

# RETOUCHING PHOTOSHOP CC

2020

## Start with the basics

Retouching skin is never an easy task given that there are no absolutes when it comes to making the skin look the “right” color, smoothing out wrinkles, or reducing blemishes and blotchiness. So starting with the basics of retouching, we’ll take you through to more complex and wide-ranging solutions to skin retouching.



## Clone Tool



The clone tool is the most ubiquitous tool in Photoshop. It can create wonders and disasters—let’s stick with the wonders part of the equation for retouching.

The clone tool simply takes a part of the image and paints it over another part of the image. This tool is great for small areas to clean up or to lessen certain attributes, BUT:

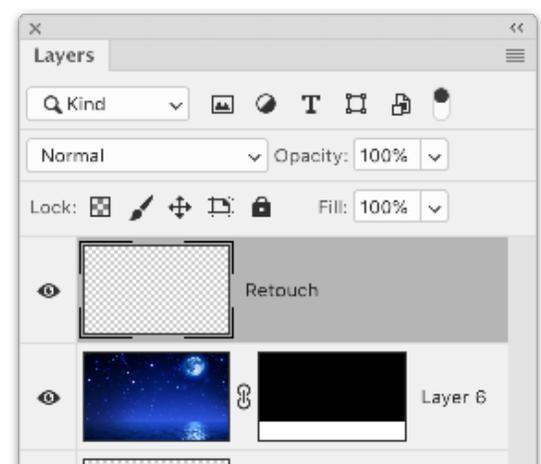
- If an image has lots of work needed to make it look better, chances are the clone tool will sample bad areas and apply them to other bad areas.
- The clone tool doesn’t take any texture, color or surfaces into account when applying the cloned source to other areas of the image.

When using the Clone Tool, it is best to create a clone layer to put all your retouching on a separate layer. Retouching on another layer keeps the original pixels intact and untouched and allows you to re-edit the retouched areas much more easily.

## Clone Layers

Working non destructively in Photoshop is very important and cloning is no exception. Cloning directly onto an image is not recommended as it precludes you from going back and undoing what you have cloned... and undoing everything else that you have done with the image

- Create a new blank layer in the Layers Panel
- By default, when you choose the newly created “clone” layer, you will not be able to clone anything from a blank layer.
- In the Control Bar, choose SAMPLE: and then one of 3 options; Current Layer, Current and Below, and All Layers
  - Current Layer will only allow cloning to be sampled and applied to that Current Layer

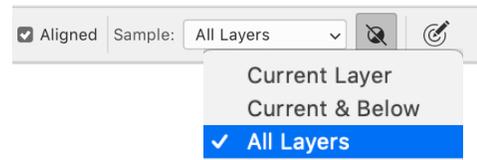


- Current and Below will allow sampling and cloning on the Current layer AND all the layers below the current layer, ignoring all layers that are above it.

**NOTE: When you clone from All Layers or Current and Below, you will also include your color correction layers in the destination Clone Layer which can be quite a problem!**

There is an option to IGNORE color correction layers when cloning, regardless of the location of the layers or the Sample options selected.

Click the icon to turn the option "on", which will ignore adjustment layers while cloning.



## All in alignment

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When cloning, you have the choice to Align your clone source or not to align your clone source. So which one works best?

- **Aligned** samples pixels continuously, without losing the current sampling point, even if you release the mouse button.
- **Not aligned** allows you to continue to use the **same sampled pixels** from the initial sampling point **each time** you stop and resume painting.

Most of the time you want to use the Aligned feature in order to clone an area into specific area. The not-aligned is useful for cloning areas that have a small sample area in order to paint that same source in several places.

The **not-aligned** feature is also good for hard to clone fabrics or patterns. By using the same clone source, this allows you to very carefully clone from the exact same area each and every time.

## Cloning in alignment

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When cloning along an edge of an object, it is very hard to sample the clone source and then paint along the exact same line or edge you are trying to clone.

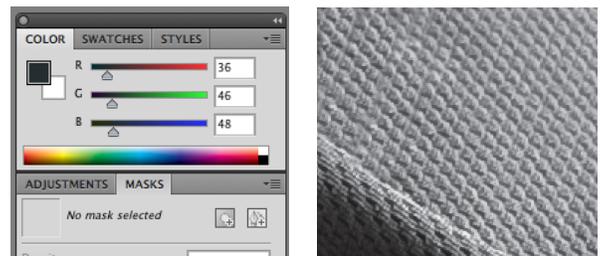
When you **OPTION+CLICK** to define the clone source, the cursor changes to the **bulls-eye icon**.

Once you choose the clone source, hold down **SHIFT+OPTION** and you will get an overlay of the image so you can align it BEFORE you start to clone!

The clone stamp tool has always been a favorite to add things to—or take out of—an image. Window>Clone Source now offers 5 clone source points that you can go back to any point while your file is open. You can clone things larger or smaller than the original source, at a different angle, and clone in opacity and even a blending mode.

### Setting the Source

With clone stamp tool selected, choose a clone source (from 1-5) and begin cloning. This will keep the clone source location saved so if you ever need to go back to that exact source location, simply click on the corresponding clone source icon and begin cloning.

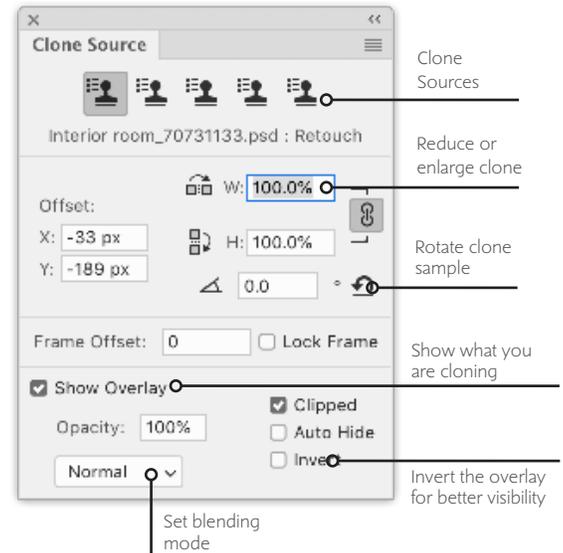


## Cloning with Opacity

Lessening portions of an image instead of removing it entirely is another way of cloning with the Clone Stamp tool. Set the opacity of the Clone Stamp tool to 25-50% and then clone on the clone layer. This allows you to clone areas that may not be easily removed by lessening these areas.

For example, taking out all the wrinkles in a person's skin can make them look younger, however, take out too many wrinkles and it looks fake. Lessen the wrinkles and it looks more natural.

Doing this technique on a clone layer allows you to vary the opacity of the clone layer to achieve the desired effect without redoing the cloning.



## Healing Brush Tool

The Healing Brush tool lets you correct imperfections, causing them to blend into the surrounding image. Like the cloning tools, the Healing Brush tool samples pixels from the image, BUT:

- The Healing Brush tool clones and then matches the texture, lighting, transparency, and shading of the sampled area to the area being healed.
- Using the Healing Brush too much will make the skin look like a burn patient as the skin will lose detail and smooth in odd ways.

Like the Clone Stamp Tool, the Healing Brush Tool can also clone onto another layer. To create a clone layer above the original layer, make a new layer, select the Healing Brush and check the Sample All Layers checkbox in the Control Bar.

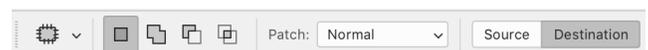
The Healing Brush tool is also very good for removing dust and scratches and fine lines in an image such as power lines or hair that is frizzy.



## Patch Tool

The Patch tool lets you repair a selected area with pixels from another area. This combines the actions of the Clone Stamp tool and the Healing Brush tool – like the Healing Brush tool, the Patch tool matches the texture, lighting, and shading of the sampled pixels to the source pixels but its source is defined by a selection and not by option-clicking like the Clone Stamp tool.

Choose the Source or Destination of the selection. Source allows you to define an area then drag that selection to a source area. With Destination you define an area with a selection and move the contents of that selection to a source area you want to pick up.



## Clone Tool short cuts

Changing the brush size and the hardness/softness of the brush requires constant back and forth to the control bar and the swatch panel. With these short cuts you'll save so much time.

### Size Control

[ (left bracket) to decrease brush size  
] (right bracket) to increase brush size

### Hardness Control

While the brush is active,

**SHIFT + [** to decrease the hardness in 25% increments,  
**SHIFT + ]** to increase the hardness in 25% increments.

### Opacity Control

While the brush is active, use the number pad to set the opacity. 3=30%, 77=77% OR hover over opacity in the control bar and slide left or right.



## Cut and paste

That simple. Cut. Paste. Stretch. Transform. Done.

In some cases, trying to fix skin using all the methods described in this handout, just doesn't work. There are times that cutting a piece of skin from one part of the image and re-sizing and rotating it into place works the best.

This works great for areas of skin that are pinched by clothing or jewelry and that create unsightly looking bulges or flaps.

- Copy a piece of skin that has the same tonal range and shading and paste it onto a new layer.
- Manipulate it so that it fits in position, erase what you need to or clone some extra in, then adjust the color if necessary to make it fit.

Sometimes the easy way out is the best way!

### **Transforming your Selection to Make it Fit**

Once you have cut and pasted your selection that you want to manipulate into place and then clone or patch into the image, you can use the Free Transform. Edit>Transform (Free Transform) or **COMMAND + T**. Free Transform allows you to manipulate the portion of the image using scale, rotate, perspective, warp distort, flip vertically and horizontally.

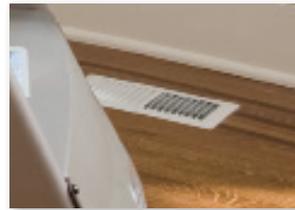
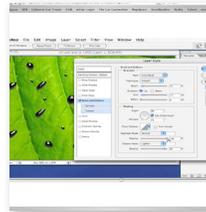
To access these shortcuts when you are in transform mode, **RIGHT CLICK** or **CONTROL CLICK** when you are transform mode; a list of transform modes will come up.

Once you have transformed the portion of the image, you have to accept or cancel the transformation. To accept the transformation, click on the Check in the control bar to accept or the cancel button to cancel.

While in transformation mode, you can also move the image portion around while performing a transform. You can also use the control bar to control the percentage of scale or rotation.

To control the point that the image will scale or rotate from, use the Reference Point in the Control bar or move the Reference Point in the transform with the cursor.

Result of cutting and pasting an area and then transforming it to make it fit



**ACCEPT - DOUBLE CLICK** on the transformation box or **RETURN**.

**CANCEL - ESCAPE** or **COMMAND + .** (Period)

## Nip and Tuck with Liquify

The Liquify Filter can be quite useful for those hard-to-fix areas when people have become festively plump.

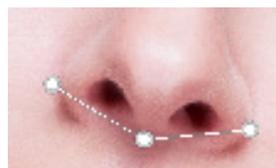
- Select the layer to edit and choose Filter>Liquify.
- Use the Forward Warp Tool  and pull in areas that have escaped the exercise regime. Pull in the tummy, lift the waist line, get things back from the grip of gravity.
- Once you have wrangle most of it back into some semblance of order, use the Pucker Tool in Liquify  to run over the edges that are bumpy. Use a small brush and drag over the lumps to smooth things over from over stretching. This is the easy part.
- If you want to add some muscles, use the Bloat Tool  and run over the forearms and biceps to grow things a bit to add some definition.
- Use the Healing Brush to get rid of the stretch marks made by the extreme use of the Liquify Tool and retouch as necessary.
- You could even add a smile to a face that is frowning...



### Face Aware

Face-Aware Liquify in Photoshop automatically detects facial features and helps you adjust them to enhance a portrait or add creative character a face. This works when a face is shot forward, not a side shot... and it only works with people, so you can't make your dog look like a super hero.

Open an image with a face, choose Filter>Liquify. Choose the Face Aware Icon from the Tool Bar on the left side of the Liquify panel. On the right side, there are settings for adjusting the face, eyes, nose and mouth. You can also hover the cursor over the actual facial features and adjust directly on the image itself.



## Content Aware Scaling

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This allows users to take a large image and resize it—larger or smaller without losing the most interesting areas but getting rid of portions of the image that aren't deemed important. Users can select an area of an image that you do not want to lose when resizing and Photoshop will protect it, making sure to remove other areas first.

Content-Aware Scaling automatically recognizes skin tones to keep people from being squeezed out of the shot as well as other items or objects to keep the portions of the image we like and compress the other portions that are not as important. As you stretch or compress the image, people or objects in the shot may become closer together or farther apart, but they will remain in the image properly proportioned while background elements disappear.

The image has to be made into a layer, then choose Edit>Content Aware Scale. **SHIFT + OPTION + COMMAND + C.**

