

THE PHOTOSHOP WORKBOOK

Professional Retouching and Compositing Tips, Tricks, and Techniques



GLYN DEWIS

Foreword by Scott Kelby

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Tips, Tricks, and Techniques

Glyn Dewis



**The Photoshop Workbook:
Professional Retouching and Compositing Tips, Tricks, and Techniques**

Glyn Dewis

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This book is dedicated to my dear friend Todd Mills, who leaves a huge void in many people's hearts having been taken from this World and us all far too soon.

Without his welcome, friendship, and support, I could easily have been walking along a very different path.

Miss you, Brother!

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A lot has happened since I first started using Photoshop: friendships and opportunities I never would have dreamed possible.

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The Curry Club: Noel Hannan, Brian Worley, David Kelly, Keith Hammond, David Lee, James Hole, Gareth Davies, Dave Clayton, and Chris Fields: Isn't it about time we arranged another shoot and meal? Always fun, and always gets the creative juices flowing.

And finally, a huge thank you to all the models and clients I've worked with to date; it's been a pleasure working with and photographing you. Quite simply, these pages would be blank without you!

ABOUT THE AUTHOR

Glyn Dewis



Originally from Staffordshire, England, Glyn was introduced to Photoshop in 2005, and his life took a completely different path. With a somewhat tenacious personality and a hunger to learn, he attended his

first Photoshop World Conference and Expo in Las Vegas in 2006. The trip had a profound effect on Glyn because he was exposed to a completely new world—the world of creativity and expression, where the only limitations are those placed on you by yourself.

Fast-forward a few years and Glyn is now an established photographer, retoucher, and trainer, with clients ranging from the BBC, Sky TV, and Air New Zealand to physique athletes and musicians. He attributes it all to a combination of hard work, the guidance of incredibly talented and generous friends, and a mind set of always wanting to improve and learn.

Photoshop and photography is very much an equal partnership in Glyn's work, and in addition to working with clients he now travels internationally, teaching his own series of workshops, as well as coaching, speaking, and instructing at conferences. He writes for several Photoshop magazines across Europe and the USA, including *Photoshop User* and *Practical Photoshop*. In 2013, he was featured in the *New York Times*. One of the highlights of his career was becoming a Member of the Photoshop World Dream Team of Instructors.

Teaching and standing in front of large audiences came naturally to Glyn, having attended drama school for a short time as a child. Until 2008, Glyn was also a competitive bodybuilder. He lives just outside Oxford, England, with his wife, Anne, and his cat, Posey.

Glyn regularly updates his blog with news, reviews, behind the scenes information, tutorials, and much more. To see more of Glyn's work, keep up with him on social media, and learn from his tutorial videos, check out these links:

Blog: www.glyndewis.com

YouTube: www.youtube.com/glyndewis

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FOREWORD

I wear a lot of hats at my day job, where since 1999 I lead a company dedicated to teaching people Photoshop, Lightroom, and photography. One of my roles there (and one I particularly enjoy) is my role as Conference Technical Chair for the Photoshop World Conference & Expo. That's a fancy-sounding name for "the guy who gets to choose who speaks at the conference." It's a job I take very seriously.

People from all over the world come to this three-day conference and we had decided from the very beginning that if this truly was going to be a world-class event, we had to hire nothing but absolutely the very best instructors on earth—the thing that would make our conference so unique. If you come to Photoshop World as an attendee, you know for certain that you're learning from the very best.

Sure, there are some very obvious choices for instructors out there, but I don't need just 10 or 12 instructors. With well over 100 classes to fill during the conference and I need to put together a team of 35 to 40 flat-out amazing teachers. They can't be just "fairly good" or "pretty solid." They have to be literally the world's best at what they do. That's quite a small list.

Of course, I can't use the same instructors every single year—you have to keep things fresh for the attendees who come year after year. So an important part of my Technical Chair job is to find the next generation of Photoshop gurus—teachers whose skill and passion have started getting them worldwide acclaim. I was delighted to see that a photographer/Photoshop guru I met a few years ago on a vacation trip to London with my wife turned out to be just that.

After spending the day shooting (and laughing) our way around London (with our dear friend, designer Dave Clayton), I started following Glyn's tutorials online and son of a gun not only did he have some very clever stuff, I was learning new techniques from him on a regular basis. His retouching techniques and special effects were just really clever and he was covering and creating some of the most popular "looks" out there today.

So, when two years later I came to London with my "Light it, Shoot it, Retouch it" full-day seminar, I invited Glyn to be my "guest retoucher" to come on stage for 30-minutes and do a start-to-finish retouch of an image I had just lit and photographed of a boxer in a boxing ring. I left the stage, sat in the audience, and took notes along with everyone else. As expected, he absolutely crushed it!

I knew from the audience's reaction that Glyn had been a huge hit, but when I read the hundreds of written evaluation forms completed at the end of the day, I realized that what he did on stage that day wasn't just a really good session on retouching. What he did was something really special. He connected with the audience in a way that a few people in this entire industry can. Whatever that "thing" is that makes someone go from a really good teacher to a world-class instructor, he had it in spades. I knew right then I had to ask him to join our "Instructor Dream Team" at the Photoshop World Conference & Expo.

From his first time speaking at Photoshop World, he was a hit. He captivated rooms full of serious Photoshop users with his knowledge, passion, and gift for communicating with wit and wisdom throughout. But it was his heartfelt presentation at the closing ceremony that year in front of literally thousands of Photoshop users gathered from around the world, where he shared his personal story, his journey, his struggles, and his triumphs, that made him who he is today and that made us fall in love with the man behind the training.

He shared some wonderful insights into his life, which brought into perspective his willingness to pass on what he's learned to others (even if he learned it the hard way). He does it all in a way that really makes it stick. Glyn's teaching has helped so many people around the world achieve their dreams in Photoshop, and in doing that, they've helped him achieve his dreams as well. And you're holding a culmination of all of that in your hands right now.

I've learned so much from Glyn over the years, and I'm so excited that you'll now have the opportunity to learn from him as well as you join him on this journey. I'm so proud of Glyn for what he's done here in his debut book—the first of many to come—and one that I know will have you creating the type of images you've always dreamed of.

Glyn has a lot to share, and he doesn't hold back. He gives you everything he's got (as he does in everything). I know as you go through this book and start creating these types of images that there will be times where you'll have that same silly smile on as I did when sitting in that audience in London watching Glyn teach. You'll have that moment when Glyn teaches one of his amazing techniques and you think to yourself (just like I did), "*Ah ah—so that's how you do it!*"

You are *really* in for a treat.

All my best,

Scott Kelby

Publisher, *Photoshop User* magazine



INTRODUCTION

Adobe Photoshop is a truly incredible piece of software, limited only by the skill and creativity of the person using it. From my perspective, there are no advanced users. There's no such thing as advanced—there are just those who have put it to use, practiced more, and have a working knowledge of the tools and techniques. Most importantly, though, they understand *how* and *when* to use the tools and techniques to get the results they want again and again.

So who is this book for? Well, to be perfectly honest, it's for anyone who already uses Adobe Photoshop, has a basic knowledge of the tools and features, and wants to improve and realize their own creative potential—it's that simple!

In *The Photoshop Workbook*, I lead you through the compositing and retouching techniques that I use every day to create images for my portfolio and for clients, who range from the BBC and Sky TV to athletes, musicians, and other professionals.

ABOUT THIS BOOK

This book is split into two distinct sections. In the first section, we start off by going through selections and cutouts. Having taught thousands of Photoshop users around the world, I know that making great selections and cutouts is the area that causes the most frustration. So, I've purposely dedicated Chapter 1 to this and placed it right at the start of the book. I'll show you how to achieve the very best results using a range of tools and techniques to get the job done, so you can carry on doing what you really want to be doing: being creative.

The tools we have available to us are incredible, but despite this there's no single tool or technique that will work on every image. I'll show you how to master the tools and the techniques, and even show you some tricks of the trade for making the perfect selections. Your knowledge and confidence will quickly build, so you can then laugh in the face of a tricky cutout—well, you know what I mean.

We then move on to look at the many creative uses of gray in Chapter 2. I'll show you a super-fast way to create composite images, how to creatively use textures, and will explain a nondestructive dodging and burning technique for adding depth and dimension to your images. I'll also share how to completely transform a location using gray, how to create a lens flare, how to add fake damage and dents, and even how to give anyone a perfect abs six-pack (well, almost anyone!).

Adding lighting effects is a great way to change the look and feel of a picture, so Chapter 3 covers some of the most common techniques I use to do exactly that. I show you what I call “the world's simplest lighting effect” and how to create realistic shadows. These techniques are effective but also simple and quick to apply.

Chapter 4 is where we'll have great fun with special effects, but with the emphasis on realism. We'll look at how to add realistic rain and how to create the flying debris that we so often see in Hollywood action-movie photos. You'll also learn how to turn day into night and even how to create a snow scene.

In Chapter 5 I'll show you how to match the color when compositing, and how to add realistic shadows so that the viewer will totally believe that everything was there in the original photograph. In addition, I show you some clever uses of brushes in compositing and how to add a horizon line so that the lighting in a scene is totally believable.

In the second section of the book, everything comes together and we put all the learning into practice as I take you step by step through six complete retouching projects.

Anyone can learn Photoshop techniques, but the real skill is in knowing how and when to apply them, and that's exactly what we do here as we work through a character portrait, a themed composite using gray, an animal project composite creating a unique landscape from a number of different pictures, a fairytale-themed composite using miniature and life-size elements, and a landscape retouch. By working through the projects you'll learn not only how to apply the techniques we covered in part one of the book, but also how to combine them to make your own creative images.

To help you with the learning process, I've made all the image files for each project available for you to download. To access the files, you must first register your book at Peachpit.com. If you don't already have an account, create one (it's free!) at peachpit.com/register. After you have created your account or logged in, register your book. Enter the book's ISBN number, 9780134008462, and click Submit. Look for the book under the Registered Product tab on your Account page. Then select Access Bonus Content. From there, you can download the image asset files.

HOW TO USE THIS BOOK

The first part of the book was written so that you can dive in, learn a technique, and then use it. I recommend that you work your way from start to finish of Chapter 1. Selections and cutouts can cause a lot of frustration, so spend some time here going through the tools and techniques, and try them out on your own images.

When it comes to Photoshop, there is no right or wrong way to do something—there are just good and bad results! Throughout this book you'll see many tips, tricks, and techniques that I use in my work, but there will always be countless other ways to achieve similar results. The key, however, is to continually build a knowledge base and add to your Photoshop tool bag.

Sharing knowledge and seeing someone's joy when they can do something that previously eluded them is a wonderful feeling. My hope is that the content of this book not only helps you develop your skills, but also inspires and pushes you to create images you never thought possible. Realize that with knowledge and plenty of practice, you can do it!

—Glyn Dewis







CHAPTER 4

SPECIAL EFFECTS

In this chapter I share some special effects that I regularly use in my own pictures.

I'm often asked how I create these effects and whether they come from using third-party plug-ins. The great thing is that they're all created within Photoshop, and each one is quick and easy to produce.

Over the next few pages I'll show you techniques I use for turning day into night, creating a cartoon/painterly effect, and making your own dust, debris, snow, and rain brushes. Plus, I show a quick and easy black and white conversion technique, and how to fake the wet look.

TURNING DAY INTO NIGHT

Techniques for turning a day scene into a night scene open up a whole new world of creative possibilities.

Here's a really simple way to do exactly this, and how to add realistic street lighting by using the Camera Raw filter and a layer mask.

1. With an image file open in Photoshop (**Figure 4.1**), create a copy by going to Layer > New > Layer via Copy (Command/Ctrl+J). Name this layer **night**.
2. Because we're going to make use of a filter for this effect, we want to use it as a Smart Filter, so go to Filter > Convert for Smart Filters, and then to Filter > Camera Raw.
3. To create the nighttime look, move the Temperature slider to -55 so that we introduce much more blue into the picture. Then darken the picture by moving the Exposure slider to -3.00 (**Figure 4.2**), and click OK.

Now that we have the beginnings of our nighttime scene (**Figure 4.3**), we'll move on to adding the street lighting.



Figure 4.1

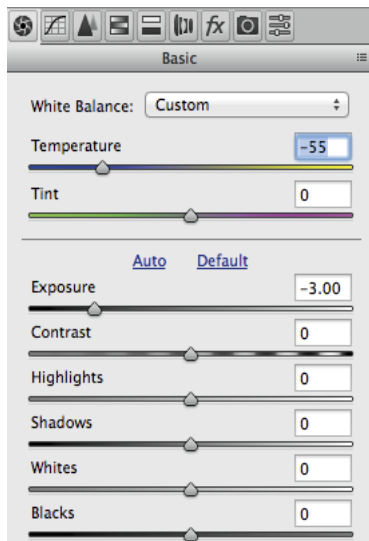


Figure 4.2

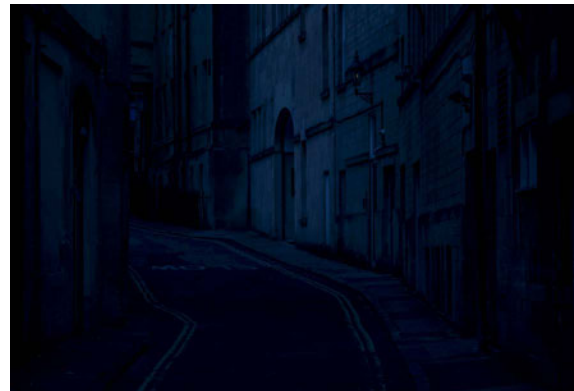


Figure 4.3

4. Click the original background layer at the bottom of the layer stack, and create a copy by pressing Command/Ctrl+J. Rename it **light**, drag it to the top of the layer stack, and go Filter > Convert for Smart Filters (Figure 4.4).
5. Go to Filter > Camera Raw, increase Temperature to +100 and Vibrance to +100, and click OK.
6. Click the triangular icon to the right of the night and light layers (Figure 4.5) to hide the layer masks that are attached to the Smart Filter, and to prevent the layer stack from becoming too long.
7. Click the uppermost layer (light), and Option/Alt-click the layer mask icon at the bottom of the Layers panel. This adds a black mask and hides the contents of the light layer.
8. Press D to set the foreground and background colors to their default, and then with a white foreground color and a normal soft-edged brush at 25% opacity, paint around the wall light and down to the ground and pavement (Figure 4.6).

TIP Releasing and pressing down with the brush increases the opacity of the light layer showing through the black layer mask.

continues

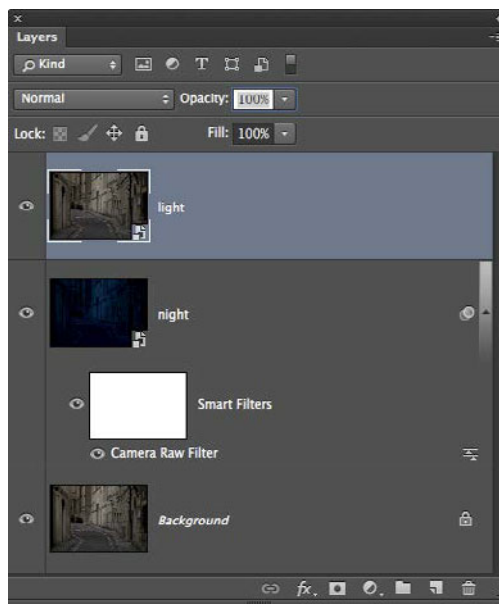


Figure 4.4

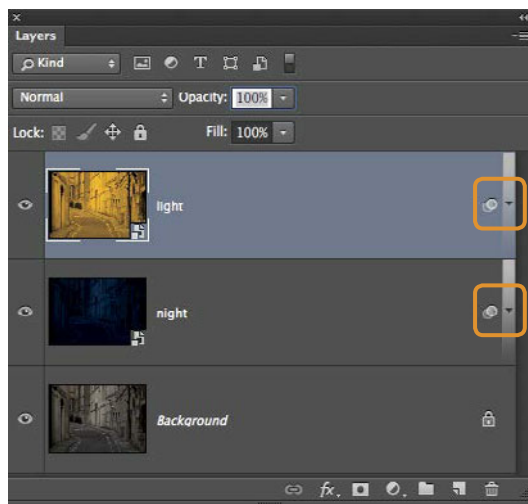


Figure 4.5

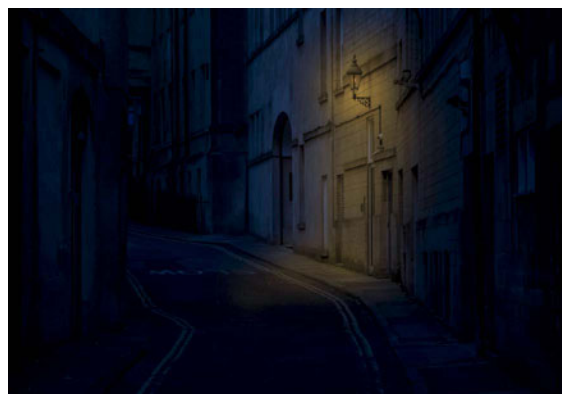


Figure 4.6

9. Let's take this a step further and make it appear as though there's a light inside the doorway that is spilling out onto the road surface. With the same white brush, change the hardness to 90% and, with the layer mask selected in the Layers panel, paint inside the doorway and onto the road (Figure 4.7).

NOTE Option/Alt-click the layer mask to see that the area around the door and road surface is pure white (Figure 4.8), meaning that the full color of the light layer is showing through. To reduce this, we need to make the white area not quite so white. We can do that with the output levels. Option/Alt-click the layer mask to go back to the picture.

10. Option/Alt-click the layer mask to go back to the picture. Use the Lasso tool to make a rough selection around the doorway and the light on the road surface (Figure 4.9). Then go to Image > Adjustments > Levels and drag the White Output Levels mark to 170 (Figure 4.10). Click OK, and then choose Select > Deselect (Command/Ctrl+D). This makes the light in the doorway and on the road surface not quite so bright.

NOTE Option/Alt-click the layer mask and you can see that the area of the door and road surface has gone from pure white to a light shade of gray.



Figure 4.7

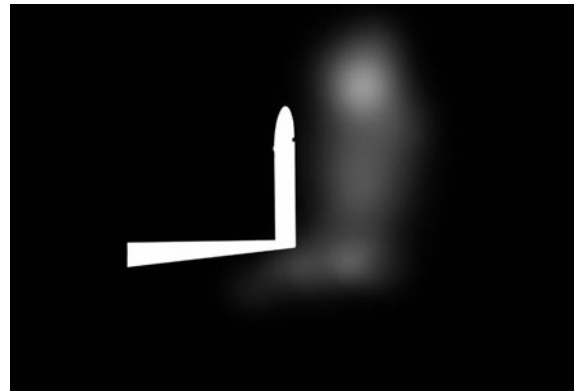


Figure 4.8

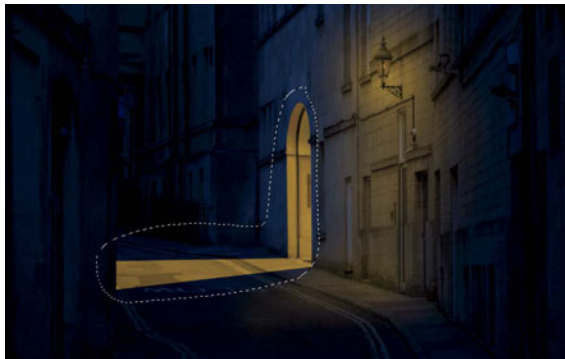


Figure 4.9

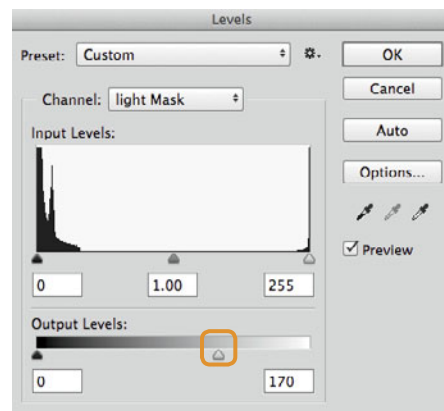


Figure 4.10

THE CARTOON OR PAINTERLY EFFECT

Contrary to what most people believe, this effect isn't created by using a third-party plug-in but instead makes use of two filters built into Photoshop: Reduce Noise and High Pass.

It creates a wonderful textured feel and seems to add more dimension to a picture—as if it's coming out of the screen or off the print a little. It works especially well when used on pictures with a fun element.

1. Create a merged layer at the top of the layer stack by going to **Select > All**, then to **Edit > Copy Merged**, and then to **Edit > Paste** (Shift+Command/Ctrl+ Option/Alt+E). Rename the layer **painterly**.
 2. Create a copy of this new layer by pressing **Command/Ctrl+J**. Name this layer **sharpness** (Figure 4.11).
 3. Turn off the sharpness layer by clicking the eye icon to the left of the layer. Click the painterly layer, and go to **Filter > Convert for Smart Filters** and then to **Filter > Noise > Reduce Noise**.
 4. With the Reduce Noise properties open, set Strength to 10, set all other sliders to 0 (Figure 4.12), and click OK.
- TIP** If you place your cursor within the preview inside the Reduce Noise filter, and then click and release, you will see the before and after views.
5. Most times I apply this effect twice, but the second time I use a slightly lower strength. Go to **Filter > Noise > Reduce Noise**, and this time set Strength to 5 and click OK.

Applying this effect tends to reduce the sharpness in areas like the eyes, hair, and so on. To bring some of this sharpness back but maintain the painterly effect, we can use the High Pass filter.

continues

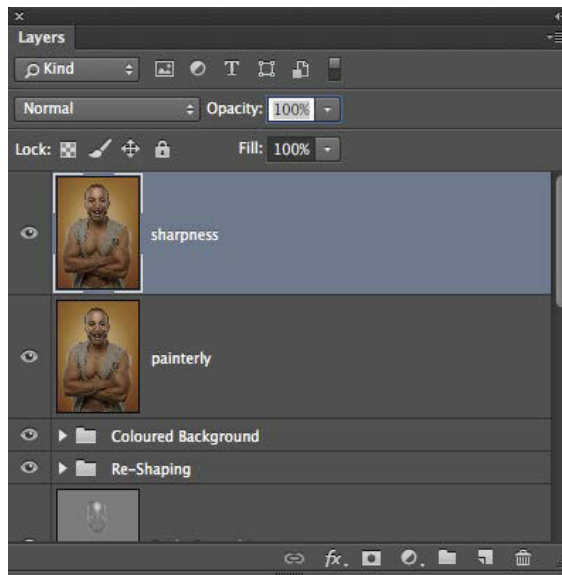


Figure 4.11



Figure 4.12

6. Click the sharpness layer and click to turn the eye icon on so that the layer is visible. Then go to Filter > Other > High Pass, add a Radius of 1 pixel, and click OK. Then change the blend mode of the sharpness layer to Overlay (Figure 4.13).

A radius of just 1 pixel is enough to bring back sharpness for most pictures; very rarely would you want to use an amount of 2 pixels or beyond. Also, applying this effect using Smart Filters means that you can very easily and quickly increase or decrease the final result.

Figure 4.13 The result of adding the cartoon/painterly effect



DEBRIS AND DUST

Debris and dust are something you often see in movie posters when there's a lot of action and explosions. As always with Photoshop, there are countless ways to create this debris and dust effect.

Creating the Brush

1. Create a new document: go to File > New, make the dimensions 1500px width and 1500px height, set the resolution to 240ppi, and for Background Contents choose anything other than Transparent. Click OK.
2. Then go to Filter > Noise > Add Noise, set Amount to 400%, set Distribution to Gaussian, and select the Monochromatic checkbox (Figure 4.14).
3. For this effect to work we need to make the noise bigger. Choose the Rectangular Marquee tool, Shift-click, and drag out a square in the center of the document (Figure 4.15).
4. Copy this selection onto its own layer by pressing Command/Ctrl+J. Then go to Edit > Free Transform, Shift+Option/Alt-click any corner transform handle and drag outward so that the square fills the document. As a result, the size of the noise has been increased. Flatten the layers by going Layer > Flatten Image.

continues

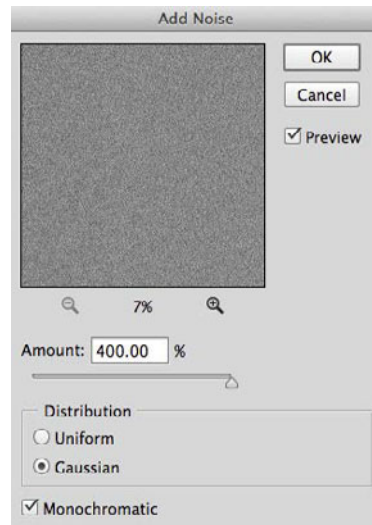


Figure 4.14

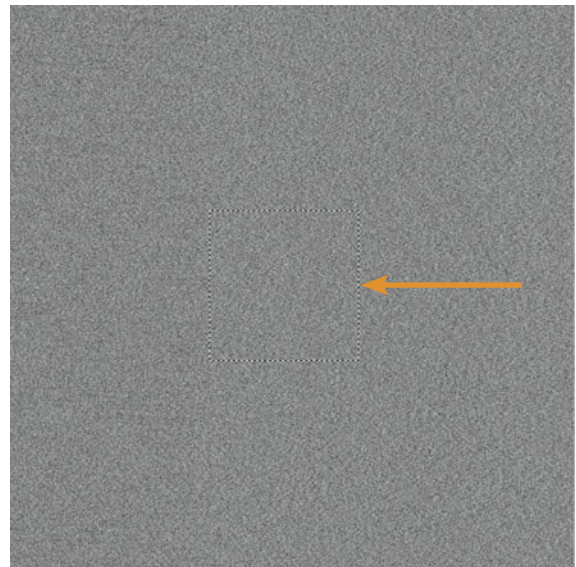


Figure 4.15

5. Go to Filter > Filter Gallery, and then to Stylize > Glowing Edges. Here is where you can experiment with the Edge Width, Edge Brightness, and Smoothness settings to create random shapes that will pass as being debris. In this example I found that setting Edge Width to 14, Edge Brightness to 20, and Smoothness to 1 worked great (Figures 4.16 and 4.17).
6. Click OK to close the Filter Gallery, and then press D to set the foreground and background colors to their default of black and white. Press X so that white becomes the foreground color. Choose the Gradient tool from the toolbar and, in the options at the top of the screen, select the Foreground to Transparent from the Gradient Picker, and the Linear gradient as in Figure 4.18.

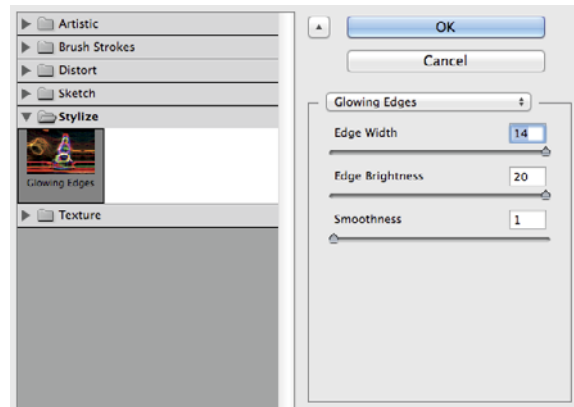


Figure 4.16

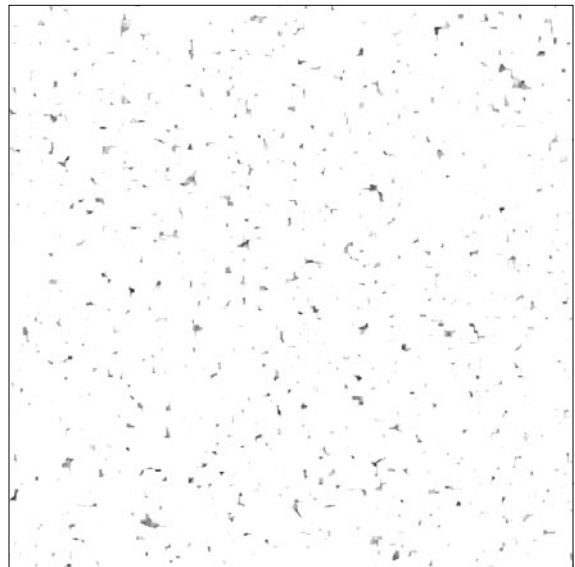


Figure 4.17

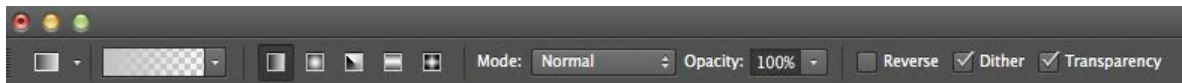


Figure 4.18

7. Drag inward from each side (left, right, top, and bottom) and from the corner of the document several times. This will cover the debris that is too close to the edge and ensure that there are no straight lines (Figure 4.19). Then go to Image > Adjustments > Levels, click the Black Point sampler icon (Figure 4.20). Zoom in on the document and click any of the debris shapes (this darkens them all so that they stand out more). Click OK to close the Levels Adjustment dialog.

NOTE When you're defining (creating) a brush, Photoshop makes the darkest areas opaque and the gray areas semitransparent. White areas are completely ignored.

8. Choose Edit > Define Brush Preset, name the brush **Debris**, and click OK. Choose the Brush tool (B), and in the options at the top of the screen click to open the Brush Preset Picker. The brush we just created will appear as the very last in the list. Click this new brush to select it, click the gear icon in the top right of the Brush Preset Picker properties to open a menu (Figure 4.21), and choose Save Brushes.

continues

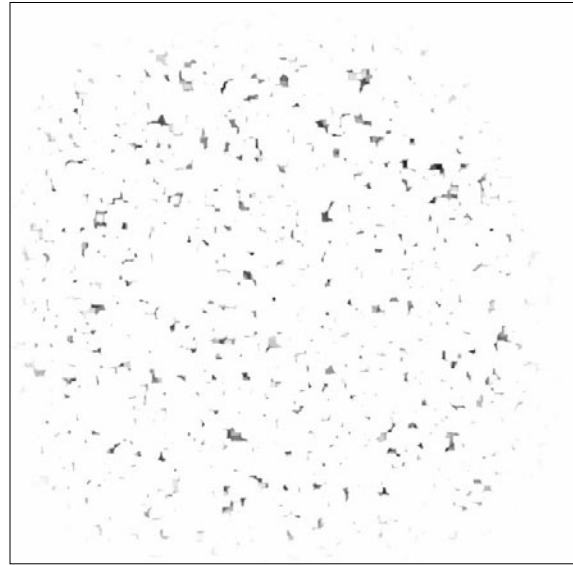


Figure 4.19 The result of using several gradients to remove the debris from the edges and to remove any straight lines

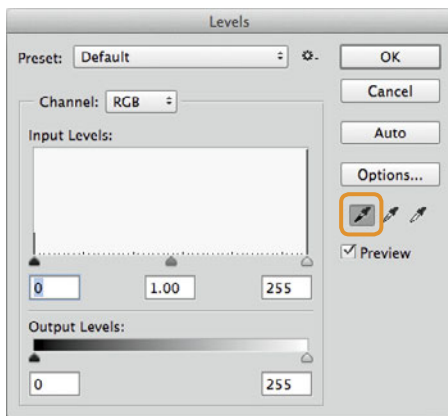


Figure 4.20

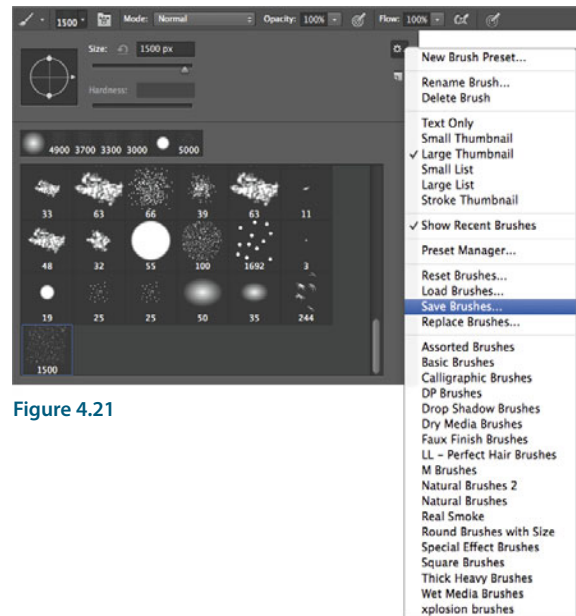


Figure 4.21

9. Name the brush set **Particles**, and click OK.

The Particles brush set, which contains the Debris brush, is now stored for future use and will appear in the Brush Preset Picker's list of brushes (Figure 4.22), meaning you can share it and export it. (Brush sets are a great way to keep similar brushes together.)

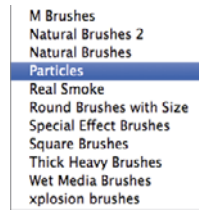


Figure 4.22

The Particles brush set is now stored in Photoshop for future use.

Saving Brush Presets

Now we can make some adjustments in the Brush panel to make the Particles brush look and behave as we want it to.

1. Choose the Brush tool (B), and from the Brush Preset Picker choose the Particles brush. Click the Brush panel icon (Figure 4.23).
2. In Brush Tip Shape, set Spacing to 60%. In Shape Dynamics, set Size Jitter to 5% and Angle Jitter to 100% (Figure 4.24). In Scattering, set Scatter to 25% and Count to 1. In Transfer, set Opacity Jitter to 65%.
3. To save these settings as a preset, click the gear icon in the top right of the Brush panel properties and choose New Brush Preset (Figure 4.25). Name the preset **Debris/Dust**, and click OK.

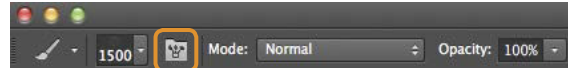


Figure 4.23

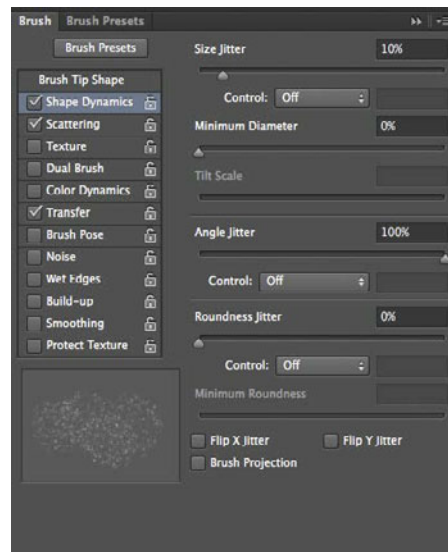


Figure 4.24 Making changes in the Brush panel

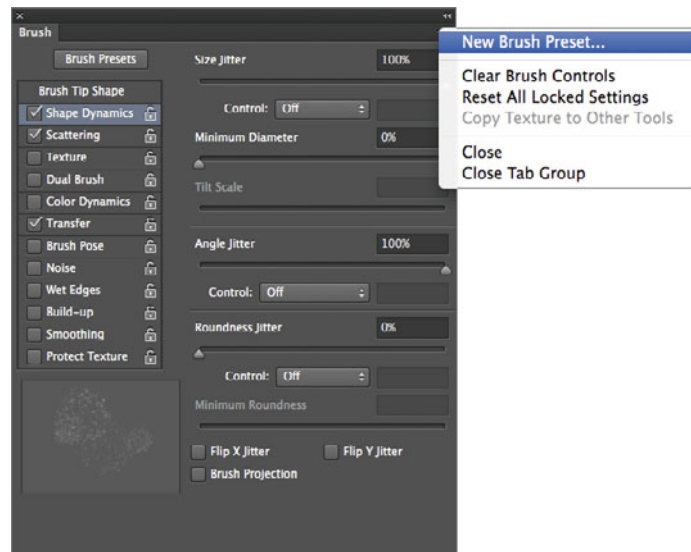


Figure 4.25 Saving brush settings as a preset for future use

Using the Debris Brush

We'll now add depth using several layers.

4. With an image open in Photoshop that you want to add debris to, add a new blank layer to the top of the layer stack and name it **debris 1**.
5. Use the Debris brush with a black foreground color to paint the debris. Debris in the distance would be small because it is farthest from the camera, so to make it appear out of focus go to Filter > Convert for Smart Filters and then to Filter > Blur > Gaussian Blur. I used a blur amount of 20 pixels (**Figure 4.26**). Then click OK.
6. Add another blank layer and name it **debris 2**. Increase the size of the brush a little because the debris nearer to the camera would be larger, and then apply a few brush strokes. Go to Filter > Convert for Smart Filters, and then to Filter > Blur > Gaussian Blur and apply less blur than in the previous step. I applied a blur amount of 15 pixels. Click OK.

continues



Figure 4.26

7. Add another blank layer and name it **debris 3**. This debris should be slightly larger than the previous layer, so increase the size of the brush. Add a small amount of Gaussian Blur (5 pixels) so that it still has the look of movement. Click OK.
8. Add another blank layer and name it **debris 4**. This will be the debris nearest the camera. This debris needs to be largest of all, so increase the size of the brush to the maximum and apply a few brush strokes (if you want the debris to be even bigger, use Edit > Free Transform

and resize the contents of the layer). Finally, go to Filter > Convert for Smart Filters, and then to Filter > Gaussian Blur and add a blur amount similar (if not slightly more) to the amount you used on the debris 1 layer.

NOTE In *Figure 4.27*, you can see that adding layers of debris at varying sizes and with different amounts of blur creates the feeling of depth. You can add as many layers of debris as you like, but I recommend no less than three: farthest away, in line with the subject, and closest to the camera.



Figure 4.27 Adding multiple debris layers to create depth

CREATING A SNOW SCENE

Here's a simple technique that I use for creating a realistic snow scene. When it's used on a picture in which there is little or no detail in the sky, it is incredibly effective, especially when falling snow is added .

1. With a suitable picture open in Photoshop (**Figure 4.28**), go to Select > Color Range. In the Color Range properties, choose Sampled Colors from the Select menu, choose the Selection option, and choose None from the Selection Preview menu (**Figure 4.29**).
2. Move your cursor on top of the open photo, and click once with the Eyedropper tool. You can see what is being selected from the white areas in the Color Range preview box. Now that you have sampled an area of the picture, move the Fuzziness slider left or right to add or take away from the selection. When you are happy that enough has been selected, click OK.
3. Add a new blank layer to the top of the layer stack by clicking the New Layer icon at the bottom of the Layers panel. Name the layer **snow** (**Figure 4.30**). Go to Edit > Fill, choose White from the Contents menu, and click OK.

continues



Figure 4.28

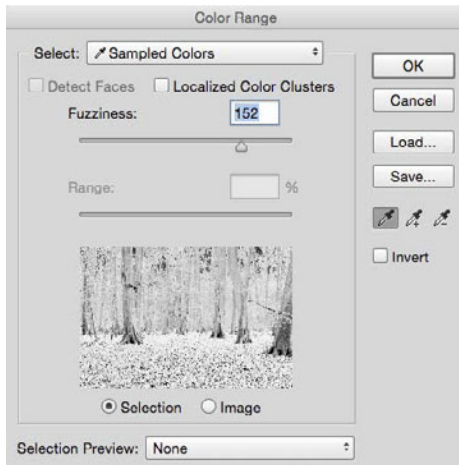


Figure 4.29

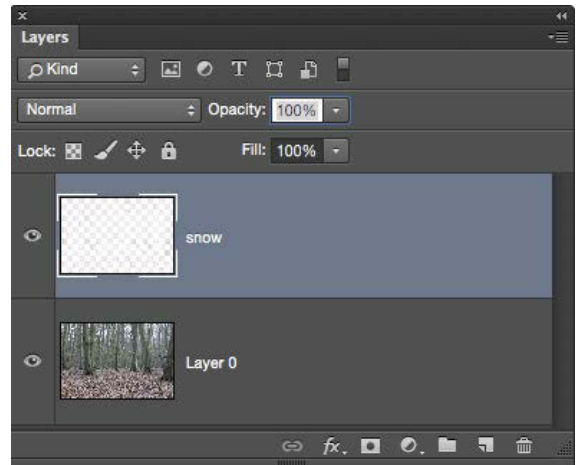


Figure 4.30

4. Go to Select > Deselect (or press Command/Ctrl+D). Add a small amount of blur, so that the snow has no sharp edges, by going to Filter > Blur > Gaussian Blur, adding a Radius of 2 pixels, and clicking OK (Figure 4.31).

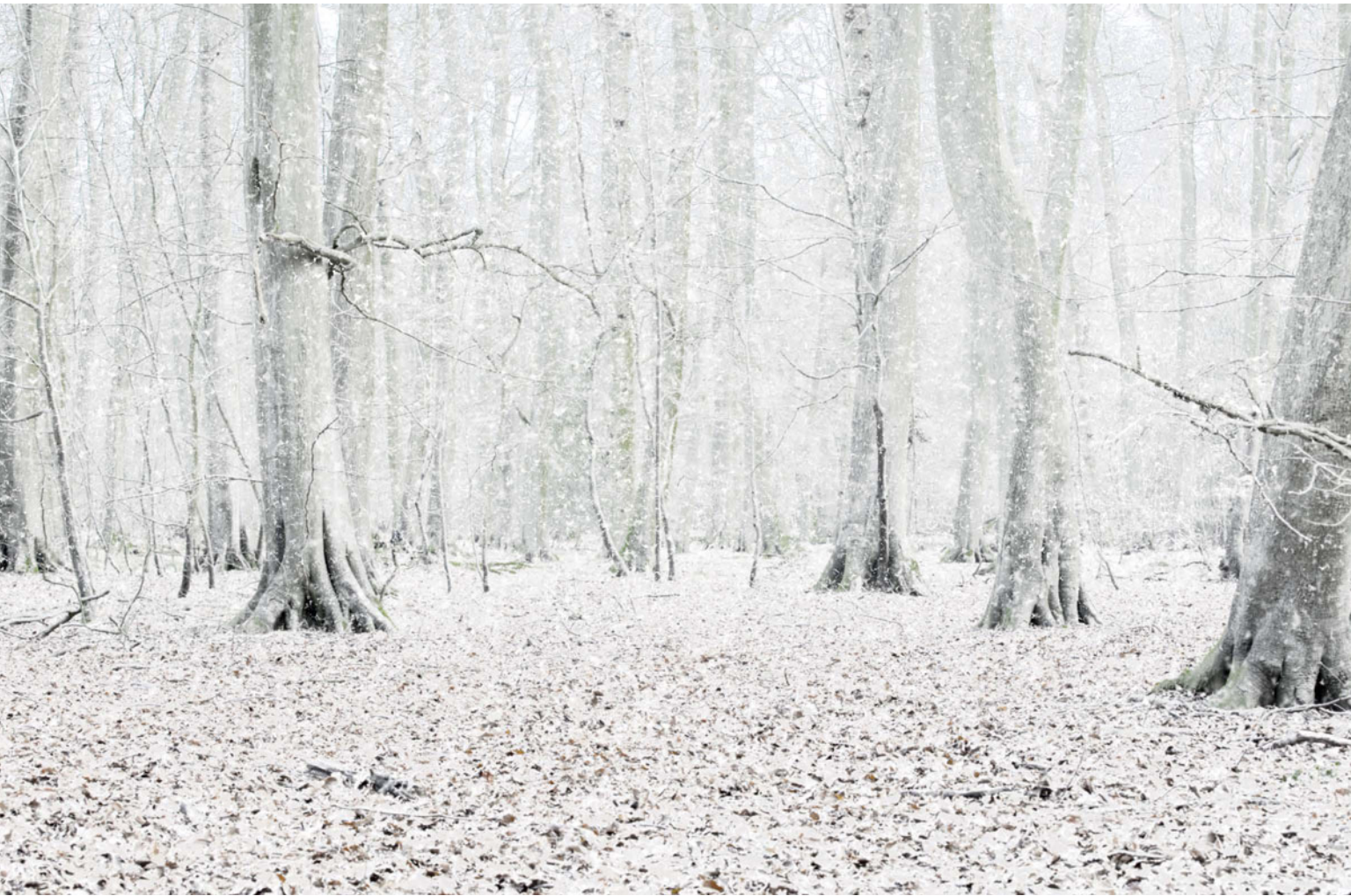
NOTE You may need to make a few attempts and experiment with Color Range by clicking and sampling different areas of your picture before you get the result you're after. You can also duplicate the snow layer by pressing Command/Ctrl+J, which will increase the amount of snow cover.

You can take it one step further by using the Particles brush to create falling snow. The technique is exactly the same as for debris, but use the brush with a white foreground color (Figure 4.32).



Figure 4.31

Figure 4.32



RAIN

Here's how to create rain using a few Photoshop filters, as well as how to turn it into a brush that you can keep and use in the future.

1. Press D to set the foreground and background colors to their default of black and white. Create a new document by going File > New. Set Width to 1200px, Height to 800px, and Resolution to 240ppi, and click OK (Figure 4.33). (It doesn't matter what color you set as Background Contents so long as you don't use Transparent.)
2. Go to Filter > Noise > Add Noise, set Amount to 400%, and choose Gaussian and Monochromatic (Figure 4.34). Click OK. Go to Filter > Blur > Motion Blur, and set Angle to -52 and Distance to 70 pixels (Figure 4.35).

continues

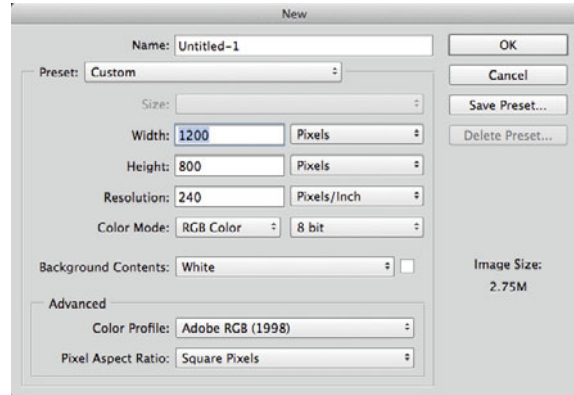


Figure 4.33

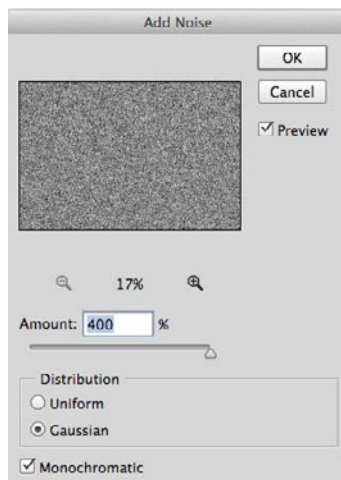


Figure 4.34

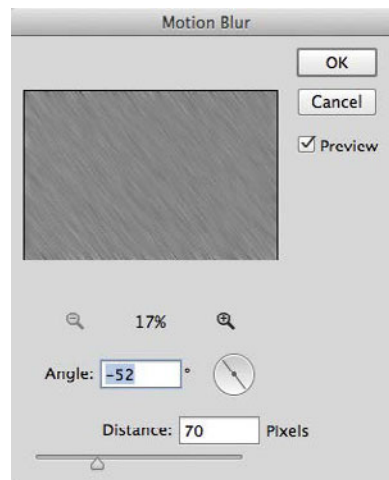


Figure 4.35

3. You may notice that the motion blur around the edges of the file don't look quite right (**Figure 4.36**). Go to Edit > Free Transform, Shift+Option/Alt-click a corner transform handle, and drag outward until the edges aren't visible. Press Return/Enter.

NOTE If you can't use Free Transform, then the layer you're working on may be locked. Simply click the padlock icon to the left of the layer to unlock it.

4. Go to Image > Adjustments > Levels, choose the Black Point sampler, and then click within the image. This changes the look of the layer entirely, and you'll see lines appear that we'll be able to use as rain (**Figure 4.37**). Try clicking around different areas of the layer, which will create results with more or less rain. Once you have the look you're after, click OK.

5. To turn this rain effect into a brush, go to Image > Adjustments > Invert so that the rain effect is now black against a white background. Photoshop uses the dark and gray areas to form the brush, ignoring the white areas. Go to Edit > Define Brush preset, name the preset **rain**, and click OK.

TIP When adding rain to your pictures, stick to the principles covered earlier: Create a number of layers with rain of different sizes and blur strengths to add depth (**Figure 4.38**).



Figure 4.36

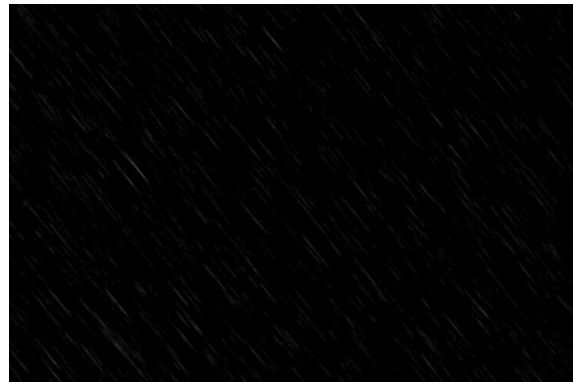


Figure 4.37



Figure 4.38

THE WET LOOK

Here's a simple technique you can use for making something look wet, which I applied to the model in the previous rain technique. Of course nothing beats the real thing, but this can give a great result.

1. Create a merged layer at the top of the layer stack by going to Select > All, then to Edit > Copy Merged, and then to then Edit > Paste (or press Shift+Command/Ctrl+Alt/Option+E). Name the merged layer **wet look**.
2. Go to Filter > Filter Gallery > Artistic > Plastic Wrap and experiment with the settings until you get the look you're after. I set Highlight Strength to 20, Detail to 5, and Smoothness to 15 (Figures 4.39 and 4.40).
3. Add a black layer mask to the wet look layer by Option/Alt-clicking the layer mask at the bottom of the Layers panel. Then with a normal white soft-edged brush at 20% opacity, paint over areas of the image to reveal the wet look. Apply several brush strokes to build up the opacity in areas where you want the wet look to be more visible.

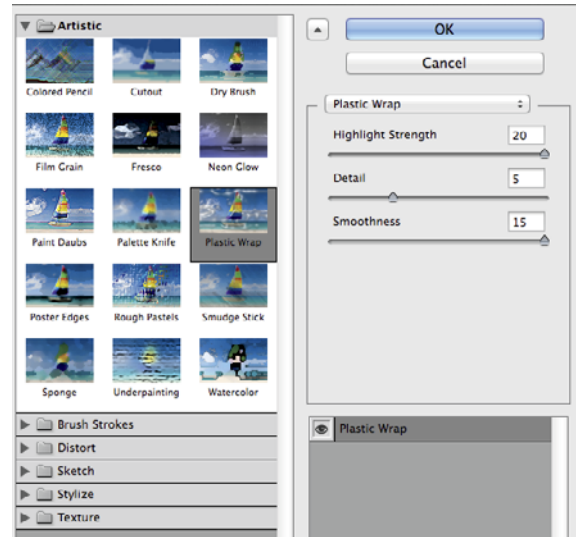


Figure 4.39

Figure 4.40



BLACK AND WHITE CONVERSION

I often use black and white conversions as a way to reduce the color in my pictures. In this example, I'll show you how I applied it to a physique photograph that I shot of UK-based natural bodybuilder Nigel St. Lewis.

1. With the image that you want to convert to black and white open in Photoshop, press D to set the foreground and background colors to their default of black and white. Then click the Gradient Map adjustment layer icon (Figure 4.41).
2. We can now make adjustments to get exactly the look we're after. Click the gradient bar in the Gradient Map properties (Figure 4.42).
3. Drag the Gradient Editor to one side so that you can see your picture. Drag the Black Output Levels marker and the White Output Levels marker (Figure 4.43) to make adjustments to the black and white conversion. A new icon appears under the gradient (Figure 4.44). This controls the transition from black to white.
4. Drag the new icon left or right until you get the look that you're after (Figure 4.45 on the following page).

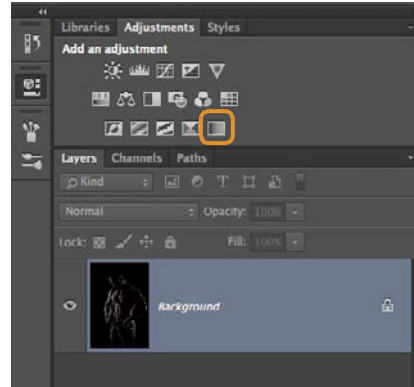


Figure 4.41



Figure 4.42

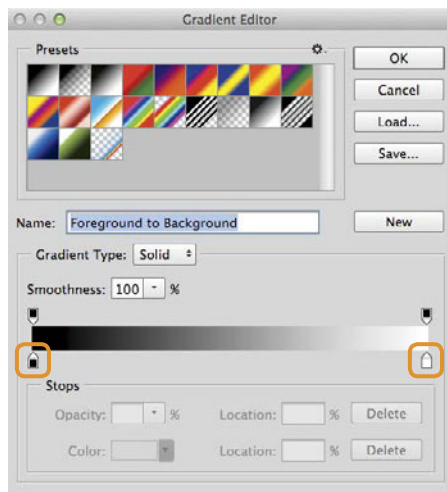


Figure 4.43

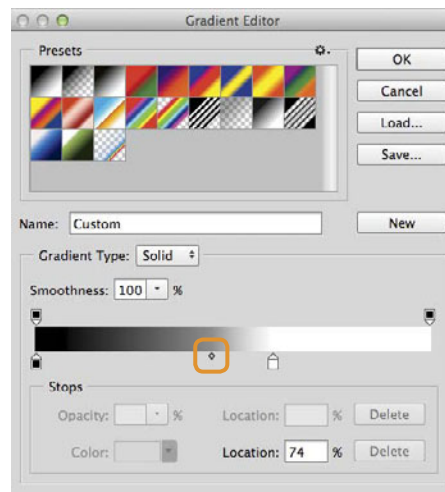


Figure 4.44

Figure 4.45



ADDING FAKE BLOOD

As photographers and retouchers, we don't always have the luxury of using a make-up artist at the time of a photo shoot to create effects such as cuts and bruises. But here is how you can create them in Photoshop.

The blood and scratches are added using a series of brushes, but rather than creating them we'll download them. Places like www.deviantart.com have an enormous database of brushes available for free, but be sure to read the terms of use (Figure 4.46).

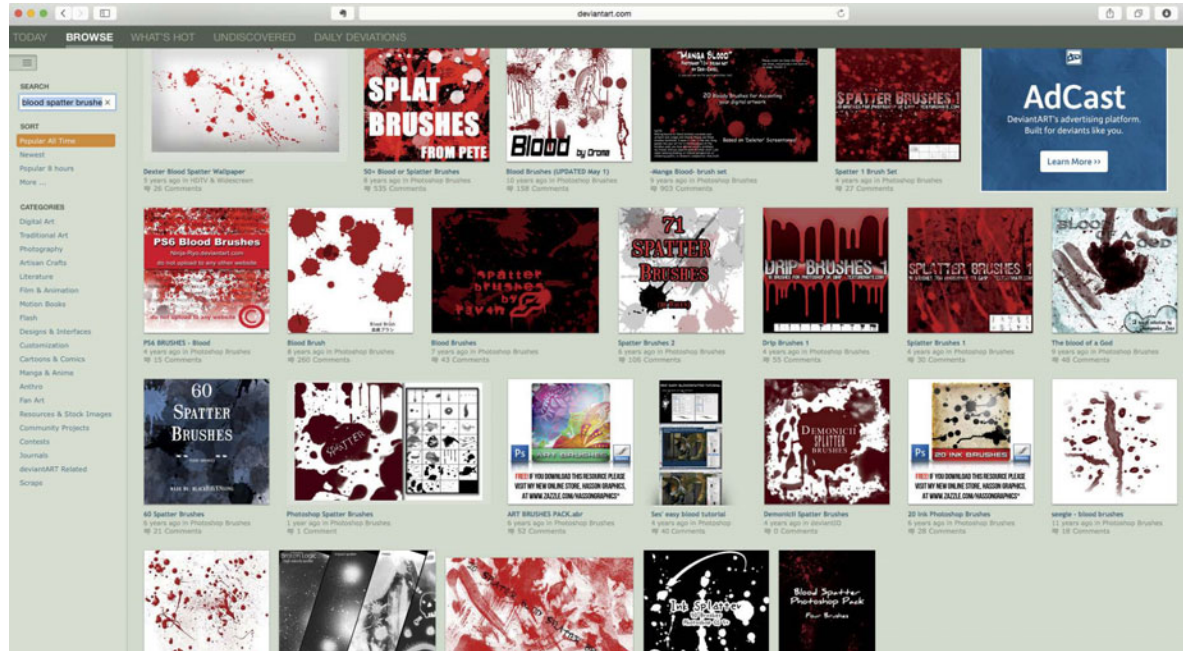


Figure 4.46 Results from typing "blood spatter brushes" into deviantART's search

Installing the Blood Brushes

When you download brushes from the Internet, you'll generally be downloading a set containing brushes with different looks, giving you many creative possibilities. There's no particular set of brushes that I recommend; I suggest you download and try a variety. Once they're downloaded, they're easy to install.

1. With Photoshop open, choose the Brush tool (B) and then click to open the Brush Preset Picker from the options bar at the top of the screen. Click the cog icon in the upper-right corner, and choose Preset Manager (Figure 4.47).

TIP You can also choose the Preset Manager from the Brush Presets tool in the toolbar: click the small arrow in the upper-right corner of the panel.

2. In the Preset Manager, click Load (Figure 4.48), navigate to the blood brushes you downloaded, and click OK. You'll see all the blood brushes in the list of brushes in the Preset Manager.
3. So that all the blood brushes are easy to find, organized, and available to use at a later date, it's good practice to create a set that contains them all. In the Preset Manager, click the first blood brush, Shift-click the last brush, and then click Save Set (Figure 4.49).

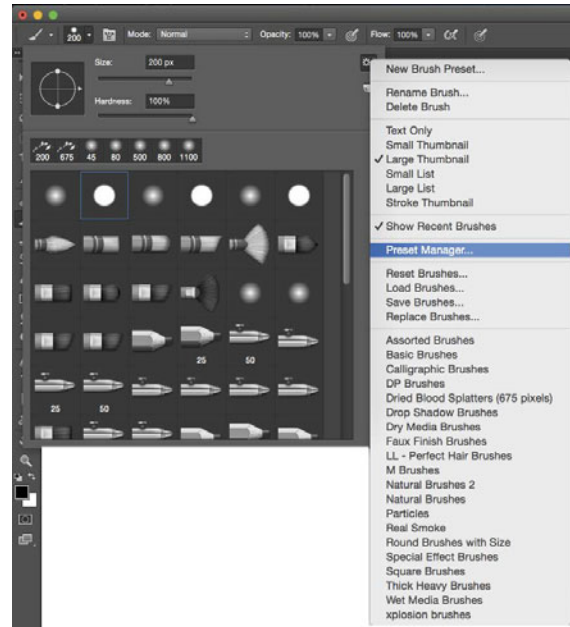


Figure 4.47

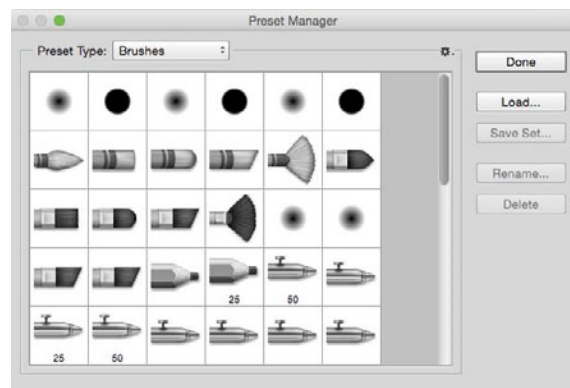


Figure 4.48

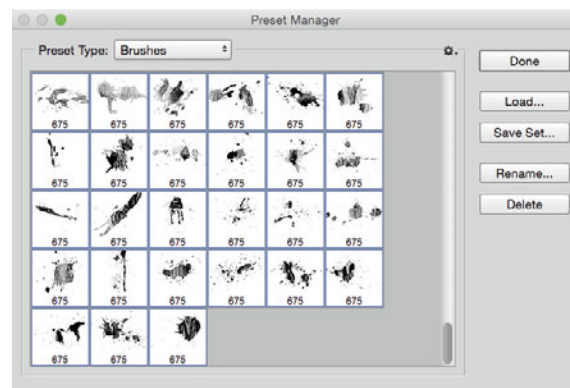


Figure 4.49

4. Name the set **Blood Brushes**, save the set onto your hard drive (Photoshop > Presets > Brushes), and click OK (Figure 4.50).

Using the Blood Brushes

First we need to get the color of the blood right. In the real world, blood isn't the color of tomato ketchup, as we see a lot, but is actually much darker.

1. Click the foreground color in the toolbar to open the Color Picker.
2. In the middle area we have a vertical line made up of different colors. To choose the initial color, move the pointer up or down (Figure 4.51).
3. Now that we've chosen the initial color, we can target a specific area. Click inside the large square, and drag the circular pointer. In Figure 4.52 you can see what changes certain areas of the square make. You can see the color in real time in the preview box. Once you're happy with the color, click OK to close the Color Picker.
4. Add a new blank layer to the top of the layer stack, and name it **blood**.

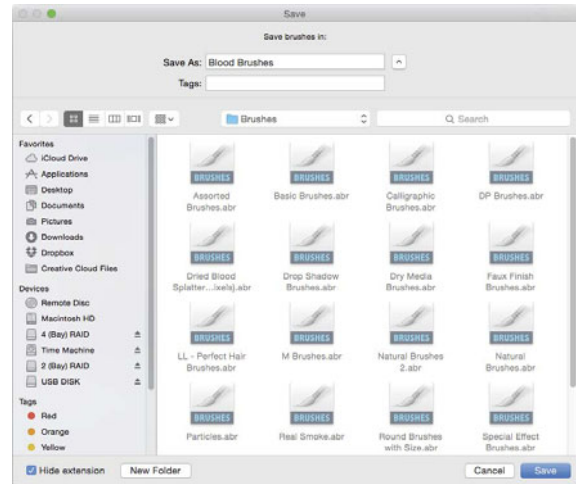


Figure 4.50

continues

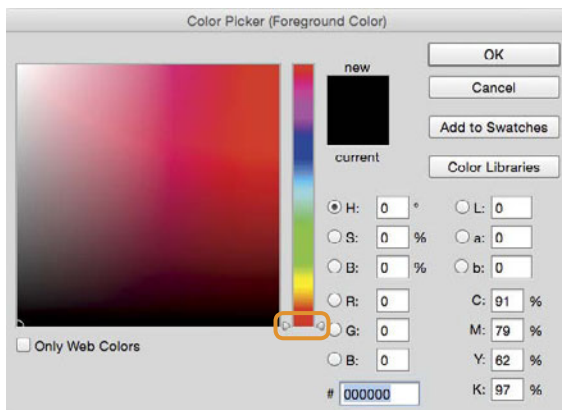


Figure 4.51

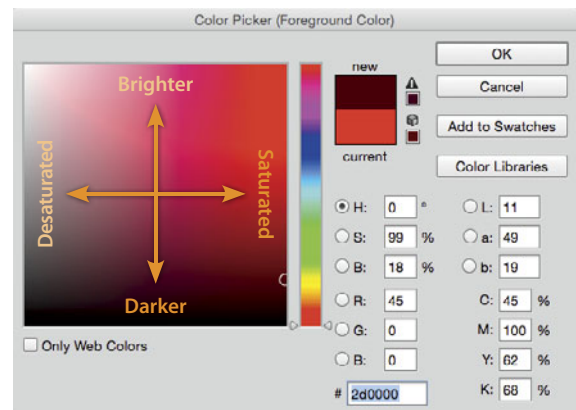


Figure 4.52

5. Choose one of the blood brushes from the Brush Preset Picker, and then click the Brush Panel icon (Figure 4.53) so you can make adjustments to how the brush behaves.
6. In Shape Dynamics, I set Size Jitter to 75% and Angle Jitter to 100% (Figure 4.54). In Transfer, I set Opacity Jitter to 100% (Figure 4.55). In Transfer, I set Opacity Jitter to 100% (Figure 4.55).

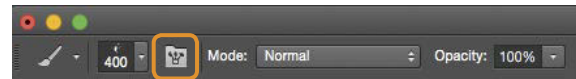


Figure 4.53

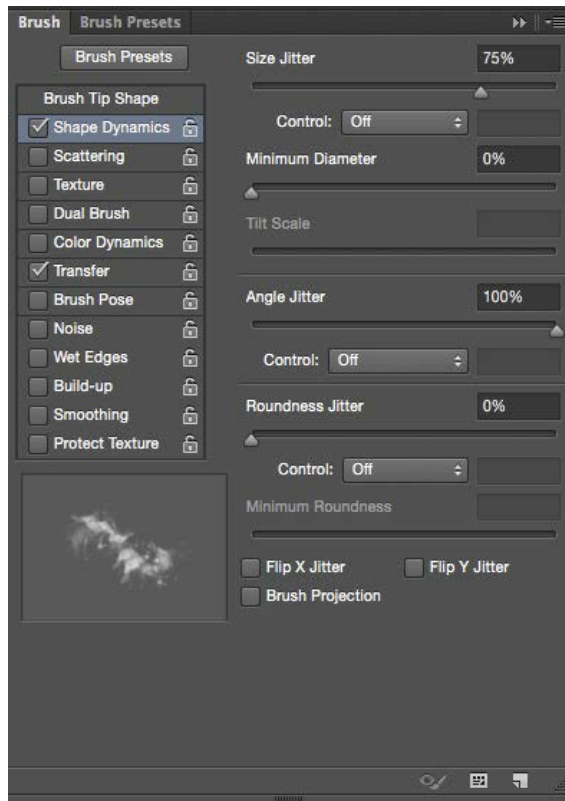


Figure 4.54

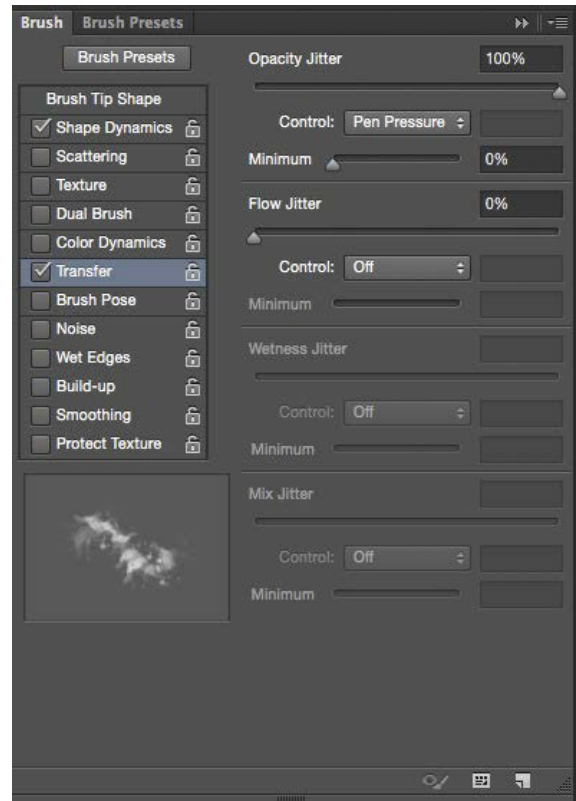


Figure 4.55

7. In **Figure 4.56** the blood effect looks very two-dimensional. To remedy this, change the blend mode of the blood layer from Normal to Overlay and then adjust the opacity of the layer (**Figure 4.57**).



Figure 4.56 The blood painted on a layer in the Normal blend mode.

- Figure 4.57** The blood looks much more realistic in the Overlay blend mode.



ADDING SWELLING

Here's how to use a couple of tools in the Liquify filter to make it appear as though the fighter has a swollen eye.

NOTE *In the more recent Photoshop updates we are able to use the Liquify filter as a Smart Object but if you don't have this option, simply duplicate the layer you are going to work on and then use Liquify; that way, your working copy is safe.*

1. With the layer containing your subject active, go to Filter > Convert for Smart Filters, and then to Filter > Liquify (Figure 4.58).
2. In the Liquify Filter properties, select the Advanced Mode checkbox (Figure 4.59) so that all of Liquify's tools are available.
3. Use the Zoom tool (Z) to zoom in on the area you wish to liquify.

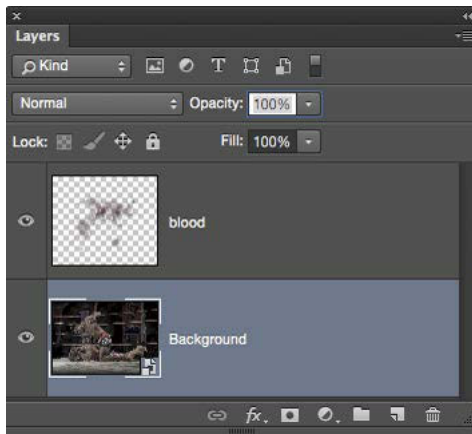


Figure 4.58

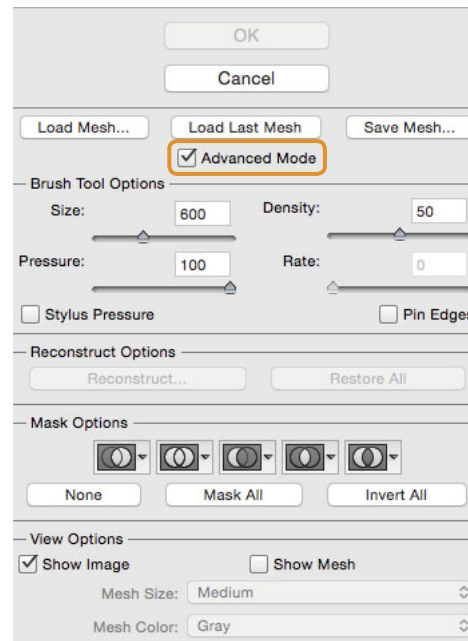


Figure 4.59

4. I want the area around the fighter's eyebrow to be swollen, but I need to ensure that other areas aren't affected. I use the Freeze Mask tool for this (Figure 4.60). Make sure the Show Mask checkbox is selected (Figure 4.61), and paint over the areas you want to protect. In Figure 4.62 I've painted an area in the middle of the fighter's eye.

NOTE If you paint over too much of an area with the Freeze Mask tool, you can remove some of the selection with the Thaw Mask tool, located directly underneath it in the toolbar.

continues



Figure 4.60

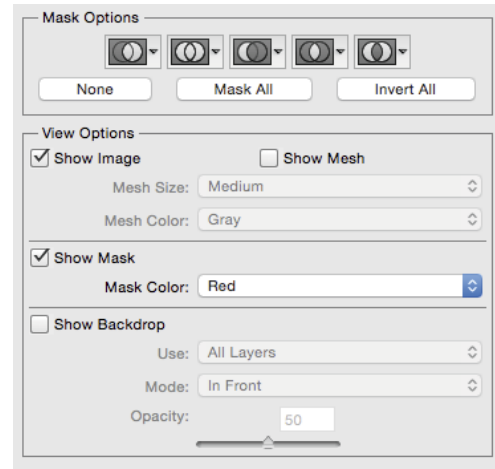


Figure 4.61



Figure 4.62

5. Choose the Bloat tool (Figure 4.63), and set Size to 125, Density to 50, and Rate to 80 (Figure 4.64). (Experiment with the settings to suit yourself.)
6. With the Bloat tool, click several times around the area you want to swell.
7. Deselect the Show Mask checkbox, click Reconstruct (Figure 4.65), and move the Amount slider left and right to dial in exactly how much of the effect you wish to keep (Figure 4.66). Click OK.



Figure 4.63

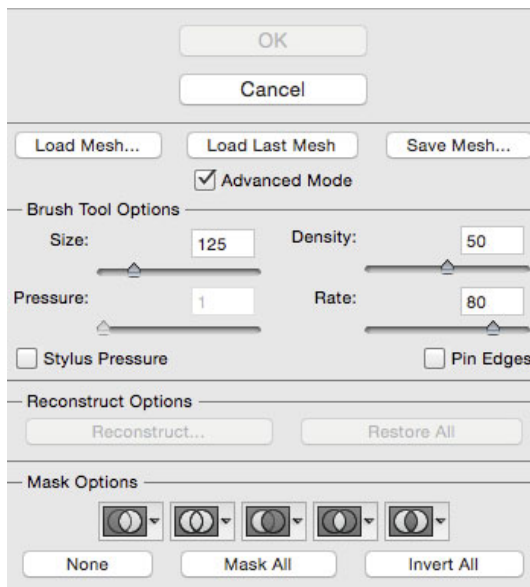


Figure 4.64

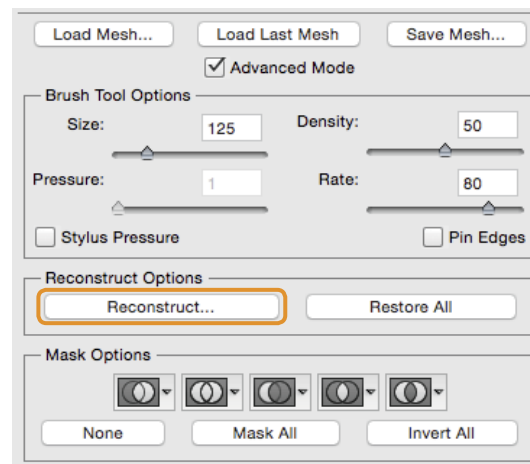


Figure 4.65

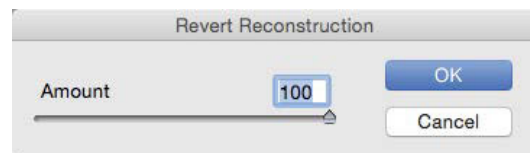


Figure 4.66

THE DETAILS EFFECT

The gritty, detailed look is extremely popular in movie posters, and many retouchers like to add it to their own work.

There are three different techniques I use for adding or enhancing details. I'm a big believer in knowing a variety of techniques that you can call on to produce similar results. **Figure 4.67** shows the image we'll be using each technique on.

Details with Photoshop

This was a technique I first saw being demonstrated by the German digital artist Calvin Hollywood.

1. With the image file open in Photoshop, create two copies by pressing Command/Ctrl+J twice (**Figure 4.68**).
2. Click the uppermost layer, and Shift-click the layer below so that both copies are selected. Then go to Layer > New > Group from Layers. Name the group **details**, change Mode to Soft Light (**Figure 4.69**), and click OK.

continues



Figure 4.67

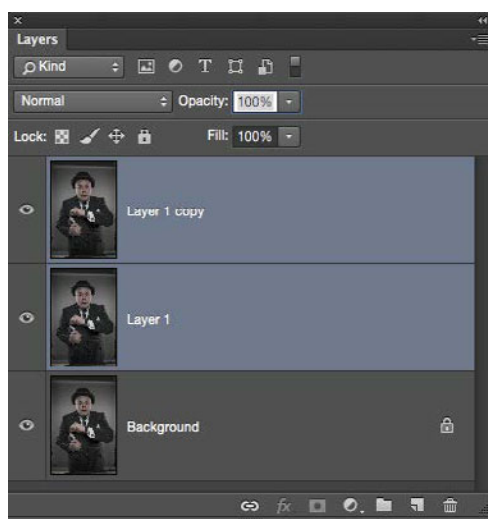


Figure 4.68

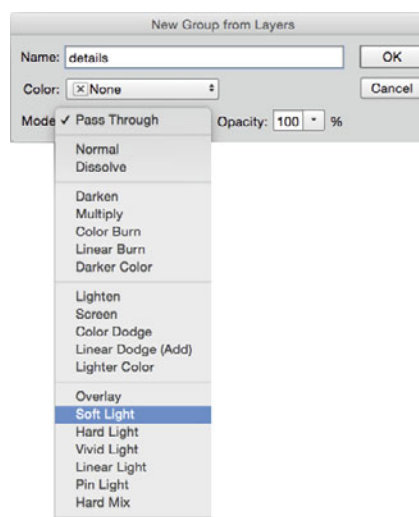


Figure 4.69

3. Click the triangle icon for this group to open it and reveal the two layers inside. Change the blend mode of the uppermost layer in the group to Vivid Light (Figure 4.70).
4. On the same layer, go to Image > Adjustments > Invert, which restores the picture to how it originally appeared; however, the image has now been set up to enhance details.
5. Convert the layer to a Smart Object by going to Filter > Convert for Smart Filters. Add the details by going to Filter > Blur > Surface Blur.
6. In the Surface Blur properties, set the Radius and Threshold settings to the same number. I find that settings not exceeding 30 produce the best results (Figure 4.71).

NOTE Don't set the amount too high in the Surface Blur filter, as it can introduce halos and artifacts into your pictures, especially if they have lots of shadow areas. You can see this just under the rim of the hat in Figure 4.72.

7. To limit where and how strongly the details are applied, close the details group by clicking the triangle icon, as before, and Option/Alt-click the layer mask icon to add a black layer mask. Then with a white medium soft-edged brush, paint over the image to reveal the details. Use a lower opacity brush when painting over the skin as opposed to the clothing.

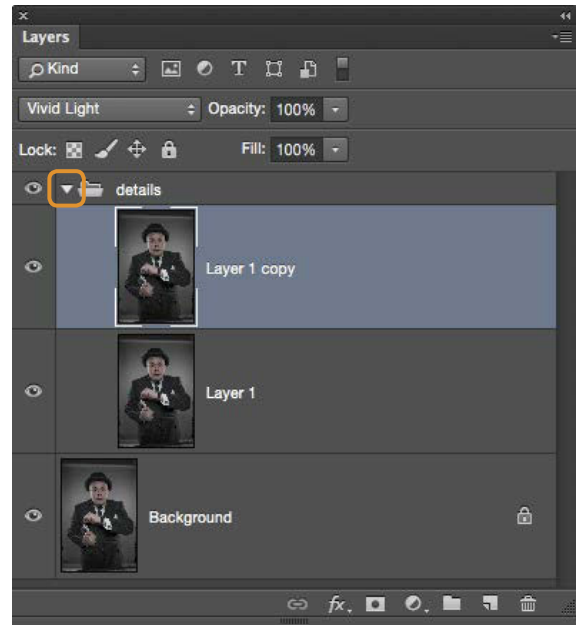


Figure 4.70

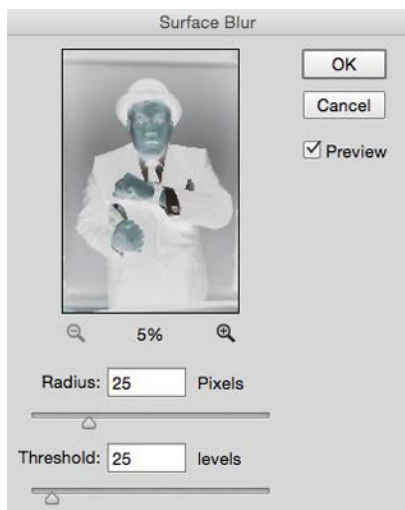


Figure 4.71



Figure 4.72

Details with the Nik Collection

I'm using the latest version of Nik Color Efex Pro 4, which includes a preset called Detail Extractor.

I'm a big fan of this plug-in not just because of the results but also because it allows me to work nondestructively.

1. Starting from the beginning, with no layers other than the original image, go to Filter > Convert for Smart Filters, and then to Filter > Nik Collection > Color Efex Pro 4.

2. From the Presets list, choose Detail Extractor. The default settings are immediately applied (**Figure 4.73**).
3. More often than not I'll use the default settings, but experiment with them to see what you prefer (**Figure 4.74**). Click OK.

continues



Figure 4.73 Nik Color Efex Pro 4

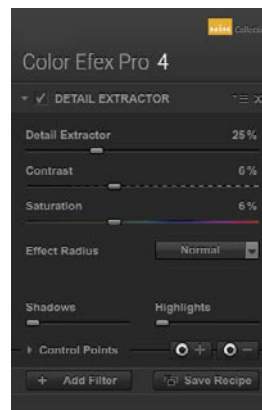


Figure 4.74

4. Because the details have been applied to the entire picture, click the white layer mask attached to the filter in the layer stack (Figure 4.75) and go to Image > Adjustments > Invert to change it to black.
5. With a white medium soft-edged brush, paint over the image area to reveal the details. Use a lower opacity brush when painting over the skin as opposed to the clothing.

You can see that it enhances the details and information incredibly. Unlike the previous technique, it creates very few (if any) artifacts and halos.

One side effect of using this preset for enhancing details is that it also brightens the image (Figure 4.76). In this particular picture that isn't what we want, because the model's suit needs to remain dark.

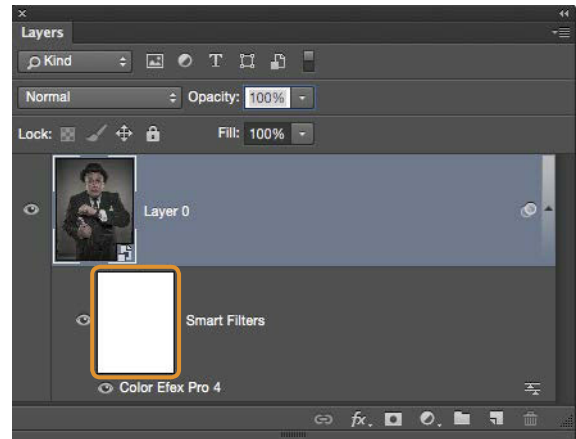


Figure 4.75



Figure 4.76 Enhancing details with the Detail Extractor plug-in

Details with Topaz Details

The final technique I turn to for enhancing details, depending on the image, is Topaz Details. The result it produces is quite different from the previous two techniques, and it also adds a slight textured effect. This plug-in gives great results but needs to be used sparingly on skin.

1. With the image open in Photoshop, go to Filter > Convert for Smart Filters, and then to Filter > Topaz Labs > Topaz Details 3.
2. In the Detail section, I adjust only the Small Details, Small Details Boost, Medium Details, and Medium Details Boost settings, with the uppermost slider increased to the right the most, and less for the three others, to produce an arc (Figure 4.77). Click OK.

TIP To see a true representation of how the plug-in is affecting the image, increase the magnification to 100% by clicking the magnifying glass in the upper-right corner (Figure 4.78).

For this particular image, this plug-in has produced the best result because it enhances detail and maintains the original darkness of the suit (Figure 4.79).

3. Because the details have been applied to the entire picture, click the white layer mask attached to the filter in the layer stack, and go to Image > Adjustments > Invert to change it to black. Then with a white medium soft-edged brush, paint over the image to reveal the details. Use a lower opacity brush when painting over the skin as opposed to the clothing.

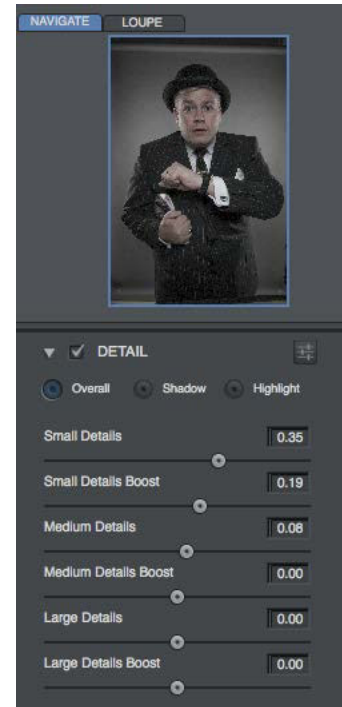


Figure 4.77

Figure 4.78

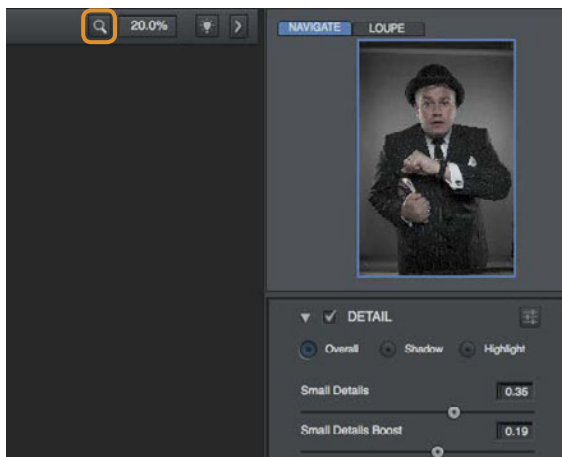


Figure 4.79





Here is the before image with the model photographed against a plain gray background, allowing for textures to be added or for cutting out and compositing a new background.

After (facing page), final composited and retouched image.



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