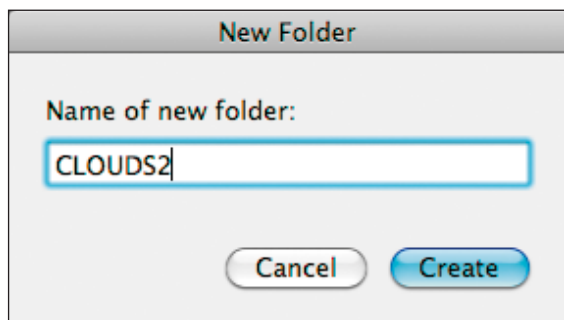Figure 1.35 *The Save As dialog box*

Figure 1.36 *Creating a new folder called CLOUDS2*

Figure 1.37 *The image desaturated*

What holds true there must also hold true in the digital black-and-white darkroom. Take your time. Take as much time as the image deserves.

In **Figure 1.34**, there is color (primarily blues and yellows) throughout the clouds that you may not want. You may also want to make the clouds appear more dramatic.

Getting the Other Colors Out

If you can see it with your eyes, it's a color.

—Matisse

8. Open the file CLOUDS2.tif (located in the Chapter 1 section of the download page for this book).

9. From the Actions panel in the OZ_2_KANSAS_2012 actions folder, click on the DESATURATE action and then on the Run button located at the bottom of the Actions panel.

NOTE: The moment that you click the Run button, the action will start. (Even when it pauses to have you do something, it is still running.) The action will not stop until all of the steps of the action are complete.

10. Photoshop will open the Save As dialog box (**Figure 1.35**). When it comes up, click on the Create New Folder button located in the lower left corner of the Save As dialog box. When the New Folder dialog box comes up, name the folder CLOUDS2 (**Figure 1.36**).

11. Type CLOUDS2_ before the DESATURATE_BW in the naming box located in the top middle of the Save As dialog. Click Save. The action will then restart and desaturate the image (**Figure 1.37**).

NOTE: To add words to a file name in the Naming dialog box, place the cursor either before the first letter or after the last letter where you want to add text. In this case, it is before, because you are adding a name to the description. If you were adding something like the size of the image (e.g., _13x19 or _20x34), you would put the cursor to the right of the last letter of the filename.

NOTE: You can double-click on an action to load it, but occasionally, it will not appear when you next open Photoshop. Loading actions, as previously described, guarantees that the action will be loaded when you reopen Photoshop.

Getting Drama Using Contrast

There are two ways that you can go about getting contrast. You can use either Curves or Nik Software's Contrast Only filter (one of the five, free filters that you get with this book). You are going to learn how to use both, because both are extraordinarily useful.

Adding Contrast with Curves Adjustment Layers

NOTE: The following steps have also been made into an action called "PS_CONTRASTS_LIGHTEN_ BM" located in the "OZ_POWER_TOOLS" action set located on the download page for this book.

12. Create a Curves adjustment layer. Name this layer CONTRAST_NORM (for Contrast Normal Blend mode) either from the Adjustment Layer panel or the Adjustment Layer icon located at the bottom of the Layers panel (**Figures 1.38** and **1.39**).

NOTE: From this point on, I will show only screen captures of dialog boxes that have not previously been used. If I have described a technique or how to do something at length, I will not repeat all of the steps.

13. Once you are in the Curves dialog box, there are several choices located in the Presets pull-down menu. For this image, only two are of interest: Medium contrast and Strong contrast and, because you may want a lot of drama, Strong contrast is the best choice (**Figures 1.40, 1.41, 1.42,** and **1.43**).

14. Duplicate the CONTRAST_NORM Curves adjustment layer and rename it CONTRAST_ LIGHTEN. Select the Lighten blend mode from the Blend Mode pull-down menu located in the upper left corner of the Layers panel. Holding down the Shift key, click on both CONTRAST_NORM and the CONTRAST_LIGHTEN Curves adjustment layers. Drag them to the Make New Layer Group icon located at the bottom of the Layers panel and name the new layer group CURVES_CONTRAST. You will see the lighter clouds get brighter with increased contrast while the darker clouds stay dark (**Figures 1.44, 1.45,** and **1.46**).
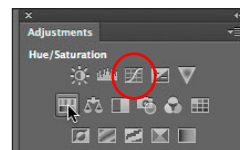

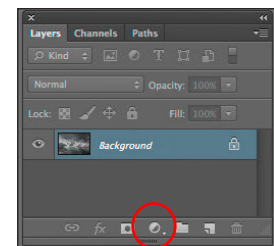Figure 1.38 *The Curves option in the Adjustment panel*

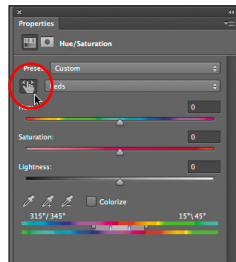Figure 1.39 *The Adjustment layer button in the Layers panel*
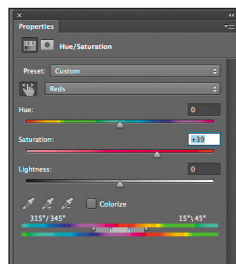
Figure 2.8 *After*

Figure 2.9 *Select Reds*

Figure 2.10 *The Scrubbing slider*

Figure 2.11 *Placing the Scrubbing slider sample point on her forehead*

Figure 2.12 *Increasing the Saturation to +39*

Figure 2.13 *After moving the Scrubbing slider*

12. Place a sample point on an area that you want to adjust, which for this image is Challen's forehead (**Figure 2.11**).

13. Click-drag the Scrubbing slider sample point to the right until you see 39 in the Saturation dialog box (**Figures 2.12** and **2.13**).

14. From the Colors pull-down menu, select Yellows. Click on the Scrubbing slider icon and place the sample point on an area that you want to adjust (Challen's forehead). Set the Saturation to −70 (**Figures 2.14** and **2.15**).

15. Make the C_FILM_FILTER group active (click on the folder). Create a master layer (Command + Option + Shift + E / Control + Alt + Shift + E), and name it C_FILM_FILTER.

16. Save the file.

NOTE: You can also move the Hue slider either left or right which allows you to play with all the colors.
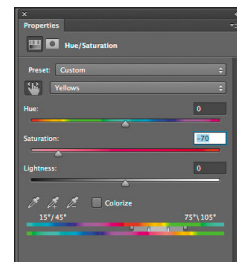

Figure 2.14 *The Saturation slider set to -70*

Figure 2.15 *The final image*

Approach Two: Neo-Classic Film and Filter–Variation One

No amount of experimentation can ever prove me right; a single experiment can prove me wrong.

—Albert Einstein

The main differences among the next two variations of the Film and Filter technique and the one that you have just finished are simple, but their effects are profound. Just by changing which of the two Hue/Saturation adjustment layers you convert from the Normal blend mode to the Color blend mode or by changing both to the Color blend mode, you dramatically affect the image that you create. The idea for changing the blend mode positions came to me during simple experimentation and from asking the question, "If the Color blend mode preserves the brightness of the bottom layer, while adopting the hue and color of the top layer, what happens if the colors of that layer are monochromatic?"

See what happens when you change the blend modes of the image that you just created.

NOTE: There are four separate actions that come with this book for each variation of the Film & Filter approach. To speed this experiment up a bit, you will duplicate the folders that you have already created and change blend modes.

1. Duplicate the C_FILM_FILTER layer group folder twice. Rename the first copy, NC1_FILM_FILTER, and the second one, NC2_FILM_FILTER.

2. Turn off (click on the eyeball in the Layers panel) C_FILM_FILTER group, and the C_FILM_FILTER layer.

3. Making the NC1_FILM_FILTER layer group the active one, open this layer group folder.

4. Change the blend mode of the FILTER Hue/Saturation adjustment layer from Color to Normal.

5. Change the blend mode of the FILM Hue/Saturation adjustment layer from Normal to Color and click Save.

6. Change the blend mode of the FILM layer to Color.

7. Create a Master layer (Command + Option + Shift + E / Control + Alt + Shift + E), and name the new layer NC1_FILM_FILTER.

This is what you should see (**Figures 2.16** and **2.17**).

FIGURE 2.16 *Before*

FIGURE 2.17 *After*
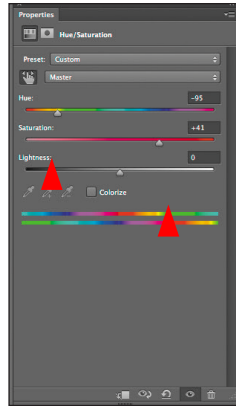
FIGURE 2.34 *Chromatic grayscale image*

FIGURE 2.35 *Adjusting the Hue/Saturation*
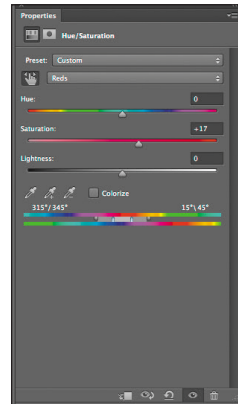

FIGURE 2.36 *The image after*

FIGURE 2.37 *The Reds dialog box*

NOTE: Turn all three of the Color blend modes off and on separately and in combination to see what happens. Once done, discard any two of the layers. (I usually keep the white one.) You do not need them and they only increase the file size.

Also, there is an action that creates just the WHITE_COLOR_BM layer. That action is called CONVERT_WITH_CBM.

What you should see is a chromatic grayscale image. No matter which of the three layers you make active or turn on or off, as long as one of them is turned on, the image will be a grayscale one (**Figure 2.34**).

7. Make the background layer active and create a Hue/Saturation adjustment layer. Name this adjustment layer FILTER_NORM (for Filter Normal blend mode).

That there is not much visual drama in the model's face is a significant issue. The next steps will address that issue.

8. Adjust the Hue until it is visually appealing. The left side of the image needs more depth, so set the Hue in the main or Master part of the dialog box to –95 and the Saturation slider to +41 (**Figures 2.35** and **2.36**).

9. Select the Reds (Command + Option + 3 / Control + Alt + 3) and fine-tune the red's saturation by moving the saturation slider to +17 (**Figure 2.37**).

10. Next, select the Yellows (Command + Option + 4 / Control + Alt + 4) and fine-tune the yellow's saturation by moving the saturation slider to –31 and the Lightness slider to –39 (**Figure 2.38**).

You have added depth to the image by changing the image's Hue/Saturations (**Figures 2.39, 2.40,** and **2.41**).

NOTE: As I discussed earlier, the Screen blend mode looks at each channel's color information and multiplies the inverse of the blend and base colors. The resultant color is always lighter.

Figure 2.42 *Before Strong Contrast*

Figure 2.43 *After Strong Contrast*

Figure 2.44 *Image map*

13. Select Strong Contrast from the Curves presets (**Figures 2.42** and **2.43**).

NOTE: There is an action for doing this in the OZ_POWER_TOOLS action set. The action that does this is PS_CONTRASTS_BRIGHTEN_BM. This set of actions is located in the ACTIONS folder that you can download from the download page for this book.

14. Fill the layer mask with black.

You are now going to do selective brushwork to guide the viewer's eye through the image. The journey you want the eye to take in this image is as follows: from the center part of Lizzet's face, to her whole face, and then to her body. The viewer's eye is controlled best by selectively increasing the brightness (or lightness), contrast, and sharpness in the areas that you want that viewer's eye to see first.

In this image, you will be working with brightness and contrast. This is an image map of the areas on which you will be doing brushwork (**Figure 2.44**).

NOTE: The numbers in the image maps are not absolute values. They are meant merely as notations so that you know how to proceed. The concept of image mapping was covered in Chapter 1 of ***Welcome to Oz 2.0*** and there is a QuickTime movie on the download site for this book that shows you how to create one.

15. Making sure that the foreground color is white and the background black (because you always paint with the foreground color) select the Brush tool (keyboard command B). Set the brush opacity at 50% (see the sidebar: *The Power of 50%* in this chapter) at a brush size of 400 pixels. Brush in the model's face, ears, and shoulders. Bring up the Fade Effect dialog box (Command + Shift + F / Control + Shift

Shift + E / Control + Alt + Shift + E). Name this L2D_CONTRASTS and turn off the L2D_CONTRASTS layer group.

27. Turn on the WHITE_COLOR_BM layer.

NOTE: You turn off the WHITE_COLOR_BM layer, because when you create a master layer, Photoshop

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The Power of 50%

There are three primary things to remember when working with opacity and layer masks. 1) The scale for working on a brush is 0% to 100%. 2) Whenever you do brushwork on a layer, the desired outcome of that brushwork is either going to be more or less than 50%, or exactly 50%. 3) There is no way you can precisely know what the percentage is going to be for you to get the desired effect. You need to use your eye to dial in the exact amount you desire. The key is to use the Fade effect command (Command + Shift + F / Control + Shift + F).

NOTE: This approach was created by John Paul Caponigro and it has saved me hundreds of hours of work.

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combines *all* **the layers that are turned on, both below and above the layer into which you are merging them.**

Lightening with Contrasts Using Nik Software Contrast Only and Blend Modes

Next, you are going to use the Nik Software's Contrast Only filter to create contrast. When you are finished, you will see if chording these two approaches (the one you just did with the two Curves adjustment layers and blend modes with the one that you are about to do) makes for a more interesting image.

28. Make the Background layer active and, beneath the WHITE_COLOR_BCM layer, create a layer group and name it L2D_NIK_CONTRASTS.

In Step 28, you created a layer group because, in Step 29, you will begin working with layers that contain pixels. (As you will see throughout the course of this book, layer order is extremely important when you are working on a chromatic grayscale image.

Notice that the FILTER_NORM adjustment layer has seriously shifted the color to create a visually appealing chromatic grayscale image. Any adjustments you are going to make with regard to approaching contrast this way, you should do before you made adjustments to the underlying color image. This workflow sequence is important because, even though all of the colors contained in the chromatic grayscale fit into an 8-bit sRGB file, it is the colors that exist in the layers underneath your active layer that influence the visual nuances of your image. Therefore, you want to start with a 16-bit file in the ProPhoto color space. In the simplest of terms, the more colors there are in the image file, the more data there is in the image file. The more data there is in the image file, the more depth and detail, and the less

The Black and White on Split Channel Conversions

It doesn't matter how beautiful your theory is, it doesn't matter how smart you are. If it doesn't agree with experiment, it's wrong.

—Richard P. Feynman

Earlier in the book, you saw that there is a difference between the Red, Green, and Blue channels as they are expressed in grayscale, and that when all three are combined, they create a full-spectrum color image. In this next destructive conversion technique, you are going to "split" out the image's three color channels into three separate files, and then combine them into one master file.

NOTE: In the OZ_2_KANSAS_12 action set, the action to do this is named SPLIT_CHANNELS.

1. Duplicate the file DSC0902_16BIT.tif (Image > Duplicate) and name it SPLTC_DSC0902_16BIT.tif.

2. Make the Channels panel active, click on the Channels Menu (located in the upper right corner of the Channels panel), and select split channels (**Figure 4.5**).

Photoshop will create three grayscale TIFFs, one for each of the Red, Green, and Blue channels. You will see that each channel is one-third of the file size of the original (**Figures 4.6, 4.7, 4.8,** and **4.9**).

3. Make the SPLTC_DSC0902_16BIT.tif.Green file active. Double-click on the background layer and rename this layer GREEN and add a layer mask. Click on Save As (Command + Shift + S / Control + Shift + S) and rename the file SPLTC_ALL_DSC0902_16BIT.

Save the file to the DESTRUCTIVE_CONVERSIONS folder and the file as a Photoshop Document (.psd).

5. Make the SPLTC_DSC0902_16BIT.tif.Blue file active. In the Layers panel, holding the Shift key down, click on the background layer and Shift-drag it to the SPLTC_ALL_DSC0902_16BIT.psd. Rename this layer BLUE and add a layer mask. Make the SPLTC_DSC0902_16BIT.tif.Blue file active and close the file.

6. Make the SPLTC_DSC0902_16BIT.tif.Red file active. In the Layers panel, holding the Shift key down, click on the background layer and Shift-drag it to the SPLTC_ALL_DSC0902_16BIT.psd. Rename this layer RED and add a layer mask. Make SPLTC_ALL_DSC0902_16BIT.tif.Red file active and close the file. Now convert SPLTC_ALL_DSC0902_16BIT.psd back to RGB (Image > Mode > Grayscale to Image > Mode > RGB). Save the file.

This is a somewhat popular approach to chromatic grayscale conversion and, on the surface, it appears to make sense. It is completely reasonable to want to be able to access the grayscale representation of the Red, Green, and Blue channels so that they can be used to create a monochromatic grayscale image. Unfortunately, you wind up losing all of the underlying color information and therefore loose the ability to control how the colors of the image interact with each other once this conversion approach is done. While this technique seems reasonable, on the surface, doing this is akin to taking apart your watch without putting it back together again and expecting it to be able to tell time.

Image 1: Using a Single Silver Efex Pro 2 Smart Filter Layer

The image that you will use for the first lesson in this chapter is the same one that you used in the second lesson of the previous chapter. For both this image, as well as the second one in this chapter (which was the first image you worked on in the previous chapter), you will, once again, run an action. By now, you should have watched the QuickTime tutorial for this chapter. If an idea or concept has already been discussed in this book, or in the QuickTime tutorial, it will not be repeated and only the steps will be listed. I have not, however, left out any *critical* step. My focus from this point forward is directed to the aesthetics of choice—the *whys* of what you will do—because you should already have a good understanding of the *hows*.

Step 1: Running the Oz 2 Kansas Action

Pre-Step:

If you have just installed the Silver Efex Pro 2 plug-in or if you are planning to run it in demo mode, it is important to run it at least once before you run any of the actions that use it. Also, if you are running in demo mode, when you launch Photoshop, you may need to open the plug-in before you run the action. This is because the plug-in launches the registration window with every new launch of Photoshop.

You have to do this because there is no way to tell an action to be aware of these circumstances. Actions expect things to happen the same way every time, and this issue only occurs some of the time. To save yourself the hassle of unwanted issues, and to practice a little preemptive tech support, open up the plug-in before you run the action.

1. Open the file MIST_OZ_CH08.tif (located on the download page for this book).

NOTE: This is the same file that you worked on in the previous chapter. There is an additional copy of this image in the Chapter 8 section of the download page to make it more convenient for this lesson.

Also there is a variation of this action that will combine the Multiple Channel Mixer approach with the creation of a Silver Efex Pro 2 Smart Filter.

2. From the Actions panel, open the OZ_2_K_ACTIONS_2012 actions set by clicking on the disclosure triangle located to the left of the folder.

3. Click on the SEP2_STAND_ALONE action to make it active.

4. Click on the Run Action button located at the bottom of the Actions panel. This will start the action.

5. The action will create a Master layer, duplicate the file, and open the Save As dialog box.

6. In the Save As dialog box, the file is named SEP_SINGLE_SA.psb. Add MIST_OZCH8_ to the beginning of the file name so that it becomes MIST_OZCH8_SEP_SINGLE_SA.psb.

7. Locate the OZ_2_K_IMAGES folder, open it, and click Save. The MIST_OZCH8_ SEP_SINGLE_SA.psb file is now saved to that folder.

FIGURE 8.105 *The image after brushwork*

FIGURE 8.106 *The layer mask*

FIGURE 8.107 *The image after brushwork*

FIGURE 8.108 *The layer mask*

way to the bottom of the image. Make sure that you do not brush into the area of her neck or face. Bring up the Fade Effect dialog box (Command + Shift + F / Control + Shift + F) and move the slider to the right until you get the effect that you desire. I chose 83% (**Figures 8.105** and **8.106**).

62. Select the Brush tool, set the brush width to 500 pixels, and its opacity to 50%. With the foreground color set to white and the background color set to black, brush in the left side of the image from the background down to her shoulder and then all the way to the bottom of the image. Make sure that you do not brush into the area of her neck or face. Bring up the Fade Effect dialog box (Command + Shift + F / Control + Shift + F) and move the slider to the right until you obtain the effect that you desire. I selected 70% (**Figures 8.107** and **8.108**).

The BLUE Silver Efex Pro 2 layer

63. Turn on the BLUE layer, make the layer mask active, and fill the layer mask with black. Set the foreground color to white and the background color to black.

64. Select the Brush tool, set the brush width to 150 pixels, and its opacity to 50%. Brush in her face and neck.

65. Bring up the Fade Effect dialog box (Command + Shift + F / Control + Shift + F) and move the slider to the right until you get the effect that you desire. I elected to use 57%.

66. Brush in her front shoulder. Bring up the Fade Effect dialog box and set the opacity to 60%.

67. Set the foreground color to black and the opacity to 100%. Brush back her eyes.

68. Set the foreground color to white and the