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Issue 67 October 2016

Enhance your raw
files and boost
flat colors with
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PHOTOSHOP YOUR LANDSCAPES

ESSENTIAL TRICKS FOR PERFECT PHOTOS

MONTAGE SKILLS | FILTER FUN | LEARN ACTIONS



“Welcome to issue 67 of Practical Photoshop! If you enjoy the issue, why not subscribe and get a whole year for just \$19.99? ”



Landscape photography can take you to amazing places all over the world - but the journey isn't over once you press the shutter, as this month's cover story explains. Elsewhere we explain Actions and reveal how to create a sporty composite - featuring a self-deluded soul who thinks he can play golf...

James Paterson

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

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HIGHLIGHTS: WHAT'S INSIDE...

Photoshop News

- You can now shoot raw files on some iOS devices

Photoshop your landscapes

- Learn essential raw skills and fun landscape effects

Master Actions

- Speed up your workflow by automating tasks

Create sporty composites

- Find out how to shoot and edit incredible comps

Lightroom printing skills

- Discover how to set up and use custom print layouts



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To download this issue's files, type the following link into your web browser on your PC or Mac:
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NEWS

iOS 10 INTRODUCES RAW SHOOTING ON APPLE DEVICES

Apple catches up with Android as it enables you to access the raw file data your phone's camera captures

For some time, Android phones and tablets have offered you the ability to capture photos in raw DNG format, while owners of equivalent Apple devices who were missing out on that extra image quality looked on enviously. But with the recent release of Apple's iOS 10, some iPhones and iPads now let you shoot in DNG format, just like Android devices.

One of the first apps to use this new shooting format is Adobe's Lightroom Mobile 2.5. While Apple's native Photos and Camera apps don't give you the option to shoot in DNG format, Lightroom's camera

function now does – as long as your mobile device has a 12MP camera. So it's limited to the iPhone 7 and 7 Plus, 6S and 6S Plus, SE and iPad Pro.

Adobe's DNG format has long been a universal raw format that helps cut through the problems caused by camera manufacturers' own non-standard raw formats, so it's heartening to see the two major phone platforms – Android and iOS – embrace the open-source nature of DNG.

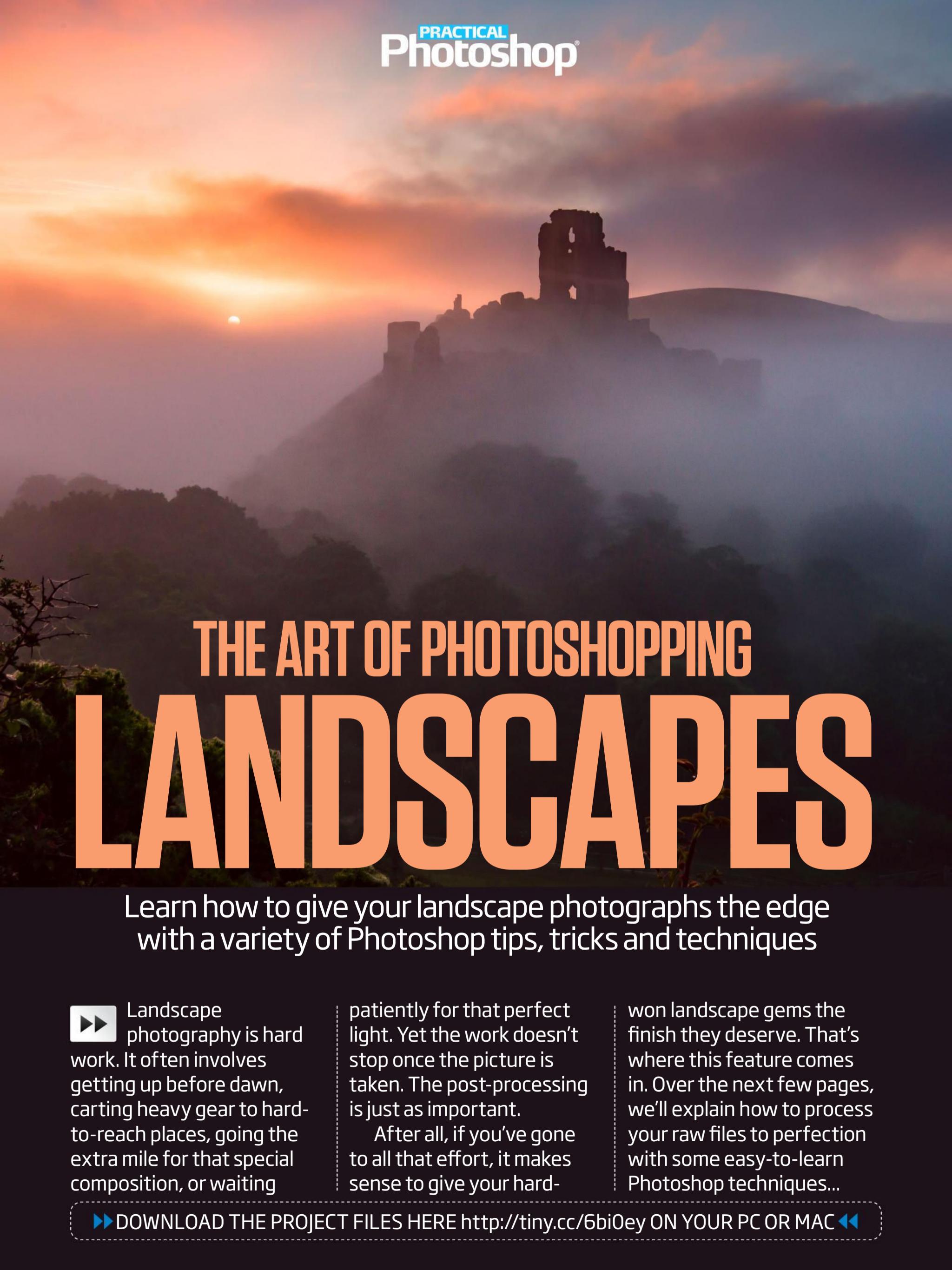
There are several benefits to shooting in raw over the standard JPEG format. Raws hold greater detail in shadows and highlights, so

you can tease out blown or underexposed details with ease using Lightroom Mobile's powerful tonal controls. What's more, unlike JPEGs, raws let you change certain settings after the fact, such as white balance and sharpening, without any loss in quality.

The downside is that all that extra information has to be stored somewhere: raw files are much larger than JPEGs. So if you decide to shoot only in raw on your phone, you might run out of space quickly (especially with the stingy 16GB storage space offered in many iOS devices). Thankfully, with Lightroom Mobile, it's not hard to sync your files with your computer, so you can regularly clear out your phone.



When using an Apple device with a 12MP camera you can open the Lightroom Mobile app and set the camera to capture in DNG.



THE ART OF PHOTOSHOPPING LANDSCAPES

Learn how to give your landscape photographs the edge with a variety of Photoshop tips, tricks and techniques

► Landscape photography is hard work. It often involves getting up before dawn, carting heavy gear to hard-to-reach places, going the extra mile for that special composition, or waiting

patiently for that perfect light. Yet the work doesn't stop once the picture is taken. The post-processing is just as important.

After all, if you've gone to all that effort, it makes sense to give your hard-

won landscape gems the finish they deserve. That's where this feature comes in. Over the next few pages, we'll explain how to process your raw files to perfection with some easy-to-learn Photoshop techniques...

► DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/6bi0ey> ON YOUR PC OR MAC ◀◀



TEASE OUT DETAIL IN YOUR RAW FILES

Learn how to process your raw files so you can make the most of the massive amount of hidden detail they hold

► If you're serious about landscape photography, you should be shooting in your camera's raw file format rather than JPEG. But have you ever noticed how raw files opened in Photoshop's

Camera Raw plugin can occasionally look a little flat compared to their JPEG counterparts? That's because JPEGs are processed in-camera, with irreversible decisions made on white balance, color space and

exposure. With raw files, the camera manufacturers expect you to want to make your own choices.

Camera Raw is the ideal place to begin. Its Basic panel gives you a set of powerful tonal controls that let you fix exposure, draw out details and tweak the white balance in a completely non-destructive way. Here's how...

► DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/6bi0ey> ON YOUR PC OR MAC ◀◀

01 OPEN INTO CAMERA RAW

Open your image into Camera Raw. You can do this by dragging the raw file into Photoshop or by right-clicking the file in Adobe Bridge and choosing Open In Camera Raw. (This works for JPEGs too.) If you open like this from Bridge, you don't even need to have Photoshop open.



02 FIX WHITE BALANCE

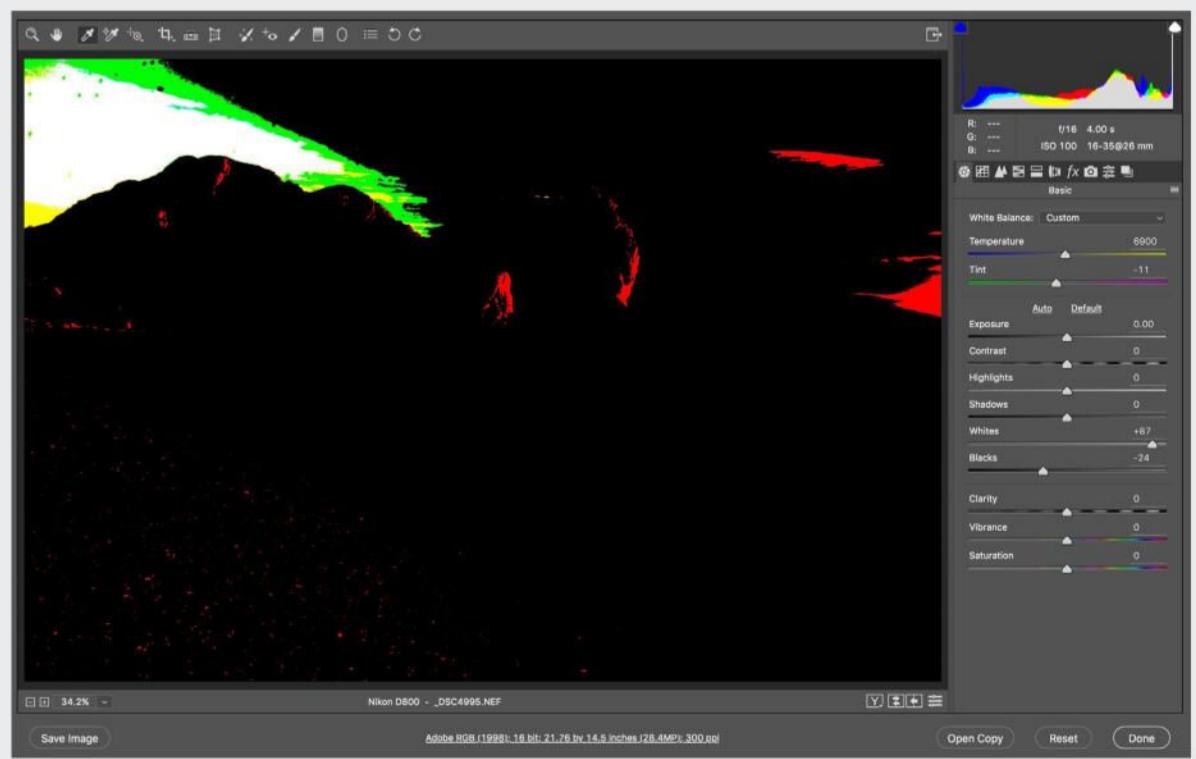
First, set the white balance. You can choose one of the presets in the dropdown menu, or tweak the Temperature and Tint sliders.

Alternatively, grab the White Balance tool and click over a point in the image you know to be neutral, like a grey rock, to change the balance.



03 SET WHITES AND BLACKS

We want to make full use of our photo's tonal range, with deep blacks and bright highlights. Hold Alt and drag the Whites slider until you see details appear. This shows the point where highlights begin to be clipped. Stop just before clipping begins. Repeat for the blacks.



04 LIFT THE SHADOWS

Raw files hold plenty of hidden details in the highlights and shadows. These can be teased out with two sliders. Lift the Shadows slider to reveal more detail in the darker patches of the frame. The Highlights slider can be very useful for pulling back lost details, especially in bright skies.



05 CRISP UP THE DETAILS

The Clarity slider can work wonders on certain types of landscape. It works by increasing contrast in the midtones, so it has the effect of crisping up details in flatter areas, like the rocks here. Don't push it too far: you might end up with an overcooked, HDR-like effect.



06 BOOST THE COLORS

Vibrance and Saturation affect color intensity. While Saturation boosts all colors, Vibrance targets weaker colors, so it's good for boosting dull tones without touching strong colors. You can get some nice effects by reducing Saturation and increasing Vibrance, or vice versa.





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

STEP INTO THE LAB

Photoshop's LAB Color mode can give your landscapes a vibrancy that's hard to achieve in any other way

► The LAB Color Mode offers a slightly different way of working with color, which can result in beautifully saturated tones. Here it works wonders on the delicate reds and yellows in this

sunset, giving the colors a richness that isn't possible with saturation tweaks.

Most images start off in RGB mode, which stands for Red, Green and Blue. Combinations of these three color values result in

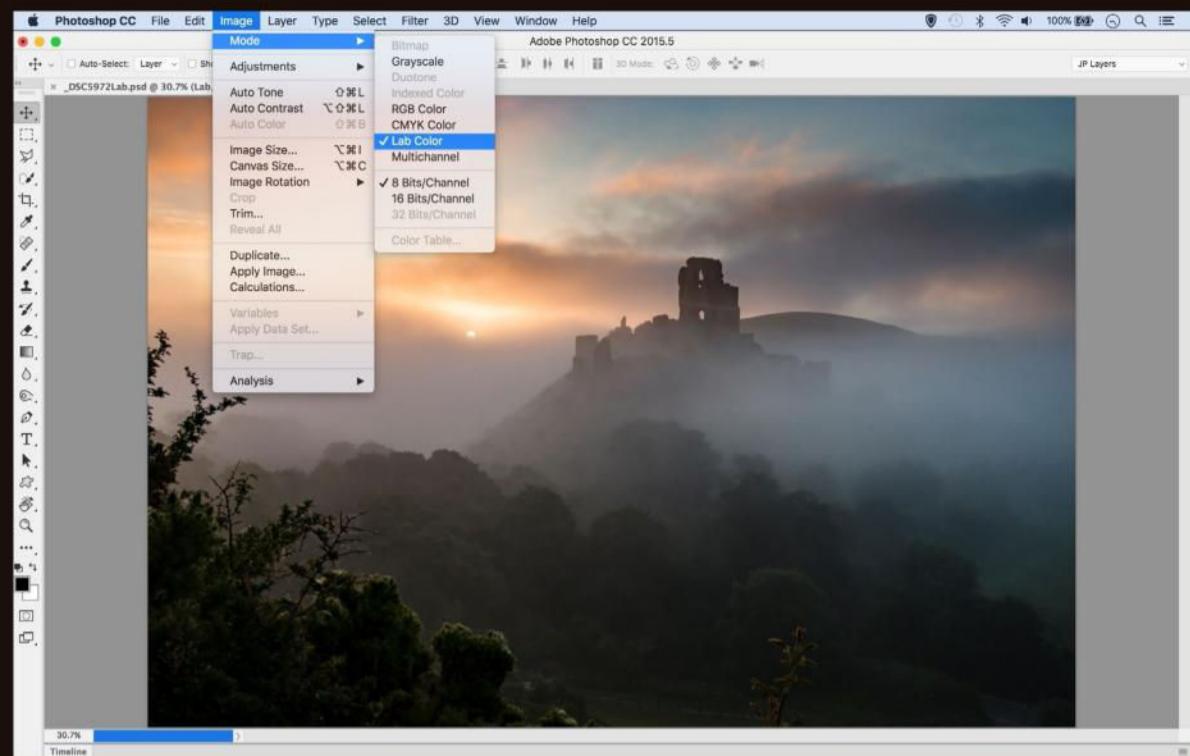
millions of different shades. However, when you switch from RGB to LAB, Photoshop separates brightness and color into different channels. The Lightness channel holds all the detail, while the A and B channels contain all the color information - hence the name L-A-B.

Splitting up the image data in this way gives you precise control over colors and saturation, without affecting image brightness. Here's how it works...

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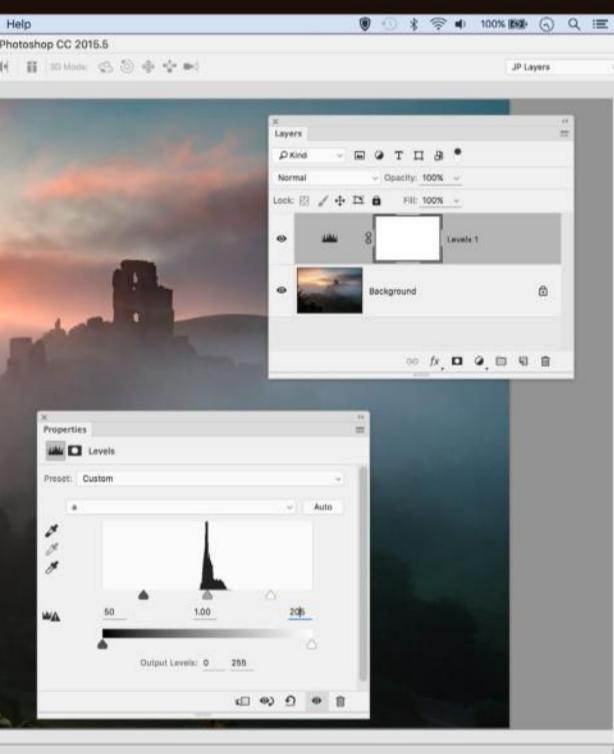
01 CHANGE THE MODE

Go to Image > Mode > LAB Color. In the Layers panel, click the Create Adjustment Layer icon at the bottom and choose Levels. Notice that the channels dropdown at the top of the Levels settings (which normally displays Red, Green and Blue) shows Lightness. Change it to A.



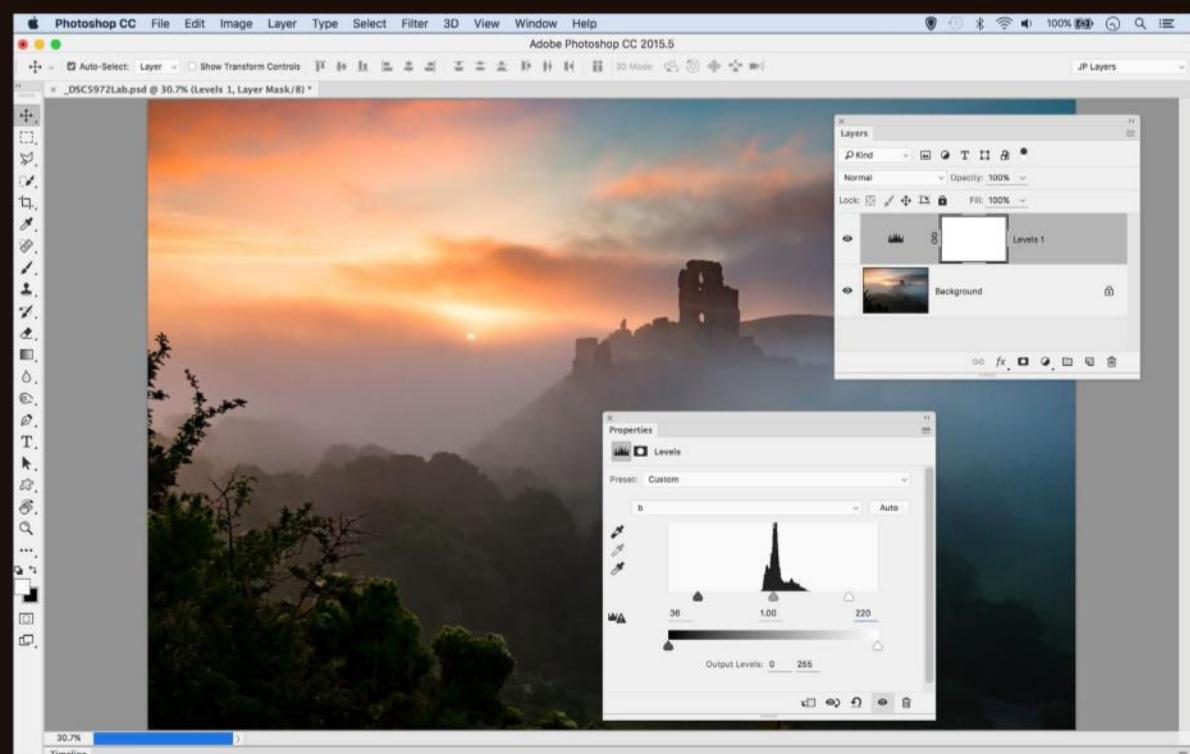
02 TWEAK THE LEVELS

You can increase color saturation by dragging the white and black points on the Levels graph. But do it by equal amounts, otherwise you'll introduce color shifts. Set the black point to 50. Now set the white point to 205 (255 minus 50). This intensifies the reds.



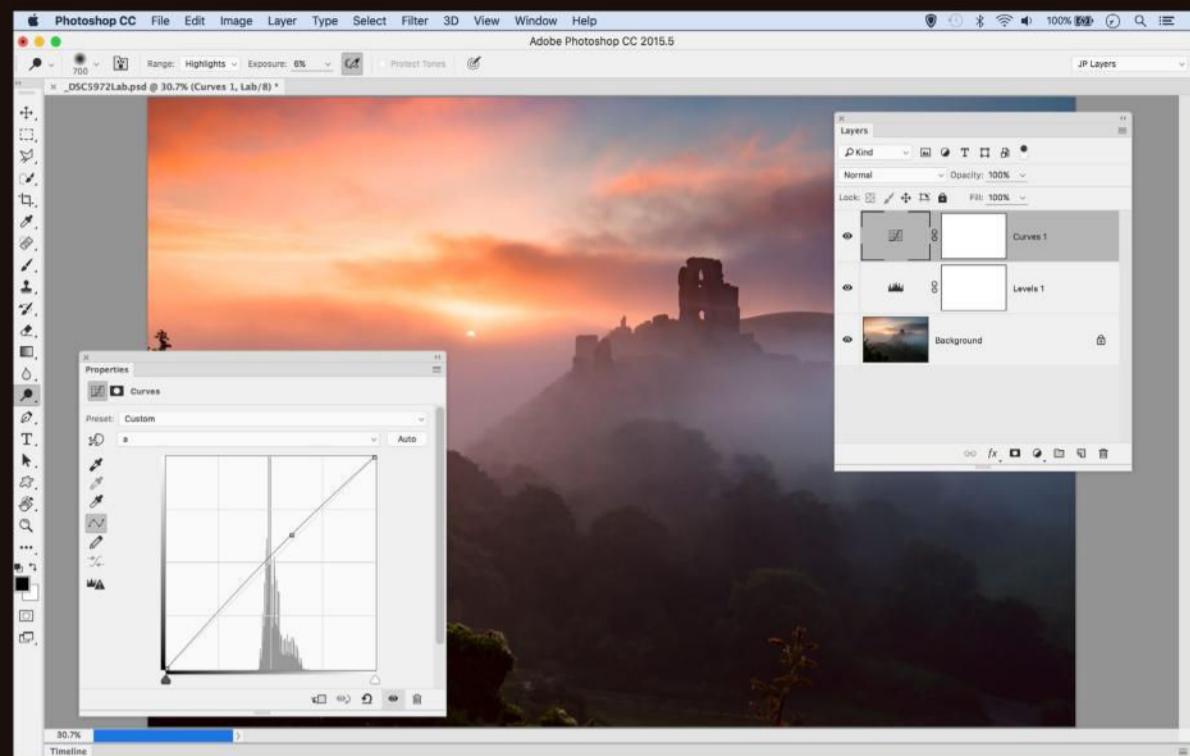
03 REPEAT FOR B

Click the channel dropdown again and choose B. Repeat the process by again dragging the white and black points in by equal amounts. You can experiment, but keep them equal. Here we went for 35 and 220. If the effect is too strong, you can lower the Levels layer's Opacity.



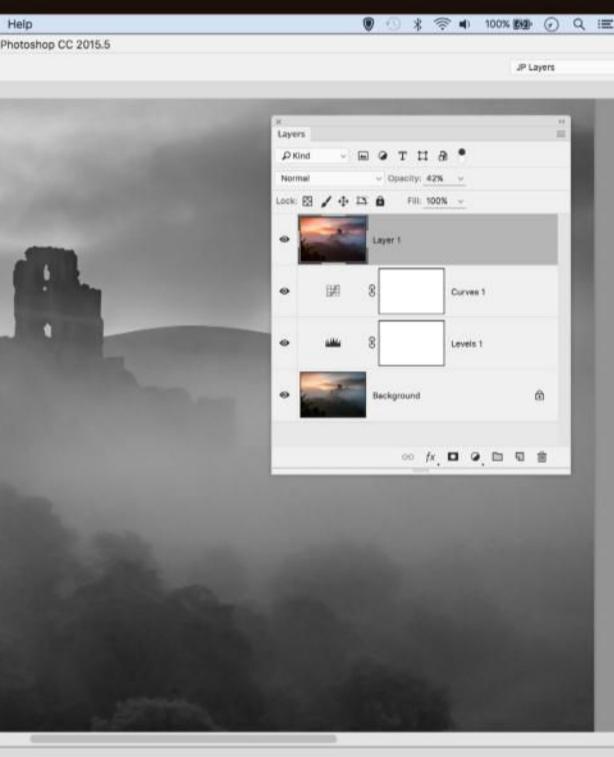
04 SHIFT THE COLOR

Now that the colors are more punchy, you can try shifting them for a warmer feel to the image. Click the Create Adjustment Layer icon again and choose Curves. Select the A channel from the dropdown menu, then drag the curve line upwards very slightly to add some red to the image.



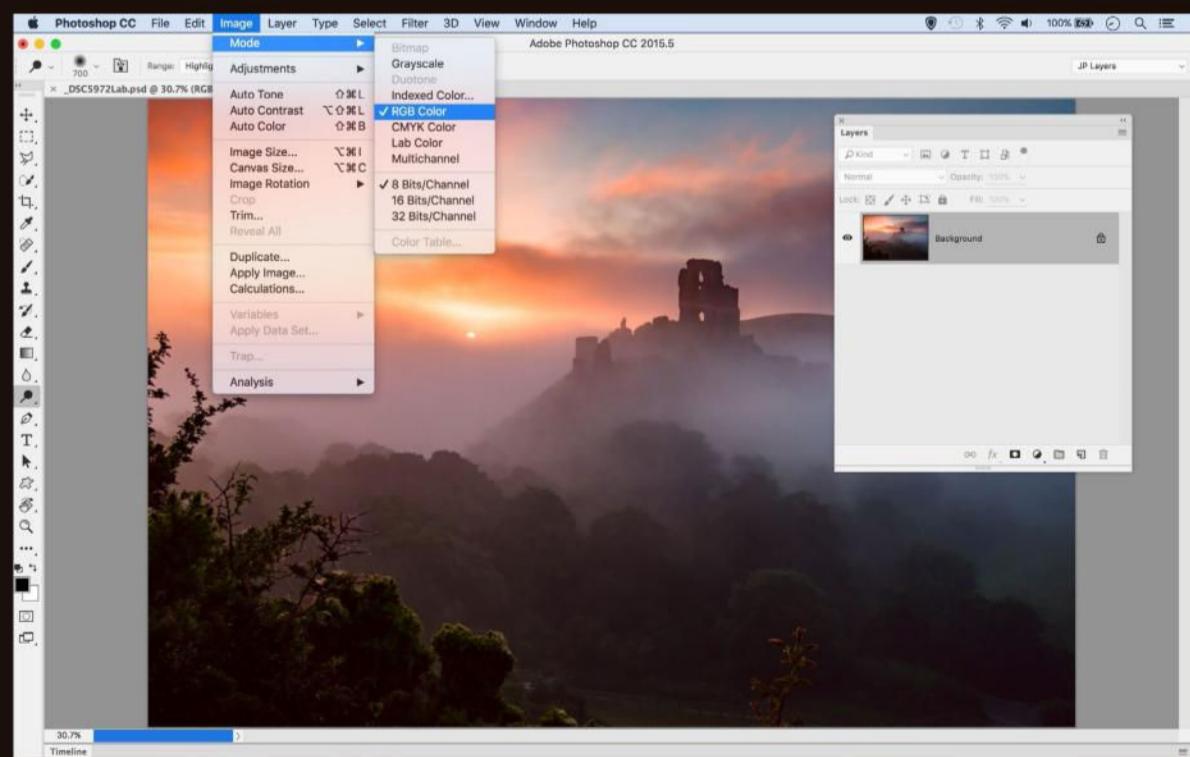
05 DODGE AND BURN

Press Cmd/Ctrl+Shift+Alt+E to make a merged copy of all the layers. Go to the Channels panel and click the Lightness channel. Grab the Burn tool, set Range to Shadows, Exposure 10%, then paint to darken shadows. Switch to the Dodge tool, set to Highlights, to lift the highlight details.



06 CONVERT TO RGB

When you've finished dodging and burning, click back on the LAB channel. Lower the layer Opacity if necessary to tone down the effect. When you're happy, go to Image > Mode and switch back to RGB mode. You'll be asked whether you'd like to flatten the image. Click OK to do so.



THE BEAUTY OF INFRARED

Discover how to capture stunning ethereal images with a combination of camera skills and Photoshop tweaks

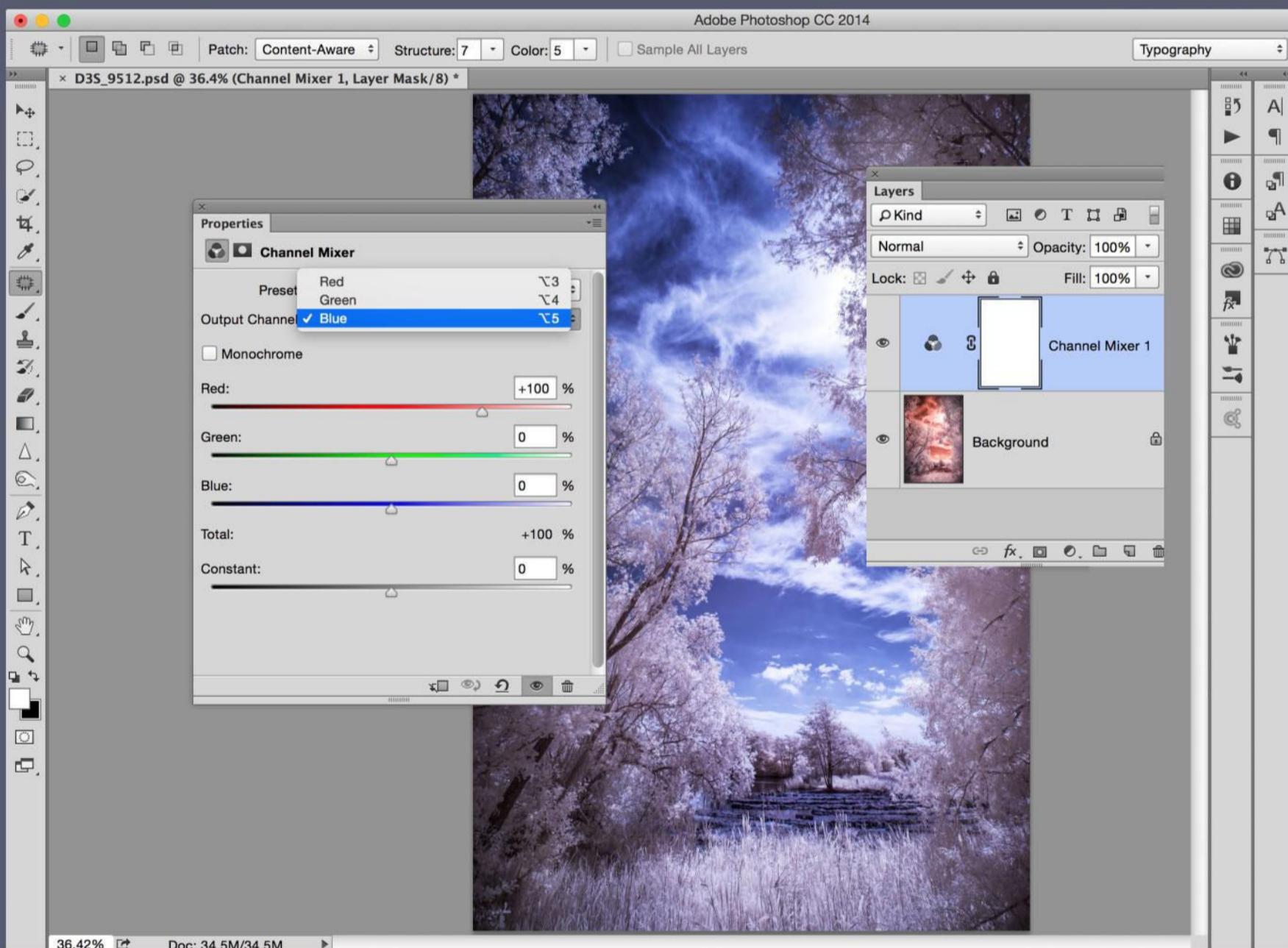
► DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/6bi0ey> ON YOUR PC OR MAC ◀

► Infrared photography shows a world illuminated by normally invisible light. It allows us to create beautiful, ethereal images that couldn't be captured in any other way. Landscapes look fantastic: blue skies turn almost black, and foliage glows.

Digital infrared photography combines camera skills and Photoshop

technique. On the camera side, there are two methods. The easy way is to use a lens-mounted infrared filter. The more expensive way is to convert an SLR to capture infrared light: an effective but irreversible process.

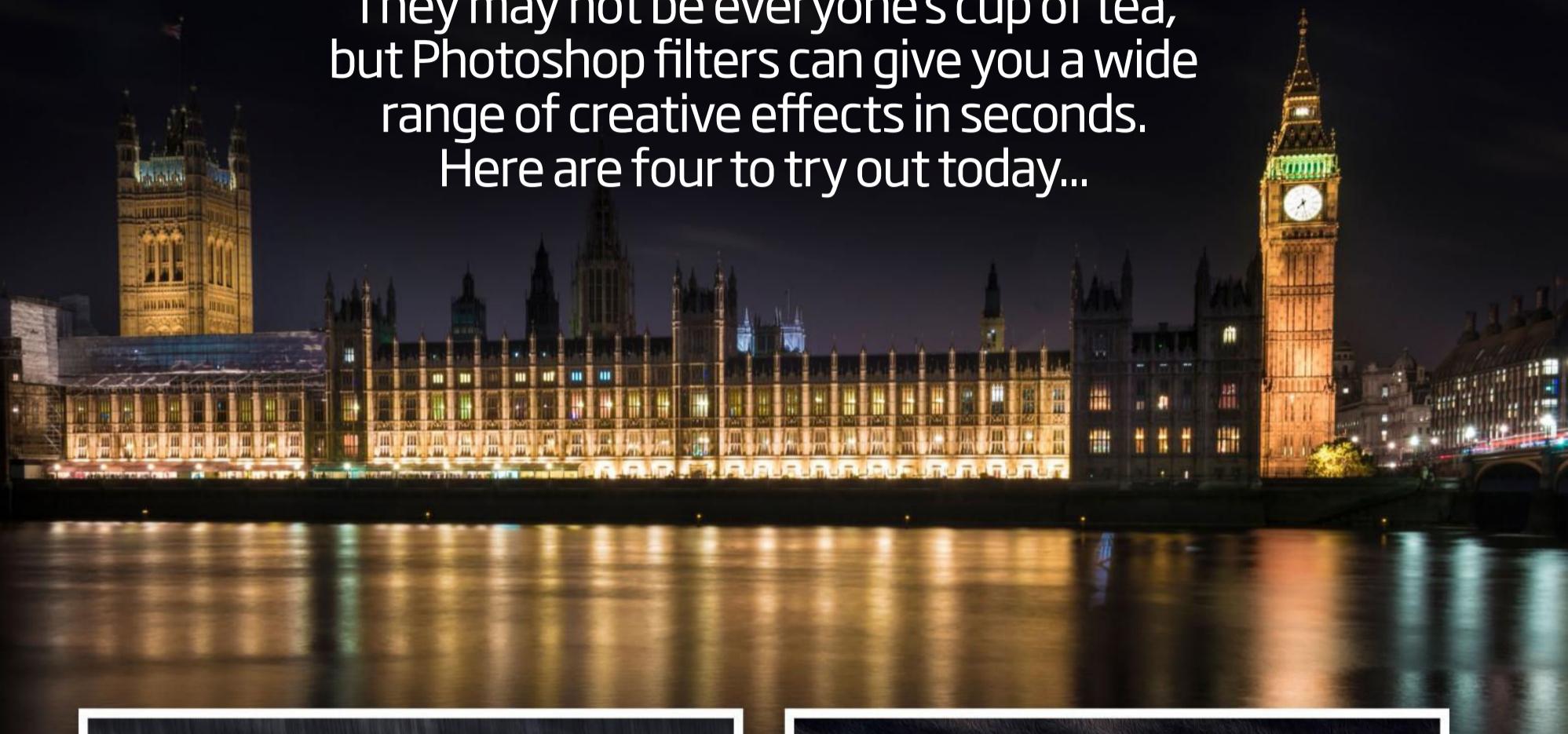
Either way, straight out of the camera, infrared images look dull and red. But with a few Photoshop tweaks, you can bring them to life...



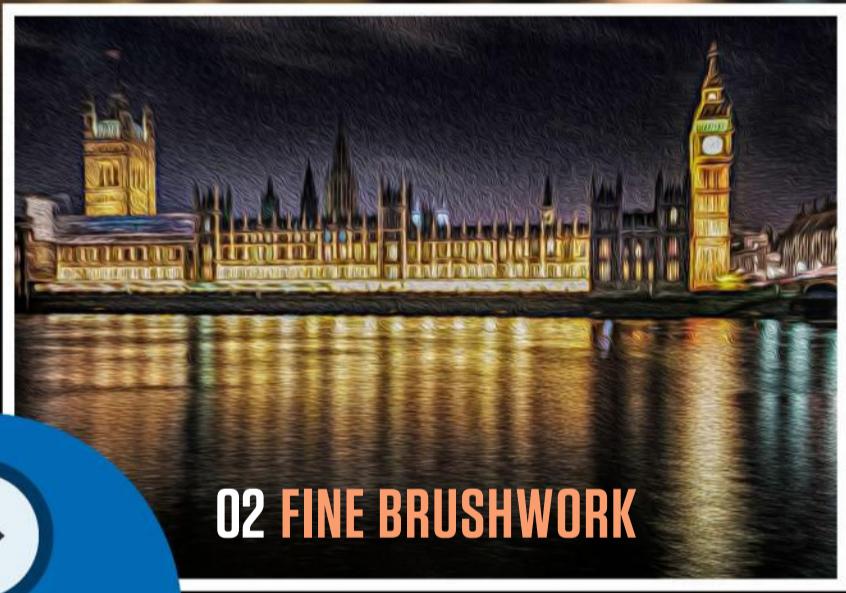
To process the image and remove the red cast, open the image in Photoshop, click the Create Adjustment Layer icon in the Layers Panel and choose Channel Mixer. Select the Red channel in the dropdown at the top and set Red to 0, Blue to 100. Then go to the Blue Channel and set Blue to 0, Red 100. That's it! You can then go on to boost contrast, dodge and burn and make any other changes you want to improve the image.

FUN WITH FILTERS

They may not be everyone's cup of tea, but Photoshop filters can give you a wide range of creative effects in seconds. Here are four to try out today...



01 MAKE IT RAIN



02 FINE BRUSHWORK

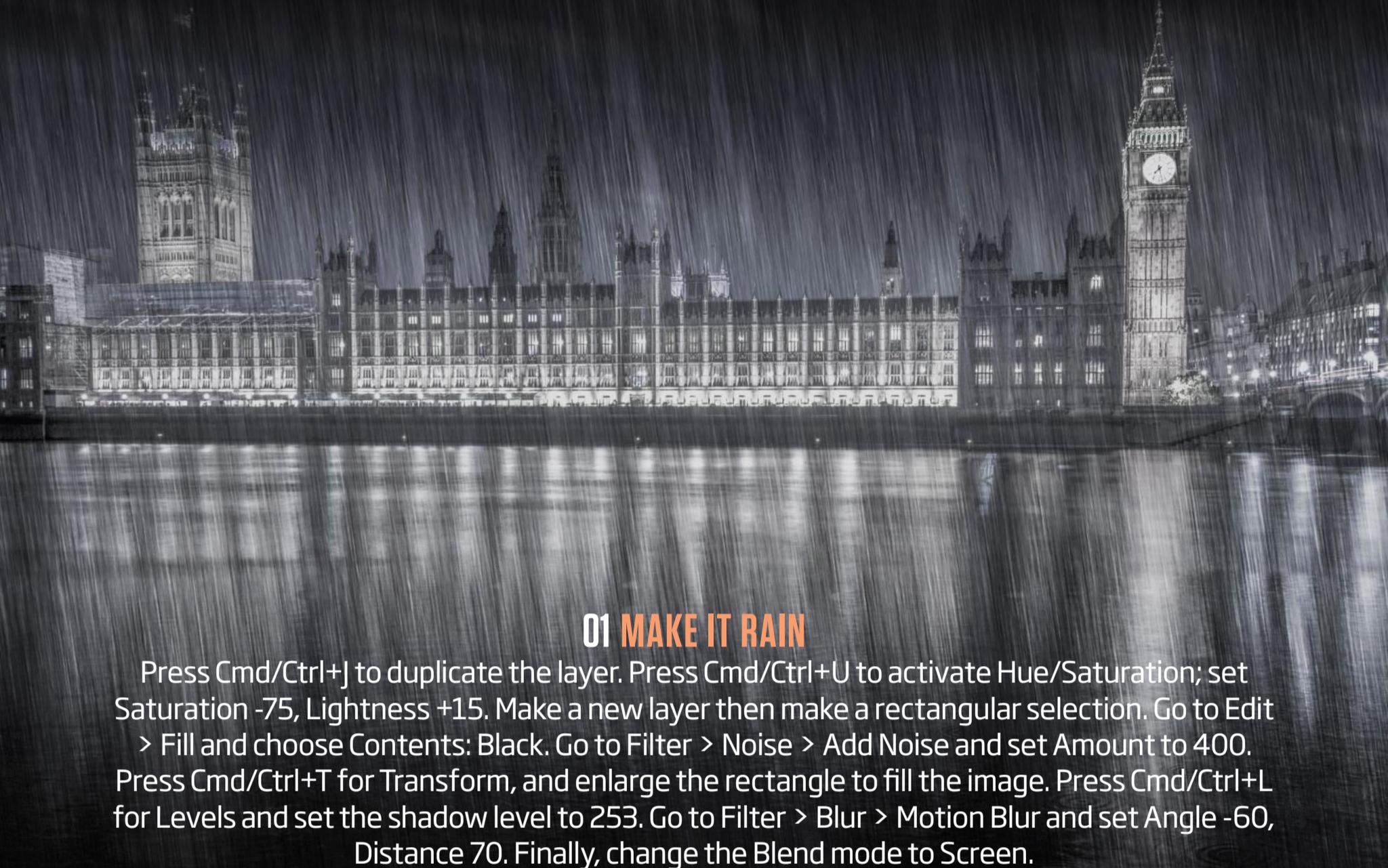


03 CREATE A MINI WORLD

WATCH THE VIDEO
<http://tiny.cc/6lvzey>

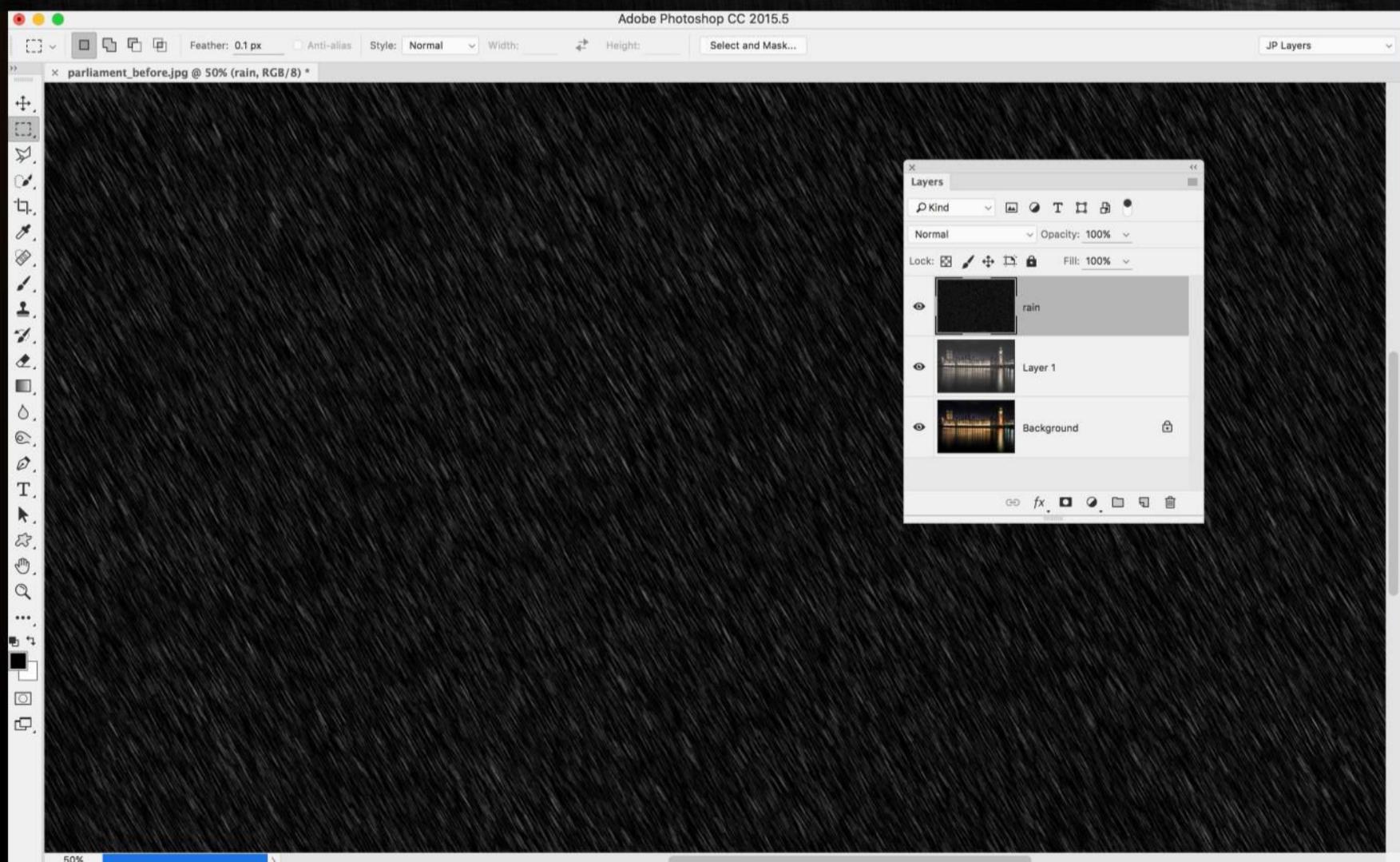


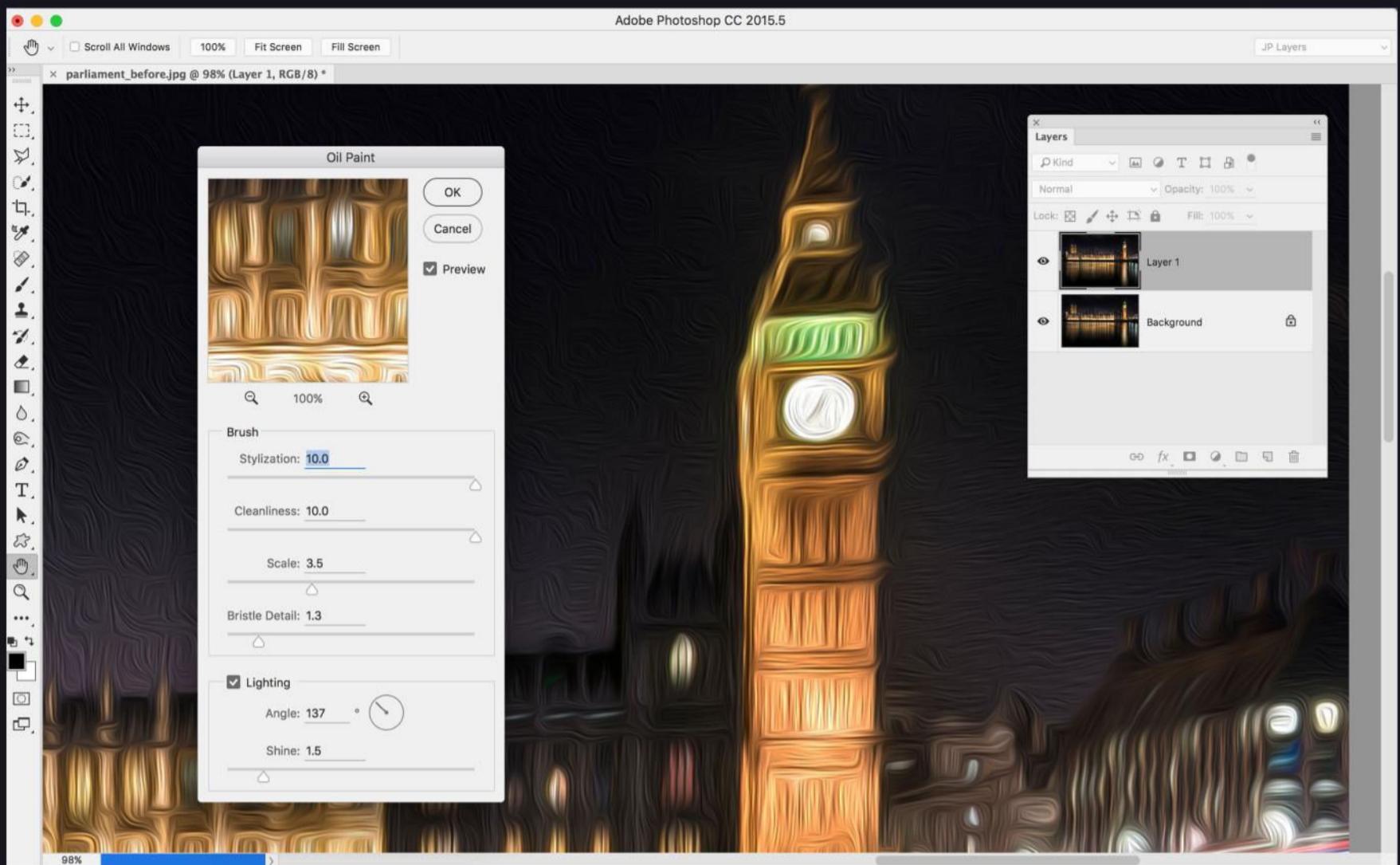
04 SOFT GLOW



01 MAKE IT RAIN

Press Cmd/Ctrl+J to duplicate the layer. Press Cmd/Ctrl+U to activate Hue/Saturation; set Saturation -75, Lightness +15. Make a new layer then make a rectangular selection. Go to Edit > Fill and choose Contents: Black. Go to Filter > Noise > Add Noise and set Amount to 400. Press Cmd/Ctrl+T for Transform, and enlarge the rectangle to fill the image. Press Cmd/Ctrl+L for Levels and set the shadow level to 253. Go to Filter > Blur > Motion Blur and set Angle -60, Distance 70. Finally, change the Blend mode to Screen.

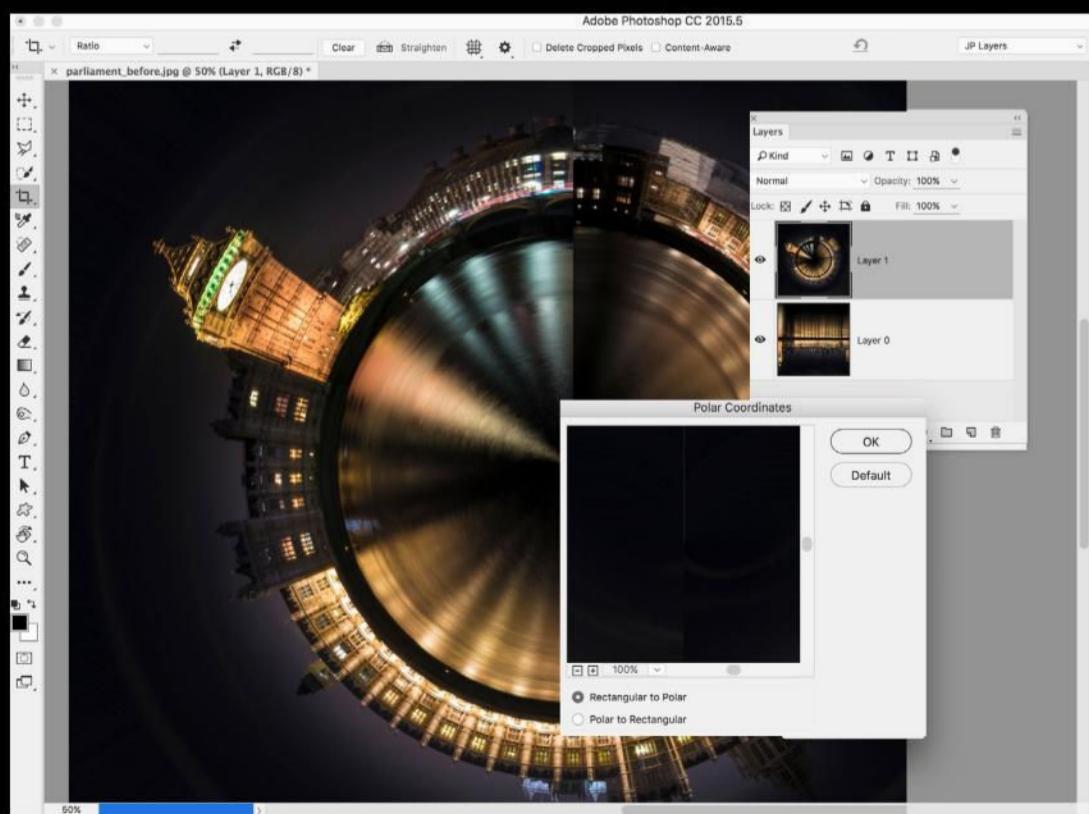




02 FINE BRUSHWORK

The Oil Paint filter gives images a quick painterly look that's a cut above most of the other 'artistic' filter effects. First duplicate the layer with Cmd/Ctrl+J then go to Filter > Stylize > Oil Paint. Set Stylization 10, Cleanliness 10, Scale 3.5, Brush Detail 1.3. Check Lighting and adjust Shine. Click OK then, if you want it stronger, press Cmd/Ctrl+F to reapply the filter. If you want to crisp up the detail, go to Filter > Camera Raw Filter and increase Clarity.





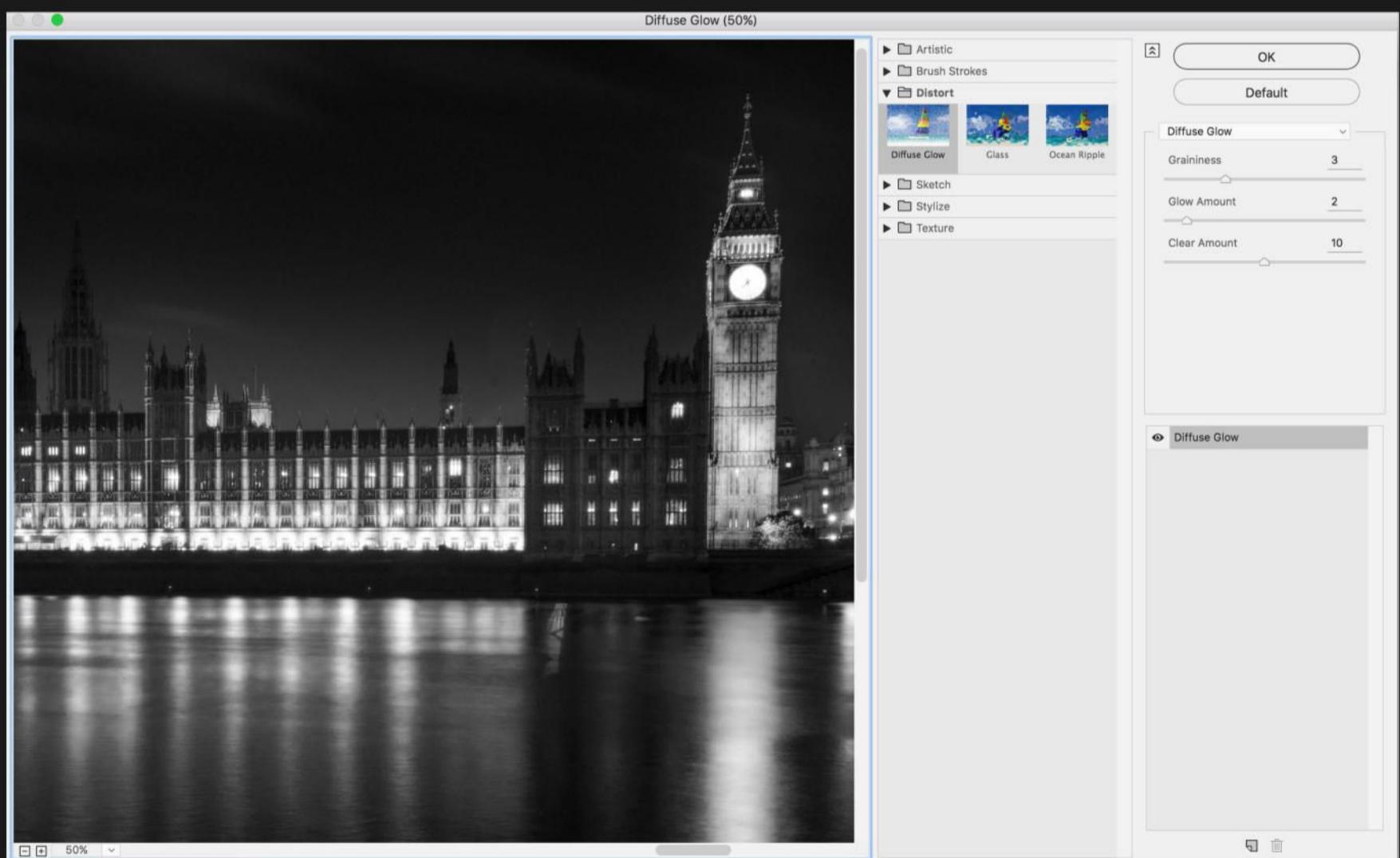
03 CREATE A MINI WORLD

This effect works best with horizontal landscape scenes, urban skylines, or any scene with an interesting horizon and uniform sky. Duplicate the layer with Cmd/Ctrl+J, then go to Go to Edit > Transform > Rotate 180. Go to Filter > Distort > Polar Coordinates, choose Rectangular To Polar and click OK. Press Cmd/Ctrl+T and squeeze the image to make it more circular. Finally, tidy up any messy joins with the Clone and Spot Healing tools.



04 SOFT GLOW

This effect gives your monochrome images a dreamy, glowing quality. Duplicate the layer with Cmd/Ctrl+J, then go to Image > Adjustments > Black And White. Use the black and white sliders to fine-tune the conversion. Next, press D to reset colors to black and white, then go to Filter > Filter > Gallery. (The image will need to be 8-bit for this; go to Image > Mode to check.) Choose Distort > Diffuse Glow. Set Graininess 3, Glow Amount 2, Clear Amount 10 and click OK.



REPLACE A DULL SKY

Give your landscapes a boost by dropping in a new sky - it takes just a seconds using the powerful Blend If command

► The Blend If controls are found in the Blending Options section of the Layer Styles box. Essentially they let you control what's visible on either the selected layer or those beneath, based on the brightness of individual pixels. So they're very useful for merging images - especially if, like here, the original sky is bland and pale.

There are two sliders. The top one lets you control the transparency of the currently selected layer. Drag either the white or black slider inwards, and any pixels beyond that point will become transparent. The lower slider lets you control which pixels from underneath show through, like punching a hole in the selected layer to display what's below.

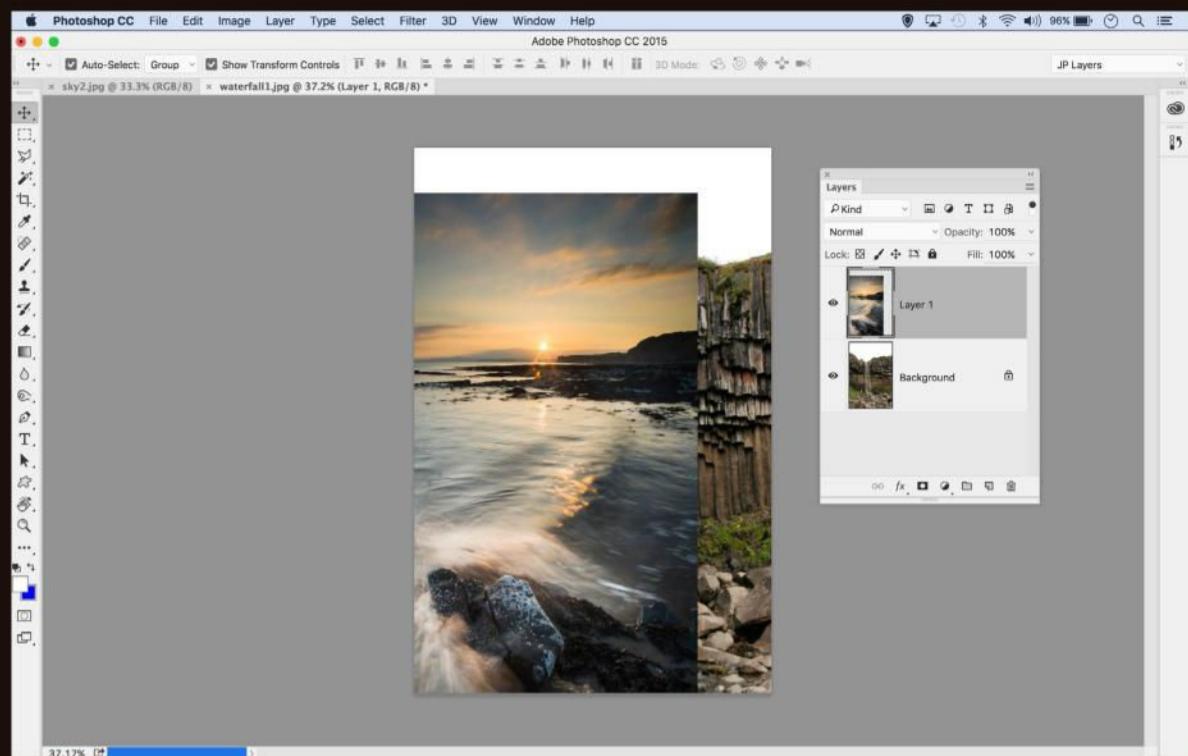
Once you've begun to grasp how the sliders affect the blend of pixels, the key to success lies in splitting them in half. Look closely: each slider is made of two triangles. Hold Alt and drag either half to split it. This creates a transition between the two points, which gets rid of hard, jagged tear you'll initially see.

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

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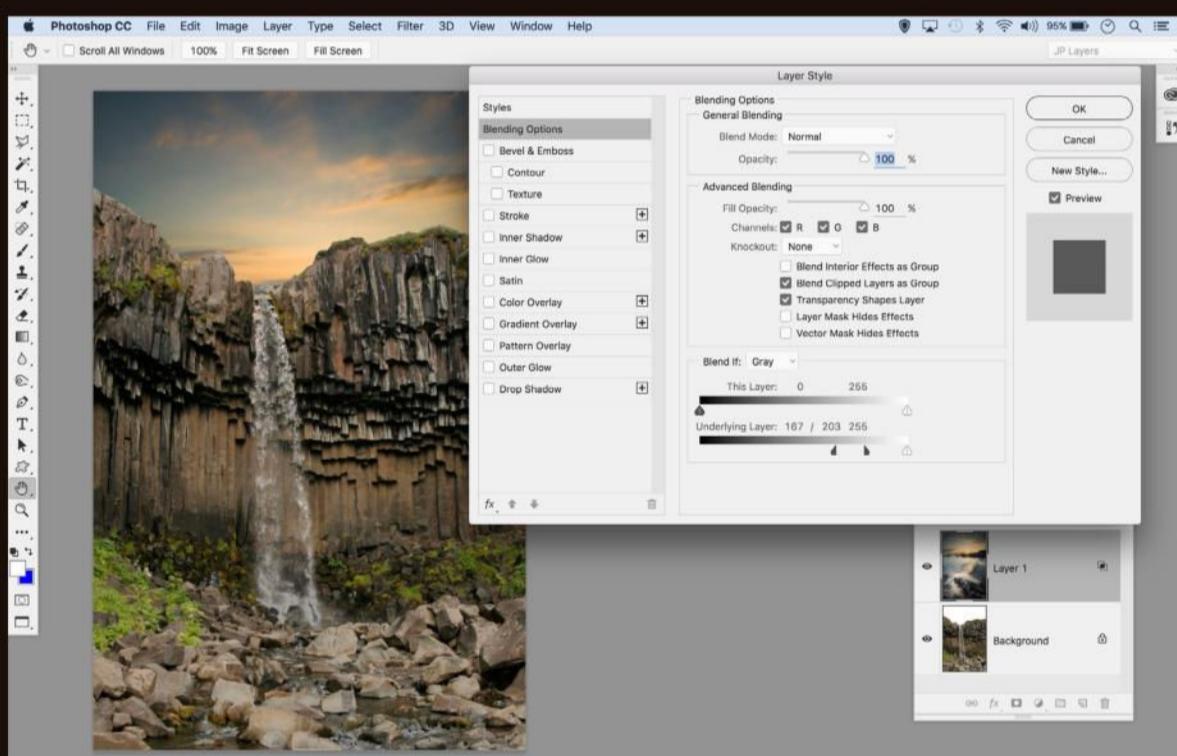
01 COPY THE IMAGE OVER

Open the two start images - waterfall and sky - in Photoshop. Grab the Move tool and drag the sky image over to the waterfall. Go to the Layers panel (Window > Layers), then double-click the top layer to open the Layer Styles box. There, highlight Blending Options.



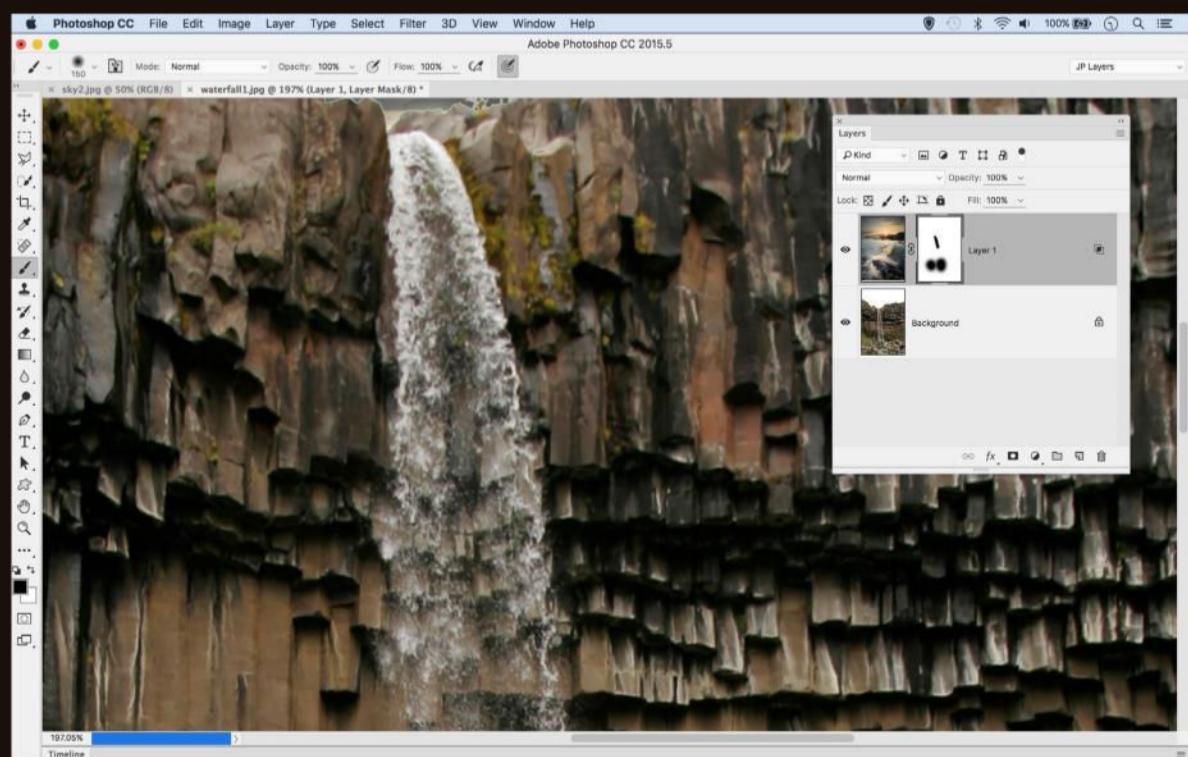
02 REVEAL THE WATERFALL

Go to Blend If in the box and drag the bottom Underlying Layer black slider inwards. This makes the darkest parts of the layer visible, revealing the waterfall. Drag until everything but the sky appears. Hold Alt and drag half of the same slider to split it for a more gentle transition.



03 TIDY UP

You might need to finish off by masking any stray pixels that are still showing, but this should take just a few seconds. Toggle the top layer on and off to check for strays. Click the Add Mask icon in the Layers panel, then grab the Brush tool and paint with black to hide any unwanted areas.





► Ever wanted to make yourself look like a sports star? With a few simple photography and Photoshop skills, you can transform yourself into the next Rory McIlroy, Chris Froome or Lionel Messi – and all without the need for endless hours of practice or drug testing.

Over the next few pages we'll take an in-depth look at how to shoot and combine a series of images into a composite. The aim isn't to make it ultra-realistic – where's the fun in that? Instead we'll take a more fantastical approach...

PROJECT INFO

You'll learn

► Shoot and piece together a set of sporty images to create a dramatic composite

You'll need

► Tripod • 2x light stands • 2x Speedlites • Silver umbrella • plain sheet • Photoshop CS5 or above

It'll take

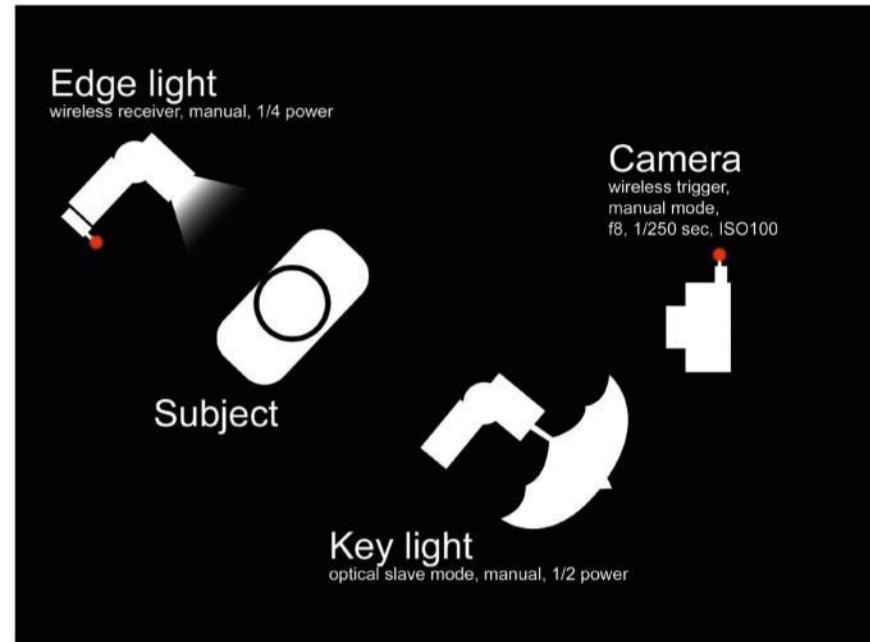
► 2 hours

HOLE IN ONE

James Paterson dons his plus fours to show how you can look like a sporting legend...

► DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/6bi0ey> ON YOUR PC OR MAC ◀◀

SHOOT FOR A COMPOSITE



01 GET SET UP

Set up a stage outside, with a plain sheet for a makeshift backdrop. Natural light alone wouldn't give us the exaggerated hyper-real look we're after, however, so we supplemented it with a pair of Speedlites on stands.



02 LIGHT THE SUBJECT

Both Speedlites are set to manual power. One is positioned in front, at 1/2 power with a silver umbrella attached, to light the face; while the rear flash is left bare and set to 1/4 power, to give a hard-edge light.



03 WORK OUT EXPOSURE

Choose your camera's Manual mode. Expose for the ambient light, then under-expose by decreasing ISO or increasing aperture. Turn the Speedlites on and adjust the power until it looks right. We're at 1/250 sec, f/8, ISO 100.

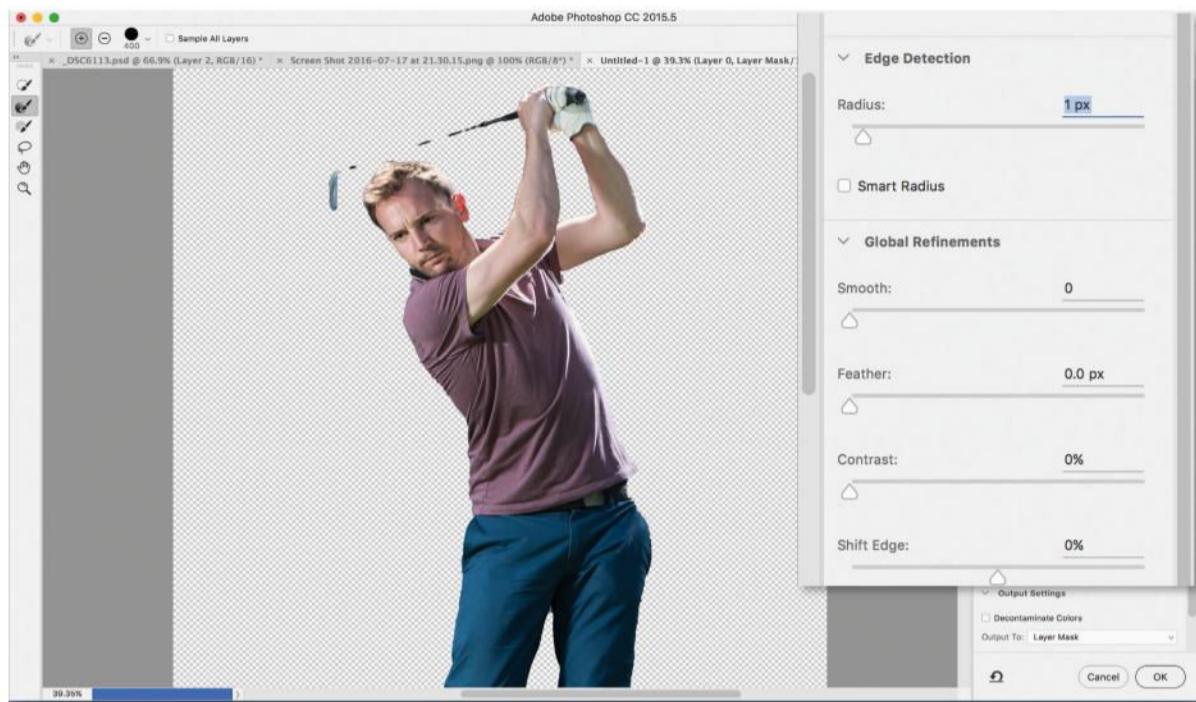
04 SHOOT THE BACKGROUND

Once you've captured the subject, the next step is to shoot a likely backdrop, a sky and any other components you may need. Try to keep the defining elements - like camera height, angle of view, focus point and lighting - fairly consistent.

PIECE IT TOGETHER

01 SELECT THE SUBJECT

Open your portrait in Photoshop. With the Quick Selection tool, paint to select the subject. Click Select And Mask (Refine Edge in older versions). Paint over fuzzy areas, like hair, to improve the edge. Set Output to Layer Mask and click OK.

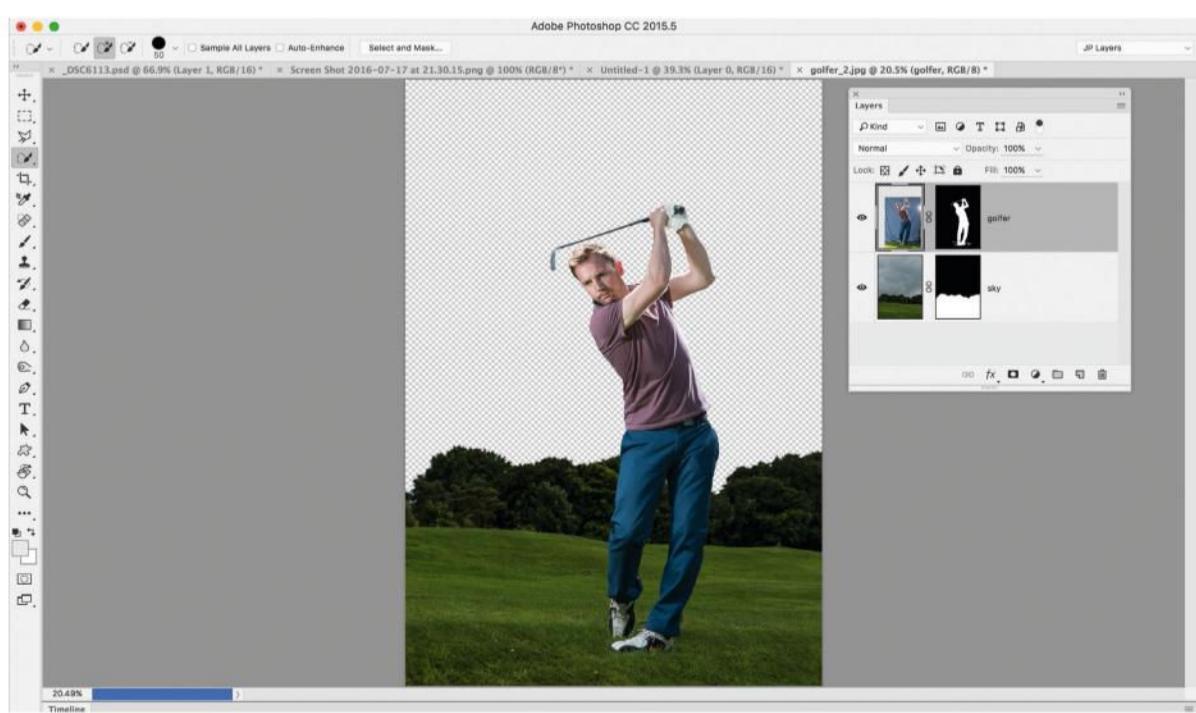
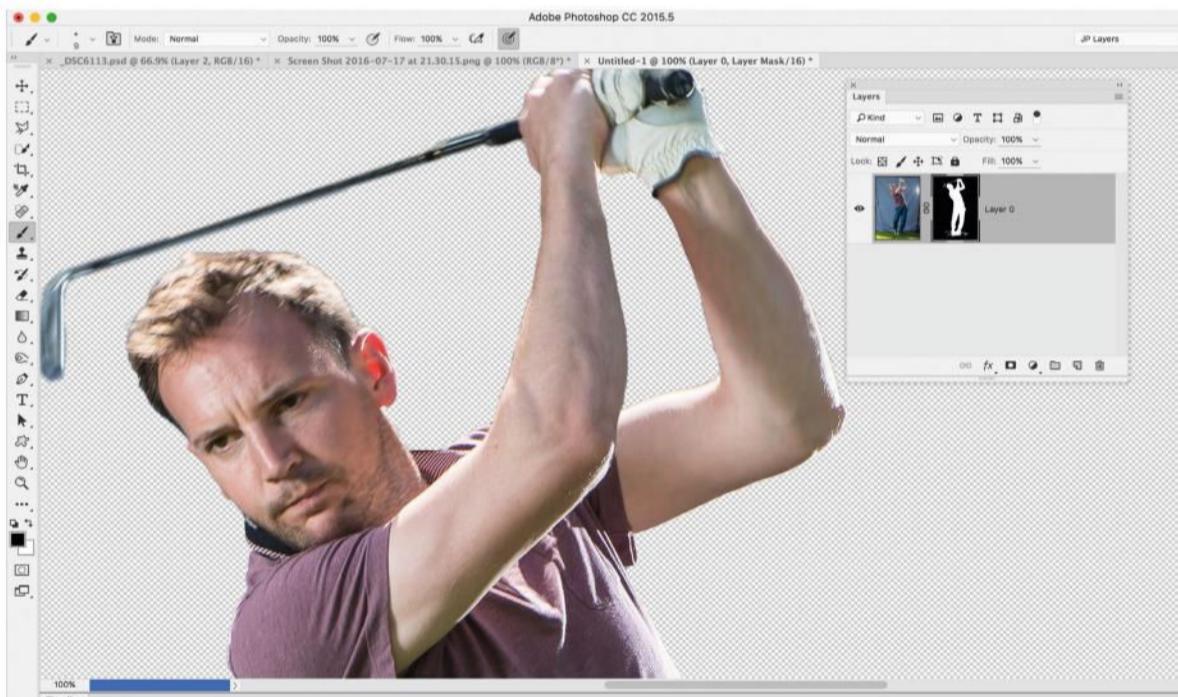


02 FINE-TUNE THE MASK

Highlight the layer mask thumbnail in the Layers panel, then grab the Brush tool and press D to set colours to black and white. Paint with black to hide parts of the layer or white to reveal them. It's worth taking some time to make the cutout as perfect as possible.

03 ADD A BACKDROP

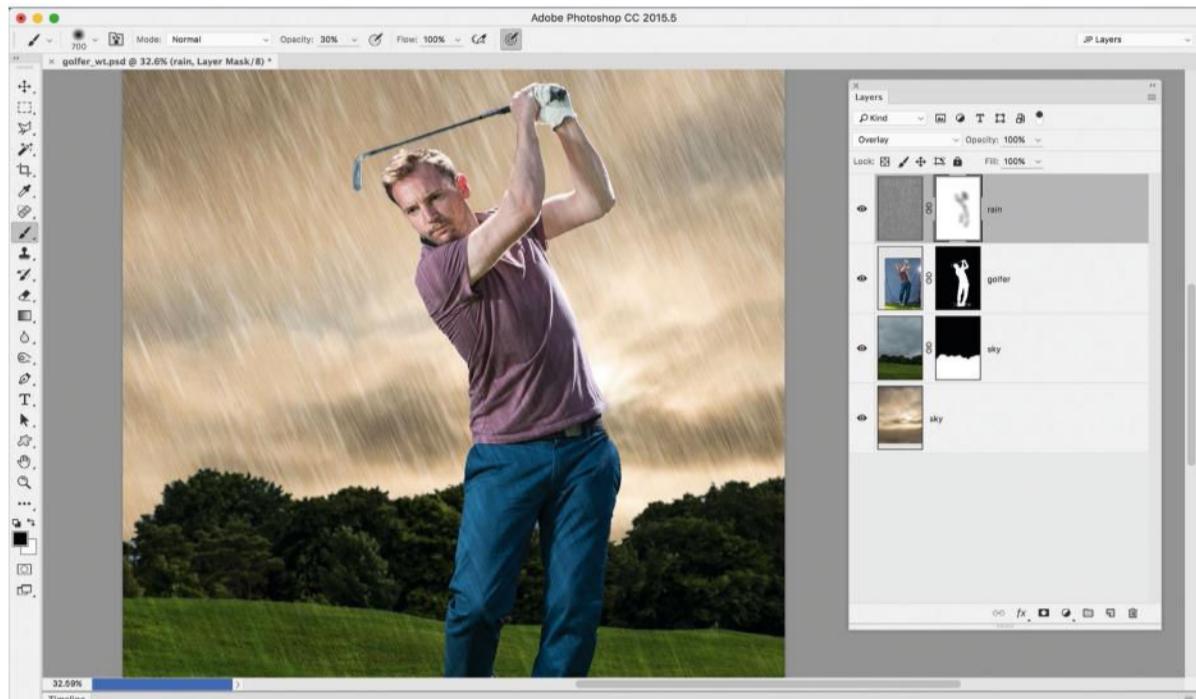
Open your backdrop; grab the Move tool and drag the cutout into it. Press Cmd/ Ctrl+T for Transform if you need to resize the layer. Make a selection of the sky and Alt-click the Add Mask icon in the Layers panel to hide it.



PIECE IT TOGETHER

04 MAKE IT RAIN

Open the sky image, copy it over and drag the layer to the bottom of the stack. Next, open the rain image and drop it into the composite, then change the Blend mode to Overlay. Add a layer mask, then paint with black to hide any parts you don't want.



05 BLEND THE LIGHTNING

Find a lightning image. (We used Wikimedia Commons: <http://tiny.cc/bsr0cy>) Drag it in, change the Blend mode to Screen and mask any areas you don't want. Duplicate the effect to build it up. Add other elements, such as the ball and flying mud here.



06 CHANGE THE TONES

Merge a copy of all the layers with Cmd/Ctrl+Shift+Alt+E. Apply a few tonal effects; we like to use Filter > Camera Raw Filter. Boost Clarity, increase Shadows, lower Highlights, reduce Saturation and add a vignette to darken down the corners.



HOW TO USE OFF-CAMERA FLASH

01 WHICH SPEEDLITE?

With two flashguns, you can make a simple but effective cross-light setup. You don't need expensive fully featured Speedlites: they simply need to have manual control and an optical slave mode, which even the cheapest flashguns will offer nowadays.



02 TRIGGERING THE FLASH

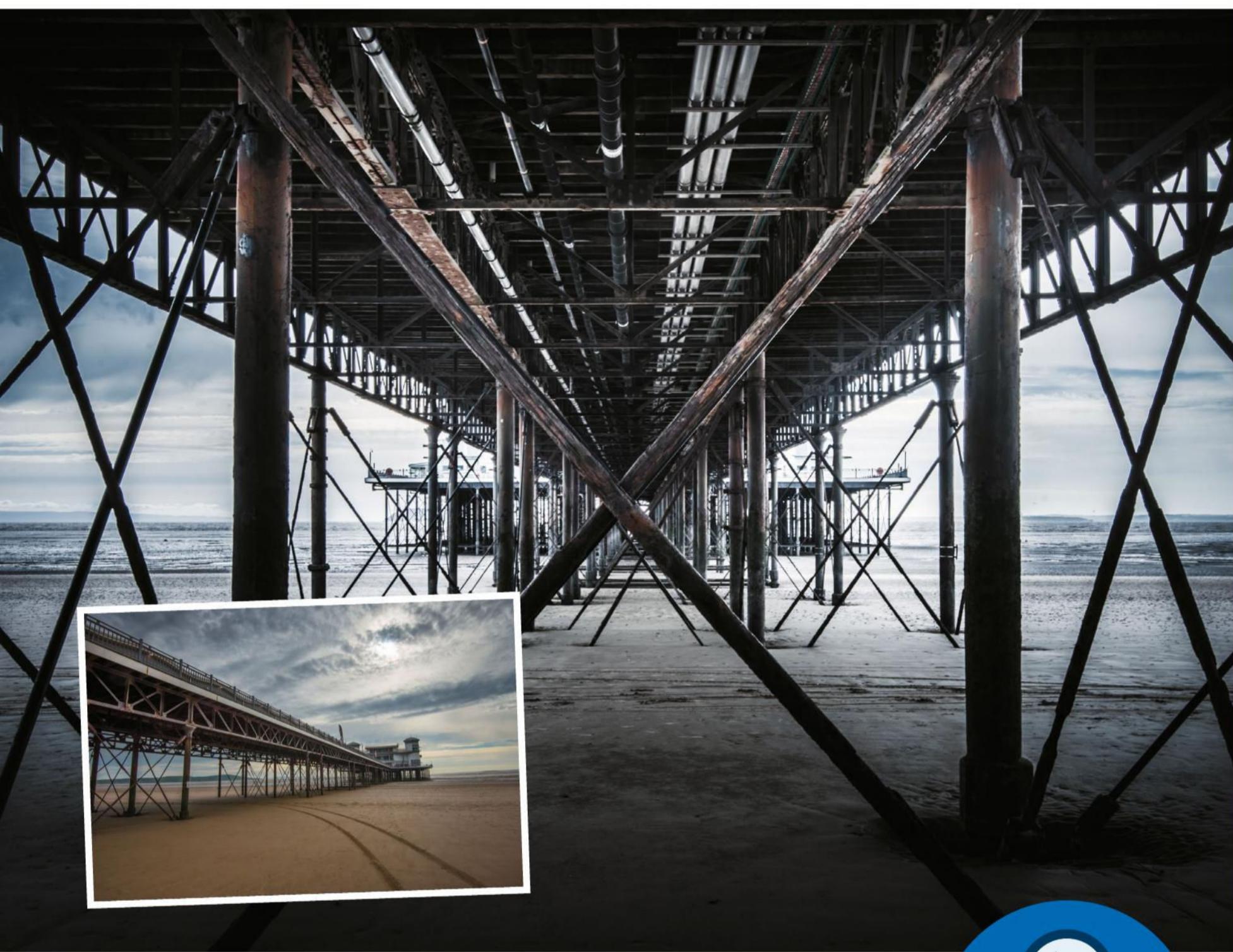
Our camera has a wireless trigger, with the receiver fixed to the first flashgun. Alternative methods would be to use a sync cable or use your pop-up flash and Canon's wireless flash system to trigger the flash. When you're outside, the latter isn't always reliable.



03 SET AS SLAVE

Our second Speedlite is set to optical slave, so it'll fire when it detects the other flash going off, as long as there's a decent line of sight between the two. Directing the Speedlite into a silver umbrella softens and spreads out the light, making it more flattering on faces.





SAVE SOME SCREEN TIME BY USING PHOTOSHOP ACTIONS

With the help of Actions, you can apply recorded sequences of Photoshop actions to any image you like, at the click of a button

► Actions are among Photoshop's most powerful tools, enabling you to record a sequence of commands, then trigger it to apply to any image.

In this video, you'll see how to record an Action, learn some clever tricks to make your Actions more versatile and discover some cool ideas for speeding up your work.

► DOWNLOAD THE PROJECT FILES HERE <http://tiny.cc/6bi0ey> ON YOUR PC OR MAC ◀◀



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

PROJECT INFO

You'll learn

► How to record Photoshop commands you can repeat automatically

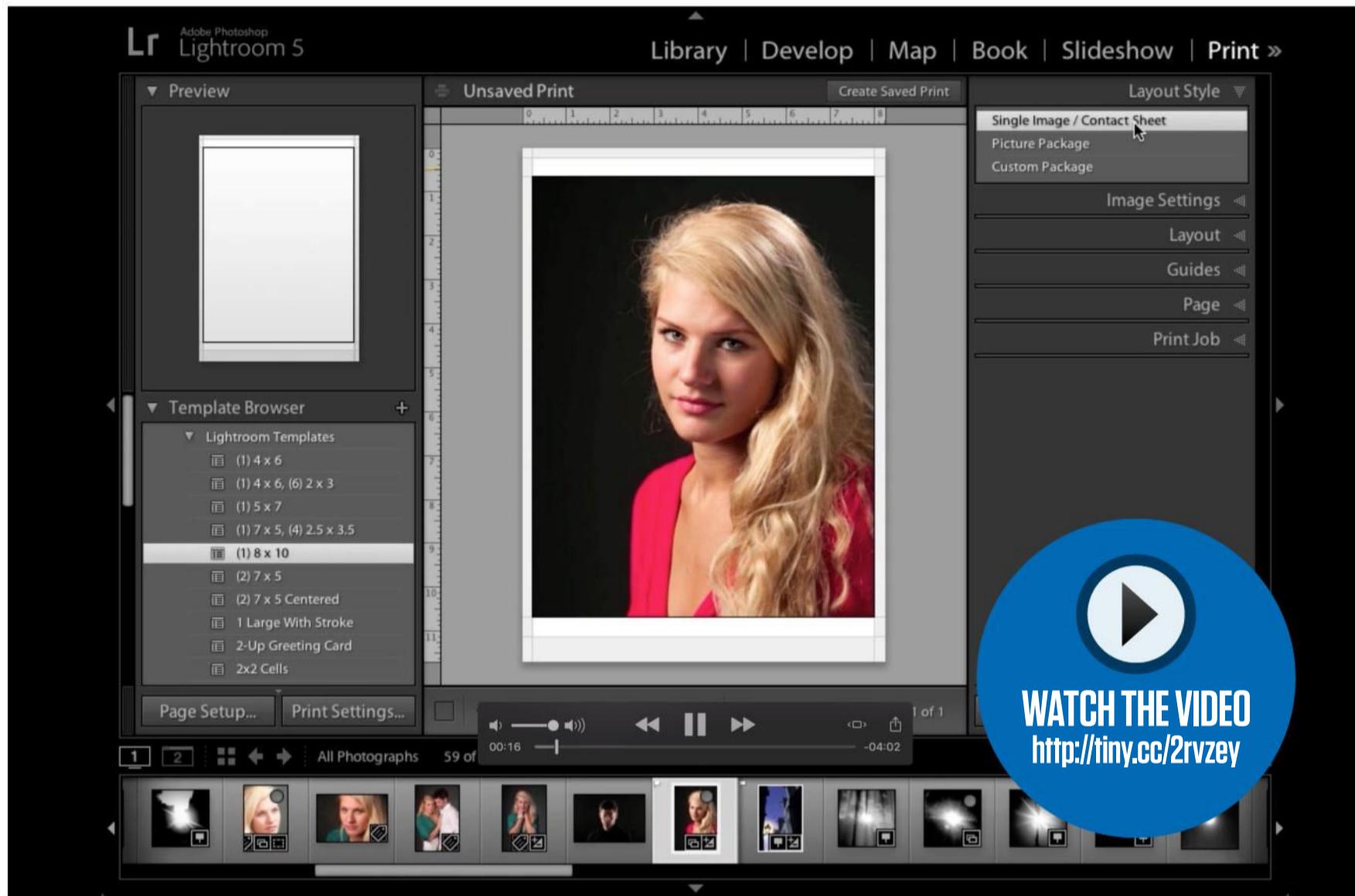
You'll need

► Photoshop CC

It'll take

► 15 minutes

LEARN LIGHTROOM TODAY!



► This month, learn how to make custom layouts in Lightroom's Print Module

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

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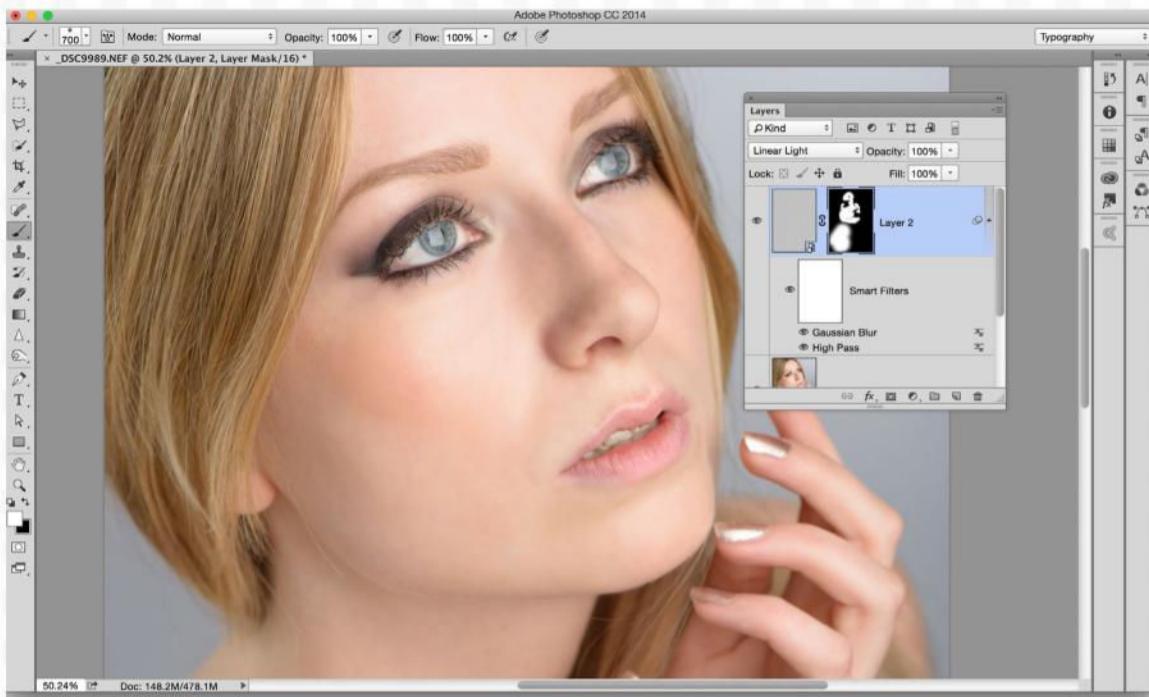
ESSENTIALS

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



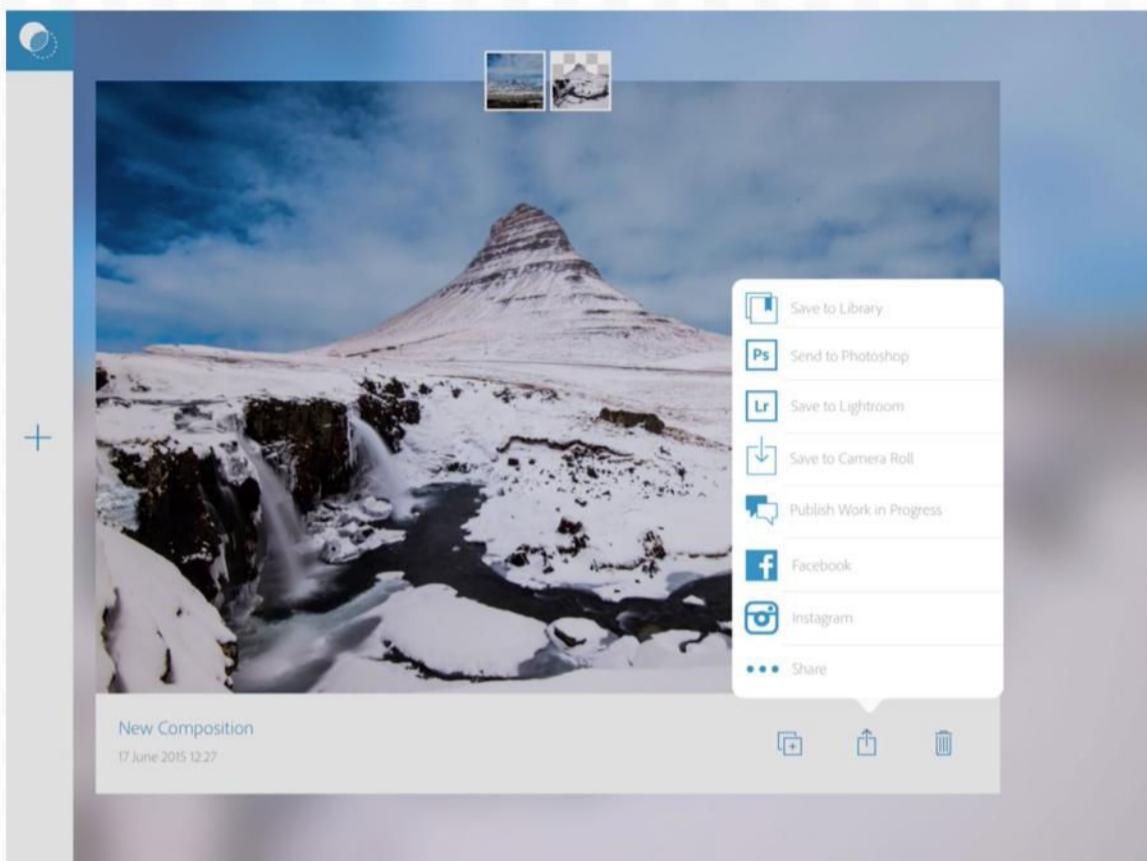
Lightroom combines the professional raw-processing tools in the more expensive Photoshop CC with the asset-organizing powers of the cheaper Photoshop Elements. Lightroom is available as a traditional boxed copy (Lightroom 6), and as part of a Creative Cloud subscription (Lightroom CC). Essentially, the 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



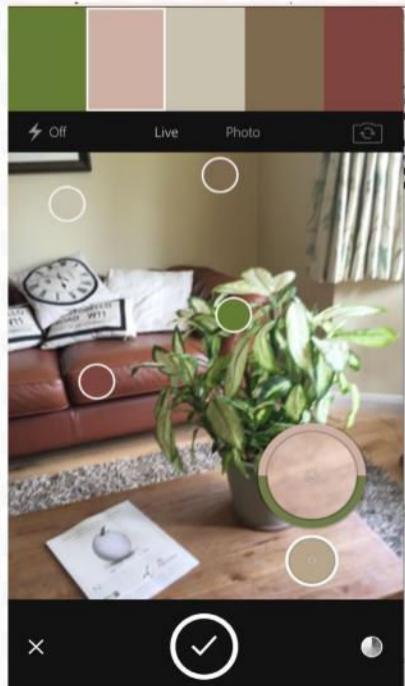
Lightroom Mobile is the lightweight iPad, iPhone and Android version of the application, integrated with Lightroom CC but not Lightroom 6. To use Lightroom Mobile you need to sign up for an Adobe ID so that you can access the Adobe Creative Cloud. This enables you to create a collection of photos on 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 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.

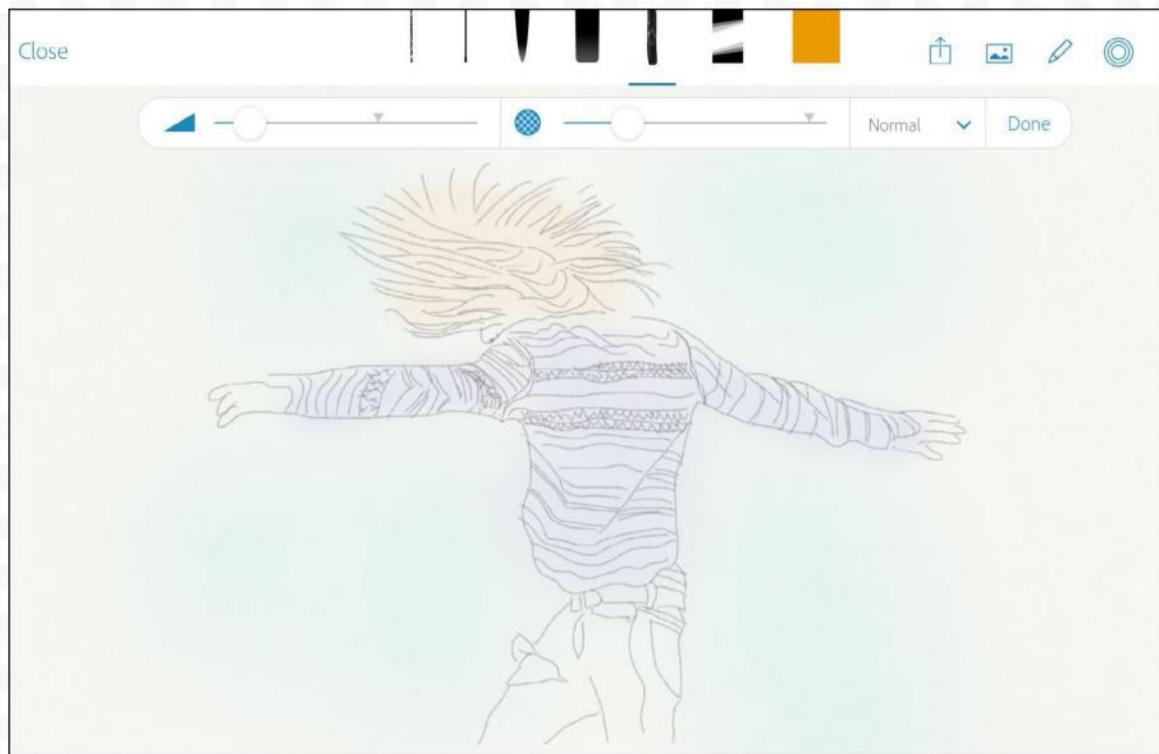
ADOBE BRUSH

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.



ADOBECOMP 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

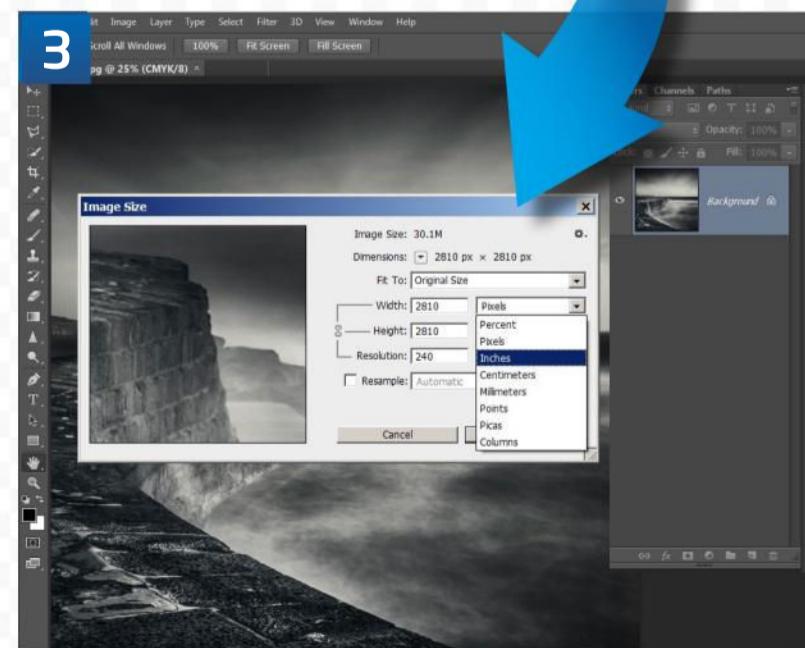
► The image-editing process begins as soon as you've transferred your photos from your memory card to your computer.

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

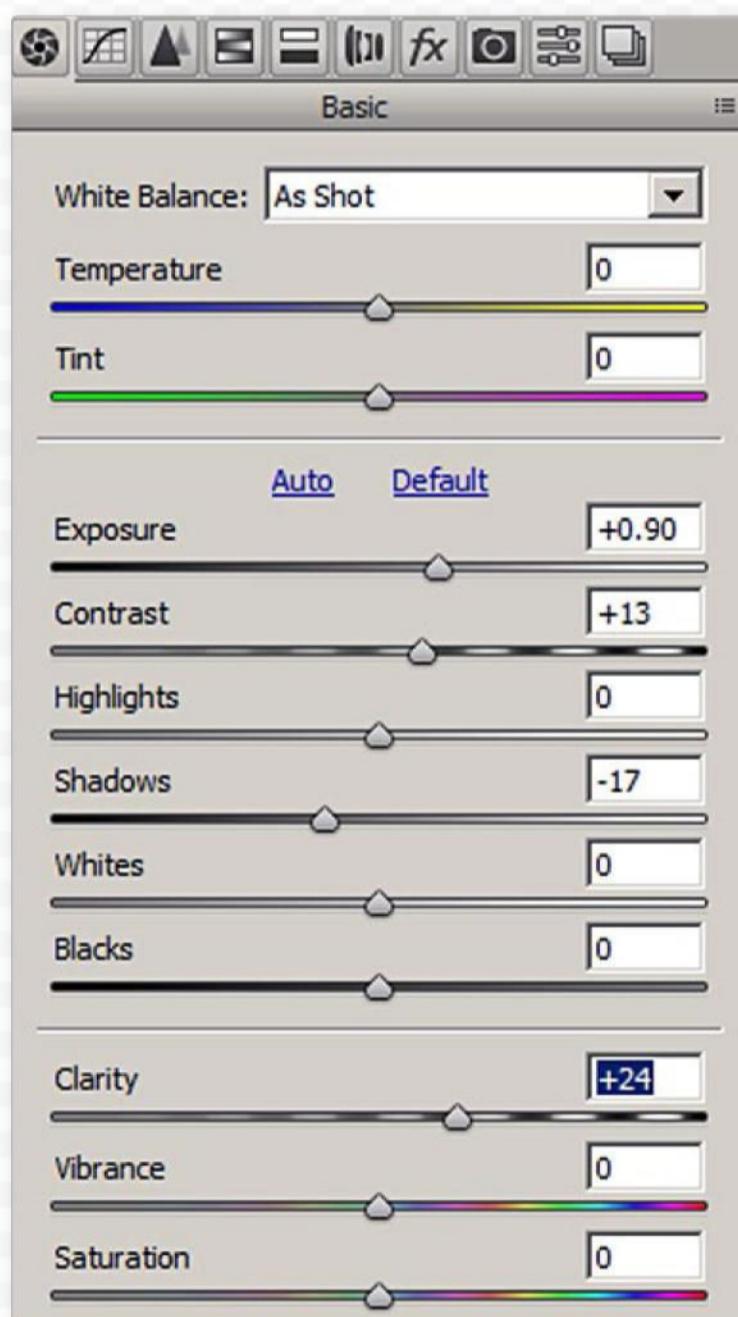
This slider enables you to correct a green or magenta cast, again, if the White Balance tool fails

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

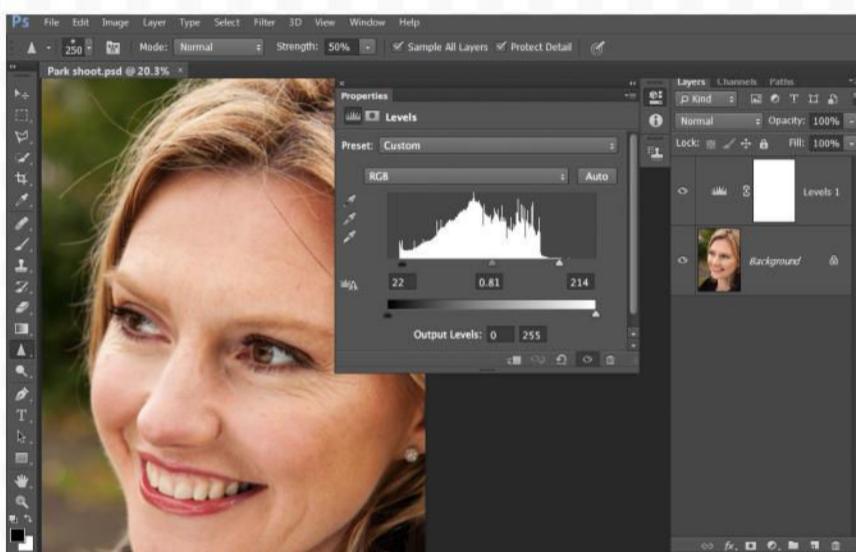
Adjusts the intensity of the less-saturated colors

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

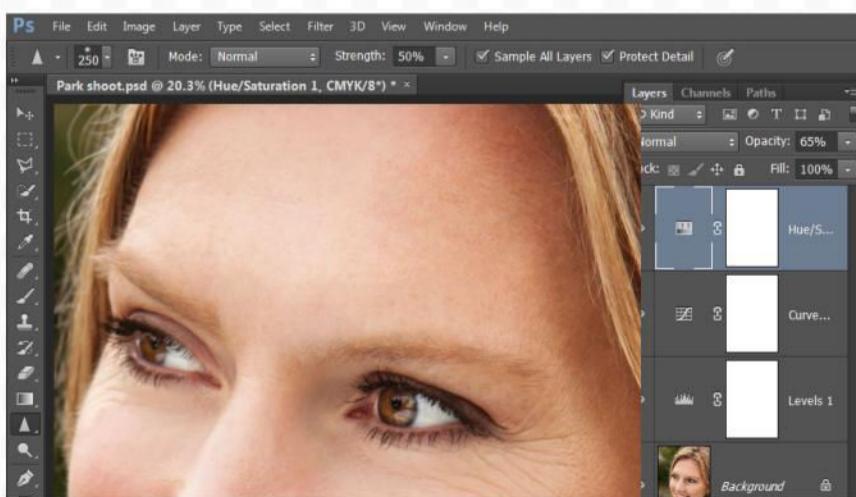
 Photoshop has many types of layers and adjustment layers available, but there are six that you'll find you need to use again and again. Learning how they should be

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.



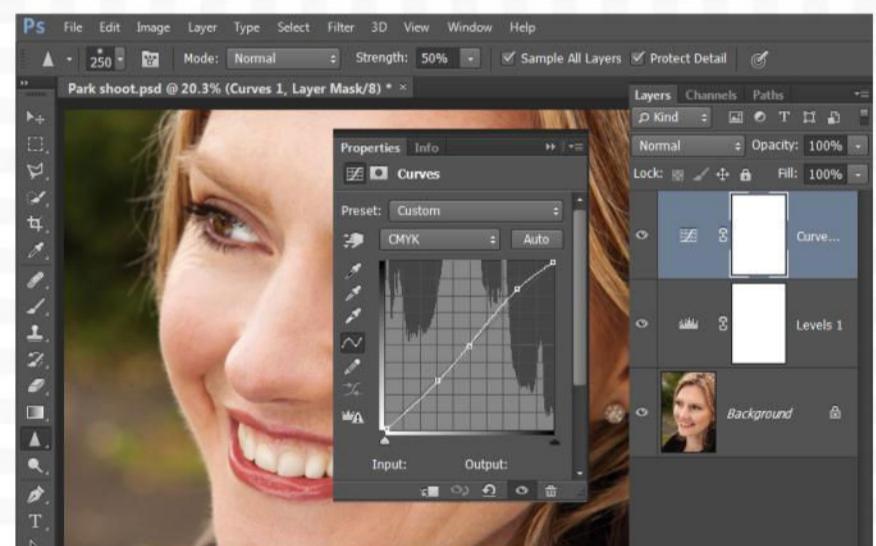
02 CURVES

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.



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.

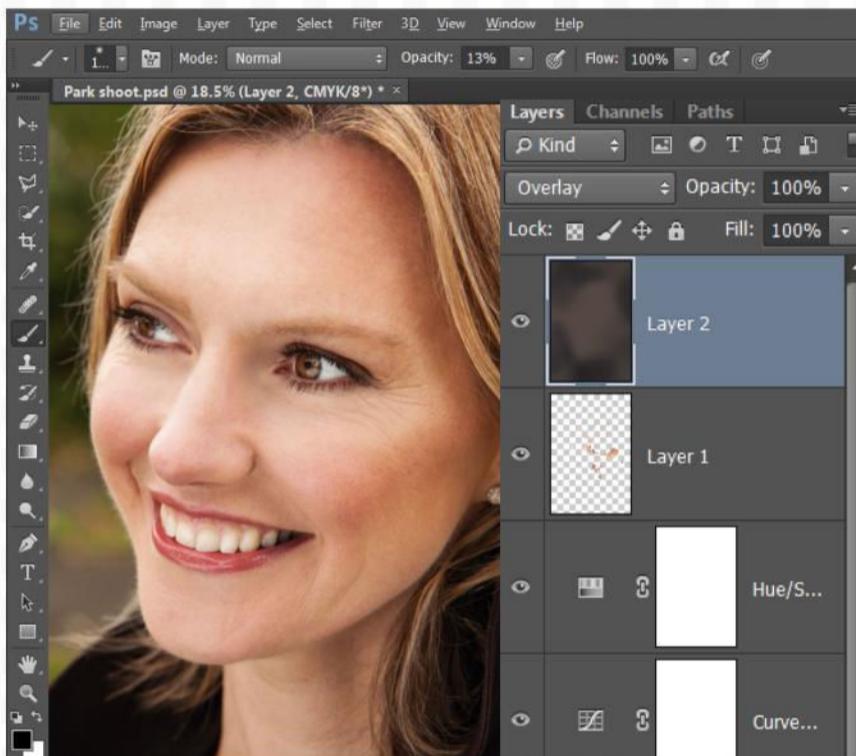
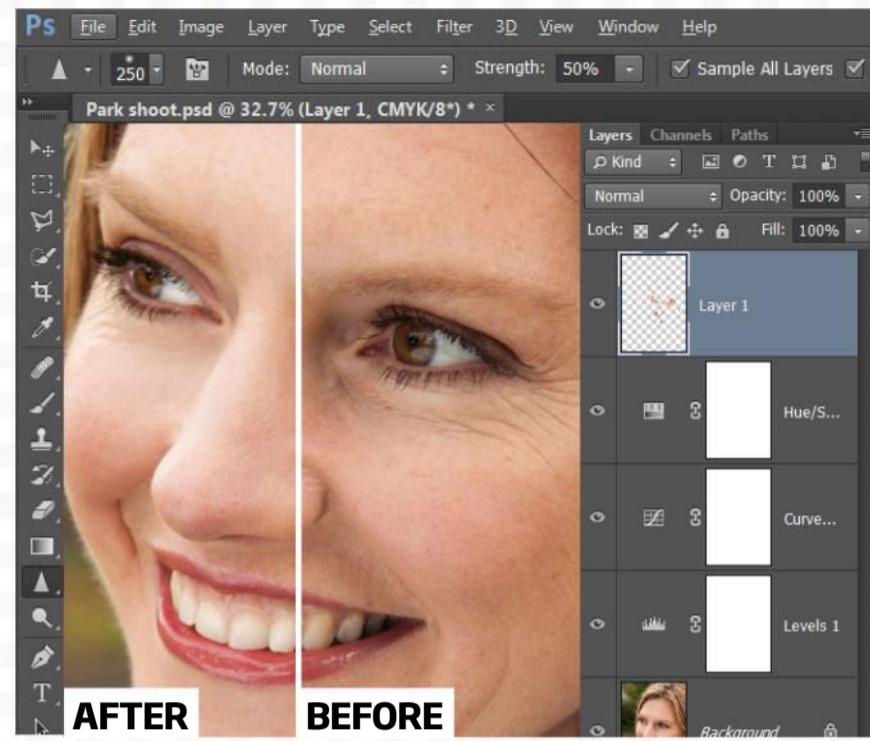


03 HUE/SATURATION

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.

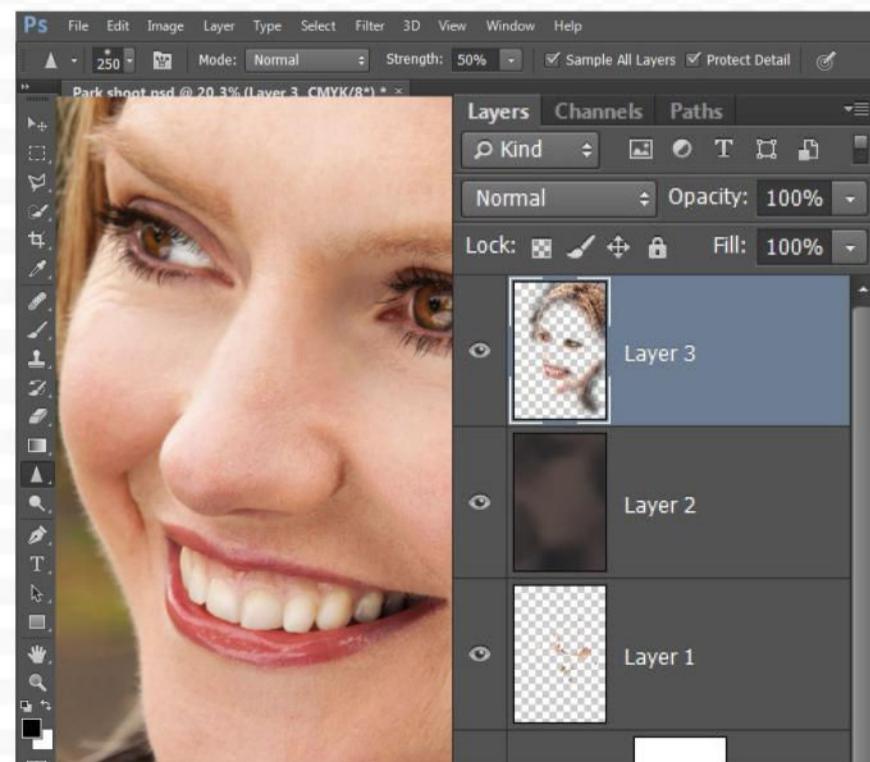
04 HEALING LAYER

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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