

extract: REDUCING MOIRE PATTERNS

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**DIGITAL RETOUCHING FOR FASHION, BEAUTY AND PORTRAIT PHOTOGRAPHY
in Photoshop CS4**

GRY GARNESS

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Moiré can occur in fabrics when the pattern in the subject itself matches the pattern of the imaging chip. It usually happens when subject is shot in very sharp focus, and sometimes, just a change of angle in the shoot may help avoid it. Usually it comes as a surprise when you open the images after the shoot. Lets look at how we reduce this interference pattern.

REDUCING MOIRE patterns



1. MAKE A LAYER VIA COPY OF THE FABRIC

Make a selection of the whole garment. You need to select the whole garment because you may have to use some of the effect in places where it's strictly not needed, in order to achieve a uniform effect. Press **Command + J** to make a Layer via Copy.

2. BLUR HARD TO ELIMINATE COLOR AND PATTERNS

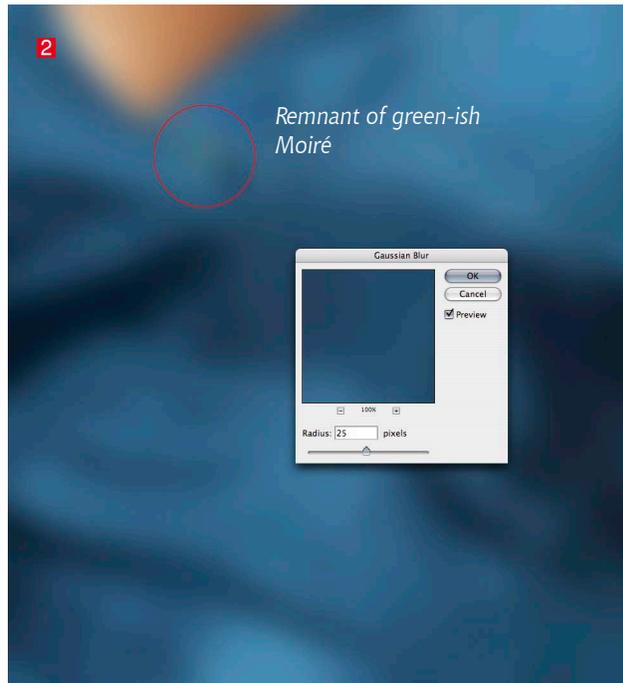
The new layer must be blurred enough to eliminate the bands of color, using **Filter > Blur > Gaussian Blur**. On this document I used as setting all of **25 px**, and as you can see the blur is really powerful, yet retains some of the shape of the garment. We also need to put a small amount of noise into the blurred layer. Go to **Filter > Noise > Add Noise**, using **0.75 px, Gaussian**, and non-monochromatic.

3. USE A COLOR BRUSH

There may still be some evidence of the unwanted color in the blurred layer. Choose the **Brush tool**, at a setting of **30/30 opacity/flow**, using the **mode Color**. Use the same blue color as the dress, sampling nearby. This can be brushed with a few light strokes over the area, and the unwanted colors should disappear.

4. BLEND AND MATCH THE COLOR

We now **blend the layer itself to Color mode**, through the blending mode drop-down in the **LAYERS** panel. When we apply such a great amount of blurring, it can dull down the rich color of the dress, and the Color mode isn't always faithful. To compensate, we can make Curves layer, which is given a little bit of midtone contrast – in other words, an **S-curve**. Do this in the following way: Make a **Curves adjustment layer**, and before you do the actual S-curve, press **Alt + Command + G** to create a **Clipping Group**. Make the S-adjustment, and compare with the underlying layer by clicking the **eyeball** of the anti-moire layer off – and then back on.



5. MASK THE LAYER

You can add a blank white **layer-mask**, and brush away any spill with a **100% opacity black brush**. Alternatively you can use **Layer > Layer Mask > Hide All**, and pick a **white big soft Brush** tool to reveal the layer – just where it's needed. Make sure none of the color spills onto the skin, and that there's no visible difference in texture to the surrounding fabric.

The result doesn't remove 100% of the interference, but it is a great improvement – completely removing the bands of color. There may be some residue of the banding – possibly leaving some dark rings, which you may have to lighten selectively.

Top Left: The blur does its best to get rid of unwanted color but there still remains a resistant spot. This is removed in the screenshot bottom Left.

Below: The finished result, and the S-curve.

