Photoshop® for Lightroom Users

2nd Edition

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Editor of *Photoshop User* magazine

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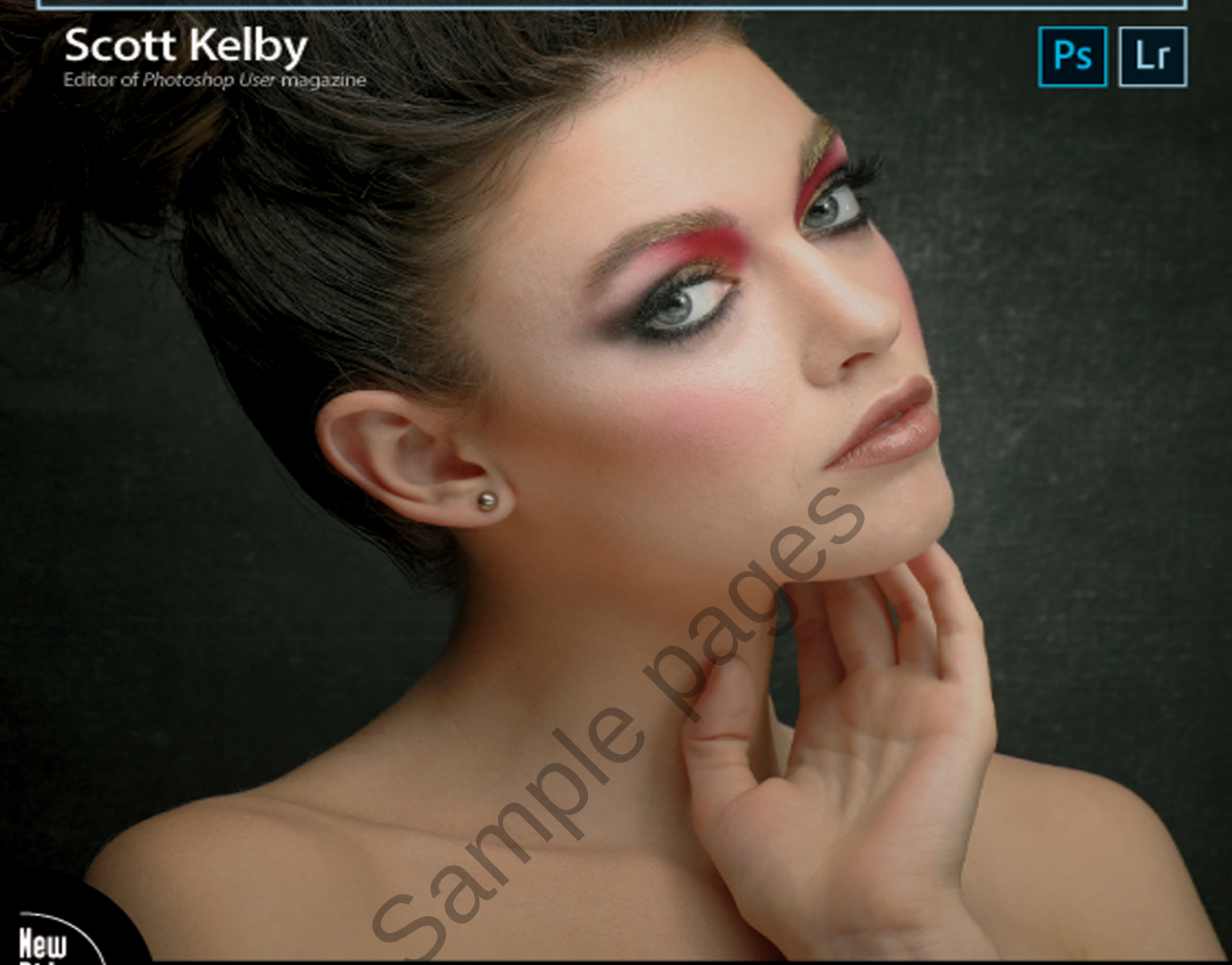

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RE-TOUCH

RETOUCHING PORTRAITS

I had it made when it came to naming this chapter because when I typed the word "retouch" into the iTunes Store's Search field, I not only found songs named "Retouch," but it brought up an artist named "Re-touch," as well. So, I decided to go with that one, since it wasn't so obvious. Plus, once I previewed a few of his tracks, I realized there was no way he was paying his mortgage with income from his music career, so maybe this mention will give him some kind of boost. Okay, I'm just kidding, his music is actually pretty good—especially if you like bass drum. I mean, really, really like bass drum for long extended periods of time, and you like it followed by layering weird synthesizer sounds. If that sounds like a dig, it's not because there are a lot of remixes of Re-touch's tunes by everybody from Tom Novy to Goldie-Lox to Overnoise, which alone is pretty impressive (I have no idea who those people are, but it's only because I am very old and these tunes are probably played well after the Early Bird Special ends at Denny's, so I would've missed them, but I'm sure if they played these def tracks at Denny's around my dinner time [around 4:30 p.m.], there would be plenty of dentures just a-clackin' away. We call that "crack-a-lackin'," but that's just because we're so "street." Ball 'til ya fall, homies!). Anyway, just to circle back around for a moment, you can actually do some minor retouching right within Lightroom itself, but for more serious stuff, you've got to jump over to Photoshop because it was born for this stuff. Now, Adobe has done a number of studies, using select focus groups across a wide range of demographics, and these studies have revealed that high-end professional retouchers using Photoshop can increase not only their productivity, but the realism of their retouching by putting on noise-canceling headphones and listening to a long bass drum track followed by layered weird synthesizer sounds, and then mentally picturing themselves at Denny's. I am not making this up. Google it. You'll see.

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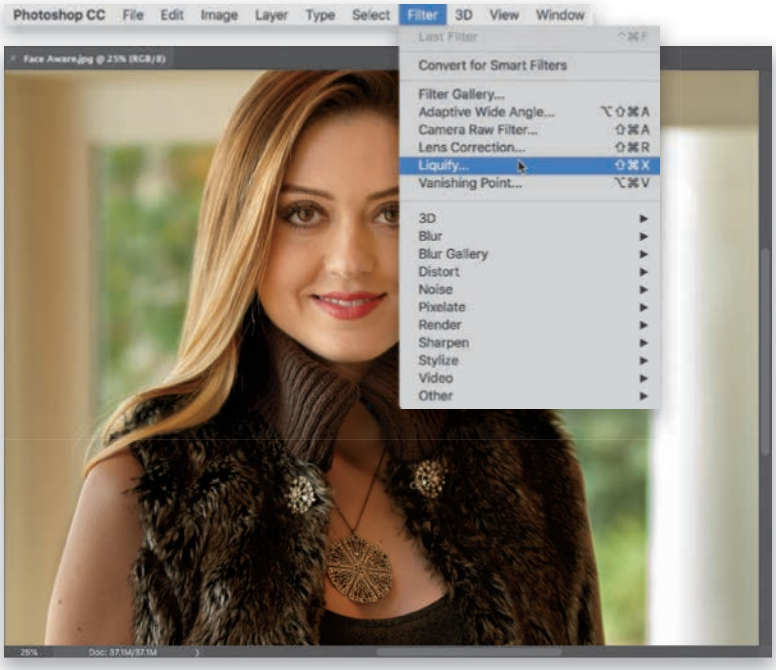
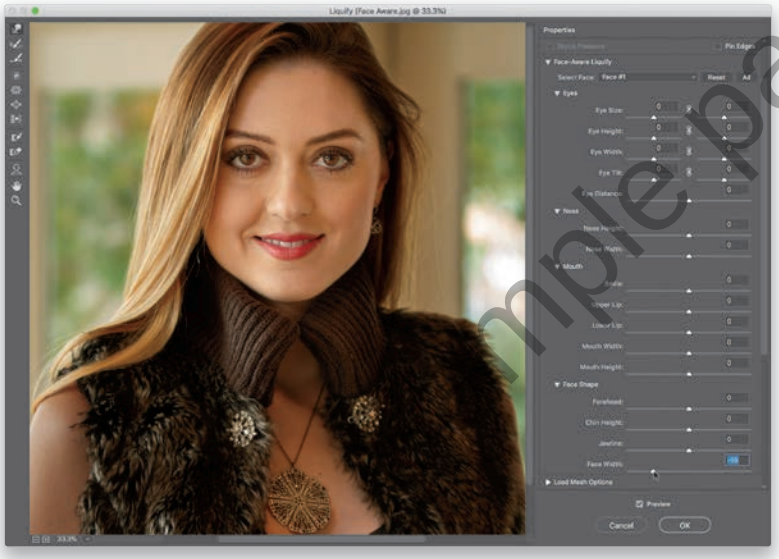
RETOUCHING FACIAL FEATURES THE EASY WAY

You know that term that often gets tossed around, "Photoshop magic"? Yeah, that one. Well, you're about to experience it firsthand. For many years, we've had the Liquify filter, which lets you take a brush and move parts of your subject like they were made of molasses. It's incredibly useful for retouching (and we'll tackle that in a few pages), but more recently, Adobe has taken this filter to a whole new level by adding facial recognition, and now things that required a lot of finesse to pull off are just the move of a slider away. This is pretty awesome stuff.



STEP ONE:
In Lightroom, select the image you want to retouch and then press **Command-E (PC: Ctrl-E)** to take it over to Photoshop. (I'm aware our subject here doesn't actually need facial retouching, but I had to pick some photo to retouch, so….) Now, go under the Filter menu and choose **Liquify** (as shown here), or just use the keyboard shortcut **Command-Shift-X (PC: Ctrl-Shift-X)**.



STEP TWO:
That brings up the Liquify dialog (seen here), with a Toolbar on the left and sliders on the right. As I mentioned above, this filter uses facial recognition to automatically assign regions of a face to adjustment sliders in the Face-Aware Liquify section. To adjust any area, all you have to do is drag the corresponding slider to the left to reduce that area or facial feature, or to the right to enlarge that area. Here, in the Face Shape section down near the bottom, I dragged the Face Width slider to the left to thin her face.

TIP: HOW TO HANDLE GROUP SHOTS
If there's more than one person in the photo you're retouching, Liquify automatically recognizes that, and you can choose which face to adjust by choosing it from the Select Face pop-up menu at the top of the Face-Aware Liquify section. You'll see each face listed as Face #1, Face #2, and so on.

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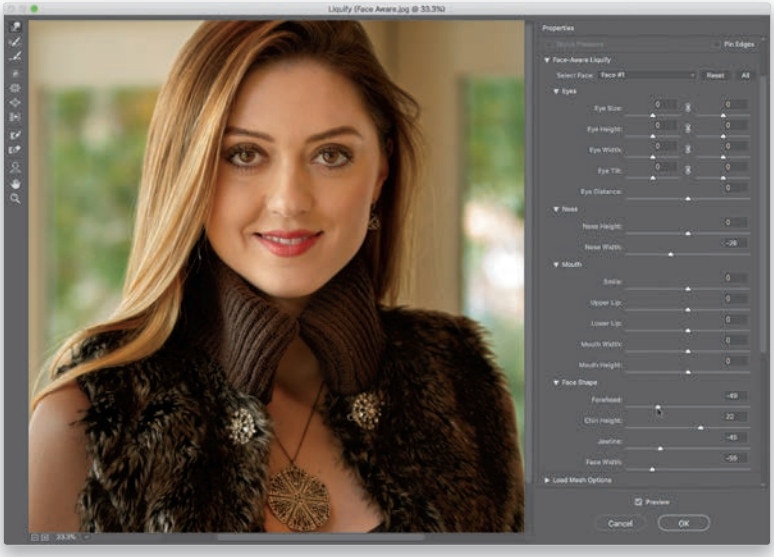
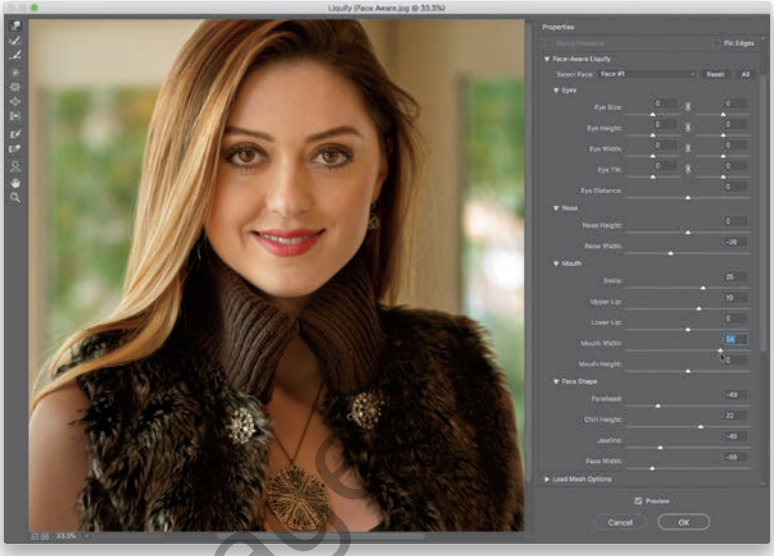
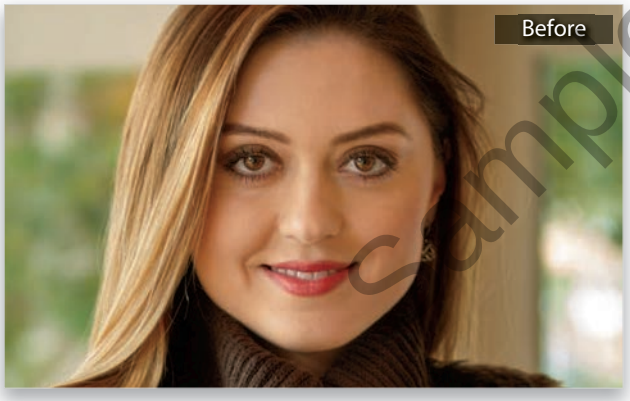
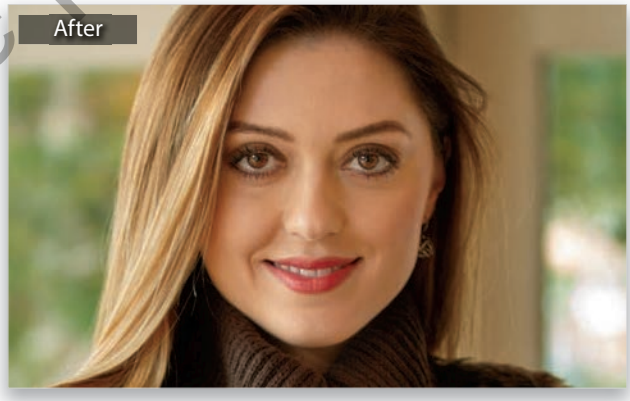
STEP THREE:
What's most amazing about this is how seamlessly it makes these adjustments—everything moves, reduces, or enlarges so naturally. Go ahead and drag a few more sliders and you'll see what I mean. Here, I stayed in the Face Shape section and dragged the Jawline slider to the left to tighten the jawline (this is one of my favorite moves in Face-Aware Liquify). I also tweaked her chin height and then pulled down her forehead a little bit (sometimes adjusting one area makes other areas, that didn't stand out before, suddenly stand out). Then, I moved up to the Nose section and thinned her nose a little (I know, she didn't need it, but it would be a really boring project if I didn't adjust some things just to show you how to do it).



STEP FOUR:
Other adjustments that I think are particularly helpful are in the Mouth section. The Smile slider is good when you have a great shot, but either your subject didn't smile or you want a bigger or wider smile (here, I dragged the Smile slider to the right to give her a bigger smile, then I widened her smile by dragging the Mouth Width slider to the right, and then adjusted her upper lip slightly). The great thing about this is that if you move a slider one way or the other, and it doesn't look good, you can just drag the slider back to 0 (zero)—no harm done.







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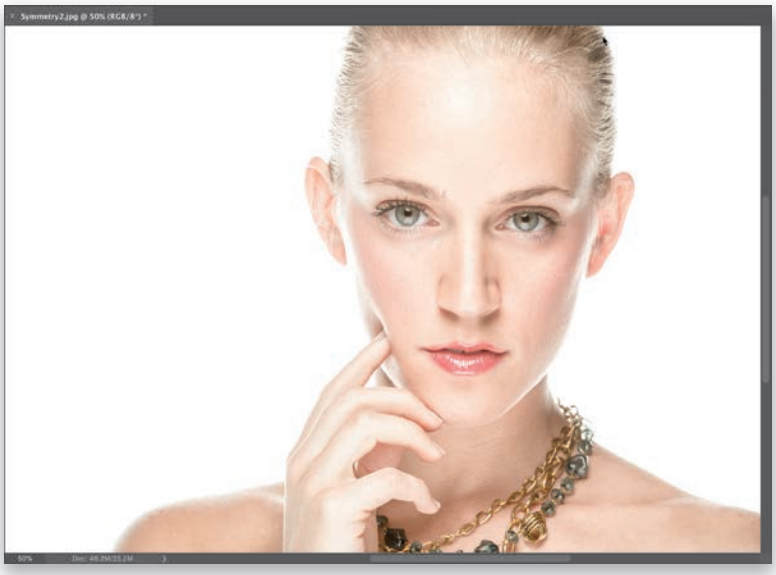
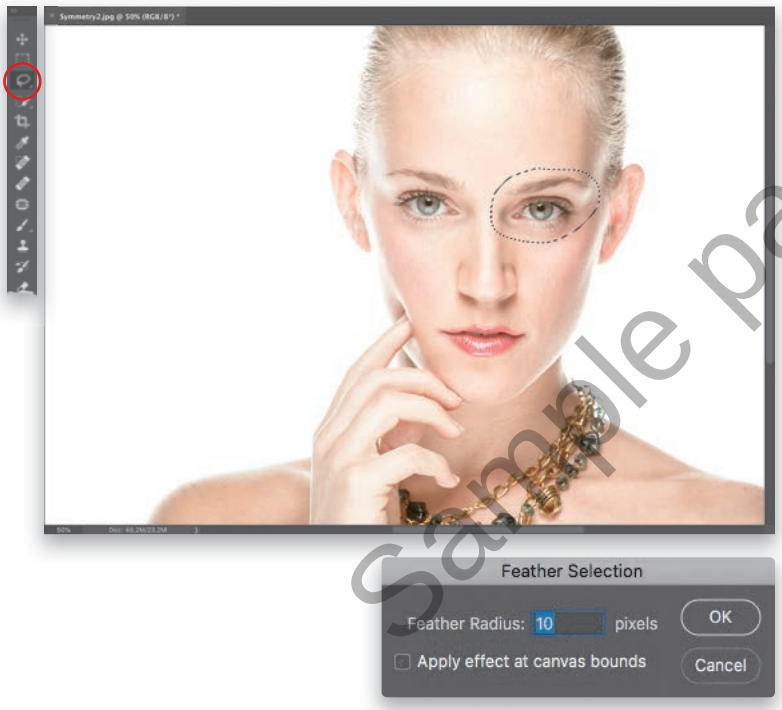
MAKING FACIAL FEATURES SYMMETRICAL

More often than not, the features on your subject's face won't be perfectly symmetrical (one eye might be higher than the other, or their nose might be a little crooked at the nostrils or the bridge, or one side of their smile might extend higher than the other, and so on). Luckily, you can bring all these misaligned features back into alignment using just a few tools, and some techniques you've already learned (but we do get to learn a helpful new tool this time, as well).



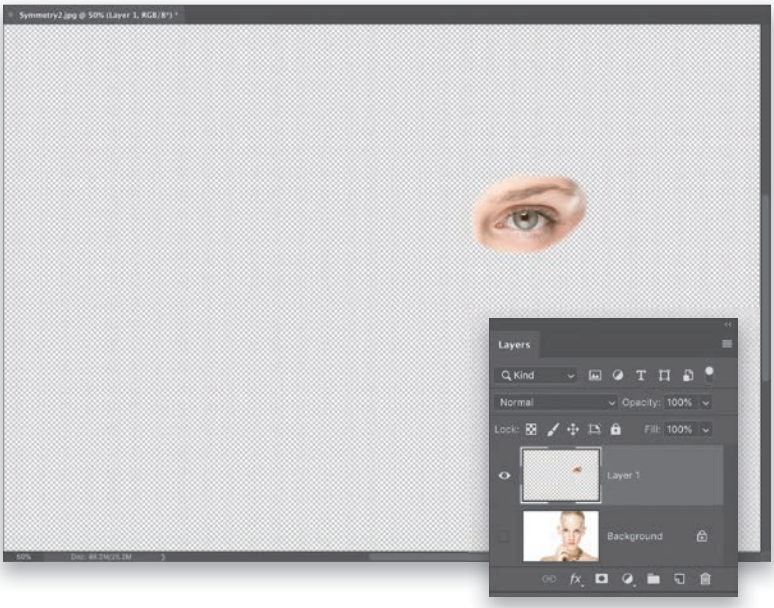
STEP ONE:
Here's the image we want to retouch, opened in Photoshop, and there's a very common problem here (well, when it comes to facial symmetry anyway), and that is our subject's eyes aren't lined up perfectly symmetrically. There's a surprisingly easy fix for this, though.



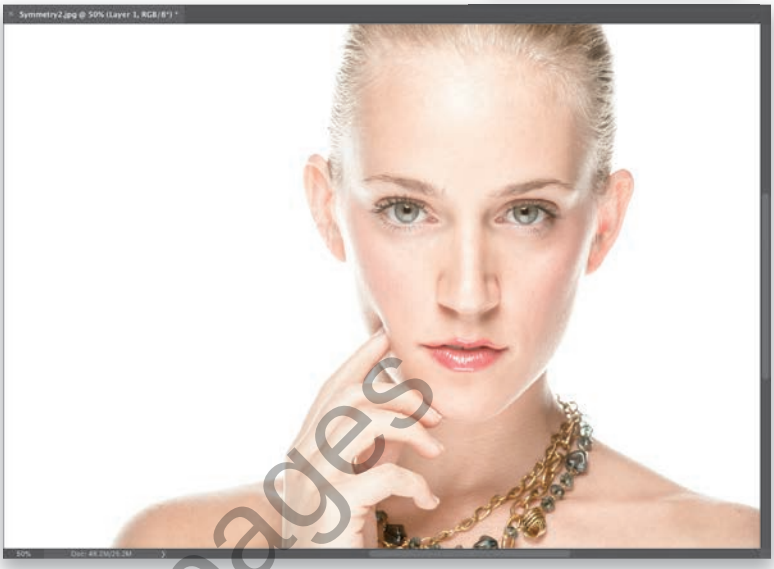
STEP TWO:
Get the Lasso tool **(L)** and make a very loose selection around both the eye and eyebrow on the right (as shown here), because we're going to need to move them together as a unit. Of course, at this point, if we moved this selected area, you'd see a very hard edge (a dead giveaway), so we'll need to soften it by adding a feather to the edges that will help it blend right in. So, go under the Select menu, under Modify, and choose **Feather**. When the Feather Selection dialog appears, enter 10 pixels (as seen here), click OK, and now you've softened the edges of your selection.

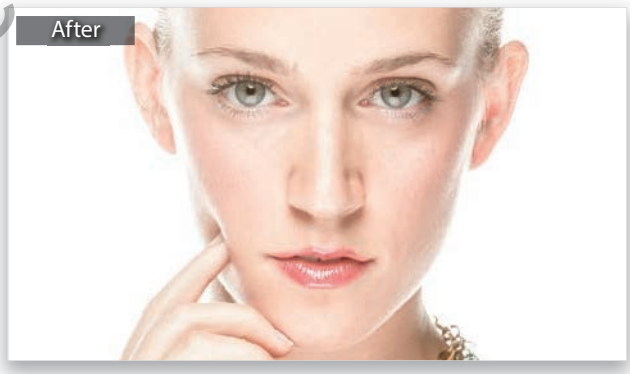
Sample pages

STEP THREE:
Press **Command-J (PC: Ctrl-J)** to copy your selected eye area (with its soft edges) up to its own separate layer. Here, I hid the Background layer, so you can see what just the eye area looks like. What's nice about seeing this view is that you can see the area you selected has soft edges, instead of sharp, harsh edges (the checkerboard pattern shows you which parts of this layer are transparent). By the way, to hide a layer (like the Background layer, in this case), go to the Layers panel and click on the Eye icon to the left of the layer's thumbnail. To see the layer again, click where that Eye icon used to be.



STEP FOUR:
Now, switch to the Move tool **(V)** and then press the **Up Arrow key** on your keyboard a few times until her eyes line up (as seen here). In this case, I had to hit the Up Arrow key 12 times until they lined up. Take a look at the before and after below to see what a difference this little move makes. On the next page, we'll look at continuing our facial symmetry project by using a different (but also very popular) technique on her lips.





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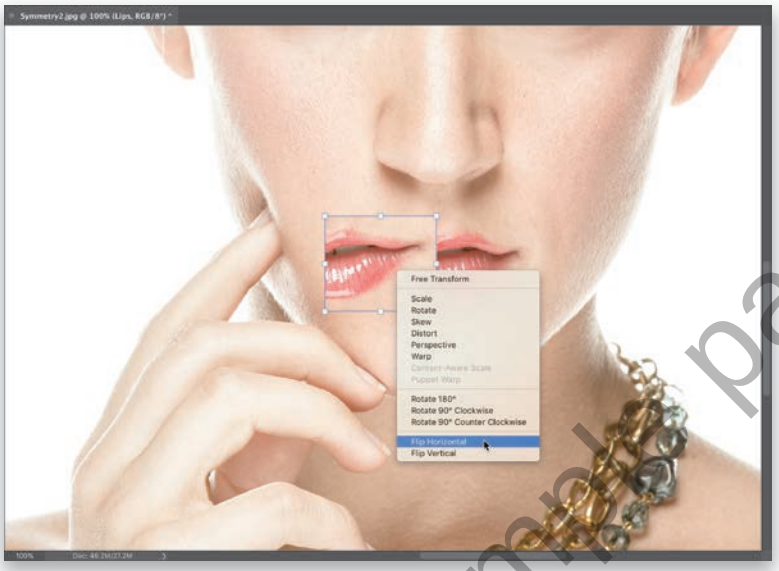
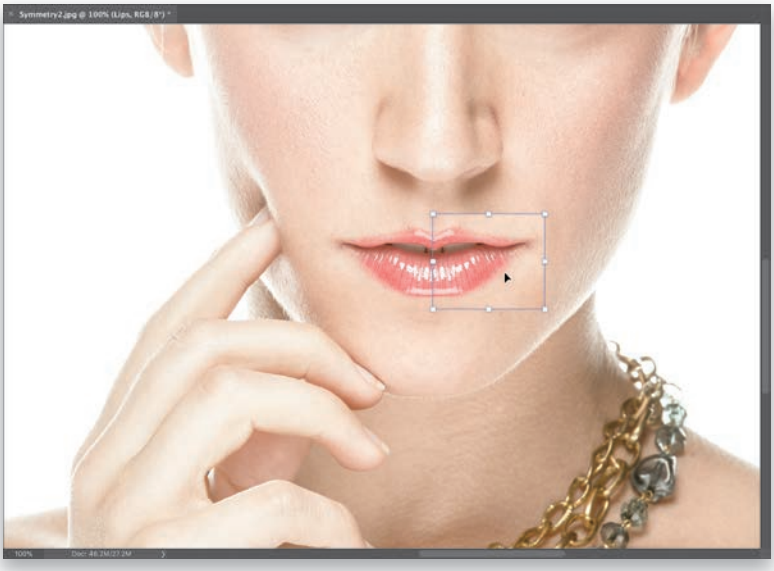
STEP FIVE:
Now let's work on making her lips more symmetrical. If you zoom in (press **Command-+** [plus sign; **PC: Ctrl-+**]), you'll see that the left side of her lips doesn't look as wide as the right, and they turn up a bit, but this is an easy fix (and when you see the final before and after, you'll see it was worth doing). Click on the Background layer to make it active, then get the Rectangular Marquee tool **(M)** from the Toolbar and make a rectangular selection from the center of her lips to outside of the right edge of her lips (her right, as seen here; we looked at selections back in Chapter 1). Press **Command-J (PC: Ctrl-J)** to copy just that selected area up onto its own separate layer. Now that I have three layers, I went ahead and renamed them with descriptive names (to do that, in the Layers panel, just double-click directly on the names themselves. This highlights the text, so you can type in a new name. When you're done renaming, press the **Return [PC: Enter] key** to lock in your rename).



STEP SIX:
Press **Command-T (PC: Ctrl-T)** to bring up Free Transform (you can tell it's engaged when you see control points around the area you put up on its own layer). Now, Right-click anywhere inside your Free Transform bounding box and, from the pop-up menu that appears, choose **Flip Horizontal** (as shown here) to flip your right 1/2 lip over to a left 1/2 lip (as seen here).

Sample page

STEP SEVEN:
Once you've made the flip, move your cursor inside the Free Transform bounding box again, but this time you're just going to drag the flipped lip layer into place over her left lip (as shown here). Now, just click anywhere outside the bounding box to lock in your horizontal flip. If you look at the edges of the area we just flipped, you can see the skin around her lips is a little lighter than the skin its covering. So, in the next step, we'll have to erase those edge areas, so you don't see a noticeable difference.

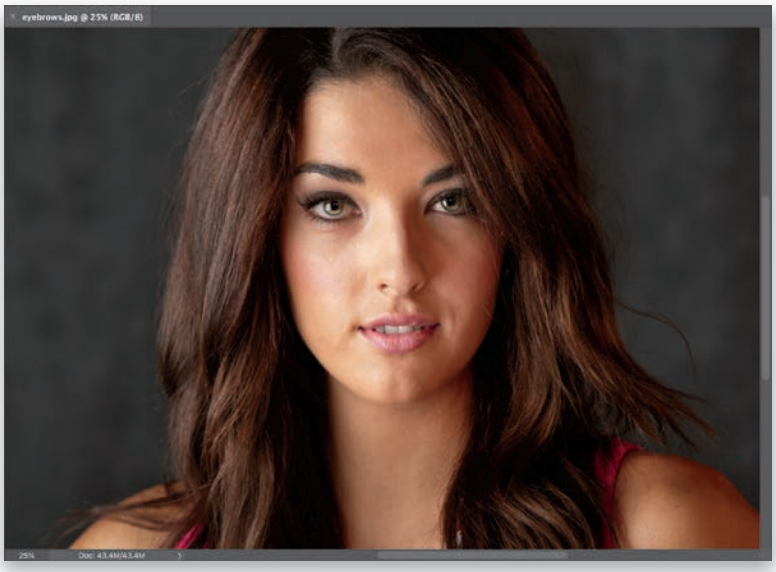


STEP EIGHT:
Start by clicking on the Add Layer Mask icon (it's the third icon from the left—it looks like a rectangle with a circle in its center) at the bottom of the Layers panel. If you look in the Layers panel, you can see it added an additional thumbnail to the right of your lips layer. That's the layer mask you just added, and that allows us to hide/show areas using the Brush tool (it's kind of like an eraser that's not permanent, if you make a mistake). Now, get the Brush tool **(B)** from the Toolbar, choose a soft-edged brush from the Brush Picker up in the Options Bar, press **X** on your keyboard to set your Foreground color to black, and then paint over the edges of your flipped lip layer, so it blends in with the skin from the original behind it. Lastly, paint a single black stroke down the center of her lips to better blend that edge (as shown here) to complete the symmetry retouch. A before and after of the lips are shown below.

Sample pages

TRIMMING EYEBROWS

This retouch requires you to pick up one part of your image to cover up another part of it, and, of course, Lightroom doesn't have any way to do that. But, luckily, this is the stuff Photoshop is made for. This technique is actually very simple and very quick, but has a big impact when it comes to your subject having perfect eyebrows every time.

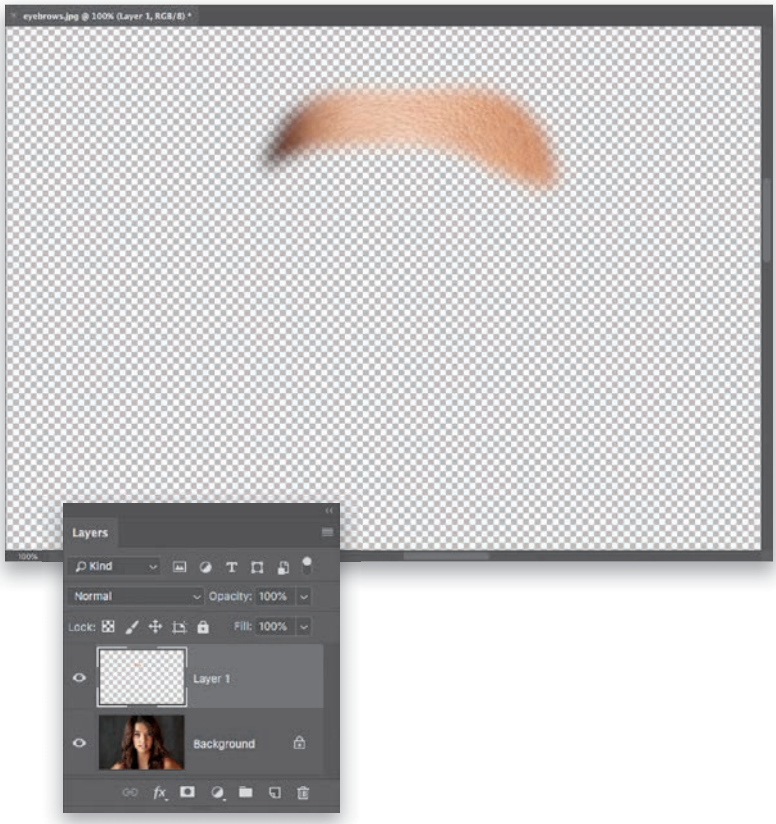


STEP ONE:
Once your image is open in Photoshop, start by getting the Lasso tool **(L)** and drawing a shape that kind of looks like an eyebrow itself. Draw this right above one of your subject's existing eyebrows (as shown in the next step).

STEP TWO:
You need to soften the edges of the selection just a little bit, so go under the Select menu, under Modify, and choose **Feather**. When the dialog appears, enter 10 pixels (just enough to add a little bit of edge softening), and click OK.

Sample pages

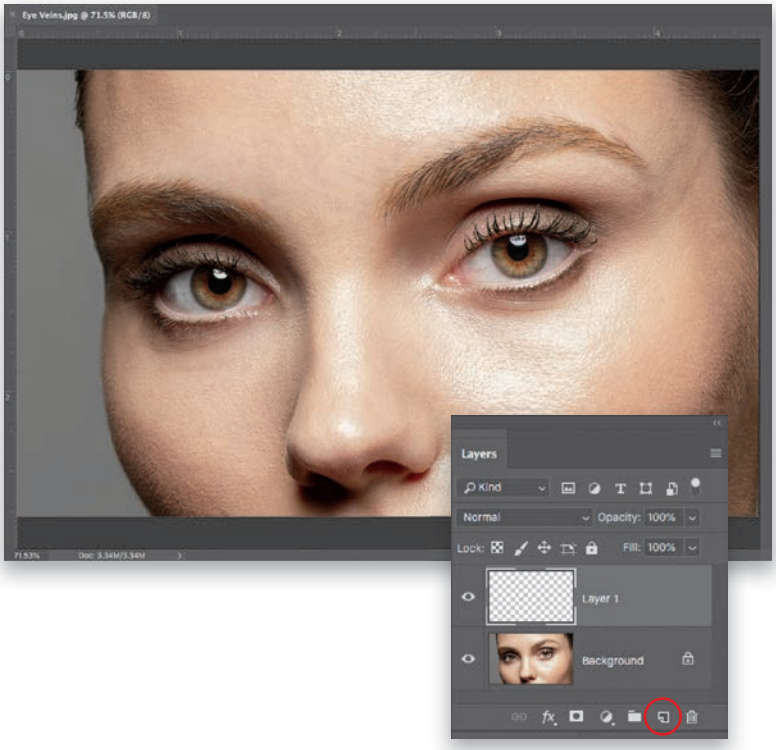
STEP THREE:
Now, press **Command-J (PC: Ctrl-J)** to place that selected area up on its own separate layer. Here, I turned off the Background layer (by clicking on the Eye icon to the left of the layer thumbnail), so you can see just the selected area with its feathered edges. Switch to the Move tool **(V)** and click-and-drag that shape straight down until it starts to cut off the top of the real eyebrow, and perfectly trims it. Then, go to the Layers panel, click on the Background layer, and do the exact same thing for the other eyebrow. A before and after is shown below.



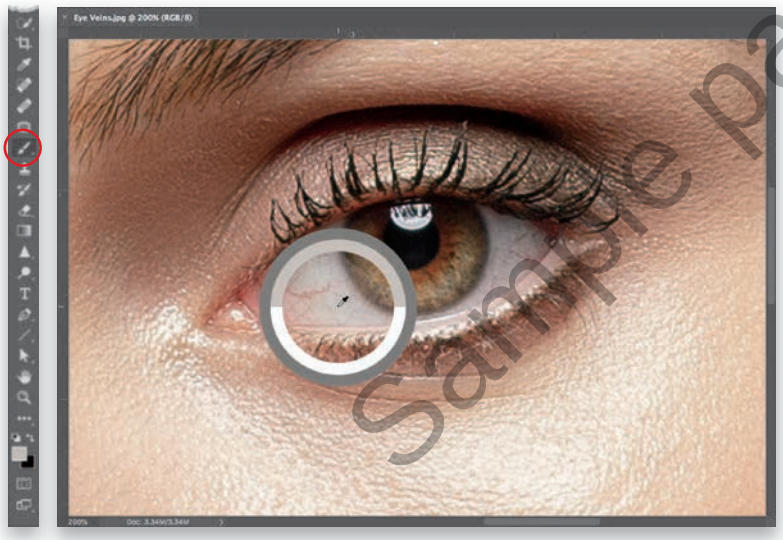
Sample Images

REMOVING EYE VEINS

Technically, you can remove some eye veins while you're still in Lightroom using the Spot Removal tool, but if you've ever tried it, it's pretty tricky and the results are…well…let's say there's a reason we almost always jump over to Photoshop for a retouch like this. The only time I'd consider doing it in Lightroom alone is if your subject has just one single red vein, and unfortunately that rarely happens, so it's handy to know this technique.



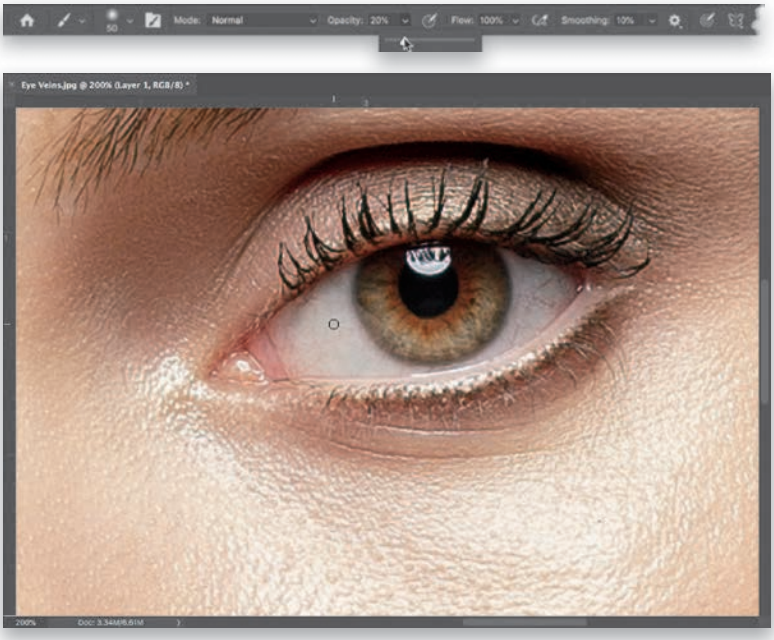
STEP ONE:
Here's the image we're going to retouch in Photoshop. We'll need to zoom in tight (to at least 100%) to really see what we're working on, so grab the Zoom tool **(Z)** and zoom in on the eye on the right (you can see this in the next step). Then, click on the Create a New Layer icon (it's the second one from the right) at the bottom of the Layers panel to create a new blank layer. We're going to do our retouching on this empty layer, so later we can add a filter on top of it that will add texture back into the areas we retouched to make them look more realistic.



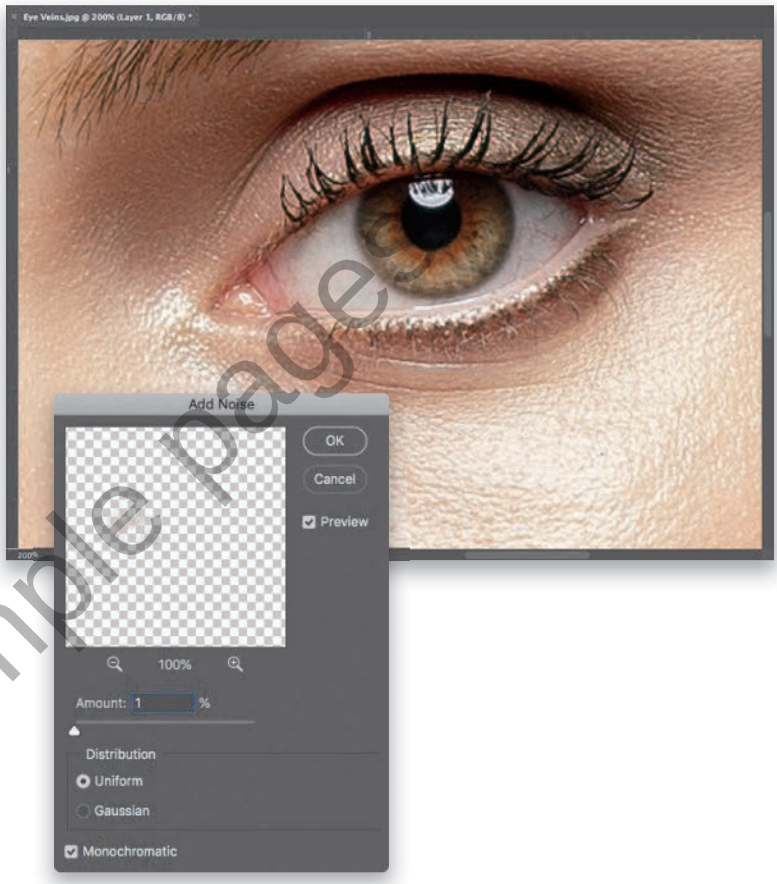
STEP TWO:
You're going to remove these red veins using the Brush tool (with temporary help from the Eyedropper tool). So, get the Brush tool **(B)**, then press-and-hold the **Option (PC: Alt) key** and your cursor will temporarily switch to the Eyedropper tool, so you can steal any color in your image and make it your Foreground color. You're going to want to click the Eyedropper tool right near the red vein you want to remove (as shown here, where I'm clicking it right below the vein I want to remove). A large circular ring appears around your Eyedropper tool when you click—the top half of the inside of the ring shows the exact color you just sampled (the bottom half is the color it was before you sampled) and the outside of it is a neutral gray to help you see the color without being influenced by surrounding colors.

Sample pages

STEP THREE:
Let go of the Option (PC: Alt) key to return to the Brush tool, set your brush Opacity (up in the Options Bar) to 20%, and choose a small, soft-edged brush that's just a little bit larger than the vein you want to remove from the Brush Picker (click on the down-facing arrow to the right of the brush thumbnail in the left side of the Options Bar). Now, start painting a few strokes right over the vein and, in just moments, it's gone! Remember, at 20% opacity, the paint builds up, giving you a lot of control as you build up your paint over the vein, so don't be afraid to go over the same stroke more than once. Since the eye itself is a sphere, the shading changes as you move across it, so be sure to sample again near what you're painting over as you're removing these veins to make sure the color and tone stay right on the money (I resampled about 10 or 12 times during this retouch).



STEP FOUR:
Lastly, to keep the whites of the eyes from looking pasty after your retouch, we're going to add a tiny bit of noise to your retouch layer. So, go under the Filter menu, under Noise and choose **Add Noise**. When the filter dialog appears, choose an Amount of 1%, click on the Uniform radio button, and turn on the Monochromatic checkbox. Click OK to add this texture to your retouch. Although it's subtle, it does make a difference.



Sample pages

REMOVING BLEMISHES

Lightroom has a Spot Removal tool and it is well-named—it's for removing spots. But, it's not a serious retouching tool anywhere along the lines of Photoshop's brilliant Healing Brush, Spot Healing Brush, and Patch tools—they are light years ahead of the pretty lame Spot Removal tool in Lightroom. But, the only way you'll truly appreciate how much ridiculously better these tools are is to use them a few times, and then you'll totally "get" why and you'll know why it's worth jumping over to Photoshop to use them (by the way, they are for way more than just retouching, as you'll see in Chapter 8).

(1) *Option-click (PC: Alt-click) on a nearby clean area of skin*

(2) *Move your cursor over the blemish you want to remove*

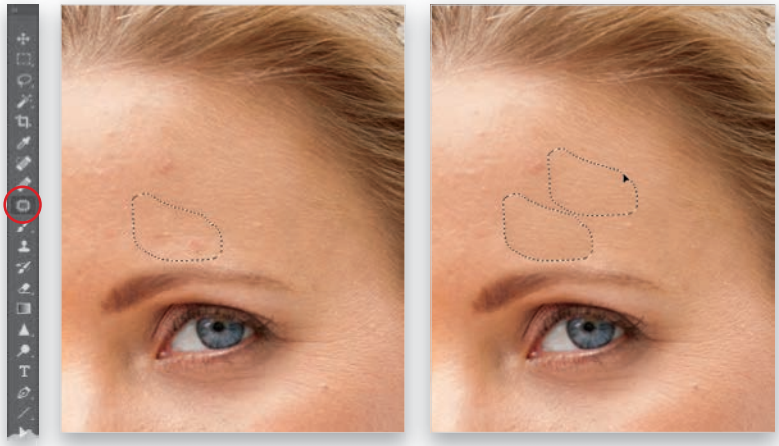
(3) *Click once to remove the blemish*

STEP ONE:
Open the image you want to retouch in Photoshop. Here, we want to remove blemishes mostly from her forehead, cheeks, and neck. There are three "healing" tools that we work with, and what and where we're retouching, helps us choose the right one for the task. All three sample an area from a different part of the face (well, only because we're retouching a face here) to use as a basis for the retouch. It doesn't exactly clone that area, it just uses it to help make its repair realistic. The Spot Healing Brush (circled here in the Toolbar) chooses an area to sample for you automatically—use the **Left/Right Bracket keys** on your keyboard to make your brush a little larger than the blemish and just click. So, while it's the easiest to use, it's the least accurate on faces, because in different areas, our skin goes in different directions. The Spot Healing Brush sometimes chooses to sample from an area where the skin's going in the wrong direction, and you end up with a smudge. Not really a problem on body parts, just on faces.

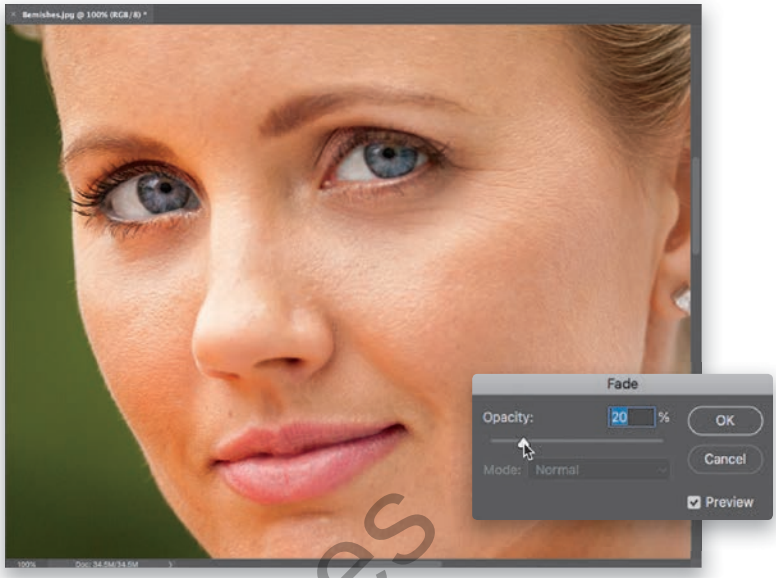
STEP TWO:
With the Healing Brush (circled here), you tell Photoshop where to sample from—choose a nearby area of skin to where you're retouching and the result is much better, but it's a little more work. Simply move your cursor over a clean area of nearby skin, press-and-hold the Option (PC: Alt) key, and click once in that area to sample it. Then, move your cursor over the blemish you want to remove, make your brush a little larger than the blemish, and just click once. Don't paint. Just click once and it's gone. *Note:* Look at the middle image here. A preview of the retouch appears inside your round brush cursor, but it doesn't apply it until you actually click.

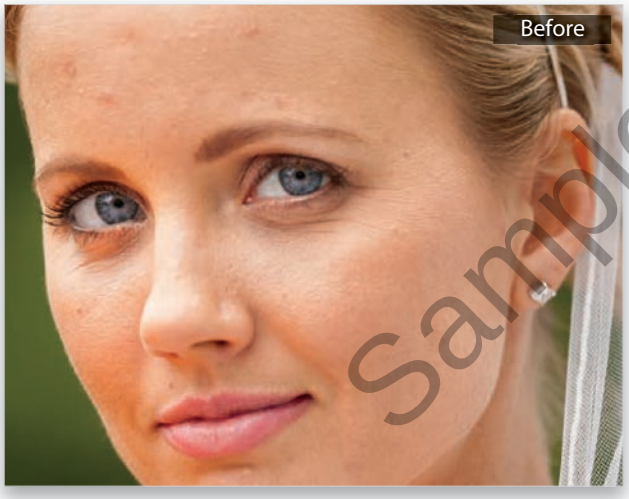
Sample pages

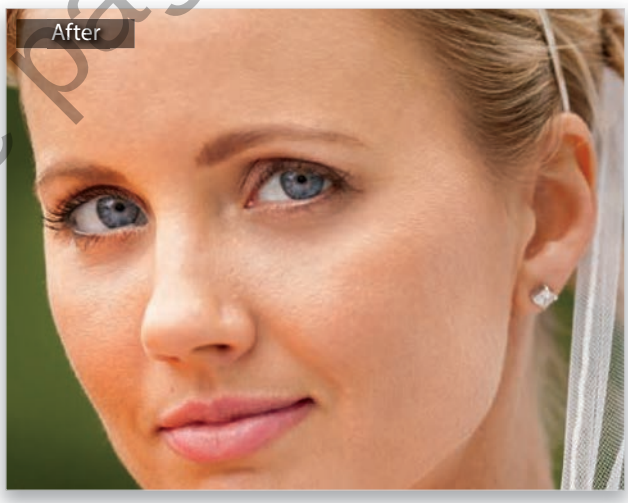
STEP THREE:
The third healing tool is the Patch tool (circled here) and, generally, it's used for removing larger blemishes (like a long scar on an arm or a large birthmark), or for removing a bunch of nearby blemishes at once. You use it like the Lasso tool: Click-and-drag a selection around the area of blemishes you want to remove (as seen here on the left). Then, click inside that selected area, drag it to a nearby area of clean skin (as seen here on the right), and you'll see a preview of how the repair will look. If it looks good, just let go of your mouse button and the selection snaps back into place and the blemishes are gone.



STEP FOUR:
This last step is for when you want to reduce something, rather than remove it. For example, if you want to reduce a mole, or an area of freckles, but not totally get rid of them. The secret is this: go ahead and remove the mole or blemish, but immediately after removing it (before doing anything else), go under the Edit menu and choose **Fade Healing Brush** (or Fade Patch tool, if that's what you used last). This brings up the Fade dialog, which essentially is "undo on a slider." Drag the slider to the left and it brings back some of the blemish or mole (in this case, the little mole above her lip), so you're reducing it, not totally removing it.







Sample pages

THE SECRET TO GREAT-LOOKING SKIN

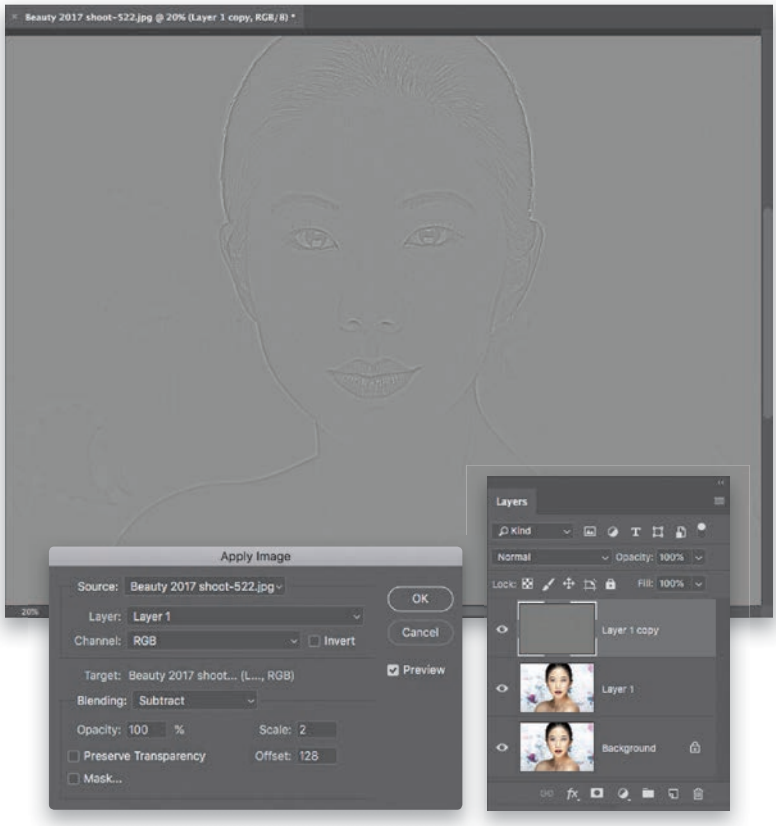
The problem with Lightroom's method for skin softening is that it's so soft it pretty much obliterates the skin texture, and your subject's skin winds up looking pretty plastic. That's why, when it comes to softening skin and keeping texture, we always head over to Photoshop. We're going to do a technique called "Frequency Separation," which is wonderful for fixing uneven, splotchy skin and getting rid of a multitude of problems, but without losing the critical skin detail. It's pretty amazing, really.

STEP ONE:
In Lightroom, select the image you want to retouch, then press **Command-E (PC: Ctrl-E)** to open it in Photoshop. Before we do any skin retouching, we always remove any large, obvious blemishes first. You can do that in Lightroom using the Spot Removal tool **(Q)** before you even bring it over to Photoshop, or you can use Photoshop's Spot Healing Brush **(J)**, which is awesome (see page 66). Basically, you make your brush a little larger than the blemish you want to remove (using the **Left/Right Bracket keys** on your keyboard), then simply click once over the blemish and it is gone. Once you've removed any major blemishes (either in Lightroom or here in Photoshop), you're going to duplicate the Background layer twice, so press **Command-J (PC: Ctrl-J)** to duplicate it, and then press it again to make a second copy.

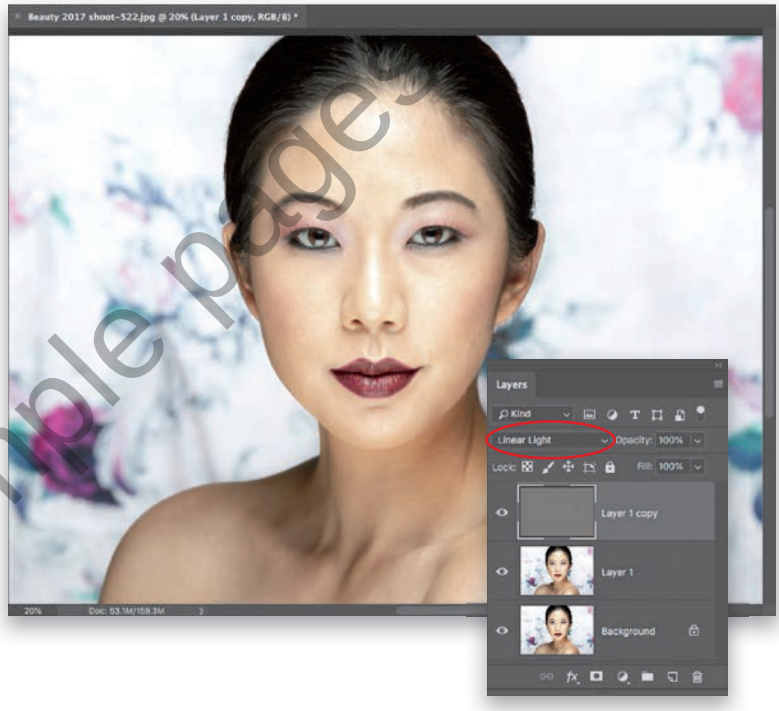
STEP TWO:
Click on the Eye icon to the left of the *top* layer's thumbnail to hide it from view, since we'll be working on the layer below it—the middle layer, Layer 1. Now, click on the middle layer to make it active (as shown here), then go under the Filter menu, under Blur, and choose **Gaussian Blur**. When the filter dialog appears (seen here on the left), we're going to increase the Radius amount until the skin is blurry, so it looks like all the tones are blending together (I usually wind up around 7 pixels for my 30-megapixel camera, but if you have a higher resolution camera, you might have to go to 8 or 9 pixels. The higher resolution your camera, the higher this number will need to go). Click OK, and we're done with that middle layer for now.

Sample pages

STEP THREE:
In the Layers panel, click on the top layer to make it the active layer, then click where that Eye icon used to be (to the left of the layer's thumbnail) to make it visible again. Then, go under the Image menu and choose **Apply Image**. When the Apply Image dialog appears, you're going to input a few settings that you need for this technique. I would explain these in detail if I only understood them, but here's what I do know: they work, so use these settings. From the Layer pop-up menu, choose Layer 1; from the Blending pop-up menu, choose Subtract; for Scale choose 2; for Offset chose 128; and then click OK. Your layer should look gray with a blurry version of your image (as seen here).



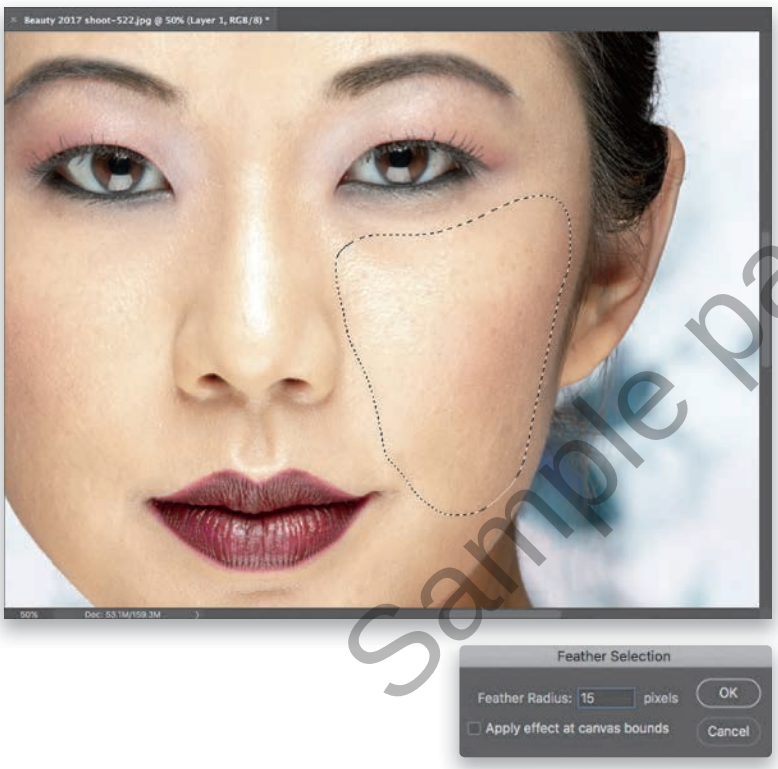
STEP FOUR:
From the pop-up menu near the top left of the Layers panel (where it says "Normal"), change the blend mode to **Linear Light** (as seen here). At this point, the image should just look like the normal image (not blurry, not gray, just normal, regular). Don't worry, this gets a whole lot more interesting in a minute (apologies to my editor, who I imagine just shuddered reading the phrase "a whole lot").



Sample pages

Continued

STEP FIVE:
You're going to do your work on the middle layer, so go ahead and click on it in the Layers panel to make it the active layer again. Finally, we're getting to the good part. Get the Lasso tool **(L)** from the Toolbar (this is the one that lets you draw free-form selections), and click-and-drag it around an uneven area of your subject's skin. It can be a fairly large area, like their entire chin area or most of a cheek (like you see here, where I selected her cheek on the right), etc.



STEP SIX:
Now that our selection is in place, we're going to do something that we do very often in retouching—soften the edges of that selection you just made. Right now, if we did anything to this area, you'd see a very obvious, hard edge along that selection you made, and it would look pretty terrible (and obviously retouched). So, we soften those edges so they're not hard and obvious, but instead, we get a smooth blend from the area we retouched to the surrounding skin. It's called "feathering" your selection, and to do that, you go up under the Select menu, under Modify, and choose **Feather**. When the dialog appears, I usually enter 15 pixels as my Feather Radius (the higher the number, the softer the edge, and again, if you have a 52-megapixel camera or something like that, you should use 20 pixels or so. In this case, we're going for a feather of 15). Click OK to soften the edges of that lasso-selected area.

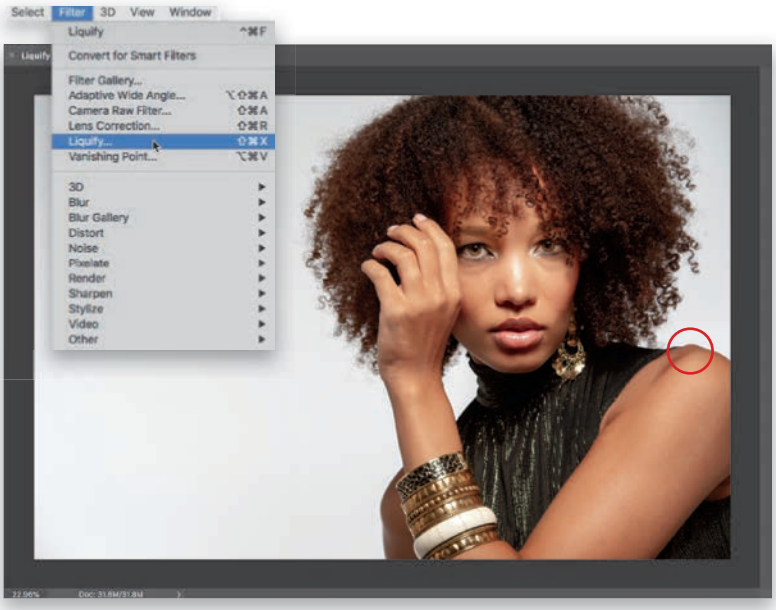
Sample pages

STEP SEVEN:
Next, you're going to apply a Gaussian Blur to your selected area (I usually wind up using 24 pixels, but again, higher megapixel cameras need a higher number, so try 32 and see how it looks), and once you apply this blur, that's it, it smooths out the skin! It blends in perfectly, and there's plenty of skin texture there, as well. It's a pretty magical technique. Now, you're going to repeat just the last parts of this process for other areas of skin (this includes the face, arms, chest, etc.): (1) Make a selection around another skin area with the Lasso tool. (2) Apply about a 15-pixel Feather Radius to the edges. (3) Apply a 24-pixel Gaussian Blur to finish the technique. Press **Command-D (PC: Ctrl-D)** to Deselect, then repeat somewhere else on your subject's face or other area of skin. I put a before and after below, so you can see the difference.

Sample pages

LIQUIFY'S OTHER KILLER TOOL FOR RETOUCHING BODY PARTS

There's more to the awesome Liquify filter than just the facial recognition sliders (which we looked at earlier in this chapter)—namely, there's the Forward Warp tool, which is way more useful and easier to use than it sounds. It lets you move your subject around like they were made of a thick liquid (think molasses), and there are two tricks to using it well: (1) make your brush just a little larger than the size of the thing you want to move, and (2) just slowly nudge with it. Don't paint big strokes; just gently nudge. Do those two things, and you'll make realistic retouches and leave no sense of what was done.

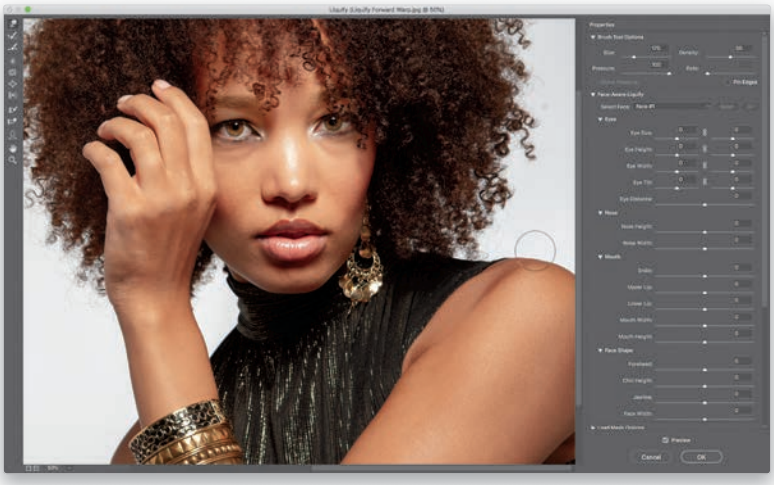


STEP ONE:
In this particular pose, it looks like our subject has a small bone sticking out of her shoulder on the right (I circled it here in red). This is a 10-second fix using Photoshop's Liquify filter, so go under the Filter menu up top and choose **Liquify** (as shown here).

STEP TWO:
When the Liquify dialog appears, chose the top tool in the Toolbar on the left: the Forward Warp tool (**W**; the one that moves things around like they're made of a thick liquid). We're going to use it to get rid of that bump on her shoulder. Remember, one of the two main tricks for success with this tool is to make your brush just a little bigger than the thing you want to retouch. You resize the brush by using the **Left and Right Bracket keys** on your keyboard (they're to the immediate right of the P key on a standard US keyboard). Pressing the Left Bracket key makes the brush smaller; pressing the Right Bracket key makes it larger. Here, I've made it a little larger than the area we want to retouch.

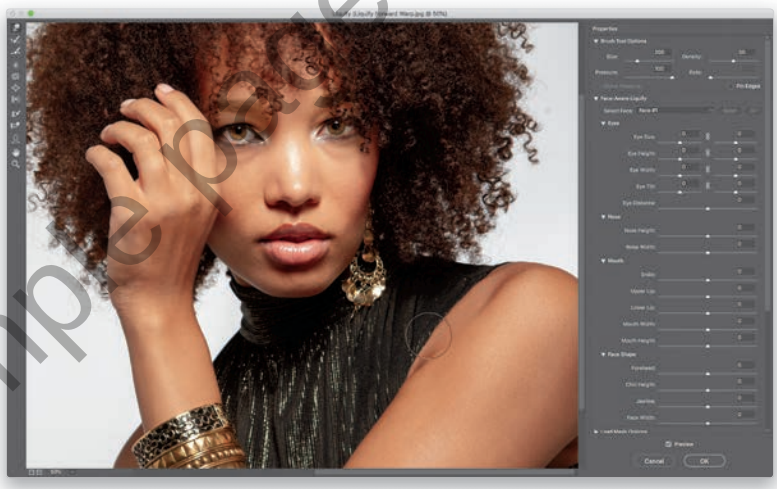
Sample pages

STEP THREE:
Now take the Forward Warp tool's brush and just nudge that bump right down (as shown here). The whole process takes all of 10 seconds. If for any reason you don't like the results, press **Command-Z (PC: Ctrl-Z)** to Undo your retouch, and give it another try. Remember the second tip: just gently nudge with this brush for the best results.



TIP: FREEZING PARTS YOU DON'T WANT TO MOVE
If you're moving a large section of anything (like maybe someone's ears, or the side of their face, or their waist, etc.), when you use the Forward Warp tool, you always run the risk of moving things you don't want to move (like their eyes, or cheeks, or nose). You can lock down any areas you don't want to move at all by painting over them with the Freeze Mask tool (**F**; it's the fifth tool from the bottom in the Toolbar). Just paint over those areas and they appear in a red tint, letting you know they're frozen and will now not move, no matter what. When you're done with the Forward Warp tool, you can erase those red frozen areas with the Thaw Mask tool (**D**; it's right below the Freeze Mask tool). Just paint over the red areas to unfreeze them.

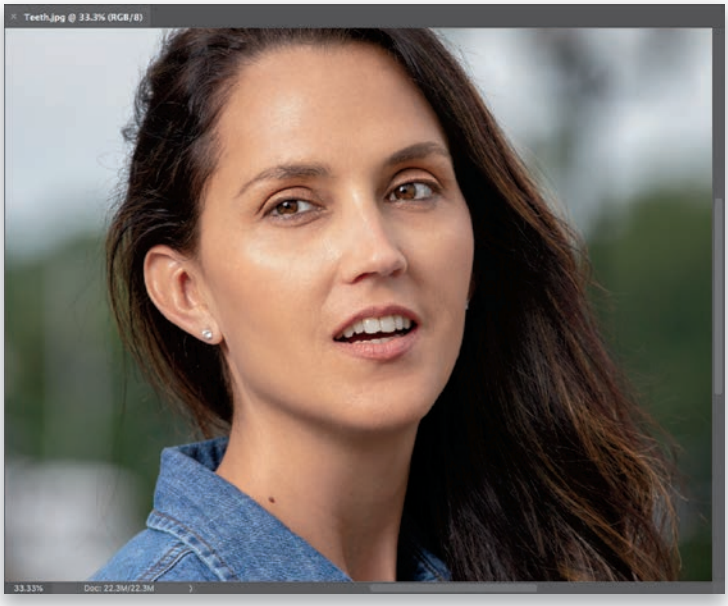
STEP FOUR:
After we're done fixing that shoulder bone, we can make a small adjustment where her arm meets her blouse (as shown here). Remember the two important tips for the best results: (1) make the brush just a little larger than what you want to move, and (2) just gently nudge with the brush.



Sample pages

CREATING BEAUTIFUL TEETH

If someone is smiling in a photo I've taken, I always take a few moments to make sure their teeth line up nicely, without any distracting gaps between them. I'll fix those that look too pointy or too short compared to the teeth on either side, or anything that might draw attention. We use the Liquify filter for this because it lets you literally move the teeth around, tooth by tooth, as if they were made of a thick liquid. You can just kind of push and pull them in the direction you need them to go. Here's how it works:



STEP ONE:
With the image we want to retouch open in Photoshop, let's evaluate what we need to do: The front tooth on the left has a little notch out of it on the bottom right, as does the second tooth from the left. The front tooth on the right has a tiny gap on the bottom left, and I would flatten a few teeth and, generally, just try to even them all out a bit. Her teeth are actually pretty nice, but the angle of this shot makes them look more uneven than they are. So, go under the Filter menu and choose **Liquify**.

STEP TWO:
When the Liquify dialog appears (seen here; I'm only showing the left side because we're not going to touch any of the sliders or controls on the right—this is all brush work), start by zooming in (press **Command-+** [plus sign; **PC: Ctrl-+**] a few times. I zoomed in to 200%). Then, make sure you have selected the first tool at the top of the Toolbox on the left (the Forward Warp tool **[W]**; it lets you nudge things around like they were made of molasses). The key to working with teeth is to make a number of very small moves—don't just get a big brush and push stuff around. We'll start on that front tooth on the left (I zoomed in on the inset, so you can see the before tooth and the little notch on the bottom right side that's making the bottom of the tooth look uneven). Now, make your brush size just a little larger than that notch (use the **Left/Right Bracket keys** to change the brush size), and gently nudge the area just above that notch downward to fill in the area, making the bottom of the tooth even. That's what you see me doing here—nudging the part of the tooth above the notch down to fill in the notch, so it looks even (it's easier than it sounds).

Sample pages