

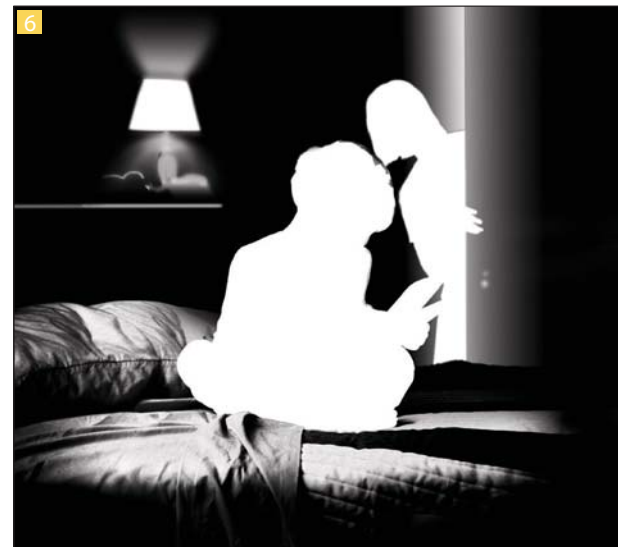
ADJUST A TOUCH

Big Al Gruswitz (Andover, N.J.) extended and retouched a medical product image that had been shot with too much room light.

PHOTOSHOP

Big Al Gruswitz
Boundless Creativity
908/ 813-0054
bigal@boundless-creativity.com
www.boundless-creativity.com

Art Director: Brenda Rebilas
Photographer: Ross Whitaker
Client: Novartis
Pharmaceuticals Corp.
Agency: Noesis Healthcare
Interactions



1 Gruswitz wanted to accomplish two goals: extend the room on both sides and shift the scene from a brightly lit room to a nighttime setting. He would have to consider the sky through the sheer curtains, the origins of light in the room, and how that lighting affected objects and people.

2 To extend the room, he drew a path on the facing left side of the bed, loaded it as a selection, copied it twice, placed it next to the bed, then softened the edges by painting areas on a layer mask. Since the dresser had a repetitive wood grain, it was easy for him to create a path on the right side, copy and flip it, then extend the dresser on the left. Gruswitz cut and pasted a path selection near the front of the bed and elongated it using Edit > Free Transform so it maintained perspective and matched the comforter's stripes. Rather than recreating shadows to extend the door's lower half, he sampled its original color from the upper half and used it to make a base on the lower part. Later, he would add a Curves adjustment layer to correct the color.

3 He drew a path for a new pillow, then filled it by selecting from the original pillow with the clone tool. He didn't want identical pillows, so he clicked the Add a layer style icon at the bottom of the Layers palette and added a Drop Shadow to the original. Gruswitz also added an Inner Shadow to the cloned pillow to round the edges and bottom, making it darker between the two. He chose the Blend Mode color from the bed sheets' shadows, and set it to Multiply at 87% Opacity.

4 Gruswitz masked separate areas like the dresser, wall, window, and door using the Quick Mask Mode from the Tools palette. After making a mask selection, he clicked the Create new fill or adjustment layer icon at the bottom of the Layers palette, chose Curves, and adjusted the CMYK channel for each selection. He had to mask separate areas on the window so the night sky would contrast with the translucent curtain. Opening the Info palette, he ensured matching color between the top and bottom of the door. "The Info palette is great because I know before the image is reproduced it's not just my eye seeing correct color, there are exact numbers verifying it's correct," he says. Depending on the selection, he also added a Brightness/Contrast adjustment layer to fine-tune a color shift.

5 In the original image, there is barely a sense the dresser light is on, so he altered the lamp shade to a warmer yellow. Following the hint of light on the wall of the original, he drew a path below the shade, then estimating where light should fall above the shade, he drew another path. He made a new rectangular path that encompassed the entire area from the dresser to the curtains and loaded it as a selection. He clicked the Quick Mask Mode icon, loaded the shade paths, and pressed Delete. Gruswitz selected the gradient tool and set it to Foreground to Transparent with black as the Foreground color. He drew with the tool outward from the top and bottom of the shade. After clicking the Edit in standard mode icon, he made a Curves adjustment layer to darken the rectangular path selection. The lit part of the wall was simply the color of the original image.

6 Gruswitz wanted to make the overall room color bluer and darker to enhance the nighttime feel. Imagining ambient light from the facing left side of the room, he determined areas the light would hit. He chose Select > Color Range, used the Sampled Colors eyedropper to choose the lightest areas on the bed and pillows, and clicked OK. Clicking the Add a layer mask icon, he added the lamp, lamp light, boy, and mother to the mask. He chose Select > Inverse, made a Curves adjustment layer, and increased the Cyan and Black channels the most.

7 Gruswitz used Quick Mask Mode to select areas on the woman and adjust her warm coloring to cool, leaving the light that fell on her from the hallway at the same intensity. He masked areas where the dresser light would fall—like the top edge of the toys and lamp—and illuminated them with a Curves adjustment layer for dimension. He determined the boy's head would block the ambient light on his opposite shoulder. Gruswitz selected the shoulder and darkened it for a shadow. He also darkened a selection of the bed's front to further heighten the sense of light falling away. To focus attention on the boy, he added a subtle vignette.