



Lead the Eye Via Adjustments

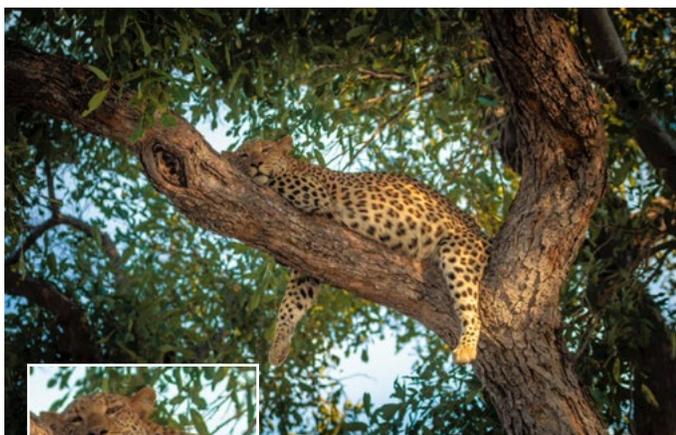
# Lead the Eye Via Adjustments

In this lesson, we're going to look at how we can adjust our images in order to influence where the viewer looks in a photograph. We're going to focus on techniques that will be used after the photo is taken. In a previous lesson, we talked about things that can be done behind the camera in order to direct the viewer's eye. Because things can not always be controlled in camera, however, it's nice to be able to make these adjustments in Photoshop and Lightroom (or Camera Raw).

**What the eye is attracted to** The eye is naturally drawn to areas that are bright, areas that have contrast/detail and areas that are very colorful (especially if the colors are warm). Knowing this, we want to take measures to ensure that the subjects of our images have one or more of these qualities. We'd also like to make sure that any unimportant background elements do NOT have these features. That would cause the eye to become distracted from areas we deem to be unimportant.

In Lightroom and Camera Raw, the Adjustment Brush can be used to selectively paint in adjustments that will help to either make the subject stand out or to make any distracting elements less noticeable. In Photoshop, we can achieve this with adjustment layers.

Look at the before and after versions of the big cat images. In both of these images, the Adjustment Brush was used to call attention to the eyes and face area. This included some brightening and saturation adjustments.



In the original image, the face was darker than other areas in the image.



Adjustments were made to add more light and color to the face and other important areas



**In this image, adjustments were made to make the background darker and less vibrant. The lion's face and eyes were also adjusted in order to draw more attention to those areas.**

In the image of the male lion, you can see that a significant adjustment was also made to desaturate and darken the background. This allows the lion to pop out more.

Look at the image of the Derby service station on the next page. When I look at this image, my eye is drawn to the sign on the left as well as the bumper on the truck. That's because these are the brightest areas in the image. My eye is also then drawn to the Derby sign on the building as well as the large tree on the left. That's because these areas are quite colorful. As my eye moves around the image, it catches other small elements that I find to be distracting. It is mainly catching the things that are bright, colorful and have a lot of contrast, or detail. Let's look at what adjustments can be made to direct the eye toward the parts of the image I find to be most interesting, as well as what can be done to prevent the eye from falling on distracting elements.



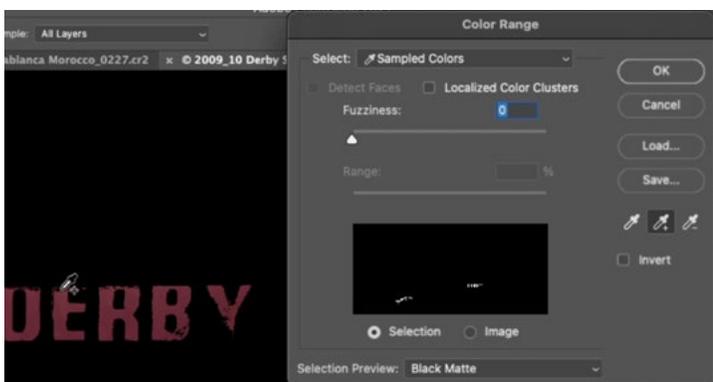
There is a lot going on in this image, and we are going to work on individual areas to make them either more or less prominent to the viewer's eye.

## Make the Derby sign stand out

In this image, I want to draw more attention to the Derby sign that's mounted on the service station building. I would like to make it stand out more by making it more red. Remember, the eye is drawn to colorful things. We can use a Curves adjustment for this, but we first need to isolate the sign.

**Isolate the area with a selection** There are many methods for creating selections in Photoshop, and you can use whichever you're most comfortable with. In the video example, we used the Select Color Range feature, which is available under the Select menu.

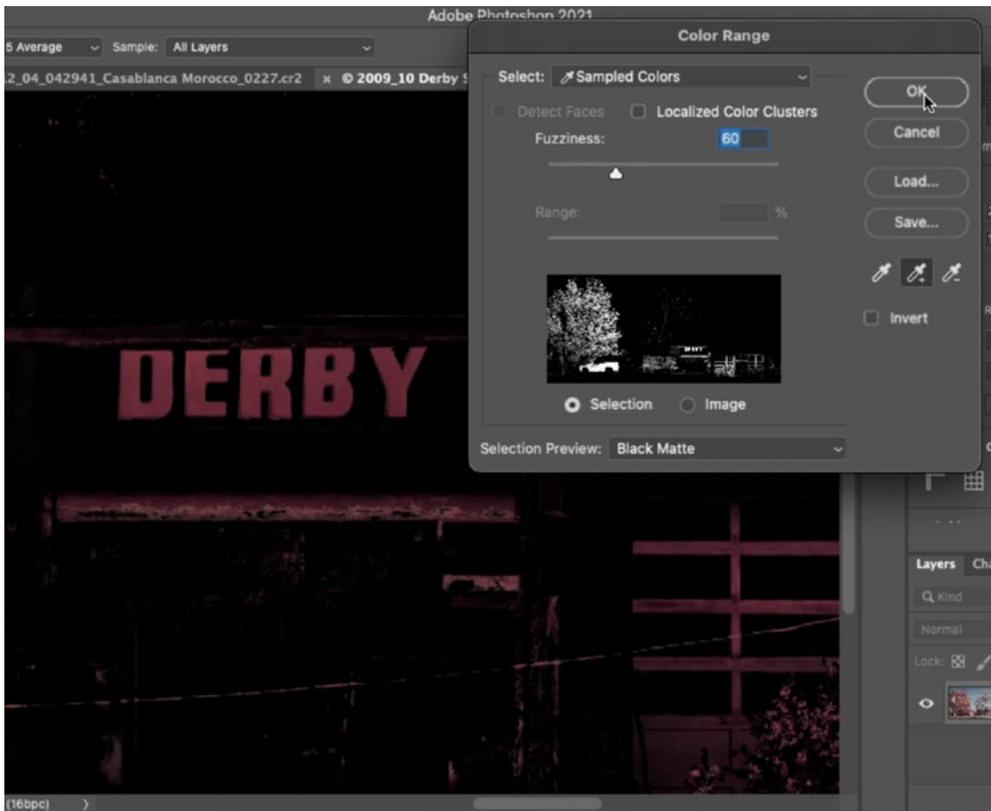
**Use Color Range to isolate the area** When the Color Range dialog opens, the cursor will turn into an eyedropper and we'll use it to click on the color we want to isolate in the Derby sign.



The Color Range eyedroppers are being used to click on the color we want to isolate.

We'll also make sure that the Fuzziness slider is all the way down (to zero). Then we'll activate the Eyedropper icon that has the little plus sign ( + ) next to it, as this will allow us to add to the color range being selected. We'll click on different parts of the sign until most of it is selected. Then we

can increase the Fuzziness slider until the entire sign is selected. If the selection preview makes it difficult to see what is selected, you can use the Selection Preview menu at the bottom of the Color Range dialog to change the preview style. In the video example, we changed this menu to Black Matte, which turns the entire image black except for the area that is selected.



After selecting the red color with the eyedroppers, the Fuzziness slider is being increased to ensure that the entire sign is selected. In this example, we have the selection Preview set to Black Matte, where all non-selected areas are covered in black.

**Using the Lasso Tool to refine the selection** When the sign is nicely selected, we'll click the OK button to exit the Color Range dialog. We'll be left with the "marching ants" selection. Because the Color Range feature selects everything of that targeted color, we have more areas selected than we need. We only want the Derby sign to be isolated. There are several methods for modifying a selection, but in the video example, we used the Lasso Tool. By default, the Lasso Tool will create a brand new selection when you click and drag. That's not what we want. We want to tell the tool to keep only the part of the selection that we encir-

cle. This can be done by using the tool in the Intersect mode. You can think of intersecting a selection as being the same thing as cropping a selection. We'll hold down the Shift+Option keys (Shift+Alt on Win) and a little X will appear next to the cursor. This means that it will intersect the selection. With those keys held down, we'll use the Lasso Tool to draw a selection around the Derby sign. When we release the mouse button, the sign will be the only thing selected.



**The Lasso Tool is being used in Intersect mode to isolate only the Derby sign.**

**Create Curves adjustment layer** Now that the area is isolated, we can make an adjustment to the sign. We'll do that with a Curves adjustment layer. With the selection active, we'll click on the Adjustment Layer icon at the bottom of the Layers Panel and choose Curves from the pop-up menu. The adjustment layer will appear in the Layers Panel and the selection will automatically be applied to the layer mask. Whenever you have an active selection when creating an adjustment layer, the selected area will become the white part of the mask, which is the area that is visible. Therefore, this is the area that will be visually affected by the adjustment layer.

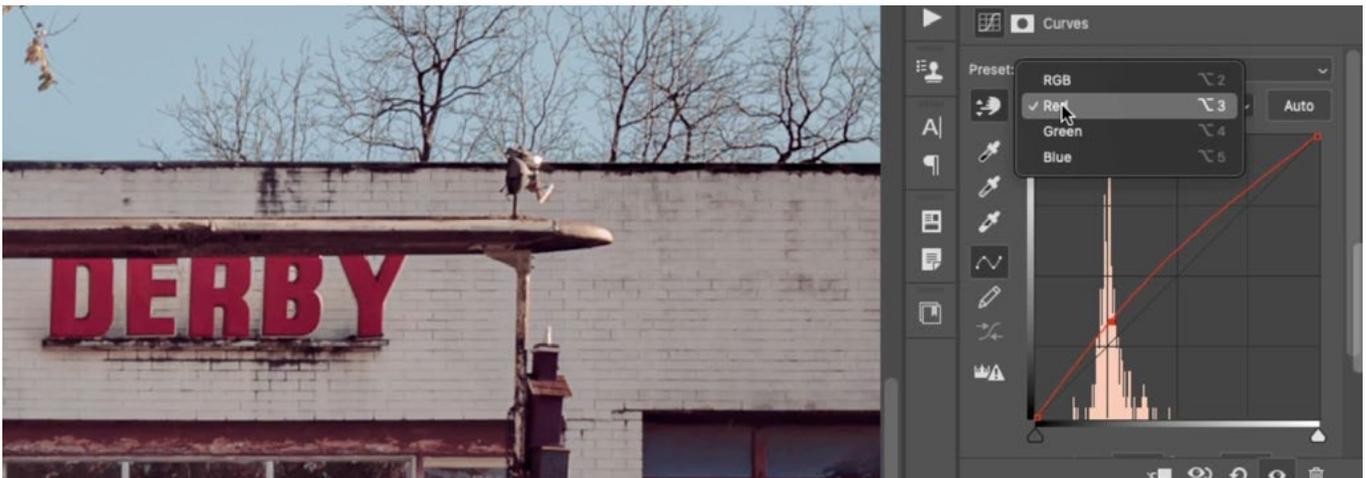
The Curves settings will appear in the Properties Panel. We'll make sure that the Targeted Adjustment Tool is active. It looks like a little hand icon on the left side of the panel. With this tool active, we'll hold down the Shift+Command keys (Shift+Ctrl on Win) and we'll click on the Derby sign. By holding down these keys, we are telling Curves to place a point on each of the three color curves. If you use the color menu above the curves chart to switch between the red, green and blue curves, you will see that a point



**In Curves, the Targeted Adjustment Tool is being used to click on the red color we want to adjust.**

appears on each one. We can move these points to change the amount of red, green and blue in the targeted area (the sign).

The sign is a red color, and we'd like to make it pop by adding more red. We'll use the color menu to select the red curve. We'll click on the point and move it up. You can move a point by clicking and dragging on it or by using the up and down arrow keys. Using the arrow keys gives you more control. By moving this point up, we are adding more red. If we were to move it down, we would be removing red from the area and adding cyan (red's opposite).



**In the Curves Adjustment Layer, we placed a point on each of the three color curves. We opened the Red curve and moved the point up, adding more red to the targeted area.**

We could also tweak the color in the sign by using the other two color curves. If we were to move the blue point up, we'd be adding more blue. If we were to move it down, we'd be adding more yellow (blue's opposite). If we were to move the green point up, we'd be making the area more green. If we were to move it down, we'd be making the area more magenta (green's opposite).

The sign is now much more vibrant and will therefore attract the eye. I find that, often times, the adjustment may end up being too extreme, so I like to tweak the opacity of the adjustment layer. We'll use the Opacity slider at the top of the Layers Panel and drag it all the way to the left, setting the Opacity to zero. Then, we'll gradually drag it up, paying attention to how the sign is being affected. We'll move the Opacity up just enough so that it's not obvious that we made the adjustment.



Here is a before and after view of the Derby sign. A Curves adjustment was used to make it more vibrant so that it attracts more attention.

## Draw Attention to the Gas Pumps (10:00)

Next, I want the viewer's eye to be drawn to the gas pumps in front of the building, so we'll make an adjustment to make them stand out more. In this case, we'll make them pop more by making them brighter. Again, the eye is naturally drawn to the brighter parts of an image.

**Isolate the pumps with a selection** Once again, we need to isolate the area we want to adjust (the pumps) using a selection. In this case, we'll start with the Lasso Tool. The Lasso Tool can be used to draw free-form shapes. This is useful when you need to select something that has curved edges. The corners of the pump are curved, but the sides are straight. It can be difficult to draw a straight line while using the free-form Lasso Tool, but there's a trick. If you click and hold down the Option key (Alt on Win), the tool will restrict itself to creating straight lines. Then, you can click on different points and the tool will create straight selection lines between the points where you



The Lasso Tool is used to make a select the gas pump.

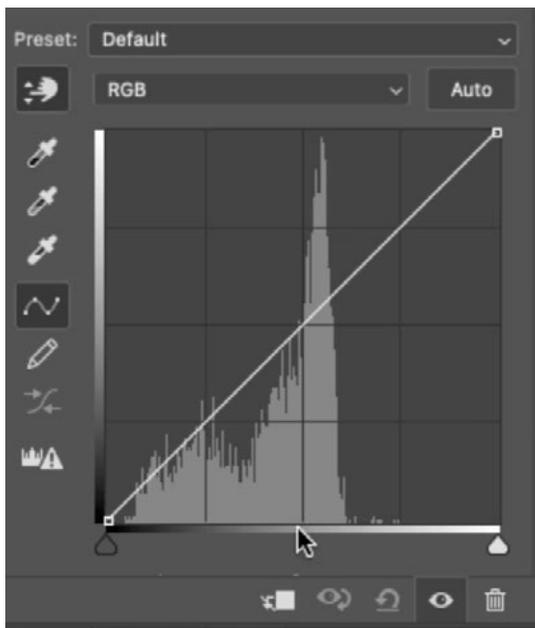
clicked. Release the Option key and it will go back to creating a free-form shape. We will use this tool to select the first gas pump, holding down the Option key when necessary to create straight lines for the sides of the pump.

We need to select the second pump as well. In order to tell a selection tool to add to a selection (instead of create a new one), we need to hold down the Shift key when we first click on the image with the tool. After we start to draw out the selection, we can release the Shift key.



**Hold the Shift key while using a selection tool in order to add to the current selection.**

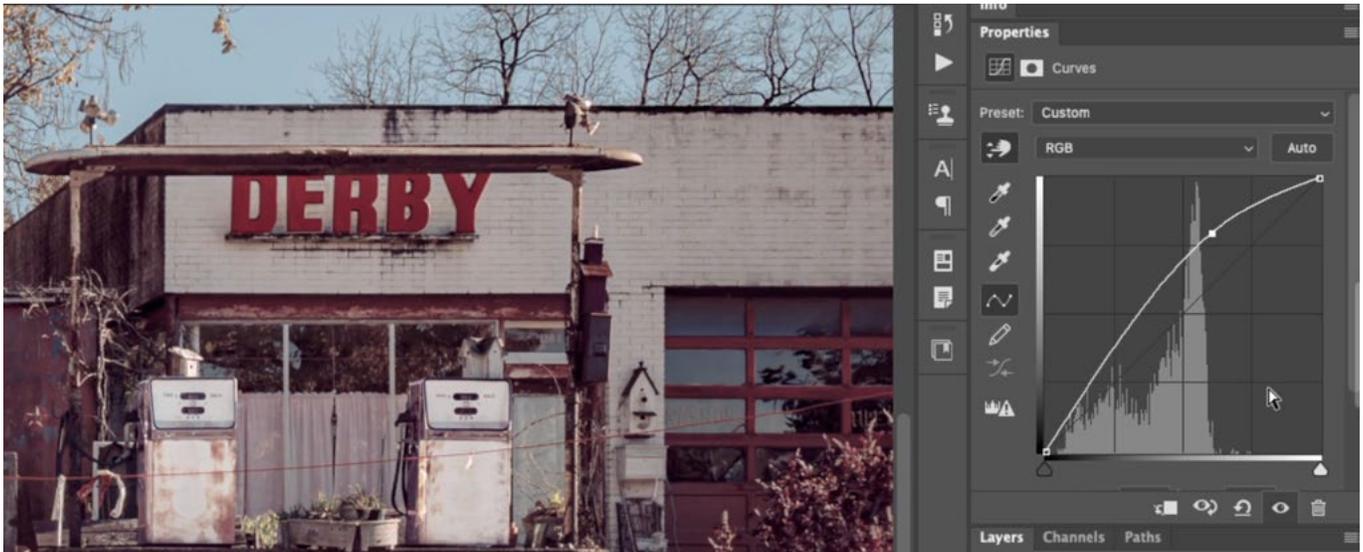
**Create Curves Adjustment Layer** With the two pumps selected, we'll create a new Curves Adjustment Layer. Again, because we have an active selection at the time we are creating the adjustment layer, that selection will automatically be applied to the layer mask. The selected pumps will be the white part of the mask, which is the part that will be affected by the adjustment.



**The bars in the histogram show how much of each tone is contained in the image, or selected area. In the area we've targeted, we can see that there are no whites because there are no bars on the far right side of the histogram.**

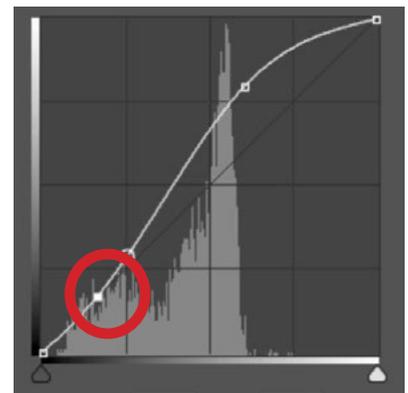
When it comes to colors that are rather dull, like the ones we have in the gas pumps, I will generally look to the histogram for guidance. The histogram appears overlaid on the Curves chart and it tells us the brightness levels that are contained in the selected/targeted area. The far left side of the histogram represents the blacks. If there are any histogram bars on that far left side, it means that there are blacks in the image. The far right side represents the whites. If there are histogram bars on the far right side of the chart, it means that the area contains some white tones. The area between the left and right sides will represent all the different shades of gray. The histogram bars represent which of these shades are contained in the area. The taller the bars, the more space those shades take up in that selected part of the image.

I will look for the location where the tallest bars end and I will click on the curve line to place a dot in that location. Then I will use the up arrow key to nudge that dot upward, making the area brighter. As we do this in the video example, we can see the gas pumps become brighter and brighter.



**A dot was placed on the curve, just to the right of the main cluster of histogram bars. That dot is being moved up in order to brighten the gas pumps that we have isolated.**

The problem with adding a dot on the curve and the moving that dot is that the entire curve line will move as well. The farther the curve gets away from the dot, the less it will move. For this reason, I will often add a second dot, just to ensure that the dark areas don't get brighter in a way that I don't want. To do this, we'll make sure the Targeted Adjustment Tool is active and we'll move our mouse to an area that should be dark, within the selected area. In this example, it's one of the dark read-outs on the gas pump. Then, we'll click to add a dot on the curve. This dot will represent that dark tone. In the curve chart, we'll click on that dot to make it active and then move it back to align with the original diagonal curve line. This will basically lock that tonal range in place so that it is not affected by other dots on the curve.



**A second point was placed on the curve in order to lock the dark tones in place.**

Note that there may be occasions when you need to add a third dot in order to lock a tonal range in place. This is usually in extreme instances where the curve bottoms out or tops off, clinging to the top or bottom edge of the curve chart.

## Make the Birdhouse LESS Pronounced (15:52)

The pumps now stand out more, but now I want to lessen the attention drawn to the shiny birdhouse that's sitting on top of the left pump, as I find it to be distracting and unimportant to the scene. It's very bright, so we'll use a Curves adjustment to darken it, therefore making it less pronounced in the image.

We'll isolate the birdhouse by making a selection of it. In the video example, we again used the Lasso Tool. We'll then create a Curves Adjustment Layer and the selection will be automatically applied to the layer mask.

Now we'll use the Curves settings in the Properties Panel to darken the birdhouse while concentrating on the brightest area. The brightest parts of the selected area are represented by the tones on the far right side of the curve chart, so we can click on the far right, upper point on the curve and drag it straight down. We'll drag it down until the birdhouse becomes similar in tone to the other non-distracting background elements.



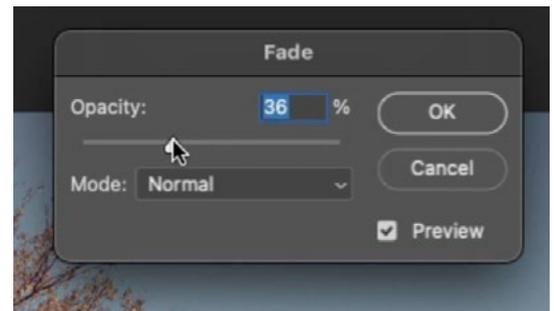
## Darken the Truck Bumper and Make an Adjustment Layer dual-purpose (18:17)

The bumper of the truck is very bright and distracting, so we can darken it in the same way that we darkened the bird house. In fact, we can actually use that same exact adjustment layer. With the layer mask for the birdhouse adjustment layer active, we can activate the Brush Tool and paint with white over the bumper of the truck. This will reveal that Curves adjustment in the area where we paint.



**LEFT: The truck bumper was very bright and distracting. ABOVE: The Brush Tool is being used to paint with white on the layer mask for the Curves adjustment layer**

**The Fade command** Now let's say that the Curves adjustment was too extreme on the bumper. We can not simply lower the layer opacity because it's also affecting the birdhouse. Here's what we can do instead. We'll take a very large brush and paint with black, in one single stroke, over the bumper. This might seem counterintuitive because it removes the adjustment on that area. But here is where we can use the Fade command. The Fade command allows you to lessen the effect of the very last thing you did in Photoshop. In this case, it's that paint stroke. We'll click on the Edit menu and choose Fade. The Fade dialog will open and we'll move the Opacity slider back and forth until the bumper looks natural. Then we'll click OK to exit the Fade dialog.



**The Fade command is being used to lessen the effect of the paint stroke we made on the layer mask.**

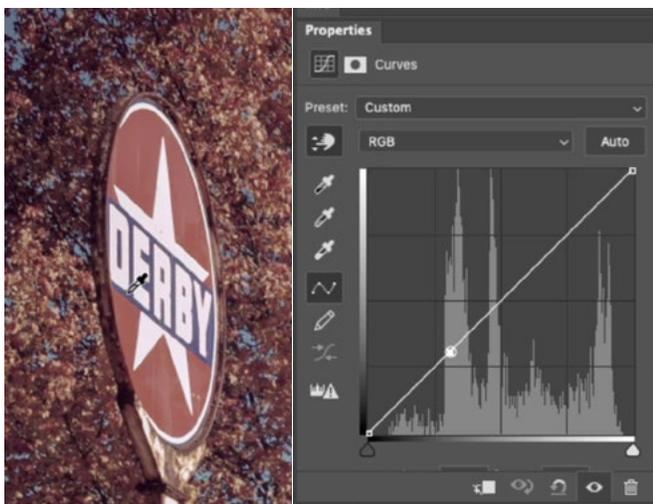
## Draw the Eye to the Round Derby Sign (20:35)

I really like the round, stand-alone Derby sign on the left side of the image and I'd like the viewer's eye to be drawn there. It already has some nice brightness and contrast, so we're just going to enhance that and make the colors more vibrant so that the sign separates more from the tree that's behind it.

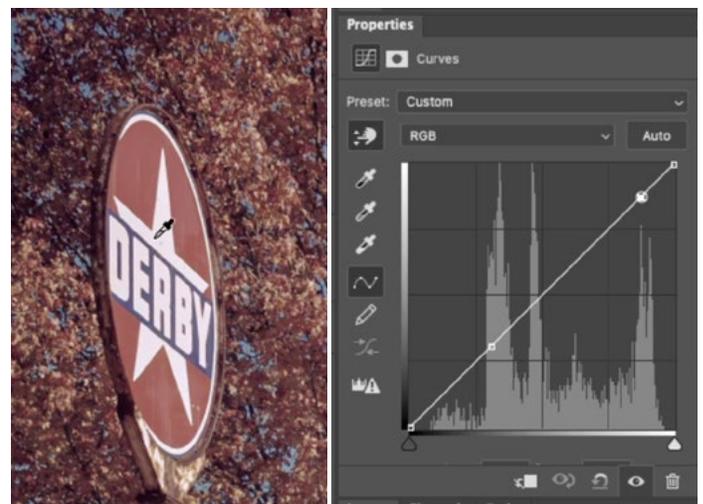
We'll make a selection of the round sign and then create a Curves Adjustment Layer at the top of the layer stack. The selection will automatically be applied to the adjustment layer's mask so that the sign will be the only thing that the adjustment can affect.

The white part of the sign is already bright, but we're going to use the Curves adjustment to make it even brighter. This time, we'll use two points on the curve. One point will be used to lock the darker tones in place so that they don't become brightened as well. The second point will be used to brighten the light part of the sign.

With the Targeted Adjustment Tool active (the little hand icon), we'll click once on the dark part of the sign. This is the dark blue area directly surrounding the Derby text. This will place a point on the curve representing that dark area. Then we'll click again on the brightest part of the sign. This will place a second point on the curve, representing that bright area.



The Targeted Adjustment Tool is being used to click on the dark part of the sign, placing a point on the curve.

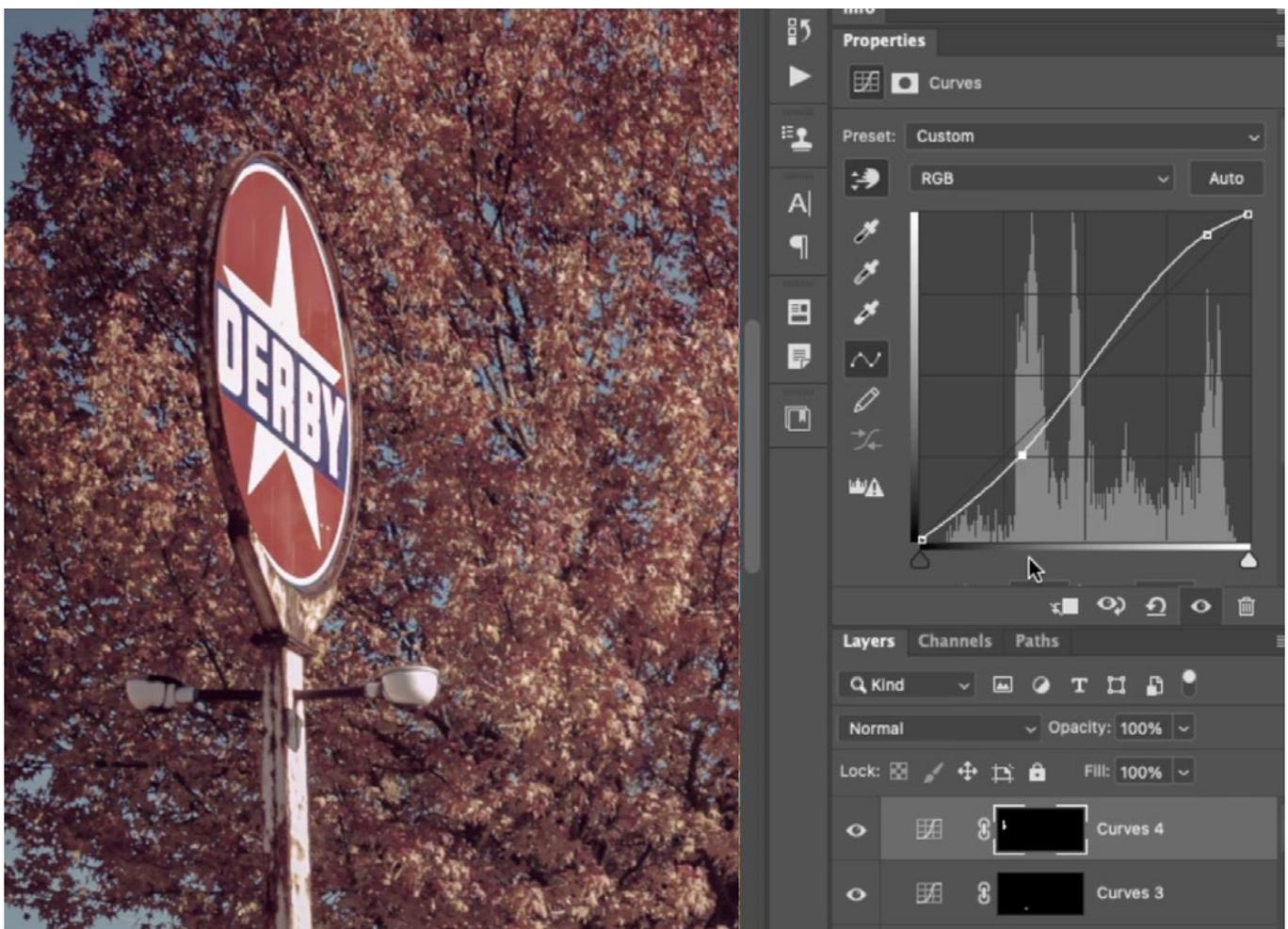


The Targeted Adjustment Tool is being used to click on the bright part of the sign, placing a second point on the curve.

With that second point active, we'll use the Up Arrow key to nudge that point upward in order to brighten the area even further.

This does a good job of adding contrast, but we could take it even further by making those dark areas even darker. This can be done by nudging the lower curve dot (representing the darks) downward.

TIP: When there are multiple points on a curve and you need to move between them, it can be difficult to target the small points by clicking on them with the mouse. There is an easier method that uses the keyboard. Tap on the plus and minus keys ( + - ) to cycle between active points on the curve.



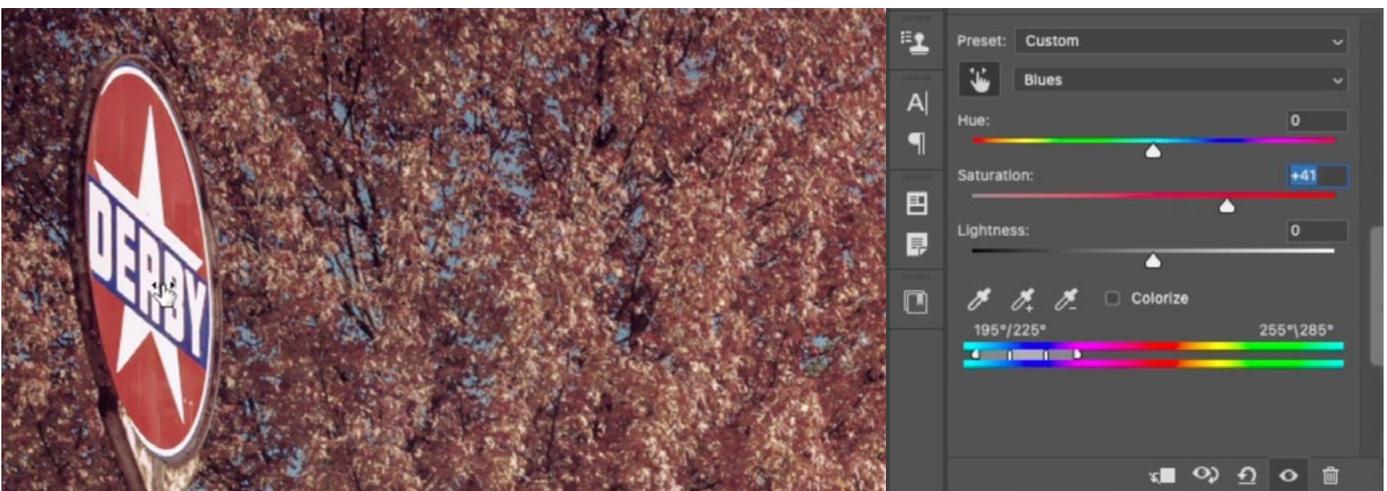
The dot representing the bright areas was moved up, making those areas even brighter. The dot representing the dark areas was moved down, making those areas darker. This adds a nice addition of contrast to the sign.

**Hue/Saturation Adjustment Layer to enhance color** We have increased the contrast in the sign and we are now going to make the colors pop more. We'll use a Hue/Saturation adjustment layer to do this. We'll create the Hue/Saturation adjustment layer in the same way that we created the Curves adjustment layer, placing the new layer at the top of the Layers Panel.

This adjustment layer should have the same exact layer mask as the previous Curves adjustment, isolating just the round sign. Instead of creating a new selection from scratch, we can copy a layer mask from one layer to another. To do this, hold down the Option key (Alt on Win) and drag the mask from one layer to the other. (If the Option key was not held down, the mask would be removed from one layer and placed on the other. That's not what we want.)

NOTE: If the layer mask is active, then the Properties Panel will show info relating to the mask and not the adjustment. Toggle the icons at the very top of the Properties Panel in order to switch between views.

The Hue/Saturation settings will appear in the Properties Panel and the Targeted Adjustment Tool is available here as well. We'll make sure that it's active and we'll use it to click and drag right on the red hue in the sign. This will target that particular color and increase its saturation. (If we were to drag left, it would decrease the saturation of that color.) We can do the same thing with the blue hue in the sign.



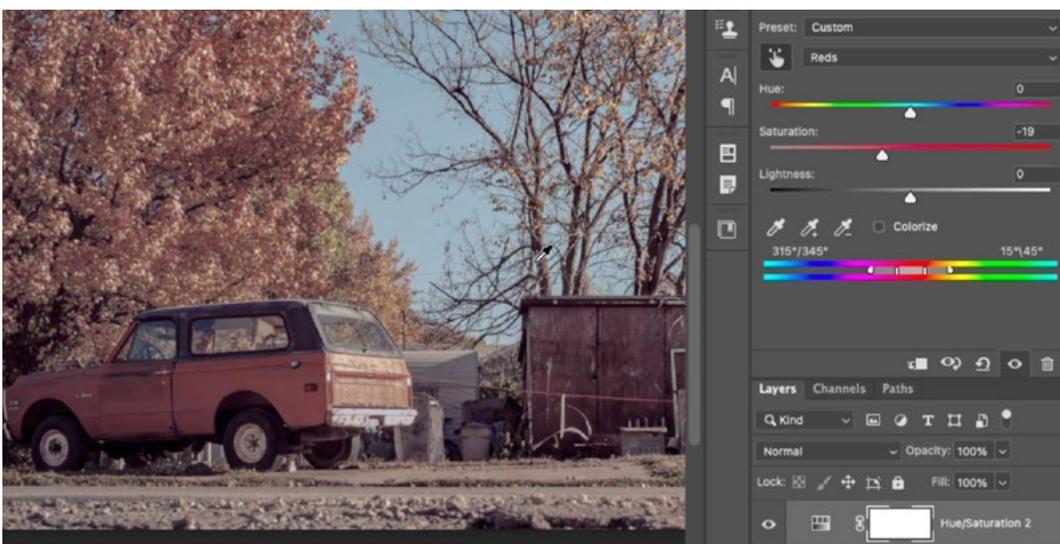
In the Hue/Saturation adjustment layer, the Targeted Adjustment Tool is being use to click and drag right on the blue part of the sign. This causes the adjustment to target that color of blue and make it more saturated.

## Make the Truck Less Prominent (27:48)

Now we're going to use a Hue/Saturation adjustment layer to make the entire truck less prominent. I just find that there is no payoff when the eye falls on it, so I'd rather take another measure to ensure that it doesn't call attention to itself.

We'll create a new Hue/Saturation adjustment layer at the top of the Layers Panel. You'll notice that we did not start with a selection before creating the adjustment layer. This time, we will work on the mask after we've made the adjustment, if necessary. With some images, the color you're targeting may be the only instance of that color in the image. When that's the case, a mask will not be necessary because the rest of the image will not be affected.

We'll make sure the Targeted Adjustment Tool is active and we'll use it to click and drag left on the truck. This will target the color of the truck and decrease the saturation of just that color. When doing this, we can see that the rest of the image WAS affected, so we will need to work with the mask. It will be easier to start with a mask that is all black, hiding the adjustment across the entire image. Then, we can selectively paint in the adjustment. We'll make sure that the mask is active and we'll invert it by using the keyboard shortcut Command+I (Ctrl+I on Win). This will cause the mask to become entirely black. We'll then activate the Brush Tool and paint with white over the truck. This will reveal the adjustment in the area where we paint.



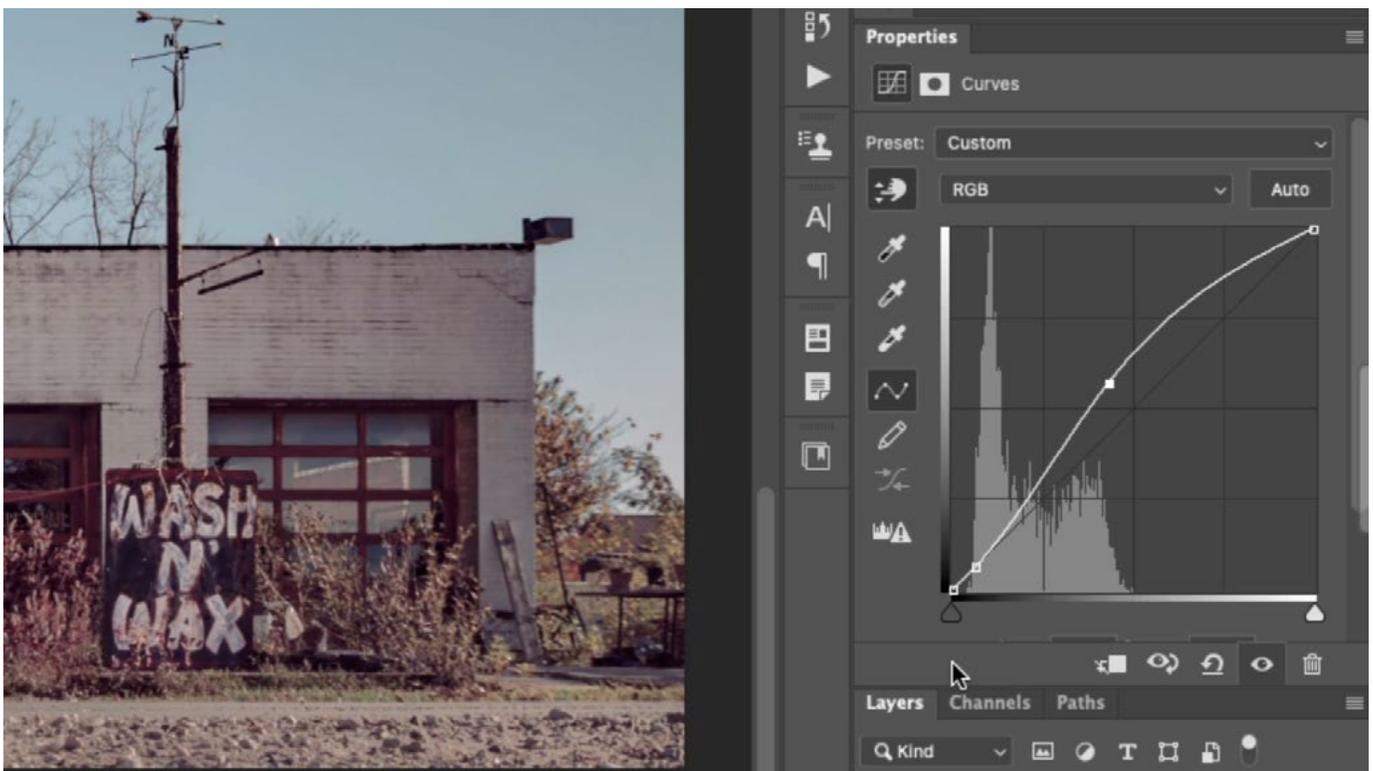
**A Hue/Saturation adjustment layer was created and the Targeted Adjustment Tool is being used to click and drag left on the truck. This decreases the saturation of that targeted color.**

## Attract Attention to Wash & Wax Sign (29:30)

Moving through the image, I'd like attention to be drawn to the Wash & Wax sign. We'll increase the contrast by making the text brighter and we'll make the red parts of the sign more vibrant.

We'll start by making a selection (in the video, we used the Lasso Tool) and then creating a Curves adjustment layer. The selection will be applied to the layer mask, limiting the adjustment to only the sign.

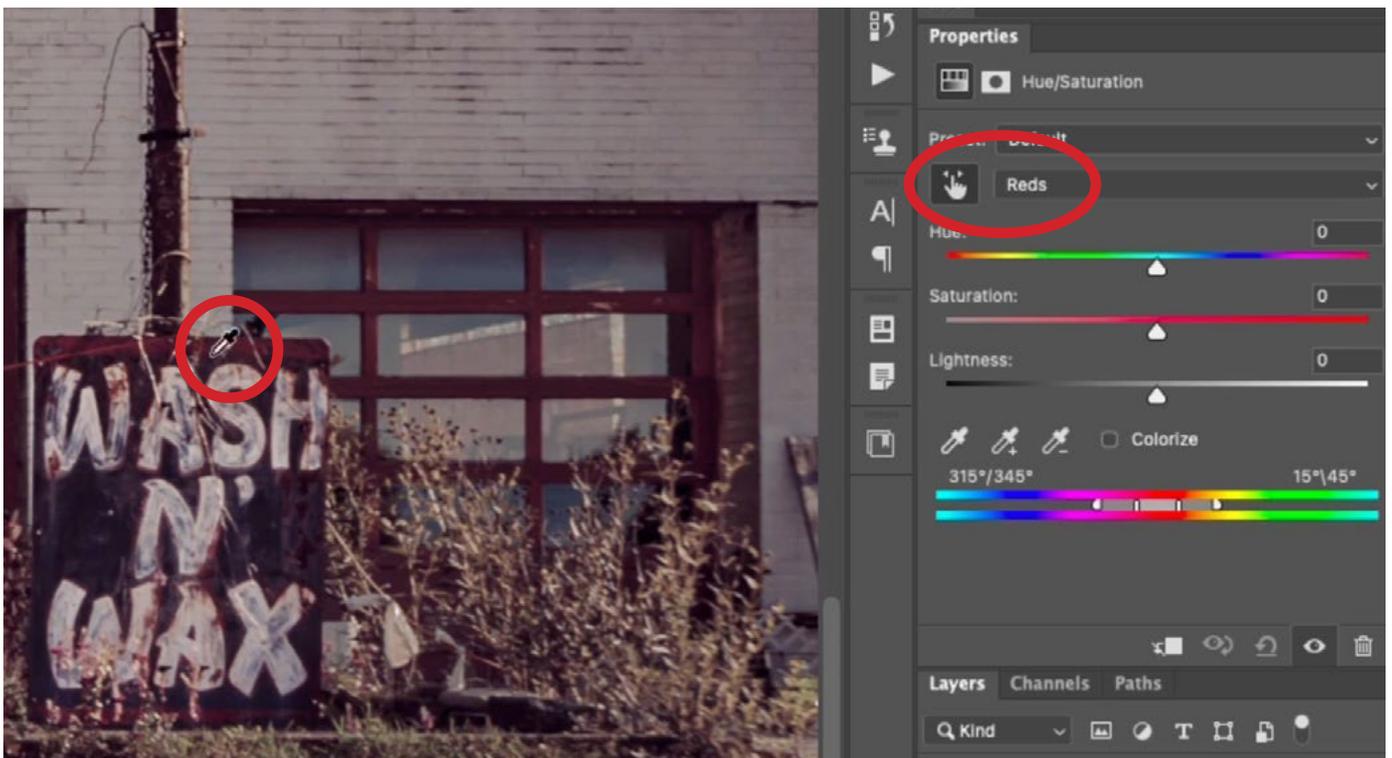
We'll increase the contrast by using two points on the curve. We'll use the Targeted Adjustment Tool to click on the darkest part of the sign, adding a point to lock that tonal range in place. Then we'll click again on the bright area, adding a second point on the curve. We'll move this point up, brightening the light text.



This Curves adjustment is targeting the Wash & Wax sign. The lower curve point is locking the dark tones in place and the upper point is making the light areas brighter.

A Hue/Saturation adjustment layer can be used to increase the vibrance of the red part of the sign. We'll start by making a selection of the area. Because we already have a selection of the sign in the form of the layer mask we created in the last step, we can use that. We'll hold down the Command key (Ctrl on Win) and click on the thumbnail for the layer mask that isolates the sign. This will load that mask as a selection. Then we can use the Lasso Tool to modify this selection so that it only includes the red part of the sign.

With this selection active, we'll create a Hue/Saturation adjustment layer and the selection will be applied to this new layer's mask. We'll use the Targeted Adjustment Tool to click on the red color we want to isolate. We can use the sliders within the Hue/Saturation Properties Panel to adjust the color we isolated. We'll move the Saturation slider up, making the reds more colorful. The Lightness slider can also be increased, but be warned that this can often times make the colors look dull.



**This Curves adjustment is targeting the Wash & Wax sign. The lower curve point is locking the dark tones in place and the upper point is making the light areas brighter.**

## Before and After View

After creating a series of adjustment layers, you might want to get a before-and-after view of what your original image looked like compared to the version after the adjustments. You can do this by holding down the Option key (Alt on Win) and clicking on the eyeball icon to the left of the background image layer. This tells Photoshop to turn the visibility off for all the other layers. Use the same key to make the other layers visible again.



The Before & After views of the service station image.

## Bike Shop Image (34:55)

The next image we'll look at features a bicycle shop in Casablanca. There is a lot going on here, and I want the eye to be drawn to the three men and what they're working on. There are a lot of distracting elements that can pull the eye away from the men, so we'll want to minimize them. We also can tone down the orange color of the wall, which is competing with the men's skin tones in color and warmth.

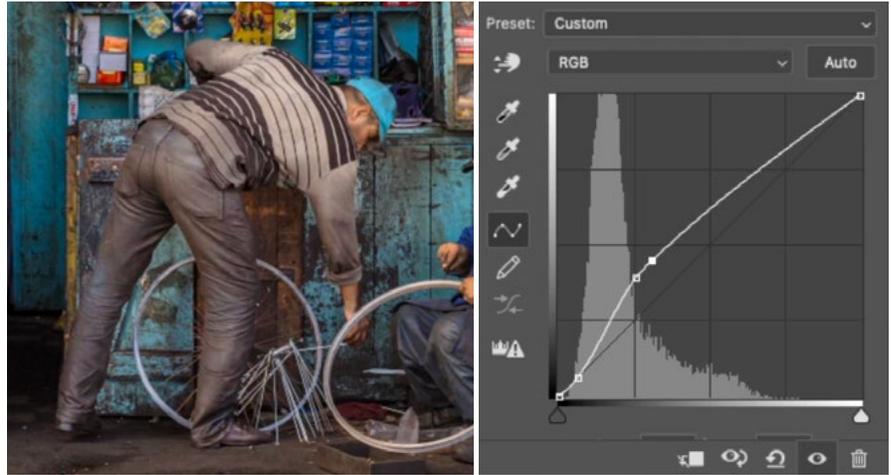
We already covered the basic techniques for using adjustment layers to work with brightness and color, so I'll just provide a step list for how we can go about working through this image.



**Adjustments will be made to call more attention to the workers and less attention on the distracting background.**

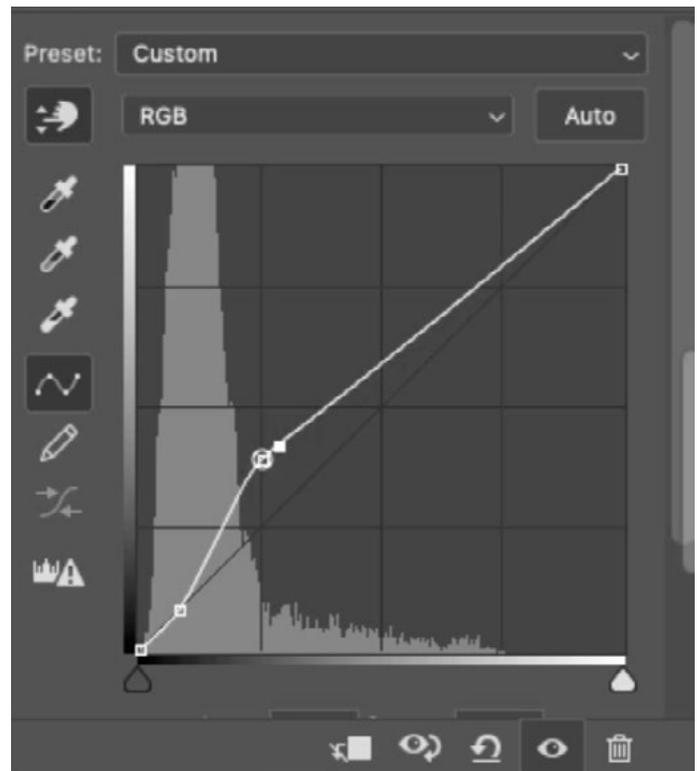
## Call more attention to center man: Curves adjustment

Three points were added to the curve using the Targeted Adjustment Tool. One point (the center point) was used to brighten the man. The other two points were used to lock the other tonal ranges in place, preventing them from being overly affected by the brightening effect.



## Direct eye toward left man: Curves adjustment

Three points were added to the curve. One point locked in the dark tones, to prevent them from being brightened. Another point was used to brighten the lighter areas. A third point was added in order to prevent the brightest areas from becoming overly brightened.

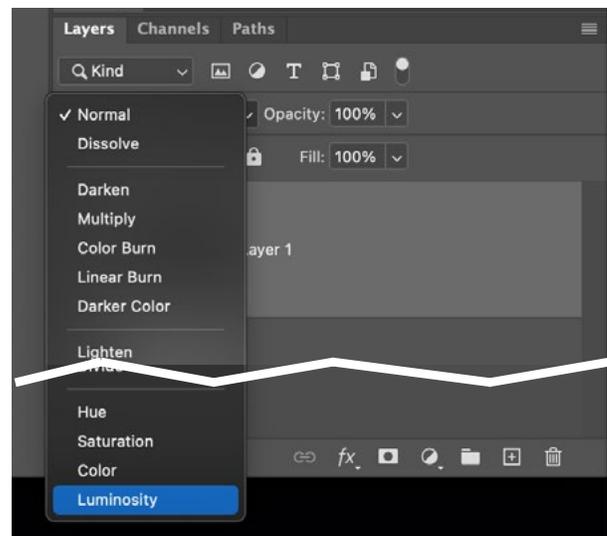


I didn't like the way these adjustments affected the red part of the jacket or the man's face so I filled the layer mask with black in these areas. In a layer mask, black hides the adjustment.



The brightening effect of the adjustment layer made the red part of the jacket look dull. At left, a selection is being made of the red area. At right, that selection was filled with black, in order to hide the adjustment in the area. (Remember, we are working on a layer mask, so black hides the adjustment.)

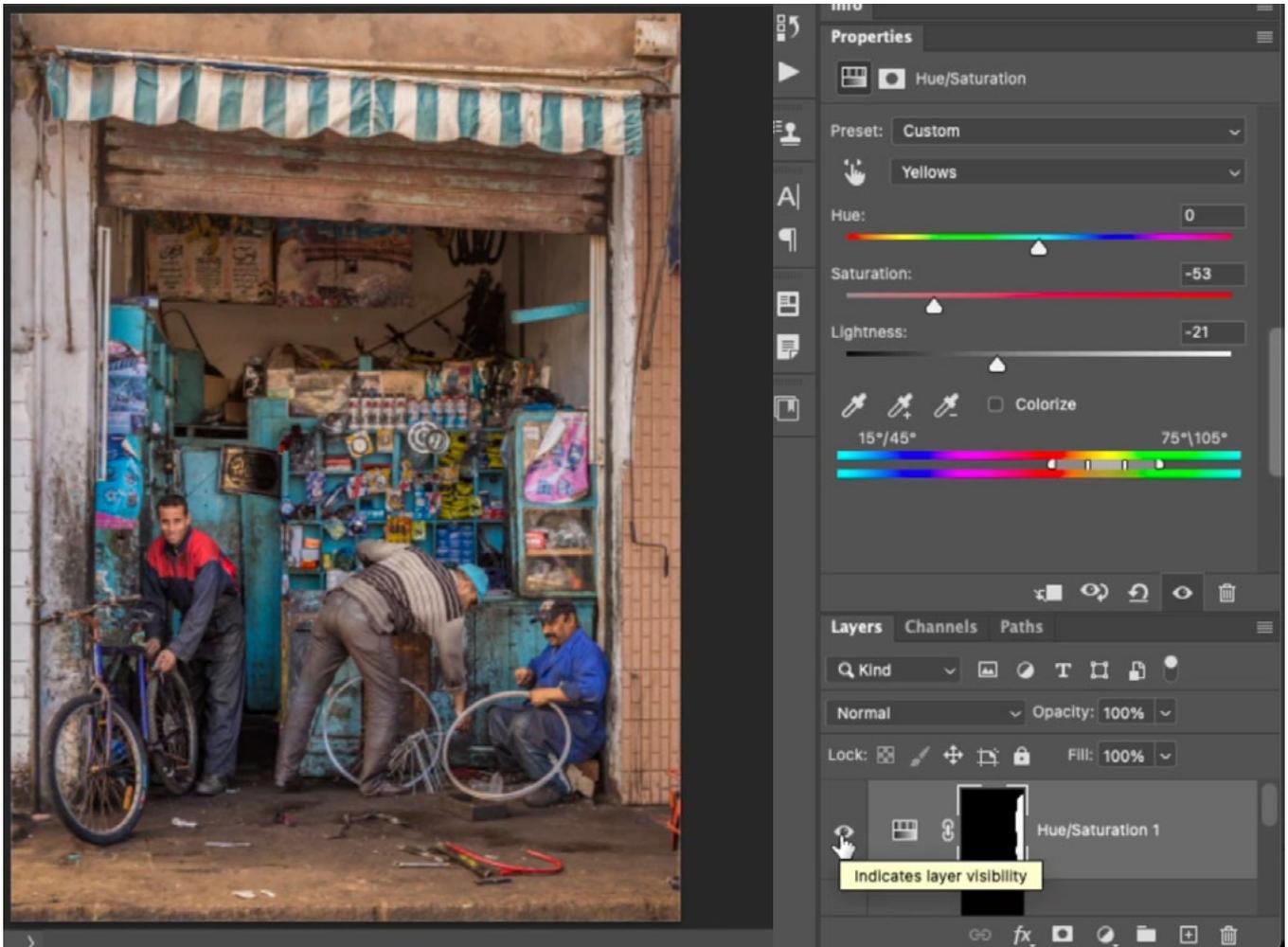
**TIP:** When you use an adjustment layer to brighten something significantly, you may find that the colors change in an undesirable way. If this happens, change the blending mode of the adjustment layer to Luminosity. This makes it so the layer can only affect the brightness and not the color of the image. (The Blending Mode menu can be found at the top of the Layers Panel.)



The Blending Mode menu can be found at the top of the Layers Panel.

## Tone down orange wall: Hue/Saturation adjustment

A Hue/Saturation adjustment layer was added and the Targeted Adjustment Tool was used to click and drag left on the orange wall. This desaturated the targeted tones. The layer mask was then inverted to become entirely black, hiding the adjustment completely. The Brush Tool was used to paint with white over the wall, revealing the effect in just that area.



## Tone down cyan posters and background elements: Hue/Saturation adjustment

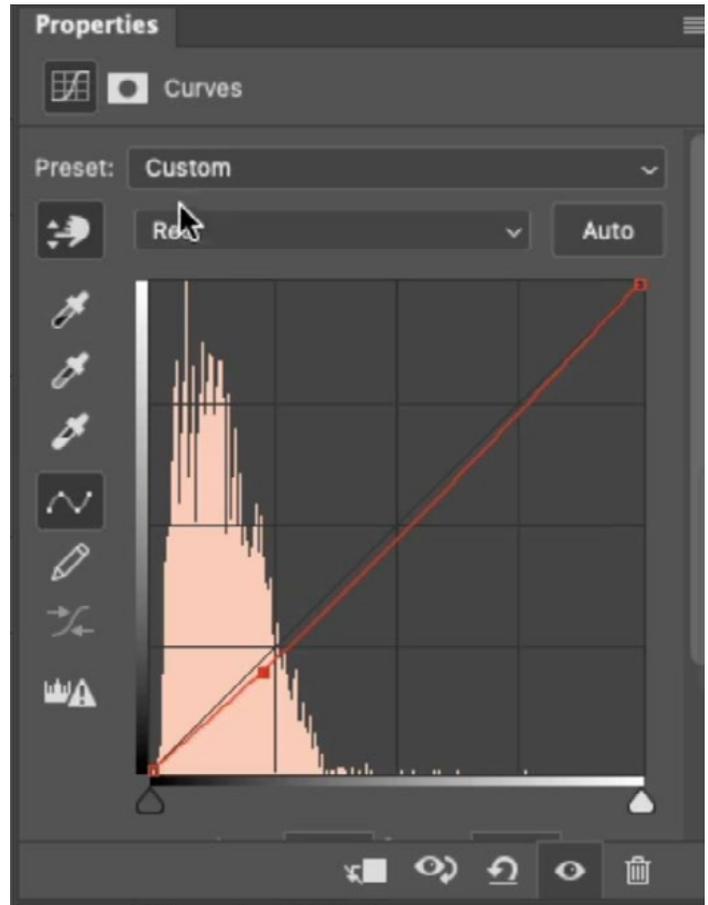
A Hue/Saturation adjustment layer was created and the Targeted Adjustment Tool was used to click and drag left on the cyan part of the poster located on the left side of the image. This desaturated that color in the entire image. For most parts of the image, this is good because the colorful cyan in the background called too much attention. There were a few areas of blue in the subjects that I didn't want to be affected so I painted on the layer mask with black in these areas. This selectively hides the desaturating effect.



A Hue/Saturation adjustment layer was used to tone down the cyans and blues in the image. The blue shirt on the right-hand worker was affected as well and here we are painting on the mask with black to hide the adjustment in that area. This prevents the dulling effect from being applied to his shirt.

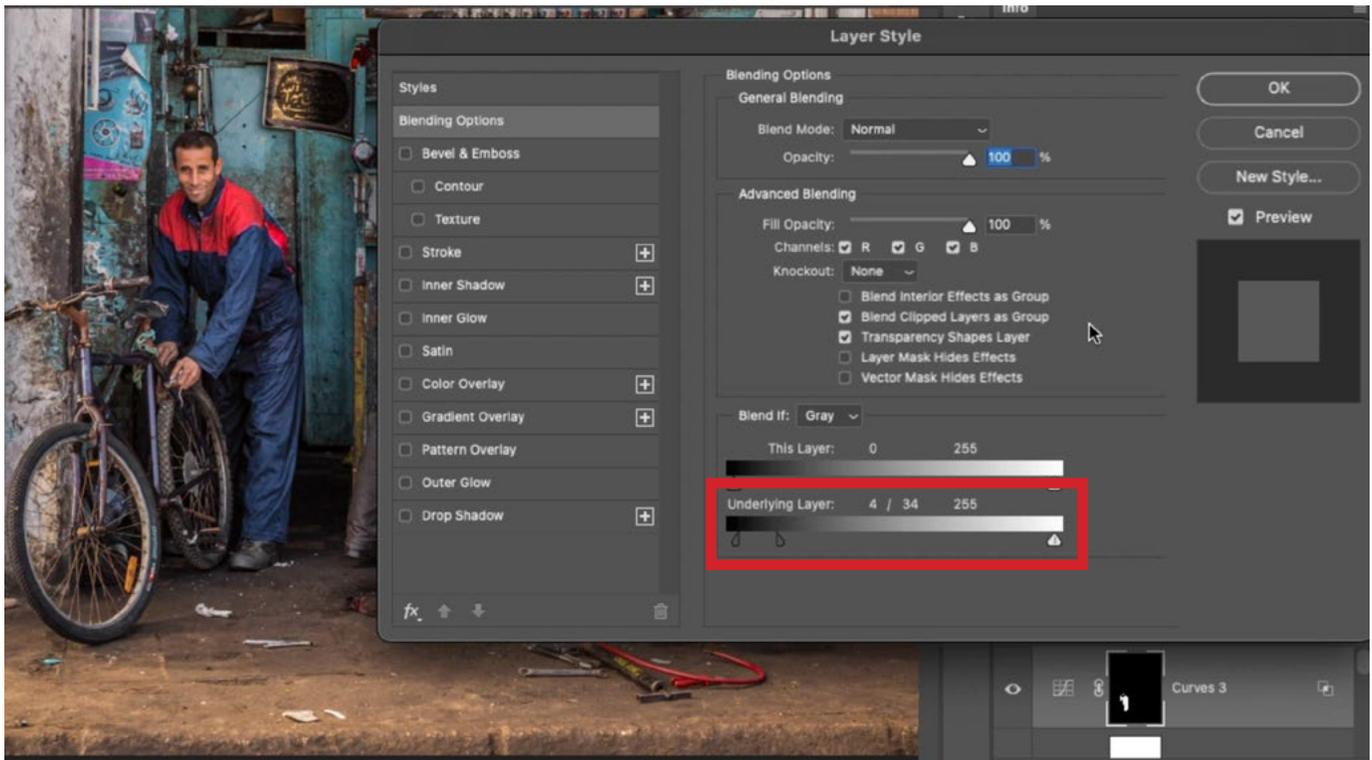
## Enhance the blue clothes on left man: Curves color adjustment

I wanted to take the clothes for the man on the left and make them more blue. There was already a Curves adjustment layer that targeted that man, so I made that adjustment layer active. I held down Shift+Command (Shift+Ctrl on Win) while clicking on the clothes. This placed a point on all three color curves. I adjusted the three points individually, making sure that I dragged the point for the blue curve up, increasing the blues. I then painted with black on the layer mask in all areas where the adjustment should not apply.



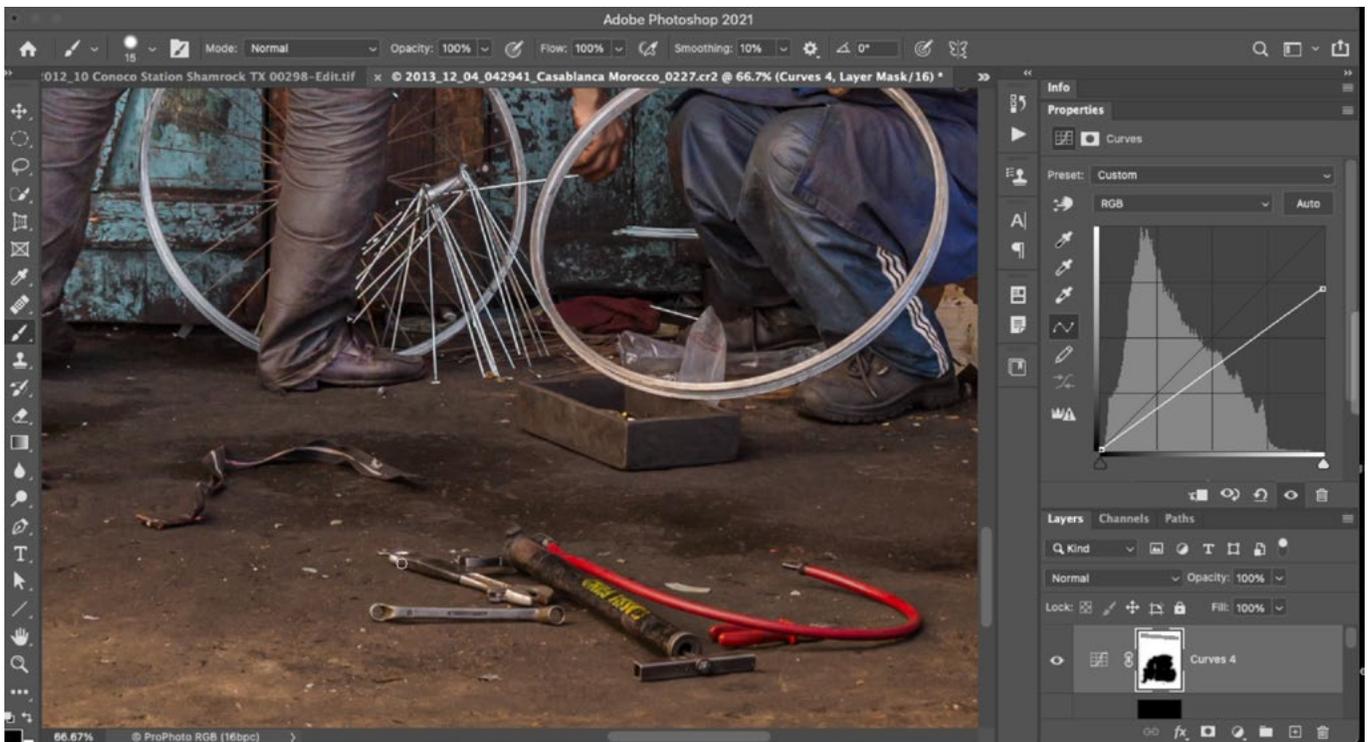
We are working on the Curves adjustment that is targeting this worker. A point was placed on each of the three color curves and each point was tweaked in order to adjust the overall color of the man's clothes. Here, the red point is being dragged down in order to add more cyan into the area. (Cyan is the opposite of red.)

**TIP:** When using adjustment layers to enhance color, the darkest part of the image can sometimes end up becoming too colorful. If this happens, you can use the blending sliders to correct for it. Click on the FX icon at the bottom of the Layers Panel and choose Blending Options from the pop-up menu. The blending sliders can be found near the bottom of the Layer Style dialog that pops up. Use the left slider under the “Underlying Layer” gradient, dragging it to the right until the over-saturated color disappears from the dark area. The transition will be abrupt, though, and that’s not ideal. You can control the transition by splitting the slider head in two pieces. Hold down the Option key (Alt on Win) and drag on one of the slider halves. This will split the slider and the transition will occur between the two. The farther apart the slider halves are, the more gradual the transition will be.



## Darken everything except subjects: Curves adjustment

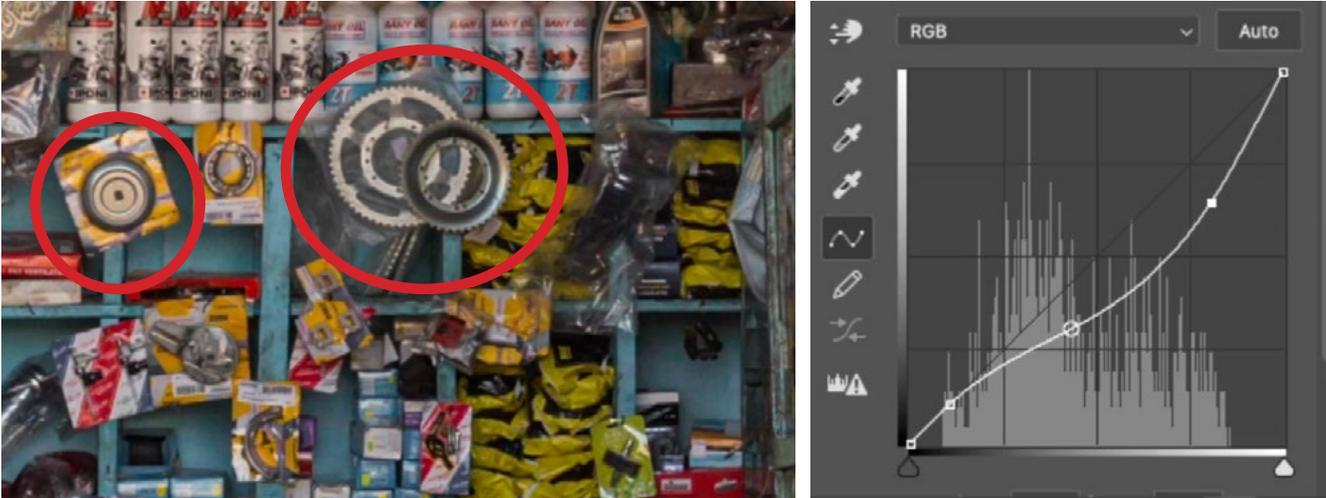
All of the background elements still felt distracting, so I created a Curves adjustment Layer and dragged the right curve point downward, which turned the lights down for the image as a whole. Then, I used a large, soft-edged brush to paint with black on the areas I did not want to darken. This removed the effect from those areas. It is kind of like turning on the lights in selective areas. In order to make the result look more natural, I also painted with black (on the mask) on some of the background elements, removing the dulling effect. This makes the darkening effect look less uniform. These areas included the awning at the top of the image, the pole on the left side of the image and the tools on the ground.



After using a Curves adjustment to darken the image as a whole, we are now painting with black on the layer mask in order to hide the darkening effect in the areas we want to remain bright (the men, the tools, etc.).

## Darken the brightest, shiny items in the background: Curves adjustment

Two points were added to the curve. The first point locked in the brightness of the dark areas. The second was used to darken the bright areas, focusing on the shiny objects. The layer mask was inverted to become completely black, hiding the effect across the entire image. Then I used the Brush Tool to paint with white in the areas where the darkening effect should be applied.



## Use Action to Lessen Prominence of Foreground Pavement (1:01:30)

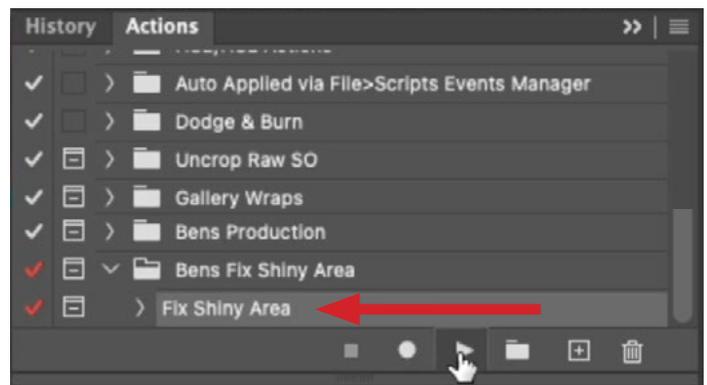
The ground in the foreground is still calling too much attention, in my opinion. I would like to make it less prominent and we can use an action to do that. In a previous lesson, we learned how to fix overly shiny objects and we created an action to help us with that. I have included that action on the lesson page for THIS lesson, and you can also access that lesson at the following link:

<https://mastersacademy.com/course/shine-reduction-action/>

Once you have downloaded the action, double click on the file to unzip it. Then, double-click on the unzipped file. Photoshop will come to the forefront, indicating that the action has been loaded. If, for some reason, the action is not automatically loaded, you can manually load it by clicking on the little menu in the top right corner of the Actions Panel and choosing Load Actions.

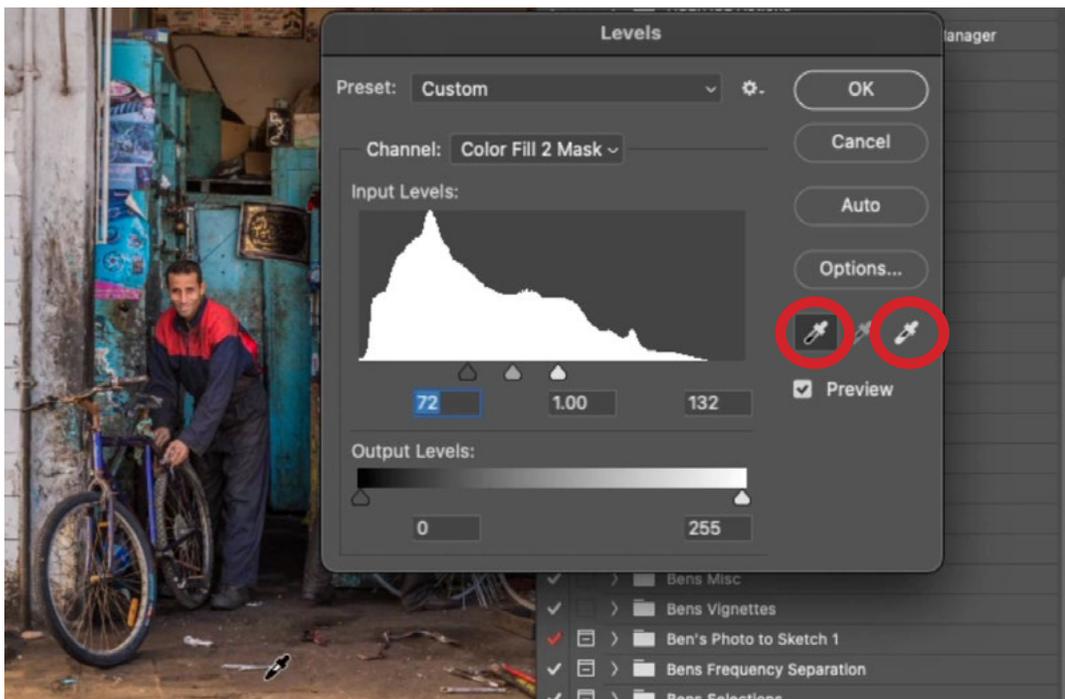
Note: If the Actions Panel is not already visible on your screen, you can access it by clicking on the Window menu and choosing Actions.

This action is designed to be run on simple images. If you already have loads of adjustment layers, the file will not be so simple. To get around that, Option+click (Alt+click on Win) on the eyeball icon for the image background layer. This will hide the visibility of all other layers. Make sure that image background layer is active and then run the action.



The Fix Shiny Area action is loaded into the Actions Panel.

To run the action, click on the name of the action within the Actions Panel and then click the Play button at the bottom of the panel. The first thing that will happen is the Levels dialog will appear. Activate the white eyedropper and click on the brightest area that you want to change. Then activate the black eyedropper and click on the darkest area that should be affected. Click OK to exit the Levels dialog.

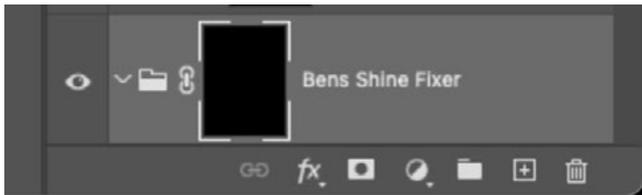


In this step of the action, the Levels dialog is open and we need to use the black and white eyedroppers (circled).

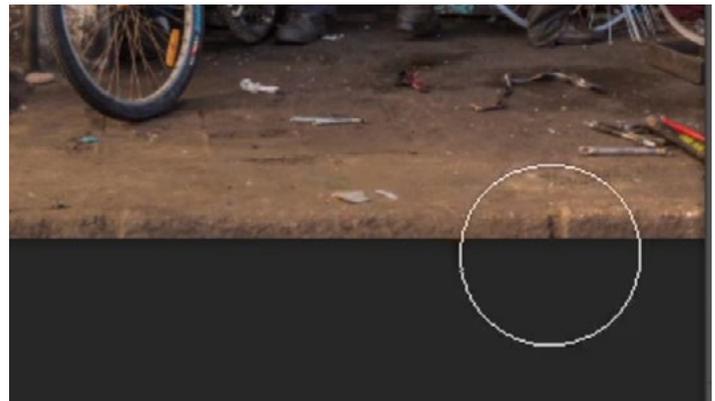
The Color Picker will appear next and it wants you to pick a color that should be pushed into the area. We'll use the eyedropper to click on the darker part of the ground that is not distracting. We'll click OK to exit the Color Picker.

The Levels dialog will appear once again, giving you the opportunity to use the center slider (under the Levels chart) to fine-tune the result. Click OK to exit the Levels dialog.

The adjustments that were created are added to a folder that has a black mask attached. This means that the effect of the action will be completely hidden. Activate the Brush Tool and paint with white over just the areas that should receive the adjustment. Now we can turn the visibility on for all of the other adjustment layers.



**ABOVE:** All of the adjustments for the action are placed into a folder with a black layer mask. **RIGHT:** We are painting with white to reveal the adjustment in the areas where it is needed.



**The before and after versions of this image.**