THE PHOTOSHOP WORKBOOK

Professional Retouching and Compositing Tips, Tricks, and Techniques

Sample Page

GLYN DEWIS

Foreword by Scott Kelby

CONTENTS

Foreword. xii
Introduction xv

PART 1 TECHNIQUES 1

CHAPTER 1
SELECTIONS AND CUTOUTS 3

Quick Selection Tool and Refine Edge. 4
Improving Cutouts with Layer Styles. 9
How to Remove the Annoying Outline 11
Quick Mask. 12
Faking Cutouts: Part 1 13
Faking Cutouts: Part 2 16
Advanced Blending 19
Color Range 21
The Pen Tool 23
Channels for Selections. 25

Sample pages

CHAPTER 2

THE POWER OF GRAY 29

Blend Mode Compositing 30

Textures, Textures, Textures 36

Smart Dodging and Burning. 40

Transforming a Location. 43

Adding Dents and Damage 50

Instant Six-Pack. 54

Photoshop Lens Flares. 56

Make Eyes Pop 58

CHAPTER 3

LIGHTING EFFECTS 63

The World's Simplest Lighting Effect 64

The Never-ending Lighting Rig 67

Gradient Lighting: Part 1. 70

Gradient Lighting: Part 2. 73

Light Beams. 75

Horizon Light 78

Fake Rim Lighting 80

Reflected Light 81

Shadows 83

Sample pages

CHAPTER 4

SPECIAL EFFECTS 87

Turning Day into Night 88

The Cartoon or Painterly Effect 91

Debris and Dust 93

Creating a Snow Scene 99

Rain 101

The Wet Look 104

Black and White Conversion 105

Adding Fake Blood 107

Adding Swelling 112

The Details Effect 115

CHAPTER 5

COMPOSITING QUICK TIPS 123

Creating a Horizon Line 124

Compositing into Grass 129

Shadows 131

Matching Color #1 133

Matching Color #2 136

sample pages

PART 2 PROJECTS 139

CHAPTER 6
CHARACTER PORTRAIT 141

RAW Conversion and Retouch 142
Nondestructive Retouching in Photoshop 145
Adding Color to the Background 147
Adding a Spotlight 149
Matching Background and Foreground Color 150
Lighting the Cigar 151
The Painterly Textured Effect 152

CHAPTER 7
TOUGH GUY 155

RAW Conversion and Retouch 156
Nondestructive Retouching in Photoshop 158
Creating a New Background Using Textures 159
Adding Shadows 161
Using the World's Simplest Lighting Effect 162

CHAPTER 8
RHINO COMPOSITE 167

Creating the Landscape 168
Adding the Rhino 178
Creating the Dust 183
Finishing Touches 185

Sample pages

CHAPTER 9
FAIRYTALE SCENE 189

Behind the Scenes 190
The Miniature Room....192
Adding the Toys....198
Adding the Shadows....200
Adding the Children....206
Turning Day into Night....210
The Wardrobe Light....212
Finishing Touches....217

CHAPTER 10
RETOUCHING A LANDSCAPE 221

Using Camera Raw....222

CHAPTER 11
ASSASSIN 235

Lighting Setup....236
Camera Raw....236
Composition....239
Selecting the Model....240
Dodging and Burning....243
Retouching the Jacket....245
Adding the Background....248
Add a Moveable Vignette....252
The Glasses....253
Finishing Touches....255

INDEX 262

sample pages

Sample Page

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.

Sample pages

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

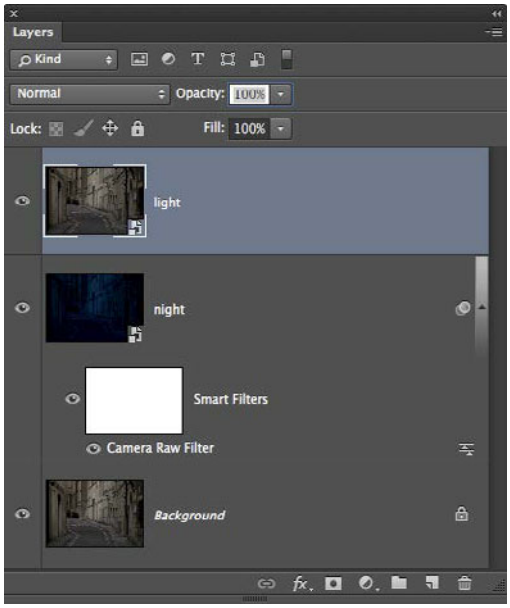


Figure 4.4

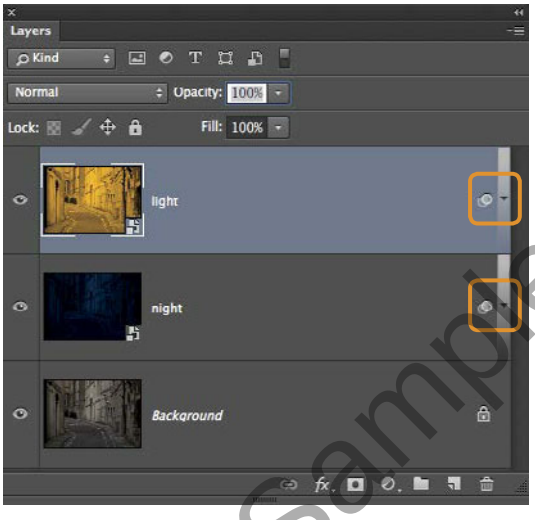


Figure 4.5

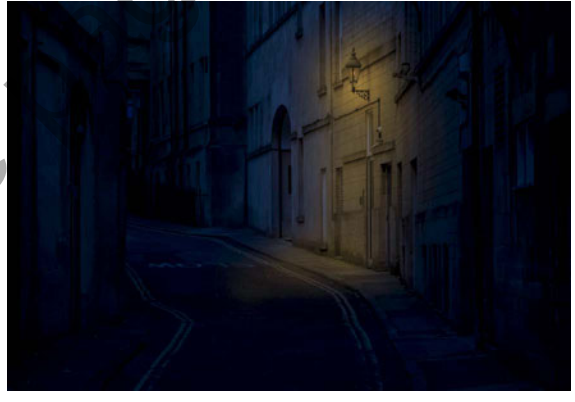


Figure 4.6

Sample Images

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

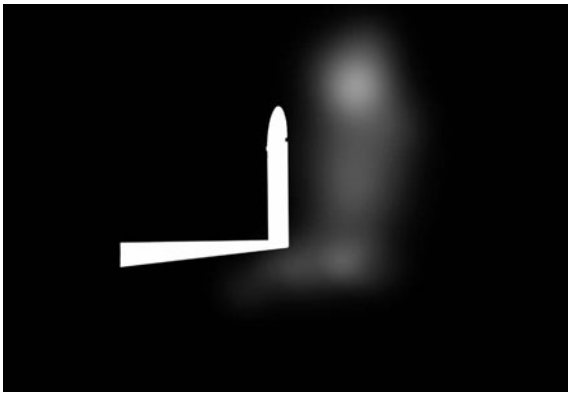


Figure 4.8

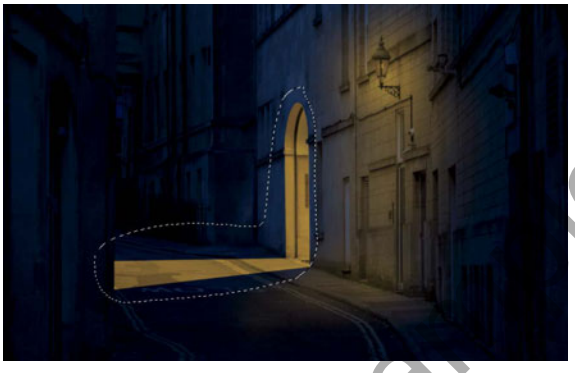


Figure 4.9

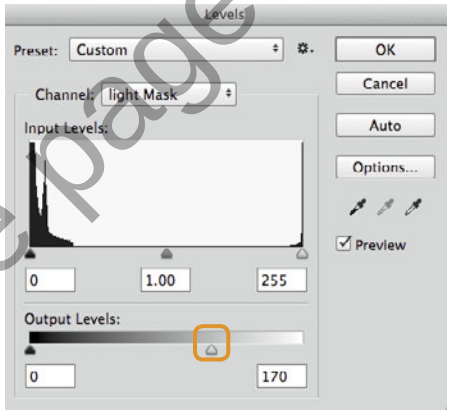


Figure 4.10

Sample pages

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

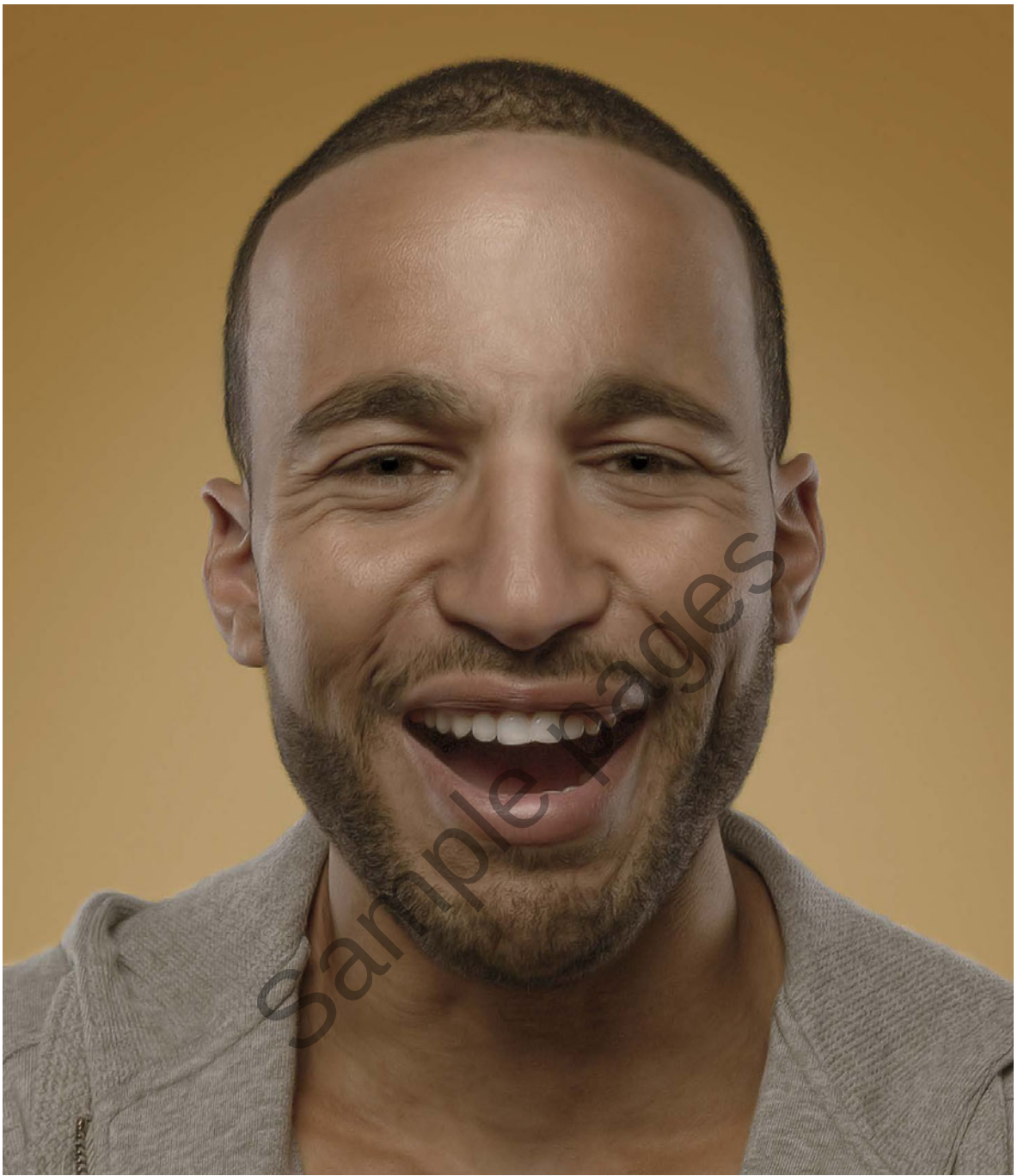
Figure 4.12

Sample pages

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



Sample Pages

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

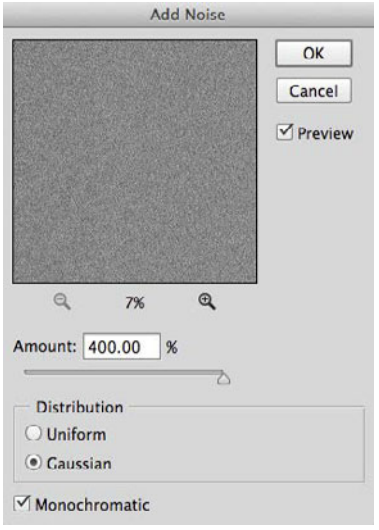


Figure 4.14

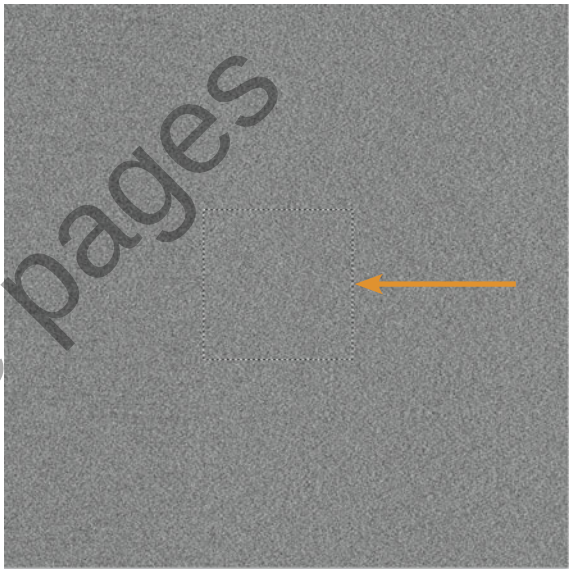


Figure 4.15

Sample pages

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**.

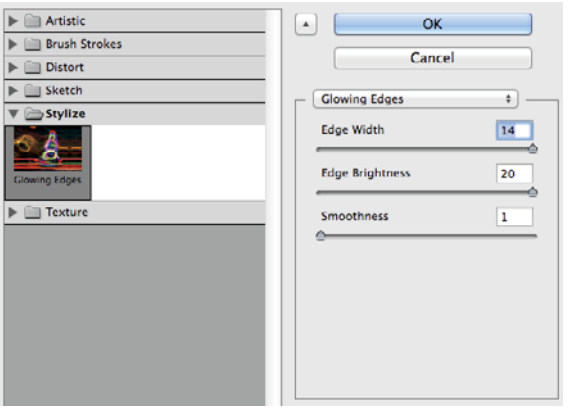


Figure 4.16

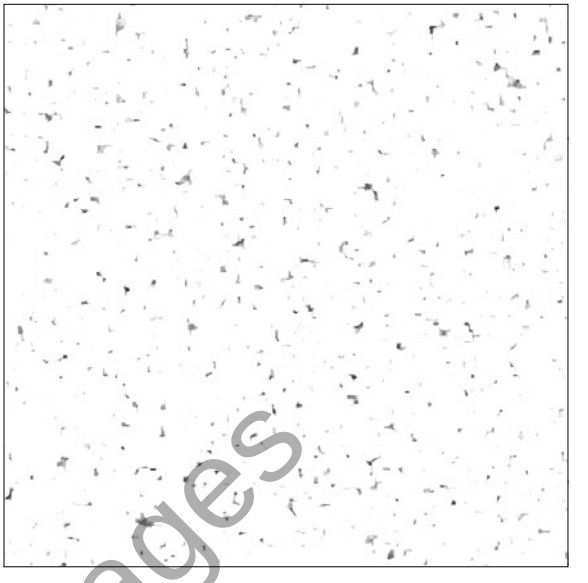


Figure 4.17

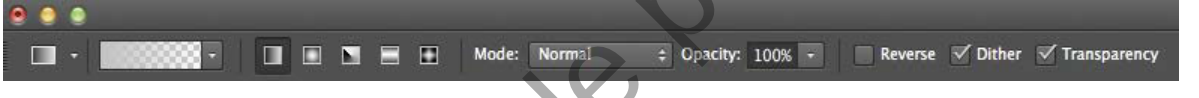


Figure 4.18

Sample pages

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

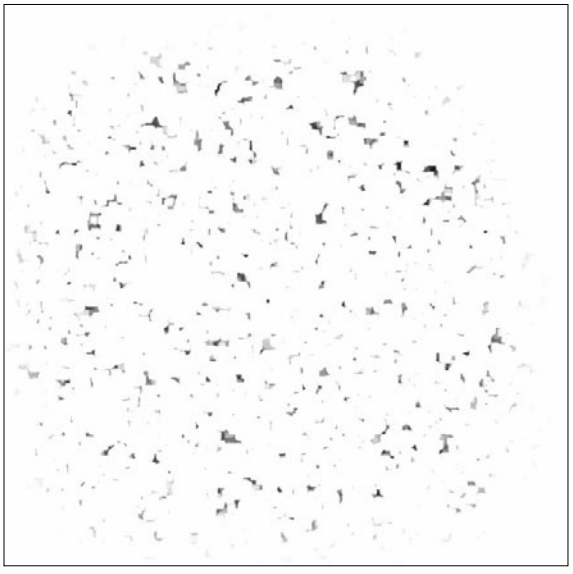


Figure 4.19 The result of using several gradients to remove the debris from the edges and to remove any straight lines

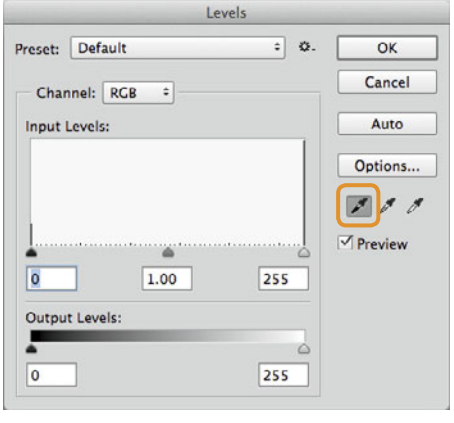


Figure 4.20

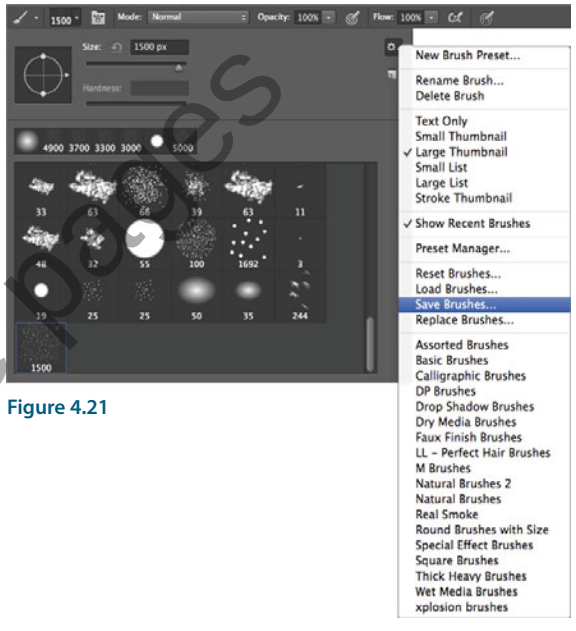


Figure 4.21

Sample pages

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.

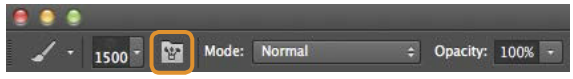


Figure 4.23

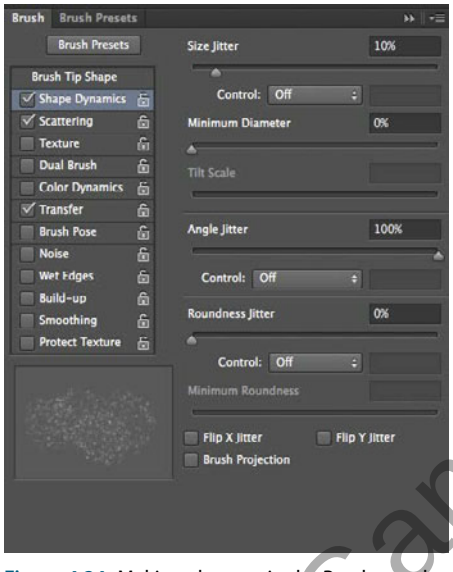


Figure 4.24 Making changes in the Brush panel

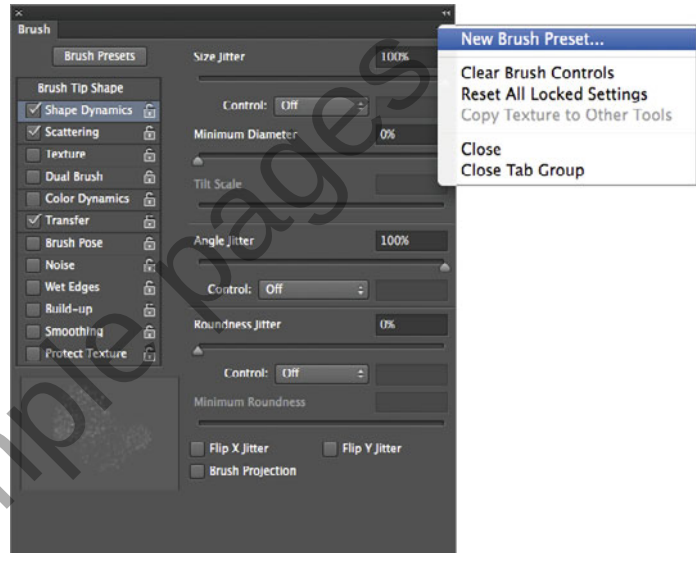


Figure 4.25 Saving brush settings as a preset for future use

Sample pages

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

Sample page

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

Sample Pages

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

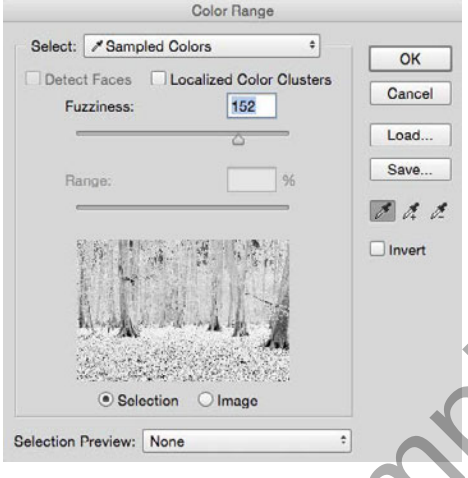


Figure 4.29

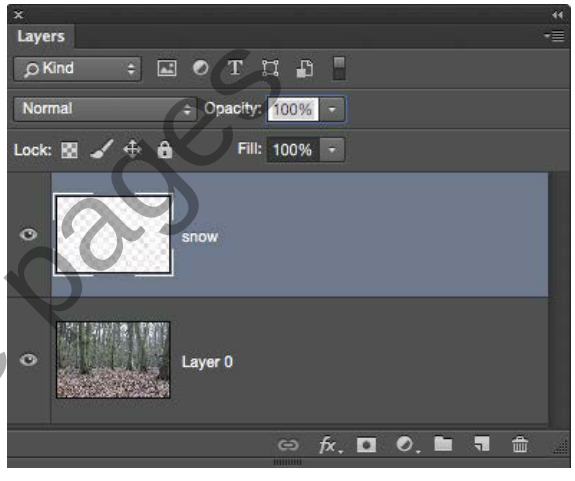


Figure 4.30

Sample pages

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**).

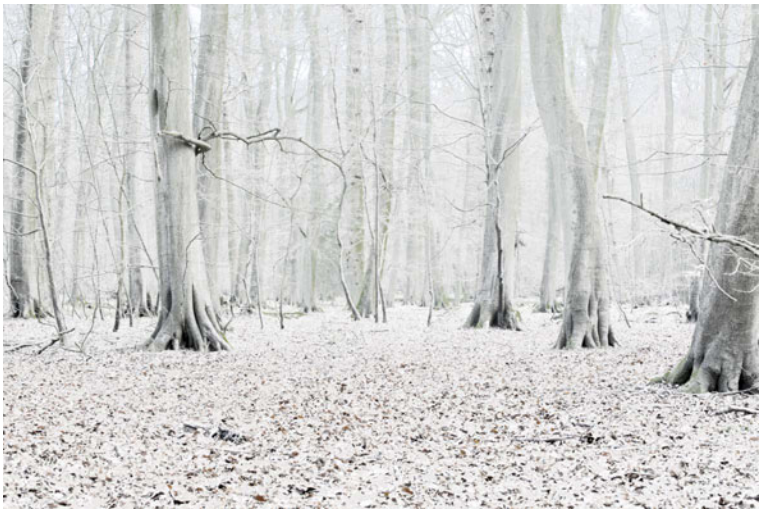


Figure 4.31

Figure 4.32

Sample pages

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

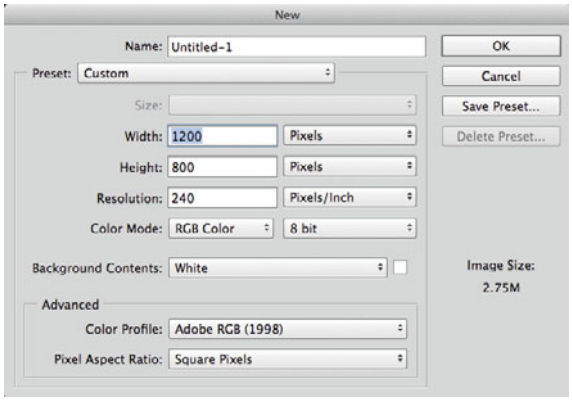


Figure 4.33

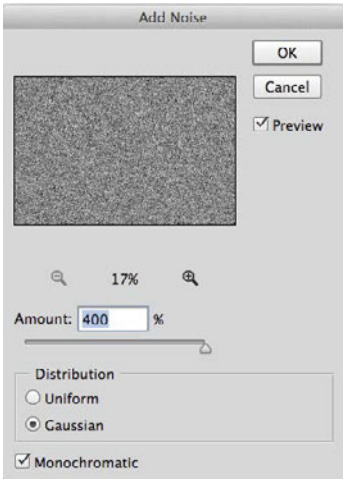


Figure 4.34

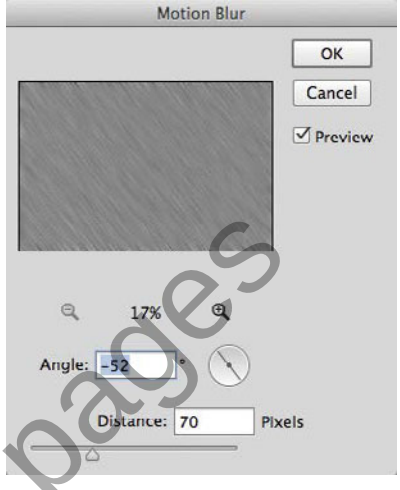


Figure 4.35

Sample pages

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**).*

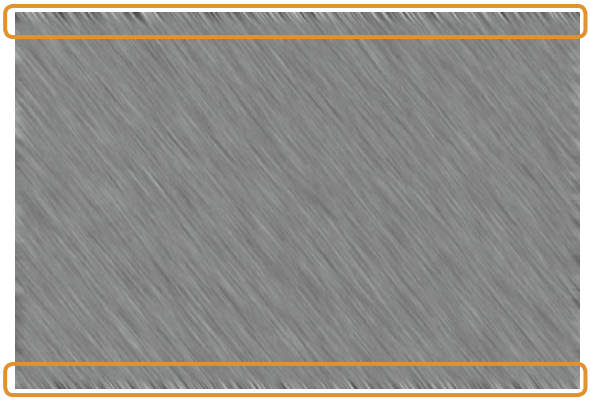


Figure 4.36

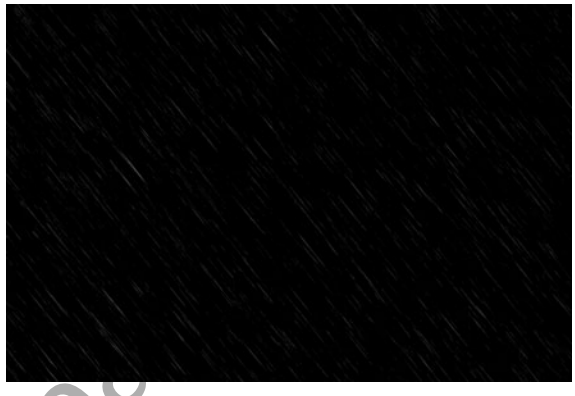


Figure 4.37

Sample pa

Figure 4.38

Sample pa

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.

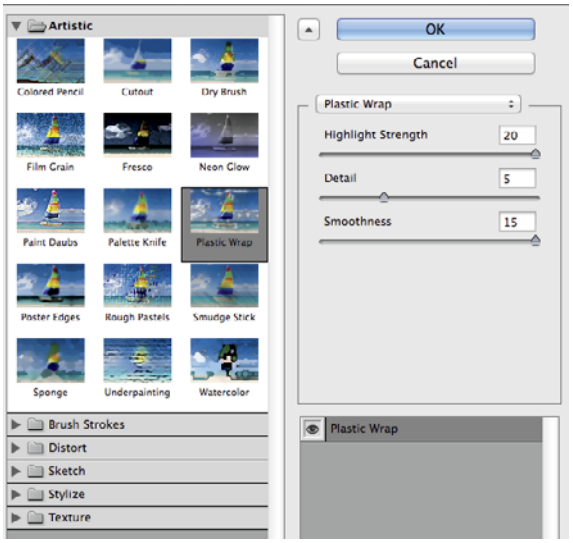


Figure 4.39

Figure 4.40

Sample pages

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).

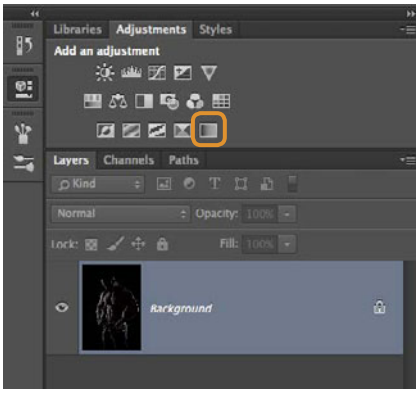


Figure 4.41

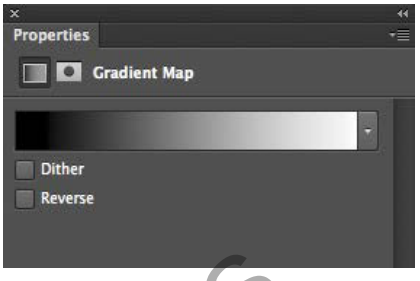


Figure 4.42

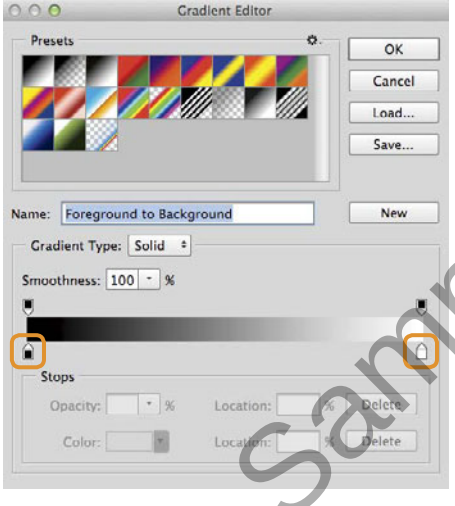


Figure 4.43

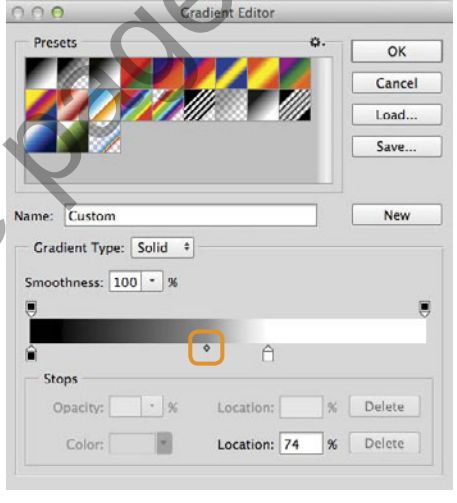
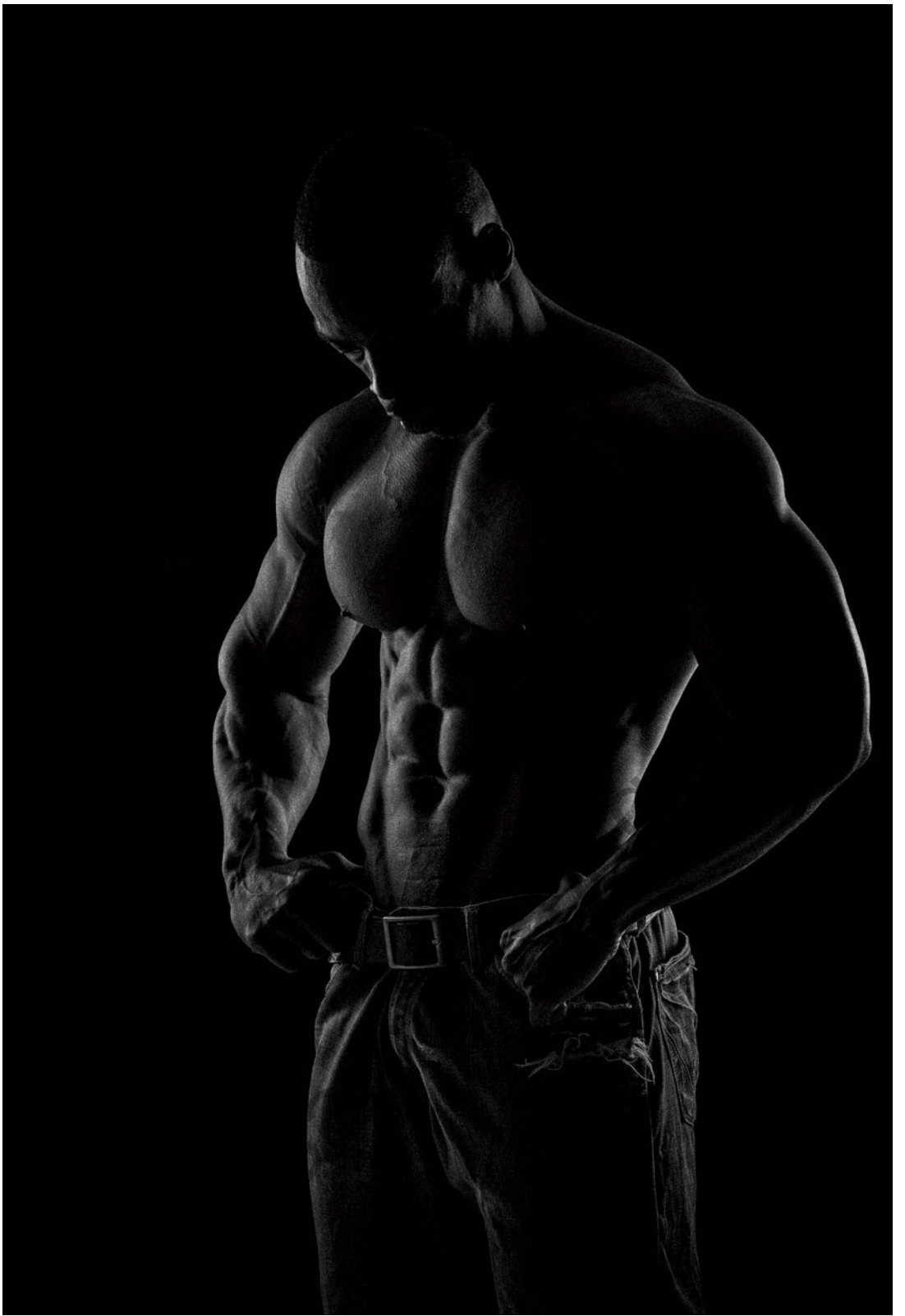


Figure 4.44

Sample pages

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).

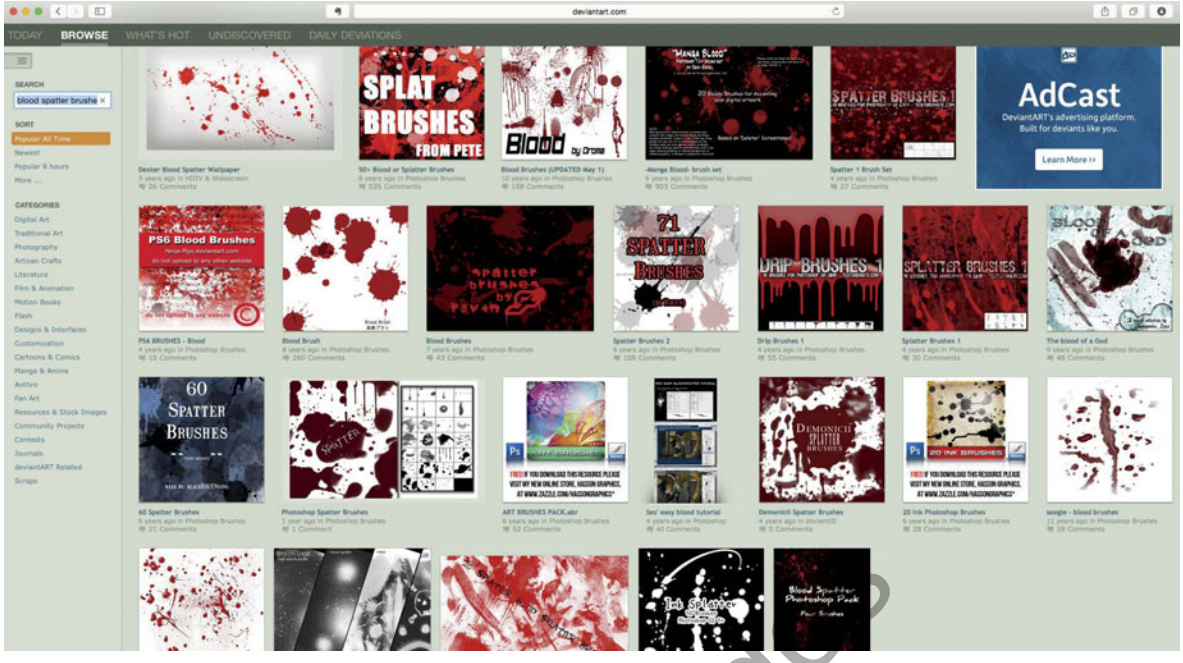


Figure 4.46 Results from typing "blood spatter brushes" into deviantART's search

Sample page

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**).

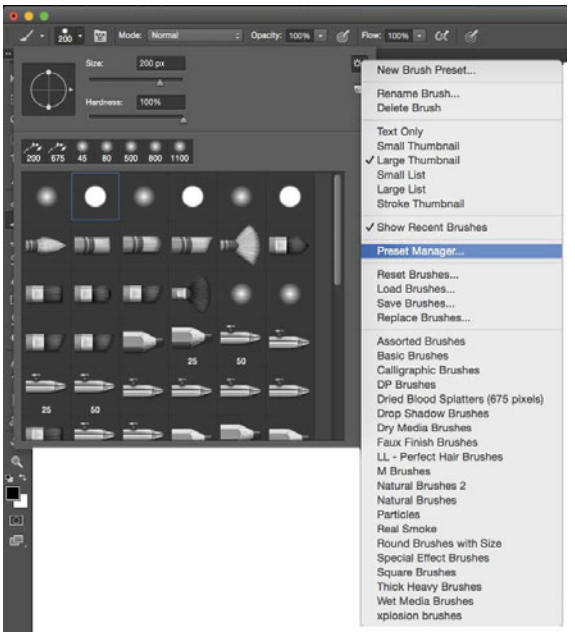


Figure 4.47

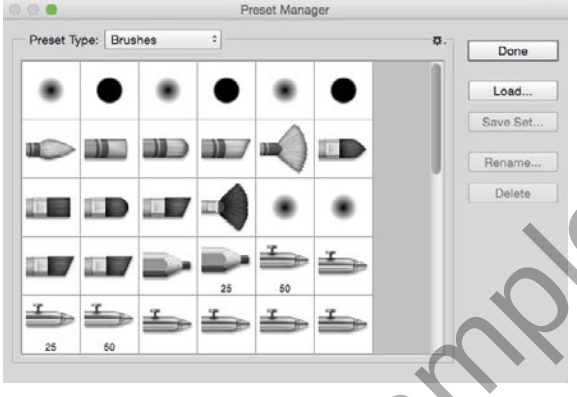


Figure 4.48

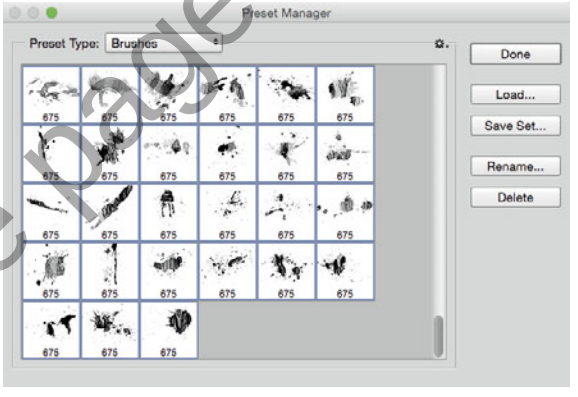


Figure 4.49

Sample pages