

## Photoshop Session 2

There are still a few items regarding global change of images that we can look at this time. First there are some neat tricks using different “Blending Modes”. The blending mode determines just how two image layers interact. We haven’t looked at these just yet but we will do that right now. First get an image opened in Photoshop that is too dark. Now go to Layers – Duplicate Layer and accept the default name. Over at the right side of the screen within the Layers box there is a box that contains the word “Normal”. This is the default Blending Mode. Click on the arrow to pull the menu down and select “Screen”. You will immediately see that the image gets a lot lighter. The Screen mode is sort of a mix in which the top layer is partially subtracted from the bottom one. So we have gotten our image to be a lot lighter. Is it overdone? No problem. In the Layers box there is another window labeled “Opacity”. Pull that menu down and you will see a slider to adjust the opacity of the added layer. Set to zero, it is as though the layer is not there. It is fully transparent and only the original image shows. At intermediate settings the effect varies from none at all at 0 to the full effect at 100%. You can tune the lightening effect to your taste.

OK, is there a similar trick to darken an image that is too light? Yes. Just set the blending mode to “Multiply”. You can tune that effect with the opacity slider too.

Someone is going to ask what all those other blending modes are. I have to say that I haven’t used all of them. We will mention a few more before we are done with this lesson. However the question brings us to this week’s main topic, adjusting PARTS of an image.

### Dodge and Burn

There are special Dodge and Burn tools in Photoshop but there is a much easier way to do both at the same time. First get an image on the screen. Find one that could use some lightening of dark areas and darkening of light areas. Now select the brush tool in the tool palette. Just click on it. When you move the cursor into the image you will see a circle that indicates the size of the brush. Press the “]” key to increase the size and the “[“ key to reduce the size. You’ll see why we might need to do this in a moment. Before we get into it though you can make the brush “hard” or “soft”. Hard means that it’s edge is very sharp. Soft makes the brush fade out around the edges. We usually want a soft brush for dodge and burn tricks. Shift “[“ key will make the brush softer and Shift “]” key will make it harder. For this exercise, make it as soft as it will go.

Now let’s create a dodge/burn layer. In the layers window at top right is a circle with a triangle pointing to the right. Click on it. Select New Layer in the menu that opens. Now you will have a box open up. Click the down arrow on the MODE box and select Overlay. Now check the box that says “Fill with Overlay neutral color, 50% gray”, then click OK. Be sure the Brush tool is selected. Up on the top line of the main window is an Opacity adjustment. Set it to 10% (roughly). In the tool palette there are two boxes that indicate the foreground and background colors. Click on the two very small overlapping boxes to force the colors to Black foreground and White background. You reverse the foreground and background colors by clicking on the double headed arrow next to the larger foreground and background color boxes. The Foreground color is the one in the box that partially obscures the second box, which, naturally is in the background. Set the foreground color to black. Now place the brush (with the mouse) over the image. Size the brush so it is handy to fit the area you want to darken. Left click and hold the left mouse button down and paint over the area you want to darken. The effect is additive so if

you want to go darker, release the mouse button and hold it down again and paint over the area more. Each time you release and hold the button again, you will add 10%. Because the brush edge is soft, the effect blends well with the surrounding.

Now if you want to lighten an area, click on the double headed arrow next to the background/foreground boxes and the colors will reverse so you have White as a foreground color. Now choose an area you want to lighten and paint over it until it is the way you want it. That's all there is to selectively lightening and darkening areas of the image.

If you can't get enough lightening or darkening you can open another new layer and repeat the process. Besides the Overlay mode for a new layer, there are also Dodge and Burn modes. Linear Dodge can be selected. Then you will get the question to fill it with the Dodge neutral color black. Check the box and paint with a white foreground color to dodge. You can do another layer, Linear Burn and fill with the neutral color, white, then paint with black to darken areas of the image. Always use a fairly small opacity when doing any of these operations.

### Clone Stamp

What if you want to remove an objectionable item from the image. It can be a snap or it can be a day's work depending on the complexity. Get an image on the screen that needs to have something removed. You don't actually REMOVE anything with the clone stamp, you paint over it with a part of the image from somewhere else! First get an image into Photoshop. Just so we don't change the original image we create a duplicate layer. Now select the clone stamp tool, which looks like a rubber stamp. Set the size of the stamp just as you would set the brush size. Reminder: you can see the brush size when you put the cursor over the image. Again it usually works best to have a soft brush. Now hold down the ALT key and click on the area you want to copy FROM. A small circle with crosshairs will point directly at the center of the area you will be copying FROM. Now move the cursor over the area you want to hide and click. You can drag the rubber stamp too. A little cross hair shows where the image is coming from. You can and should select a slightly different FROM area fairly frequently to avoid an obvious repeat pattern in the image. There is one possible confusing point. If you drag the stamp far enough so the source is an area that you have just painted over, the source image will be what was UNDER the image that you just painted there. You must select a new source at that point. At the lower right of the work area is a HISTORY window. It shows the actions you have taken for the past large number of steps. You can undo your last clone stamp or anything else by clicking on the step above the one you just did. It will be easier to show you than to explain further.

### Layer Masks

Now that you have seen the dodge and burn techniques, a layer mask won't be so mysterious. Suppose you have an image with two different areas that you want to adjust differently. Start with your image and create a Levels layer. Adjust the levels for the best appearance of one part of the picture, the foreground for the image that we will be working on. You can also make a Color Balance adjustment layer and make the foreground a bit more sunny looking. Then make the background layer active and create a duplicate layer. Move the duplicate layer ABOVE the levels and Color Balance adjustment you just made. It will totally obscure the original layer and it's adjustments. Now create another Levels layer and adjust that for the sky, bringing out the blue and the clouds. Now hide the original layer and the correction layers that you used on it. (Click on the eye icons). Select Levels and then Merge Visible. This will merge the Levels

layer you just did with the background copy layer. Now turn on the underlying layers again. You won't see any difference. Now you will note to the right of the Levels icon in the layer window is a blank window, the MASK. Click on that window in the top Levels adjustment layer. Now select a brush and set the foreground color to black. Set the opacity to 10% or perhaps a bit more and HAVING CLICKED ON THE LAYER MASK, start painting over the foreground in the image. The layer mask icon will begin to show a darker gray in the foreground area as you paint, and the effects of the levels adjustment will be hidden, the foreground from the lower layer and the first corrections showing through. Continue painting just as in the dodge/burn adjustment, and slowly the effect of the second levels layer will be revealed. You can stop whenever you like. If you go too far with a brush stroke, look at the HISTORY window and click on the step just previous to the last brush stroke that caused the problem. The last stroke will be erased. You might want to do this more quickly and you can do that by increasing the opacity of the brush to, say, 50%

If a layer does not automatically have a layer mask you can add one by clicking on the square with the circle inside at the bottom line of the layers window while you have the layer of interest selected (highlighted in blue in the Layers window). Why some layers automatically have one and others don't, I have no idea! You can start with a white layer mask and paint out the areas of the layer that you don't want to show or start with a black layer mask and paint in the areas that you want to show. Usually it is easiest to paint the smaller area of the image.

We have now used the following blending modes:

- Normal
- Overlay
- Dodge
- Burn
- Multiply
- Screen

Some of the others are more subtle in their effect.

### Adding a Sky

No, I'm not kidding. Putting a blue sky and some clouds in a photo is fairly easy. Open a photo with a white sky from an overcast day. Now Layer > New Fill Layer. Select BLUE as the color and a color picker will open. Select the shade of blue / blue-green you would like and then select the depth of color from the shaded square that opens. Now click on OK. What happened? You have a plain blue image. Not to worry. Click on the layer mask of the fill layer. Now Control I to invert the mask to black. Your original image has come back and the blue is completely gone. Select the brush tool and change the opacity to 10% or so. Make the brush soft. (Shift [ or ] to make the brush softer or harder). Set it to a convenient size for the area to be filled with sky. Set the foreground color to white. Now "paint" the blue into the sky on the image. Don't just make the sky completely blue. That's boring. Skies are usually bluer over head and hazy toward the horizon so you don't have to paint too close to objects in the image. Leave some white. Change the brush size so you can make some fluffy clouds. Darken the corners of the sky image a bit etc.

## Shadow / Highlight

Sorry but this one is not available in Photoshop 7. I'm not sure about Elements, but probably not. It is an image adjustment that won't work on an adjustment layer. The procedure is to create a duplicate layer of the original image. Then click Image > adjustments > and on the menu that opens, select Shadow/highlight. A box opens with two sliders. You will find that it has lightened the shadows by too much (usually) because the shadow slider is set to 50. Move it back to the left and you will see the original image. Now you can add shadow detail by moving the shadow slider to the right. You can add Highlight detail by moving the Highlight slider to the right.

This can make considerable improvement in an image that might look as though the highlights are blown out. It can also pull a lot of shadow detail out of black. HOWEVER, it can be overdone. If you expand the shadow and highlight tones too much, all the mid-tones get pushed together and the resulting image looks very flat. The only difference in the mid tones is in the colors. It is a neat trick, but use sparingly.

## Isolating a Color

There is a feature of the Hue/Saturation tool that can be used to change just one color in an image. We'll use it to change the color of a rhododendron blossom to blue. Open the Rhododendron image. Now select an adjustment layer Hue/Intensity. You will notice that a box contains the word "Master". Pull down the menu there and select Magenta for the magenta channel. Now move the hue slider around until you see a nice shade of blue in the blossom. You can include colors that were left out. Select the eyedropper with the plus sign next to it and go and click the eyedropper on colors you want to include. As you include colors you will see each such area turn blue. This is useful for, say a picture of a house with a certain color trim that you might want to change to see how a different color would look etc.

## Special Effects

Time to play a little. Open an image of a flower or similar subject. Now let's make it an image that doesn't look like a photograph. First make a duplicate layer. Now go to the Image > Adjustments menu and click on Invert. The image will become a color negative. The tones from light to dark are reversed and the colors are all the negative of what they were, the color half way around the color wheel from the originals. Now create a Hue/Saturation layer. Move the Hue slider all the way to one end or the other (it doesn't make any difference which). The colors will be restored to their original hues, but the tones are still reversed light to dark. It makes an interesting image. You can adjust the levels to increase the tonal range etc.

Under Filters, you will find some interesting effects to turn an image into what looks like a watercolor etc. Feel free to experiment with these. These effects in general are not for camera club forum images etc., but you may enjoy doing something different like a pseudo watercolor on a matte paper or on a watercolor paper.

Next time we will talk about how to select an area of an image. I am not very good at freehand drawing with a mouse or even tracing the edge of something. There are easier ways to select, including selecting a particular color range. You might want to select an area to move from one image into a different image.