

PHOTOSHOP®

RESTORATION & RETOUCHING

SECOND EDITION



KATRIN EISMANN



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Photoshop® Restoration & Retouching

Second Edition

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For Instructors

This book was built around the techniques that I have taught over the years to the numerous students in my digital and creative imaging classes. I hope that this book can help you teach Photoshop as well, and that the examples and images I have provided will help you learn and demonstrate the concepts and techniques of retouching and restoration. As a teacher, I'm sure you know how much time and work is involved in creating exercises and preparing materials that fulfill all the needs of a classroom. I ask now that you respect my work, and that of the many contributors and imaging professionals whose work I've featured in this book, by not copying pages of the book, distributing any of the images from the web site, or otherwise reproducing the information, even if paraphrased, without proper attribution and permission. Of course, if students own their own copies of the book, they can freely download and use the images from the web site in the classroom.

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DEDICATION

For the readers of the first edition: Your many emails, questions, ideas, and suggestions inspired me to write the second edition. Thank you all very much!

Johnnie, I couldn't and wouldn't have achieved any of this without you. Fore!

To the Salttowners: Thank you for the images, memories, and understanding phone calls. Alles Liebe!

ABOUT THE AUTHOR

Katrin Eismann is an internationally respected lecturer and teacher on the subject of imaging, restoration, retouching, and the impact of emerging technologies upon professional photographers, artists, and educators. Her clients include Eastman Kodak, Apple, Adobe, American Film Institute, Professional Photography Association, and the University of California Los Angeles. She received her Bachelor of Fine Arts degree in Photographic Illustration with a concentration in electronic still imaging from the Rochester Institute of Technology. In 2002, she completed her Masters of Fine Arts degree in design at the School of VISUAL ARTS in New York City.

In the future, Katrin would like to take photographs that do not require any color correction, retouching, cropping, dodging and burning, or enhancement of any kind. To learn more about Katrin and to see her creative work, please visit www.photoshopdiva.com. To learn more about the book, *Photoshop Restoration & Retouching*, please visit the book's supplemental web site, www.digitalretouch.org.

ABOUT THE TECHNICAL REVIEWERS

These reviewers contributed their considerable hands-on expertise to the entire development process for *Photoshop Restoration & Retouching*. As the book was being written, these dedicated professionals reviewed all the material for technical content, organization, and flow. Their feedback was critical to ensuring that *Photoshop Restoration & Retouching* fits our readers' need for the highest-quality technical information.

Doug Nelson is a freelance writer living in the St. Louis area. He has been involved with photography since 1968, with computers since 1974, and with digital image editing since 1988. His web site, RetouchPRO.com, is the world's largest online community for retouchers and photo restorers.

Wayne Palmer has had a passion for photography all his life. He has a degree in education from Bloomsburg State College, but his interest in photography kept him in the darkroom as much as the classroom. After graduation he worked for Guardian Photo, Inc. for 13 years in the marketing of photofinishing services on a national level.

Wayne started his own business, Palmer Multimedia Imaging, in 1994, offering custom photographic, videographic, and digital photo restoration services. He has worked with Photoshop since version 3, and previously used Aldus PhotoStyler.

A self-described AV nerd, Wayne enjoys sharing his knowledge of photography, digital imaging, and computers. He teaches Photoshop and Digital Photography in the continuing education department of the Pennsylvania College of Technology and volunteers his time to instruct seniors in computer literacy through the James V. Brown Library.

ACKNOWLEDGMENTS

As many authors have recognized, writing a book initially seems like a secluded undertaking, but the very task of researching and seeking expert insights into any topic changes the process from solitary to collaborative. Over the years, I have learned from countless Photoshop experts, engineers, artists, and students. Many have techniques featured throughout this book. Thank you to Mark Beckelman, Joel Becker, Carrie Beene, Rick Billings, Russell Brown, Shan Canfield, Robb Carr, Jane Conner-ziser, Helene DeLillo, Bruce Fraser, Greg Gorman, Mark Hamburg, Michael Kieran, Sanjay Kothari, Julieanne Kost, Dan Margulis, Bert Monroy, Myke Ninness, Wayne Palmer, Herb Paynter, Marc Pawliger, Andrew Rodney, Jeff Schewe, Eddie Tapp, Chris Tarantino, Laurie Thompson, Greg Vander Houwen, Lee Varis, John Warner, Lloyd Weller, and Ben Wilmore for putting up with yet another email, phone call, or question from me.

Creating a book is an undertaking where more work is done behind than in front of the curtain. My fantastic crew included these people: Elise Walter always understood when I needed just a few more days, Steve Weiss was always ready with a solution, Kathy Murray made me sound as though I know what a dangling participle is, Doug Nelson and Wayne Palmer were my technical editors who kept pushing me to be clearer, Jake McFarland took the raw materials and finessed them through the editing process, and finally I can't believe that Beth Millett let me talk her into filling her little free-time with this update. Beth, I wouldn't and couldn't have done it without you.

Thank you to the numerous contributors who make this second edition so valuable. Readers, photo enthusiasts, and imaging professionals from all around the world are featured in these pages and listed in the "Contributors" appendix. You were all wonderful to work with, generous with your images and techniques, and understanding of my production deadlines. Merci, Vielen Dank, Graçis, and Thank You! In addition, Jeffery Foster allowed me to feature and post images from Ablestock.com. I appreciate the quality of the images and his assistance very much.

Thank you to the numerous readers who emailed since the release of the first edition. I sincerely enjoyed hearing from you, seeing the images you worked on, and reading your questions, which showed me what was unclear or missing in the first edition. A technique that is complicated or poorly explained is worthless, and I listened to your ideas and addressed your questions while preparing this second edition. In fact, calling this book a second edition is not accurate—this really is a brand new book. I reviewed every single technique and substituted many images with better examples. My primary goal was to write a book that readers of the first edition would find valuable enough to purchase and feel they got their money's worth. Please let me know if I accomplished this.

TELL US WHAT YOU THINK

As the reader of this book, you are the most important critic and commentator. We value your opinion and want to know what we're doing right, what we could do better, what areas you'd like to see us publish in, and any other words of wisdom you're willing to pass our way.

As the Publisher for New Riders Publishing, I welcome your comments. You can fax, email, or write me directly to let me know what you did or didn't like about this book—as well as what we can do to make our books stronger. When you write, please be sure to include this book's title, ISBN, and author, as well as your name and phone or fax number. I will carefully review your comments and share them with the author and editors who worked on the book.

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Fax: 317-581-4663

Email: stephanie.wall@newriders.com

Mail: Stephanie Wall
Publisher
New Riders Publishing
201 West 103rd Street
Indianapolis, IN 46290 USA

FOREWORD

Summer, 2003

I grew up looking at the work of great photographers. Their images arrived in our home in magazines and periodicals. Each week we anxiously waited to see what was sure to be new and exciting. Those magical images were frozen in time. They documented and archived great moments of our world and its history. They were exciting, evocative, and memorable photographs.

But times change. With the onslaught of television, advertising, and ultimately the wide-spread proliferation of digital imaging technologies, still images held less and less significance for me personally. Over the past dozen years or so, I had progressively taken to the opinion that traditional photography had become irrelevant.

Not only had the craft of photography been lost, the very aesthetic of the photography that I knew seemed stagnant and stifled. Even worse, the descriptive power of photography was diminished and the ability of a photograph to deliver credible truth and emotional impact was in doubt.

In recent years, two events have changed that opinion.

9/11/01

The first was the events of September 11, 2001. In the earliest hours and days following the attacks, we feared that more than 20,000 individuals had died. At that same time, New York was spontaneously wallpapered with photographs. They were nearly everywhere you turned. At every corner. On every lamp post. Plastered on the sides of buildings, bridges, and construction sites.

The pictures were of the thousands of missing husbands, wives, children, brothers, sisters, and friends. They were posted by families and friends. They were clearly the pictures that were within reach. They were taken directly from their desks, mantles and, no doubt, refrigerator doors.

The images we saw on the streets were enlarged Xerox copies. They were black and white. They were simple snapshots from parties, weddings, and backyard barbecues. Casual glimpses of the most innocent moments. Nothing formal, nothing contrived, most certainly nothing professional. Yet these were some of the most powerful images I have ever seen.

The impact of these photographs was staggering. Even haunting. Because the images were posted along the normal commuting paths of the individuals, depending on the path you chose to travel, you would encounter photographs of different individuals. These were images of the people you would walk past without a moment's notice on a normal day in New York. They were no longer anonymous commuters. They were frozen in place. Their names and addresses printed clearly for us to see. Their families asking our help in finding them.

Suddenly we were not anonymous anymore. These were our neighbors. This was the space we once shared and were still sharing. These were the missing and they were presumed dead, but their photographs allowed them to linger in this world. Through these images, at that moment, we had a last chance to learn their names and understand more about them—and maybe even help. For a time and at an extraordinary moment, New York was an open book.

PHOTOSHOP RESTORATION & RETOUCHING

Another, far more positive event occurred that also restored my opinion of the value of still images. It began shortly after the publication of the first edition of *Photoshop Restoration & Retouching*. It continues today.

I have all the faith in the world in Katrin Eismann. She is an exceptional teacher—passionate, demanding, and inspiring. Nonetheless, I never anticipated the ground swell of response that she would receive from her readers. They pointed in a fresh and powerful way to the inherent meaning and value that a photograph can represent.

The most impressive responses were not from professional photographers. They were certainly not limited to digital imaging artists. The most surprising responses were from the individuals who, for the first time, applied these new skills to images they once thought ruined beyond repair. Their reaction was humbling and amazing.

Like the 9/11 images, most of the restored photographs were of family and friends—loved ones both living and deceased. The passion these individuals felt about salvaging and recovering these images was palpable. The joy they expressed in once again having a precious image was equaled only by the personal accomplishment they felt in restoring the image.

The stories the readers told and the images they sent were sometimes sad, at other times hilarious. All were presented with pride, accomplishment, and appreciation. A wonderful and delightful response to a technical book directed at intermediate users of Photoshop. A reminder to me that the relevance of an image, like beauty, is most often determined by the eye of the beholder.

Today I am far more positive about photography because I have been reminded of how much impact a simple image can have. And, in a world full of images, how precious the smallest print can be.

THE AUTHOR

I know Katrin Eismann better than many people. The first time I heard her speak was more than 10 years ago. She was defining unsharp masking to a class at the Center for Creative Imaging. At that moment, I turned to the guy next to me and told him, “I am going to marry her!” We were married two years later.

Katrin is a classic over-achiever, and she takes everything seriously. Everything. Fortunately, she has developed the ability to distill complex software techniques into digestible, step-by-step screen captures. She does this extremely well and it makes working through her books and her classes a pleasure.

Katrin is extremely generous. She learned early on that no one individual can master all the elements of the complex digital imaging systems. Subsequently, Katrin has always included, referenced, and promoted other imaging artists, teachers, and technicians. This is not common.

Katrin’s work with at CCI and with ThunderLizard conferences brought the highest caliber presentations to thousands of avid Photoshop users and photographers. Katrin’s insistence on the highest quality and the most up-to-date content was always driven by her concern that her students or the audience get what they paid for: valuable information presented patiently and effectively.

To this day and with this book, the second edition of *Photoshop Restoration & Retouching*, Katrin Eismann has again placed quality and value as the highest priority. Every chapter has been reviewed, rewritten, and updated. This is essentially a new book, with new images and many new techniques.

In this edition, Katrin is working with Doug Nelson, the creator of RetouchPRO.com. Doug’s passion for image restoration is well documented. His involvement and his professionalism has ensured once again that *Photoshop Restoration & Retouching* will inspire and educate. You should expect nothing less. You will not be disappointed.

John McIntosh

Chair, Computer Art
School of VISUAL ARTS New York City

