RETOUCHING EFFECTS

"My passport photo is one of the most remarkable

photographs I have ever seen—no retouching,

no shadows, no flattery—just stark me."

—ANNE MORROW LINDBERGH

PORTRAIT RETOUCHING TECHNIQUES

In this project, you'll learn several basic retouching techniques that when used in combination can produce some pretty striking results. You can apply these techniques to a number of projects, including photography repair and restoration, cleaning dirty or damaged scans, and basic color manipulation. In this example, you'll use the effects to slightly modify the photograph and give it that "fashion magazine" cover look.

Project 8

Retouching Effects

by Felix Nelson

GETTING STARTED

This effect covers the basic retouching of a typical head or face shot. Use blurring, quick masking, and History Brush techniques for overall corrections, as well as utilizing layer modes to effect changes in the highlights and shadow areas. The example is an image that doesn't need a lot of color correction, but could use just a little help in the retouch department. You'll start by removing some of the dirty areas (white speckles) around the model's shoulders and neck.

1 Open the file **Retouch1.jpg** from the accompanying CD-ROM.

2 Choose Filter/Blur/Gaussian Blur and enter a setting of 3 pixels.

The 3-pixel setting works great for low-resolution images, but for higher resolution images, you should enter a higher value. These settings vary from image to image. What you're trying to accomplish is making the speckles (or dust) blend into the rest of the image.

3 Press **Y** to select the History Brush. Go to the History Options palette and change the Mode to Darken. Choose Window/Show History.
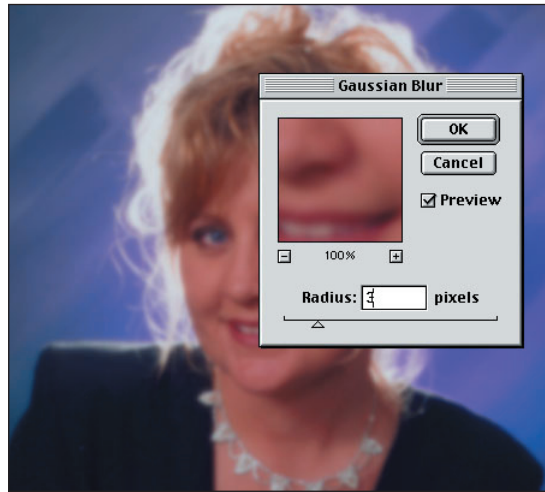

Use a Gaussian Blur to hide speckles and dust on the model's face, neck, and chest.

4 In the History palette, click once on the word Open (the first entry in the History list) to highlight it, then click the History Brush source slot to the left of the words "Gaussian Blur."

This sets the source. The History Brush icon source should now appear next to it.

5 Use the History Brush to cover the white speckles from the model's shoulder and neck.
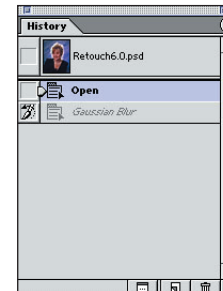
Use the History palette to set your source.

Note: Remember to use a soft-edged brush. If you're not sure whether or not you have a soft-edged brush, simply look at the brush on the left side of the History Options palette. It should look blurry (or soft) on the edges.

Note: If there are any dark areas in the image that you'd like to correct, just change the Mode in the Options palette to Lighten, and then simply paint over the dark areas.

Change the Mode in the History Options palette to lighten and paint over any dark areas.

6 Switch to Quick Mask mode by double-clicking the toolbar's Quick Mask icon on the bottom right. In the Quick Mask Option window, check Selected Areas and set Opacity to 50%.

7 Use a soft-edged brush to select the areas you want to modify (wrinkles, freckles, and so on).

Be sure not to make your selection too close to the hard edges around the eyes and chin; this might make these edges too soft and unrecognizable.

8 Press **Q** to go back to Normal mode view.

The areas you painted in Step 6 become an active selection in Normal mode, so you can copy them into their own layer.

**9** Press Ctrl(Cmd)+J to put the active selection on its own layer.

While in Quick Mask mode, use the Paintbrush to paint over the areas you want to modify.

**10** Apply the Gaussian Blur filter with the Radius set to 3.

You can see how this softens the selected areas and removes the undesired wrinkles and freckles from the model's face, neck, and chest.

You'll notice that even after we removed the wrinkles, there are still some dark areas just below the eyes and under the lower lip.
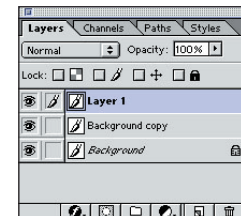
Add a 3-pixel Gaussian Blur to a new layer to remove most of the wrinkles and freckles.

11 Open the Layers palette and choose Flatten Image from the pull-down menu. Select the Rubber Stamp tool and, in its Options palette, set the Mode to Lighten, the Opacity to 20%, and select Use All Layers. Press Alt(Opt)+click on the image just below the dark areas, and use the Rubber Stamp tool to clone these parts away.
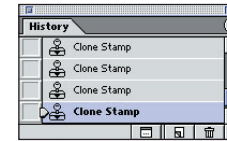
Use the Rubber Stamp tool to remove the dark areas under the eyes and chin.

ADDING DETAILS TO THE EYES

We've made some major modifications to the overall image, but now we'll concentrate on adding brightness and details to the eyes. You can use this to draw attention to a specific area of a photograph or image by adding some detail.

Note: You'll continue to use the same image provided on the accompanying CD, but this might be a good time to save your document if you're satisfied with the results up to this point.

1 Switch to the Lasso tool by pressing **L**, and make a fairly tight selection around the eyes.

2 Choose Select/Feather, and enter 3 pixels.

This softens the edges of your selection. The feather amount needs to change based on the size and resolution of your image.

**Note:** You can also set the feather by choosing Alt+Ctrl+D (Opt+Cmd+D).
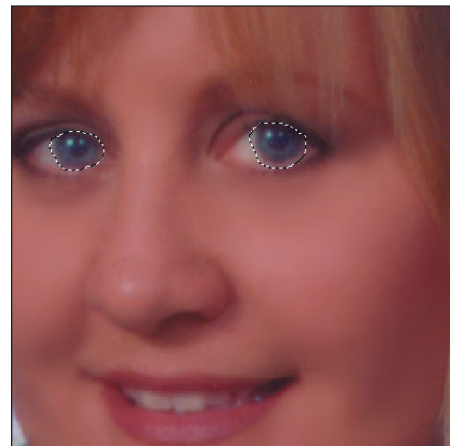
Use the Lasso tool to select around the eyes.

3 Put this selection on its own layer by pressing Ctrl(Cmd)+J. Duplicate this layer (Layer 1) by dragging it to the New layer icon at the bottom of the Layers palette (Layer 1 copy).

We'll be using both layers in this part of the project, so pay special attention to which layer we're working on.
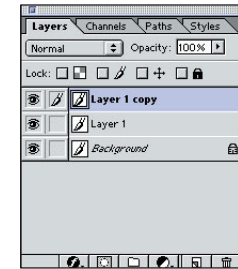
Create a feathered selection around the eyes, put this selection on its own layer, and then duplicate the layer.

4 In the Layers palette, click on Layer 1 and change the Blend mode to Multiply and the Opacity to 50%.

Changing the Blend mode gives the eyes some depth. Click back on Activate Layer 1 copy.

5 Choose Image/Adjust/Hue/Saturation or press Ctrl(Cmd)+U and set the following:

Colorize: **On**

Hue: **214**

Saturation: **18**

These settings work well for this project because we're trying to give the model's natural eye color a little punch. You can completely change the eye color in this dialog box. Don't be afraid to experiment a little.

Change the Blend mode of Layer 1 to Multiply and the Opacity to 50%.

Note: Be careful not to make the eye color too vibrant as this gives you an unrealistic effect. You can always lower the Opacity in this layer if the eye color is too bright or vivid.

6 Switch to the Eraser tool. Choose a small soft-edged brush, and erase away the color from the pupil area (the center of the eyes) and the dark areas on the edge of the irises (the outside edges of the eyes) on Layer 1 copy.

Use the Eraser tool to remove the center and the edges of the pupil area on Layer 1 copy.

7 Drag Layer 1 copy to the New Layer icon to create a copy. Set the new layer's Blend mode (Layer 1 copy 2) to Screen, and lower the Opacity to 25%.
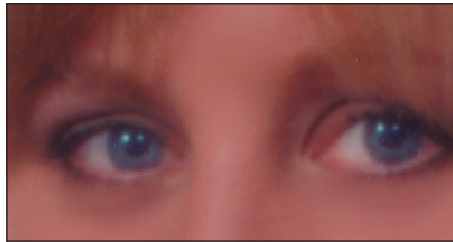
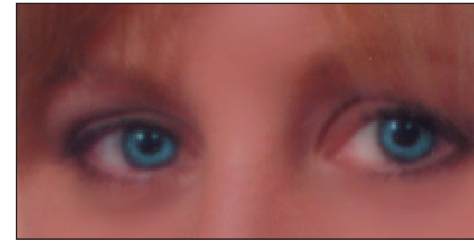**8** Choose Filter/Sharpen/Unsharp Mask, and enter:

Amount: **477**

Radius: **20**

Threshold: **0**

As you can see, the irises are now very crisp, bright, and vivid.

Create a new layer and set it to Blend mode.

Use the Unsharp Mask to brighten the iris.

9 In the Layers palette, choose Flatten Image from the Layers palette pull-down menu.

After you've completed retouching the eyes, flatten the image.

CREATING COLORFUL LIPS

As with the eyes, we'd like to draw some attention to the area around the mouth and lips.
Adding a deep, rich color to the lips creates a cover-girl look.

1 Choose the Lasso tool by pressing **L** and make a selection around the lips.

2 Choose Select/Feather, or Alt+Ctrl+D (Opt+Cmd+D), and enter 2 pixels.

3 Press Ctrl(Cmd)+J to put this selection on its own layer. Change the Blend mode of this new layer to Screen, and lower the Opacity to 15%.

Make a feathered selection around the lips and give them a 2-pixel Gaussian Blur.

4 Choose Filter/Sharpen/Unsharp Mask, and enter:

Amount: **500**

Radius: **4 pixels**

Threshold: **0**

Putting the lips selection on its own layer and adding an Unsharp Mask gives the lips more depth and detail.

RESIZING THE NOSE

Our retouch project has made huge strides, but now we'll have to perform a little plastic surgery. In this part of the project, we'll resize our model's nose. The Transform function is one of the most powerful tools when trying to resize and reshape–especially when proper proportions are a must. The Rubber Stamp tool comes into play again as we try to seamlessly replace the old nose with the new.

1 Activate the Background layer in the Layers palette. Now switch to the Lasso tool, and make a selection around the nose. Choose Select/Feather, enter 2 pixels, and click OK. Then press Ctrl(Cmd)+J to put this selection on its own layer.

You can make the selection fairly loose, but try not to include any parts of the eyes or lips.

2 Choose Filter/Blur/Gaussian Blur, and enter a setting of 0.5 pixels for Radius.

Make a feathered selection around the nose and put it on its own layer.

3 Press Ctrl(Cmd)+T to bring up the Free Transform tool. Choose Edit/Transform/Perspective, and drag the bottom–right adjustment point toward the left to make the lower part of the nose thinner. Press Enter (Return) to make the transformation final.

This command makes the lower part of the nose thinner. This gives you a more narrow nose at the bottom without affecting the top portion of the nose.

4 Use the Eraser tool to remove the excess image around the nose on Layer 2.

You'll start to see portions of the old nose behind the new one, but you'll remove that with the Rubber Stamp tool.

Use the Free Transform function to alter the shape of the nose.

5 Switch to the Rubber Stamp tool. Set the Mode to Normal and the Opacity to 50% in the Options palette. Use the Rubber Stamp tool (on the Background layer) to clone away the old nose.

6 In the Layers palette, choose Flatten Image from the pull-down menu.

Use the Eraser tool and Rubber Stamp tool to blend in the new, reshaped nose.

LEVELS ADJUSTMENT

As I mentioned in the beginning of this project, you are using an image that doesn't really need a lot of color correction, but a slight Levels Adjustment helps lighten the overall image.

1 Choose Image/Adjust/Levels or press Ctrl(Cmd)+L. Move the white point adjustment slider on the far left toward the right until it reads 224. Next, move the black point adjustment slider (the one on the far right) toward the left until it reads 10, and click OK.

A slight Levels Adjustment gives a little pop to the final look of the project.

MODIFICATIONS

You can give the jewelry a little sparkle by simply selecting the jewelry, putting it on a separate layer, and then changing the Layer Blend mode to Soft Light.

You can also use some of the techniques learned in the eyes retouching portion of this project to change the color of the model's dress or the color of the background.

13