

LEARN PHOTOSHOP CC & LIGHTROOM THE EASY WAY!

PRACTICAL

Photoshop®

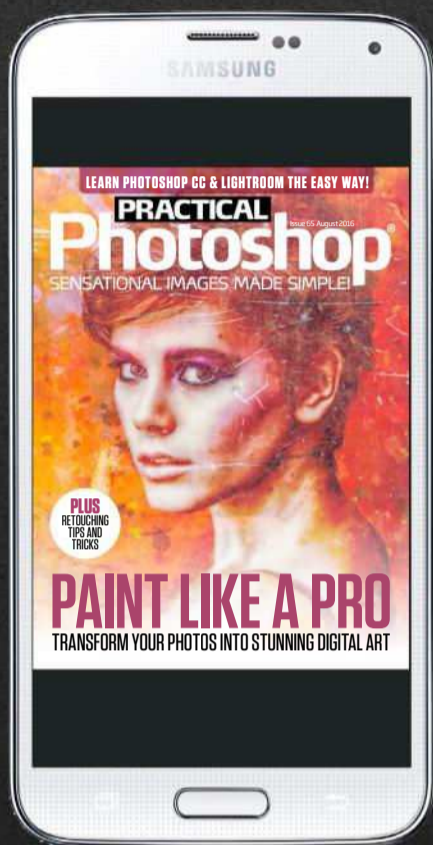
Issue 65 August 2016

SENSATIONAL IMAGES MADE SIMPLE!

PLUS
RETOUCHING
TIPS AND
TRICKS

PAINT LIKE A PRO

TRANSFORM YOUR PHOTOS INTO STUNNING DIGITAL ART



WATCH THE VIDEO
<http://tiny.cc/28htsx>



DOWNLOAD THE
PROJECT FILES

To download this issue's files, type the following link into your web browser on your PC or Mac:
<http://tiny.cc/peu4cy>

“ Welcome to issue 65 of Practical Photoshop! If you enjoy the issue, why not subscribe and get a whole year for just \$19.99? ”



This issue we've got a host of essential painting skills, retouching tricks and exciting new 3D techniques to keep you occupied. Whether you're new to Photoshop or in search of some new tricks, you'll find plenty to sink your teeth into! If you prefer to watch, you'll find videos for each walkthrough.

James Paterson

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HIGHLIGHTS: WHAT'S INSIDE...

Photoshop News

■ Discover what's new in Lightroom Mobile and ACR.

Create digital art

■ Find out how to turn photos into brush-based art

Content-Aware retouching

■ Learn how to remove all the messy areas in one go

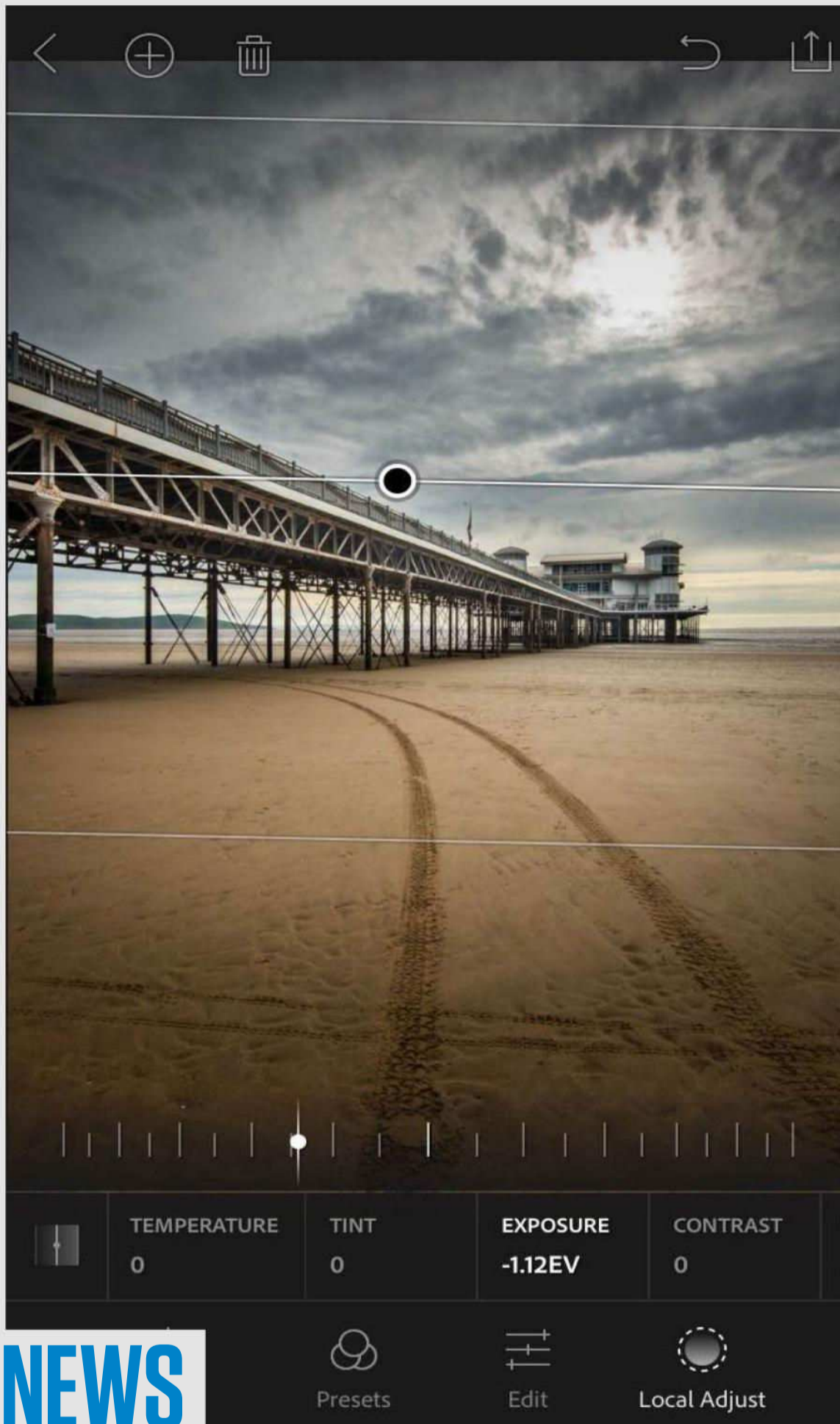
Make a 3D scene from scratch

■ Create 3D text, characters and shapes with ease

Day to night in Lightroom

■ Use adjustment tools to transform the atmosphere





New local adjustments in Lightroom Mobile iOS let you make graduated filter changes, which come in handy for darkening skies

▶▶ There are two big Lightroom Mobile updates this month: Lightroom for iOS 2.4 and Lightroom for Android 2.1.

Lightroom 2.4 for iOS offers an exciting new raw technology preview. The idea behind this is that, if you're out and about taking photos in the raw file format on your digital SLR or CSC and you can't wait to share them, then there's no longer any need to download the raw files to a laptop and then convert them to JPEGs before sharing.

Instead, you can download the files straight from your camera to your smartphone or tablet (using either the Camera Connection Kit or the Lightning to SD or USB kits from Apple). You then import the raws to your Camera Roll on your device and open Lightroom Mobile to view them.

Bear in mind, of course, that raw files are much larger than JPEGs so will take longer to import and load to your phone,

NEWS

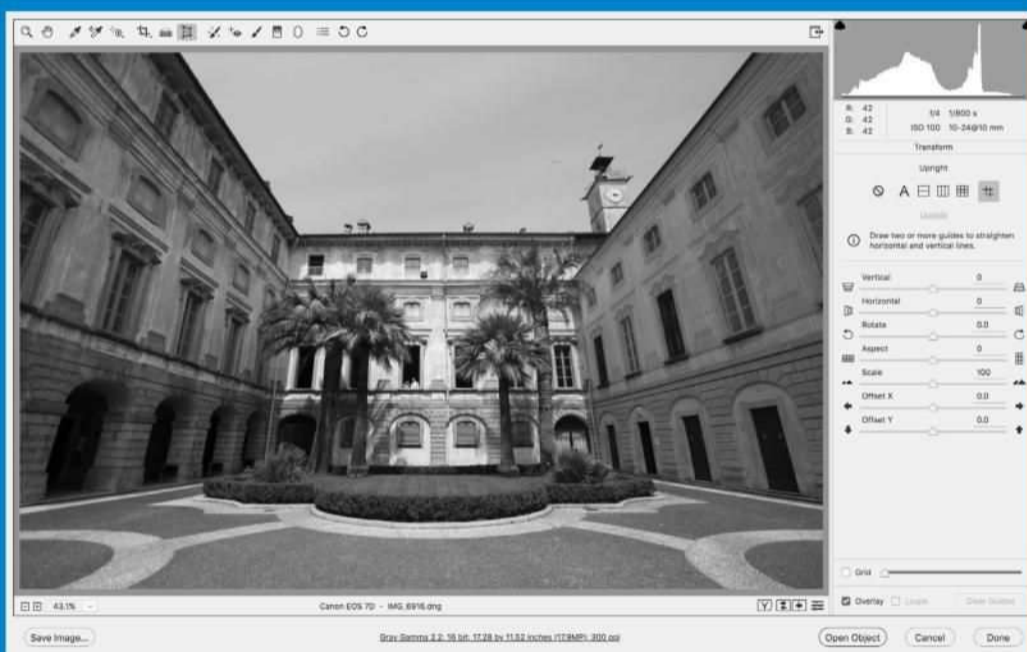
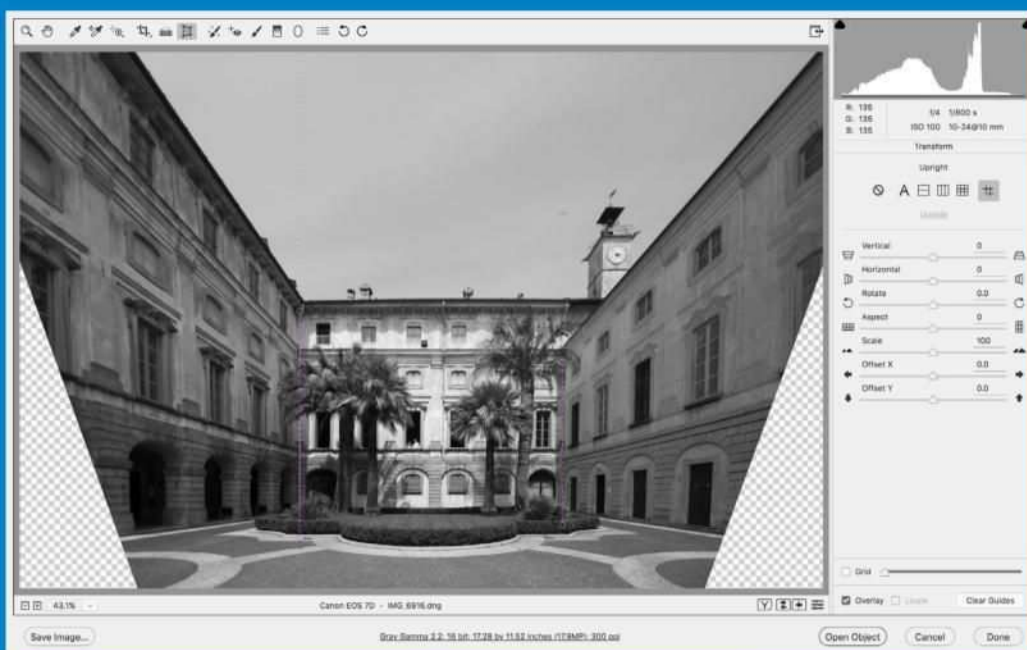
LIGHTROOM MOBILE UPDATES

and will occupy more space there: it may not be a great idea if your iPhone capacity is only 16GB.

Once the raw files are on your smartphone or tablet, you can make all the non-destructive changes Lightroom excels at before sharing your images with the world, directly from any part of the world where you can get a data connection. We imagine it'll prove a useful feature if you're caught without your laptop after a day's shooting, and there are a few stunners on your memory card that you just can't wait to start working on.

The other new feature for Lightroom Mobile for iOS is one that Adobe says that (after raw file support) has been requested most: the ability to make local adjustments in the form of linear and radial gradients, just like you can in the Windows or Mac OS X versions of Lightroom. This'll come in handy for making local adjustments such as darkening skies or adding vignettes.

Lightroom for Android has also seen a significant update to the camera facility. With many Android devices now offering the option to shoot in raw DNG format, the Lightroom Mobile camera has been improved with a new Pro shooting mode that gives you manual control over shutter speed, ISO, white balance and focusing as you shoot.

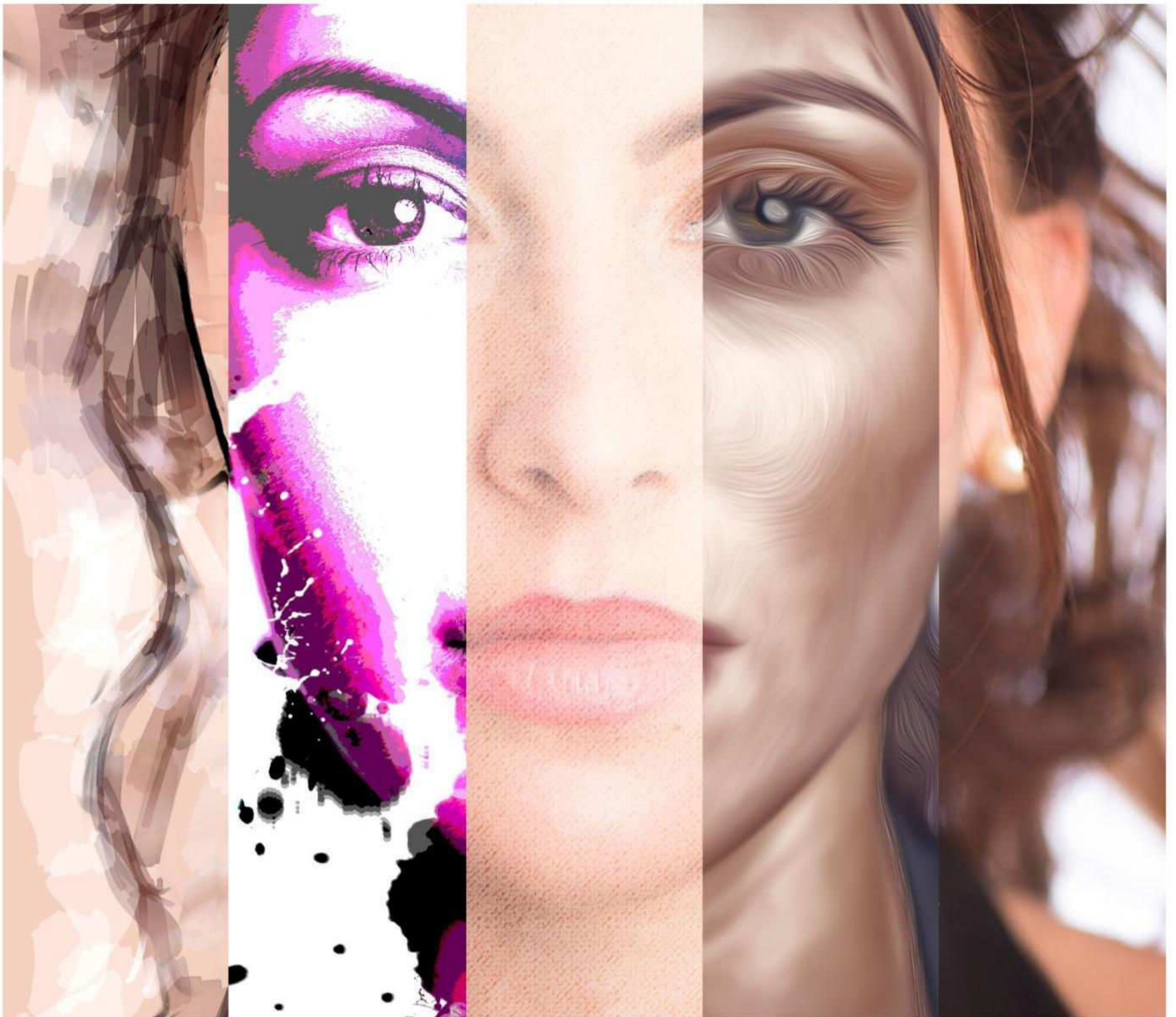


CAMERA RAW AND LIGHTROOM: INTRODUCING GUIDED UPRIGHT

There's a handy new feature within Camera Raw 9.6 or Lightroom CC 2015.6. The Transform Tool houses all the Upright controls that used to be found within the Lens Correction tab - useful for fixing wonky horizons, distorted architecture, keystone and converging verticals.

The four familiar options - Auto, Level, Vertical and Full - have now been joined by Guided. This lets you fix image distortion by tracing along lines: find a straight edge within the image you know should be horizontal or vertical, then make a second line and the tool does the rest.

Once corrected, you might end up losing edges of the image that you'd prefer to keep. You can use the Scale slider to zoom out, then tweak the positioning with the new Offset X and Offset Y sliders until you get the crop you're after.



TRANSFORM YOUR FAVORITE PHOTOS INTO PAINTINGS

In this month's cover story, learn how to give your photos the brush-based look with a variety of stunning techniques

▶▶ Over the following pages you'll find a whole host of fantastic tips, tricks and techniques for transforming your

photographs into digital art - along with great extras like videos, free brush sets and quality textures. Whether you want to recreate


the classic look of past masters or go for a more contemporary treatment, you'll find plenty to keep the creative juices flowing...

▶▶ DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/peu4cy> ON YOUR PC OR MAC

1 GET THE OIL PAINTING LOOK



WATCH THE VIDEO
<http://tiny.cc/jxt3cy>

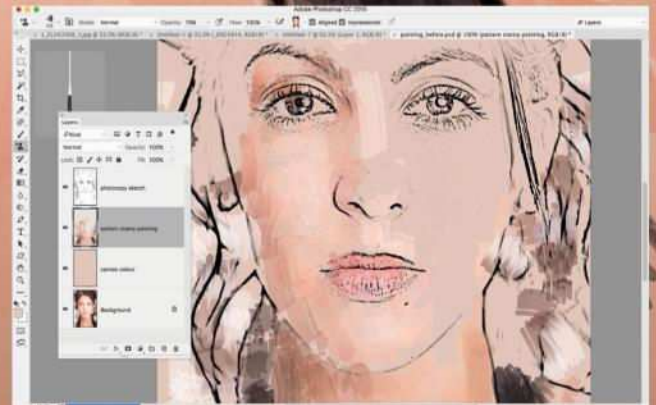
 Duplicate the background, then go to Filter > Stylize > Oil Paint. Set Stylization, Cleanliness and Bristle Detail to 10 and Scale to 1.6, uncheck Lighting and click OK. Press Ctrl/Cmd+F to run again. Go to Filter > Nik Collection > Color Efex Pro. (Get it for free at www.google.com/nikcollection.) Use the Detail Extractor filter to show detail. Add a Color Lookup Adjustment Layer, choose Foggy Night and set Opacity to 50%.



2 PAINT WITH PATTERNS

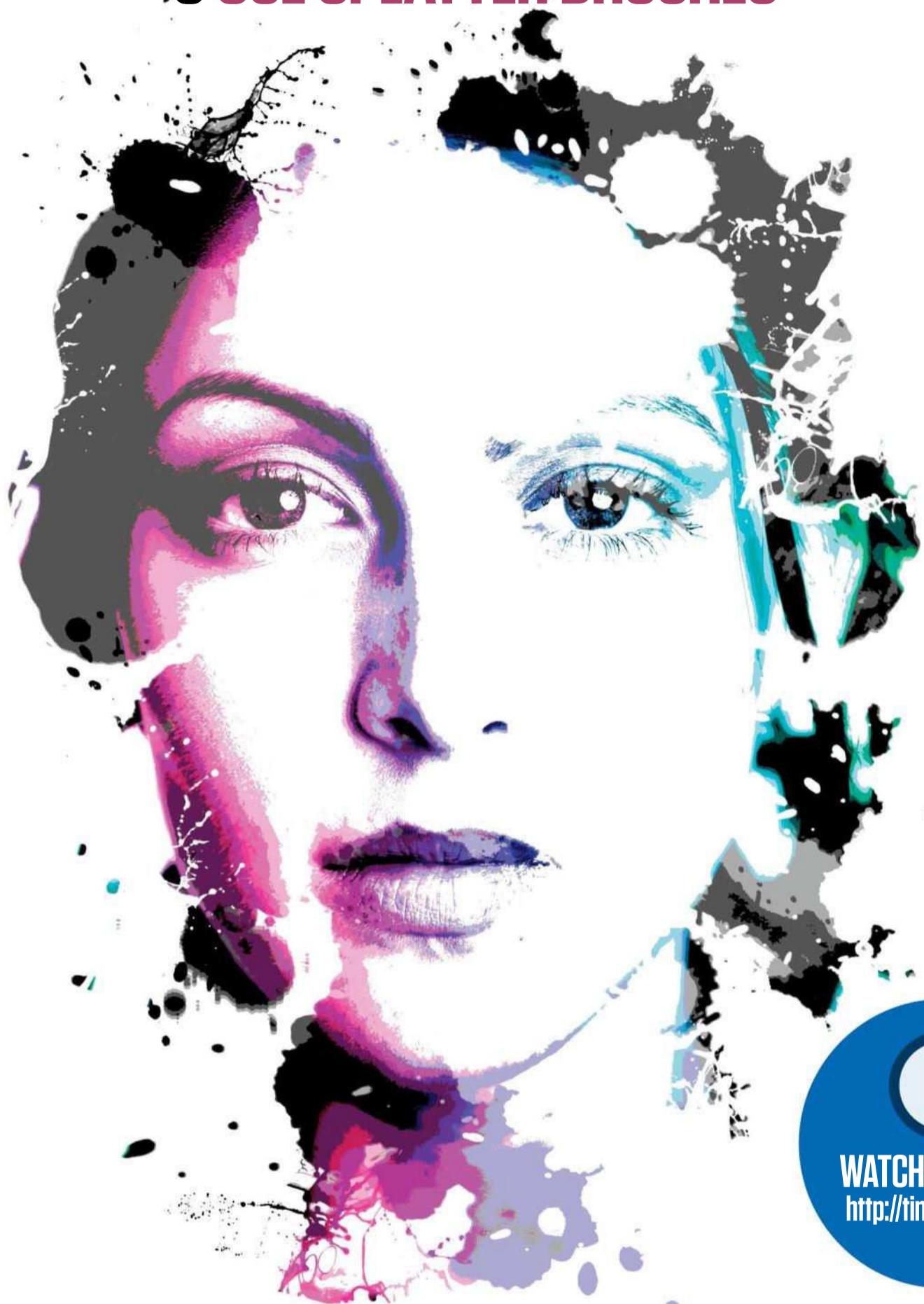


Go to Edit > Define Pattern and save. Duplicate the layer, press D then go to Filter > Filter Gallery > Sketch > Photocopy. Set the Blend Mode to Multiply and erase messy parts. Make two new layers below the photocopy layer. Fill the lower one with light brown. (Try #dbc5b8.) Select the upper one. Grab the Pattern Stamp Tool. In the options, target the new pattern, choose a bristle brush tip and check Impressionist, then paint.



WATCH THE VIDEO
<http://tiny.cc/w7t3cy>

3 USE SPLATTER BRUSHES



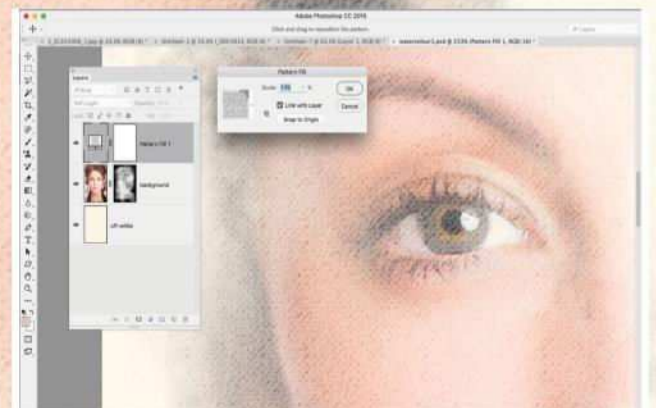
▶▶ Add a Black and White layer then a Levels layer, and squeeze in the whites and blacks. Make a new layer, grab the Gradient Tool, and choose a colorful preset. Make a gradient and set the Blend Mode to Overlay. Add a layer filled with white. Grab the Brush Tool and load the free splash brush set from this issue's project files. Add a Layer Mask and paint with black to reveal the face. Add a Posterize Adjustment Layer.



4 MAKE A WATERCOLOR



▶▶ Go to Filter > Camera Raw Filter > Details. Set Noise Luminance to 100 and Luminance Detail to 20. Add a layer; fill it with off-white. Drag the lower layer to the top; add a Layer Mask. Grab the Brush Tool, load the Wet Media set and pick a tip. Paint the edges black. Add a Posterize Adjustment Layer (40 levels). Add a Pattern Fill layer; choose Extra Heavy Canvas. Set the Blend Mode to Soft Light with 60% Opacity.



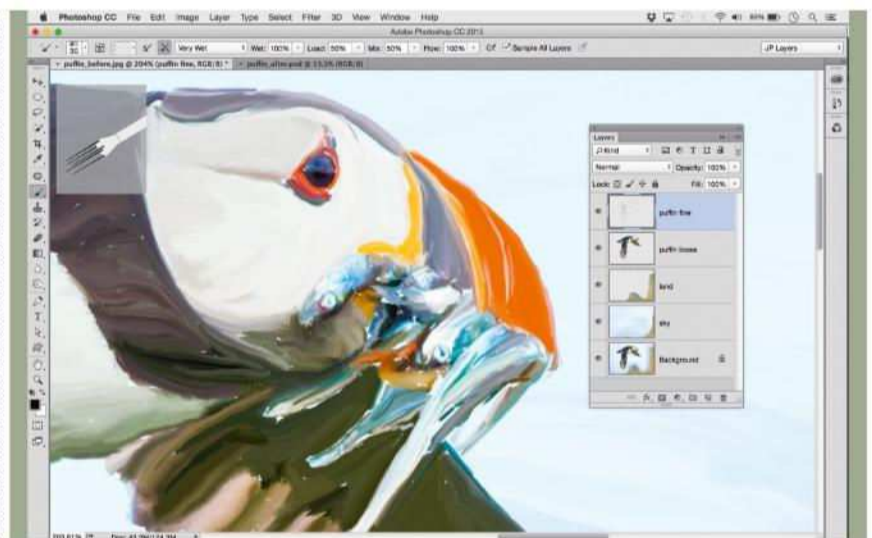
CREATE DIGITAL PAINTINGS WITH THE AMAZING MIXER BRUSH

Wield one of Photoshop's most creative tools with confidence - and discover how to transform your favorite photographs into realistic brush-based art in a few easy steps



1 PREPARE THE TOOL

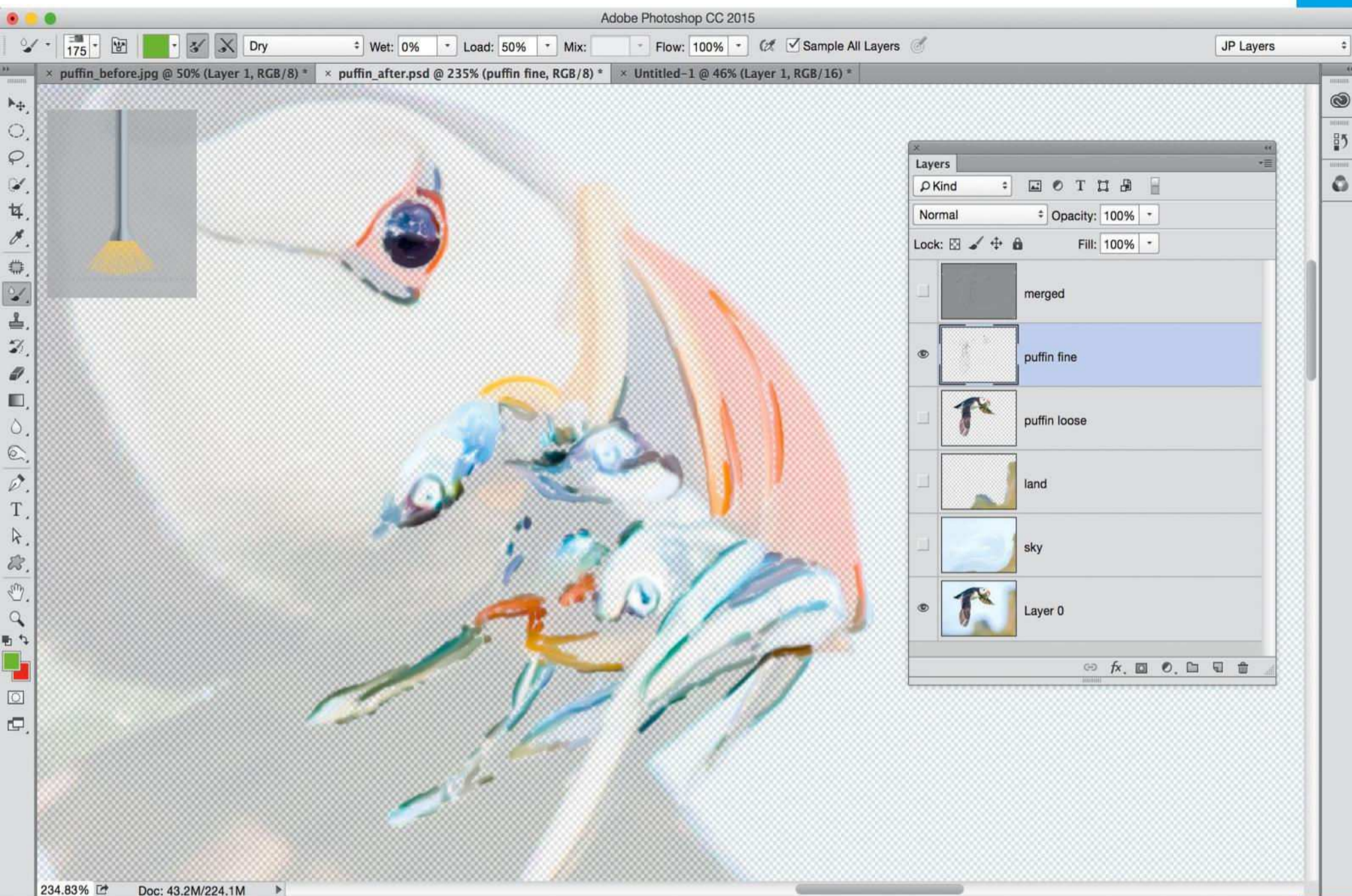
Open the Layers Panel and click the new layer icon to make a new empty layer. Grab the Mixer Brush, and in the tool options, check Sample All Layers. Click the presets dropdown and pick Very Wet. Enable the Clean Brush icon and turn Load Brush off.



2 SMUDGE THE COLORS

Select a bristle brush tip (we used Round Curve Low Bristle Percent) and start painting on the empty layer to smudge the colors. Block in the background with a large brush, then hide the layer, make another new layer and use a smaller brush to add details.

▶▶ DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/peu4cy> ON YOUR PC OR MAC



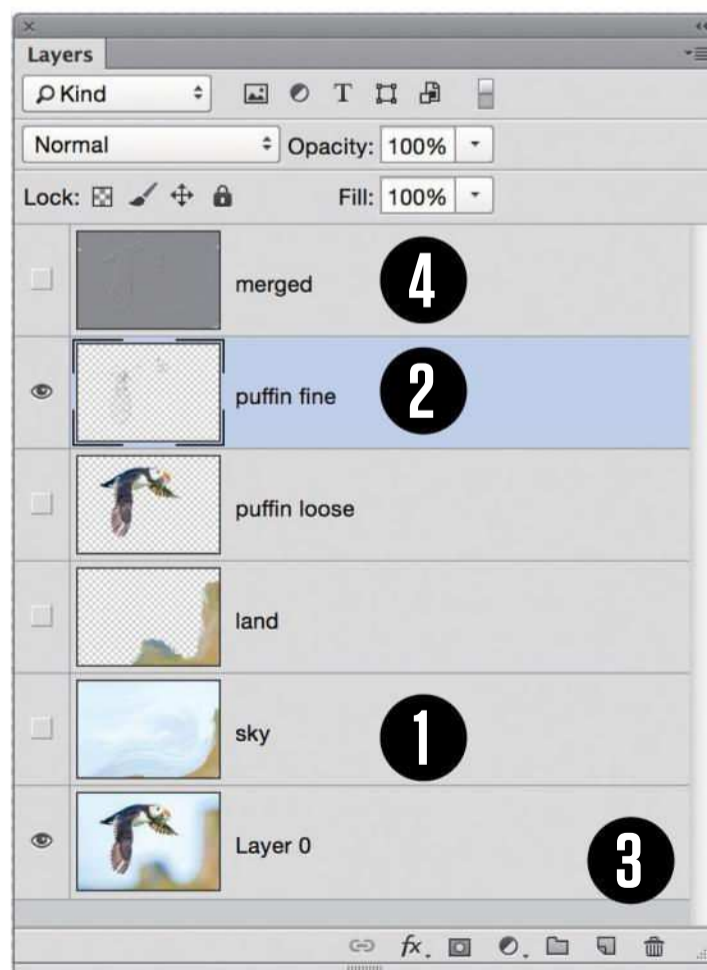
PAINTING ON LAYERS

As with painting on a real canvas, it's best to block in colors first before moving on to finer details. The beauty with painting in Photoshop is that each level of detail can be preserved on its own layer.

Begin by blocking in the background colors [1] with a large brush tip, smudging the colors to eliminate the subject. Once done, make a new

layer, hide the first sky layer and work in stages, adding finer details with smaller brushes [2]. As you paint, you can vary the opacity of the photo layer while still sampling colors from it [3].

Round things off by adding ridges to the brush strokes: merge a layer with Ctrl/Cmd+Shift+Alt+E then go to Filter > Stylize Emboss [4]. Once this has been applied, change the Blend Mode to Overlay to give your strokes a subtle 3D quality.



PHOTOSHOP ANATOMY

1 USE A TABLET

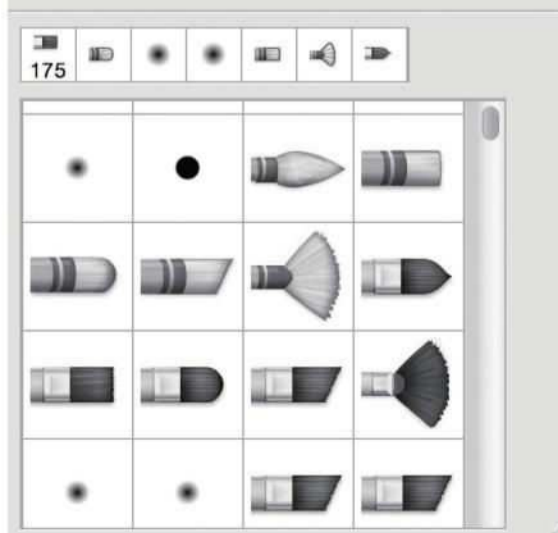
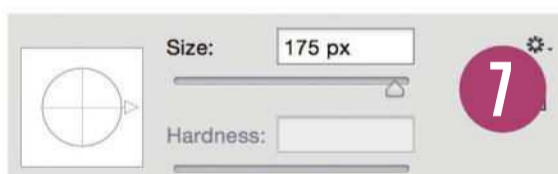
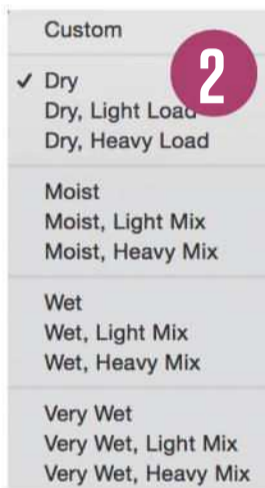
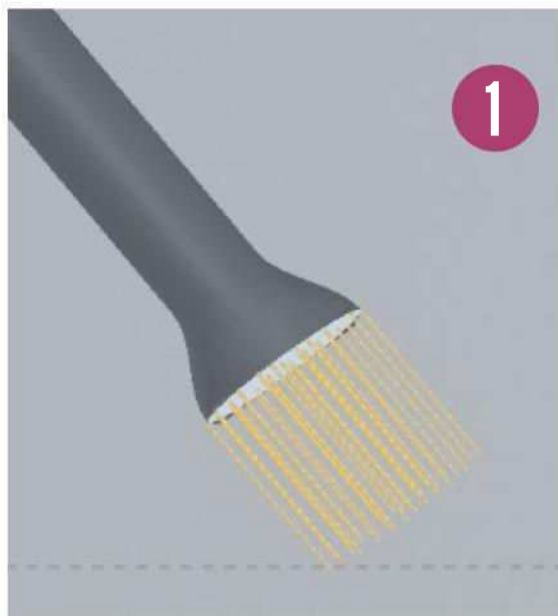
A pen and tablet like the Wacom Intuos give smooth brush strokes beyond anything you could achieve with a mouse. Photoshop's Bristle Brushes will behave naturally as you apply different levels of pressure or tilt the pen. The bristle brush preview gives an idea of how it behaves.

2 WET, LOAD, MIX, FLOW

Wet sets the wetness of the canvas. Load refers to how much paint is on the brush tip - a low load will mean the brush dries out more quickly. Mix determines the ratio of brush to canvas mixing - at 100% the brush picks up all the paint from the canvas, at 0% it only adds the loaded color. Flow controls the overall strength of the brush.

3 LOAD BRUSH

The Load Brush After Each Stroke icon is important. With the icon toggled on, the brush will be loaded with a fresh amount of the chosen foreground color for each new stroke. Leave it off if you want to smudge the existing colors instead.



4 CLEAN BRUSH

The Clean Brush After Each Stroke icon dips your brush in an imaginary cup of water after each stroke to clean it off, so you can start fresh with the next stroke. Turn it off and the brush will retain the color residue from previous strokes. If unchecked, you can load or clean the brush manually with the Color dropdown.

5 WET OR DRY?

There are a range of mixer brush presets, from Dry, Light Load to Wet, Heavy Mix. 'Dry' or 'Wet' refers to the state of the canvas, not the brush. A dry canvas will not smudge the existing colors, while a wet canvas will behave as if the paint is new, so the underlying colors are smudgeable.

6 SAMPLE ALL LAYERS

Sample All Layers allows you to sample from a photo while painting non-destructively on a separate layer.

7 BRISTLE BRUSHES

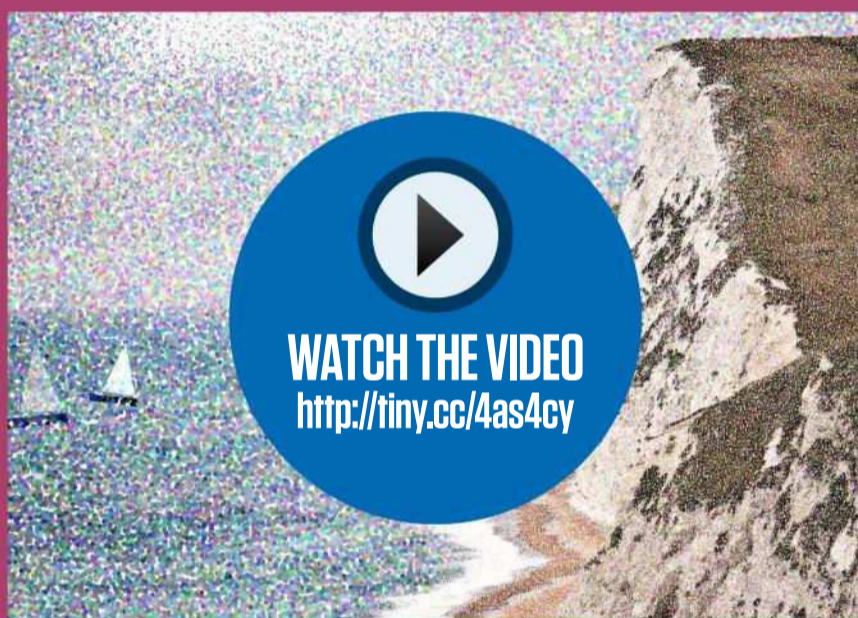
The Bristle Brushes are found in the Brush Picker. Each one behaves like a realistic artist's brush and features differences in the number of bristles, length, thickness and stiffness.

FROM THE ARCHIVES... FOUR DIGITAL ART TECHNIQUES

In four classic videos from the Practical Photoshop archives, learn how to create a classy comic book effect, turn faces into line art, get the cutout look and make a Pointillist masterpiece

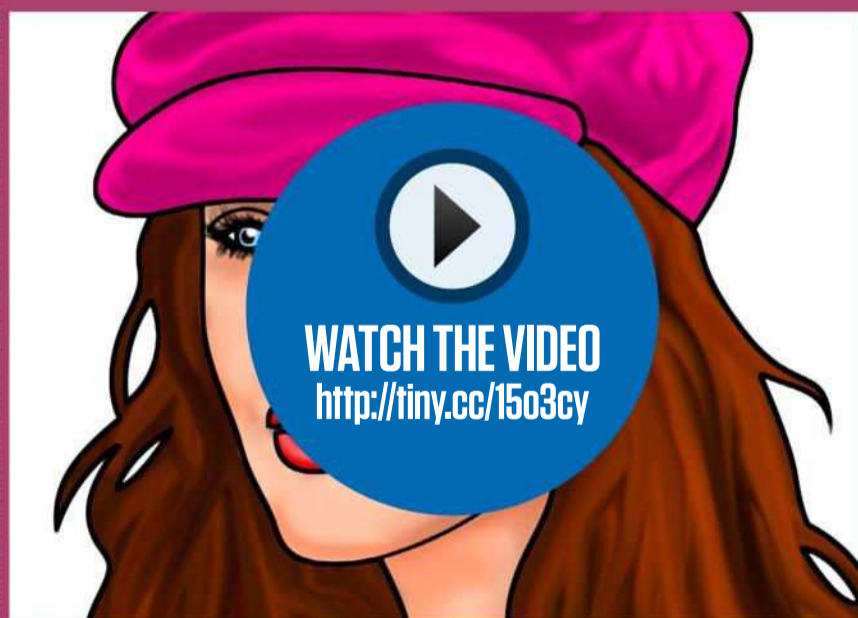
PERFECT POINTILLISM

Photoshop expert John Beardsworth channels Georges Seurat to explain how to turn images into an array of coloured dots



CLASSY COMIC BOOKS

Digital painting expert David Cole shows you how to transform an image into comic book art with a combination of filter effects



GET THE MAD MEN LOOK

Practical Photoshop regular George Cairns explains how to create a Mad Men-style design with selections and smoke brushes

LEARN LINE ART

Prolific Photoshop writer and trainer Steve Caplin explains how to transform a face into colourful, blocky line art with the Pen Tool



BEFORE



AFTER



BRUSH UP ON YOUR PHOTO PAINTING

James Paterson explains how to transform images into painterly artwork with a combination of Photoshop tools, filters and our free 37 brushes...

▶▶ If you've ever wished you could paint like a pro, but lack the talent for fine brushwork, here's an opportunity to create beautiful painterly art. Starting with a photo, all you have to do is apply a few filter effects then brush over with the Pattern Stamp Tool to give it a canvas look.

The Pattern Stamp Tool might sound like an odd choice - but patterns aren't necessarily restricted to recurring lines,

shapes or textures. In Photoshop, you can turn images into patterns. So once the image is prepared, all you have to do is define it as a pattern, then you can use the Pattern Stamp tool to redraw it in brush-based form. It's as if you can load the colors and tones across an image into the tool, then have it redraw the original image as something more painterly. The results are far more realistic than any one-click filter effect.



PROJECT INFO

You'll learn

▶▶ Use filters and brush tools to transform a photo into a painting

You'll need

▶▶ Photoshop CC

It'll take

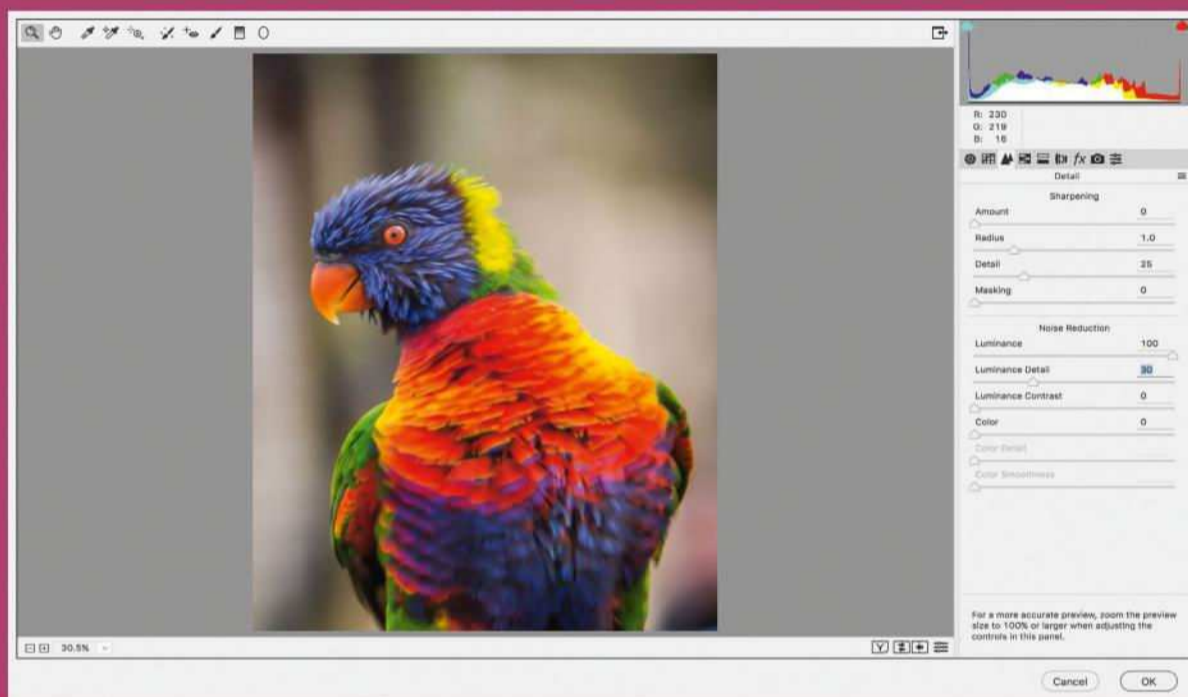
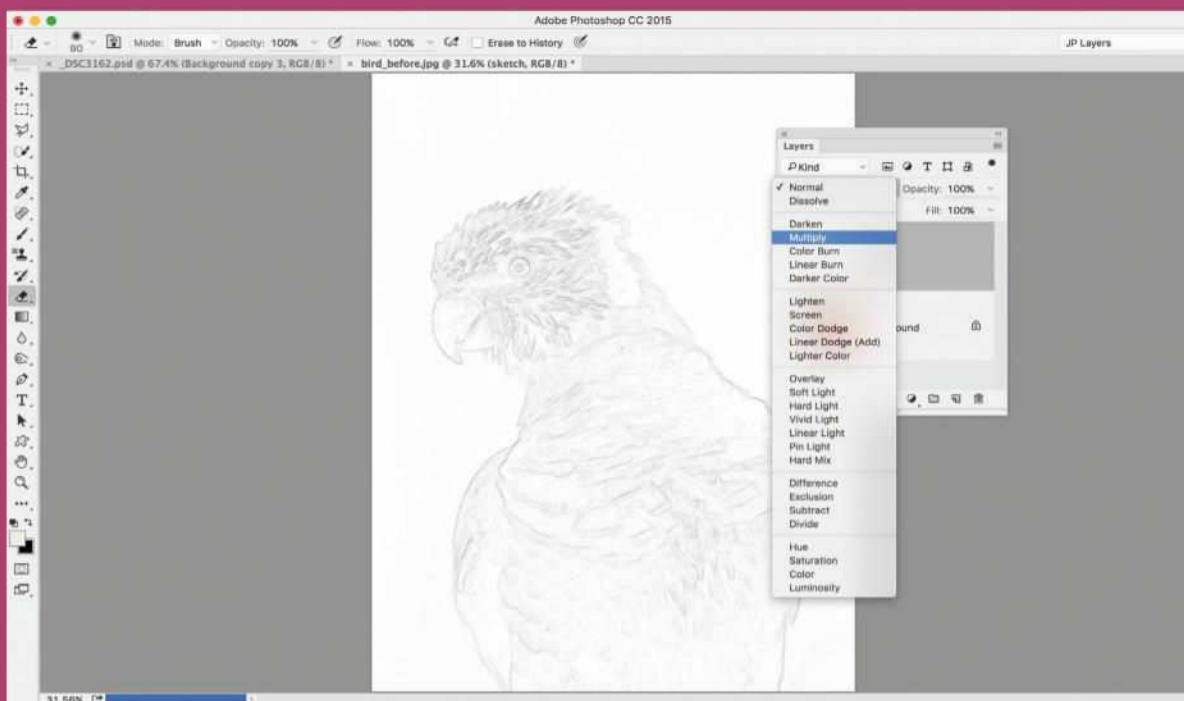
▶▶ One hour

▶▶ DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/peu4cy> ON YOUR PC OR MAC

GET THE BRUSHED ART LOOK

01 FROM PHOTO TO SKETCH

Open `bird_before.jpg`. Copy the Background layer. Go to Filter > Filter Gallery > Distort > Glowing Edges; set Edge Width to 3, Brightness to 4, Smoothness to 14. Click OK. Invert with Ctrl/Cmd+I. Go to Image > Adjust > Desaturate. Set the Blend Mode to Multiply. Name the layer 'Sketch'.

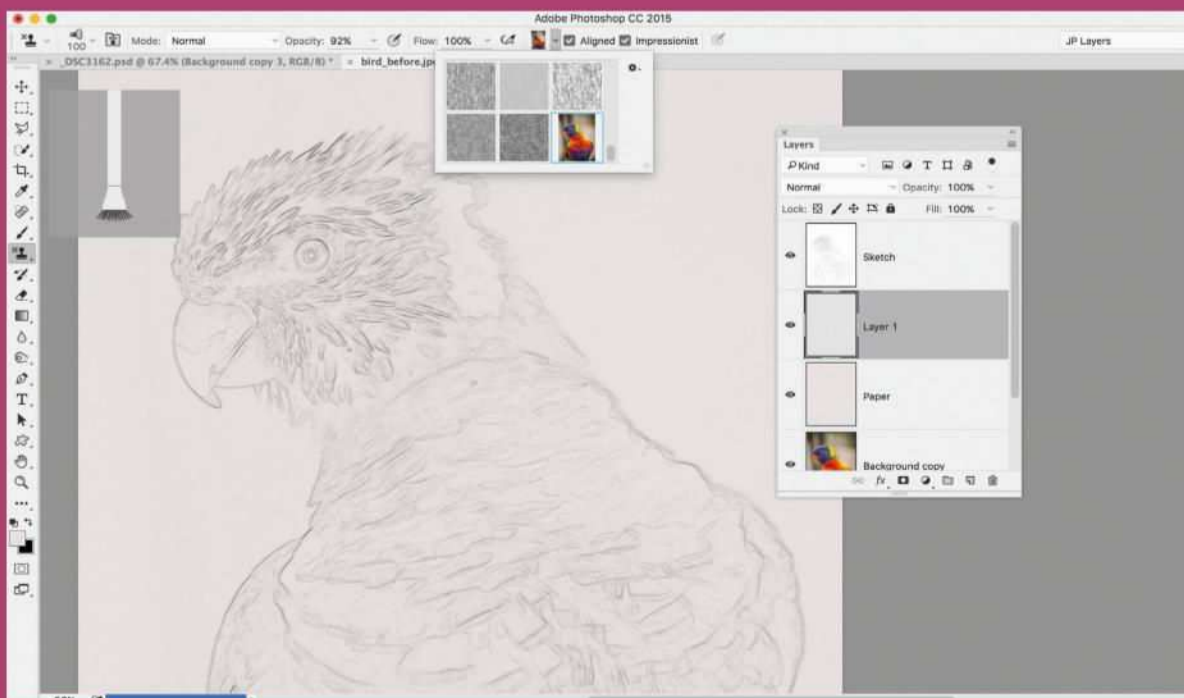


02 BLUR THE DETAILS

Make a new layer; drag it below 'Sketch'. Go to Edit > Fill; choose Use: Color and set it to #E5E1E1. Name the layer 'Paper'. Highlight the Background layer and duplicate with Ctrl/Cmd+J. Go to Filter > Camera Raw Filter. In the Detail tab, set Noise Luminance to 100 and Detail to 30. Click OK.

03 PREPARE THE PATTERN

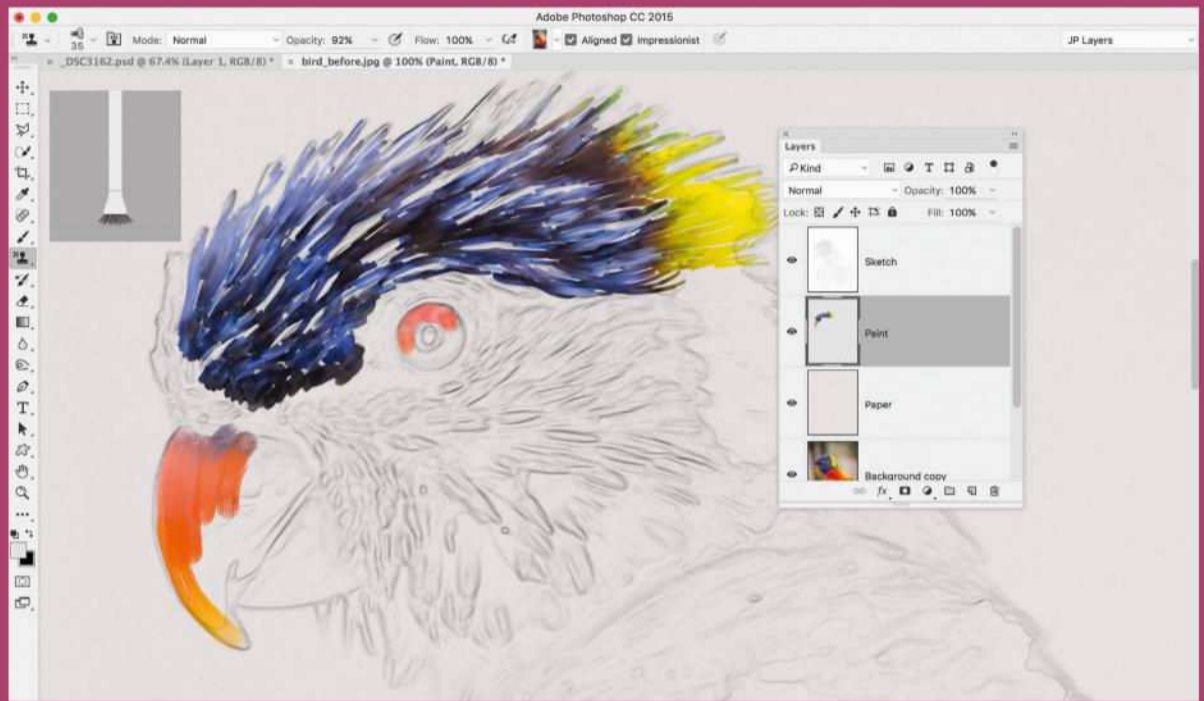
Alt-click the eye icon next to the highlighted layer to hide the others. Go to Edit > Define Pattern. Reveal the 'Sketch' and 'Paper' layers. Make a new layer and drag it below 'Sketch'. Grab the Pattern Stamp Tool. In the options, target the new pattern and check Impressionist.



GET THE BRUSHED ART LOOK

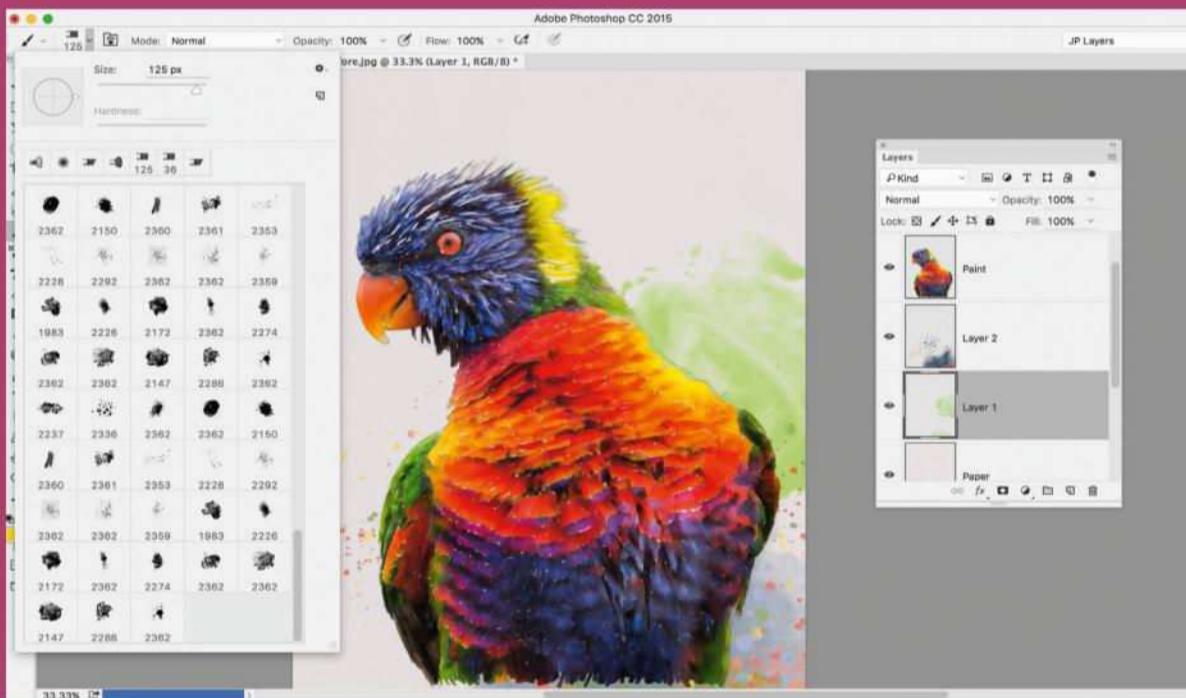
04 GET PAINTING

Rename the layer 'Paint'. Go to the Brush Picker and choose Round Fan Thin Stiff Bristles. Zoom in close and begin painting over the feathers with the brush, using **]** and **[** regularly to resize the tip. Follow the lines of the feathers with a combination of longer strokes and shorter jabs.



05 USE THE FREE BRUSHES

Continue painting the bird. Once done, grab the Brush Tool, and load in the watercolor brushes supplied. Make a new layer below the 'Paint' layer, select a brush tip, choose a color and paint a few splashes. Add more layers and use different colors to build it up.



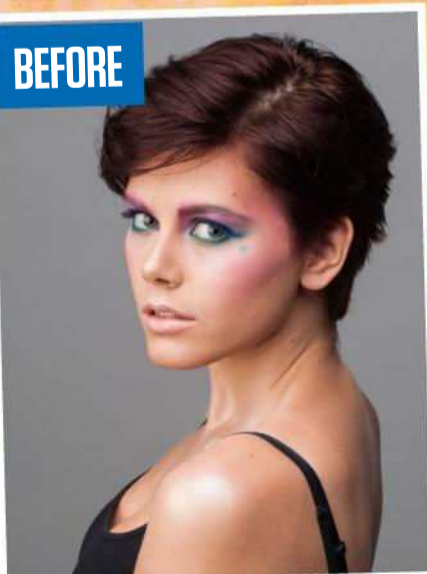
06 ADD A CANVAS TEXTURE

Click the Create Adjustment Layer icon and choose Pattern, then select a rough texture pattern like Parchment. Set the Blend Mode to Overlay and lower the opacity. Add a Levels Adjustment Layer; drag in the white and black points to boost contrast.





BEFORE



MAKE THE COVER

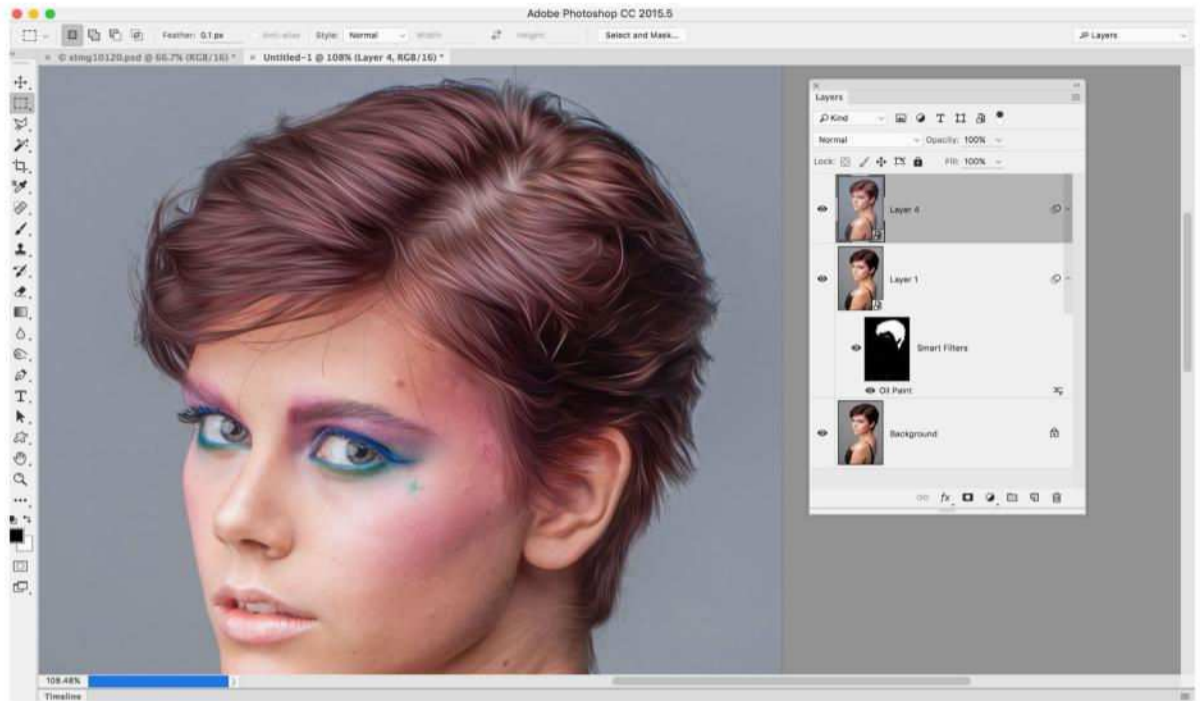
Once you learn a few painting tricks, you can start combining effects for a huge variety of looks – which is what we did for our cover image by mixing this issue’s techniques...

▶ DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/peu4cy> ON YOUR PC OR MAC

MAKE THE COVER

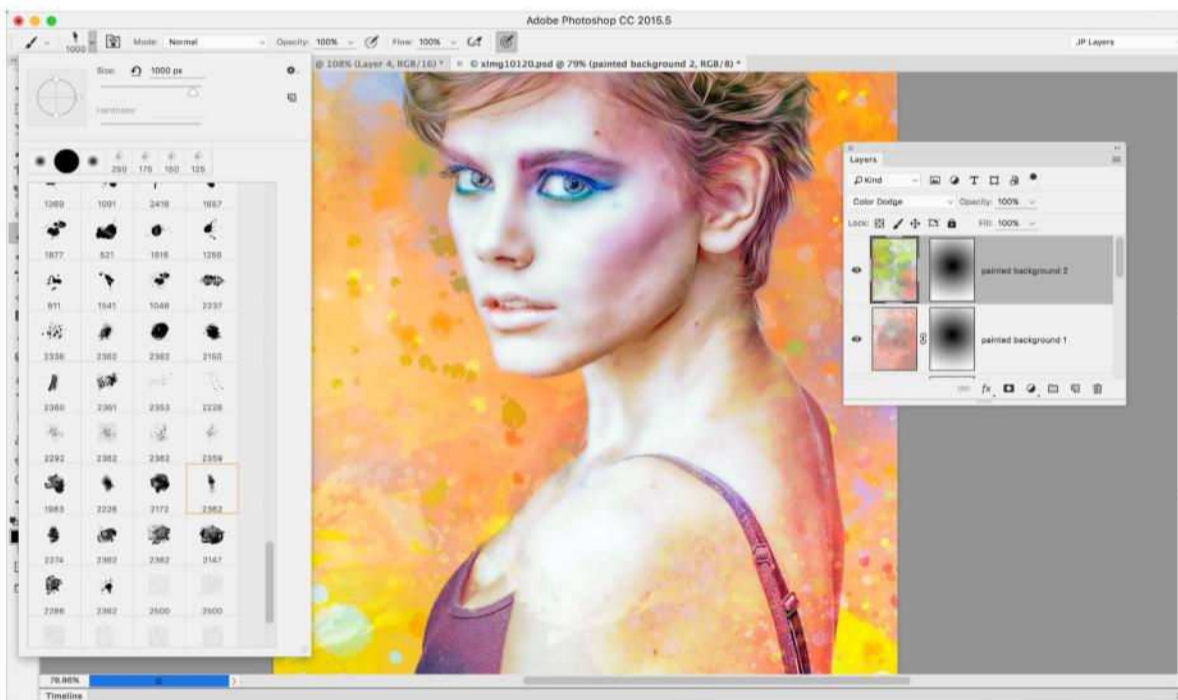
01 USE OIL PAINT

Starting with a simple headshot, we applied the oil paint technique described on page 6. We restricted the oil paint filter effect to the hair, then lifted the shadows to pull out more detail, before softening the skin slightly using Color Efex Pro from Nik Collection. (Get it free from www.google.com/nikcollection.)



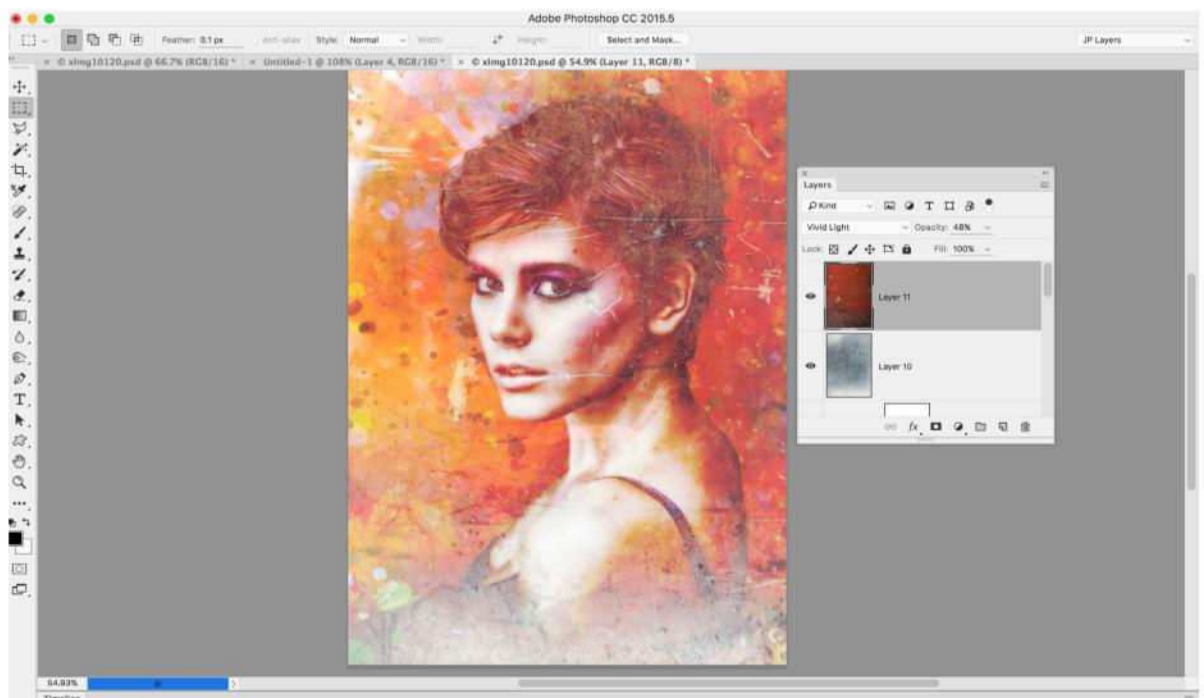
02 PAINT A BACKDROP

Next we added splashes and brush streaks across the background, as seen in the last couple of steps from the bird painting tutorial on page 10. Using the supplied brush set, we dabbed different colors over several layers, varying layer opacity to build up the effect gradually.



03 ADD TEXTURES

We can add depth to the effect with a couple of textures. Here we've used two from the fantastic 150-texture pack given away free with *Practical Photoshop 63*. First we dropped in texture061 and set the Blend Mode to Lighten. Then we added texture070, set to Vivid Light with 75% Opacity.





HARNESS THE POWER OF CONTENT-AWARE TOOLS

No matter how well you capture a scene in-camera, there are times when a little tidying can make a big difference...

▶▶ With Photoshop's array of Content-Aware tools, you can quickly improve your photos by tidying up messy patches around the frame. Here you'll use the Content-Aware Fill command to remove all the distracting

markings on a swimming pool floor that detract from this underwater portrait. You'll begin by selecting all the messy areas and then you'll fill them - a task made much easier if you temporarily delete the subject in front...



PROJECT INFO

You'll learn

▶▶ How to remove sections of a photo and fill in the gaps you've created

You'll need

▶▶ Photoshop CC

It'll take

▶▶ 20 minutes

▶▶ DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/peu4cy> ON YOUR PC OR MAC



CREATE 3D CHARACTERS AND SCENES

Learn how to bring together a variety of 3D shapes, text and characters into a complete scene

▶▶ Photoshop's 3D tools are improving all the time – so much so that it's now simple to merge several shapes into a scene like this. While the 3D tools in Photoshop can initially look daunting, there are a few key points that will help you.

First, get to know the 3D Panel. This houses all the 3D shapes within the selected layer. A layer can hold several editable 3D shapes; when merged together, they all occupy the same 3D environment, so they start to cast

shadows on one another and fit the same perspective. Below each shape name are listed different 'materials'. These relate to the surfaces that make up the shape.

When you click on any individual element in the 3D Panel, whether it's a shape, a material, a light or a view, the Properties Panel changes to show the relevant sub-settings for that particular element. It's this interplay between the 3D and the Properties Panels that lies at the heart of 3D editing in Photoshop.



PROJECT INFO

You'll learn

▶▶ How to create, edit, light and color 3D shapes

You'll need

▶▶ Photoshop CC

It'll take

▶▶ 30 minutes plus rendering time

▶▶ DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/peu4cy> ON YOUR PC OR MAC

PRACTICAL Photoshop®

CREATE 3D TEXT

01 OPEN AN IMAGE

Open the start image 3d_backdrop. If you use your own image, it'll help if there are markings or shapes that will help you match the perspective of the 3D shape with the 2D image. Here the parking bays are ideal, but any square or rectangular shape will do.



02 EXTRUDE THE TEXT

Use the Type Tool to type a word. A blocky, sans-serif font style works best. (We used DIN Alternate.) Go to 3D > New 3D Extrusion From Selected Layer to turn the words into blocks. In the Properties Panel, use Extrusion Depth to adjust the shape.



03 CHOOSE COLORS

Highlight the shape's Front Inflation Material in the 3D Panel, then go to the Properties Panel. Click the color box next to Diffuse to pick a color. Experiment with the other settings. Highlight the Extrusion Material in the 3D Panel and choose another color.

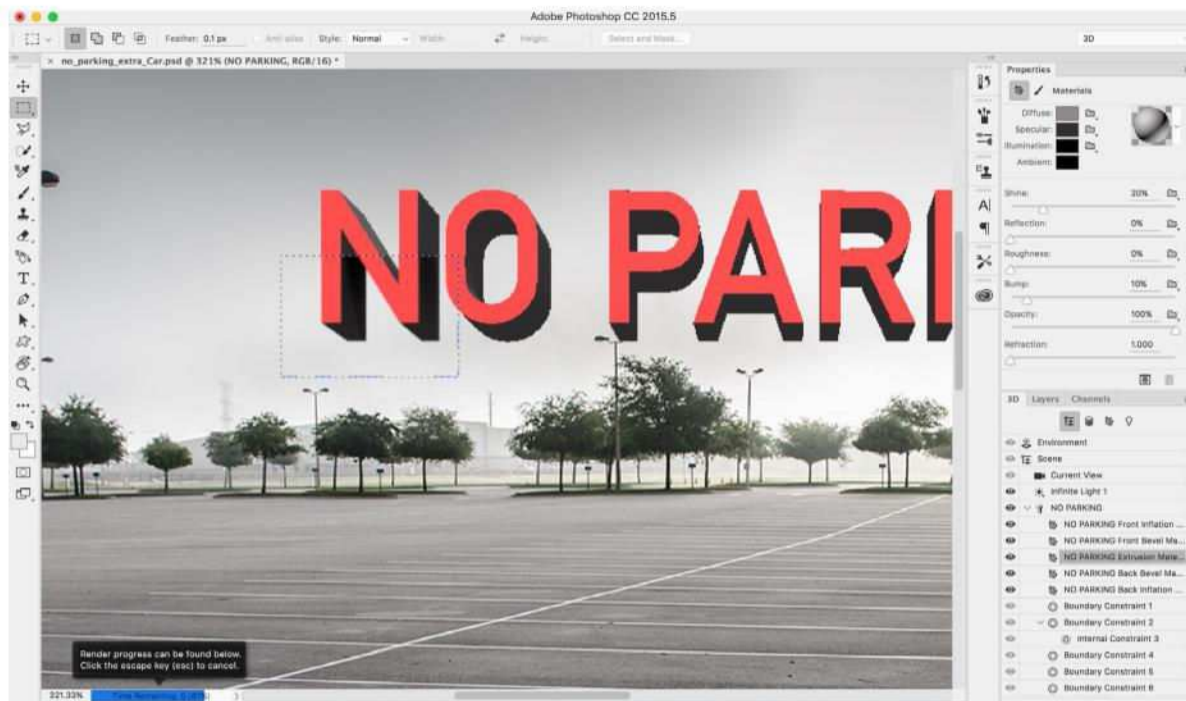


PRACTICAL Photoshop®

CREATE PERSPECTIVE

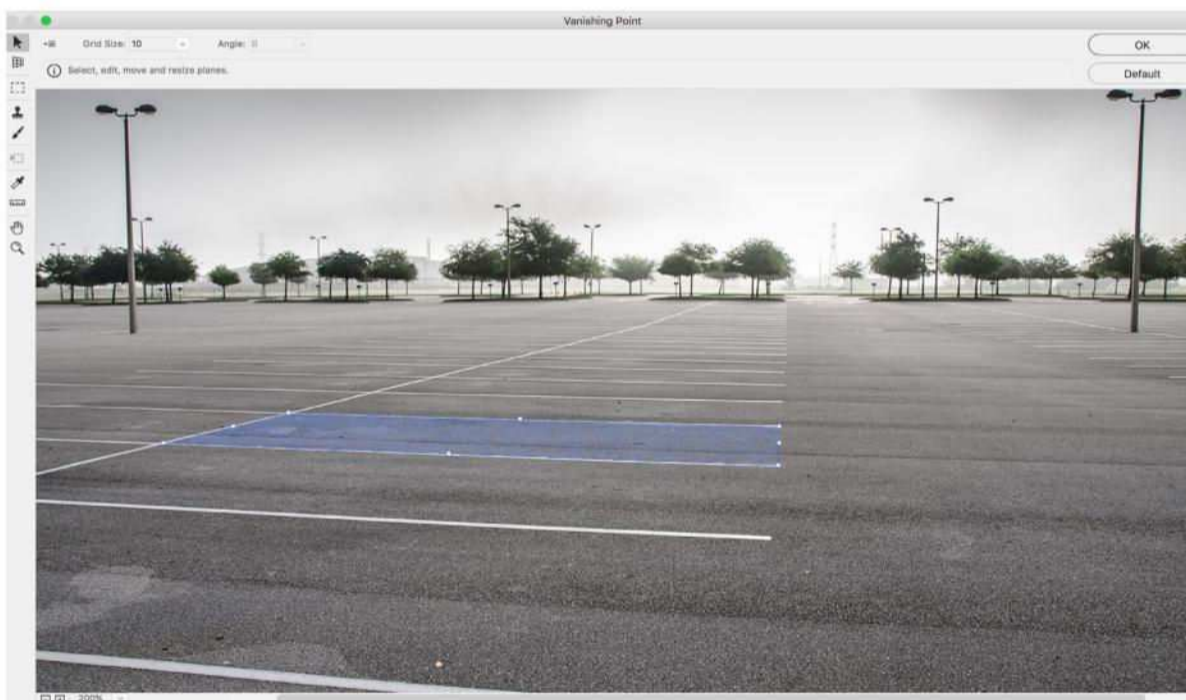
04 MAKE A TEST RENDER

After choosing a material, it's a good time to try a test render, to check how it'll look without having to wait until the end. With the Rectangular Marquee Tool, make a selection of a small area, then go to the 3D Panel and click the Render icon.



05 CREATE A PLANE

Hide the 3D layer for now, then highlight the background layer. Go to Filter > Vanishing Point. Grab the Create Plane Tool, then click four points to make a rectangle over the marking on the floor. Zoom in to fine-tune the position, then click OK once you're happy.



06 MATCH THE PERSPECTIVE

Reveal and click the 3D layer. In the 3D Panel, click Current View. Go to Properties and click the View drop-down: select the Vanishing Point Grid you just made. Don't worry if this makes the shape fly off-screen: you'll fix this...



PRACTICAL Photoshop®

IT'S TAKING SHAPE...

07 MOVE TO THE GROUND

Go to the 3D Panel and highlight the shape. (It's named after the words within.) Go to 3D > Move Object to Ground Plane. In Properties, click the fourth icon at the top - Coordinates. Drag the X and Z coordinates left or right to position the words in the scene.



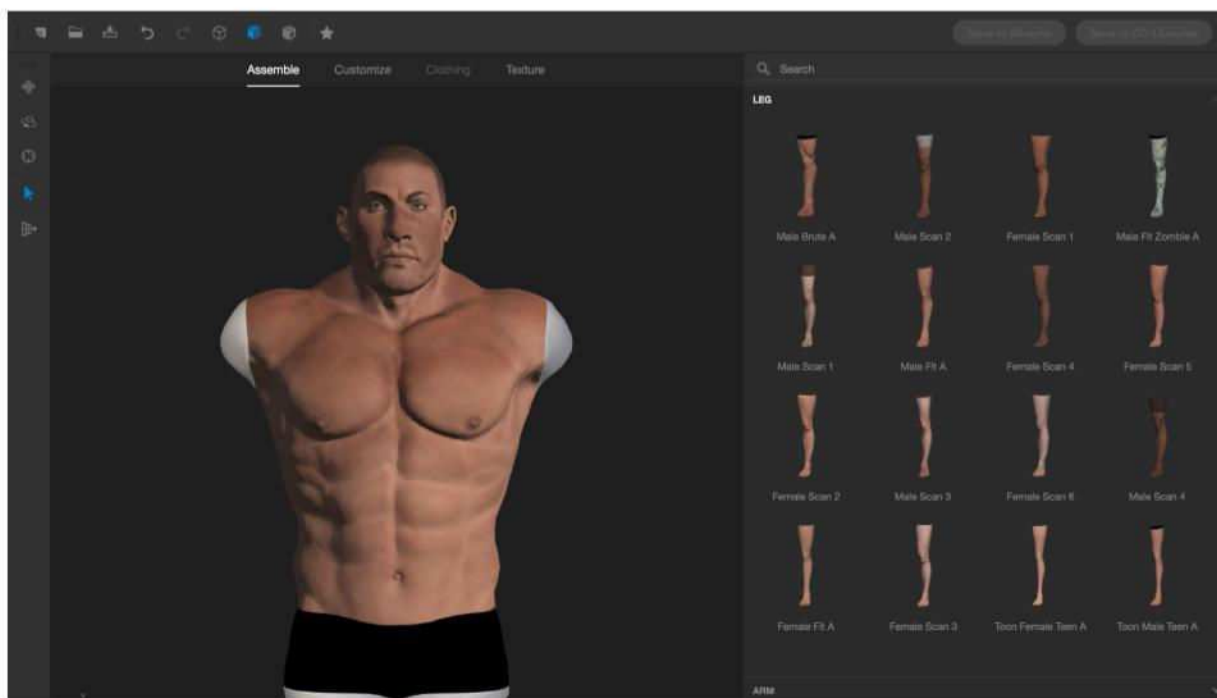
08 CHANGE THE LIGHTING

It's time to think about the lighting on your 3D shape. To match the photo's soft, diffuse light, go to the 3D Panel and highlight Infinite Light. In Properties, set Shadow Softness to about 80, then drag the light control to adjust the direction of light.



09 MAKE A CHARACTER

Next you'll add a 3D character using Adobe Fuse. If you don't already have Fuse, open your Creative Cloud App, go to Apps and download Fuse. Open Fuse and start by choosing a head, then a body and limbs for your character.



MAKE A COMBINED SCENE

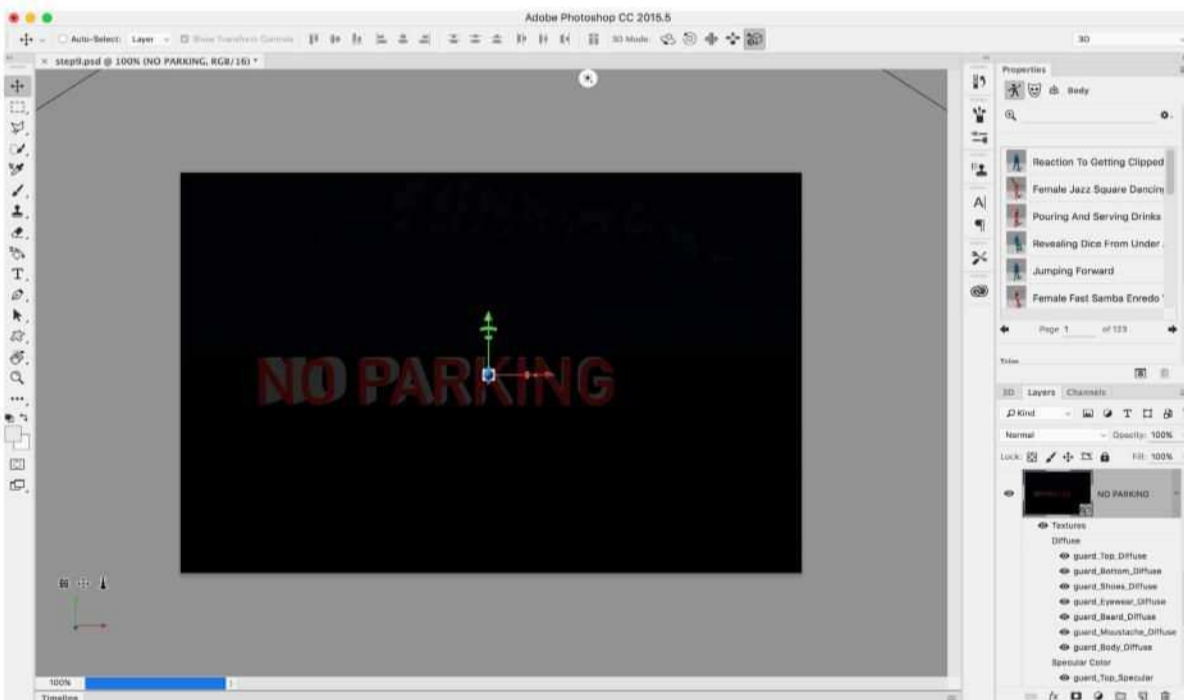
10 ADD THE CHARACTER

Customise your figure, using the menus to pick clothes and accessories. Once happy, click Save To CC Libraries, name the character and click Save. Wait for it to sync. In Photoshop, open the Libraries Panel. Drag the character into your scene.



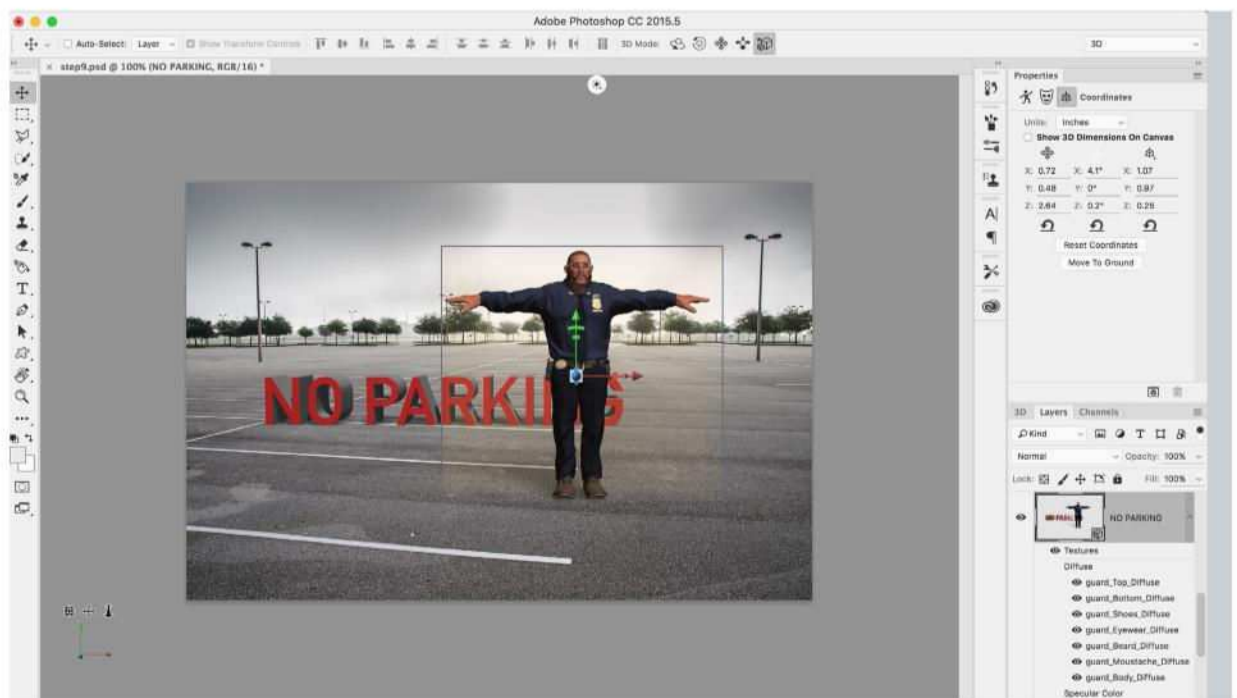
11 MERGE THE SHAPES

In the Layers Panel, hold Ctrl/Cmd and click both the 3D layers, then press Ctrl/Cmd+E to merge the layers. Both shapes now occupy the same 3D space, while remaining independently editable. Their lighting and perspective will match. This might throw the positioning off.



12 MATCH 'EM UP

In the 3D Panel, pick the type shape. Go to Coordinates in Properties; note the settings. Back in the 3D Panel, highlight the figure. Go to 3D > Move Object to Ground Plane. Go to Coordinates and roughly match the size and position.



ADD YOUR OWN SHAPES

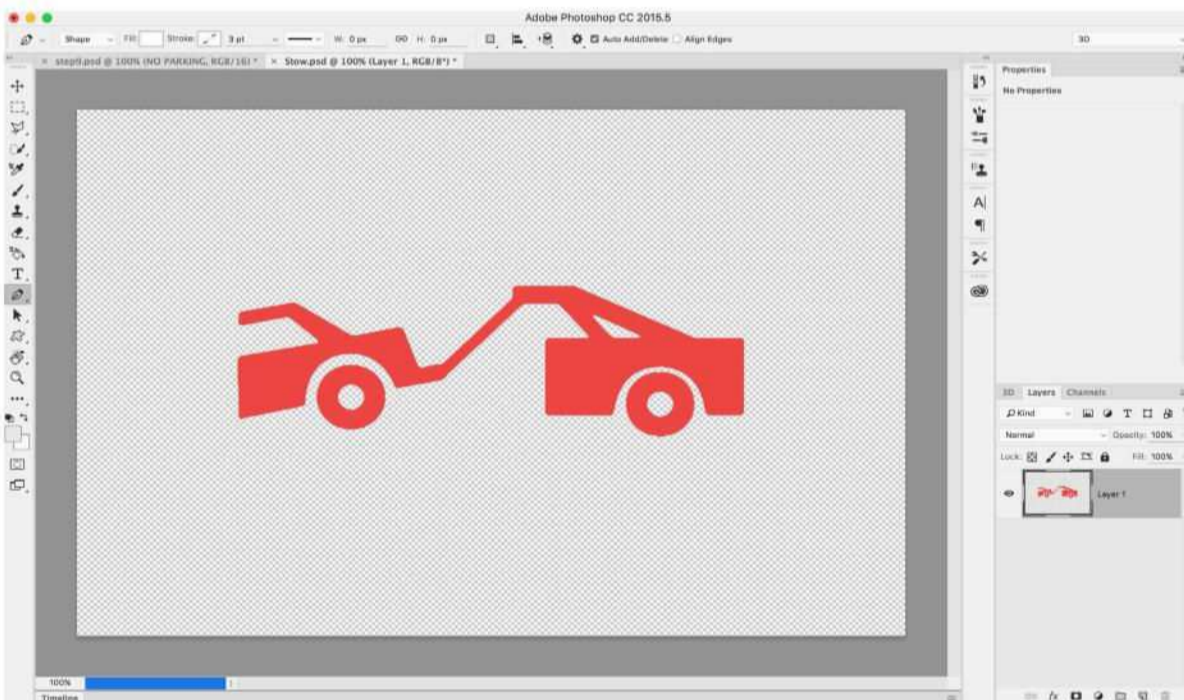
13 THROW SOME MOVES

Highlight the Body icon in Properties. Select an animation or search by category (we chose 'K-Pop Dance') then go to Window > Timeline. Drag the playhead through the clip to choose a pose. Similarly, click the Face button to choose an expression.



14 CREATE A NEW SHAPE

Now you'll add in a shape you'll make yourself. Go to File > New to set up a new document. All you need is a simple shape on its own layer. We traced an image of a tow-away parking sign with the Pen Tool, made a selection and filled it with red to get our shape.



15 POSITION THE OBJECTS

Drag the shape into the main image with the Move Tool, then go to 3D > New 3D Extrusion From Selected Layer. Adjust the material colors, then merge it with the other 3D layer. We also added a simple frame in the same way.



PRACTICAL Photoshop®

COMPLETE YOUR 3D SCENE

16 DOWNLOAD FREE SHAPES

You'll find plenty of free shapes online. Go to 3D > Get More Content for several useful links. We found a 3D car on Archive3D. Download and then open the shape into Photoshop. Copy the shape over, merge the 3D layers and position the car.



17 ADD ANOTHER 3D LIGHT

Finalise your lighting so all the elements work together. You can add more lights with the New Light icon in the 3D Panel. We added a second Infinite Light at a lower intensity to act as a fill light. Once you're happy, click Render. This might take a while.



18 TONE THE IMAGE

Press Ctrl/Cmd+Shift+Alt+E to merge a new layer. Tone this layer however you like to finish off the image. We used the Camera Raw filter. Go to Filter > Camera Raw Filter, then use the tonal tools to tease out the textures in the image.



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▶ This month, discover how to transform day to night with a few simple adjustments

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

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MAKE EVEN BETTER PHOTOS

+ **FREE DISC** featuring 10 expert video tutorials



The image shows the cover of the book 'Teach Yourself Lightroom' and a CD-ROM. The book cover features a woman's face on a computer monitor, a landscape photo, and a Canon camera. The CD-ROM also features a woman's face on a monitor and a Canon camera. A large red circle on the right says 'ON SALE NOW'. A banner at the top of the book cover says '2 GREAT WAYS TO LEARN! READ OUR GUIDES • WATCH THE VIDEOS'. A red badge on the book cover says 'FULLY UPDATED!' and lists 'Lightroom Mobile', 'Lightroom CC', and 'Lightroom 6'. A red banner on the CD-ROM says 'FREE PREVIEW!'. The book cover also lists '10 EXCLUSIVE VIDEO LESSONS - LEARN LIGHTROOM FAST TODAY' and '10 exclusive video lessons from the full interactive DVD'. The CD-ROM lists 'Learn pro image editing techniques', 'Every key feature & tool explained', and 'Learn entirely at your own pace!'. The book cover also lists 'Pro image making techniques', 'Detailed steps from raw file to print', and 'All the important tools and features explained'. The CD-ROM also lists 'A Photomasterclass from the makers of Digital Camera' and 'Future Publishing'.

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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 nine 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.

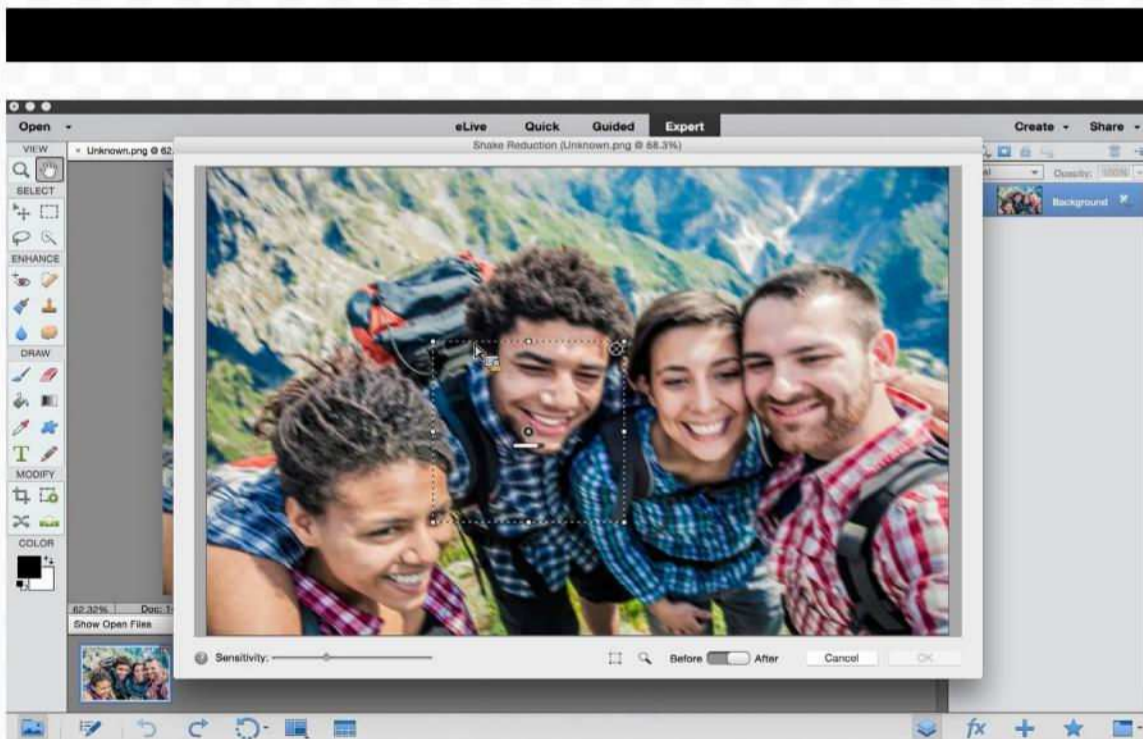


PHOTOSHOP CC

£8.57/\$9.99 PER MONTH WINDOWS, OS X



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 14

£79.10/\$99.99 WINDOWS, OS X



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 6

£100.07 OR INCLUDED WITH CREATIVE CLOUD WINDOWS, OS X



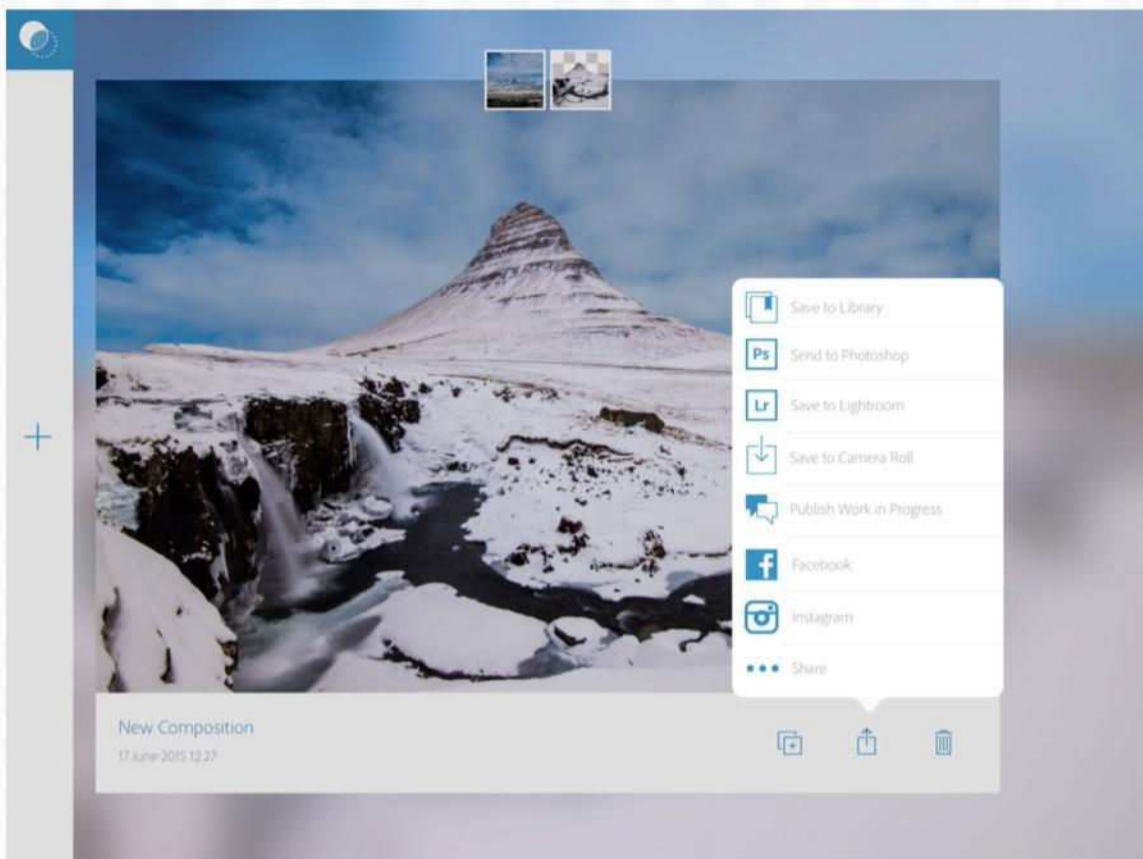
Lightroom combines the professional raw-processing tools in the more expensive Photoshop CC with the asset-organizing powers of the cheaper Photoshop Elements. Lightroom is available as a traditional boxed copy (Lightroom 6), and as part of a Creative Cloud subscription (Lightroom CC). Essentially, the applications are the same, except Lightroom CC has Creative Cloud support, ongoing updates, and access to the mobile and web workflows.

LIGHTROOM MOBILE

INCLUDED WITH CREATIVE CLOUD IPHONE, IPAD, ANDROID



Lightroom Mobile is the lightweight iPad, iPhone and Android version of the application, integrated with Lightroom CC but not Lightroom 6. To use Lightroom Mobile you need to sign up for an Adobe ID so that you can 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 then use Lightroom Mobile to edit or add ratings to your pictures.



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



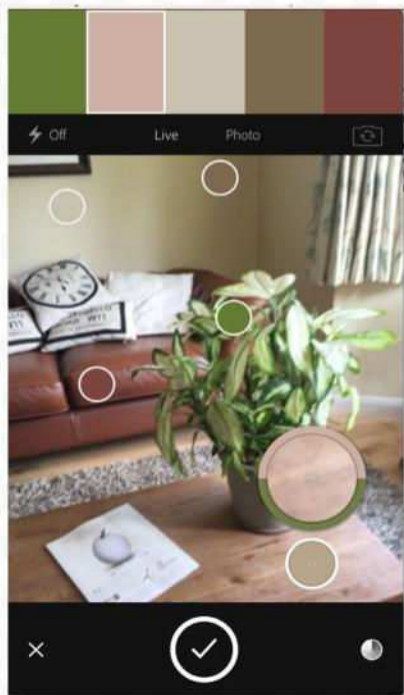
Adobe Brush enables you to make your own custom brushes from photos or sketches for use in Photoshop, Illustrator or the Sketch app. The most successful subjects are usually those that can be easily isolated, such as a splash against white, or a leaf against the sky. You can capture objects for your 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 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 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

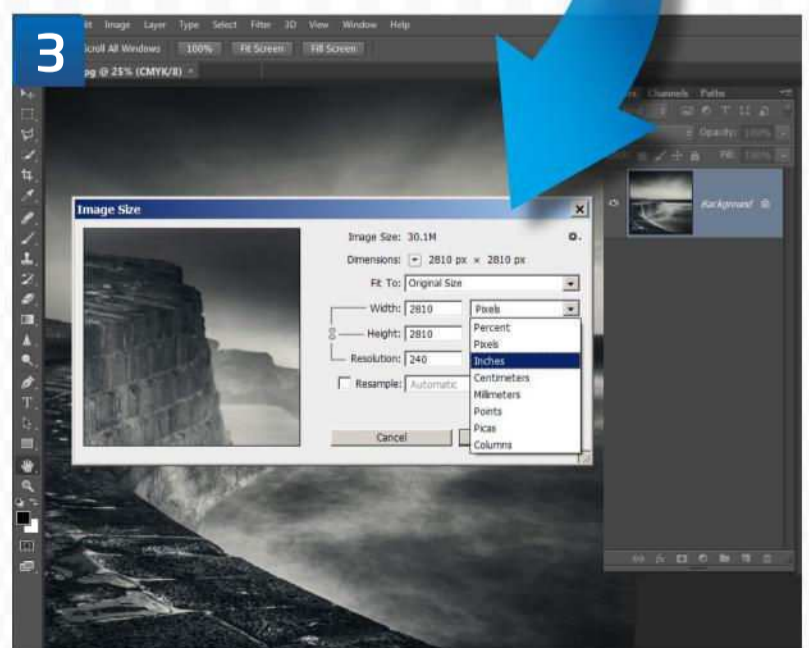
 The image-editing process begins as soon as you've transferred your photos from your memory card to your computer.

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 images by the star rating to group the ones you want to work on.


2 The next step is to open the images 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 a wider 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 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

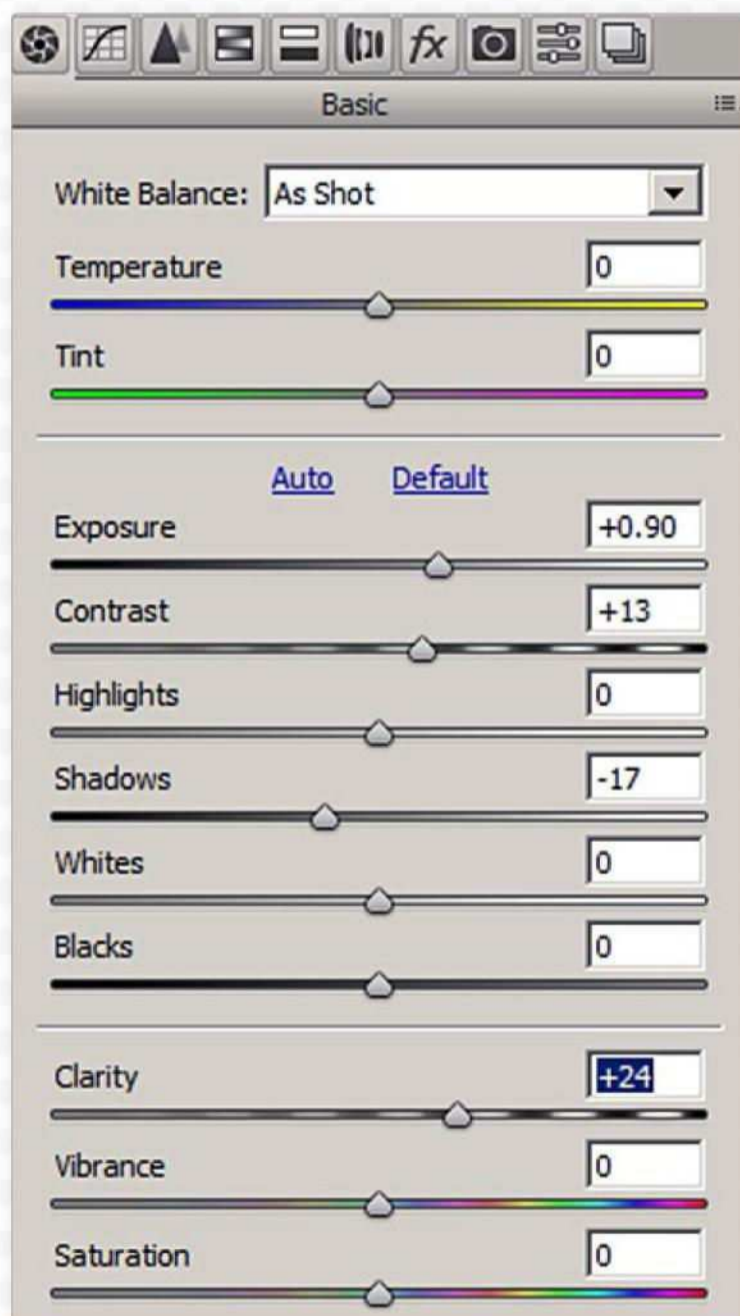
This slider enables you to correct a green or magenta cast, again, if the White Balance tool fails

EXPOSURE

Controls the overall brightness of the image

BLACKS

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



SATURATION

Controls the overall color intensity of the image

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

VIBRANCE

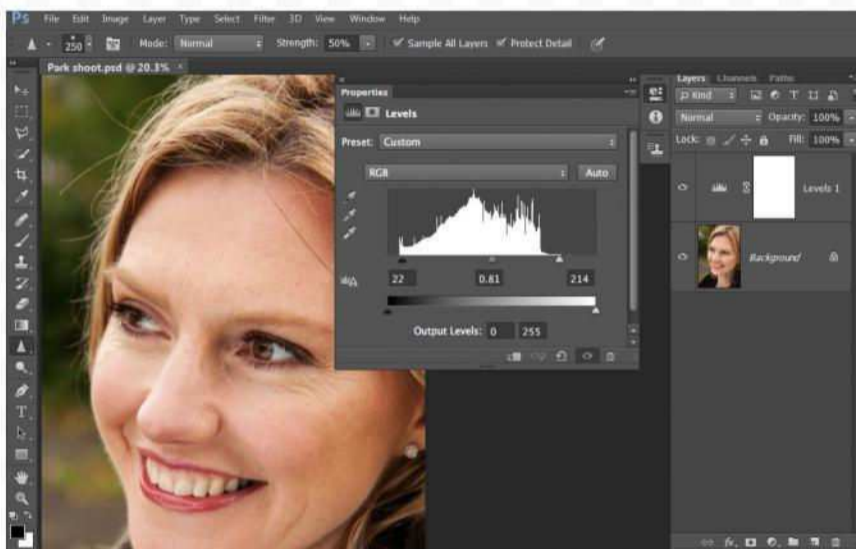
Adjusts the intensity of the less-saturated colors

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.

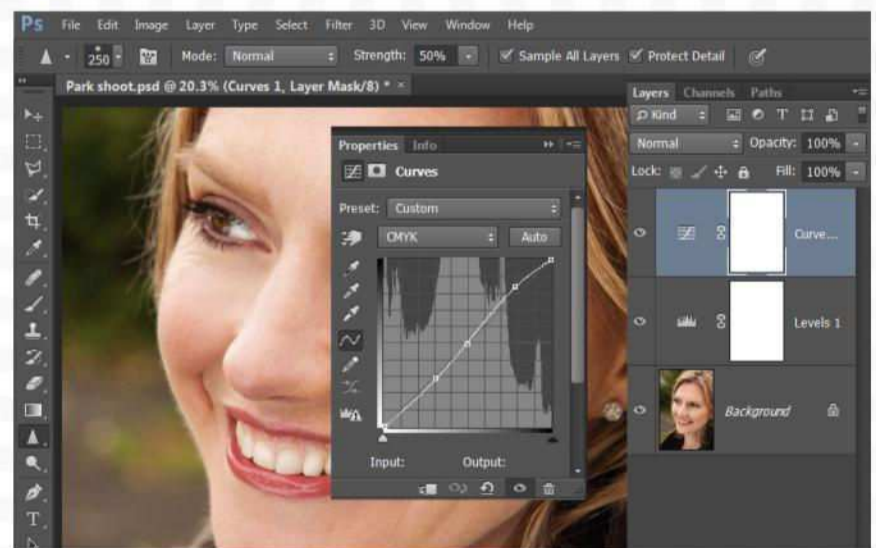


01 LEVELS

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.

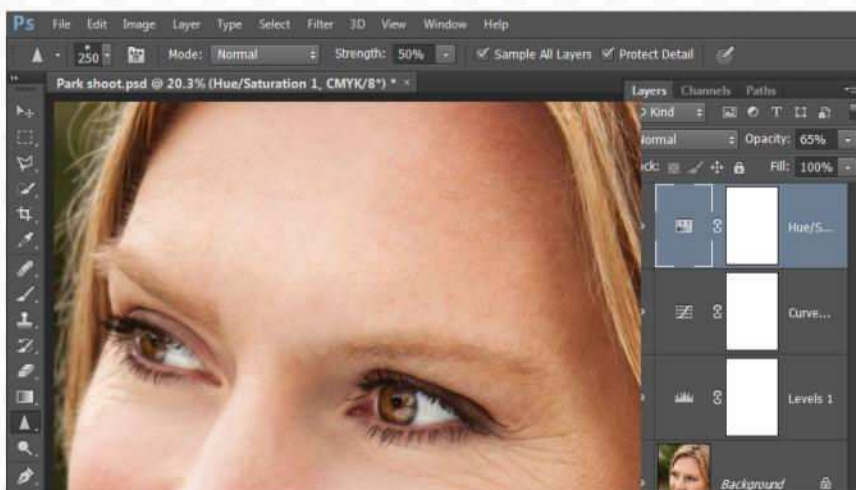
02 CURVES

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.



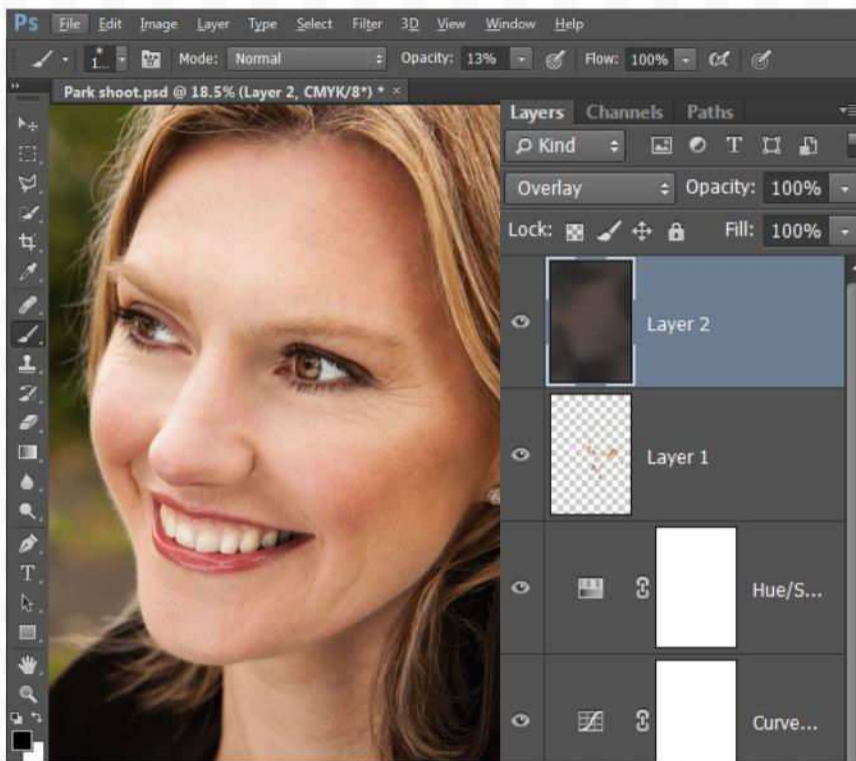
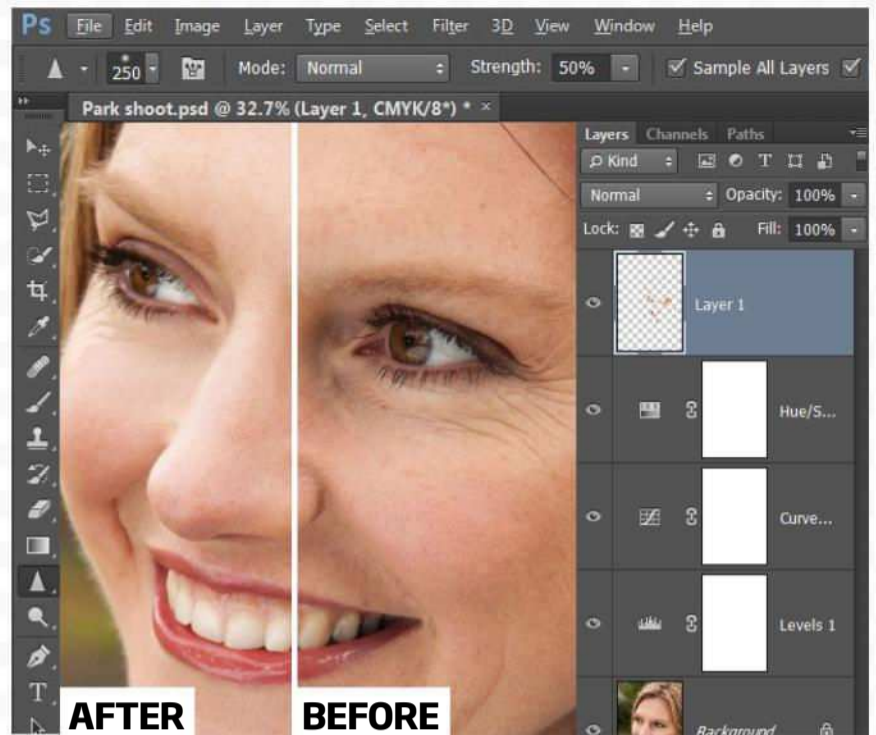
03 HUE/SATURATION

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.

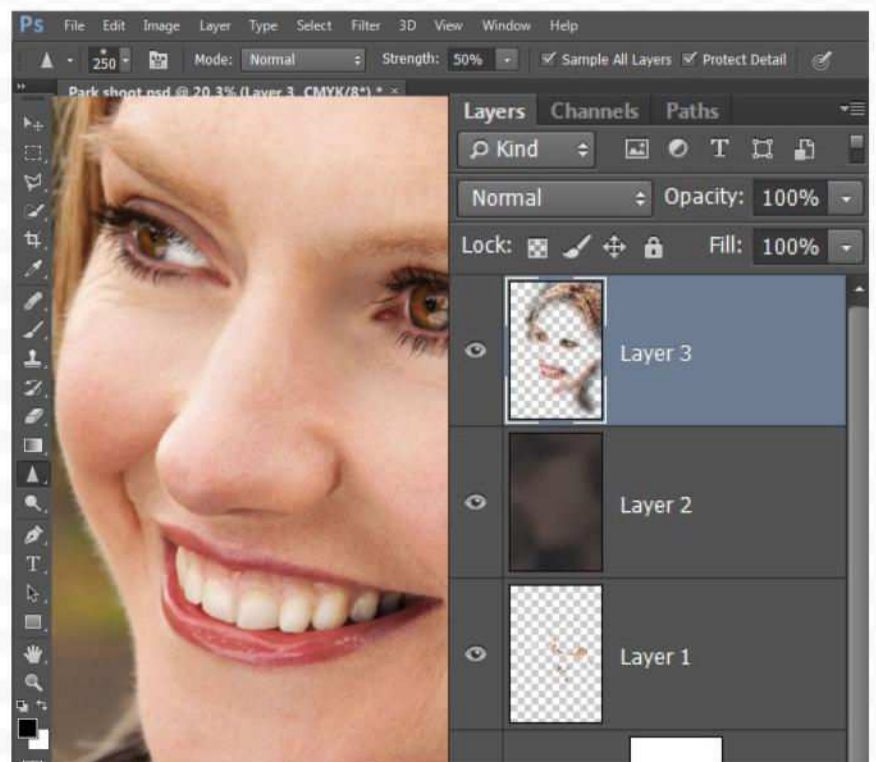


05 DODGE AND BURN

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

ALT+[SCROLL WHEEL]

Zoom in or out of the image

CMD/CTRL+SHIFT+ALT+E

Create a merged copy of all the layers in the layer stack

SPACE BAR

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

ALT+[EYE ICON]

Switch off the visibility of all other layers in the layer stack, for before-and-after comparisons

CMD/CTRL+I

Invert the color of a layer mask to black

SHIFT+[LAYER MASK]

Disable the effects of a layer mask

X

Switch the foreground and background color swatches

[OR]

Resize the brush tip

SHIFT+[OR]

Cycle backwards or forwards through the layer blend modes

CMD/CTRL+ALT+Z

Undo the last change made to the document. Works multiple times

CMD/CTRL+[LAYER MASK]

Load the currently active layer mask as a new selection

CMD/CTRL+T

Activate the Free Transform tool

CMD/CTRL+J

Duplicate the current layer

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