

In this next step, you will further reinforce the movement of the unconscious eye from light-to-dark by selectively changing the apparent contrast of the image. (You have already created the relationship you like between light-to-dark and high-to-low-contrast.) How you are going to accomplish this is by creating two Curves adjustment layers: one that will address the image's overall lightness and another that will address the image's overall darkness.



Figure 4.7e The image after selective painting.

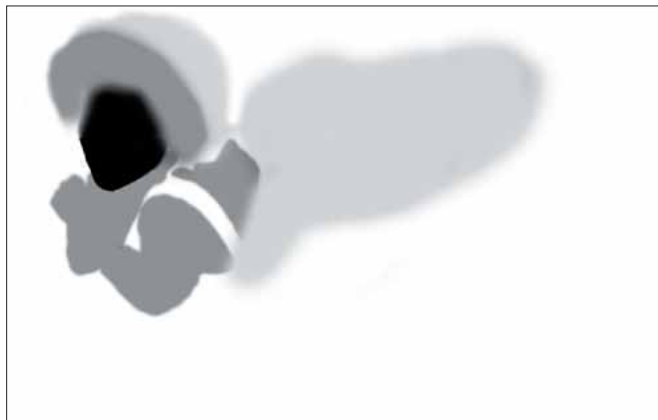


Figure 4.7f The layer mask of the D2L CURVES adjustment layer.

1. Create a Curves adjustment layer. In the dialog, click the curve's center point and move it toward the upper-left corner, making sure that the arc of the curve is maintained and that it doesn't flatten along the top or left side of the graph. Click OK. Select the blending mode Luminosity and name this layer L2D 1 LUM (Figures 4.8a and 4.8b).

You will use the next Curves adjustment layer a little differently. In order to diminish the apparent contrast between parts of the image, you are going to first darken the image, and then clip the curve.

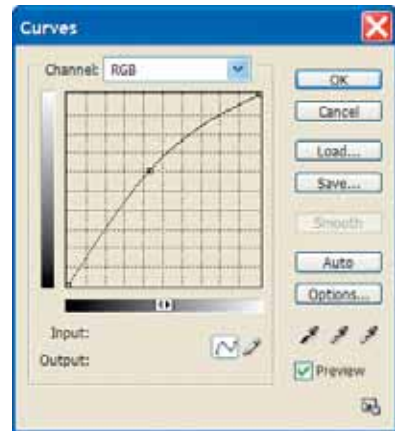


Figure 4.8a The Curves adjustment layer.



Figure 4.8b

2. Create a Curves adjustment layer. In the dialog, click the control point at the upper right end of the curve and drag it downward. Next, add a control point in the middle of the curve and drag it diagonally toward the lower right corner (Figure 4.8c). This substantially reduces the entire image's brightness. Click OK to accept the change and close the dialog. Name this layer L2D 2 LUM.

3. With the L2D 2 LUM adjustment layer active, change its blending mode from Normal to Luminosity, and fill the Curves adjustment layer with black. With a brush at 75% opacity, paint the area behind the model. This allows part of the adjustment layer to effect the image. Change the brush opacity to 50%, and paint the area from behind her knees and lower legs to the lower-right corner of the image. With an opacity of 25%, paint the area from behind the bear's ear to the edge of the area you just painted. Finally, lower the brush opacity to 20%, and paint the area just behind the model's back (Figures 4.9a, 4.9b, 4.9c, and 4.9d).

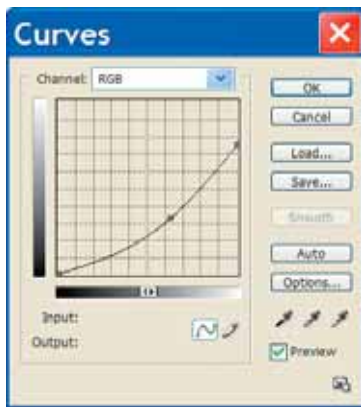


Figure 4.8c Bringing the highlight and midtone point down in a Curves adjustment layer.

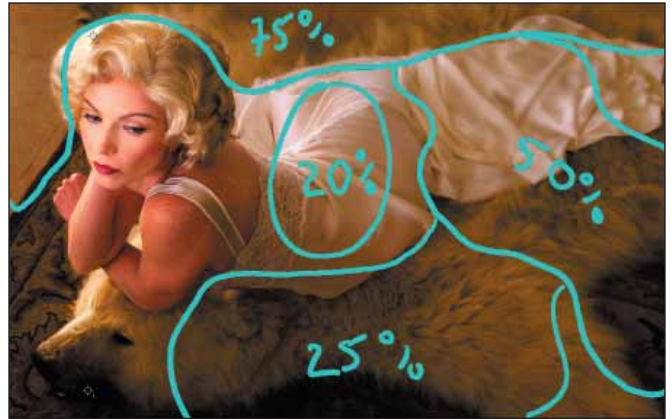


Figure 4.9a The contrast image map.



Figure 4.9b The effect of the L2D 2 LUM curves adjustment layer.



Figure 4.9c The outcome of the brushwork and what the layer mask looks like. The model's back, lower legs, and the foreground are darkened.



Figure 4.9d The painted areas.