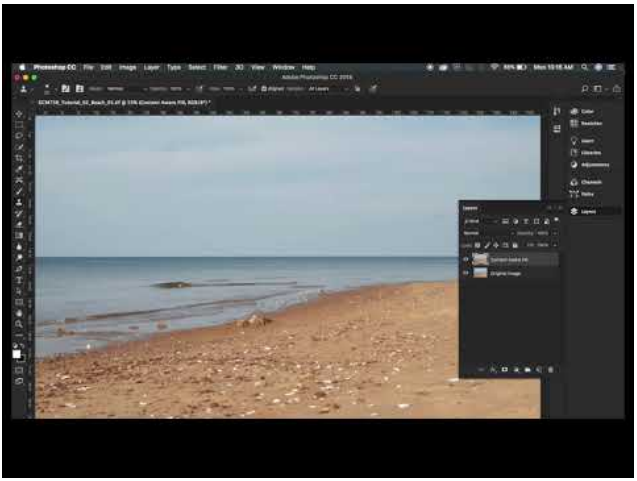
A YouTube element has been excluded from this version of the text. You can view it online here:
https://pressbooks.library.ryerson.ca/photoshopped/?p=28

This 01:32-min. video shows how to use the Lens Correction

features of Photoshop. (*Video by Nanor Keshishian*)

Photoshop's Content Aware Features

This part of the tutorial will look at the Content Aware features in Photoshop, and explore ways they can be used to effectively retouch landscape photographs.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pressbooks.library.ryerson.ca/photoshopped/?p=28

This 03:38-min. video shows how to use the content-aware fill, scale, and move features of Photoshop. (*Video by Nanor Keshishian*)

Content Aware Fill

1. Open the tutorial file named **GCM738_Tutorial_02_Beach_01.tif.**
2. Save the Image as a.psd file to the **03 Working Photoshop Files** folder with the name **GCM738_Tutorial_02_Beach_01_Intitials_v1.psd,** where "initials are your initials (e.g. GCM738_Tutorial_02_Beach_01_JL_v1.psd).
3. Double click on the Background Layer and rename it to **Original Image.**
4. Duplicate the **Original Image Layer,** and rename this layer to **Content Aware Fill.**
5. Use the Lasso Tool to draw a rough outline around the man and the reflection of his legs in the water.

6. Choose Edit Fill, and change the Contents to Content-Aware. Make sure Color Adaptation is selected, Blending Mode is set to Normal, and Opacity is 100%. Preserve Transparency should not be checked. Click OK.
7. Repeat this process for the two children and the coloured floats in the water. Tip: You can use the Shift Key to select all the coloured floats at once.
8. If there is any clean-up to do, create a new layer, and call it Cloning. Use the Cloning tools taught in Tutorial 2 to fix up any rough spots, such as the two water spots in the sky and any "blips" caused by the Content Aware Fill.
9. Save the file.

Content Aware Scale and Move

1. Open the tutorial file named **GCM738_Tutorial_02_Beach_02.tif.**
2. Save the Image as a .psd file to the **03 Working Photoshop Files** folder with the name **GCM738_Tutorial_02_Beach_02_Intitials_v1.psd,** where "initials are your initials (e.g. GCM738_Tutorial_02_Beach_02_JL_v1.psd).
3. The client wants this image to fill the whole canvas, without increasing the size of the lady sitting on the beach. How can we do this? An ordinary scale won't work, so let's try a Content-Aware scale.
4. Duplicate the **Original Image Layer,** and rename this layer to

Content Aware Scale.

5. With the **Content Aware Scale** layer selected, choose Edit Content-Aware Scale.
6. Start by scaling the image vertically, then horizontally. Notice that Photoshop does a pretty good job, but unfortunately the lady is still being distorted.
7. We can solve this issue by "protecting" the lady. To do this, let's use the lasso tool to draw a rough selection around the lady.
8. Choose Select Save Selection, and name the selection **Lady**. Deselect the selection by pressing Command D.
9. Choose Edit Content-Aware Scale again, but this time in the Options Bar, make sure Protect is set to **Lady**. Redo the Content-Aware Scale and notice how the lady's shape is preserved.
10. Now the client wants the lady repositioned so that she is centered in the image. We can do this quite easily using the **Content-Aware Move Tool.** 
11. Duplicate the **Content Aware Scale** layer and name it Content Aware Move.
12. Using the **Content-Aware Move Tool**, draw a selection fairly tight around the lady and her shadow, and then move her to the center of the image. Press enter. Tip: Playing around with the Structure and Color settings in the Options Bar will modify your results.
13. Save your file and close it.

Working with Perspective

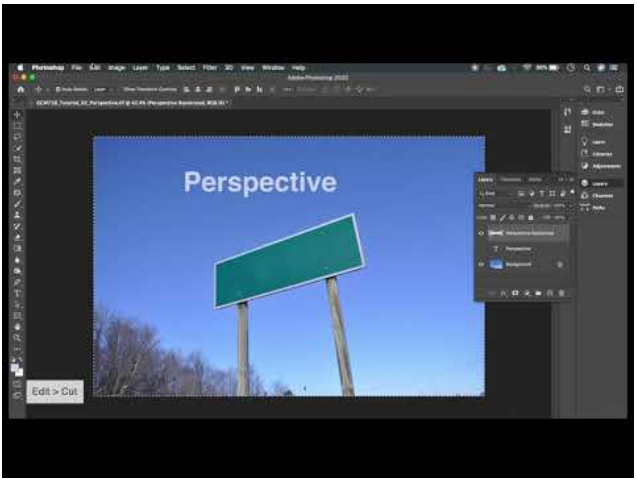
Perspective can be a bit challenging when manipulating images in Photoshop. Sometimes getting things to follow perspective along a vanishing point can be tricky. One way to make working with perspective easier is to use Photoshop's Vanishing Point Filter. This part of the tutorial introduces us to the Vanishing Point Filter and how to use it correctly.

Let's begin:

1. Open the tutorial file named **GCM738_Tutorial_02_Perspective.tif.**
2. Save the Image as a .psd file to the **03 Working Photoshop Files** folder with the name **GCM738_Tutorial_02_Perspective_Intitials_v1.psd,** where

"initials are your initials (e.g. GCM738_Tutorial_02_Perspective_JL_v1.psd).

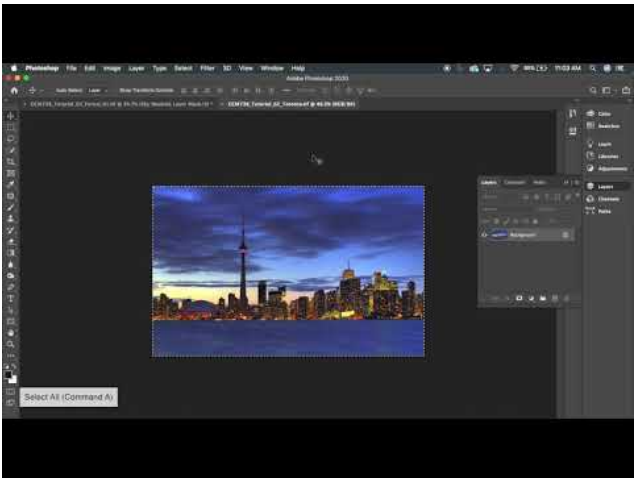
3. With the Type Tool, create the text "Perspective" using Helvetica Bold at a type size of 72 pts. For the colour of the type, click on the colour selector in the Options Bar, and use the Eye Dropper to select the off-white area of the sign.
4. Duplicate the type layer, and then rasterize this duplicated layer. We are doing this because the type will have to be rasterized to work with the Vanishing Point Filter. Rename this layer as **Perspective Rasterized**. Turn off the original Text Layer.
5. With the **Perspective Rasterized** Layer selected, choose Select All, and then Edit Cut.
6. Now choose Filter Vanishing Point.
7. Once in the Vanishing Point Filter, use the Create Plane Tool to identify the shape of the sign. Tip: If the outline goes red, the shape cannot fit nicely into a plane, so readjust until the outline is blue. Now choose Edit Paste.
8. Move the pasted text into the sign area. Notice how the perspective automatically conforms to the plane we created.
9. Choose Command T for freeform transform, and scale down the text slightly to better fit the sign area. Adjust the positioning of the text, and then click ok
10. Save your file and close it.



A YouTube element has been excluded from this version of the text. You can view it online here: https://pressbooks.library.ryerson.ca/photoshopped/?p=28

Using Channels as Intricate Masks

Masking can be another challenging aspect of retouching in Photoshop, especially when the area we are trying to mask has very fine, intricate areas. One trick we can use to get around this is to use a Photoshop Channel as a mask. This part of the tutorial will look at this.



A YouTube element has been excluded from this version of the text. You can view it online here: *https://pressbooks.library.ryerson.ca/photoshopped/?p=28*

Let's begin:

1. Open the tutorial file named **GCM738_Tutorial_02_Forest_01.tif.**
2. Save the Image as a .psd file to the **03 Working Photoshop Files** folder with the name **GCM738_Tutorial_02_Forest_01_Intitials_v1.psd,** where "initials are your initials (e.g. GCM738_Tutorial_02_Forest_01_JL_v1.psd).
3. The idea here is that we want to remove the existing sky, and replace it with the image of the Toronto Skyline named **GCM738_Tutorial_02_Toronto.tif**. The challenge is to

quickly and effectively remove the sky without making the trees look unnatural.

4. Double click on the Background Layer, and rename it **Original Image**. Now duplicate the **Original Image** Layer and name this layer **Sky Masked**. Turn off the visibility of the **Original Image** Layer.
5. Now go to the Channels Palette. Toggle between the Red, Green, and Blue Channels. Notice how the Blue Channels has the most contrast difference between the sky and the trees. For this reason, we will work with the Blue Channel.
6. Duplicate the Blue Channel and name it **Mask.**
7. With the Mask Channel selected, choose Image Adjustments Levels.
8. Slide the left slider of the Input Levels to about the 150 mark. Slide the right slider to about the 160 mark.
9. Make sure your foreground colour is set to black and your background colour is set to white. Use the Paint Brush Tool to fill in black spots, and the eraser tool to clean up white areas.
10. When you are happy with your results, turn the Mask Channel into a Selection by clicking the Load Channel as Selection Icon on the Channel Palette.
11. Click on the RGB Channel to show all colours.
12. Go to your Layers Palette. With the **Sky Masked** Layer selected, choose Layer Layer Mask Hide Selection. The sky should now be masked.
13. Now we need to add the Toronto skyline to the image. Open the file GCM738_Tutorial_03_Toronto.tif, then select the whole image and copy/paste it into the **GCM738_Tutorial_02_Forest_01_Intitials_v1.psd** file. Name the new layer Toronto Skyline, and drag it below the **Sky Masked** Layer.
14. Scale the Toronto Skyline to fit the area.
15. Our image looks fake because the foreground is too light. We need to fix this. With the **Sky Masked** Layer selected, choose Layer Layer Style Colour Overlay. Make sure the Color is set to

black, and set the Blend Mode to Darken. Set the opacity to 75%.

16. Now let's do some final tweaks. Duplicate the **Sky Masked** Layer and name the new layer **Trees Darkened**. Disable the Layer Style on the **Sky Masked** Layer.
17. With the **Trees Darkened** Layer selected, lock the transparency on the layer.
18. Select the Brush Tool and change the Opacity to 40%. Hold down the Option Key and sample a dark green area of the trees. Now use the Brush Tool to paint over the lighter areas to make it look more natural.
19. Save your file and close it.

Colour Corrections for Enhanced Detail and Appeal

Often with landscape images, we want to make the colours look better than they were when originally shot. This happens quite often in travel brochures, for example. Let's look at how we can do this.

Let's begin:

1. Open the tutorial file named **GCM738_Tutorial_02_Beach_03.psd.**
2. Save the Image as a .psd file to the **03 Working Photoshop Files** folder with the name **GCM738_Tutorial_02_Beach_03_Intitials_v1.psd,** where "initials are your initials (e.g.

GCM738_Tutorial_02_Beach_03_JL_v1.psd).

3. Duplicate the **Original Image** Layer and name the new layer **Colour Corrected.**
4. With the **Colour Corrected** Layer selected, choose Select Color Range.
5. Make sure Select is set to Sampled Colors, Fuzziness is approximately 40, and selection Preview is set to Black Matte. Then, using the Eye Dropper select the blue areas. Tip: Hold down the Shift Key and keep selecting blue areas until everything is selected. Click OK. Do not deselect the selection area.
6. Now go to Layer New Adjustment Layer Brightness/Contrast. Name this Adjustment Layer **Sky Contrast**. Notice how our selection automatically converted .into a mask? This will make sure we change the colour of the sky without affecting the sand. Set the Brightness to -5 and the Contrast to 20.
7. Now go to Layer New Adjustment Layer Vibrance Name this Adjustment Layer **Sky Vibrance**. Set the Vibrance to 25 and the Saturation to 20. Notice that the sand also changed colour. We don't want this, so we will copy the mask from the previous adjustment layer to this one by pressing the Option Key and dragging the mask to the Vibrance Adjustment Layer.
8. Select the two Adjustment Layers and make a new group called **Colour Adjustments**. Toggle the layer visibility off and on to see the changes.
9. Save your file and close it.

Using Brushes to Add Detail

Photoshop Brushes are powerful, yet they are often underutilized, especially when it comes to adding objects to images that are in the distance, and don't have a lot of detail. This final part of the tutorial will look at how we can use a brush to add birds to an empty sky.

Let's begin:

1. Open the tutorial file named **GCM738_Tutorial_02_Flying_Birds.tif.**
2. Save the Image as a .psd file to the **03 Working Photoshop Files** folder with the name **GCM738_Tutorial_02_Flying_Birds_Intitials_v1.psd,** where "initials are your initials (e.g. GCM738_Tutorial_02_Flying_Birds_JL_v1.psd).
3. Double click on the Background Layer and name it **Original Image.**
4. Create a new layer and call it **Birds.**
5. Now open the file named **GCM738_Tutorial_02_Bird_Outlines.tif.**
6. Using the Rectangle Marquee Tool, draw a selection around the first bird. Choose Edit Define Brush Preset. Name this brush Bird 1. Do the same thing for the second bird, and name this brush Bird 2. Now return to the **GCM738_Tutorial_02_Flying_Birds_Intitials_v1.psd** file.
7. Make sure your Foreground Color is set to R 0 G 0 B 0, and your Background Color is set to R 110 G 110 B 110.
8. To make these birds look natural, we have to change some settings in the Brush Engine.
9. Select the Bird 1 Brush. Note that if you try to draw with it, it will just make a big streak. This is not what we want.
10. Open the Brush Engine. Make the spacing 500% and the Size 50px.
11. Check on Shape Dynamics. Make the Size Jitter 60%, the Minimum Diameter 10%, and the Angle Jitter 15%.
12. Check on Scattering. Make sure Both Axes is checked, and then change the scatter amount to 400%.

13. Check on Color Dynamics. Set Foreground/Background Jitter to 100%. Set both the Saturation Jitter and the Brightness jitter to 40%.
14. Save this as a new Brush Preset.
15. Repeat this process with the Bird 2 Brush, only vary the settings for each slightly.
16. Once both Presets are saved, use them to draw some birds.
17. Toggle the visibility of the **Birds** Layer off and on to see the changes.
18. Save your file and close it.

Conclusion

This lab tutorial demonstrated several key tools and techniques we can use to retouch landscapes and places. As with the last tutorial, it should be noted that there are many other things we can do, and this tutorial is by no means an exhaustive example of everything Photoshop can do in this regard. It is also worth mentioning that there are several different ways Photoshop can be used to achieve the same result. This tutorial only shows some of the many, diversified paths that we can take to achieve the same end.Try practicing this tutorial on your own, and see if you can complete it. Remember, do not hesitate to ask your instructor for guidance along the way!

Tutorial 3 • Doohickeys and Whatchamacallits: Retouching Objects and Making Things

Overview

This lab will explore some of the tools and techniques we can use to make our own backgrounds in Photoshop, as well as retouch objects and everyday things.

Objectives

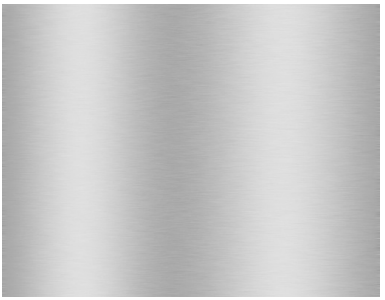
- To demonstrate how to effectively use Photoshop to create custom backgrounds
- To learn how to effectively mask and merge transparent objects such as glass
- To explore ways we can enhance the look of product shots

Creating Custom Backgrounds

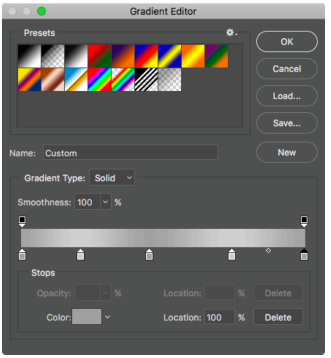
Sometimes we need some cool backgrounds to go with our art. Two popular types of backgrounds are metallic and wood grain. While it is easy to find many examples of each online, often they are not the right size or resolution. Also, when using these backgrounds

in projects that will make money, we must be concerned about copyright. All of this can be avoided though if we use our Photoshop knowhow to make our own!

Metallic Looking Background



1. Open Photoshop and create a new file that is 11″ wide, 8.5″ high, 300 ppi, Color Mode RGB and Background. contents set to Transparent. Save the file as a Photoshop file named



   GCM738_Tutorial_03_Metal_Bkg.psd. Name the layer Gradient.
2. Click on the gradient tool. Create a new custom gradient with 5 colour points. Use R 164, G 164, and B 164 for the dark colour, and R 210, G 210, and B 210 for the light colour. Start with the dark colour, and alternate between the dark and light colours.
3. Hold down the shift key and draw the gradient all the way

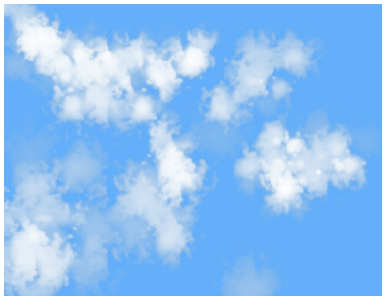
across the horizontal dimension.

4. Create a new layer above the Gradient Layer and call it Noise.
5. Fill the Noise Layer with the colour R 210, G 210, and B 210.
6. Go to Filter Noise Add Noise. Set Amount to 400%, Distribution should be Uniform, and check Monochromatic.
7. Duplicate the Noise Layer and call it Blur. Turn off the visibility of the Noise Layer.
8. Go to Filter Blur Motion Blur. Set Angle to 0 and distance to 100 pixels.
9. Add a Layer Mask (Reveal All) to the Blur Layer.
10. Change the Foreground color to black (#000000). Pick a large soft brush, lower the brush opacity to 65-70% and draw over the mask in left and right corners.
11. Set the Layer Blending Mode to Overlay and Opacity to 60%.
12. Create a new layer above the Blur Layer and call it Noise 2. Fill it with the colour R 210, G 210, and B 210.
13. Go to Filter Noise Add noise, and set the amount to 10%, choose Gaussian Distribution and Monochromatic Effect
14. Change the layer blending mode to Linear Burn and opacity to 10%.
15. Create a new Curves Adjustment Layer and name it Intensity. Move the Shadow and Highlight sliders until Input is approximately 235
16. Zoom in to see the file at 100%.
17. Save the file.

Wood Looking Background

1. Open Photoshop and create a new file that is 11″ wide, 8.5″ high, 300 ppi, Color Mode RGB and Background contents set to Transparent. Save the file as a Photoshop file named GCM738_Tutorial_03_Wood_Bkg.psd. Name the layer Render Filter.
2. Set the foreground and background to dark and light wood tones respectively. For the foreground you can choose R 125 G 65 B 0, and the Background can be R 225 G 165 B 90.
3. Choose Filter Render Fibers. You can play around with the settings, but generally a Variance of 20 and a Strength of 8 will work well.
4. Now let's add some knots for realism. Duplicate the Render Filter Layer and call the new layer Knots. Using the oval marquee, make two oval selections. Choose Select Modify Feather, and set the Feather amount to 60 pixels.
5. Go to Filter Distort Twirl. Make the angle 950.
6. Now let's sharpen the image a little as a finishing touch. Duplicate the Knots Layer and call the new layer Sharpening.
7. Go to Filter Sharpen Unsharp Mask. Set the amount to 95, the Radius to 2.5, and Threshold to zero. Click ok.
8. Save the file.

Cloudy Sky Background

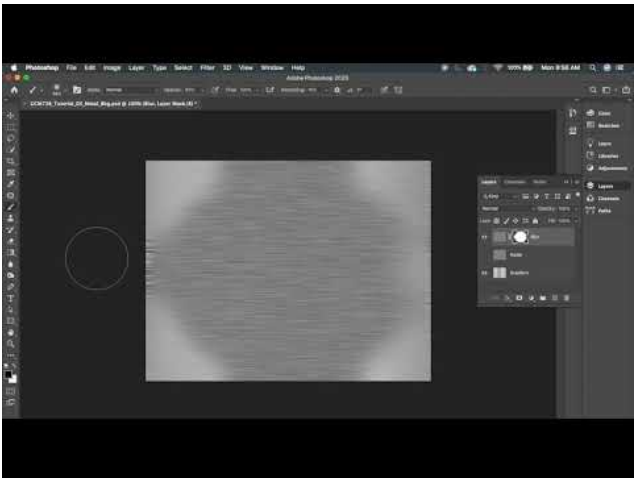


Note: Many people use the Filter Render Clouds feature to create clouds, but I find this method limiting and "flat" looking. Instead, we are going to create more dynamic clouds using a custom brush.

1. Open Photoshop and create a new file that is 11″ wide, 8.5″ high, 300 ppi, Color Mode RGB and Background contents set to Transparent. Save the file as a Photoshop file named GCM738_Tutorial_03_Cloud_Bkg.psd. Name the layer Blue Sky.
2. Fill this layer with a nice sky blue colour, such as R 100 G 175 B 250.
3. Create a new layer above the Blue Sky layer and call it Clouds.
4. Now select the Brush Tool, and choose a brush with no hardness, and a diameter of approximately 900 pixels.
5. Now we need to customize our brush by opening the Brush Engine.
6. Under Brush Tip Shape, make sure the diameter is 900 pixels, Hardness is 0, and Spacing is 30%.
7. Under Shape Dynamics, set the Size Jitter to 100%, Control should be Fade with a value of 20, and the minimum diameter should be set to 20%.
8. Under Scattering, make sure Both Axes is checked, and set the

Scatter amount to 120%. Control should be Off, Count is 10, Count Jitter is 100% and Control is Off.

9. Under Texture, choose the Clouds Texture (Tip: you may have to "load" this pattern by clicking on the Settings Sprocket, choosing Texture Fill, and Append), Scale 500%, Texture each Tip should be checked, Brightness and Contrast should be set to 0, Mode is Color Burn, Depth is 100%, Depth Jitter is 0%, and Control is Off.
10. Under Transfer, set Opacity Jitter to 100%, Control to Fade at 25, Flow Jitter to 0%, and Control to Pen Pressure with Minimum set to 0.
11. Save the Brush with the name Clouds with Capture Brush Size in Preset selected.
12. Select the new brush and draw some clouds on the Cloud Layer. Tip: Vary the size of the brush to make unique clouds.
13. To add some depth to the clouds, add a new Layer Style, and give the clouds an Inner Shadow, with Opacity at about 25%, Distance set to 0, Choke set to 0, and size set to 5 pixels.
14. Save the file.



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Masking Transparent Objects

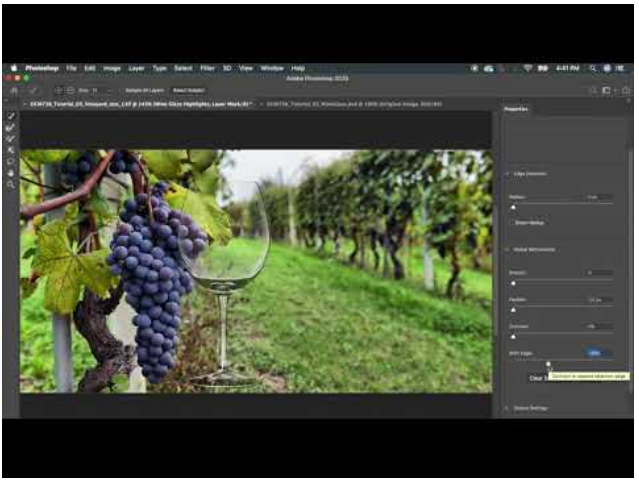
Merging transparent objects, like windows or a glass, can be a challenge. We want the background to show through, but at the

same time we need to retain the detail of the object. What follows is just one of many ways we can accomplish this.

Let's begin:

1. Open the file named GCM738_Tutorial_03_Vineyard.tif.
2. Save the Image to the Working Photoshop Files folder with the name GCM738_Tutorial_03_Vineyard_Initials_v1.psd, where "initials" are your initials (e.g. GCM738_Tutorial_03_Vineyard_JL_v1.psd).
3. Double-click on the background layer and name it Background Image.
4. Open the file named GCM738_Tutorial_03_WineGlass.psd.
5. Select all, and copy the image. Paste it into the image of the vineyard. Name the new layer Wine Glass Original. Position the glass so that it partially covers the grapes on the left.
6. With the Wine Glass Original layer selected, use the Magic Wand Tool to select the background, then choose Select Inverse to inverse the selection. Save the Selection as Wine Glass. Deselect the selection (Command D).
7. Duplicate the Wine Glass Original layer, and name it Wine Glass Shadows. Hide the Wine Glass Original layer.
8. Change the blending mode of the Wine Glass Shadows layer to Linear Burn, and reduce the layer opacity to 50%.
9. Duplicate the Wine Glass Shadows layer and name the new layer Wine Glass Highlights. Change the Opacity back to 100%, and the Blend Mode to Normal. Hide the visibility of all layers except for the Wine Glass Highlights layer.
10. With the Wine Glass Highlights layer selected, go to Select Color Range. Make sure Select is set to Sampled Colors, and Localized Color Clusters is selected, then use the eye dropper to select the lightest part of the glass. Adjust the Fuzziness and Range to approximately 30 for each. Click OK.
11. With the selection still active, click the Add Mask Icon at the bottom of the Layers Palette to create a Layer Mask. Turn on the visibility for all layers except the Wine Glass Original layer.

12. Double-click on the layer mask to bring up the properties. Bring the value of Shift Edge down to approximately -30 and click OK
13. Duplicate the Background Image layer and name the new layer Background Blur.
14. With the Background Blur layer selected, load the Wine Glass selection, the go to Layer Layer Mask Reveal Selection.
15. With the image (not the mask) selected, choose Filter Blur Gaussian Blur and give the selection a Blur radius of 2 pixels.
16. Now let's add some wine to the glass. Make a new layer above the Background Blur layer and name it Wine.
17. With the Wine layer selected, load the Wine Glass selection. Using the Lasso Marquee, hold down the Option key and deselect the glass stem. Now switch to the Rectangular Marquee, hold down the Option key and deselect about two thirds of the top of the wine glass. This is creating the shape fill for our wine
18. Fill the selection with the colour R 70 G 0 B110 with Blend Mode set to Normal, and Opacity set to 100%. Click OK.
19. Change the layer Blend Mode to Multiply.
20. Save the file.



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Making Products Look More Appealing

Figure 5. Making Products More Appealing.

Companies want their products to look their best so that people will want to buy them. There are several tricks and tips we can use to improve how a product looks.

Let's begin:

1. Open the file named GCM738_Tutorial_03_Prada_Cup.psd.
2. Save the Image to the Working Photoshop Files folder with the name GCM738_Tutorial_03_Prada_Cup_Initials_v1.psd, where "initials" are your initials (e.g. GCM738_Tutorial_03_Prada_Cup_JL_v1.psd).
3. Create a new layer above the Metal Cup layer and name it Cloning.
4. Zoom into 300% and choose the Spot Healing Brush. Make sure Mode is set to Normal, Type is set to Content-Aware, and

Sample All Layers is checked. Use the Spot Healing Brush to clean up any blemishes on cup.

5. With the Metal Cup layer selected, use the Quick Selection Tool to select just the metal part of the cup, then create a new layer and call it Cup Gold. Use the selection to create a new layer mask by choosing Layer Layer Mask Reveal selection. Move the Cup Gold layer to the top of the layer order and fill the Cup Gold layer (not the layer mask) with a gold colour that is R 214 G 176 B 82. Change the layer blend mode to multiply.
6. Select the Metal Cup layer, the Cloning layer and the Cup Gold layer and make a new group. Name the group Cup.
7. Add a new Brightness/Contrast Adjustment layer above the group Cup and name it Cup Brightness. Adjust the Brightness to 35 and the Contrast to -5.
8. Open the file named GCM738_Tutorial_03_Prada_Logo.psd. Select all, copy, and then paste into the GCM738_Tutorial_03_Prada_Cup_Initials_v1.psd file. Rename the layer Prada Logo Original. Right-click on the layer and convert it to a Smart Object.
9. Duplicate the Prada Logo Original layer and name the new layer Prada Logo Altered. Turn off the layer visibility for the Prada Logo Original layer.
10. Type Command T to get the Free Transform Tools active. In the Options bar, scale the logo down to 15% in both directions. Move the logo down to the bottom of the cup, centered horizontally.
11. Without exiting the Transform functions, go to Edit Transform Warp. In the Options Bar, change Warp to Arch (not Arc!), and change bend to -18. Press Enter.
12. Select both the Prada Logo Original layer and the Prada Logo Altered layer and create a new group called Logo.
13. Go to Image Canvas Size. Click on the middle left square, then increase the width of the canvas to 20 inches. Select all the layers in the Layers Palette and move the cup over to the left of the canvas.

14. Create a new layer below the Metal Cup layer and call it Black Background. Tip: with the Metal Cup layer selected, hold down the Command key and click on the New Layer button to automatically create the layer below the Metal Cup layer. Fill this layer with 100% black.
15. Open the file GCM738_Tutorial_03_Prada_Text.psd. Right-click on the layer in the file and choose Duplicate Layer. For the Destination, Select the working Photoshop file that we've been working on. Click OK. Go back to the working Photoshop file. Make sure the text layer is on top of all other layers.
16. With the Prada Cup Text layer selected, create a new Layer Style Gradient Overlay. Create a new gradient with the following attributes: Stop 1, Location 0%, Colour Black; Stop 2, Location 25%, Colour 50% Grey; Stop 3, Location 50%, Colour White; Stop 4, Location 75%, Colour 50% Grey; Stop 5, Location 100%, Colour Black. Click OK.
17. Under the Gradient Overlay Settings, make the Blend Mode Multiply, Opacity 50%, Style Linear, Align with Layer checked, Angle 45˚, Scale 60%. Click OK.
18. The last step is to clean up the white showing around the cup. Select the Metal Cup layer, and use the Magic Wand to select the background, then inverse the selection (Shift Command I). Choose Select Modify Contract. Contract the selection by 1 pixel. Next choose Select Modify Feather. Feather the selection by 0.5 pixels.
19. Click on the Cup group, and choose Layer Layer Mask Reveal Selection. The edges on the cup are much smoother.
20. Save the file.

A YouTube element has been excluded from this version of the text. You can view it online here:
https://pressbooks.library.ryerson.ca/photoshopped/?p=69

Conclusion

This lab tutorial demonstrated several key tools and techniques we can use to create our own unique backgrounds from scratch, and explore ways we can work with everyday objects to add detail and enhance designs.

Tutorial 4 • Seeing is Believing: Creating Natural Compositions

Overview

A composite is when multiple images are brought together to make it seem like they are all part of the same image. This is to create the illusion that all of the separate image elements are part of the same scene. Sometimes photos are taken at different times or used with different cameras and Photoshop must be used to make the composite more natural-looking. This tutorial will look at different tips and techniques to make your composite appear more natural.

Objectives

- To understand how to analyze and determine which images are right for the same composite
- To understand perspective as it relates to making your composite natural
- To use layer masks to make images more natural
- To better customize how auto-colour correction is used
- To match brightness, colour and contrast from one image to another using adjustment layers
- To use advanced methods of Curves

When selecting images for your composite, think about the lighting in these images and consider the following:

1. What **direction** are the main light sources coming from in both images?

    - Make sure they are matching or can be matched
    - If the light source is coming from the opposite direction, flip the image

2. How **harsh** is the light and what effect does it have on the shadows?

    - Is the light harsh and creating harsh shadows? (E.g. shadows created on a sunny day.)
    - Is the light not as harsh and the shadows are softer? (E.g. shadows created on a cloudy day.)

3. What is the **influence of the surrounding environment** on the subject?

    - Are there reflections of light or colour on the subject?

The more similar the direction of light, the more natural your composition will be.

The more different the light sources are, the more editing will be required to make the composition look natural. Consider this when choosing images for your composition.

Quick Compositing

In this tutorial, we will be masking out a croissant from an image and

compositing it with another image of breakfast to make it appear natural:

Photo by Brooke Lark on Unsplash *[New Window]*
Photo by João Marcelo Martins on Unsplash *[New Window]*

1. Open the tutorial file named **GCM738_Tutorial_04_Breakfast.psd**. Save it as **GCM738_Tutorial_04_Breakfast_YourIntitials_v1.psd**.
2. Double click on the **Background Layer** and rename it to **Original Image.**
3. Take a look at the shadows and the direction of the shadows in this photograph.
4. Notice the soft shadows that are being created by the plates.

Positioning the Croissant

1. Place **Croissant.jpg** into the file you just opened.
2. Rename the layer as **Croissant**.
3. Change the **Opacity** of the layer to about 40%.
4. Click on the **Croissant** Layer, go to **Edit → Transform → Rotate.** In the **Options Bar**, change the angle to about 75 degrees to match the shadows of the plates of the other places. We want the shadow inside of the plate to be on the right to match the other plates.
5. Select the **Move Tool**, reposition and resize the layer so that the plate with the croissant fits the composition. Somewhere next to the plate in the centre and below the honey will work. Do not worry about the other elements around the croissant as they will be masked out.
6. Click on the **Checkmark** in the **Options Bar** and change the **Opacity** of the Layer back to 100%.

Masking out the selection

1. Using the **Object Selection Tool**, select Lasso from the **Mode** drop-down menu in the Options Bar.
2. Create a loose selection around the plate with the Croissant. Photoshop will use artificial intelligence to select the plate with the Croissant.
3. Click on **Select and Mask...** in the **Options Bar**.
    1. If you need to, use the **Quick Selection Tool** or the **Refine Edge Tool** to adjust the selection.
    2. Under **Refine Mode,** select **Object Aware**. Click OK for the pop up.
    3. Under **Global Refinements** in the **Properties Panel,** adjust **Smooth** to **70**.

    4. Adjust **Feather** to **1px**
    5. Adjust **Contrast** to **20%**
    6. Adjust **Shift Edge** to **-30%**.
    7. Press OK
4. With your selection made, create a **Layer Mask** to reveal the selection.

Match the Brightness and Contrast

1. Create a **New Adjustment Layer** and Select **Black and White**. This allows you to strictly look at the lightness and darkness in the image.
2. Create a **New Adjustment Layer** and select **Levels** above the **Croissant** layer and ensure that it is a **Clipping Mask** to the Croissant Layer.
3. Rename this layer to **Brightness**
4. Notice how the plate is fairly gray. Select the White slider on the right hand slide under the Graph and slide it to a value **240**.
5. Delete the Black & White layer.

Match the Colour

1. Create a **New Adjustment Layer** and select **Solid Color...** and choose a bright orange colour. Any kind of orange will work.
2. Change the **Blend mode** of the new adjustment layer to **Saturation**. This layer will help us to colour match the images.
3. Create a **New Adjustment Layer** and select **Colour Balance** above the Croissant layer and ensure that it is a **Clipping Mask** to the **Croissant Layer.**
    1. Add more Red into the image and change the slide to +4.
    2. Add more Green into the image and change the slider to

+1.

3. Add more Yellow into the image and change the slider to -4.
4. Delete the Orange layer.

The goal here is to match the colours of the plates in the croissant to the breakfast image.

Create a Subtle Shadow

1. Create a new **blank layer** under the **Croissant layer** and above the **Original Image.**
2. Using the **Eyedropper tool**, select the colour of the darkest shadow from the original image. *Notice that not all shadows are black. Some have a colour tint depending on the image. This is why we use the eyedropper tool.*
3. Select the **Brush Tool**, ensuring you have a **soft round brush** selected, change the brush size to 250 px and the Opacity to 16%.
4. Take your time and paint in the shadows where they would be. Use the other plates in the original image for reference.
5. You can hold down the ~ key to erase away some of the shadows if you need to.

Use a Colour LUT (Lookup Table) to tie it all together

1. Create a **New Adjustment Layer** and select **Colour Lookup**. Ensure that it is at the top of your layers.
2. From the dropdown menu where it says **Load 3D LUT...,** select a LUT that you feel works for your image. These work like

filters. If you feel the filter is too strong, feel free to adjust the Opacity of the layer.

3. Save your file.

Compositing with a Person

The previous tutorial was a quick way to colour match objects that you choose to bring into your composition. This tutorial will now be a bit more complex but will help to make your compositions with humans more natural, especially if they are the main subject.

Photo by Matthew Henry on Unsplash *[New Window]*
Photo by Breakreate on Unsplash *[New Window]*

1. Open the tutorial file named **GCM738_Tutorial_04_Nightscene.psd.** Save it as **GCM738_Tutorial_04_Breakfast_YourIntitials_v1.psd.**
2. Double click on the **Background Layer** and rename it to **Original Image.**
3. Notice where the lights are coming from in this scene. Notice the colours they cast. Notice where the shadows fall.

Masking your subject

1. Place the **Breakdancer.jpg** file into the file you just opened.
2. Change the **Opacity** of the layer to about 40%. Resize to about 55% and position the dancer between the planter and the tree. Change the **Opacity** to back 100% once you are satisfied with the positioning and click on the checkmark in the **Options Bar.**
3. From the **Menu Bar,** choose **Select → Subject.**
4. In the **Options Bar**, click on the **Select and Mask...** button.
5. Using the **Refine Edge Tool** or the **Brush Tool** with a soft brush to refine some of the ragged edges. Press OK.
6. From the **Menu Bar**, choose **Layer → Layer Mask → Reveal Selection.**
7. You can then turn off the background layer and refine the

mask with a smaller, black, hard brush if you wish.

Adjusting Brightness and Contrast Using Levels

1. Create a **New Adjustment Layer** and select **Black and White**. This allows you to strictly look at the lightness and darkness in the image.
2. With the **Breakdancer** layer selected, create a **New Adjustment Layer** and select **Levels**. Make this a **Clipping Mask** for the **Breakdancer** layer and rename this to **Brightness and Contrast.**
3. In the **Properties Panel,** slide the white stop to about 225 to adjust the highlights and make them slightly brighter.
4. Slide the Black stop to about 25 to make the shadows slightly darker.
5. Slide the Grey stop to about 1.2 to make the midtones slightly lighter.
6. Ensure the **Blend Mode** of this layer is set to **Luminosity**. Although the change is very subtle, this ensures that the changes only affect the lightness and darkness of the image rather than the colours of the image.
7. Delete the **Black & White** adjustment layer.

Matching Colours

1. Create a **New Adjustment Layer** and select **Curves**. Make this a **Clipping Mask** for the Breakdancer layer and rename this to **Colour Matching.**
2. Ensure that the adjustment layer thumbnail is selected and not the adjustment layer mask. In the Properties Panel, hold down option (Mac) or alt (PC) and click on **Auto**.

3. In the Pop-up dialogue box, select **Find Dark & Light Colors.**
4. Under **Target Colors & Clipping**, double click on the colour box next to the shadows. Click on the darkest area of the background image closer to the bottom of the stores. Notice that the shadows in this area are closer to blue. Once you have selected the shadow, click OK.
5. Do the same for the highlights but select the lightest part of the image like brighter parts of the "OPEN" neon sign. Remember to not choose an area that is 100% white. You're looking to get the colour of the cast in the highlights.
6. A popup will ask if you want to save the new target colours as defaults. Select **No**.

Adding Highlights and Shadows to the Image

1. Consider where the highlights and shadows fall on your subject. Think about where the light source is and where it is coming from.
2. Create a new blank layer and create a clipping mask to the **Breakdancer**. Change the blend mode to **Multiply**. Rename it **Shadows**.
3. Using the **Brush tool**, ensure you have a soft round brush selected, change the size to 60 and the Opacity to 30%.
4. Hold down option or alt to use the eyedropper to select a colour from the shadows.
5. Lightly paint under the arm, torso and legs of the subject – anywhere the natural shadows would fall based on the lightsource.
6. Create a new layer and clip it to the Breakdancer. Change the blend mode to **Linear Dodge (Add)**. Rename it **Highlights**.
7. Using the Brush tool, ensure you have a soft round brush selected, change the size to 60 and the Opacity to 15%.
8. Hold down option or alt to use the eyedropper to select a

colour from the highlights.
9. Lightly paint the top of the head, arm, torso and legs of the subject – anywhere natural highlights would fall based on the light sources.

Create a Shadow of the Subject

1. Create a new blank layer and name it **Subject Shadow**. Place it under the **Breakdancer**.
2. With this new **Subject Shadow** layer selected, press Command or Ctrl and click on the **Layer Mask** of the breakdancer to create a selection.
3. Turn off the **Breakdancer** layer for now.
4. Select **Edit → Fill** and choose **Color.** You can now select a colour from one of the shadows.
5. Cmd/Ctrl + D to deselect the image.
6. Select the **Move Tool,** hold shift and resize the vertical proportions of the shadow so that it is "squished" and would appear as a shadow would. Click on the checkmark in the **Options Bar.**
7. Select the layer, go to **Filter → Blur → Gaussian Blur.** Change the radius to 7px.
8. Change the blend mode of this layer to **Multiply** and reduce the **Opacity** to about 60%.
9. Turn the **Breakdancer** layer back on.

Tie it all together with a Colour LUT

A colour LUT (Lookup Table) is a method of colour grading your photos so that they have a distinct professional look. This is similar to using filters.

1. Create a **New Adjustment Layer** and Select **Colour Lookup.** Ensure this is not a clipping mask and that it is at the top of all of your layers.
2. Under 3DLUT File, you can load any filter that you think is applicable for the image. For this tutorial, we will use **Fuji ETERNA 250D Fuji 3510 (by Adobe).cube.**
3. If you feel that the colour LUT is too harsh, you can adjust the Opacity to your liking.
4. Save your file.

Tutorial 5 • We the people: Retouching Humans

Overview

This lab tutorial will focus on Photoshop tools and techniques that can be used to retouch and alter people. While these tools and techniques can be used in some cases to work on non-human subjects, they tend to be particularly well-suited to working with the human form.

Objectives

- To introduce layers, layer groups, layer styles, and layer masks
- To work with cloning tools (clone, Healing, Spot Healing)
- To introduce colour correcting and replacing colour
- To introduce the Warp feature
- To work with the facial recognition features for the Liquefy Filter
- To reinforce the principles of non-destructive editing

Procedure

Retouching Eyes

Eyes are a very common thing to retouch when working on an image of a person's face.

Let's start by making the whites of the eyes whiter:

1. Open the tutorial file named GCM738_Tutorial_04_Lady.psd.
2. Save the Image to the Working Photoshop Files folder with the name GCM738_Tutorial_04_Lady _Initials_v1.psd, where "initials" are your initials (e.g. GCM738_Tutorial_04_Lady_JL_v1.psd).
3. Double-click on the Background Layer. Rename it Original Image.
4. Create a new layer above the Original Image layer and name it Whiten Eyes.
5. Zoom to 300% and position the image so the eyes are prominent.
6. Select the brush tool, and choose a brush that has 0% hardness and is a size that will be appropriate for the task.
7. Make sure the foreground colour is white.
8. Make sure you are on the Whiten Eyes layer, and begin painting the whites of the eyes – don't worry about being too "clean" as we will clean this up later.
9. Reduce the opacity of the layer until it looks natural — approximately 30%.
10. Use the eraser tool with a soft brush to clean up the edges of the eye whites.
11. Zoom out to 100%, and review the results by toggling the layer visibility.

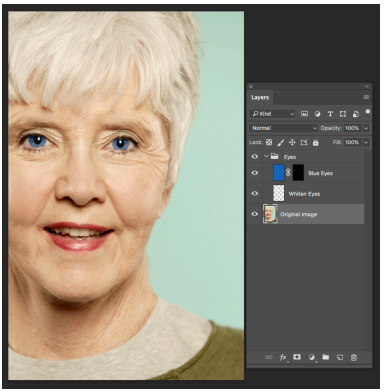
Now let's change the colour of her eyes to blue:

12. Create a new layer above the Whiten Eyes layer, and name it Blue Eyes.
13. Zoom to 200%.
14. Use the elliptical selection tool to draw a selection around the left iris. Save this selection as Left Eye.
15. Use the elliptical selection tool to draw a selection around the right iris. Now Load selection, choose Left Eye as the channel, and choose the "add to selection" option. Now both irises should be selected.
16. Choose Select Modify Feather, and feather the selection 0.5 pixels.
17. With the Blue Eyes layer selected, Choose Layer Layer Mask Reveal Selection. Note that the layer mask hides everything except the two iris selections.
18. Make sure the image, not the layer mask is selected, then choose Edit Fill.
19. Choose "Color" and pick a blue that is R 20, G 100, B 200 and click ok twice to get back to the image.
20. Change the Blend Mode of the Blue Eyes layer to "Hue."
21. Now select the layer mask and use the brush tool to clean up the mask.
22. Zoom out to 100% and check your work by toggling the layer off and on.

Finally, let's create a layer group to keep our work organized:

23. Click on the layer group icon () on the layers palette.
24. Call this group Eyes.
25. Select both the Whiten Eyes layer and the Blue Eyes layer and drag them into the Eyes group.

26. Your results so far should look like this:



Smoothing Out Wrinkles

The next step in our tutorial will be to smooth out some of the wrinkles in our model.

Clone Tool

Let's start with the Clone Tool. The Clone Tool uses reference (source pixels) to replace target pixels. We will begin by removing the wrinkles under the mouth:

1. Create a new layer, and name it Clone Tool.
2. Select the Clone Tool, and make sure that Mode is set to normal, Opacity and Flow are at 100%, and that Sample is set to Current & Below.

3. Set the brush to be approximately 70 pixels, and with 0% hardness.
4. .To fix the area to the left, pick source pixels just to the right of the blemish, then clone.
5. To fix the area to the right, pick source pixels just to the left of the blemish, then clone.
6. Now, let's use the clone tool to remove the lines going from the nose to mouth on both sides – Tip: reduce the brush size down to around 30 pixels when cloning the detail around the nose.

Healing Brush Tool

The Clone Tool is great when there are the appropriate pixels to clone. Note however that to correct the wrinkles in our model's neck, we don't have pixels dark enough to sample from. This is where the Healing Brush comes in! It works on the same principles of the clone tool, but also matches shading and texture. Let's use the Healing Brush to smooth out the model's neck:

1. Create a new layer, and name it Healing Brush.
2. Select the Healing Brush Tool, and make sure that Mode is set to normal, Source is set to Sampled, and Sample is set to Current & Below.
3. Use the Healing Brush to smooth out the wrinkles by sampling the skin in the bottom left side of the neck. Notice how it matches the tones!

Spot Healing Brush Tool

The Spot Healing Brush works under the same principle as the Healing Brush, only we do not need to choose source pixels. This brush is great for quick clean ups over small areas. Let's use the Spot

Healing Brush to clean up some of the wrinkles on the face by the eyes and cheeks:

1. Create a new layer, and name it Spot Healing Brush.
2. Select the Spot Healing Brush Tool, and make sure that Mode is set to normal, Type is set to Content-Aware, and Sample All Layers is checked.
3. Use the Spot Healing Brush to smooth out the wrinkles Under the eyes, the forehead and on the far sides of the cheeks.
4. Do not retouch the eyelids yet.

The Patch Tool

The Patch Tool is great for replacing large areas of an image. We are going to use the Patch Tool to fix the scar on the right-side of the mouth, and to fix the wrinkles on the model's eye lids.

Let's begin:

1. The Patch Tool will not work on a blank layer, so duplicate the Original Image layer and name the duplicated layer Patch Tool.
2. Select the Patch Tool, and make sure that Patch is set to normal, and that Source is selected.
3. Select the area around the right side of the mouth, then drag to the left cheek to find the replacement patch.
4. Repeat this process with the eyelids.
5. The Finishing Touches.

Let's put the finishing touches on our retouching:

6. Create a Layer Group, and call in Wrinkles.
7. Move all the retouching layers we just made into the group.
8. Select the layer group Wrinkles, and give it a layer mask and choose the option of hide all.
9. Fill the layer mask with 30% black. This allows some of the

original image to show through, making the retouching a little more natural looking.

Your results to this point should look like this:

Retouching Teeth and Mouth

We are going to replace the model's mouth with another person's mouth.

Let's start by fixing her lipstick:

1. Place the **New Smile** file into the file.
2. Use **Cmd/Ctrl + T** to resize the image. Resize it to about **15%** and place it over the existing mouth. Change the opacity to help you see where to place the new smile. Be sure to make the opacity 100% once you are happy with the placement.
3. **Rotate** the smile **Clockwise** about 2 degrees.
4. Click on the checkmark in the **Options Bar.**
5. With the New Smile layer selected, click on **Layer → Layer Mask → Reveal All.**
6. Using a soft brush, paint away the outside of the mouth with black so it looks natural.

7. Create an **Adjustment Layer** and select **Hue/Saturation**. Name it **Colour Match**. Ensure that this is a **clipping mask** to the new smile.
8. Change the **Hue** to +13 and the **Saturation** to -10. This will make the smile look more natural.
9. Group the New Smile layer and the Adjustment Layer in a folder named **Mouth**

Your image should now look like this:

Changing the Hair Colour

Now we are going to give our model a different hair colour.
Let's begin:

1. Create a new layer above the Original Image layer, and name it Hair Colour.
2. Set the layer blend mode to Colour.
3. Change your foreground colour to be R 120, G 90, B 0.
4. Use the paint brush to colourize the hair. Don't worry about "staying in the lines."
5. Create a new layer mask for the Hair Colour layer, choosing Reveal All.

6. Use the paint brush to mask out the colour where you do not want it. Tip: Change the opacity of the brush to 25% to "feather" the colour near the hair line to make it look natural.

Changing Facial Features Using the Liquify Filter

Photoshop has very powerful facial recognition features that, when combined with the Liquify Filter, can make complex facial changes a breeze.

Let's begin:

1. Select all groups and layers except for the Working Layers – Not Used group.
2. Press Shift Command Option E to create a new merged layer from these layers without deleting the original layers. Name this merged layer Liquify.
3. We are going to use the Liquify Filter as a Smart Filter so that we can maintain non-destructive editing. To do this, make sure the Liquify layer is selected, and then choose FilterConvert for Smart Filters.
4. Now select FilterLiquify.
5. On the tool bar on the left, make sure the icon of the person is selected.
6. Make the model's face wider by sliding the Face Width Slider right to 10.
7. Make the model's nose thinner by sliding the Nose Width Slider left to -15.
8. Make the model's eyes bigger by sliding the Eye Size Sliders. Note that the model's eye on the left appears bigger than the none on the right. To fix this, slide the left slider to 50 and the right slider to 85. Also change the Eye height of the right eye

by sliding the Eye Height Slider to 35.

9. Last, let's tilt the model's eyes. Click the chain link between the two Eye Tilt sliders, then slide them to 75.
10. Toggle the Preview option off and on to see the results.
11. Note that because we used this filter as a Smart Filter, we can go back and edit our work. We would not be able to do this if we did not convert to a Smart Filter.

Your final image should look like this:

Conclusion

This lab tutorial demonstrated several key tools and techniques we can use to retouch people and faces. Please note that there are many other things we can do, and this tutorial is by no means an exhaustive example of everything Photoshop can do.

Tutorial 6 • Tricked Out Type: Creating Cool Type Effects

Overview

This lab will explore some of the ways we can use Photoshop to turn ordinary type into extraordinary art.

Objectives

- To demonstrate how to effectively use Photoshop to manipulate type for cool effects
- To learn how create custom effects that can be used on type to enhance visual appeal

Procedure

Turning Type into a Neon Sign

Neon signs are visually attractive and can really garner attention. It is rare that we will actually have a neon sign that says exactly what we want. In this part of the tutorial we will fabricate our own neon sign from ordinary text.

Let's create the neon tubes:

1. Open the file named **GCM738_Tutorial_05_Neon_Text.psd.**
2. Save the Image to the **Working Photoshop Files** folder with the name **GCM738_Tutorial_05_Neon_Text_Initials_v1.psd,** where "initials" are your initials (e.g. GCM738_Tutorial_05_Neon_Text_JL_v1.psd).
3. Go to the Paths Panel, then click **Text Path** to activate it.
4. Create a new foreground colour that is R 0, G 127, and B 254. Save this colour to the Swatches Panel with the name **Top Blue.**
5. Select a brush that is 28 pixels in size and hardness of 0%.
6. Create a new layer above the **Background** layer and name it **Text Blue 28 px.**
7. In the Paths Panel menu, choose to stroke the path. In the dialogue box, change the tool to brush.
8. Create a new layer above the **Text Blue 28 px** layer and name it **Border.**
9. Go to the Paths Panel, then click **Border Path** to activate it.
10. In the Paths Panel, stroke the path (Tip: you can do this the same way as before, or by clicking the *Stroke path with brush button*  at the bottom of the Paths Panel).
11. Create a new Hue/Saturation Adjustment Layer and call it **Colourize Border**. Check the box "Use Previous Layer to Create Clipping Mask". In the Properties Panel, check the Colorize box, then set the Hue to 0, Saturation to 25, and lightness to 0.

12. Create a new layer above the **Colourize Border** layer and name it **White Glow.**
13. Choose the Brush Tool and reduce the size to 14 pixels. Change the foreground colour to white. In the Paths Panel, use the *Stroke path with brush button* to add a stroke to both the **Text Path** and **Border Path.**
14. Create a new Layer Group called **Neon Tubes** and put all the existing layers except the Background layer in it.

Let's create a drop shadow for the neon tubes:

15. Create a new foreground colour that is R 129 G 156 B 182 and save this colour to the Swatches Panel as **Drop Shadow Blue.**
16. Increase the brush size to 50 px.
17. Hide the Neon Tubes Group, and create a new layer above the **Background** layer. Call this layer **Drop Shadow Text.**
18. Go to the Paths Panel and click on the Text Path to make it active. Use the *Stroke path with brush button* to add a stroke.
19. Make the Neon Tubes group visible again.
20. With the Drop Shadow layer selected, choose Filter Other Offset. Change the horizontal amount to 13 and the vertical amount to 8. Change the opacity of the layer to 50%.
21. Create a new layer above the **Background** layer. Call this layer **Drop Shadow Border.**
22. Change the brush size to 64 px, and change the foreground colour to R 178 G 39 B 27. Save this colour to the Swatches Panel with the name **Drop Shadow Red.**
23. Again, add a stroke to the path and change the layer opacity to 50%.

Let's create some reflections in the background:

24. Create a new layer above the **Background** layer. Call this layer **Blue Reflection 01.**
25. Change the foreground colour to Top Blue.

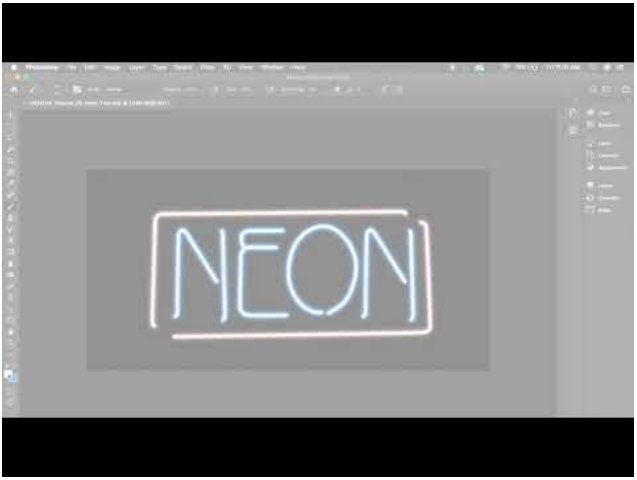
26. Go to the Paths Panel and activate the Refection Path. From the Paths Panel Menu, choose fill Path, and in the dialogue box, change the Feather Radius to 35 pixels. Deactivate the path.
27. Change the opacity of the **Blue Reflection 01** Layer to 25%.
28. Create a new Layer above the **Blue Reflection 01** layer and call it **Red Reflection.**
29. Change the brush size to 150 px and change the foreground colour to **Drop Shadow Red.**
30. Go to the Paths Panel and select the Border Path. Stroke the path then change the opacity of the **Red Reflection** layer to 30%.
31. Create a new Layer above the **Blue Reflection 01** layer and call it **Blue Reflection 02.**
32. Change the foreground colour to Top Blue, and the go to the Paths Panel and stroke the Text Path.
33. Change the layer opacity to 50% and the Blend mode to Hard Light.
34. Select the Text Blue 28 px layer and choose Select Load Selection. Channel should be set to Text Blue 28 px Transparency. Click OK.
35. Choose Select Modify Expand, and expand the selection by 2 pixels. Choose Select Modify Feather, and feather the selection by 5 pixels.
36. Select the Drop Shadow Text layer and go to Layer Layer Mask Hide Selection.

Let's finish the sign with some tube connectors:

37. Create a new layer above the **Neon Tubes** group. Call this layer **Connectors.**
38. Change the size of the brush to 18 px, and make the hardness 80%. Make the foreground colour 94% black.
39. Go to the Paths Panel and make the **Tube Connector Path** active. Stroke the path.
40. Change the brush size to 10 px with a hardness of zero. Change

the foreground colour to 85% black. Stroke the path again.

41. Move the **Connectors** layer under the **Neon Tubes** group and change the layer's opacity to 40%.
42. Save the file.



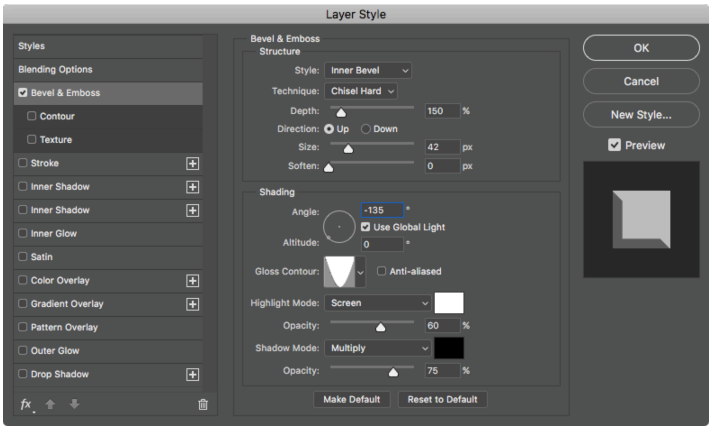
A YouTube element has been excluded from this version of the text. You can view it online here:
https://pressbooks.library.ryerson.ca/photoshopped/?p=102

Metal Type Effect

Do you want to create cool metallic-looking type? This tutorial goes through a simple process of how we can do this. I like to use a serif font as opposed a sans-serif font because the serifs give really cool angles and offer a lot of interest areas to the final product.

Let's start by creating the basic shape:

1. Open the file named **GCM738_Tutorial_05_Metal_Type.psd.**
2. Save the Image to the **Working Photoshop Files** folder with the name **GCM738_Tutorial_05_Metal_Type _Initials_v1.psd,** where "initials" are your initials (e.g. GCM738_Tutorial_05_Metal_Type_JL_v1.psd).
3. Lock the transparency on the **Text** layer, and then fill the layer with R 128, G 128, B 128. Tip: the reason we are filling the text with a 50% gray is because it gives us the full upper half of the grayscale to create the highlights, and the full lower half of the grayscale to create the shadows.
4. With the Text layer still selected, choose Layer Layer Style Bevel and Emboss. Set up the style as per the image below:



5. We are going to make this metallic text look like a coppery bronze. To do this, let's make a new fill layer. Choose Layer New Fill Layer Solid Color. Name the layer **Orange**, and click on *Use Previous Layer to Create Clipping Mask*. Click OK.

6. For the colour, choose R 205, G 111, B 0 and click OK. Note that even though the layer Blend Mode is set to normal, the colour appears transparent. This is because we used the layer below it to create a clipping mask. If we had not done this, the colour would have appeared opaque and solid.
7. Now we will create a new "Stamp Layer" by pressing Shift, Option Command E. Name this layer **Stamp Visible.**
8. Select the Magic Wand Tool. Set the tolerance to 4, and make sure Anti-Alias and Contiguous are both checked. Select the horizontal tops and bottoms of the type so you have a selection that looks similar to this:

10. Choose Select Modify Expand. Expand the selection by 1 pixel. Save this selection as Tops/Bottoms.
11. We no longer need the **Stamp Visible** layer, so let's delete it.
12. Go back to the **Text** layer, and double click on the Layer Style to modify it. Change the gloss contour to Half Round. This will make the highlights lighter, which is what we want for the next step.
13. Go to the Channels Panel and duplicate the Blue Channel. Name this new Channel **Left Side**. Now choose Image Adjustments Levels. Move the white triangle for the input levels left until the third box has a value of 180. Click OK.
14. With the **Left Side** Channel still selected, Command-click on the **Tops/Bottoms** Channel to create a selection. Fill this selection with Black. This removes these areas from the mask. Tip: You may need to use a hard brush with black to touch up any stray areas.
15. Choose Image Adjustments Levels. Move the white triangle for the Input levels left until the right box has a value of 50. Click

OK.

16. Duplicate the **Left Side** Channel and call it **Right Side**. Press Command I to invert the channel.
17. With the **Right Side** Channel still selected, Command-click on the **Tops/Bottoms** Channel to create a selection. Fill this selection with Black. This removes these areas from the mask. Tip: You may need to use a hard brush with black to touch up any stray areas.
18. Click on the RGB channel and return to the Layers Panel. Double-click on the emboss effect and change the gloss contour back to Cone Inverted.

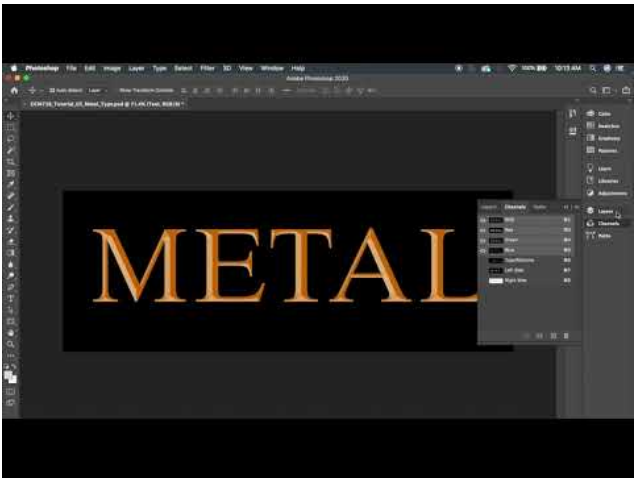
Now let's create the texture for our type:

19. Choose Image Duplicate
20. Flatten the new duplicated image, and fill the canvas with R 128, G 128, B 128.
21. Save the Image to the **Working Photoshop Files** folder with the name **GCM738_Tutorial_05_Metal_Texture_intitials_v1.psd,** where "initials" are your initials (e.g. GCM738_Tutorial_05_Metal_Texture_JL_v1.psd).
22. Choose Filter Noise Add Noise. Make the Amount 125, and make sure Uniform and Monochromatic are selected. Click OK.
23. Duplicate the **Background** layer and name the new layer **Left Angle.**
24. With the **Left Angle** layer selected, choose Filter Blur Motion Blur. Set the Angle to 45, and the distance to 30.
25. Duplicate the **Background** layer and name the new layer **Top Angle**. Move the layer to the top of the layer order.
26. With the **Top Angle** layer selected, choose Filter Blur Motion Blur. Set the Angle to 90, and the distance to 30.
27. Save the file.
28. Hide the **Top Angle** layer and select the **Left Angle** layer. Select all and copy.

29. Return to the other file, make sure the **Orange** layer is selected, and load the Left Side Channel as a selection. Choose Edit Paste Special Paste Into. Name this layer **Left Texture**, set the Blend Mode to Multiply, and change the opacity to 40%.
30. Now load the Right Side Channel as a selection.
31. Choose Edit Paste Special Paste Into. Name this layer **Right Texture**. Choose Edit Transform Flip Horizontal so that the pattern is going in the opposite direction of the left side. Set the Blend Mode to Overlay.
32. Go back to the texture file, make the Top Angle layer visible and select it. Select all and copy.
33. Go back to the main file, and load the Tops/Bottoms Channel. Choose Edit Paste Special Paste Into. Name this layer **Top/ Bottom Texture**. Set the Blend Mode to Overlay.

Now let's Finish by adding some depth to our type by playing around with blend modes:

34. Duplicate the **Left Texture** layer. Change the Blend Mode to Overlay and the Opacity to 100%. Call this layer **Left Depth**. This layer gives more detail to the texture without affecting the highlights.
35. Duplicate the **Right Texture** layer and name it **Right Depth**. This has the same effect.
36. Select the Top/Bottom Texture layer and change the Blend Mode to Multiply. This darkens these areas and gives a nice effect.
37. Save the file.



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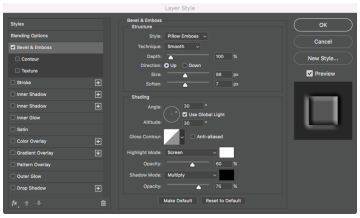
Plastic Type Effect

Photoshop can be used to make plain type appear to be created

from extruded plastic. This is a cool effect that can be applied to a variety of scenarios. Let's look at how this is done.

Let's begin by making the right shape for the plastic text:

1. Open the file named **GCM738_Tutorial_05_Plastic_Text.ai.**
2. Save the Image to the **Working Photoshop Files** folder with the name **GCM738_Tutorial_05_Plastic_Text_Initials_v1.ai,** where "initials" are your initials (e.g. GCM738_Tutorial_05_Plastic_Text_JL_v1.ai).
3. Select all, then choose Effect Stylize Round Corners. Make the radius 0.1, and click OK.
4. Select all and copy.
5. Save the file and close it.
6. Open the file named **GCM738_Tutorial_05_Plastic_Type.psd.**
7. Save the Image to the **Working Photoshop Files** folder with the name **GCM738_Tutorial_05_Plastic_Type_Initials_v1.psd,** where "initials" are your initials (e.g. GCM738_Tutorial_05_Plastic_Type_JL_v1.psd).
8. Make sure the foreground colour is set to neutral gray (R 128, G 128, B 128). Choose Edit Paste to paste the copied artwork from the Illustrator file. In the Paste Dialogue Box, choose Shape Layer. Tip: The reason we are pasting this as a shape layer is that the original artwork was vector. By creating a shape layer, the artwork is pasted on its own layer as a vector graphic and uses the foreground colour as the fill. Since the path that defines the shape is vector, it can be scaled and otherwise transformed without loss of quality.
9. Name the new layer **Text Outline.**
10. Go to the Paths Panel. Notice that a temporary path was imported with the Shape Layer. Name this Path **Text Path**. This adds the shape as an editable path to the Paths Panel.
11. Choose Layer Layer Style Bevel & Emboss. Make sure your settings look like the image below:



12. Hold down the Command key and click on the icon on the **Text Outline** layer to load the shape as a selection. Choose Edit Copy Merged. Name the new layer created **Plastic Text** Tip: Copy Merged copies the selected artwork as though all the layers were merged and the image was flattened – or in other words, it copies the artwork as it appears, regardless of how many different layers are used to create the appearance.
13. Hide the **Text Outline** layer.
14. Now let's add some colour:
15. With the **Plastic Text** layer selected, choose Layer New Fill Layer, and choose solid colour. Name the layer **Gold**, and check *Use Previous Layer to Create Clipping Mask*. Click OK. Make the colour R 255, G 234, and B 94.
16. Set the Blending Mode of the **Gold** layer to Soft Light.
17. Choose Layer New Adjustment Layer Hue/Saturation. Name the layer Saturation Bump, and check *Use Previous Layer to Create Clipping Mask*. Click OK
18. Adjust the saturation to +50.
19. Now let's add detail:
20. With the Saturation Bump layer selected, choose Edit Copy Merged. Name the new layer **Plastic Wrap.**
21. Using the Rectangular Marquee, select the left half of the canvas up to the split between the S and T.
22. Choose Filter Filter Gallery. Choose the Artistic folder, and choose the Plastic Wrap effect. Set the Highlight Strength to 15, The Detail to 8, and the Smoothness to 9.
23. Inverse the selection. Reapply the filter we just used by

selecting Filter Gallery from the very top of the filter menu. Deselect the selection (Command D)

24. With the **Plastic Wrap** layer selected, Command-click on the **Text Outline** layer to create a selection.
25. Create a layer mask on the **Plastic Wrap** layer by clicking on the Add Layer Mask button at the bottom of the Layers Panel.
26. Using Blend Modes to change the look:
27. Select the **Plastic Wrap** layer. Change its Blend Mode to Hard Light. Tip: The Hard Light Blend Mode saturates the yellow overall by removing the midrange effects of the filter while maintaining the highlights. This makes our text look like extremely bright, shiny plastic.
28. Now change the Blend Mode to Lighten. Tip: With the Blend Mode set to lighten, only the areas of the **Plastic Wrap** layer that are lighter than those of the layers below will be visible. The result is less shine, and more detail in the midtone.
29. Now change the Blend Mode to Luminosity. Tip: With the Blend Mode set to Luminosity, the brightness information of the **Plastic Wrap** layer is applied to the layers below. This maintains the highlights, but still allows the midtones to show through.
30. Save the file

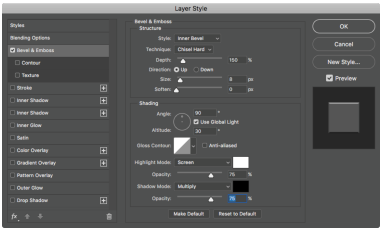
A YouTube element has been excluded from this version of the text. You can view it online here: *https://pressbooks.library.ryerson.ca/photoshopped/?p=102*

Rusty Type

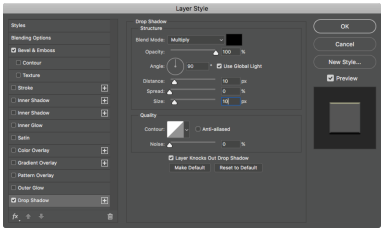
Cool, sharp new metal type can serve a purpose, but what if we want our metal type to look like it has seen better days? With the right tools and techniques, we can create realistic looking rusted type that create a cool effect for art.

Let's begin:

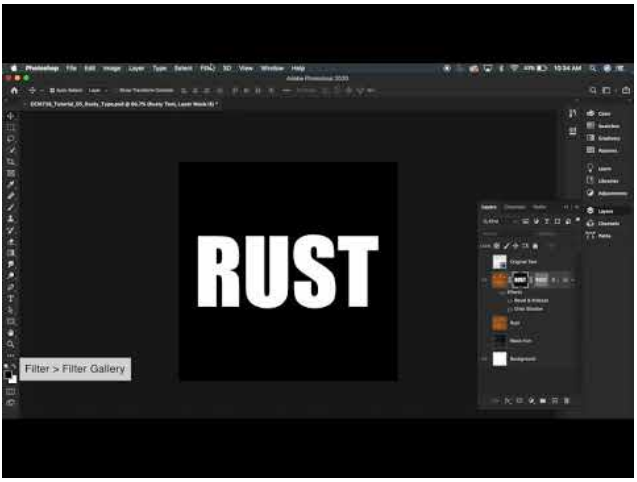
1. Open the file named **GCM738_Tutorial_05_Rusty_Type.psd.**
2. Save the Image to the **Working Photoshop Files** folder with the name **GCM738_Tutorial_05_Rusty_Type_Initials_v1.psd,** where "initials" are your initials (e.g. GCM738_Tutorial_05_Rusty_Type_JL_v1.ai).
3. Hide the visibility of the **Original Text** shape layer. Duplicate the **Rust** layer and call it **Rusty Text**. Make this layer visible.
4. Go to the Paths Panel and select the path called **Text Path.**
5. Choose Layer Vector Mask Current Path.
6. Hide the **Black Iron** layer so we can see the changes we are about to make.
7. With the Rusty Text layer selected, choose Layer Layer Style Bevel & Emboss. Make sure your settings look like the image below, and do not close this dialogue box yet:



8. Change the colour of the highlight to R 250, G 250, B 150. Click OK, but still do not close the main dialogue box.
9. Click on Drop Shadow in the list on the left side of the dialogue box, and set up the drop shadow to match the settings below:



10. Click OK to close the dialogue box.
11. Select the **Rusty Text** layer, and Command click on the Vector Mask to make a selection. Create a Layer Mask with the button at the bottom of the Layer Panel. Option-click on the Layer Mask to show the contents of the Layer Mask instead of the Layer.
12. Make sure the Layer Mask is selected. Choose Filter Filter Gallery, go to the Brush Strokes folder, and choose Spatter. Make the Spray Radius 25 and Smoothness 15. Click OK.
13. Click on the layer icon to show the layer contents, and mask the **Black Iron** layer visible.
14. Select the layer mask on the Rusty Type layer once again. Make sure the foreground colour is set to black.
15. Select the Brush Tool. Choose a Spatter Brush with a radius of 59 pixels. Change the Opacity of the Brush to 30%. Now you can add some erosion to the inside of the text as well. Try to be random as you click.
16. Save the file.



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https://pressbooks.library.ryerson.ca/photoshopped/?p=102

Conclusion

This lab tutorial demonstrated several different ways we can turn ordinary type into attractive headlines. These are just a small sample of the many different ways Photoshop can be used to enhance type for visual appeal.

Tutorial 7 • Master Manipulator: Advanced Photoshop Tips and Tricks

Overview

In this tutorial we will explore some of the more advanced things we can do in Photoshop to manipulate images.

Objectives

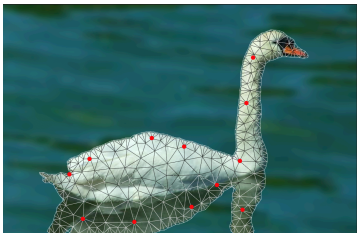
- To demonstrate how to effectively use the Puppet Warp feature in Photoshop.
- To learn how to effectively crop out people with curly or fly-away hair.
- To use advanced techniques to add a rain effect to an image.
- Used advanced techniques to turn a daytime scene into a nighttime scene.

Manipulating an image using Puppet Warp

The Puppet Warp feature in Photoshop is a very powerful tool that lets us distort images in almost endless ways. Puppet warp is very useful for making artwork conform to a complex shape, as well as to modify the look of existing images.

Let's begin:

1. Open the file named **GCM738_Tutorial_07_Swan.psd.**
2. Save the Image to the **Working Photoshop Files** folder with the name **GCM738_Tutorial_07_Swan_Initials_v1.psd,** where "initials" are your initials (e.g. GCM738_Tutorial_07_Swan_JL_v1.psd).
3. Rename the **Swan** layer to **Swan Original.**
4. Duplicate the **Swan Original** layer and name the duplicated layer **Swan Puppet Warp**. Hide the visibility of the **Swan Original** layer.
5. Go to Edit **Puppet Warp**. You will see a mesh that appears that covers the entire contents of the layer. This mesh is what we will manipulate to change the image. *TIP: If you do not see a mesh, make sure the Show Mesh is checked in the options bar.*
6. Before we manipulate the image, we will want to add some pins to the mesh. The areas we add the pins to will remain unaffected by the warp, and will be locked in place. Use the image below as a guide as to where to set the pins.



7. Click on the pin at the base of the head, and float the cursor over the pin until you see the cursor change from a pin to a cursor, the click and drag to move the head to the right, so that it looks like the image below.

8. Next click the pin in the middle of the neck, and use it to move the neck to the left slightly
9. Add a pin between the two pins you just manipulated, and then adjust all three until you get a natural looking curve similar to the image below. *TIP: You can toggle the mesh off and on to get a better look at your work*
10. When you are happy with how the neck looks, manipulate the pin on the neck reflection to mimic the changes you made
11. When you are happy with your work, press return to commit to the warp
12. Save the file

Close Cropping Curly and Fly-Away Hair

Cropping curly and fly-away hair so that it looks natural can be a challenge. In this portion of the tutorial we will look at one way we can do this the gives us great results!

Let's begin:

1. Open the file named **GCM 738_Tutorial_07_Hair_Background.psd.**
2. Save the Image to the **Working Photoshop Files** folder with the name **GCM738_Tutorial_07_Hair_Merged_Initials_v1.psd,** where "initials" are your initials (e.g. GCM738_Tutorial_07_Hair_Merged_JL_v1.psd).
3. Now open the file named **GCM738_Tutorial_07_Hair_Model.psd.**
4. Save the Image to the **Working Photoshop Files** folder with the

name **GCM738_Tutorial_07_Hair_Model_Initials_v1.psd,** where "initials" are your initials (e.g. GCM738_Tutorial_07_Hair_Model_JL_v1.psd).

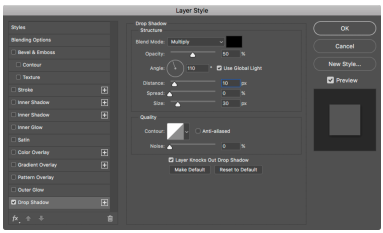
5. With the **Model** layer selected, and the **Quick Selection Tool** selected, in the **Options Bar**, click on **Select Subject**.
    1. Click on **Select and Mask**…
        1. Using the **Refine Edge Brush Tool**, set your brush size to about **90px**
        2. Ensure that in the **Properties Panel**, view mode is set to **Overlay** and **Real-time Refinement** is selected. Opacity can stay at 50%.
        3. Ensure that the refine mode is set to **Color Aware** and not Object Aware. All other settings are set to 0.
        4. With the **Refine Edge Brush Tool**, paint over the areas where there is blue in her hair from the background. You could also select **Refine Hair** in the options bar. This will remove the blue background from her hair.
        5. Use the same brush to get rid of the blue background between her waist and arm.
        6. When you are satisfied, select **OK**.
    2. **Choose Layer → Layer Mask → Reveal Selection.**
6. The model is now cropped, but you will notice that there is a lot of blue fringing from the reflection of the blue background. This is called spill, and we need to correct this. Let's fix the spill:
    1. Create a new layer under the **Model** layer, and name it **Temp Background**. Fill this layer with black. This will help us to see the colour correction better.
    2. Create a new layer, and clip it to the **Model** layer. Name this layer **Spill Correction**. Change the **Blend Mode** to **Color**
    3. Select a brush with a nice big radius, and make sure the Hardness is set to 0. Hold down the option key and select an area of the hair that is close to the color you want to

use, then begin painting over the blue areas. *TIP: Sample different colours in the hair as you go to make it look natural. If you are unable to sample colours, click on the Eyedropper tool and ensure that "All Layers" is sampled from the drop down menu in the Options Bar.*

4. Reduce the size of the brush and continue this process for the rest of the model, including the face, arms and shoes
5. Hide the **Temp Background Layer**, so only the **Spill Correction** and **Model** layers are visible. Select both layers and press **shift, command, option + E** to make a merged layer from those two layers. Name the new layer **Model Finished**

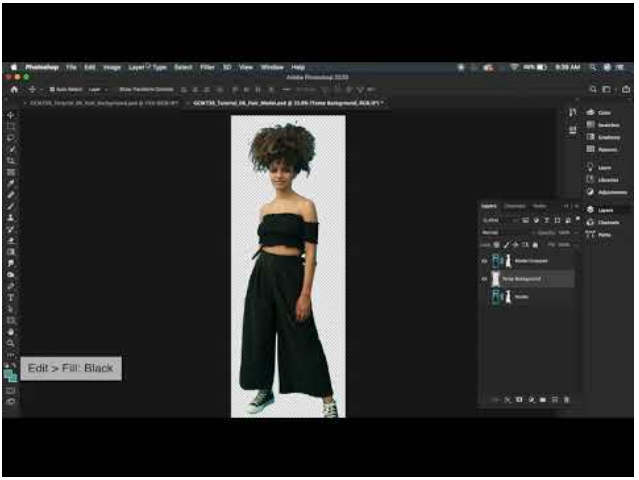
Now we need to place our model in the background image:

1. Choose **Layer → Duplicate Layer**. Under destination, choose the **Hair Merged** file. Save the model file and close it.
2. Go to the **Hair Merged** File. Choose **Edit → Transform → Scale**, and scale both the width and height to 80%. Position the model so she is standing in front of the pillar
3. Now let's add a drop shadow to make it look a little more natural. Choose **Layer → Layer Style → Drop Shadow**, and create a shadow as per the settings below:



26. Save the file and close it.

Note: This video uses a different method than above to crop the curly hair. This method in the video below can be useful to select other irregular shapes. The method outlined above is a newer feature created by Adobe to make cropping hair more natural, efficient and it takes less time.



A YouTube element has been excluded from this version of the text. You can view it online here:
https://pressbooks.library.ryerson.ca/photoshopped/?p=118

Making a Rainy Day

Using the power of Photoshop, we can change the weather! In this part of the tutorial, we will make an ordinary overcast day into a stormy rainy day.

Let's begin:

1. Open the file named **GCM738_Tutorial_07_Rain.psd.**
2. Save the Image to the **Working Photoshop Files** folder with the name **GCM738_Tutorial_07_Rain_Initials_v1.psd,** where "initials" are your initials (e.g. GCM738_Tutorial_07_Rain_JL_v1.psd).
3. The first thing we need to do is prep the image to look even more gloomy. We will start by adding a new Exposure Adjustment Layer that we will name **Darken**. Adjust the

exposure to -0.60.

4. Go to Layer New Fill Layer Gradient. Name this adjustment layer **Vignette**. Choose a Radial gradient and make sure both colour stops are black. Click reverse, and set the scale to 250%. Click OK, and then change the layer opacity to 50%.
5. Now let's make the rain. Create a new layer above the **Vignette** layer and name it **Rain**. Fill the layer with black.
6. Choose Filter Noise Add Noise. Set the Amount to 60, Distribution to Gaussian, and check Monochromatic. Click OK.
7. Choose Filter Blur Blur More.
8. Choose Image Adjustments Levels. Under Input Levels, make the value of the left box 50 and the value of the right box 95. Click OK.
9. Choose Filter Blur Motion Blur. Set the Angle to -75 and the Distance to 30. Click OK.
10. Choose Image Adjustments Levels again. Under Input Levels, make the value of the left box 50 and the value of the middle box 0.5. Click OK. Change the layer blend mode to Screen.
11. To make the rain even more pronounced, duplicate the Rain Layer and name the new layer Rain 2. Change the opacity of the layer to 50%.
12. Save the file.

Turning Day Into Night

Using the power of Photoshop, we can also time travel! In this part of the tutorial, we will take a day scene and turn it into a night scene.

Let's begin:

1. Open the file named **GCM738_Tutorial_07_Nightime.psd.**
2. Save the Image to the **Working Photoshop Files** folder with the name **GCM738_Tutorial_07_Nightime_Initials_v1.psd,** where "initials" are your initials (e.g. GCM738_Tutorial_07_Nightime_JL_v1.psd).
3. Before we do too much to this file, we are going to save some selections for the windows, that we will use later to create the

effect that there are lights on in the castle.

4. Zoom in to 200%. Use the pen tool to create a path for the outline of the two main windows. When done, save the path as **Window Shape**. *TIP: When using the pen tool, click hold and drag to create a curved line, and option click on the last point to reset the curve.*
5. Select the Window Shape Path and turn it into a selection. Save this selection as **Windows.**
6. Go to the Channels Panel and make the **Windows** channel visible along with the **RGB** channels. You should see a red mask over everything but the windows.
7. Select the Windows channel, and then choose a soft round brush that is 3 pixels in radius with 0 hardness. Make sure the foreground colour is set to black. Use the brush to draw in the horizontal and vertical grates in the windows. *TIP: To make straight lines, click once at the start of the line, then shift-click at the end.*
8. Hide the visibility of the Windows channel and make sure the RGB composite channel is selected. Go to the Layers Panel and double-click on the **Background** Layer and rename it **Original Image.**
9. We are going to want to crop out the sky so we can replace it with a nighttime sky. Let's start by duplicating the **Original Image** layer and name the new layer **Sky Mask**. Hide the visibility of the **Original Image** Layer.
10. With the Sky Mask Layer Selected, go to Select Color Range. Select should be set to Sampled Colors, uncheck Localized Color Cluster, Set Fuzziness to 60, uncheck invert selection, and set Selection Preview to Grayscale. Shift-click on the areas of the sky until the sky is completely white, and the castle is almost entirely black. Click OK.
11. With the selection still active, expand the selection by 3 pixels, and feather it by 0.5 pixels.
12. Choose Layer Layer Mask Hide selection. Option-click on the mask icon to see the mask contents, and use the brush tool

.(hardness set to 100) with white as the foreground colour to remove any black areas from the castle. Option-click on the mask icon again to see the castle.

13. Create a new layer under the **Sky Mask** layer and name it **Temp Sky**. Fill the layer with black.
14. Create a new Hue/Saturation Adjustment Layer above the **Sky Mask layer**. Name this layer **Castle Colourized**. Click the Colorize button, then set the Hue to 230, Saturation to 20, and Lightness to -30. This gives our castle a nice eerie blue cast and darkens it.
15. The tower on the left needs to be in shadow. Create a new layer above the **Sky Mask** layer and name it **Left Tower Shadow.**
16. Using the Polygon Lasso Tool, draw a selection around the tower. *TIP: You can do a quick and rough selection here and clean it up with the Brush Tool where needed after the mask is made*. Feather the selection by 0.5 pixels, then choose Layer Layer Mask Reveal Selection.
17. Fill the layer (not the mask) with black, change the layer Blend Mode to Darken, and reduce the opacity to 30%.

Now let's turn some lights on in the castle:

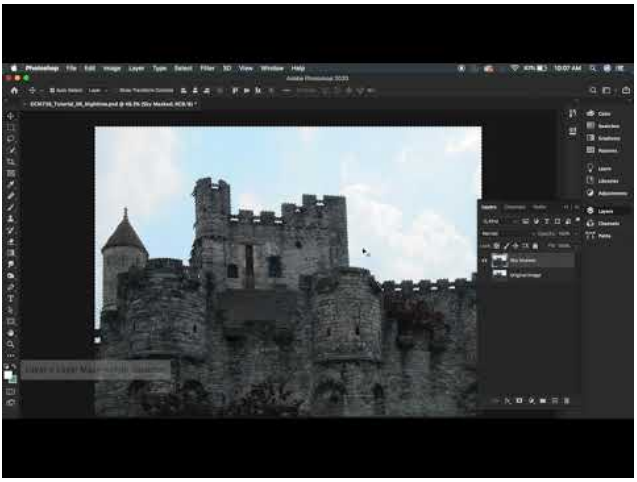
18. Create a new layer above the **Castle Colourized** layer, and name in **Window Lights.**
19. Change the foreground colour to R 240, G 250, B 0, and the background colour to R 160 G 75 B 0.
20. Load the **Windows** selection.
21. Choose the Gradient Tool. Select the foreground to background gradient and choose a Radial Gradient Style. Pick a point between the two windows and draw a line diagonally to create the window lights. Adjust the gradient until you are happy with it.
22. The windows would create a glow or cast on the brick outside. To make this, duplicate the **Window Lights** layer and name the

new layer **Window Glow.**

23. Choose Filter Blur Gaussian Blur, and set the Radius to 20 pixels. Click OK.
24. Choose Layer Layer Mask Reveal all. Use the brush tool to mask away the blur from the windows, leaving just the glowing edges. Also use the brush tool to remove the glow from the left side and bottom of both windows.

Now we have to finish the sky:

25. Open the file **GCM738_Tutorial_07_Storm_Clouds.jpg**. Select all and copy.
26. Go to the nighttime image. Select the **Temp Sky** Layer and then paste the cloud image. Name the new layer that is created **Storm Clouds**. *TIP: Selecting the* ***Temp Sky*** *layer first ensured the cloud image would be pasted in the correct layer order.*
27. Scale the clouds to 87% and then position them appropriately.
28. Create a new Hue/Saturation layer above the **Storm Clouds** layer. Name it **Darken Clouds**. Lower the Lightness to -40.
29. Delete the **Temp Sky** layer.
30. Save the file.



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Conclusion

This lab tutorial demonstrated more advanced tips and tricks that can be used to enhance photographs beyond simple retouching. Using a combination of tools and techniques, including creating our own interest areas, such as rain, can dramatically change the appearance of an image.

Appendix — Image Credits

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