



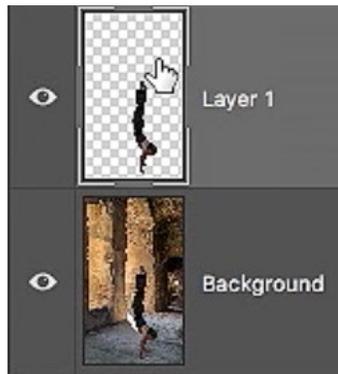
Puppet Warped Retouch

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In this lesson, we're going to look at the Puppet Warp Tool in detail and see how it can be used in a complicated retouching job.

Setting a Document Up for Puppet Warp

We're going to use this image of Karen to demonstrate the features of the Puppet Warp Tool. Before we go into the tool, however, we're going to isolate Karen onto her own layer. I will do this by making a selection of her using the Quick Selection Tool and then typing the keyboard shortcut Command+J (Ctrl+J on Win) to jump the selection onto a new layer.



The subject has been selected and copied to a new layer.

Now that Karen is isolated on a separate layer, I'm going to retouch her out of the background. The reason for this is that we're going to move her around using the Puppet Warp Tool and doing this will reveal what's behind her. We want to make sure that it's a clean background. I'll use the Spot-Healing Brush to paint over her whole body with the exception of her hands, which will stay in the same position after we use the Puppet Warp Tool. When using the Spot Healing Brush, it's common to have to paint over some areas a second time in order to get them to look good and we had to do that on the wall in the background.



The Spot Healing Brush was used to remove [most of] Karen from the background layer.

Convert to Smart Object Before using the Puppet Warp Tool, I'm going to convert the layer that Karen is on into a Smart Object. The easiest way to do this is to go to the main menu and choose Filter > Convert for Smart Filters. You can tell that a layer has been converted into a Smart Object because a little icon will appear in the lower right corner of the layer's thumbnail. When you convert a layer into a Smart Object, it's like taking the contents of the layer and putting it in a protective bubble, protecting its contents from the changes you make, and making those changes non-permanent.

Puppet Warp

Now we're ready to use the Puppet Warp Tool on the Karen layer. From the main menu, we'll choose Edit > Puppet Warp. When you choose Puppet Warp, a mesh will appear over the contents of the layer. You can click within that mesh, placing pins in places to lock in areas that you don't want to move. I'm placing pins on her hands, elbow, shoulder and head. Now I can move the rest of her around. Note that if you don't want to view the mesh while working with the Puppet Warp Tool, you can turn off the "Show Mesh" check box in the Options Bar or you can use the keyboard shortcut Command+H (Ctrl+H on Win).

To move the subject, simply click (to add a dot) and drag to warp them into different positions. I'll click on Karen's feet and drag them around, repositioning her body into different [ridiculous] states. If I want more control over the movements, I'll click to add



Pins are being placed on the Puppet Warp Mesh to lock areas in place.



The pins are being repositioned.

more pins, locking more areas in place or dragging those pins into different positions. You can remove a pin by clicking on it and hitting the Delete key. The pin that has the dot in the center is the one that's currently active.

When you're done with the Puppet Warp Tool, click the little check mark icon in the Options Bar. If you had converted the layer into a Smart Object, as we did here, then the Puppet Warp effect will be applied as a Smart Filter, which can be seen in the Layers panel. With Smart Filters, you can double-click on them later to make further changes. The filter will remember all of the previous settings you used. If we had not converted the layer into a Smart Object, the changes would be permanent.

Puppet Warp for Retouching

Now let's look at how to use the Puppet Warp Tool in a less obvious way. I find that it can be very useful for retouching, as you'll see in the next example image. I did a lot of retouching in the photo of this service station, but the curtains in the window proved to be extra challenging, and that's where I used Puppet Warp.



In the photo of this service station, the Puppet Warp Tool will be used for the curtains.



We're first removing as much of the white sign as possible.

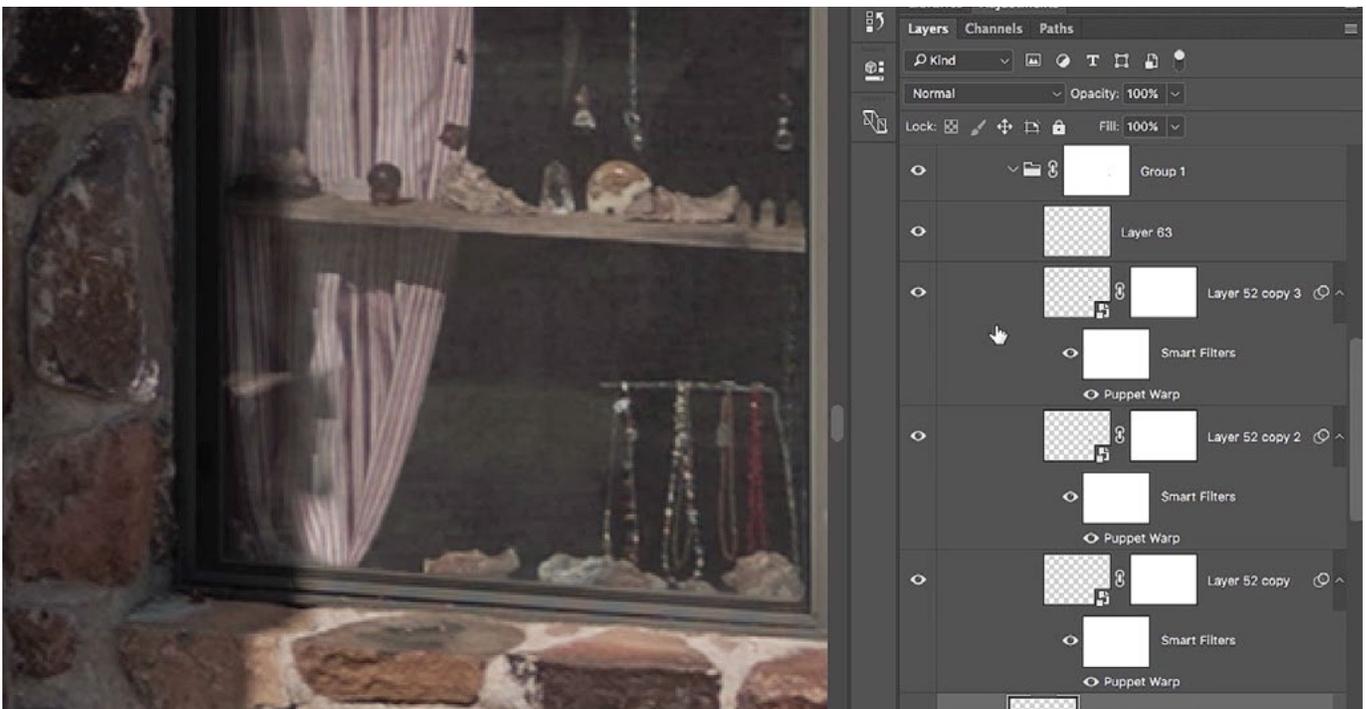
Before using the Puppet Warp Tool, I'll try to remove as much of the white sign as possible using the Clone Stamp Tool and copying from some of the dark areas in the window. (See screen shot at left.)

Now I'll focus on the curtains. I need to extend them farther down, so I'll use the Clone Stamp Tool again, focusing on the two vertical lines/folds and extending them down. To re-create the edge of the curtain, I'll copy a piece from the top section and place it onto its own layer, retouching out the spots on it. I'll then

position it where the edge of the curtain should be in the lower section and use the Puppet Warp Tool to warp and extend it down. I will now continue this process, copying small parts of the curtain, jumping them onto their own layer and Puppet Warping them to fit seamlessly over the obstructed areas. Once you get used to this process, it doesn't take as much time as you think it would. In a scenario like this, you would focus on the stripes and using the warp effect to make them all line up.



Left: The Clone Stamp Tool was used to extend the folds of the curtain down to the bottom of the window. Right: Part of the upper curtain was copied and moved to the bottom and the Puppet Warp Tool was used to bend it into position.



Different parts of the upper curtain were copied and jumped to new layers. Then they were repositioned and Puppet-Warped to re-create the bottom half of the curtain.