

# *Snap Tips*

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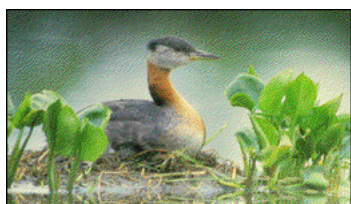
## *from Russ*

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*Russell Brown, Senior Creative Director at Adobe Systems, shares some super tips for working with **photographs** in Adobe® Photoshop® 4.0*

**INTERMEDIATE**

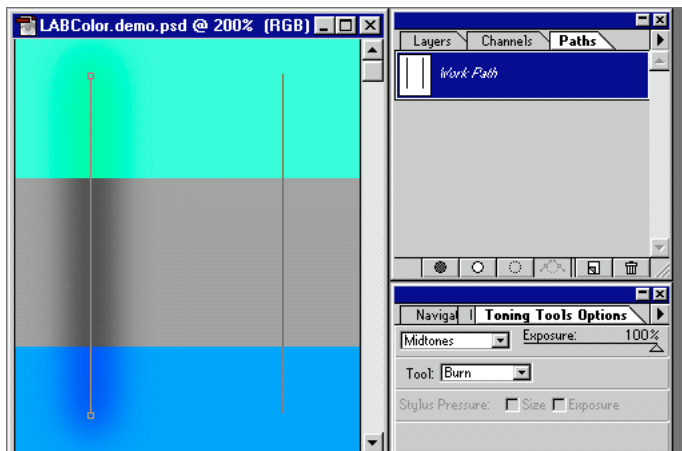




OK, Photoshoppers, let's take a look at dodging and burning. Of course, when we burn an image, we make it darker, and when we dodge an image, we make it lighter. But, unlike the darkroom, Photoshop lets you dodge and burn the shadows, midtones, and highlights independently. Incredible!

## #1: DODGING AND BURNING PHOTOGRAPHS

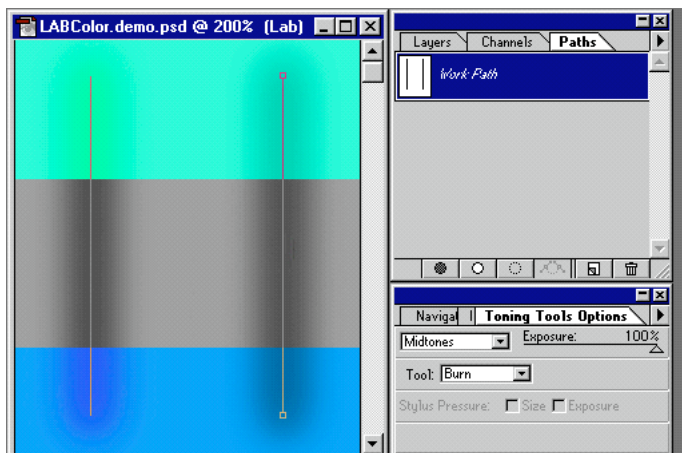
1. This file demonstrates a problem that can occur when you dodge and burn in RGB mode. Stroking the left path with the burn tool has shifted the hue and lightness of the colors. The top color is shifting toward green, and the bottom color is shifting toward ultramarine. Only the middle gray is burning correctly.



### Stroking

To stroke a selected path with the dodge or burn tool on the Macintosh, select a brush and press the Enter key. Press Enter again to apply the stroke. This shortcut works with all painting tools on the Macintosh.

2. Now examine the same stroke applied with the burn tool in Lab mode. The line on the right is shading the lightness value of the colors without affecting the hues. And because the RGB color space is a subset of the Lab color space, converting to Lab mode and back does not affect the colors in the image.



### Lab mode

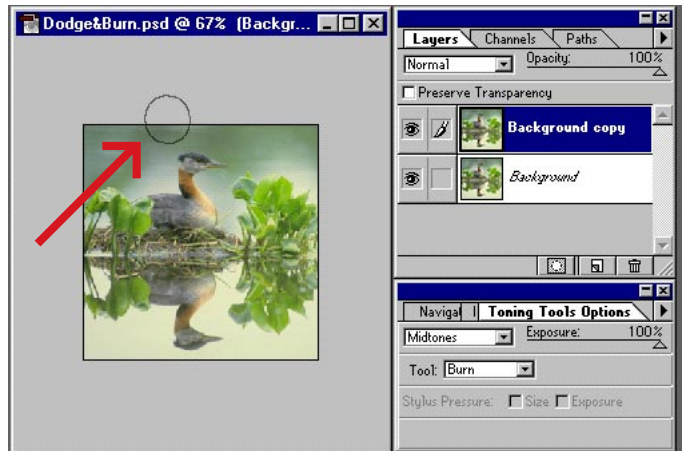
The secret to dodging and burning in Lab mode is that Lab mode isolates the Luminosity channel from the two Color channels that make up the image, so that only the lightness is altered.

3. It's a good idea to copy your image onto a new layer whenever you work on a dodge and burn project. This will let you use the Layers Opacity slider to adjust the intensity of the dodging and burning when you have finished. To make a copy, simply drag the background layer onto the New Layer icon. Then convert the image to Lab mode. Don't Flatten.



## DODGING AND BURNING PHOTOGRAPHS

4. Zoom out of the image so you can dodge or burn with smooth, continuous strokes across the photo. Double-click the dodge tool to bring up the Toning Tools Options palette. Select the burn tool and set the exposure of the brush stroke. On the Brushes palette, select a brush size that works with your image.



**Large workspace**  
In the darkroom, you have a large work space, so it is easy to move your hands across a photo. To create a large work space in Photoshop, select the zoom tool and zoom out of the image.

5. Here, we darkened the upper and lower areas of the photo to change the mood. We switched to the dodge tool and lightened the areas near the water's edge. It's a good idea to change the opacity and size of the dodge tool, so that the effect isn't quite as strong as that of the burn tool. The image now has a more dramatic impact with the focus of the brightness in the center of the photo.



**Midtones**  
Remember that you can choose shadows, midtones, or high-lights in the Toning Tools Options palette for both dodging and burning.

6. Use the Opacity slider in the Layers palette to finesse the dodging and burning effect. Creating this second layer gives you an easy way to increase or reduce the overall effect of the dodging and burning. When you are satisfied with the results, flatten the image to reduce the file size.



**Opacity**  
The opacity of the top layer can be adjusted from 100% to 1%. Here the opacity has been set to 72%, allowing some of the bottom image to show through and soften the effect.





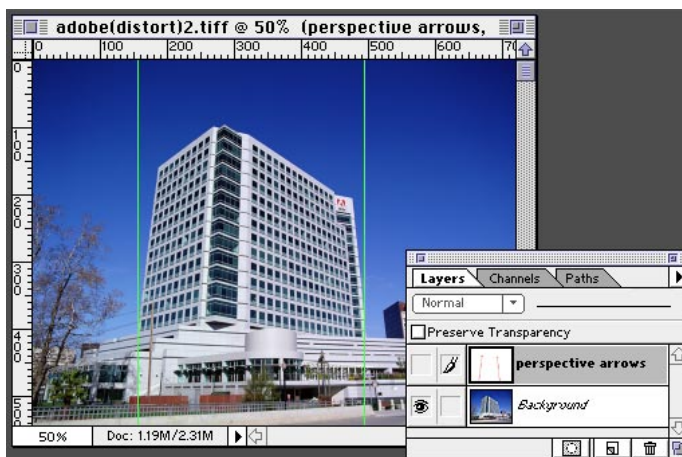
We'll use Guides in Photoshop 4.0 to correct a type of lens distortion known as "keystoning." When a building seems to be vanishing into the sky, it is said to be keystoning. Not too surprisingly, architects don't like this effect—they want the sides of their buildings to be straight!

## #2: CORRECTING FOR LENS DISTORTION

1. Here is our image, showing the keystoning of the building. The red lines identify the perspective lines in the photograph.



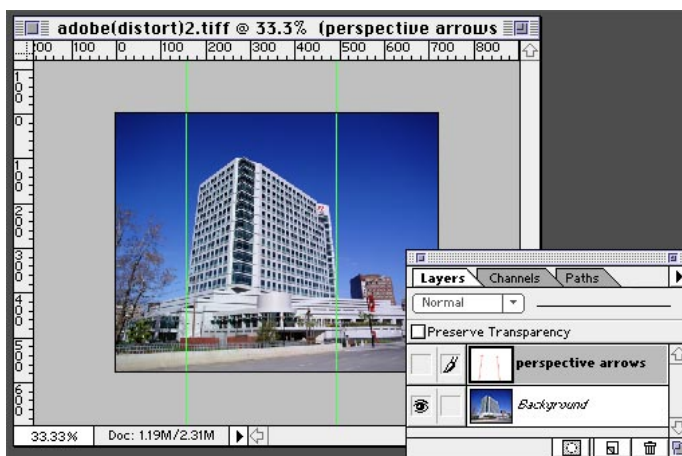
2. Turn on View > Rulers. Then drag guides from the ruler to create a vertical reference for correcting the image. Here we have aligned the guides to the base of the building so that we can eventually make the building parallel to the guide.



### Guide color

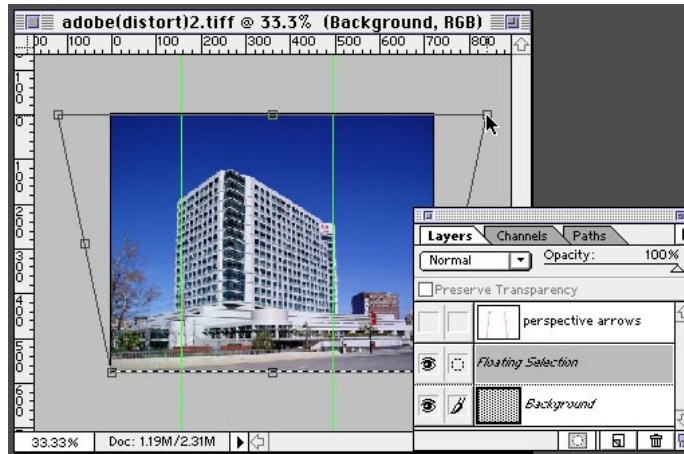
Sometimes the color of the guides does not show over the image, so it's helpful to change the color of your guides in the Preference > Guides & Grids dialog box.

3. Select > All. Then zoom out from the image to give yourself some work space around the sides of the image for the next step.



## CORRECTING FOR LENS DISTORTION

4. Choose Layer > Transform > Perspective. Eight control points appear around the edge of the selection. Grab the top right corner point and move it outward, horizontally. Adjust the image until the vertical lines in the photo (such as the building) are parallel with the edge of the guides.



5. Double-click inside the image to apply the new perspective. That's it!

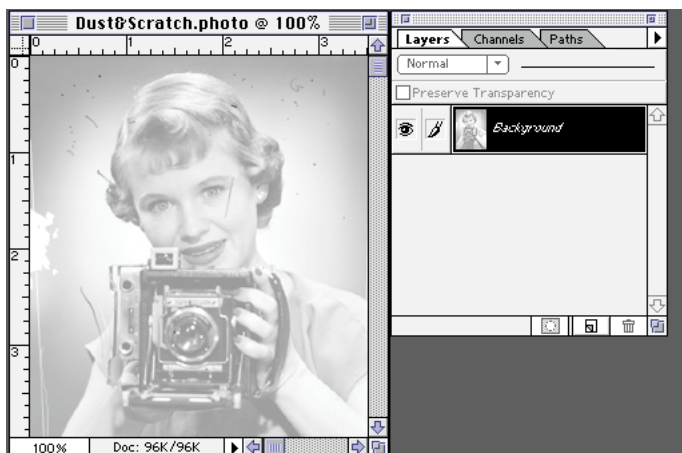




*This original image is scratched and may also have been scanned incorrectly, printed too light, or printed from a negative that didn't have enough density. To repair the photo, we could add contrast with Levels or Curves. However, here's another way of doing this repair you might not have considered before. And it's easy!*

### #3: REPAIRING PHOTOGRAPHS

1. Here is our original image. It has dust and scratches, and it's torn and low in contrast. It's a mess.



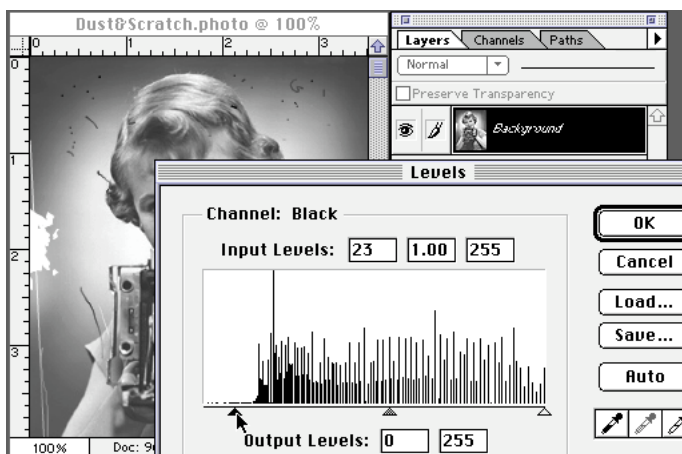
2. Make a copy of the background layer by dragging it onto the New Layer icon at the bottom of the Layers palette. Set the mode of this new layer to Multiply. Do the same thing to create a third copy with a mode of Multiply.



#### Multiply

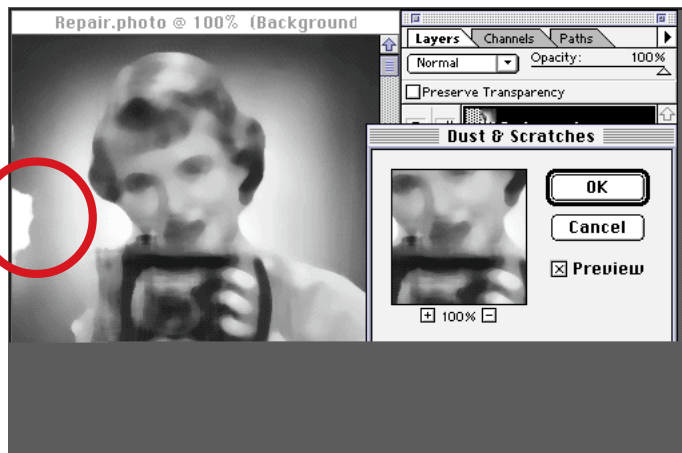
If you're working in the darkroom and have a thin negative with low contrast, you can sandwich two identical copies to boost the total information. That's what Multiply does: It combines the densities of two layers and darkens the image.

3. Now choose Flatten Image from the Palette Options menu to combine the three layers into one and boost the contrast. Then choose Image > Adjust > Levels and slide the black point over to the right a little to get a true black in the image.



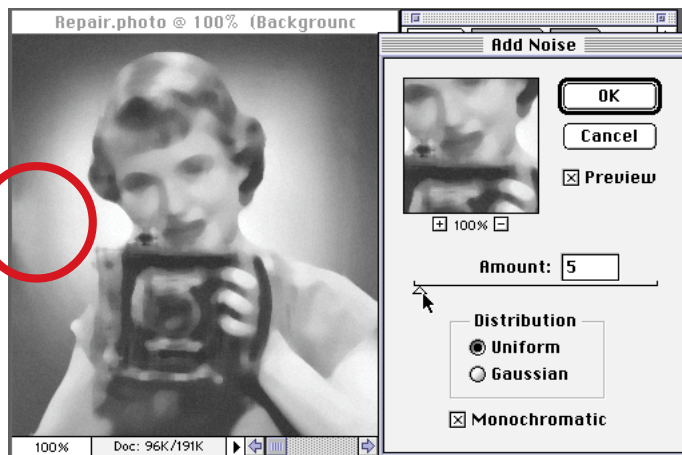
## REPAIRING PHOTOGRAPHS

4. Make a copy of the new background layer by dragging it to the New Layer icon. With the new layer selected, choose Filter > Noise > Dust & Scratches. Set the Threshold to 0, click Preview, and increase the Radius setting until most of the small flaws disappear. Use the clone tool to repair any large flaws, such as the tear at the left edge of this photo.



**Dust & Scratches**  
Normally, you would run this filter on the original image. Here, we're running it on a copy of the original and then using this copy as a source from which to repair the original. Sounds a little complex, but don't worry—it works!

5. You will use this layer with the clone tool to “paint” over flaws in the original image. Because the layer has been blurred by the Dust & Scratches filter, you need to reintroduce some noise so that the grain matches that of the original image. Choose Filter > Noise > Add Noise. Select Distribution: Uniform, select the Monochromatic option, and a small Amount.



**Monochromatic**  
Selecting Monochromatic is important when working with color images since this option ensures that no random colors are introduced with the added noise. The higher your image's resolution, the higher a value you'll need for the Add Noise filter.

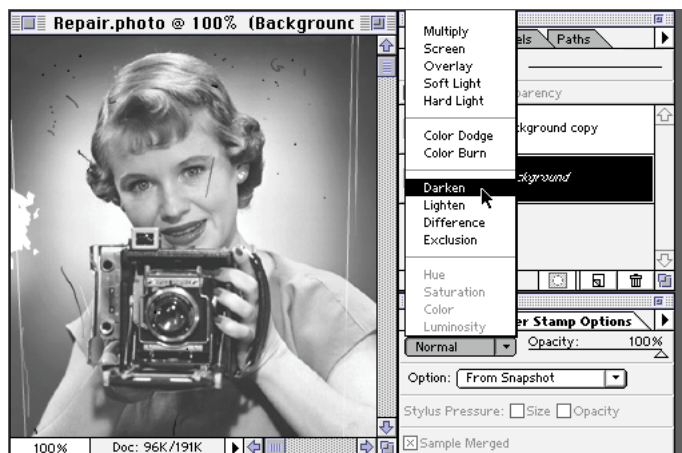
6. With the blurred layer still selected, choose Edit > Take Snapshot. Then select the background layer in the Layers palette, and turn off the blurred layer. Double-click the rubber stamp tool, and change the Option setting in the Rubber Stamp Options palette to From Snapshot.





## REPAIRING PHOTOGRAPHS

7. In the Rubber Stamp Options palette, set the mode to Darken. Choose a fairly small brush size and start eliminating the lighter scratches in the image by painting over them.



**Darken mode**  
With Darken mode, the rubber stamp replaces any areas that are lighter than the Snapshot. It sounds a little wild, but this ensures that you touch up only the scratches, which are lighter. The rest of the photo is protected.

8. When you have eliminated the lighter scratches, set the mode to Lighten in the Rubber Stamp Options palette, and paint over the spots and dust in the image.

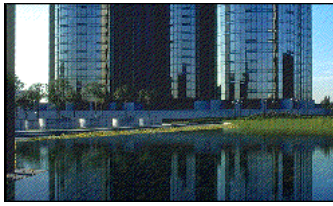


**Lighten mode**  
With Lighten mode selected, the exact opposite happens: the rubber stamp replaces only areas darker than the Snapshot—that is, the dust and spots. The rest of the image is protected.

9. Here is the finished image, with increased density and no dust or scratches.



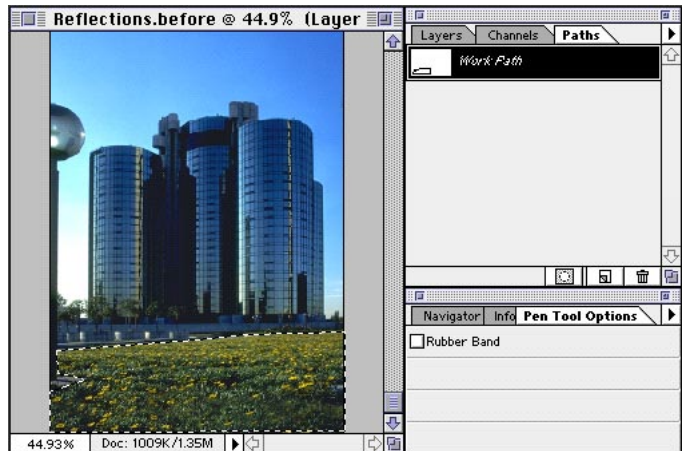




OK, you unethical Photoshoppers, this is the tip for you. Your assignment is to create a pool of water in front of this building. The architects plan to put in a pool after the building is finished, but they need a photograph of the finished building with the pool now. Oh yes, I should mention that the architects would like a reflection of their building in the water.

## #4: CREATING A REFLECTION

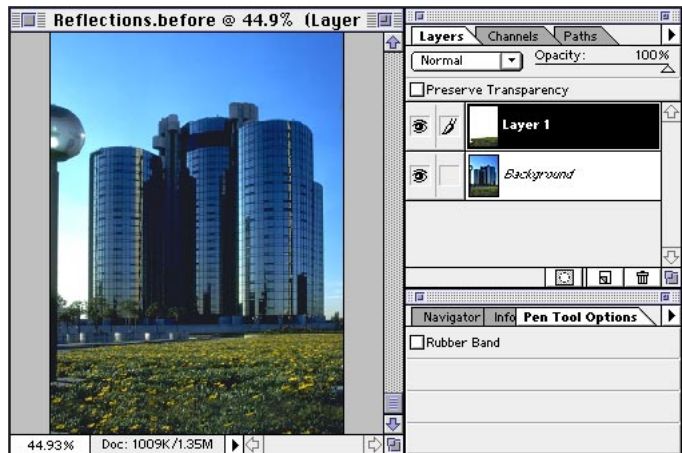
1. Use the pen tool to define the area for the pond. Click each corner of the area, without dragging, to create straight lines between the corners. With the path selected, click any of the selection tools in the toolbox, and press Enter to turn the path into a selection.



### Pen tool

The pen tool gives you the ability to define a selection by drawing precise lines and curves around the area you want to select. Choose any selection tool and press Enter to turn a pen tool path into a selection.

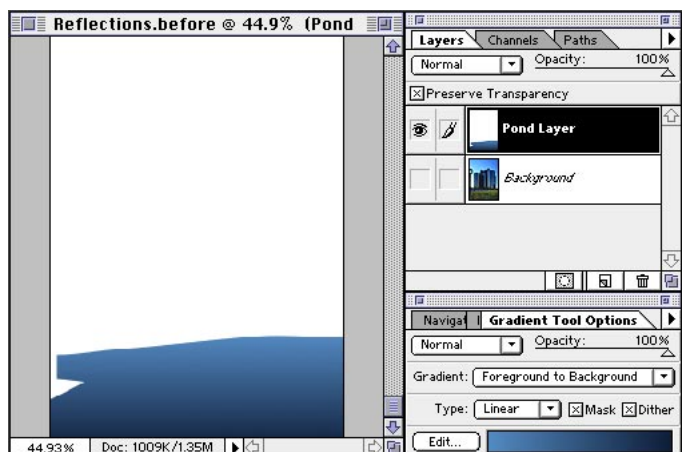
2. Choose Layer > New > Layer Via Copy. This copies your selection and puts it on a new layer.



### Shortcuts

Throughout this document, "Command/Ctrl", means Command on the Macintosh and Ctrl on Windows. "Option/Alt" means Option on the Mac and Alt on Windows.

3. Click the eyedropper tool, and click a light blue in the building; then press Option/Alt and click a darker blue for the background color. In the Layers palette, click Preserve Transparency and click the eye column to turn off the Background layer. Drag the gradient tool from above the selection straight down to create a gradient.

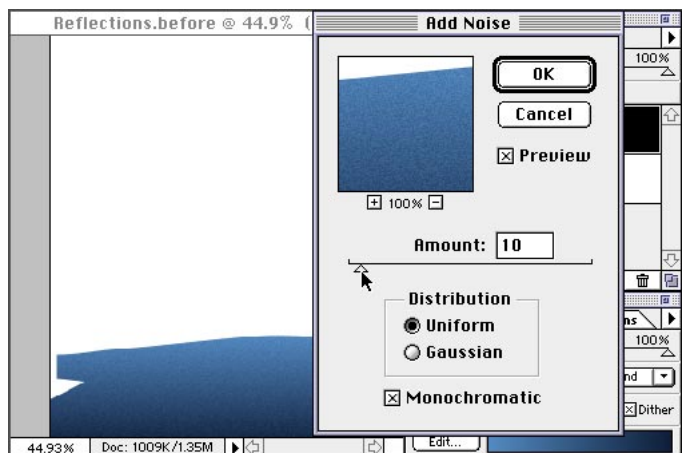


### Preserve Transparency

Preserve Transparency ensures that an effect won't bleed over into the transparent areas of a layer. Here we want to confine the effect of the Motion Blur filter to the pond.

## CREATING A REFLECTION

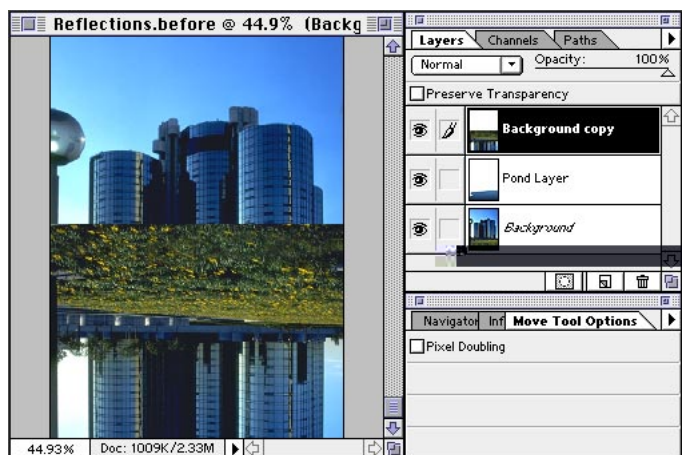
4. With the pond layer still selected, choose **Filter > Noise > Add Noise**. Select **Monochromatic**, **Uniform**, and set the **Amount** to 5.



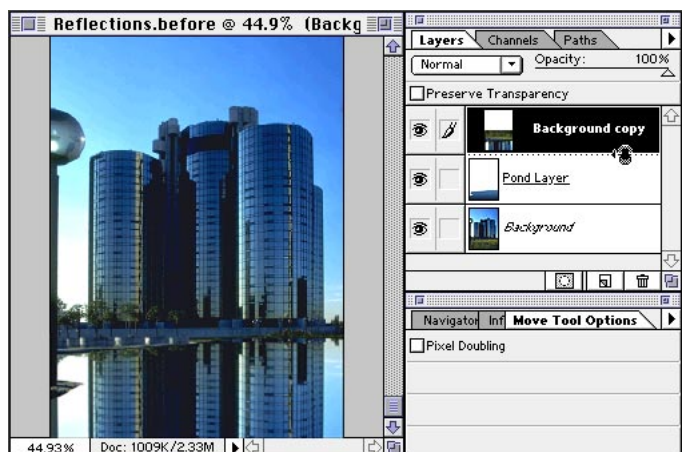
### Add Noise

The color gradation in the pond is perfect—most likely too perfect. Because it was generated in Photoshop, it doesn't have the same grainy quality as the rest of the photo. Add Noise roughens the gradation to better match the rest of the image.

5. In the Layers palette, click the eye column to turn on the Background layer, and drag the layer to the New Layer icon to make a copy. Then drag the copy above the pond layer in the Layers palette. Choose **Layers > Transform > Flip Vertical**. Select the move tool, hold down the Shift key, and drag the selection straight down.



6. Hold down **Option/Alt**, and move the pointer over the line between the Background copy and the pond layer in the Layers palette. When the pointer changes to the clipping group icon, click to define the two layers as a clipping group.

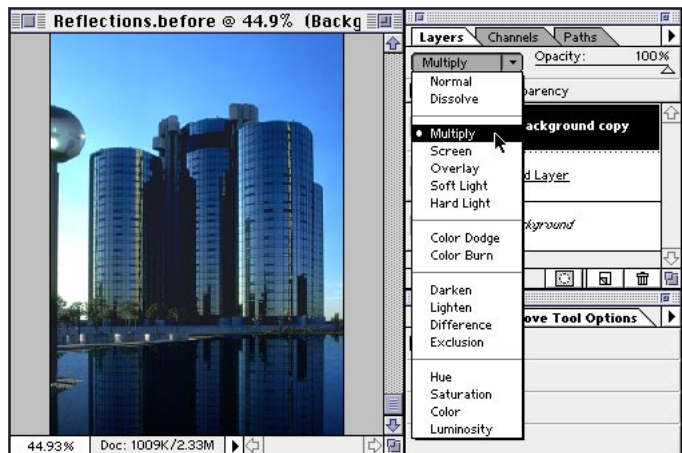


### Clipping groups

Creating a clipping group is somewhat like using **Paste Into** with two layers—in this case, think of the pond layer as the masking shape and the background copy as the image that will be pasted into the mask.

## CREATING A REFLECTION

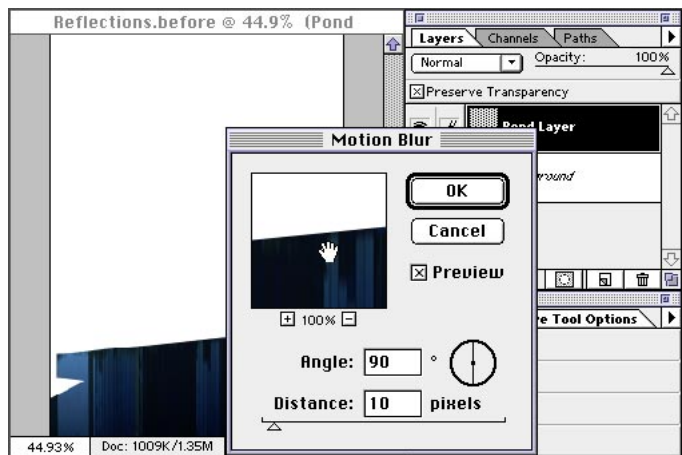
7. With the Background copy still selected in the Layers palette, choose Multiply from the Mode pop-up menu.



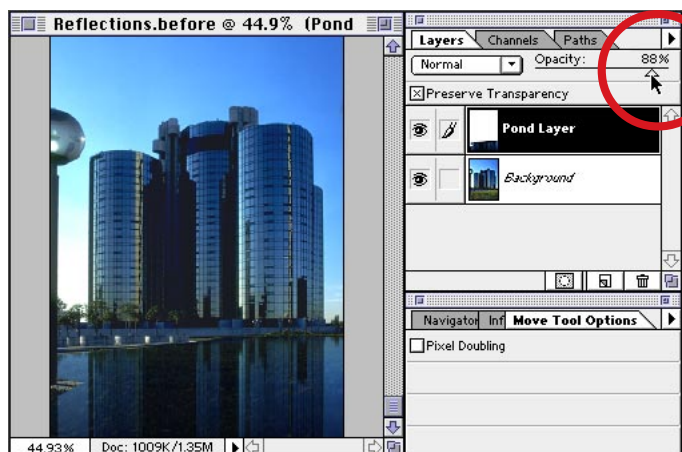
### Multiply

Multiply creates the effect of sandwiching two layers together, much like transparencies on a light table. In this example, the image on the background copy and the gradient on the pond layer are combined to create the reflection.

8. Choose Merge Down from the Palette pop-up menu to merge the reflection layer into the pond layer. Then turn off the Background layer, and select the pond layer. Choose Filter > Blur > Motion Blur to blur the reflection. In the Motion Blur dialog box, set the Angle to 90 and the Distance to 10.



9. Turn on the Background layer to view the results. For a final touch, reduce the opacity for the pond layer slightly, so that the lawn appears to have been flooded with water.



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