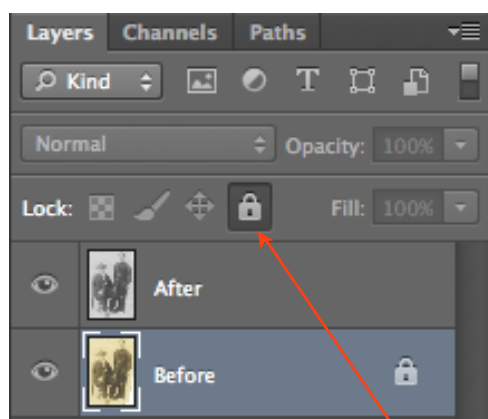
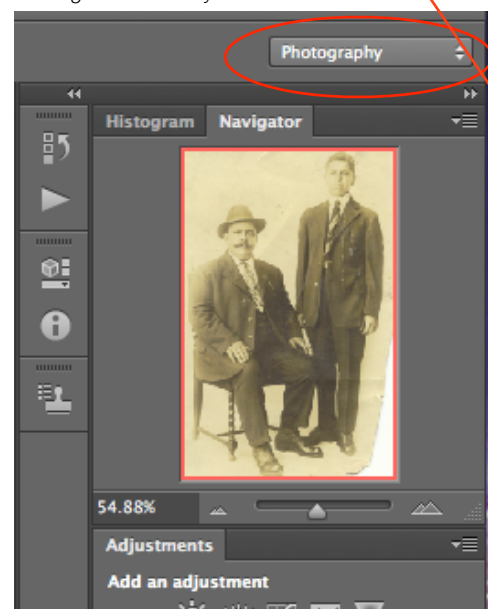


Photo Restoration Tutorial

- 1) Use the photo lab scanners to scan in your vintage photo. The photo should be black and white and have visible damage to it. When scanning, plan for a file size of 8"x10" at 300 ppi. You do not need to crop your image to the 8"x10" ratio. It's mostly important that your longest dimension of the photo is 10" and the file is 300 ppi. Save your file as a TIF to avoid unnecessary compression.

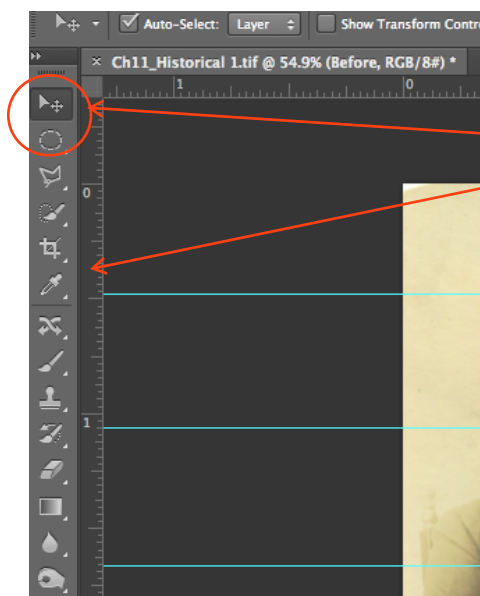
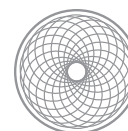


Locking the Before layer.



Setting the Photography workspace and making the Navigator palette visible.

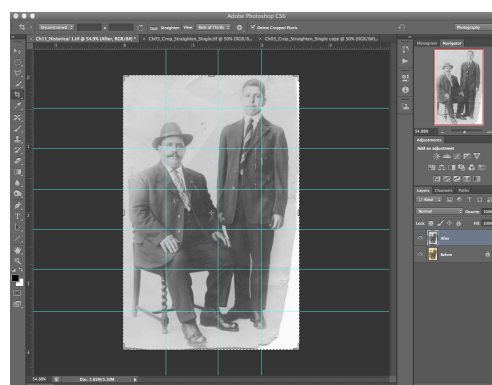
- 2) Open your file in Adobe Photoshop. Always make any crops first, before you begin retouching. You can also try using the Photoshop automated command from the menu at File > Automate > Crop and Straighten Photos.
- 3) Double-click on the background layer and rename it to read "before."
- 4) Go to the menu and select Layer > Duplicate Layer. Rename the new copy of the layer "after."
- 5) With the After layer selected, go to the menu and select Image > Adjustments > Desaturate. This will remove all the color information from the After layer. Save your file.
- 6) When retouching, only work on the After layer. You can do this by making sure the After layer is selected each time you edit it. (It is very easy to accidentally select another layer on accident!) This way you will have a backup and reference of what retouching you have done. To avoid accidentally editing the Before layer, select it and click on the Lock symbol in the Layer Palette. This prevents the layer from being moved, painted on or having its transparency edited. By this step, your Layer Palette should look like the example at left. Next up, we want to set up the workspace.
- 7) Select the Photography workspace from the Workspace menu. This is also accessible through the main menu at Window > Workspace > Photography. Make sure the Navigator palette is visible and expand it to your desired size by clicking on the edge of the palette and dragging downward. (You may also opt to Reset the Photography Workspace if necessary.) Use the Navigator slider to zoom in and out of the image. Note that the red rectangle indicates what part of the image is currently visible on screen. Move the red rectangle to navigate around the image.



8) Next, let's add guides to the photo. First make sure the Rulers are visible by going to the main menu at View > Rulers. It should have a check mark next to it.

9) Select the Move tool (first on the toolbar). Click on the top or left ruler and drag away from the ruler. You have created a guide!

10) Use the guides to set up a work grid across the image. You can set as many or as few as you like. We are going to use them to keep track of which areas have been retouched while



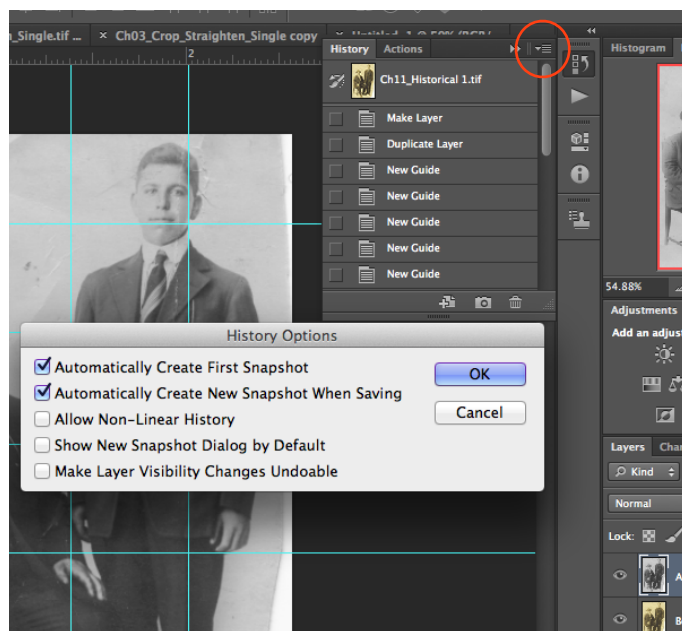
Making a custom grid using Guides in Photoshop.

photo editing. It is very easy to lose track of a part of a photo,

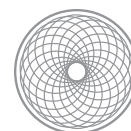
so use the grid to review your work. Zoom into your file until you are viewing it at least at 100%. Use the Navigator to move around your image. A very helpful shortcut is to click on the Space bar to access the Hand tool to move your image around within the current view.

11) Now go to the History palette, which should be located at the top of the skinny palette column next to the Navigator palette. History lists a number of your recent actions so you can go back multiple steps to Undo History. This may be your best friend for this assignment. Click on the double arrows in the upper right corner of the palette to access the History Options. Make sure the first two options are checked. Save your file. You should see a new Snapshot created of your current file's state in History. Think of this as a bookmark for your work in progress so save a spot in your History dialogue.

Note that Snapshots do not get saved with your file and are only there for your use as you are working on an open file.



The options for the History palette.



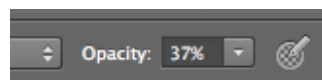
12) Note the icon of the History Brush in the History palette. If you click next to a Snapshot or state in the History, you can paint back an area of the file from as it was in that particular time. This may be very useful, so make note of it!

13) Now it's finally time to start the restoration of your photo! Any and/or all of the restoration tools may be useful to you for this assignment. This includes the Healing Brush, the Clone Stamp, the Patch Tool and the Content Aware Move. To edit just a small portion of the image, use a selection tool such as the Polygonal Lasso. For realistic blending to your editing, make a selection and go to Select > Refine Edge to customize how your selection edge will appear. This sets the blending of the selection edge which will affect any editing you do within the selection.

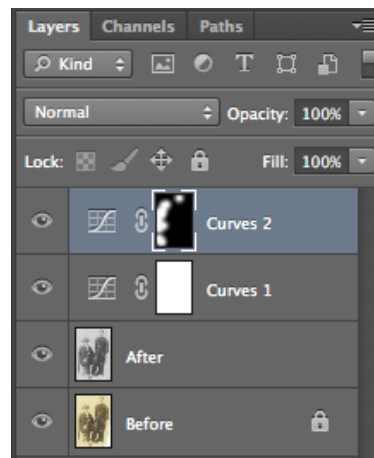
14) With the goal of restoration for this image, you want to affect the least amount of pixels as possible. Always use the smallest brush size that will cover the damaged area of your image. For example, for a speck of dust, choose a brush size that just covers the dust. You can quickly increase or decrease the brush size by right-clicking and accessing the brush menu, or clicking on the right or left brackets on the keyboard. The tools will be demoed in class, but you can always reference the book and video tutorials for more on how to use each tool.

15) Use Adjustment Layers such as Curves, Levels, Brightness/Contrast to adjust the tonal range and contrast of your image. For a targeted adjustment of a specific area of the image, use the layer mask that is part of the adjustment layer. Paint with white to reveal the adjustment; paint with black to hide the adjustment. Use the Opacity setting of the Paintbrush to control the intensity of how you are painting. For example, painting at 37% Opacity will be a lot lighter of a touch than painting at 100% Opacity.

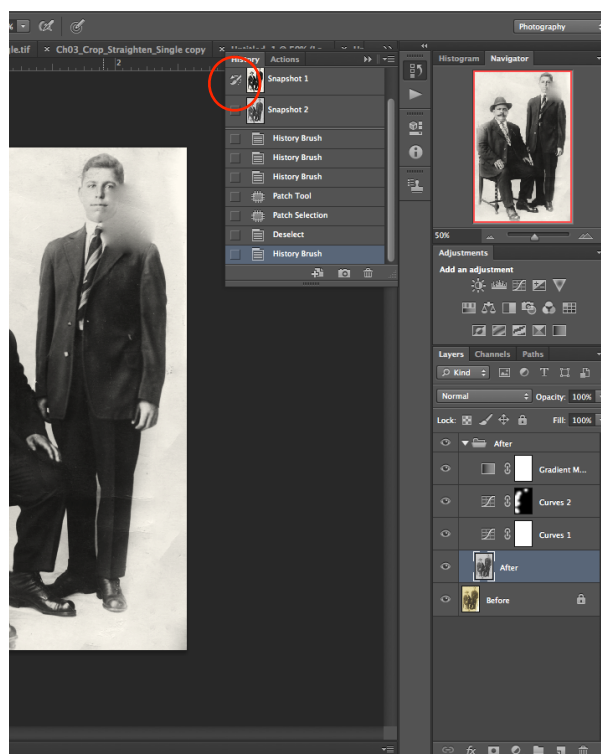
16) Retouch the dust, cracks, holes, scratches, stains or



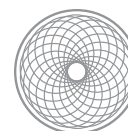
Use the Opacity option for the Paintbrush for greater control when painting a mask.



An adjustment layer that has had its layer mask edited for a targeted adjustment.

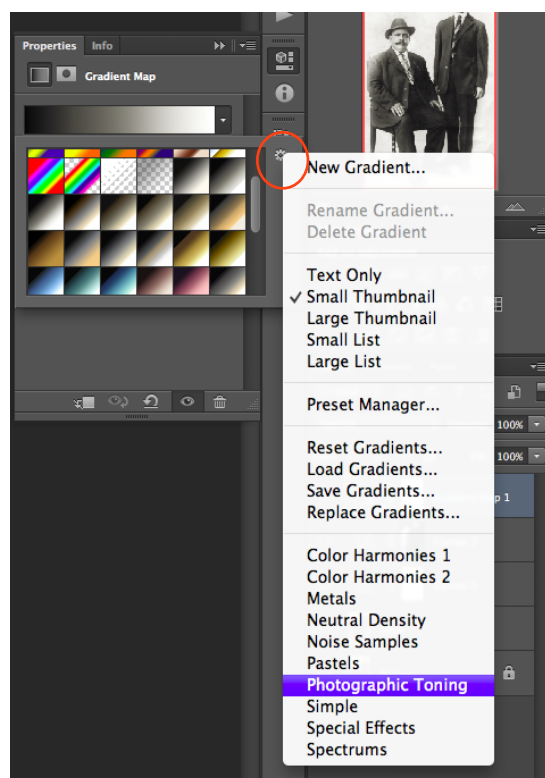


Use the History Brush to paint from History for a 'do over'.

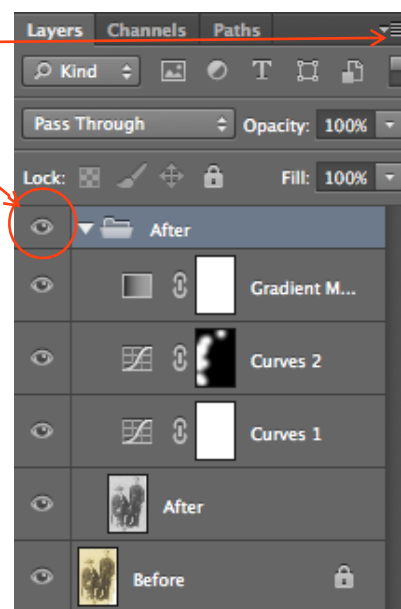


discoloration from the image, one block at a time. When you think you are done with your retouching, do a final review of your work while zoomed in to 100%. Use the grid and the Navigator to review each square of your grid carefully. Toggle on and off the visibility of your After layer to compare the changes you have made. Sometimes you will have to “Retouch the Retouching” if you see evidence of your retouching work that does not blend well into the image. Doing this last check and final retouching is the difference between good and poor craftsmanship. Remember, your finished image should have no visible defects when viewed at 100% zoom. If an area is too messed up to fix, use the History brush to restore it from a previous Snapshot, and the redo that particular area.

- 17) For the finishing touch, add the color tone back into your image with a Gradient Map Adjustment Layer. You can add it on the Adjustment palette. Select the adjustment and go to the Properties palette. Click on the drop-down menu for the gradient. A number of other gradient options will be visible. Click on the cog symbol to access the options for the gradients. Select Photographic Toning from the list to load the presets of different photo toning simulations. Platinum, Selenium and Selenium 2 are the options that should most realistically recreate your photo,
- 18) It is optional, but if you would like group all your after layers (including adjustment layers), to get a true one-click before and after view, you can place them in a Layer Group. To do this, click on the layers you want to group. In the Layer palette, click on the Options dialogue. Select New Group From Layers... Name the group “After.” Now you can just toggle the visibility of the entire group by clicking on the eye symbol next to the layer group folder.
- 19) Provide the instructor with one retouched “after” print and one PSD or TIF file containing the “before” and “after” layers. Turn in the digital files to ROPHOTO > Assignments > CARRIE WED 6PM> Project Two.



Load the Photographic Toning gradient presets for the Gradient Map Adjustment Layer.



Grouping all the “after” layers together into a layer group.