

VINCENT VERSACE

WELCOME TO OZ

A CINEMATIC APPROACH TO

DIGITAL STILL PHOTOGRAPHY WITH PHOTOSHOP



FIGURE 4.7B Creating a curve to darken all but the bright highlights in the image.



FIGURE 4.7C What the image looks like after darkening in the Normal blending mode.



FIGURE 4.7D The Luminosity blending mode applies an adjustment to only the brightness values in the image, leaving color values unaffected.

1. Create a Curves adjustment layer. Click the center of the curve and drag it diagonally toward the lower right-hand corner, making sure not to clip the curve. Click OK to accept the change and close the dialog. Name this layer D2L LUM CURVE. This adjustment substantially darkens the image, except for the extreme highlights (Figures 4.7b and 4.7c).

NOTE: To get a smaller grid pattern, Alt/Option-click on the grid.

2. Change the D2L CURVES adjustment layer's blending mode from Normal to Luminosity. This ensures that the adjustment layer effects only the image's lightness and darkness, not its color (Figure 4.7d).

NOTE: Darkening an image generally increases color saturation. Using the Luminosity blending mode applies the adjustment to the gray value (the luminescence) of each pixel, while preserving the color.

3. Following the image map and painting with black, brush in the face at 100%, the arms and front of the hair at 50%, and the back of the dress at 20% (Figures 4.7e and 4.7f).

Remember to increase and decrease your brush size where appropriate. One brush size does not fit all applications. To do that, use the bracket key (located next to the letter P). The left bracket key makes the brush smaller, the right bracket key makes it bigger.

Step 5: Creating Light-to-Dark Areas and Selectively Changing Apparent Contrast

As discussed in Chapter 2, contrast is the difference in brightness between the light and dark areas of a picture. If there is a large difference between the light and dark areas, then the result is an image with high contrast.

In Step 3 of this lesson, we increased and decreased contrast in relationship to depth of field. In Step 4, we addressed creating areas of dark-to-light by adding “darkness” to the image. The unconscious eye tracks from the lightest to the darkest area.

In this next step, you will further reinforce the movement of the unconscious eye from light-to-dark by selectively changing the apparent contrast of the image. (You have already created the relationship you like between light-to-dark and high-to-low-contrast.) How you are going to accomplish this is by creating two Curves adjustment layers: one that will address the image's overall lightness and another that will address the image's overall darkness.



FIGURE 4.7E *The image after selective painting.*

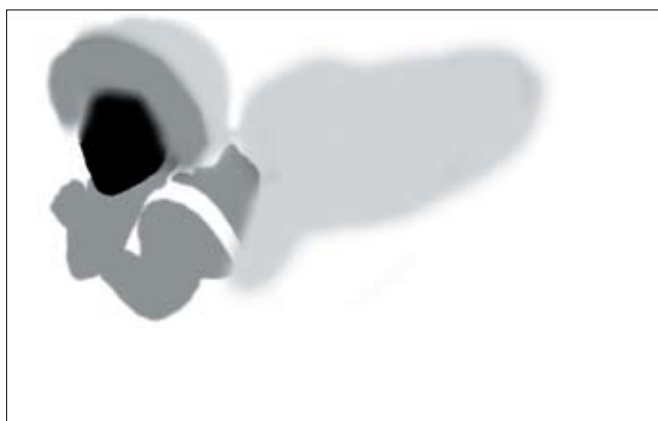


FIGURE 4.7F *The layer mask of the D2L CURVES adjustment layer.*

1. Create a Curves adjustment layer. In the dialog, click the curve's center point and move it toward the upper-left corner, making sure that the arc of the curve is maintained and that it doesn't flatten along the top or left side of the graph. Click OK. Select the blending mode Luminosity and name this layer L2D 1 LUM (**Figures 4.8a and 4.8b**).

You will use the next Curves adjustment layer a little differently. In order to diminish the apparent contrast between parts of the image, you are going to first darken the image, and then clip the curve.

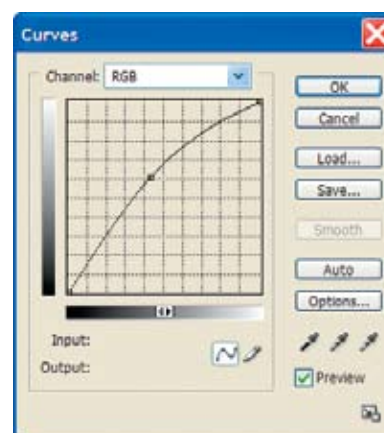


FIGURE 4.8A *The Curves adjustment layer.*



FIGURE 4.8B

2. Create a Curves adjustment layer. In the dialog, click the control point at the upper right end of the curve and drag it downward. Next, add a control point in the middle of the curve and drag it diagonally toward the lower right corner (**Figure 4.8c**). This substantially reduces the entire image's brightness. Click OK to accept the change and close the dialog. Name this layer L2D 2 LUM.

3. With the L2D 2 LUM adjustment layer active, change its blending mode from Normal to Luminosity, and fill the Curves adjustment layer with black. With a brush at 75% opacity, paint the area behind the model. This allows part of the adjustment layer to effect the image. Change the brush opacity to 50%, and paint the area from behind her knees and lower legs to the lower-right corner of the image. With an opacity of 25%, paint the area from behind the bear's ear to the edge of the area you just painted. Finally, lower the brush opacity to 20%, and paint the area just behind the model's back (**Figures 4.9a, 4.9b, 4.9c, and 4.9d**).

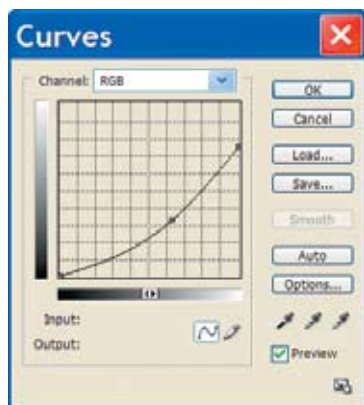


FIGURE 4.8c Bringing the highlight and midtone point down in a Curves adjustment layer.



FIGURE 4.9a The contrast image map.



FIGURE 4.9b The effect of the L2D 2 LUM curves adjustment layer.



FIGURE 4.9c The outcome of the brushwork and what the layer mask looks like. The model's back, lower legs, and the foreground are darkened.



FIGURE 4.9d The painted areas.