

**Photoshop CS3, CS4, CS5/Elements**

**Intermediate Workshop**

**BSCC 18<sup>th</sup> October 2011**

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**These Workshop Notes are provided  
AS IS for your reference.**

## 1. Combining 3 Exposures Photoshop CS3,CS4 and CS5 Only

*To use this method I recommend the following exposures:*

*-2,0 and +2*

*Or -1,0 and +1*

*And a tripod used in order that exposures align.*

1.1 Locate the 3 Exposures in Lightroom/Adobe Bridge, and open as Layers in Photoshop.

1.2 Arrange the Layers in the following order from Top to Bottom

Top Layer Over Exposed Image

Middle Layer Correctly Exposed Image

Bottom Layer Under Exposed Image

1.3 Select and Turn off the visibility in the OVER EXPOSED Layer

1.4 Press the following keys together:

PC: Ctrl+Alt+2

MAC: CMD+ALT+2

This will select the High Points of the image.

1.5 Select the correctly exposed layer and click on the add Layer Mask Icon

This will add a LAYER MASK to this Layer.

1.6 Select and Turn off the visibility on the UNDER EXPOSED Layer

1.7 Select and Turn on the visibility of the OVER EXPOSED Layer

1.8 Press the following keys together:

PC: Ctrl+Alt+2

MAC: CMD+ALT+2

This will select the High Points of the image.

1.9 Select the OVER EXPOSED Layer and click on the add Layer Mask Icon

This will add a LAYER MASK to this Layer.

1.10 Select the OVER EXPOSED Layer and Click on the Layer Mask

Press the following keys together

PC    Ctrl+I

MAC   CMD+I

This will invert the Layer Mask

- 1.11 Select the UNDEREXPOSED Layer and Turn on Its Visibility
- 1.12 Select the OVEREXPOSED Layer then Select the Blend Mode and amend to OVERLAY and reduce the opacity of the Layer to Fine Tune.

**Note the following as well:**

- 1.1.3 Other Blend Modes can also be tried and the opacity of the **Correctly Exposed Layer** also amended to suit the image !!
  - 1.14 The Layer Mask in 1.10 on the **OVER EXPOSED** Layer can also be Inverted again the opacity adjusted again to suit the image.
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## **2. Using Groups and Layers in Photoshop CS3,CS4, CS5**

When editing in Photoshop it is my preferred method to work on a copy of the original once you have opened the image file.

I always retain the background layer and rarely unlock it.

This process works by using duplicate layers of the background layer with their own specific adjustments via tool such as TOPAZ Adjust and Nik Software etc

SMART LAYERS can also be used on the duplicated background layers with adjustments.

This will enable one to amend settings/adjustments made within Topaz and Nik Software.

Groups are then added to the layer pallet, adjustments are added within the groups and Layer Masks used at a Group Level to process the image.

For the groups to be used/set up analyze the image and split into regions from the top down, Sky, Middle, Foreground etc.

Extensive use is made of Layer Masks and varying Brush sizes/opacities in this approach.

One draw back is FILE SIZE.

A WACOM Tablet assists in this style of editing.

I will talk you through one image produced in this manner from York.

### **3. Adding Catch Lights - Wild Life Photography CS3,CS4,CS5 and Elements**

When you have processed a wild life or Portrait image one effect Judges always look for are catch lights in the subjects eyes.

This small point can be a competition winner or loser when scored !!

To add a catch light do the following:

3.1 Add a LEVELS Adjustment

3.2 Fill the associated Levels Adjustment Mask with BLACK

3.3 Set the background and foreground colours to their Defaults of White/Black. Press D on the Keyboard and X to toggle swatches as required.

3.4 Select the Brush Tool Foreground Colour must be WHITE.

3.5 Select the Levels Adjustment Mask and paint over the eye.

3.6 Now use the sliders under the Levels adjustment to bring in a catch light.

3.7 The blend mode and opacity of the Levels Adjustment Layer can be adjusted.

3.8 Save as a PSD/TIFF then flatten and continue.

3.9 This adjustment can also be clipped onto the required layer if further adjustments are required.

**I normally do this adjustment last.**

## 4. Luminosity Masking

Please note that luminosity masks always self-feather, so the adjustment will blend in quite naturally. They are grey scale representations of your image and are located in the Channels Tab in CS 3,4 and 5.

1. We have looked at creating these masks in section 1 earlier this evening. I break these masks down into three basic groups:

Lights  
Midtones  
Shadows

These groups can be further defined by the addition of sub masks:

### **Lights**

Light  
Light Light  
Bright Light  
Super Light

### **Midtones**

Midtones Basic  
Midtones Expanded  
Midtones Wide  
Midtones Super

### **Shadows**

Shadows Dark  
Shadows Dark Dark  
Shadows Bright Dark  
Shadows Super Bright

These additional masks are created by the use of :

**Intersections** Created by PC Ctrl+click (Mac: Cmd+click) on one of the masks  
and then PC Shift-Alt-Ctrl+click (Mac: Shift-Opt-Cmd+click) on another mask.

This technique finds and selects similar tones in the two selections.

For example, we may want to intersect the Shadow Darks with the Expanded Lights to get a mid-tones-like mask that slightly favors the darker tones.

Or

Intersect the Light Lights with the Darks to get a very narrow mid-tones masks that slightly favors the lighter tones.

With intersection you need to be careful. If you intersect two masks that have no pixels or percentage of pixels in common, you end up with a mask that doesn't do anything because there is nothing selected at all.

Some masks created, however, will have only low percentages of pixels selected and the masks will appear quite dark. To use these masks you'll have to use a 100% opacity brush with multiple strokes to see the effect when luminosity painting on the mask. If you're using a Curves adjustment layer, you'll likely need to add a rather dramatic adjustment to the curve.

**Subtraction** Created by PC Ctrl+clicking (Mac: Cmd+click) on one of the masks and then PC Alt+click (Mac: Opt+click) on a second mask to subtract its selected pixels from the first selection.

I generally, as a rule of thumb use this method exclusively within one set of masks, either in the All-Lights-masks group or the All-Darks-masks group.

The subtraction must be done in the right order. The key is to first load the ***mask that selects the most pixels and then subtract the mask that selects fewer pixels.***

For example, subtracting the Super Lights from the Light Lights would work. The Light Lights selection has more selected pixels than the Super Lights selection, so there are still selected pixels after doing the subtraction.

But subtracting the Light Lights from the Super Lights would not work because after the subtraction, there would be no pixels left selected.

Subtraction masks are particularly useful when burning the highlights and dodging the shadows because they help to maintain contrast in the brightest and darkest areas respectively.

If we subtract the Super Lights from the Light Lights and then painting black through the resulting selection on a Burn/Dodge layer it will darken the lighter values but not the very lightest values.

This is because the lightest values (Super Lights) were subtracted off the selection. Since these pixels are no longer part of the selection, these high-  
This helps to keep the impression of good contrast in the light values intact.

If we subtract the Super Darks from the Dark Darks and then paint white through the resulting selection onto the Burn/Dodge layer this will lighten the dark values but not the very darkest values because the very darkest values (Super Darks) were subtracted off the selection.

<b>Table of Actions A Starting Point</b>				
<u>Mask Name</u>	<u>From Selection</u>	<u>Key Strokes</u>	<u>Save Selection</u>	<u>Type of action</u>
Light		PC:Ctrl+Alt+2 MAC:CMD+ALT+2	Save Selection as Light	
Light Light	Select Light	PC: Shift-Alt-Ctrl+click MAC CMD SHIFT ALT + Click	Save Selection as Light Light	Intersection
Bright Light	Select Light Light	PC: Shift-Alt-Ctrl+click MAC CMD SHIFT ALT + Click	Save Selection as Bright Light	Intersection
Super Light	Select Bright Light	PC: Shift-Alt-Ctrl+click MAC CMD SHIFT ALT + Click	Save Selection as Super Light	Intersection
Mid Tones Basic	<b>"Light"</b> and <b>"Dark"</b> subtracted from the entire image	Select the entire image PC Ctrl A Mac CMD A Then in the Channel TAB Keep PC Ctrl and Alt, MAC CMD OPT Keys Pressed	Save Selection as Mid Tones Basic	Subtraction

		Click on Light channel and then Click on Dark		
Mid Tones Expanded	<b>"Light Light"</b> and <b>"Dark Dark"</b> subtracted from the entire image	Select the entire image PC Ctrl A Mac CMD A Then in the Channel TAB Keep PC Ctrl and Alt, MAC CMD OPT Keys Pressed Click on Light lights channel and then Click on Dark Dark	Save Selection as Mid Tones Expanded	Subtraction
Mid Tones Wide	<b>"Bright Light"</b> and <b>"Shadow Dark"</b> subtracted from the entire image	Select the entire image PC Ctrl A Mac CMD A Then in the Channel TAB Keep PC Ctrl and Alt, MAC CMD OPT Keys Pressed Click on Bright Lights channel and then Click on Shadows Dark	Save Selection as Mid Tones Wide	Subtraction
Mid Tones Super	<b>"Super Light"</b> and <b>"Super Dark"</b>	Select the entire image PC Ctrl A	Save selection as Mid Tones	Subtraction

	subtracted from the entire image	Mac CMD A  Then in the Channel TAB  Keep PC Ctrl and Alt, MAC CMD OPT Keys Pressed  Click on Super Lights channel and then Click on Super Dark	Super	
Dark	Select the Light Mask and load	PC Shift Ctrl I and Click  Mac Shift CMD I and Click	Save Selection as Dark	Inverse
Dark Dark	Select the Dark	PC: Shift-Alt-Ctrl+click  MAC CMD SHIFT ALT + Click	Save selection as Dark Dark	Intersection
Shadow Dark	Select Dark Dark	PC: Shift-Alt-Ctrl+click  MAC CMD SHIFT ALT + Click	Save Selection as Shadow Dark	Intersection
Super Dark	Select Shadow Dark	PC: Shift-Alt-Ctrl+click  MAC CMD SHIFT ALT + Click	Save Selection as Super Dark	Intersection

As an addition to the above try Painting with Light

By adding a curve layer and pull the curve upward in the middle to lighten a dark area as suited to taste.

Then Control+ I to invert the layer - Fills the LAYER MASK with Black  
Then with a soft brush set at 10 to 20% opacity, paint with white on the mask,  
again to taste.

To DARKEN pull the Curve down.

Set the LAYER blend mode and opacity to suit your image.

## 5. Produce a Pen and Wash Effect CS 3,4, 5 and Elements

### Method Used:

1. Open Image File
2. Duplicate the Background
3. Select Layer 1 (Duplicated Layer)
4. Select Filter – Glowing Edges

Suggested input values: Edge Width: 3, Brightness: 10,  
Smoothness: 4

Adjust to YOUR Taste

5. Press CTRL + I or Mac CMD + I. To Invert the image
6. Press Ctrl+Shift+U Mac CMD+Shift+U to desaturate the layer
7. Create a Levels Adjustment

Suggested Values 30, .8 and 220

8. Select Layer 1 and change the blending mode to Multiply
9. Select the BACKGROUND LAYER
10. Create a Levels Adjustment

Suggested Values 0, 2.1 and 196

11. Select the BACKGROUND LAYER
- 12 Then Select Filter Blur Gaussain Blur

Suggested Radius between 8 and 15 pixels

- 13 Create a Hue and Saturation Adjustment

Increase the saturation to approx +40

14. Select the top most layer
- 15 Create a new layer
16. Set Foreground Colour to White ( D key followed by X key)
- 17 Select BRUSH TOOL
18. Paint over any unwanted items

Extra steps

- 19 Make a new SKY

a) Create a new Layer

b) With the Rectangular Marque Key make a small selection in the centre of the image

c) Select the Background Colour

d) Pick a nice sky colour from the pallete. (Values 83a9db used here)

e) Fill the rectangle with this colour

f) Filter Render Clouds

g) Press Ctrl+T to Enter Free Transform Mode and stretch the Sky to fill the frame as required

h) Set the blend mode to Darken

i) Select the ERASER Tool and erase where required

20. Flatten Image

21. Press Ctrl +A to Select all

22. Press Ctrl+C

21 File New and create a new document that's filled with white

22. Press Ctrl + V

23 Press Ctrl + T

24. Hold Shift Key and resize the Image to fit the page size

25 Create a new Layer

26. Paint around the image to loose the sharp edges.

27. Save and you are done