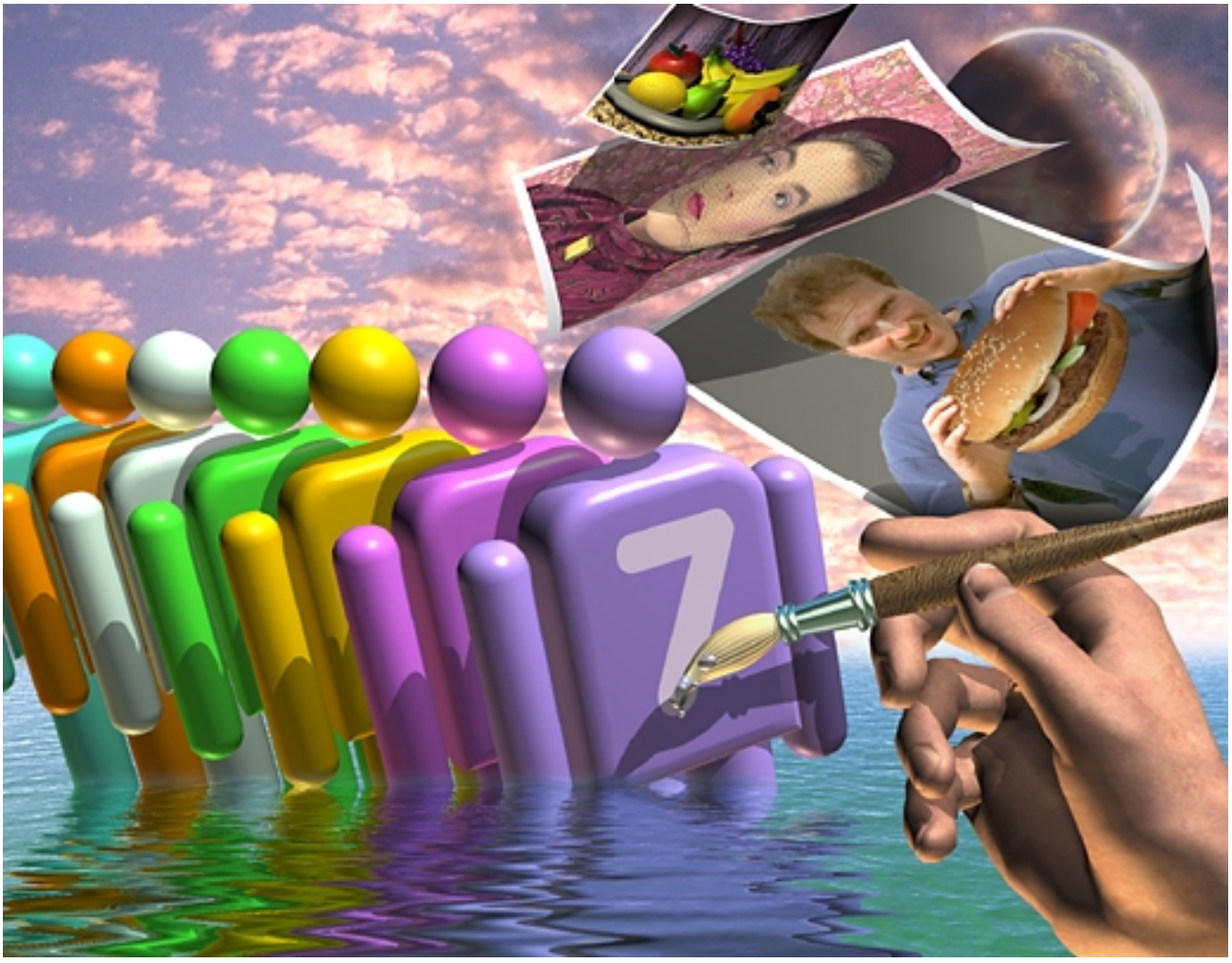
The FREE Chapter



INSIDE Adobe® Photoshop® 7

Chapter X Part I

Chapter X

Creating an Impossible Image

If you remember the *Patty Duke Show* (before the actress was Patty Duke Astin and before the authors turned 40-something, okay?), you'll recall that the concept of the show was about a family who had identical cousins, the cousins being played by the same actress. There's a global fascination with identical twins, and real-life twin brothers and sisters are frequently used in advertising to convey a point. The media decided long ago that if actual twins can't be found, the next best thing is to *manufacture* the effect.

Technologically, we've come a long way from the 1960's situation comedies in which an actor had to stand on one side of the room and then run the same script from the other side of the room. An editor then had to splice the footage together to simulate the actuality of identical twins. In fact, in this chapter's assignment, you are the editor. Your tools are Photoshop's tools, and you learn how to take one actor, in two different poses, and make him look as chummy with his "twin" as if he had a twin brother in real life.

Creating the Source Images for an Identical Twin Picture

To create a natural-looking, finished photograph of two identical individuals interrelating and shaking hands, a photographic stand-in is required to take the place of the missing "twin" in the original images. The stand-in you use should be a person who is about the same height, weight, and body shape. The stand-in and the subject must be of similar height and build so that they occupy the same amount of physical area within the image. Matching the sex, race, age, and general level of physical fitness is also a good idea—for some obvious reasons and some subtle ones that you will learn—to help the image editing. In figure x.1, you can see that two images were taken in front of the same background, to arrive at two poses for Dave, the fellow in the striped shirt who will become twins in this chapter's assignment.

Gary, the actor in the dark shirt in figure x.1, was chosen to shake hands and get buddy-buddy with Dave, the future twin, because Gary is about the same height and weight as Dave. Therefore, the interaction in the two images puts Dave's hands, arms, and body stance into positions that will make the integration of the two images of Dave easier to accomplish.

Image detail is a critical element when combining images of people—when performing the extensive retouching work you'll see in this chapter's assignment, you need to begin with high-quality digital samples that have good image resolution. To get the

best photographic quality and detail from the two images, the film was transferred to a PhotoCD.

Figure 15.1

To create photographic twins, use a stand-in to interact with the model, switch poses between the actors, and take two pictures.

Although we heartily endorse digital photography, PhotoCD technology had to be used on the examples images, and as you might observe with PhotoCDs, the gamma can be a tad too high. The next section takes you through a sort of "batch conversion" of PhotoCD images to get them into a beautiful and workable state for photographic retouching.

Creating a Perfect Tonal Landscape in an Image

The images you use in this chapter's assignment, IMG0038.TIF and IMG0039.TIF, were taken within moments of each other on a slightly overcast day. Both images, therefore, display almost identical lighting conditions. You can conclude, then, that whatever tonal corrections used on one image to bring out more detail and contrast should be applied in identical amounts to the other image. Photoshop's Levels command is used in the next exercise to compensate for the PhotoCD's lack of the range of contrast in image midtones. Although the Macintosh and Windows computers use slightly different gamma settings, the changes you make to the images on the Companion CD are relative ones, and the Levels command enables you to save a setting you're happy with and apply the setting to other images.

Here's how to use the Auto option in the Levels command along with a little manual fine-tuning to create perfect tonal balance within the first of two images used to create the appearance of identical twins:

Working with the Levels Command

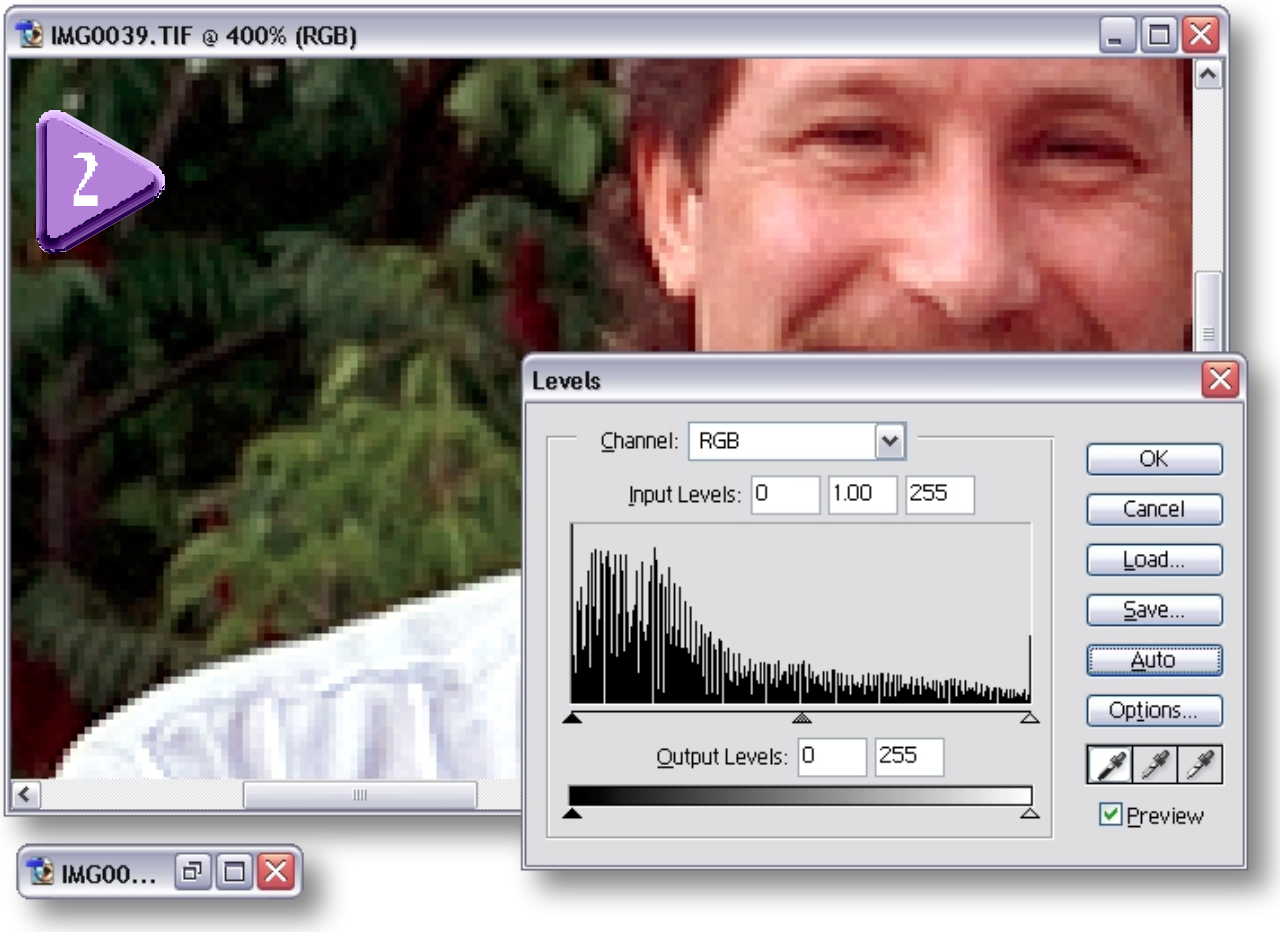
1. Open the IMG0039.TIF image from the Examples/CHAP25 folder on the Companion CD.

2. Click and drag the IMG0039 image by its title bar so that it's positioned in the upper left corner of Photoshop's workspace, so you can see both it and the Levels command in the next step.

You might also want to open the IMG0038.TIF image at this time and keep it minimized. You'll be working with this image after you've adjusted '0039', and our figures show the image in the background, but to minimize clutter and confusion (like the author's kitchen) , you are told when you need the IMG0038 image in a following step.

3. Press Ctrl+L (**I**mage, **A**djust, **L**evels).

*Usually, you'll perk up the contrast in an image by clicking on Auto or using the **I**mage, **A**djustments, **A**uto Levels command, which serves the same function as the button in the Levels dialog box. However,*



the Auto option is not intelligent, and your own eyes can tell you that further modification of the Auto option's proposed tonal changes (as reflected in the histogram in the middle of the dialog box) need to be made to create a better image. A black point and a white point can be found in the image and used to set a more accurate tonal "landscape" for the image. It is then you choose the midtone in the Levels command. Let's begin this manual (read:creative) adjustment of the exposure on three ranges in the image:

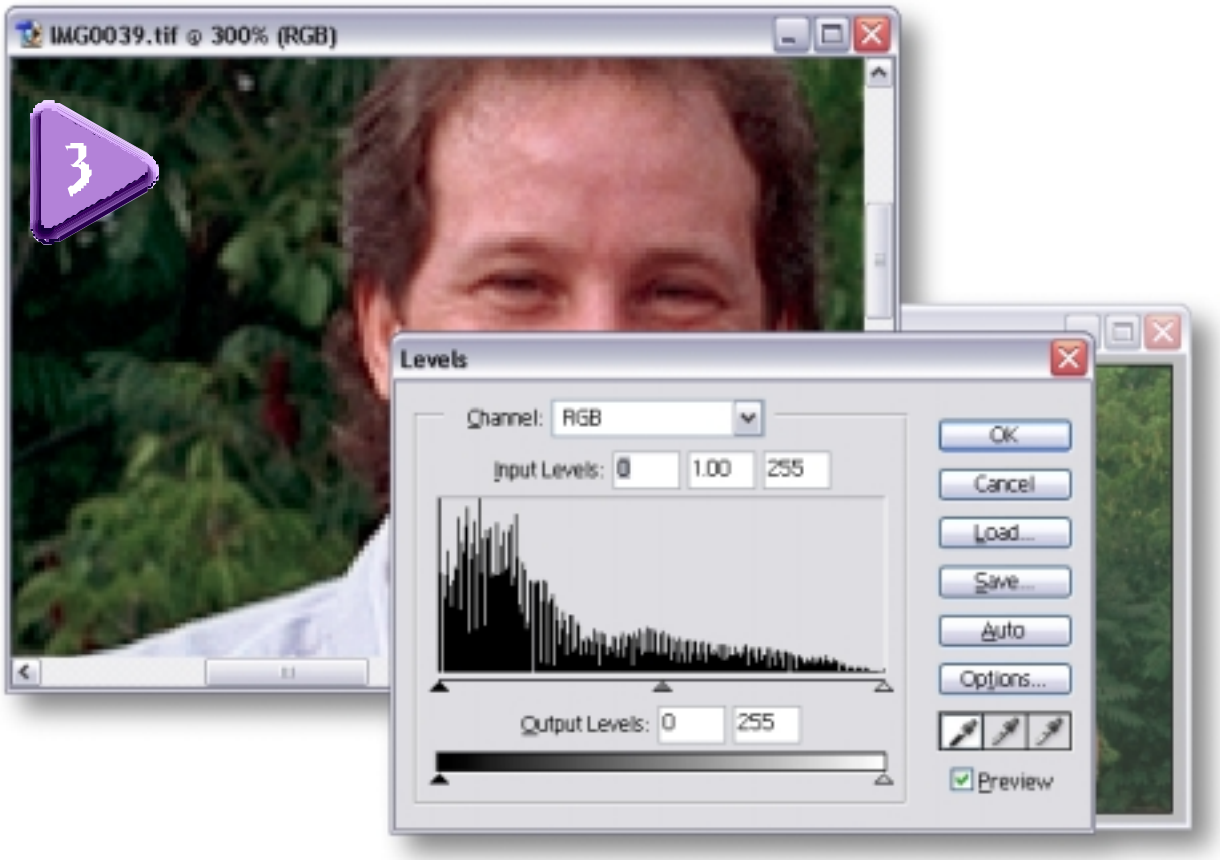
4. Click on the left of the three Eyedroppers on the Levels dialog box. This is the Black Point Eyedropper; and it samples a point in an image to set as the darkest value for the Levels histogram.

5. Press Ctrl(⌘) and the spacebar and hold the cursor over the image Click once over the shaded fern area, and you'll zoom in 2:1 so you can better choose the darkest areas of the ferns to the upper left of Dave. See fig. x.2

Figure x.2

Use the spacebar in combination with the Ctrl(⌘) and Alt(Opt) keys to zoom in and out of the active image window.

7. Release the Ctrl(⌘) key and spacebar, and then click over the darkest pixel you can see within the ferns (see fig. x.3). Doing this establishes a new Black point

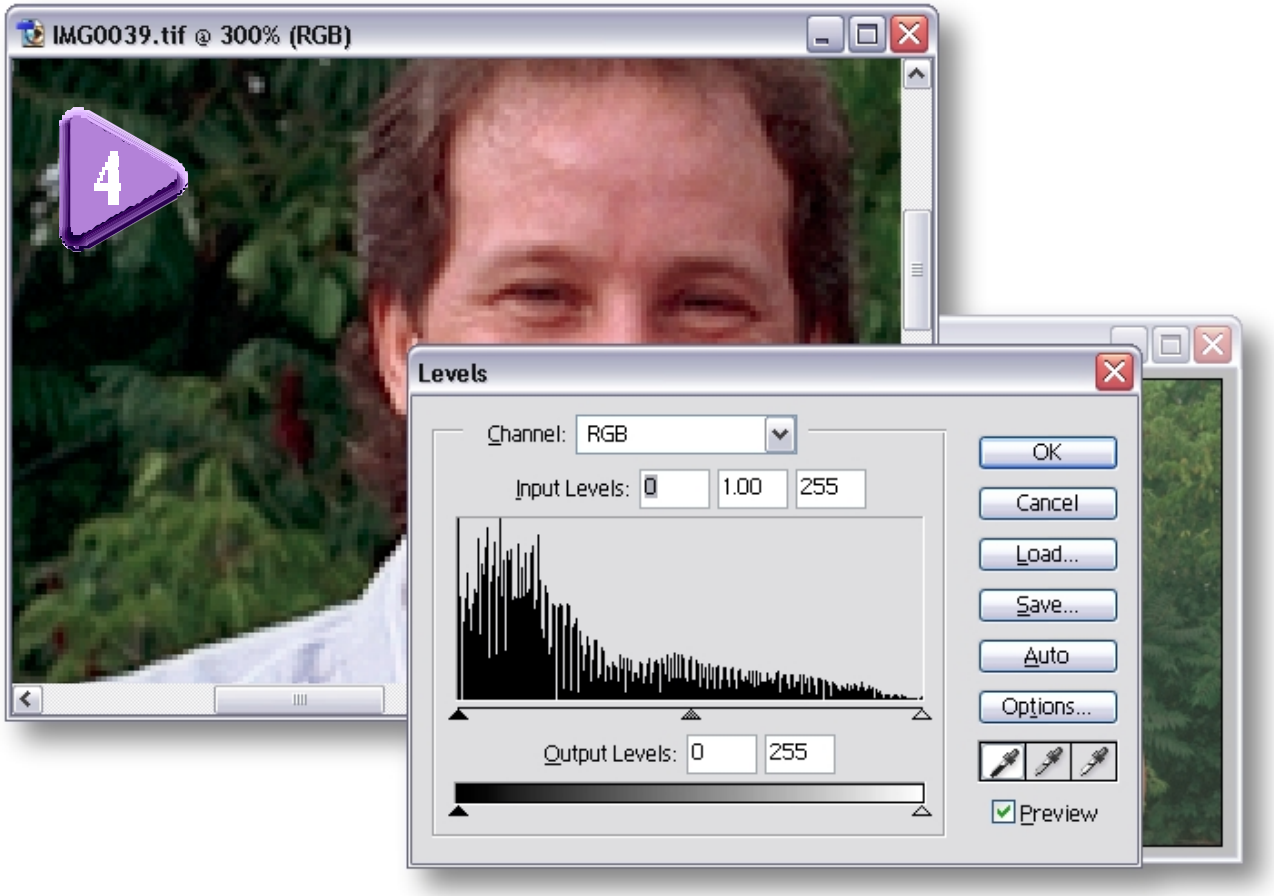


found in the image.

Figure x.3

Click on the darkest pixel you see in an image using the Black Point Eyedropper to specify a new black point within an image.

8. Click on the far right Eyedropper icon in the Levels dialog box Doing this chooses the White Point Eyedropper.



9. Hold down the spacebar, then click and drag within the image until you see the white collar of Dave's shirt. FYI, holding the Spacebar turns the cursor into the Hand tool, and you can scroll within the active image to display other image areas.

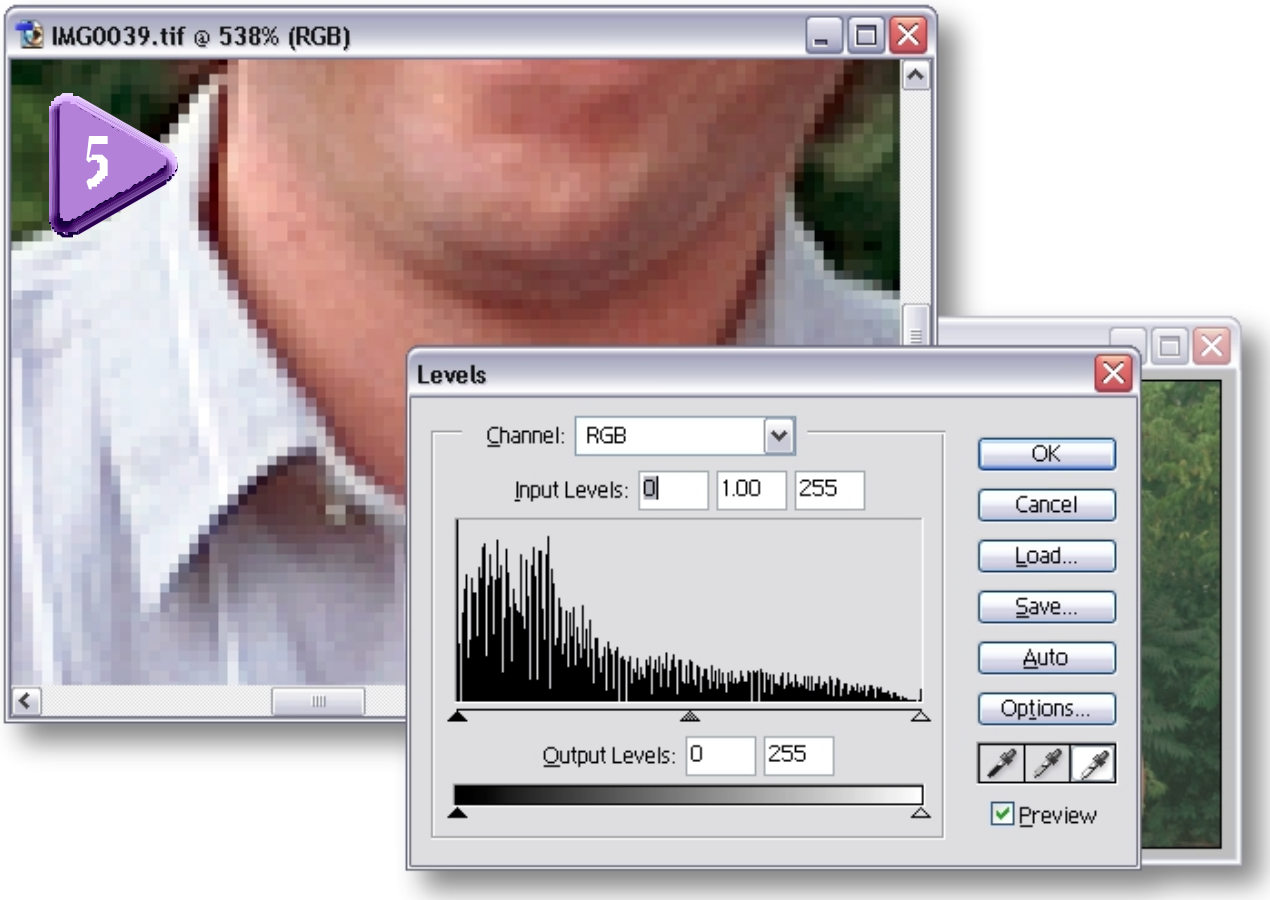
10. Press Ctrl(Cmd) and spacebar, then click once over Dave's collar. Doing this zooms you in to Dave's collar, where you of can see the brightest area in the IMG0039 image.

11. Release the Ctrl(⌘) and spacebar keys, then click image, as shown in figure 15.4. This sets the White point for the IMG0039 based on the brightest area of Dave's collar.

Figure x.4

Click on the brightest point you see in an image with the White Point Eyedropper to set a new white point in an image.

12. Finally, drag the midtone slider to the left (to open up the midtines that are sort of scrunched by increasing the black tones and chopping off some white tones. In figure x.5, you can see that by lowering the midtone value, you lessen the contrast ans allow image detail to show. By the way, most image information in many, many pictures lies in the midtones—like

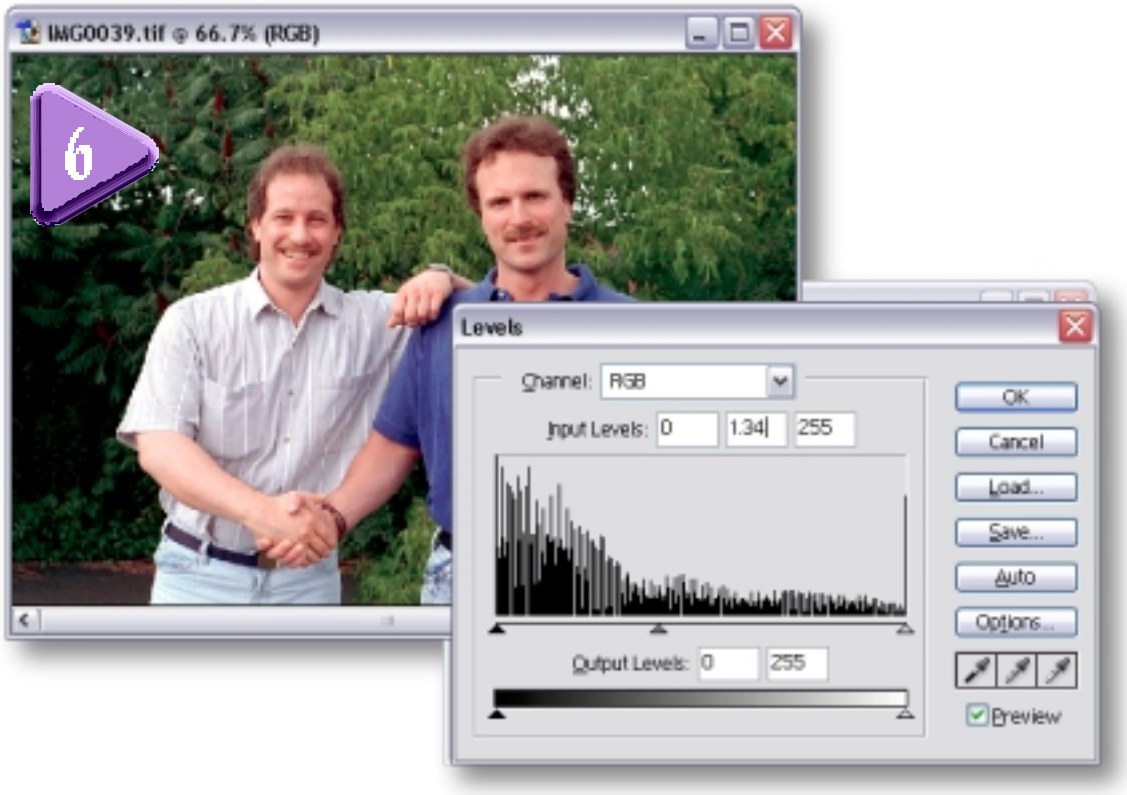


the visual information that makes up Gary's and David's faces.

Figure x.5

The midtone slider has a lot to do with the successful tonal correction of your images.

x. Click on Save in the Levels command dialog box, and then type DAVE39 in the File Name field then choose a drive and directory for the settings you can recall later as an *.ALV file. See fig. 15.6. And click on OK to



finalize the creation of the exposure file.

Figure 18.6

Save the changes you've created to the tonal map of an image to an ALV file Photoshop can read and apply to a different image.

14. Click on OK in the Levels command. You've got the expose saved, to now apply to the IMG0038 file.

15. Choose File, Save As; then save the image as IMG0039.TIF (choose the *.TIF format from the Format drop-down list to your hard disk.

The Auto levels adjustment (in the Levels box or by pressing Ctrl(⌘)+Shift+L) can be useful for some images to correct the gamma, and other contrast qualities in an image. However, as you saw in the preceding exercise, you can improve upon an image's exposure by manually specifying white and black points, and the all-important midtone range for an image based on your own artistic evaluation.

This book is about the quickest way to express yourself artistically,

but not about a push-button world that does not always deliver what you want!

Because you saved the Levels setting for the IMG0039 photo, the same settings can be retrieved and applied to the IMG0038 image. The two images display similar lighting conditions, so the changes you made to one image are good for the other. This is a handy facility in Photoshop and can be used to "batch correct" an entire roll of film that came back to you on PhotoCD displaying the same dull and flatness. Additionally, you can save the settings you make with other Adjust commands, such as Variations and Curves, by using the Save option in their respective dialog boxes. Using saved settings makes batch-correcting other flaws, such as color-casting, quicker when you have multiple images that display similar problems.

Naturally, if you save a Levels setting for an image and apply it to an image not photographed under the same lighting conditions as the first image, you won't get very good results. A saved Levels setting is only meaningful when you want to apply it to an image that was taken at a similar time, with a similar camera attitude, and that has similar lighting conditions to those found in the image used to create the setting. Additionally, images to which you apply saved settings must have the same image mode as the image from which the Levels setting was created. If you save a Levels setting for an RGB image and then apply the Levels tonal mapping to an image that's LAB mode, you'll be very disappointed with the results.

The Levels command may produce strange results when changing the tonal densities of an image that was not acquired, but instead was manufactured using illustration or modeling software. Pixels whose colors come from an application's color palette, rather than those acquired through a scanner or PhotoCD, contain evenly dispersed amounts of tonal information. In a way, computer-synthesized color can be thought of as being pure, and the neutral-density, grayscale components within computer-generated images are slight when compared to a digitized, real-life photograph. For this reason, you usually see an atypical mapping histogram within the Levels command for a photorealistic bitmap computer image, and you should drag the White Midtone, and White sliders below the histogram, and if the image dispalys way too much contrast, adjust the white and black points to reduce contrast using the Output sliders at the bottom of the dialog box. And *don't* use the Auto option when optimizing the tonal distribution in a computer-created graphic.

Applying an Auto Level Setting to an Image

In the next steps, you'll load and apply the saved ALV setting to the IMG0038 image. The two images should be identical in their need for gamma adjustment, but your

eye must be the final judge when your goal is to bring images into the same tonal balance. You always have the option of loading an ALV setting as your starting point, and then using the Levels command sliders and Eyedroppers to make any minor adjustments necessary to give the images the same lighting conditions and contrast. For this reason, you should always arrange your workspace so that you can see both images and the Levels dialog box at the same time.

Here's how to apply a saved Levels setting to the second of the source images you'll use to create virtual twins:

Loading and Applying ALV Information

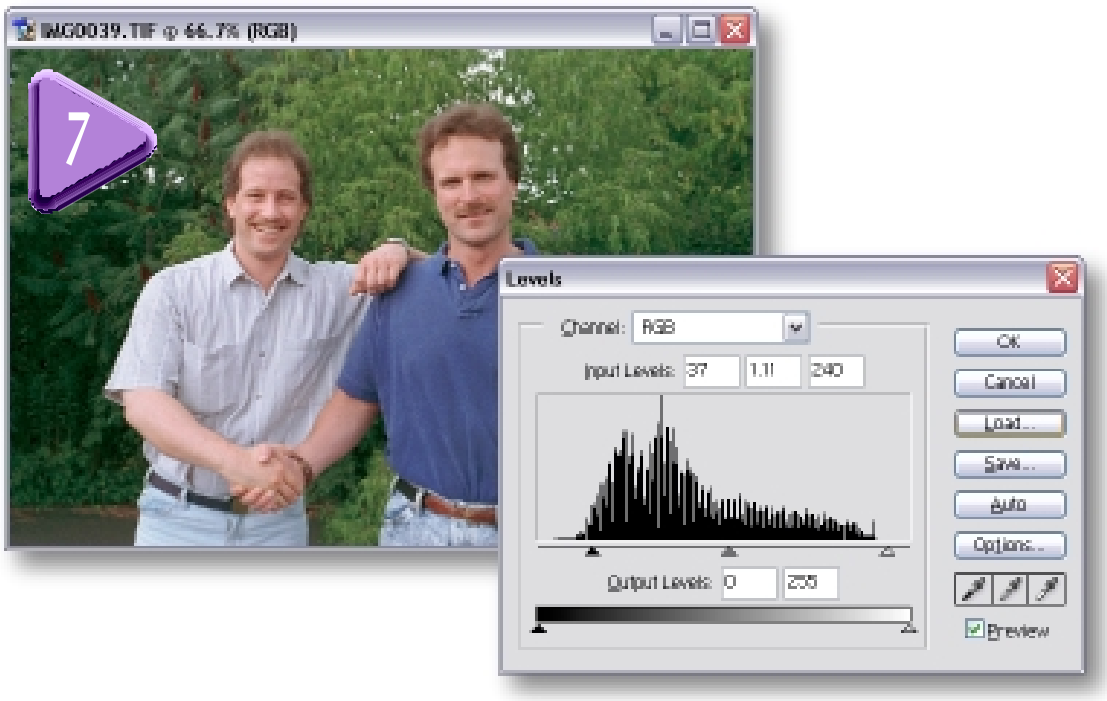
1. Open the IMG0038.TIF image from the Examples/Chapx folder Companion CD that came with this book. The image needs tonal balancing.

2. Press Ctrl+L (Image, Adjust, Levels). Click on Load (see fig. x.7).

Figure x.7

Use the Load option in the Levels command dialog box to load a saved tonal map setting and apply it to an image.

Photoshop "remembers" paths on your hard disk and CD-ROM drive that you've accessed last, so if you haven't roamed your hard disk between this exercise and the last, Photoshop offers you the last-accessed location on your hard disk in the Load dialog box, and the DAVE39.ALV file should be in clear sight.



3. Click on the DAVE39.ALV file; then click on OK.The Levels command displays the tonal changes in the IMG0038 picture in preview in the workspace. Click on OK in the Levels dialog box.

4. Press Ctrl(🍎)+S then save the image as IMG0038.TIF (choose the TIFF format) to your hard disk. Don't close either image yet. You need to perform an image transplant in the next section.

Two rolls of film were taken of Dave and Gary to arrive at the best two images for the compositing work you'll perform in this chapter. One usable picture per roll is an average for professional photographers, perhaps two, for Bouton, he empties the film case at the drug store before going out), and the ideal image isn't usually evident through the lens at the time a picture is taken. The remaining images are generally evaluated as unacceptable, not because of exposure or other image quality conditions, but because image elements–a smile or a blink in this example—aren't quite perfect. As you can see in the selection of these two images for the twin-creation assignment, the attitude of both actors is good, and they relate in a way that will create a terrific "twin" image when Dave in IMG0039 is copied to meet himself in IMG0038.

However, because the two actors were asked to "mix it up" and get lively for the camera, they moved positions relative to camera distance, and the authors had to get out of the way on occasion while they got "lively" during the photo session. This creates a problem you learn about next.

Resizing an Image Selection

Dave in IMG0038 takes up more image space than he does in IMG0039 because he's slightly closer to the camera. If these two guys had been bolted to the concrete, accurate relative sizes between the two images might have been achieved, but the activity going on between them would have been lost. And this would've been a shame, because people pictures always "say" more to the viewer when an activity is perceived in the image.

If you simply selected and copied the Dave in IMG0039 to IMG0038, the two Daves wouldn't be exactly the same size, and therefore the illusion of twins would become unconvincing. As discussed in earlier chapters, it's always better to *sample down* (create fewer pixels in an image, or shrink) a selection than to enlarge (*sample up*) or force Photoshop to interpolate new pixels for a selection. Therefore, because Dave in IMG0038 is slightly larger than Dave in IMG0039, the wise approach to this scaling problem is to decrease the image size for IMG0038.

It becomes a question, then, of how much IMG0038 needs to be reduced. The Measure tool, used in combination with the Rectangular marquee tool, is the best approach to measuring the relative sizes of an area within both images. The Free Tranform tool can then make easy work of the scaling process—you watch the Options Bar as you shrink Dave. Yet another valuable instrument in determining the amount of size

reduction for the IMG0038 picture is your own eye; statistics assisted by intuition and a little "guesstimating" can often provide the answer for resizing problems.

In the next steps, you measure Dave's head in both images to come up with a fractional proportion you plug into Photoshop's Image Size command. Notice that there isn't a lot of similarity in Dave's two poses, and the angles of his torso and arms don't remain consistent. Even Dave's head is canted at a slightly different angle in the two images, so a precise measurement requires the Meqasure tool, and also this is where your artistic judgment can complete the equation you need.

Here's how to use the Measure tool and the marquee tool to get a value for image size reduction:

Using the Free Transform (Scale) Command

1. Click on the IMG0039 image window; zoom into a 200% viewing resolution on Dave's head for accuracy's sake. Then with the Measure tool (set to inches) drag down from the top of Daves's head down to his chin.

The authors' value for the height of Dave's head was 1.333, as shown in figure x.8. You'll probably get a different value, depending on where you start and end with the Measure tool. You only need the height
measurement here for comparing to your next reading, so you should write this value down someplace, particularly if this was an assignment of your own!

Figure x.8

Dave's getting a head in the world.

2. Click on the IMG0038 image window; then zoom into Dave's head in this image. Again, a 200% viewing resolution is peachy.

3. Drag usin g the Measaure tool from the top of Dave's head to his chin. The author got a reading of 1.222 inches using the Measure tool. Your milage may vary.

4. Write down the value of the Height of the second piece of information. This is the second half of theinfo you need for creating a percentage value to use in resizing IMG0038.

5. Get out a calculator and divide the smaller value (from IMG0039) by the larger value (from IMG0038).

Because this is education and discovery and not a test, we'll clue you into the best percentage

value here: I got 1.222 divided by 1.333 (image x39 divided by x38…it's 92 percent. It's possible to get anywhere from 90 to 94 percent for the resulting amount, depending on exactly where in the two images you created the marquees. The authors tried three different percentages ranging from 90 to 94 percent before deciding that 92 percent is the best scaling factor to produce identical images of Dave in the two photos.

6. With the IMG0038 image window as the active document, Double-click on the Hand tool on the toolbox to reduce tyhe viewing recolution so you can see all of Dave in the image window (0038). With the Rectangular Marquee tool, drag a tight selection that includes all of Dave and parts of Gary.

7. Press Ctrl(🍎)+T to display the Free Transform box around the marquee selection, and then on the Options Bar, check the link button (this constrains image resizing proportions) and then type 92 in either H or W field, and then press Enter. See figure x.9.

Figure x.9

Use the Constrin Proportions feature to spare having to hold the Shift key as you scale the image.

When the Constrain Proportions little link icon is depressed (which it should usually be), it's not necessary to enter a percentage in both Height and Width fields; Photoshop proportionately scales both dimensions when you fill in either field.

8. The marquee is still active. Right-click(Macintosh: hold Ctrl and click) and then choose Layer via Cut from the Context menu. Save the image as IMG0038.psd, in Photoshop's native file format, that like (enhanced) TIFF, can save a layer. Keep them images open.

By default, Photoshop's Propotional settings on the Option bar when an image is in Free Transform mode are *not*, and this is a pain because you distort (change) visual data when it's unchecked. The alternative we give at several places in the boox is that if you do transformations manually by dragging on the corners of the Free Transform bounding box, HOLD SHIFT—this manually keeps the shrinking and stretchin proportional relative to the image's Height and Width axes. Keep a sharp eye on this setting before you use the Free Transform command again with your own work (because ther next time you use Free Transform, the Options bar defaults back to *non*-proportional effects).

A calculator is a handy companion to Photoshop's tools, and you might already own one, right on your computer, without realizing

it. Macintosh users have a desktop calculator found in the Apple menu as a Desk Accessory (DA), and Windows users have a Calculator in the Accessories Group in Program Manager (the file is CALC.EXE in the WINDOWS folder in case you deleted the icon). With both operating platforms, it's a breeze to put Photoshop in the background for a moment while you pop up the digital calculator, plug in the readings you get from Photoshop's Info palette, the Measure tool, and then use the data in, say, the Image Size command (or with the Cropping tool) to resize an image.

example of how Dave looks in the resized IMG0038 when compared ı IMG0039. The scaling work you performed in the preceding exercise ıe same results on your own screen, and if you now have this sort of tionship between the two images, you're all set to create a digital of sorts in the next section.

Figure x.10

Compare the resized image to the img0039 IMAGE. Dave should appear to be the same size in both pictures.

Understanding (one of!) the Secrets of Trick Photography

Before we even get to the refining of edges, cloning in areas using the Clone Stamp tool, and the other enhancements you'll perform to the images to create a piece of trick photography, it's important that you learn a very important technique used by

professional magicians:

■ Misdirection can help you accomplish an illusion.

For centuries, magicians have directed an audience's attention away from their left hand by doing something with their right, to hide a coin, scarf, or other artifact in their left hand. In terms of the illusion you're creating in this chapter's assignment, you need to perform a little misdirection, too, beginning with where you create the marquee selection in the IMG0039 picture to copy Dave. Your audience is going to scrutinize the finished image—they're going to look hard and close around the edges of both Daves to see where the border is, because at some level of perception, they'll suspect the finished image has been retouched.

So how do you misdirect the viewer's eye until the viewer gives up and accepts the image for the wonder that it is? Simple. You *don't crop tightly* around Dave to create a tight selection border, but instead copy Dave and about 1/4 inch of Dave's background into the IMG0038 file. The two backgrounds are almost identical in both images, and the visual content is of leaves—a visual element that can support some random cloning with the Clone Stamp tool and still look like a natural clump of leaves. In the next set of steps, you use the (plain vanilla) Lasso tool to make a freehand selection marquee around Dave and some of his surroundings, and then use the Move tool (press Ctrl(🍎) or V, remember) to drag and drop a copy of Dave into IMG0038.

Here's how to use the identical properties of the image backgrounds as a little camouflage in the finished design:

Creating a Loose Selection Marquee

1. Minimize the IMG0038 image, which makes IMG0039 the active image window.Windows users: click the minimize button on the upper left corner; Macintosh users: use the resize box to reduce the size of the image window.

2. Double-click on the Zoom tool; then resize the image window so that you have a view of Dave's upper torso and head.

3. Press L (for Lasso tool), then click and drag counterclockwise around Dave, leaving about 1/4 to 1/2 inch of background around his outline. See fig. x.11.

Figure x.11

Include about 1/2" of background foliage in your selection of the foreground guy, Dave.

When you reach the bottom of the image window, you don't have far to go to reach the bottom of the

image, but you can't use the window's scroll bars without releasing the Lasso tool, and thereby allowing Photoshop to auto-complete what would be an inaccurate selection marquee. Fortunately, Photoshop offers auto-panning within a window when you use a tool, and you access this feature in the next step. When you reach the bottom of the image window, perform these steps:

4. Drag down, and about a fraction of an inch to the left. Doing this pans your view in the image window
and continues with the Lasso tool to create a border line that extends to the bottom of the image.

You want to move in a direction away from the intended selection area when you use image window panning with a tool, to avoid accidentally trimming any portions of the actor out of the finished selection marquee. Doing this is very much like trimming a piece of paper with shears: you trim away from the area of the paper you want to remain.

5. Continue clicking and dragging against the bottom of the image window; when you're 1/4" to the right of Dave's left pant leg, click and drag upwards and include Gary's (actor in dark shirt)
arm inside the border.

It is critical to include the other actor's contribution to the handshake in the selection of Dave. You use part of Gary's arm in the finished image. Skip ahead to figure 15.12 to see what the finished selection marquee should look like if you're uncertain about this step.

6. Click and drag away from the right side of Dave; then slowly click and drag at the top edge of the image window.

7. When the Lasso tool is positioned close to the beginning of the selection, and is positioned outside areas of Dave, release the mouse button.

8. Double-click on the Hand tool to zoom you out to a full frame view of the image (see fig. x.12).

Figure x.12

Releasing the mouse button automatically finishes (closes) the marquee selection. Make sure it includes all of the actor.

If you need to take a break at this point, save the selection by clicking on the (Save to) Selection icon on the lower left of the Channels palette. If you're game to continue, however, you don't have to save the marquee, but don't accidentally deselect it. The remaining steps for copying Dave to the IMG0038 are presented in the next section.

As an alternative method for selecting Dave and parts of the background in the preceding exercise, you could have first created a selection that only extended to the edge of the image window. You'd then release the mouse button to create a marquee, and then add to the marquee to make it include the areas you couldn't see by holding down the Shift key and click and dragging to add to the selection. Many ways to accomplish a specific task are available using Photoshop's tools, and the auto-panning feature for document windows offers a unique advantage when you can't view the area you want to select from the view a window affords.

Magic trick #2 in this chapter's assignment is making the twins in the image appear to be shaking hands, and this is why you were asked to include the other actor's arm in the selection marquee around Dave. People aren't going to look at the twins' hands in the finished image, and for this reason it's far easier to incorporate the entire handshake in the finished image than to try to trim and cut around Dave's fingers in both images. You'll blend areas of Dave's forearm with the other actor's hand to achieve a seamless blend that appears very natural in this assignment, and people absolutely will not look at the forearm area to see where you edited the two images together. This is why finding a stand-in of the same sex, race, and build as the actor is so important. Again, misdirection, by placing image areas together where the viewer won't notice them, will make the finished image stupendous and much easier to execute!

Copying and Positioning the "Twin Guy" Selection

The next steps teach you a trick for positioning the copy of Dave in the IMG0039 image. After you copy the "twin" over to 0038, you can use a layers feature to assign an opacity, and this is the key to accurately positioning the copy of Dave. First, you'll use the Move tool to copy the Dave layer into the 0038 image. After you have the copy on the new layer, you then assign a partial opacity to the layer, to see through the layer image, and line up the pasted copy so that the area of the layer that contains the other actor's hand lines up better with the image of Dave on the Background layer.

By the way, because Dave in the 0038 image was scaled, there exists a white rectangle around him. This will be less of a problem than you think after the two Dave's on different layers are lined up. Call this an exercise in manipulating the power of layers with just a hint of the Clone Brush tool.

This assignment has a few rules that seem tough, but the rewards are absolutely sterling image editing.

In the next section, you use varying layer opacities to help you position the handshake part of the imported Dave so that it's slightly to the right of the handshake in the background image (IMG0038). The handshakes in IMG0038 and IMG0039 have slightly different angles, and you use parts of *both* images in the finished right arm area in the picture. The blend of Dave's forearm and Gary's hand would produce a super-muscular, ridiculously wide forearm on the Dave in IMG0038 if you didn't "cheat" a little on positioning of the two elements.

Follow these steps to copy and position the contents of the selection marquee you created last to set up the scene of our twins:

Copying and Positioning a Twin Image

1. Restore the IMG0038 image, and IMG0038 becomes the current image

window.

2. Press F7 (Window, Layers) if the Layers palette is not on screen.

Both image windows should be at 1:2 viewing resolution now, and you should reposition the images so that you have a clear view of both.

3. With the Move tool, drag the marquee selection IMG0039 to IMG0038. Image 0038 has a new layer, as evidenced on the Layers palette. You'd best name the new layer "Left Dave" to avoid editing confusion down the road (see fig. x.13).

Figure x.13

With the Move tool, click and drag the marquee selection into the IMG0038 window to copy the selected image areas.

4. Press 5 on the keyboard. Photoshop makes a compositing change to the Left Dave layer; it becomes 50 percent opaque.

Similarly, you can click and drag the Opacity slider to the 50 percent position on the Layers palette to make the floating selection 50 percent opaque. Also, you can carry opacity out to two places using the keyboard, as in type 55 and the layer becomes 55% opaque. This novelty only works when you have a selection tool active, however.

Now that you can see Gary (the actor in dark shirt) on the background and Dave as a ghost on a layer, you now position the two images so that they line up for the composition, as it will look when finished. Remeber, only the Move tool can move non-transparent elements on a layer.

5. Drag the "Left Dave" so that both actors' hands on both layers basically line up. This is the coarse positioning of the elements see fig. x.14.

Figure x.14

Change the opacity of the elements on a layer by pressing a keyboard number key, so that you can see both images on different layers.

6. Press Ctrl+plus, then click and drag on the image window to maximize the IMG0038 image to provide a full-frame view of the image. Windows users can click on the maximize button on the upper right of the image window. You can also press F twice and see the image, but the interface has no menu or title bar, if you don't mind working this way. Me? It's a little too creepy—I opt to maximize the image window within the workspace.

7. Press the arrow keyboard keys until the handshake area on the floating selection is on top of the handshake on the Right Dave layer (I snuck in and named the layer a while back. Why don't you do the same? All you do is click on the layer name, the name becomes a text field, and you type away)— and the bottom edge of Left Dave is inside the image window.

Keyboard arrow keys nudge the selection 1 pixel in any of four directions for

precision placement.

8. Press 0 on the keyboard. This returns left Dave to 100% Opacity, and boy, is he glad.

9. For a break in the action, let's drag Right Dave down to the bottom of the frame, and then use the Clone Stamp too to sample from the trees and get rid of this distracting white border that appeared because Dave is only 92% of his former self (but proud of it) on the Right Dave Layer. Set the Clone Stamp tool to sample from all layers (option on the Options Bar, choose Window, Documents, New Window, and arrange both instances of the same image (what you do to one happens to the other), sample from the new window and then stroke on the Background layer. See figure x.15 for the exciting step. A 21 pixel, soft edge tip will be just peachy for the Clone Stamp tool.

Figure x.15

Hey, you need to clone in some foliage at some point into the image, right?

9. Press Z (Zoom tool); then click and drag a marquee around the Zooms you to a 2:1 viewing resolution

handshake area

10. Press V (Move tool); then press 5 to decrease the opacity of Left Dave again. Boy, is he feeling jerked around, but he's both still smiling.

You can now refine the position of its selection. You can assign an opacity to a layer (and its contents) with any tool chosen, but you can only move layer contents, the image objects in the transparent layer, when the Move tool is chosen. You won't use the Move tool, per se, in the next step, but the arrow keys can only nudge layer contents when the Move tool is active.

11. Press the arrow keys until the top of Gary's arm (shaking Dave's hand in the Left Dave layer is slightly to the right of Dave's arm on the Right Dave layer. See figure x.16 for an illustration of the final position for the arm on Left Dave.

12. Press 0 on the keyboard (or click and drag the Opacity slider to 100 percent.

13. Use the Clone tool to on the Left Dave layer to remove as much of Gary K. As possible, sampling from the foliage. Uncheck the Right Dave's eye icon on the Layers palette, and then choose Merge visible with either Right Dave or the Background layer highlighted on the Layers palette. Now, restore the Left Dave layer to visibility, choose the Eraser tool in

Paintbrush mode, choose the hard tip 19 pixel tip from the Brushes palette, and erase remnants of Gary K. See figure x.17. This is all coming together now!

Figure x.17

Two professional models are too expensive. Erase one, and work on the integration of the one guy—Dave—with, um…Dave.

You begin the editing process to seamlessly integrate the images on the two layers next, so do not reposition the copy of Dave on the Left Dave layer any further!

14. Save the image as DAVE2X.psd to your hard disk and leave it open.

You have several technical advantages going for you in the retouching work in this assignment because the composite of the two images exists on separate layers. Begin the visual integration of the DAVE2X image by working on the edges where Gary, the other actor, still peeks through from the Background layer.

(d)Using the Layer Mask To Remove Superfluous Areas

Because the other actor's hand is already on Dave's shoulder on the Background layer, any areas you may have copied to a layer that included Dave's hand-on-shoulder from the IMG0039 image, are now unwanted in the DAVE2X image. And as you've seen in the preceding figures, Gary's hand makes the hand presently on the Background image of Dave's shoulder appear to have a surplus of digits. The next area you work on in this image is where Background layer Dave's right shoulder meets the hand on Left Dave's left shoulder and the areas below the hands.

The best option Photoshop affords for accurately defining an image edge on a layer is the Layer Mask. Some info, in case this is the chapter you dived into before the *Inside Adobe Photoshop 7* book.

The Layer Mask is invisible and can best be thought of as a special property a layer has; when you add foreground color to a layer that has a Layer Mask, the image areas you paint over with black foreground color are hidden. Similarly, areas you've hidden reappear when you paint over them with white foreground color.

The property that black foreground color indicates when working on a Layer Mask is, by default, set to indicate hidden areas—that is, you add black to a Layer Mask and it hides image areas on the

END OF PART I
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for Part II