

# The FREE Chapter



## INSIDE Adobe® Photoshop® 7 Chapter X Part II

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corresponding layer.

If you goof up and remove (hide) too much layer area, press X, and this will invert the Color Selection boxes on the toolbox, you paint with white, the white restores the hidden areas, and life is good.

thoughtfully numbered steps, you remove image areas on the Left shouldn't be in the final image by "painting" Layer Mask over the to hide them. Then you apply your editing and remove the hidden areas from the DAVE2X image. Some of the other actor's dark shirt will show through from the original image on the Background layer because of your editing, but that's perfectly fine, and this is addressed as a different part of the image editing process later.

The following tutorial shows you how to use the Layer Mask option to refine the image area presently on the Left Dave layer:

### Using the Layer Mask To Remove Layer Areas

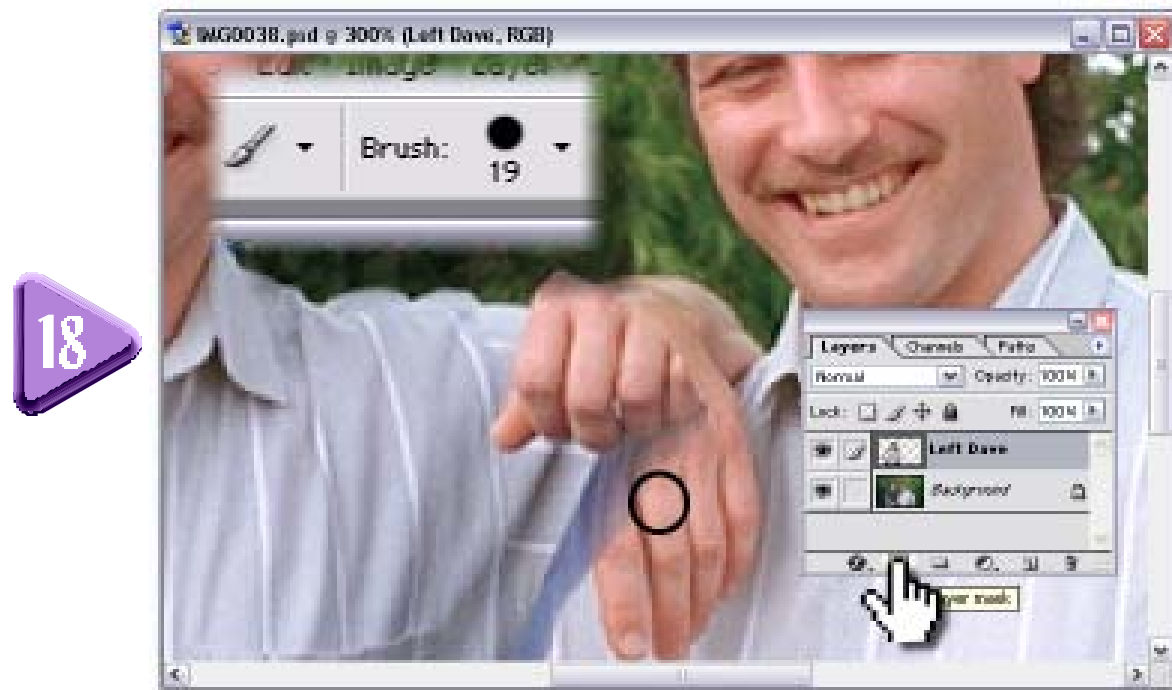
1. Click on the Left Dave title on the Layers palette's list.
2. Scroll the image window so that you can see the hand-on-shoulder area.
3. Click on the add Layer Mask on the bottom of the Layers palette, and you're now editing on a Layer Mask, not the Layer itself. See fig. x.18.

### Figure x.18

*Choose Add Layer Mask from the Layers palette's bevy of tiny icons on the bottom of the palette.*

An icon appears to the right of the Layer icon with a thick black outline around it, indicating that the active element of Left Dave is the Layer Mask, and not the image itself (also indicates by a thumbnail on the Layers palette's title. By default, the image icon is white, but it reflects any changes you make to the mask by displaying black within the icon wherever you've hidden image areas on the layer.

4. Press B (Paint Brush tool), set the tip to x-19 pixels (hard tip) and set the Options to 100% Opacity, Normal mode.



5. Click and drag over the hand area that's part of the Left Dave Layer (the leftmost hand). See fig x.19.

**Figure x.19**

*Hide the image areas you don't want on the Left Dave layer by painting over the areas with foreground color.*

6. Continue clicking and dragging until the outstretched hand on the Background layer is completely exposed.



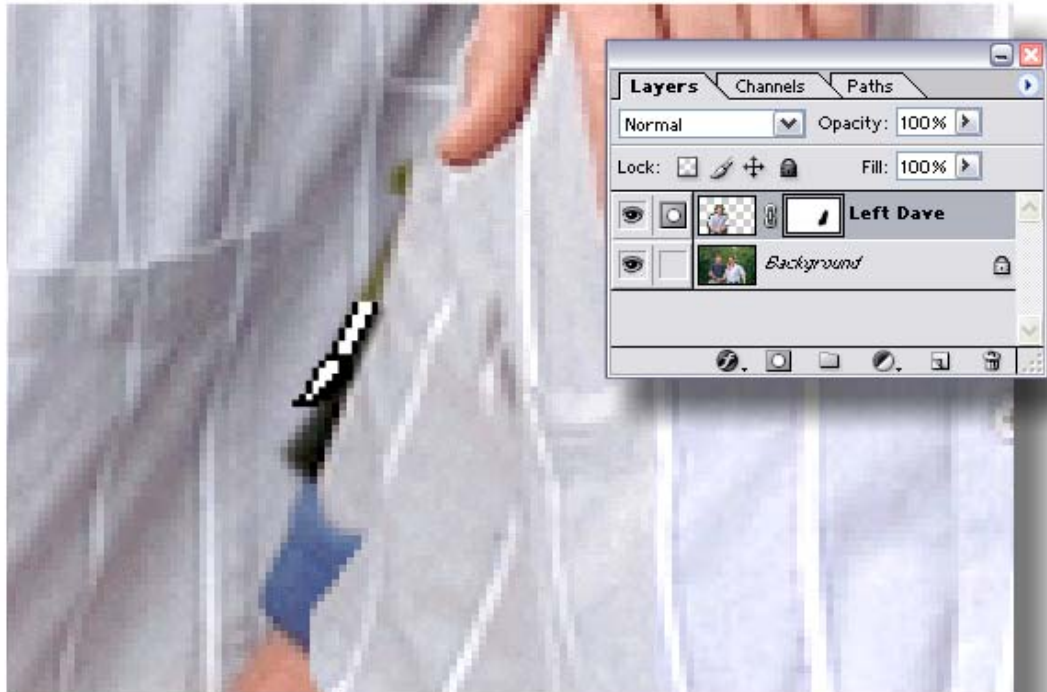
Because the Background and Layer 1 feature images are identical in content, it's easy to edit a little too far into Layer 1 and remove some of Dave's shirt. This is bad. You want the *outstretched* hand on the shoulder to be exposed up to the edge of the hand. If you've gone too far to the left with the Paint Brush in the image, follow these steps:

7. Press X (switch foreground/background colors icon on the toolbox. Painting on the Layer Mask with white restores image areas that are hidden.
8. Click and drag over areas you want to appear in the final image.
9. Press D (default colors icon).
10. Scroll the image window down so that you can see where the two Daves' shirts meet. Press Ctrl+plus to increase your viewing resolution to 4:1. Precision editing and an adequate view are required in the next steps.
11. Click and drag to the right of the blue shirt area; then work your strokes up and down from right to left. Doing this removes the blue shirt from the Left Dave layer, exposing Dave's shirt on the Background layer.

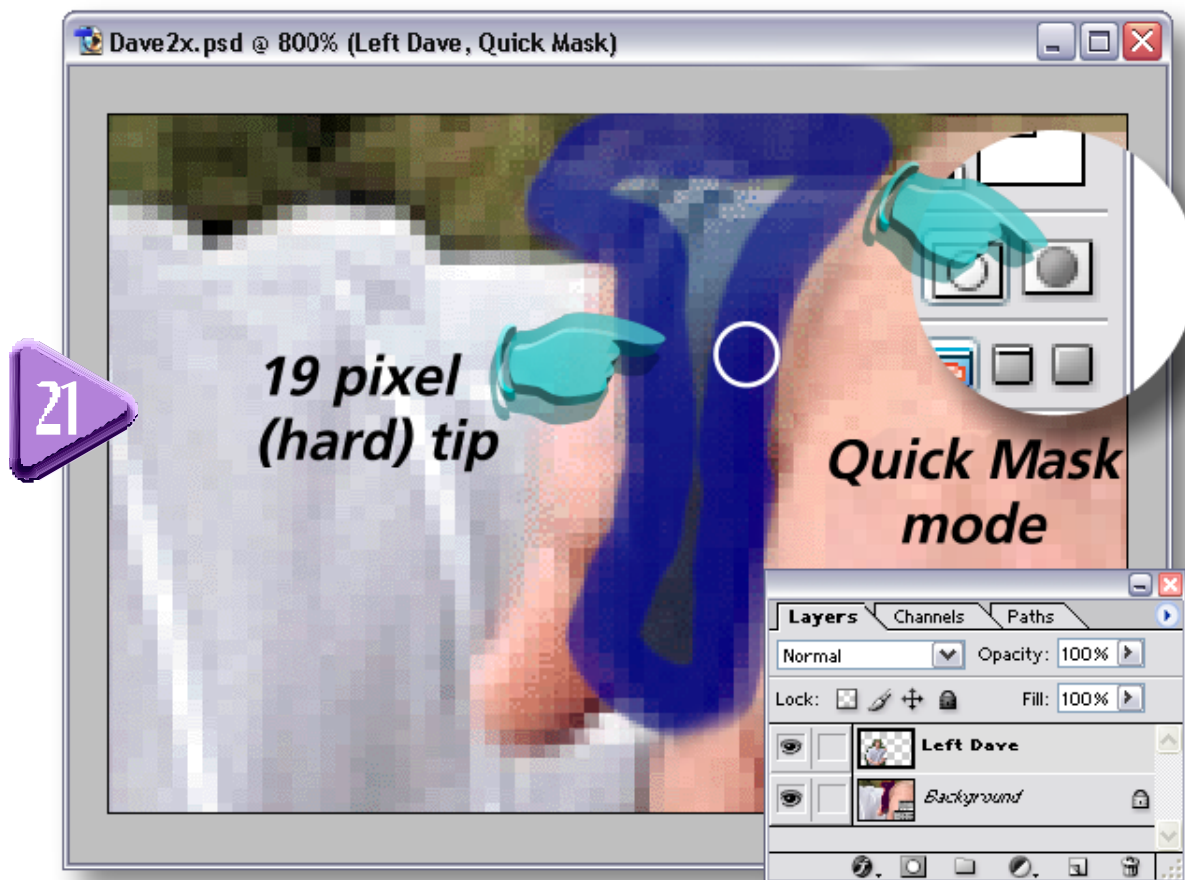
### Figure x.20

*Do not edit too far into the shirt of the background layer will show through.*

The shirt area will be hardest to edit without exposing Background layer detail of leaves and other areas. In other wo:







Dave's snips on different Layers, as shown in figure x.20. No problem; when you do, follow these steps:

12. Press X (swap foreground/background colors); then click and drag, starting from the left edge of the blue shirt, stroking up and down, moving from left to right 15.21.

### Figure x.21

*Use the Quick Mask feature to selection—and hide—areas you need to massage.*

- x. When you're done editing the hand and shirt areas, drag the Layer Mask thumbnail (NOT the image thumbnail of Left Dave) and then drag it into the Trash icon on the bottom of the palette. A dialog box pops up. Choose Apply. Doing this permanently removes the hidden image areas from the Left Dave layer.
14. Press Ctrl(⌘)+S; keep the file open.

You can increase the size of the image icons on the Layers palette by clicking on the flyout menu, and then choosing Palette Options. In the Palette Options dialog box, you can choose various sizes for the image icons, or choose to have no icon on a Layer title.



By choosing the largest image icon, you get a better icon view of the editing changes you make when in Layer Mask mode. Unfortunately, the larger the image icons, the less screen real estate within which to do your work.

An alternative technique that gives you a better view of a Layer Mask is to press Shift+Alt(Opt) and click on the Layer mask image icon. This displays the areas over which you've edited as a Quick Mask tint overlay. This changes the display of the Layer Mask, but the way you edit, and results you achieve, are identical to those achieved when Photoshop hides the areas you cover with foreground color. To change the display back to default mode for Layer Mask editing, press Shift+Alt(Opt) and click on the Layer Mask icon a second time.

As you saw in the preceding example, changes you make to Layer 1 are actually a function of the Layer Mask you are painting on and aren't permanent until you choose Remove Layer Mask, then click on Apply. After you click on Apply, the hidden image areas are discarded from the file and can't be retrieved unless you press Ctrl(⌘)+Z (or choose Edit, Step Backward) to negate the Apply command.

The area where Layer Left Dave meets Background Dave around the shoulder area looks better now that the original hand area copied from IMG0039 is no longer there, but you're now left with a gap in the image. Because Dave's hand in the copy on the Left Dave layer covered part of his shirt, removing the area exposes background image where the viewer *should* see an extension of his shirt.

For every problem, multiple solutions are available when you work in Photoshop, and in the next section, you see how to use the first of two techniques for restoring a shoulder that in real life wasn't photographed!

### **(d) Quick Masking an Area for Retouching**

Like the Layer Mask, Photoshop's Quick Mask feature enables you to refine the definition of a masked or selected area before you commit to anything. Quick Mask is sort of a selection marquee that's in a "paint state." You can use the painting (and editing) tools to design a selection area and refine it, and when you're satisfied with it you can convert it to a selection marquee by clicking on the Standard Editing mode. While in Quick Mask mode, you cannot harm or edit the underlying image; you're defining an image area with tinted overlay; all the changes you make on an image or image layer are made to the tint, not the image.

Using Quick Mask is a marvelous way to precisely define an area. You need the precision that the Quick Mask provides to restore the missing part of Dave's shirt on the Left Dave layer without altering original image areas. You also need a steady hand and critical eye if the areas you restore are to seamlessly blend into the rest of the image. In the next steps, you set up the selection marquee for the missing shoulder area by using the Paint Brush tool to apply the Quick Mask overlay; then you perform a little Clone Stamp tool magic to clone in areas that can be replaced with existing image details.



Also try the Healing Brush tool to see if you can't integrate the painting with the actual photo. The Healing Brush is covered in chapter 6, and is a good alternative to the Clone Stamp tool when matching lighting, texture and film grain (or digital camera image noise) is a must.

The following steps show you how to restore an area defined by a selection created with Photoshop's Quick Mask feature:

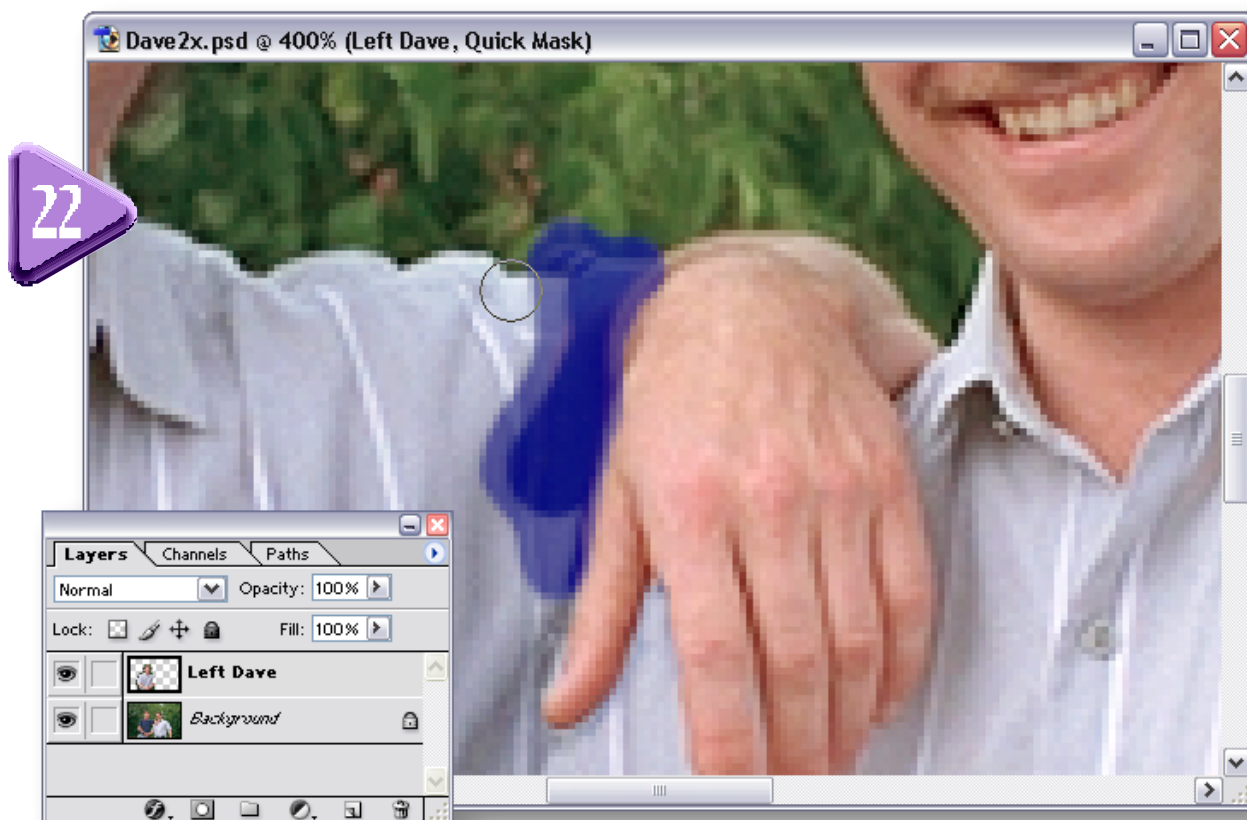
### Defining and Editing a Quick Mask Area

1. Alt(Opt)+click on the Quick Mask button only if the icon looks like a shaded rectangle with an empty circle inside. This means everywhere you paint is masked, and not selected. You want everywhere you paint to be selected, and the Alt(Opt)+click trick not only reverses what is selected and what is masked, but also turns on the Quick Mask mode. If the icon is a shaded circle inside a hollow rectangle, you're already all set—do nothing, ignore this step, please don't blame me—my idea of an “engineer” is one who heads a train.
2. Press Ctrl+plus; then scroll to Dave's missing shoulder area on the Left Dave layer. This editing requires ultra-precision when you create the Quick Mask.
3. Press B (for Paint Brush tool), choose the first visible brush tip on the top row from the Brushes palette, then click and drag outside the edge of the hand.
4. Continue downwards, clicking and dragging slightly into the shirt area; then paint slightly into Dave's shirt on Left Dave layer, going upward.

5. Complete the edge of the Quick Mask area with a stroke that connects the left side of the mask border to the dark shirt area you'll paint into with Quick Mask tint overlay.
6. Click and drag inside the border you've created (see fig. x.22).

### Figure x.22

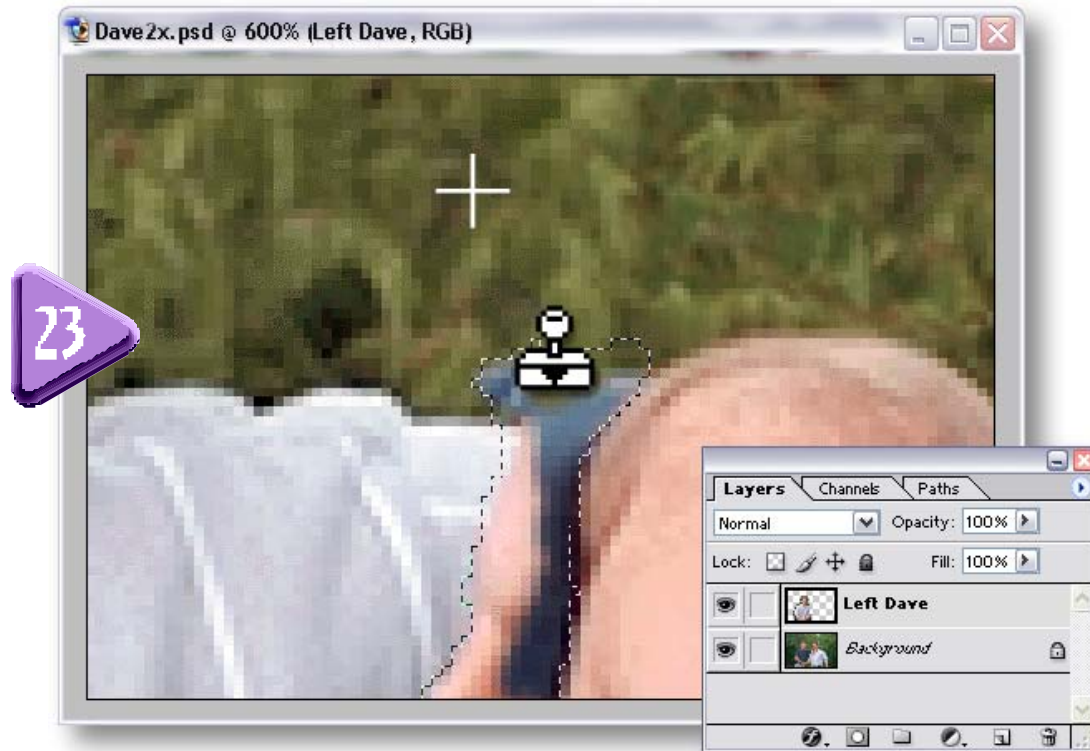
*Use a very small Brushes tip to first create an outline of the area you want selected in the image.*



When you have a solid outline defined for the Quick Mask area, it's time to fill the interior because the inside areas need to be selected for painting, too.

7. Press Ctrl(⌘) + minus, then fill the interior of the outline you created (see fig. 15.23) Quick Mask defines everything covered with it to be edited; non-tinted image areas will be protected when you switch from Quick Mask to Standard Editing Mode.





8. Click on the Standard editing mode button (to the left of the Quick Mask button) on the toolbox. This changes the Quick Mask overlay to an active selection with a marquee border defining the boundary of the selection.

It's important not to accidentally deselect the marquee selection at this point. The selection marquee is not a saved selection, but fortunately, you can't deselect the selection by clicking on the image when a painting tool is active.

9. Press Ctrl+plus four times to zoom yourself back into the area to be edited.
10. Choose the Clone Stamp tool, make sure that the Sample Merged checkbox on the Options Bar, then press Alt(Opt) and click on background foliage above the marquee selection of Dave's shirt.
11. Choose the third tip, second row on the Brushes palette.
12. Click and drag over the dark shirt area within the marquee border. Doing this replaces transparent pixels on the Left Dave layer with foliage, hiding the blue shirt area see fig. 15.23.

### Figure x.23

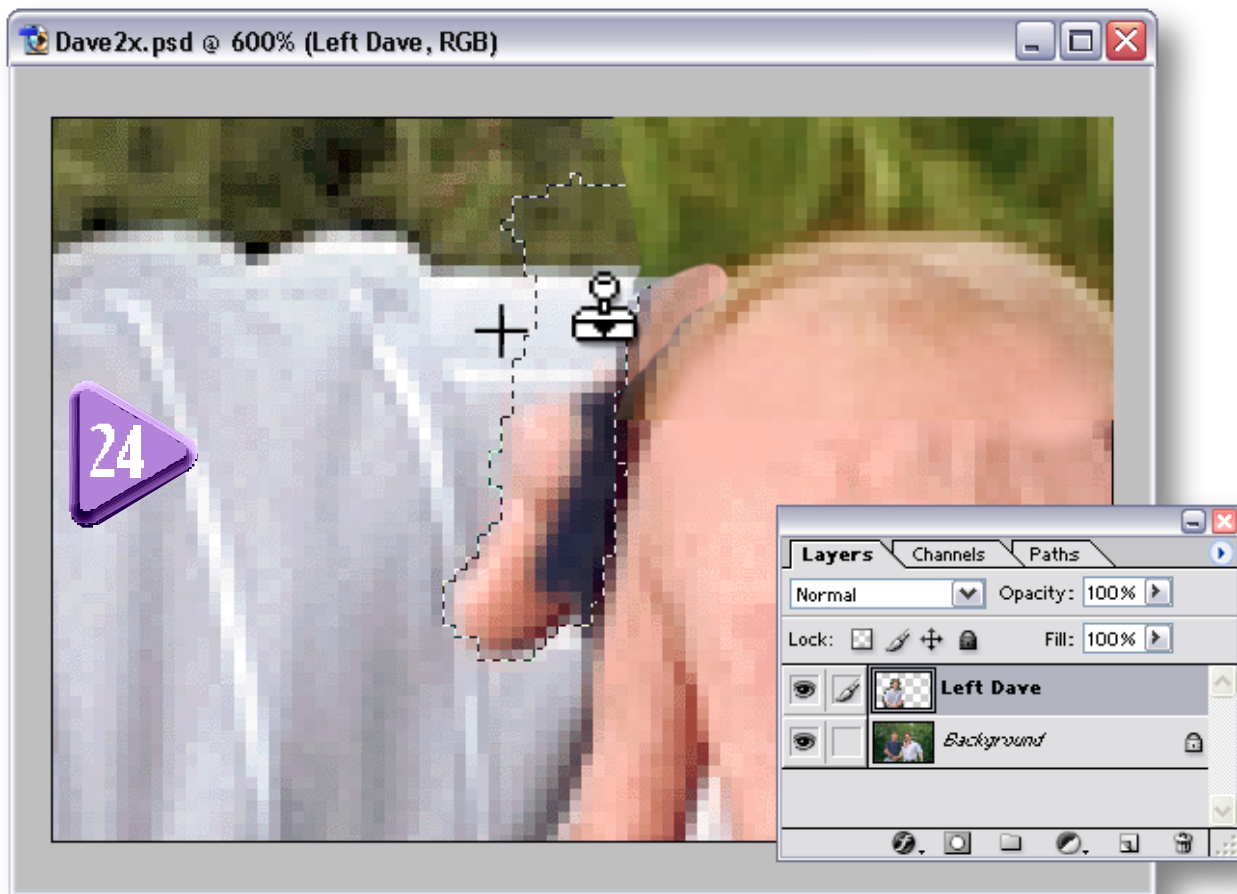
*Use an image area from the Background layer to add to Left Dave's layer's visual information and cover unwanted areas on the Background.*

13. Press Alt and click outside the marquee, on Dave's shirt, directly to the left of the missing shirt area inside the marquee.
14. Click and drag from left to right over the image sample.

You're now at an editing impasse, as shown in figure x.24. There simply aren't any more image areas you can sample from to replace the image areas that presently feature a thumb and the dark shirt on the Background layer. You need a new approach, you need to read about it in the next section, and you need to save the carefully defined marquee selection you've created.

### Figure x.24

*Cloning is not possible with the Clone Stamp tool when no more sample information is in the image!*



15. Click on the Channels tab on the grouped palettes; then click on the Save selection as channel icon on the lower left of the Channels palette. Now, you've preserved the selection in the tricky area of the image.
16. Press Ctrl(⌘)+S; keep the file open.

As mentioned at the beginning of this section, you need to adopt a two-part technique for restoring this particular area of the Dave2X image. The first part, that which you've accomplished so far, can be called the "cloning as much as you can" technique, and it's a fair enough practice up to the point when you run out of image areas to sample!

The next steps get you into a different area of Photoshop, that of painting over a small image area. How does painting compare to copying and cloning to retouch an image? When done correctly, it produces the same, invisible results. Read on!

### **(d)Retouching with the Paint Brush Tool**

Many imaging professionals cringe when they don't have enough source material to cover damaged or missing areas in a photo they're trying to restore. The reason for the reaction is simple; if you don't fully understand Photoshop's marvelous set of tools and features, it's easy to get in a rut and depend on familiar tools and editing techniques to finish an assignment. The Dave2X image is simply missing an area that would produce a glaring error in the finished image if left alone, and yet you don't have any available source image areas to patch the shoulder on the Left Dave layer. Cloning from other areas of Dave's shirt to replace the missing area is out of the question: the missing area must be replaced with the correct striped pattern and shading found *outside* the edge of the missing area.

Instead of attempting to clone and reset the Clone Stamp tool's sampling point a dozen times to produce an image area that looks phony and awkward at best, take a different approach. By the way, the Patch brush tool doesn't do stripes—it's good, but it's not a tailor.

Foreground color samples of areas next to the missing area can be taken with the Eyedropper tool, and the Paint Brush tool can be used to paint in the missing shoulder area. This is a revolutionary concept, but the successful use of this technique has its roots in the principles of bitmap image types and resolution. Not as many pixels as you think are required to reconstruct this part of Dave's shirt (the image resolution is only 72 pixels/inch, like all PhotoCD format images), and the visual content of the area is slight when compared to the rest of the image. Additionally, the viewer's eye will be drawn to areas of more interest, such as the handshake and the "twins" faces, if other areas don't call too much attention to themselves.

In the next set of steps, you'll recall the saved selection to serve as your "virtual dropcloth" when you paint over transparent areas of Layer 1. You'll also hide the Background layer so that you can see the problem areas on Layer 1 against Photoshop's checkerboard layer background without the visual distraction of the Background image. Although the visual integration of the two image layers is critical to making the "identical twins" effect a convincing one, you have to separate the visual integration you see on-screen during this phase of the retouching so that you can adequately evaluate the areas that need editing.

The following set of steps shows you how to paint the Dave2X image to perfection using sampled foreground colors and the Quick Mask feature.

## Painting Foreground Image Details

1. Ctrl(⌘)+ click on the Alpha 1 title on the Channels palette's list to load the saved selection as a marquee.
2. Press Ctrl+H (View, Show, Selection Edges). Doing this hides the marquee selection so that you can see the area into which you need to paint. The marquee is still *active*, however.
3. Press B (for Paint Brush tool); then click on the second row, second tip on the Brushes palette.



When a brush is chosen, all you need to do is right-click (Macintosh: hold Ctrl and click) to display the Brushes palette over the active image in version 7. Pressing Enter (Return) makes the palette go away after your selection.

4. Press Alt(Opt) and click on the shirt directly to the left of the image area that still displays the dark blue shirt. You've just used a shortcut to the Eyedropper tool.
5. Release the Alt(Opt) key, click on the eye icon on the Background layer on the Layers palette, and then click and drag left to right beginning where the image ends, from the same horizontal point where you sampled the foreground color.

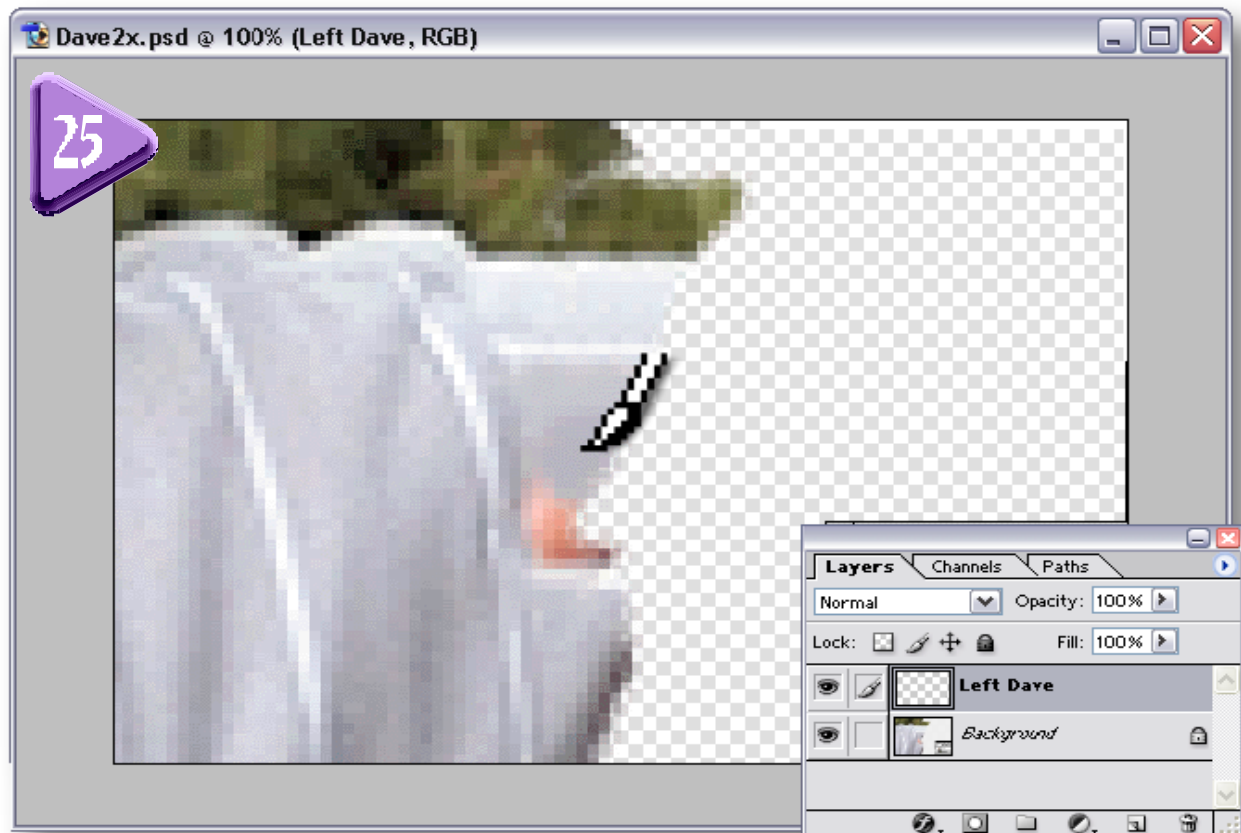
When you get to a certain point toward the right of the transparent area you're painting over, the Paint Brush tool appears to stop working! This is where the hidden marquee selection ends, and you should, too. The area of Dave's shoulder on the Left Dave layer displays shading, top to bottom, light to dark. After you've made one or two horizontal passes with the Paint Brush tool and the first foreground color value you sampled, it's time to sample a darker shade.

6. Press Alt(Opt) and click over a deeper shade of gray on Dave's shoulder area.
7. Release the Alt(Opt) key; then click and drag foreground color you

sampled and travel horizontally left to right over the transparent area on the Left Dave layer; See fig. x.25).

### Figure x.25

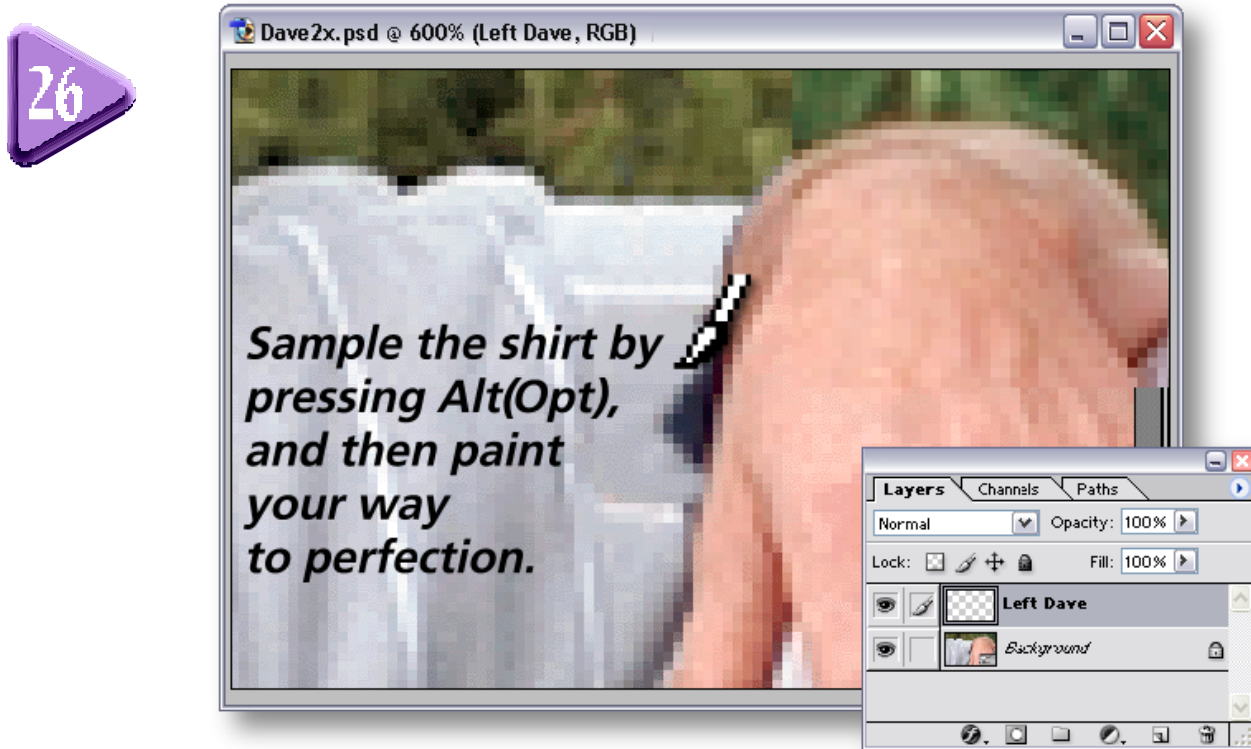
*Sample a foreground color from existing image areas, and then paint in the transparent pixels on the Left Dave layer.*



8. Press Alt(Opt) and click over a white stripe on Dave's shoulder; then right-click(Macintosh: hold Ctrl and click), and click on on the left tip, second row on the Brushes palette.
9. Release the Alt(Opt) key; then click and drag horizontally to paint a shirt stripe.
10. Click to the left of the Background layer title directly on the (missing)eye icon next to the Background Layer title, so that you can see your progress.
11. Press Alt(Opt) and click on a different shade of shirt sleeve in the Left Dave layer, with which to paint.



12. Release the Alt(Opt) key; then click and drag horizontally, from left to right on the Left Dave layer (see fig. 15.26).



**Figure x.26**

*When you can't clone it in, then paint it out!*

By now, most of the Background areas have been hidden by your painting on the Left Dave layer. It's time to deselect the hidden marquee and get to one or two strokes of edgework around the selection marquee.

13. Press Ctrl+D (Select, Deselect) you're free to paint anywhere on Layer 1 to better blend image tones together.
14. Click and drag a short stroke wherever a sharp edge appears between the original image and your paint strokes on the Left Dave layer.
15. Press Ctrl(⌘)+S; keep the file open.

The marquee selection you used in the preceding exercise was created by using a soft-tip Paint Brush in Quick Mask mode, and because the resulting selection marquee has soft edges, soft areas of transition between painted areas and original image were blended together. However, the edge of the hand on Dave's shoulder should

make a clean transition from hand color to Dave's shirt color. And it doesn't, because some dark blue shirt is still poking through transparent areas of the Left Dave layer, right around the edge of the hand.

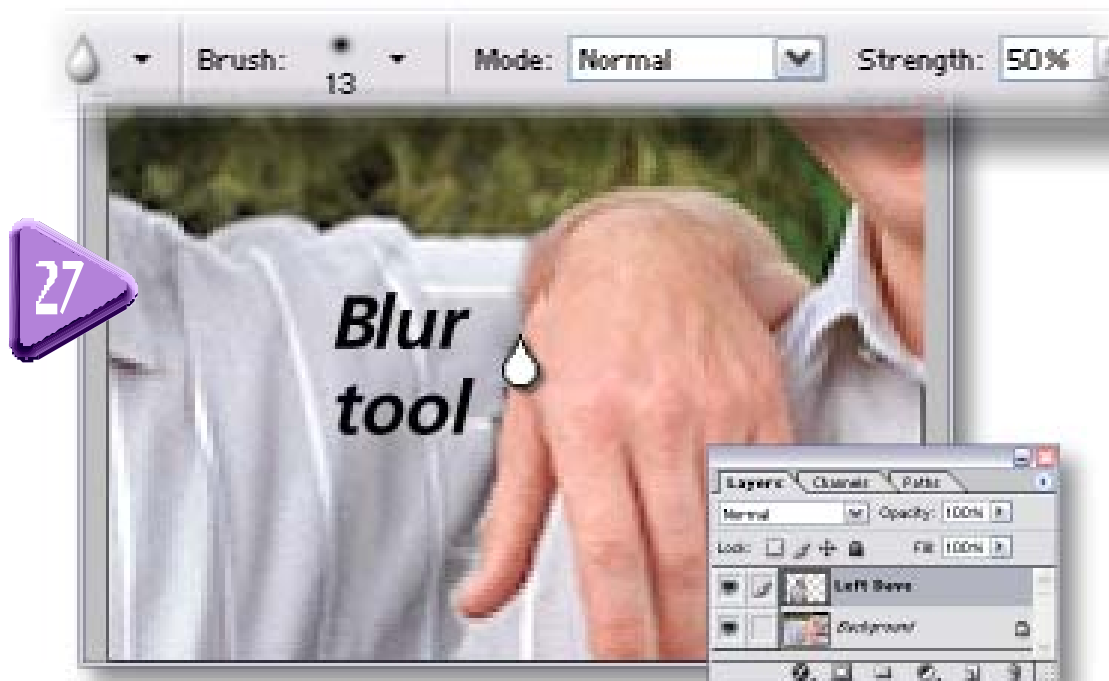
To correct this area requires no painting or cloning with the Clone Stamp tool. Instead, use an editing tool, the Blur tool, to hide the tell-tale edge pixels in the next section.

## Using the Blur Tool in Lighten Mode

A fascinating thing happens when use you the Toning, Smudge, or Focus tools on an image area that has both colored pixels and transparent Layer pixels on it. You can “push” the colored, opaque color values into the transparent areas to create a smooth transition between opaque and transparent pixels. With any of the image editing tools toward the bottom of Photoshop's toolbox, the technique to use with them is to blend *from* an area, *to* a different area. Unlike the painting tools (except for the Gradient Fill tool), these editing tools are directional in the sense that they produce different results based on the direction you in which you use them.

In the next steps, you use one of the Focus tools—the Blur tool—to spread some of the color values in the painted areas of Dave's shirt on Layer 1 to the edge of the hand on the “other” Dave's shoulder. Take your time when using this tool and use precisely-positioned, short strokes. Using precise, short strokes will take some of the color values from the painted areas and spread them into the left edge of the hand without ruining the area that defines the edge of the hand. The objective here is not to remove the hard, dark edge of the hand, but instead to “bleach” it using semi-opaque pixels whose color comes from the area you first click over with the Blur tool.

You now use the Blur tool to create partially transparent pixels that partially cover the Background layer.



## Using the Blur Tool for Image Editing

1. Press Ctrl+minus twice. This zooms the image window out to 4:1.
2. Choose the Blur tool (the water droplet on the button on the toolbox, then set the Options Bar to normal Mode to work at 50% Strength.
3. Uncheck the Use All Layers checkbox on the Options Bar if it's checked. You don't want to sample colors from the Background layer as part of the blur effect.
4. Choose the tip that is the second from the left, on the second row on the Brushes palette.
5. Click and drag a short stroke from the painted area of Dave's shirt to the dark edge of the hand.
6. Click and drag another stroke from the painted area of Dave's shirt to the edge of the hand. See fig. 15.27.

### Figure x.27

*Use the Blur tool to create semi-opaque pixels in transparent areas bordering the opaque image areas.*

Four or five strokes with the Blur tool should do the trick. You're done when you see no clear distinction between the brightness value of Dave's painted shirt and the hand on his "twin's" shoulder.

You actually accomplished *two* things in the preceding exercise: you decreased the contrast in an image area that displayed a harsh outline, and you lightened the area by adding semi-transparent pixels of a lighter value to the Left Dave layer. This covers the sliver of dark shirt that showed through the transparent pixels on Layer 1 from the Background layer. When used on totally opaque pixels on background images, the Blur tool decreases contrast between neighboring pixels, so you can think of the Blur tool in normal mode as a "pixel brightness averaging" tool. However, when you click and drag with the Blur tool from an area of opaque pixels to transparent ones, as you did last, the effect of the Blur tool is to average the *opacity* of neighboring pixels to achieve a blend. This is why it's important to always begin the Blur tool stroke in an opaque area, and then drag to a transparent one. If you go back and forth on a layer with the Blur tool, you'll subtract opacity from pixels that are at the end of your stroke!

## (d)Restoring and Editing Between Image Layers

You need to go back for a second helping of the Layer Mask feature next to create the most distracting, and most effective, illusion the finished image will present: Dave's going to shake hands with himself. You were asked to include part of the other actor's arm in the marquee selection of Dave in IMG0039 at the beginning of this chapter for an important reason; the area where the Left Dave layer and the Background layer will meet around the handshake area will be at a diagonal. Areas of Gary's *and* Dave's arm will both be included in the final composition—you're going to sculpt and blend the image layers together in an area that a viewer would never suspect because the area is so clearly out in the open!

To accomplish the blend between layers is easier than you might think. Many steps were taken at the beginning of the chapter to ensure that the handshake between layers line up in such a way that the Layer Mask can be used to selectively hide a portion of the Left Dave layer and let the angle of Dave's forearm on the Background naturally flow into the information on the Left Dave layer.

The following steps show how to use the Layer Mask to visually integrate the handshake between image layers.

### Revealing Background Image Layer Elements

1. Press **B** (Paint Brush tool); then right-click(Macintosh: hold Ctrl and click) choose the middle, second row tip from the Brushes palette.
2. Press Ctrl+minus twice; then scroll to the handshake area in the Dave2X image.



4. With Left Dave as the current editing layer, click on the Add layer mask icon on the bottom of the Layers palette.
5. Beginning at the edge of background of Dave's shirt sleeve, click and drag (slowly) across the bottom edge of his forearm see fig. x.28.

### Figure x.28

*Restore the view of some of Background Dave's forearm by hiding areas on the Left Dave layer with the Layer Mask mode.*

This will look quite weird on-screen, but please continue! What's happening is that you're hiding a part of Gary's (the other actor's) arm that was copied along with Dave from the IMG0039 image, to reveal Dave's forearm on the Background layer.

6. Continue dragging along the edge of the forearm until you see Dave's forearm on the background almost meet at Gary's wrist on the Left Dave layer



The arm is going to look a little bulged out because the positioning of Gary's right arm on the Left Dave layer and Dave's right arm on the Background layer aren't at the same angle. You'll fix this shortly; don't worry; you're doing great!

7. Press 7 on the keyboard, then click and drag over the middle of the forearm until it looks like it has one seamless skin tone.



8. Press **0** on the keyboard, then click and drag over the edge of Dave's shirt sleeve to display shirt sleeve areas on the Background layer.

Remember that when you're in Layer Mask mode, hidden areas can be revealed again by setting the foreground painting color to white. Spend a moment or two refining the area in the middle of the forearm where image areas meet. Although Gary and Dave clearly have two different color complexions, the transition between one skin color and the other at the forearm really won't be noticeable in the finished image. Use figure x.29 as a guide to which image areas should be displayed on the Left Dave layer.

### Figure x.29

*Disguise the transition between the arms on the two layers by blending the two in an unlikely place.*

9. When you're done editing the Layer Mask, drag the (black and white) layer mask thumbnail (NOT the color image layer thumbnail) into the Trash icon. Respond to the resulting query box by clicking on Apply, and your editing changes of the Left Dave layer are permanent.
10. Press **Ctrl(⌘)+S**; keep the file open.

If you completed the preceding nerve-wracking (I'm *kiddddd*!) steps, most of the image editing that needs to be performed in this assignment has been completed. The hardest part of integrating two different forearms to represent a single one is in the matching of the natural flow of the arm's pose.

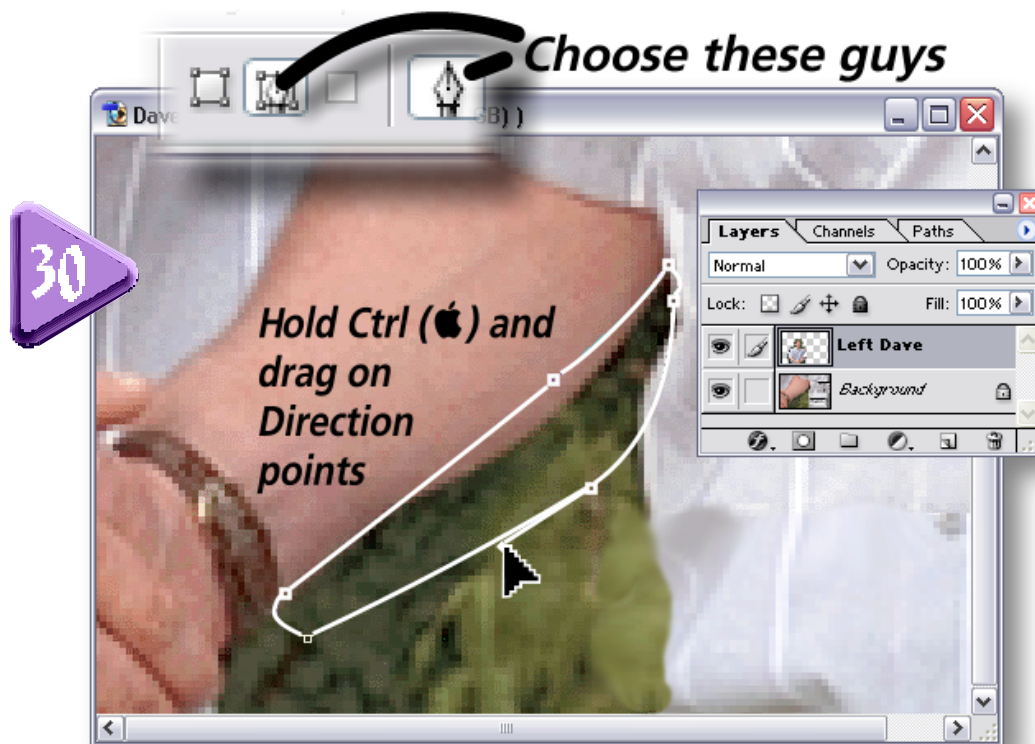
Depending on exactly where you positioned the copied area from IMG0039 at the beginning of the chapter, you might be "home free" with your twin image at this point. However, if you examine the image now, and Dave's forearm is posed correctly but he looks as though he's been eating a lot of spinach, we have the solution in the next exercise. His upper forearm needs trimming down to present a more natural musculature. In the next exercise, you use the Pen tool to create a selection that encompasses the area of Dave's arm that bulges out too much. Then you'll use the Clone Stamp tool to fill the selected area with foliage. Unlike the Quick Mask feature or the Lasso tool, a selection created from path information is smooth and relatively sharp, both necessary qualities if you're going to play plastic surgeon here with any degree of aesthetics!

Read Chapter 5, "Working with Channels and Paths" before using the Pen tool in the following steps. Directions for shaping the path you need to create are given in the following exercise, but to fully understand the properties of the Pen tools, and how paths can save you substantial image editing time, check out Chapter 5.

Here's how to create a path, define it as a selection, and make Dave's forearm look more natural:

## Creating and Editing a Path Selection

1. Choose the Pen tool from the toolbox. Then click the middle of three icons on the left of the Options bar. Hover over the middle one; tool mtips should recognize it as the **Paths** mode for the Pen tool. Do not choose either of the other icons or something bad will happen.
2. Click a point at the edge of the watch's wristband, on the outside the wrist on the Left Dave layer.
3. Click and drag slightly inside the forearm, about halfway between the wristwatch band and the edge of Dave's sleeve. Clicking and dragging creates a second anchor point, and by dragging, you're shaping the curve of the path segment between the first and second anchor points.
4. Click at edge of Dave's forearm where his forearm touches the sleeve on the bottom edge of the arm; hold the mouse button, then drag away from the anchor.



5. Click a fourth and fifth anchor points below the first and second path segments, traveling clockwise toward the first anchor point.

6. Click on the first Anchor point to close the path.

In figure x.30, you can see an example of what the finished path should look like. It trims into the bottom of Dave's forearm, and when a selection marquee is created from the path, the selection area will be cloned with Background foliage, making Dave's arm appear less bulged.

### Figure x.30

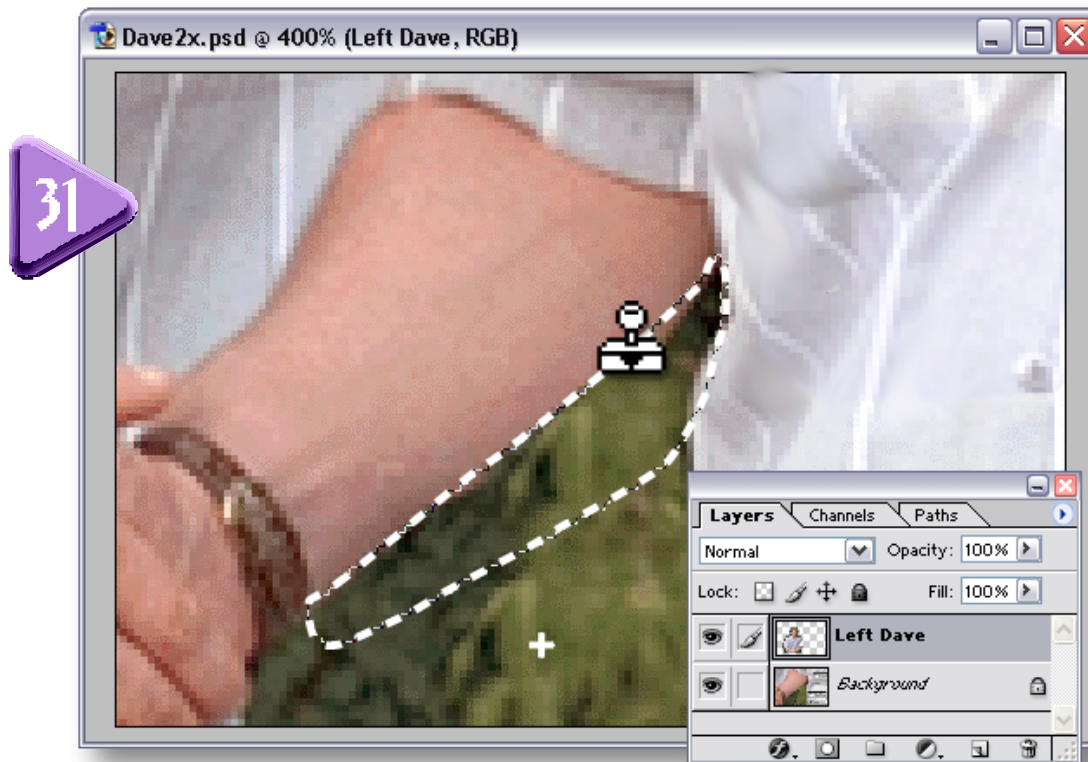
*Create a path that describes how the bottom of Dave's forearm should appear.*

However, paths seldom come out perfect-looking on the first try, and this means that if the top side—the most important edge of the path in this exercise—doesn't have a smooth flow, it needs to be edited as follows:

7. Hold down the Ctrl(⌘) key, place the cursor over an Anchor Point you want to adjust, and then click and two direction points are produced (at the end of direction handles). The Ctrl(⌘)key is a toggle to the Direct Selection tool, the tool directly above the Pen tools on the toolbox.
8. Keep holding down Ctrl, then click and drag on a direction point. Doing this steers the path segment with which the direction point is associated.
9. Click and drag on an anchor point you feel is misplaced. The Direct Selection tool repositions the anchor point. Wow—the Swiss Army Knife of interface tools!
10. When you have the path the way you want it, double-click on the Work Path icon on the Path palette, then click on OK. Doing this saves the Path as Path 1 in the Dave2X image.
11. Ctrl(⌘)+click on the Path 1 title on the Paths palette. This does two things at once: it loads the path shape as a selection marquee, and it hides the path in the image.
12. Choose the Clone Stamp tool; press Alt(Opt) and click on an area of background foliage. Then click and drag along the bottom edge of Dave's forearm. See fig. 15.31.

### Figure x.31

*You've just taken Dave's overweight arm and helped restore it to normalcy. What is normalcy in a tricked-up photo, anyway?*



x. Press **Ctrl(⌘)+S**; keep the file open.

Paths are an important part of your image editing toolkit in Photoshop, and you only get better by practicing using them. Paths are vector shapes, similar to the lines and shapes you can draw in a design program such as XARA and Adobe Illustrator. Paths are used to quickly define an accurate, smooth shape that can be stroked, filled, or as in the last steps, used as a source of information from which a selection border can be created. Paths can be easily disposed of when you no longer need them, and it would be a good idea to drag Path 1 into the Trash icon on the Paths palette if you intend to send the finished image file to a commercial printer or to use in a dtp program. Paths, like layers are proprietary Photoshop features. Layers cannot, under a lot of circumstances, “leave” Photoshop; you *can* save a file that contains a layer in Photoshop’s PSD file format and programs such as Painter can read the information accurately, however. The point here is that now that you are so close to completing this example, choose your file format—know what you’re going to do with it. For example, you cannot save the image as it is to JPEG format, so there goes the practical gag I had in mind of sending this image to my mom (she thinks she only has two kids, and not three. Wotta shock to dad, though).

### **A Potpourri of Detail Work**

If you double-click on the Hand tool right now, you see that with one or two minor touches, the Dave2X image is finished! Your miracle of image editing might not look as impressive as you’d like, though, because a few minor areas in the image mar its overall *stupendous* look.

The following steps can be considered a little professional clean-up work on the Dave2X image; you're already familiar with the techniques, but you've gained something through the course of this assignment in addition to a good working knowledge of the tools. It's called a *working practice* or *procedure* (a *recipe*, if you will); you evaluated the problem at hand in completing the assignment. You analyzed and chose the source images for the task, performed the rough retouching work, and left the minor details for last. You should approach every design project in this way:

1. Evaluate an assignment.
2. Pick your source materials for the assignment.
3. Work over the general composition.
4. Polish the smaller details.

This working set of procedures is as valuable in your imaging experiences with Photoshop as the techniques and knowledge of the tools' uses. You never go wrong when you plan ahead, and leaving the details for last ensures that your composition has a firm foundation and isn't composed of a neat visual trick scattered here and there.

Here's how to use the Clone Stamp tool and the Blur tool to complete the illusion in Dave2X.PSD:

### Saving the Finishing Touches for Last

1. Pick that Blur tool off the toolbox; then set the Pressure to 20% on the Options Bar and check the Use All Layers checkbox on the Options bar.





2. Right-click(Macintosh: hold Ctrl and click), and click on the second (from the left), second row tip on the Brushes palette for the tip of the Blur tool.
3. Click and drag across the bottom of Dave's forearm once (See fig. x.32). Doing this blends the bottom of Dave's forearm into color sampled from the Background layer foliage.

### Figure x.32

*Use the Blur tool on the Left Dave layer, in Use All Layers mode, to soften the contrast between Dave's lower forearm and the foliage.*

You'll probably only need to click and drag once over the area. Remember that you're at an increased viewing resolution right now, and an inconsistent, sharp edge at this viewing resolution won't really show at 1:1 actual image size if you print the image.

4. Double-click on the Zoom tool. Then, Scout the image for any Background image areas of the other actor, then choose the Clone Stamp tool.

When you work at a very high viewing resolution, areas outside the area that has your immediate attention can sometimes become overlooked. For example, in figure x.33, the authors overlooked extraneous image "artifacts" way outside the immediate area of the two Daves.



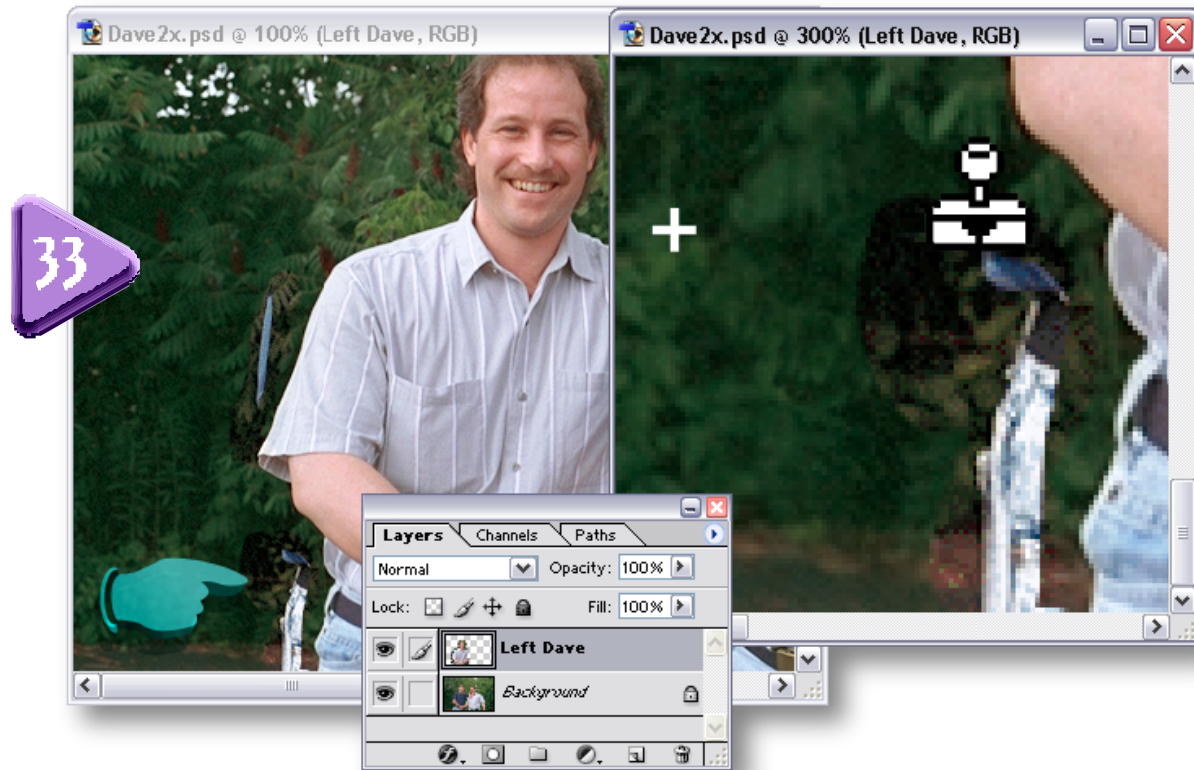
When retouching, it is often useful to have two different views of the same image displayed at different resolutions. This is what you see in figure x.33. The author chose Window, Documents, New Window. Whatever you do in one window is reflected in the other—it's simply an "instance" of an image that's already loaded.

And it's how you gain something called "perspective"!

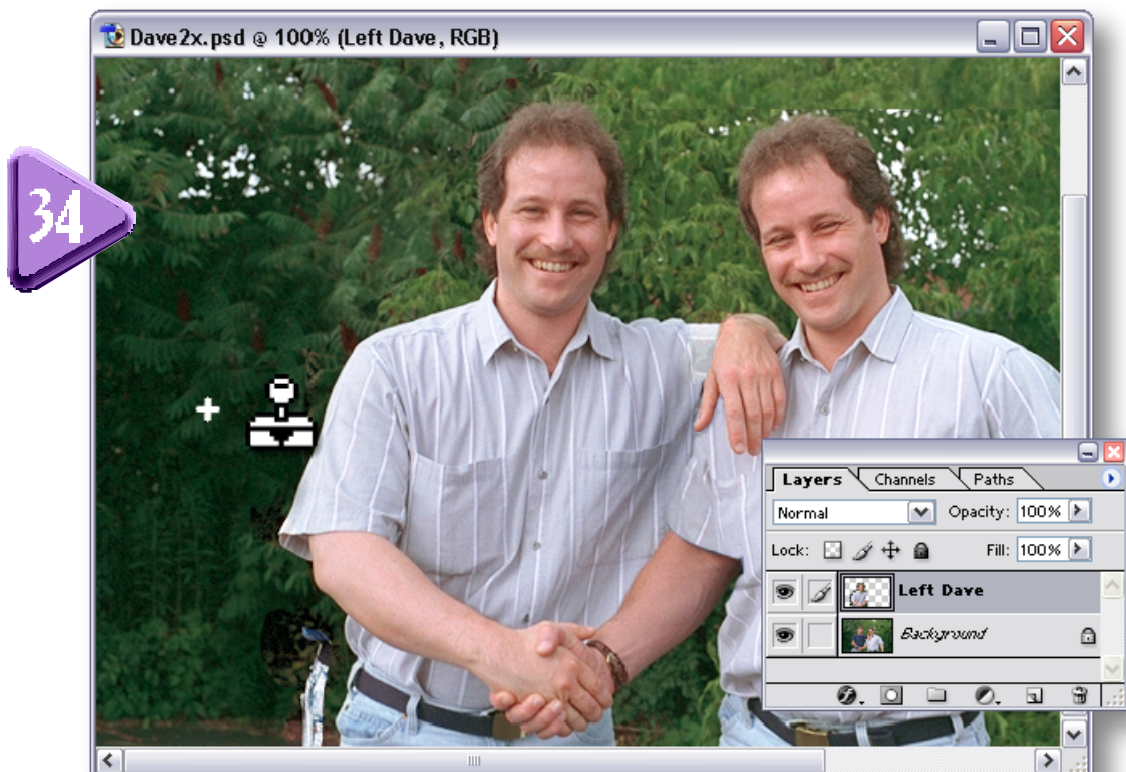
### Figure x.33

*Well, oops. Be sure to check all areas of the image for artifacts you may have overlooked.*

If you have original areas of Gary, the other actor, peeking through the Left Dave from the Background Layer, do the following:



5. Make sure that the Use All Layers checkbox is checked on the Options Bar.



6. Press Alt(Opt) and click on an area of foliage that corresponds in color and detail of the image area you want to replace.
7. Click and drag over the areas you want to replace. See fig. 15.34.

### Figure x.34

*Use the Use All Layers setting for the Clone Stamp tool to sample from one layer and clone to another.*

8. Scroll to the bottom of the image window. This is an area easily overlooked when an image more than fills the screen, or you simply don't have the window maximized.

The very bottom edge of the image window for Dave2X has one or two “artifacts” that still need to be removed.

9. With the Zoom tool marquee-zoom to a 4:1 viewing resolution toward the bottom left of the image.
10. Press Alt(Opt) and click on the road, to the left of the Left Dave layer. The road is brown with moss on it—don't go looking for anything gray with stripes on it or anything!
11. Click and drag through the light blue area (see fig. x.35).



**Figure x. 35**

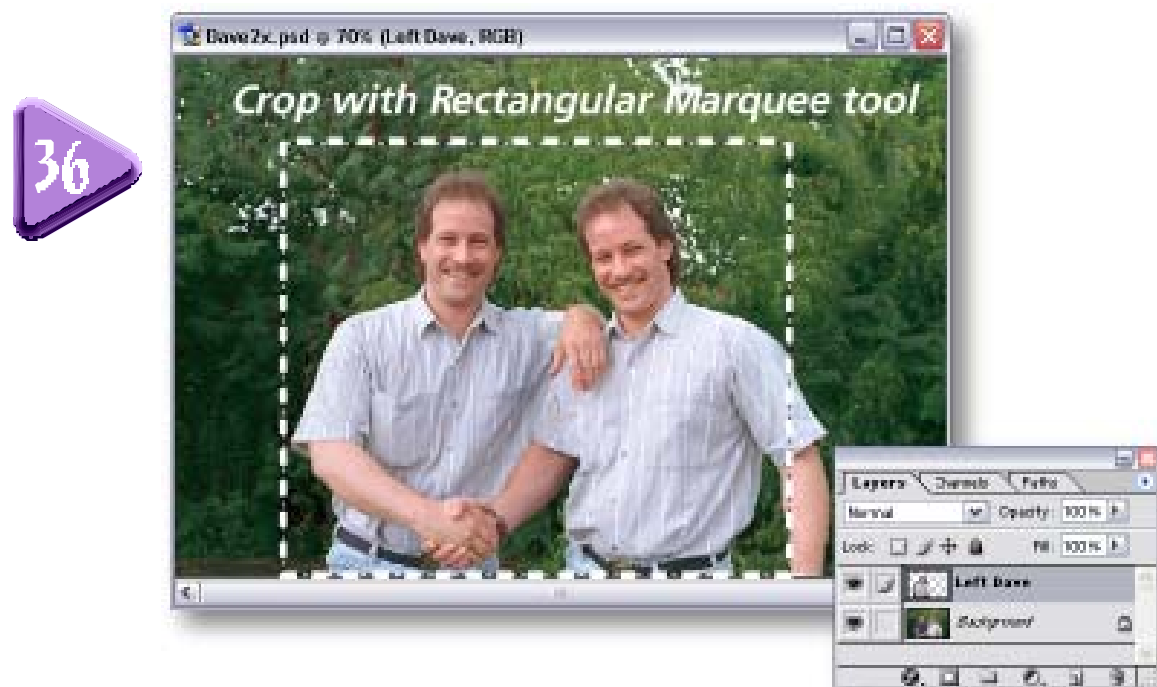
*Scroll to every corner of the image to see whether areas hidden within the image window view need retouching.*

12. Press Ctrl(⌘)+S; keep the file open.
13. Double-click on the Hand tool, leap out of your chair, and shout, “I’ve done it!” Doing this expresses sense of achievement and a personal triumph with Photoshop.

Now would be a good time to choose **File, Save As**. **Save As** enables you to automatically strip a PSD image of Alpha Channels, flatten the image, and save this copy to a file format that can be exchanged with other operating systems and applications that can use bitmap files. The TIF format is pretty universal, so if you want to keep the Dave2X image onscreen while Photoshop saves a “show ‘em around” copy to your hard disk, choose **File, Save As** now.

**Using Creative Cropping as Another Magic Trick**

If you followed the seemingly endless trek in this chapter, you don’t need the images on our Companion CD to begin creating identical twins of your own now—any time you can find a couple of willing actors or actresses, you have the knowledge, techniques, and working methodology to create your own reality from source images.





In figure x.36, you can see one finishing touch being put on the Dave2X image, and that's a tighter cropping for the image than the image was originally captured. The original IMG0038 and IMG0039 images were photographed with a loose crop in anticipation of needing to clone similar image areas into the focal areas of the composition. The loose crop around our two actors provided enough background image area to clone in the extra leaves and road when these elements were needed. However, a professional photo, even a "special effects" photo, still needs to be aesthetically cropped, to convey the impression that these really are identical twins, and the person who photographed them knew how to frame them within the camera's viewfinder.

### Figure x.36

*A good photographer doesn't leave excess background around the image's subject; a good retouched photograph demands similar cropping.*

If you think about it for a moment, when you photograph two actors in different poses, you don't necessarily generate the source for creating a single set of twins. We've recycled the unused portions of IMG0038 and IMG0039 in figure x.37 to show you another route you can take when you plan your photography carefully and see the creative potential in your digital images.

### Figure x.37

*You can double your pleasure and double your fun, when you double-click on the Clone Stamp and other Photoshop tools!*





## Summary

The heart of photoretouching, whether the end result is supposed to be unreal or very real, is to—as a Robert DiNero might tell you as one of his characters—don’t leave your mark, your fingerprints—on the merchandise. In English, this means that the very best Photoshop work is invisible—people aren’t supposed to *oooh* and *ahhh* at an image that’s supposed to be “natural”.

The pat on the back comes from the satisfaction that, “you did it right.”



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