# PRACTICAL
# Photoshop ®

Issue 120  March 2021

## SENSATIONAL IMAGES MADE SIMPLE!

**PLUS**

**FUN EFFECTS**

**SHADOW PLAY**

**CREATIVE CLARITY**

*Create*
# NEW WORLDS

Craft your own cinematic fantasy scenes

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> **Welcome to issue 120 of Practical Photoshop! If you enjoy the issue, why not subscribe and get a whole year for just $19.99?**

Creating digital images can be a great way to escape from the wider world into one of your own making. This issue we explore some of the ways in which Photoshop can offer a few hours of blissful escapism. Elsewhere, learn how to control Clarity, and create wonderful portraits with color shadows .

*James Paterson*

James Paterson, Editor • *james.paterson@futurenet.com*

## www.digitalcameraworld.com

# HIGHLIGHTS: WHAT'S INSIDE...

**LOSE YOURSELF IN PHOTOSHOP**
■ Creative tips and tricks for amazing artwork

**CREATE NEW WORLDS**
■ Learn how to make a cinematic snowy montage

**CONTROL OVER CLARITY**
■ Use this raw tool to enhance details and make images pop

**COLOR-CAST SHADOWS**
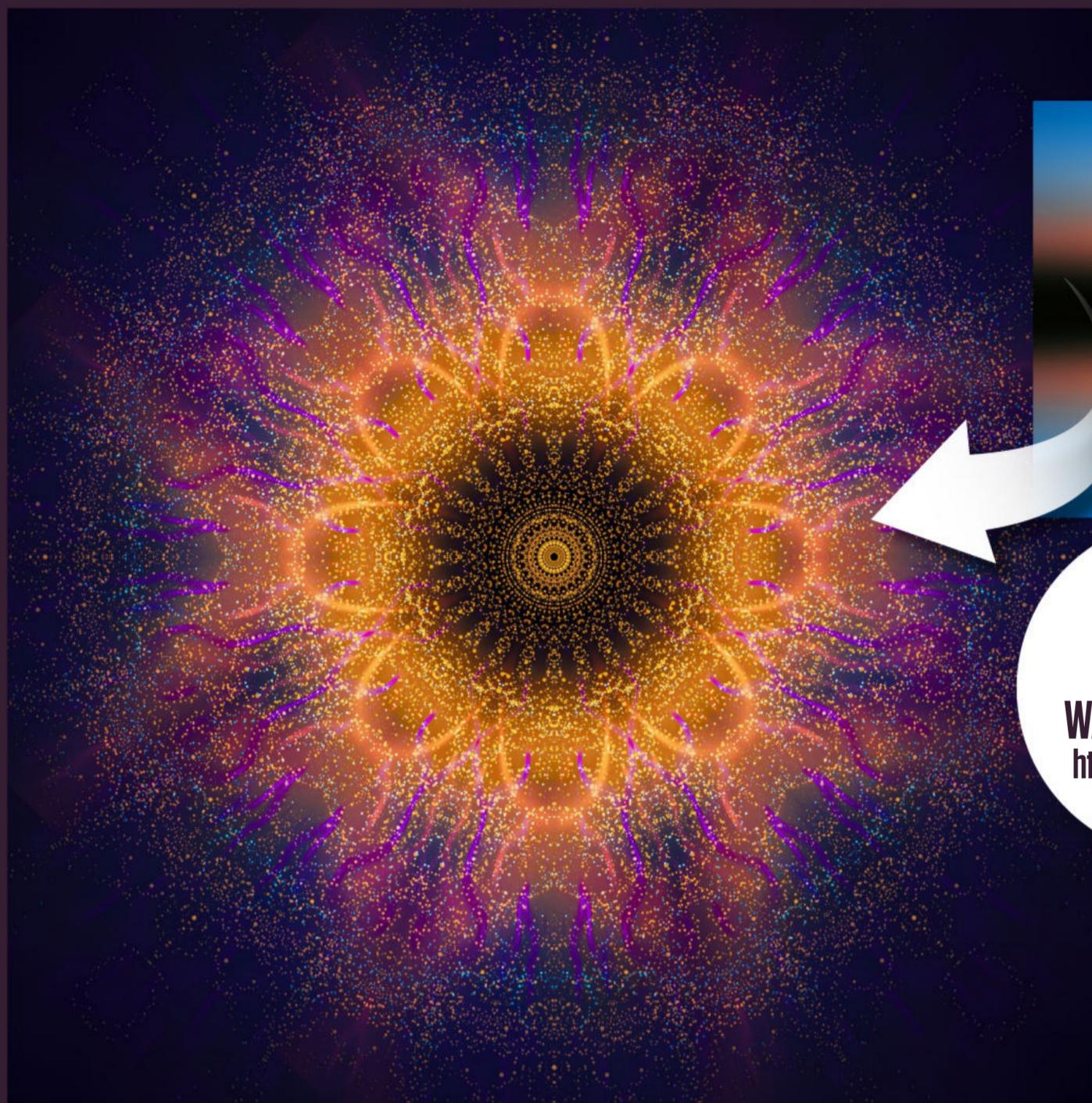■ Shoot and edit bold portraits with this neat trick

**LIGHTROOM SKILLS**
■ Control shadows and highlights with ease

# Lose yourself
# IN PHOTOSHOP

In need of a diversion? Set your creativity adrift
with these blissful Photoshop techniques...
Learn a host of new skills and start making
amazing images right now

# 1 MAGNIFICENT MANDALA PAINTING

▶▶ This painting may look complicated, but we knocked it out in about five minutes! The secret is Symmetry Painting. This wonderful feature of the Photoshop Brush Tool lets you paint in several places at once to create patterns and symmetrical shapes. Used alongside brush features like scattering effects and smoothing, it doesn't take long to create art like this. It's such a relaxing and mindful technique that you may lose track of time...

## 01 CREATE THE BASE

Open a blank image or use a photo as a base for your painting. We flipped and blurred an image here to give us an interesting mix of colors and tones for our backdrop. Once done, grab the Brush Tool from the toolbar and choose a color in the Color Picker. Make a new empty layer for your painting.

## 02 SET UP THE BRUSH

Go to the Brush Tool options at the top of the screen and click on the butterfly icon to enable the Symmetry Painting function. Choose your favorite template from the list. We used Mandala here. This lets you choose a number of segments for your symmetrical painting. We opted for six segments.
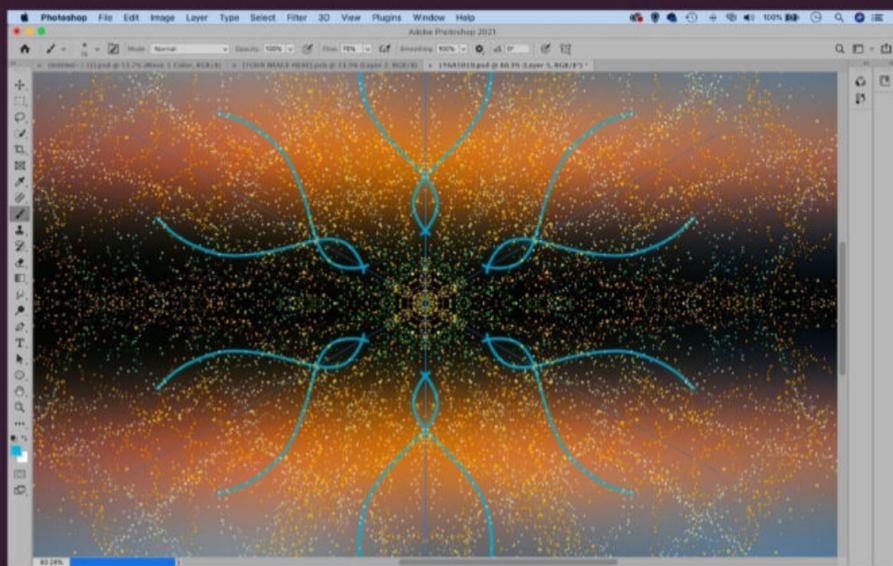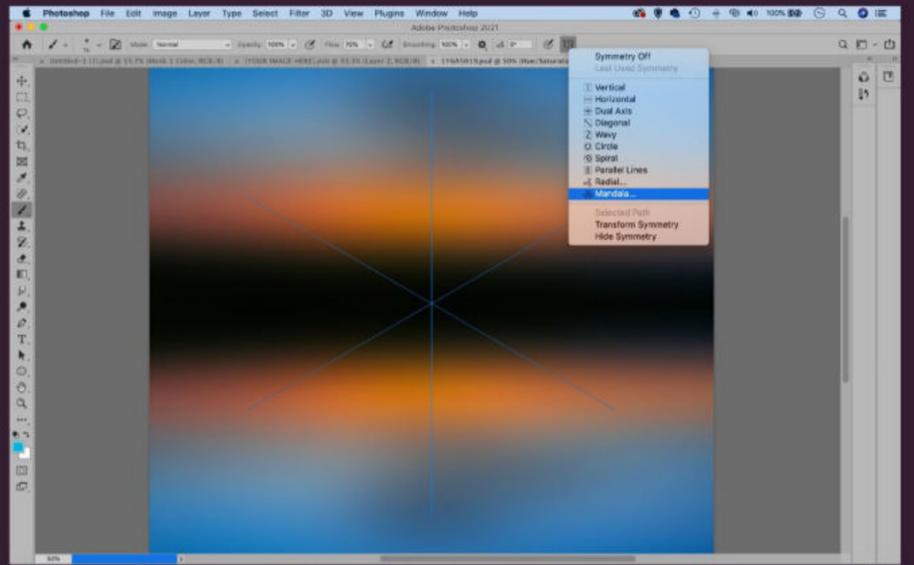








## 03 PAINT FLOWING SHAPES

Start painting with the Brush Tool, and you'll see paint magically appear in several places at once. If you're using a mouse, try increasing Smoothing in the options for smooth curved lines. You can also experiment with settings in the Brush Panel - try increasing Scattering and Spacing for a variety of fun effects.

## 04 USE FILTERS AND BLENDING MODES

To take it further, build up the painting effect over several layers, and experiment with other Photoshop features. Here we've added a Radial Blur to our paint layer, then blended it with the Color Dodge Blending Mode. We've then merged and duplicated the layer, then rotated it and set it to the Screen Blending Mode.

# 2 INSTANT ARTWORK WITH FREE TEMPLATES
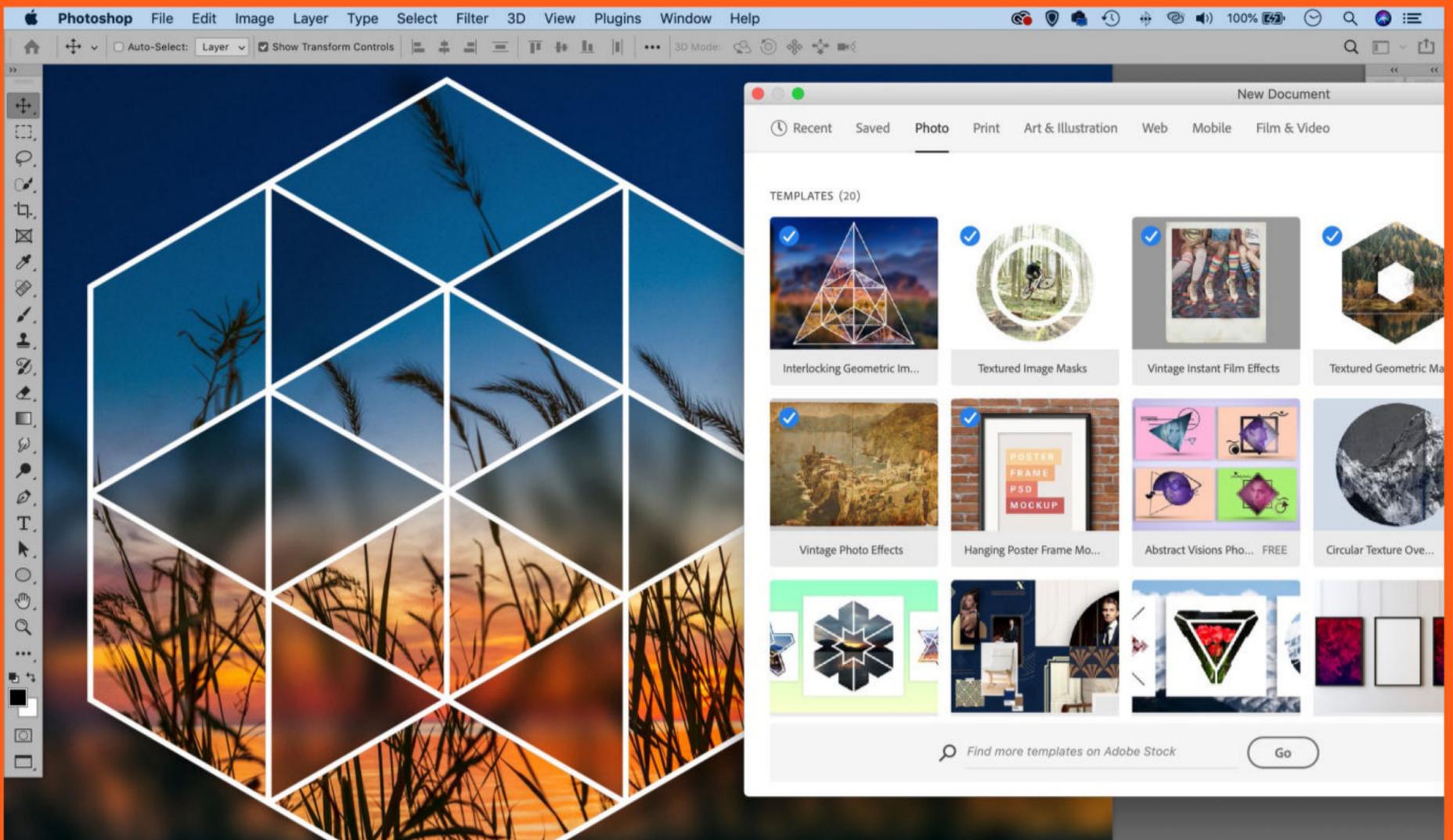


▶▶ If you go to File > New in Photoshop, you'll find an array of fun downloadable templates to play with. There are workmanlike images of phone screens and laptops that you can drop images into, or more creative documents like the Interlocking Geometric Images template we've used here. With a template like this, you need to go to the Layers Panel and find the layer that says 'your image here' or something similar. This will usually be a Smart Object Layer – double click the layer image thumbnail to open the Smart Object in a new window, then copy and paste in your own image. Finally, save and close the Smart Object file to update the main image. You can replace it later if you like.

# 3 THE ADDICTIVE STEP AND REPEAT TRICK



⏩ With this technique, you can create flowing shapes and unexpected designs in seconds. To begin, make a new layer, then either add a simple shape, paint something or make a quick cutout, like we did with the feather here. Next, press Cmd/Ctrl+T to transform it. Now make a few tiny adjustments – rotate the layer very slightly, try resizing it a smidge, and nudge the position slightly. Press Return to apply, then press Cmd/Ctrl+Shift+Alt+T to 'step and repeat'. This copies the layer and applies the same transformation again and again. Once you're happy with your shape, group the layers and copy elsewhere like this to build up the effect.
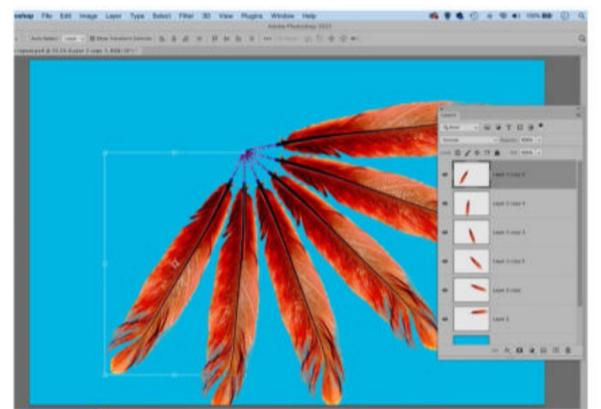
# 4 NEURAL FILTER FUN
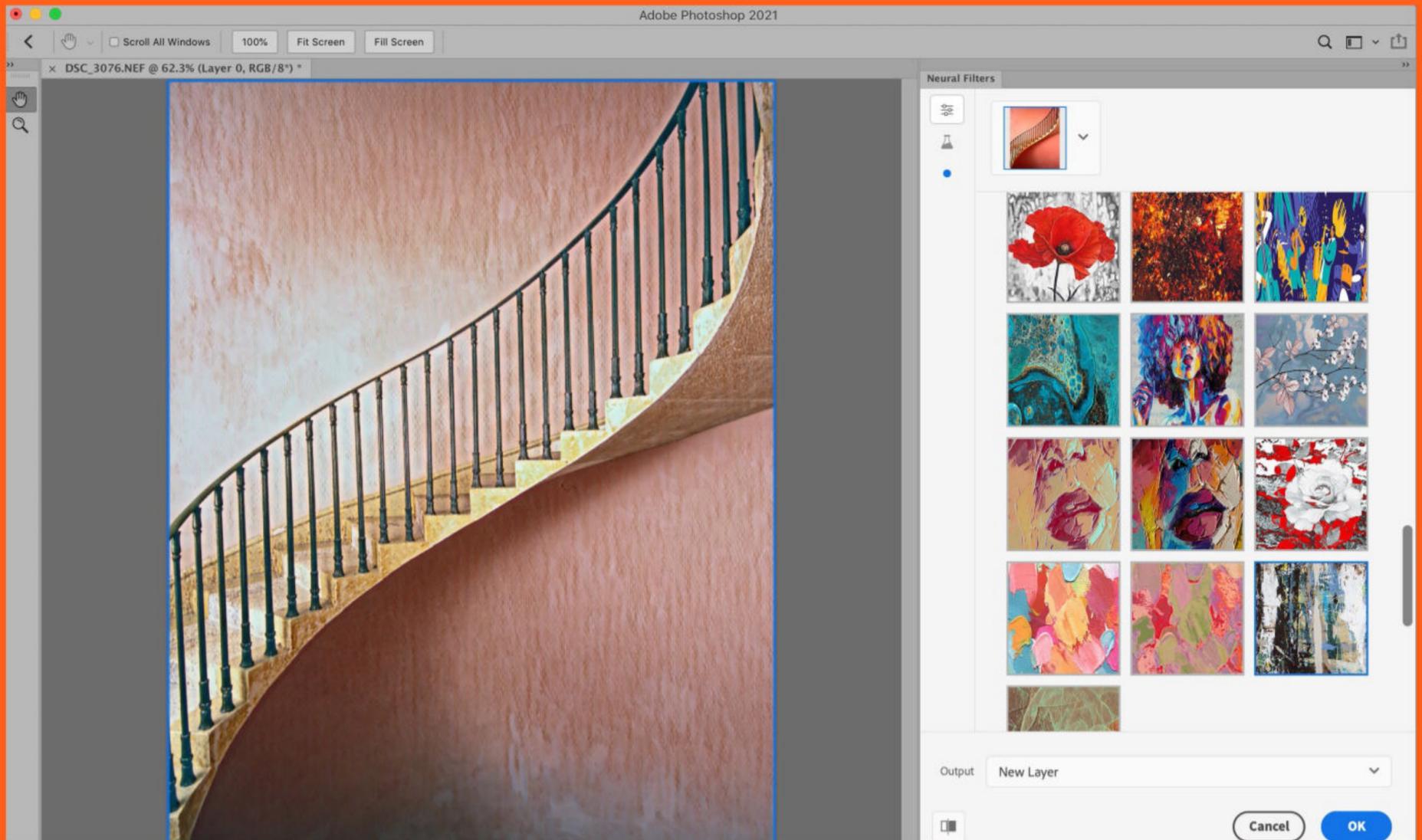


▶▶ Found under Filter > Neural Filters, the Style Transfer filter uses AI to transfer the look of a painting or artwork to your photo. You never know quite how your image will look – it might be brilliant, or it might not work well at all – but it's fun to experiment with the different painting presets. The filter usually works best on images with strong bold simple shapes, like the staircase here.

# 5 MAKE MULTIPLE EXPOSURES

▶▶ The Screen and Multiple Blending Modes are two of the most useful tools for creating simple yet eye-catching multiple exposure effects. Simply drag and drop one image on top of another, then go to the Layers Panel and change the Blending Mode to either Screen or Multiply. To take it further, you could try inverting layers (as we did here to turn dark branches into white streaks).
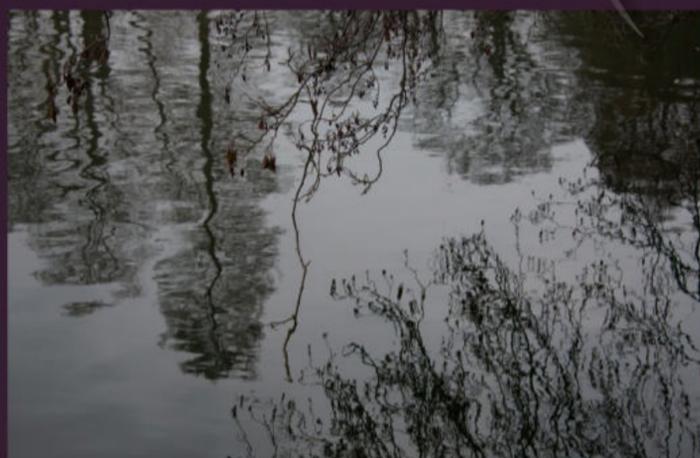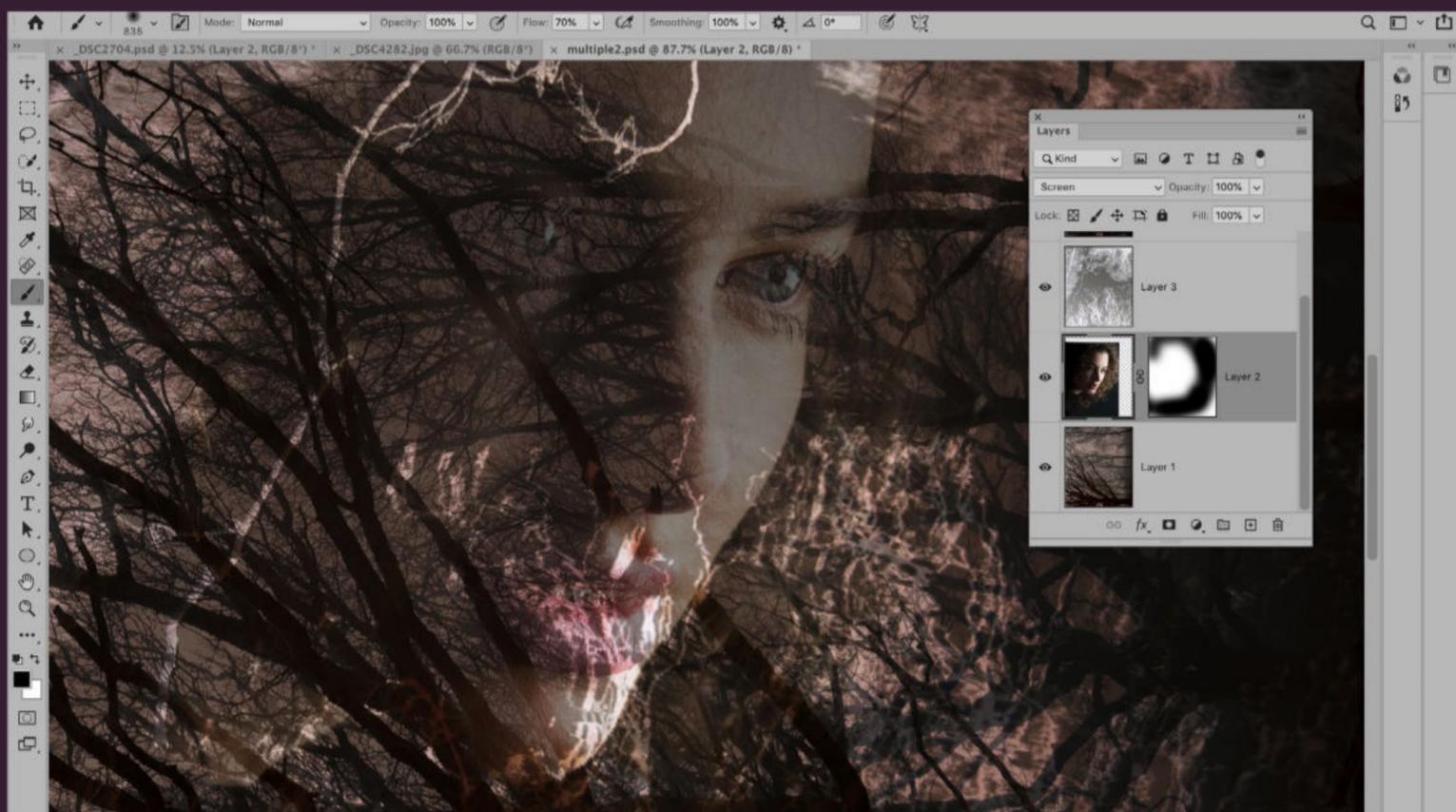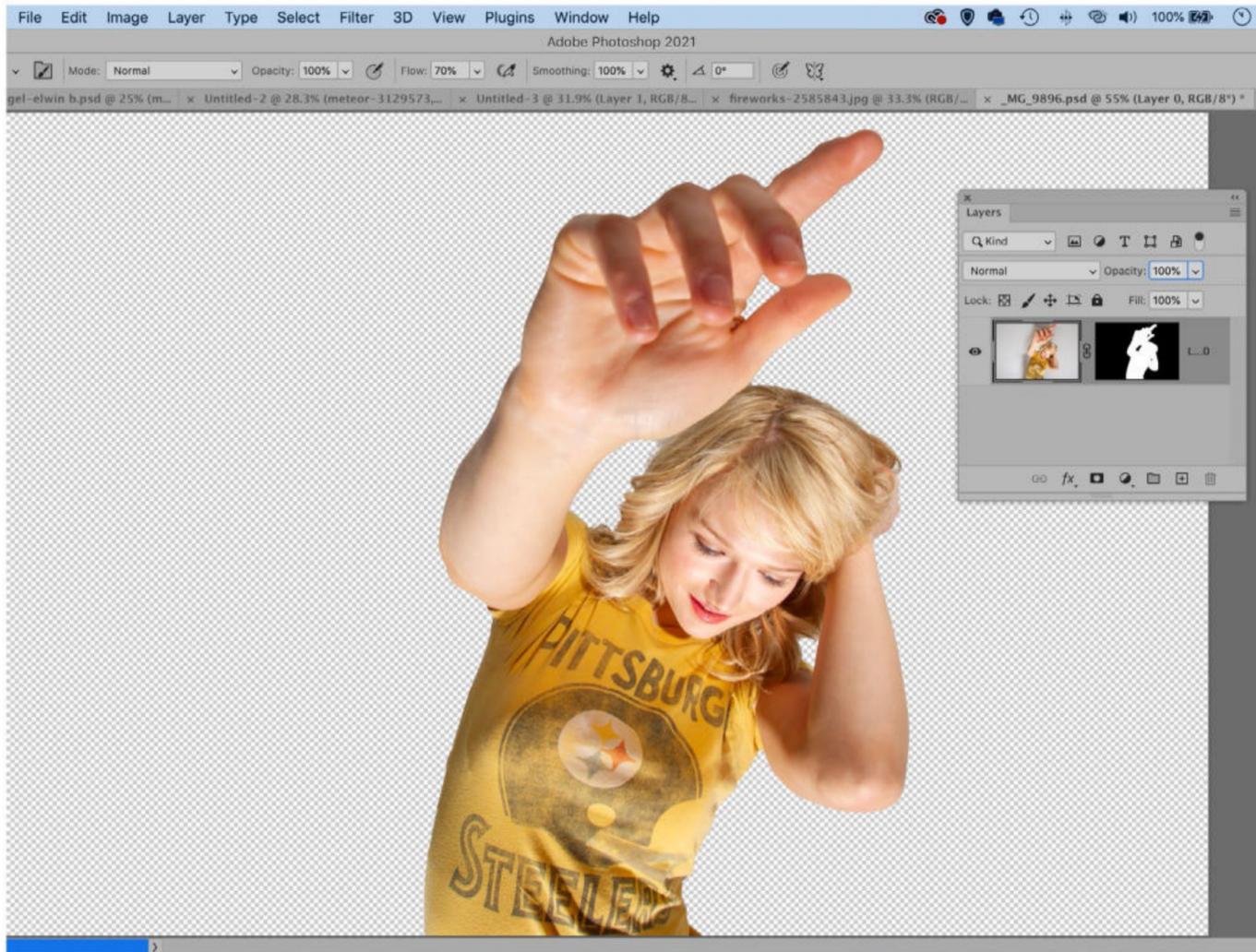
# 6 TRANSPORT YOURSELF TO A MUSIC FESTIVAL

⏩ With many of us yearning for shared experiences at the moment, this could be a cathartic way to get with the crowd. It's also a simple introduction to compositing, and it takes mere minutes…

## 01 REMOVE THE BACKGROUND

Open the crowd image (we used a free image from pixabay.com- search for 2564431) and your portrait. Go to the Layers Panel and click the lock on the layer to unlock it, then go to the Properties Panel (Window > Properties) and click the Remove Background quick-action button.
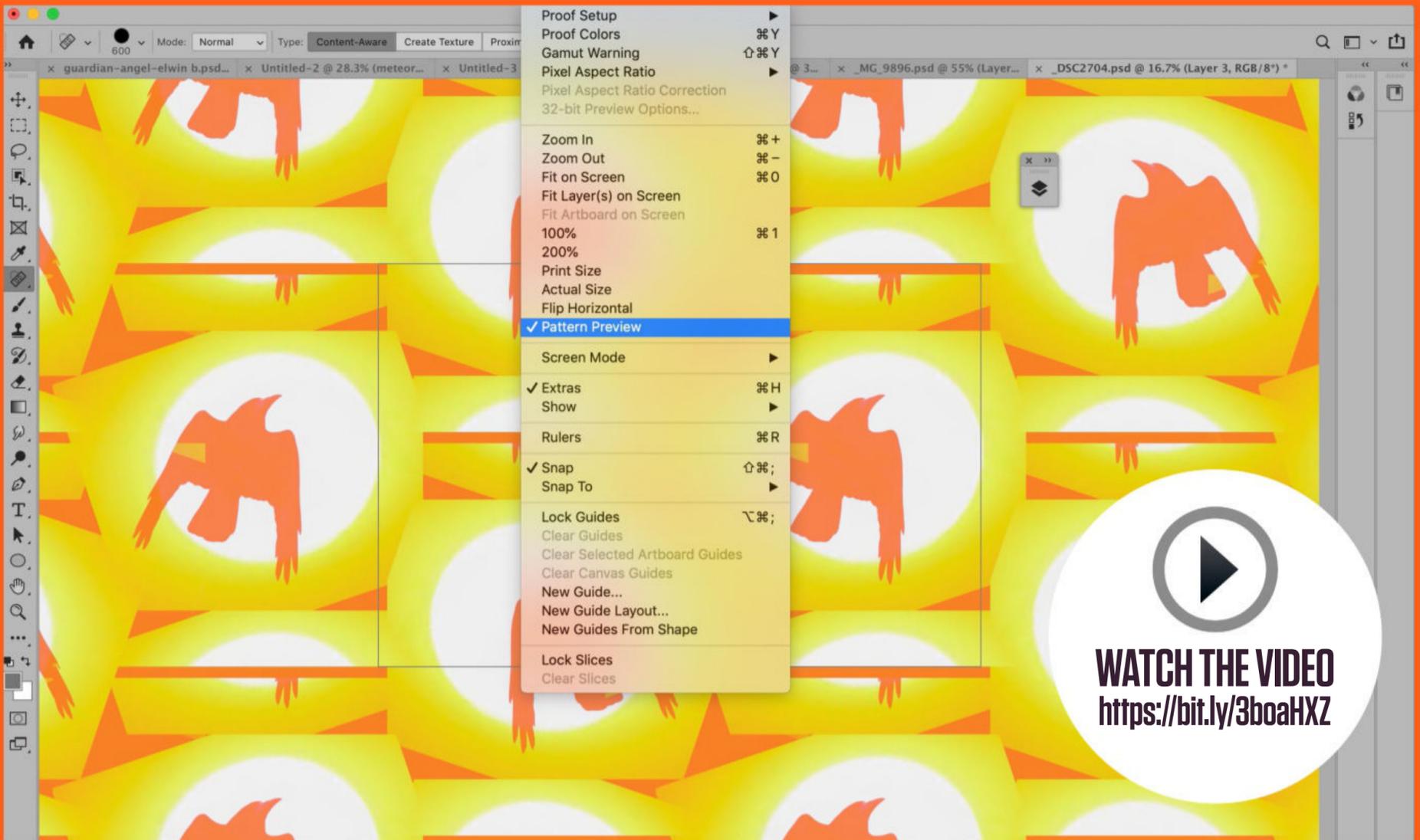


## 02 BLEND AND BLUR

Grab the Move Tool and drag the cut-out portrait into the crowd image. Press Cmd/Ctrl+T to transform and resize the layer to fit. We've blurred the crowd slightly to make our main subject stand out. Highlight the layer and go to Filter > Blur Gallery. Use Field Blur and control the blur strength with the circular icon.
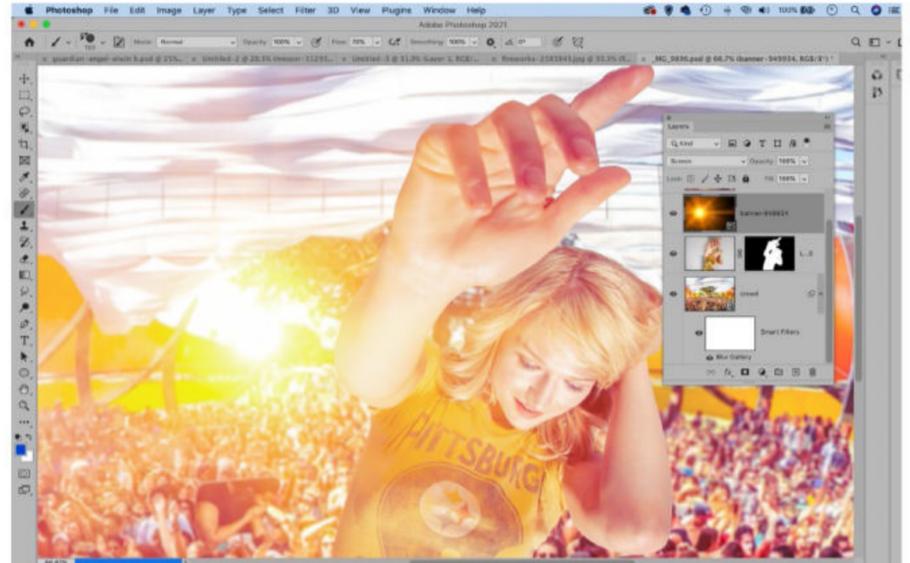


## 03 ADD A FLARE

We've used a free flare image (pixabay.com image 949934) to enhance the atmosphere. Copy it in, position and set the Blending Mode to Screen. Finally, merge all of the layers with Cmd/Ctrl+Shift+Alt+E then go to Filter > Camera Raw Filter. Choose a Profile in the Basic Panel to skew the colors and tones.

# 7 PATTERNS ON THE FLY



Proof Setup ▶
Proof Colors ⌘Y
Gamut Warning ⇧⌘Y
Pixel Aspect Ratio ▶
Pixel Aspect Ratio Correction
32-bit Preview Options...

Zoom In ⌘+
Zoom Out ⌘−
Fit on Screen ⌘0
Fit Layer(s) on Screen
Fit Artboard on Screen
100% ⌘1
200%
Print Size
Actual Size
Flip Horizontal
✓ Pattern Preview

Screen Mode ▶

✓ Extras ⌘H
Show ▶

Rulers ⌘R

✓ Snap ⇧⌘;
Snap To ▶

Lock Guides ⌥⌘;
Clear Guides
Clear Selected Artboard Guides
Clear Canvas Guides
New Guide...
New Guide Layout...
New Guides From Shape

Lock Slices
Clear Slices

**WATCH THE VIDEO**
https://bit.ly/3boaHXZ



▶▶ This fun feature lets you see a live preview of patterns as you create them. Simply go to View > Pattern Preview. You'll see a blue box appear around your document - this is your pattern-making area (although you can work outside of it). Beyond the rectangle, anything you add to it will be repeated ad infinitum. Simply zoom out to see your pattern preview duplicated endlessly. Once you're happy, go to Edit > Define Pattern to save the pattern for future use.
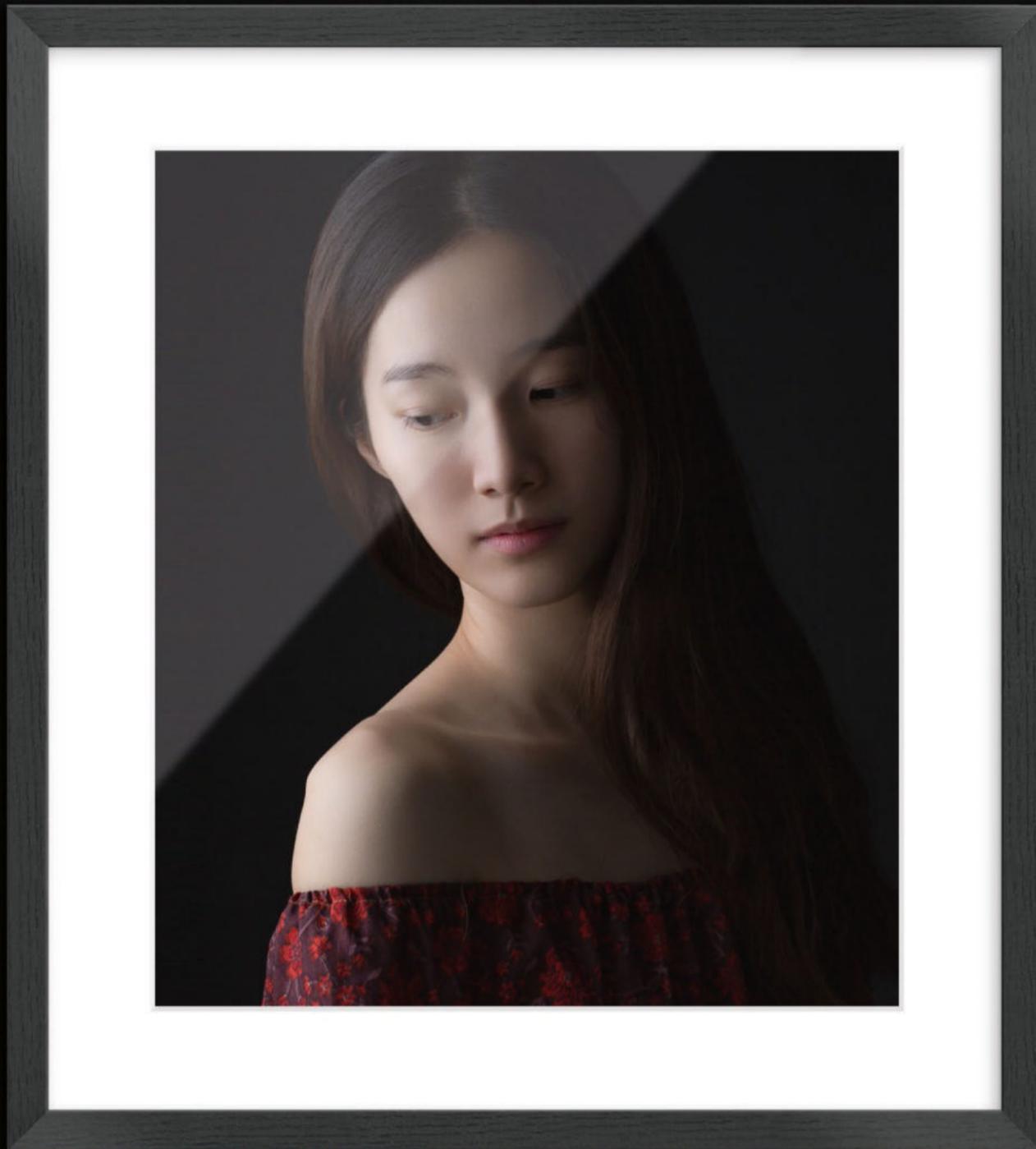
**BEFORE**

# BRING SOME CLARITY TO YOUR PHOTOS

Master one of the best detail-enhancing tools on offer in Photoshop and Lightroom

**AFTER**

There are lots of tools that can help your images pop out of the screen or from a print, but few have as instant an effect as Clarity. Available in Camera Raw and Lightroom, Clarity works by increasing the contrast in midtones, the range of tones that sit either side of the middle grey point in an image. By increasing midtone contrast, the brighter parts of the midtone range become brighter, and the darker parts go even darker.

All you need do is open an image and experiment with Clarity to get a feel for the amazing effect it has on details. In the photo above, for instance, a bold increase in Clarity boosts the contrast around the dog's hairs, making each wet strand stand out more clearly. It also has a big impact on the crispness of the droplets around the dog.

Simple and effective, Clarity is one of the best tools Adobe offers for enhancing images. Its only drawback is the danger that you might apply it too much, as a heavy-handed approach can leave images looking over-processed.
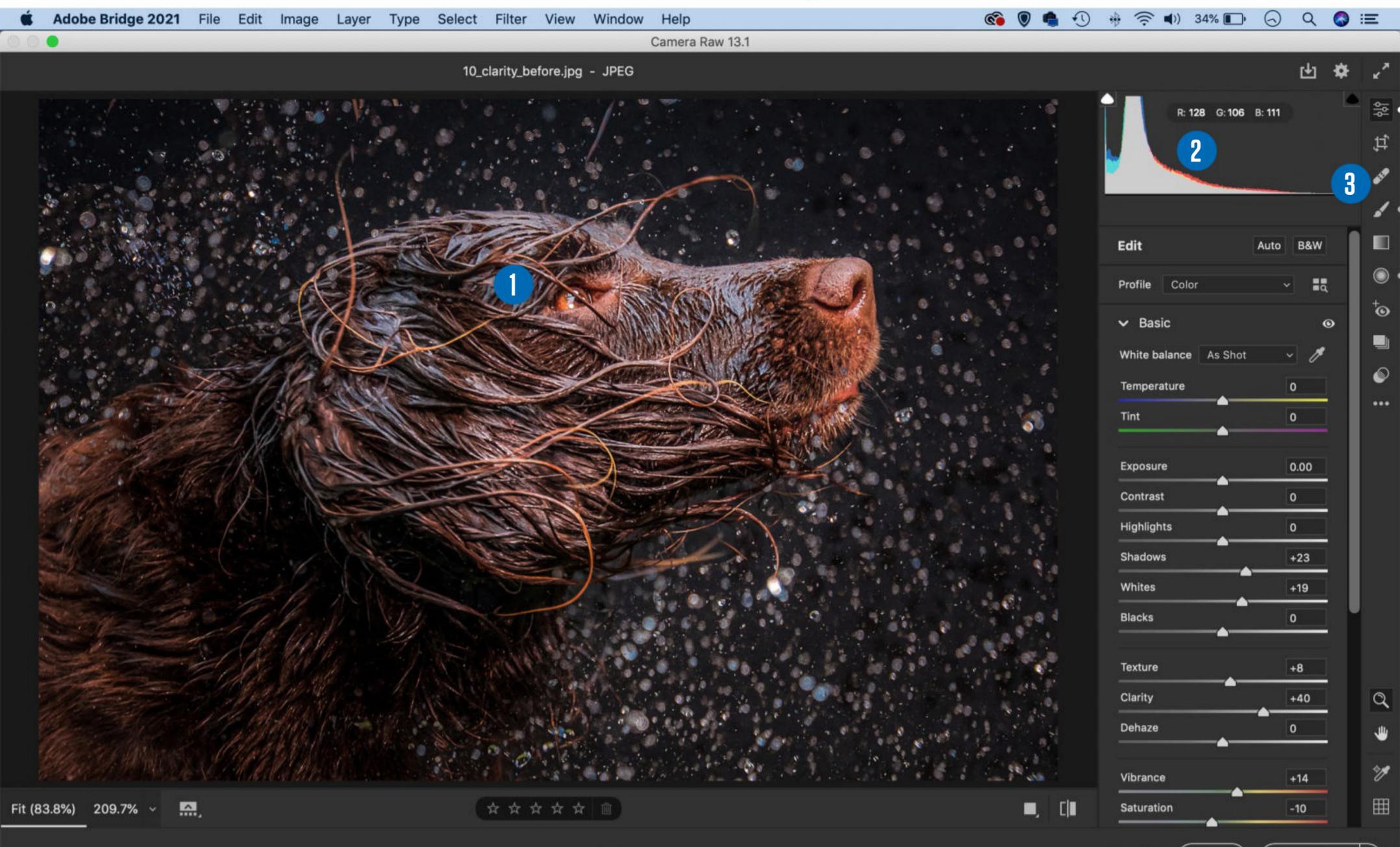
## ① CLARITY IN EYES

Clarity can work wonders over eyes – both human and animal. In particular, the iris will benefit, especially if you apply Clarity along with a slight increase in Exposure and Saturation. Use the Adjustment Brush and paint precisely over the iris, then increase Clarity to boost the detail in the iris. If you like, make further local adjustments to boost the whites of the eye and to darken the edges of the iris.

## ② MIDTONES

A photo's tonal range is broadly split into shadows, midtones and highlights. In a histogram, midtones occupy the central third of the graph, with the shadows on the left and highlights on the right. Clarity affects the midtones by increasing contrast in this central area. You might see the peaks near the center spread slightly apart as the midtones shift towards highlights and shadows.

## ③ ON-IMAGE CONTROLS

When the target is toggled on, you can drag over the image itself to adjust the color ranges within it. Here, for example, we can drag over the backdrop and transform the blue colors to another hue. Using the in-image adjustment tool is usually more effective than manually tweaking the sliders on the right. Not only is it quicker, it also lets you affect more than one color range at a time.
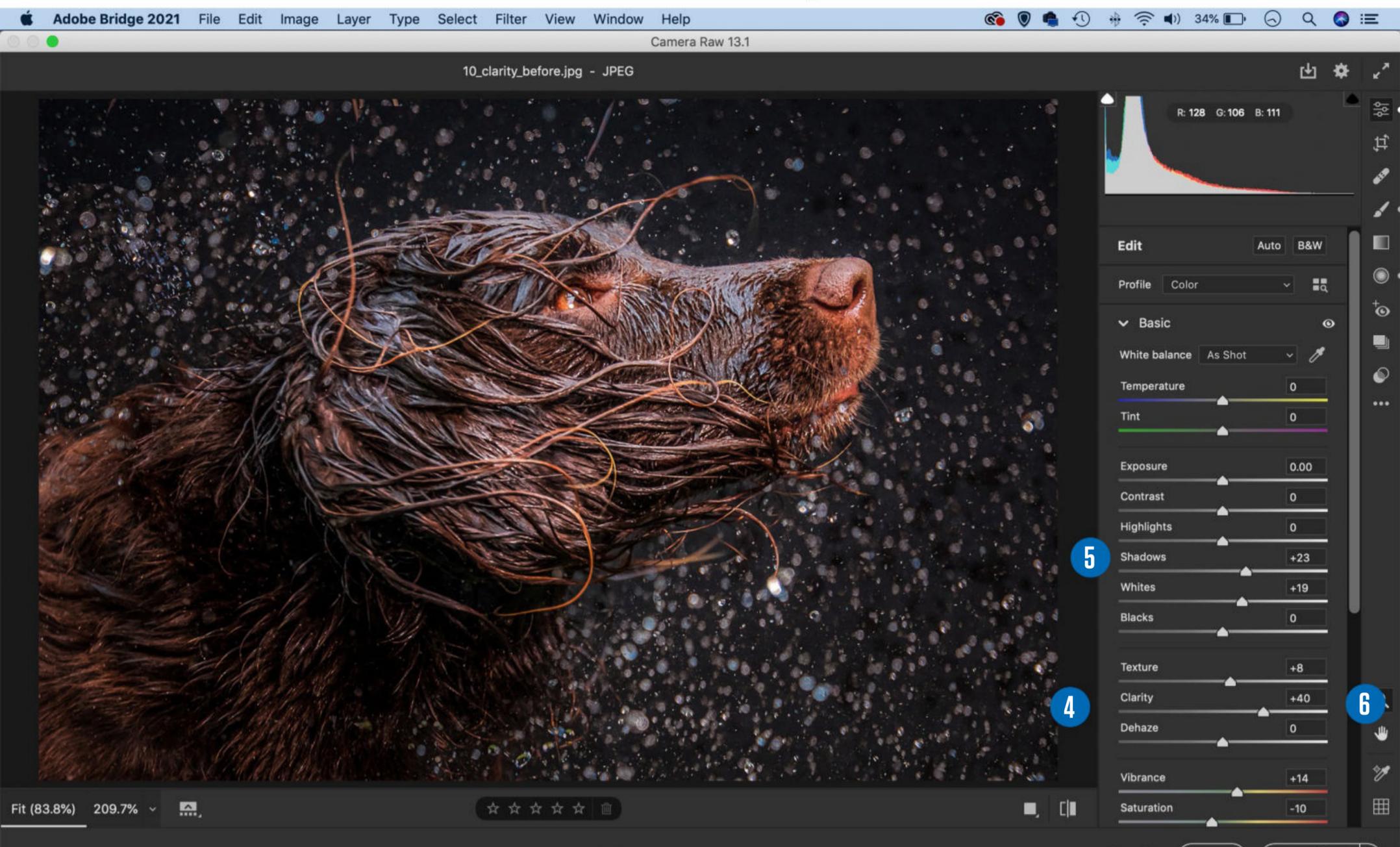
## 4
### NEGATIVE CLARITY
Most of the time you will want to add Clarity to crisp up the details in an image. But you can use negative Clarity, too. This has a subtle softening effect, which can be useful when applied selectively. It can allow you to de-emphasize distracting details, tone down overly contrasted areas, or reduce a strong global Clarity setting in areas where its effects are too strong. The softening effect can look great over skin, too.

## 5
### CLARITY AND NOISE
Clarity can be great for textures and detail, but it can have an adverse effect on parts of an image, too. It tends to push tones into shadow, so you might need to counter this by increasing the Shadows slider. It can also result in haloes around high-contrast edges like horizons, and a heavy approach can introduce noise. To counter increased image noise, head to the Detail Panel and set Noise Luminance to around 30.

## 5
### CLARITY SLIDER
To get started using Clarity, simply open an image in Lightroom or Camera Raw (in Photoshop, go to Filter > Camera Raw Filter), then head to the Basic Panel. Drag the Clarity slider to the right and notice how it crisps up the details and enhances the textures in the image. All images are different, but typically it's best not to go too high with the amount; around 40 or less will be sufficient for most photographs.

BEFORE

# BUILD A FANTASY WORLD

## James Paterson crafts an epic fantasy composite image with a range of images using Photoshop's clever montage tools

▶▶ One of the best things about digital imaging is the ability it gives you to visualize places and scenes that could otherwise only exist in dreams. With a few simple Photoshop skills, anybody can craft a fantasy scene that wouldn't look out of place on a movie screen.

You might have a selection of photos in your own library that would be ideal for a fantastical composite like this, but if you want to look further afield you'll find tons of resources online. We've used several free images from www.pixabay.com, which is a useful resource of rights-free photos. The great thing about a project like this is, even though these photographs have probably been displayed thousands of times in various different ways, we can still use them to create something that's completely unique.

One of the keys to compositing is mastering selections and masks. These allow us to cut out bits and pieces then bring them together, as if we were making a collage with paper and scissors. As well as these powerful tools, we'll also explore how to color-match our photos, which is a vital skill when you're bringing together a range of photos from different sources like this.

## 01 COPY IN THE MOUNTAINS

Open your shots. We got four from www.pixabay.com – search for 1185474, 2051448, 3021664, 690104. Go to the mountains image, then grab the Quick Selection Brush. Paint over the mountains, and use the Move Tool to drag them across to the foreground as shown.
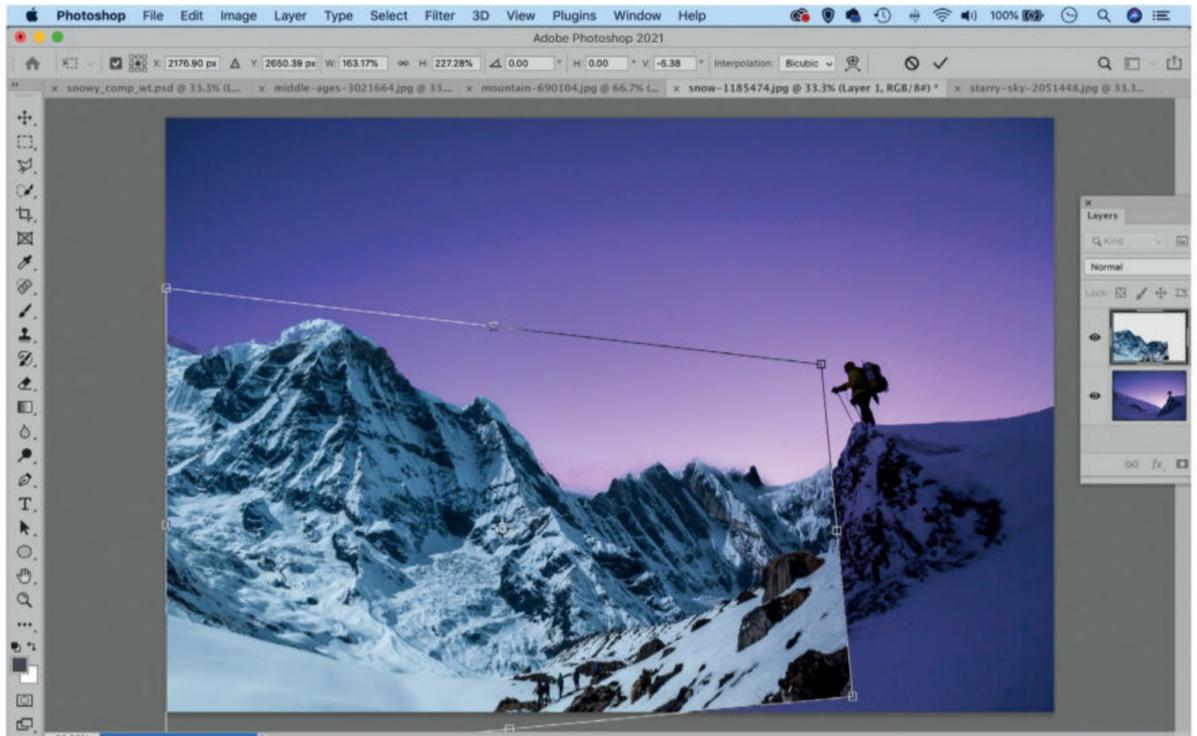


## 02 MASK THE EDGES

Position the mountain range with the Move Tool and transform with Cmd/Ctrl+T to resize it, if needed. Once that's done, click the Add Layer Mask icon in the Layers Panel. Grab the Brush Tool and paint with black to hide parts of the mountain range layer, blending it in with the foreground area in the other layer.
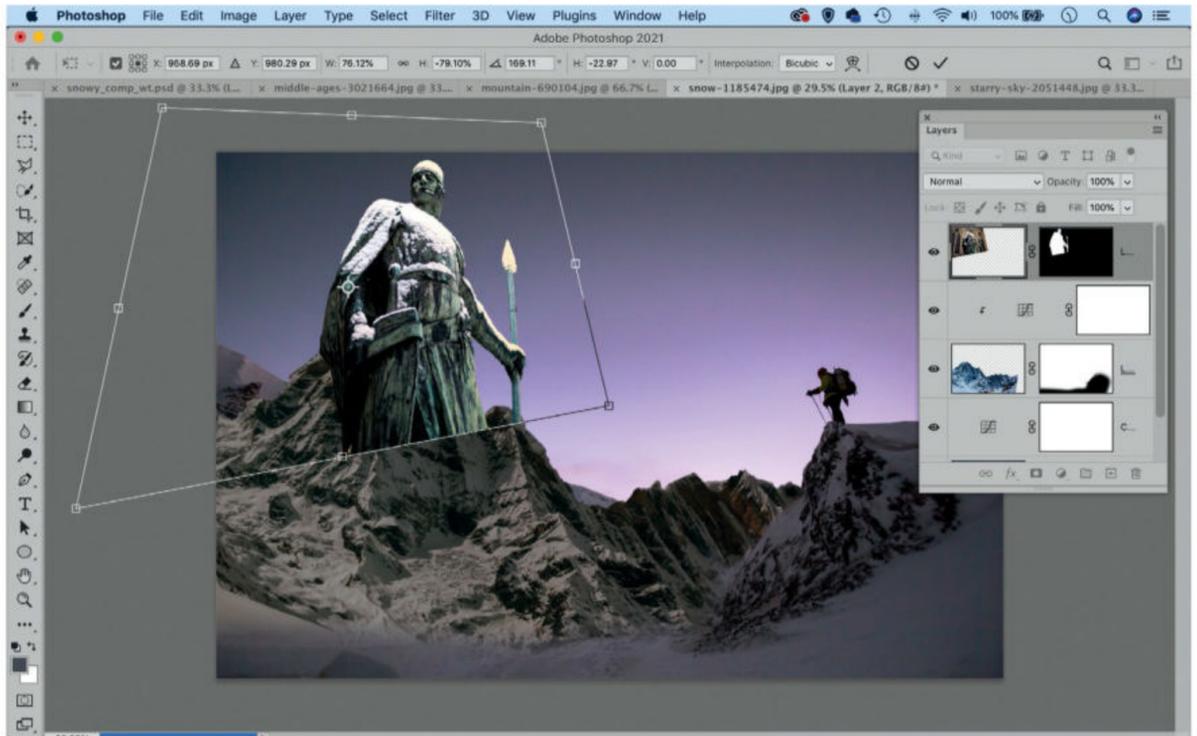


## 03 MATCH THE COLORS

Highlight the bottom layer, then add a Curves Adjustment Layer. Click on the midpoint eyedropper and click on the snow. Next, highlight the top layer. Add another Curves layer and click the Clip To Layer icon. Sample the color on the snow, then drag the top of the diagonal line down, like so.
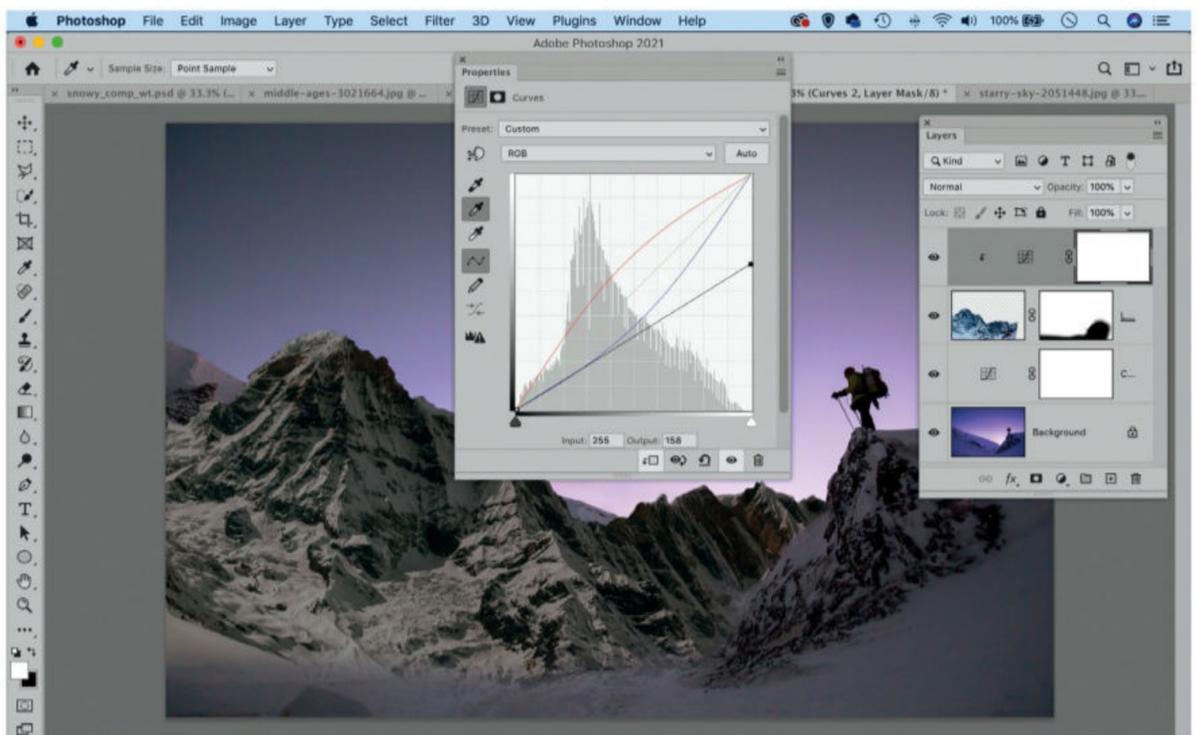
## 04 PLACE THE STATUE

To start adding the statue image, go to Select > Subject. Click the Add Mask icon, then use the Move Tool to drag the statue into the main image. Press Cmd/Ctrl+T to enter Transform mode, then hold down the Cmd/Ctrl key and drag the corners to skew the statue so that it matches the scene's perspective.



## 05 BLEND THE LAYERS

Highlight the mask on the statue layer and paint with black to blend the statue with the mountain. Add a Curves layer and again clip it to the layer below, then sample the snow on the statue to match up the colors. If you like, you can reshape the mountain to match the statue with Liquify (Filter > Liquify).
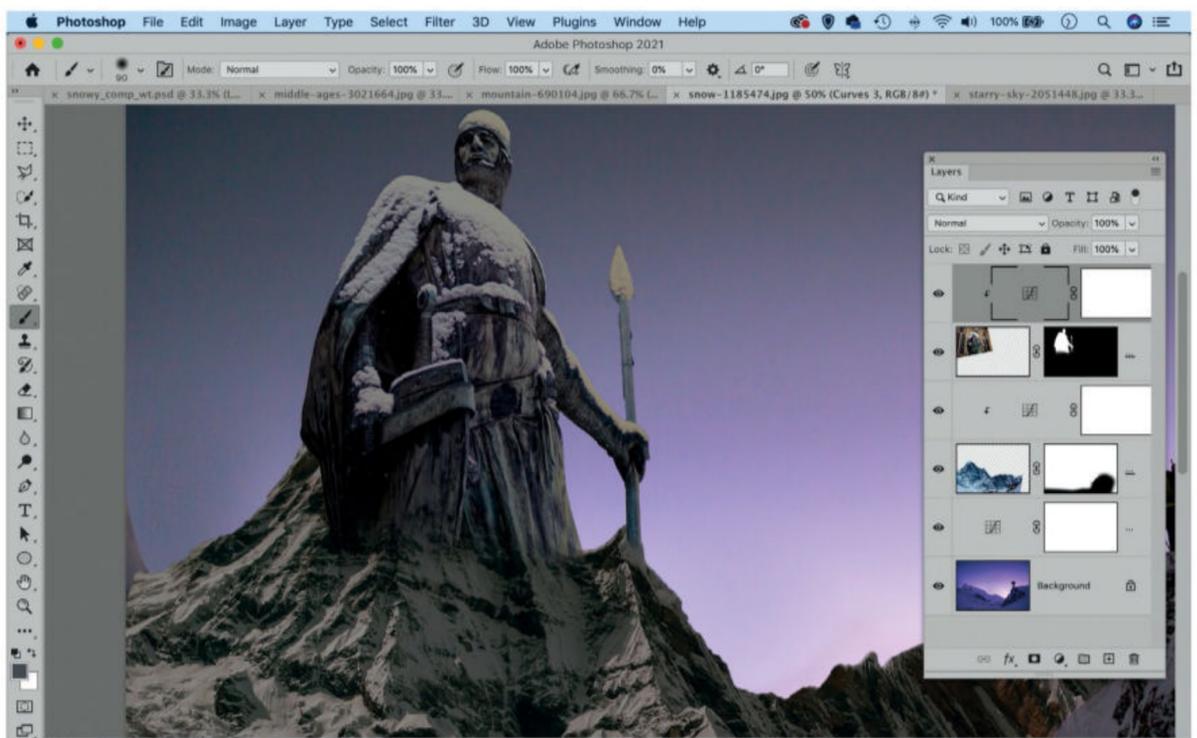


## 06 DROP IN THE STARS

Merge a layer with Cmd/Ctrl+Shift+Alt+E, then go to Select > Sky. Hold down the Alt key and click the Add Mask icon. Drag in the stars image, then drag it below the merged layer in the stack. As before, use a Curves layer to tweak the toning. Make any other tonal changes you like to finish off the composite.
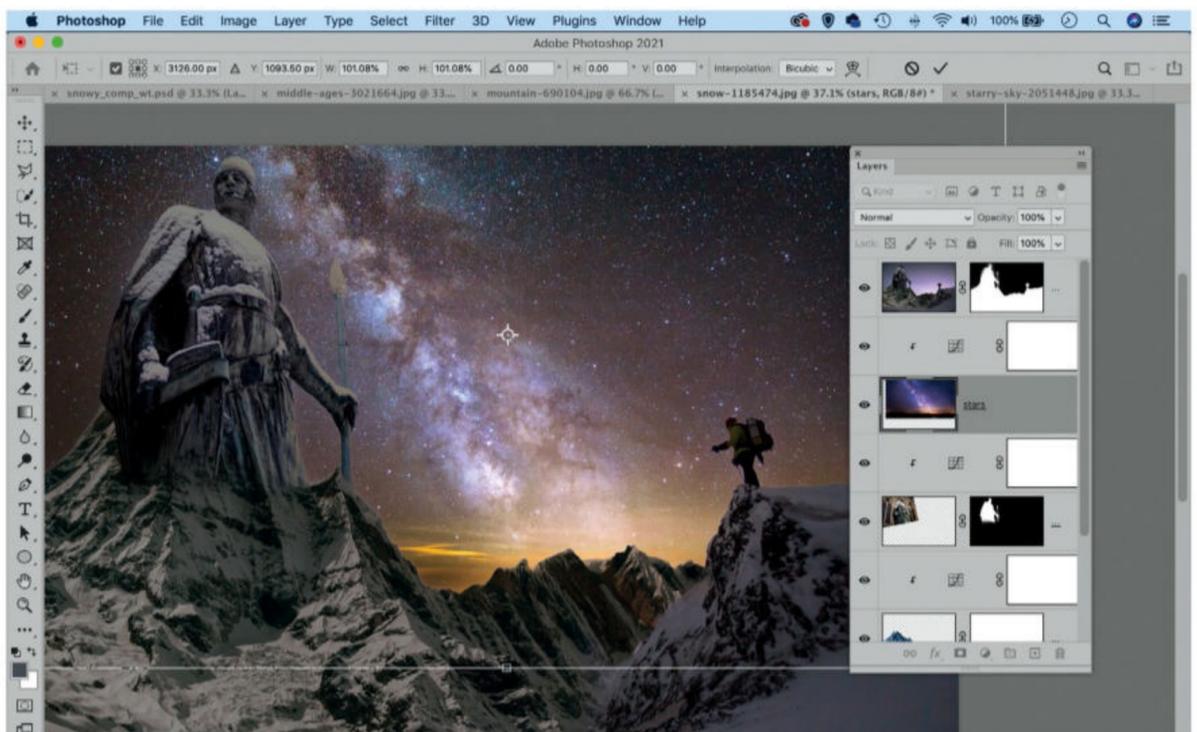
# COLOR-CAST SHADOWS

James Paterson splits shadows into bold hues with a clever lighting trick, and teaches the fundamentals of color theory

▶▶ The colored shadow look is an old-school technique you're just as likely to see in a science museum as in a photo, but is becoming increasingly popular as photographers explore optical in-camera effects. As well as being a vibrant way to shoot a portrait, it's a fascinating demo of color theory.

To split our shadows into different colors, we need three separate light sources, colored red, green and blue. When working in combination – as we see in the light hitting the subject here – the three colors form normal white light. This is down to the concept of additive color mixing, where red, green and blue light combine to form white. But when our three lights are spaced apart, something very interesting happens.

Each light creates its own shadow, just as any normal light would. But the shadows take on different colors – and they're not necessarily the colors we started with.

Each shadow blocks one of the three colors, so what's left is a mixture of the other two shades. The results are secondary colors – the red and blue combine to create magenta, red and green make yellow, and blue and green make cyan. If your subject is close to the backdrop, you may see touches of red, green and blue as well.

# WHAT IS
# AVAXHOME?

**PRACTICAL Photoshop®**

# SHADOW PLAY
Get set up to create boldly colored shadows

## 1 WHITE BACKGROUND
A white background is best for this effect, as it will show the colors of the various shadows clearly. We used a roll of white vinyl here. If you don't have a dedicated backdrop to hand, like this, you could always use a plain white wall instead, or pin up a white sheet.

## 2 STUDIO FLASHES
We need three lights working in combination to create our colored shadows. We've used three studio heads on light stands here. If you don't have studio lighting, you could equally use three flashguns or continuous lights; any type of lighting will do.

## 3 FLASH TRIGGER
You'll need to be able to fire your flashes off-camera, so either attach a sync cable, use a wireless trigger and receiver, or use an on-camera flash. Here we've used a hotshoe-mounted flashgun to trigger the studio flashes, which are each set to Optical Remote.

## 4 COLORED SHADOWS
By fixing red, green and blue gels to our three lights our shadows are tinted. Each shadow blocks one or two of the three color gels, so it's a mixture of the remaining color. Red and green create yellow; red and blue create magenta; and green and blue create cyan.

## 5 EXTRA FLASH
If you find the lighting on your subject's face needs a lift, try an extra flash. In this case, we've used a softbox. The light is angled back towards the face from behind so that it doesn't fall upon the backdrop – if it did, it would dilute the shadows in the shot.

## 6 POSITION AND HEIGHT
The position of the lights determines where the shadows fall, so experiment with the angles until the shadows look right for what you want. The height of the lights also impacts the shape. By setting the lights diagonally here, the shadows become angled.

# TOP TIPS FOR TINTED SHADOWS

## 01 ATTACH THE GELS

You can find decent inexpensive gels online to attach to your three lights. If you're using studio flash, keep the modeling lights off if you can, as the heat can melt the gels. The order of the red, green and blue lights will have an impact on the order of the shadows, so experiment with different light sequences.



## 02 BALANCE THE LIGHTS

Turn the lights on one at a time and play with the output, taking test shots until each records a deep color, like the red above. Then turn all the lights on; combined, they will create white light but may have a red, green or blue cast. If so, lower the output of the relevant light until the light looks balanced.



## 03 CREATE HARD SHADOWS

Our shadows need to be hard-edged to make each color stand out. Small light sources create hard-edged shadows, so the smaller the flash bulb, the better. It also helps if you put some distance between the flash and subject, as this makes the light source smaller in relation to the subject.

# TOP TIPS FOR TINTED SHADOWS

## 04 SET THE EXPOSURE

Just as with normal studio lighting, we need to set our camera to Manual mode, with ISO 100 and a shutter speed of 1/200 sec (or the max flash sync speed on your camera – check your camera manual). Start with a mid-range aperture like f/8, then adjust, if necessary, if you want the image to be brighter or darker.



## 05 EXPERIMENT WITH LIGHT

In step 3, we positioned our three lights to the left of the camera so that the shadows fell to the right side. But you can try all kinds of angles for your lights. Here the red and blue lights are placed on different sides of the subject, resulting in shadows that surround the figure and create a different feel.



## 06 CHECK YOUR DISTANCES

The distance between the subject and the backdrop also has an effect on the spread of shadows. If they're stood close to the backdrop, then shadows will be more clustered together, and you might only see red, green and blue areas where two of the three lights are blocked.

# ENHANCE YOUR COLORS

## 01 FIX COLOR CASTS

It can be tricky to balance out the red, green and blue flashes to combine to white, so you may find during editing that your images display a color cast. You can remove color casts with the White Balance Tool in Camera Raw or Lightroom. Click on a point that you want to be neutral, like our backdrop here.
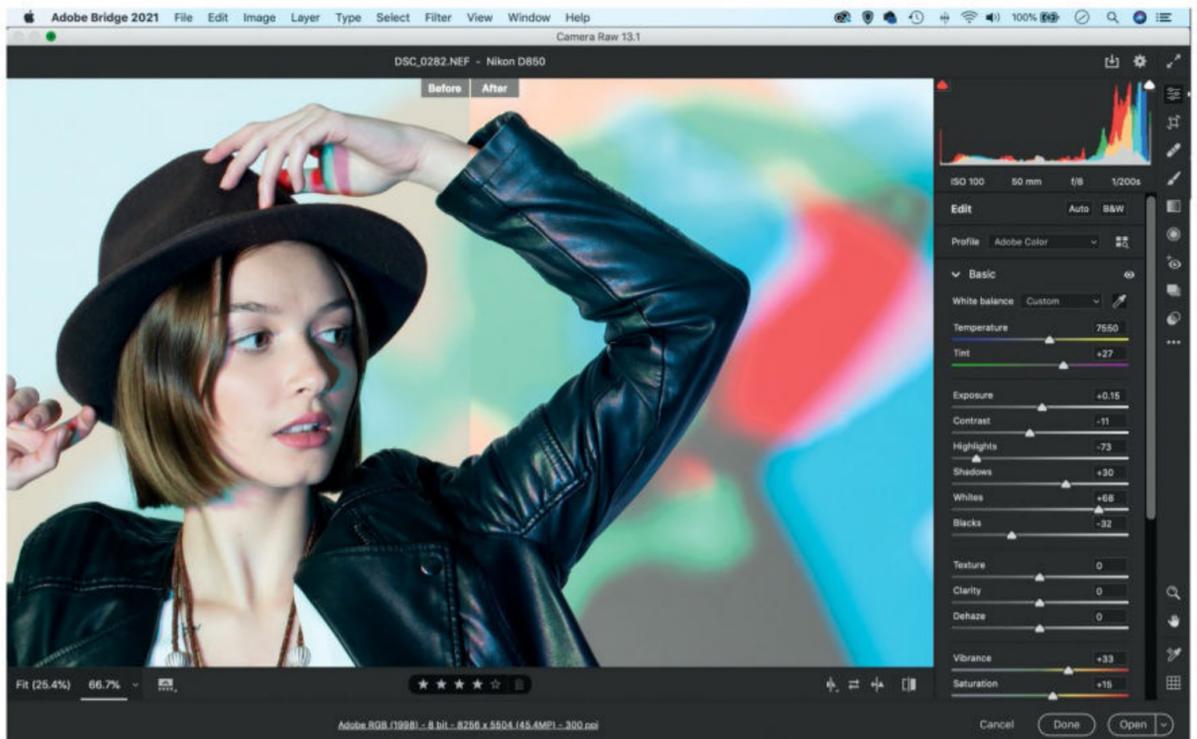
## 02 ENHANCE COLORS

Some of the colors may look weaker than others. Go to the Color Mixer Panel in Camera Raw or Lightroom and click the Saturation tab, then grab the Target Tool. Next, click and drag to the right over colors in the image to target and enhance color ranges. Experiment with the Luminance of colors too.
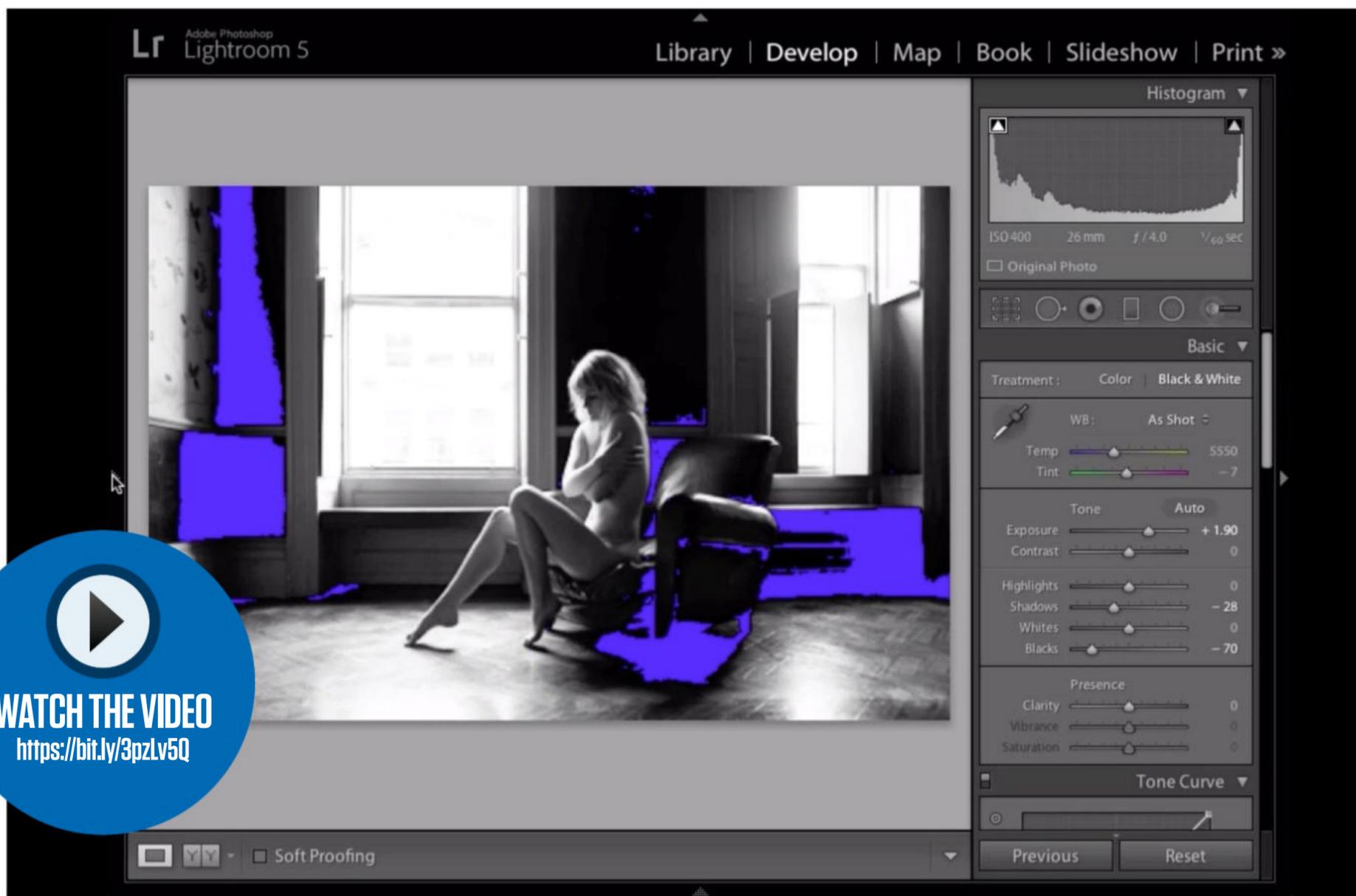
## 03 SEPARATE THE SUBJECT

If you find it hard to balance out the subject with the backdrop, you can edit each separately. Open the shot in Photoshop, then go to Select > Subject. Duplicate to a new layer with Cmd/Ctrl+J, then use Color Balance (Cmd/Ctrl+B) to edit the subject, or switch to the bottom layer to edit the backdrop.

# PRACTICAL Photoshop®

# LEARN LIGHTROOM TODAY!

**WATCH THE VIDEO**
https://bit.ly/3pzLv5Q

🔼 This issue, contol detail in the highlights and shadows in high-contrast scenes

◀◀ If you'd like to watch the complete course now, get the app from the Apple App Store

# ESSENTIALS

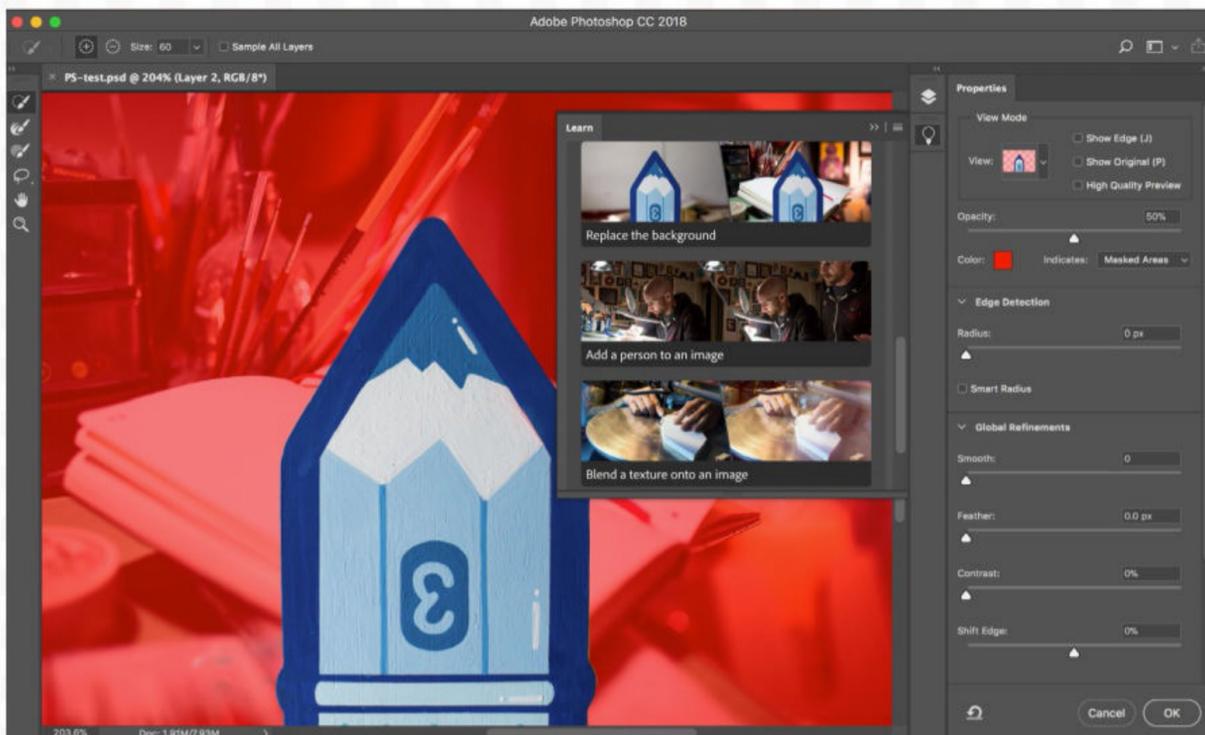## Your quick-start guide and reference to image editing in Photoshop

If you're relatively new to editing in Photoshop, or you just don't know where to begin, then this section is the best place to get started. Over the next 10 pages, you'll find an overview of the different versions of Photoshop available; a breakdown of the typical image-editing workflow in Photoshop; an overview of raw file editing; a guide to the six most useful layers; and a glossary of the most useful shortcuts. This guide condenses most of the tools and techniques you'll use every time you import a new roll of pictures.

**PRACTICAL Photoshop**

# CREATIVE CLOUD PLANS
## CHOOSE THE PLAN WITH THE COMBINATION OF TOOLS AND STORAGE YOU NEED

| | Photography Plan • 20GB | Photography Plan • 1TB |
|---|---|---|
| Best for | Traditional desktop users | Cloud and desktop |
| Price per month | £9.98/$9.99 | £19.97/$19.99 |
| Photoshop CC | ✔ | ✔ |
| Lightroom CC | ✔ | ✔ |
| Lightroom Classic | ✔ | ✔ |
| Lightroom Mobile | ✔ | ✔ |
| Cloud storage | 20GB | 1TB |
| Notes | If you want Photoshop, you need the regular Photography Plan – you also get Lightroom Classic | The same as the Photography Plan, but with 1TB storage. Existing users are offered a discount for the first year |

| | Lightroom Plan | All Apps Plan |
|---|---|---|
| Best for | Cloud fans | Mobile-only users |
| Price per month | £9.98/$9.99 | £49.94/$52.99 |
| Photoshop CC | ✖ | ✔ |
| Lightroom CC | ✔ | ✔ |
| Lightroom Classic | ✖ | ✔ |
| Lightroom Mobile | ✔ | ✔ |
| Cloud storage | 1TB | 100GB |
| Notes | With this plan you get the 'new' Lightroom CC and 1TB storage – but not Photoshop | Includes all Adobe apps, including Illustrator, Premiere and After Effects |

# PHOTOSHOP CC

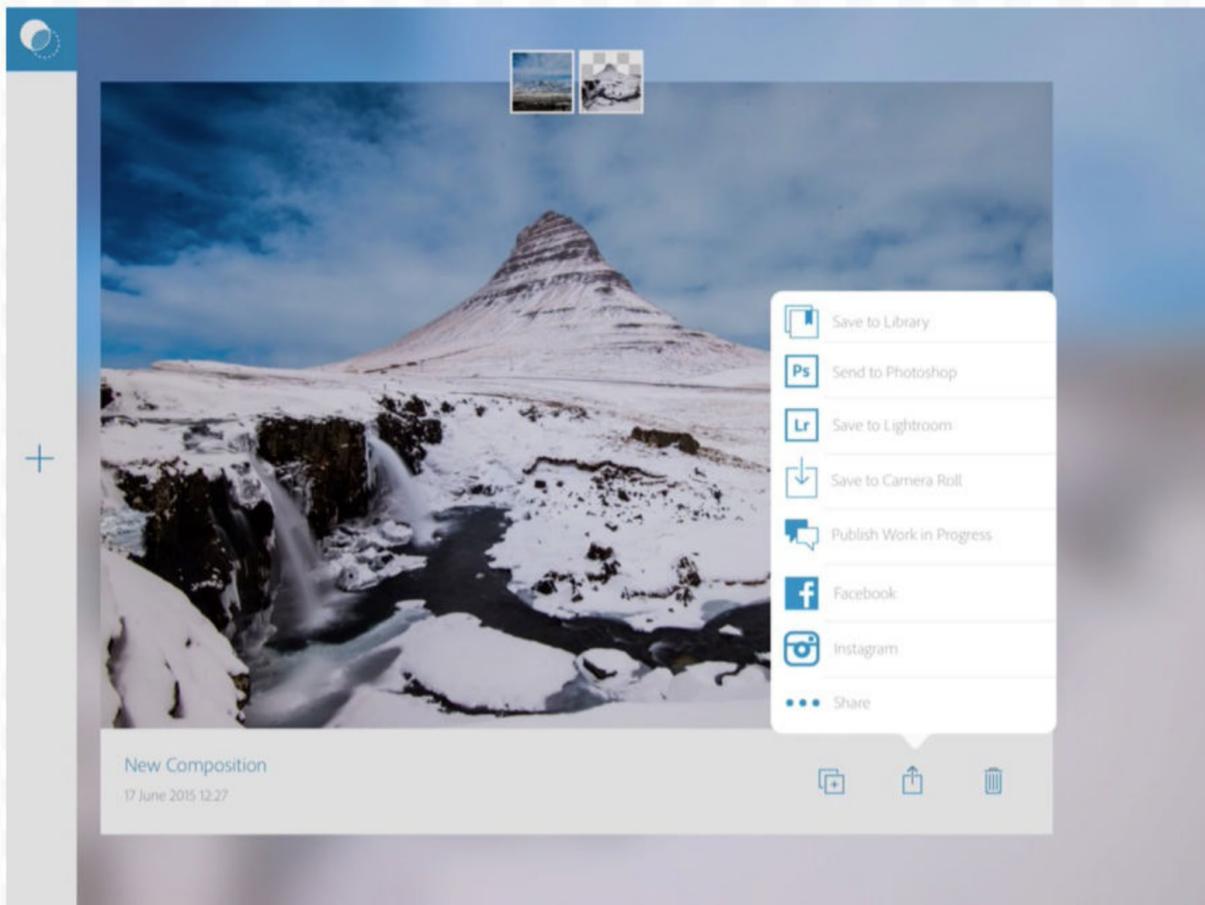## FROM £9.98/$9.99 PER MONTH WINDOWS, macOS

Photoshop is the software of choice for most professional and non-professional photographers. Beyond the standard photo-editing features, it boasts a vast array of more creative tools and filters. Layers are one of the key differences between Photoshop and Lightroom. They enable you to mask out selected parts to build up increasingly sophisticated images.



# ELEMENTS 15 £79.99/$99.99 WINDOWS, macOS

Elements is the consumer variant of Photoshop, and contains many of its key tools and features within a simplified interface. It's limited, but it does provide access to layers for those who have switched to a Lightroom workflow.

# LIGHTROOM CC

## FROM £9.98/$9.99 PER MONTH
## WINDOWS, macOS

Lightroom CC combines professional image-processing tools with asset organizing. It keeps all its images online in the Creative Cloud, with advanced image search capabilities.

# LIGHTROOM CLASSIC

## FROM £9.98/$9.99 PER MONTH
## WINDOWS, macOS

Lightroom Classic offers editing and organizing tools, but you can only store images on your computer.

# LIGHTROOM MOBILE

## FREE (PREMIUM: £4.49/$6.49 PER MONTH)
## IPHONE, IPAD, ANDROID

Lightroom Mobile is the lightweight iPad, iPhone and Android version of the application, integrated with Lightroom CC. You can use Lightroom Mobile on its own for free, or use the Premium In-App Purchase to access the Adobe Creative Cloud. This enables you to create a collection of photos on your desktop copy of Lightroom, and sync them via the Creative Cloud to Lightroom Mobile on your portable devices. You can also get Lightroom Mobile via any Photography Plan.

# ADOBE PHOTOSHOP MIX

**FREE IPAD, ANDROID**

Mix enables you to merge two photos together to create a composite image. It offers a simplified compositing process that makes it easy for beginners to start combining an object from one image with a background from another. You can then send the composite to Photoshop for further edits. If you like, you can also use Mix to edit a single image. It offers a few simple tonal adjustments and more complex edits such as Content-Aware Fill.
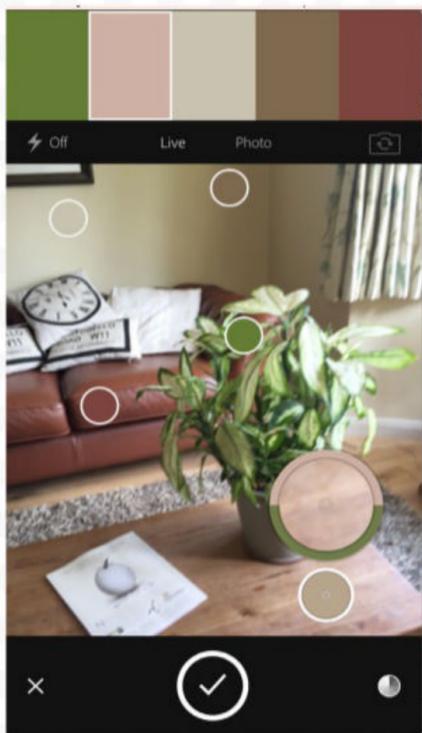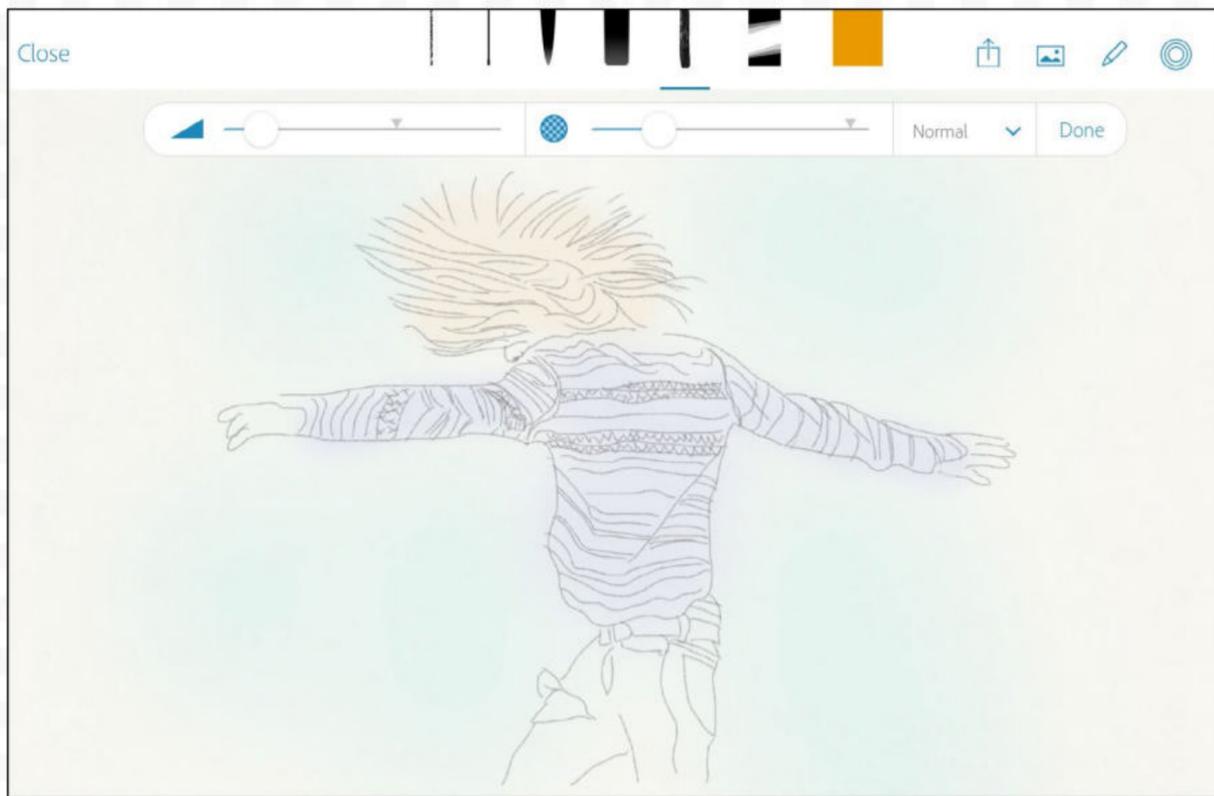


# ADOBE COLOR

**FREE IPHONE, IPAD, ANDROID**
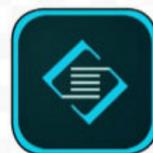
If you ever need help selecting coordinated colors for your designs, try using Adobe Color. It enables you to create color themes from photos taken on your mobile device. This could be anything from a scene in your local park to a famous painting. So if you come across an inspirational scene, capture the colors and save them.

# ADOBE SHAPE

**FREE**

**IPHONE, IPAD, ANDROID**

Adobe Shape enables you to turn photos and sketches into beautiful vector shapes for use in your designs or artwork. The app smooths out jagged edges in images, resulting in gorgeous vectors that are endlessly scalable, just as if you'd drawn them by hand with the Pen tool. Make a shape with the mobile app and the next time you open Photoshop on your desktop, the shape will sync to your Library. Drag it in to any document to add color and make further adjustments.

# ADOBE BRUSH

**FREE**

**IPHONE, IPAD, ANDROID**

Adobe Brush enables you to make your own custom brushes from photos or sketches for use in Photoshop, Illustrator or the Sketch app. The most successful subjects are usually those that can be easily isolated, such as a splash against white, or a leaf against the sky. You can capture objects for your brush tips using your device's camera, choose from your camera roll, or use your Creative Cloud library. Once captured, you can then fine-tune the look of the tip and apply brush settings.

# ADOBE PHOTOSHOP SKETCH

### FREE IPAD

As the name suggests, this app enables you to paint freehand using a selection of brushes, colors and other tools. However, Sketch is more than just a painting app. It also enables you to connect with like-minded creatives, so you can follow artists and see their work updating. Once you're done sketching the image on your iPad, you can upload to the Sketch community, or continue working on the image in Photoshop CC. You can also bring in brushes made with Adobe Brush, and for those who can't paint, there's an option to overlay images so you can trace over a photo. Sketch is compatible with Adobe's pen and ruler hardware, Ink and Slide, but you can get great results with your finger.

# PHOTOSHOP FIX

### FREE IPAD

Fix is a retouching app for altering portraits and fixing marks or blemishes in your photos. Intelligent facial recognition locks onto eyes, lips noses and chins, making it easy to tweak a smile, tuck in a jawline or enlarge eyes, should you wish.



# ADOBE COMP CC

### FREE IPAD

If you're a designer who wants to build a quick layout for a web or print page, then Comp is the ideal place to start piecing ideas, images and text together. You can draw common design elements such as text or image boxes with quick gestures. For example, a couple of squiggly lines with a dot makes a header, and a cross makes an image box. It makes it easy to mock up a layout in seconds. You can then add words and graphics. The app even spits out a Photoshop, Illustrator or InDesign document.

# BEHANCE CREATIVE PORTFOLIO

### FREE IPAD, IPHONE

Behance is the online social space for creatives to share and showcase their portfolios, connect with one another, and find work. With work from the best photographers, digital artists and designers out there, it's also a great place to find inspiration for a new project. If you're a Creative Cloud subscriber you can set up a Behance page in minutes. The Behance app for iOS devices enables you to manage your page, while the Creative Portfolio app provides a polished portfolio.

# THE IMAGE-EDITING WORKFLOW

## Manage your photos from capture to output in three stages

▶▶ The image-editing process begins as soon as you've transferred your photos from your memory card to your computer.

**1** The first stage is to begin sifting through your pictures to discover which are the keepers. The image organizer that comes with Photoshop is ideal for this task. Adobe Bridge has controls for keywording, rating and filtering your images, and there are handy tools for batch renaming files, creating panoramic stitches, making contact sheets and more.

Launch Adobe Bridge and navigate to a folder containing new images. Use the cursor keys to quickly flick through the images and click below a thumbnail to add a star rating, or use the keyboard shortcut **Cmd/Ctrl+1-5**. You can then filter your photos by the star rating to group the ones you want to work on.

**2** The next step is to open the shots from Bridge into Adobe Camera Raw. ACR is the best place to make initial changes to your images to boost tones and correct any problems with exposure and so on. It doesn't enable you to combine images – you'll use Photoshop for that – but it does enable you to make the kind of edits photographers need.

**3** In Photoshop, you can further refine the image with layers and adjustment layers, which offer a much more flexible way of working than ACR. Once you've finished, it's time to share it with an audience. Go to File>Save, and your image will be saved as a Photoshop document (PSD). This keeps all the layers intact, which means you can go back and retweak the image at a later date. However, PSD files are large and can take up lots of hard drive space. If you want to share your images online or via email or social media, save them as JPEGs.
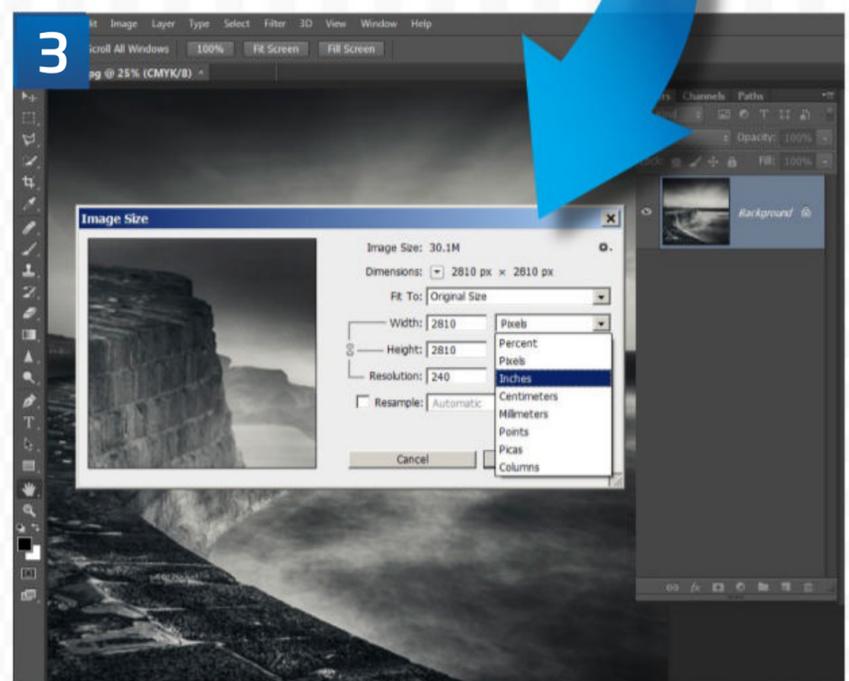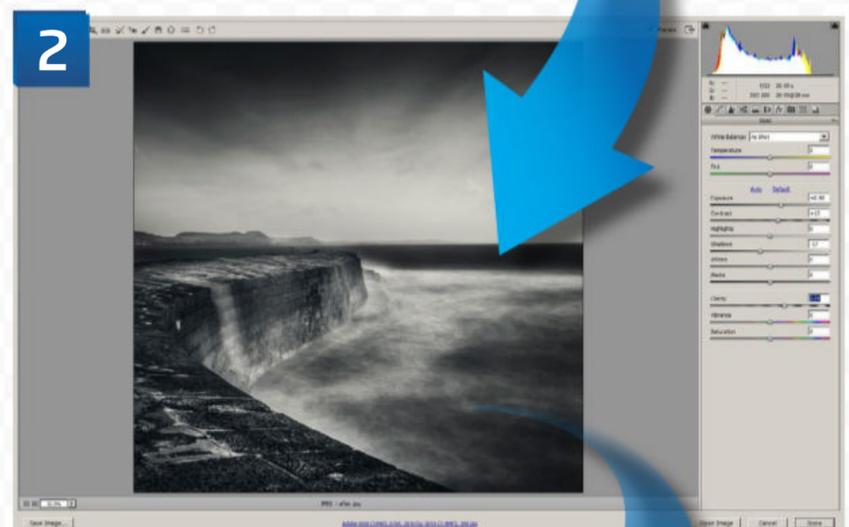
# THE BASICS OF RAW PROCESSING

## Discover how to process your raw files to perfection

The latest version of the raw file processor included with Photoshop is so powerful that most photos can be processed entirely in the raw processor, with no need for further editing in Photoshop. And by making your adjustments in Adobe Camera Raw, rather than in Photoshop, you'll ensure the best possible image quality, because raw files contain more picture information than bitmap images such as un-layered PSDs and JPEGs. Here's our reference to the features you'll use the most in the Basic panel.

## THE BASIC PANEL IN ACR

### TEMPERATURE
Use this slider to warm or cool an image if the White Balance tool fails to correct a color cast

### TINT
This slider enables you to correct a green or magenta cast, again, if the White Balance tool fails

### EXPOSURE
Controls the overall brightness of the image

### BLACKS
Sets a point on the tonal range at which pixels should be pure black

### CONTRAST
Makes light pixels brighter and dark pixels darker

### HIGHLIGHTS
Controls the brightness of the lightest pixels

### SHADOWS
Controls the brightness of the darkest pixels

### WHITES
Sets a point on the tonal range at which pixels should be pure white

### CLARITY
Controls the amount of midtone contrast
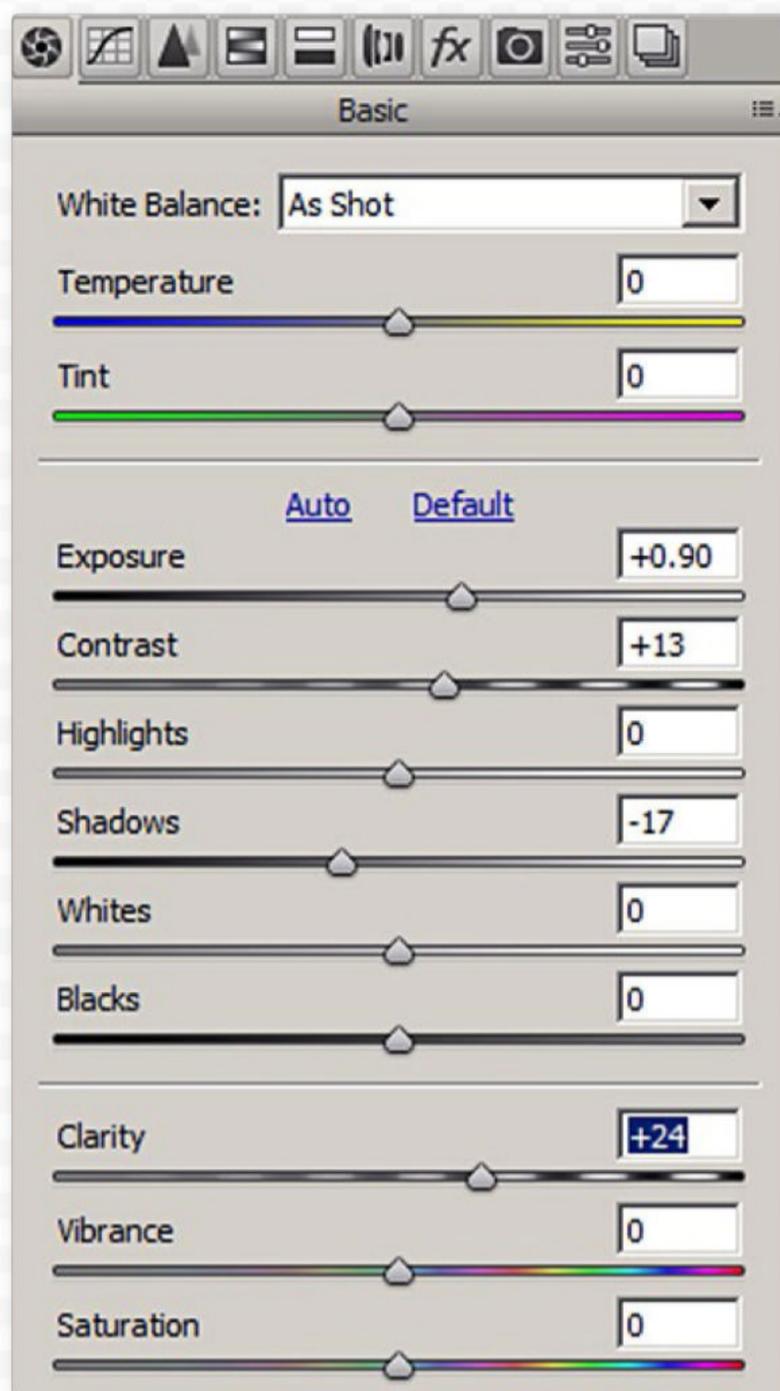
### SATURATION
Controls the overall color intensity of the image

### VIBRANCE
Adjusts the intensity of the less-saturated colors

Basic

White Balance: As Shot

Temperature 0

Tint 0

Auto    Default

Exposure +0.90

Contrast +13

Highlights 0

Shadows -17

Whites 0

Blacks 0

Clarity +24

Vibrance 0

Saturation 0

# SIX ESSENTIAL LAYERS FOR PHOTOS

## The six most frequently used Photoshop layers for image editing, and how to use them to improve almost any photo

▶▶ Photoshop has many types of layers and adjustment layers available, but there are six that you'll find you need to use again and again. Learning how they should be used may seem a little daunting for beginners, but once you've got to grips with them, you'll find they play a part in the creative process of almost every image you make.
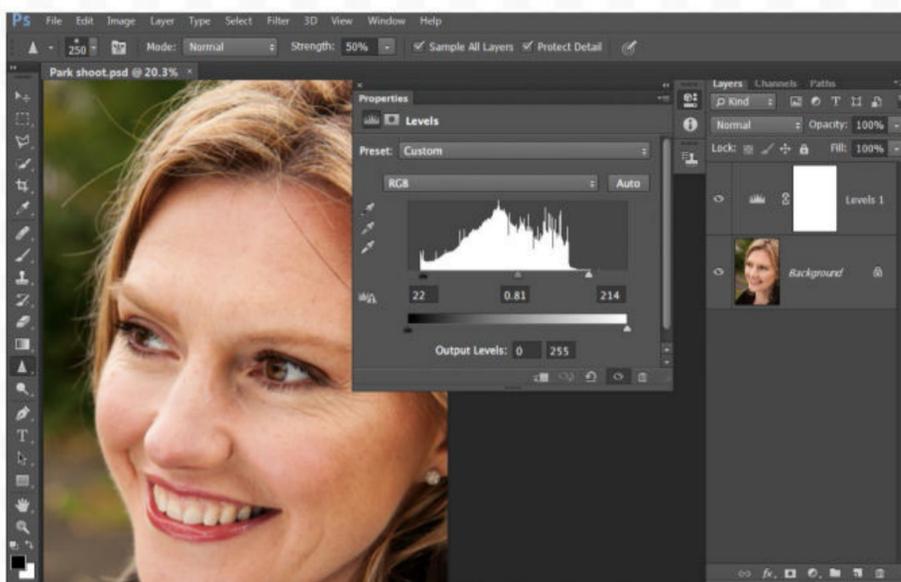


## 01 LEVELS

This should be the first layer you add to an image, because it fundamentally alters the tonal range of the entire image. Create a Levels Adjustment Layer, drag the Black point slider inwards until it touches the left-hand edge of the histogram, and drag the White point slider inwards to the right-hand edge. This remaps the tones of the image to make more of the available tonal range.

## 02 CURVES

Curves is one of the most powerful adjustment layers. An S-shaped curve brightens the highlights and darkens the shadows, resulting in extra contrast. Create a Curves Adjustment Layer and click the middle of the diagonal line to add a central control point. Drag down on the lower part of the line and drag up on the upper part of the line to improve image contrast.
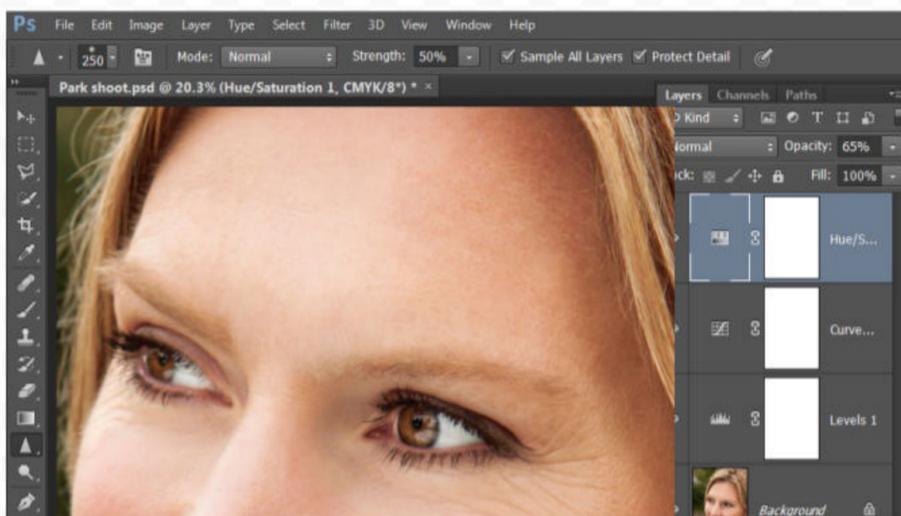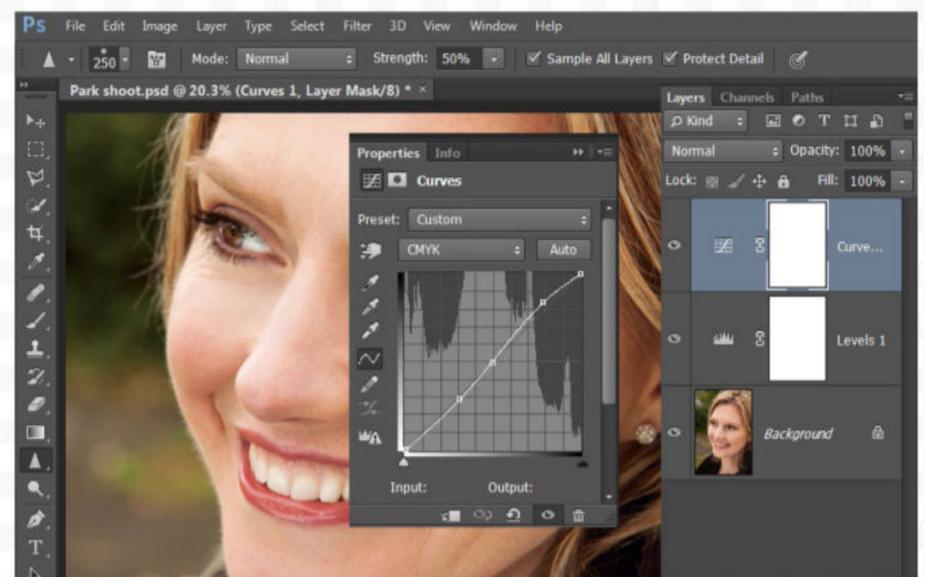




## 03 HUE/SATURATION

This adjustment layer is best used for altering the intensity and brightness of individual color channels in an image – greens and blues in landscapes, for instance. Create a Hue/Saturation Adjustment Layer, click the Master menu and choose the color channel you'd like to adjust. Small changes are usually the most effective.

## 04 HEALING LAYER

Most photos contain unwanted marks or blemishes. The Spot Healing Brush tool is effective at removing these. The best way to apply the healing is on a new blank layer, so that you can easily tone down or remove selected healing work later without having to start from scratch because you healed directly on the background layer.
To do this, create a new blank layer, choose the Spot Healing Brush tool from the Tools panel and tick Sample All Layers on the Options bar, then continue as normal.

**AFTER**    **BEFORE**
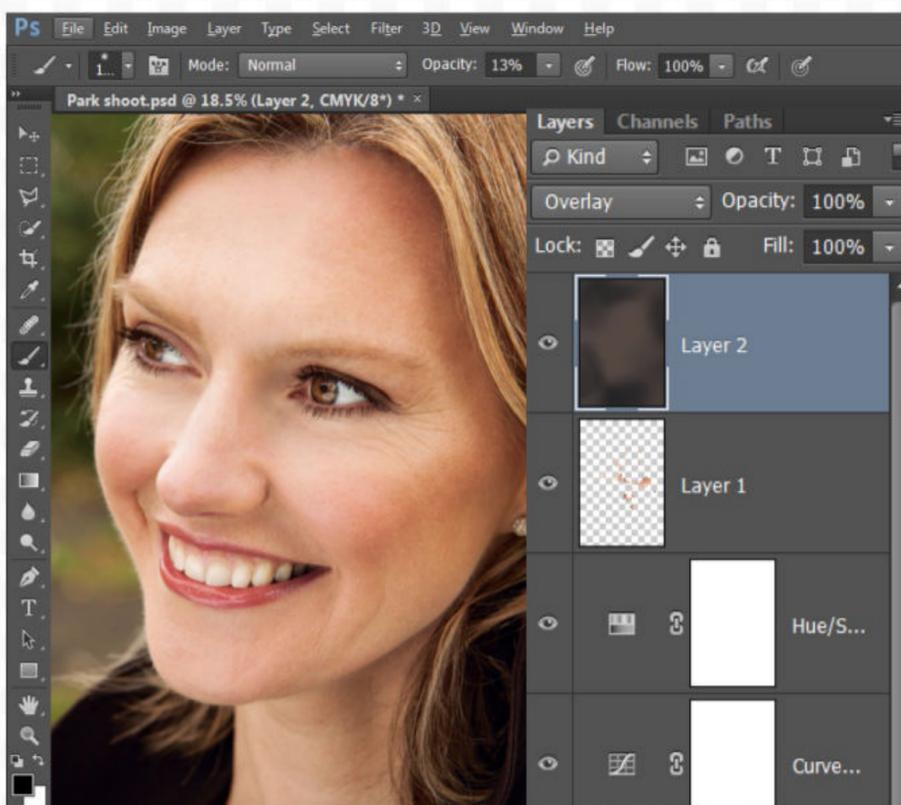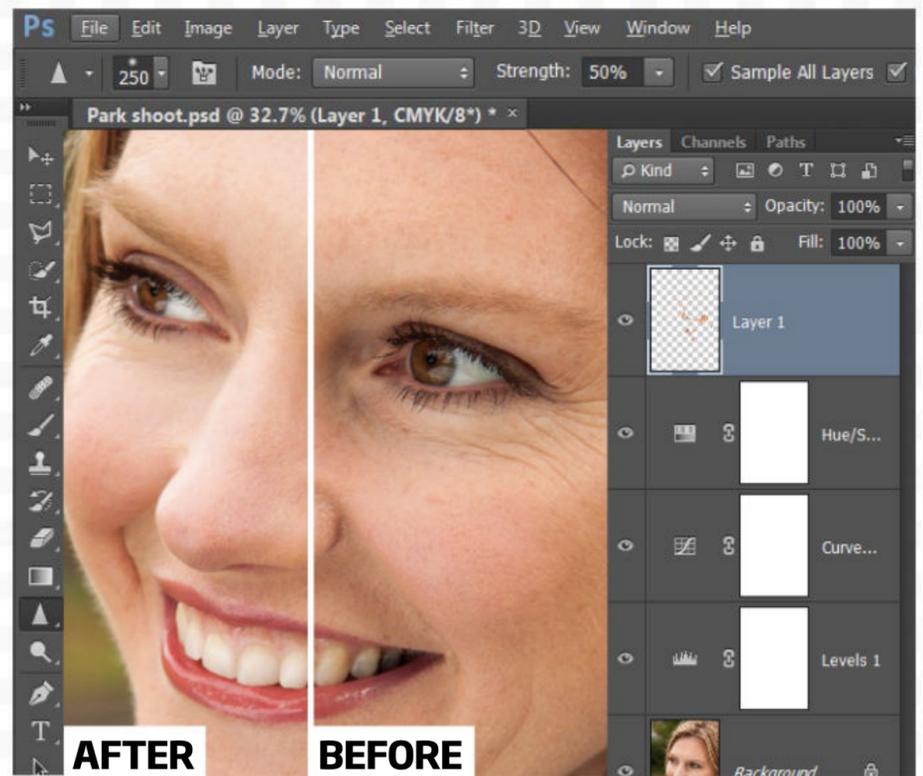
## 05 DODGE AND BURN

One of the best ways to enhance a photo is by lightening or darkening selected areas of the image. This can be done with the Dodge and Burn tools, but rather than use them directly on the image, a separate grey layer gives you greater control. To create a Dodge and Burn layer, hold down Alt and click the Create a new layer icon in the Layers panel. Give the layer a name, then choose Mode: Overlay. Check Fill with Overlay-neutral color and click OK. Now use the Dodge and Burn tools (with Range set to Midtones) to work on the new layer.

## 06 SELECTIVE SHARPENING

Once all other adjustments have been made, you need to sharpen the image for output. The traditional way is to create a merged layer at the top of the stack, apply Unsharp Mask, then paint on the mask to remove the sharpening from those parts of the image you want to remain soft. However, the Sharpen tool enables more control over the process by enabling you to build up the effect by brushing repeatedly with a low opacity brush. Create a new blank layer, select the Sharpen tool, tick Sample All Layers and set a Strength of 50% or lower.
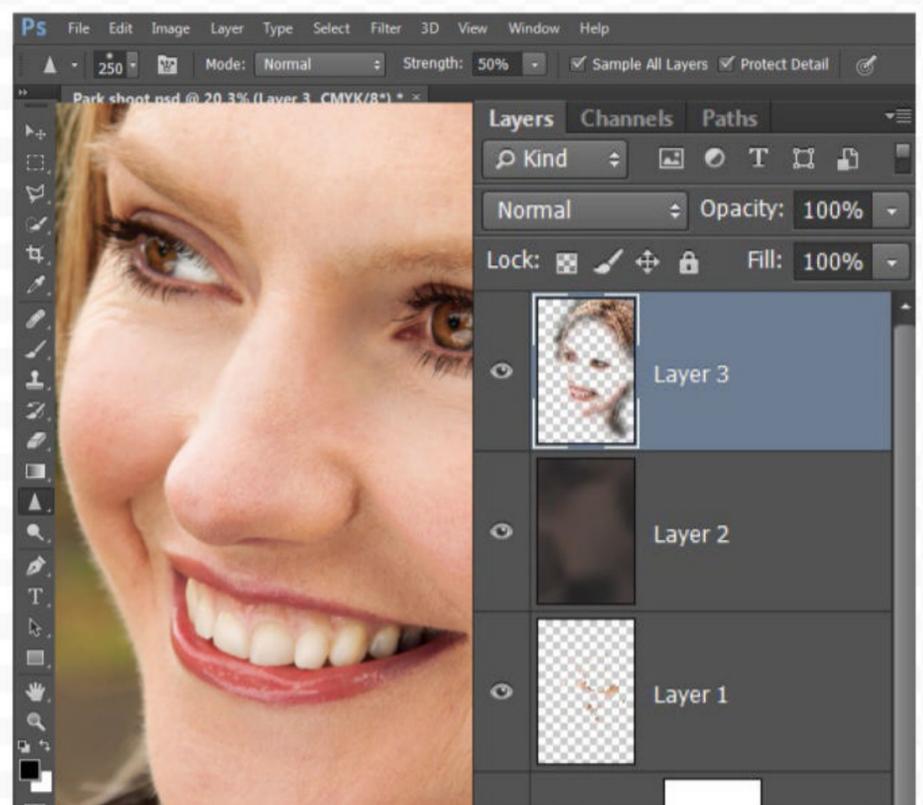
# 14 ESSENTIAL KEYBOARD SHORTCUTS

14 keyboard shortcuts that will massively improve your speed and efficiency while working in Photoshop

## D
Reset the foreground and background colors to black and white

## X
Switch the foreground and background color swatches

## ALT+[SCROLL WHEEL]
Zoom in or out of the image

## [ OR ]
Resize the brush tip

## CMD/CTRL+SHIFT+ALT+E
Create a merged copy of all the layers in the layer stack

## SHIFT+[ OR ]
Cycle backwards or forwards through the layer blend modes

## SPACE BAR
Temporarily switch the current tool to the Hand tool, for moving around the image while zoomed in

## CMD/CTRL+Z
Undo the last change made to the document. Works multiple times

## ALT+[EYE ICON]
Switch off the visibility of all other layers in the layer stack, for before-and-after comparisons

## CMD/CTRL+[LAYER MASK]
Load the currently active layer mask as a new selection

## CMD/CTRL+I
Invert the color of a layer mask to black

## CMD/CTRL+T
Activate the Free Transform tool

## SHIFT+[LAYER MASK]
Disable the effects of a layer mask

## CMD/CTRL+J
Duplicate the current layer

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