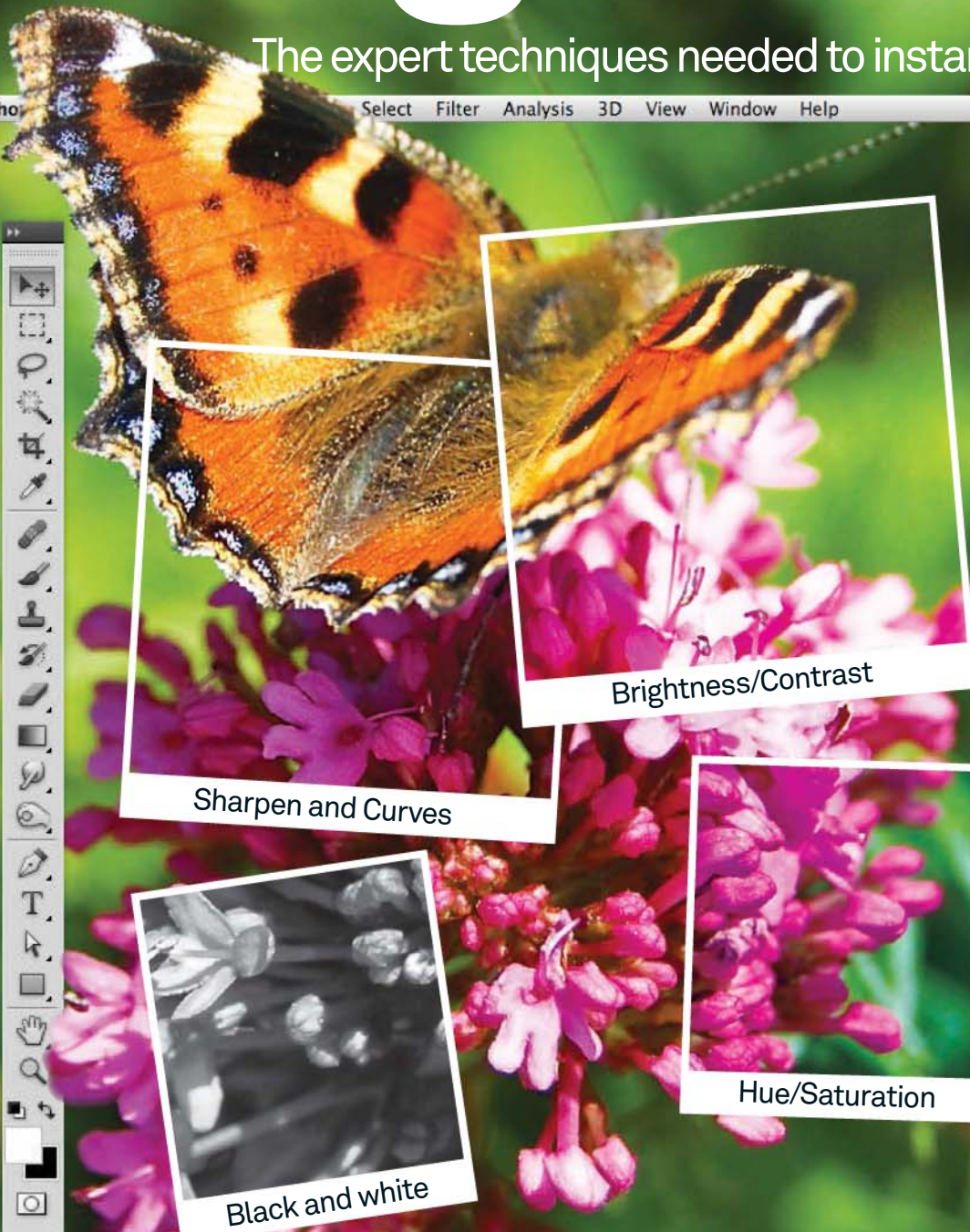


Photoshop® Image Editing

Volume 2

The expert techniques needed to instantly improve your images

Photo Select Filter Analysis 3D View Window Help

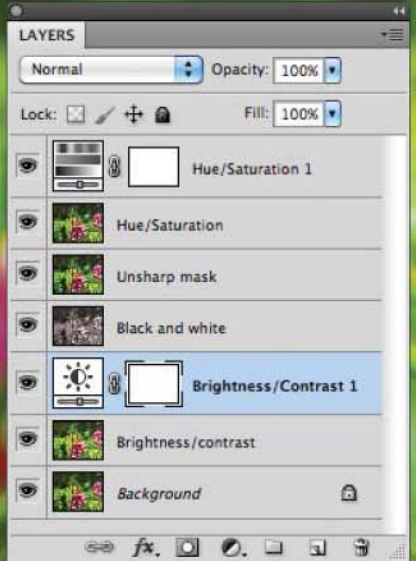


Brightness/Contrast

Sharpen and Curves

Black and white

Hue/Saturation



Over
650
essential
tips

Packed with guides for Photoshop CS6 and CC



Genius Guide

A comprehensive masterclass
in becoming an instant expert



Welcome to

Photoshop® Image Editing

Photoshop is a staple when it comes to editing images, whether to perform realistic edits and retouches or to produce more creative composites. Perhaps you enjoy restoring old photographs or applying interesting effects. No matter where your interests or expertise lie, there is always something new to learn, even for advanced users, and the Photoshop Image Editing Genius Guide is packed full of in-depth features and step-by-step tutorials that offer essential tips and guidance. You are even able to follow along using the resources on the free disc, or get straight in there and experiment on your own shots. With guides for CS6 and CC users, we've got it all covered, so start learning the techniques you need to improve your images.

Enjoy the book



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Photoshop®
Image Editing

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**ADVANCED
PHOTOSHOP®**
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The ultimate guide to Photoshop



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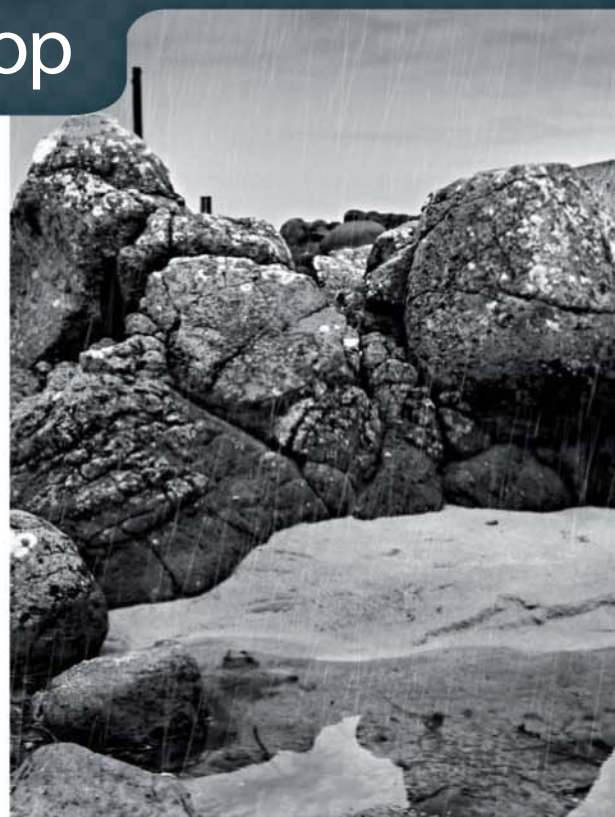
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“It’s completely possible to make professional-looking edits to your photographs using Photoshop”



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Tutorial resources can be found on your disc or downloaded from: <http://blog.advancedphotoshop.co.uk/tutorial-files/>



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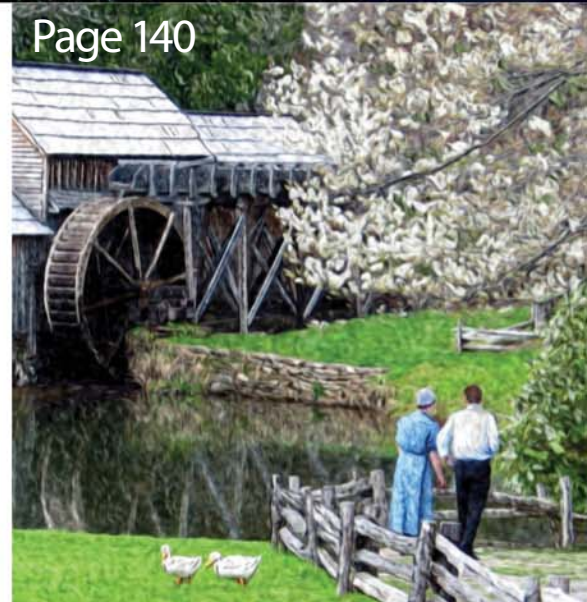
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100 best-ever tips



We present 100 of the most valuable editing tips and tricks to help you become a Photoshop genius

 Being able to get the precise result you want is the obvious goal of any Photoshop user.

Even if you reach the hallowed state of understanding the commands you need to get the edits you want, don't assume it's over. Photoshop is a maelstrom of methods, so keep your learning head on because you might just discover a better way of approaching an edit. Over the next few pages you can absorb vital tips for taking images further and exploring the true potential of Photoshop. We've even divided these into sections to make them more digestible.

To kick things off we look at how layers and blending techniques can help enhance your work. We also explore the vital art of photomanipulation, with some helpful techniques to unravel this fundamental method.

Filters are often classified as being for beginners, but they hold useful results for photographers. We explore the best for improving your shots. And one of the most immediate ways of improving images is by controlling colour, so we reveal a few quick methods of ensuring the maximum impact.

Retouching is a big part of what makes Photoshop special, so we've explored the tools and adjustments to make model images look even better.

Rounding all this off is our guide to a more-efficient workflow and how you can make sure everything runs smoothly. So dive in and get ready to learn a few tricks.





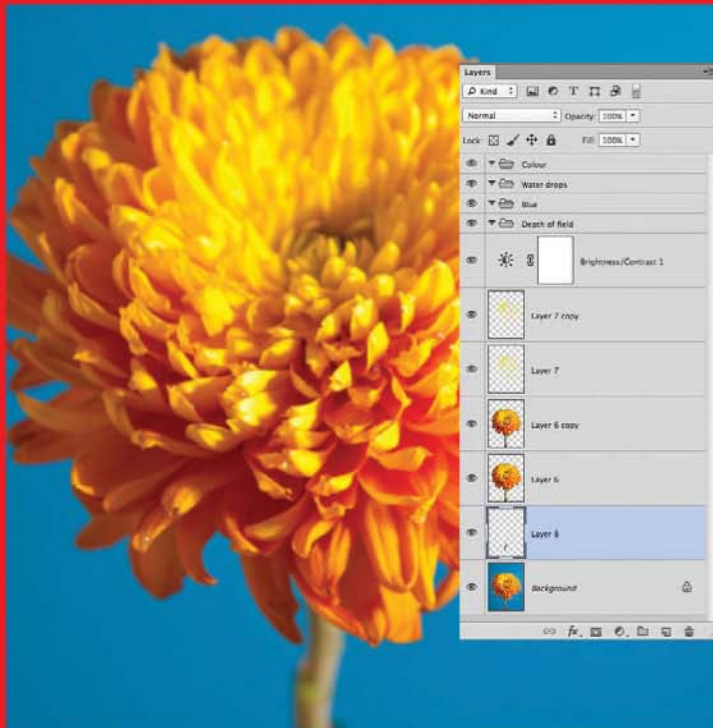
The power of layers

Gain ultimate control of your layers and blend a path to your next Photoshop masterpiece

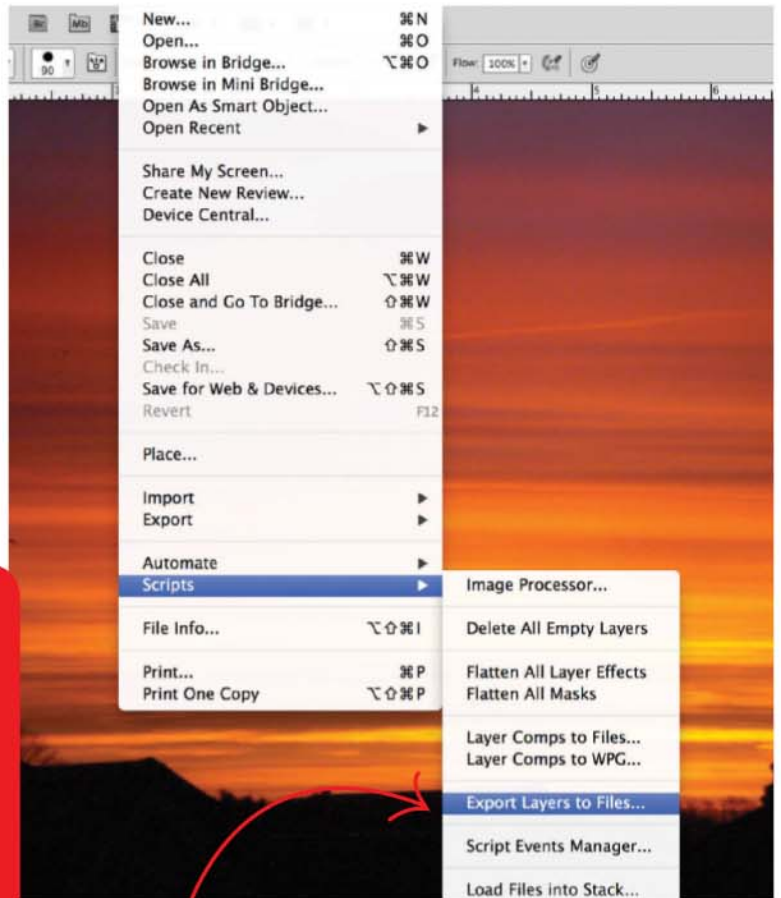
01 Blend mode shuffle Need to shop for a blend mode? Instead of trying each one from the drop-down menu at the top of the Layers palette, you can cycle through them. Hit Shift and the + key or Shift and the - key to quickly find the perfect blend.

02 Singled out Put the spotlight on a layer by Opt/Alt-clicking its Visibility icon (the eyeball). This hides all other layers and enables you to view the target layer without any distractions. Opt/Alt-click the eyeball again to reveal the hidden layers.

03 Rapid mobility Move a layer up and down the stacking order with Cmd/Ctrl+ (or), the left and right bracket keys, or move to the very top and bottom by adding Shift to the keyboard combination. You can also have multiple layers selected while performing this. If the selected layers are non-contiguous, they will be made contiguous if moved.



04 Add texture to photos Scan in some notes or an old quiz and place it on top of your composition. Adjust the blend mode to mix it in (try Multiply or ColorBurn), then add a layer mask and paint black in surplus areas.



05 Explore layer scripts If you have been experimenting with a technique on multiple images on multiple layers, you might find that you want to look at different layers separately. The easiest way to extract the layers is to visit the File menu and head down to Scripts. Pick the Export Layers to Files option for Photoshop to separate out the layers into individual files.

06 Opacity by numbers Change a layer's opacity by selecting the Move tool and rapidly entering the numerical value (hit 3 then 2 for 32%). Hit 0 for 100%, or 00 in Photoshop CS6 will give you 0%.



07 Go back in time Cmd/Ctrl+Z will undo your last edit, but add in Shift and you can step back through your History palette.




Clever composites

There are lots of great features that you can use in order to give wings to your imagination. Here are some useful tips for achieving truly fantastical photomontages



08 Selection tools There are a huge number of selection tools in Photoshop, including the Polygonal Lasso, Pen and Quick Selection. You can use the Quick Selection tool to make simple and fast selections. Hold Opt/Alt to alternate between adding or subtracting from selections and vary the brush's size to precisely select your subject.

09 Refine Edge Use the Refine Edge command to bring back details such as hair and fur. After you select your image, open the Refine Edge dialog box (Select>Refine Edge), tick the Smart Radius box and increase the Radius. Use the Refine Radius tool to paint the areas where you want to bring the details back. Choose Output as New Layer with Layer Mask.

10 Burn tool  Hold the Opt/Alt key and click. Create a New Layer. On the New Layer dialog, choose Mode: Overlay and check the Fill box with 50% Gray. Grab the Burn tool, decrease the Exposure and paint over the shadows on your image.

14 Lighting effects Go to Filter>Render>Lighting Effects, choose Spotlight and select the colour of the light. You can now create a diffused light by adjusting the Ambience. This will provide you with a powerful effect.



11 Blend modes The layer blend modes provide different ways for a layer to mix with those below it. There are many blending options, but the essentials are Multiply, Screen, Overlay, Color and Luminosity.

12 Shadows and light Grab the Elliptical Marquee tool to create a selection and fill it with black. Navigate to Filter>Blur, choose Gaussian Blur, increase the Radius and lower the layer's Opacity to 60%.

13 Gradients Use the Gradient tool to create backgrounds and other elements in your projects. You have the option to add gradients from templates or customise your own. You can also manage your presets in the Gradient Picker, Presets Manager or the Gradient Editor.

15 Clone Stamp Pick the Clone Stamp tool (S) and hit F5. Choose the brush preset #112, check the Shape Dynamics and Scattering options and set the brush's Angle. Hold Opt/Alt to sample the area to use.



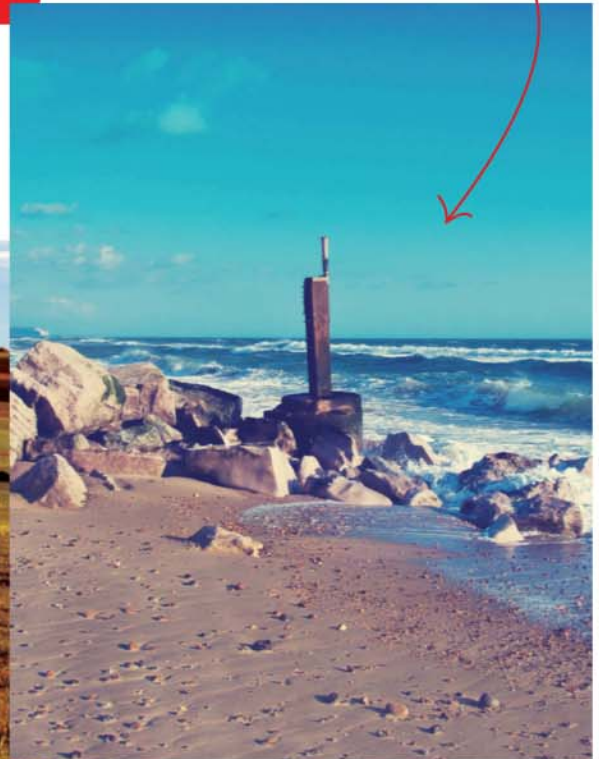
16 Clip layers Any adjustment you make to your selected layer will affect every other layer under it. To avoid this, as well as to apply the adjustment only to your current layer, hit Cmd/Ctrl+Opt/Alt+G to apply a clipping mask.

17 Get personal Customise your interface to how you like using Window>Workspace.

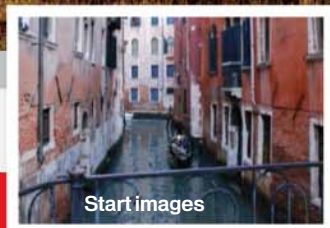


18 Be smart Smart Objects help you edit your images without causing damage. You can convert any layer into a Smart Object by Ctrl/right-clicking it and selecting Convert to Smart Object. To edit that layer, just double-click on its thumbnail and it'll open in a separate window. After you've applied the changes, hit File>Save and the Smart Object will automatically assimilate the changes you've made.

20 Cosmetic surgery In a perfect world the images we use in our compositions would be devoid of unwanted objects, blemishes and imperfections. However, cosmetic surgery is made easy with the help of a few tools, one of which is the Patch tool. To apply this, all you have to do is select a bad area of your image by circling it. Move this selection onto a preferable area to blend the two.



19 Disguise separate elements The ideal scenario is to have images with similar lighting and colour values to use for a photo composite. But this rarely happens in practice. If you find that the images are just too different to make look unified, or you can't be bothered to spend time editing, simply apply a colour edit over the whole image.



21 Centre-stage Double-tap the Tab key to show your image in the centre of Photoshop without panels or palettes.

22 Merge images



A Sort the selection Start by selecting an image to merge with another. Try to pick one that has even lighting and colour. Then go to Select>Modify and contract or feather in order to soften the edges.



B Too harsh Now you need to place the cutout image onto the new background. Even though the lighting might look rather similar, when the images are together, you will see that they look fake.



C Blur to fix Take a trip to the Filter>Blur>Gaussian Blur and then apply a small setting to the background image. This process will help to soften the image a little bit and make them merge together.

Improve images

Take your editing to the next level with these fundamental tricks

Master adjustment layers

23 Lomo Use the Curves adjustment to create an authentic Lomo effect. By manipulating the three RGB colour modes inside the adjustment you can replicate different Lomo styles and distorted colours.



24 Sepia Tick the Colorize box and set the Hue slider to 30 in the Hue/Saturation adjustment to convert your image to sepia. The bonus about using this adjustment is that the Saturation and Lightness sliders will control the impact of the new tone.



25 Infrared The Black & White adjustment layer has a specific preset to achieve a traditional film effect. Load the adjustment from the Layers palette and select the Infrared option. The sliders will still be active to perfect the effect on your image.



28 Sharpness Of all the ways to sharpen an image, the High Pass filter is one of the best. This is applied to a new grey layer, with its blend mode set to Hard Light. The sharpness of the image can be dialled down using the Opacity slider in the Layers palette.

29 Pen selections If there's a part of your image that's proving difficult to select with an ordinary tool, the Pen tool can always save the day. Zoom in close, pan across your image while holding the Spacebar and mark a path along the edges of your subject. You can convert this to a selection by Ctrl/right-clicking and choosing Make Selection.



26 High key Make your portraits sing by pushing the highlights to the maximum. Open Levels and adjust the highlight slider until almost blown. Use the midtone slider to rescue any lost detail.

27 Control exposure Not all images have perfect lighting out of the camera, so the Levels adjustment is ideal for turning down the dynamic range or boosting it up.



30 Control workspace If you have many images open at once that are confusing, go to Window>Arrange>Consolidate All To Tabs. Now hit Cmd/Ctrl+Tab to cycle through the images one by one.

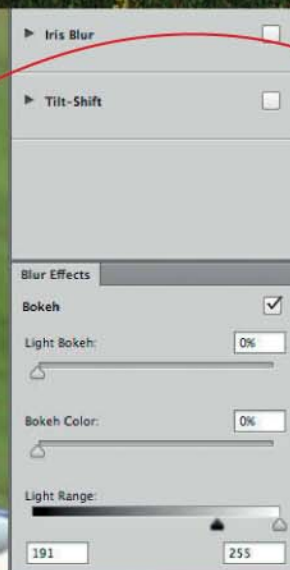
31 On the flip side Hit the X key to flip your Foreground and Background colours around. This is handy when editing a mask.



33 Colour selections

The Color Range option under the Select menu is a powerful tool that enables you to pick a tone from your image and make it a selection. Use the Add and Subtract eyedroppers inside the Color Range menu to control just what has been added and refine the selection.

32 Selectively lighten The Dodge tool is quite nifty at lighting parts of an image that look too dark. On a duplicate copy of the image, set Midtones in the Options bar, then use a soft brush at a low Opacity of 10% to carefully bring back details in those areas.



34 Go faster Background blurring adds impact to the main subject. If you didn't capture this at the time of shooting, use Photoshop CS6's Field Blur filter to add points of blur into the background and control their strengths according to distance.

35 Duplicate your image To create a duplicate of your image to work in Photoshop, go to Layer>Duplicate Layer and set Document to New. You can name this new file before confirming. You now have two versions of the same image open and ready to edit with.

36 Get brighter colours Perhaps you're already familiar with the Hue/Saturation adjustment, but did you know that if you combine it with the Overlay blend mode you can boost your tones even more?

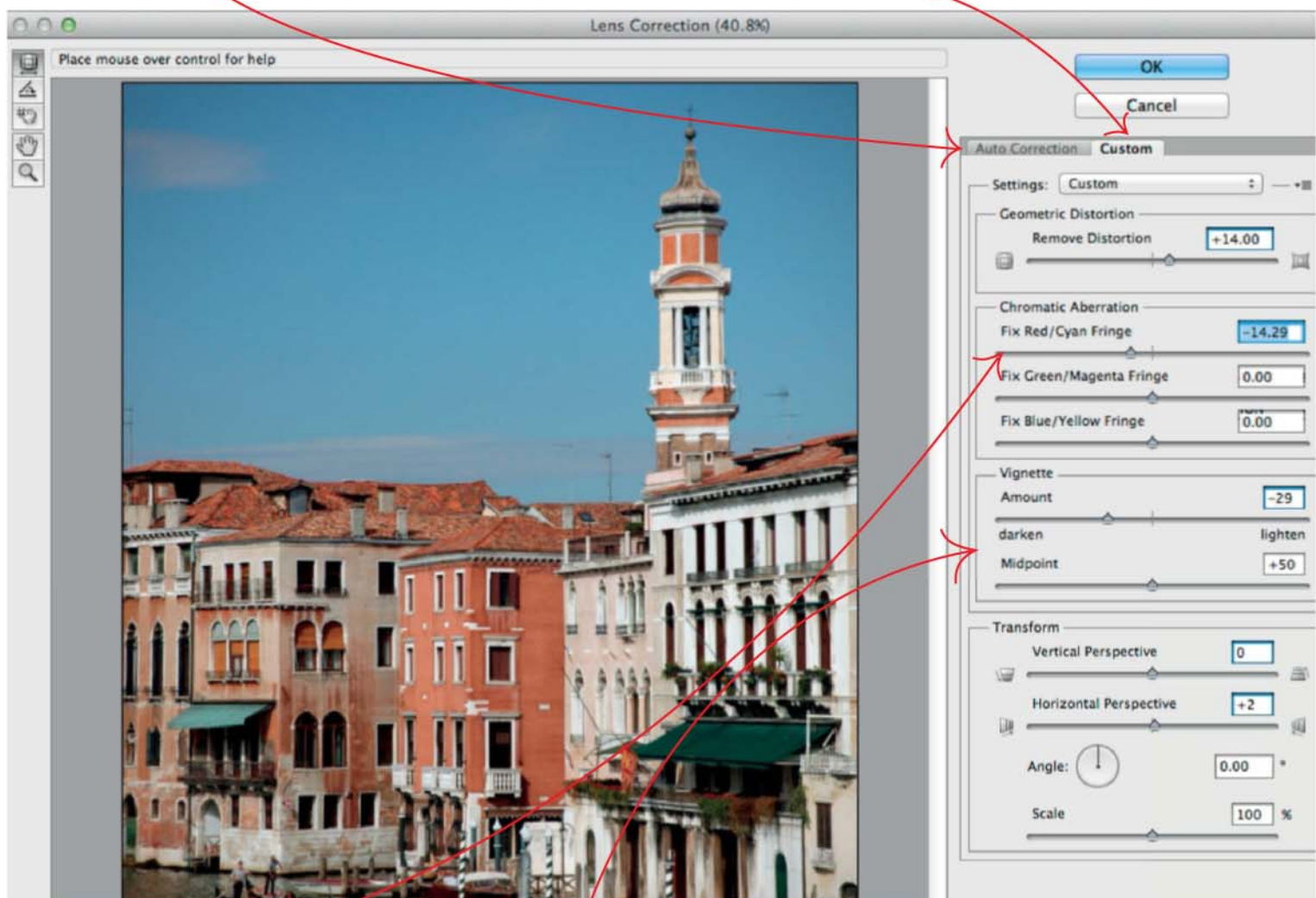


Essential filter edits

Don't dismiss filters; use them to make quick and efficient edits and help streamline your workflow

37 One-click fix The Lens Correction filter is excellent for combating any lens distortion. Upon opening, it should pick up your camera type. If not you can load profiles. The Auto Correction tab is a good place to start and is often an instant fix.

38 Go custom for more control Click the Custom tab to tinker with specific settings. The Geometric Distortion and Transform sections will tackle bulging, concave or skewed perspectives. All it takes is a simple move of the sliders to make the adjustments. If you are tackling the same lens problems again and again, save the settings and load for future edits.

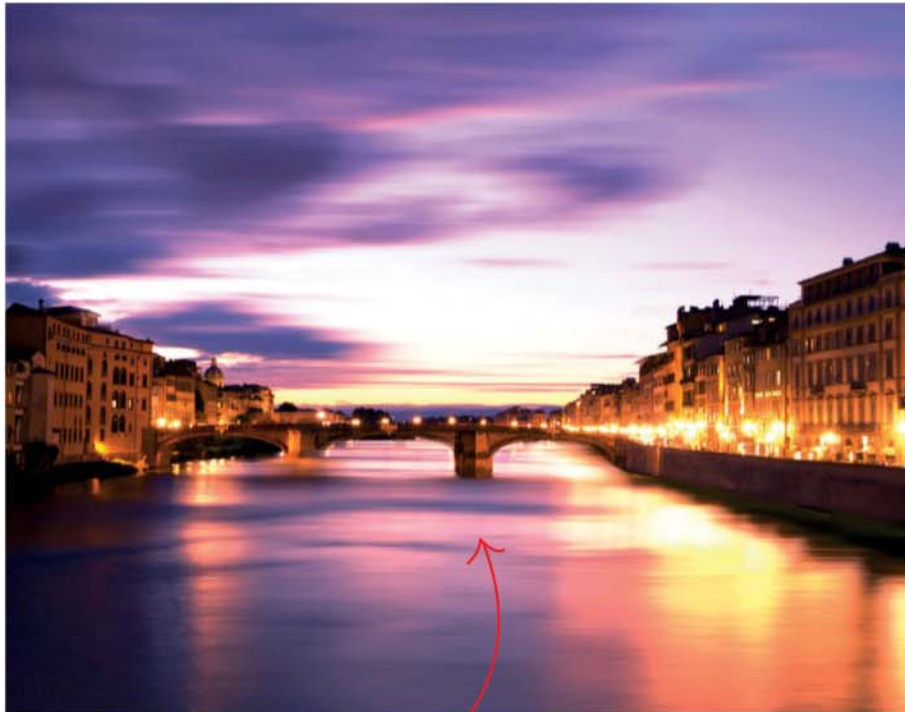


39 No more fringe Another common issue with lenses is chromatic aberration, or colour fringing around the edges of objects. The Lens Correction filter has a section dedicated to this, again controlled using sliders.

40 Creative edges Vignettes have long been used by photographers as a way of drawing a viewer's eye into the frame, but they are also an essential finishing touch to retro photo finishes. Rather than apply manually, use the Vignette slider for quick application.

41 Enable smart filters Filters always used to be destructive edits, but with CS3, Smart Filters made their debut. By enabling Smart Filters (from the Filter menu) the layer becomes a Smart Object, meaning the filter can be re-edited, removed or tweaked at any stage with no hassle.

42 Inversion It's handy to be able to invert a mask via a shortcut. You can do this by pressing Cmd/Ctrl+I.



43 Motion blur Don't get stuck into thinking that Motion Blur is just for making vehicles look as though they are moving. Apply it to gatherings of people to add a dynamic feel to crowd shots, or use in landscapes to soften water and skies to make them look like they are moving.

44 Remove noise The Reduce Noise filter can be a useful tool for obliterating artifacts, but fight the urge to increase the Preserve Details or Sharpen Details sliders. These just emphasise the noise. It's much better to sharpen after the noise is removed.



45 Create a depth map for lens blur A simple, yet effective way to achieve a forced depth of field is to merge channel masks with the Lens Blur filter. Create a white to black linear gradient mask channel (called Alpha 1). Load the Lens Blur filter, select the Alpha 1 channel from the Depth Map Source drop-down and then adjust with the sliders. You can alter the focus point by clicking on the image.

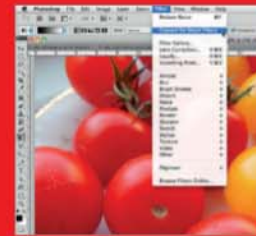
Quick and easy filter edits

Use as a base for more tweaks



46

Diffuse glow Quickly strip colour from images or add interest to monochrome by applying the Diffuse Glow filter. Found in the Distort group, this can be surprisingly useful.



47

Smart sharpen To get the best from the Sharpen filters, ensure you use the Filter menu's Convert for Smart Filters command. Then you can paint on the mask to control the sharpen area.



48

Noise merging The Add Noise filter is not only good for recreating retro effects, but used delicately it can prevent banding that sometimes occurs when printing graduated colours.



49

Keep it all in perspective Use the Vanishing Point filter in order to set up a grid to make it much easier when adding elements that need to be in the correct perspective and scale.



50

Graphic texture Use the Color Halftone filter to apply a graphic feel to photos. Duplicate your photo, open the filter and set the Radius to 4. Now choose the Overlay blend mode to merge.

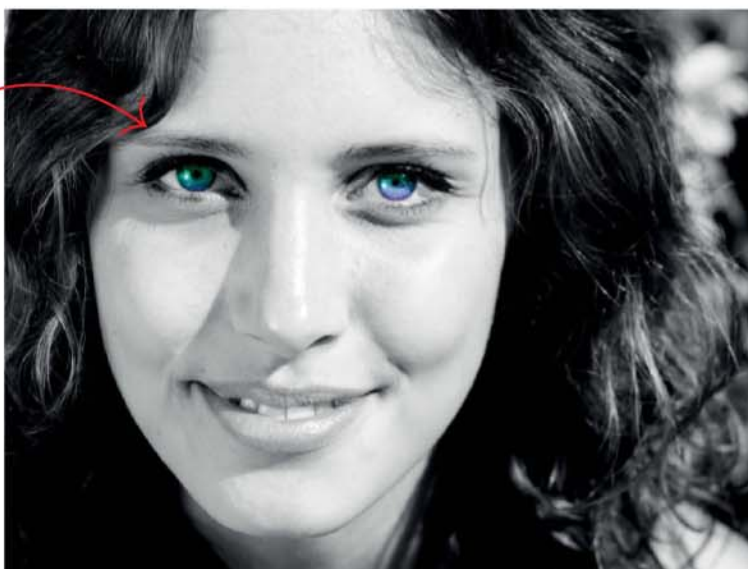
51 Fill it up You can quickly and easily hit Cmd/Ctrl+Backspace in order to fill a layer with the Background colour. This is a rather useful shortcut to be aware of.

Control colour

Tame your image's hues and guarantee yourself successful results

52 Rainbow eyes Merge colour with black and white by selecting an area, applying a gradient, setting the blend mode to Color and then adjusting with the Hue/Saturation command. It works particularly well on portraits.

53 Edit in color mode When editing colour using commands such as Hue/Saturation, always make sure that you apply as an adjustment layer and set the blend mode to Color. This ensures only the colour is affected; the luminosity is protected.



54 Target channels When making edits to specific colours, for example when combating a colour cast, use the Channel drop-down menu in Levels or Curves to pinpoint the exact colour you want.

56 Photo filter effects Do not overlook the Photo Filter command from the Adjustments menu. This handy little beast will enable you to apply a wash of colour, and is particularly good at warming or cooling images, keeping luminosity. Have a go and see for yourself.

57 Brush on saturation The Sponge tool is a quick way to bolster colour saturation. It is destructive, so always use it on a duplicate layer, but it does enable you to pick a brush, set size and strength and then brush on the saturation. You can also use it in order to desaturate images.



55 Fix underexposed pics Here's a trick to quickly boost an underexposed image. Duplicate the image and then set the blend mode to Color Burn. This boosts colour and contrast. If it is too much, use the Fill slider to calm things down.



Swift colour fix

58 Fake HDR with vibrance Rather than spending lots of time taking and then merging multiple exposures for HDR images, use the Vibrance command to recreate the effect.

59 Target colour The Image>Adjustments>Selective Color command is excellent for tweaking specific colours in an image without having to make any selections.

60 Control monochrome To maintain control over your monochrome conversions, open the Channel mixer, tick the Monochrome option and then use the sliders to edit colour channels for the ultimate black-and-white image.

61 Match color Found in the Image>Adjustments menu, the Match Color command will transfer the colour information from one image onto another.

62 Duotone effect If you want to get a quick duotone look, open Hue/Saturation and click the Colorize checkbox. Use the Hue slider to alter the colour used and then boost the shadows with the Curves or Levels commands.



63 Go retro with gradient maps A simple way to achieve a vintage effect is to apply a Gradient Map adjustment layer. Set the layer to Overlay blend mode and then experiment with colours.

64 Emphasise with colour Add colour stops in the Gradient Map to draw attention to important areas of an image, such as eyes in a portrait. It's a bit hit and miss as to what works, but it's easy to see the results.

65 Go bold For the best colour edits, keep everything nice and bold. Pastels have their place, but for the most drama go for dark shadows tinged with blue and add touches of colour to highlights.

66 A good setting A gradient with multi-stops will enable you to ensure a good swathe of colour at either side of your image, resulting in an interesting background.

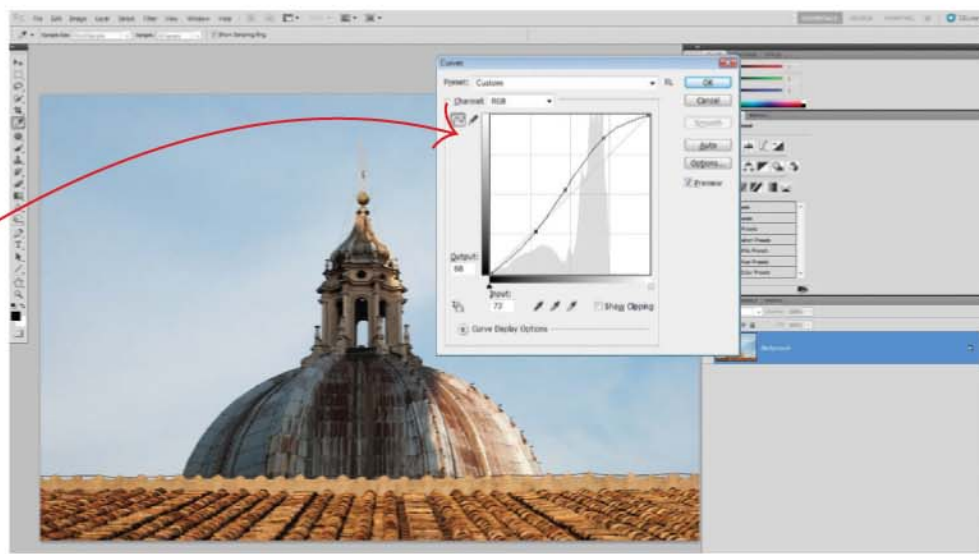
67 Foreground fill Hit Opt/Alt with Backspace to use the Foreground colour as the fill.

Master retouching

Here's our guide to some of the best methods for giving photos some love

68 Always use layers It's tempting to view the Toolbar as the heartbeat of Photoshop when you're first getting acquainted with it, but the Layers palette is really the main event. Make it your business to use adjustment layers and duplicate layers wherever possible and you'll see your editing prowess improve immediately.

69 Control curves Photoshop's Curves adjustment is one of the most powerful features that the software has to offer. It provides you with expert control over the contrast in your images, even enabling you to preview where clipping or loss of information has occurred. Use this ahead of Brightness/Contrast for tweaking contrast.

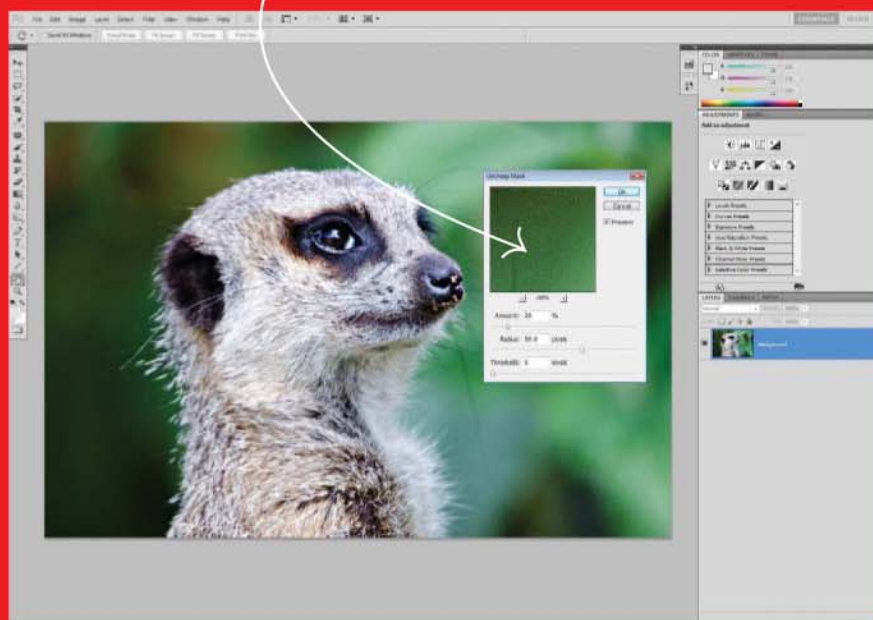


70 Shadows/Highlights Shadows/Highlights will do a decent job of bringing back highlight detail, but a great job of recovering shadow information. Try this ahead of using Levels or Curves to brighten the entire image.

71 Bleach Bypass effect You can easily create a bleach bypass effect by duplicating your Background layer, changing the blend mode to Soft Light, then hitting Cmd/Ctrl+Shift+U to desaturate it. Ensure the Foreground is set to black and the Background is set to white, then go to Filter>Distort>Diffuse Glow. Try setting Graininess to 1, Glow Amount to 5 and Clear Amount to 10.



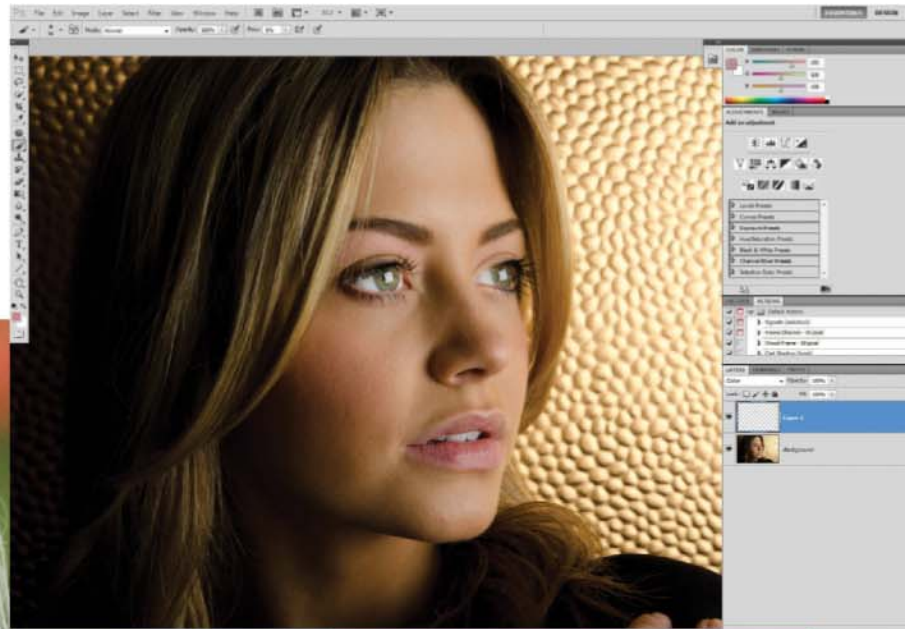
72 Local contrast enhancement This is a type of sharpening and as such employs the Unsharp Mask feature. However, to affect the large-scale rather than small-scale contrast, you need to use a much higher Radius, together with a lower Amount.



73 Quick hands Hold the Spacebar for instant access to the Hand tool to pan across the canvas. This is a handy shortcut for when you need to look at the overall image quickly.



74 Control lighting The Curves adjustment can restore detail to heavy light on a person's face. Inside the adjustment is a hand button that enables you to click and drag any point of the image to adjust the exposure. This is handy for bringing back details in shaded regions like under the eyes and cheeks.



Portrait retouching

80 Digital make-up Add a new layer, change the blend mode to Color and select a suitable shade using the Color Picker (double-click on the Foreground swatch). Activate a soft-edged brush (B), set 100% Opacity with 1% Flow and you are ready to apply digital make-up!

81 The eyes have it Nearly every portrait can benefit from having sharp eyes, so use Unsharp Mask to boost the sharpness of the eyes and a layer mask to ensure other areas of the image are unaffected.

82 Patch things up Skin is rarely perfect and there are many ways of retouching imperfections in Photoshop, but the Patch tool is often criminally overlooked. Use a duplicate layer and then, when you've obliterated every pimple in sight, lower the opacity to bring back some realism!

83 Liquify refreshment The Liquify filter can be used to perform a touch of nip 'n' tuck plastic surgery. Used with caution and precision it can produce remarkable – and almost undetectable – results.

84 Whiten teeth Most people's teeth are not a lovely shade of Californian white, but Photoshop's Sponge (set to Desaturate to remove any yellowing) and Dodge tools can fix this quickly. Use low opacities and build the effect gradually.

75 Brighten the eyes Add the Exposure adjustment set to Luminosity. Increase the Exposure, Gamma and Offset, then invert the mask and paint over the eyes.

76 Sample layers Retouching with the Spot Healing Brush on an image made up of many layers can present some problems. Tick the Sample All Layers option along the top of the interface and add a new layer so as to apply healed pixels in a non-destructive way.

77 Add catchlight This refers to the light caught in the eyes of a person when the photo is taken. Add this in using Photoshop, either via a brush set to white and 90% Hardness, or an image so small that it looks like a tiny reflection in the eyes.

78 Vibrance control The Vibrance adjustment shouldn't be dismissed, because it's been designed to boost while reducing the impact of a person's skin tone. This is unlike the Saturation slider, which alters the entire image.

79 Get colourful Go to Window > Preferences and select the colour of your grids and rulers.



Know your tools

Every tool in Photoshop has its own secrets, so here is a selection of our favourites



85 Brush size When you're using the Brush tool, use the square brackets ([and]) to cycle through brush sizes in the Options bar. To use the Brush tool be sure to paint on new layers and not over the actual Background layer itself.



86 Lasso switch When using the Polygonal Lasso tool to form a selection, hold Opt/Alt while dragging to jump to the Freehand Lasso tool. This gives you more control over the finer details around an object. Releasing the button will take you back to the Polygonal Lasso.



87 Paint a selection Selections with the Magic Wand tool don't always go smoothly. During the selection process, hit Q to activate Photoshop's Quick Mask mode, then use a brush to paint selection areas the way you want them.



88 Type tool Hide the highlights and any surrounding distractions when selecting a font by hitting Cmd/Ctrl+H. This enables you to cycle through the font list and see the correct colour of the text, as opposed to an inverted hue.

89 Selection to path Did you know that selections can be converted to vector paths? After making a selection, Ctrl/right-click inside the area and choose Make Work Path. This will now turn its area vectorised, making it adaptable via the Direct Selection tool.

90 Auto Levels It's always worth trying out the Auto adjustments Photoshop has to offer. These will provide a standard correction to colour, tone and contrast, according to the basic rules. You can find these under the Image menu.



91 Quick duplicate

One of the Move tool's many useful features is its ability to move and duplicate a layer at the same time. Hold Opt/Alt while dragging a layer and notice how a new layer is created with a copy of the contents.



92 Intuitive zooming

Switch on your OpenGL options via Preferences > Performance and select the Zoom tool. To zoom in, just click and drag to the right. Drag to the left to zoom out. The faster you move, the quicker it'll zoom.





Workflow

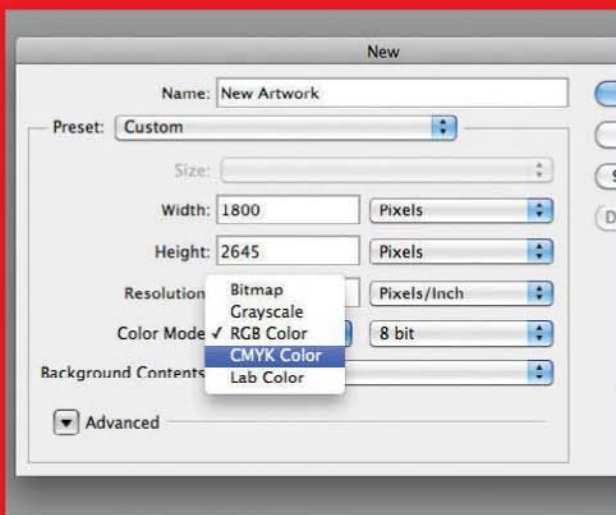
Be sure to create the right canvas and use the correct colour mode in order to get the document you want

Prepare

93 Document presets Select File>New to choose from a set of document Preset themes. These include paper and photo types, as well as web and mobile devices. Once you've selected one, Photoshop provides you with a host of canvas dimensions, easily applied in the Size drop options.

94 Resolution Setting the resolution value – whether in the File>New option or via Image>Image Size – will determine how successful your image is. 72ppi is perfect for screen, while 300ppi is fine for printing.

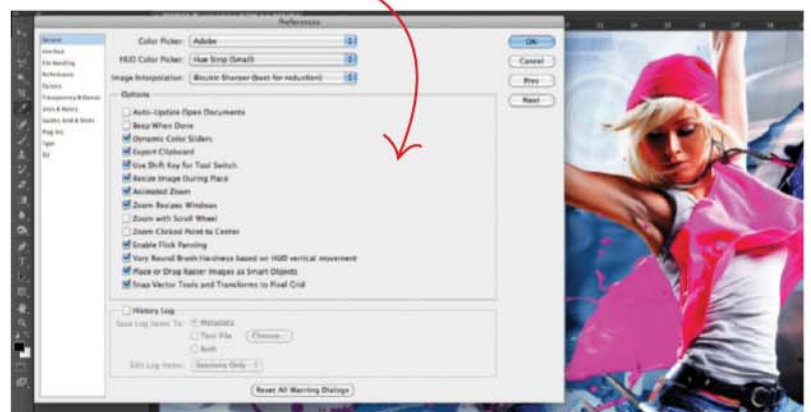
95 Colour modes RGB and CMYK are the most fundamental modes, but others exist for complex editing. RGB is best for publishing images to the web, while CMYK is great if your printer has the right range of inks. Go to File>New>Color Mode to see the options.



Edit

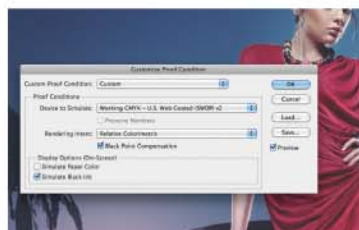
96 Understand interpolation Interpolation helps you to increase or decrease images without affecting pixel size. These options can be found in Preferences under General. Bicubic Smoother is best for enlarging and Bicubic Sharper for downscaling. CS6 introduced all Interpolation options when activating Free Transform (Cmd/Ctrl+T).

97 Preferences Don't forget about the Preferences. They enable you to set up the workspace just as you want, from everything from unit of measurement to how cursors are presented through to how images are saved. Definitely worth exploring.



Print

98 Trick Photoshop Many artists will work in RGB then convert to CMYK, as working in the latter deactivates some of the filters in Photoshop. You can get the best of both worlds by selecting View>Proof Set Up>Work in CMYK. Now you can simulate CMYK and have all your filters to play with!



99 Check your blacks If you love dynamic lighting and strong exposure, you may find shadow detail and blacks can be unpredictable when printing. They can appear faded or heavy, destroying the lighting and colour effects. Check your shadows before you print by selecting View>Proof Setup>Custom. Activate Simulate Black Ink under the Display Options.

100 Rapid tools You are able to hit the Shift key with any tool shortcut key in order to cycle through underlying tools within the group. Very handy indeed.



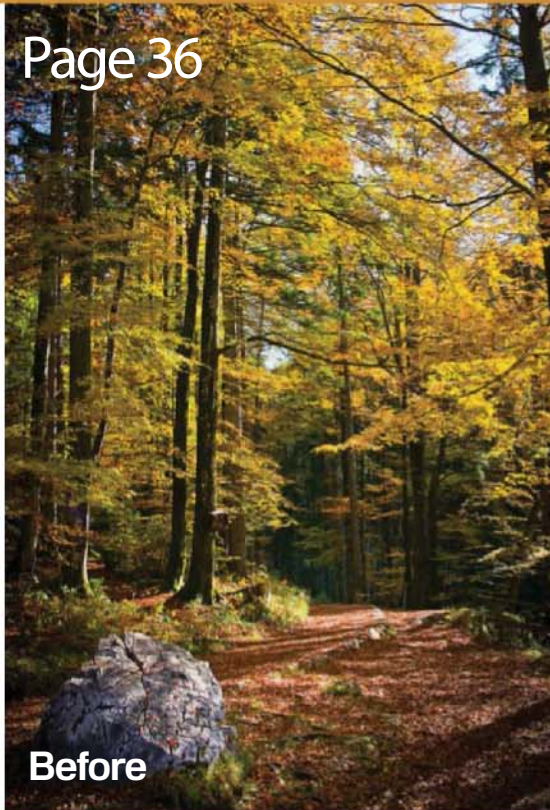
Photo editing

Image-enhancing techniques

Welcome to the Photo editing section of the book, where you will discover how to improve and enhance your shots, from simple quick fixes to more complex corrections and restoring

- 24** 10 essential editing skills
Top techniques to revamp your shots
- 32** Colour correct photos
Add drama, fix colour casts and more
- 36** Enhance with light
Use gradients, filters and blend modes
- 40** Fix Barrel Distortion
Correct lens distortion in your images
- 44** Improve group photos
Make sure everyone looks good
- 48** Create compositions
Use adjustment layers to add drama
- 52** Rescue your old photos
Breathe new life into old images
- 58** Restore old photos
Improve damaged shots
- 62** Restore old shots with filters
Remove grain and sharpen images

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Before



After

Page 24



Before



After

Page 48



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Page 58



Before



After



Essential editing skills

Ten top techniques to revamp your photographs



With Photoshop at your side, your albums need never again suffer a dull and listless existence. It only takes a handful of tools

to really make the most of your images and create memories that reflect all the good times.

Photoshop is a digital darkroom at your fingertips, and has a solution for every possible photo problem. We walk you through the perfect edits for a range of images from snapshots to landscapes.

Images of your nearest and dearest are often neglected when it comes to editing, but well-thought-out portraits and vistas often deserve a touch up. With a few simple techniques you can bolster the level of your everyday photography.

Over these pages we will focus on colour and exposure to right the wrongs of drab colours and dull shots. We add a few simple tricks such as separating your subject from the background, and we haven't

forgotten about the furry and feathered members of your family either! Read on for top tips to fix up your beloved pet images.

Touching on some of the most common mistakes, we look at what can be done to rescue images taken in low light and how to fix photos that might suffer from an unwelcome colour tint. For the more adventurous, we also explore the HDR Toning tool to create an eye-popping twist on landscape shots.



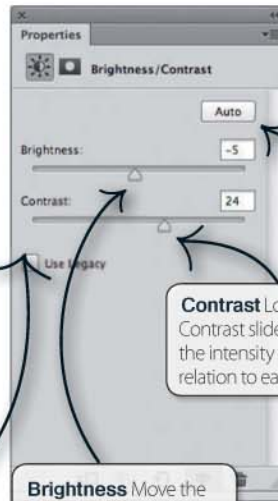
1 Improve tones

Perfect your portraits with adjustment layers

Achieving an even exposure over every element of an image can be rather tricky. Often you will find that subject and background look slightly different to each other because, when you took the snap, both had different light conditions, and your camera gave you the best result that it could. Isolating and tweaking each element separately is the best way to achieve an even result.

Photoshop gives us adjustment layers, which are an easy way to make an edit to only one section of an image. Here we use two adjustment layers and tweak the brightness and contrast.

Use Legacy If your version has the Use Legacy tick box this is best avoided for photo editing, as it will move the pixels in your image.



Contrast Look to the Contrast slider to control the intensity of colours in relation to each other.

Brightness Move the slider left and right to increase or tone down the brightness in any given selection.

The auto button The Auto setting lets Photoshop analyse the image and make its best guess for what settings to use.



01 Make your selections Use the Magnetic Lasso tool (L) to make an accurate selection of your subjects. To add to a selection, hold down Shift and continue clicking. Save this selection via Select>Save Selection and name it Subjects. Invert this by choosing Select>Inverse. This selects the background, so save this and call it Background.



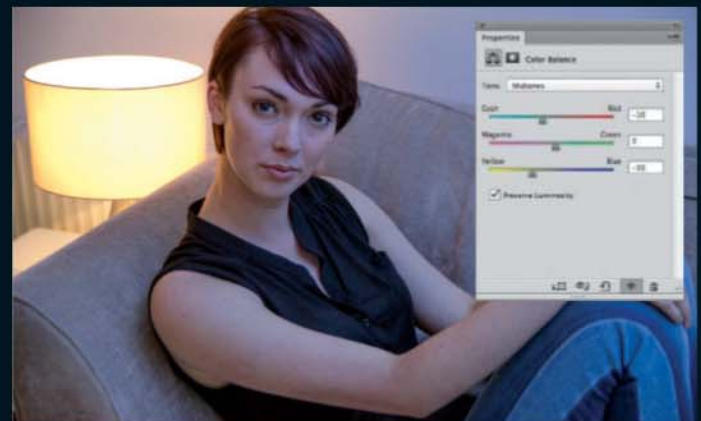
02 Work your subject Load up your Subject selection from the top menu via Select>Load Selection>Subject. With the selection active, create a new adjustment layer by choosing Layer>New Adjustment Layer and picking Brightness/Contrast. The adjustment layer means any tweaks you make only apply to the selection. Take down the Brightness value and bump up the Contrast.



03 Balance the background Repeat the step above, this time loading up your Background selection and adding a Brightness/Contrast adjustment layer. Make sure that Preview is ticked and adjust the sliders to match the subject. In this image the background is overexposed, so will need less brightness and more contrast than the subject.

2 Boost colours

Remove unwanted colour casts with Color Balance



A colour cast is a particular tint that affects the entire image and is usually the result of poor lighting. Color Balance is a good way to neutralise it.

This adjustment is accessed through Image>Adjustments>Color Balance. The three sliders represent the colour scale.

Assess your portrait thoroughly and then make a decision on which colour is the most dominant in the shot. In this image, we can see that a blue cast is present, so the Yellow-Blue slider is used. Increase the Yellow value in order to balance out the blue until you achieve a natural result.

Photo editing



Before



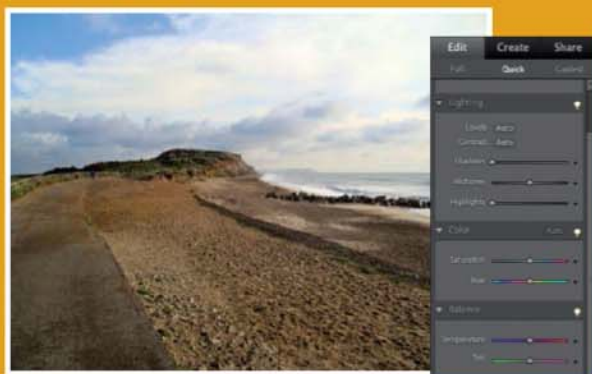
After

3 Liven up landscapes

Use HDR Toning to reveal dazzling detail

HDR means high dynamic range and refers to images where the lightest and darkest areas are particularly distinct. Traditionally achieved by combining multiple images, HDR Toning in Photoshop is a relatively new feature that produces impressive results with just one image.

When used correctly, this adjustment enables you to add an element of drama to your landscapes. The extensive palette is packed with options, but there are a few key adjustments that prove to be the most useful. Restraint is absolutely vital to achieve an impressive effect that does not look overdone.



Quick levels

Sort exposure in a flash

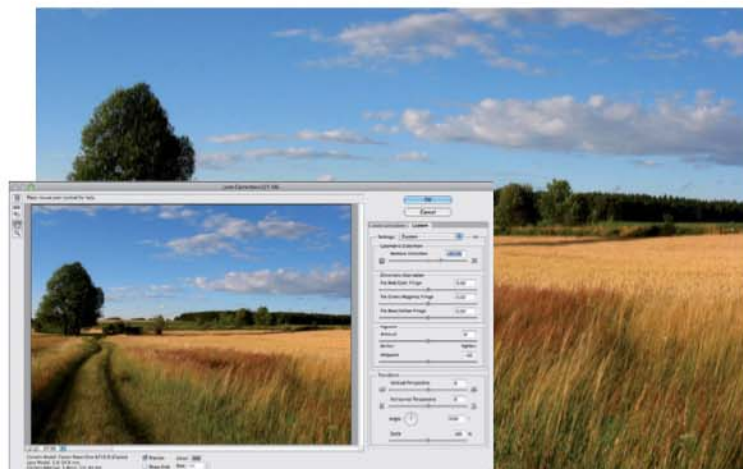
Photoshop Elements has three modes: Full, Quick and Guided. In Quick mode you'll find the most generic touch-ups laid out for easy access. To fix exposure in an instant, enter the Quick edit mode and look to the top sliders. The Highlights, Shadows and Midtones values are laid out on sliders. You can either ask Elements to auto correct your image or use the three sliders to sort out exposure issues in the shot. The sliders are sensitive and a little goes a long way.

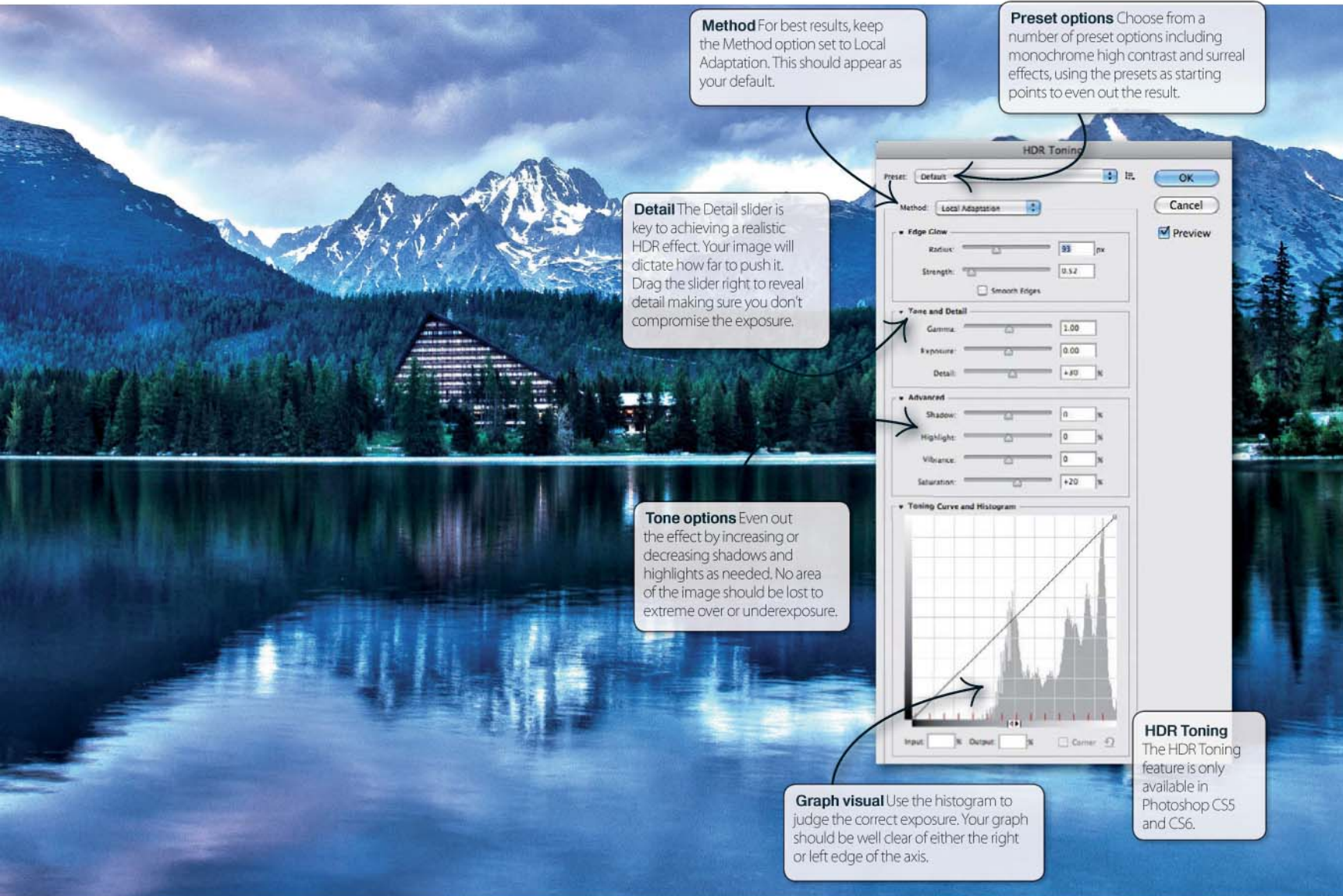
4 Lens correction

Enlist the Lens Correction filter to battle common problems

Filters are most often used to add creative flair to an image, but they are also helpful to rectify common problems. The Lens Correction filter is a great option for tackling purple fringing or chromatic aberration, as well as fixing barrel distortion (which presents itself as an unnatural bulge, often a symptom of a wide-angle lens). Open up your image and choose Filter>Lens Correction. Switch to

the Custom tab for more options. To tackle chromatic aberration, move closer into the problem area with the Zoom feature on the left-hand side of the palette and then use the three custom sliders in order to neutralise the fringing. For barrel distortion, make sure you zoom out of your image to gain an overall perspective and use the Geometric Distortion slider to battle any image bulge.





Method For best results, keep the Method option set to Local Adaptation. This should appear as your default.

Preset options Choose from a number of preset options including monochrome high contrast and surreal effects, using the presets as starting points to even out the result.

Detail The Detail slider is key to achieving a realistic HDR effect. Your image will dictate how far to push it. Drag the slider right to reveal detail making sure you don't compromise the exposure.

Tone options Even out the effect by increasing or decreasing shadows and highlights as needed. No area of the image should be lost to extreme over or underexposure.

Graph visual Use the histogram to judge the correct exposure. Your graph should be well clear of either the right or left edge of the axis.

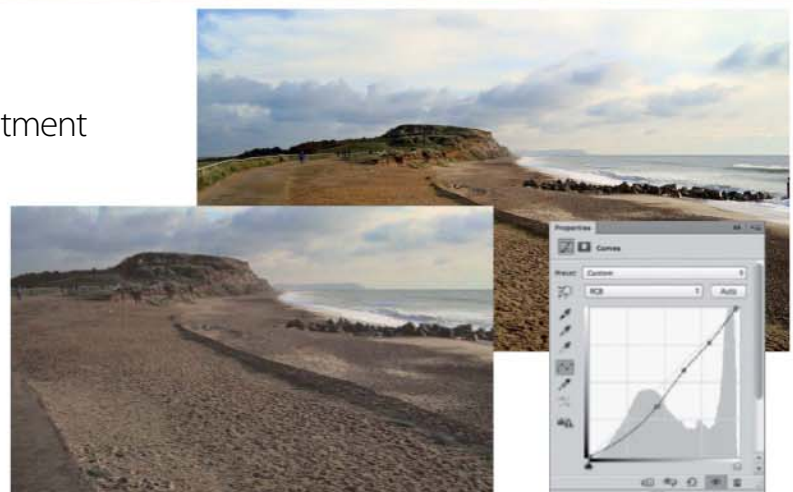
HDR Toning The HDR Toning feature is only available in Photoshop CS5 and CS6.

5 Clever curves

Reign in overexposure with the Curves adjustment

Curves are a powerful way to fix exposure issues, especially when applied as an adjustment layer. They have a reputation for being intimidating, but understanding them better opens up a useful and clever tool. Open your image and apply a Curves adjustment layer via Layer>New Adjustment Layer>Curves. You will see a histogram that maps out the exposure. Too much activity on the left and you are underexposed, too much on the right and the shot is blown out. The curve is shown as

a diagonal line with black values at the bottom running through shadows, midtones and highlights, and finally complete white at the top. Make sure you assess your image for what adjustment should be made. As you can see, this image is overexposed so the solution is to bring the highlights down by moving the anchor point on the graph.



6 Improve low lighting

Recover from illumination lows with a Levels adjustment layer

Photography relies on light, and not having enough of it is a problem that plagues even the most professional of snappers. Much like the Curves adjustment, Levels maps out the light values in your image and enables you to adjust them.

A simple fix for a poorly lit image is to add a Levels adjustment layer and bring

up the midtones and highlights by sliding them to the left. A slightly more advanced edit isolates the red, green and blue values, and tweaks them separately. Create a new adjustment layer for each one from the RGB drop-down and make sure you adjust them individually. This will result in eye-popping colours.

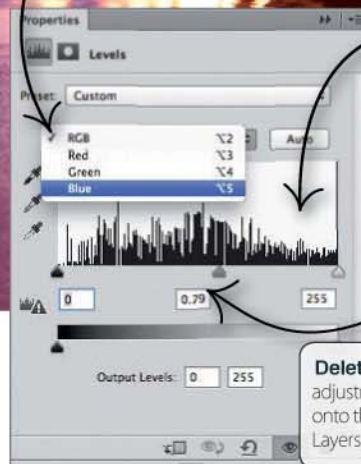


Before

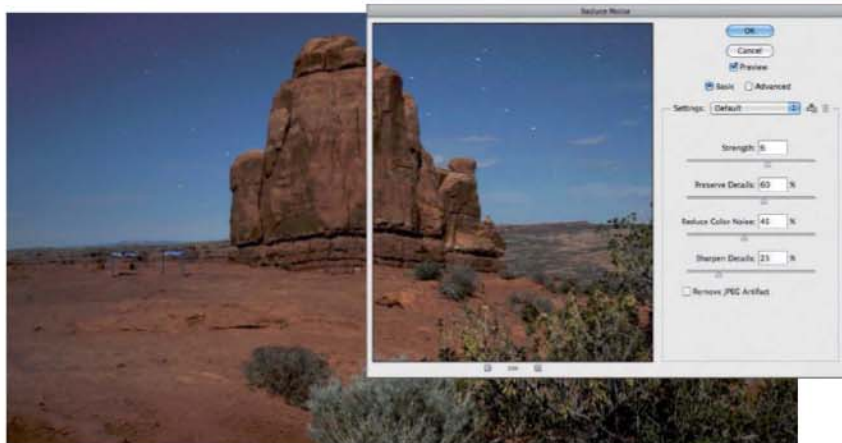
Colour choice Choose the colour you're isolating from the RGB drop-down menu – the menu's default setting is to adjust the full range of colours.

Histogram On the grid, move the points for the shadows, midtones and highlights, left for darker and right for lighter.

Values Keep track of the amount of adjustment made to each colour with the numerical value that appears under the grid.



Delete adjustments Delete the adjustment layer by dragging it onto the small trashcan icon on the Layers palette.



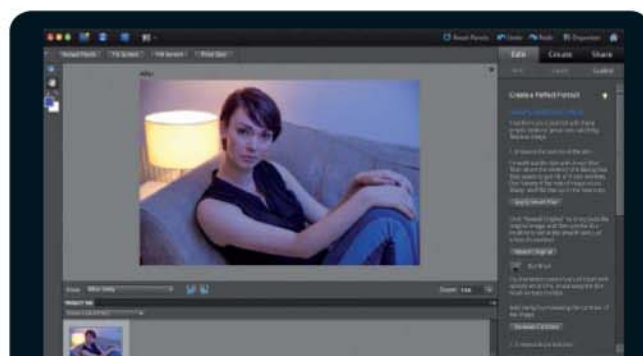
7 Reduce noise

Use a filter to combat low-light speckles

Noise is used to describe the speckles that appear in images shot in low-light conditions. Often, if you up your ISO setting in the camera to compensate for lack of light, you'll find these appearing. To make them less noticeable, use a filter via Filter>Noise>Reduce Noise.

The palette will automatically zoom in on your image, and use the cursor to view the

most affected area. Set the Strength of the filter in relation to how bad the problem is and keep Preserve Details at 50-70%. If noise is still noticeable on any areas – in this case the sky looks worse than the foreground – switch to the Advanced tab and set the filter to adjust only that channel, in this case the Blue one. Click OK and wait while Photoshop applies the settings.



Guided portraits

Let Elements take your hand

Elements features guided edits to walk you through a photo touch-up. The Guided edit menu gives you options for a host of scenarios. Perfect Portrait gives you instructions and handy tips to touch up your image from increasing contrast to fixing blemishes. The Guide remains on the right-hand side of the screen as you make your way through the recommended steps. Tools can be selected directly from the guide and, if you get stuck, Adobe provides a link to online videos for you to follow.



Before



Selection tools As an alternative to the Quick Selection tool, use the Lasso tool or Magic Wand to make a rough selection.

Sharpen filter If your image needs an extra boost, apply the Sharpen filter to the Background layer to amplify the effect.

Lens blur Lens Blur is the best filter to use for depth of field. Creating an Alpha channel means you have a way to tell Photoshop what to keep in focus.

8 Close-up perfection

Fantastic treatments for close-up photography

Blurring in CS6 If working with CS6, the new Blur filter functions enable you to create the same effect automatically by setting the focus point.



01 Make a selection Open the image and duplicate the Background layer. Use the Quick Selection tool (W) to make a rough selection of the parrot – the area you want to keep in focus. Switch to Quick Mask mode (Q) and add a Gaussian blur from the Filter menu.



02 Save it Now you must save the selection through Select>Save Selection and name it Bird. This will save as an Alpha channel, which will serve as a Depth Map in order to tell Photoshop which area of the image to blur and which parts to keep in focus.



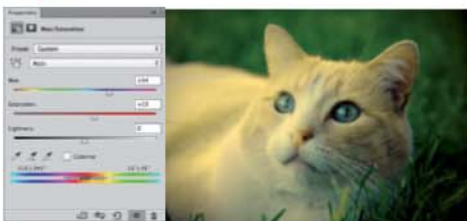
03 Get blurry Select the top layer and apply a blur by selecting Filter>Blur>Lens Blur. With the palette open, focus on the Depth Map section. From the Source drop-down menu, choose the selection created earlier. Select Invert and the Blur Focal Distance set to 0.



Close-up photos can be of anything from beautiful flowers to pet portraits. There are plenty of creative ways to give your animals some photographic love by adding interest to their images. One effect that's a breeze to master is cropping your image and

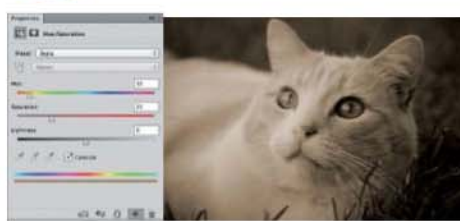
applying depth of field. By simply giving the background a blurred look you automatically draw the eye towards your pet and make your photography look more impressive. The key is to keep the eyes of the animal as sharp as possible, as this is the focus.

9 Hue / Sat



An easy effect to execute is changing one of the colours that appear in your image. The Hue/Saturation adjustment enables you to isolate the colour you want to change. With the image open, add a new adjustment layer and look to the top of the palette. The colour range will be set to Master by default – change this to the colour you want to alter. In the case of our cat, by selecting red and bringing down the Hue value the cat's coat will change to a light yellow.

10 Sepia



Adding a sepia effect to any image gives a chic touch. First used to give black and white images a warmer tone, stripping an image of its colour and giving it an orange sheen is a tribute to the old romantic days. With your image open, add an adjustment layer and select Hue/Saturation. From the Preset list select Sepia. Depending on the colours in your image the shade of orange will vary. If it looks more fake tan than stylish copper, decrease the saturation a little.



Instant sepia

A simple one-click effect

Elements is laid out with the most useful features just a click away. It has an instant sepia effect available on the main page. Make sure you're in Edit mode and have Effects selected in the right palette. This is the program's default window and should appear automatically. Scroll down until you see Tint Sepia. If you can't see the option, check that you have selected Show All Effects.

Photo editing

NOW TRY...

Themed photo collections are the perfect excuse for a little creativity!

We've all got events we'd like to remember, so why not theme your photo collections by special events? For example, your wedding photos can be given an artistic twist and compiled as a collection of impressive imagery rather than in an ordinary photo album. Or say Happy Birthday in style with a personalised gift card that takes no time at all. Think of a theme or two and group your photos accordingly, here are just a few ideas to get you started...

Monochrome Black and white simplifies the conversion and makes the shot more dramatic.

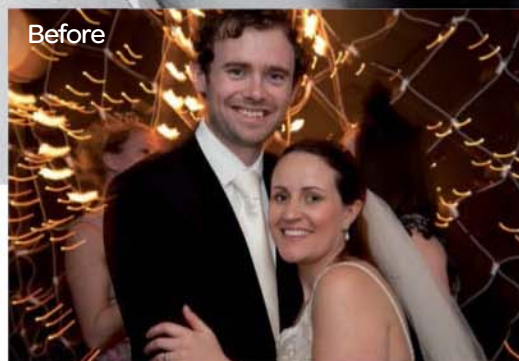
Contrast A contrast boost makes the image look more professional and striking.

Radial blur Radial blur adds interest to the edges and focuses attention on the subjects.

Reduce details Distracting background elements have been reduced.

From wedding snap to art

A quick black and white conversion, a contrast boost and a touch of radial blur can really add impact to a wedding photo



01 Black & White layer

Go to the bottom of the Layers palette and click the middle button, Create New Fill or Adjustment Layer. Select the Black & White adjustment layer option and tweak the sliders for the best effect.



04 Feather the edges

Go to Select>Refine Edge and make sure that the selection is feathered, with the value depending on your image. High-resolution images will require more feathering than ones with a lower resolution.



02 Bring in Curves

Make another adjustment layer – but this time choose Curves from the list. Adjust the graph as shown to subtly boost the contrast. This gives

the image a lot more punch and impact.



03 Lasso selection

Select the Background layer. Activate the Lasso tool (L) and make a selection around the couple. Go to Select>Inverse to make sure that you are working with the area outside and around the couple.



05 The View options

It's a good idea to use the View options at the top of the dialog box for Refine Edge. There are various masking options that enable you to see the effect of the feathering as you adjust the slider.



06 Apply a radial blur

Now go to Filter>Blur>Radial Blur. This dialog box has no option for a live preview of the effect, so be prepared to try again if the first settings don't work.

Set the Blur Method to Zoom and Quality to Best.



Personalised birthday cards

You can put a friend or relative's birthday on the front page of the national news with the Type tool



01 New document Go to File>New and create a blank, white Photoshop document. It's probably best to make the size a little bigger than you need as it is always better to crop than have an image that's too small.



02 The Type tool Press T on the keyboard in order to activate the Type tool. You can choose from a wide range of fonts from the list in the top Options bar. Each time you click with the tool on the canvas a new layer will be created.



03 Newspaper effect Make sure you gradually build up your text to create the appearance of a newspaper, remembering to use different-sized fonts. Now go to File>Open and bring your photo into play. Press Cmd/Ctrl+T to resize it, crop the image, flatten out and you're done.



Add a stylish vintage effect

The theme doesn't have to be an event – choose a style like retro or vintage



01 Start with Levels Head to Levels and lower the right-hand Output Levels triangle slightly by pulling it to the left. Next, create a Hue/Saturation adjustment layer and lower the saturation so it's almost (but not quite) black and white.



02 Color Balance Now create a Color Balance adjustment layer. Make sure you play with the Shadows, Midtones and Highlights in the dialog, and adjust the sliders until you have a colour effect that you are happy with.

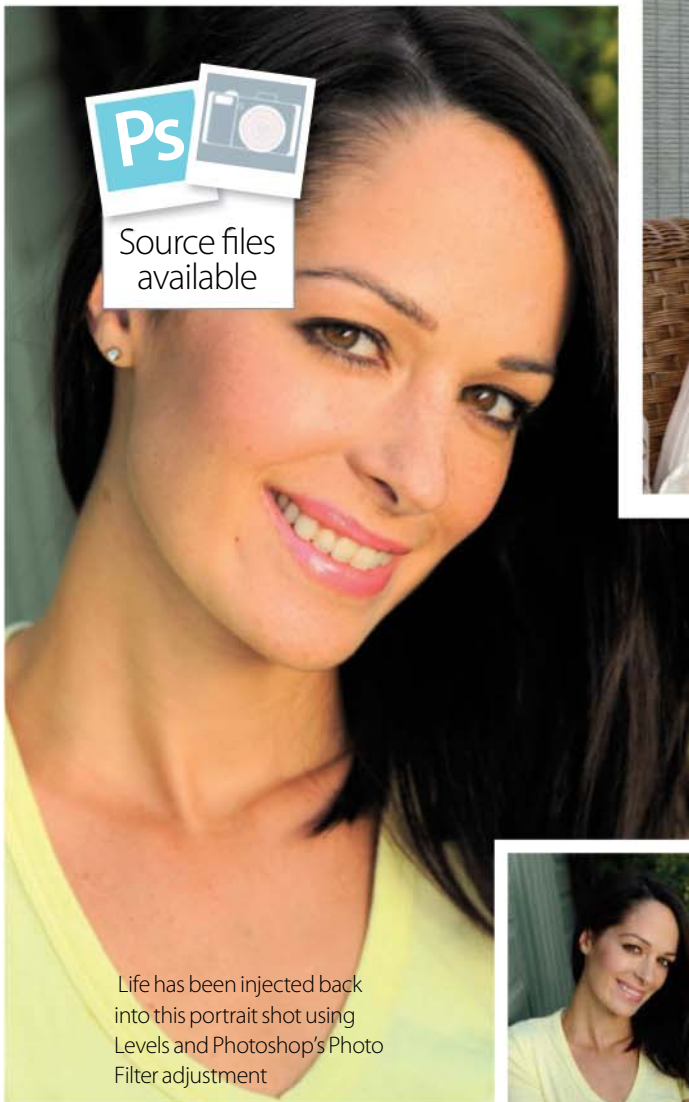


03 Add some noise Finally, go to Filter>Noise>Add Noise and make sure that it is set to Gaussian and Monochromatic. Pull the slider to the right-hand side to add some grain to the image. Look at the 100% preview, as this will be more accurate.

Go from Photoshop to photobook

When you have created something rather funky from your images, you will want to do more than just leave them on your desktop somewhere.

A great way to take your photographs a step further and make the best use of them is to send them off to a photobook company. Most companies now offer a huge range of different products and options, so be prepared for a lot of questions when you upload your photographs! Different paper and qualities are available, as well as different surfaces, such as glossy and matte. These are just the basics, so it might be a good idea to take some time to contact several companies and ask them to explain exactly what is possible and what the pros and cons of each option are, so that you can then make a more informed decision.



Life has been injected back into this portrait shot using Levels and Photoshop's Photo Filter adjustment



After applying the right settings carefully, the scene takes a whole new meaning, with bright tones and bold lights



The colour can be restored back to a normal tone in this piece using just the Curves adjustment

Colour correct photos

Take hold of these top Photoshop adjustments for improving the look of your photos



We adore Photoshop for its ability to cheat photography. Although it's often vital to get things right in-camera, it's not always possible. Perhaps you took an image indoors and it turns out orange or blue, but you can't go back and re-shoot it. Photoshop is our saviour here, coming to the rescue to restore tone, colour and vibrancy.

Here we are going to take you through three methods for editing photos. First, we look at making a photo more interesting.

Although there are many ways to do this, we'll demonstrate it with the Shadows/Highlights adjustment, which gives you full control over colour and light. This is just perfect for creating dramatic exposures.

Second, we'll have a look at reducing those ugly colour casts that can ruin a good image. The Curves adjustment is the ideal candidate for such a job and makes light work of restoring colour. Using the Curves adjustment we can split an image into three colours (RGB) and control

the areas that we need to for achieving natural-looking results.

Last, we'll reveal techniques for improving the vibrancy of an ordinary photo. With only a couple of adjustments, we can reach results that shine off the screen. We'll enhance colour with the Photo Filter adjustment and control exposure with Levels.

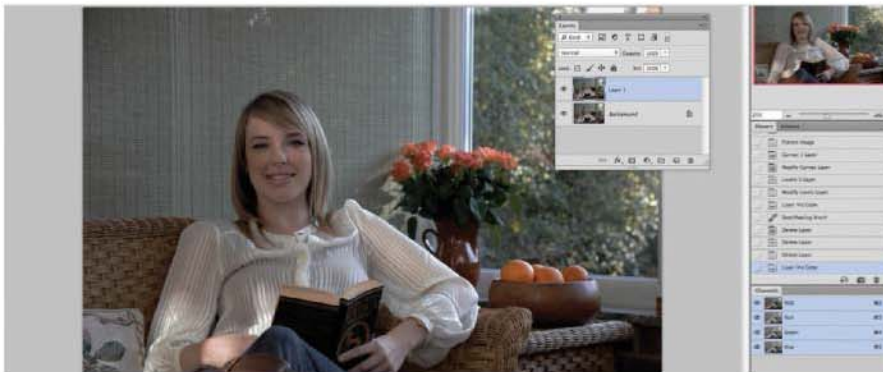
Grab the start files from the supplied disc to begin, then once you have all three techniques mastered, there'll be no stopping you!



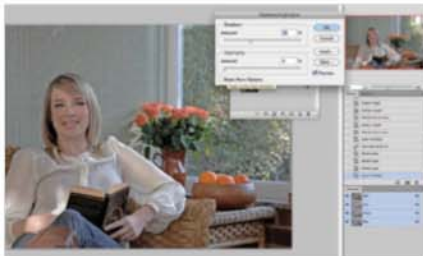
ADD DRAMA TO YOUR SHOTS

Use adjustments to boost brightness and colour in an image

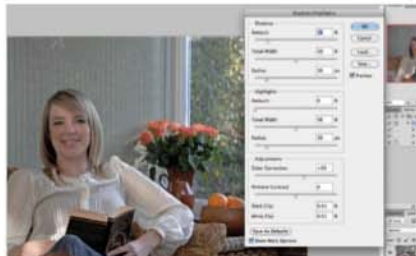
01 Duplicate the image There are many ways to add a sense of drama to an image, but this method uses an adjustment called Shadows/Highlights. Open up 'Woman reading.jpg' from the supplied resources and press Cmd/Ctrl+J to duplicate the image in the Layers palette for non-destructive editing.



02 Load the adjustment Find the Shadows/Highlights menu within Adjustments under Image. A new dialog box will open, for you to apply basic adjustments. We need more than the default settings, so tick Show More Options for further controls and sliders.



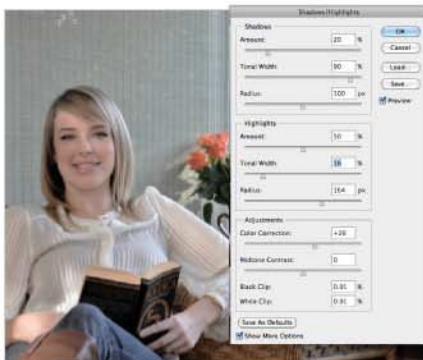
03 Tweak the Shadow regions Start off by reducing the Shadows Amount slider to 0% to reset your image back to its original state. Gradually increase this slider up to around 15-20%, or until you see a visible improvement to the image's shadow regions.



04 Tonal Width Increase the Tonal Width slider to 90% and the Radius to 100px for the Shadows. Both will help brighten up the image and increase the dynamic range of the shadows. However, this only deals with one part of the adjustment.



05 Highlight controls The highlights can be controlled in a similar way to the shadows. If the brightest part of the image is blown out, increase the Amount slider under Highlights up to 50%. Tonal Width can be reduced to 16% and Radius set to 164px.



06 Adjust the colours Saturation is the strength of the tones. The options under Shadows/Highlights can help boost this, so go to Adjustments inside the dialog box and increase the Color Correction slider to +59. You should see an instant improvement.



07 Midtone Contrast Set Midtone Contrast to +43 to complete the adjustments in this menu and hit OK. To view the image before and after changes, turn Layer 1 on and off in the Layers palette. When you're happy with the results, save this as a PSD file.

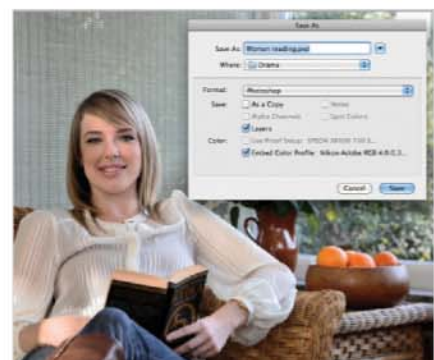
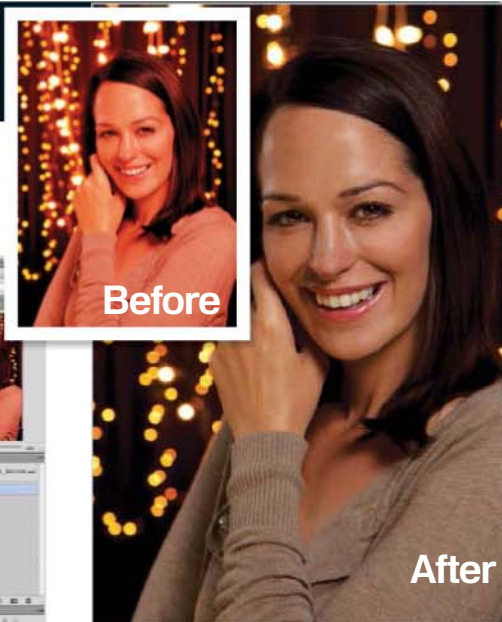


Photo editing

FIX COLOUR CASTS

Utilise Curves to repair poor colour in an image

01 Load the image Open up 'Colour casts.jpg' from the supplied resources. Notice how the image has been taken indoors and is soaked with tungsten light. The Curves adjustment is ideal for handling colour casts, so go to Layer>New Adjustment Layer and find the Curves... option in the list.



02 Blend the layer Give the adjustment a suitable name such as 'Colour Cast' and hit OK. In the Layers palette, set the blending mode of this layer to Color. This will make sure that the light levels in the image aren't effected by any changes.



03 Adjust the red Inside the adjustment use the dropdown list to change the setting from RGB to Red. This will target just the red hues in the image. As red is the main colour that needs correcting, drag the diagonal line downwards from below the middle.



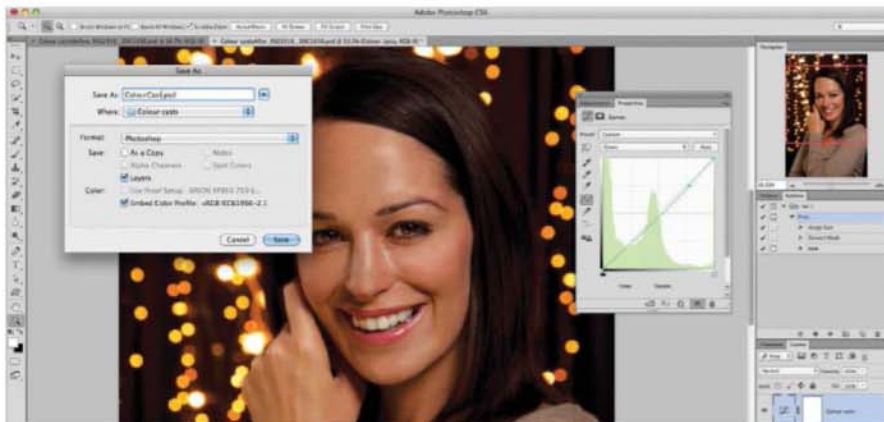
04 Re-apply Curves A slightly red cast will remain in the image, so drag the Curves line from the top downwards to reduce the amount in the highlight regions. Any change to these points on the line will make all the difference, so position them with care.



05 Control the green Once satisfied that all the red has been removed, change the Curves adjustment to Green. Reduce the green in the highlight regions to remove any further cast still visible. This may only require a little movement to work.



06 Undo mistakes If at any stage you make a mistake, simply click and drag any of the points along the diagonal line in the adjustment off the screen. Use the eye symbol in the adjustment to see a before and after of the image and then save as a PSD to retain the adjustment as an editable layer.

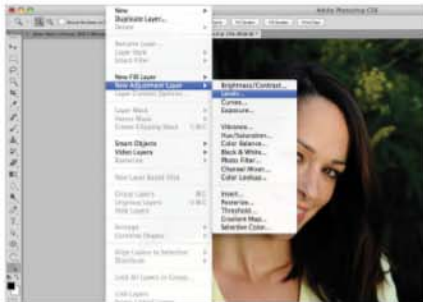




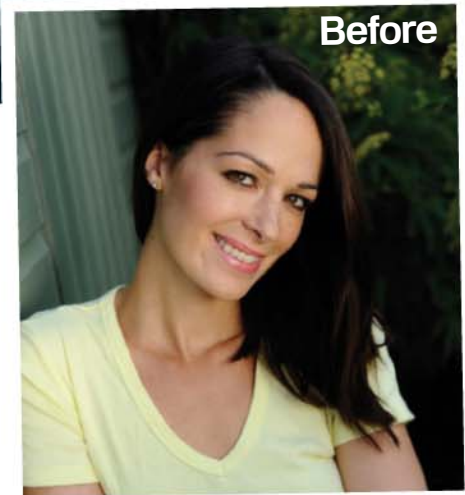
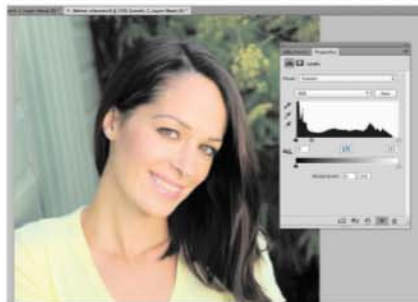
MAKE YOUR PHOTOS MORE VIBRANT

Use Levels and Photo Filter adjustments to improve brightness

01 Use a Levels layer Open up 'Outside portrait.jpg' from the supplied resources, then add Levels as an adjustment layer by going to Layer>New Adjustment Layer>Levels. ... Hit OK in the pop-up box and changes its blending mode to Luminosity.



02 Boost the midtones All that's needed here is to adapt the midtones of the Levels adjustment. The middle marker represents these, so input 2.71. The image will now appear bright and blown out, but this is countered by the preceding Photo Filter.

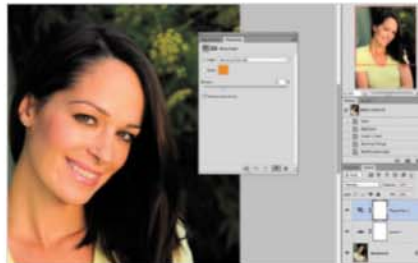


Before

03 Use Photo Filter Go back to Layer>New Adjustment Layer and this time choose Photo Filter. Hit OK and then change this adjustment's blending mode to Multiply. This will darken the image's exposure, but try other modes to see what effects can be used.



04 Choose another filter In the Photo Filter adjustment, there's a couple of ways to select tones, so click the swatch to open up the Color Picker menu. The filters already installed are calibrated to specific values, which are ideal if you know the one you need.



After

05 Pick a colour In the Color Picker you can choose any tone to suit the image. The further to the left side of the colour chart you go, the fainter the colour will appear. For the tint we're looking to enter 847000 under the # symbol to apply a yellow tone.



06 Get the right Density Once the colour has been selected, reduce the Density slider down to 45% in the Photo Filter adjustment. This will reduce the overall impact of the tone. Make sure Preserve Luminosity is selected before closing the adjustment down.



Photo editing





Enhance with light

Use gradients, filters and blend modes for authentic beams of light



When you spot them in real life, beams of light are something to marvel at, but they can be even better when faked in Photoshop. So how do you create this effect for yourself? Well it's all made possible with blend modes and layer opacities. Combining these enables you to create a subtle effect that looks like realistic sunlight. The hardest decisions to make are how to shape it and how to choose the right tools to use. In this case we've used a custom shape that's been designed specifically for the job. The beams are already laid out for us, so all

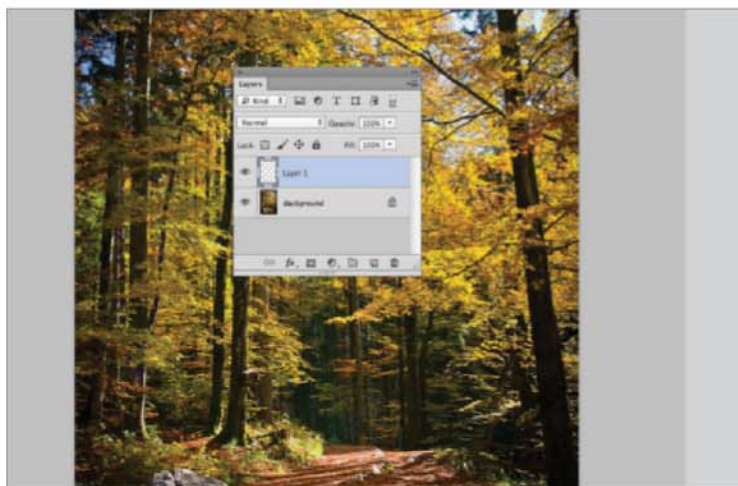
that's left to do is to add perspective and place them to fit into the image. It's important to consider the perspective and angle of the light rays, as they should be slightly thicker closer to the ground to show the effect of the light dispersing.

This photograph of a woodland area, which is available with your supplied images, was captured by Andreas Krappweis (www.sxc.hu/profile/Krappweis). Try applying this effect on your own landscape images to see what kind of atmosphere you can create.

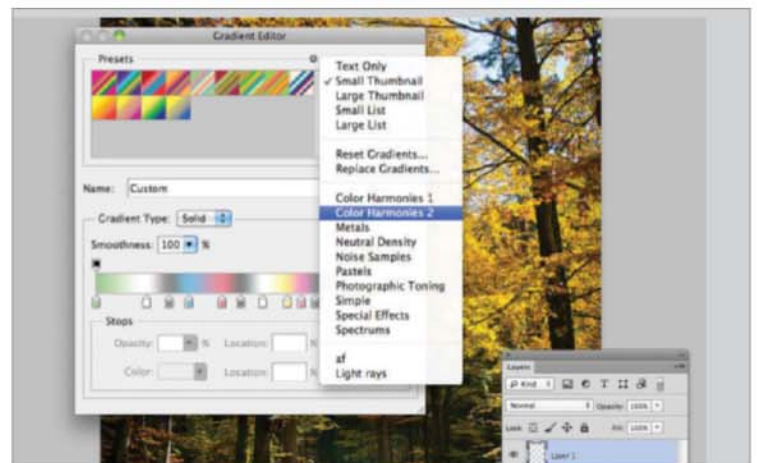


LIGHT UP A FOREST SCENE

Load your first gradient preset and begin to build the sunbeams



01 Open the image Begin by opening the start image 'Woodland.jpg' in Photoshop. We'll start by creating large, soft beams of light. Create a new layer above the Background by pressing Cmd/Ctrl+Shift+N.



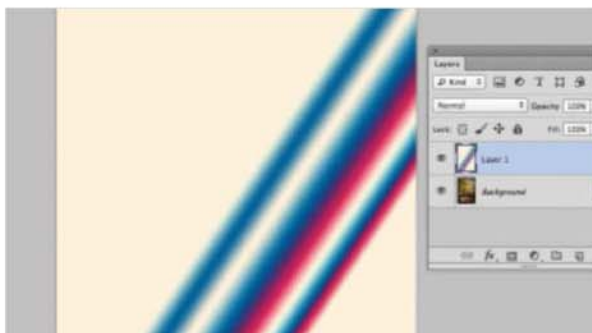
02 Load presets Select the Gradient tool (G) and click on the Gradient Editor in the top Options bar. The tool's presets are shown at the top of the menu. Open the Color Harmonies 2 preset from the drop-down list by pressing the cog icon just above the thumbnails.

Photo editing

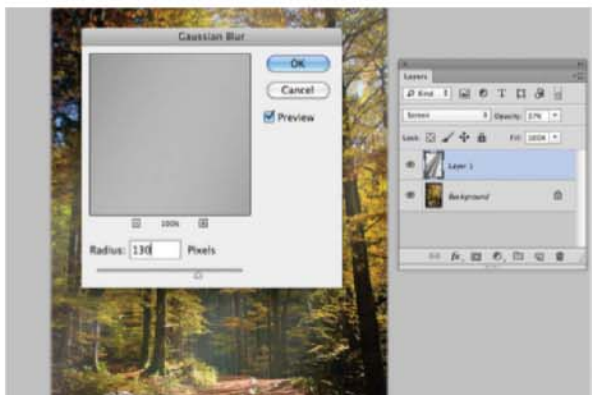


Customise gradients

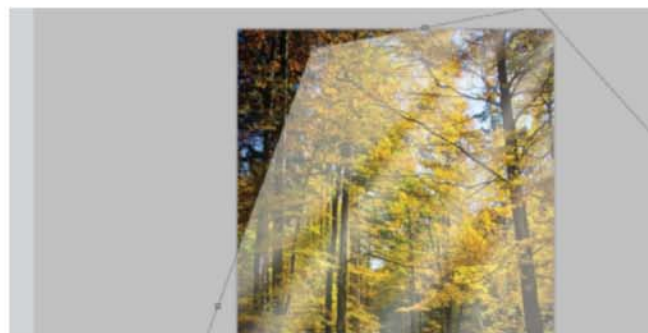
You can edit the style of any gradient to create more intense light rays by using the options in the Gradient Editor. After choosing a preset gradient, more swatches can be added to the array of colours along the gradient's preview. It doesn't matter what colours are chosen, but darker ones create a stronger contrast when the Screen blend mode is applied. Try out other presets, such as Noise Samples, keeping in mind that your focus should be on the number of transitions rather than the colour.



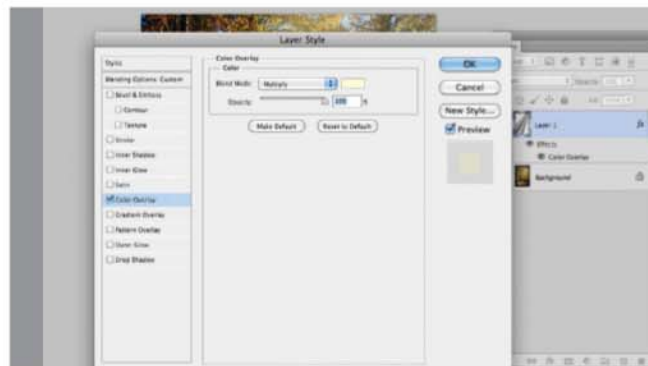
03 Place a gradient Select the Red, Blue, White preset and hit OK. Apply a gradient across the centre of the image at a downward angle. Alter the positioning and width of your light rays, use the Desaturate command by pressing Cmd/Ctrl+Shift+U to remove colour and then change its blend mode to Screen.



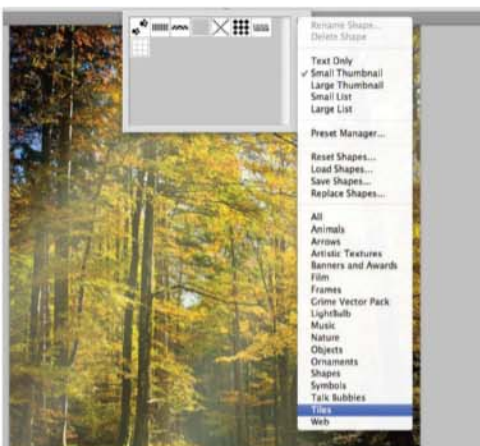
05 Hazy effects Go to Filter>Blur>Gaussian Blur and set the Radius to 130px. This will soften the rays even more, giving a hazy lighting effect. This will be the backdrop for the stronger rays of light to sit against.



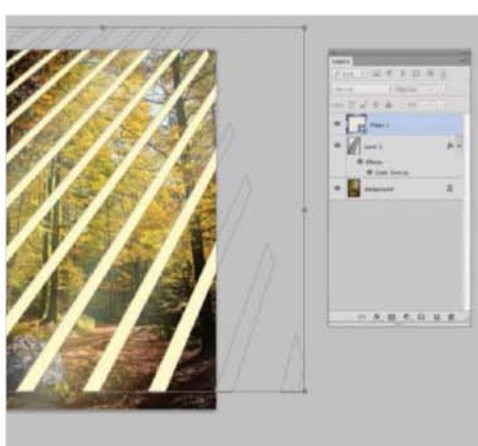
04 Apply perspective Reduce the layer's Opacity down to 50% in the Layers palette and go to Edit>Transform>Perspective. Push the top corners of the transform boundary inwards and the bottom corners outwards, as the rays need to be wider at the base. Use the Eraser tool (E) to remove any hard edges.



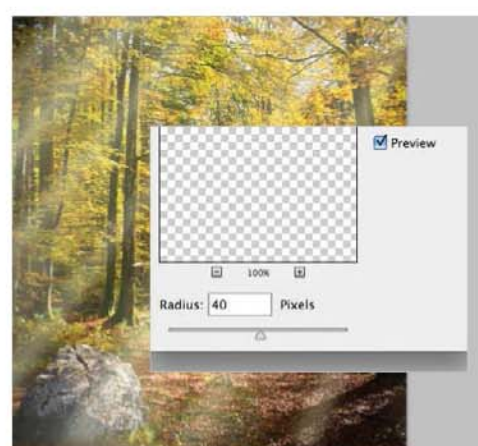
06 Tint the light Double-click on the gradient's layer in the palette to open the Layer Style menu. Select the Color Overlay option and set Mode to Multiply. Keep the Opacity at 100% and change its colour to a light yellow (#ffffd5). This will tint the light beams to remove any white patches that were showing through.



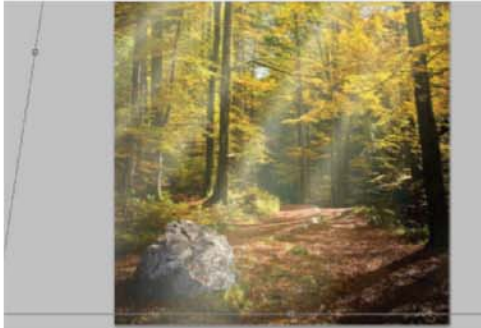
07 Use custom shapes To create stronger rays of light, select the Custom Shape tool (U). In the Options bar, open the drop-down menu next to the word Shape. Click the top-right arrow and choose Tiles from inside the fly-out list. The one to use is Tile 2. Set the Fill colour to the yellow used before.



08 Stronger rays of sun Apply the custom shape, covering the entire canvas. Press Cmd/Ctrl+T to use Free Transform to enlarge the tile and use Perspective to make them thinner at the top and wider at the base. Set the blend mode to Screen and the Opacity to 25%.



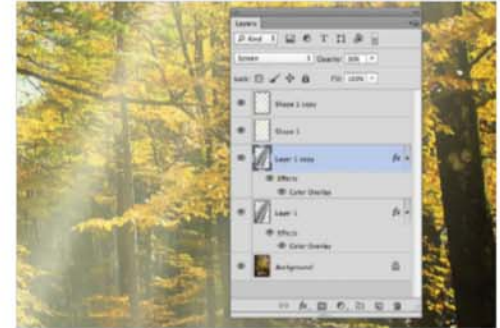
09 Blur for atmosphere Go to the Gaussian Blur filter once more via the Filter menu. Hit OK when prompted to rasterise the layer and then set the Radius to 40px. This will gently blur the shape, consequently giving the appearance of light streaming down from the trees.



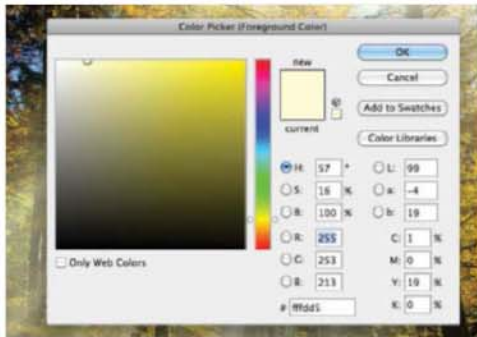
10 An eye for detail Use the Eraser tool set to 0% Hardness to remove any light streaks that seem out of place, such as over the tree. You can increase the angle of the light at any stage by using Free Transform or the Perspective tool as in step 4.



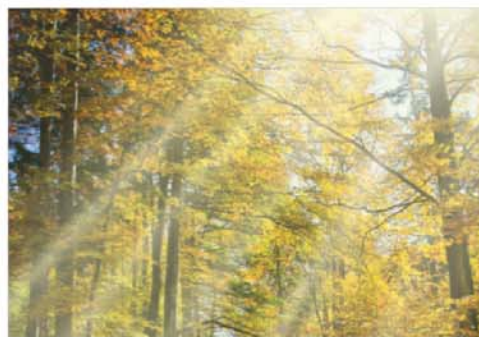
11 More rays To create smaller light rays to increase detail, press Cmd/Ctrl+J to duplicate the layer containing the Tiles 2 shape. Resize the duplicated layer so that the rays appear smaller and fall in between the others, and then use the Eraser tool to tidy things up.



12 Fill in the gaps Duplicate the first layer containing the gradient. Try different Opacity settings. Around 30% should give the right look without being too overpowering. You can use the Eraser tool, set to 30% Opacity and 0% Hardness to fade areas.



13 Create a light source The light rays need more of a prominent source. To create this, add a new layer to the top of the layer stack and change its blend mode to Screen. Select the Brush tool (B) and set your Foreground colour to the same yellow as the layer style.



14 Paint on light Reduce the Opacity of the tool down to 30% and paint over the tops of the trees to simulate the sun hiding behind them. This bright light source should match where the rays of light are entering the image.



15 Inner shadow You can finish up the effect by applying a layer style to the light rays. On one of the two custom shape layers, apply the Inner Shadow style set to black, with Opacity at 100%, Size at 65px and Distance at 26px.



Tip

Break up the effect

Use the Eraser tool set to a low opacity to fade parts of the light rays. An Opacity setting of around 20% is ideal (you are able to change this in the Options bar), and when it comes to editing light, keep Hardness set to 0% for a soft edge. Erase parts of the rays to break up the beams.

Matching rays

Align your rays and get perfect perspective

Because we are using both the Custom Shape and Gradient tools for this effect, it is important to keep them lined up. As long as each shape is applied to a new layer, the angle can be tweaked separately by using the Free Transform command, which is under the Edit

menu. Adjusting the perspective, so that the light rays expand outwards as they reach the ground, is done using Perspective Transform. Match the angles and directions, but vary the size to create a more realistic and atmospheric effect.

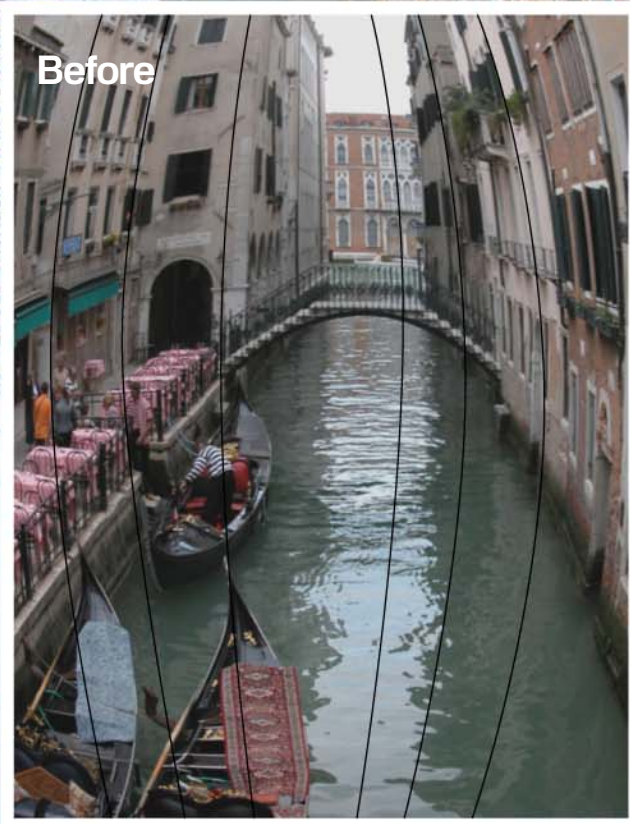


Wrong



Right

Photo editing






Fix Barrel Distortion



Frustrated by lens distortion ruining your images? See how to correct it and other common photography issues

 If you happen to be a curious person, interested in how things work, then you might have noticed a rarely mentioned discrepancy in the field of photography. Camera lenses are round in shape, yet photographs are rectangular. Does that not seem to be a little bit strange? If you follow that thought process through, it will no doubt occur to you that the resultant image requires either significant cropping or significant

bending of the light coming through the lens. Or maybe both.

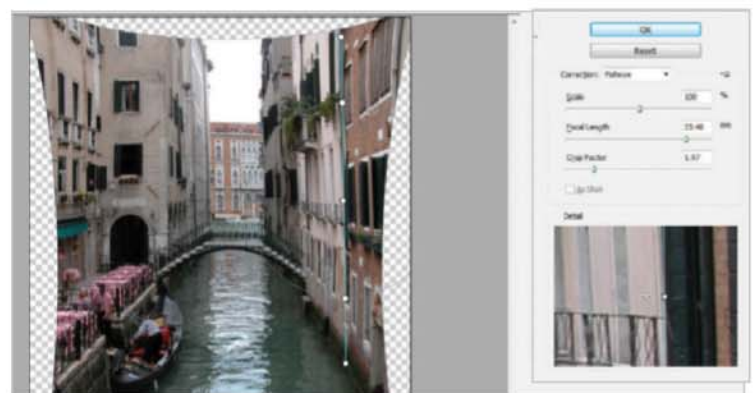
Then it shouldn't come as a surprise to find photos containing warped lines that are straight in real life. The effect is particularly noticeable in wide angle shots of architecture that show building sides as bowing in or out. This geometric distortion is classified into two forms: barrel (aka fisheye), where the image appears inflated and bowing outwards,

and pincushion, where the image looks like it's being pulled into a central vortex.

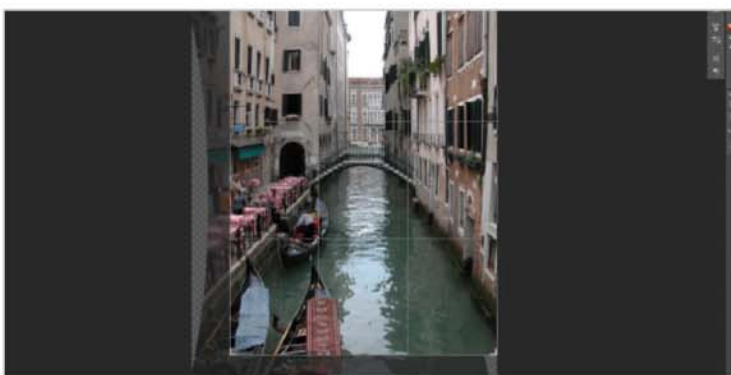
In this tutorial, we'll show you how to counteract a barrel distortion to straighten out a badly distorted image, and enhance the lighting and colours to turn a mediocre snapshot into an impressive photograph. This tutorial does use Photoshop CS6 and a few of the new features, but it is completely possible to accomplish these results in older versions as well.



01 Basic fisheye removal Open 'VeniceAlleyWay.jpg' from your resources. Notice the severe fisheye distortion of the image. Go to Filter>Lens Correction and switch to the Custom tab. Now adjust the Geometric Distortion until the building lines begin to even out.



02 Adaptive wide angle The Lens Correction filter left some of the buildings' sides with an S-shaped curve. To correct this, use the Adaptive Wide Angle filter with the correction set to Fisheye. Use the Constraint tool to draw a line along the building's side, then adjust the centre point of the line to match the building's curve.

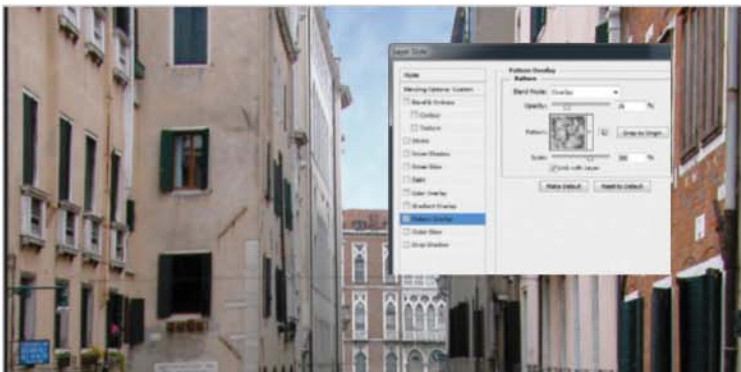


03 Crop it out The lens corrections introduced empty areas around the outside edges of the image. Use the Crop tool (C) to trim the image down to a full frame. Alternatively, small empty areas can be filled using Content Aware Fill.



04 Colour adjustment Now the architectural distortion is resolved, it's time to address the colours in the image. Begin by adding a Vibrance adjustment layer, setting the Vibrance to 74 and Saturation to 22. Use a Radial Gradient on the layer mask to remove the effect from the background building.

Photo editing



05 Sky colour Create a selection of the white sky area between the buildings and then use it as a layer mask on a new layer. Use a white to blue gradient to colour the sky. Now add a Pattern Overlay layer style using the Clouds pattern, and set it to 26% Opacity, Overlay blend mode and 388% Scale.



06 Water reflection The water's reflection should match the sky. Add a new layer and use the Quick Selection tool (W) to select the water reflection. Turn the selection into a layer mask then use the same coloured gradient as the sky. Set the layer mode to Overlay and reduce the Opacity to 73%.



07 Curves for contrast To add contrast to the image, create a Curves adjustment layer. Make a slight S shape by adding a control point for the highlights and pulling it slightly to the right, then adding a shadow control point shifted slightly to the left.

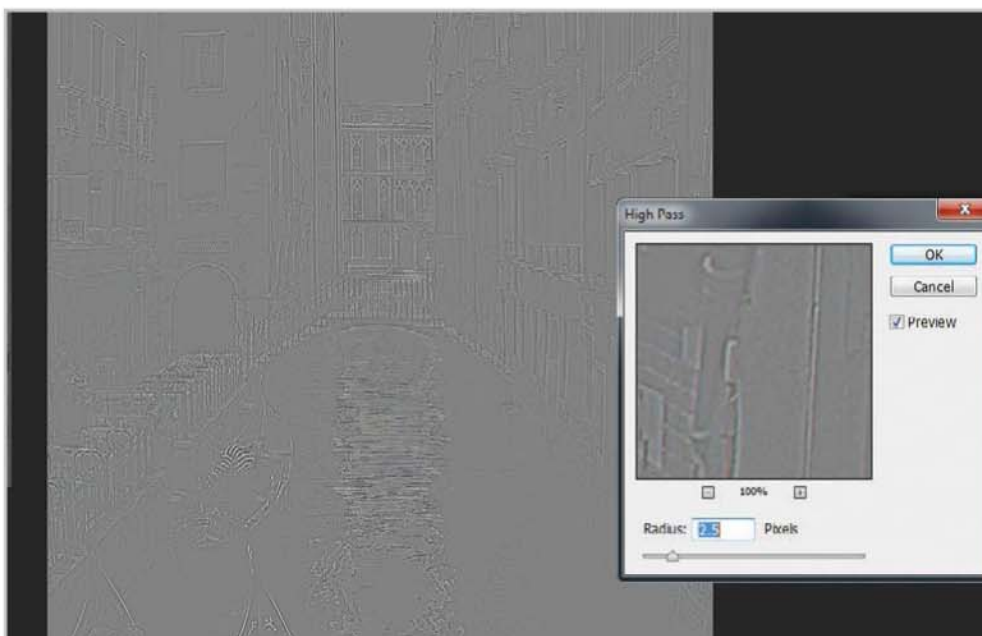


08 Beautiful blue water To adjust the greenish tint of the water, add a Hue/Saturation adjustment layer. Use the on-screen adjustment tool and hold down Opt/Alt to click and drag on the water area, changing the hue. Then use the mask to restrict the effect to just the water area.



Lens Profiles

Many lens issues can be corrected by Photoshop CS6. If it can detect the lens data embedded in the image, it can match it against its library of lens profiles to perform an automatic correction. This is seen in the Adaptive Wide Angle filter when set to Auto. It's also found in the Lens Correction filter within the Auto Correction tab.



09 High pass sharpening

Add a merged layer to the top of the stack by pressing Cmd/Ctrl+Shift+Opt/Alt+E, then run the High Pass filter found under the Filter>Other menu. Use a Radius of around 2.5, then change the layer's blend mode to Overlay.



10 Final effect Add one more merged layer to the top of the stack. Now we end where we started, in the Lens Correction filter! This time, go to the Custom tab and use the vignette slider to darken the image's corners.

Photo problems

Solutions for these common photography problems

Despite the claims of camera manufacturers, photography isn't easy. It's not difficult to point the lens and shoot, but it is difficult to craft an image to fit your vision, that becomes something more than an odd assortment of pixels. Photoshop can help with a variety of common issues that tend to haunt photographers.



Straighten horizons Wonky horizons are a plague of landscape photography. If the camera isn't perfectly level, the entire world looks askew. In CS6, this is a simple enough fix by using the Crop tool. Click on the Straighten button in the Options bar and draw a straight line along the horizon.



Create depth of field One technique to make a subject stand out is to use depth of field to direct visual interest. This can be challenging in-camera. Photoshop CS6 now includes a Blur Gallery that can simulate this effect with ease. Go to Filter>Blur>Iris Blur and add a blur 'container' around the subject.



Correcting colour cast If the camera's White Balance isn't set properly for the shot, the image will have an unnatural colour cast to it. To solve this, open a Curves adjustment and click on the small eyedropper icon that is filled with grey, then click on an area in the image that should be a flat midtone grey.



Backlit Backlighting is a frequent issue when photographing against a bright sky. The sky tends to overwhelm the exposure and subject details are lost in shadow. Recover these (to an extent) using the Shadows/Highlights adjustment, using the sliders in the Shadow settings to pull back details.

Before



Source files
available

Improve group photos

Getting everything and everyone perfect in a group shot is not easy, but we can fix problems in Photoshop



Group photos are notoriously difficult to get right. Making sure that everyone has a perfect expression, with their eyes open and not doing anything odd, is easier said than done. And of course, the more people that are involved in the shot, the more problems you are likely to have.

Group shots can also be tricky to light properly, meaning that you can end up with shadows, underexposure and colour casts. There are very few group photo issues that Photoshop can't fix, even if it requires you to merge different frames.

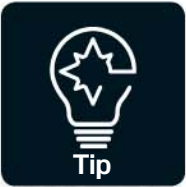
Merging images is surprisingly straightforward, so if it's something that you haven't tried before, then don't assume that it's a tricky or complex process.

Unless an image has been radically incorrectly exposed, Photoshop has a number of ways of that will allow you to adjust the brightness of your images. In fact, you'd never know that anything had ever been amiss. Plus, best of all, any undesired colour casts in the shots can be corrected in less than thirty seconds!

Over the next few pages we are going to show you some of the best ways to fix these problems using

Photoshop's range of tools and facilities. All of the files we have used can be grabbed from your resource pack on the disc, so you are able to follow along step by step.

“Merging images is straightforward, so don't assume that it's a tricky or complex process”



Fixing colour casts

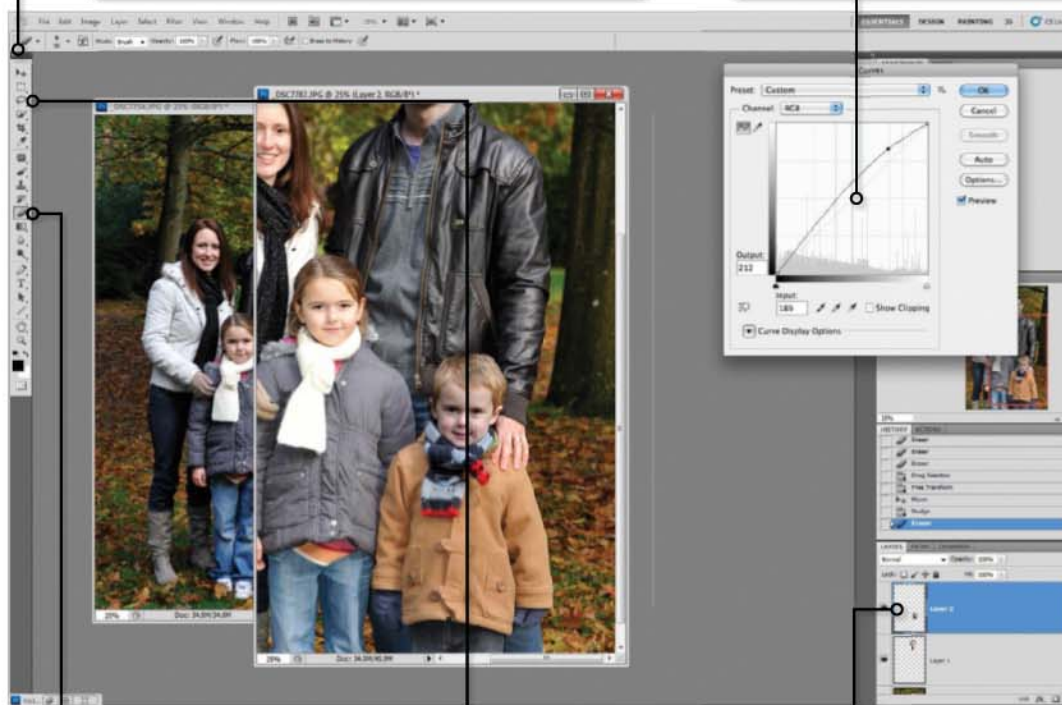
This image has been taken indoors under mixed, artificial lighting, which has created an ugly and unusual colour cast. However, this can be quickly and easily fixed. Click Cmd/Ctrl+L to bring up the Levels dialog box and then click on Options. Different settings will work slightly better with different images, but for this image you'll find that Dark & Light Colors works well. Either way, ensure that Snap Neutral Midtones is checked. Without exaggeration, there is a good chance this will immediately remove the colour cast and make your image look more human.

PULLING FUNNY FACES

Drop the best bits of your family snaps into a good group shot

The Move tool The Move tool (V) is used for dragging a selection made in one image into another file. It will automatically appear on its own layer in the document that it's dragged to.

Curves adjustments Go to Image>Adjustments, or press Cmd/Ctrl+M, to bring up Curves. Use it to ensure the brightness of your selection matches the target file.



Eraser tool The Eraser tool (E) comes in handy as it allows you to blend the replacement heads and faces with the old ones.

Lasso tool The freehand Lasso tool (L) is the easiest way to select the heads and faces that you wish to swap into the main image.

Layers palette The heads dragged from other files appear on individual layers in the main composite image, allowing for flexibility.



01 Smile! The first step is to open the files that you wish to composite in Photoshop (or use those in your resource pack). Start by looking through the images and deciding on the frames that you are going to merge together, based on the best expressions. Keep all the files open in Photoshop.

02 Base image Generally speaking, your base image will be the frame that has the most right with it. We've opted for the image that has the best framing, which also happens to feature both girls doing a good job of posing. We'll fix the boys in the next few steps.

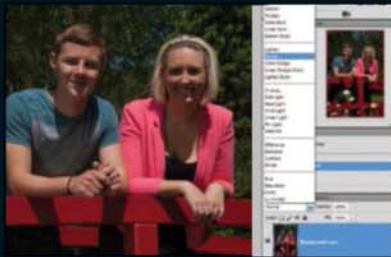
03 Drag and drop Click on the frame that you plan to use to replace the Dad's head in the main image. Use the freehand Lasso tool (L) to make a selection around his head and hit V on the keyboard to activate the Move tool. Drag the 'new' head into the main image.

Photo editing

Correct exposure



01 Make duplicates Duplicate the Background. It's often best to work on a duplicate layer, as it protects you against making mistakes with the original and allows you access to Photoshop's blend modes.



02 New blend mode Go into the blend modes list at the top of the Layers palette and select Screen to brighten up the whole image in one swoop. If the effect is too strong, lower the duplicate's Opacity.



03 Shadows/Highlights You may find that the exposure is a bit uneven, but Photoshop has a handy facility for dealing with this kind of problem. Head to over Image > Adjustments > Shadows/Highlights.



04 Slide the shadows Use the Shadows slider to adjust visible detail in the image's darker areas. Leave Highlights alone but reset the Color Correction slider to 0.



04 Resizing Press Cmd/Ctrl+T on your keyboard to activate Free Transform. Hold the Shift key while dragging the corner control points diagonally to resize the 'new' head to match the 'old' head.



05 Erasing and blending Hit the E key on the keyboard to activate the Eraser tool. Carefully erase any extraneous areas that you dragged across from the other frame. Click and unclick regularly so that you can easily erase an error by going back one step in your history.



06 Brighter faces There's a good chance that you will need to adjust the luminosity of the replacement head in order to better match the overall brightness (image exposure) of the main image. Press Cmd/Ctrl+M to call up Curves and make the required adjustments by bending the RGB curve upwards.



07 Final frame If you have not already done so, you can now close the frame that you used for the replacement for the Dad. The next step is to find the frame containing the best expression for the boy.



08 New face Once again, use the Lasso tool to make a selection of the boy's face and press V to drag it into your main composite image. Repeat the process of adjusting the size of the replacement head using Free Transform and the Eraser tool (E).



09 Final checks Use Curves to adjust the luminosity of the replacement head for the boy. Perform a final check of your work while the head swaps are still on separate layers and then, once you are happy, flatten the layers by going to Layer > Flatten Image.



Instant photo corners

Use Actions to finish off your portrait images in seconds

You can make an Action for pretty much anything. There are Actions that come pre-loaded with Photoshop, though, and they happen to include a set of frames. This is a fast way of adding extra interest to your portrait images without actually applying layers manually. Photo Corners makes for the ideal finishing touch for scrapbookers who are looking to incorporate photos into a larger composition. Here, we show you how to apply the Action, and then how to change the colour of the corners once they've been stuck on.

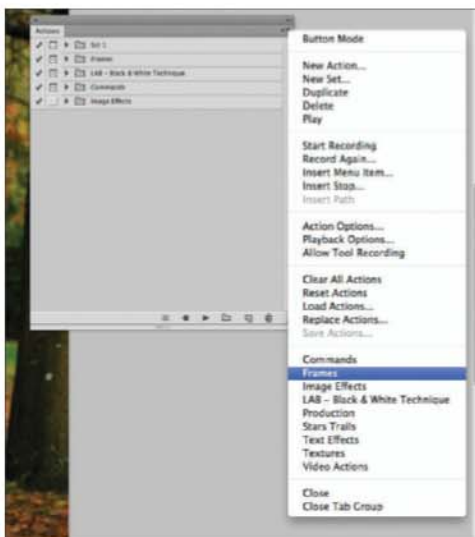


Fixing colour casts
Apply texture to the corners by using Pattern Overlay under Layer>Layer Style for a little bit of extra flare.



ONE-CLICK WONDER!

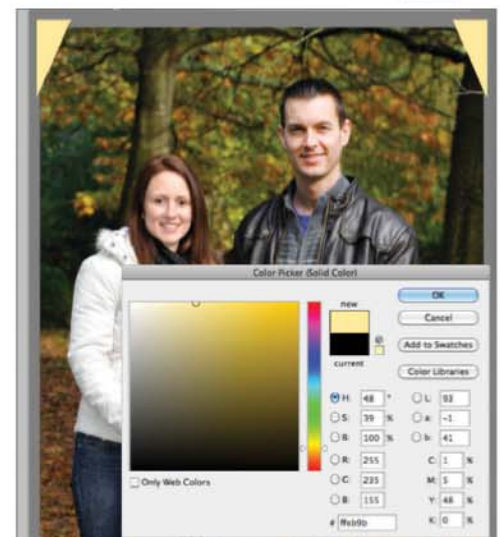
Use an Action to do the hard work for you



01 Load frames Load the Actions palette (Window>Actions) and click on the drop-down list of other options inside it. From the list, pick Frames to load up the available framing Actions ready to be applied to your image.



02 Select corners Click on the Photo Corners Actions and press the Play button. White corners and a grey background will then be added. To change the colour of the photo corners, select the Magic Wand tool (W) and Shift-click on each one to select them all.



03 New colour Go to Layer>New Fill Layer>Solid Color. Select a colour from the Color Picker menu, such as gold (#feb9b), and then hit OK to apply. The photo corners will now be separated by the mask on the Color Fill layer with a new colour.

Photo editing



Start images





Create compositions

Create dramatic compositions out of just three basic start photos using adjustment layers to achieve dramatic lighting effects



Creating a pleasing composition can be straightforward, and of course a lot of fun using just a few stock photographs, as well as a few clever Photoshop tricks!

It's the combination of adjustments, blend modes and filters that can dramatically change the look and feel of your source photos and make a big difference to the end result.

Here you will learn how to create an atmospheric effect using adjustment layers such as the Gradient Map, Photo Filter and Solid Color, all available to

use in Elements as well as full Photoshop versions. You will learn how to use the Dodge and Burn tools non-destructively in order to enhance highlights and shadows for a much more interesting image.

Since we are working with a female model you will also learn basic make-up techniques using the Soft Light blend mode and the Hue/Saturation adjustment layer.

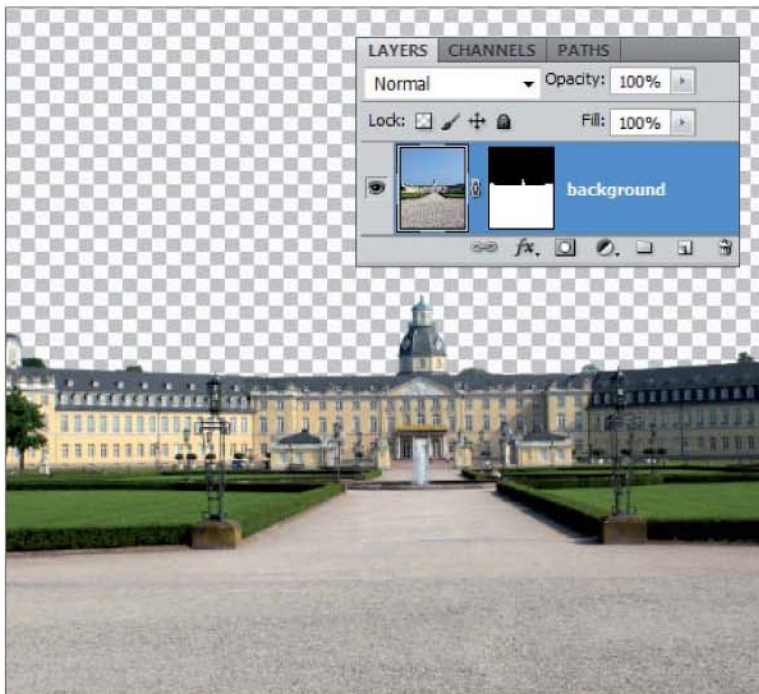
Once the main scene is ready, you will then head for even more adjustment layers in order to achieve the final colour and contrast effects. You will apply

the Lighting Effects filter which will change the overall illumination on the scene giving a beautiful vignette finish.

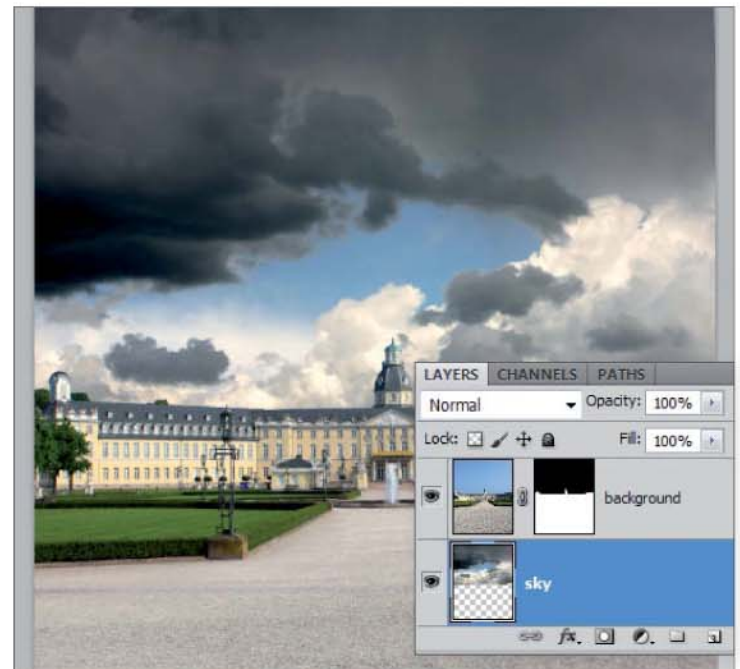
“The combination of adjustments, blend modes and filters can dramatically change the look and feel”

MAKE THE COMPOSITE

Enhance the background of your scene with a dramatic sky



01 A new background Start by opening the background image and use the Magic Wand tool (W) to select the original sky, as we're going to replace it. Adjust the area with the Quick Selection tool (W) if you need to and then click the Add Layer Mask icon at the base of the Layers palette to mask it out.

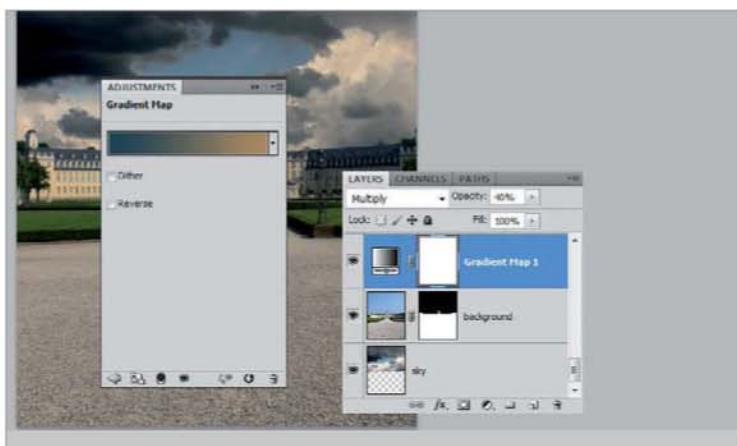


02 A new sky Open the provided 'sky.jpg' stock image and put it on a new layer below your background. Resize it so the scale looks right using Free Transform (Cmd/Ctrl+T) and manually retouch the edges of the layer mask on the background layer if necessary, making it slightly larger or smaller, using the Brush tool (B) with the Soft Round preset.

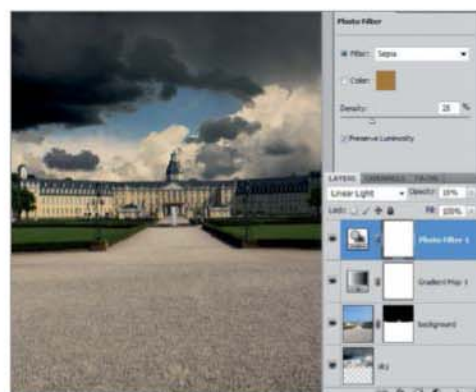


Clipping masks

Clipping masks can be used to limit the effect of an adjustment to a specific layer rather than have it apply to all of the ones below it in the stack. To clip an adjustment layer to the one below, create it as normal then Opt/Alt-click on the line between the layers. Your cursor will then change.



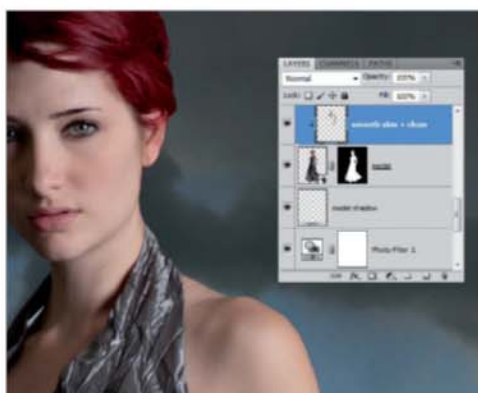
03 Remapping colours Add a Gradient Map adjustment layer (Layer> New Adjustment Layer>Gradient Map) above the background layer and use the Multiply blend mode at 40% Opacity to make the image slightly darker. We used a two-colour linear gradient to add more blue in the shadows and yellow to the highlights.



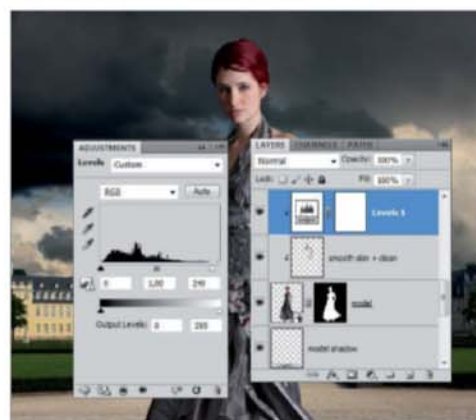
04 Sepia contrast Increase the contrast of the image with a Photo Filter adjustment layer (New Adjustment Layer>Photo Filter), setting the Blend Mode in the New Layer dialog to Linear Light at 15% Opacity. We used the default Photo Filter settings and chose the Sepia preset for a warm tone.



05 Create shadow Isolate the model using the Quick Selection or Pen tool (P), and add it on a new layer above the background and adjustment layers. Add realism by creating shadows under the woman with a soft, low-opacity brush with the Foreground colour swatch set to a dark hue.



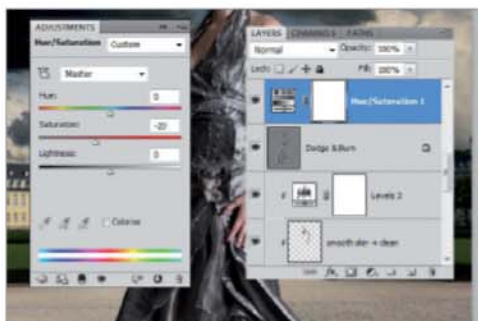
06 Skin cleaning When working with models, always take a few minutes and clean the skin using the Spot Healing Brush tool (J). You can also smooth the skin using the Mixer Brush tool (B), but since this feature is not available in all Photoshop versions you could always make a selection of the skin and apply the Surface Blur filter instead.



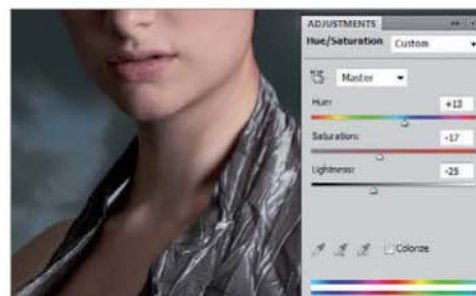
07 Model contrast Adjust the contrast of your model to match the background. Create a Levels adjustment layer (New Adjustment Layer>Levels) and drag in the white slider to increase the highlights (especially on the skin), using a selection on the attached mask to add more light specifically to her face.



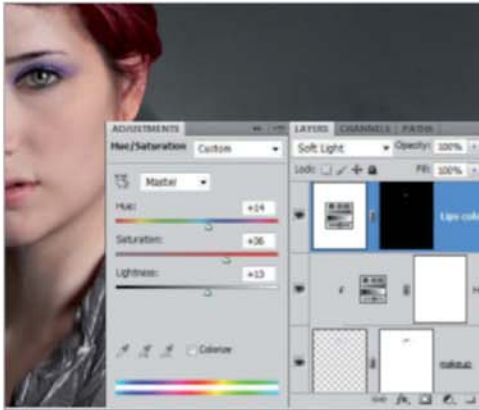
08 Dodge and burn Create a new layer above the model, go to Edit>Fill and choose 50% Gray from the drop-down list. Change the blend mode to Overlay and use the Dodge and Burn tools on this layer to lighten the highlights and darken the shadows. Use a 50% Opacity brush for the skin.



09 Desaturate the scene In order for the next adjustments to be more effective, we need to desaturate the entire image. Add a Hue/Saturation adjustment layer at the top of the stack (New Adjustment Layer>Hue/Saturation) and reduce Saturation to -20.



10 Add make-up Create an empty layer and set its blend mode to Soft Light. Use a soft brush with the Foreground colour set to a pastel hue and paint some make-up on the eyes. Place a Hue/Saturation layer above and clip it to the make-up layer so it only affects this one (see the expert tip).



11 Lip colour Add another Hue/Saturation adjustment layer and fill the attached layer mask with black. Now paint back in the area of the lips on the mask with white to isolate the colour change. Change the blend mode to Soft Light and adjust the colour with the Hue and Luminosity sliders.



12 Final colour effects You can create the final colour effects using a Solid Color adjustment layer (New Adjustment Layer>Solid Color). Add one of the layers set to Hard Light and 30% Opacity using the colour #8b7e5f, and a second layer set to Linear Light with 60% Opacity and the colour #948f84.



13 Vignette and light effects Create a stamp of all visible layers with Cmd/Ctrl+Opt/Alt+Shift+E. Use this new layer to apply the Lighting Effects filter from Filter>Render> Lighting Effects. Adjust the spotlight size and use the Focus setting to set the amount of vignetting and light intensity.

The key techniques used

Understand the four essential elements for high-contrast artwork

Enhance the eyes Use the Dodge tool on the iris of the eyes to make them brighter and more captivating.

Realistic shadows Use a brush with 20% Opacity and Flow when you paint the shadows and build them up with several strokes.

Exposure setting Keep a low Exposure on the tool of 5-10% so that you have more control when you build up the effect.

Clipping masks On the makeup layers, use a clipped Hue/Saturation adjustment layer so that you have more control.

RESCUE YOUR OLD PHOTOS



Reduce noise
Apply a Noise Reduction filter to minimise the grain in the image and refine the overall effect.

Get rid of dust To complement this filter effect, add the Despeckle filter to combat any remaining particles and debris.

Reapply makeup
Use a low opacity paintbrush to reapply the subject's makeup, concentrating on the lips and eyes.

Brighten it up
Restore the colour and vibrance of the image with adjustment layers that balance the colour and increase the contrast.

Improve skin Use the Spot Healing Brush tool to clean up scratches and marks on your subject's face by blending them into skin.

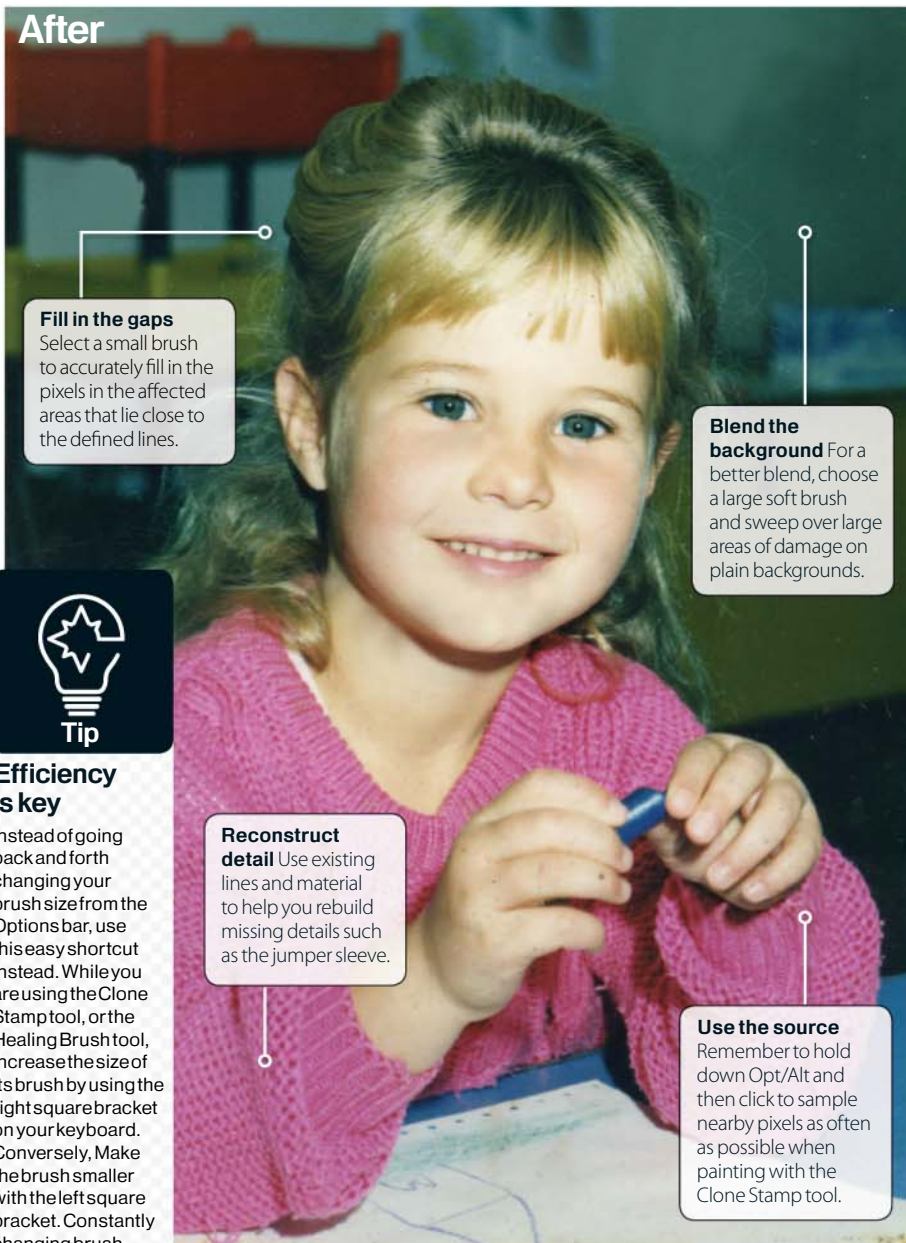
Sharpen the lines
Reconstruct edges around the face and neck using the Clone Stamp tool, zooming into the image to see details.



Remove scratches Fill in scratched areas with the Clone Stamp tool, sampling surrounding pixels to fill in the missing information.



After



Fill in the gaps

Select a small brush to accurately fill in the pixels in the affected areas that lie close to the defined lines.

Blend the background

For a better blend, choose a large soft brush and sweep over large areas of damage on plain backgrounds.

Reconstruct detail

Use existing lines and material to help you rebuild missing details such as the jumper sleeve.

Use the source

Remember to hold down Opt/Alt and then click to sample nearby pixels as often as possible when painting with the Clone Stamp tool.



Tip

Efficiency is key

Instead of going back and forth changing your brush size from the Options bar, use this easy shortcut instead. While you are using the Clone Stamp tool, or the Healing Brush tool, increase the size of its brush by using the right square bracket on your keyboard. Conversely, make the brush smaller with the left square bracket. Constantly changing brush size while you are working on areas of your image will give you a much cleaner and more professional result.

“Breathe new life into old and tattered images by giving them some digital love and care, with easy to use Photoshop tools, adjustments, filters and more”



Thanks to the modern digital age, your favourite old images are no longer destined to a life of slow and painful disintegration inside old albums and frames.

Snapshots that are in bad shape can be given a new lease of life with a few simple restoration techniques. The first step is to scan in your images to get a digital version for you to work on. Most new home scanners will do this very well, but if you haven't got one then head to a professional printing shop for some help and advice.

The most useful tools are the Clone Stamp, Healing Brush and Patch tools. They work well as

they've all been designed to reconstruct areas of an image using information from nearby pixels.

Common touch-ups include removing cracks, speckles and blemishes, and also filling in the broken pieces of an image. It doesn't stop there, though, and we take you through additional techniques that include restoring colour to photographs, fixing lighting with adjustment layers and applying filters that will bring out the best in your old images. While some techniques require a little more time and attention than others, once you see your worn image in a new light you'll know that all this effort was well worth the wait.

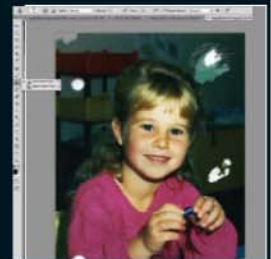
Repair with the right tools

Patch up holes and scratches with easy-to-apply retouch tools

01 Prepare Open a damaged file in Photoshop and assess which areas are missing and what you need to fill in. Ctrl/right-click the background layer and select Duplicate to make a copy. Name the layer Background Copy.



02 Select tool Clone Stamp and Pattern Stamp are grouped in the left Toolbar. Select the Clone Stamp tool (S) and select a size of 90px, or small enough to fit inside the damaged area. Set Hardness to 20%.



03 Apply it Pick a missing area of the image and sample a similar colour from nearby pixels by holding down Opt/Alt, and then clicking. Paint in the damage area and, to get an even fill, keep resampling pixels.



04 Repeat Use the same method to fill in other missing areas. Zooming into an area will give you a better sense of what looks right. Change your brush size as you go to give better results for different sized areas.



05 Final touches Once missing areas have been patched up, apply final touches by cleaning up blemishes and spots with the Healing Brush tool (J). As with the Clone Stamp tool, sample similar pixels and then paint over these areas.



Dust and speckle removal

Revive aged images to their good-old selves

Old images are often marred by dust and imperfections. Grain and dust can appear if the lens or film used was a bit dirty. It can also be the result of dust on the surface of a photograph when it was first scanned in.

Luckily, Photoshop has two filters, namely Noise Reduction and Dust & Scratches, that scan the image for debris and then work to remove it. It's always a good idea to give the photo a final once-over with the Healing Brush to remove any missed speckles.



01 Duplicate background Open up your image in Photoshop and duplicate the background layer by selecting Layer>Duplicate Layer. Name the layer Background Copy. This is good practice for any image you are restoring, as the original image is preserved while you edit.



02 Noise filter From the top menu, select Filter>Noise>Dust & Scratches. Set the Radius to 13 and the Threshold to 73, then click OK. You'll see a loading bar and, depending on the size of your image and the scale of the adjustment, it may take a while for the filter to process.



03 Lessen the noise Go back to the Filter menu and this time select Filter>Noise>Reduce Noise. Noise denotes the tiny speckles that are often found in images taken in low light. Set the Strength to 8, Preserve Details to 10%, Reduce Color Noise to 70% and Sharpen Details to 30%, then hit OK.



04 Healing Brush Select the Spot Healing Brush tool and choose a brush size of 40px. Go over your image and individually fix up dust and scratches that sit on the main areas, especially on people.



05 Crop down Select the Crop tool (C) and use the grid overlay options to judge the centre. Use the handles to specify where to crop and hit Return once happy with it. Use this to remove rough edges too.



Before



After

Make better choices

Get the most out of a filter's Preview when applying edits



Filters aren't an exact science. When using the Reduce Noise and Dust & Speckle filters, if you increase the settings more than your image can handle, you may lose a lot of detail in facial features. Using the Preview window is the best way to ensure you're on the right track. By default, the Preview window is zoomed into your image, so you can see how the filter will affect individual pixels. Use the minus icons to zoom out and see a full picture of how your image will turn out before committing.



Banish the blemish

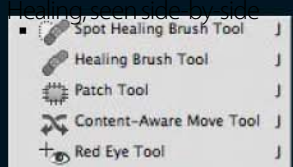
The Healing Brush tools make unwanted marks magically disappear

Whether it's coffee cup stains or accidental water marks, many old images suffer from unsightly blotches that ruin a good photo. A mixture of the Healing Brush options and the Clone Stamp tool is the best way to repair the damage.

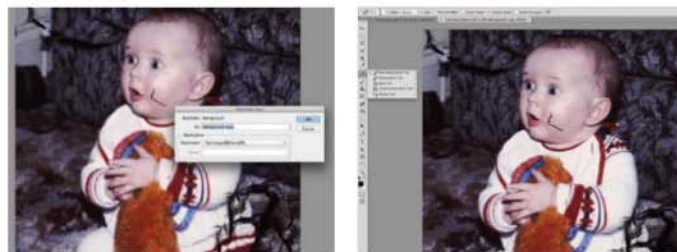
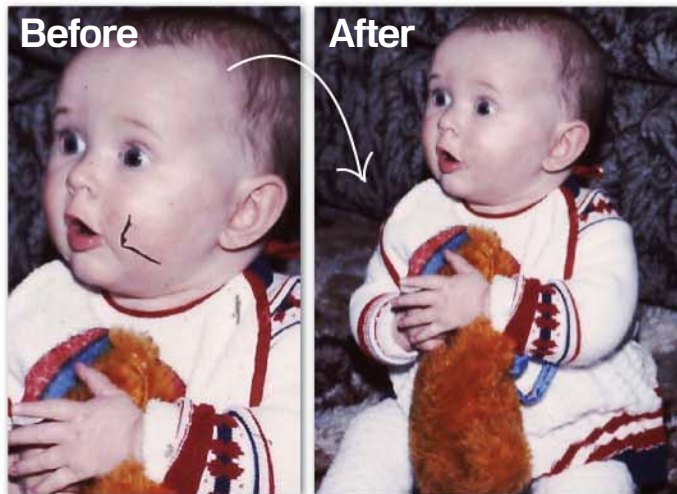
The key to getting it right is to work slowly and methodically through each blemished area. The Healing Brush options let you smooth over damaged areas, while the Clone Stamp tool is a good option to reconstruct heavily affected areas of the photo.

What's the big difference?

Healing Brush and Spot



While the Healing Brush and Spot Healing Brush functions are almost the same there is one big difference. Both are designed to remove blemishes from images using similarly coloured pixels nearby to fill the missing information. However, the Spot Healing Brush automatically samples nearby pixels, whereas when you use the Healing Brush tool you have to tell Photoshop which pixels to sample. The Spot Healing Brush works well on a simple background that needs to be blended, such as skin. The Healing Brush tool is better when working over a complicated pattern or over intricate lines where you need control.



01 Prepare Open the image and duplicate the background layer. Before starting any edits, have a closer look at the image and identify where the problem areas are. This tool is best for large areas.

02 Spot Healing Select the Spot Healing Brush tool and check the blend mode is Normal. Select a brush size of 70px and set Hardness to 80%. Start with face blemishes and paint over marks until they're gone.



03 Small edits Resize the brush to 50px and continue to click on small blemishes and marks across the face, as well as plain areas of clothing. Keep the brush size as small as possible; match the blemish.



04 Switch brush Select the Healing Brush tool and work on larger areas like stains. Set the brush size to 70px and Hardness to 20px. Sample an area of fabric by Opt/Alt-clicking and then fill in the areas.



05 Clone pixels When cleaning up stains, switch to the Clone Stamp tool. Set Hardness to 100% to draw in the small details behind the marks. Zoom right into the area and work carefully through each section.

Scan in your old photographs

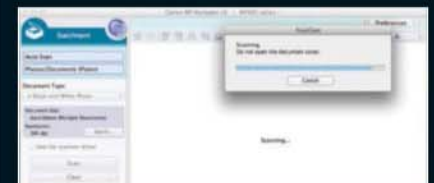
Save your antique snaps from disintegration by scanning them in



01 Scanner choice All-in-one printers are good for scanning images. Make sure you have the scanner software installed. Ensure the image you're scanning is relatively flat, and if you're image is buckled, or has suffered damage, first flatten it between two books overnight.



02 Scan resolution Place your photo image side down onto the scanner and close the top. Ensure the scanner is connected to your computer and that the scanner software is ready. If you have a photo-scanning option, select it then choose a high DPI between 300 and 1200.



03 Batch scanning Hit Scan and the scanner will process the image. It may take a couple of minutes, especially with large photos. Once finished, you will be asked if you need to scan more images. If you have a batch of images simply continue scanning them in.



04 View and save When done, click on the image to view it. Your image should automatically save to your scanner's default folder. To save in another location, select the image and choose Save As. Specify your location and click Save.

Restore tone and colour

Give lacklustre hues and faded shades a new meaning

Colour is often the first thing to go 'off' in prints, and orange tints and faded colours are all too common in aging images. Tone and colour can be restored with a number of techniques, for example using adjustment layers to bring vitality back. Hand-

colouring techniques introduce brightness into monochrome images even if it wasn't originally there.

The trick to achieving natural results is to accept the limitations of the photographs that you are working with. If you push the colours too far then

you may end up with an oversaturated result that can look a little jarring rather than beautifully restored. In fact, a good fix for a coloured image that has seen better days is to simply convert it to a deliberate black and white!



Colour with adjustment layers Adjustment layers are perfect if you have an image that requires a mixed treatment to get it back to its best, and spending some time finding out what it needs is the best approach. Start with a Color Balance adjustment layer to remove any colour casts, such as orange in this image. Next, add a Brightness/Contrast adjustment layer to bring up dull colours. Finally, add a Hue/Saturation adjustment layer to deepen the colours. Switch between these three adjustments to tweak your image until you're happy with it.



Remove colour casts Colour casts are common in film images and can usually be identified by a blue or orange tinge. They are often caused by certain types of lights when the photo is taken, or the way the film was developed. The cast can be neutralised by adding a new adjustment layer to the image by selecting Layer > New Adjustment Layer and then choosing Color Balance. Assess which colour is causing the problem and then use the sliders, and a bit of colour theory, to neutralise it. For a blue cast, for example, add more yellow.



Hand-colouring Bring a little colour to an old black and white image by colouring it by hand in Photoshop. One of the easiest methods is to simply use a paintbrush. First, change the Mode of your image to a colour one by selecting Image > Mode > CMYK Color. Now select a paintbrush and set its Mode to Color as well. Set the tool's Opacity to 80% and use the Color Picker menu to select a hue. Zoom into your image and start painting, switching brush size as you go.



Go monochrome A seemingly easy way to turn an image black and white is to change the Mode to Grayscale from the Image menu. While this gets the job done, you have no control over how the image looks and so this should be avoided. A better way to do it is to add a new adjustment layer to your image and select Channel Mixer. In the pop-up menu, tick Monochrome and then use the Red, Green and Blue channels to play around with the final effect.



Fix fades

Mend a photo's degraded edges and corners

Dog-eared corners and faded edges come with the territory of old photos. A good solution is the Gradient tool (G) in Quick Mask Mode, which isolates problem areas. Create a new adjustment layer that will apply only to the damaged section of the image. Levels and Exposure are two useful adjustments to try on fades, and you'll need a good eye to judge when you've matched the shade. Always be sure to feather the edges of your mask to blend the effects into the image.



Fix exposure

Balance over and underexposed areas of a vintage image using masks

Luckily, with digital images we can fix the lighting errors of the past and restore old photos. Adjustment layers are a fantastic option to fix up lighting, but when we're balancing out an image we need to apply an adjustment to sort out areas one at a time. We can do

this with the help of masks. Essentially just another form of selection, masks are an easy way to demarcate an area of a photograph to apply an adjustment. Masks edit non-destructively, and work by painting over areas to remove from the effect of the adjustment being applied.



01 Quick Mask Mode Open the image in Photoshop and duplicate the Background layer. Enter Quick Mask Mode by selecting the small icon in Toolbar. Select a large soft brush to prepare to mask your image.



02 Mask and adjust Decide on areas to lighten and darken. Use the Brush tool to paint over these. Exit Quick Mask Mode to view as a selection. Select Layer>New Adjustment Layer>Brightness/Contrast; increase Brightness.



03 Repeat and adjust Go back to Quick Mask Mode. Mask out any underexposure, using a soft brush. Select Layer>New Adjustment Layer and choose Levels. Balance out the levels of the underexposed area of the shot.

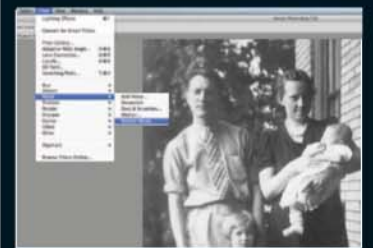


04 Clean and balance Use the Clone Stamp tool to clean up debris and marks, especially in the corners. Add a final Levels adjustment layer to balance out the image. Add the Smart Sharpen filter to bring out details in the image.

Top three filters



Smart Sharpen In images where details like eyes and expressions have been lost, the Sharpen filter refines edges and restores some of the lost definition. Select Filter>Sharpen>Smart Sharpen, then adjust the settings to bring back the edges without introducing any distortion.



Reduce Noise Filters are good at fixing noise or film grain. From the Filter menu, select Noise>Reduce Noise and use the preview to help you pick the right settings. If your image has JPEG damage from resizing, use the Remove JPEG Artifact option to reduce it.



Lighting Effects Applying the Lighting Effect filter can add drama. To add a spotlight, select Filter>Render>Lighting Effects and Spotlight from the drop-down menu. Move the circular boundary to get your subjects under the light, then increase Intensity until brightness is restored.

Restore old photos

Don't let treasured images from the past fade away – apply some Photoshop medicine and bring them back to life



“Using a variety of Photoshop’s tools, you can patch up and repair even the most badly affected image”



Get to grips with using Photoshop to restore, repair and recover old photos that have seen better days.

The image here is almost a hopeless case, but it shows that, using a variety of Photoshop's tools and filters, you can repair even the most badly affected image.

At the end of the process, images can be better than the source photo, but in many cases the original image may not have a lot of detail, and there are limits to what you can bring back without turning it into a painting. All the standard colour, contrast and brightness tools can be used,

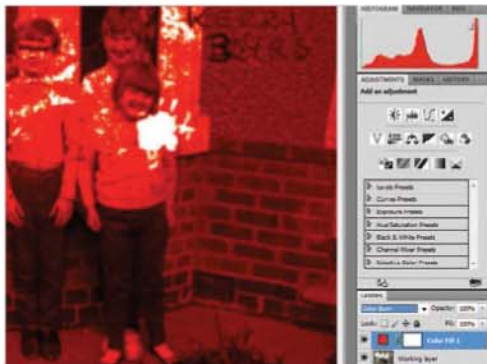
like Levels and Curves, but we'll also use helpful features like the Spot Healing Brush, Clone Stamp tool, Hue/Saturation and even a little painting.

The starting point is the scanner to get them into digital format. The original print of this image was very small and over 40 years old. When scanning, always set it at a larger size than the original. You can then make a larger print when finished, and this gives more room when doing close-up editing. The scanning resolution was set to 1200ppi, giving an image size of 3391 x 2306; large enough for an 11 by 8-inch print.

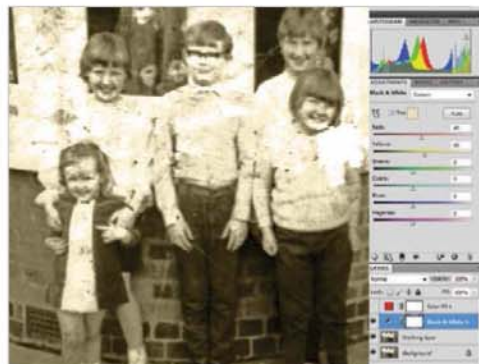


Basic image improvements

Restore damaged areas and correct tones



01 Check the damage Duplicate the Background. Rename it 'Working layer'. Add a Solid Color Fill adjustment layer, selecting pure red and changing the layer blend mode to Color Burn. This shows where there's no emulsion at all.



02 Colour issues A black-and-white image can display colour defects. To remove, create a Black and White adjustment layer. Enter the values of Reds 40 and Yellows 60, leaving the rest at 0. If the original photo was sepia, tick the Tint box and add a similar colour.



03 Trim and crop If the photo isn't neat and square, trim the edge. You could use the Transform tools, but you want to avoid further loss of quality. Use the Crop tool to completely remove the damaged area on the far right of our image.



04 Remove writing You can remove any writing with the Clone tool, but the Spot Healing Brush will also do a good job. Select the Working layer and the Spot Healing Brush tool. A Size of 100px and Hardness of 100% is fine. Now mark all the text where it rests.

Key tools for common defects

Close-up detail on specific problem areas

Writing on a photo

If there's writing on a photo it can be fiddly to get off. However, the Spot Healing Brush is designed to remove different shades of tone from a singular or patterned background. If the writing covers two different backgrounds then it needs to be done in two stages. For the first, use the tool to mark the text on the patterned background.



Water damage

If you get water damage on an area, it can be fixed with the Patch tool, provided there's a similar area nearby that isn't affected. The Patch tool is designed for that, patching large areas in one go. Mark the part affected then grab and move the preview box to an area to patch from. Check the effect to see whether it matches and release.



Missing areas

When there are missing areas of emulsion, but still some patches of detail nearby, the Clone Stamp tool is invaluable for restoring detail. Simply set the mode to Darken and sample from a source that has the same tone and pattern as where the detail is required. Set the Opacity to 100% so the new detail is sharp, then clone it in.



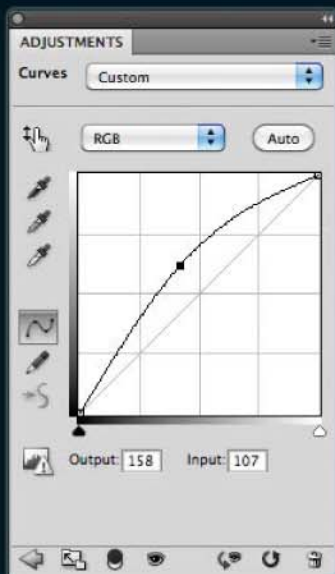
Photo editing

Curves

Use curves to add more contrast

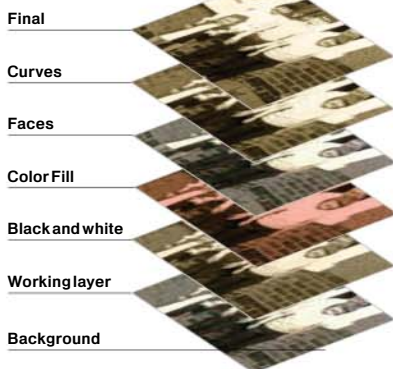
Lack of contrast

Old photos tend to lack contrast. The ageing process makes it worse, as the longer a photo is exposed to light the more it fades. A quick application of a Curves adjustment layer can add contrast. Create an S-shaped curve in the Curves box and you can tweak it towards the end of the restoration.



Layer structure

Understand the effect



PATCH UP

Man the Healing Brush and Clone Stamp tools



05 Patch the rest The letter K is straddling two areas in our image. Select the Patch tool with Source ticked, draw a square around the letter and release. Now grab the marquee and move it down. This creates a preview of the patch based on where you move the sample box to.



06 Tackle the cracks There are lots of cracks in our image, so let's start with the one on the tall girl's head. Select the Clone Stamp tool and zoom in to 200%. Change the brush blend mode to Darken and set the Opacity to 100%. Sample from the sides of the crack and paint over.



07 Rub out the creases The next crack – or crease, in this case – in our image is between the little girl and the boy with glasses's legs. Use the same Clone brush as you did in step 6 to clone in over the bricks, on the trousers and the foot of the girl.



08 Remove dirt There are dirt spots all over our image. To get rid of them, select the Spot Healing Brush tool and reduce the Size to 23%. Go over each of the figures, dabbing on any bits of muck. If the tool leaves a pattern or a hard edge, press Cmd/Ctrl+Z to undo it.



09 Clone out remnants Any marks that haven't been successfully removed with the Spot Healing Brush tool can be tackled with the Clone brush. Select it and change the blend mode to Lighten. Now sample from areas close by and paint over any remaining spots.



10 Restore emulsion Set the Clone brush to Darken to tackle any missing emulsion. Toggle the Color Fill layer on and reduce the Opacity to 26% so you can see what you're doing. Select the Working layer and clone in areas of clothing and walls into the parts that are lacking detail.

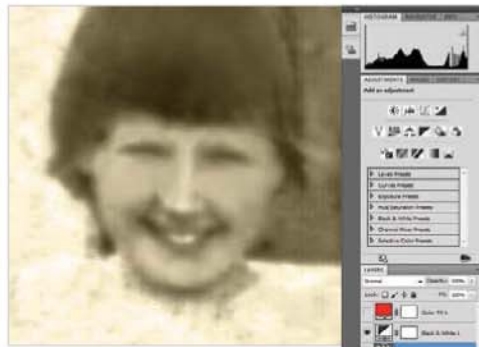


EVEN OUT COMPLEXIONS

Use the Brush and Blur tools



11 Fix the hair Although it seems like these kids are going bald, it's just the emulsion fading and thinning, not their hair. Use the Clone Stamp tool with the Darken blend mode to put hair back into the smaller gaps. Clone in at 50% Opacity to fill out the large areas missing detail.



12 Face smoothing Duplicate the Working layer and call the new one 'Faces'. On any faces where there is detail missing, use the Brush tool at 10-20% Opacity. Hold down the Eyedropper to select a shade on the face and paint it into the mottled areas of the cheeks and faces.



13 Problem areas The boy in the middle of our image is missing the lower part of his glasses. We're selecting the Brush with a sampled dark colour and around 26% Opacity. Draw any missing parts in, then use a large brush at 5% Opacity to darken around the frames.



14 Missing shoulder The biggest area missing is the shoulder of the girl on the right. We're using the Clone Stamp in Darken mode to extend the arm upwards, tapering it off. We're cloning more white over it to make it look faded as it gets towards the brighter part of the picture.



15 Final steps Add a Curves adjustment layer and lower the black tones to make them darker and lighten the highlights slightly. It isn't really worth sharpening the image because the detail just isn't there. Delete the Color Fill layer and flatten to finish.



Tips for looking after old photos



Digitise your collection

If you've got a lot of photos in your film collection, make some time to scan them and save them on to your computer. You then know, no matter what, that you'll always have a digital version as well as the original, and you can edit it at a later time and in small batches.



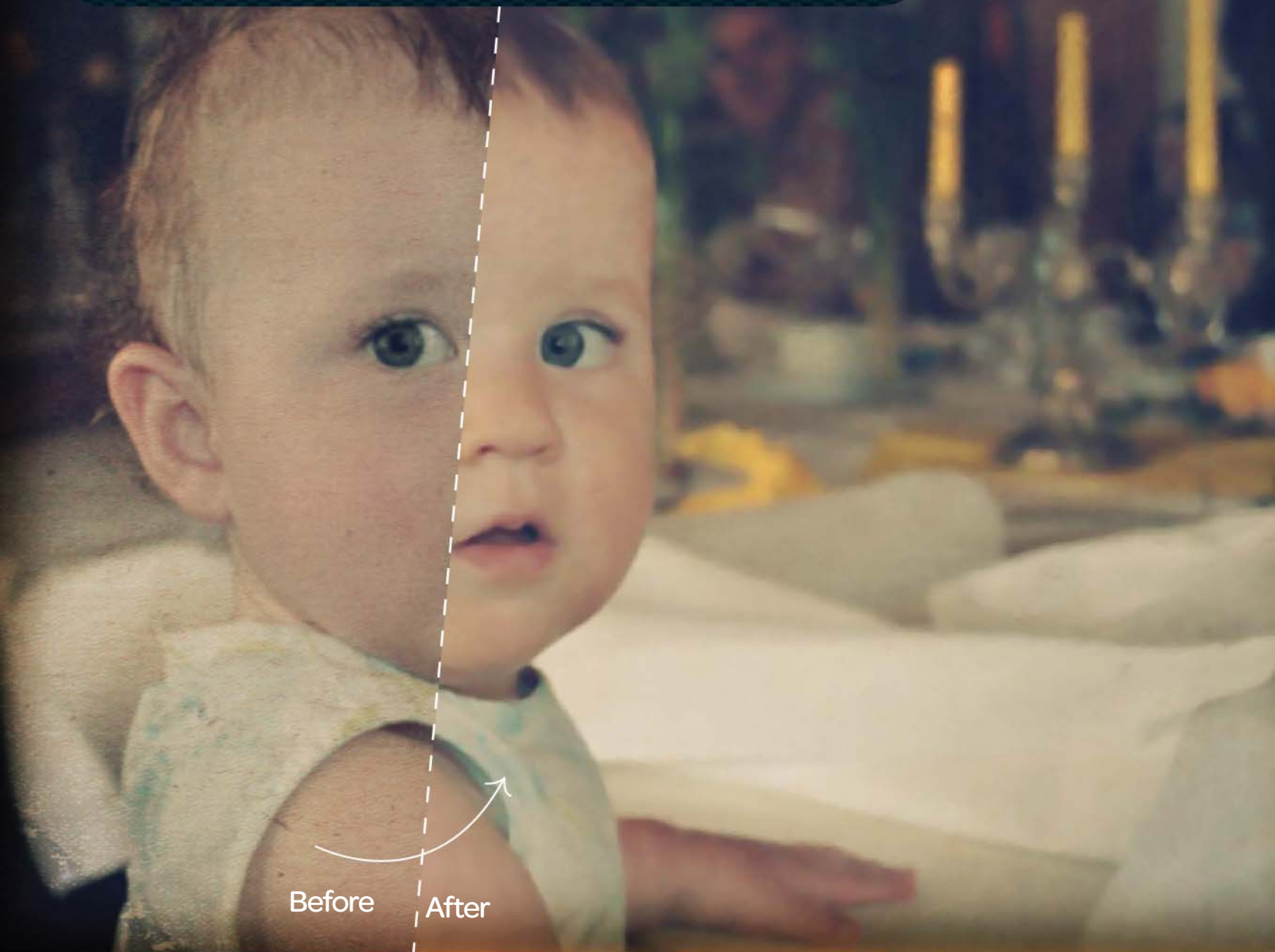
Keep them safe

Printed photos can fade in the sunlight, so keep them out of direct light. Keep them in photo albums to keep them as flat and safe as possible. This will stop too many sticky fingerprints ruining the surface as well as preventing some scratches and tears that can occur.



Backup

Make sure you back up in more than one place, such as on a CD or hard drive, as well as on your computer's memory.



Restore old shots with filters



Rejuvenate old photos by removing grain and sharpening them up

 **Old images are often spoilt by grain, dust and scratches.** While there are many retouching tools for cleaning up and restoring family memories, when it comes to removing noise and unwanted artefacts then a Photoshop filter is the place to turn to. Most filters, such as Blur and Distort, are designed to add

creative effects to an image, but among these are two that are extremely useful for restoring a damaged photograph.

The Noise and Sharpening filters can be used together to remove grain and then to restore detail. The noise reduction filters work by blending individual pixels with surrounding colours, but as

a consequence your images can come out blurry. To bring back any lost details, call in the Sharpen filters. Just as Noise filters create blur, too much sharpening can result in noise. To balance out these two side effects, use a combination of the techniques that you will learn by following the steps opposite.

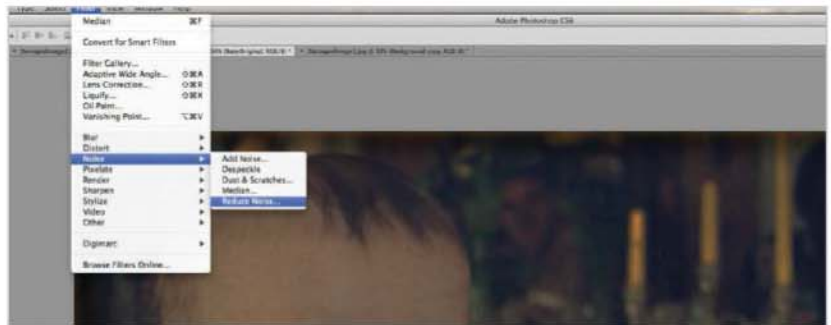


SILENCE THE NOISE

Use the Noise filter to reduce digital distortion



01 Make a copy Open the image in Photoshop and begin by duplicating the Background layer. Ctrl/right-click on the layer and select Duplicate, renaming it Background Copy. Filters are applied directly to layers, so it's important to keep your original image intact.



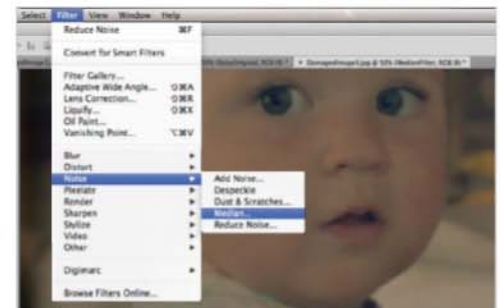
02 Targeted reduction The Noise filters are all grouped together under Filters > Noise. There are four reduction filters and then one filter for adding noise. Select the Reduce Noise option. This filter offers advanced options for targeting specific areas of noise in an image.



03 Channel hopping In the Reduce Noise menu, select Advanced to view Noise in each of the three colour channels; namely Red, Green and Blue. Select Green and increase Strength to 9 and Preserve Detail to 20%. Hit OK to apply and then rename this new layer NoiseFilter_ColourChannel.



04 Apply reduction Duplicate the layer and name it Reduce Noise Filter. Select the same filter, but this time apply the effect to the entire image. Set the Strength to 9 and Preserve Detail to 20%, then hit OK. Again, duplicate the new layer in preparation for the next step.



05 Median filter The Median filter reads pixels with a specific radius and then blends the luminance of those pixels by calculating an average. A side effect of the filter is that the image looks blurry, and so this step is saved for last to smooth out any additional noise left behind by the previous filters.



06 Set Radius The Median filter has only one setting: Radius. Using the image preview box, calculate how far you can push the Median without excessively compromising the sharpness of the image. In this image, the Radius is set to 2 pixels.



07 Apply Median Hit OK and rename the layer Median Filter to separate the effects that have been applied. The image is now free from noise but, as a result, it's fairly blurry. Next, we'll show you how to sharpen it up.



Keep it large

Start with files that are as large as possible to increase the number of pixels you have at your disposal to edit with. Since most old images are scanned in to create a digital copy, scan at the highest res and keep the dimensions of the file as large as you can without losing quality.

Photo editing

STAY SHARP

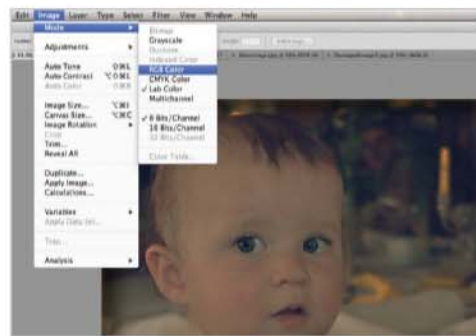
Use Photoshop's Sharpen filters to recover detail



08 Switch to Lab Color Select Image>Mode>Lab Color. A dialog box will appear and ask if you want to flatten the image, so select Flatten. In the Channels palette (Windows>Channels), select only the Lightness channel but make sure all the others are visible too.



09 Unsharp Mask From the Filter menu choose Sharpen>Unsharp Mask. The amount by which you can push the settings depends on your image. Here, the Amount is set to 150%, the Radius to 6 pixels and the Threshold to 2. In Elements, you'll find the option under Enhance>Unsharp Mask.



10 Back to RGB Go back to the Image menu and select Mode. Now change the Mode back from Lab Color to the standard RGB. If you look in the Channels palette then you'll see that the Red, Green and Blue are all restored as the three isolated values.



11 Bend the Curves Finish off the effect by adding a couple of adjustment layers to brighten up and balance the image. Go to Layer>New Adjustment Layer and select Curves. Lighten the image by bringing up the Midtones and creating a slightly rounded curve.



12 Boost Saturation Add a second adjustment layer by selecting Layer>New Adjustment Layer, choosing Hue/Saturation this time. Increase Saturation by a value of 15 to bring out the colours and draw attention to the recovered detail in the image.

Understand the Sharpening values

See how Unsharp Mask affects the image



The Amount value controls the percentage that the image is sharpened by. If pushed too high then over-sharpening can be seen. This looks like thick black lines around the edges of the subject with increased grain.



Pushing the Radius value too high will create unwanted halos in the image. The Radius controls the degree to which the sharpening can be seen. Try to keep this value as high as possible without introducing distortion.



Set the Threshold too high and you will counteract any sharpening effects. Threshold determines how many nearby pixels should be considered an edge. Keep this as low as possible and watch out for any resulting noise.



Retouching filters

A walk through the Noise and Sharpening filters



Sharpen Edges

Targeting the edges within the image reduces the amount of noise that is created when all of the pixels are sharpened. The Sharpen Edges filter does not have editable settings, as one click will assess the subjects and sharpen up the edge pixels.



Sharpen More

The Sharpen and Sharpen More filters are one-click options that don't have specific settings to adjust. Both sharpen the whole image and are good options in images that don't have major problems, but which could do with a bit of extra definition.



Despeckle

This simple filter assesses your image and then smears pixels around to overcome any speckling or unwanted debris. Pair this filter with the Healing Brush tool to clean up any spots that it missed out in the rendering process.



Smart Sharpen

Images that are suffering from blur will benefit from the Smart Sharpen filter. This works to remove problematic areas while giving you options to fade the amount of sharpening. Both shadow and highlight areas are affected to reduce noise and curb over-sharpening.



Dust and Scratches

Many old images suffer from some sort of dust or scratch marks. Set the Radius and Amount sliders in this powerful filter to balance out the colour differences between pixels. Always sharpen up edges afterwards in order to restore any lost details.



Photo effects

Inject creativity into your shots

Page 76

Welcome to the Photo effects section of the book, where you will learn how to turn your images into creative pieces of art with some imaginative digital techniques

- 68** Essential photo effects
Discover eight artistic techniques
- 76** Create impact with light tricks
Give your photos a boost
- 82** Master the Lomo effect
Create your own Lomo effect
- 86** Create monochromatic atmosphere
Evoke a dramatic mood
- 92** Get a soft-focus effect
Add a glamorous touch of blur
- 94** Create tilt-shift effects
Produce a miniaturised toy town
- 98** Add movement
Inject dynamic movement



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After

Page 92



Before



Page 94
Before



After



Page 98



ESSENTIAL PHOTO EFFECTS

Learn these eight artistic techniques for turning normal images into stunning photographic masterpieces



Photoshop is essentially a photographer's studio and darkroom wrapped up into one. This is reflected in the wide array of adjustment layers and filters that are on offer for transforming images into something spectacular.

Careful application of adjustments and filters will give you control over everything from exposure and colour to atmospheric lighting and detail enhancement. There are an infinite number of effects that you can make but, to get you off the ground, we've given you our top eight photo-editing effects and techniques.

Just read on to find out how to give images a duotone, soft focus effect with the help of the Gaussian Blur filter and the Hue/Saturation adjustment. We also demonstrate the creation of the popular Lomo effect, which is used to distort colour and inject new life into lacklustre images.

Bokeh lighting is easily done with the help of the Brush tool and a couple of basic layer styles. However, panic not! We've also given you the exact settings for re-creating these effects. You can learn how to control colour with stunning black and white effects, selectively remove colour from an image with the Color Range selection process, and much more. Simply head to the next page to get started!

"There are an infinite number of effects that you can make"

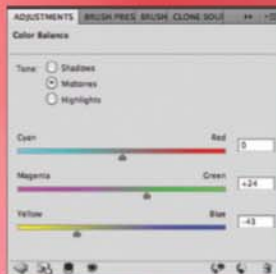


Before



Put life in the eyes

To change the colour of the eyes in a portrait – to green, for example – select both eyes using the Magic Wand tool, using Shift to expand the selection. Use a Color Balance adjustment setting the Midtones to Cyan/Red: 0, Magenta/Green: +24 and Yellow/Blue: -43.



Light effects

Give portraits a new twist with a burst of colour and interesting light effects

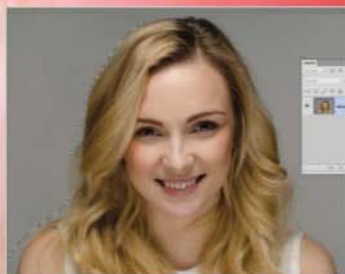
This effect makes it seem as though your portrait was shot in a studio. This can be applied to any image, taken outdoors or indoors, since the background is replaced with a gradient and additional lighting effects. The colourful background is created using gradients, and the Gradient tool is helpful for adding light streaks. The Motion Blur filter is the finishing touch to this effect, blurring the lighting to blend everything together.

“This can be applied to any image, taken outdoors or indoors”



Lighting effects in a portrait

Make way for a glowing, colourful studio shot



01 Rough selections To make a selection around the person, use the Quick Selection tool (W) to draw a marquee onto the image. Aim to create an accurate selection, but it doesn't need to be perfect.



02 Edit background Go to the Layer menu and down to New Fill Layer, then select Gradient. Set the colours for the Gradient to red and white, and set Style to Radial. Apply the Gradient by drawing a line from the centre of the image outwards.



03 Light streaks The Gradient tool (G) is ideal for adding streaks of light. On a new layer, set to Color Burn, apply a multi-coloured, linear gradient. Use the selection made earlier (Ctrl/right-click over its thumbnail) to apply a mask to protect the layer's background.



04 Blur light The Motion Blur filter can make the light streaks softer. On the gradient layer, go to Filter > Blur > Motion Blur. Set Angle to the same direction as the light and then set the Radius slider to 200.

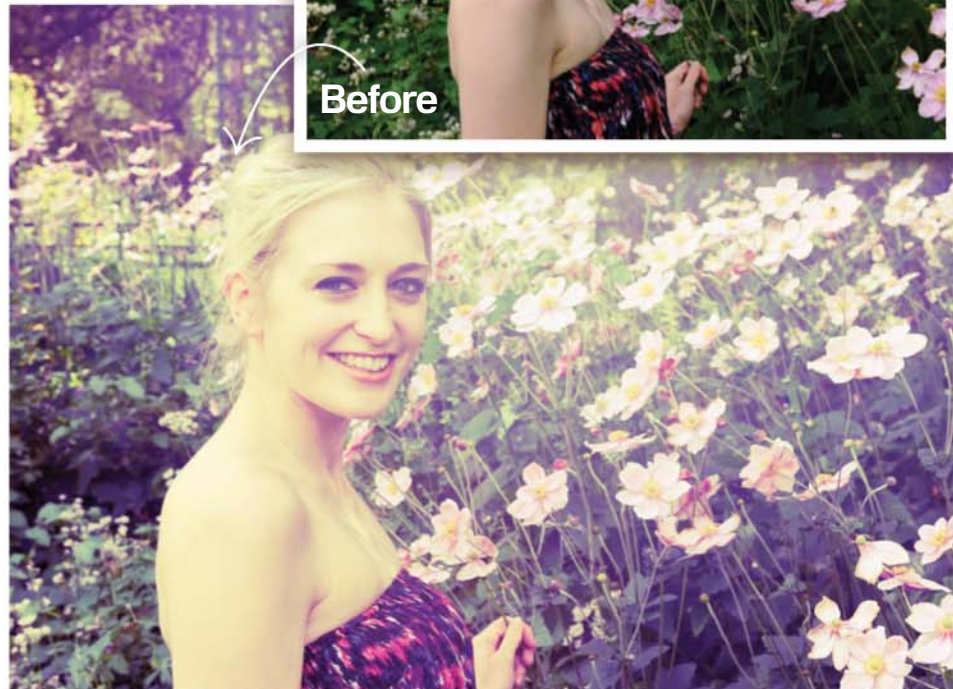
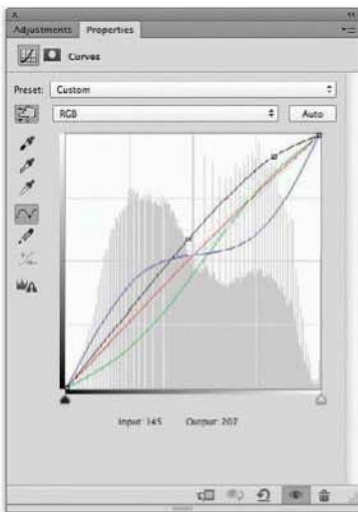
Photo effects

LOMOGRAPHY

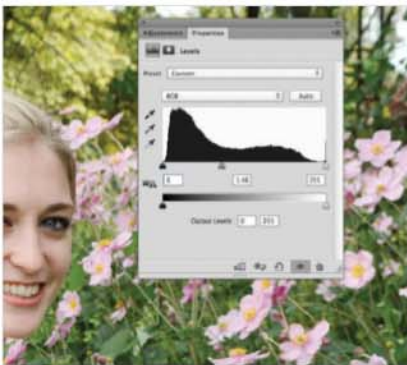
Transform a normal photo into a Lomo-inspired digital wonder

Lomo effects are a lot of fun to experiment with. They play around with light and colours to distort the natural feel of your image. There are no rules for creating your own Lomo effect, as it's all a matter of creative preference.

If you've never made one before, here's one way in which a Lomo image can be created using the Curves adjustment layer and some intricate bending of colour.

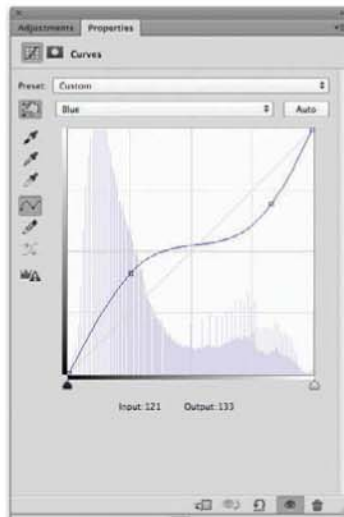


“There are no rules for creating your own Lomo effect, as it's down to preference”

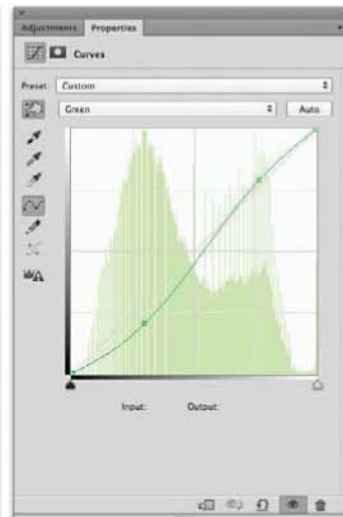


01 Control exposure Start off by adding a bright exposure effect to your image. Do this by adding a new Levels adjustment and sliding the Midtones left to around 1.48.

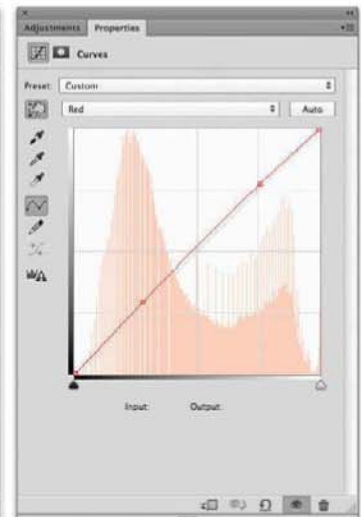
02 Curve craziness Now for the colour distortion. Add a new Curves adjustment and alter the Red, Green and Blue channels separately. Here are our settings.



Create a reverse 'S' shape by pushing the shadow regions up and the highlights down.



The Green curve is much like the Blue, but in the opposite direction. Keep this subtle.



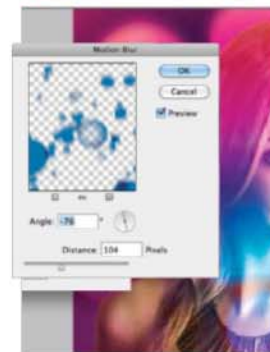
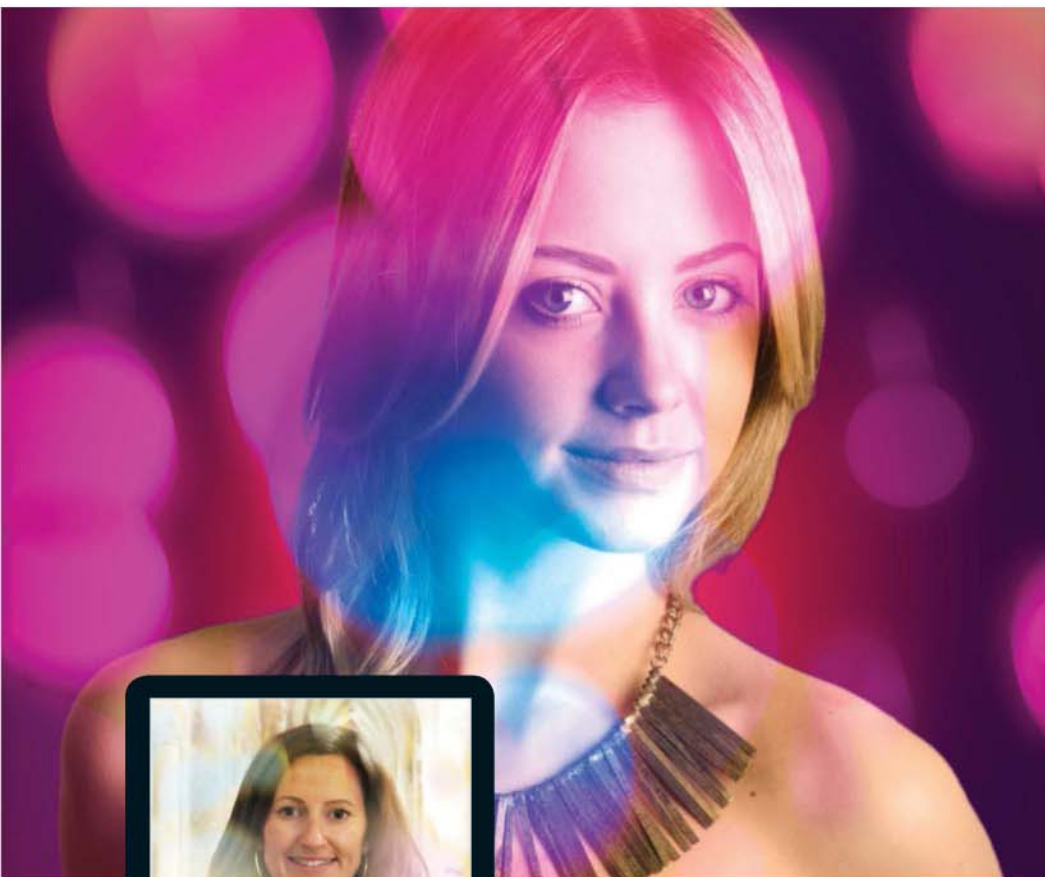
Push the Red curve up slightly to just warm the skin tones of the person in your photo.



BEAUTIFUL BOKEH

Create the unmistakable aura of bokeh

The secret behind making the bokeh effect is all in the arrangement of layer styles. Used with the right brush, it's just a matter of painting on the circular lighting around your subject. The shape of the bokeh lights can be any shape, not just round. Find out which brush settings we used and which layer styles were combined for this bright and colourful bokeh effect.



01 Gradient backdrop To change the background, you'll need to select the subject using the Quick Selection tool (W). Then apply a layer mask and add a new blank layer underneath this. Apply your desired gradient using the Gradient tool (G), with colours such as red and purple set up in the Options bar.

02 Brilliant brushes Brushes are used to create the bokeh. Choose a basic round brush, set to 100% Hardness, with a Spacing of 100%. The Scattering and Size Jitter can be altered from within the Brush palette. Paint with the brush onto a new layer in order to apply a spread of circles.

03 Motion blurring Apply the layer styles shown below onto the bokeh layers. For a final edit, apply the Motion Blur filter in order to create the sideways distortion for the bokeh circles, as if they're out of focus.



Natural bokeh

Alternative effects

For a less intense bokeh effect, try applying the above steps to a photo of a person outdoors. Use pastel colours for the Gradient Overlay layer style, then apply white light by painting with a low opacity, soft brush over the background. The Curves adjustment is useful for increasing the brightness of the overall photo.

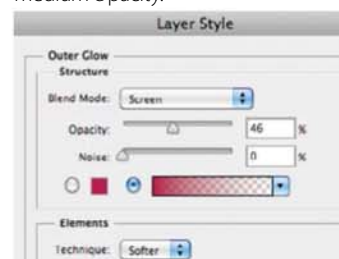
Vibrant bokeh

Apply these layer styles to your bokeh brushes

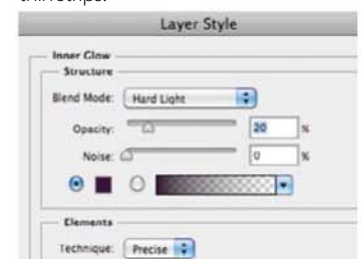
Gradient Overlay Set Mode to Linear Dodge (Add) and then give the gradient a vibrant rainbow of colours, making sure that the Style is set to Radial.



Outer Glow The Outer Glow gives each bokeh lighting a blurring around the edges. Set the Mode to Screen and Technique to Softer, with a medium Opacity.

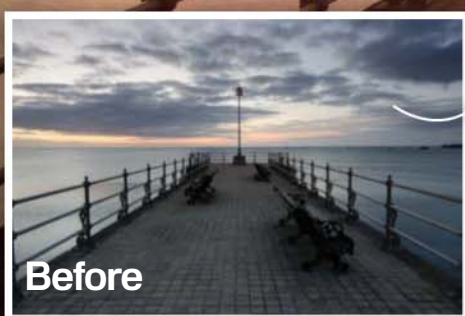


Inner Glow Inner Glows soften the edges of the bokeh effect. Make them black with a low Opacity of 20%, and then set the Technique to Precise for thin strips.



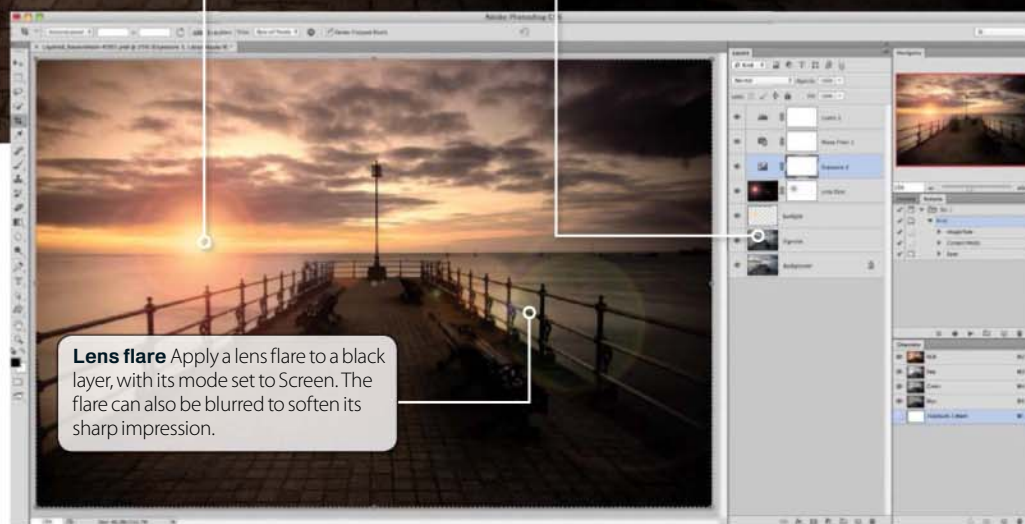
Exposure and atmosphere

Turn a dull landscape into an inspiring sunset vista



Sunlight An orange glow can be added to imitate a setting sun. Use the Brush tool for this, set to a 40% Opacity in the Options bar.

Vignette Duplicate the Background layer (Cmd/Ctrl+J) and apply a vignette by using the Brush tool, set to black. Paint with 100% Opacity to begin with and then lower the layer's Opacity after painting.



Lens flare Apply a lens flare to a black layer, with its mode set to Screen. The flare can also be blurred to soften its sharp impression.

A blend of multiple adjustments and filters can be used to create this atmospheric landscape effect. The Lens Flare filter over the top of a glowing sunset effect will transform any image. Three adjustments were the key to this effect: Exposure, Photo Filter and Levels. Here, we reveal the settings used to help us build this moody landscape scene. Bear in mind that the settings shown here may need varying to suit the exposure of your image.

ADJUSTMENT LAYERS

Balance these three adjustments to add impact and colour



Exposure In the Exposure adjustment, you are able to boost the Gamma Correction to 0.63 to darken an image by increasing the impact of its shadows. Exposure can be dipped very slightly into minus values, and Offset can stay roughly in the centre.

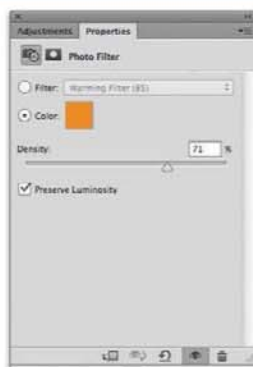
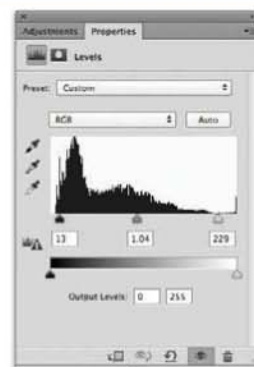


Photo Filter The Photo Filter adjustment creates a balance of one colour, for example orange. This helps to set the mood for the overall effect. By ticking Color in this adjustment, you can pick a dominant tone from your image, and then go ahead and adjust Density up to 100% to alter the amount of colour.

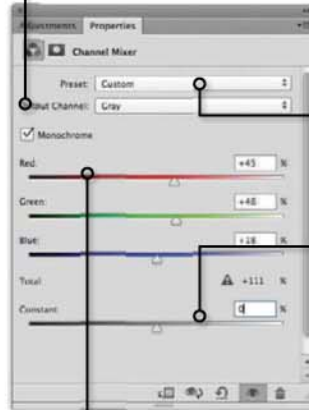


Levels Both ends of the Levels adjustment can be pushed inwards to further darken the atmosphere. Depending on the exposure of your image to start with, you may find you only need to adjust this by a small amount to see big differences in the overall effect it's had.



Stunning monochrome

Experiment with black-and-white effects using Photoshop's Channel Mixer



Precious presets Try out one of the Channel Mixer adjustment's presets to start you off. They range from Blue to Orange filters and accentuate different parts of your image.

Adjust lightness Push the Constant slider to the right to bring more detail to the darker areas of your image, or to the left slightly to control the brightness of highlights.

RGB values By adjusting the Red, Green and Blue sliders by no more than plus or minus 15%, the tonal range of the image can be transformed.



Quick conversion

The Channel Mixer adjustment is a quick way to create monochrome effects, but there's an even quicker way. Press **Cmd/Ctrl+Opt/Alt+Shift+U** (or go to **Image>Adjustments>Desaturate**). This will remove all colours from your image, but won't be as dynamic as the Channel Mixer.

HIGH CONTRAST

How to create expressive portraits



01 Quick select Add depth of field by separating the people from the background. Use the Quick Selection tool (W) to click and drag over the subjects and hit **Cmd/Ctrl+Shift+I**. Select the background if it's easier.

02 Depth of field Drag the Background layer onto the Create A New Layer button to copy it and add a layer mask using the selection. Go to **Filter>Blur>Lens Blur**, setting Depth Mask to Layer Mask and Iris Radius to 55.



03 Bye bye colour Reactivate the selection by **Cmd/Ctrl**-clicking over the layer mask. Head over to **Layer>New Adjustment Layer>Hue/Saturation** and set the Saturation slider to 0 to remove all colour in the background.



04 Brightness and contrast Finally, add a Brightness/Contrast adjustment and boost Brightness to 85. Increase Contrast to 20 and your image is now more vivid. Adjust further based on your exposure.

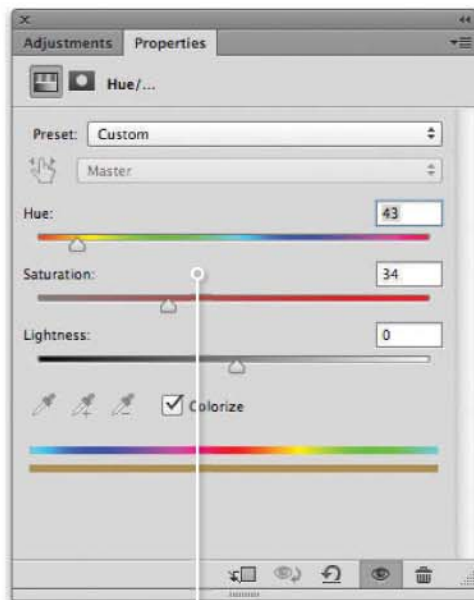
Photo effects

SOFT FOCUS EFFECTS

Create a soft sepia toning effect

This classic sepia toning effect is always a favourite of ours. The popular effect works by changing the mood of an image, and almost aging it, but you can get it to work even better when you combine it with a soft focus effect.

First, look towards the Gaussian Blur filter to soften your image. Then, call up the Hue/Saturation adjustment to create a duotone effect. Apply the settings shown below to any of your own portraits and you'll see how it takes on a whole new vibe.

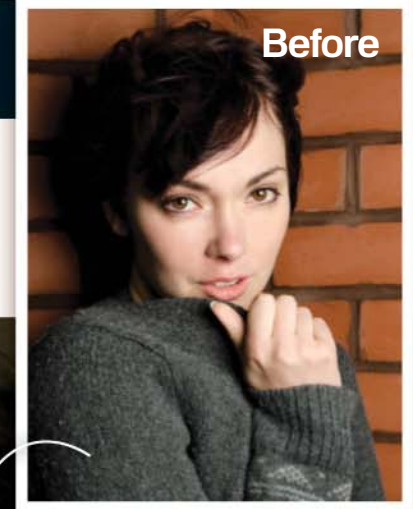


Duotoning The Hue/Saturation adjustment layer (Layer>New Adjustment Layer) is instrumental in making the sepia effect. Tick the Colorize option and then set Hue to 43 and Saturation to 34.



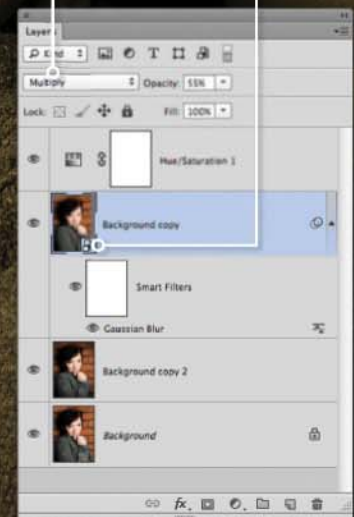
Mostly blurry Set the Gaussian Blur filter (found under Filter>Blur) to around 45 pixels on a duplicate version of the Background layer (press Cmd/Ctrl+J).

The cherry on top A great way to finish the effect is by adding a soft vignette. You can do this via the Filter menu, using Lens Correction. Reduce the Amount under Vignette to -100 for maximum spread.



Careful blending Change the Gaussian Blur's blend mode to Multiply. This reveals the clear image below but keeps a blurring effect. Also, lower the layer's Opacity to around 55% for an even softer effect.

Smart Filters Turn the duplicate Background layer into a Smart Object (via Filter>Convert for Smart Filters) before applying the Gaussian filter.



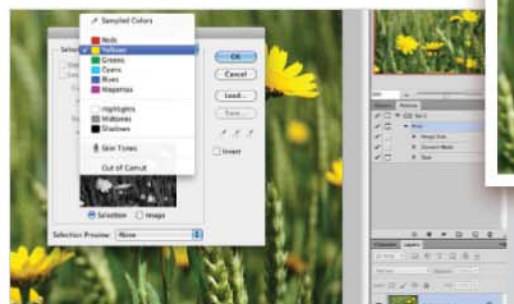


Selective colouring

Make one colour really stand out in this selective colour photo effect

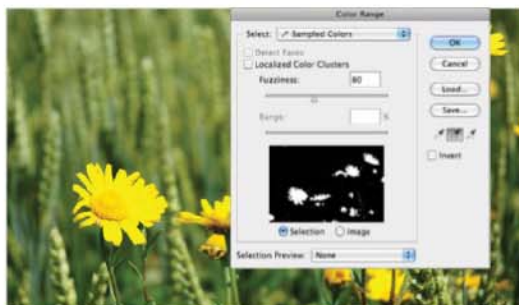
When you convert an image to black and white, colour can still be preserved in some subjects. One way to do this is to use the Color Range selection method to pick the colour you want kept.

Selections and adjustment layers were always meant to go together so, after making a selection, call up the Hue/Saturation adjustment and use it to remove the tones from other parts of the image.



01 Color Range This can work with any image, but it does particularly on a subject that has a solid colour. To single out this colour, such as the yellow in these flowers, go to **Select>Color Range**. The preview shows the selected area as white.

02 Choose your target Select the colour from the Select list or, if this hasn't quite worked, set **Select to Sampled Colors** and click on the colour that you would like to keep. Use the **Add to Sample** tool to select every part of the subject.



03 Refinements Push **Fuzziness** to around 80, or until there are no white areas outside the subject you want to coloured. You can use the **Subtract from Sample** tool to further refine the edge until you're happy with it, and then hit **OK**.



04 Reduced Saturation All that's left to do now is to remove the colour. Go to **Select>Inverse** and then to **Layer>New Adjustment Layer, choosing Hue/Saturation**. In the adjustment, reduce **Saturation** down to -100. Only one colour should remain.



Black and white


Try out Photoshop's **Black & White** adjustment layer for creative variations of the monochrome effect. Click on the circular button at the base of the **Layers** palette to find the adjustment and your image will instantly lose its colour. Try out the **Presets** such as **Infrared** or **Maximum White**, and then tweak the colour sliders for full control over the parts of the image that need more attention.



Create impact with light tricks



Bring out your wild side by turning a photo into something special

 The joy of Photoshop is taking an ordinary photo and transforming it into something extraordinary. One sure way to completely alter an image is to bathe it in radiant light with some spectacular glow effects. This tutorial will present you with the basics of creating moving light that

illuminates the subject beneath it in whatever colours you choose. It will explore how to cast glowing light upon a surface in designated areas and give a monotone image a vibrant colour palette. We will show you how to use the Pen tool to light up strokes across your shot and explore a brush effect to stipple

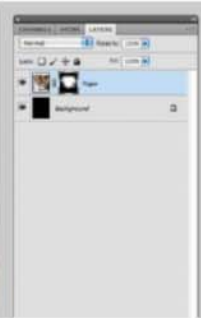
beads of light around the image, adding to the magic. Then we can take a closer look at how to bend that light to our liking.

With these simple techniques you can use the tiger image we've supplied or try it on your own photos – it's great for pet portraits!



GIVE YOUR PHOTO A BOOST

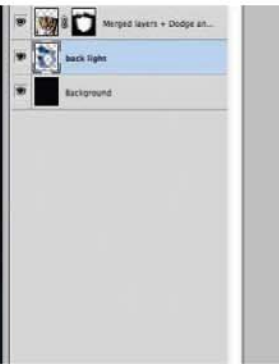
Go from wildlife portrait to a glowing piece of art



01 Mask out the tiger Open the supplied 'Tiger.jpg', create a new layer and fill it with black using the Paint Bucket tool (G). Add a layer mask and paint out the area around his face.



02 Sharpen the image With the tiger layer selected, go to Filter>Sharpen>Unsharp Mask. Set your Amount to 55 and Radius to 4. This will increase the detail in the image and make the effects more dramatic later.



03 Paint background light Create a new layer above the black background. Choose a soft-edged brush and paint in swashes of blue colour behind the tiger's face. This background colour will be the basis for bringing out light effects later.



04 Add reflecting light Using an image of a water reflection can create a great effect. Source one from the internet, drop it in and add a layer mask. Paint out the water from the tiger's face but leave reflections at the edges.

How to achieve this dynamic effect

Here are the four key stages you will be shown to create the final image



01 Conceptual stage You will start by masking out and focusing in on the tiger's facial features, adding precision with some sharpening and retouching.



02 Colour and light You will then layer dynamic lighting over the tiger to be pulled out in strategic areas casting directional shards of light.



03 Moving light strokes With the Pen tool you'll perfect a series of moving paths over the top of the tiger and stroke them with a vibrant light effect.



04 A touch of magic A final flourish comes in the form of magical light painted with scatter brushes on layers that are set to various blend modes.

Photo effects

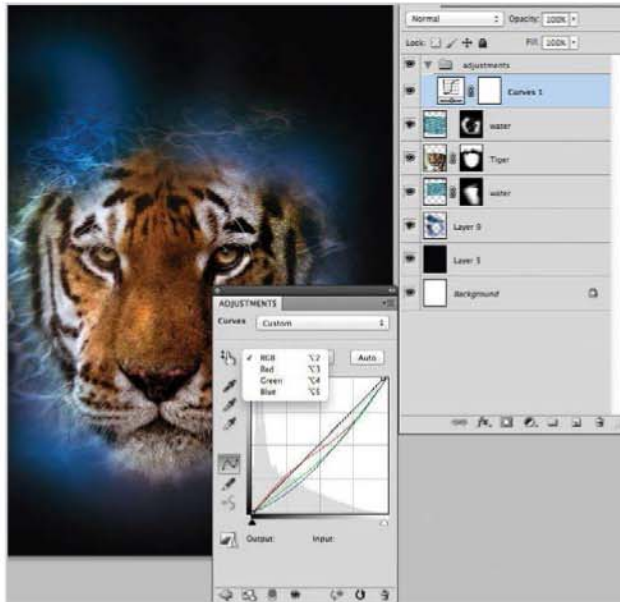


Tip

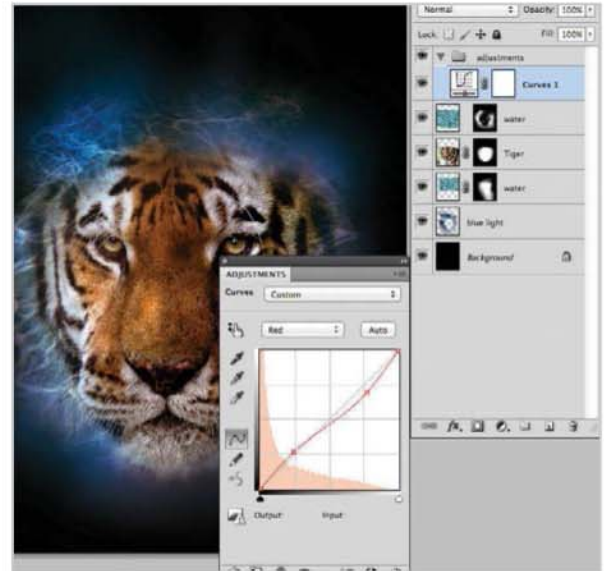
Bend your elements

This tip can apply to anything that you want to mould or bend in an image.

Select an image of water for this example. Go to Filter>Liquify and wait for your image to appear in the Liquify interface. Your cursor will change to a brush size. Click to push-pull and swirl the image. Experiment with brush size, density and pressure to achieve different results.



05 Create adjustment layers Make a folder in your Layers palette and name it Adjustments. Go to Layer>New Adjustment Layer and choose Curves. In the Curves dialog, click to open the RGB drop-down on the left.



06 Adjust colour channels For more refined results to your Curves adjustment, select each individual colour channel (Red, Green, Blue) and plot points to create an S curve for each. You will need to experiment with each channel until the lighting is how you like it.



07 Add a colour overlay Go to Layer>New Fill Layer and choose the Solid Color option. You can name your colour-fill layer or leave all the default settings and just hit OK. Select an orange tone from the Color Picker. In this case R:198, G:87, B:33 was used.



08 Add a gradient map Go to Layer>New Adjustment Layer and choose Gradient Map. From the menu select the default purple to orange gradient. Set the layer to Soft Light and drop the Opacity to 30%.



09 Monotone colouring Go to Layer>New Adjustment Layer and choose Hue/Saturation. Add this adjustment layer to the top of the stack, check Colorize and adjust your sliders to Hue 210, Saturation 45 and Lightness -30.



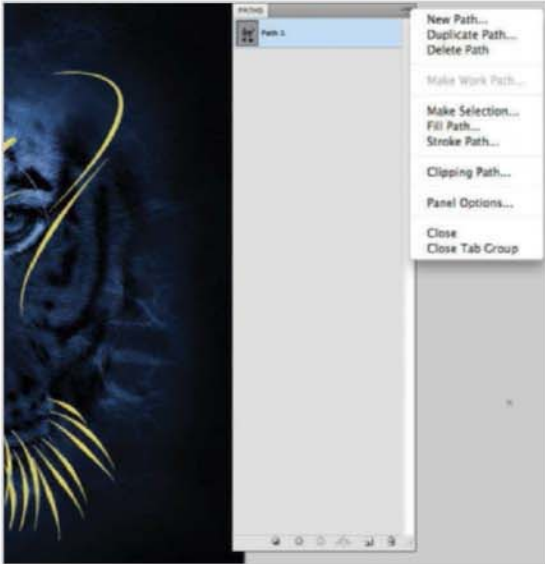
10 Stroke paths

Now we can begin to add swirling light to circle our tiger. Select the Pen tool (P) and open the Paths palette. With your pen, begin to create strokes that follow the contours of the image as shown.

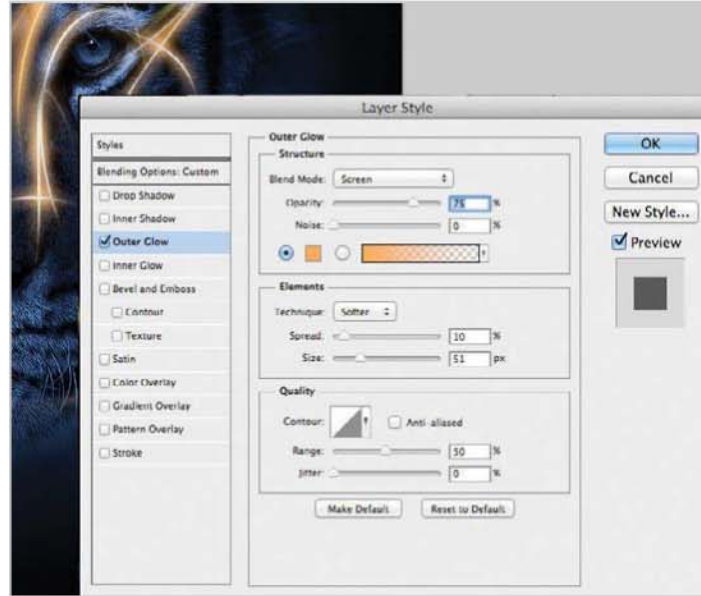


11 Set the brush stroke

Select the Brush tool (B) and choose a basic hard-edged brush at 15px wide. Go to Window>Brush to open the Brush palette and check the Shape Dynamics box. Under Scattering, click the Control drop-down menu and select Fade. Enter 600 for the amount.



12 Make light strokes Create a new layer called Light Strokes. Choose a yellow colour and return to your Paths palette to select your path layer. Click the fly-out menu in the upper right and select Stroke Path. The paths will stroke with your current brush settings.



13 Add a glow Deselect your work path and return to your Light Strokes layer. Double-click the layer to bring up the Layer Style menu. Check the Outer Glow box and set Spread to 10 and Amount to approximately 70. This will create a luminous glow around your strokes.



Spatter effect

If you like the scatterbrush effect and want the entire tiger's face to take on this stippled effect, hit Cmd/Ctrl+Opt/Alt+Shift+E to merge your layers into one copy at the top of the stack. Go to Filter>Brush Strokes>Spatter. Slide the Spray Radius and Smoothness to your preferred amount, and you will see the style take effect over your entire image.

14 Mask out the layer

Add a layer mask to the Light Strokes layer. At this point you will want to emphasise certain areas of light, as well as more elegantly taper the ends of the strokes. So, with a soft brush, paint out the ends of the strokes and the dark sides of the tiger's face.



15 Paint in colour In your adjustments folder, go to the Hue/Saturation layer and click to activate the layer mask. With a soft-edged black brush, paint out areas of the monotone hue layer to reveal the vibrant orange below. Aim for areas beneath the light strokes.



16 Stipple of light Select the Brush tool and choose a small brush approximately 7px wide at 50% Hardness. Again, open the Brush palette and check the box for Scattering. Pull the Scatter slider to 1,000% and select areas of your image to stipple beads of light.

Add motion blur

This clever filter can give your image an edge

Add a swoosh of motion to your composition to give a rush of light and excitement. Using the light strokes you created in this tutorial, select them and go to Filter>Blur>Motion Blur. Enter a number in the Angle box to set the direction of the motion (in our case we wanted it to go up and away from the viewer). Pull the Distance slider to set the length of blur and then double-click your layer to bring up the Layer Style dialog. Check Color Overlay to try different colours for your effect.



Photo effects

The different kinds of light

Understand the five effects that make this big cat really shine

Stippled light With a scattered brush, spread a stippling of light around the tiger's fur edges to add to the overall magical feel.

Light cast Using a masked-out Hue/Saturation layer, reveal colourful areas of light on the parts that are illuminated.

Radiant light strokes With the Pen tool, create fast-moving strokes of light that cast their glow onto the image beneath them.

Use Underwater light Use an image of light passing through water to create a mirage of sparkling light intertwining with the tiger's fur.

Vibrant light accents Try painting on layers set to various blend modes to add vibrant accents of light in areas of the image you want to emphasise such as the tiger's eyes.



17 Final touches Add a new layer called Light Accents. Change the blend mode of this to Soft Light and select an orange Foreground colour with a soft-edged brush at 40% Opacity. Paint over the light strokes and watch them become more vibrant. Use blue over the background light.



18 Final sharpening Hold down Cmd/Ctrl+Opt/Alt+Shift+E to merge all of your layers into one copy at the top of the palette. Change the blend mode of this layer to Overlay. Go to Filter>Other>High Pass and adjust the slider to give a final sharpening effect.



Easy fur selections

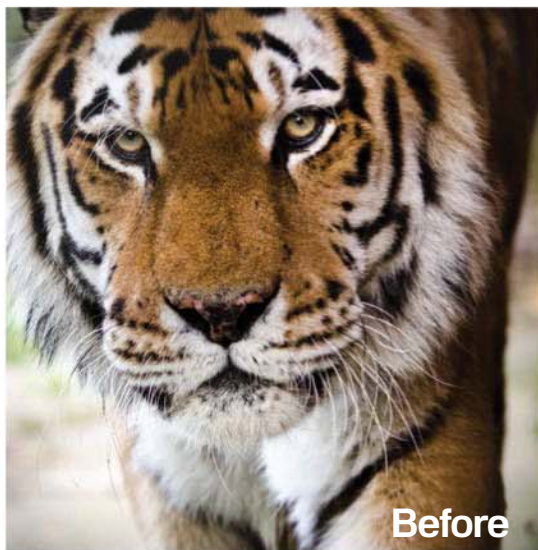
Achieve better selections using the precision of Refine Edge



Rather than using layer masks, another great way of picking out complicated shapes is by taking advantage of the Refine Edge command.

Photoshop's Refine Edge works with any selection, including the Rectangular Marquee tool. This enables

you to quickly draw a selection over the tiger's face. The controls inside the Refine Edge command are designed to detect very fine edges, for example thin strands of hair. Don't just rely on one slider; but use all the options available in the menu to see a perfect selection take shape.



Tip

Use small brushes
When using the Refine Radius tool, use a small brush size to paint over individual strands.



01 Marquee selection Use the Elliptical Marquee tool (M) to make a selection around the face of the tiger. The selection needs to cover all of the tiger's face and fur, but don't worry if a few strands are poking outside the area.



02 Refine Edge Go to Select>Refine Edge and, in the menu, tick the Smart Radius box. Set the Radius to 80, the Feather to 1px and the Contrast to 15%. Adjust the Radius, Contrast and Shift Edge sliders to alter the refinement.




03 Fix colours Tick the Decontaminate Colors box and the set Output To: New Layer with Layer Mask. Hit OK and you'll return to your image with the face masked out. Hide the Background layer by clicking the eye



Master the Lomo effect



Take image distortion to the extreme with a home-made Lomo effect

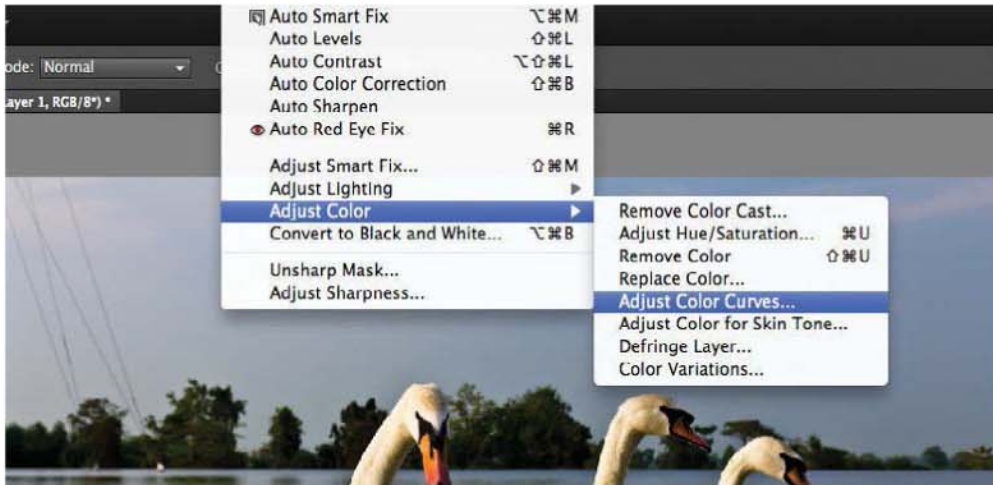
 Lomography encompasses many image effects that usually combine the distortion of colours, a dose of high contrast and heavy vignettes. The images themselves were originally taken with small plastic cameras (they still are, in fact) and their popularity has grown massively over the years. They are enjoyable cameras to shoot

with, but with Photoshop at hand we are able to tweak, refine and try many Lomo effects on a single image.

You will find there is no right or wrong way to make a Lomo image in Photoshop. Anything goes, and we are going to show you a couple of tricks for achieving different finishes and professional results,

even in Elements. Filters such as Blur and Grain give the distortion factor that is needed, and adjustments such as Color Balance and Brightness/Contrast mean that the structure of the image can be altered in order to produce the interesting discolourations.

The image we have used here can be downloaded at www.sxc.hu or you can just use one of your own.



01 Contrast control Start by downloading the swan image from www.sxc.hu (image ID: 1360569) and creating a duplicate copy of the Background layer (Cmd/Ctrl+J). Go to the Enhance menu at the top of Elements and down to Adjust Color>Adjust Color Curves to open the adjustment (in Photoshop CS versions, go to Image>Adjustments>Curves).



02 Boost sliders The Adjust Color Curves dialog contains four sliders that control various regions of the image. Push the Adjust Highlights and Midtone Brightness sliders to the right slightly, and the Adjust Shadows to the left to deepen in the contrast. Hit OK.



04 White vignette Set your Foreground colour to white and then apply a white vignette to the edges of your image. Keep the vignette subtle by clicking a couple of times. The more times the brush is applied, the brighter the effect becomes.



03 Select brush Grab the Brush tool (B) and Ctrl/right-click over your image to open the Brush tips. Choose any of the Soft Round tips. In the Options bar, set the tool's size to 1,300px. Change its Mode to Color Dodge and lower the Opacity down to 10%.



05 Organise layers To make it seem as though the image was taken badly, blurring can be added to the swans. Click on the original Background layer in the Layers palette and duplicate again. Move it to the top of the layer stack.

ALTER THE EFFECT

Use other commands for variations of the Lomo effect



Using the grain filter For realistic grain go to Filter>Texture>Grain. The contrast and intensity of the surface can be adjusted to suit.



Black vignette A black vignette was applied simply by painting black onto a new layer using the Brush tool. Set the tool's Hardness to 0%.

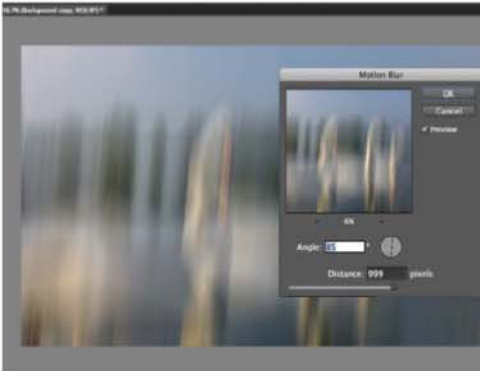


Channel Mixer The green tint effect from the Channel Mixer adjustment is bold. By adjusting the red, green and blue sliders, a Lomo image is created.



Lighting The contrast needed a boost, so the Brightness/Contrast adjustment layer will bleach out highlights and deepen shadows.

Photo effects



06 Motion blur Go into the Filter menu and down to Blur>Motion Blur. In the Filter's dialog set Angle to 85 degrees and Distance to 999px (the maximum amount it can go to). Hit OK to apply the blur to the image.



07 Blend it in At the moment the image is completely unrecognisable because of the blurring. Set the layer's blend mode to Overlay to bring through the layers underneath, showing the shape of the subjects (in this case the swans).



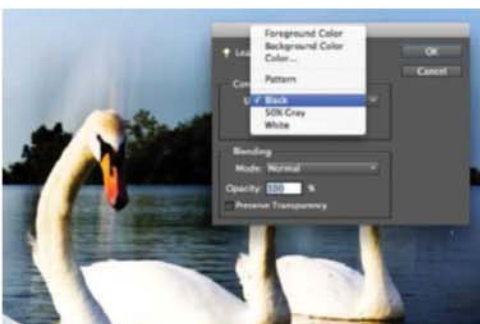
08 New layer Add a new layer to the composition by clicking on the Create a New Layer in the Layers palette. This layer needs to be set to Overlay blend mode, as it's going to be used to darken the edges of the image.



09 Black vignette Select the Brush tool and set your Foreground colour to black. Change the Mode to Normal and increase the Opacity to 100%. Paint around the edges of the image to apply a thick, dark vignette.



10 Erase certain parts If you happen to notice that there are certain areas of the black vignette that have been slightly over-cooked, fortunately you are able to use the Eraser tool with a soft tip and a low opacity in order to remove them. Alternatively, the opacity of the layer can be lowered in order to reduce its impact.



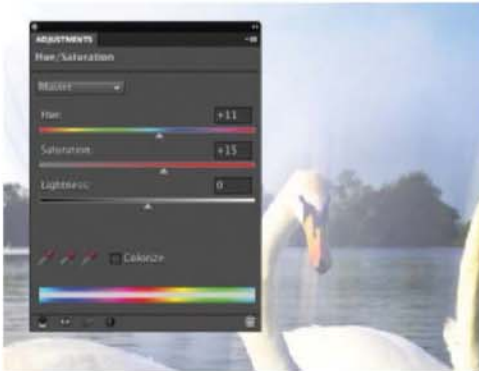
11 Fill layer To apply a lens flare to the Lomo effect, begin by adding a new layer. Fill this layer with black by going to Edit>Fill Layer. Set the Use the drop-down list to Black and hit OK. Change this layer's blend mode to Screen to reveal the image.



12 Lens flare With its layer set up, go to Filter>Render>Lens Flare. Reposition the flare by dragging the crosshairs to the left side of the image. Set Lens Type to 105mm Prime and the Brightness slider to around 135%. Hit OK to see a lens flare over your image.



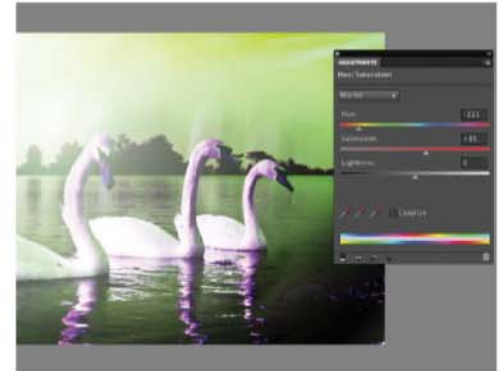
13 Edit flare If there are a couple of specks of the lens flare which stand out too much, such as the blue circles, remove them using the Eraser tool. Try out different Opacity settings for this layer to see which works best if any of the subjects have been blocked out.



14 Alter colour Adjusting the colour in your image can be done using the Hue/Saturation adjustment. Find this inside the Layer menu and under Adjustment Layer>Hue/Saturation. Set the Hue slider to +11 and the Saturation slider to +15 for this effect.



15 Blur more Click on the layer containing the white vignette and go to Filter>Blur> Gaussian Blur. Set Radius to 5px to soften the image slightly. Use a layer mask and the Brush tool (B) to remove the areas of blurring over the swans.



16 Mix it up There are no rules to adjusting the colour of a Lomo effect. Change the Hue slider in the adjustment layer to push its colours. Try settings such as -15 and -120 for variations; however, be careful of losing image quality.



Tip

Layer masking

Masks give you the opportunity to customise each layer in the Lomo effect. Take for example the blur filters used to distort the movement of the subjects. Using masks, you can bring back the sharpness of the faces of the subjects, so that eye contact still remains in your chosen image.



Alter the effect... again!

Distortion and double exposure

Lomography acts as an umbrella term for several different effects and outcomes. To get a more stylistic, warming lomographic finish we rely heavily on colour effects and double exposure. First of all, you should discolour your image. We used a red Color Overlay layer style. To soften the edges, paint a white vignette on a separate layer set to Overlay blend mode. Place another image over the top of the main one with the blend mode set to

Color Dodge at 100% Opacity. A layer mask enables you to erase certain parts, so make sure you are patient until you achieve the look you want! Once you've achieved a nice composition, work with the lighting. Go for a Lens Flare filter, positioning it carefully to get that beautiful effect. Finally, a Color Balance adjustment layer will strengthen the colours and warm up the image (select the Shadows option only).



Before



After



Tip

Try blend modes

Blend modes form a big part of the Lomo effect. Try out different modes to the ones described in these steps for different styles of Lomography. Where Overlay produces a stronger effect, Color or Luminosity will affect other areas. To quickly cycle through the list of blend modes, press Shift and +/- and watch the results change for the layer selected in the palette.






Create monochromatic atmosphere

Evoked a dramatic mood with striking monochrome effects

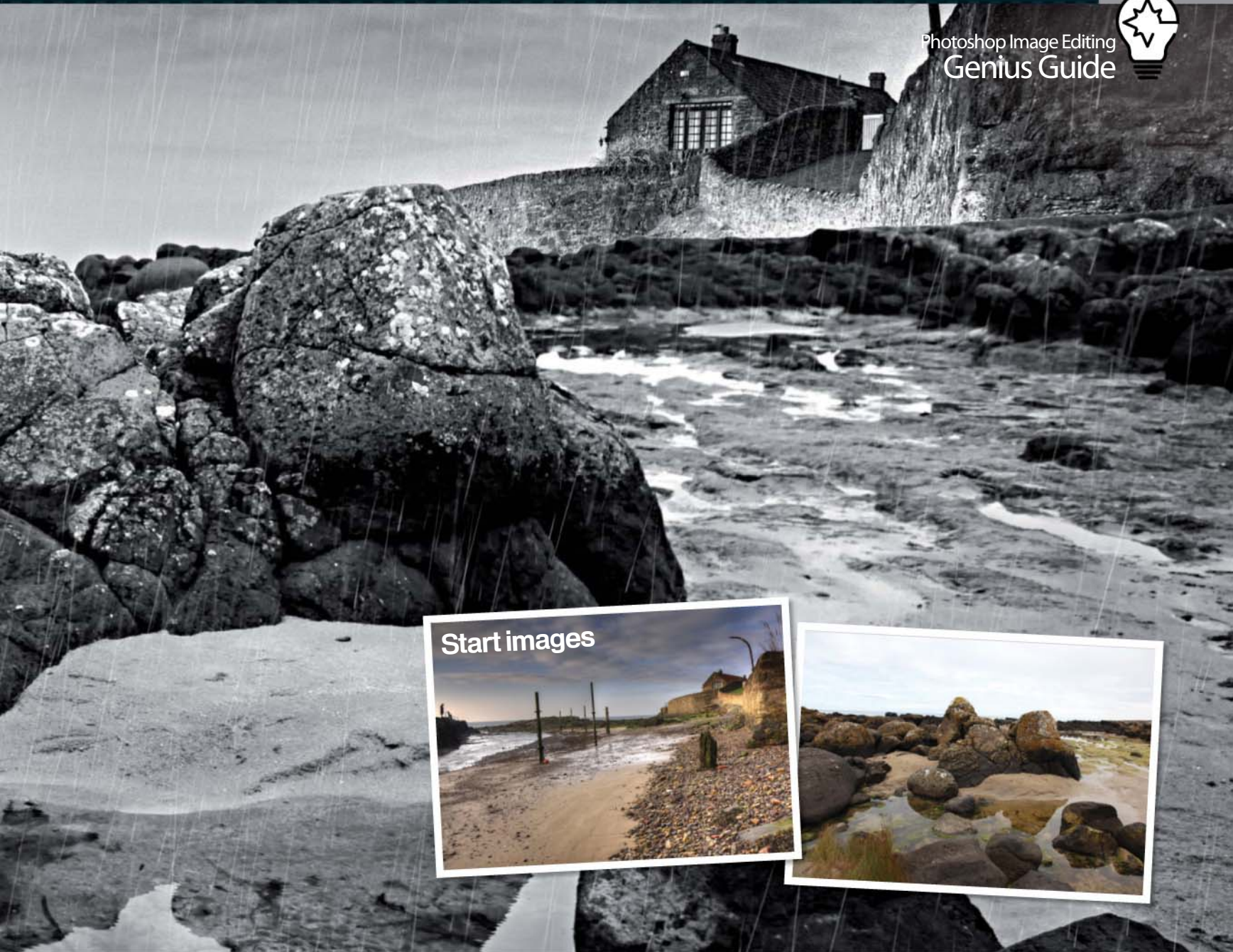


 Have you ever wondered how they make those beautiful panoramic landscape prints? Rather than forking out hard-earned cash for a print like that, we'll show you how you can achieve the effect yourself with a few adjustment layers and some manipulation techniques. You can use the supplied images to create your starting composite and go from there, or you can use your

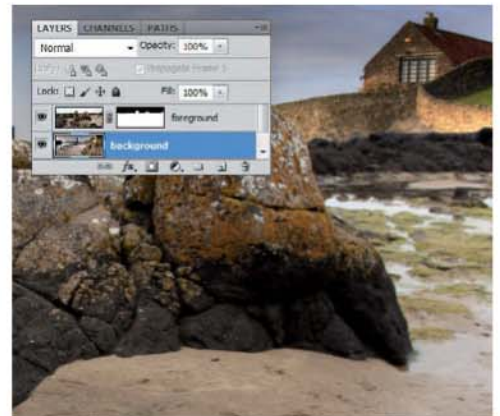
own photos, for example of your home or perhaps your garden.

Either way, make sure that you choose wisely. You want photographs with a bit of, or the potential for, atmosphere. Good, clean landscape shots work very well, and a slightly spooky building would look fantastic in the final result. With your composite done, we will show you how to create a punchy black and

white effect, and change the global illumination of the scene using the Lighting Effects filter, simulate realistic rain and ripple effects, and employ the Dodge and Burn tools non-destructively in order to enhance shadows and highlights. A few sneaky blend modes and a beautiful vignette effect will achieve an HDR-style photograph that you have created all on your own.



Start images



01 Stock images First of all, decide on which photographs that you want to use. Try to keep your scene simple using one or two stock images. It will make your life easier and you will still get the same dramatic result. In this particular case, only two stock images were used.

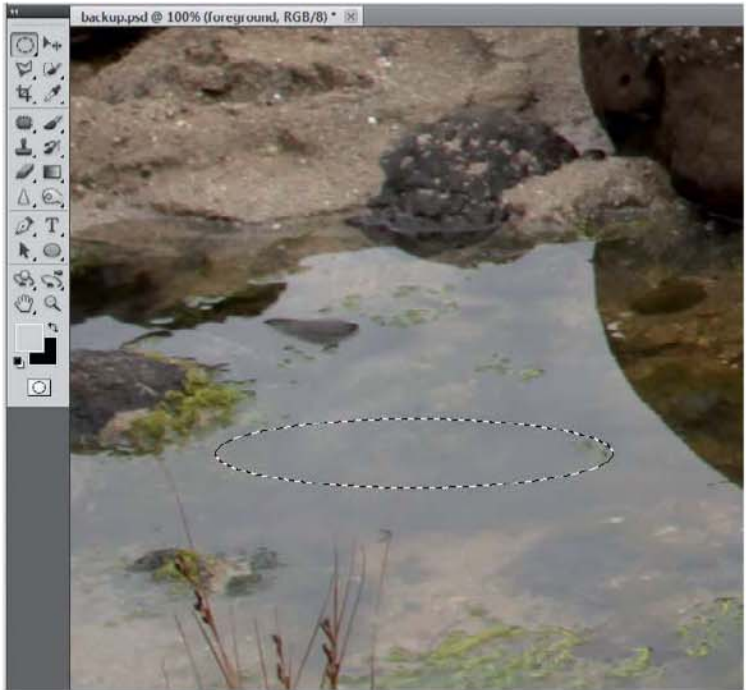
02 Create the foreground Open 'Rocks.jpg' (or your own image) and use the Quick Selection tool (W) to select the sky. Try to keep the outline of the rocks fairly smooth and precise using Refine Edge in the Options bar. Click on Add vector mask at the bottom of the Layers palette.

03 Add the background Create a new layer underneath the foreground and then paste the second image on it. Use 'Largo Background.jpg' from the disc or an image of your choice. Adjust its position using the Move tool (V) but try to make sure you maintain a realistic perspective.

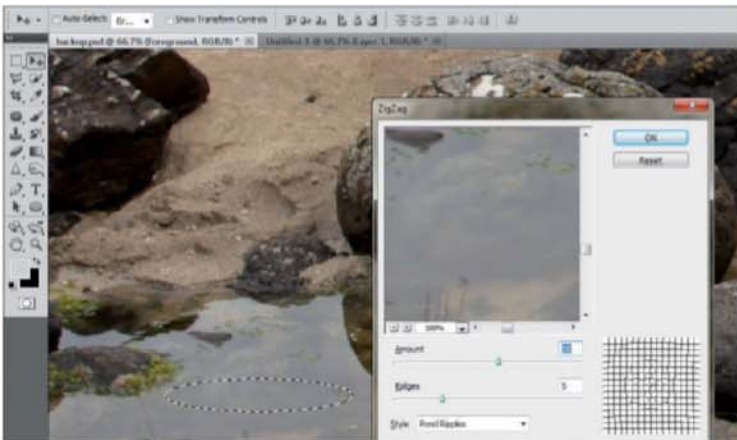
Photo effects



04 Water effects We will add some rain later on, so for now create some ripples in the water using the Distort filters. First duplicate the foreground layer so you have a backup and name it Water Ripples.



05 Ripples selection Mimic the water ripples caused by the falling rain. Select the Water Ripples layer then the Elliptical Marquee tool (M). Make an oval selection, keeping the sense of perspective, but avoid perfectly round selections.



06 Zigzag filter With the selection active, go to Filter>Distort>ZigZag. Generally you should use an Amount of about 30-35 and 4-5 for the Ridges. Using more ridges is not very realistic. The style we used was Pond Ripples.

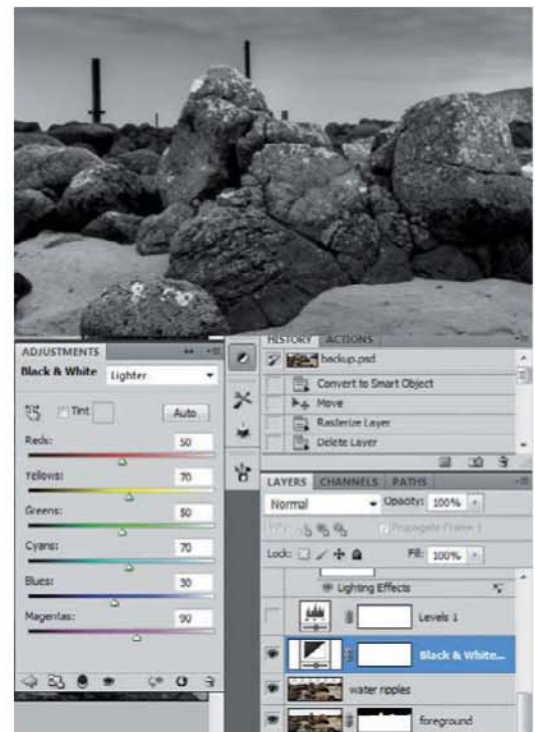


07 Create more ripples Once you create a single ripple you can then repeat the process until you fill the entire surface. You can speed up the process by moving the selection with the mouse and then pressing Cmd/Ctrl+F to reapply.



Use Lighting Effects filter

One of the most important steps in the whole tutorial was created using the Lighting Effects filter. Naturally, the eyes will travel to areas that have more light and with this filter you are able to create a spotlight effect for a beautiful vignette. It is also a really great filter to even out the illumination of the entire image thanks to the various settings that enable you to change the light colour, focus, direction and other options.



08 Black and white If you want a dramatic effect on your images, monochrome never fails. Add a Black & White adjustment layer on top of your composition. Use the sliders for manual adjustments or use a preset.



How to make it rain

Discover the key tools and techniques used to achieve this effect

Increase spacing Use the Scatter setting in order to increase the spacing between drops and the Size Jitter setting to randomly change the size of them as you paint.

Realistic rain Use multiple layers in order to create more realistic raindrops.

Add more depth Depth effects can also be applied to rain. Paint rain on a new layer and apply a Gaussian blur for a more realistic look.

Random angle Slightly change the angle of the raindrops using the Angle Jitter option. A variation of just 2% is enough to create a more interesting rain effect.

Droplet colour Avoid using a strong white colour when painting the rain, as it rarely looks realistic. Use a light grey hue instead.



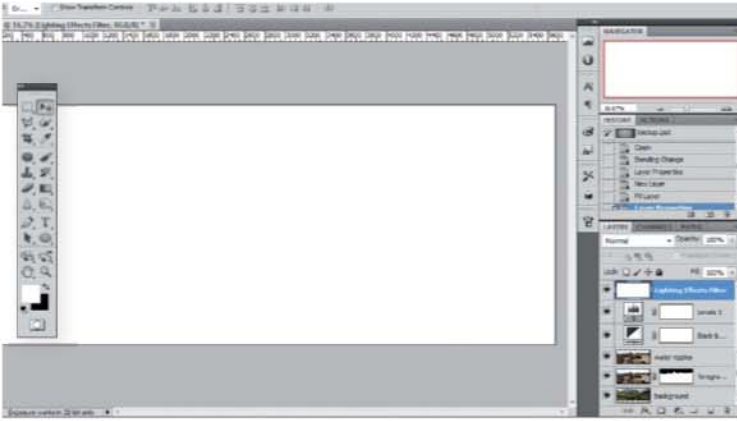
09 Increase contrast Use Levels or Curves to increase the contrast between the highlights and shadows. Keep it subtle for now – we will work on the contrast in the next step as well. We used Levels to darken the midtones and brighten up the highlights.



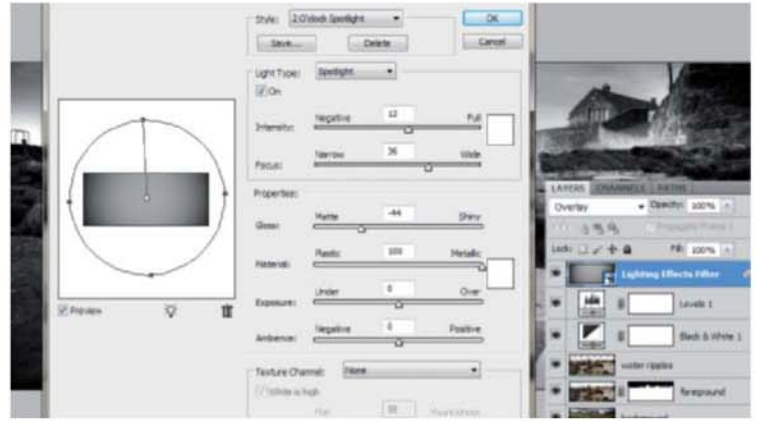
Dodge & Burn

Dodge and Burn are powerful retouching tools, often overlooked by beginners. They are used to enhance local contrast, particularly the rocks here. The Dodge tool enhances the highlights and the Burn tool the shadows.

Photo effects



10 Change the illumination We will focus the light with a non-destructive technique using the Lighting Effects filter. This can be used to add light to parts of the composition and also create a vignette effect. Start by creating a new layer and filling it white.



11 The Lighting Effects filter Now go to Filter>Render>Lighting Effects. We used a narrow focus to get some vignetting, reducing the Gloss to -44 and Ambience to 0 in order to reduce the amount of light. Click OK and change the blend mode of the layer to Overlay.



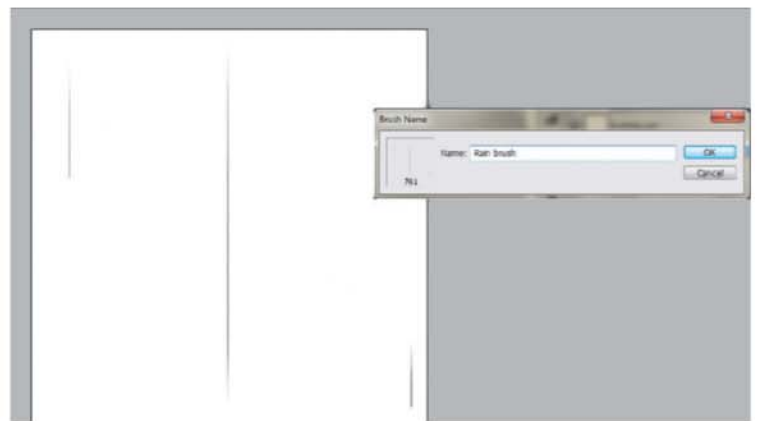
12 Dodge and burn The next step is to create a new layer above your filter layer, then go to Edit>Fill and choose 50% Gray from the Contents list. Next click on OK and then change the blend mode of this layer to Overlay, ready for the Dodge and Burn tools.



13 Dodge the highlights Select the Dodge tool and use it to brush on all the areas where you see highlights or where you want more light. Use an Exposure setting of 10-15% and brush several times with a medium soft brush. Go over the entire image in this way.



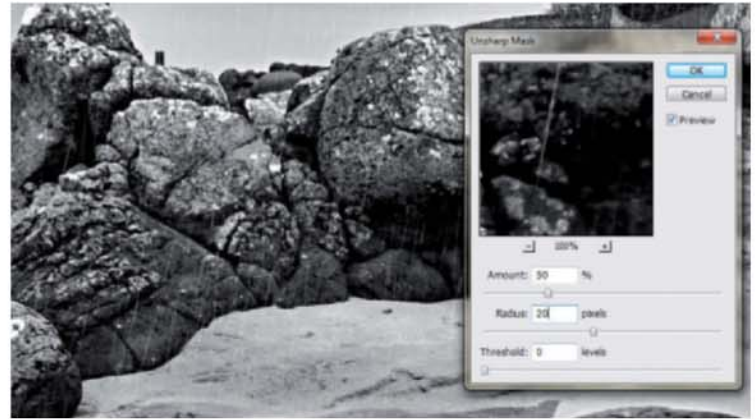
14 Burn the shadows Switch to the Burn tool and do the same as you did with the highlights, but brushing over the shadows instead. Use the same Exposure settings and adjust the brush size according to the details that you're painting. This technique is used to increase contrast on parts of the image.



15 Custom rain brush Create a new document about 500 x 500px and paint two or three vertical black lines with different lengths using a 2px soft brush. Now go to Edit>Define Brush Preset to save it as a brush. You could always skip this step, though, and download the rain brush set from the supplied files.



16 Create raindrops Using your new rain brush, paint some water drops on a new layer using a light grey colour, for example #a9a9a. We painted the rain on at a 15-degree angle, but varied this in some instances by changing Angle Jitter in the Brush palette to 2%.



17 Strong sharpening Select the top layer in the palette and press Shift+Cmd/Ctrl+Opt/Alt+E to create a stamp of all the visible layers. Go to Filter>Sharpen>Unsharp Mask and set Radius to 25px, Amount to 50% and Threshold to 0. These settings are for our image but will depend on your canvas size.



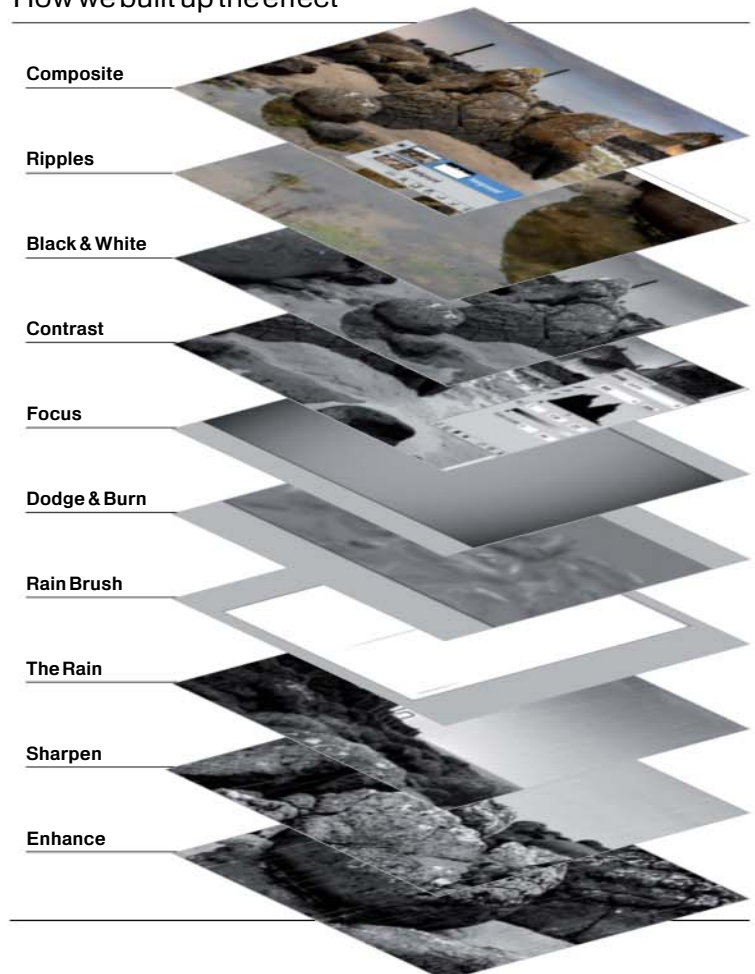
18 Sharpen the shadows After applying the filter, you must then change the layer's blend mode to Darken. This has two effects; it will make the shadows darker and also sharpen them at the same time. Reduce the opacity to a level that suits your taste.

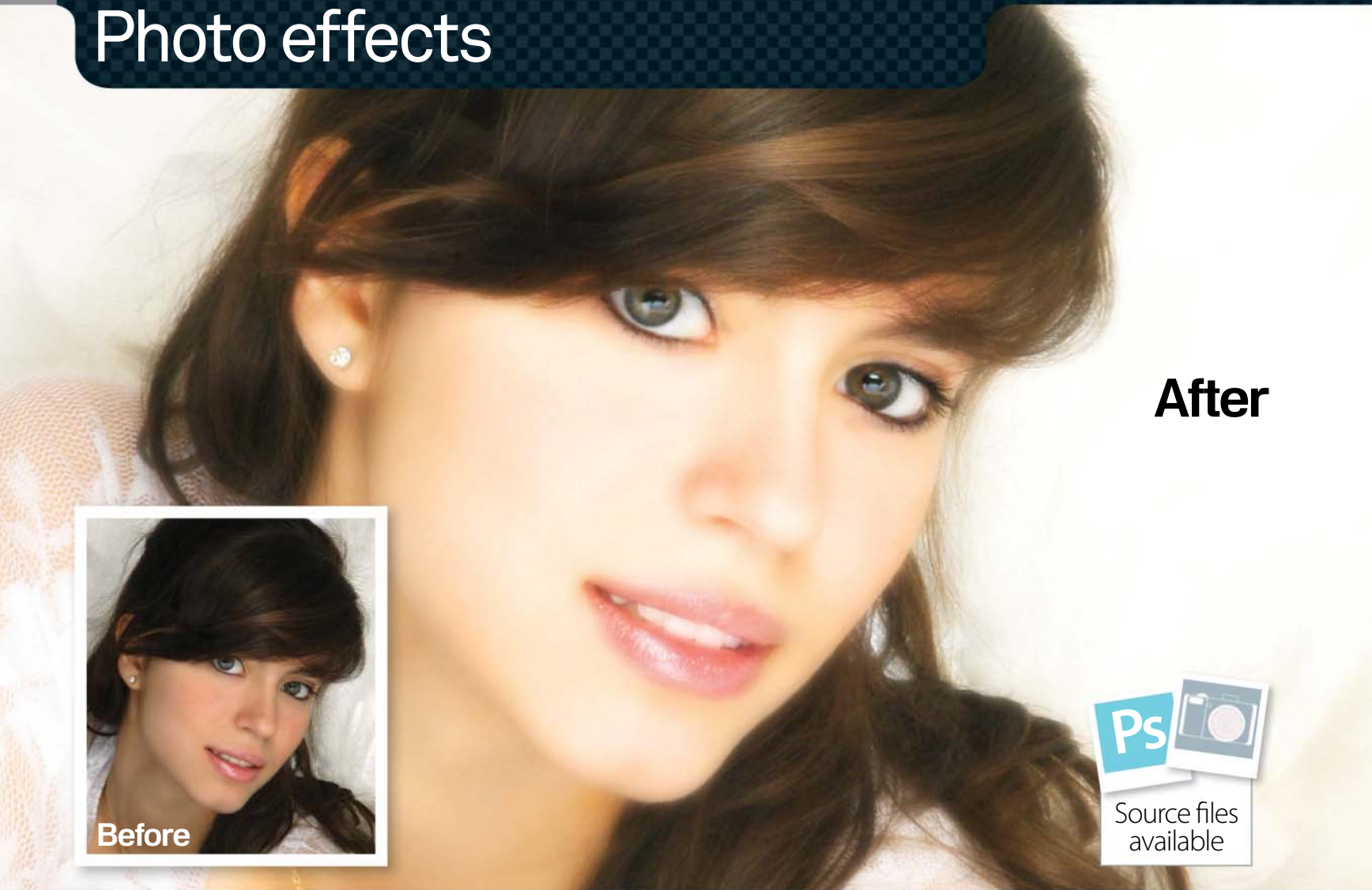


19 Sharpen the light Duplicate the sharpened layer by pressing Cmd/Ctrl+J or from the menu Layer>Duplicate Layer, and change its blend mode to Lighten. This has the same effect as the Darken blend mode but for the highlights. Again, reduce the opacity to taste.

Layer structure

How we built up the effect






After

Before



Get a soft-focus effect

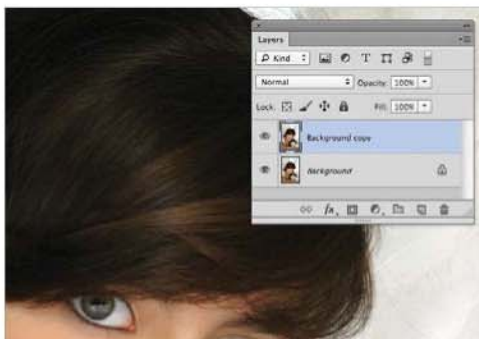
Transform your portrait shots with a glamorous touch of blur

 The soft-focus look has proven a very successful one for professional photographers to enhance their shots.

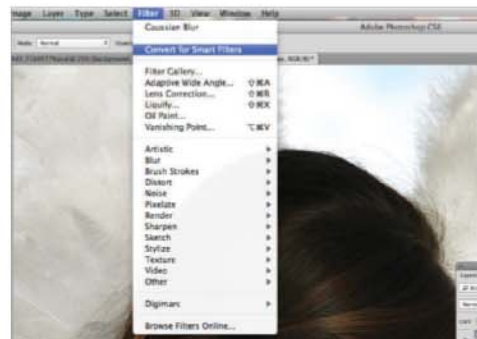
It's sometimes referred to as a dreamy photo effect because of its bright lighting and soft skin toning. That softness is created using the Gaussian Blur filter, which is then combined with a blend mode. All adjustments and settings can be re-edited at any time, because, if

you're like us, you'll probably change your mind more than once about what looks good and what doesn't! You can use either Photoshop CS or Photoshop Elements to follow these steps, although you won't be able to create Smart Objects in Elements. This won't alter how the image looks, but means that the filter won't be directly editable after you have applied it so just be a bit more careful!

Images containing faces close to the lens work best for the soft-focus effect. This image is available with the supplied files on your free disc, courtesy of Varyamo (www.sxc.hu/profile/varyamo). However, if you are using your own image, the adjustments mentioned here will need bespoke settings for the effect to look its very best, so just have fun and make sure you experiment.



01 Duplicate layer Open the supplied image and duplicate the Background layer to begin by dragging it onto the Create a New Layer button (Cmd/Ctrl+J). Making a duplicate of the layer enables us to make edits that we can undo if we need to.

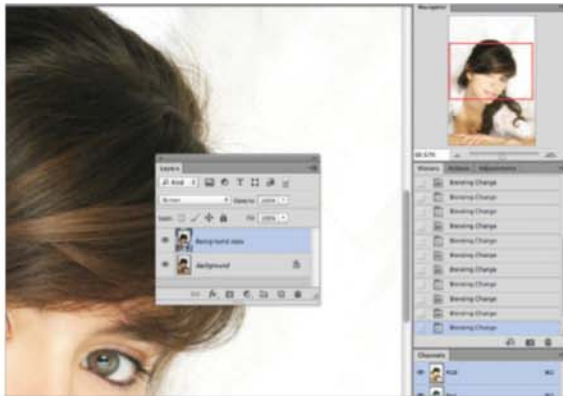


02 Convert for Smart Filters Go to Filter>Convert for Smart Filters to turn the duplicated layer into a Smart Object. This is indicated by a small icon on the layer's thumbnail once applied, and means that filters can be re-edited. You can skip this step if you are using Photoshop Elements.

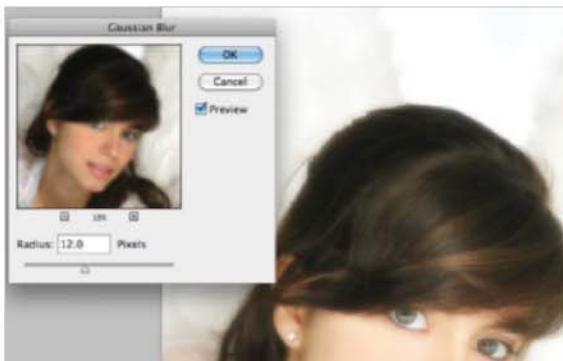


Fill layers

A Fill layer tints the image with colour and can even convert it to monochrome. Add a new Fill layer to the image via Layer > New Fill Layer > Solid Color. Choose a colour in the Color Picker window that pops up and hit OK. For the black and white effect, set this to pure black by dragging the picker to the bottom-left corner. In the Layers palette, set this Fill layer's blend mode to Color. See how it affects your image and, if you're not keen on the look, double-click on the swatch thumbnail on its layer to choose another.



03 New blend mode The blend mode of the converted layer is set to Normal. Change this to Screen mode in order to lighten the highlights on the skin. The colours in the image may become desaturated slightly but don't worry, we will bring these back later on.



05 Soft focus Gradually increase the Radius slider to see how the Blur filter affects the image. Avoid going too high, as this will make the image appear foggy. You want it to be just enough so that the skin looks soft. For this image a setting of 12px works well.



04

Gaussian Blur filter

With the layer now as a Smart Object, go to Filter > Blur and apply Gaussian Blur. Reduce the Radius setting to 0. By doing this, you can see the image in its original state and work up from there.



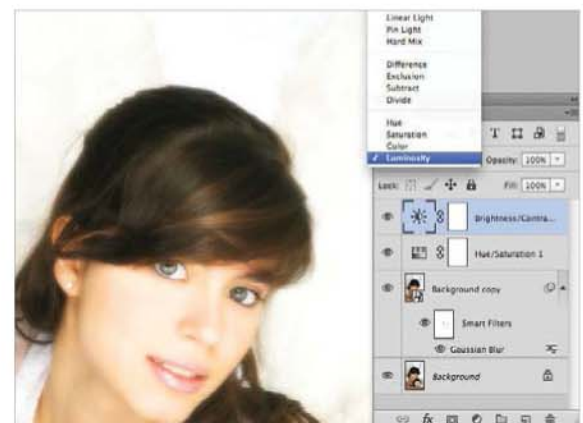
06 Edit the eyes Because the layer is a Smart Object, the filter comes with a mask. Click on this mask and then pick the Brush tool (B). Set the Foreground swatch to black, the Opacity to 50% and then paint over the eyes to remove a thin layer of blurring.



07 Boost colours To retrieve some of the lost saturation as a result of the blend mode, add a Hue/Saturation adjustment from Layer > New Adjustment Layer. Boost the Saturation up to 20 for this image.



08 Brightness/Contrast In order to boost image contrast, add a Brightness/Contrast adjustment layer (again via Layer > New Adjustment Layer). Untick Use Legacy in the adjustment and set Brightness to 10 and Contrast to 15. The skin should look brighter and areas such as the hair should become more defined.



09 Luminosity blending Set to Normal, the Brightness/Contrast adjustment affects both colour and lighting. To affect just the lighting, change the blend mode to Luminosity. Experiment with the two different blend modes until you've achieved the look you're going for.



Create tilt-shift effects

Combine colour adjustments and layer masks to create this miniaturised, toy-town image



Photoshop can be used to create all manner of effects, from the professional to those wholly recreational. One of the more fun examples is a toy town look, more commonly known as the tilt-shift, or miniature effect. This is something that started inside a camera. Photographers would use a selective focus to simulate miniaturised blur effects. However, those

without the necessary photo skills found ways to recreate this look in photo-editing software, so here we show you how to create your own toy town using our favourite image manipulator.

Digital imagers found a way to cheat inside Photoshop, using its powerful tool sets to create a shallow depth of field and achieve this distinct style, thanks to several key functions.

Photoshop gives you the ability to stack layers and also edit lighting and colour. Adjustment layers, such as Curves and Hue/Saturation play a major role in producing our own style seen in this tutorial, as do blending modes, layer masks and the Lens Blur filter. Read on and follow the tutorial steps in order to master them all and create your very own entertaining toy-town photo.



01 Surplus elements We'll start by surveying our image and noting areas and elements that will disrupt our toy town effect, or that are just surplus to our requirements. For example, the row of dead trees at the foot of the image can be dispensed with.



02 Time to crop Select the Crop tool (C). You can simply drag and select the area you wish to crop, leaving out those areas and elements you've identified in the previous steps. We've set ours to 18cm high by 24cm wide, using guides to eye in the best composition.



03 Cleanup operation Model villages and toy towns have a synthetic look, even if painted extensively. Many disturbances appear in real-world photography. In this image, we have to combat paint spills and damages to the roads as well as litter.



Tip

Vintage effect

Many people love toy-town effects through nostalgia, so it seems appropriate to further experiment with looks by applying vintage photo effects. Here's one for you to try. Select Layer>New Adjustment Layer>Levels and set Channel to Blue and Output Levels to 125. Set this layer's Fill at 80%. Select Layer>New Adjustment Layer>Solid Color, adding a cream colour (#f6ddad). Set this layer's blend mode to Multiply. Finally, just add a Curves layer with a subtle 'S' shape.

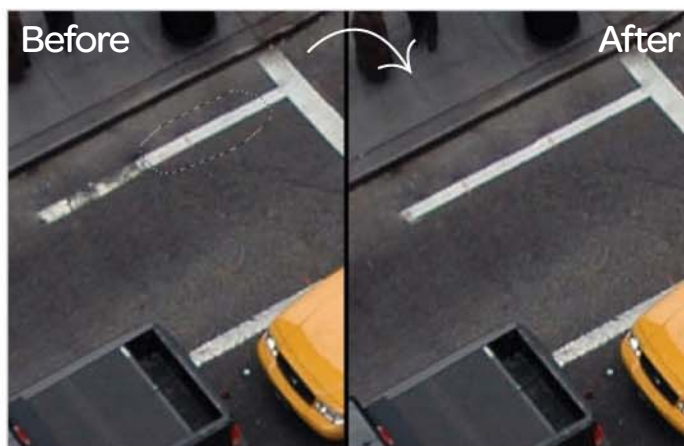


04 Patch details These unwanted surface elements can be easily removed. This is done using the Patch tool (J – in Elements, use the Clone Stamp tool). Set the tool to Source, draw around your disturbing element and drag your selection to a clean surface area. This will correct and clean the selected area.

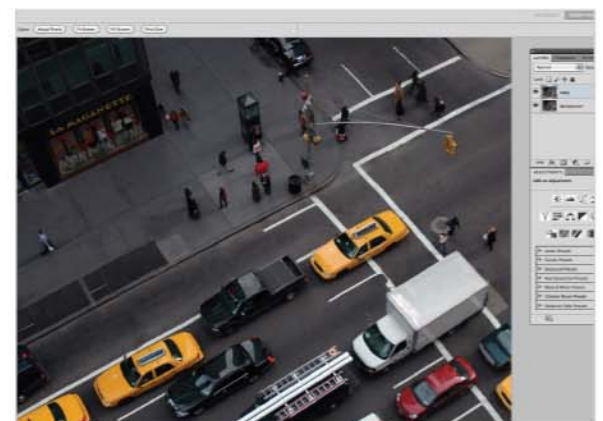


05 Healing touch

You may find at times that the elements you want to remove converge with the elements that you want to keep. Applying the Patch tool may cause your edges to mix and blur – not good. Instead, carefully edit with the Spot Healing Brush tool (J) set to Content-Aware.



06 Repair pavements You may notice that the lines in the road are broken, as are the edges where pavement slabs meet. If that's the effect you want, leave them. Otherwise, set the Patch tool to Destination and then drag from clean areas to fix broken ones.



07 Take a step back When editing, you'll be working at zoom amounts of up to 200%. Editing can be fun yet intensive, and you'll be concentrating on specific areas. Don't forget to zoom out fully, take a breather and check your progress. Stop once you are satisfied.

Photo effects



08 True Lens Blur Duplicate your edited layer and select Filter>Blur>Lens Blur. Set Radius to 50, Blade Curvature to 30 and Rotation to 75. Set Brightness to 1 and Threshold to 10. Click OK and then select the Rectangular Marquee tool (M), setting the tool's Feather to 100 in the Options bar.



09 Tilt-shift effect Apply a feathered selection to the centre of the blurred layer, and then apply a Layer Mask from the foot of the layers palette. Click on your layer mask and then press Cmd/Ctrl+I to invert it. Now you have a tilt-shift effect.



10 Clipping Curves Select Layer>New Adjustment Layer>Curves (in Elements, Brightness/Contrast will suffice) and apply an 'S' curve like in this example. Set your lowest point to Output: 55, Input: 70. Set your highest point to Output: 215, Input: 175. Opt/Alt-click between the Curve and blur layers to clip the two together.



11 Add Hue/Saturation Go to Layer>New Adjustment Layer>Hue/Saturation. Set colour mode to Reds, then set Saturation to 50 and Lightness to 10. Set colour mode to Yellows, setting Saturation to 80, Lightness to 10. Then set the colour mode to Cyans, setting Saturation to 70 and Lightness to 10.



12 Colour correction As we're applying the Hue/Saturation adjustment to the entire image, this will affect other areas you don't want it to, such as the sidewalk and road. It's easier to edit this by applying a black brush to your adjustment layer's mask, rather than adding Hue/Saturation effects to each element.



13 Boost vibrancy We've enhanced the noticeable colours in our image, but there's still a lot of grey dulling it all down. To improve the tonality in the entire image apply Layer>New Adjustment Layer>Vibrance (for Elements artists, the Hue/Saturation is fine). Increase the Vibrance value to +50 and your Saturation value to +30.

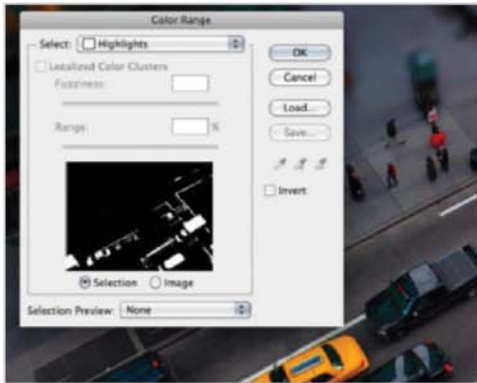
Don't over-adjust

Beware of adding unwanted blown-out highlights

The toy town effect is one of the more fun techniques in Photoshop; purely stylistic. However, this is not to say you shouldn't take creating an authentic synthetic look seriously. We can play with colours and we can create extreme camera focus with exaggerated blur, but garish lighting can become distracting and disrupt your image.

This nasty look is easy to create as you layer adjustment after adjustment, but remember: in Photoshop, there is always a remedy. This time it's the layer mask. Don't forget that one is attached to every adjustment layer and can be used to remove overly bright highlights.





14 Edit mask Select Layer>New Adjustment Layer>Curves and click on its attached layer mask. With the Rectangular Marquee tool active, Cmd/Ctrl-click on your image and select Color Range, and then select Highlights from the Select options. Click OK.



15 Target highlights Your selection has been applied to the mask. Double-click on your Curves adjustment layer to open it, and drag your RGB curve up, setting Output: 155 and Input: 85. This makes white road lines denser, looking as if they have been hand painted.



16 Add a synthetic surface Press Cmd/Ctrl+Opt/Alt+Shift+E to create a new layer with all edits on. Select Filter>Blur>Surface Blur then set Radius to 7 pixels and Threshold to 4 levels. Finally, select Filter>Noise>Add Noise, set Amount to 2% and Distribution to Uniform, then hit OK to complete this toy town effect.

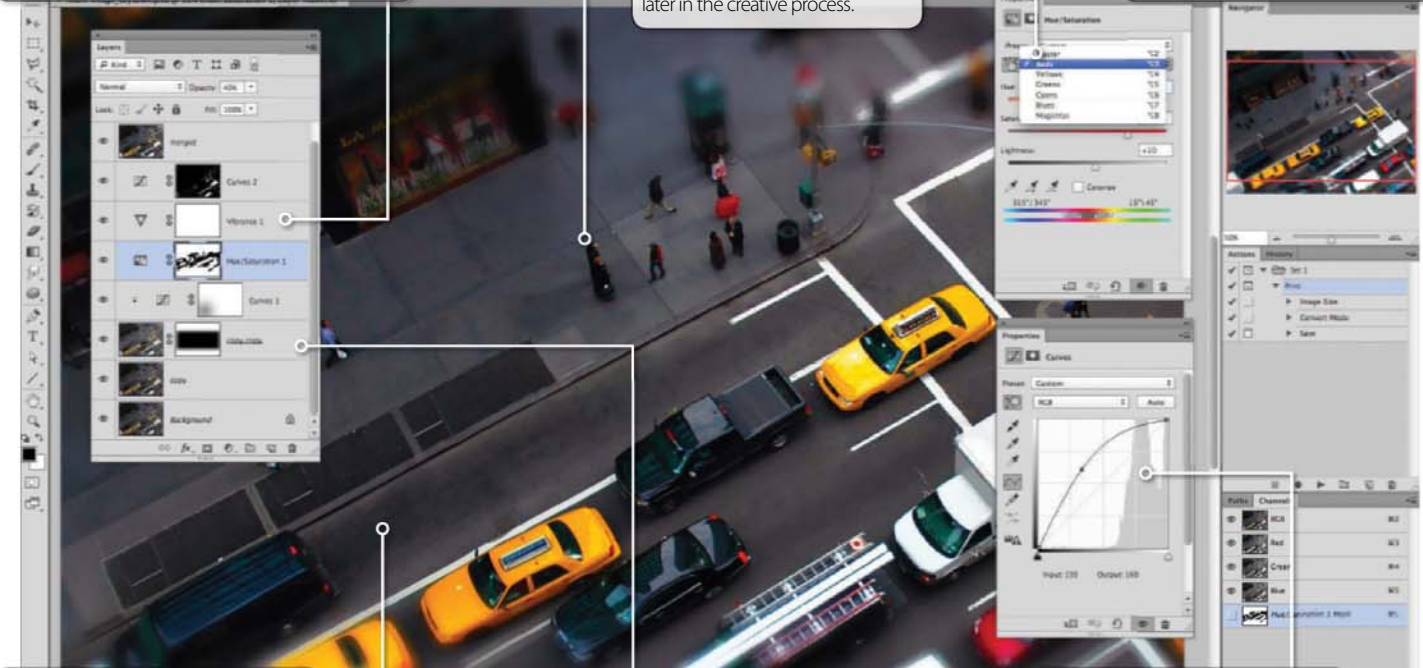
Make the most of your selection

Improve a portrait with these simple steps

Vibrance layer Targeting colour is one thing, but enhancing the image tonality as a whole can be far trickier. Using a Vibrance adjustment layer is a great way to get subtle results, which is why we have applied one.

Tidy image The street of our scene has been edited using the Patch and Healing Brush tools, leaving no trace elements that would disrupt our synthetic look later in the creative process.

Hue/Saturation layer Hue/Saturation has been used to specifically target individual colours in the image and enrich the saturation of these. Again, this is easily achieved using the various colour options.



Synthetic surfaces Models and other synthetic objects will normally have smoother surfaces than those that are organic. We've achieved this look using one of the smoothing options – the Surface Blur filter.


Tilt-shift effect This effect was created easily enough by applying a layer mask and a selection set to Feather: 200px. This had previously been added to a layer treated with the Lens Blur filter.

Curves mask We have applied Curves to the image in areas such as the highlights by activating our Curves layer mask and using the Color Range option. Any selections will clip to the mask.



Add movement

Learn simple skills and basic techniques to add compelling and dynamic movement to your images

 This tutorial outlines how you can easily create or add dynamic and compelling movement to images using some simple Photoshop basics. Now you don't have to be in the grandstands to experience speed! With the help of Photoshop, you will be able to transform any original static imagery to create a spectacular, compelling motion that will get you up and going.

We will rely on a few basic techniques, in particular Photoshop's ability to create different angled blur effects, to add some dynamism to our scene. We will also utilise Photoshop's Warp and Liquify tools to add some flow to our movement. Finally, we will show you some quick tips on how to use Gradient overlays and Photoshop's blend modes to add colour and clarity to your artwork.

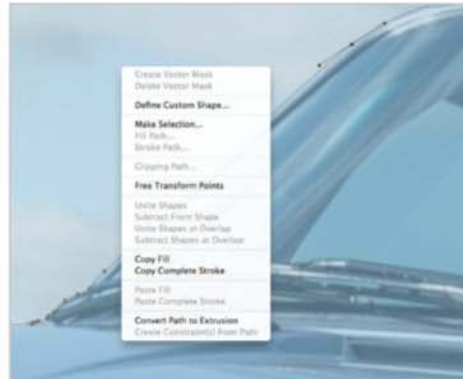
Some elements of this tutorial are rather interpretive (such as the colours and the effects), so you will be required to use your creativity and talent in order to manipulate your scene.

There might also be several different ways to achieve similar or better results, so we recommend that you experiment a bit to create your own compelling speed scene!

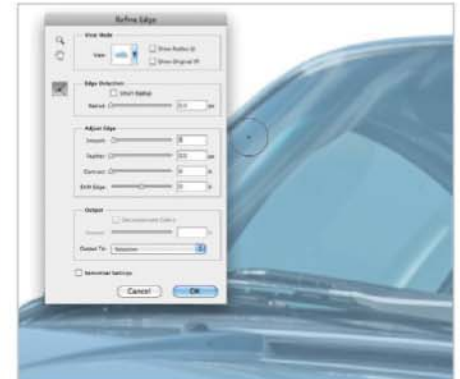




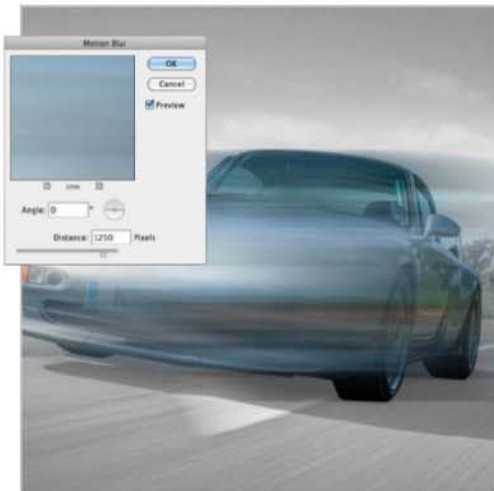
01 Draw the cut Open the sample image 'speedracer.jpg' from the supplied resources and drag it to your canvas. Using the Pen tool, carefully trace the outer border of the car, paying attention to the mirrors, wheel and fender areas. This may take some practice, but be patient – the more you practice, the better you will get! Zoom in where necessary, clicking around the outline and editing anchor points to get a closer cut.



02 Make a clean selection Use the Direct Selection tool (A) to drag your anchor points to closely match the outer edge of the car. Once you are happy with your shape, Ctrl/right-click and then Make Selection – with a 0px Feather Radius, and as a new selection.



03 Refine your edge For a better selection, refine the edge (Cmd/Ctrl+Opt/Alt+R). Adjust the edge settings to Smooth: 5px. With the car layer highlighted, Ctrl/right-click and then Layer Via Copy to get a cutout of the original image. Place this layer above the original.



04 Creating the blur Duplicate the cutout layer, placing it above the first. From the Filter menu, choose Blur>Motion Blur and create a large, relatively horizontal blur. We used a Distance of 1250px and 0 degree angle.



05 Warping the effect Using the Warp Tool (Edit> Transform>Warp), make sure that you reshape the blurred image so that it contours the car image but also follows the perspective of the car. This will create the basis for the directional movement you need.



Adding highlights

Since the main image is a still capture of movement, it's good to also try and add some extra 'movement' to the general lighting by means of additional highlighting and contrast. The easiest way to do this is with the Dodge and Burn tools. Using a medium to large brush, with Range set to Highlights and a low Exposure (12-15%), gently add highlights to the chrome, lights, windows, mirrors and areas that catch the most light. This will make it jump off the page even more!



06 Colour your motion With the warped image layer highlighted, bring up the Layer Style menu (double-click). Add a colored Gradient Overlay, with the blend mode set to Color. Angle the gradient so that it is roughly perpendicular to the motion blur (we angled at just over 100 degrees).



07 Step into liquid! Open the Liquefy filter (Cmd/Ctrl+Shift+X) and start with a large brush (250px) and heavy pressure (100). Vary the brush size and pressure to create movement and a swirling action. Set the blend mode to Overlay. Duplicate and place just below the cutout car (no Overlay).



Retouching

Top tips for smoother looks

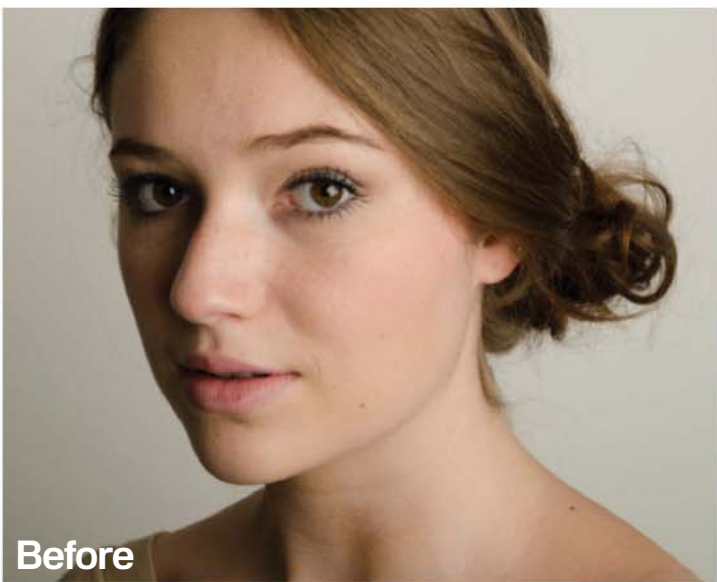
Welcome to the Retouching section of the book, full of top techniques and tutorials that will help get rid of those unwanted blemishes and enable you to achieve smoother-looking shots

- 102** Top 5 retouching projects
Gain inspiration for your shots
- 108** Retouch portraits
Use new features in Photoshop CC
- 112** Retouch eye colour for striking shots
Alter contrast and detail
- 114** Create vibrant portraits
Turn your photos into art
- 118** Retouch for commercial use
Stylise architectural images
- 124** Make expert automotive retouches
Enhance a commercial photo

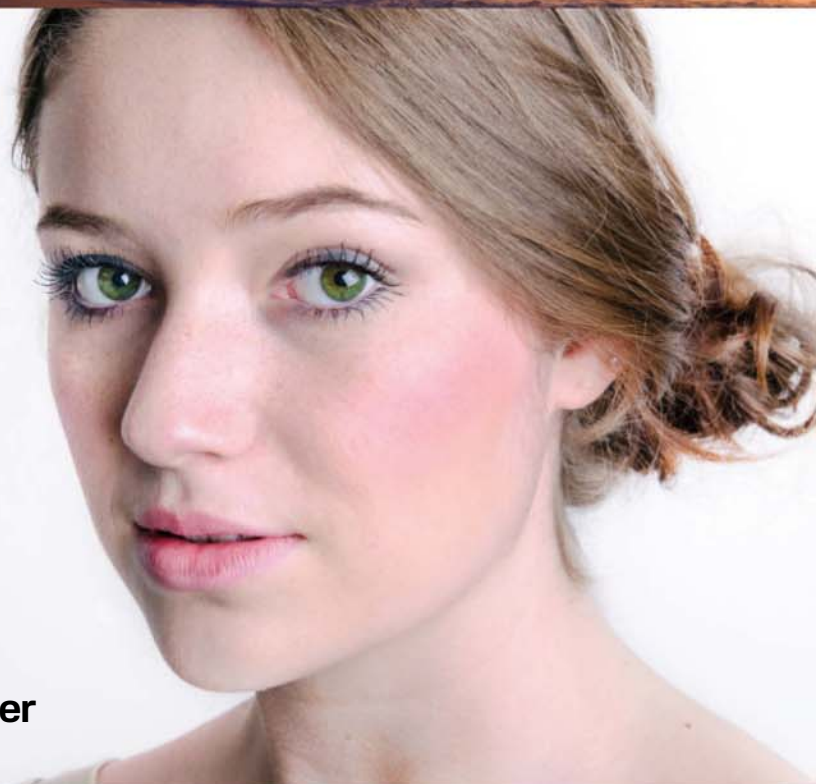


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Before



After

Page 118



“Any image can benefit from retouching, from portraits to landscapes and everything in between”



Page 124

Top 5 retouching projects

Retouching is not just for models; any image can benefit from a little tender loving care



Retouching is a popular area in which Adobe Photoshop is used extensively.

There are two reasons for this. First, Photoshop offers a variety of advanced tools to edit images and enhance details. Second, if you have experience with Photoshop it is easy to learn the basics and produce impressive results. Retouching photos isn't just about making beauty images and smoothing skin. It can include anything from removing certain objects to adding textures or simply adjusting the colour.

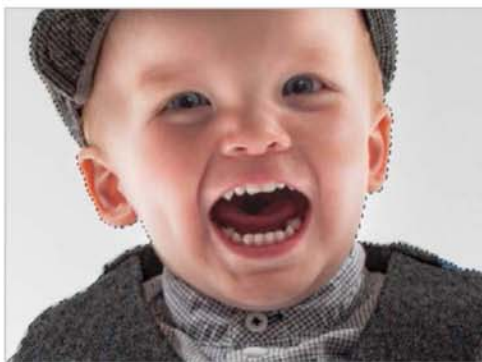
For a lot of people, the retouching process is needed for family photos to correct errors that were made during the photography process, like forgetting to check the background or photographing a moving subject which will always need a little help from Photoshop. In the next five tutorials, we'll cover the basic techniques to fix these problems and more. In addition to retouching family shots, we'll look at sorting out landscapes as well as tackling the primary retouching task; beautifying a model's face.

Follow along with the same images that we used, by downloading them from <http://blog.advancedphotoshop.co.uk/tutorial-files/>.

“Photoshop offers a variety of advanced tools to edit images”

CREATIVE BACKGROUNDS

Get a studio look with backgrounds



01 Make the selections Download and open 'Texture background.jpg' from the website. Select the Quick Selection tool (W) and the background. Go to Select>Inverse so only the boy is selected.



02 Add a layer mask Go to Refine Edge and shift the Edge to -10% with a Feather of 0.5 pixels. Next, go to Layer>Layer Mask>Reveal Selection. Rename this layer to Boy.



03 Add a gradient Go to Layer>New Fill Layer>Gradient. Name this layer Colour. Click the gradient to edit it; in the left stop enter a7c4d8 and in the right enter 1b4e72. Change the style to Radial and Scale to 200%. Move the layer below the Boy layer.



04 Adding textures With the Colour layer still selected go to File>Place. Select the image 'Vintage (Cool).jpg'; this should load as a Smart Object. Resize the texture to fit the image and press Enter when done. Set the blend mode of this layer to Soft Light.

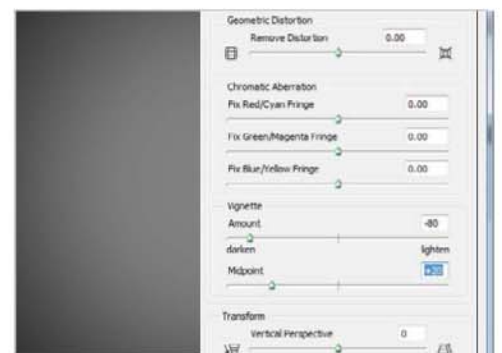
05 Add more texture Repeat the last step but select the image 'Antique (Cool)'; resize and press Enter when you're happy. Set the blend mode of this texture to Screen.



06 Reduce the saturation Go to Layer>New Adjustment Layer Hue/Saturation and call it Colour Reduction. Set the Hue to -5 and reduce the Saturation to -35.



07 Prep for a vignette Create a new layer, call it Vignette and then set the blend mode to Soft Light with a tick in the box 'Fill with Soft-light-neutral color (50% gray)'.

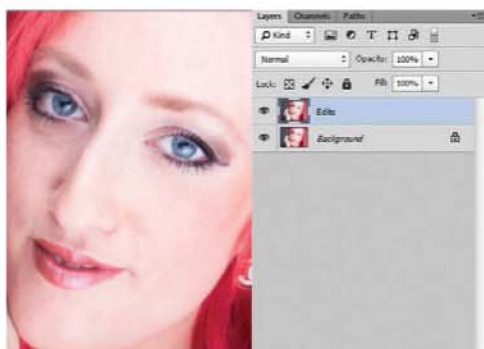
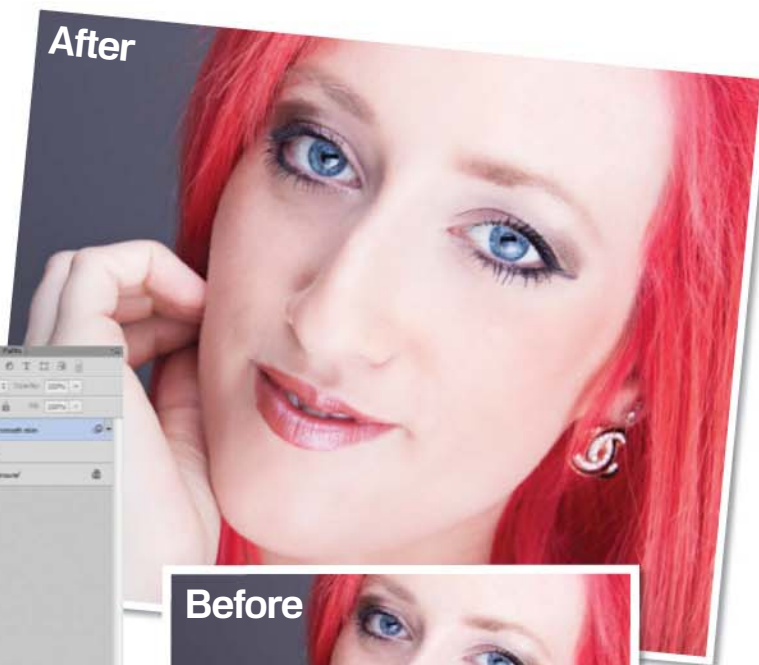


08 Add a vignette Go to Filter>Lens Correction. Then go to the Custom tab and move Amount to -80 and Midpoint to +20. Click OK. Then set the Opacity to 50%.

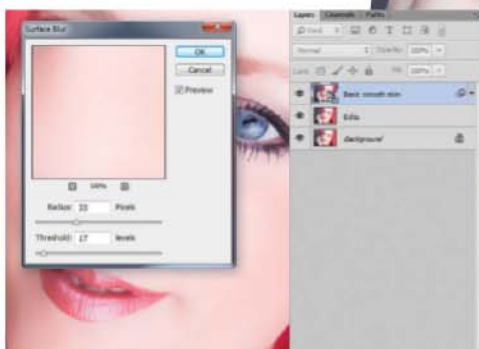
Retouching

RETOUCH HEAD SHOTS

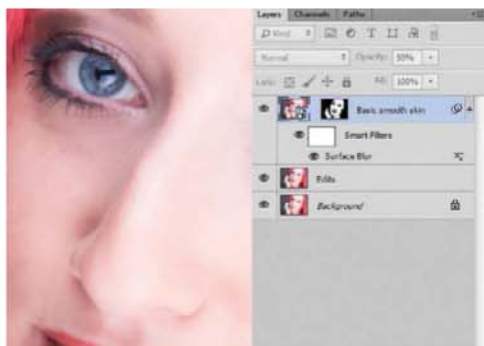
Give any portrait a magazine makeover



01 Healing Open the image 'headshot.jpg', duplicate the layer and call it Edits. Pick the Spot Healing Brush and fix blemishes simply by clicking on them. Adjust the size of the brush to match the blemish.



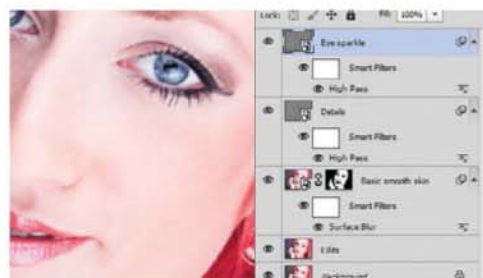
02 Smooth skin Duplicate the Edits layer and call it Basic Smooth Skin. Go to Layer>Smart Objects>Convert to Smart Object. Now go to Filter>Blur>Surface Blur. Set Radius to 33 and Threshold to 17.



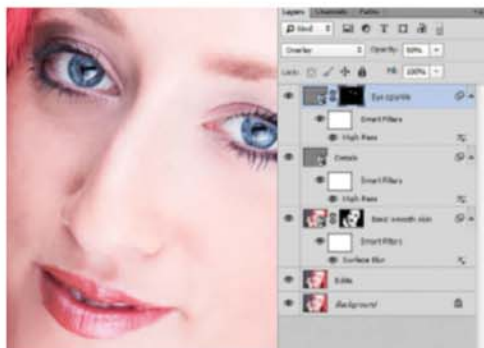
03 Mask out skin Go Layer>Layer Mask>Hide All to create a black layer mask to hide the smooth skin effect. With a soft white brush at 100% Opacity, paint over the skin avoiding detailed areas. Set layer Opacity to 50%.



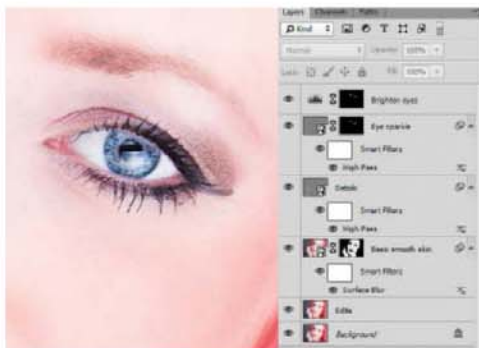
04 Add detail Press Shift+Ctrl/Cmd+Alt/Option+E. Name the layer Details and convert to a Smart Object. Go to Filter>Other>High Pass, set Radius to 25. Set blend mode to Soft Light and Opacity to 35%.



05 Eye sparkle Rename the layer to Eye Sparkle and convert to a Smart Object. Go to Filter>Other>High Pass, set Radius to 15. Set blend mode to Overlay and Opacity to 50%.



06 Mask out the eyes Go to Layer>Layer Mask>Hide All. This will create a black layer mask which will hide the eye sparkle effect. Now with a soft white brush (B) at 100% Opacity paint over the eyes



07 Brighten eyes Go to Layer>New Adjustment Layer>Levels and call it Brighten Eyes. Don't change any settings, but change blend mode to Screen and Opacity to 15%. Mask out the eyes as before.



08 Adjust the colour Go to Layer>New Adjustment Layer>Levels and call it Colour Adjustment. Select the blue channel and in the adjust shadow output level, enter 20 to add a little blue.



FIX A LANDSCAPE

Remove objects and edit colours for ideal vistas

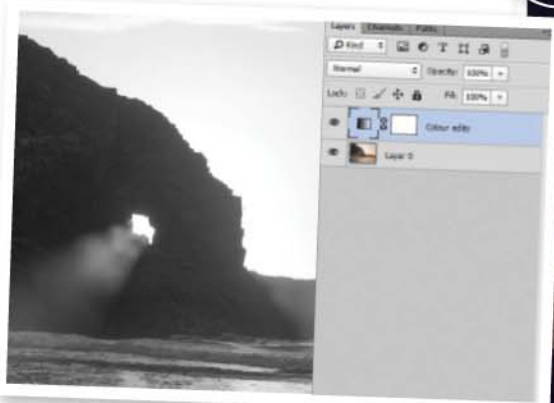


01 Straighten the layer Go to File>Open and select 'landscape.jpg'. Select the Ruler tool, which is hidden under the Eye Dropper. Draw a line along the coast and click on the Straighten Layer button.

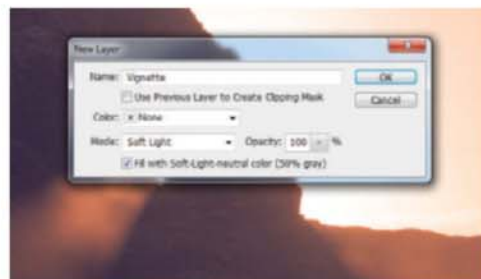
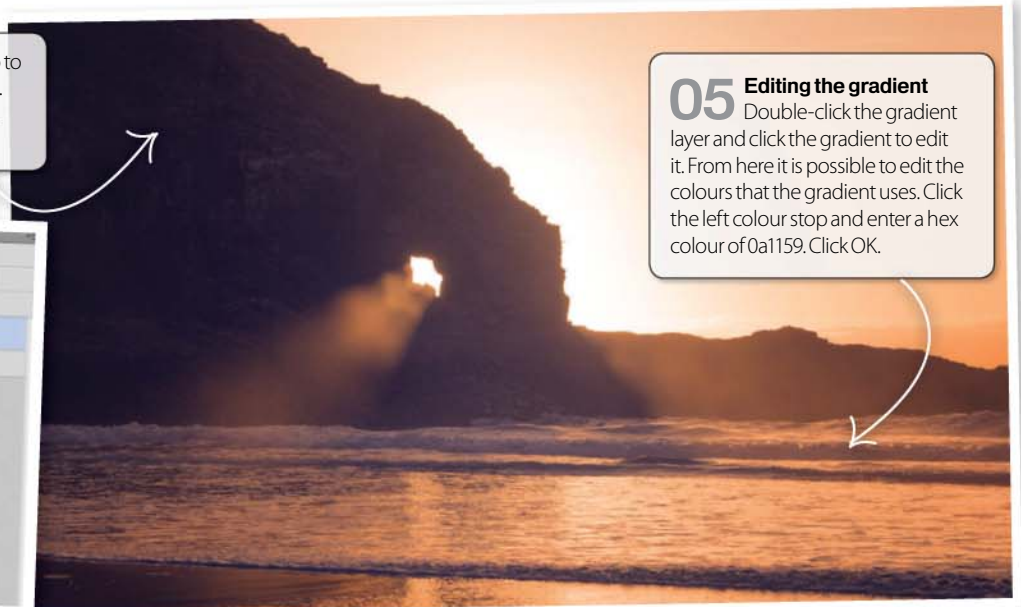
02 Content Aware Fill Pick the Lasso tool and select an empty area created from straightening. Go to Edit>Fill and select Content Aware Fill from Use. Repeat for all empty areas.

03 Clone and fix If you have Elements, use the Clone Stamp tool. Select it, press the Alt key to select a clone source and clone away. Use this to correct any issues and also to remove the fisherman.

04 Gradient maps Let's play with the colour. Go to Layer>New Adjustment Layer>Gradient Map. Name this layer Colour Edits. This will replace the entire colour in the image with the colour of the gradient.



05 Editing the gradient Double-click the gradient layer and click the gradient to edit it. From here it is possible to edit the colours that the gradient uses. Click the left colour stop and enter a hex colour of 0a1159. Click OK.



06 Finish the gradient Now do the same for the right colour stop, only enter a hex colour of ff7c00. Click OK. Set the blend mode of the gradient map to Color and change the Opacity to 50%.

07 Set up a vignette Create a new layer (Shift+Ctrl/Cmd+N). Name this layer Vignette and set the blend mode to Soft Light. Ensure the 'Fill with Soft-light-neutral color (50% gray)' box is checked.

08 Apply the vignette Go to Filter>Lens Correction. Go to the Custom tab and move the vignette Amount slider to -100 and Midpoint to 0. Click OK. Finally, set the Opacity of the layer to 75%.

Retouching

After

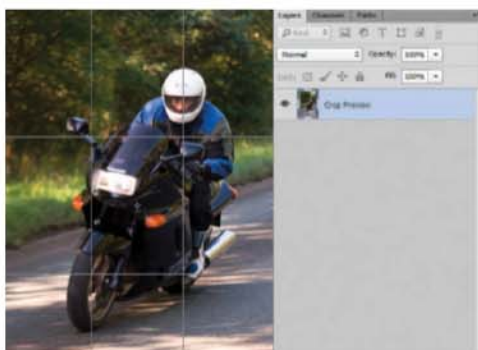


Before

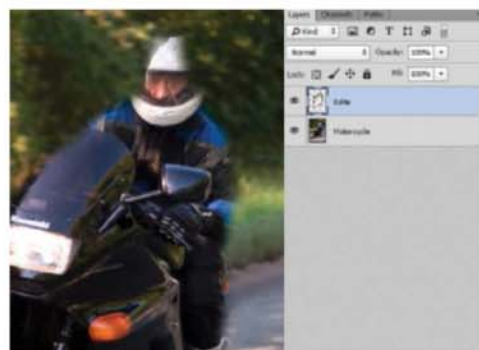


ADD SPEED TO AN IMAGE

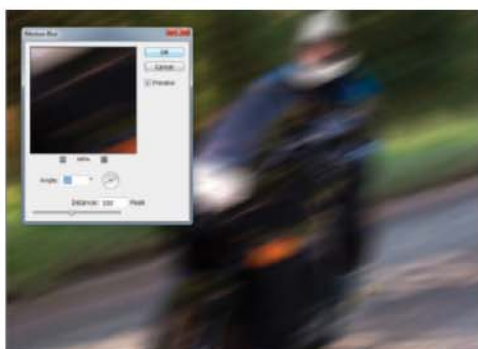
Inject some drama into shots with blur effects



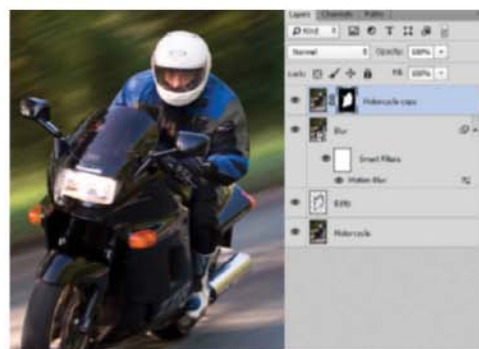
01 Crop Go to File>Open and select 'bike.jpg'. Rename this layer to 'Motorcycle'. Select the Crop tool (C) and select Original Ratio. Crop in tight so the motorcycle is dominant. Press Enter when you're happy.



02 Clone away the edges A bit of prep is needed to protect the bike from any blur. Create a new layer and name it Edits. Select the Clone Stamp tool and then clone away the edges of the motorcycle.



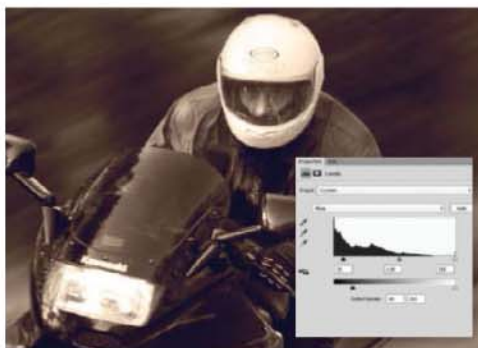
03 Motion blur Press Shift+Ctrl/Cmd+Alt/Option+E. Rename Blur. Convert to Smart Object: Layer>Smart Objects>Convert to Smart Object. Go to Filter>Blur>Motion Blur, enter Angle of 25 and Distance of 150.



04 Restore motorcycle Copy the motorcycle layer and move it above the Blur layer. Go to Layer>Layer Mask>Hide All. With a soft white brush (B) bring back the motorcycle by painting in the mask.



05 Change the colour Go to Layer>New Adjustment Layer>Black and White. Call this layer Colour. Click on the Tint box, click the colour box and use a hex colour of e1d3b3, or any colour of your choice.



06 More colour Go to Layer>New Adjustment Layer>Levels, change the channel to blue. In the Adjust Shadow Input Level, enter 20 and in the Adjust Shadow Output Levels, enter 40.



07 Add a vignette Add a vignette as in the previous projects, but this time choose your own settings. Move the Vignette layer below the Levels adjustment layer to complete the edit on the image.



BABY PORTRAITS

Protect memories by improving family shots



01 Simple fixes Go to File>Open and select 'baby.jpg'. The background needs to be fixed but we don't need complicated methods for this. Duplicate the layer (Ctrl/Cmd+J) and name this layer Baby. Go to Filter>Blur>Gaussian Blur, enter a Radius of 25 pixels.

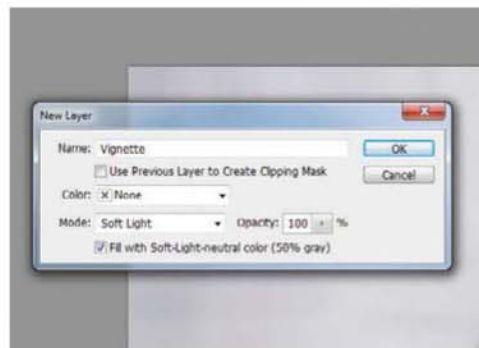


03 Change the colour Go to Layer>New Adjustment Layer>Black and White. Name this layer Colour Adjustment and keep the settings as they are but if you're feeling creative you can adjust the settings to your choice.

04 Add even more contrast Time for more contrast. Go to Layer>New Adjustment Layer>Levels. In the Adjust Shadow Input Level enter a value of 25. In the Adjust Highlight Input Level enter a value of 235.



05 Add a tint Go to Layer>New Fill Layer>Solid Color. Make sure you use a hex value of 120c86. Change the blend mode to Color and then set the Opacity to 10%.



06 Add a vignette Create a new layer (Shift+Ctrl/Cmd+N). Name this layer Vignette and select the blend mode of Soft Light with a tick in the box 'Fill with Soft-light-neutral color (50% gray)'.



07 Finishing touches With the Vignette layer selected, go to Filter>Lens Correction. Go to the Custom tab and set Amount to -100 and Midpoint to 0. Click OK. Finally, set the Opacity to 50%.

Retouching





Retouch portraits



Learn how to use the new features in Photoshop CC to edit portrait and fashion photos



Adobe's latest version of Photoshop presents several exciting new options to users in every field.

This tutorial will focus on a handful that will be of particular interest to photographers and retouchers. Working from a starting portrait, we will put into

action some of the latest features found in Adobe Camera Raw 8.0, including the new Spot Removal brush capabilities. Moving into Photoshop CC, the tutorial will highlight a few major improvements and use them to further fix the image. The Smart Sharpen filter and the Preserve Details option are also

explored, demonstrating how these are combined to perfect photo enlargement.

In addition to the updated tools, the tutorial will touch on a long-awaited feature for working with paths and rounded rectangles. Follow these steps to see what Photoshop CC really has in store.

SMARTER IMAGE EDITING IN PHOTOSHOP CC

The newest release has more options for non-destructive photo editing than ever before



01 Camera Raw 8.0 Photoshop CC is paired with Adobe Camera Raw 8.0, which boasts several useful new features. Begin by opening the supplied disc file DSC_5385.NEF. This is a RAW file that cannot be opened directly in Photoshop. Opening it will launch Camera RAW 8.0 instead.



02 White Balance The model is decently lit against the solid white backdrop, but there is still some room for improvement. There's a slightly warm colour cast to the photo that can be removed using the White Balance Tool. It's a grey-filled eyedropper found in the top tool bar. Use it to sample a mid-grey area of her dress.



03 Colour correction Use the sliders in the Basic tab of the RAW interface to adjust colour and exposure, making these look how you want them to in the image. Alleviate shadow areas by adjusting the Shadows and the Blacks sliders, then increasing the Clarity and the Vibrance settings, which helps to enhance the detail.

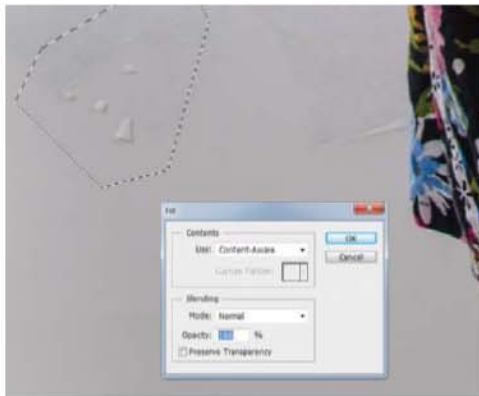


04 Spot Removal You can now use the Spot Removal tool to stroke over areas, creating irregular shapes that are healed by the program as it finds similar pixels to merge with the selected area. This is done non-destructively. The new Visualize Spots slider uses a black-and-white translation to assist in finding irregularities.

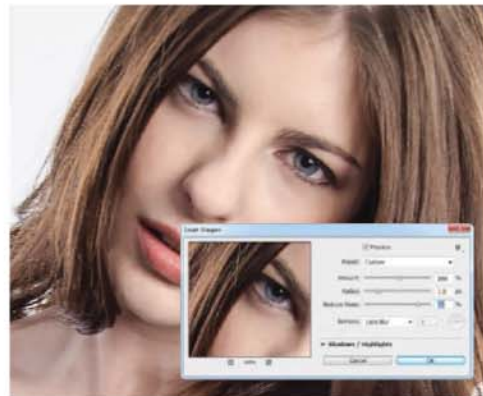
Retouching



05 Spot Removal Opacity The Spot Removal tool increases its usefulness by providing an Opacity slider to fade the healing effect into the original pixels. Use the Spot Healing Brush to outline the pronounced tendon in the neck. The default operation replaces the area with smooth skin. A natural correction isn't to remove the tendon, but to make it less pronounced. By decreasing the Opacity slider to around 55, we can apply and show through some original pixels, but blend it with the smooth skin.



06 Background cleanup Click Open Image to apply the Camera RAW adjustments and send the file to Photoshop CC. Notice the area near her waist where there's visible damage to the background material. Select a small portion of the damaged area using one of the Marquee tools, then use Edit>Fill>Content Aware Fill to remove the imperfections. If the Content Aware Fill pulls pixel information from the dress instead of the background, use the Spot Healing brush tool or a tighter selection.



07 Smart sharpen Another welcome improvement in Photoshop CC is the revamped Smart Sharpen filter. This now does an extremely impressive job of recovering details from fuzzy images. One of the best new aspects of this filter is the way the Amount can be boosted to extreme levels without the image suffering from edge halos, as in previous versions. For the image here, set the Amount to 266%, Radius to 1.5px and the Reduce Noise slider to 81% to get the necessary detail.

08 CS6 CC update features Adobe has integrated a handful of features that were previously only available to Creative Cloud subscribers into Photoshop CC. Among them is Smart Object support for filters, which before was restricted to standard layers. The new Blur Gallery filters are included, as well as the Liquify filter. A favourite of pro retouchers everywhere, this is now available non-destructively as a Smart Filter. Convert the layer to a Smart Object with the Image>Smart Object menu before adding these.



Snub nose Sharpen the model's nose by switching to the Pucker Tool, and apply in a similar way to the eyes. Set the brush size slightly larger than the tip of her nose, at a value of around 150. Gently click until it shrinks slightly. Be sure to use single, controlled clicks, otherwise it's easy to get carried away.

Fuller figure Switch back to the Bloat Tool and reduce the brush size to around 70. Then give the lower lip area a bit more volume with just a few clicks, but be careful not to distort the teeth. Increase the brush size to around 450 and add some fullness to other body areas.

Eye popping A very common beauty retouching technique is to increase eye size and shape. To do this, select the Bloat tool and increase the brush size to completely cover the whites of the eyes. Carefully click directly on the pupil, making the eyes wider.

09 A better, faster liquify filter Photoshop CC integrates CS6's subscriber-only features, including the ability to use Liquify as a Smart Filter.

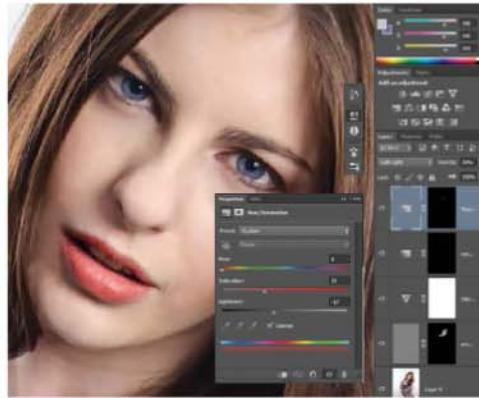


MORE FLEXIBLE WORKFLOW

Photoshop CC's support for Smart Filters allows greater flexibility and creativity when retouching



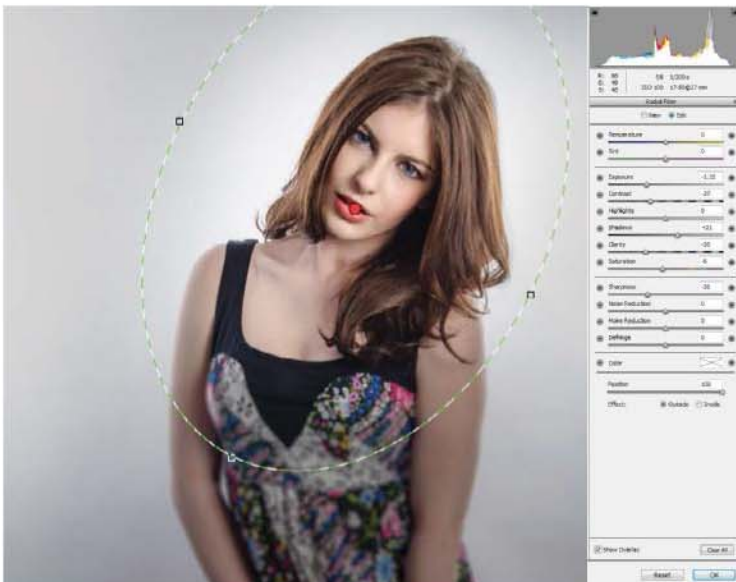
10 Smart skin smoothing Double-click the Smart Object to edit contents. Notice these are in their pre-Liquify form. Duplicate the image layer and invert, pressing Ctrl/Cmd+I. Set this new layer's blending mode to Vivid Light. Select Filter>Other>High Pass and set a radius of 2. Go to Filter>Blur>Gaussian Blur and use a radius of 5. The result should be a smooth skin layer. Hold Opt/Alt and add an inverted layer mask. Use a white soft brush, 40% Opacity to apply the softening effect.



11 Boost it Use a Vibrance Adjustment layer, with Vibrance set to +36 to boost the dress colour. Add a Hue/Saturation adjustment layer set to Colorize. Set Hue at 229, Saturation at 26, and Lightness at +7, enhancing eye colour. Apply a layer mask to target the effect to the irises. Use another Hue/Saturation Colorize adjustment layer to add tint to the lips, setting Hue at 0, Saturation 34 and Lightness -17. Change the layer blending mode to Soft Light, reducing Opacity to 59%.



12 Smarter blur gallery One of the most celebrated features from CS6, the Blur Gallery, is even better in Photoshop CC. Now it can be applied as a Smart Object. The actual menu item is shuffled slightly, but can be found under Filter>Blur>Iris Blur. Rotate the on-screen widget to match the angle of the model's head, then position the focal point directly over her face. Be sure the falloff markers sit well outside of her head so that her face isn't blurred. Set blur Amount to 15px.



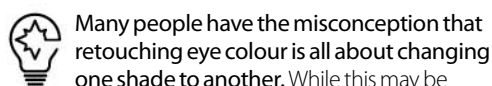
13 Back to Camera RAW Camera RAW can also be applied as a Smart Filter. Simply go to Filter>Camera RAW Filter and launch the application. Select the new Radial Filter from the tool bar, which is the last icon in the menu. Drag out an ellipse and pull the exposure setting down to -1.35, and reduce the saturation to -6 and the clarity to -35. This new Radial Filter tool lets you specify a type of custom vignette to direct focal points in the image.



14 New shape controls Draw out a frame using the Rounded Rectangular Tool. Set the Fill to white and the Opacity to 58%. Open the Properties Panel and use the icons along the bottom to set the shape to Subtract. Enter 216 into one of the corner definitions, and all the corners should adjust accordingly. Transform the shape to the size you want for the frame, and the corners will retain their curve settings. To control the corners separately, unlock the central chain link first.

Retouch eye colour for striking shots

Learn how to use Photoshop tools and techniques to alter eye colour, contrast and detail for a striking look



Many people have the misconception that retouching eye colour is all about changing one shade to another. While this may be what you're eventually looking to achieve, reaching this point won't be as simple as an A-to-B process – not if you want stunning results, that is.

Many professional retouchers will prepare an image for the impact of colour through several techniques, each applied to support bright, beautiful eyes. Remember that the eyeball itself is made up from three distinct areas, each with a part to play in

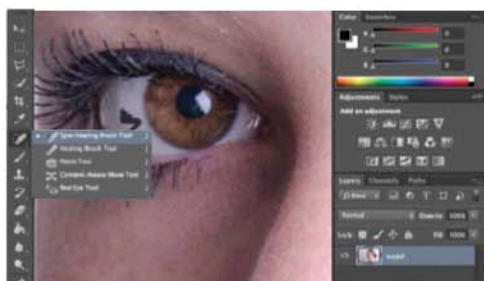
achieving a truly striking gaze, so you'll focus on each of these areas to produce the final effect.

When editing your model shots you must tackle the iris, pupil and sclera (the whites of the eyes), however there are a range of other complementary and aesthetic effects that can intensify your results, which will also feature here.

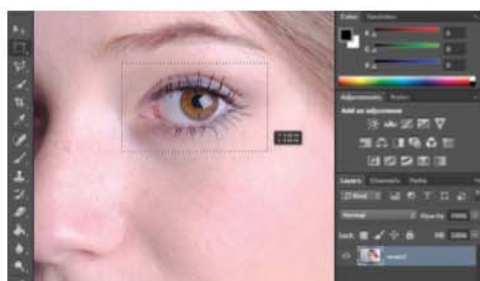
In this tutorial you will discover how to clean eye areas using the software's cloning tools. You will also find out which tools are officially the best for changing eye tone and perfecting lighting in

the image area. You'll explore some sharpening techniques, specifically those that don't intensify noise and blow highlights. We're using Photoshop CC to perform these edits, but in truth you can follow this tutorial using almost any CS version of the software.

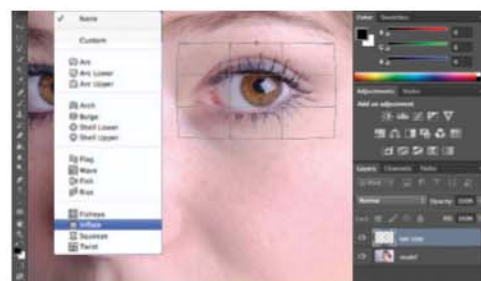
Though this covers only a marginal aspect of a retoucher's workflow, by the time you reach the end of these steps you will be a specialist in eye-retouching and will be able to transform the looks within your own snaps, so read on and discover more of these professional techniques.



01 Whiten the eyes To kick things off, you first need to give the eye colour some breathing room for you to work with. Do this by cleaning up the white (sclera) of the eye, looking for unsightly veins and cloning them out by primarily using the Spot Healing Brush tool (J).



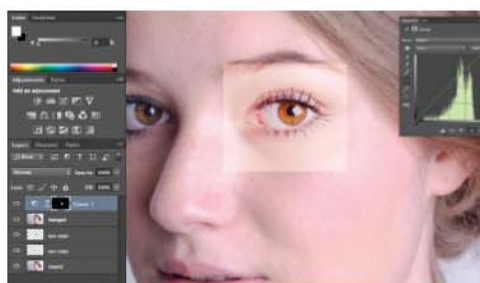
02 Make an initial selection Before you beautify any further, you will want to make sure that the eyes are even and perhaps even larger to give your final effect slightly more impact. The easiest way is to first make a selection of an eye using the Rectangular Marquee tool (M).



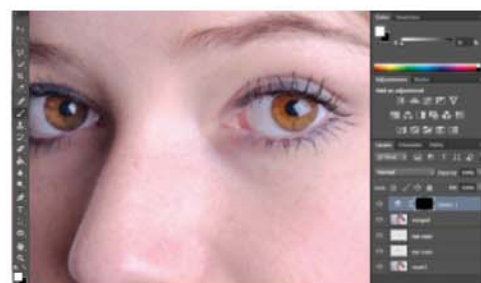
03 Enlarge the eye With your selection made, hit Cmd/Ctrl+J in order to duplicate the eye, then go to Edit>Transform>Warp and set Warp Style to Inflate. Adjust your points in order to create a subtle enlargement. Add a layer mask and erase unwanted edges with a soft black brush.



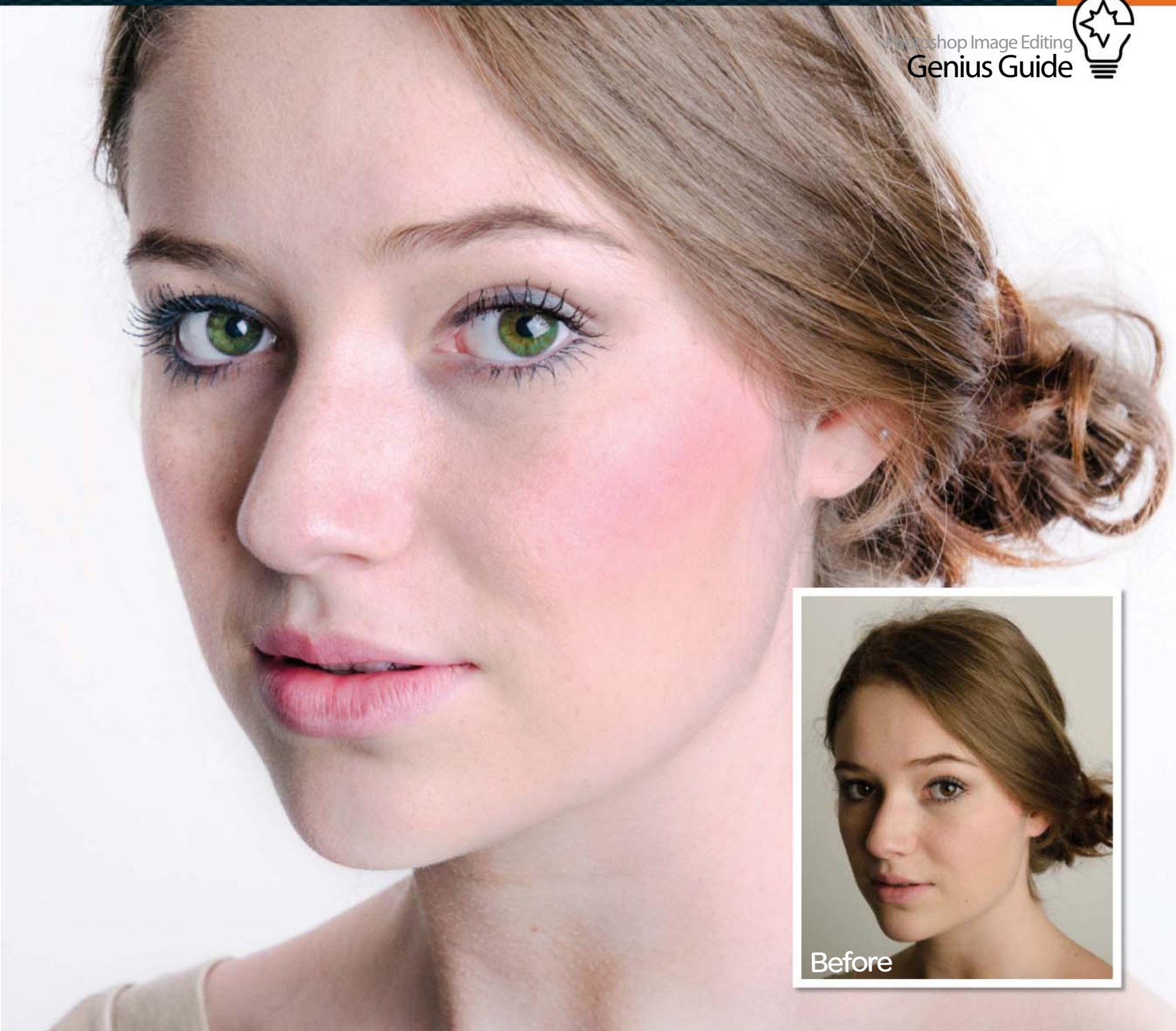
04 Boost the existing colour You may not want an entire colour change, just a tonal improvement. If this is the case, start by again making a selection of an eye with the Rectangular Marquee tool, then apply a Curves layer. Edit your RGB curve to improve brightness and contrast.



05 Tweak Channels The Channel presets are invaluable for intensifying the existing eye colour too. Select and edit the Red curve for brown eyes; the Green curve for green eyes and Blue curve for blue or grey eyes. Exit the Curves dialog once you're satisfied with the results.



06 Edit the layer mask Your Curves effect will still be applied inside your selection. We do not want that, so make sure that you activate the layer's mask, hit Shift+F5 and set Contents to Black. Apply a soft white brush to your mask in order to reveal your effects in the iris.



07 Brighten whites To enhance the sclera, repeat the selection process in Step 4, but instead apply a Hue/Saturation adjustment layer. Increase the Lightness value, but not so far as to create synthetic effects. Fill your layer mask with black and paint effects back in as in Step 6.



08 One colour to another Now make another selection of the eye area by using the Rectangular Marquee tool, and apply a Selective Color adjustment layer. Set the Colors preset to Neutral and then edit the sliders in order to get the new eye tone that you want.



09 Add Levels To eradicate the flat colour changes, as well as to maintain the texture, add a Color blending mode to the Selective Color layer. Next add a Levels adjustment layer, clip it to your Selective Color layer (Ctrl-click the layer and select Create Clipping Mask) and edit the sliders.

Retouching





Create vibrant portraits

Learn techniques to create eye-catching portraits that will turn any photograph into a high-end masterpiece



Sometimes, no matter how hard you try, your portrait just lacks that special something that makes it stand out from the crowd. Dim lighting or a ten-year-old compact camera can result in flat tones, dull eyes and undefined features. Luckily Photoshop has a myriad of tools that you can apply easily and effectively. Here we'll guide you through techniques and methods to smooth skin, enhance features, create shape in

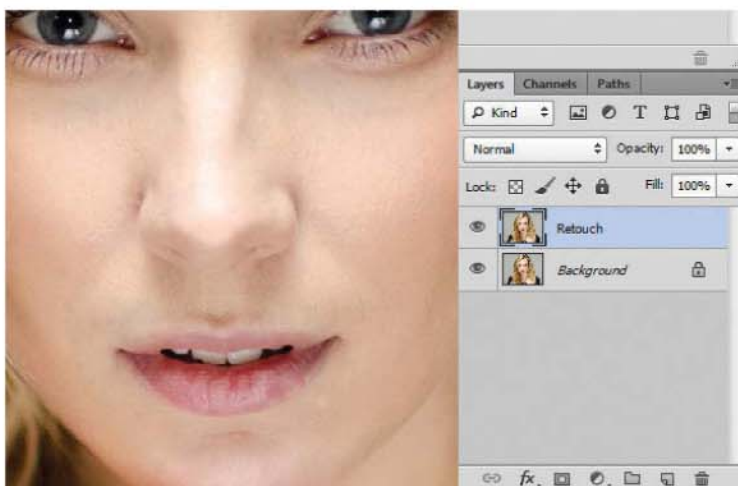
the face and define hair so that it stands out and demands attention.

The steps that you will follow can be repeated as many times as you like, either by keeping the effects subtle or by going for a bolder and more extreme look. It all depends on what you want to achieve. Try not to be afraid of playing with new filters or adjustments and remember that each can be manipulated to suit your purpose.

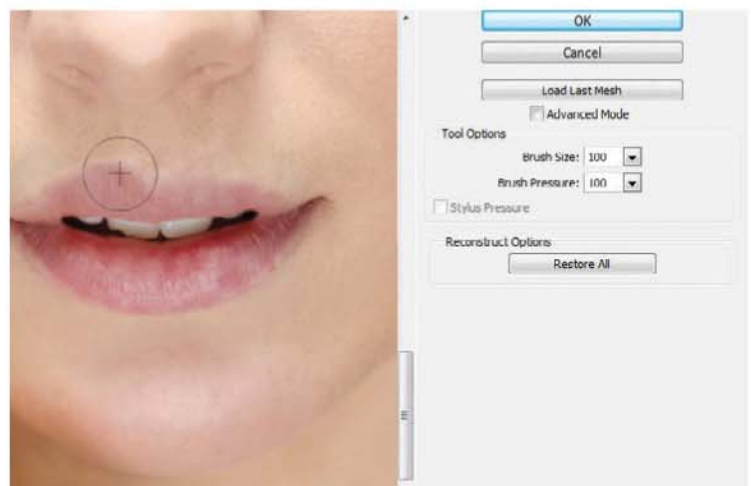


POWERFUL RETOUCHING

Use non-destructive methods to bring energy to your shots

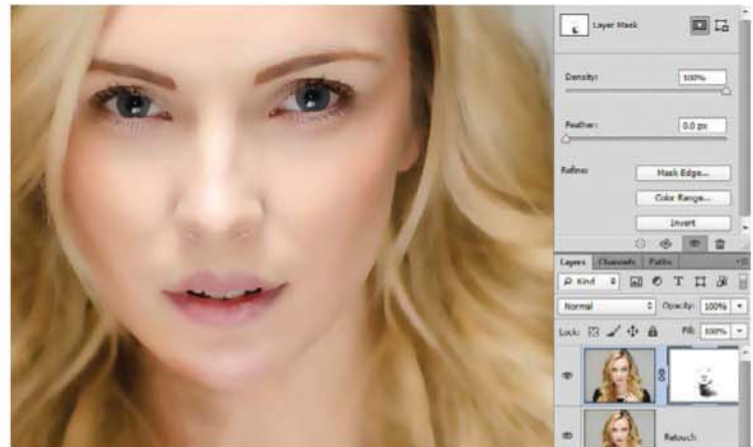
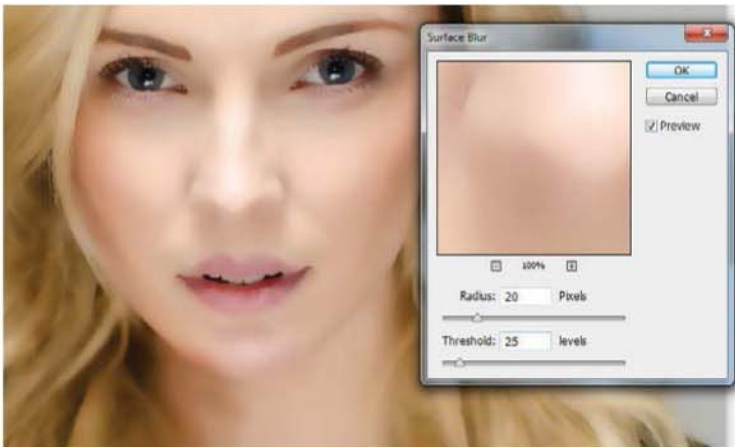


01 Get the skin ready Open up your image (File>Open), then duplicate it (Cmd/Ctrl+J) and rename this duplicate 'Retouch'. Next, apply the Healing Brush tool (J) and remove any obvious blemishes to the face that you can see, such as spots, cuts and so on.



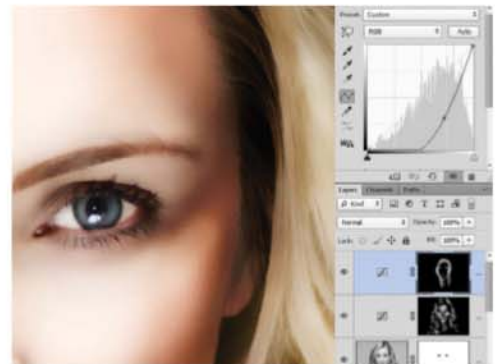
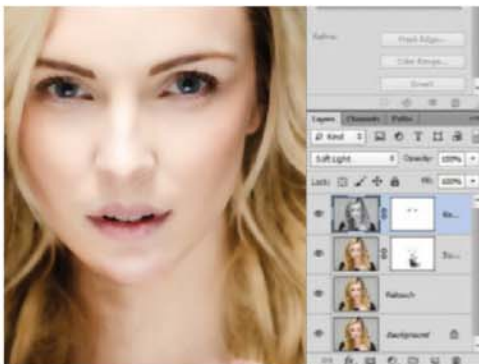
02 Enhance features CS users can use the Liquify tool (Filters> Liquify) to enhance features. Choose Forward Warp (W) and tease the top of the lips up to create a fuller top lip. Be careful here and use small movements to keep it looking as natural as possible.

Retouching



03 Smooth the skin Duplicate the layer and rename it 'Surface Blur'. Go to Filters>Blur>Surface Blur and apply quite an extreme form of blur to smooth the entire skin. Keep the Threshold low to retain shadows. Don't worry too much about losing details around the nostrils and so on.

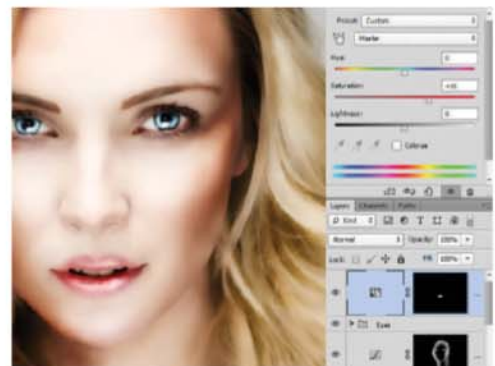
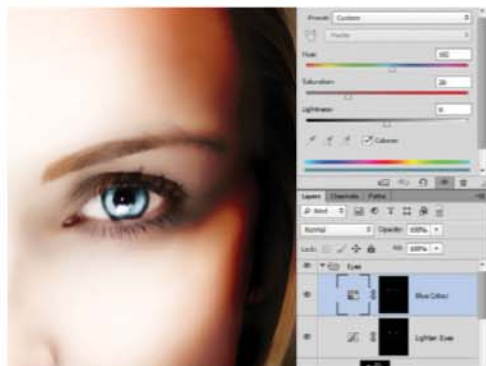
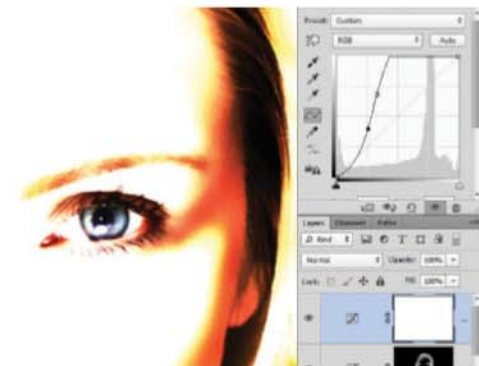
04 Regain major details Add a layer mask to the Surface Blur layer and pick a relatively low-opacity brush (B). Now paint on the mask in black where you would like to get back some main detail, such as the nostrils, eyelashes, chin edge and so on.



05 Use subtle contrast Next let's begin to layer on the drama. Go back to your Retouch layer, then duplicate and drag to the top. Desaturate the layer (Cmd/Ctrl+Shift+U) and set its blend mode to Soft Light. Now add a mask and paint black over the eyes to keep them bright.

06 Layer on highlights Create a Curves adjustment layer and radically increase the brightness by dragging the middle of the curve line up. Fill the layer mask in black and paint white with a low-opacity brush (10-20%) over areas to highlight, such as the forehead, cheekbones and eyes.

07 Insert shadows Now repeat the previous steps but this time drag the curve line dramatically down in your Curves adjustment layer. Paint extra shadows in the cheekbones and the edge of the face. At this stage it's a good idea to add a dark ring around the iris to achieve dramatic eyes.



08 Further tweak Curves Add another Curves adjustment with extreme contrast by dragging one point up and another down. Just focus on the eyes for now, filling the layer mask black and painting the eyes white.

09 Restore the eye colour To restore the eye colour that's been lost through the increase in the contrast, create a Hue/Saturation adjustment layer, hit Colorize and choose the new eye colour. Fill the layer mask in black and carefully paint in white over the iris.

10 Alter the lip colour Carry on applying colour to the lips by creating another Hue/Saturation layer and dragging the Saturation up by about 30-40 points, depending on how bright you'd like them. Fill the mask in black and paint in white over the lips.



11 Increase the contrast For one final enhancement before the hair, add a Levels adjustment layer and increase the contrast by dragging the Highlights and Shadows sliders inward and the Midtones left. Do this as much or as little as you like to suit your image.



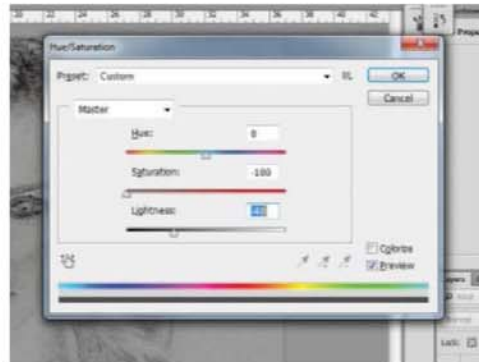
12 Find detail in hair Duplicate the original Retouch layer, drag it beneath the Contrast layer and rename it 'Smart Sharpen'. Go to Filters>Sharpen>Smart Sharpen, maximise the settings and set Remove to Motion Blur. Elements users: repeat the Sharpen filter.



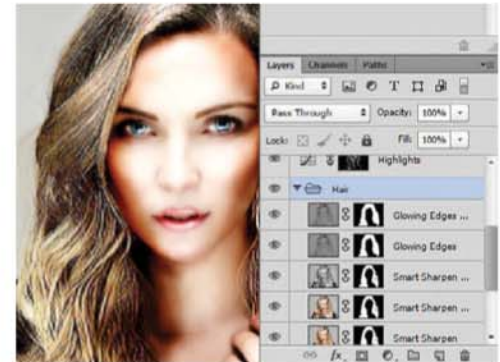
13 Use more masks Add a layer mask and then fill it with black. Paint white back in over the hair area in order to keep the detail enhancement isolated. To enhance the shot even further, simply duplicate this layer and then repeat Smart Sharpen with lower settings.



14 Achieve glowing edges Now you need to duplicate the Retouch layer and drag it above the Smart Sharpen layer. In the Filters Gallery, make sure that you select Stylize>Glowing Edges. Set the Edge Width to 3, the Brightness to 15-20 and finally the Smoothness to 1.



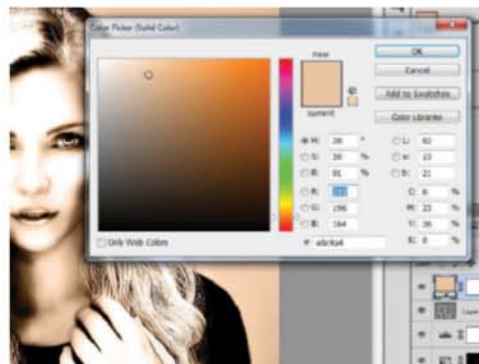
15 Use Hue/Saturation again Next, invert the layer (Cmd/Ctrl+I), hit Cmd/Ctrl+U in order to desaturate and then bring the Lightness down about 40-50pts. Set the blend mode to Overlay and then use a layer mask in order to keep the effect just on the hair.



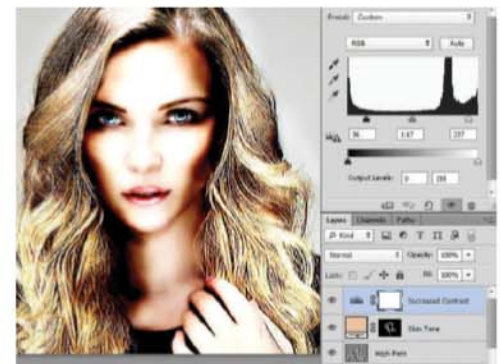
16 Order your layers Next create a Group (Cmd/Ctrl+G), name it 'Hair' and drag all the hair layers (Glowing Edges and Smart Sharpen) into it. Collapse the group and drag them underneath the Highlights and Shadows Curves layers you made at the start. This enables you to further adjust the contrast.



17 Use the High Pass filter Hit Cmd/Ctrl+Shift+E to stamp visible layers, then go to Filter>Other>High Pass. Set the slider to around 150-200, hit OK and set the blend mode to Soft Light. Duplicate this layer to boost the effect.



18 Regain the skin tone Create a Solid Color adjustment with a Color blend mode. Use the Eye Dropper (I) on the original to sample the skin tones. Fill the layer mask black and brush a low-opacity white over the distorted colours.



19 Final tweaks Because the adjustments were created on separate layers, you can go back over each element and adjust them to get the exact look you want. For example, you could increase some highlights or saturations. Enjoy!



Before

Retouch for commercial use



Find out how to stylise architectural images using commercial techniques in RAW and Photoshop



Architectural retouching is an art of precision, and you will need to blow the socks off a client if you want to meet their expectations. Using the techniques in this tutorial you will, hopefully, be able to achieve just this.

In our example here, we have imagined a client who is trying to sell apartments in a high-rise block of flats. They would like a dynamic evening shot, showcasing their building, emphasising a

central location and 'selling the dream' through our retouched image.

We begin perfecting our image by opening it in Camera RAW and bringing out all the hidden detail, and then move into Photoshop, where the hard graft really begins. We'll clone, heal, colour correct, colour balance, create masks, correct lens distortion and use almost every tool in between in order to achieve an inspirational image.

The Vanishing Point filter will become integral to this project, and breathe new life into a tool that normally gets overlooked. We will also discover how channel calculations can help create great mask selections.

Filters can only do so much; there are no quick fixes for professional effects. Patience, hard work and cloning are fundamental to commercial-looking architecture.

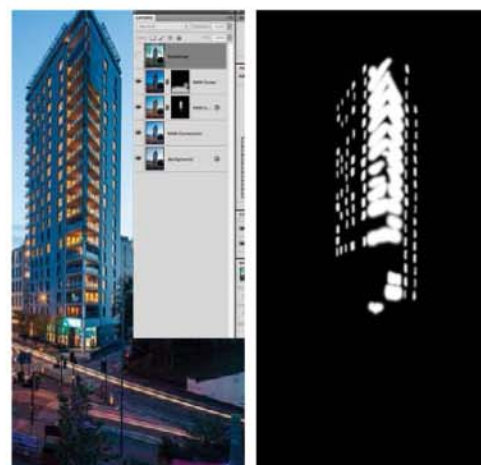
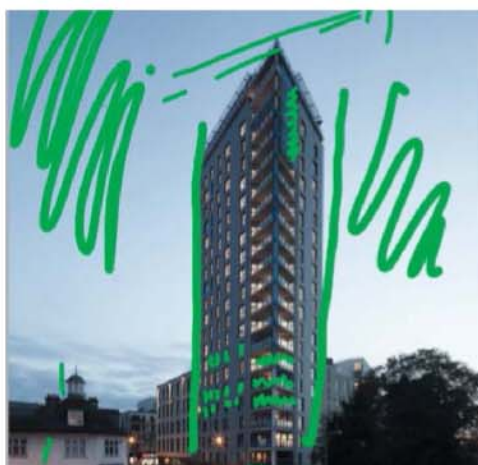
BUILD BASE EFFECTS

Establish exposure in RAW and perspective in Photoshop

01 Working in raw Open 'Original.CR2' from your resources in Camera RAW. Increase Contrast to 18, Shadows to 61, Clarity to 32 and Vibrance to 24. Save this image as a PSD file. Next, create exposure that emphasises the orange glow of the building's lights, saving as another PSD file. Finally, increase the contrast of the street's lights and save as a third PSD.

02 Create a road map Open the three PSD files and layer them above one another in Photoshop. Duplicate your base image and place it at the top, renaming it 'Roadmap'. With the Brush tool and a bright colour, mark everything that needs to change; sections to get rid of, areas to enhance and elements to include. This will be our constant reference.

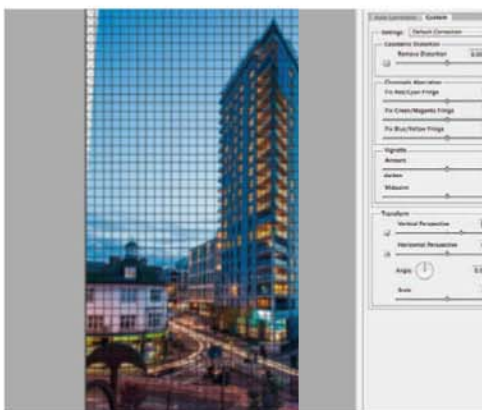
03 Compositing the conversions Opt/Alt-click the 'Add layer mask' icon, adding an inverted layer mask to each layer above your base image. On your building lights layer, paint to the layer mask over balconies and windows. On the street lights layer, apply a soft brush and the drop layer's Opacity until you find that you like the result. Flatten your image.





Retouching

04 Lens correction Due to the size of the building and the angle at which the shot was taken, it looks wider at the base than it does at the top. Let's rectify this perspective by selecting Filter>Lens Correction. You can amend by eye, but be aware that if you get this wrong now then cloning later will become very complicated. Use the grid feature to highlight distortion instead. We want the upright edges of the building to be parallel with the grid lines, so increase Vertical Perspective to 29 and click OK.



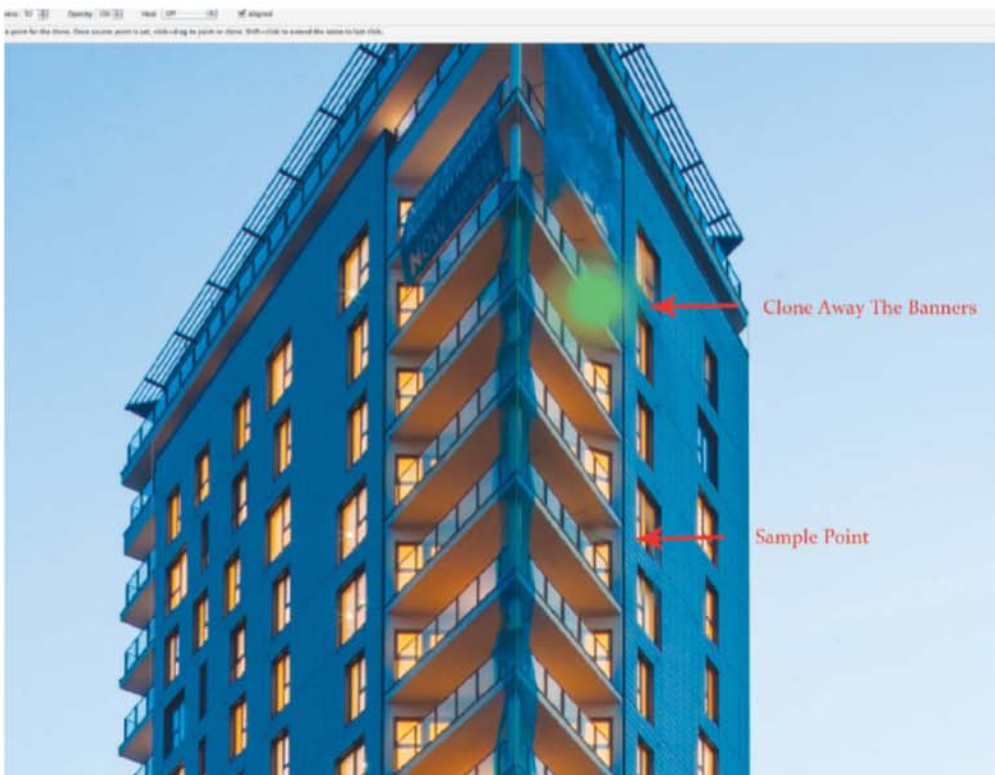
05 Add the vanishing point The Vanishing Point tool is an architectural retoucher's best friend. It lets you clone in perspective. Select Filter>Vanishing Point, zoom in to the top of the building and press C to select the Create Plane tool. Click on a pointed edge of a balcony, then move down a few balconies and click to create a straight line. Follow the line of the balcony along to where it begins and click again. Move up to the balcony you started with and find a corresponding place to click and complete the plane.



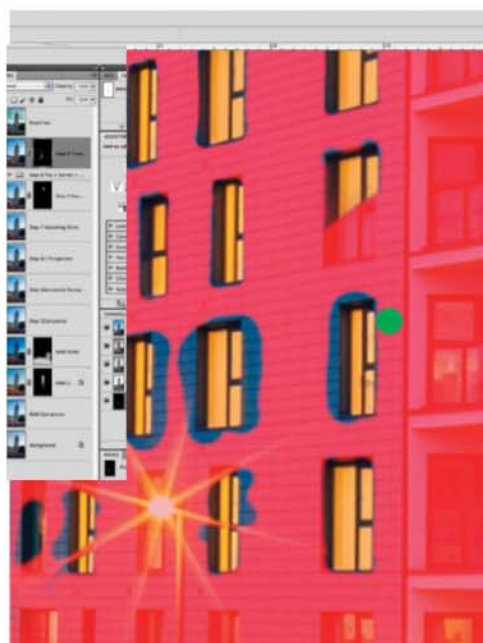
06 Extend perspective plane Now that we have our perspective plane, we must extend it downwards, covering the whole right side of the building. Refine the points by zooming in and adjusting their positions, mapping the building's edges. Press C then click and drag the middle control point on the left of the perspective plane, creating a new perspective plane for the building's left-hand side. Let go and refine the control points. Extend this perspective plane like the other one, so the entire building is covered in a 3D plane.



07 Cloned perspective In the Vanishing Point filter, activate the Stamp tool by hitting S. Now we need to remove the marketing banners at the top of the building. Choose a sampling point by holding down Opt/Alt and then clicking just a few balconies down, at a corresponding position somewhere just below the banners. Once you've hit that sweet spot, you can start cloning up. You will find that the top balcony cannot be cloned because it is different to the rest of them, so stop there.



08 Turning on the lights Still inside the Vanishing Point filter, we need to turn on all of the lights in the building. Choose a sample point (Opt/Alt-click) and clone the lights in; try to find an illuminated window of the same style and as close as possible to your cloning location, as this will improve results. Keep the brush size relatively small and be precise when applying. Once all of your cloning is complete, click Done. Add a layer mask to your cloned layer and paint out what you don't want to keep.





DETAILED CLONING

Work close up and apply thorough techniques

09 Clone some more The balcony doors disrupt perspective noticeably. They are too flat, so activate Vanishing Point and create a new perspective plane for them. Replace all the lights that are switched off with ones that are turned on, using Vanishing Point filter cloning and by copying and pasting balconies with the lights on over the top of those with the lights off.



Vanishing point Use a perspective plane to clone light balconies over dark ones in the Vanishing Point filter, then a white brush on an inverted layer mask to show them.



Cut out and distort The Lasso tool can help you cut out well-lit balconies. Copy and paste over a balcony with no light and then apply Edit>Transform>Distort to fit it.



Flip and mask You can even copy and flip balconies, if you really need to. Following that, add an inverted layer mask and then just paint in only what you need.

Retouching

10 Clean the pillars As you can see, the balcony pillars are covered in some kind of see-through material, which we don't want. Use the Pen tool to draw around a clean pillar. Open your Path palette and Ctrl/right-click your path to create a selection. Now hit Select>Modify>Feather and add a 0.5 pixel radius. Copy and paste the selected pillar, placing it over a textured pillar, and use Free Transform to map the shape of the covered pillar. Repeat this technique for every pillar and then merge all of these layers together.



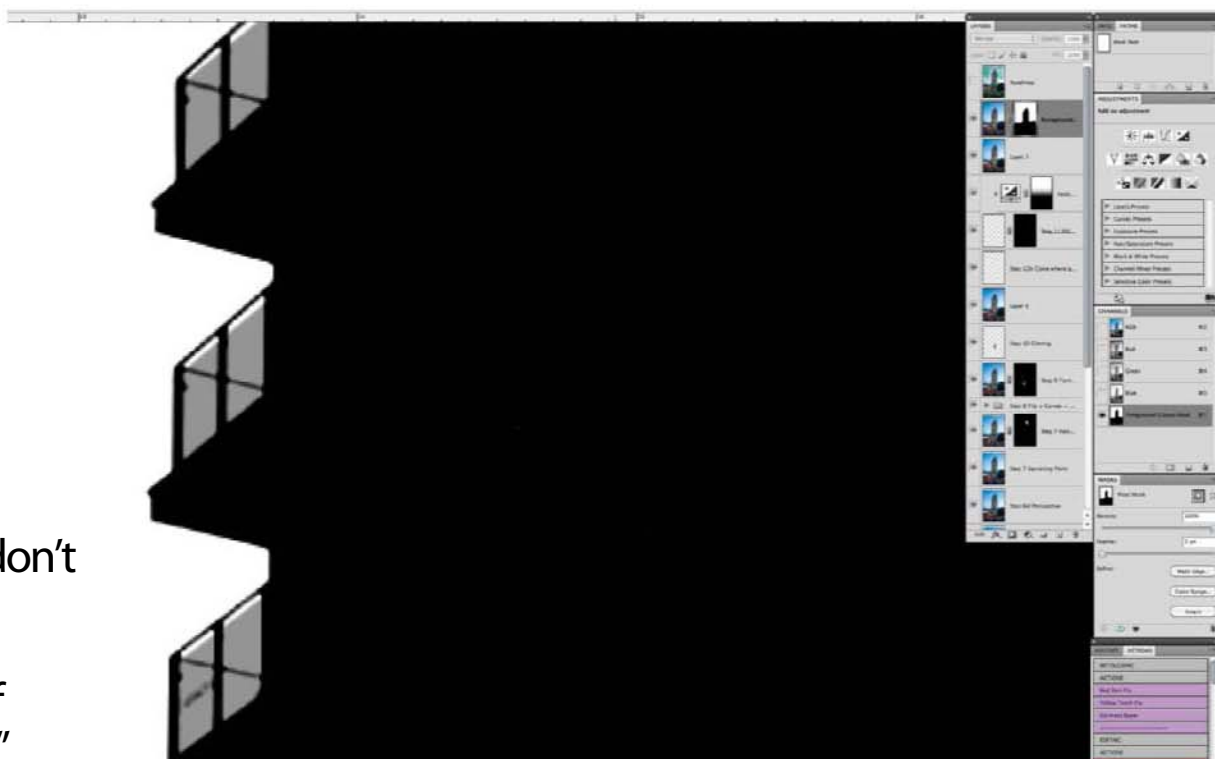
11 Clone under the pillars Create a new layer underneath the pillars layer. We need to clone out the remaining see-through material from the rest of the balcony. Having the pillars on a separate layer above means we don't have to be as precise with our cloning. Sample an area close to where you are cloning, preserving the tonality. Follow the lines of the existing structure. Be careful when cloning not to create repeating patterns, as these are tell-tale signs of poor retouching. Merge all layers to the top of your stack.



12 Preparing for a new sky We are going to use channel calculations to help us create a great mask of our sky. This allows us to blend channels together using blend modes. Select Image>Calculations and then set Source 1 and Source 2 to the blue channel; this one has the highest contrast between the sky and the foreground. Set Result to New Channel and click OK. Press Cmd/Ctrl+L to activate and adjust Levels, and then exaggerate this contrast further by moving the black and white sliders to the middle.



13 Improve the mask Paint in black over all the foreground areas that were not blackened during the Levels and channel calculations. Select the Magic Wand tool and click anywhere in the black area. Press Cmd/Ctrl+Shift+I to invert the selection then paint the sky white. Use the Pen tool to draw around balcony windows that are currently white. Make a selection from your paths, like we did in step 10, and paint to it with a 50% black brush. Press Cmd/Ctrl+D to deselect and then press Cmd/Ctrl+I to invert the channel mask.



“When cloning don't create repeating patterns, as these are signs of poor retouching”



SPECIAL EFFECTS

Add new light sources and a skyline to add beauty

14 Add a new sky Cmd/Ctrl-click the Alpha 1 channel to load your mask selection. Click on your image in the Layers palette and add a layer mask. Import the supplied 'Sunset1.psd' and place this beneath your masked layer. Resize it and move it behind the building, then use a Curves layer to darken the image slightly, changing its Opacity to 65%. Import the supplied 'Sunset 2.psd', place it above this layer and move the sunset behind the building. Change this layer's blend mode to Hard Light.



15 Colour correction Add a Color Balance adjustment layer and clip this to the foreground layer. Set Tone to Highlights, then set Red at 0, Green at -13 and Blue at -25. For Midtones, Red: 29, Green: 0, Blue: -26. Shadows are last with Red: -12, Green: -8, Blue: -2. Make a new layer above and using a bright yellow brush (colour pick from the sunset), paint where the sky meets the foreground. Select Filter>Blur>Gaussian Blur and set it to 80. Change the blend mode to Soft Light and drop Opacity to 30%.



16 Simulate traffic Open 'BlurredCarLights.psd' and draw around the red strobe lights. Copy and paste these into our image. Press Cmd/Ctrl+T then select the Warp tool. Use the controls to adjust the lights so that they follow the curve of the road. Use Levels to enhance highlights and shadows, tweaking the options sliders until you get the right look. We set the Shadow slider at 60 and Highlight at 197. Change this layer's blend mode to Screen. Add a mask and paint with black, leaving only the light streaks on the road.



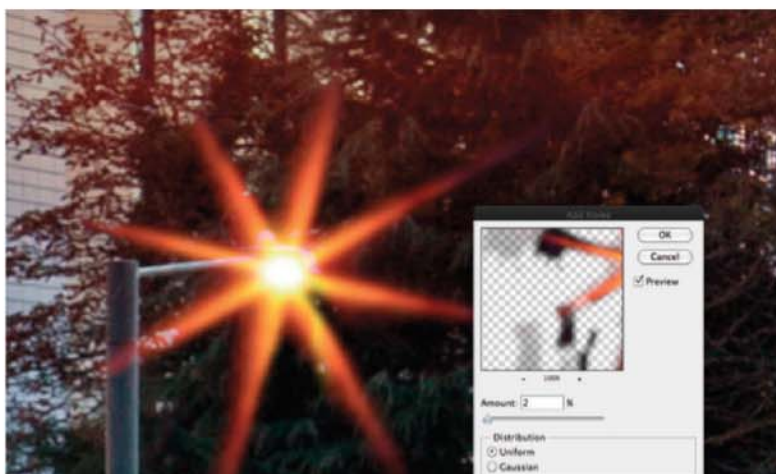
“Make sure you use Levels to enhance highlights and shadows”



Creating lens flare

We can make a convincing lens flare of 'Sunset2.psd'. Import and place it so that the sun is just above the trees and over the building to the right of the high-rise. Apply Motion Blur with Distance at 250 and Angle at 0, and then Gaussian Blur with a value of 20. Change this layer's blend mode to Hard Light in order to see the effect take place. Next, add an inverted layer mask (Opt/Alt-click on 'New layer mask') and paint in the effect above and to the side of the trees, leaking over the side of the high-rise.

17 Embellishments Merge all layers to the top (Cmd/Ctrl +Opt/Alt+Shift+E). Using the techniques you've learned, remove anything that catches your eye and distracts from the scene. We removed and cleaned walls, cloned out cracks in tarmac, cloned in paving and cloned out road signs. This is where your image starts to shine. We also added embellishments, like a lit-up street lamp. We applied Motion Blur to blur out pedestrians and used a soft yellow brush set to Hard Light to add a flare above the trees.




18 Sharpen for output Merge all your layers to the top as in step 17. Duplicate this layer twice, leaving you with three layers. Choose the middle layer and select Filter> Gaussian Blur, setting a value of 5. Click OK, activate the top layer and select Image>Apply Image. From the Layer drop-down options, set your middle layer. Under blending, choose Subtract. Set Scale at 2, Offset at 128 and then click OK. Finally, delete the middle blurred layer then change the blend mode of the top layer to Linear Light, setting Opacity to 35%.



Make expert automotive retouches

Enhance a commercial photo using creative and technical tips from a professional

 **When retouching you will find yourself in a much better place if you have multiple files to pull from, especially when each and every one combines into one final image.** Everything from camera angle and height to the direction of the light needs to be consistent if we're to achieve realistic results.

Unfortunately this is not the case most of the time. Whether you find that there are constraints while shooting, or the retouching of a specific image turns out to be an afterthought, we can find ourselves at the mercy of one lonely file. This means that we could

be left with having to make a whole lot of something from a whole lot of nothing, which is obviously not ideal at all.

Here in this tutorial we will be exploring the creative and technical possibilities of retouching a photograph of a vehicle, starting from a single RAW base file, and then wielding Photoshop in order to finalise the results.

From the foreground to the background we will go over everything that you need in order to complete the retouch, including the processing of the RAW file, digitally painting the cars and then creating a

dust-kicking burnout effect. All of this will be completed in Photoshop without any additional applications or plug-ins.

“Explore the creative and technical possibilities of retouching a photo of a vehicle, starting from a single RAW base file”

START WITH THE BASICS

Break down the image into multiple sections to give yourself the utmost control

01 Process the raw file Start with a RAW file or files that offer the most flexibility for retouching. Utilising the Dynamic Range option is key, because if you're stuck with only one file you can process it multiple times for various elements. It's fortunate we have soft, even lighting in this image, so we only need to process once to get a good starting file.

02 Break down the image It's always best to divide your elements, then package each in a Group folder. Make a selection of the elements in each folder then apply a layer mask to the folder itself. This enables you to include effects but isolate them to individual areas. Here a good starting point for us is the background, the Dodge Viper and the Mercedes SLS.

03 Addition by subtraction The saying 'work before play' holds a lot of weight here. In general it's a good idea to start off by doing the bulk of any retouching before moving into the creative work. This is where we'd want to complete any obvious work with the Clone Stamp or Healing Brush tools, which usually means the removal of all distracting artefacts.





Before

Retouching

04 Set the tone With the layer masks in place and the bulk of the work on the pixels done, we can move to the fun stuff. Starting with overall adjustments, we create a Global folder to keep everything in place. To avoid committing to anything, it's best to work in a non-destructive manner by using adjustment layers. By applying Selective Color, for example, we can increase the contrast in the sky by adding blacks to cyans and blues but removing them from whites.



05 Emphasise the subject To pull more texture and contrast out of the road, we can use a Channel Mixer adjustment layer – with Monochrome checked and a Blue Channel – set to either an Overlay or Soft Light blending mode. To add a quick vignette, make a heavily feathered selection where the vignette will be and apply a Levels adjustment layer to control the effect. While enhancing the feel of the road surface, we can also help direct more attention to our subjects.



06 Add layer masks As we're breaking down the image more and more, we'll come across situations where certain tools work better than others. As we isolate the rest of the background from the road surface, the Polygonal Lasso tool works best. As there isn't a clear-cut line in the pixels, we can quickly add a feathered selection along the outside of the road then apply the mask. This can be controlled manually using soft-edged black and white brushes.



07 Replace the sky As we started off with only one RAW file, this is where having a library of random images, such as skies, comes in handy. Picking a specific sky image will minimise any distractions, as well as alleviate the tension from the horizon line cutting through the roof of the SLs. This new sky works great, as the direction of the light is close enough and the mountains nicely frame the cars. We can integrate the skyline by applying to a layer mask manually. Plant the back plate farther into the distance by applying a slight Motion Blur filter to it.





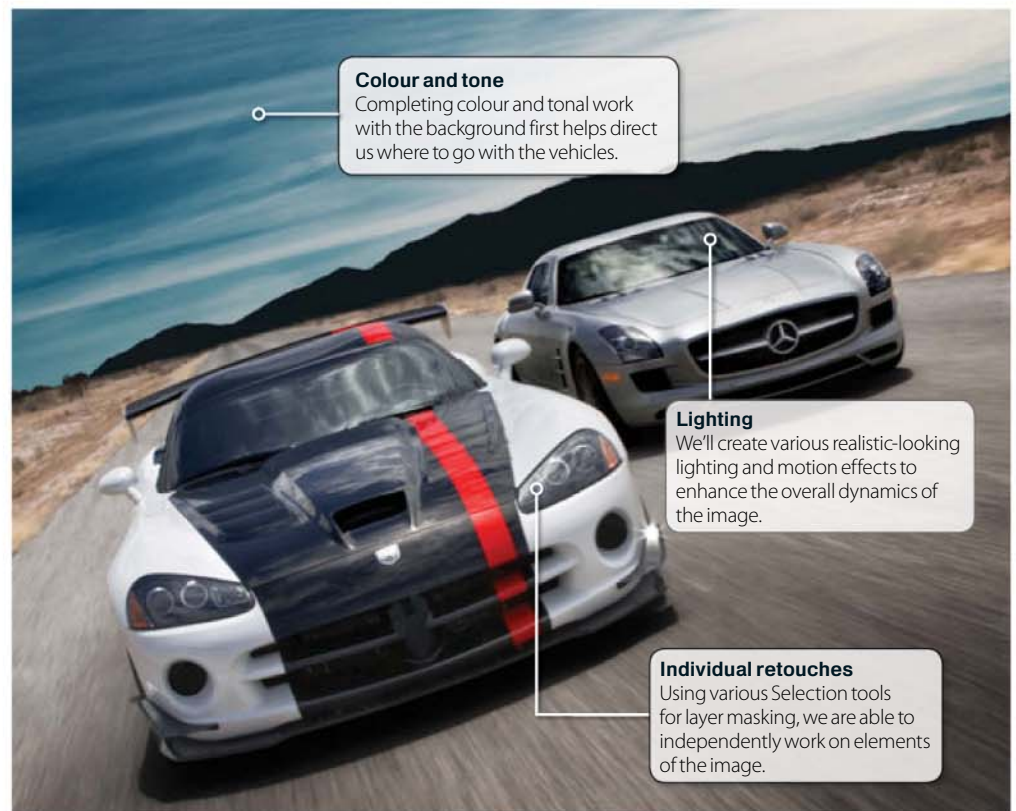
BELIEVABLY ALTER REALITY

Use focused effects to achieve a dynamic result

08 Apply selective color With the background set for now, we can move our focus towards the cars. As the Dodge Viper has three dominant colours in its paint, the Selective Color tool can provide great control when we start to dial in the colour and tonality. The CMYK sliders for every tone enable us to adjust contrast, saturation, hue, colour balance and more in the whites, blacks and reds of the car.



09 Tie up the loose ends Starting with the background enables us to set the stage first, then clean things up as we move forward. Not much work is needed for the Mercedes SLS at this point, so with a few global and specific adjustment layers we're able to fine-tune the overall tonality of the vehicle to match the rest of the image.



Adjustment layers

Use adjustment layers such as Levels, Curves and Hue/Saturation, as they offer endless flexibility. Everything is non-committal and non-destructive to pixels. As with any other layer, these can be toggled on and off as needed and can be set to any desired blending mode.

10 Apply window reflections With the basic retouching finished, we can now sit back and survey the creative potential of the image. At a quick glance the windows of both vehicles could use a little more detail. Use the Pen tool to apply precise selections of the windows, then create duplicate layers for each so as not to affect the pixels below. Cmd/Ctrl-click the layer thumbnail, make a selection of your copy layer and apply the Gradient tool to this window layer. Set a white-to-transparent Gradient Style at 60% Opacity to achieve a reflective effect.



Retouching

BOOST THE ENVIRONMENTAL LIGHTING

Use large brushstrokes and the Free Transform tool

11 Add headlight reflections Make a feathered selection of the headlights and add a Hue/Saturation layer. Activate the Colorize option, set Saturation at 40 and Lightness at 20. The Hue settings depend on the vehicle. From here you can double-click the layer to open the Layer Styles options. Applying both Outer and Inner Glow, we can create the desired radiance with the slider options. To create the flare, apply with a star-shaped brush and apply a slight Blur filter to soften the edges.



12 The digital paint booth As the SLS's paint is a silver we can easily change it. First we need to create a new selection with the paint isolated. Use the correct Group mask to make your selection and edit out anything that isn't going to change colour – namely the windscreen and lights. Add a layer and fill it with the new colour, in this case a sample of the factory red. Change this layer's blending mode to Color and apply any adjustments needed to alter the settings.



13 Replicate burnout dust Looking to add a bit more action to the image, we can create the effect of burnout dust in a few quick steps. This is where our second additional file comes into play. With a photo of smoke against a black background, drag the file into the correct position and change the blending mode to Screen to leave only the smoke. Apply a mask to the layer and manually brush out any unnecessary smoke to achieve the desired look.



14 Bleed the light Now that we've created the dusty smoke trail coming from the vehicles, we can add some more light play towards the front of the image to bring balance. Revisiting the background folder, create a new layer at the top of the Group layer stack to ensure your light will only affect the background elements. Using a large soft-edged brush, apply a single white brushstroke. We can adjust the light flare as needed with the Free Transform tool.



Tip

Tools

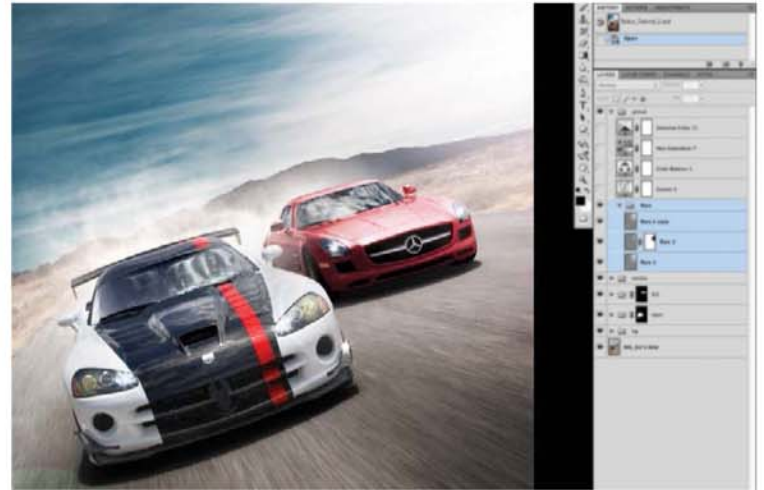
When using layer masks, look at the surrounding pixels in order to help decide which tools to use. The precision of the Pen tool is great for clipping things out such as a car, for example, while a large soft-edged brush or heavily feathered selection is perfect for vignettes.



15 Light the vehicle edges With the light flare added, we now have to create the bleeding-light effect on both the vehicles to tie things together. We'll create two new layers for painting in each car group, again ensuring we only affect specific layers. Using a soft-edged white brush, we'll apply along the edges of both vehicles to create the effect. We can transform and warp the paint, then tweak the opacity or change the blending mode to either Overlay or Soft Light for increased contrast.



16 Add lens flares Lens flaring will often occur when light bleeds into a lens directly from a light source. With the added light flare in the upper-right of the image, we can easily use the Lens Flare filter to add this effect. Making a Group at the top of everything, add a new layer filled with 50% grey (Shift+F5) and change the blending mode to Overlay. This gives us an invisible layer that we can apply the Lens Filter to without altering any pixels below.



17 Make global adjustments Now we've come full circle and will once again complete a round of global adjustments. As we're looking to finish the entire image, ensure these are made on top of all the other layers and groups. We can use Selective Color to complete the bulk of the work. Add contrast in the sky by applying black to the blues and cyans. Removing black from white is a good method for pulling out textures, such as the road surface or clouds.



18 Sharpen the result To finish we want to sharpen the flattened and cropped image before saving. In addition to the Unsharp Mask filter, we can run a High Pass filter. Duplicate the final flattened layer and go to Filter>Other>High Pass. The Radius used is relative to the file size, or simply the desired effect. Change this layer's blending mode to either Soft Light, Hard Light, or Vivid Light. All three slightly vary, so test them out to see which suits best. We can also reduce the opacity of the layer to soften the image if necessary.



Creative editing

Imaginative and inspirational effects

Welcome to the Creative editing section of the book, where you will learn how to turn everyday snapshots into eye-catching and abstract art forms with a bit of help from Photoshop

- 132** Make creative edits
Check out a range of creative edits
- 140** Turn photos into oil paintings
Produce works of art
- 144** Create surreal landscapes
Use brushes, layer masks and light
- 150** Create surreal portraits
Inject some magic into portraits
- 154** Make action-packed composites
Piece together photos effectively

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Start images



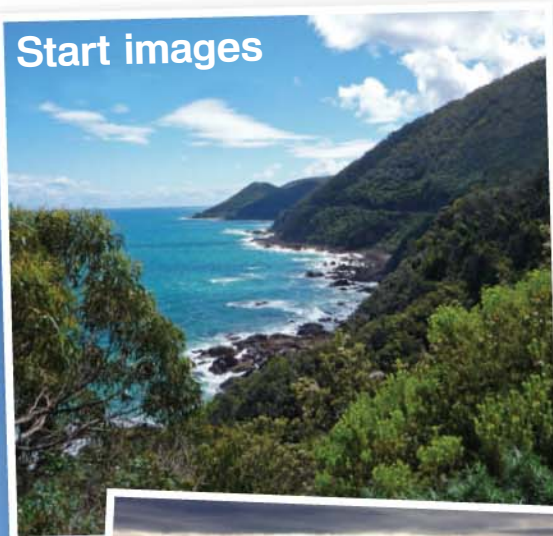


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Start images




Groups Keep layers inside Groups to tidy up the palette and stay organised in busy compositions. Rename Groups according to what's in them.

Colour coordinate Add colour to a Group to help indicate layers of similar content, such as foliage. Ctrl/right-click on a layer, or go to Layer>Layer Properties, to view available colours.

Make creative edits

Layering enables boundless creativity, from basic compositions to eye-catching artwork

 Photoshop is not just known for its one-at-a-time image editing, but also for its complex multi-layered compositions. Here

we take a step away from the everyday photo edit and glance into the realms of composing fantasy scenes, space art and the visually abstract. But before we do, we'll kick things off with some basics: showing you how one background can be replaced with something, well... more interesting!

Photoshop really makes it easy for anyone of any ability to create stunning results using one or more stock images.

Choosing a selection method, adapting masks and making adjustments all form part of the processes involved in creating layered artwork. Here we show you where to begin, from combining tools such as the Quick Selection and

“Photoshop really makes it easy for anyone of any ability to create stunning results using one or more stock images”

Magic Wand for perfect cutouts, to learning how to blend layers together for truly seamless results.

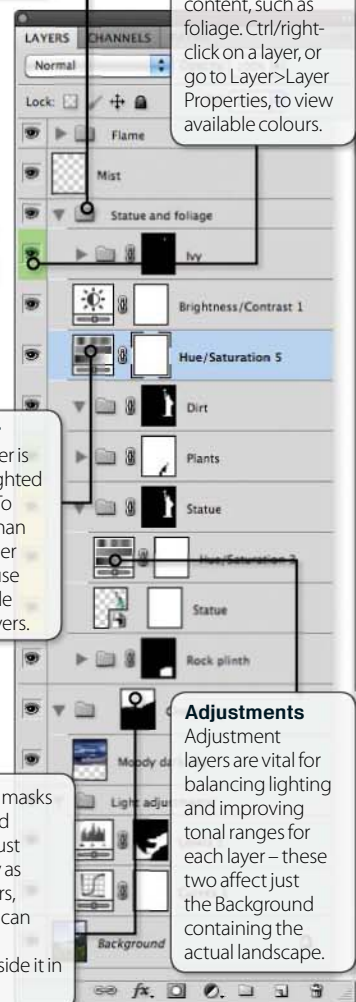
Creating compositions is a great way to explore Photoshop too. You can find tools and adjustments that may, or may not, work for you and even stumble across something new. When you feel like you've got the basics, you can try creating a fantasy composition that combines castles, mountains and plenty of mist. Here layers will start to build up and masking techniques prove vital for keeping hold of parts of each layer, without actually deleting them.

So do not hold back any longer, and start to enjoy creating your own composition, be it an outer-space theme, or a simple selection cutout. As soon as you begin, you are sure to get a thirst for more!

Active layer
The active layer is always highlighted as light blue. To select more than one layer, either hold Shift or use Cmd/Ctrl while clicking on layers.

Masks Layer masks can be applied to Groups in just the same way as on single layers, meaning you can apply edits to everything inside it in one swoop.

Adjustments
Adjustment layers are vital for balancing lighting and improving tonal ranges for each layer – these two affect just the Background containing the actual landscape.



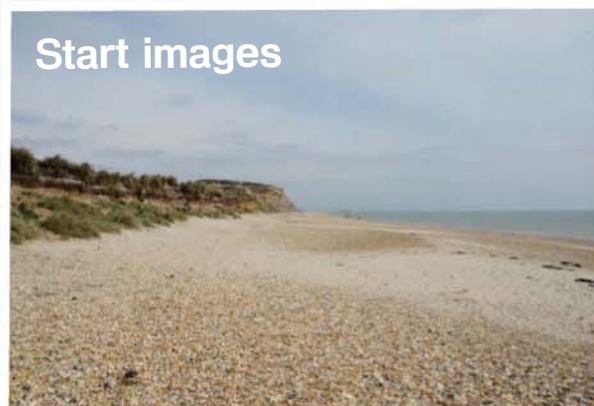


Tip

Smart Objects

Smart Objects and Smart Filters are helpful for keeping edits tucked away inside a layer. When you convert a layer to a Smart Object (Layer > Smart Objects > Convert to Smart Object) a small symbol will appear in the Layers palette indicating this. Simply double-click on its thumbnail to open the layer in a separate file, keeping the main composition free of clutter.

Creative editing



Start images

Back to basics

Discover the key tools and techniques used to achieve this effect

Starting with the basics and working your way up to more-complex compositions is the best route to take. The success or failure of a composition all comes down to accurate selections, matching colour balance and careful lighting throughout. When taking a figure out of a scene, try to make a sharp and crisp selection

around them. A layer mask helps to retouch the edges of the cutout before transporting it into another scene. When the selection and cut-out process is all done and dusted, it's then down to a blend of adjustments and filters to take it from an average composition to a stunning one.



Tip

Shadows

To make this composition believable, we have to include a Drop Shadow in the same direction as the lighting. Double-click on the model's layer and add a Drop Shadow from the Layer Style menu. Apply subtle blurring to the shadow by increasing Depth and keep Opacity to 100%. Hit OK, then Ctrl/right-click on its layer and select Create Layer. Use Edit > Transform > Distort to lay the shadow on the floor. As you'll no longer be able to edit the layer style, use the Opacity slider in the Layers palette to gradually reduce the strength.



White glare White was painted behind the model using a soft brush, on a blank layer with 50% Opacity. This mimics a back-lighting effect and boosts the appeal.

Add interest When composing images like this, there is nothing stopping you placing other objects such as a hot air balloon. Be sure to position this new layer under any lighting adjustments.

Selective blurring The Gaussian Blur filter blurred the background and added depth. A layer mask helped selectively remove parts of the blurred layer.

High pass To finish, all the layers were merged via Cmd/Ctrl+Opt/Alt+Shift+E and a Hard Light blend mode was set. Using Filter > Other > High Pass with a setting of 18px boosted the finer details.



An easy cutout



01 Easy cutouts Make a Quick Selection around the figure. Use Refine Edge in the Select menu in order to paint over strands of hair against the backdrop. Keep Feather set to 0-0.5px and add a mask.



02 Resize to fit Ctrl/right-click the layer, press Duplicate Layer and select the main image's file name from the Document list. Try not to enlarge the layer too much, as its quality may decrease significantly.



03 Clip adjustment Brightness/Contrast (Layer>New Adjustment Layer) boosts the lighting on the subject to match the landscape. Once the adjustment is in the Layers palette, apply Clipping Mask, to affect the subject.



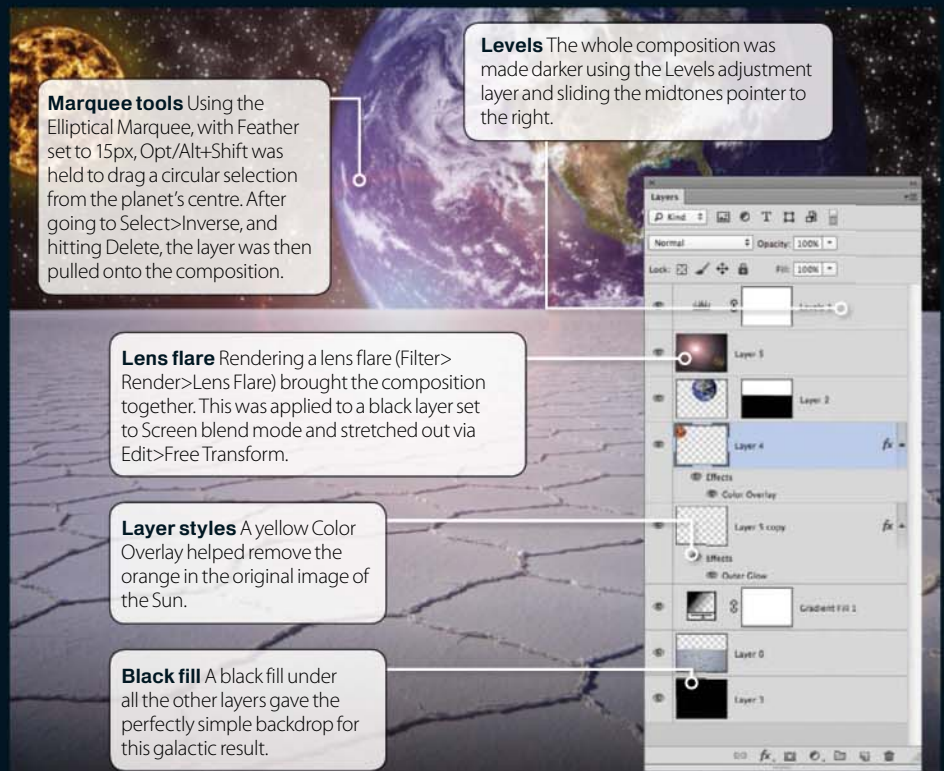
04 Inner glow A white Inner Glow on the subject will help to blend the layer into the background. If the background is already quite bright, keep this glow soft and thin to remove any harsh edges.

Cosmic creations

Put your brush and selection skills to the test and make your own space scene

Filling up the vast emptiness of outer space with planets and stars is a great way to practise some fundamental techniques. Searching for stock images of our planet and Sun is easier than you might think. This Earth image can be

downloaded for free from NASA's official Visible Earth Collection (<http://visibleearth.nasa.gov>). For pictures of the sun, a particularly good source worth checking out is Stock.XCHNG (www.sxc.hu).



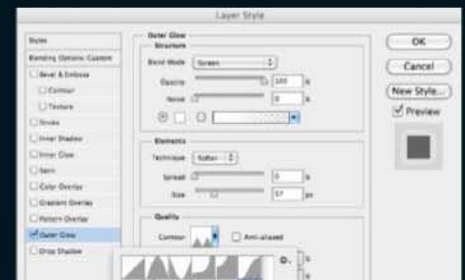
Marquee tools Using the Elliptical Marquee, with Feather set to 15px, Opt/Alt+Shift was held to drag a circular selection from the planet's centre. After going to Select>Inverse, and hitting Delete, the layer was then pulled onto the composition.

Levels The whole composition was made darker using the Levels adjustment layer and sliding the midtones pointer to the right.

Lens flare Rendering a lens flare (Filter>Render>Lens Flare) brought the composition together. This was applied to a black layer set to Screen blend mode and stretched out via Edit>Free Transform.

Layer styles A yellow Color Overlay helped remove the orange in the original image of the Sun.

Black fill A black fill under all the other layers gave the perfectly simple backdrop for this galactic result.



Build a star

Stars can be painted into your scene using the Brush tool. Choose a solid round brush tip and open the Brushes palette from the Window menu. Set Scattering to 1,000%, Spacing to 170% and apply with a white brush to create a spray of white dots. Reduce the size of your brush using the left square bracket key and apply smaller dots to bring depth to the field.

Stardust

To enhance the stars, first add the Outer Glow layer style. Set a Screen blend mode, change the colour to white and apply a Size of around 60px. The key here is to change the Contour of the Outer Glow to the Sawtooth 1 preset. A Gaussian Blur filter with a Radius setting of 0.5px helps to remove the sharpness of the stars after painting them.

Creative editing

Make fantasy scenes a reality

Learn the techniques behind building a mystical castle scene in the mountains

Fantasy art requires you to composite many images to form a completely make-believe world that would otherwise be impossible to capture with a camera. The beauty of it all is that Photoshop enables you to combine as many images as you

like, as it's only limited by your imagination. Compositions like the once seen here start with you visualising how you want the final result to look. After this it's just a case of searching for the images and piecing them all together.

Preparation

A closer look at the adjustments that went into this scene



Cliff face

The Quick Selection tool was used to cut out the cliff face. A mask was then applied and the image was transferred to the canvas by Ctrl/right-clicking on its layer and selecting Duplicate Layer. The Color Balance adjustment was applied directly to the layer, increasing the Green slider.



Rock pedestal

The landscape image formed the base of the composition, but the rock tower needed selecting to bring it in front of the cliffs and clouds. The Magic Wand tool – set to a low Tolerance and with Contiguous unticked – was used to remove the parts in between the small trees on the edge.



Waterfall

Including a waterfall helped to add further interest to the scene. This was also effective in giving the impression of something moving within the composition. A layer mask was added and then the Brush tool set to 0% Hardness was used to leave just the water streaming down.



A castle on top

The Magic Wand tool was very useful for cutting out the castle. Once a basic selection had been made, and a mask added to the layer, a brush set to black and 100% Hardness was used to remove the trickier parts. Getting a good cutout is key to any composition's success.



Cloud formation

The clouds were one of the last elements to go in. They were selected out of a different image using the Rectangular Marquee tool and then positioned into the image under all other layers. The atmosphere they bring really adds to the mysterious theme of the composition.



Tip

Blur

The Blur tool is useful if you ever need to soften the edges between two layers in a composition. Set Strength to 100% in the Options bar and paint continually to the right layer to gradually blend it in. The Move tool with Auto-Select set to Layer enables you to click on a rough edge and instantly select its layer. This saves you guessing which layer needs selecting in the colour palette.

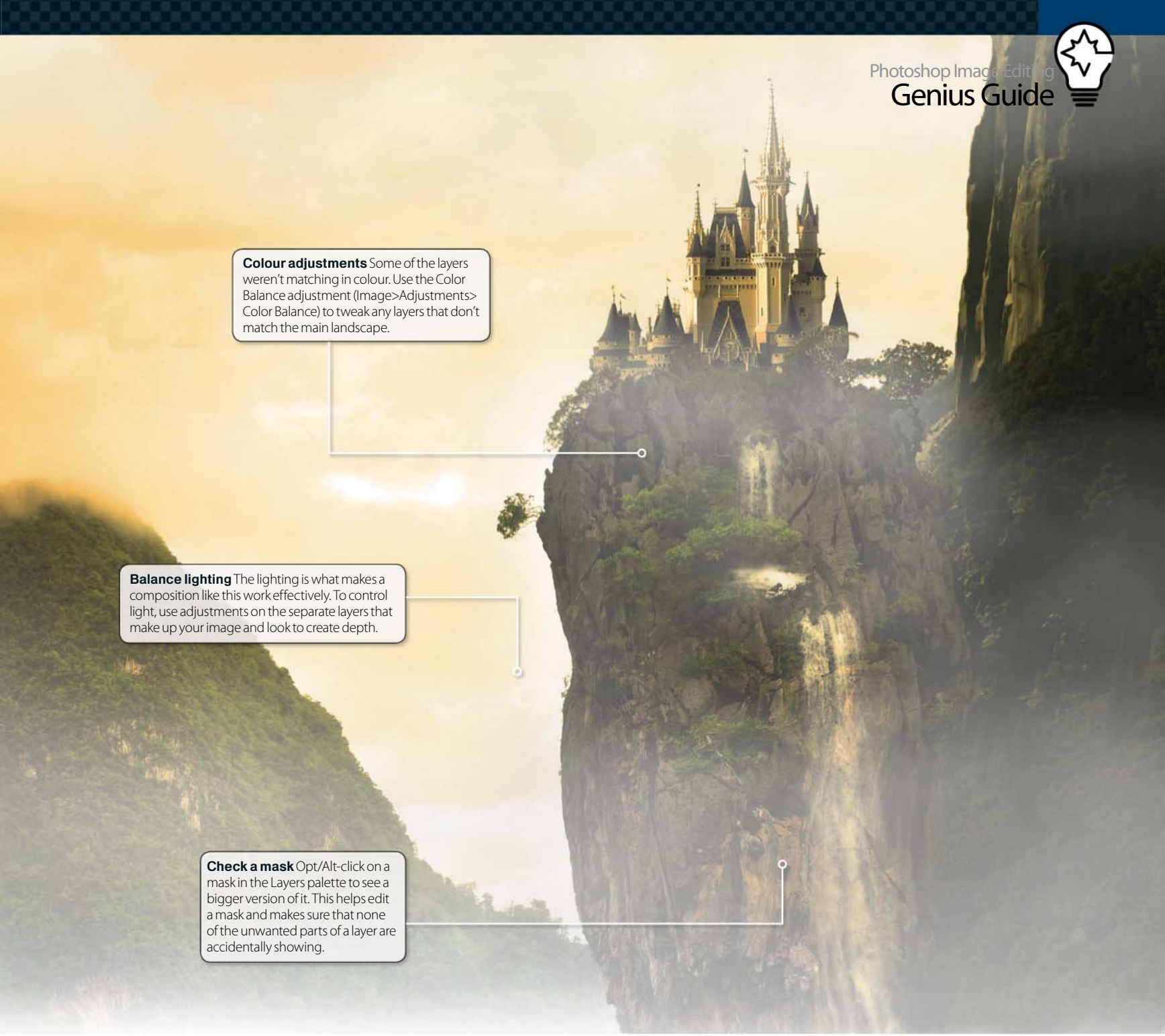


Brush size When editing mist, a large size with the Eraser tool, such as 400px, will help keep your edits subtle. Lower the opacity of the tool for even softer application.



01 Initial edits The landscape was opened and the waterfall was applied to the rock tower. Mist was added along the base of the image using a white soft brush. This removed the lake originally there.

“Fantasy art requires you to composite many images to form a completely make-believe world that would otherwise be impossible to capture with a camera”



Colour adjustments Some of the layers weren't matching in colour. Use the Color Balance adjustment (Image>Adjustments>Color Balance) to tweak any layers that don't match the main landscape.

Balance lighting The lighting is what makes a composition like this work effectively. To control light, use adjustments on the separate layers that make up your image and look to create depth.

Check a mask Opt/Alt-click on a mask in the Layers palette to see a bigger version of it. This helps edit a mask and makes sure that none of the unwanted parts of a layer are accidentally showing.



02 Add depth The cliff face was added, then the rock tower was selected and brought to the front to add depth. A Brightness/Contrast adjustment was used to darken the rocks.



03 Colour The Photo Filter adjustment tinted it orange. A Curves adjustment above all layers boosted contrast, pushing shadows and midtones darker. Half the adjustment was removed.



04 Order layers The sky, castle and more mist were added. The order of the layers is vital for the composition to work and for each element to sit in its right place behind rocks, trees and hills.

Creative editing

Selections

Work with the Magic Wand and Quick Selection tools in perfect harmony

For all compositions it's important to have a firm understanding of the selection tools. The trick is not to feel limited and remember that more than one tool can be used at a time. This means that tools such as the Quick Selection and Magic Wand can be combined to make a perfect selection around a subject.

For this mountain bike, the spokes proved particularly difficult for the Quick Selection to detect, but the tool was fast to select the rider. After using one tool, switch to the other, focus on other areas and build up a layer mask around the subject.

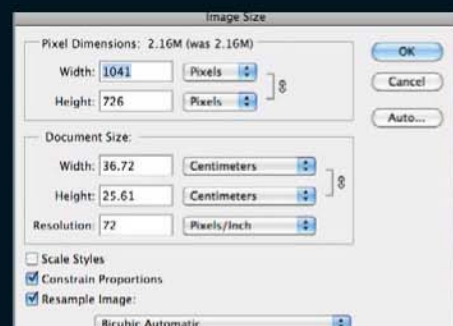


Image dimensions

For a composition to look at its best, it's always worth checking the pixel dimensions of the images that are involved. Go to Image at the top of the interface, scroll down to Image Size and compare the figures in this menu for each of your images. This provides a useful indication of whether the composition will work in terms of fitting everything in and sizing layers according to the concept.

Start images



Use free transform Once the rider was masked out, hitting Cmd/Ctrl+T gave instant access to Free Transform, where the angle and size of the layer could be adjusted.

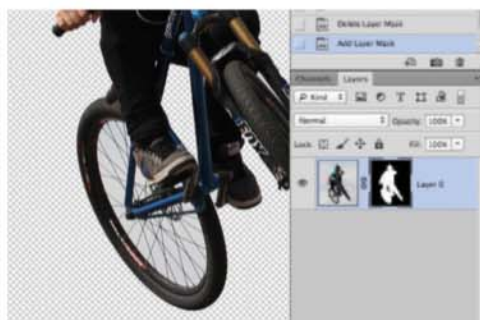
Selective monochrome A Black & White adjustment layer was added between the landscape image and the rider. The Yellow slider was increased to accentuate the foliage elements in the foreground.

Soften Once a mask was added to the biker's layer, Gaussian Blur was applied to soften its edges and then the Eraser tool to bring back the spokes.

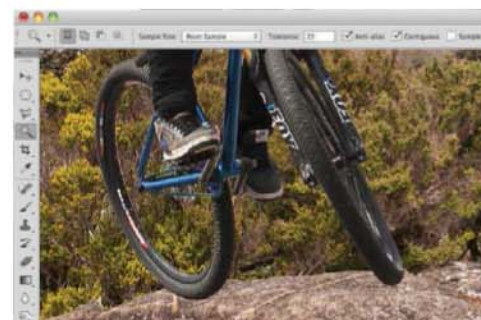
Realistic shadow An applied Drop Shadow layer style gives the impression the rider is part of the original image. Ctrl/right-click the layer style, pick Create Layer, then go to Edit>Transform> Distort to reshape the shadow.



01 Make a quick selection To cut the bike and rider out of the background, use the Quick Selection tool. A simple click and drag around the head, toes and tyres will make a decent first selection.



02 Attention to detail After the initial selection has been made we can add a layer mask. This hides everything and reveals parts of the subject that still need removing, such as the background between the spokes.



03 Add to the mask The Magic Wand tool can select the parts between the spokes. Tick Contiguous and lower Tolerance to 20 to keep selections local. Press Delete to add areas to the mask.



Reflections

Compose an abstract image using Transform tools and layer modes

Sometimes it doesn't require much to create an interesting composition. In fact, in some cases, it's just about changing the opacity of a layer and flipping it upside-down to create a reflection.

Before



Single-image compositions



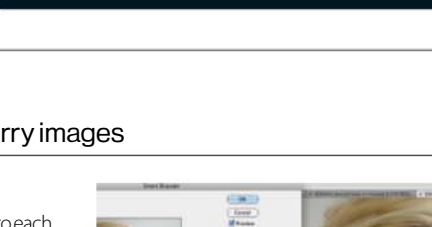
01 Flip it Compositions don't need multiple images to work. Hit **Cmd/Ctrl+J** to make a copy of the Background layer, then go to **Edit>Transform>Flip Vertical** to turn it upside-down.



02 Marquee Select Rectangular Marquee tool and draw over the canvas's top half to hide it. Invert the selection via **Cmd/Ctrl+Shift+I**. Apply a mask to this layer to reveal the original.



03 Filter The Move tool can reposition the top layer so it lines up with the horizon of the original. **Filter>Distort>Ocean Ripple** to load the Filter Gallery. Apply a wave to the reflection.



Underwater portal

Create mixed messages with simple masking and blending

After selecting a patch of water with the Quick Selection tool, a completely different image can be dropped in using a layer mask. Unlinking the mask from the layer enables you to move the image independently and distort the angles of the image. The Screen blend mode helps to bring through the texture of the water underneath.



Dodge & Burn

Used rather sparingly, the Dodge and Burn tools are helpful to blend layers into a composition.

Place

Work smarter with images

Use the Place option inside the File menu instead of copying and pasting an image into a composition, as differences in the dimensions and resolutions that the two images may have will be disregarded, so you can resize the image in a non-destructive way. Once happy with the position, **Ctrl/right-click** on its layer and select **Rasterize Layer**.



Sharpening

Keep an eye open for blurry images


When two or more images are next to each other, one can look blurrier than the other. Use **Filter>Sharpen>Smart Sharpen**; Radius 2px, Amount 100% and tweak Threshold to remove obviously sharp edges. Don't overdo the amount of sharpening applied and always try to keep the main subjects sharp.



Turn photos into oil paintings



Turn a landscape shot into an oil painting with simple Photoshop tricks

 **Creating an oil painting is a lot of fun in Photoshop.** We have provided a beautiful reference image for you to begin with, and will guide you all the way through to completion.

In order to get you started, we have found a rather exciting filter to download for free from Adobe Labs, which is going to work as a perfect underpainting to ensure more accuracy when you begin your brushstrokes.

In this guide, you will see how creating a layer to separate every element in your painting really comes in handy for tweaking and making changes in the later stages, and how adding a Bevel and Emboss layer style can add depth and interest to every stroke.

You won't need to paint every leaf and blade of grass. By sampling the source colour as you go, the painting will be a breeze. Grab your landscape or the source image provided, and get ready to be creative.



01 Get the image ready First let's get the image ready for painting. Adjust the tonal range by using Image>Auto Tone and adjusting the saturation by going to Image>Adjustments>Hue/Saturation and moving the middle slider to the right.



02 Keep important elements We must ensure we keep important image elements. Create a duplicate layer and, using the Lasso tool, select the ducks and move them closer to the pond, decreasing their size using the Transform tools (Edit>Transform).



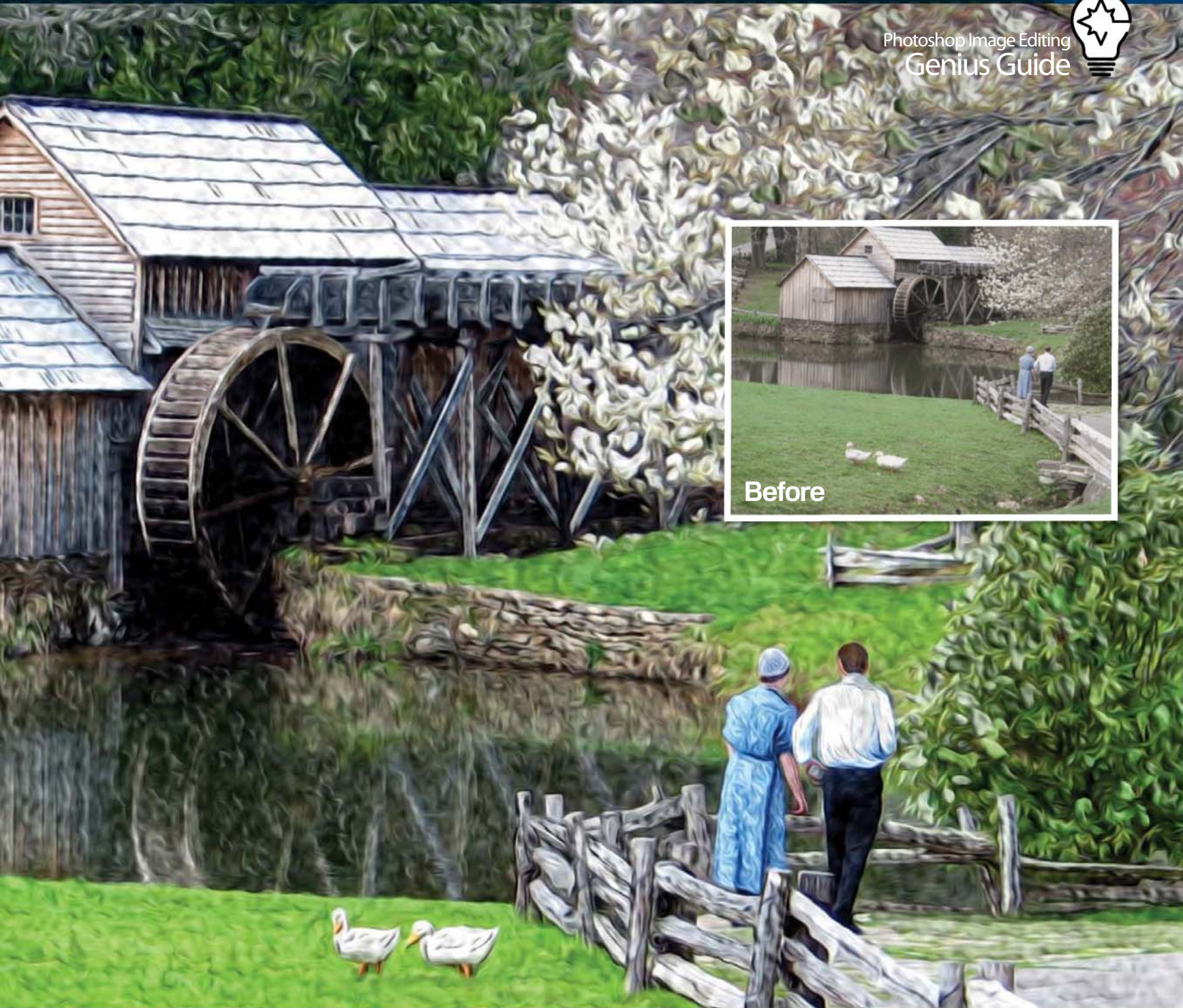
03 Transform the ducks Copy and paste the ducks on a new layer using Cmd/Ctrl+C then Cmd/Ctrl+V and move the new ducks to a new position. Choose Edit>Transform>Flip Horizontal and use the other Transform tools to make them slightly larger.



04 Crop With the Crop tool, resize the canvas to make a sweeping panoramic of the landscape. We're using a scale of 205 x 505mm, but you can crop to any size you prefer. Make sure you have a pleasing composition and have included your duck couples.



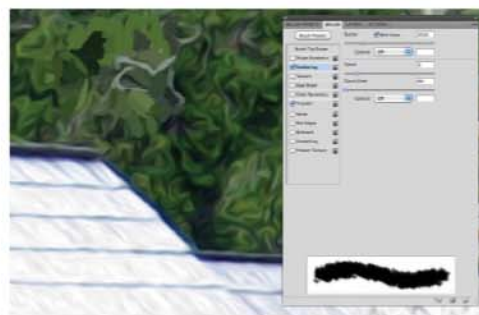
05 Create the underpainting Adobe Labs has created a free plug-in for Photoshop CS4-5 called Pixel Bender, which can be downloaded at: <http://labs.adobe.com/technologies/pixelbenderplugin>. Once installed it will appear in the Filter menu.



Before



06 Apply the base paint Create a duplicate layer, name it Pixel Bender and then go to your filters and click on Pixel Bender where you will see a drop-down menu of effects. Choose the Oil filter and adjust the sliders until you have a subtle paint effect.



07 Choose a brush Now let's choose a good brush. We chose the Rough Round Bristol brush as it's a good shape for oils. The default settings in the Brush dialog have Scatter and Transfer checked, so untick these options for natural brushstrokes.



08 Paint We're going to use a separate transparent layer for every element in our painting, so let's start with the trees. Make a new layer by going to Layer>New Layer and naming it Trees. Transparent layers are perfect for painting over photo references.

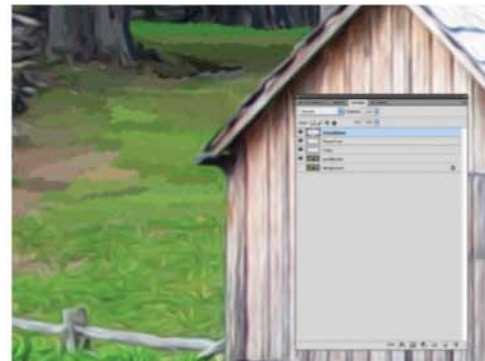
Creative editing



09 Sample colours We are going to paint on our Trees layer at 100% Opacity and, as we paint, we are going to sample the colour on our underpainting by Opt/Alt-clicking as they change from dark to light green. Take your time, but paint loosely.



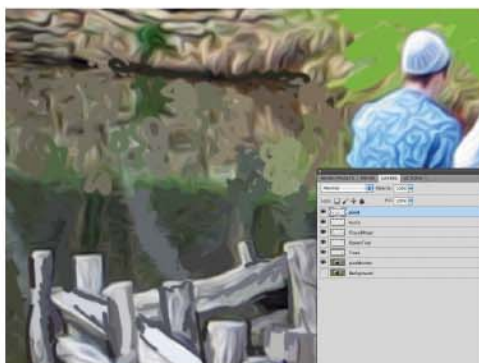
10 Paint the tree Make a different layer for the foreground tree. Zoom in close and keep sampling colour as we have been doing. Paint in loose squiggles and don't worry about painting every detail, just enough to give a painted look.



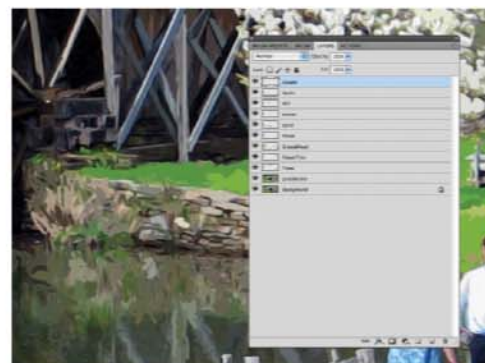
11 Grass layer Now let us make a brand-new layer for the grass and road, and be sure to zoom in and paint the grass with quick up and down motions. Vary the colour as you go along so that it is not just a green blob.



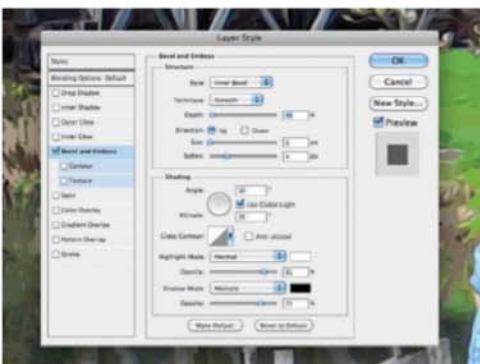
12 Preserve shadows On a new layer, paint the fence. Zoom in and follow the patterns and colours created by the Pixel Bender filter. It's important to preserve the shadows and highlights so the fence looks like a fence. Decrease brush size as needed.



13 Pond reflections The pond is basically a reflection of the scene that is distorted by the ripples you can see. Make sure that you make long strokes in a varied pattern, using the underpainting as a guide.



14 Continue painting Using the same techniques and brush, make further layers for the stones, mill, ducks and people. Now paint as you have been for the other elements, taking care to sample colours and change your brush size as needed.



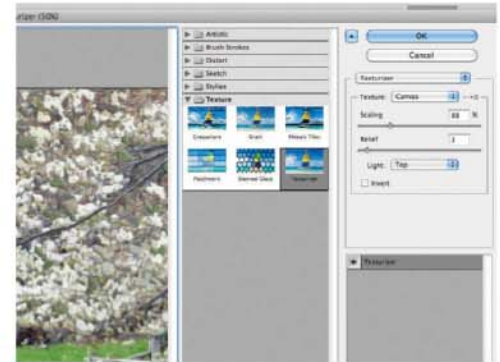
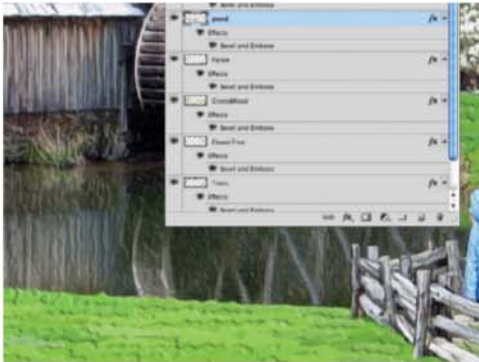
15 Add dimension Now that you have painted all the elements, let's add some layer effects to make this look more like an oil painting. Select your top layer and go to the FX Blending options at the bottom of the Layers palette. Select Bevel and Emboss.



16 Tweak layer effects When you use a layer effect it will apply the effect using default options, but you can tweak layer blend modes by clicking on the title of the effect and opening up a new dialog box of custom settings.



17 Bevel and emboss Now work down and apply the Bevel and Emboss effect to every transparent layer until they're all done. Tweak each layer for the best look for that element. Adjust the Soften slider to ensure the strokes are not too prominent.



18 Adjust the opacity Take a good look at your painting, stepping back and considering all the elements you have painted. If you see a part that looks a bit overdone, adjust the opacity of that layer until it looks better.

19 Flatten the layers Ensure that all the layers are adjusted as you want them. Tweak the opacity on each until you feel the elements work well together as a whole and, if you feel content with the way your painting looks, go to Layer>Flatten Image.

20 Add some texture In order to make it look as though it has been painted on canvas, we will add a texture overlay on the final image. To do this, simply go to Filter>Texture>Texturizer and use the basic canvas option.

Perfect strokes

Put it all together to make your brushstrokes look their best

Brushstroke direction Be aware of your brushstroke direction – it is important to keep them as organic as possible. You can use a squiggle stroke in the trees and water, but you will want them to have more form when painting the mill and the fence.

Using Layers Making a layer for every element in your painting helps to keep the brushstrokes separate and gives you the ability to tweak them later.

Layer styles Applying the Bevel and Emboss style to each layer will give your brushstrokes more depth and a realistic appearance.

Tweak the settings Tweaking the Bevel and Emboss settings can make a huge difference in the appearance of this effect. Using the Soften slider to make the strokes less harsh can increase the believability of natural oils.

Finishing strokes When you are finished painting, if you think your strokes are too strong in certain areas of your painting, you can adjust the opacity of each layer to vary the effect and get a more pleasing look.

Creative editing





Create surreal landscapes



Use brushes, layer masks and lighting techniques to create surreal landscapes with photography



Great art is rarely the product of a complex chain of elaborate techniques. In truth, it is a destination most often reached through a sound understanding and patient use of your basic tools. Trust that a great eye for detail develops with perseverance.

The following tutorial will teach you how to use simple Photoshop tools but in advanced ways, and in doing so perhaps you will come to

see them in a brand-new light. In particular, this tutorial focuses on painting with layer masks and developing a colour scheme with adjustment layers and gradient maps.

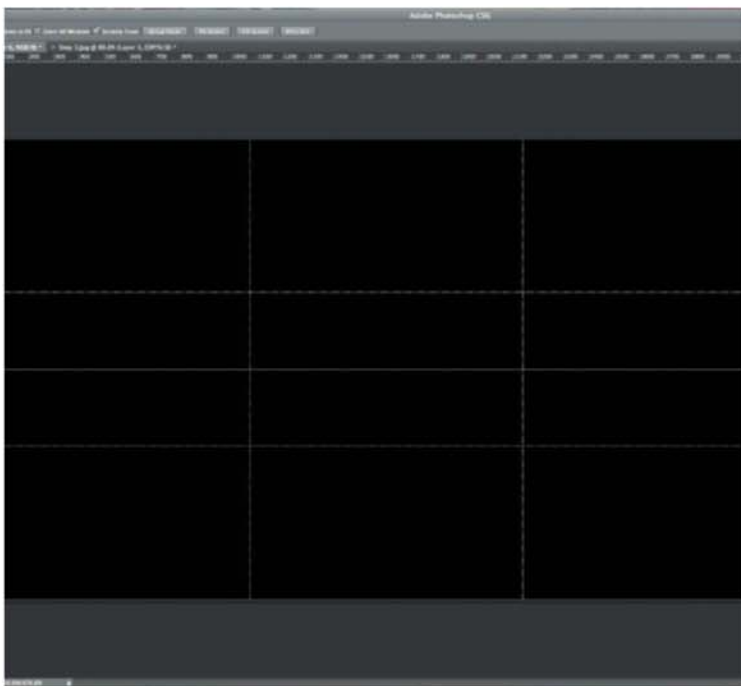
Perspective and the idea that 'less is more' will guide you through the tutorial as a base idea that will be continually re-visited. You should walk away not just with a new piece of art, but also a set of skills that will stick with you throughout

your career or hobby, assisting you in getting ideas onto your Photoshop canvas with far less technical frustration.

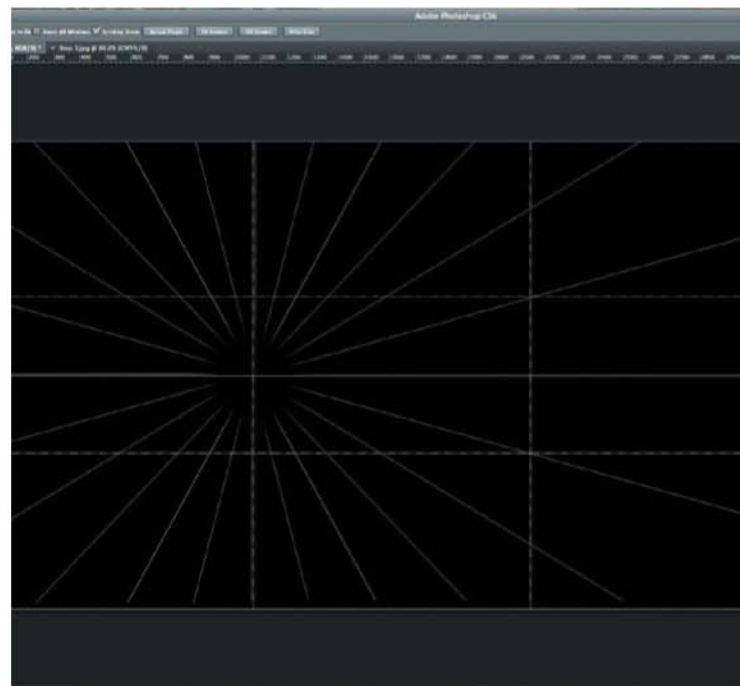
This particular photomanipulation was in fact inspired by a piece of music that has a spacious, 'lost at sea' sort of feel. Music that stimulates your imagination and creates that sense of location can really help your creative flow and encourage originality.



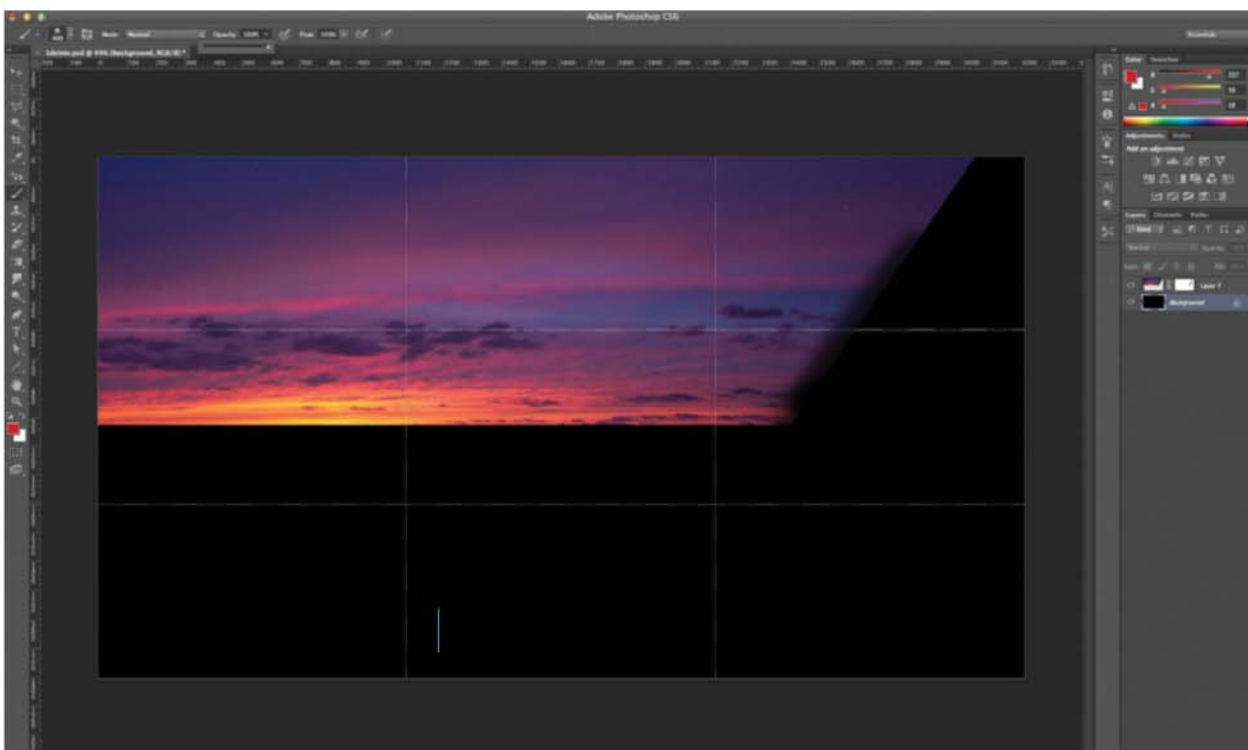
Creative editing



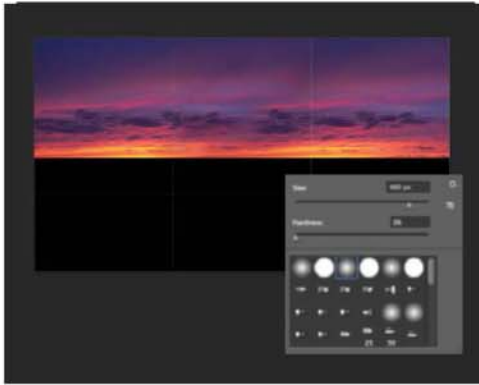
01 Set up the canvas Open a new document with dimensions 2,560 x 1,440 and a black background. Press Cmd/Ctrl+K to open up Preferences. Click on Guides, Grid & Slices from the list on the left-hand side and change the settings for Grid Section to Gridline every 100 per cent, Subdivisions 3. Pressing Cmd/Ctrl+' will bring up your new ruler of thirds grid, which sets the guide for the sun and the boat. Vertically pull down a ruler (Cmd/Ctrl+R), locking in the middle of the canvas. This is where the sea and the sky will meet.



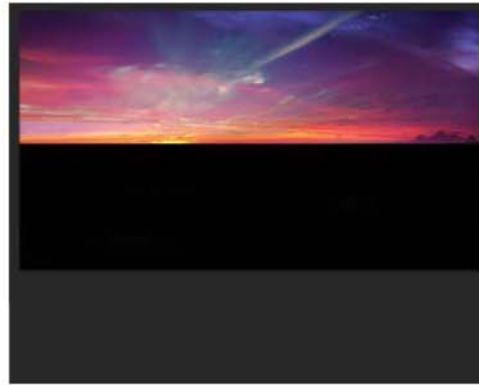
02 Create perspective Now you need the sunray perspective, which is absolutely essential in establishing focal direction. Make a new layer and then draw a white line across the canvas, starting from the sun. Cmd/right-click the layer and select Duplicate Layer. With the new line, press Cmd/Ctrl+T and move the anchor point to the centre position of the sun. Rotate 15 degrees by holding Shift, and repeat the process of duplicating and rotating the line until you have a rising sun type perspective grid.



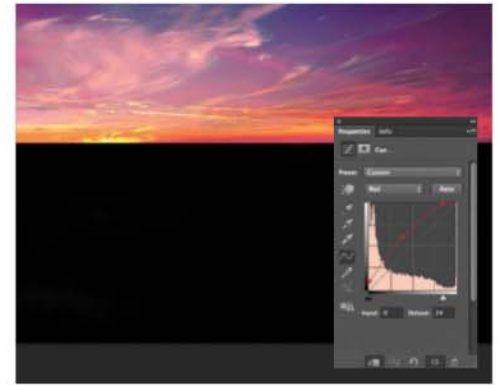
03 Bring in photos You're going to build the top half of the canvas first. Drag and drop in photos of skylines that you like the look and feel of. Try to keep the colours similar by choosing photos that were taken around the same time of day. There's no need to be exact, though, as you can make adjustments later. For every image you bring into your piece, add a layer mask. With the layer selected, at the bottom-right of your screen click on the rectangle with the circle inside it. Layer masks allow us to paint in and out parts of the photo without being destructive at all.



04 Merge photos Do you see that white square that has appeared next to your layer? With it selected, your colour palette resets to black and white. Painting with a black brush will act as an eraser, while painting in white will do the opposite. It's good to get in the habit of non-destructive editing. I never touch the Eraser tool. Bring in another layer of the sky. Using a soft brush, set the Opacity to 25% and remove parts of the photo until you have a seamless merge with other images on the canvas.



05 Merge techniques When using the Brush tool, there are two shortcuts that greatly speed up your workflow: X on your keyboard switches between black and white. The square brackets vary the size of your brush. With each new image you drop onto the canvas, experiment with merging them by playing around with layer styles. Use Screen and Lighten next. These are good for merging bright elements, while Multiply and Overlay/Soft Light are useful for creating vibrancy and intensity.

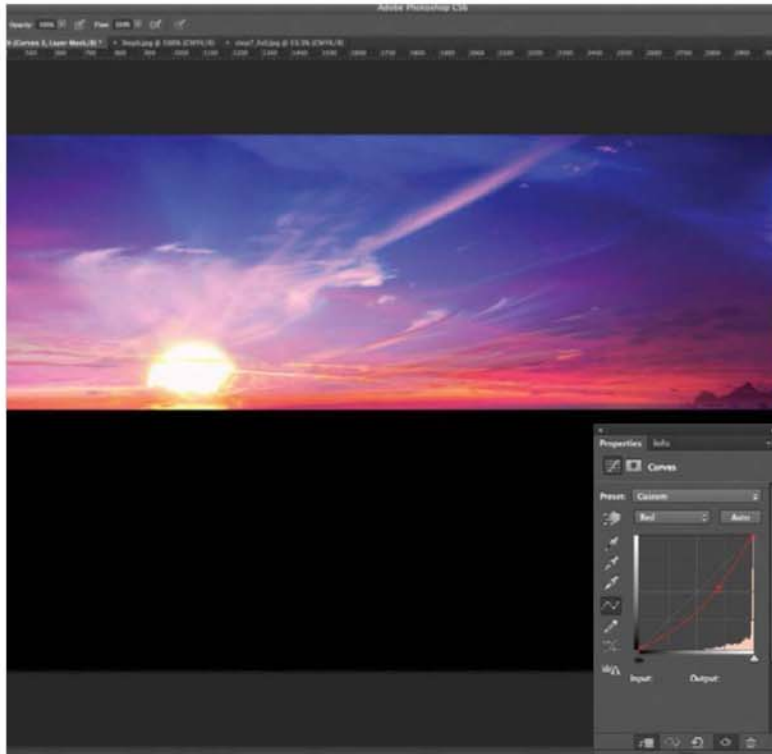


06 Use adjustment layers When you bring in colours that don't fit, use an adjustment layer! This is another non-destructive technique. With the layer selected, click on the half circle next to the layer mask and choose Curves. Change RGB to your choice of red/green/blue to play with individual colour spectrums, and click to create a point. Boost up or down to add intensity or pull out the required colours. In this case, some of the clouds are too blue, so I have boosted the red spectrum to match the warmth of the sunset.



Be clear on focal points

Establish your focal points early on when imagining your art. In the case of this image, the sun's brightness captures the viewer's attention first, leading you to the heroine and finally to the islands, sweeping your eyes from left to right across the canvas. Try to avoid cluttered backdrops that can dismantle the flow of the piece.

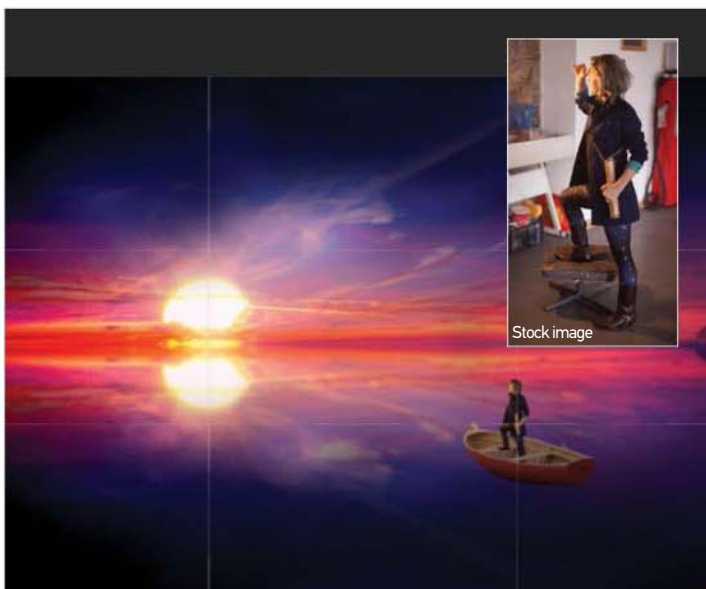


07 Create the sunset It is now time for you to bring in an image of the sun. Using a layer mask and a soft brush, paint out the sky around it. Leave a light glow around the outer circumference with a 25% opaque brush. Now, align this with the rule of thirds grid, and using the marquee tool (M), cut off the bottom of the sun and align it with the horizon. Make a new layer, and using a 200px or larger brush, paint on some blues and pinks with a 10% opaque brush, and set the layer to Overlay in order to bring in some beautiful hues.



08 Mirror the image Merge the image with Layer>Merge Visible. Hit Cmd/Ctrl+A and copy the merged canvas. Track back with Edit>Step backwards until your layers return. Paste in the image, and, using Transform, flip the layer vertically. Next, align the image with the centre of the canvas and erase anything that cuts into the top half of the canvas. Use a Motion Blur at 0 degrees and a Distance of 25%. Follow it up with Filter>Distort>Ripple (66%, medium size) on your newly created ocean in order to add a touch of realism.

Creative editing



Brighten things up

If your finished piece is too dark, put a Brightness/Contrast adjustment layer at the top of the layer chain with +15 Brightness at +5 Contrast. Is the image lacking depth? Use a Levels adjustment, slightly moving the middle slider (midtones) to affect the colours inside the vignette and around the sun.

09 Vignettes and objects Create a brand-new layer, paint black around the edges of the canvas and then set it to Multiply. Create another new layer and paint with a dark-blue brush (#00192a) on the edges of the vignette towards the centre, and set to Color Burn. Mix this layer in at 40-50% Opacity in order to accentuate the outer colours. Drop in a photograph of a boat from [Dreamstime.com](#) and align and transform it to match your perspective grid. Drop in the female adventurer (available on the disc) and use a layer mask to paint out the background.

10 Fit the heroine For the highlights, make a brand-new layer and Opt/Alt-drag over the heroine's layer mask in order to make a copy. With the layer selected, set it to Overlay and paint white highlights on areas of the heroine facing the horizon. For the shading, use a black brush and paint parts facing away from the sun. Leave the layer style on Normal, then mix in her shading layer at 80% Opacity. Using Curves, boost the reds and blues.



11 Fit the boat Now you need to repeat Step 10 with the front and back of the boat, shading at 50% Opacity. With Curves, pull down the reds and greens and boost the blues. Using a Levels adjustment layer, make sure that you boost the contrast by inserting the following numbers into the three boxes: 57, 0.63, 250. On a new layer with 40% Opacity, paint the girl's casting shadow inside the boat, following the perspective grid. Then paint some ripples into the water around and behind the boat. For a bit more realism, add Filter>Distort>ZigZag, with Settings at 2 and 14 and Pond Ripples selected.



12 Lighting With a new layer set to either Overlay or Soft Light, paint white streaks from the sun going outwards, following the perspective grid to create sunrays. Add a soft glow by creating a layer set to Lighten at 80% Opacity. Paint a mix of yellows and oranges around the sun with a large soft brush. Now create a Soft Light layer at 17% Opacity. Fill the canvas with blue #0319f0. Using a layer mask, erase out the centre so you're only affecting the outer rims of the horizon and the vignette.



13 Night Sky Find a free NASA photo of a star-filled sky and then drop it in. Set the blending mode to Screen in order to remove the black backdrop. It will almost certainly leave light artefacts, so use Levels (Cmd/Ctrl+L), bringing the far-left slider up a few numbers until black is at #000000, subsequently becoming 100 per cent transparent. With a layer mask, paint out the stars that have landed in some rather awkward places. Use the Marquee tool (M) to move stars around if needed.



14 Tying the image together Add a Curves adjustment layer. Select blue and raise the 'output' +2, to tie the black vignette into the ocean with a subtle dark-blue hue. Add a gradient map with these settings from left to right: #ffe89a, #c38f7b, #324a59 and #060c14. At 100% Opacity, the gradient map desaturates and ties the colour scheme together. Bring the opacity down if you want to retain some of the original vibrancy, but don't oversaturate your work.




15 The finishing touch In order to add polish to any finished piece, duplicate a merged version of all of your layers and use Filter>Other>High Pass with a low setting (1-2px). You will find that this will exaggerate the edges. Set the layer to Overlay in order to sharpen the quality of your art. Areas that don't require focal attention or sharpness such as the sun and the ocean can be painted out with a layer mask, making the heroine and the stars around her crisper.



Create surreal portraits

Use surreal lighting effects and beautiful brushwork to create a magical portrait image

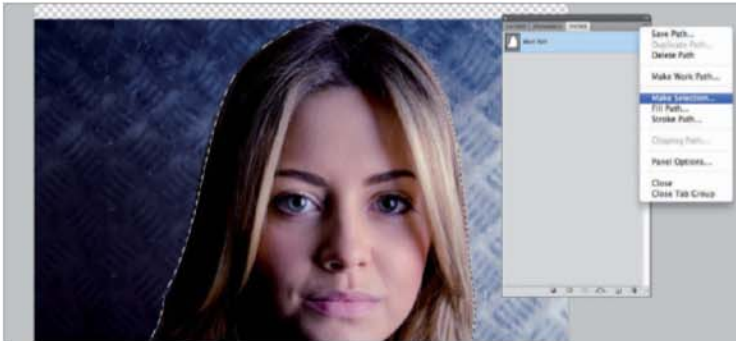
 The power of Photoshop lies in its ability to transform the simplest of snapshots into professional-looking and commercially viable artwork in just a few steps.

By using basic tools and simple techniques you can create a complex image that looks like it would

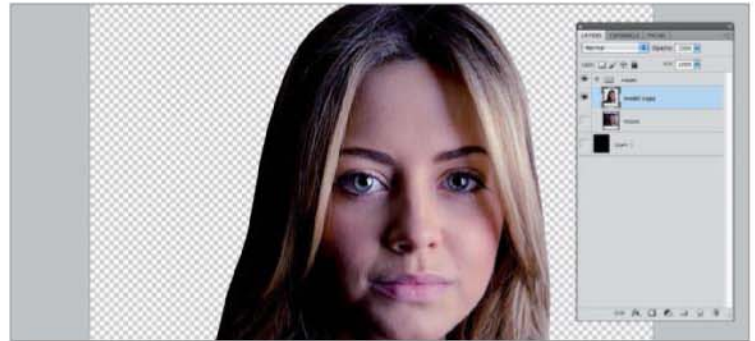
have taken days, but was actually created in a matter of hours! This entire portrait piece was formed using one single, soft-edged brush and a few basic stock photos, which are supplied free with this tutorial. A few different adjustment layers were used along with one blend mode.

The main concept to grasp is how to mask effectively. Entirely mask out an image, an adjustment layer or a colour fill, then use your brush to reveal only areas you want to show through to give your piece a sense of originality and separate it from other images built purely on software-automated effects.

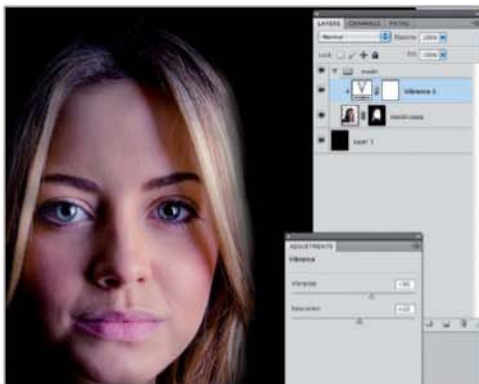




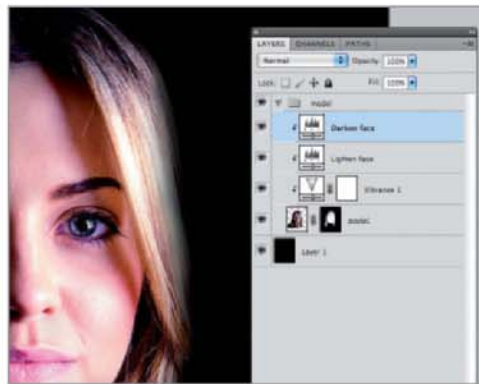
01 Cut out the model Choose the Pen tool (P) to outline the model's head in your photo. Go to the Paths palette, highlight your new path and choose Make Selection from the fly-out menu (or click the Load Path as Selection icon at the bottom).



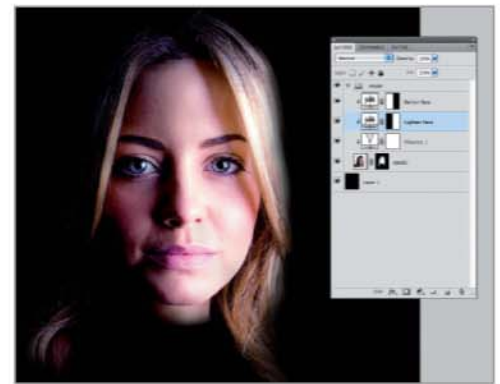
02 Sharpen the image Press Cmd/Ctrl+J to lift the selected model onto a new layer. Go to Filter>Sharpen>Unsharp Mask and set the Amount to 70% and the Radius to 4 to get her looking as crisp as possible.



03 Add vibrance We want a little vibrance in our life, so choose Layer>New Adjustment Layer>Vibrance. Click the box for Use Previous Layer to Create Clipping Mask in the Vibrance dialog and set the Vibrance slider to 30 and the Saturation to 10.



04 Light the face Go to Layer>New Adjustment Layer>Levels and check Use Previous Layer to Create Clipping Mask again. Set input sliders to 5, 1.25 and 200 to lighten the face. Repeat and add a second Levels adjustment set to 30, 0.85, and 255 for contrast.



05 Create dramatic shadows Press Add Vector Mask for both of your Levels adjustments. Using the Brush tool (B) set to white to mask and black to reveal, mask out the left side of the lighten layer and the right side of the darken one.



06 Set the hue Add a Hue/Saturation layer to give colours a boost. Pull the Saturation slider to -100. Add a layer mask then, with a soft, black brush, paint on the mask to reveal subtle areas of colour.



07 Create a colour fill layer To inject even more colour, go to Layer>New Fill Layer>Solid Color. Choose a shade of purple, for example R:160, G:80, B:155. Set this layer to the Soft Light blend mode and again add a layer mask and paint on it to reveal subtle areas of colour.



Creating comets

We used the Wind filter to turn the star field into shooting comets. Go to Filter>Stylize>Wind. Click Wind under Method and set Direction as From the Left or From the Right. Click OK. Press Cmd/Ctrl+F to reapply until satisfied. Erase or paint out areas you don't want affected.

Creative editing

Scatter some stars

Add a cosmic flourish to your artwork



Select your brush

To create a starfield, first choose a soft-edged brush and set the Foreground colour to white. Decrease the size of the brush to a small white dot, in this case approximately 15-20px.



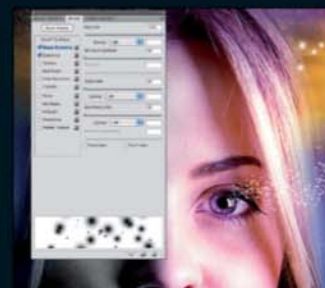
Set the scattering

Go to Window>Brush to open the Brush palette. Under the Brush Tip Shape option, check the Scattering box and pull the slider for Scattering to 900%. Leave the Count at 1 and Jitter at 0%.

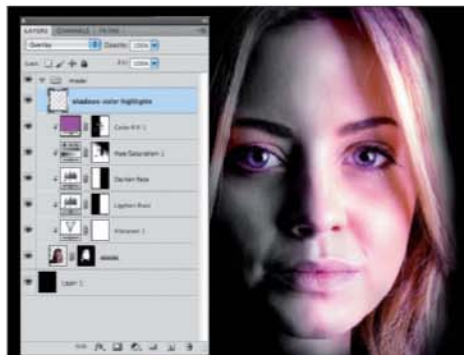


Dynamic brush shapes

Under Brush Tip Shape, check the Shape Dynamic box and pull the slider for Size Jitter to 100%. Paint with the brush and then you will see tiny white stars scattering across the image.



Vary the stars While the Size Jitter will give you a variation in the size of the stars, you are able to increase or decrease the size of your brush to give some variation. There are many other applications for this brush feature including painting textures such as clouds.



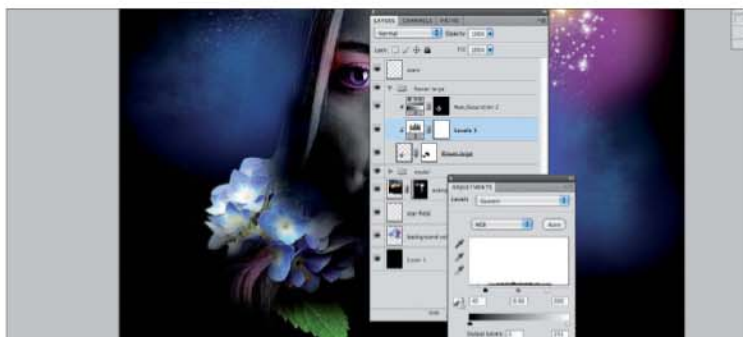
08 Paint light and shadows This step is all about shading. Make a new layer with the blend mode set to Overlay and, with a soft brush at 25% Opacity, paint over the image. Use the Opt/Alt key as you go in order to sample darker tones from the area you want to add more shadow to, and lighter ones for the highlights.



09 Background colouring Make a new layer and, again with a soft brush, paint some colour behind the model. Use shades of purple and pink, and drop in a sunset image.



10 Create star fields Create a new layer called Stars. Choose a soft-edged white brush set to 100% Opacity and under Window>Brush check Scattering. Pull the Scatter slider to 900%, check Shape Dynamics and pull the Size Jitter slider to 100%.



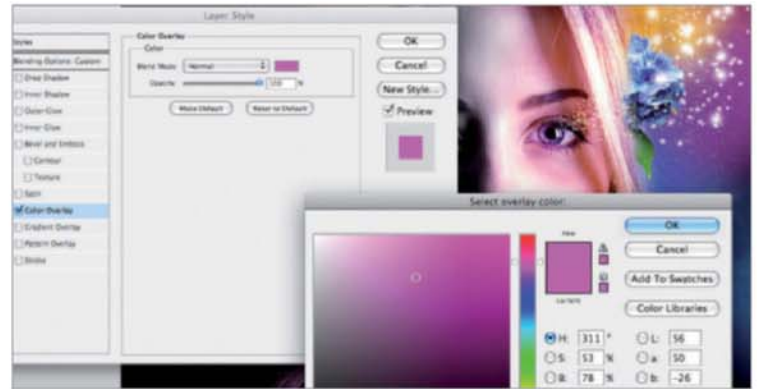
11 Hair flowers Drop in the supplied image of the blue flower. Add a Levels adjustment layer with input sliders set to 40, 0.90 and 255. Add a Hue/Saturation layer with Lightness pulled to -50 and mask out areas of shadow on the flower.



12 Scale down details Drop in another flower image and go to Edit>Transform>Scale (or press Cmd/Ctrl+T) and scale down to 45%. Again add a Levels adjustment layer with the input sliders set to 28, 0.88, and 200.



13 Add vector lines Drop in the supplied image 'vector lines.ai' just above the crown of your model's head. Add a layer mask and paint out the areas you don't want. Use your own judgement to decide which parts work.



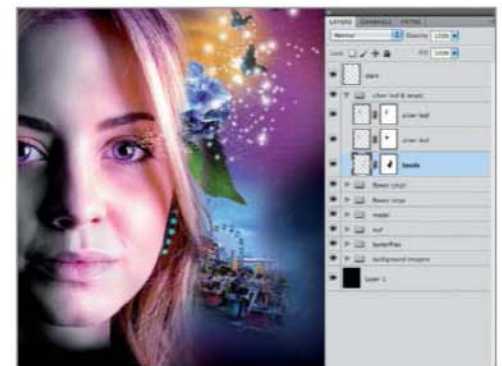
14 Set layer style Double-click on the vector lines' layer to bring up the Layer Style dialog. Check Color Overlay and highlight it to see the options. Click the colour swatch and select a hue, in this case we opted for R:205, G:95, B:180.



15 Add butterflies Make a new folder in your Layers palette called Butterflies. Now open the supplied image of a butterfly and duplicate it several times. Disperse them around your model however you like, then use Cmd/Ctrl+T to scale and rotate them to your desired location and size.



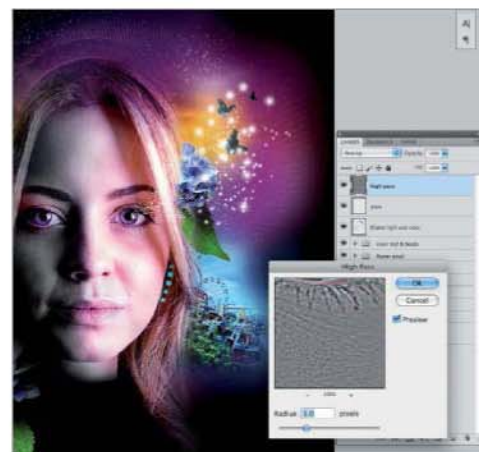
16 Drop in the background Open the 'carnival.jpg' as a background for your image. Drop it behind the model and hit Cmd/Ctrl+T to rotate and scale. Add a layer mask and change the Feather value to soften the edges so the image blends in.



17 Accent images Open up the supplied image of the leaf and beads, drop them in and then arrange them around her head. For both, press Cmd/Ctrl+L to bring up Levels and adjust the lighting to match the rest of the image.



18 Vivid light and colouring We return to the technique in step 8 with a new layer set to Overlay, only this time we are painting over the whole montage to make the colours pop. With your brush active and at 25% Opacity, hold down Opt/Alt to sample a light tone from the area you want to enhance, and then paint it on.



19 High Pass sharpen Press Cmd/Ctrl+Opt/Alt+Shift+E to compress the image to a single layer at the top of the stack. Set that layer to Overlay and go Filter>Other>High Pass, setting Radius to approx 5px.




Work in RGB

We work with the document in RGB as other modes will disable many filters and effects you might want to use. Set your file to RGB mode by going Image>Mode>RGB. When finished you can flatten and convert the file to CMYK for printing within the same menu.

Make action-packed composites

Discover the art of piecing together static photos to create believable, action-packed scenes

 **Creating believable scenes isn't easy, especially when working from a body of stock resources.** However, we're going to learn how to correctly place and match a whole bunch of separate images, thus creating the stunning composite that we can see here. We are going to explore ways to colour correct elements, and methods for adding surreal effects, so that an image becomes eye-

catching and – more importantly – convincing.

We are also going to show you how you can manually create sunlight and highlights, as well as match foreground and background elements.

Special effects are also going to be addressed in this tutorial, and we will see just how water splashes and waves can be created from scratch. This becomes simple when utilising the awesome power of Photoshop's brushes, along with a few more

expert techniques that are applied manually with the same Brush tool.

All of the techniques covered here are fairly simple, so you will easily be able to apply them to your own work. The inspiration for this tutorial came from a rather interesting action sport involving a unit called 'The Blob'. It's a very entertaining and rather dangerous sport, so we wanted to capture not only how fun it is but also the risk involved.





Source files
available



Creative editing

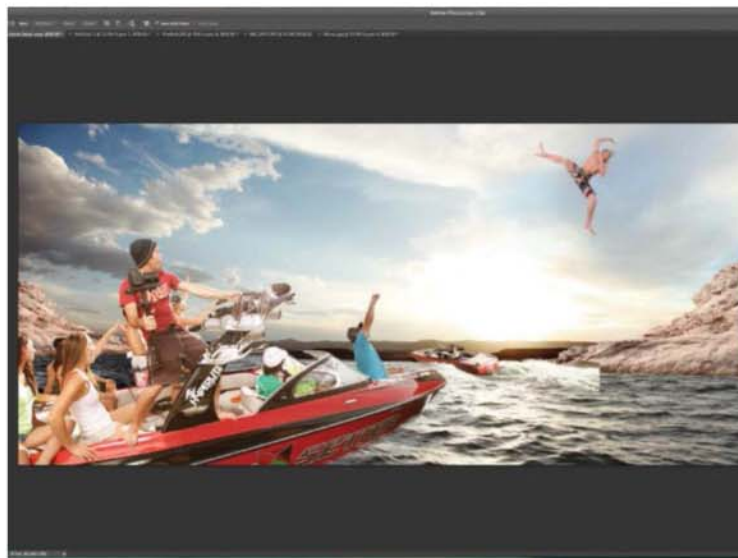
FIRST STEPS

Set up the background and key elements



01 Create the background First, we'll manually merge the two 'BGrignt.psd' and 'BGleft.psd' background files together. Place BGrignt over the top and to the right of BGleft to create a panorama. Line up the mountains along the back and use the Eraser, at 50% Opacity, to lightly erase the hard edges of BGrignt. Don't worry about matching up the waves perfectly as we will be placing a boat over the top to hide the waves later. We will also need to enlarge the background so that it matches with the other elements at a later stage.

02 Line up Open, cut and paste 'Rock.psd', 'Guy_hit.psd', 'Boat_small.psd' and 'Boat.psd' into the image. Match them up with the background. Place the Boat layer to the left and Guy_hit in the sky. Place Boat_small behind the other layers. Make a copy of the Rock layer then place this to the right side of the image. Flip the original and place it on the left side. Make sure that you place each rock a little differently from each other so that it will look more authentic in the finished scene.



03 Exchange faces Bring in the new face from 'Boat.psd' and place it directly over the old face of the cameraman, so they match up well. Add a Curves adjustment to the new face and brighten it, matching it to the rest of the body; adjust only the midtones. Make a precise selection of the cameraman's hat using the Pen Path tool. Once you have a good selection, go to the new face layer and delete what is inside the selection. This will create a seamless transition between the old head and the new face.



04 Place the blob To cut out the blob we recommend using the Pen Path tool. As you start selecting the bottom part of 'TheBlob.psd', draw around the reflection – you don't need to be too precise here. Bring the blob into the composite and resize it until it looks right. Use the Eraser to remove the hard line we have created beside the reflection, so it blends with the water. If the blob is too long then it will need to be cut down to size; to do this, simply select a coloured stripe, delete it and then reconnect the blob.



05 Change blob colour Sometimes colours don't match in an image, and we will need to target these manually. To change the colour of the blob's stripes we first select the section we want to change with the Pen Path tool, making sure that we have the Blob layer selected for this next step. Create a Hue/Saturation adjustment layer, then change the Hue until we get the colour that we want. The selection we made in conjunction with the applied adjustment layer will add a layer mask automatically.



06 Broken bird The free stock images of the birds and feathers that we used can be found by entering the following search codes into www.sxc.hu: 1387379, 551773, 110238 and 625562. Once the birds are all placed, take one of them and then flip it vertically. Now set the Eraser tool to a Grass brush style and erase small parts of the wing. This creates the suggestion that feathers have fallen off. Now cut out the feathers and place them sporadically next to the bird. Add a small amount of Motion Blur to each feather to complete the effect.



07 Boat reflection Painting in the boat's reflection is a fairly simple process. First create a blank layer underneath the boat layer and then set it to the Overlay blend mode. Now pick a red colour to simulate the boat's colour and, with your brush set to 50% Opacity, lightly paint in some red marks next to the boat to simulate a reflection. If the red colour is a little strong then just add a Hue/Saturation adjustment and set Saturation to -50.

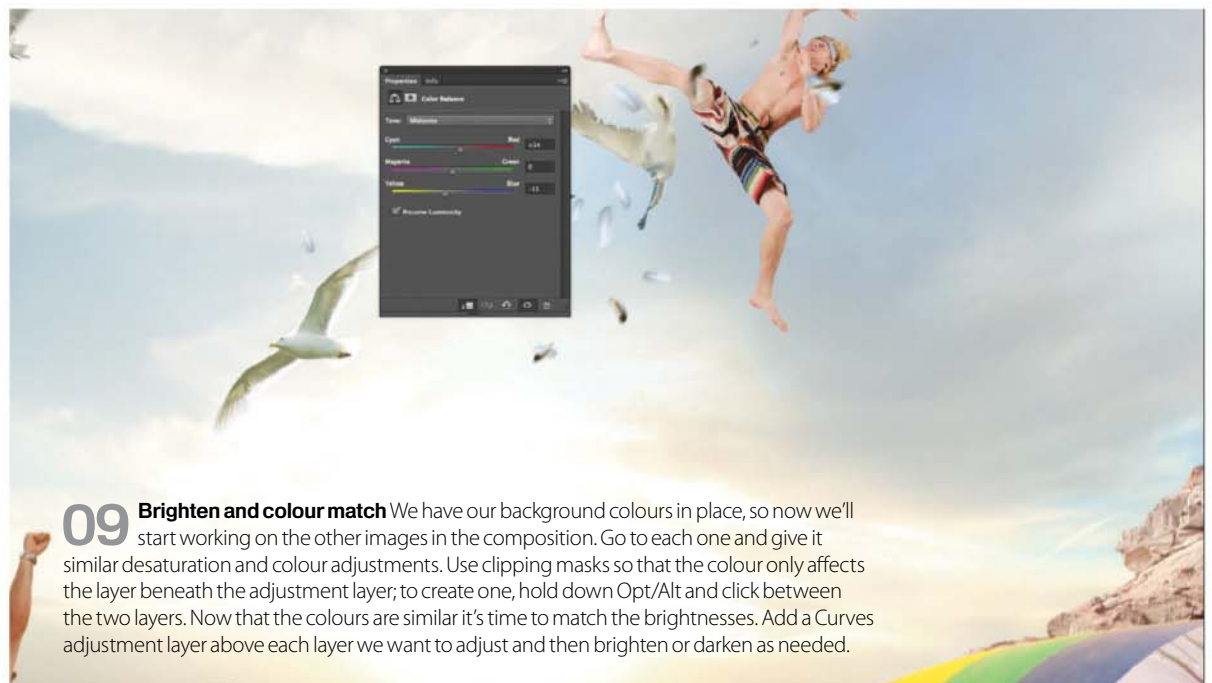


08 Colour each image Now what we need to do is match the colour and brightness of all the images in the composition. The first thing to decide is what mood we want the final image to have. For this image, we want a warm look. Start by adding a Hue/Saturation adjustment and then desaturate the background by setting Saturation to -26. After that, add a Color Balance layer. Work with the Midtones settings, setting the Reds at 14 and Yellows at -11.



Feather edges

When cutting out an object, feather the edges once you've placed it into a new composition – that way, each image will look natural and won't have that cut-out look. To do this, simply create your selection and click Refine Edge in the top toolbar. Set Feather between 1 and 3.



09 Brighten and colour match We have our background colours in place, so now we'll start working on the other images in the composition. Go to each one and give it similar desaturation and colour adjustments. Use clipping masks so that the colour only affects the layer beneath the adjustment layer; to create one, hold down Opt/Alt and click between the two layers. Now that the colours are similar it's time to match the brightnesses. Add a Curves adjustment layer above each layer we want to adjust and then brighten or darken as needed.

Creative editing

PERFECT THE ACTION

Make realistic water effects and movement



Tip

Use the right brush

Remember to use a soft-edged brush when you are painting on most effects. Painting with a hard brush will create an unrealistic look with harsh edges. This is especially true when dodging and burning, and adding highlights, so make a habit of setting a soft edge.



11 Paint water droplets To re-create the water spray simulating the trajectory of the man, grab this brush: <http://www.brusheezy.com/brushes/2039-water-brushes>. Make the brush very small and paint in water droplets using a white colour. Now set the Eraser at 50% Opacity and erase areas unsystematically to make the water splashes look random. We enhance this by using another brush: http://all-free-download.com/photoshop-brushes/water_splash_brushes_178287.html. Apply it with a white colour at 85% Opacity, dabbling in a few places then erasing where necessary.



10 Create boat waves Bring 'Waves.psd' into the composition and place it underneath the Boat layer. Use the Lasso tool to make a rough cutout of the small waves coming from the boat. Once selected, use the Transform tool to resize and place waves underneath the boat for a realistic look. Erase around the hard edges as needed, blending waves in with the background water. Set the Eraser tool at 100% Opacity with a Spatter style and then remove the bottom edges of the boat, simulating water splashes.



12 Add highlights Each image needs to match up with the lighting and colour cast in the background. To accomplish this we need to manually create highlights on each individual layer. Create a blank layer above an image layer then set this to Overlay. Choose a soft-edged brush to paint on the highlights, with Opacity set at 30%. When choosing our colour it's important to pick one that closely matches the light source, or perhaps a lighter shade. If we paint with a darker colour the highlights won't look right.



13 Highlights and clipping masks One last thing that will make this step a lot easier is to create a clipping mask – this will make painting on the highlights very precise because, as we explained earlier, a clipping mask will only affect the layer below it. Hold down Opt/Alt and then click between the blank layer and the layer beneath it. You are now ready to manually paint in the highlights. Grab your brush and start painting on the edges of your objects, simulating how the orange sunlight would hit each one in real life.



14 Blend if The Blend if sliders under the Blending Options are useful when painting highlights. Double-click a painted highlight layer and, at the bottom of the pop-up dialog, you'll see the Blend if options. We'll be working with Underlying Layer. Hold down Opt/Alt and then drag the left slider. This separates it into two, and we can now adjust either one to create the correct highlights. By bringing the sliders over to the right, the colour we paint is being revealed only on the highlighted areas and not in the shadows.



15 Dodge and burn Dodging and burning is a technique used to lighten or darken certain areas of an image. In this case, we are going to dodge and burn in order to create a surreal effect and make image elements stand out. Create a new layer above the layer we want to affect and then set it to Soft Light. Choose a soft-edged brush and set its Opacity to 20%. We are now ready to create our effect. As we're doing this we need to be detailed in our application, paying attention to small cracks and crevices.



16 Create shine Dodging and burning can create unique looks; one we focus on in this step is creating 'shine'. Apply a white soft brush over an area by using just one brush stroke. Next, reduce the diameter of the brush just a little and then give the same area another pass. Repeat this maybe once or twice more and we will soon start to see a shine forming. It's best to apply this technique to areas that are brighter rather than darker. Remember to keep your brush Opacity low, at around 20%.



17 Add sunlight Adding sunlight is a very important step that will make the image look much more vibrant and colourful. Earlier on, we added highlights to each object. In this step we are going to add sunlight to the rest of the background. To add the sunlight, create a blank layer above the background image and set it to the Overlay blend mode. Choose an orange or yellow colour to simulate that of the sunlight and then paint some light into the surrounding areas, including some of the water and clouds.



18 Make mood We're now going to add some mood and bring the focus into the centre of the image. To do this, we'll add a custom vignette around the image. Create a blank layer over all the others and set it to Soft Light. Choose a soft-edged brush with a large diameter and change the Opacity to 30%. Lightly paint around the outer edges of the image to create the vignette. If you're not satisfied with the result then try duplicating the layer to intensify the effect.



19 Manually add in colour Sometimes, Color Balance just isn't enough. Here's how to manually add colour to each image individually. Create a blank layer above each layer we want affected and set it to Overlay. Pick a soft brush and then a colour similar to the underlying layer. Make sure the colour you pick is more vibrant than the original. Now set a low Opacity, around 30%, and precisely paint colour. We will need to do this with almost every object. Don't worry about doing this to the models' skin.



20 Creating custom lens flares To finish things off, we will now manually add flares to our image. Create a blank layer above the rest and then set it to Screen. Choose a red colour and, with a soft-edged, large diameter brush at 100% Opacity, start painting in some flares. To create a lens flare effect just dab the brush in a few areas. Applying paint in this manner means we have more control over the colours and the placement of the flares. Once you're happy with the result, give your finished piece a final check.



Tools

Top image-editing instruments

Page 172

Welcome to the Tools section of the book, providing you with tips and tricks on some of the best Photoshop instruments that will prove essential to your image-editing requirements

- 162** The A-Z of Photoshop tools
All the tools you need
- 176** Explore the Transform tools
Use Rotate, Skew, Distort and more
- 178** Use Content-Aware Fill
Learn to create magic
- 182** Use the Crop tool creatively
Create entirely new artwork
- 186** Explore the Dodge, Burn and Sponge tools
Adjust light and boost colour
- 188** Understand Channels
Create masks and make selections



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Before




After



Page 182





The **AZ** **OF**
PHOTOSHOP
TOOLS

Journey through the alphabet of Photoshop with our compendium of the best tools, adjustments and features in this incredible program



A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Art History Brush tool

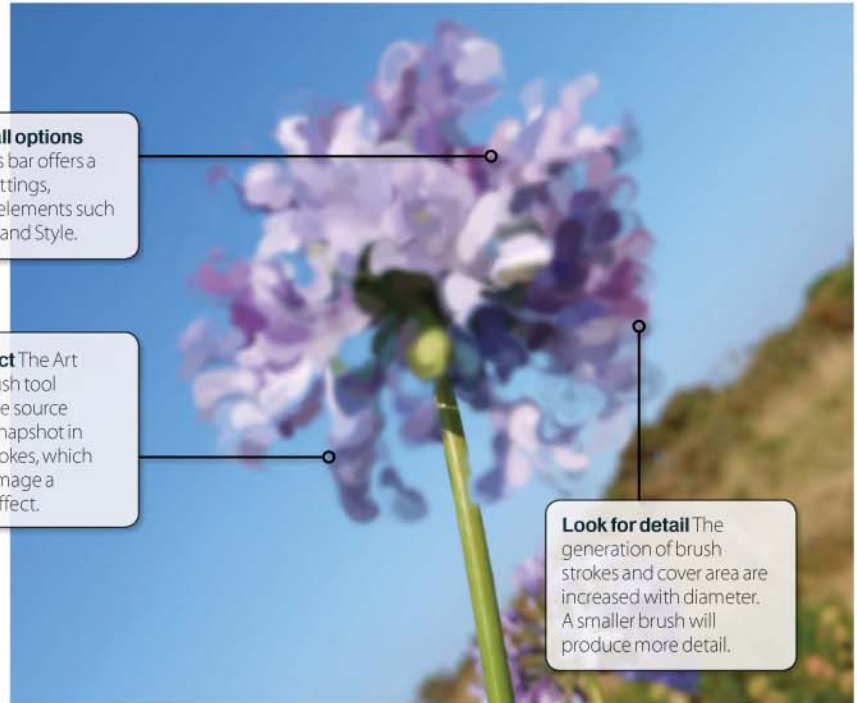
You can now have a go at creating instant paintings with the Art History Brush. A variation on the plain History Brush tool, this tool can create some truly amazing painting effects using a number of different settings, patterns and blend modes. Create a hand-painted effect and have total control. The effect increases in depth the more that you paint, and the bigger the brush the bigger the effect becomes. Experiment and see what you come up with.

Automate

We live in a world where we want and expect things to be done fast. You'll be pleased to know, your Photoshop projects can now be made quicker and easier too. Speed things up with Automate, which can be accessed through the File menu and contains options for automated image processing and editing such as Droplet and Batch commands.

Actions

Set up actions to perform your favourite edits



01 New actions In the Actions palette, click the Create New Action icon, name it for easy finding, and press Record.



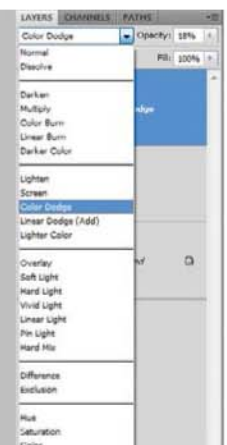
02 Perform edits Perform any tasks that you would like recorded, such as Adjustments or Filters. For example, we've used a Blur filter.



03 Try it out To stop recording, press the square Stop icon. Press Play to replay the tasks performed while the action recorded.

Blend modes

Blend modes determine how the pixels between two layers interact with each other. Each blend mode has a different effect, and they are organised in the blend mode list according to type. Whether that is affecting the lights or darks in an image, or just the colour; blend modes are highly versatile. They can be applied to adjustment layers as well as ordinary image-based layers. They can help with adding texture, frames or brush effects to an image, to name just a few.

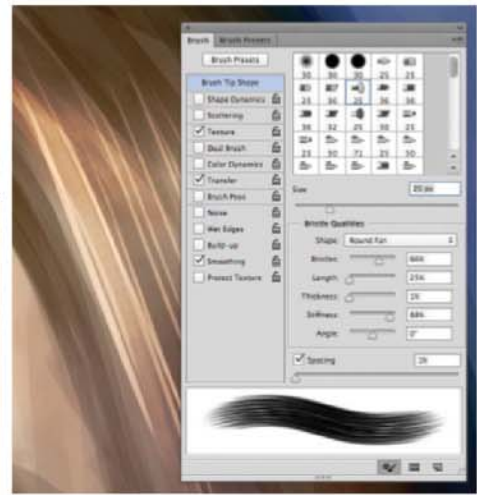
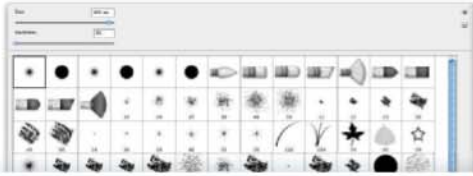


Tools

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

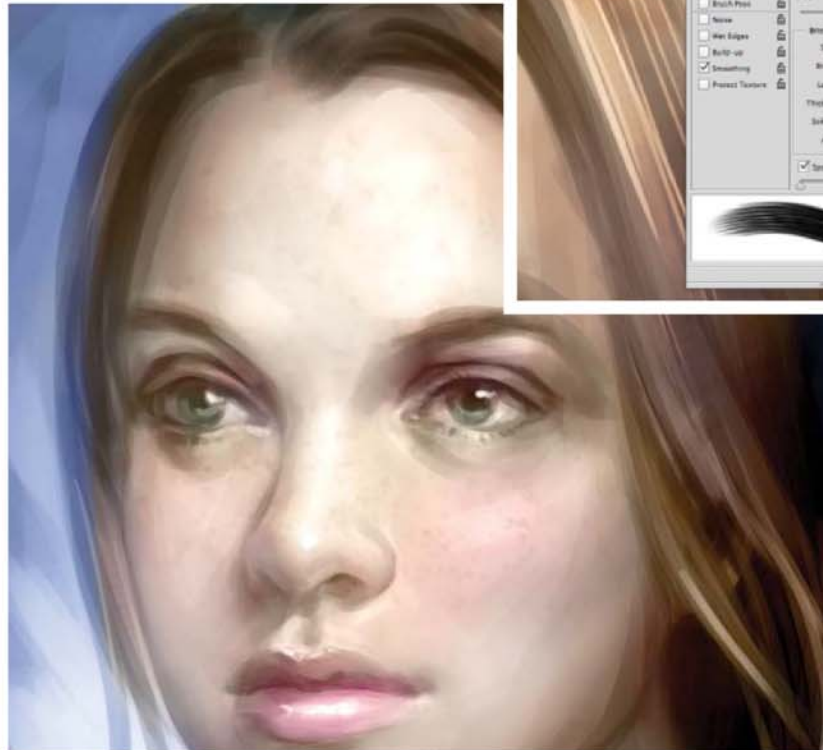
Blur tool

This can be used to blur desired areas of an image. Brush tips and blending modes can be changed, as well as its Strength.



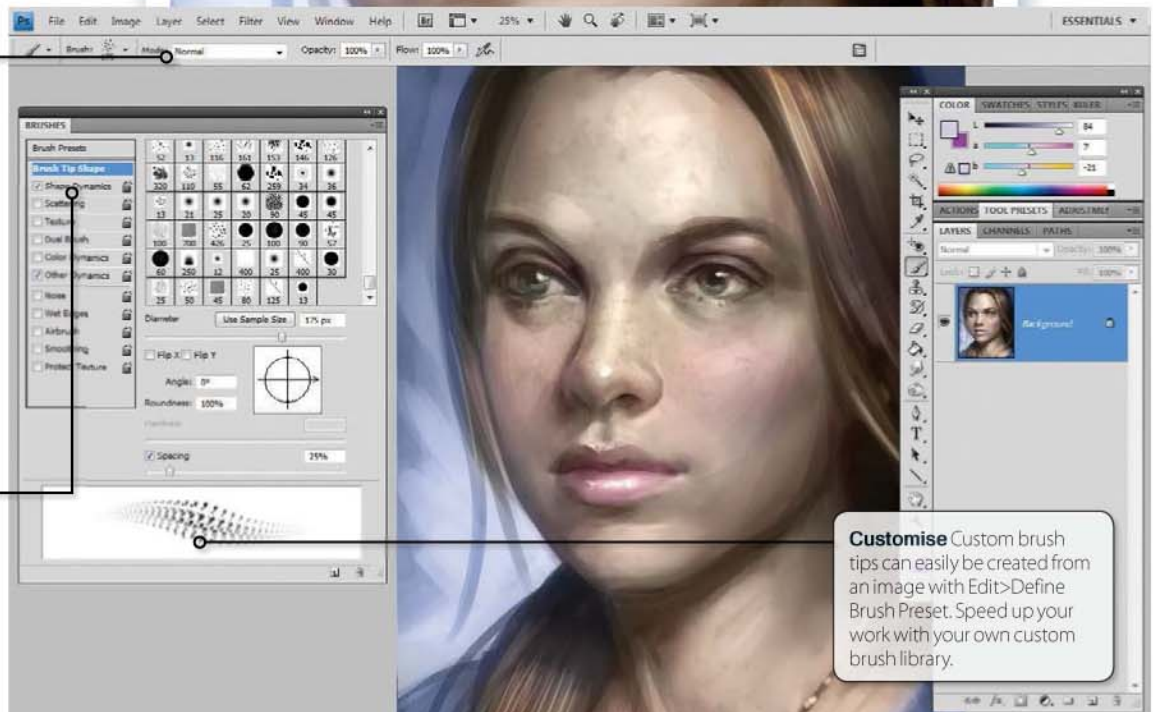
Brushes

The Brush tool in Photoshop is where you'll find all options for painting and drawing artwork. This tool forms a huge part of Photoshop, and works alongside the Brush palette for loading new brush tips and then customising them using options such as Shape Dynamics, Texture and Scattering. If you own a graphics tablet, then there's nothing standing in your way for your next big painting.



Key options The brush's mode (for application with different effects) can be changed through the Options bar, as well as the Opacity and Flow sliders.

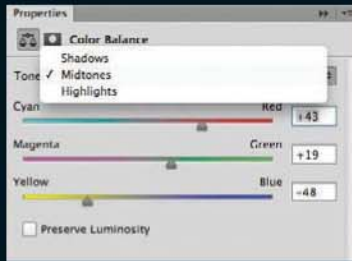
Brush control There are a variety of options that control the mechanics of the brush's behaviour, found in the Brush Settings window.



Customise Custom brush tips can easily be created from an image with Edit>Define Brush Preset. Speed up your work with your own custom brush library.



A B C D E F G H I J K L M N O P Q R S T U V W X Y Z



Color Balance adjustment

This adjustment changes the proportion of RGB colour on shadows, midtones and highlights, allowing you to create beautiful colour tones.

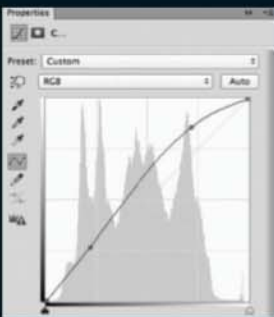
Channel Mixer adjustment

This changes the amount of colour corresponding to each channel. Always keep the sum of the three sliders to 100.



Curves adjustment

You can use this adjustment when you want to make an image brighter or darker by changing the contrast curve.



Clone Stamp tool

The Clone Stamp tool is a popular one for retouching images. Whether it's removing spots from skin, or a distracting object from a scene, this is the tool of choice. Just like a normal brush, the Clone Stamp can be resized, made hard or soft, and have its Opacity altered for a gradual effect.



Content-Aware Move tool

New in Photoshop CS6, the Content-Aware Move tool uses the Content-Aware feature in order to move an object from one place to another, filling the area left by the object with the surrounding content. No layers or masks are needed. The effect can seem quite magical and the results are truly seamless when used properly. It's well worth checking this tool out.



Tools

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

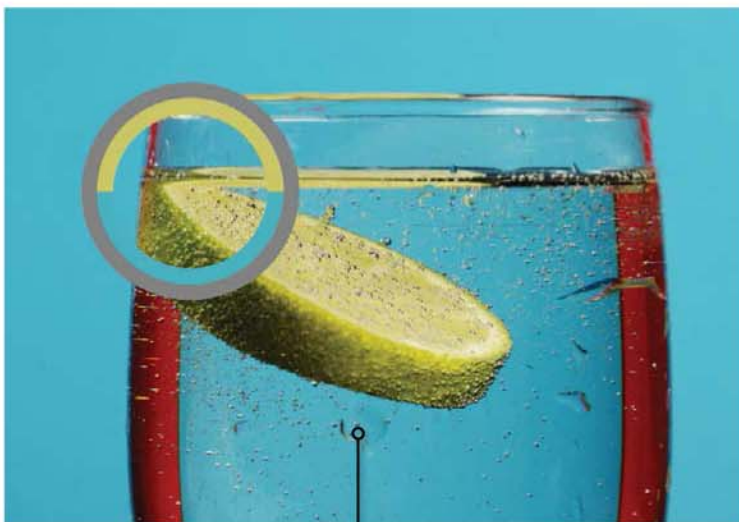
Dodge tool

This tool is used in order to selectively brighten up certain parts of an image. The strength of the effect is controlled with the Exposure setting; the higher the exposure the stronger the effect. It's a handy tool that can turn a dull shot into something special.



Deselect

There are several ways of deselecting pixels in Photoshop. The quickest one is by pressing Cmd/Ctrl+D. When using a Marquee tool you can deselect by clicking anywhere on the canvas or Ctrl/right-clicking and selecting Deselect.



Eyedropper tool

This tool samples a colour from your image instantly, setting it as your Foreground swatch. In order to set the colour for the Background swatch, simply hold Opt/Alt while sampling a colour. If you Ctrl/right-click on a colour you can copy its HEX code for future reference.

Eraser tool

The Eraser is used to completely delete the contents from a layer or edit a layer's mask. Just like the Brush tool, the Eraser can be given a different brush tip, have its Opacity reduced, or be made hard or soft around the edges.



Elliptical Marquee tool

Used to make circular-shaped selections. Pressing the Shift key while making the selection will result in a perfect circle.



A B C D E F G H I J K L M N O P Q R S T U V W X Y Z



Filter Gallery

The Filter Gallery is where you'll find all Photoshop filters that relate to painting, sketching, distortion and texture. With the ability to layer your filters and experiment with different looks, image effects can be taken that step further.

Feather

When extracting objects with selections, you'll often see a jagged edge. To soften the selection, feather it (Select>Modify>Feather). Start with a low radius and increase if needed.

Fill (Edit>Fill)

The Fill command allows you to fill a layer or selection with a specific colour or pattern. Use Content-Aware to fill a selection with content similar to the surrounding area.

Preview effect Browse through the Filter categories and click on a filter to apply it. The preview image shows how it looks.

Build up filters The Filter Gallery allows you to test out filters, combine them, and even rearrange the order in which they're applied.

Tweak to perfection Here are the options for the selected filter. You can achieve different results using these settings.

Stack in order Add a new filter by clicking the New Effect Layer button below. Rearrange stacked filters by clicking and dragging them.

Free Transform

Go to Edit>Free Transform or press Cmd/Ctrl+T to bring up Free Transform. This allows you to apply multiple transform and warp commands in a single operation, saving precious production time.

Gradient tool

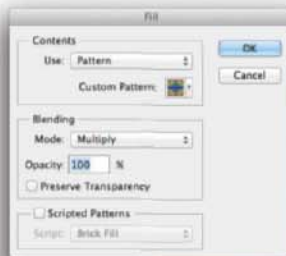
Gradients play a key role in image editing. Be it for a colourful background or a gradual fade out of one layer to the next, the dedicated tool lets you position one anywhere on an image.

Groups

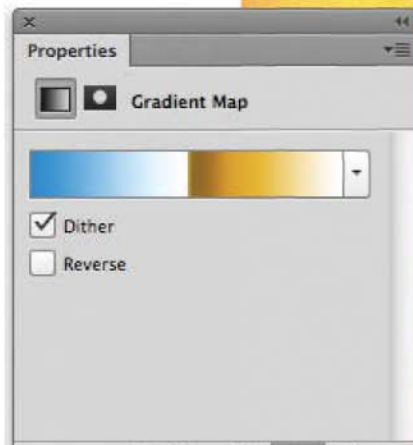
For better organisation, group similar layers. After selecting them in the Layers palette, go to Layer>Group Layers, or press Cmd/Ctrl+G.

Gradient Maps

Gradient Map adjustments map a gradient's colours across the greyscale range of an image. Go to Layer>New Adjustment Layer>Gradient Map, and then go to the Properties palette in order to choose a gradient.



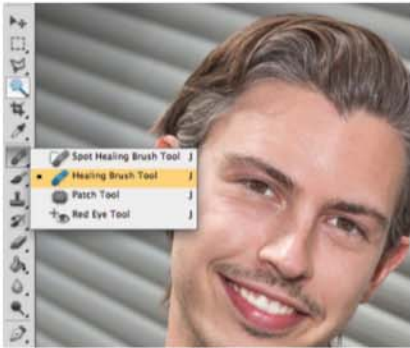
Soft colour Radial gradients emanate from a central point in a circular fashion. These gradients are absolutely perfect for backgrounds and bursts of colour.



Gradual shading Linear gradients blend colours in a straight line. These gradients are versatile, providing simple or complex shading and background effects.

Add dimension Reflected gradients are really just mirrored linear gradients. These gradients are perfect for giving tubular elements a three-dimensional feel.





Healing Brush tool

The Healing Brush tool allows you to fix imperfections such as scratches or blemishes. Sample surrounding pixels and blend the flaw away.

History States

History remembers your actions, letting you retrace your steps. Increase levels/steps by going to Edit>Preferences>Performance.

Hue/Saturation

Hue/Saturation adjustment alters the hue (colour), saturation (purity) and lightness of the entire image or just individual colour components.

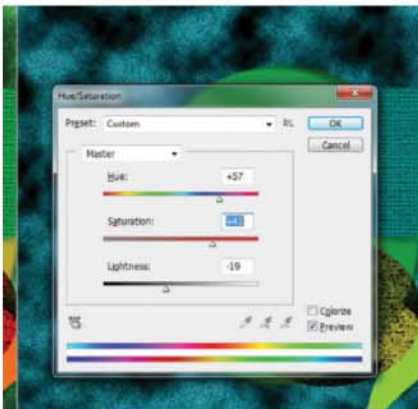
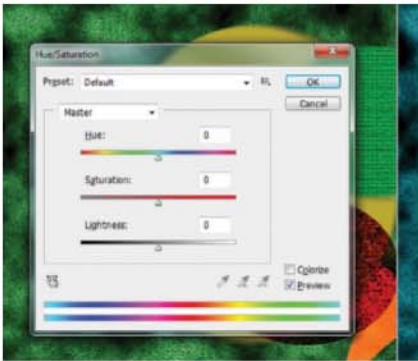


Image Size

The Image Size menu provides the exact size and resolution of an image. The details contained in here can be adjusted to suit the intended purpose, for example as a printout or for the web. Be careful not to change these settings without knowing the intended output.

Web vs print Same image at 72ppi (standard web, low resolution) and 300ppi (high, print resolution); inset zoom 200%.

Alter size The amount of image information remains constant if changes are made, unless the Resample option is used.

Image detail Pixel dimensions measure the number of pixels of width and height; resolution is fineness of detail in a rasterized image.

72ppi

300ppi

Inverse selections

Select the opposite of your selection by going to Select>Inverse (Cmd/Ctrl+Shift+I). Handy when working with mask creation.

Jpeg image format

Jpeg is a common format for digital photos and web graphics. When a jpeg file is saved, they use 'lossy' compression, meaning image quality is lost as file size decreases.

Jitter control with brushes

There are several options for brush jitter. Essentially, jitter randomises a feature (such as opacity, flow, hue/saturation, angle, shape, etc) for each brush mark in the stroke.





A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Keyboard shortcuts

One of the biggest time savers in the entire program! Use keyboard shortcuts to quickly perform common tasks like Deselect or even to quickly change tools. You can even define your own!

Knockout blending (Layer Styles menu)

Knockout works similar to a clipping mask, but can go further. By setting a top level layer to Deep Knockout, the layer will 'knock out' all the pixels all the way down to the background layer.



Active layers The current layer is always highlighted in the Layers panel. This is the layer that will receive whatever edits are being performed.

Editing layers Adjustment layers get their own special thumbnails. Double-click on the thumbnail to open the edit controls for that particular adjustment.

Stay in order The order is important. The layers on the top of the stack are seen in front of the layers below.

I see you! The eyeball icon is a visibility toggle. When turned off, that layer is not deleted or removed; just hidden from view.



Layers

Layers are fundamental to every composition in Photoshop. Without them we simply wouldn't be able to create artwork such as this underwater scene. Layers are stacked inside the Layers palette to help us see the composition in 'slices'. The highest layer will affect everything lower down in the stack, and the bottom layer will be affected by everything above it.

Layer styles

A quick way to add artistic effects to an individual layer is to use layer styles. The Drop Shadow and Bevel and Emboss styles are both easy to use and very popular!

Liquify

A powerful method of pushing and pulling image pixels. It is built on a graphics engine that simulates fluid motion.

Lasso tool

One of the quickest and most intuitive selection tools in the program. Grab the tool and freehand an outline around the intended area.

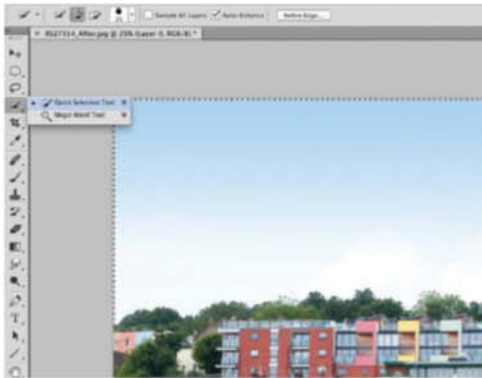


Lens Correction filter

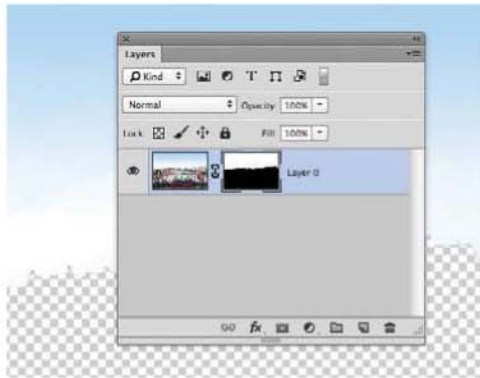
This reads metadata from a photo and uses lens and camera profiles to offer corrections for your setup.

Layer masks

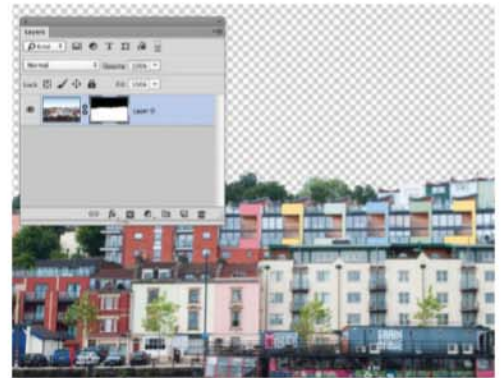
Use a mask to hide parts of a layer without damaging its contents



01 Make a selection To help make a mask, kick things off with a selection. In this instance we are using the Quick Selection tool (Q).



02 Add new mask To add a mask, click the Add a Layer Mask icon in the Layers palette. The mask shows as a thumbnail.



03 Invert the mask If the mask has hidden the wrong part of your image, press Cmd/Ctrl+I to flip the white areas for black.



Mixer Brush tool

The Mixer Brush tool blends and smudges the pixels in an image to create a painterly effect. The tool uses special brush tips to imitate realistic brushes. Think of the Smudge tool, and then some!

Modify selections

If you have selected blue, for example, from a background by using Magic Wand tool and you would like to select the same colour, just go to Select>Similar.

New menu

Go to File>New (Cmd/Ctrl+N) to start afresh. After adjusting the Size, Width and Height values, save the new size, simply by clicking on Save Preset.

Navigator palette

A useful tool to zoom in (Cmd/Ctrl+) and zoom out (Cmd/Ctrl-) of an image.



Noise

To add noise, just click on Filter>Noise>Add Noise. You can increase or decrease the amount of noise as you like and then active Uniform.

Scale The size of the strokes can be made thicker or thinner, changing the sense of scale of the image objects.

Stylise The Stylization slider in the Oil Paint filter makes the effect appear softer or more textured.

Oil Paint filter

In Photoshop CS5 you can go to Filter>Artistic>Dry Brush. You can increase or decrease the amount of details based on your desire then go to Filter>Texture>Texturizer.

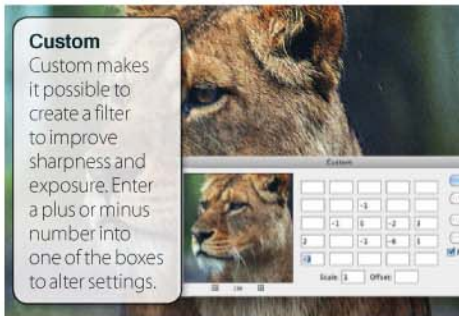




A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

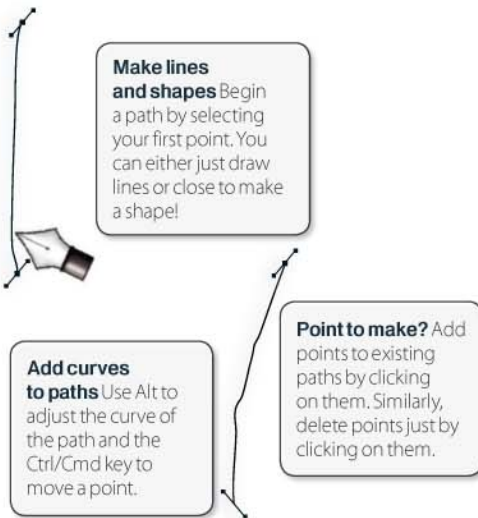
Other filters

Photoshop's Other filters offer up some interesting effects and even the chance to create your own filter.



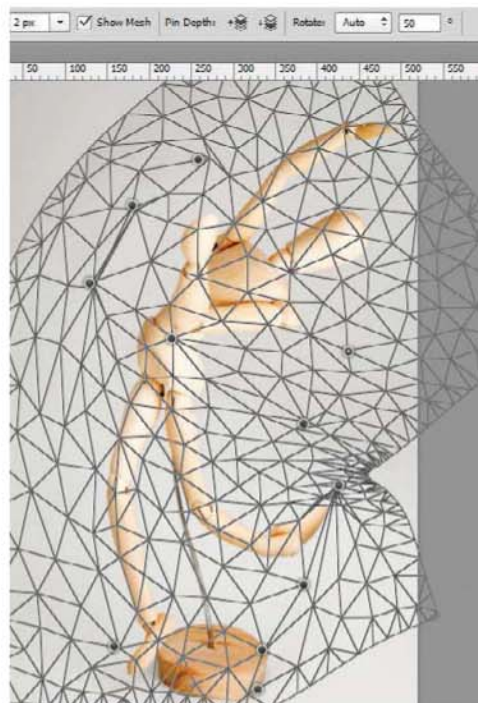
Pen tool

This is where Photoshop goes 'vector' as opposed to 'raster'. Lines are drawn around objects using a path, which can be converted into a selection. The Pen tool gives precise selections, because the curves and size of paths are adapted separately to fit.



Puppet Warp

Puppet Warp is a brilliant substitution for the Liquify tool. Select the layer you want to manipulate and click Edit>Puppet Warp. Use Pins to lock and move your content.



Quick Mask mode

Quickly select sections of your image. Under the colour selector, click the Quick Mask icon and paint what you want to select. Click the icon again to make a selection!

Refine Edge

Refine Edge is useful when cutting out hair or similar elements. Make a rough selection then go to Select>Refine Edge and you can use Photoshop to adjust and refine.

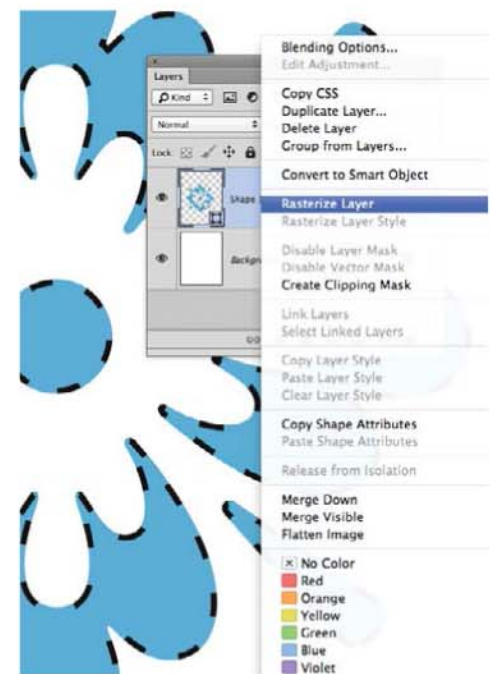


Reselect

Get back a selection you've recently deselected by hitting Ctrl/Cmd+Shift+D, no matter how much editing you've done since you deselected.

Rasterize

When working with vectors or Smart Objects, you can hit certain editing restrictions. To solve this, turn the layer into an editable raster by right-clicking on the layer and pick Rasterize.



Selection tools

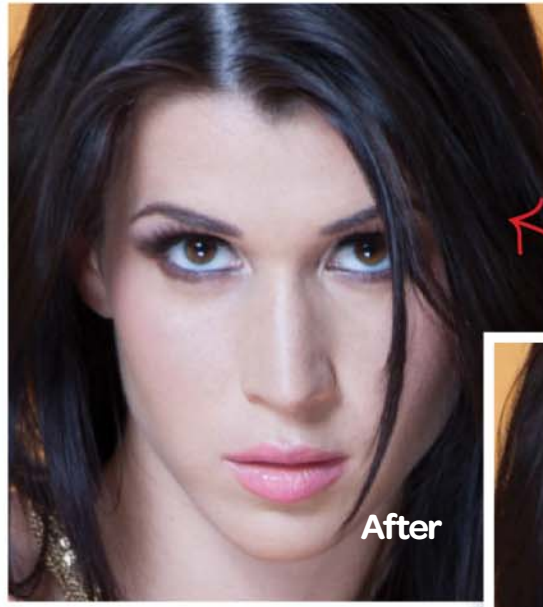
There are many ways to make a selection, and in some cases you'll find that one tool will work better than another depending on the image. The Quick Selection tool is the fastest way to select an area, but the Color Range method, or Magic Wand tool, will work better with areas of colour. The Pen tool can be used to make a selection, and is one of the most accurate methods.

Marquee tools The Marquee tools can be used to select areas of an image, which can then be copied, cut or cropped. Options allow for selection of rectangles, ellipses, one-pixel rows and columns.



Magic Wand The Magic Wand tool works by automatically seeking out similarly-toned pixels in an image.

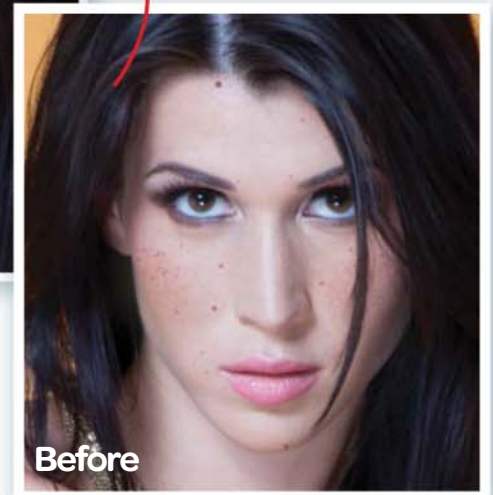
Quick Selection The Quick Selection tool automatically detects the edges of shapes within an image based on tone, colour and textures.



After

Spot Healing Brush tool

The Spot Healing Brush tool quickly removes blemishes and other imperfections in an image by using sampled pixels and matching the texture, lighting and transparency to the healing area.



Before

Snap!

The Snap function helps us with the placement of selection edges, marquee, shapes and paths. It can be easily enabled or disabled from inside the View menu.

Sharpen filters

The Sharpen filters in Photoshop increase the contrast among adjacent pixels in an image to provide a more defined appearance.



Sponge tool

Can be used to alter the colour saturation of an image, by changing the colour density.





A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Transparency
Both Opacity and Fill control a layer's transparency. Fill doesn't affect layer styles you may have applied to the layer.

Tool Presets
The Tool Presets palette shows common tool settings. Click the Create New Tool Preset button to save a new preset.



Stylish typefaces Text doesn't have to be boring. Explore your existing library of fonts, or head online to download more.

Type inside shapes Combine type and shapes to create extra interest. Select the Move tool to utilise the alignment options.

Type tool

Click anywhere on a canvas to place the type cursor, or drag a box to define the boundaries of a paragraph. The main options are in the Options bar, and include font, size, colour and anti-aliasing. There's also the Vertical Type tool for writing up or down a canvas, and the Type Mask tool for adding text as a layer mask.

Transform commands

These are hidden away inside the Edit menu but are extremely powerful tools. For quick access press Cmd/Ctrl+T on an active layer to instantly call up the Free Transform command for resizing. Then, Ctrl/right-click to view additional options, including Skew, Distort, Perspective and Warp. These are used to bring a layer into the correct position. The Flip Horizontal and Vertical options create a mirror image of a layer, so text will appear back to front!

After

Size and scale Scale shrinks or enlarges an item, while Rotate spins an item around its reference point. You'll use these a lot.

Angular distortion Skew slants an item. Distort has handles to move in any direction. Perspective applies one-point perspective.

Warping a layer Warp brings up a mesh with which you can manipulate an item's shape. You can also try a warp preset.

Before

Undo command

To undo your last move, go to Edit>Undo. Better yet, since this is often used, learn the shortcut; Cmd/Ctrl+Z.

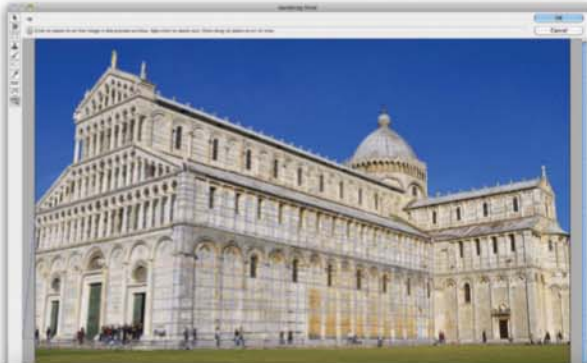


Underpainting

(Filter>Artistic>Underpainting) makes an image look like it's painted on a textured surface. The texture choices are Brick, Burlap, Canvas, and Sandstone. You can control settings such as Brush Size, Texture Coverage, even the direction of the lighting.

Vanishing Point filter

The Vanishing Point filter is used to place objects inside images along specific planes of perspective. This is ideal if you're working with complex compositions which involve more than one surface or plane.



Define brightness A white or black vignette can be applied depending on which way you slide the adjustment. Left gives a black vignette and right gives a white one.

Control size The midpoint slider decides just how much of an impact the vignette has in your image.

Close the deal Vignettes form an important part image editing. They can bring a composition together, or add the finishing touch to a photo effect. The Vignette slider is found in the Lens Correction filter.

Vignette

Vignettes are used to darken or lighten the edges of an image to create a more balanced composition. They also add drama and draw attention to the main subject (usually a black vignette), or create a dreamier vibe with the help of a white vignette.

Workspace

Change the way Photoshop looks by going to Window>Workspace. Use New Workspace to store the current layout of palettes and menu settings for each time Photoshop opens.

Work path

Convert an active selection into a vector-based work path by Ctrl/right-clicking inside its area and selecting Make Work Path.



Layering vectors Just like normal layers, vectors can be layered to create depth and detail.

Colour and gradients Vectors can take on any colour fill to create a theme, as well as gradients for extra flare.

Preset vectors Make use of the Custom Shape tool and the preset shapes to start building up your vector artwork.

Vectors

Vectors are the opposite of pixels. Vector shapes or lines aren't limited to how large they can go, and are adaptable to fit any space without becoming distorted.



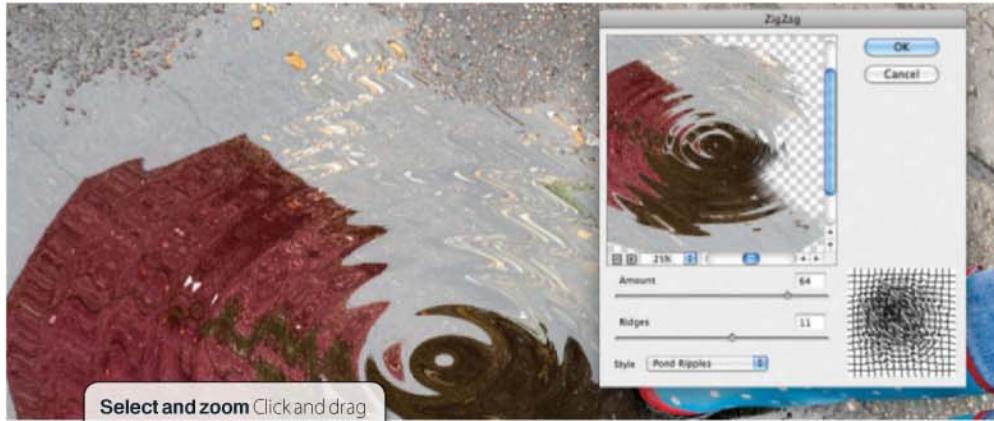
A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

XMP data

XMP data (File>File Info) reveals info like the camera settings used and copyright tags. RAW images come with separate XMP files.

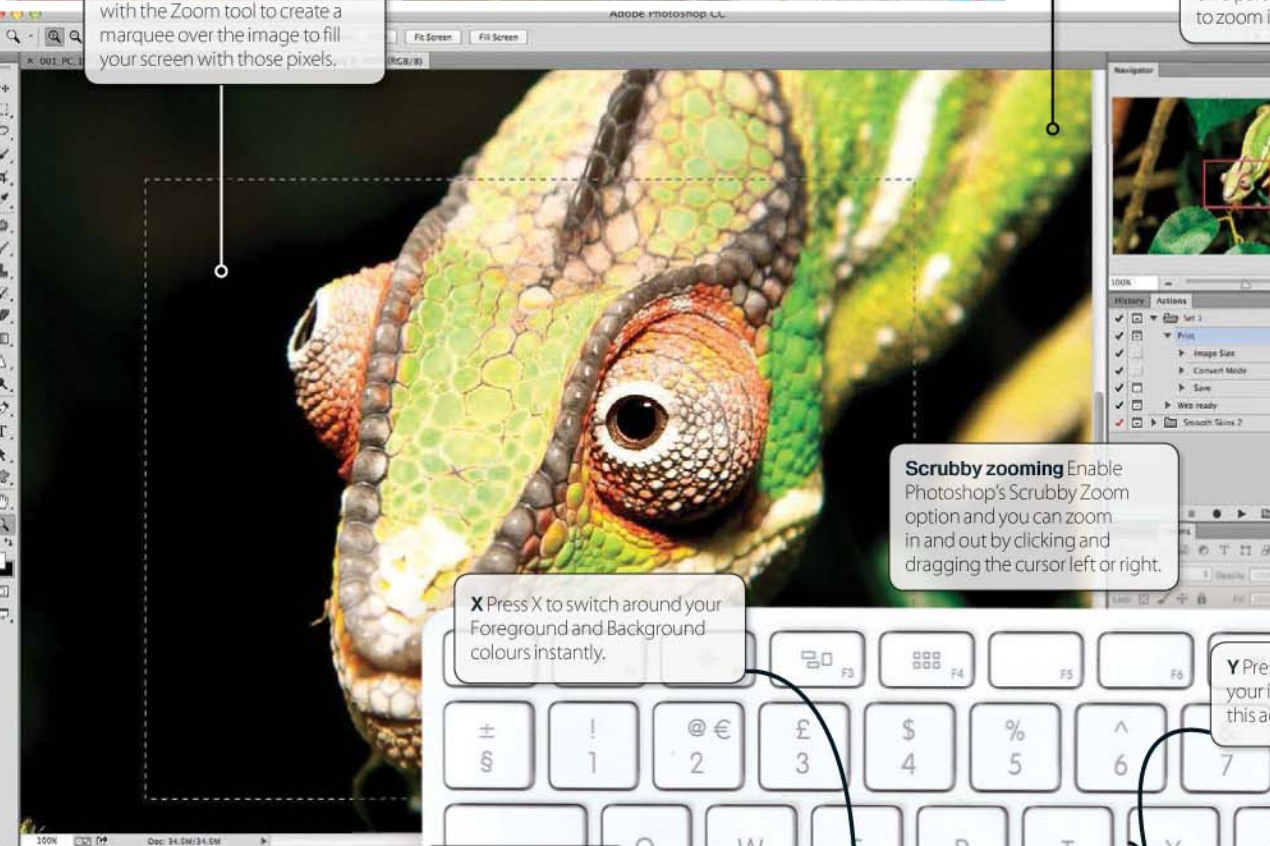
ZigZag filter

Replicate pond ripples with the ZigZag filter found under Filter> Distort>ZigZag.



Select and zoom Click and drag with the Zoom tool to create a marquee over the image to fill your screen with those pixels.

Click to zoom Press the Z key to jump straight to it, and click on a part of your image to zoom into that area.



Zoom tool

Increasing the viewable area of an image is something that quickly becomes second nature. Getting closer to details for a better look is vital for analysing the quality of an image or effect, and that's why the Zoom tool is fundamental. The shortcut is Cmd/Ctrl with the plus or minus keys.

Scrubby zooming Enable Photoshop's Scrubby Zoom option and you can zoom in and out by clicking and dragging the cursor left or right.

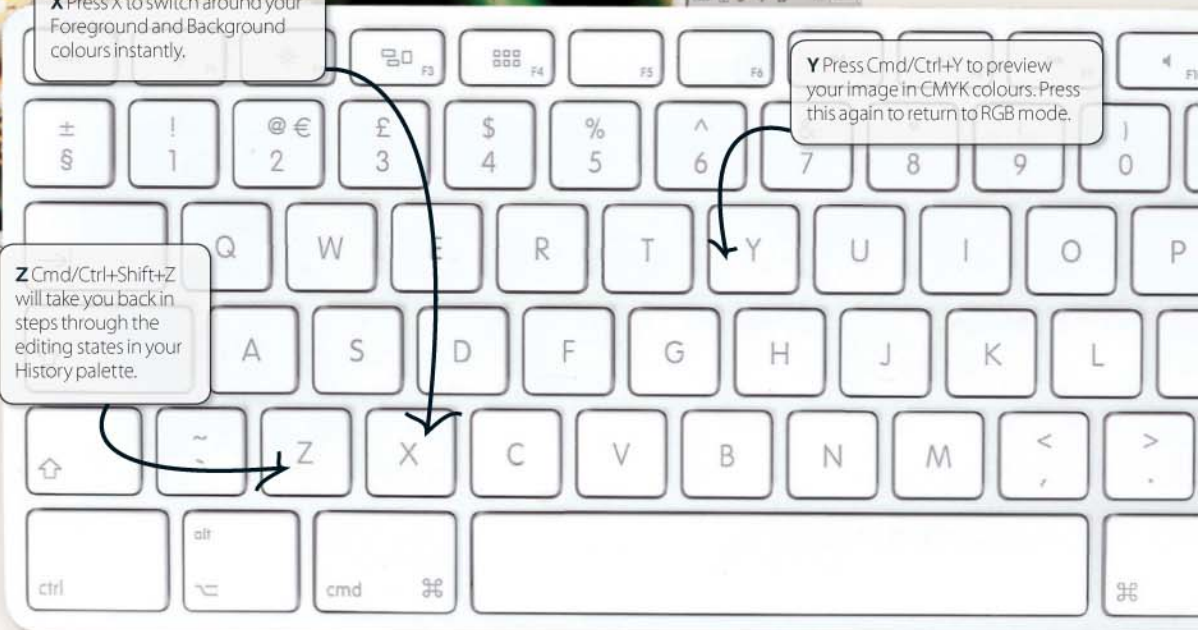
X Press X to switch around your Foreground and Background colours instantly.

Y Press Cmd/Ctrl+Y to preview your image in CMYK colours. Press this again to return to RGB mode.

Z Cmd/Ctrl+Shift+Z will take you back in steps through the editing states in your History palette.

X, Y, Z shortcuts

If it weren't for shortcuts then editing and creating images would take twice as long. There are some essential shortcuts you should know, such as stepping back through History states, as well as the lesser-known shortcuts such as switching to CMYK colours. Get to know the important ones, and you'll find yourself speeding through the interface and menus!



Explore the Transform tools

With uses ranging from straightening and fixing distortion, to bending and warping for creative purposes, the Transform tools are more useful than you might think!

 The Transform tools cover everyday applications such as Rotate, Skew, Distort and Perspective for fixing wonky-looking images. However, they can also be used for creative purposes once a little imagination is added.

Warp and Puppet Warp are designed with more ambitious editing in mind, whereas commands such as Rotate and Flip Horizontal offer more straightforward transformations. Here are some of the ways in which we can put them to good use. Give them a go on your own images.

Perspective control

01 The Perspective command can be used to straighten up converging verticals that are caused by a wide-angle lens close to the subject. To start with, double-click over the Background layer to make it editable, and then head to Edit>Transform>Perspective. Add perspective to an image by dragging one of the corners points inwards.

Rotate to straighten

02 The most common problem when taking photos without using a tripod is that the horizon isn't straight. The Crop tool in Photoshop CS6 is ideal for this, but for earlier versions use the Rotate function within Edit>Transform. When done, crop off the remaining blank spaces where the picture used to be.

Warp a layer

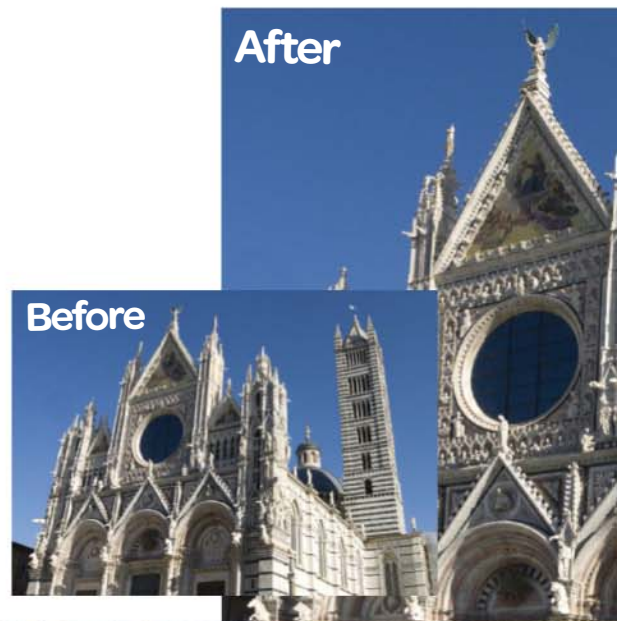
03 The Warp function has a number of presets to tailor an effect. They aren't as sophisticated as the Puppet Warp, but if you don't have a version of CS with that feature, you can use this. Go to Edit>Transform>Warp and in the Options bar choose one of the Warp shapes, such as Shell Lower, to bend the bottom of a photo up.

Page curl effect

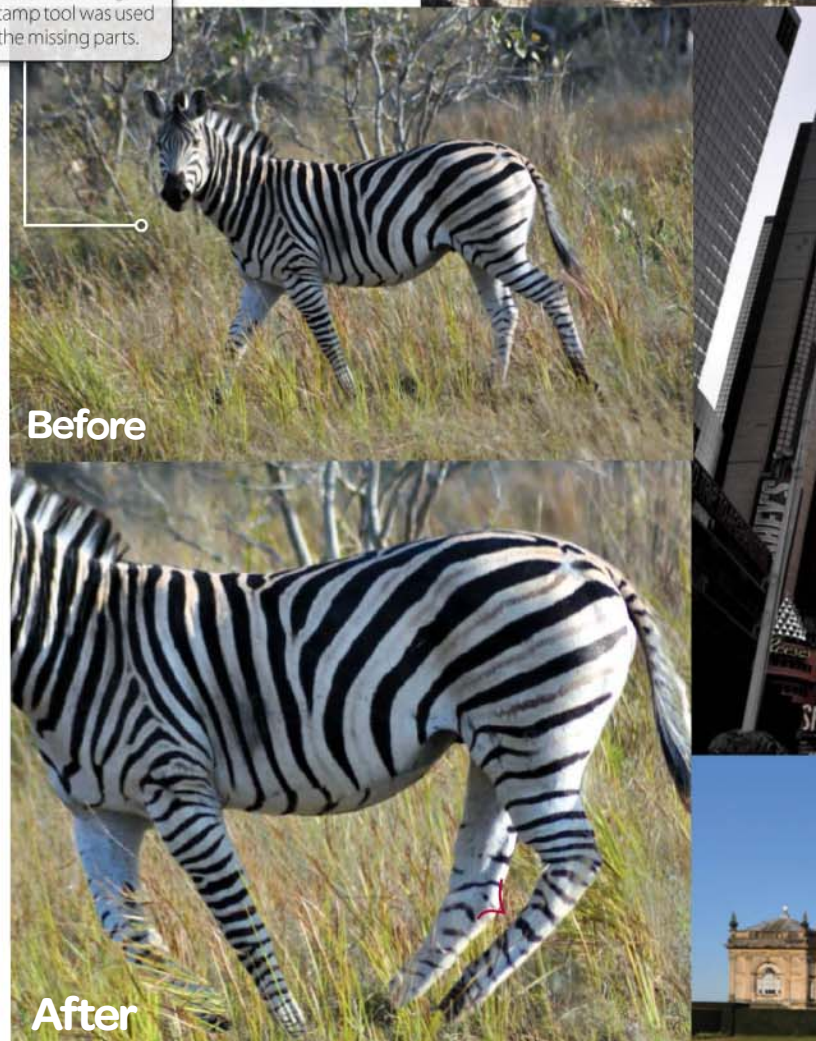
04 To create a basic page curl effect use the Rectangular Marquee tool to mark a selection around the corner of an image. Go to Edit>Transform>Warp and grab the bottom right corner and pull up and inwards until the image turns over itself. Use the other parts of the control grid to keep the rest of the image from distorting.

Distort your own advert

05 Put the Distort command to creative use by placing a photo of a pet or loved one on a billboard. Here the photo was added to the scene as a separate layer, and the Distort transform was used to match the corners of the display with the photo, which weren't straight thanks to the camera being hand-held.



Puppet Warp The Puppet Warp command lets you place points across an animal or person's body to manipulate and reposition limbs, such as legs. The Clone Stamp tool was used to patch up the missing parts.





Correct the distortion
The Skew command under Edit>Transform was used to pull the top corner sideways to straighten up the vertical lines of the building. Scale was then used to stretch the image.



Add effects The saturation of the photo was increased and a layer with a TV-style line pattern was added and blended in using Overlay blend mode.



Helping hand To make it easier to straighten the image go to View>New Guide and select a Horizontal guide. Place this along the horizon line or structure to help line it up when using Edit>Transform>Rotate.



Page curl The angle and size of the page curls can be adapted using the Warp transform. This makes it seem like the image is peeling off the screen!

Free Transform

06 Free Transform is actually an option separate from the other Transform commands. Quickly access this by pressing Cmd/Ctrl+T, and then use the corner points to adjust the size of the image, or even squash it. Holding Opt/Alt will scale from the centre and holding Shift keeps hold of the image's ratio.

Flip Horizontal

07 Faces usually aren't symmetrical, but with a little help from Photoshop's Flip Horizontal, you can make one that is. Use the Polygonal Lasso tool to mark down the middle of a face, from the forehead to base of the chin, and then across to the side. Copy and paste this to a new layer. Then use Edit>Transform>Flip Horizontal, as well as Rotate, to line it up.

Puppet Warp

08 The Puppet Warp features in Photoshop CS5 and CS6, and is found inside the Edit menu just above the Transform commands. Click on parts of your image to add control points to anchor them, and then drag one of the points to reposition limbs or other objects.

Fish-eye effect

09 While the Warp tool can be put to some serious use you can also have some fun with it. It comes with a range of presets, which are adjustable. Using the Inflate option, the amount of bend can be controlled to create a fish-eye effect in no time at all.

Easy transforms

10 Once a selection has been made, click on the Move tool and turn on the option Show Transform Controls. This means that you can move, resize and also cut out sections of an image without having to go to Edit>Transform each time.

Tools

Background Cleaner With Content-Aware Fill you are able to seamlessly remove unwanted background elements without touching the Clone Stamp tool.

Light spill eraser The Spot Healing Brush can use Content-Aware technology to make quick and light work of strange shadows from light spill.

Don't crop, move! Instead of trimming down the photo, the amazing new Content-Aware Move tool can reposition subjects for stronger compositions.

Away, stray hairs Content-Aware technology is ideal for easily removing those pesky flyaway strands of hair.

Content-Aware Patch The Patch tool has been retooled to be Content-Aware and it's now more useful than ever before!



Source files available

Before

After



Use Content-Aware Fill

The new Content-Aware toolset can seem more like magic than technology. Learn how to harness the power!



Arthur C. Clarke once wrote that “any sufficiently advanced technology is indistinguishable from magic.” Photoshop’s

amazing Content-Aware technology fits well into that category. For years, digital art teachers have been hammering home the point that objects in a photo can’t just be deleted – those pixels need to be replaced. At first glance, the Content-Aware tools

appear to prove that axiom completely and entirely wrong. Simply selecting a background elements and pressing Backspace will remove those pixels and leave a gaping hole in your image. Add Shift to the mix, however, and that’s when the magic happens! That key combination triggers the Edit>Fill dialog that offers Content-Aware as a fill option. Photoshop then analyses the selected pixels and replaces them with

an intelligent mash-up of the surrounding pixels. That same algorithm has now been applied to other tools, like Patch, Spot Healing Brush and, recently, Content-Aware Move.

Over the next few pages, we’ll show you some real-world applications for this technology and how to best use the various tools to speed up your retouching and improve the finished quality.

METHOD 1 DO A CONTENT-AWARE MOVE

See how easy it is to use the new features in Photoshop CS6



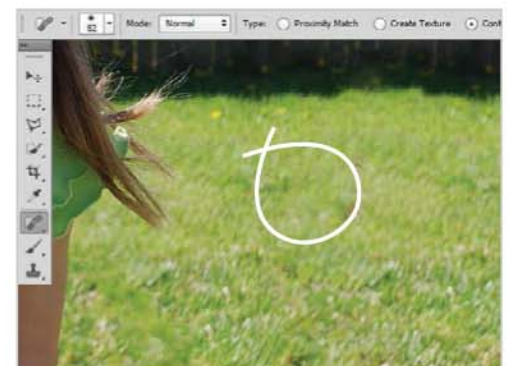
01 Create a background copy The Content-Aware tools will directly alter pixel information, so work on a copy of the Background just in case you need to start over or refer to the original.



02 Loose selection Create a loose selection around the little girl; don’t make it too tight or the tool will leave a halo. Use the Lasso tool (L) there rather than the Quick Selection tool.



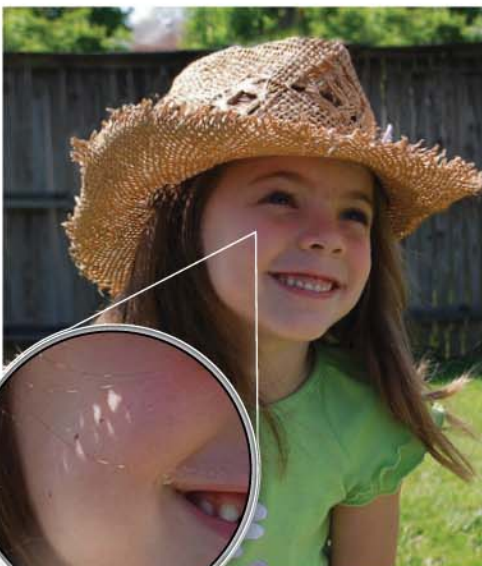
03 Move it! Grab the Content-Aware Move tool which is under the Spot Healing Brush (J) and set the Mode to Move. Slide the selection to the left to align with the rule of thirds. Upon release, Photoshop will calculate the move and edit the background.



04 Improve results The move operation may leave some unwanted artifacts. Grab the Spot Healing Brush, set the type to Content-Aware and paint over the odd occurrences. The tool works best if the brush size is just slightly larger than the area that you are painting.

METHOD 2 PATCH TOOL'S CONTENT-AWARE OPTION

Use new tricks to breathe fresh life into your images



01 Flyaway hairs In this method, you must first use the Spot Healing Brush – make sure you use it with a small tip size – in order to gently remove the stray hairs that you can see fall along the girl's cheek. Do not try to paint out the light spill at this stage, because that is what we will be using the Patch tool (J) for in the next step!



02 Patch things up Grab the Patch tool and set the option to Content-Aware and Adaptation to Medium. Then lasso a loose selection around the sunny spots on her cheek. Keep the selection somewhat tight so there's room to move it about.

03 Drag and drop Now drag the patch selection to a smoother area of the skin. The lighting won't match exactly, but Photoshop accounts for this as it calculates the resulting pixels. If there are any artifacts left over, use the Patch tool on those too!



04 Building removal Use the same technique to select and remove the shed that's visible over the fence at the top left of the image. Select the rough outline and use the Patch tool to slide the selection along the top of the fence line to find a good sample area.

05 Board alignment In the previous section, the Content-Aware Move left some irregularities in the fence boards. The Patch tool is ideal for helping to straighten those out. Select areas that don't match and slide the selection around until you find a good match.

Adaptation levels

Very Strict

We used the Extend mode of the Content-Aware Move tool to add height to Big Ben. This kept the lines nice and straight, but couldn't retain details like the top adornment.



Strict

The Strict setting caught some of the smaller details, but the architecture lines begin to show slight distortion.



Medium

The Medium setting strikes an even balance between keeping tight architecture lines and retaining the details.



Loose

The Loose setting provides even more distortion to the architectural lines but the top adornment is almost wholly retained.



Very Loose

Very Loose badly distorts the tower and should not be used for architecture; instead, use this setting for organic objects and patterns.



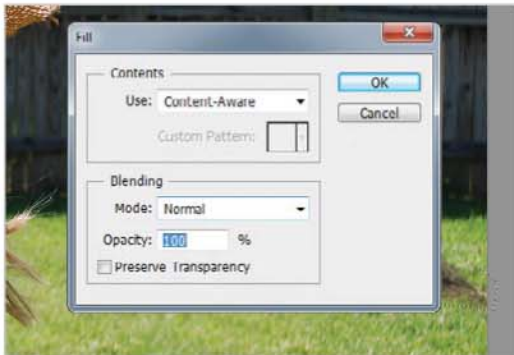


METHOD 3 USE A CONTENT-AWARE FILL

This tried-and-tested technique still has its place



01 Another selection One last Content-Aware tool to go over, and it's the original! Make a loose selection around the ridiculous stump in the background. (You knew that thing was coming out, right?)



02 Stump removal Go to Edit>Fill and set the Use to Content-Aware from the drop-down menu. This is where the feature lives, but it's easier to access it with the shortcut key Shift+Backspace.



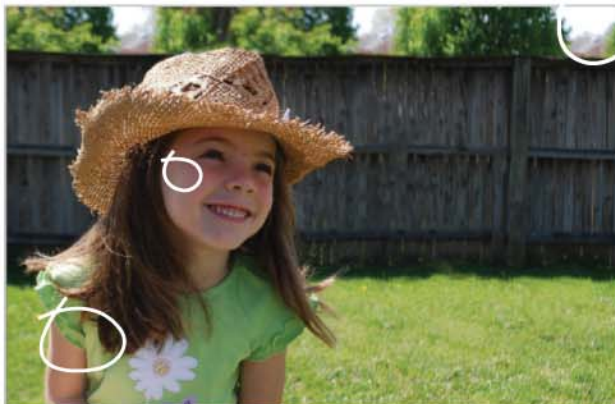
03 Evaluate the results Cancel the selection (Cmd/Ctrl+D) and evaluate the area for problems. If there seems to be a halo around the affected area, undo and try a larger selection instead. If there are strange artifacts left over, select those and use the Content-Aware Fill again.



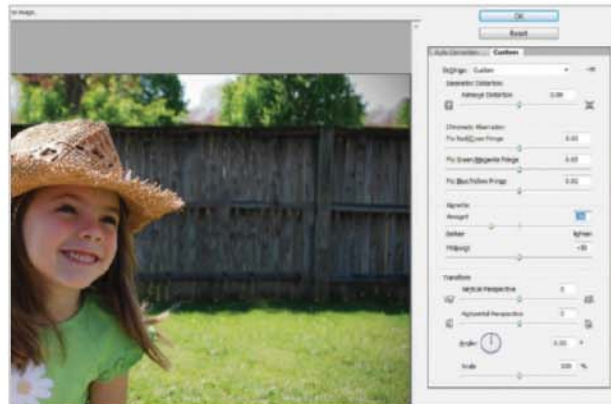
Tip

Adaptable Adaptation

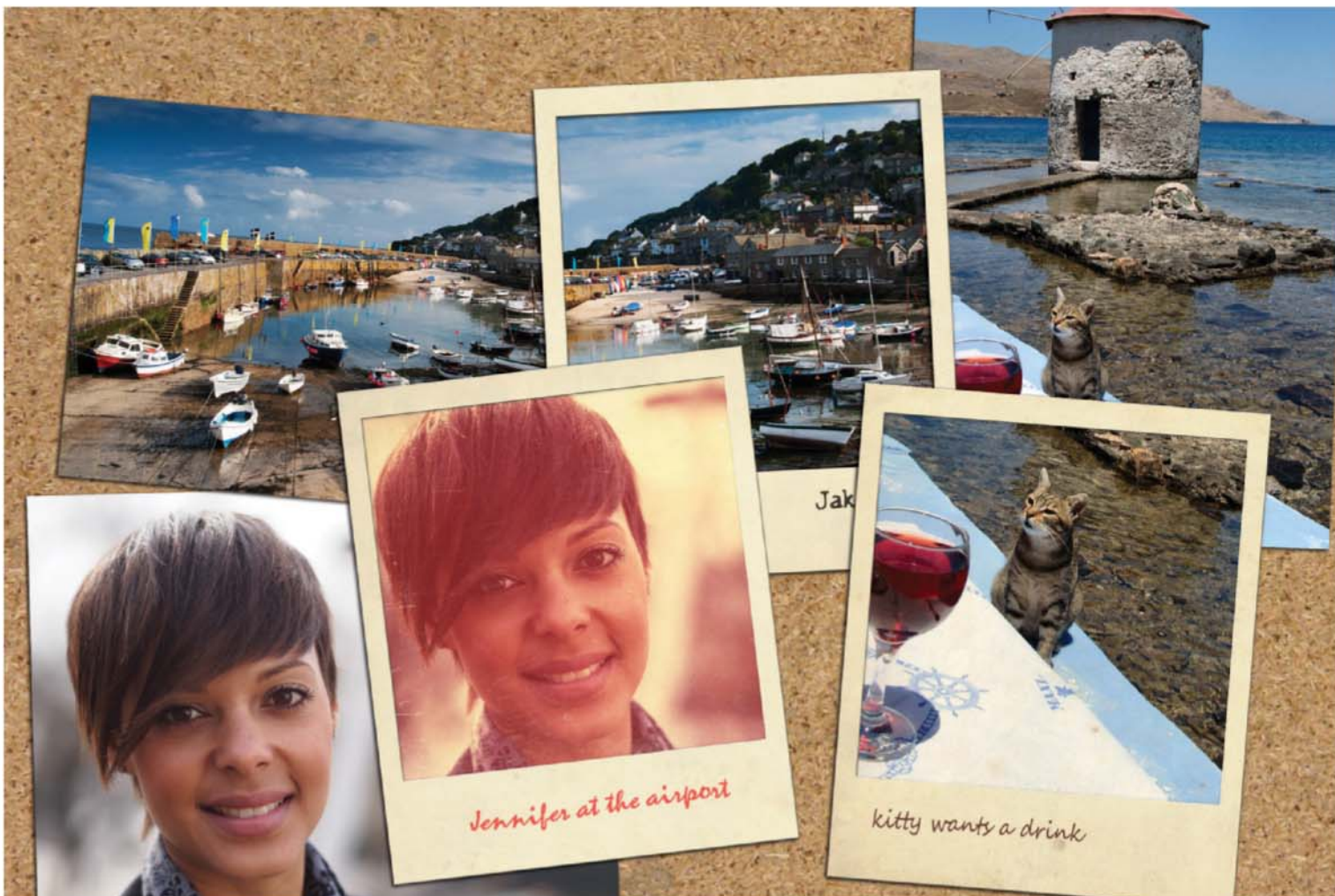
When using the Content-Aware Move tool, the Adaptation setting controls how closely the results match the original pixels. There's an easy way to see the differences without having to undo and reapply the tool. Just after using the Content-Aware Move tool – before the selection is cancelled and while the tool is still active – you can change the adaptation setting and the selection will update with the new result.



04 Fine review Go through the image looking for areas to clean up. Content-Aware Fill can be used to remove the rooftop in the upper right, the slice of empty area under the girl's right arm, and the bit of chocolate milk at the corner of her smile.



05 Final effect Use a Curves adjustment to increase contrast by creating a soft, S-shaped curve, then finish with a lens vignette. Go to Filter>Render>Lens Correction, open the custom tab and slide the Vignette Amount slider to the left.



Use the Crop tool creatively



The Crop tool can do more than just trim off unwanted pixels – it can create entirely new artwork



One of the quiet successes of Photoshop has been the Crop tool. It has been improved, given added functionality and other features have been wrapped up with it.

If you thought that the Crop tool was there to just cut the ends off photos, perhaps after rotating them, then think again. Not only can it now rotate and crop, but you can straighten images, crop to specific aspect ratios and use a variety of compositional aids to determine where to crop. You can achieve all the results in this article such as cropping for impact, sizing for print, and creating a Polaroid effect, in Photoshop CS5 and CS6, and even Elements. Simple techniques

like straightening images is achieved by putting a tick in the Perspective box, and there are some helpful guides that we can make use of to improve how the cropped image will look.

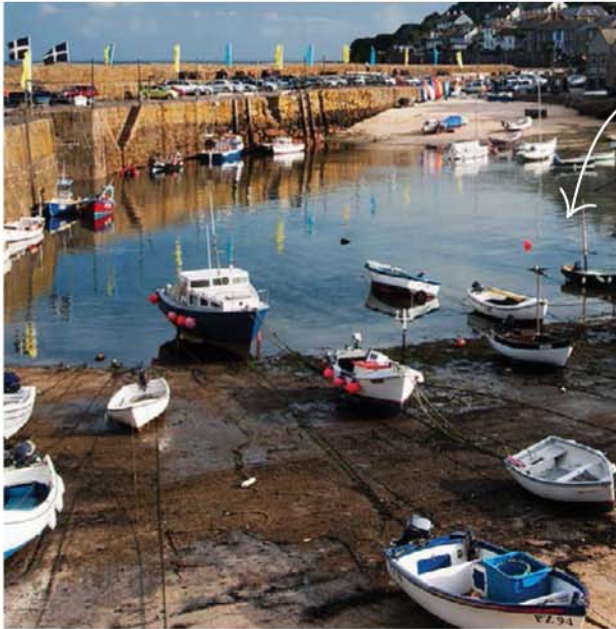
The key feature of the Crop tool is that it allows you to trim your photographs to specific shapes and dimensions, regardless of the image resolution that is needed. This could be for a variety of purposes, such as printing or desktop backgrounds, as well as for cropping. However, the tool can actually resize images, which is very easy to do by accident, as we will explain over the following few pages.



Tip

Cropping in Elements

The Crop tool in Elements is a combination of the old-style of CS5 and new features of CS6. In Elements you move the crop box, not the image. It has the compositional aids like the Rule of Thirds and the Golden Ratio, but the latter is more a cross of the Ratio and Mean in CS6.



STEP BY STEP CROPPING FOR COMPOSITION

Crop your images to maximise the impact of the features



01 Straighten up Before cropping, ensure your photo is straight. Select the Crop tool and click on Straighten, or use the Grid overlay as a guide. Drag along the horizon to make a straight line. The Crop tool will rotate and crop the image.



02 Compositional aids This image didn't require much straightening so only a few pixels around the edges were lost. Next, it's time to look at the composition. In the Options bar, select Rule of Thirds. Look to place the horizon on either the top or bottom thirds.



03 Golden ratio The alternative to Rule of Thirds is the Golden Ratio (CS6 only). Select that in the Options bar and you can see that this image already follows the compositional guide. There are other guides, but find the one that best suits your image.



04 Crop into the image If you decide that there's lots of dull space in the shot, try turning it into the opposite orientation. Holding Shift, click and drag on one of the corners of the cropping area to rotate the grid. Use the overlay guides to crop the image.



05 Make it square A popular format in the days of film was the square print. Enter values of 1 and 1, or select the 1x1 (Square) preset (in Elements, select 5x5). Mark out the most interesting part of the image and achieve a balance between the sky and the ground.

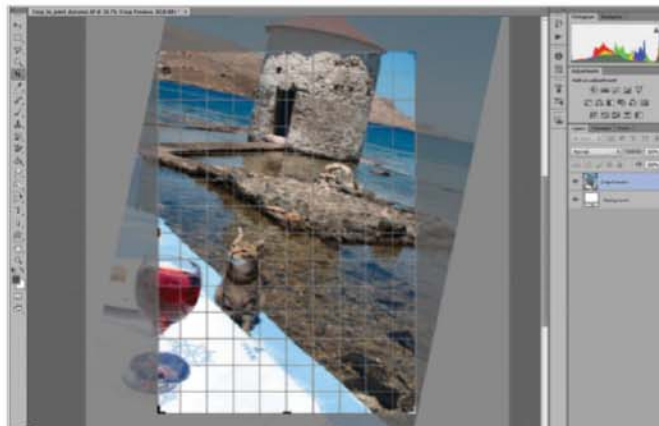
GET READY TO PRINT

Prepare your photo by cropping it to a variety of sizes, ready for printing onto different formats



01 The right size Open this image from the supplied files. If you print images that are the wrong shape to the paper size then some parts of the photo may not show on paper. It's better to size the image to the right measurements for the intended paper size. Select the Crop tool to begin resizing.

02 Select a preset Click on the aspect ratio list in the Options bar to see a set of sizes. Select from 8.5 x 11 for A4 or 4 x 6 and 2 x 3 for the common smaller print sizes (in CS5, enter these into the Width and Height fields). Click on the image to place the crop box and move it into position.

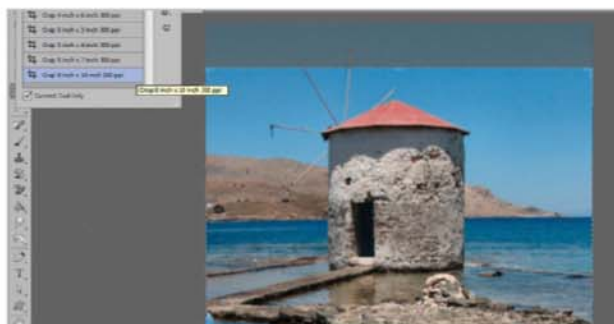


03 Dynamic crop For a more dynamic use of what's in the image, move the cursor over the corner of the crop box, grab hold and rotate the image. Click and hold within the crop box to move the image into position, so you don't end up with any white pixels.



Crop options

In Photoshop CS6, click on the cog symbol in the Options bar to show a number of different preferences for the Crop tool. Here's where you can change the colour of the crop shield by clicking on Color and selecting Custom. Then choose a colour of your choice to use.



04 Crop and resize If you go to the Tool Presets in the Options bar you'll find a list of both aspect ratios and resolutions. These will crop the image to the ratios at 300dpi, so selecting 8 x 10 will produce an image 2400 x 3000px. That's acceptable if you want to reduce resolution for uploading online, but it can also interpolate the image larger and lose essential quality.



05 Resize the image If you enter just numbers into the Crop tool's Height and Width boxes, it crops to that aspect ratio. If you add pixels, or px, on the end of the numbers the image is cropped and resized to that specific dimension – ideal for making desktop backgrounds.



CROP FOR POLAROID

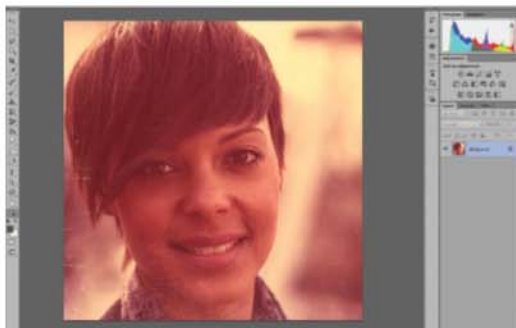
Here's how to put the Crop tool to creative use by turning a digital photo into a Polaroid print



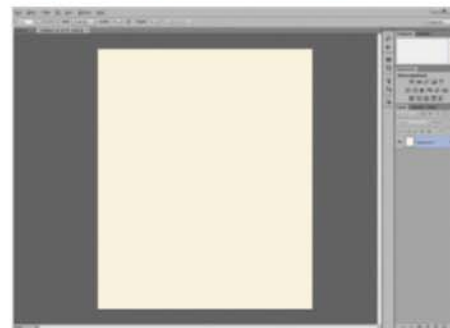
01 Size the crop Load this photo from the supplied files. For a retro effect, read the Expert tip below. Select the Crop tool and enter 3.125 in inches for both Width and Height and set the Resolution to 300 Pixels/Inch. Hit Enter to apply the numbers to set up the tool.

Go retro

To give an image the retro effect seen here, add the Hue/Saturation adjustment layer from in the Layer menu and under New Adjustment Layer. Inside the adjustment tick the Colorize box. Slide Hue up to 360, and place Saturation to around 40. Fade the overall effect by moving the Lightness slider up to +15. The image should have a red tint applied to it.



02 Crop the photo Adjust the crop box and the picture inside, so that you have the part of the photo that you want. The aspect ratio is fixed and there are plenty of pixels to play with in the image. Click on the tick when this is complete. Set your background colour to #f7f3dc from the bottom swatch in the Toolbar.

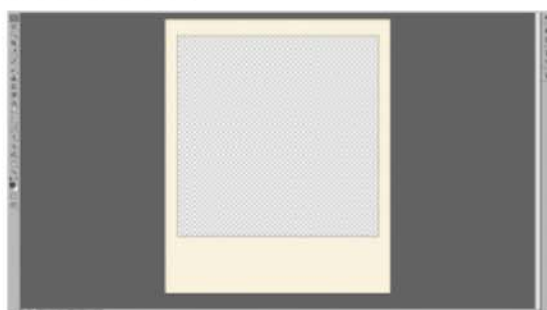


03 Create template Go to File>New and enter a Width of 3.5 inches, Height 4.25 inches and Resolution 300 Pixels/Inch. Set the Background Contents to Background Color and hit OK. Select the Rectangular Marquee tool and click on Style and set select Fixed Size. Set the Width and Height as 938px.



Finishing touches

To complete the Polaroid effect, try adding a texture to the border. You can do this either by going to the Filter Gallery and then Texture>Texturizer, or by adding a custom paper texture as a new layer and blending it in. Then use a handwritten-style font in order to add some words to the bottom of the print, using a similar colour to the texture that has been applied. Flatten all the layers and go to File>Save As.




04 Cut out the middle Click on the very top-left corner and the selection will appear. Click and hold to move it. Distance indicators will appear. Position it 0.63cm from the top and 0.475cm from the sides. Right-click on the Background layer and select Layer from Background. Then go to Edit>Clear.



05 In with the photo Select the photo and press Cmd/Ctrl+A and Cmd/Ctrl+V to select and copy. Switch to the Polaroid and press Cmd/Ctrl+V to paste. Move the photo's layer under the border's layer and then in Layer Styles (Layer>Layer Style), select Bevel & Emboss: Inner Bevel, Size 3px. Add a small Drop Shadow to finish off this frame.

Explore the Dodge, Burn and Sponge tools

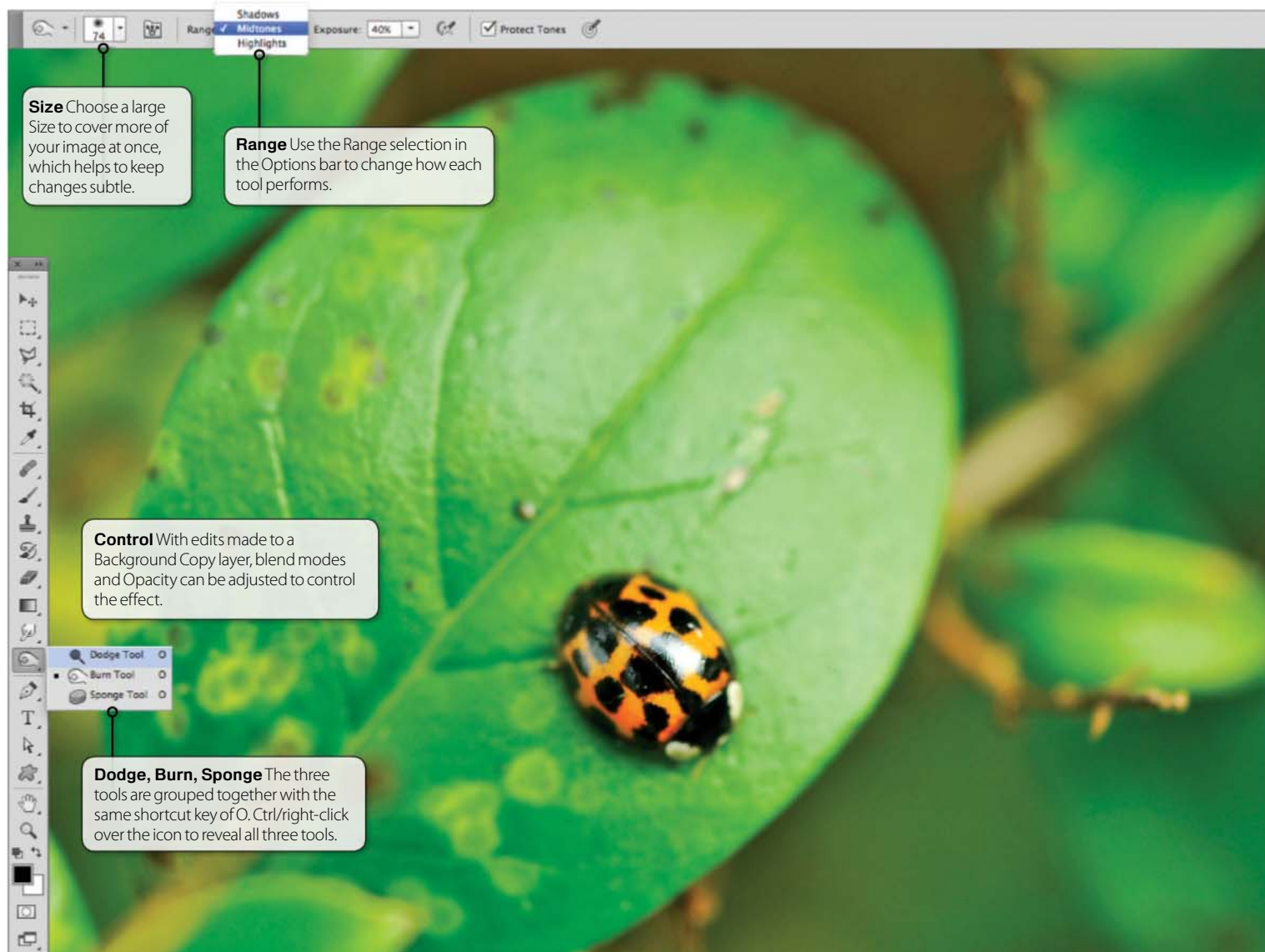
Image adjustments made easy with these tools

 The Dodge, Burn and Sponge tools are designed to edit exposure and colour in an image. Being tools, rather than adjustment layers or filters, they give you a great deal of control and accuracy. They enable you to choose the exact

position and strength of the effects by painting them onto the image.

Let's start with the Dodge and Burn tools. These two reflect the traditional photographic techniques used to enhance lighting, with Dodge brightening

areas and Burn darkening them. You may have one subject in your image that has been under or overexposed, and that's where these two come into play. Lastly, the Sponge tool deals with colour, and can be set up to add or remove colour to a subject.



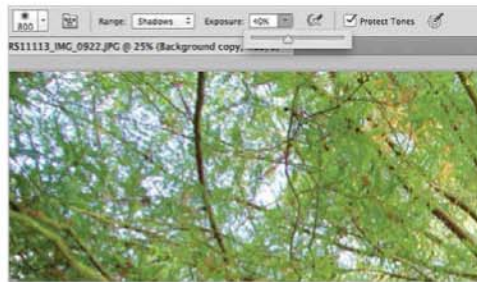


DODGE AND BURN TOOLS

Change how the light falls in your images



01 Burn tool The Burn tool is used to darken parts of your image. Select the tool from the Toolbar or by pressing the O key on your keyboard. Check that you have the Burn tool selected, and not the Dodge tool, by clicking and holding over the icon to view all available options.



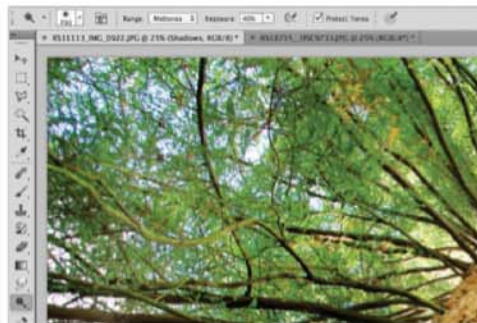
02 Range In the Options bar, there are three Ranges to choose from: Shadows, Midtones and Highlights. We'll only need the first two for the Burn tool. Select Shadows and set the Exposure to 40%. Drag the Background layer onto the Create a New Layer button to duplicate it.



03 Darken Set your brush size to a large, soft tip from within the Options at the top. Paint with the tool over the shadows in the background parts of your image. If the effect is too strong then lower the Opacity of tool. Use this sparingly over your image until the shadows darken.



04 Add contrast Set the Range option for the tool to Midtones. Paint once more over the background elements to add further contrast. Try not to paint over one area too many times, as the effect will get increasingly stronger.



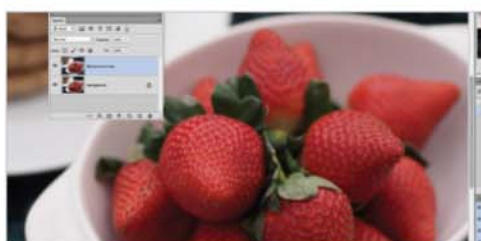
05 Dodge settings Now select the Dodge tool, which is used to brighten up subjects. In the Options bar, set Range to Midtones and set Exposure to 40%. Paint over the foreground parts of your image to brighten them up.



06 Overlay mode To see how much the lighting has changed, click on the eye symbol of the duplicate layer to turn it on and off. Change the layer's blend mode to Overlay and lower its Opacity to 70% for more contrast.

MAKE COLOURS SING

Boost colours with the Sponge tool



01 Layers palette Load your image into Photoshop or Photoshop Elements. Duplicate the Background layer by dragging it from the Layers palette onto the Create a New Layer button. A Background Copy layer will appear.




02 Tool's Mode Select the Sponge tool (O) and, in the Options bar, set Mode to Saturate and Flow to 30%. Tick the Vibrance box. Select a brush size that covers the area of colour you want to adjust, then set it to 0% Hardness.



03 Paint saturation Paint with the Sponge tool over the colour in your image. You should see the saturation of the colour increase, adding more life to the image. Be careful not to overdo the effect, as noise will start to gather and degrade the quality.

Understand Channels

Create masks around objects using the Channels palette and the Levels adjustment to make perfect selections

 **Channels are used in photo editing as a way to make selections.** This is not to say that the dedicated selection tools, such as the Quick Selection, don't do a good job, but there are times when channels suit the situation better. When a digital image is taken there are three primary colours involved: red, green and blue. The Channels palette is used to view and edit these colours individually and has many uses.

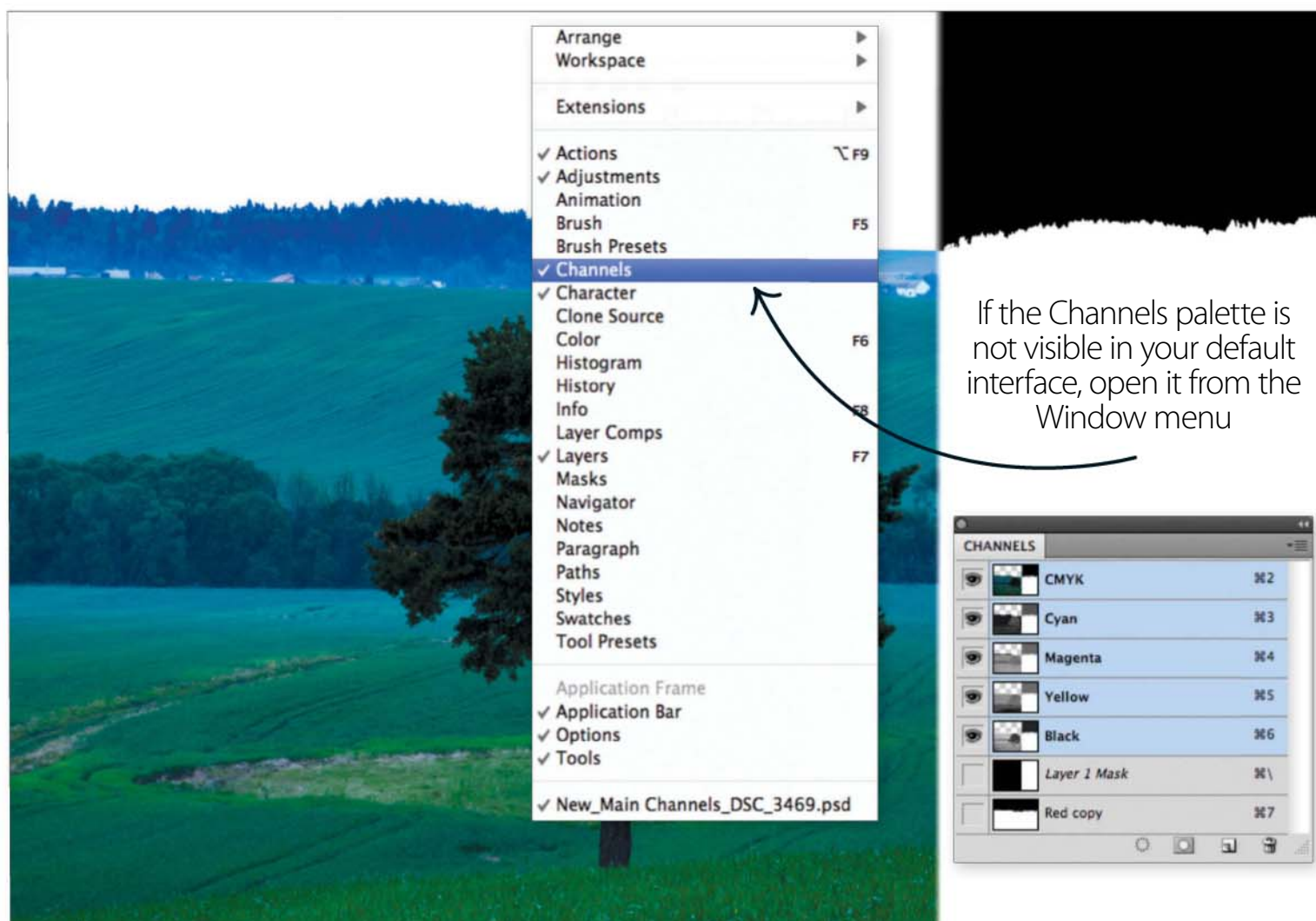
Take, for instance, this landscape photograph. If you wanted to separate the sky from the row of trees

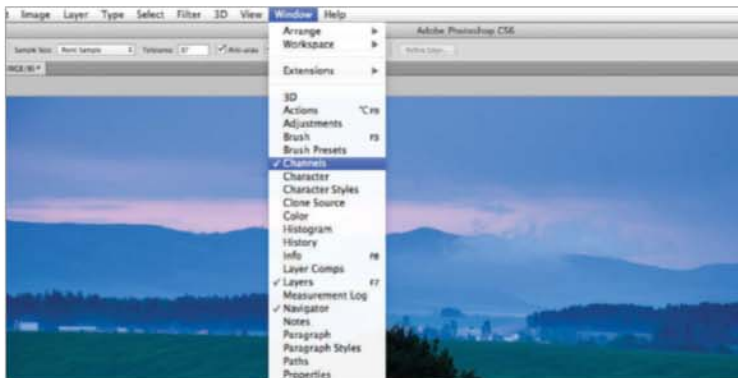
that is directly below it, the blue and green hues that appear next to each other are quite close, which makes it difficult for most selection tools to find a clear distinction.

Using channels enables us to carefully select the trees that are in the background and then adjust the contrast of the area by using the Levels adjustment. This increase in contrast means a very precise edge is created so that the smaller, more intricate parts of the subject are able to be selected. Follow the guide across the page and find out exactly how to use this

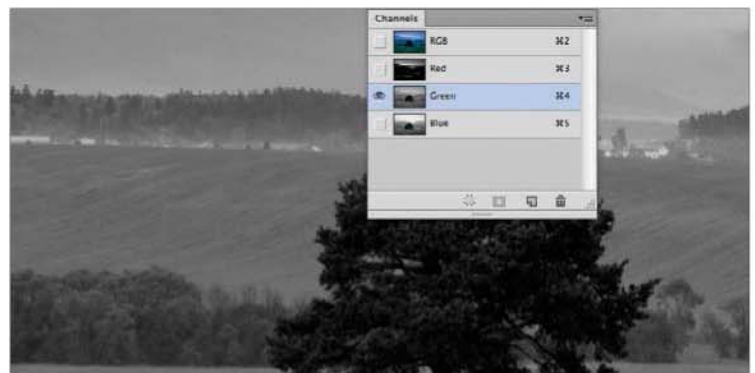
palette in order to make selections in just a few simple steps.

“Channels enable us to select trees in the background then adjust the contrast using the Levels adjustment”

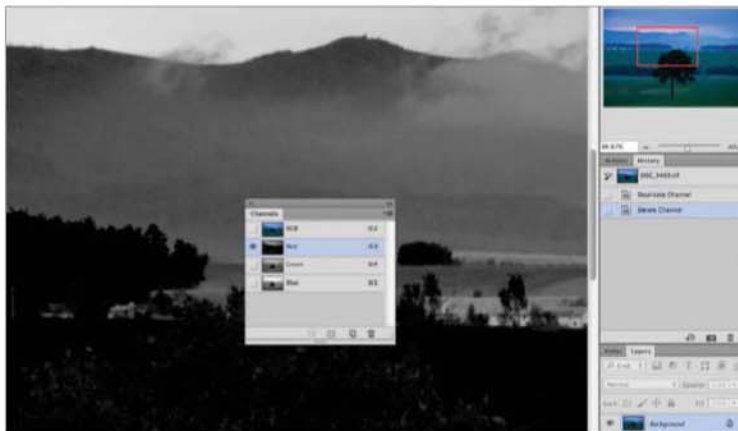




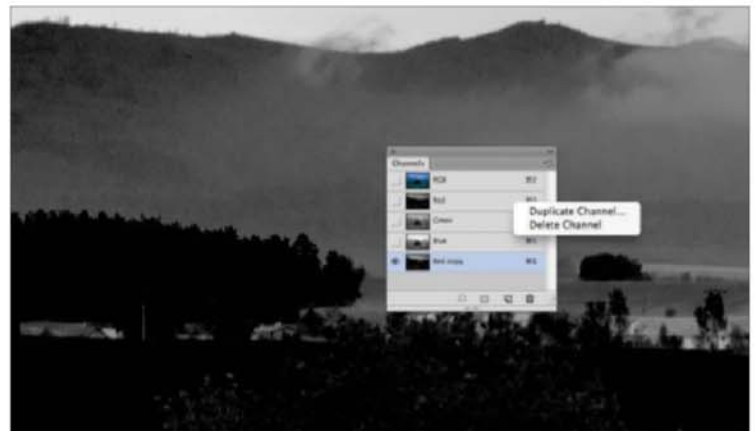
01 Load the palette Download this image from our website, or grab one of your own to work on. The Channels palette may not be visible in your interface at first, but all palettes are contained inside the Window menu at the top, and this is where you'll find Channels.



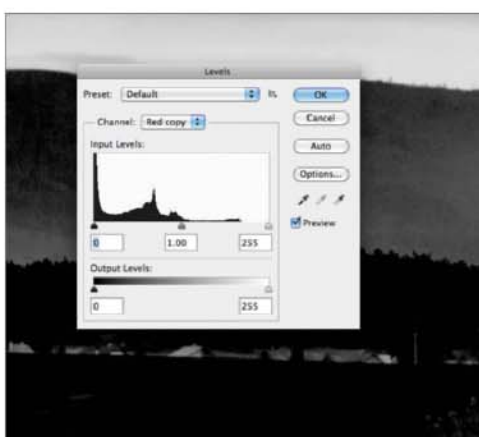
02 Inside channels The Channels palette will pop open and shows four channels. The top channel, RGB, is a combination of the others. The other three are the primary colours split into separate channels. Click on them to view the image in greyscale variations.



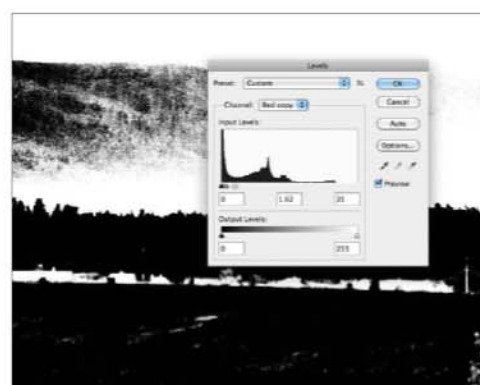
03 Highest contrast Find the channel that gives the highest contrast for the subject you want to keep after your selection. The subjects in this case are the trees in the background. The Red channel makes the trees an opaque black, so is the clear option for this image.



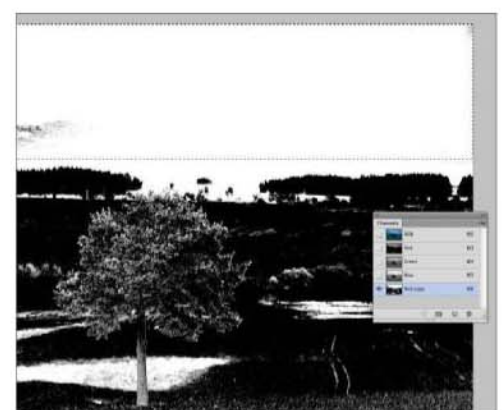
04 Duplicate channel To leave the image intact, work non-destructively by duplicating the Red channel. This can be done by either dragging it onto the Create a New Channel button or Ctrl/right-clicking on the channel and choosing Duplicate Channel.



05 Levels adjustment The duplicated channel appears as the fifth one down. Make sure that this is the only channel active, and that the eye buttons for the others are switched off. Press Cmd/Ctrl+L to open Levels.



06 Increase contrast Enter the values 0, 1.62 and 25 into the boxes in the adjustment, starting from the left. This increases the contrast between the edges of the trees and the beginning of the sky in our image. Only the transition needs to be clearly black and white, as we can edit the channel further with other tools at a later stage.



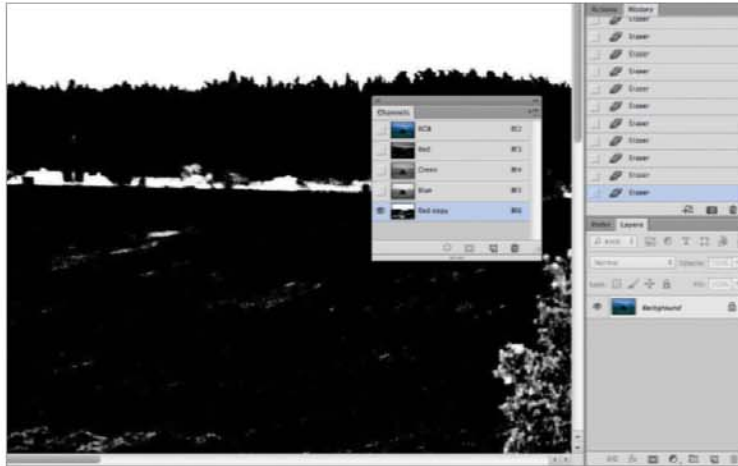
07 Rectangular selection Pick the Rectangular Marquee tool (M) from the Toolbar. Draw a selection starting just outside the canvas at the top left going down towards the tops of the trees (but not touching them). Press D to reset your colours and Cmd/Ctrl+Backspace to fill this area with white.



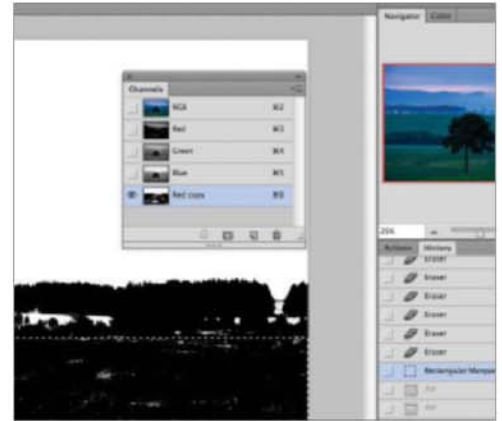
Tip

Distort colours

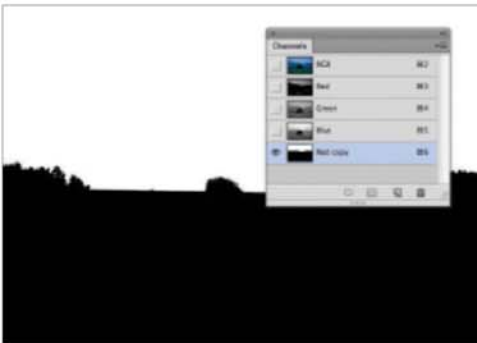
Select the Red channel in this image to view it in greyscale. Press Cmd/Ctrl+L to open the Levels adjustment. Dragging the middle pointer in the adjustment left, the red areas can be boosted. Click OK, then the RGB channel to see the image in colour.



08 Erase edges Press Cmd/Ctrl+D to deselect the area and then pick the Eraser tool (E) from the Toolbar. Zoom in closer to the edge and use the tool to remove any leftover black parts in the sky. This should leave the entire sky white, with the trees black.



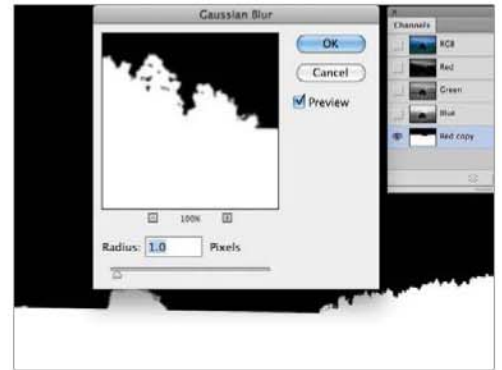
09 Add in black With the sky white, we need to paint the rest of the image black. Use the same technique as before, forming a rectangular selection with the marquee from the bottom up this time, until you reach the base of the background trees.



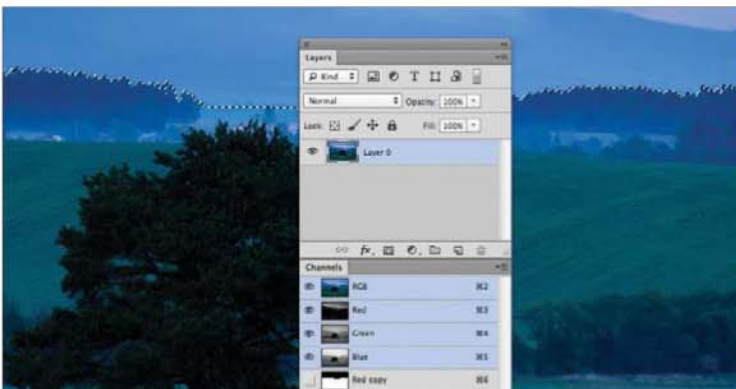
10 Fill with black Press Opt/Alt+Backspace in order to fill this selection with black then hit Cmd/Ctrl+D to remove the selection area. Zoom in and paint black with the Brush tool over everything that isn't the sky. You should be left with a solid black and white channel.



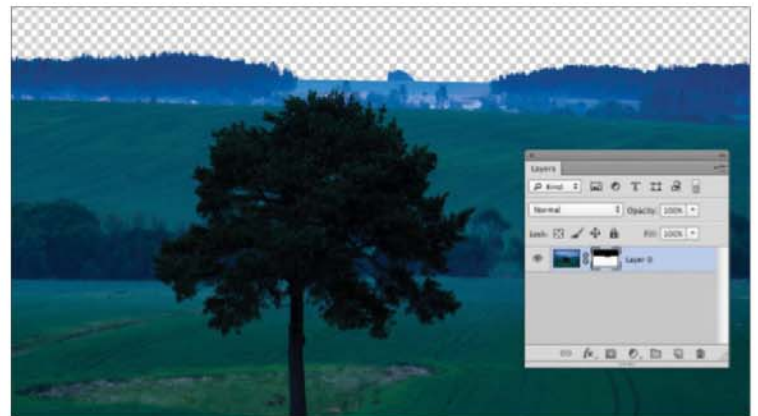
11 Invert channel The black parts of the channel represent areas of the image that will be hidden. Because we want to hide the sky and show everything else, press Cmd/Ctrl+I in order to invert the channel. The sky should now be black and the foreground should be white.



12 Gaussian blur Go to Filter>Blur>Gaussian Blur and enter a Radius of 1px. This will soften the transition, which is in the distance of this photo, to match the depth-of-field blurring. This may need to be increased depending on your subject.



13 Back to colour Click on the RGB channel in the palette to go back to the full colour version of your image. The selection should remain active on the image. Go to your Layers palette and Opt/Alt-double-click on the Background layer. This makes it an editable layer.

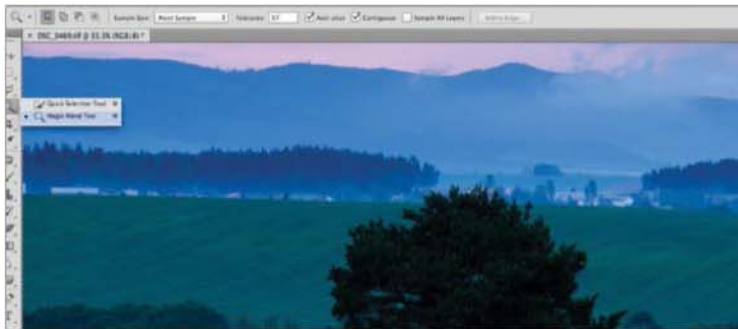


14 Add layer mask Click on the Add Layer Mask button at the base of the Layers palette to apply a mask using the selection just made. The sky will be hidden and Photoshop's blank canvas will be showing, ready for a new sky to be dropped in.



QUICKLY SAVE SELECTIONS

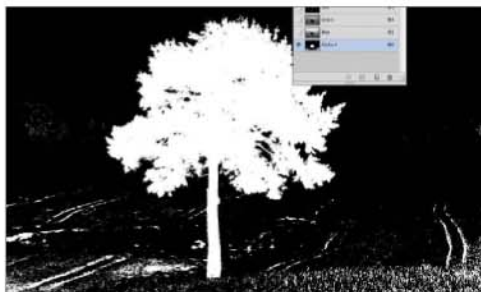
Use Alpha channels to instantly save selections



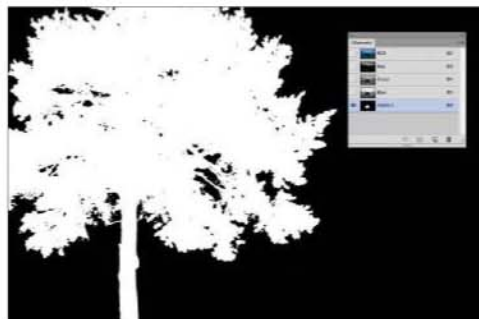
01 Alpha channels Selections can be made around larger subjects, such as the tree in this shot, with the Magic Wand tool (W). Selections can be stored as channels, which have the advantage of being available to edit at any point. New channels containing selections are labelled as Alpha channels. Open this image and then select the Magic Wand to begin.



02 Tool settings In the Options bar set the Magic Wand tool's Tolerance to 40 and untick Contiguous. Click once on the middle of the tree to make an instant selection. Because Contiguous is off, other parts of the image have been selected, but the smaller leaves have been picked up.



03 Create Alpha channel With the selection active, in the Channels palette click on the Save Selection as Channel button and then click on the new Alpha channel. The image will turn into a black-and-white version that shows the selected area. Press Cmd/Ctrl+D to remove the active selection.



04 Brush tool The Alpha channel can be edited to adapt the selection further. Grab the Brush tool and set your Foreground colour swatch to black. Use a large brush size and paint over the white parts around the tree to remove them from the channel.



05 Layer masking After editing the Alpha channel with the Brush tool, click on the Load Channel as Selection button in the palette to reactivate the area. Opt/Alt-double-click on the image's Background layer and then add a layer mask to single out the tree.



Multi-coloured image

Showing the right channel

Red, Green and Blue channels are shown as greyscale in Photoshop. They represent all of the image information in terms of exposure, in those areas where the colours exist. But when two or more of the channels are selected, the image will take on a colour overlay. This happens when one channel is highlighted in the palette, and then the eye symbol of another is clicked on. When cycling through your channels in the palette, make sure that you click on an empty part of a channel to view it in greyscale, rather than its eye. You can return to a view of the image's original colour form either by clicking on its layer in the Layers palette or by selecting the top RGB channel in the Channels palette.



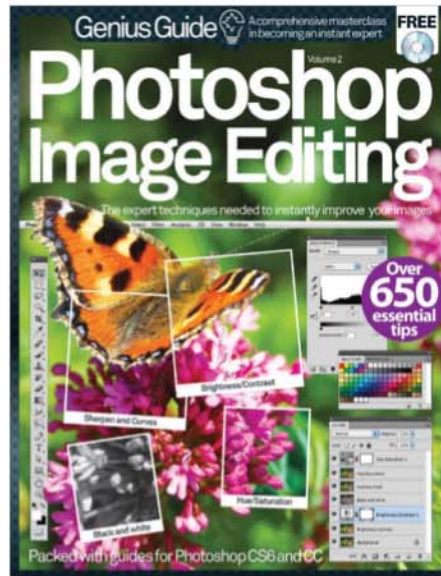
Tip

Previews

To see each channel as a colour, go to Photoshop's Preferences menu (under the Edit menu for Windows users and the Photoshop menu for Mac users). Look under the Interface section for the Show Channels in Colorbox.

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