

Portrait Retouching

With SCOTT KELBY



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Scott is Editor, Publisher, and co-founder of *Photoshop User* magazine, and is the host of the top-rated weekly show *Photoshop User TV*, and the co-host of *The Grid* (The weekly show for photographers and Photoshop users).

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Scott is a photographer, designer, and an award-winning author of more than 50 books, including *The Lightroom 3 Book for Digital Photographers*, *The Photoshop CS5 Book for Digital Photographers*, *Professional Portrait Retouching Techniques for Photographers*, *Photoshop Down & Dirty Tricks*, *The Photoshop Channels Book*, *The iPhone Book*, and *The Digital Photography Book*, vols. 1, 2, & 3.

For six years straight, Scott has been honored with the distinction of being the world's #1 best-selling author of all computer and technology books, across all categories, and most recently he was named the #1 best-selling photography book author. His book, *The Digital Photography Book*, vol. 1, is the best-selling book ever on digital photography.

His books have been translated into dozens of different languages, including Chinese, Russian, Spanish, Korean, Polish, Taiwanese, French, German, Italian, Japanese, Dutch, Swedish, Turkish, and Portuguese, among others, and he is a recipient of the prestigious Benjamin Franklin Award.

Scott is Training Director for the Adobe Photoshop Seminar Tour and Conference Technical Chair for the Photoshop World Conference & Expo. He's featured in a series of Adobe Photoshop online courses at KelbyTraining.com, and has been training Adobe Photoshop users since 1993.

For more information on Scott, visit his daily blog, *The Photoshop Insider*, at www.scottkelby.com.

The New Stuff is Here

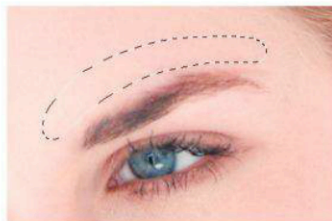
This past year, I've done an awful lot of portrait shoots for my projects, and because of that, I've been doing a lot of retouching and a lot of experimenting and learning new techniques. Couple that with writing a book a portrait retouching, and I have a lot of new stuff to share, including better ways to do everyday things, and perhaps as importantly for photographers who do their own retouching; faster and quicker ways to get better more natural-looking results. Since as photographers, most of us don't get paid for the retouching part, but clients today expect fully retouched images, I'm going to share the techniques I use today to make my subjects look great, but get me back behind the camera as quickly as possible.

WORKING THE EYES

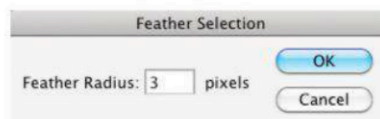
You probably already know how to brighten the eyes and do the basic stuff, so here we're going to take it up a notch and do those things that a lot of photographers will overlook, but can make a huge difference in the final results and help your finished images stand apart.

TRIMMING EYEBROWS

Step One: Get the Lasso tool and draw a selection a little bit above the eyebrow that needs trimming (as shown here). Start by drawing out the bottom of the shape and make it kind of like the shape of the eyebrow itself. The sides and top don't really matter (because you're not going to use them).



Step Two: Add a 3 pixel feather—just enough to add a little bit of edge softening.



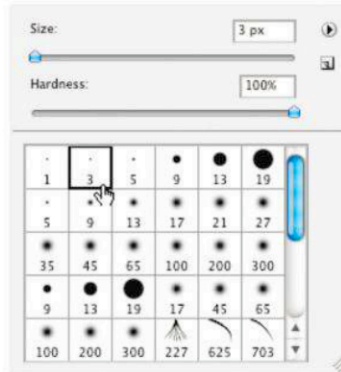
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Step Three: Now press Command-J (PC: Ctrl-J) to put that selected area up on its own layer. Get the Move tool and drag that shape straight down over the top of the eyebrow and it perfectly trims the top of the eyebrow. Do the same thing for the other eyebrow, then finishing things off by using the Healing brush to remove any stray Eyebrow hairs along the sides or bottom.

Step Four: Now you're going to fill in any gaps in the eyebrows: add a new blank layer; get the Brush tool—choose a very small hard-edged brush that's approximately the size of the eyebrow hairs (probably somewhere between 1 and 3 pixels). Now Option-click (PC: Alt-click) on one of the existing eyebrows to set that color as your Foreground color.



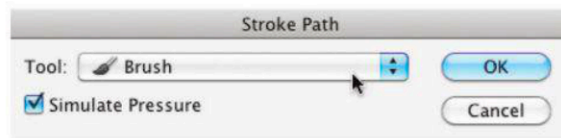
Step Four: Now paint strokes over the gapped areas in the same direction and angle as the existing eye brow hairs. This will look pretty funky at this point, but just keep at it. When you're done, change your Layer Blend mode to Multiply, then lower the layer Opacity until it blends in the existing hairs and you're done.

CREATING LUXURIOUS LASHES

Step One: Create a new blank layer, then get the Pen tool (don't worry—even if you've never used the Pen tool you'll be able to do this). First, make sure your Pen tool is set up to draw paths (and not Shape Layers) by clicking on the center icon up in the top left of the Options Bar (as shown here).

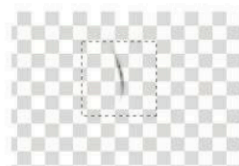


Step Two: Now open up the image you want to retouch (or any image where the subject has nice lashes) because you're going to trash a single lash and turn that into a brush. Click the Pen tool once at the base of a lash, then click—hold—and drag at the end of the lash and as you drag the path will start to curve. Match your curve to the lash shape. If you mess up; switch to the Hollow Arrow tool; click on the end point and two Curve handles will appear, and you can click on either end to adjust that end.



Step Three: Now switch to the Brush tool; choose a 3-pixel hard-edged brush. Go to the Paths panel, and from the panel's pop-up menu choose "Stroke Path." When the Stroke Path dialog appears, choose Brush tool, and turn on the checkbox for "Simulate Pressure" as shown here, and click OK. It traces your path with that 3-pixel hard-edged brush, but it also tapers from thick in the middle to thin on the end, because you turned on Simulate Pressure. Now go to the Paths panel and "click-off" the Work Path to hide the path you drew, leaving just the stroke.

Step Four: To turn this in a custom brush, first hide the Background layer; put a rectangular selection around your brush. Go under the Edit menu and choose Define Brush. When the dialog appears, give it



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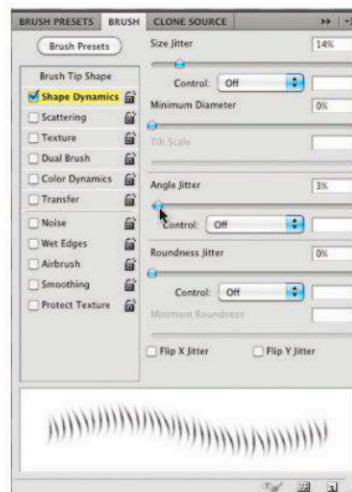
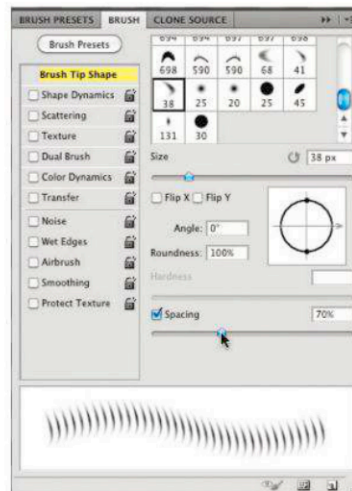
a name (don't worry that the brush preview icon looks distorted—the brush itself will look fine).

Step Five: Now go to the Brushes panel (not the Brush picker—the Panel) and click your new brush, then click on Brush Tip Shape. To have a gap between your individual lashes, increase the Spacing amount near the bottom of the panel (as shown here).

Step Six: Although you now have space between your lashes, they will all be the same exact size and angle, so they're going to look very artificial. So, you're going to set up your brush to have Photoshop automatically vary the size and angle every time you click the brush, so they look much more natural. Do you do this by clicking on Shape Dynamics, then set the Size Jitter to 14% (the higher the number, the greater difference they will be in size each time you click the brush) and set the Angle Jitter to something really small, like 3% (as shown here) to have it slightly vary the angle of each lash as you paint.

Step Seven: The third part of this puzzle has to do with the fact that eyelashes are larger toward the end of the lash closest to the ears, and the lashes themselves arc along the curvature of the eye, so they bend one way at the end; they straighten out a bit in the middle, and then bend the other way at the other end (fanning out in an arc). You can adjust this angle by moving the target crosshair in the panel—you just click and drag right on it, and as you rotate it around the preview at the bottom shows you the direction of the lashes, which is a big help to you. Also, to get the brush to “flip” to the other size (for the other side of the eye), just turn on the “Flip X” checkbox, then rotate the brush all the over to the other side (this will make more sense when you see it in class).

Step Eight: Now add a layer above the eye where you want to add lashes; option-click (PC: Alt-click) on the existing eyelashes to steal that color (probably black), and now just click along the eyelash area to add a lash. Just make sure you match the angle of the lashes by rotating the brush tip preview (shown here) as you go in the Brush Tip Shape section. Also, as you get closer to the nose, shrink the Size of your brush a little bit as well. Once you've painted them all in—lower the Layer Opacity until they blend in with the original lashes.



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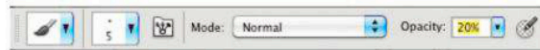
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A BETTER WAY TO REMOVE RED EYE VEINS

I used to use the Healing brush for this, but I spent more time cleaning up than it did.

Step One: Create a new blank layer, then get the Brush tool.

Choose a small soft-edged brush that's just a little bit larger than the vein you want to remove. In the Options Bar; lower the Opacity to 20%.



Step Two: Hold the Option-key (PC: Alt-click) and click the Eyedropper tool right near the red vein you want to remove, as shown here.



Step Three: Let go of the Option key (PC: Alt-key) to return to the Brush tool. Now just start painting a few strokes right over the vein, and in just a few moments—it's gone! At 20% Opacity, the paint builds up, so you have a lot of control as you build up your paint over the vein, so don't be afraid to go over the same stroke more than once.

ADDING A KICKER TO THE IRIS

We're going to brighten the bottom half of the iris to really make the eyes have sparkle and life

Step One: Create a new blank layer, then draw a circular selection that's just inside the iris. Set your Foreground color to white, then fill this circular selection with white.

Step Two: Get the Eraser tool and erase the top half of the circle (I don't normally use the Eraser tool—I would normally make a mask, but here, I won't need to undo it, so let's just lop it off!).



Step Three: Command-click (PC: Ctrl-click) once on the white half-circle's layer thumbnail to put a selection around it. Get the Elliptical Selection tool—move your cursor inside your selected area and drag that half-circular selection up a bit (like you see here) so the white area outside the selection looks like a melon slice. Now press Delete (PC: Backspace) to knock a hole out of that half circle (as shown here), leaving just that melon slice shape, and now Deselect.

Step Four: Add a 2 pixel Gaussian Blur (depending on the image, you might have to go higher—you goal is just to soften the edges just a little bit), then change the Layer Blend mode of this layer to Soft Light. Lastly, lower the Opacity until it brightens the bottom of the iris, and adds a bit of life and sparkle to the eyes (I'm usually somewhere between 40 and 50% opacity).

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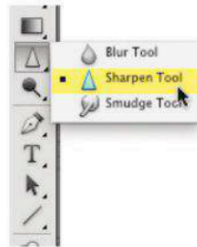
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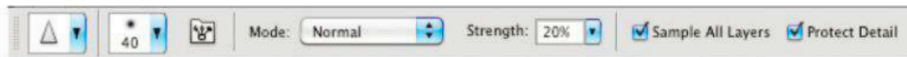
SHARPENING THE EYES

Photoshop's CS5's most advanced sharpening feature is the updated Sharpen tool. Before this update, it was all but unusable. Now, it rocks.

Step One: Create a new blank layer, then get the Sharpen Tool from the Toolbar (as shown here—I figured since nobody ever uses it, I'd better show a picture of it, eh?).



Step Two: Go up to the Options Bar and make certain that "Protect Detail" is turned on (otherwise, you get the old highly-destructive and overly lame Sharpen tool. Also make sure "Sample All Layers" is turned on a well (so you can do your sharpening on your blank layer), and lastly set the Strength down to 20% so you can let the sharpening "build up" as you paint your strokes over the eyes.

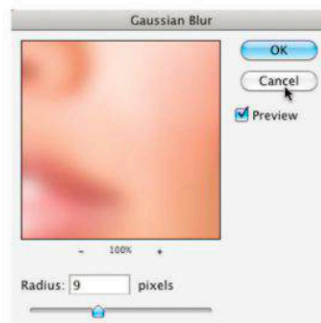


Step Three: Now just paint directly over the Iris and pupils, and since you're sharpening, make sure you paint a little over the edges of the Iris out onto the whites of the eyes—that way the edges look nice and sharp.

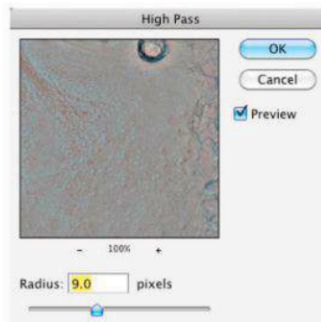
Smoothing Skin Without Blurring It

There's a skin-smoothing technique that I've been using for a while now, and I've heard it referred to as the "Inverted High Pass" technique (but I'm not sure of it's official name), and it's become popular with a lot of retouchers because it's great for dealing with blotching or rough skin, yet it still maintains a lot of skin detail.

Step One: Start by duplicating the Background layer. Bring up the Gaussian Blur filter, and drag the slider until the transitions between the skin look pretty smooth, but don't click OK—instead just remember the number you stopped at (in this case, it's 9). Now hit the Cancel button (as shown here) to close the dialog without applying the blur.



Step Two: Go under the Filter menu, under Other, and choose High Pass. Enter that number you memorized from the Gaussian Blur dialog—9 (as shown here), and click OK. This applies a gray texture over your image, and you'll see the skin texture in your image very clearly.



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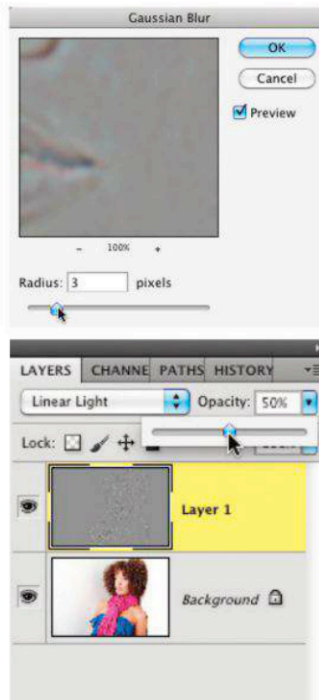
Step Three: Reopen the Gaussian Blur filter again, and enter an amount that is approximately 33% (1/3) of the amount you entered in the High Pass filter in the previous step. In our case, that would be "3": so enter 3 and click OK to slightly blur this layer.

Step Four: Press Command-I (PC: Ctrl-I) to Invert this High Pass layer. Now go to the Layers panel and change the Blend mode to Linear Light, then lower the Opacity of this layer to 50% (as shown below right).

Step Five: Option-click (PC: Alt-click) on the Layer Mask icon at the bottom of the Layers panel to hide your High Pass layer behind a black mask.

Step Six: Set your Foreground color to white; get the Brush tool, choose a medium sized soft-edged brush, set the Opacity to 100% up in the Options Bar; then paint just the skin areas but avoid all the detail areas like the eyebrows, eyes, hair, nostrils, lips, teeth, and the edges of the face as well.

Step Seven: To see if you missed any areas, go to the Layers panel; and Option-click directly on the black Layer Mask thumbnail attached to your top layer to see just the Layer mask. Any areas that appear in black haven't been painted over yet. Paint in White right on the mask over any spots you missed, then Option-click (Alt-click) on the mask again to return to the normal image.



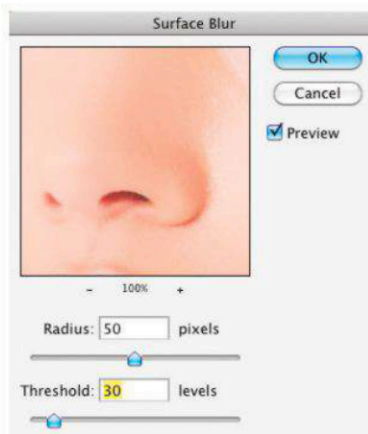
ALTERNATE QUICKIE SOFTENING METHOD

If that sounds like a lot of work, and you don't mind trading a little blurring for a speed increase, then is a great quick fix.

Step One: Duplicate the Background layer, and apply the Surface Blur at a setting of 50 and 30 (or whichever numbers make the skin texture go away, but this photo I used these settings).

Step Two: Lower the Opacity of this layer to 50%, then do the same sort of masking thing you did for the last technique (hiding this layer behind a black mask and painting over the skin areas).

Step Three: Now press Shift-Option-Command-E (PC: Shift-Alt-Ctrl-E) to create a Merged layer on top of the layer stack. Then go to the Add Noise filter and add 2% Noise just to the skin areas to add in the look of skin texture (use a layer mask). You can just Option-drag (PC: Alt-drag) the layer mask thumbnail from your skin layer to this noise layer and when it says "Replace Layer Mask" click OK and you're done.



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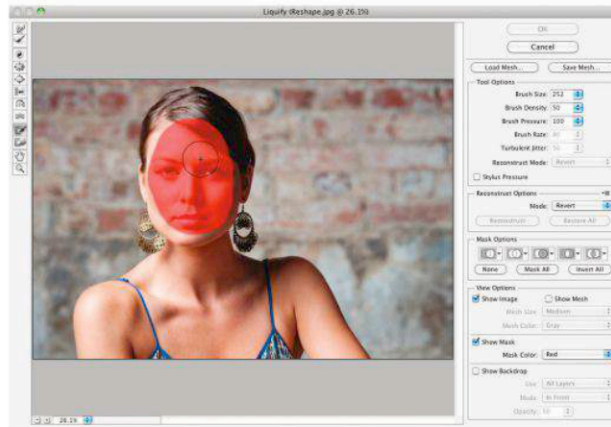
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RESHAPING THE FACE & HEAD

This is a very common retouch, and thanks to Photoshop, a very easy, fast, and even fun one.

Step One: Go under the Filter menu and choose Liquify. Choose the Freeze tool from the toolbar and paint over any facial features that you don't want moved when you do you retouch (try painting over the entire center of the face, if you're reshaping the head). As you paint, it paints a red tint over those areas just to show you which areas are frozen (if you mess up, paint over your spill over with the Thaw tool—it's right below the Freeze tool in the toolbar).



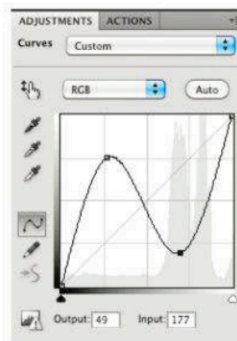
Step Two: Turn off the checkbox for “Show Mask” so you don't have to see the frozen area while you're working. Choose a brush a little larger than the area you want to adjust then, using very small, gentle little nudges, tuck in the areas that need reshaping (in our case, we'll pat down the top of the head and the cheeks on both sides, and the hair on the right side).

HELP FINDING SPOTS, SPECS, and BACKGROUND ARTIFACTS

When you're retouching color images, it's easy to have the color partially hide the problems, so adding this temporary Adjustment Layer makes things like these jump right out at you.

Step One: Start by adding a Curves Adjustment Layer.

Step Two: Go to the Adjustments Panel; click once on the diagonal Curve line about 25% of the way up from the bottom left to add a point, and drag straight up until you're about 3/4 of the way from the top. Now click on the top center of the Grid to add another point, and drag that down and to the right until it's about 1/4 of the way from the bottom (as seen here).



Step Three: This metallic looking curve brings all out spots and specs in the image area, and you can just toggle it on/off to see where the spots are. If you want to retouch them away with that Adjustment Layer Curve still active, then go to the Healing Brush and change the “Sample” choice to Current Layer. That way, it only uses pixels from the background layer, and doesn't take the Adjustment Layer's wild tonal shift into account, since it's just there to visually help us see the spots. When you're done, you can just throw this layer away.

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CREATING PORCELAIN-LOOKING SKIN

I've been doing this the hard way for years, but my friend, German Retoucher Calvin Hollywood has a method for part of this technique that makes creating pure white skin easier than ever.

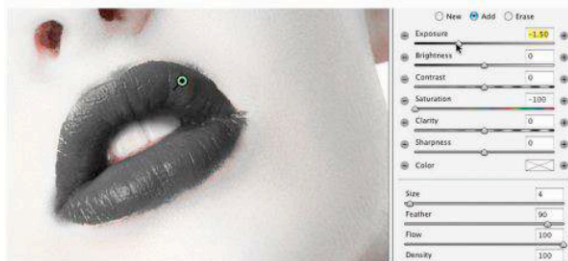
Step One: Start by opening your image in Camera Raw (or Lightroom's Develop module). You have to open it there because it has an extra slider we need that doesn't exist in regular Photoshop.

Step Two: In Camera Raw, click on the HSL/Grayscale Tab and click the Saturation tab. Drag the Oranges slider all the way to the left (as shown here).

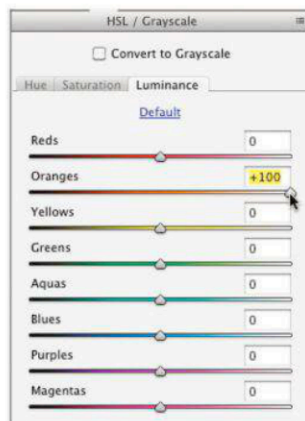
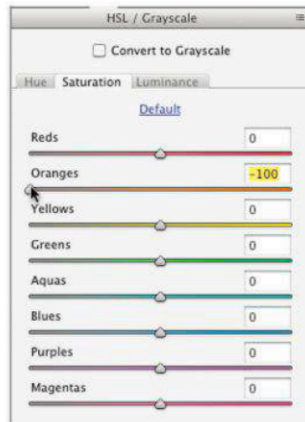
Step Three: Now click on the Luminance slider tab, then drag the Oranges slider all the way to the right (as shown below right) and your subject's skin becomes solid white. However, it leaves things that are red, like your subject's lips, still fully red.

Step Four: In this image we'll be working on in class, it actually looks OK, but we're going to use Camera Raw's Adjustment brush to darken the lips, and then bring back some of the contrast in her hair, and make her eyes really bright and saturated. Lastly, we'll add a Duotone effect to finish it off. Start by getting the Adjustment Brush; click the minus button to the left of the Saturation slider to zero-out all the other sliders. Now, drag the Saturation amount to 0%; make sure the Auto Mask checkbox is turned on, and paint over the lips to remove the red color.

Step Five: Now to make the lips look they have nearly black lipstick, since it's already masked; just lower the Exposure amount for the Adjustment Brush (as shown here). Now click the "New" button in the Adjustment panel; click the + button to the right of the Contrast slider and then paint over her hair. To add more contrast, drag it further over to the right, and to make the hair darker lower the Exposure.



Step Six: Now click the New button again, but this time click the + sign next to brightness; paint over her eye, then increase the Contrast and Vibrance amounts until her eyes look great. Lastly, go to the Split Toning panel; drag the Shadows Saturation slider to 27, and the Hue to 25. Now click OK to open the image in Photoshop.



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Step Seven: Her skin has lots of texture, so this is an optional step, which is: run the Quickie Skin Softening you learned earlier (using Surface Blur), but don't lower the Opacity as far (leave it at 70%) and don't add the Noise to bring in texture for a more porcelain skin look.

Fixing Gaps in Hair or Crosshairs

The Healing Brush and Clone Stamp tool are risky when it comes to fixing hair problems that appear within the hair (rather than stray hairs that extend out from the head). You can do little tiny fixes with them, but for the most part, you need to copy hair from one area and use it to patch and/or cover other areas.

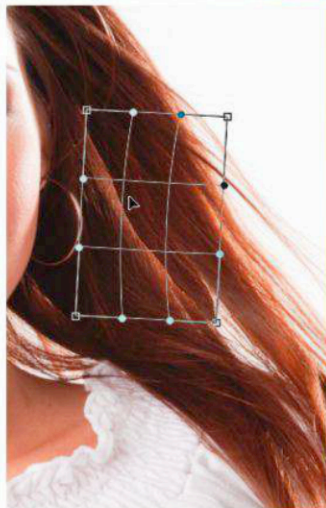
Step One: Get the Lasso tool and draw a selection over a chunk of hair that's near the gap you need to remove (as shown here, where I've selected an area just to the right of the gap).

Step Two: Add a 5-pixel Feather to soften the edges, so it will blend in with the existing hair when we need it to.

Step Three: Put that selected chunk of hair up on its own separate layer. Get the Move tool and move that chunk layer over to the left until it covers the gap. It probably won't look perfect, but you'll tweak that next.

Step Four: Press Command-T (PC: Ctrl-T) to bring up Free Transform so you can rotate the chunk to match up with the existing hair around it better (as shown here). If it's still not a perfect fit (which is likely), then Right-click inside the Free Transform Bounding Box and choose Warp. Now, click inside the grid and move the hair like it's Liquid (kind of like you're working in Liquify). When you're done, press the Enter key to lock in your Warping.

Step Five: Now you'll probably have to do a little masking around the edges of the chunk, so add a layer mask and just paint a few strokes over the edges until it blends pretty smoothly. Also, most likely you'll have to make a number of chunks and vary their angle and shape a little to cover a large gap like the one we're doing in class. Sometimes, you'll have to actually flip the hair Horizontally so it doesn't look like a copy of hair sitting beside itself (a dead giveaway). If that's the case, once you bring up Free Transform, just Right-click inside it and when the menu appears, choose Flip Horizontal. Then you'll have to rotate it back into place, but this little horizontal flip can really help hide that fact that you "borrowed" hair from a nearby area.



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