

## TOTAL COLOR TRANSFORMATION



30.1



30.2

## ABOUT THE IMAGE

**NC Magic Tree Farm Canon D30, 28-70mm f/2.8 @ 34mm, ISO 100, Fine image setting, f/16 @ 1/20, 3,917 x 1,495 pixels, six photos were digitally stitched together with Enroute PowerStitch, 16.8MB .tif**

A digital photo that was created by digitally stitching together five photos that were taken with a digital camera on a tripod is shown in [Figure 30.1](#). Each photo was overlapped about one-third and then combined into a single image by using Enroute PowerStitch software, which is no longer available. You can achieve the same digital stitching effect by using the Photomerge feature found in Adobe Photoshop CS. The photo was shot in the early afternoon, and the bright blue color of the sky dominates the image. Our objective for this image is not insignificant—to turn the image into an after-dusk image with a rich orange sunset color and a magical tree just to add a bit of intrigue.

## STEP 1: OPEN FILE

- Choose **File > Open** (Ctrl+O PC, Cmd+O Mac) to display the **Open** dialog box. Double-click the \30 folder to open it and then click the **farm-before.tif** file to select it. Click **Open** to open the file.

## STEP 2: CREATE MIRRORED TREE

The objective of this step is to select a portion of the image between the middle of two trees, copy it, and paste it back into the image. Then, flip it horizontally and slide it to the right so that part of the image is mirrored.

- Click the **Rectangular Marquee** tool (M) in the **Toolbox**. In the **Options** bar, set **Feather** to **0 px** and **Style** to **Normal**.
- Double-click the document window title bar to maximize it on the PC (on the Mac type F or select **View > Screen Mode > Full Screen Mode With Menu Bar**). Using a maximized window makes it much easier to select an image all the way to the edges.
- Choose **View > Fit on Screen** (Ctrl+0 PC, Cmd+0 Mac) to make the image as large as it can be and yet have all of it be visible.
- Click on the **Rectangular Marquee** tool (M) in the **Toolbox** and then click just below the image and in line with the middle of the largest tree; drag the marquee up toward the left until the left side of the marquee is in the middle of another tree, as shown in [Figure 30.3](#).
- Choose **Layer > New > Layer via Copy** (Ctrl+J PC, Cmd+J Mac) to copy the selection and paste it back into the image as a layer.
- Choose **Edit > Transform > Flip Horizontal** to flip the pasted layer horizontally.

- Click the **Move** tool (V) in the **Toolbox**. Press **Shift** and click inside the pasted portion of the image and move it toward the right until the two middles of the big tree mirror each other, as shown in [Figure 30.4](#). Pressing **Shift** will help you to keep the image aligned vertically with the **Background**.



30.3



30.4

- To make final adjustments to the location of the pasted layer, click the **Zoom** tool (**Z**). Click once and drag the **Zoom** selection marquee around the largest tree so that it fills up the desktop.
- Once again, click the **Move** tool (**V**) in the **Toolbox**. Now press the **Right Arrow** or **Left Arrow** keys to move the pasted layer 1 pixel at a time. If you press **Shift** and one of the arrow keys, the layer will move 10 pixels at a time. Keep making adjustments until the tree is perfectly symmetrical.
- After **Layer 1** is accurately positioned, choose **Layer > Flatten Image** to flatten the layer.

### STEP 3: CROP IMAGE

If you look toward the right side of the image, you will find a part of the image that no longer fits with the rest of the image. The break occurs where there is a break in the white fence. The image to the right of the break in the fence needs to be cropped out.

- Click the **Crop** tool (**C**) in the **Toolbox**. In the **Options** bar, delete any values in the **Width** and **Height** boxes by clicking **Clear** in the **Options** bar.
- Double-click the document window title bar to maximize it if it is not already maximized (press **F** if you are using a Mac).
- Choose **View > Fit on Screen** (**Ctrl+0** PC, **Cmd+0** Mac) to make the image as large as it can be while still allowing you to see the entire image.
- Using the **Crop** tool, click just outside the upper-left side of the image. Then, drag the marquee down and to the right until you have all of the image selected up to the end of the white fence on the right side.

- Click the **Commit Current Crop Operation** button on the **Options** bar, or choose **Image > Crop**, or press **Enter** on the PC or **Return** on the Mac to crop the image

You should now create a snapshot, as this is a key state in this technique. You can create a snapshot by clicking the menu button in the **History** palette to get a pop-up menu. Choose **New Snapshot** to get the **New Snapshot** dialog box. If you want to name the snapshot, type **mirrored tree** in the **Name** box and then click **OK**. You also can click the **Create New Snapshot** icon at the bottom of the **History** palette, but creating a new snapshot this way does not allow you to name the snapshot while creating it. Another alternative is to press **Alt** (**Option** on the Mac) while clicking the **New Snapshot** button and you will be prompted for a name. Pressing **Alt** (**Option** on the Mac) when choosing a command or clicking a button usually means “show a dialog box if you normally wouldn’t” or “don’t show a dialog box if you normally would.”

### STEP 4: REDUCE THE APPEARANCE OF SYMMETRY

While I like the magical-looking tree, I do not like the fact that everything around the tree also looks “mirrored.” So let’s mess up the symmetry a bit so that only the tree appears to have been touched by magic when it was a mere seed in the woods.

- Click the **Clone Stamp** tool (**S**) in the **Toolbox**.
- In the **Clone Stamp** tool **Options** box, make sure **Mode** is set to **Normal**, **Opacity** to **100%**, and **Flow** to **100%**.

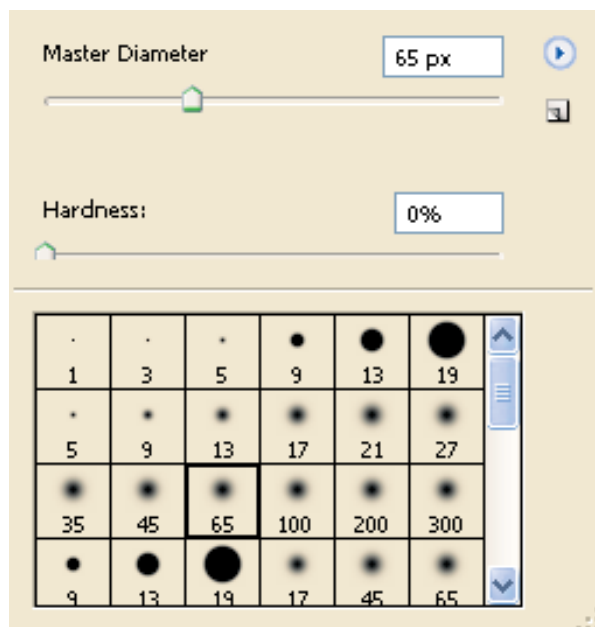
- Click the **Brush Preset Picker** icon, which is the second icon from the left on the **Options** bar to get the **Brush Preset Picker** palette shown in [Figure 30.5](#).

- If the **Brush Preset Picker** does not look the same as the one in [Figure 30.5](#), you may need to either reset the brushes or change the layout. To reset the picker, click the menu button in the upper-right corner of the **Brush Preset Picker** palette to get a pop-menu. Choose **Reset Brushes** and click **OK** when asked: **Replace current brushes with the default brushes?**

- To change the layout of the **Brush Preset Picker**, click the menu button and choose **Small Thumbnail** from the pop-up menu.

- Click the **Soft Round 65 Pixels** brush to select it.

- To help make your cloning work as easy and accurate as possible, choose **View > Actual Pixels** (**Alt+Ctrl+0** PC, **Opt+Cmd+0** Mac), and then press **F, F,** and **Tab**. You now have an uncluttered screen full of the image at 100 percent.



30.5

- Press the **Spacebar** to get the **Hand** tool. Then, drag the image so that the largest tree and the two silos are in the middle of your screen. You are now ready to begin painting with the **Clone Stamp** tool.

- First paint the white fence all the way across the gap beneath the large symmetrical tree. When you press **Alt** (**Opt** on the Mac), you get a new cursor, which allows you to set the source of the clone brush. With this cursor, click once on the bottom rung of the fence on the second fence post to the right of the two silos — this sets the clone source to that point.

- To begin cloning, press the left mouse button after aligning the center of the **Clone Stamp** tool cursor on the bottom rung at a post where you want to begin cloning. Drag the cursor to paint in the fence.

When needed, reset the clone source by pressing **Alt** (**Opt** on the Mac) and then paint in more of the fence until the entire fence looks correct.

- The brown silo on the right really ought to go as well. Once again, find some good source branches and clone them until the silo is no longer there. I suggest that you also get rid of one of the little outbuildings on either side of the symmetrical tree. As you eliminate the symmetry in everything around the single large symmetrical tree, your image begins to look more realistic (with the exception of the single magical tree) and that is just what we want.

As you paint with the **Clone Stamp** tool, you may want to select a different brush size or maybe even one with a hard edge. To do so, simply click the **Brush Preset Picker** icon in the **Option** bar and select a new brush. There is some art to cloning. Carefully consider where and how often you set your source. When painting, click often and change to an appropriate brush to get the best results. Using many short strokes instead of a few long ones also helps to cover your tracks as well.

- Press **Tab** and **F** to return to normal view again. Double-click the document window to maximize it; then choose **View > Fit on Screen** (**Ctrl+0** PC, **Cmd+0** Mac).

Now is a good time to once again take a **snapshot**. Alternatively, you can save your file as a temporary file with a filename, such as “**farm-mirrored**.”

Before you begin changing the colors in the image, create a duplicate layer, as it may be needed later. How do I know this? Well I do, because I have experimented enough to know that some really cool things can happen when you use some of the blend modes to darken images. After you complete this technique, you’ll find yourself keeping a few extra layers around just in case, too!

- Choose **Layer > Duplicate Layer** to get the **Duplicate Layer** dialog box. Click **OK** to create a duplicate layer that automatically gets named **Background copy** in the **Layers** palette.

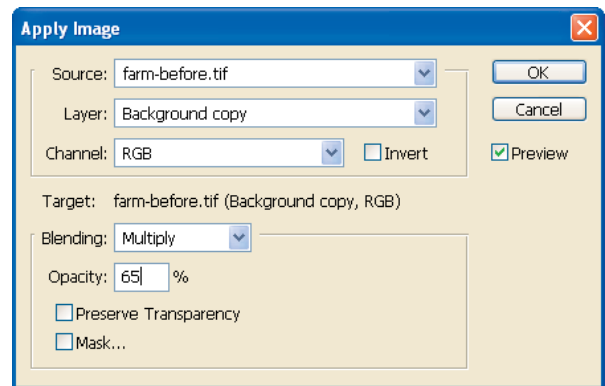
## STEP 5: CHANGE BLUE SKY TO A DARK ORANGE SUNSET COLOR

The process of changing colors as much as we are attempting is fraught with difficulties. As you go on, you see that you will have some strange colorcasts to remove.

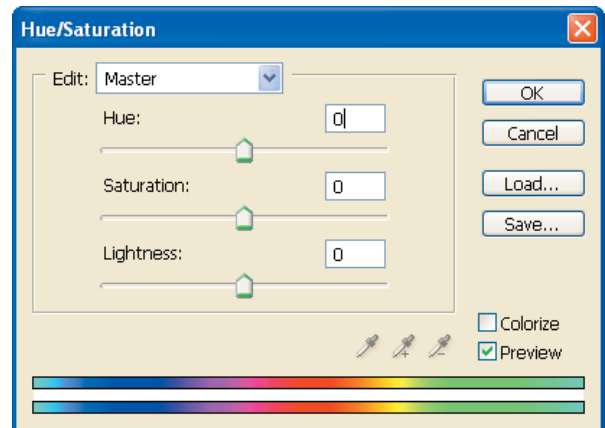
- Choose **Image > Apply Image** to get the **Apply Image** dialog box shown in [Figure 30.6](#). Click in the **Blending** box to get a pop-up menu; choose **Multiply**. Type **65** in the **Opacity** box and then click **OK** to blend the layer with itself. The colors will now be much more saturated.
- Choose **Image > Adjustments > Hue/Saturation** (**Ctrl+U** PC, **Cmd+U** Mac) to get the **Hue/Saturation** dialog box shown in [Figure 30.7](#).
- Set **Hue** to **+165**, **Saturation** to **+30**, and **Lightness** to **0**. Click **OK** to apply the settings.

Now the challenge is to remove the green, cyan, and blue hues that are in the field and trees.

- Choose **Image > Adjustments > Hue/Saturation** (**Ctrl+U** PC, **Cmd+U** Mac) to get the **Hue/Saturation** dialog box.
- Click in the **Edit** box to get a pop-up menu. Choose **Greens** (**Ctrl+3** PC, **Cmd+3** Mac).
- Set **Hue** to **0**, **Saturation** to **-100**, and leave **Lightness** set to **0**.
- Click in the **Edit** box to get a pop-up menu. Choose **Cyans** (**Ctrl+4** PC, **Cmd+4** Mac).
- Set **Hue** to **0**, **Saturation** to **-100**, and leave **Lightness** set to **0**.



30.6

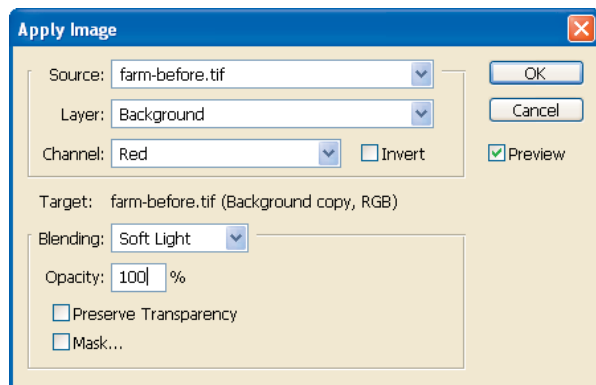


30.7

- Click in the **Edit** box to get a pop-up menu. Choose **Blues** (**Ctrl+5** PC, **Cmd+5** Mac).
- Set **Hue** to **0**, **Saturation** to **-60**, and leave **Lightness** set to **0**.
- Click **OK** to apply the settings.

The objective now is to darken the image and to add some contrast to the sky so that it looks like there is an orange glow caused by the sun setting below the far off horizon. To do this, we use the **Soft Light** blend mode, which compares two images and selects values from both images based upon the lightest values.

- Make sure that the **Background copy** layer (not the **Background** layer) is highlighted in the **Layers** palette by clicking on it to make it the active layer.
- Choose **Image > Apply Image** to get the **Apply Image** dialog box shown in [Figure 30.8](#).



30.8

- Click in the **Layer** box and choose **Background** from the pop-up menu.
- Click in the **Channel** box to get a pop-up menu. Choose **Red**.
- Click in the **Blending** box to get a pop-up. Choose **Soft Light**.
- Set **Opacity** to **100%** and click **OK** to apply the blend.

Notice how the **Soft Light** blend mode created a nice glow to the image.

## STEP 6: MAKE FINAL COLOR AND TONAL CHANGES

You can improve the image easily by increasing image contrast using **Levels**.

- Choose **Image > Adjustments > Levels** (**Ctrl+L** PC, **Cmd+L** Mac) to get the **Levels** dialog box. Set **Input** levels to **20**, **.95**, and **235**. Click **OK** to apply the settings. Your image should now look like the image shown in [Figure 30.2](#).

If the orange color is not exactly as you want it, you can further fine-tune the colors by using the **Hue/Saturation** command once again. As for me, I've done enough to be happy with this image as it is. I should mention that while this heavily saturated red image looks good on a PC screen, it is a true challenge to get it to print correctly on consumer level inkjet printers. It can be done, but you may have to do some tweaking of your printer's controls to get a print as you want it.