

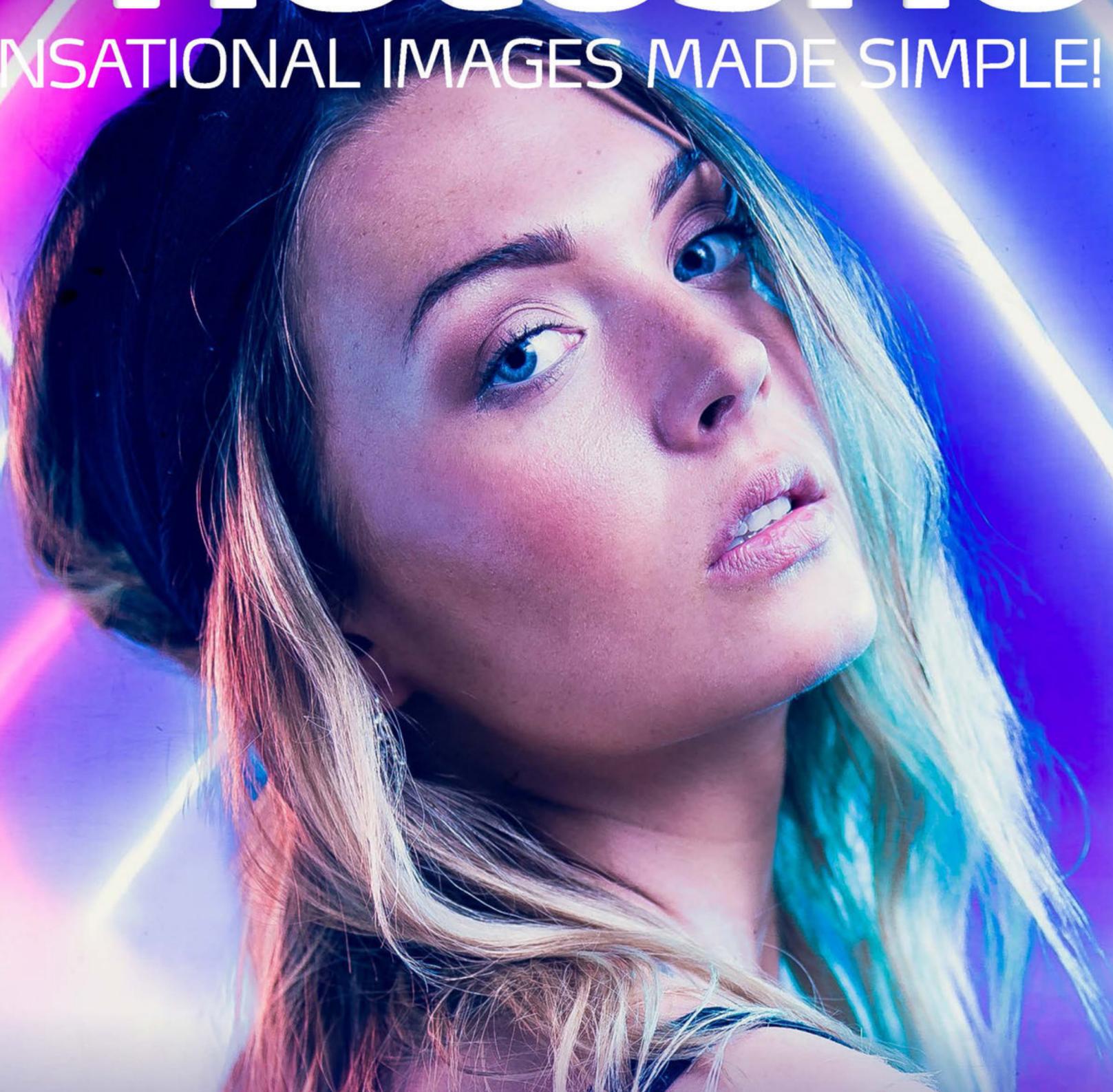
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PRACTICAL

Photoshop®

Issue 145 April 2023

SENSATIONAL IMAGES MADE SIMPLE!



15 RETOUCHING TRICKS YOU NEED TO KNOW

NEW BACKGROUND GENERATOR | LIGHTROOM SKILLS | COLOR TEMPERATURE TIPS



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“ Welcome to issue 145 of Practical Photoshop! If you enjoy the issue, why not subscribe and get a whole year for just \$19.99? ”



We could all use a little polish from time to time, and this is what Photoshop is most famous for. This issue we explain a host of powerful yet simple retouching tricks that let you 'Photoshop' your subjects to perfection. Elsewhere, discover the new backdrop generator and learn about color correction gels.

James Paterson

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HIGHLIGHTS: WHAT'S INSIDE...

15 ESSENTIAL RETOUCHING TRICKS

■ Enhance your portraits with these top tips

SIMPLE FREQUENCY SEPARATION

■ Master this pro technique with our free Action

AMAZING NEW AI BACKDROP CREATOR

■ This Beta feature conjours images from text

MASTER COLOR CORRECTION GELS

■ Shoot with CTO and CTB gels for amazing results

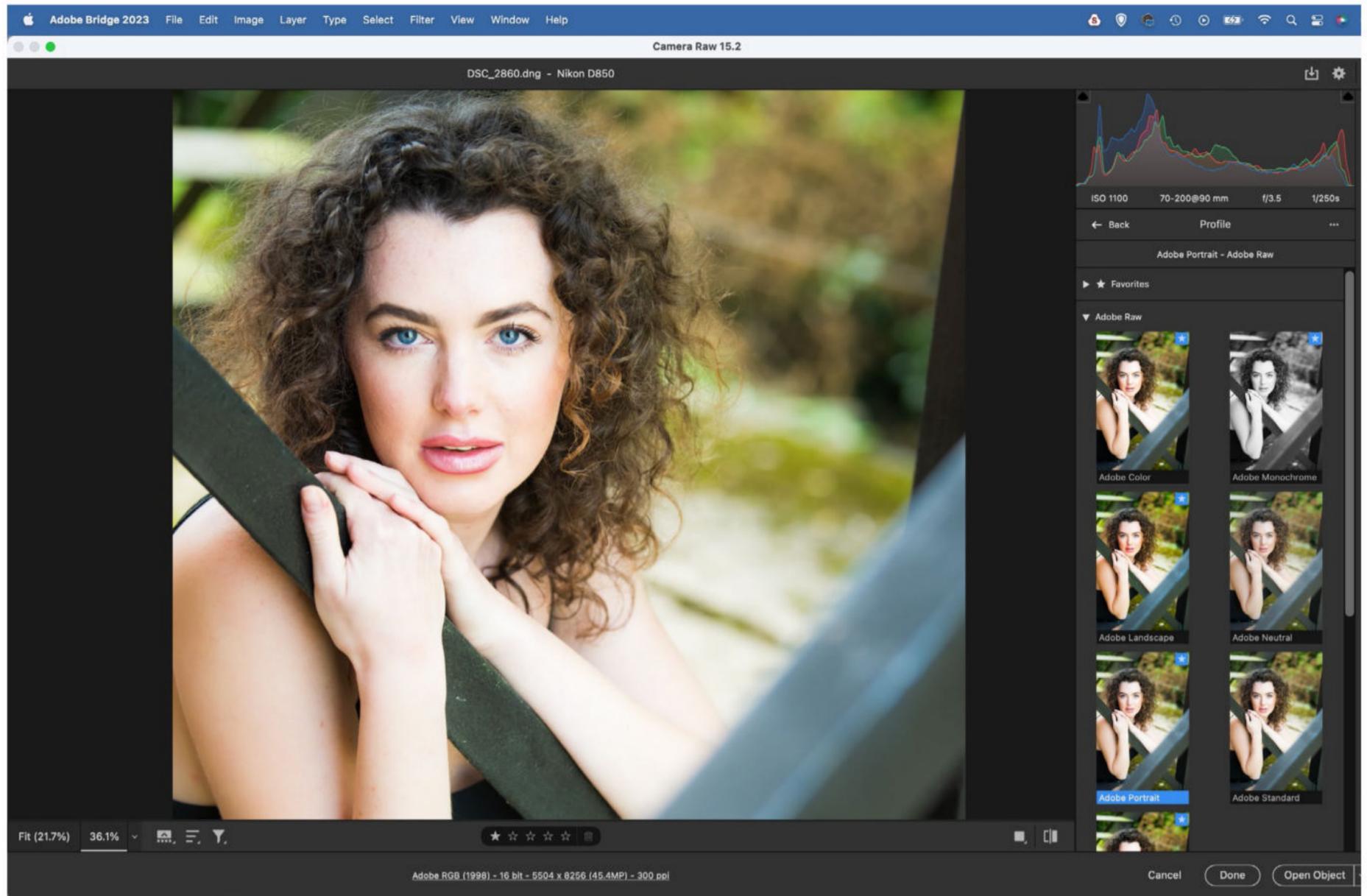
LIGHTROOM SKILLS

■ Learn all about the powerful lens correction controls

15 MUST-KNOW RETOUCHING TRICKS

Whether you want to completely transform a portrait or make a series of subtle enhancements, here are a host of retouching tips and techniques you need to know

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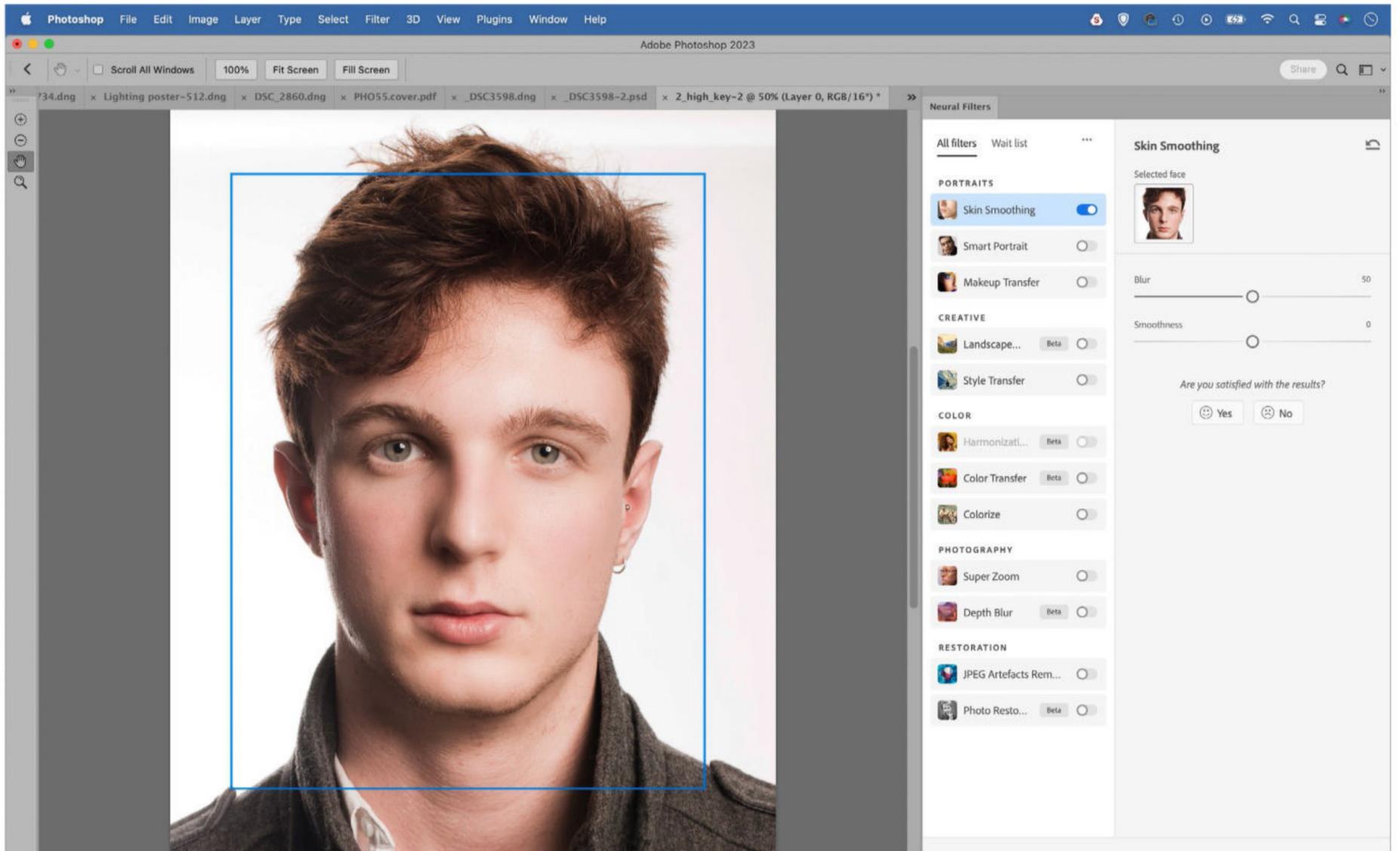
START WITH ADOBE PORTRAIT

▶▶ The Adobe Portrait Profile is brilliant. It subtly shifts colors to prioritize natural skin tones, and creates a better starting point for your portrait editing. So before you do anything else in Camera Raw or Lightroom, change the Profile of the image to Adobe Portrait in the Profile Browser at the top of the Basic Panel (it's only available with raw images).

USE AUTO SKIN SMOOTHING



▶▶ The Skin Smoothing Neural Filter employs AI to smooth skin automatically. It can detect faces and apply a subtle smoothing effect to the skin. While Skin Smoothing is not perfect, it is capable of producing natural-looking results if you can take control...

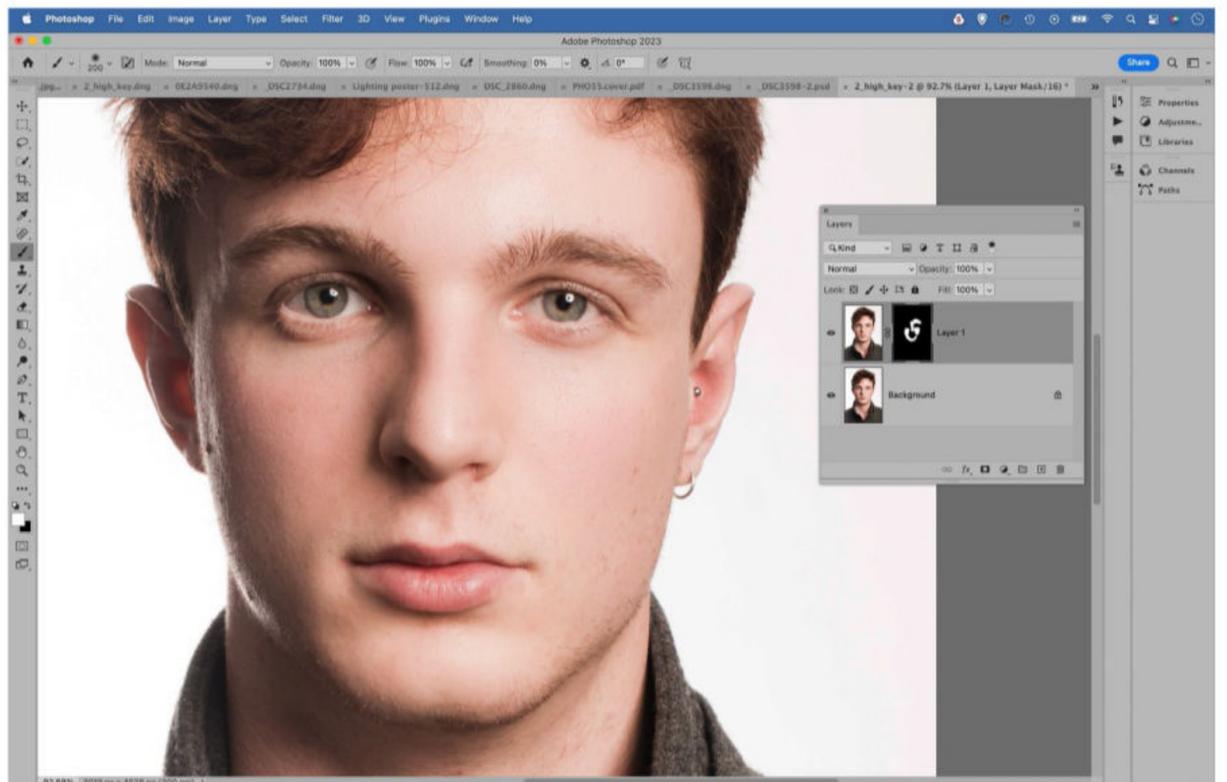


01 OPEN THE SKIN SMOOTHING FILTER

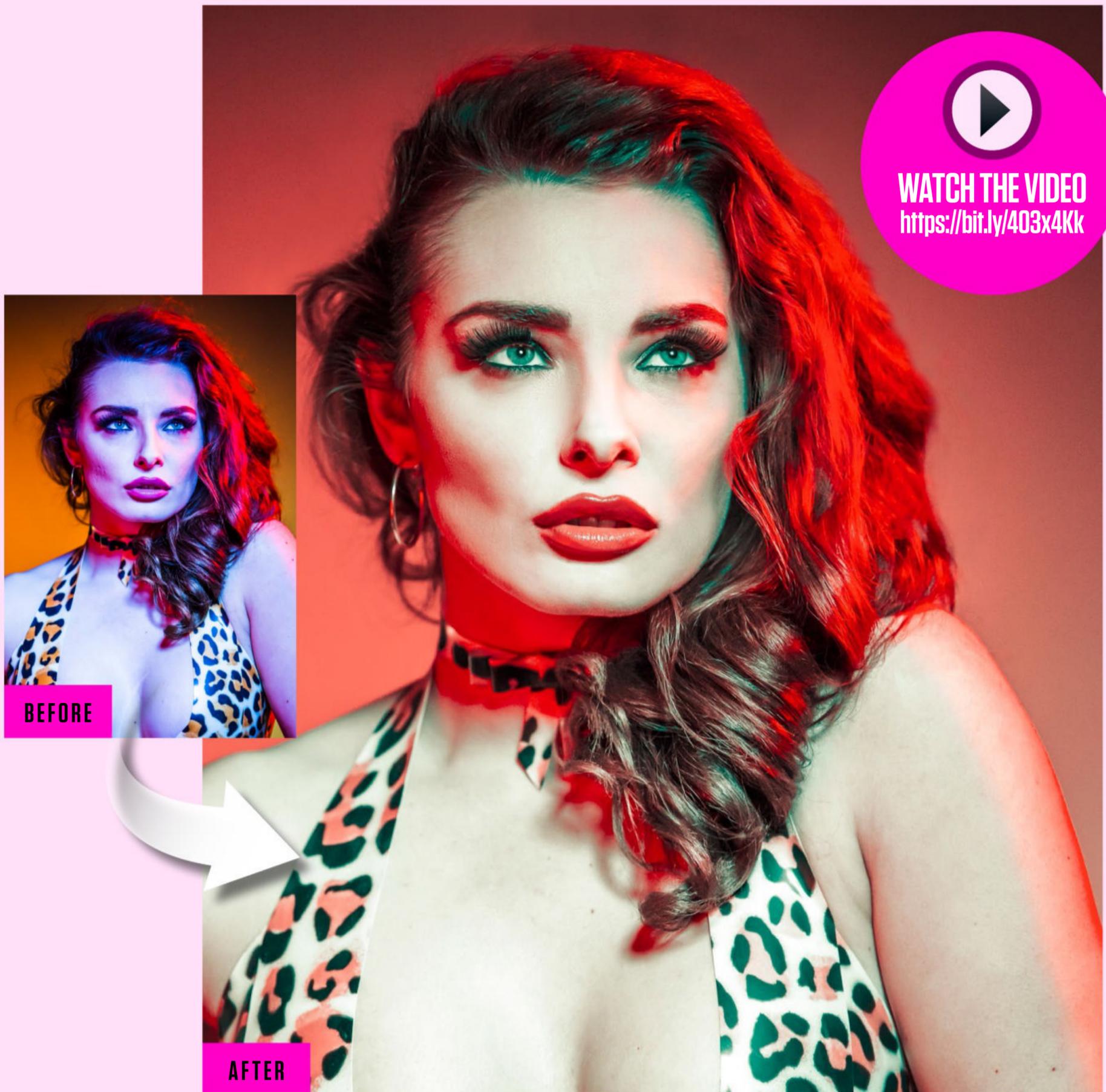
Open your portrait image in Photoshop, then go to **Filters > Neural Filters**. Toggle on the Skin Smoothing Filter. You can experiment with the Blur and Smoothness Filters too, although these typically tend to have minimal impact on the overall effect. Once done, set Output to New Layer and click OK.

02 REVEAL WITH A MASK

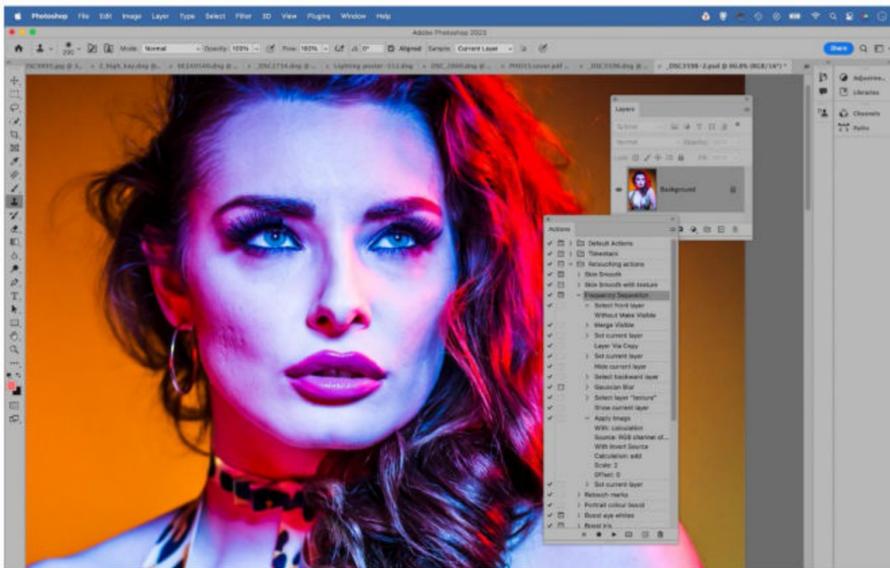
Toggle the layer visibility off and on, and you'll see that the Skin Smoothing effect usually smudges out details in the face. So hold **Alt** and click the Add Layer Mask icon in the Layers Panel. This adds a full black Layer Mask. Grab the Brush Tool and paint with white to reveal the smoothing effect over the skin.



USE OUR FREQUENCY SEPARATION ACTIONS

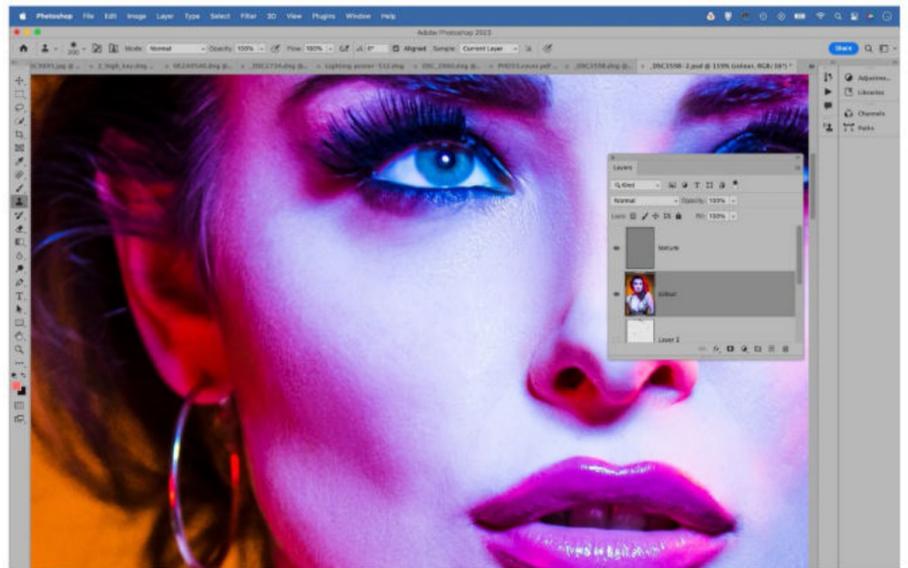


▶▶ Frequency Separation is considered by many to be the most controlled method for skin retouching, and it's one favored by pro retouchers. We've included a set of Actions with this issue's project files that speed up the process for you. Here's how to use them, then carry out the frequency separation technique...



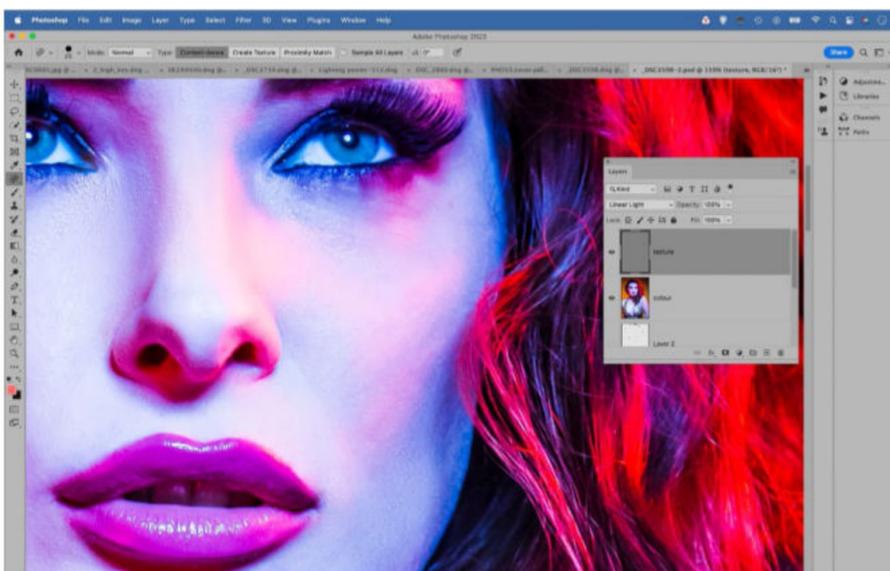
01 LOAD THE ACTIONS

Drag the supplied retouching .atn file into Photoshop to load in the retouching Actions. You'll find a Frequency Separation Action within the set. Play the Action. When it comes to choosing a blur amount, set a value that only just blurs the fine details of the image.



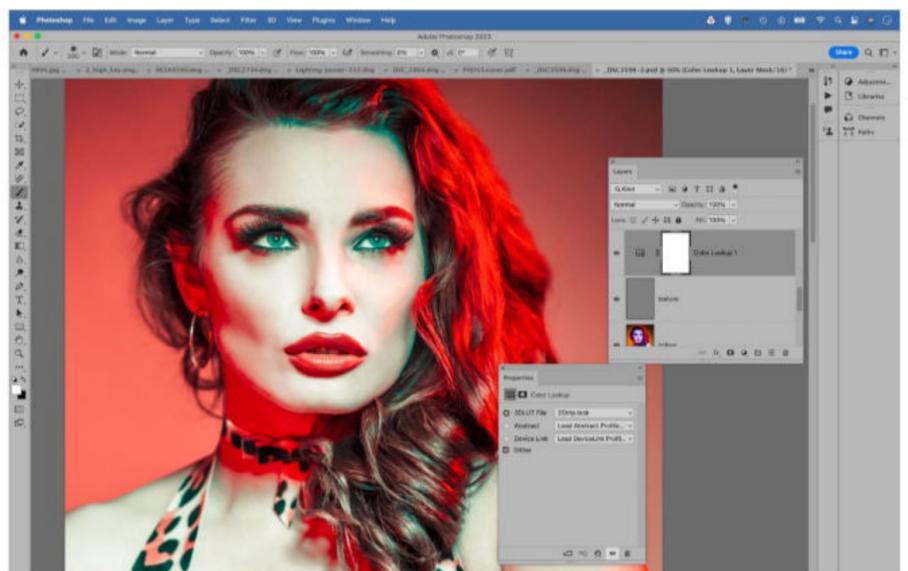
02 CLONE TO SMOOTH THE SKIN

The Frequency Separation Action creates two layers: one called Texture, the other Colour. Highlight the Colour layer and grab the Clone Tool. Set Sample to Current Layer, then use the Clone Tool to smooth over any rough patches on the skin, or any areas of uneven tonality.



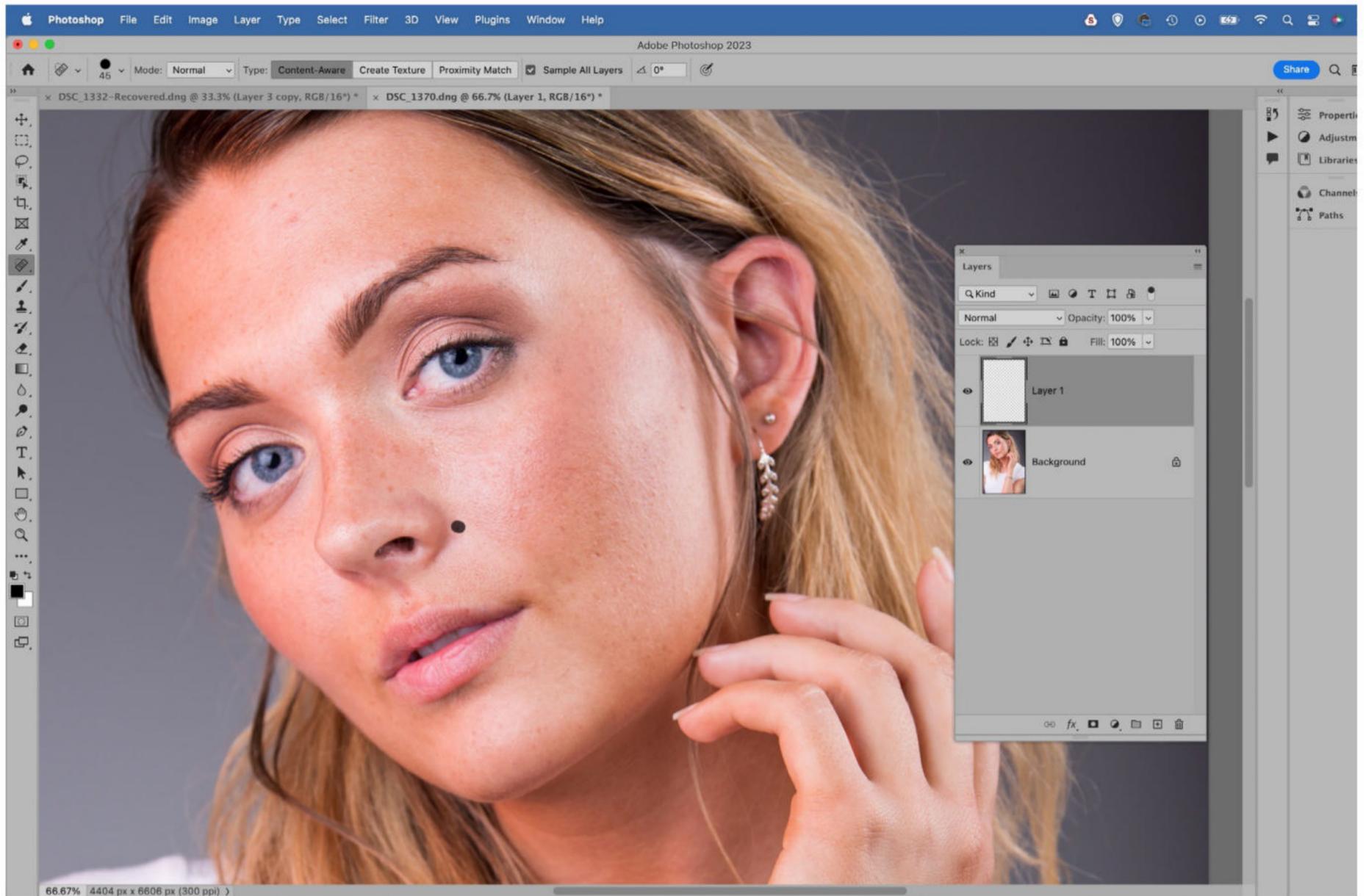
03 SPOT-HEAL THE TEXTURE

The Texture layer contains all the fine high-frequency detail (like hair, skin pores, fine lines and other textures). Grab the Spot Healing Brush, and uncheck Sample All Layers in the tool options. Paint around the portrait to remove any small spots and other tiny distractions.



04 TWEAK THE COLORS

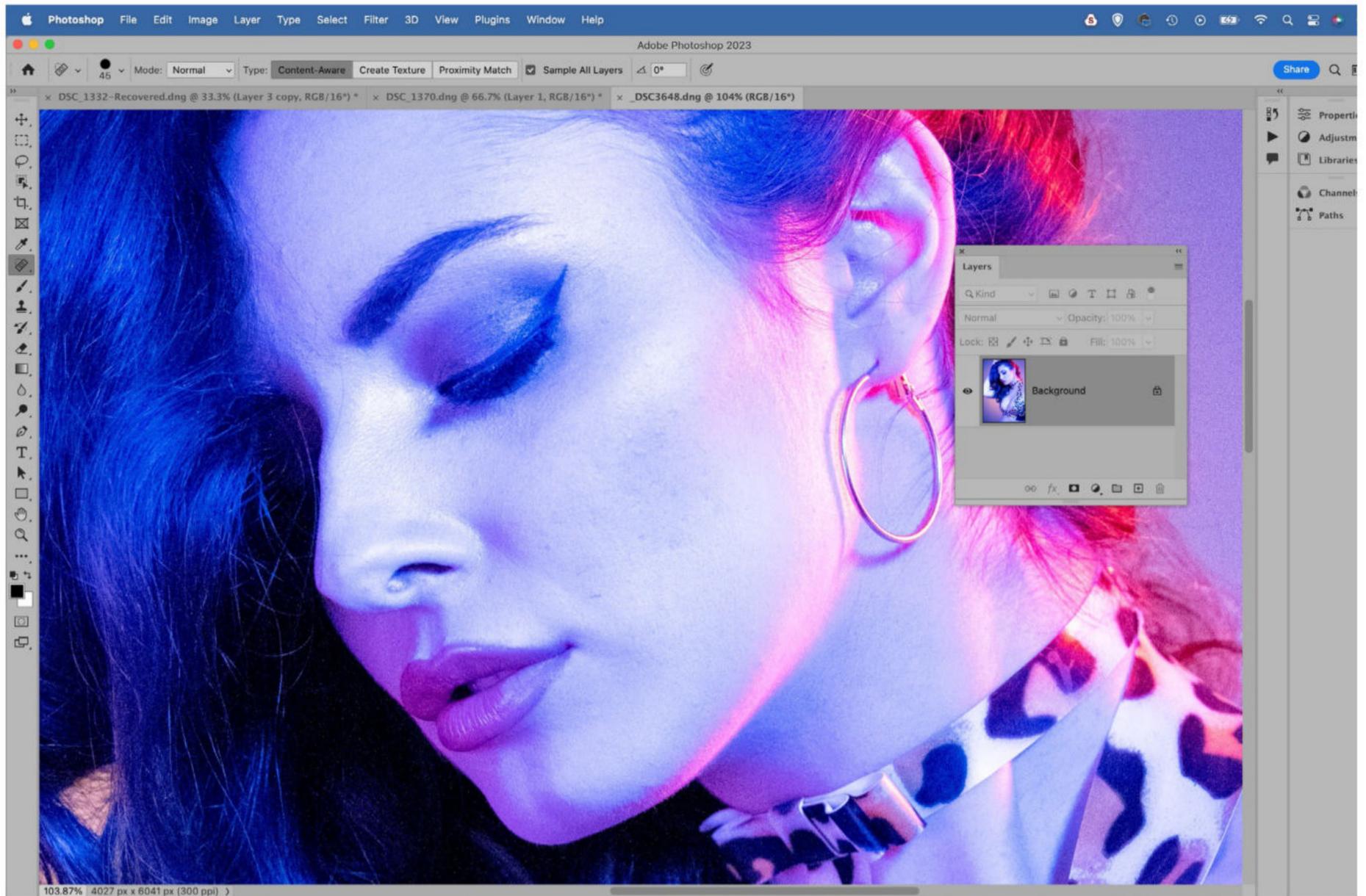
To complete the portrait, we used a Color Lookup layer. Click the Create Adjustment Layer icon in the Layers Panel and choose Color Lookup. We used the 2 Strip effect under the 3DLUT menu (if this isn't available, make sure your image's Color Mode is RGB via Image > Mode > RGB Color).



SPEEDY BLEMISH REMOVAL

▶▶ Blemish removal is easily done using the Spot Healing Brush, which simply allows you to paint over small spots and imperfections to remove them. It works best for removing small marks from otherwise clean areas, which makes it ideal for retouching spots and pimples from skin.

Grab the tool from the Tools Panel, then check the Sample All Layers in the tool options at the top. Make a new layer (so that you don't make permanent changes to your original image), then zoom in close and paint to remove small imperfections. Use the [and] keys to resize the brush tip as you paint.



ESSENTIAL ZOOMING SHORTCUTS

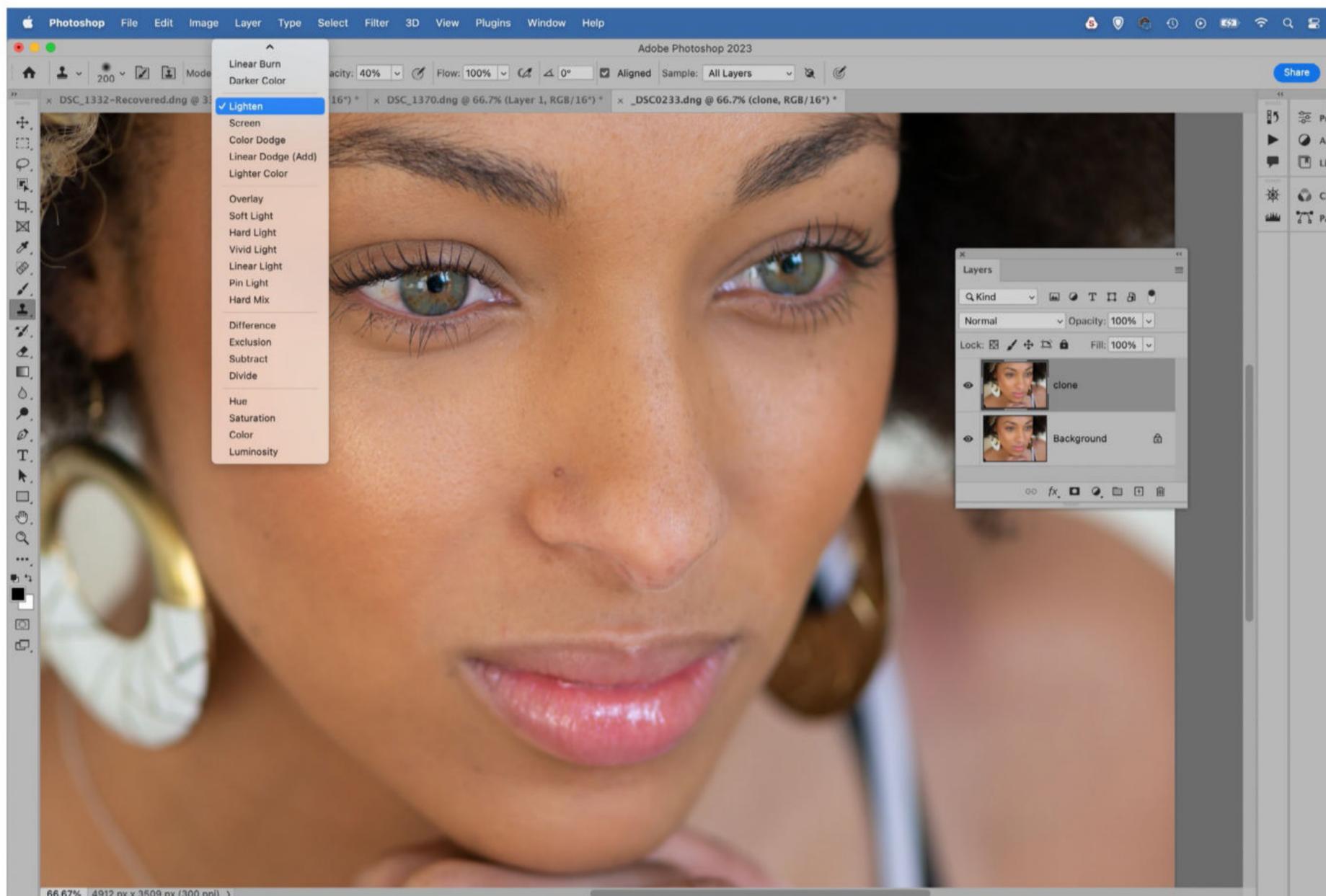
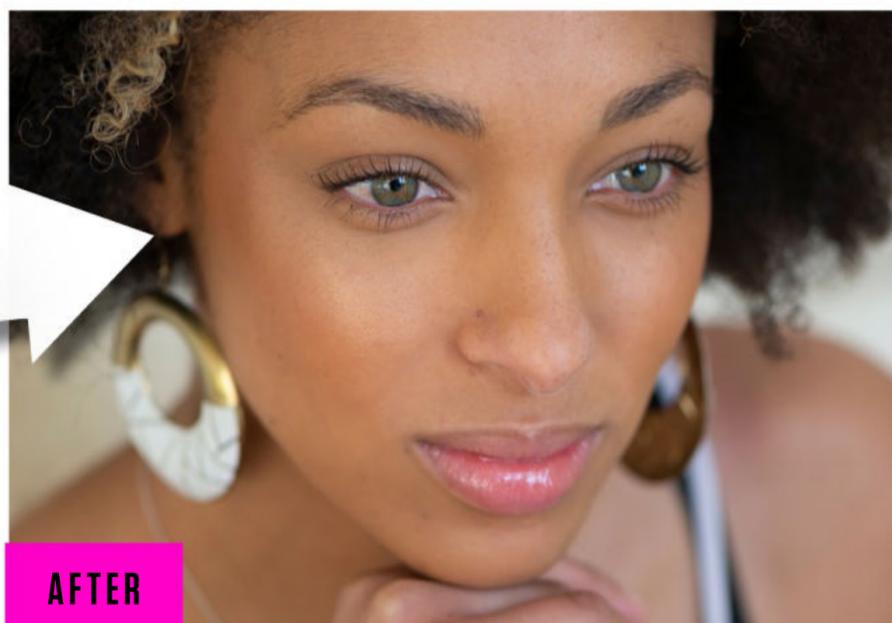
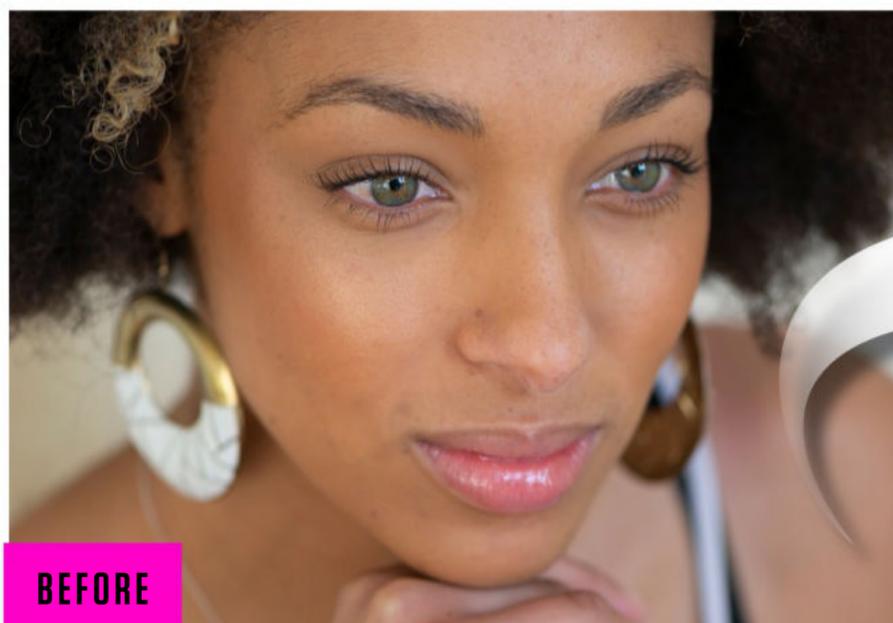
▶▶ When you retouch a portrait, you'll often need to zoom in and out to different areas at speed. The easiest way to do this is to hold **Cmd/Ctrl+Space**, then click in the image and drag to the right to

zoom in, or left to zoom out. You'll zoom in to the point you click on when dragging. Double-click the Zoom Tool to jump to 100% view. Double-click the Hand Tool to fit the entire image on-screen.

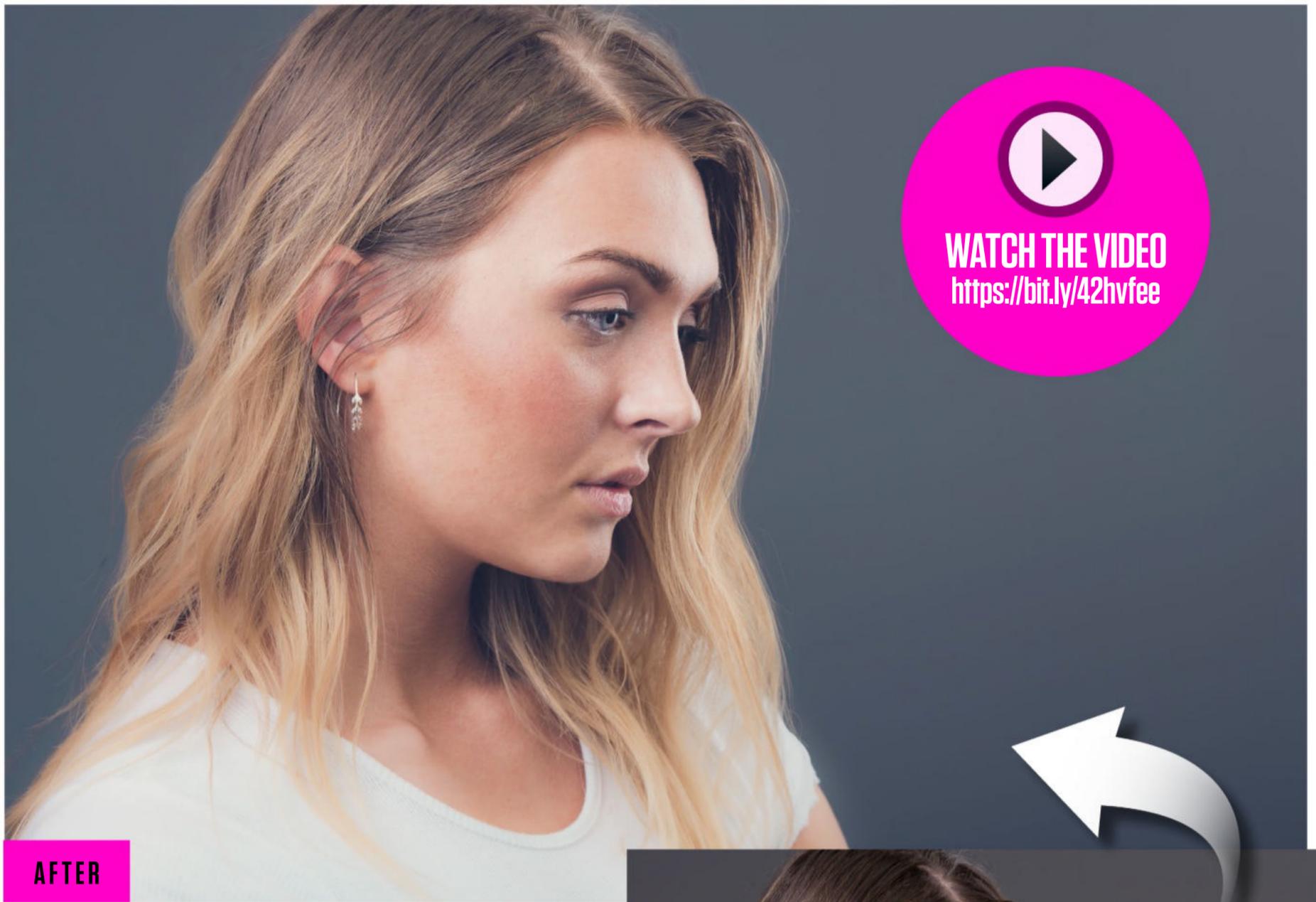
CLONE IN LIGHTEN MODE

▶▶ To quickly smooth out an area of uneven tonality in skin, perhaps to tone down bags under eyes or soften wrinkles, first press **Cmd/Ctrl+J** to make a copy of your layer. Grab the Clone Tool, then

go to the tool Blending Mode options (not the layer options) and set it to Lighten. Press **2** for 20% brush opacity, then **Alt-click** to sample a clean area of skin nearby. Paint to clone over the rough area until it's smooth.

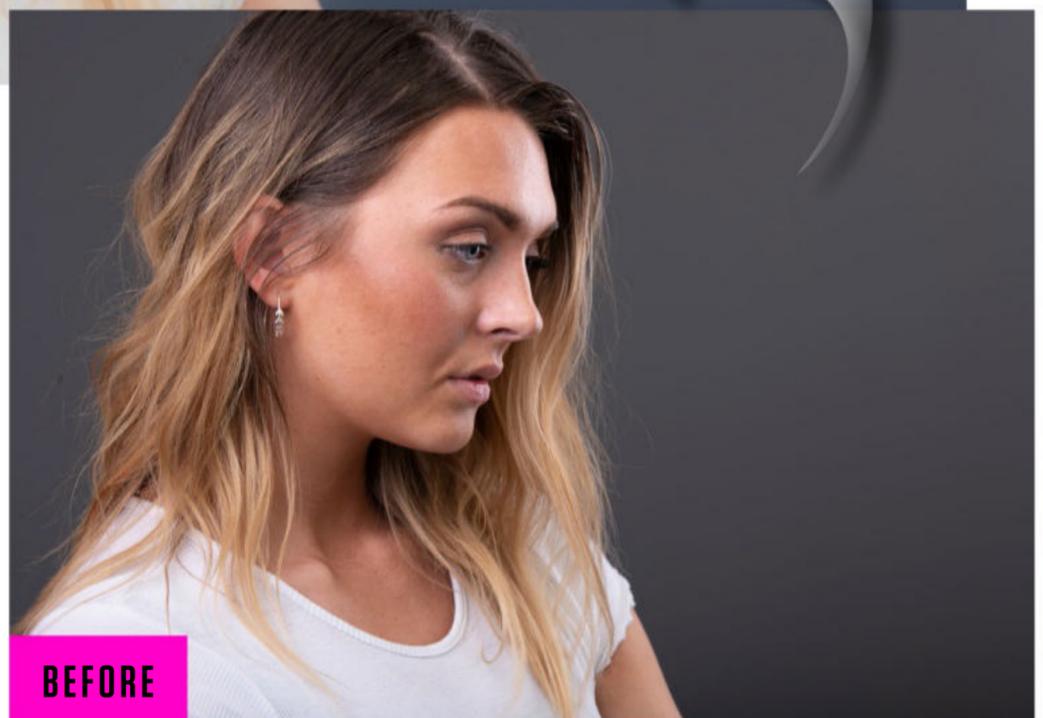


MASTER AI PEOPLE MASKS



AFTER

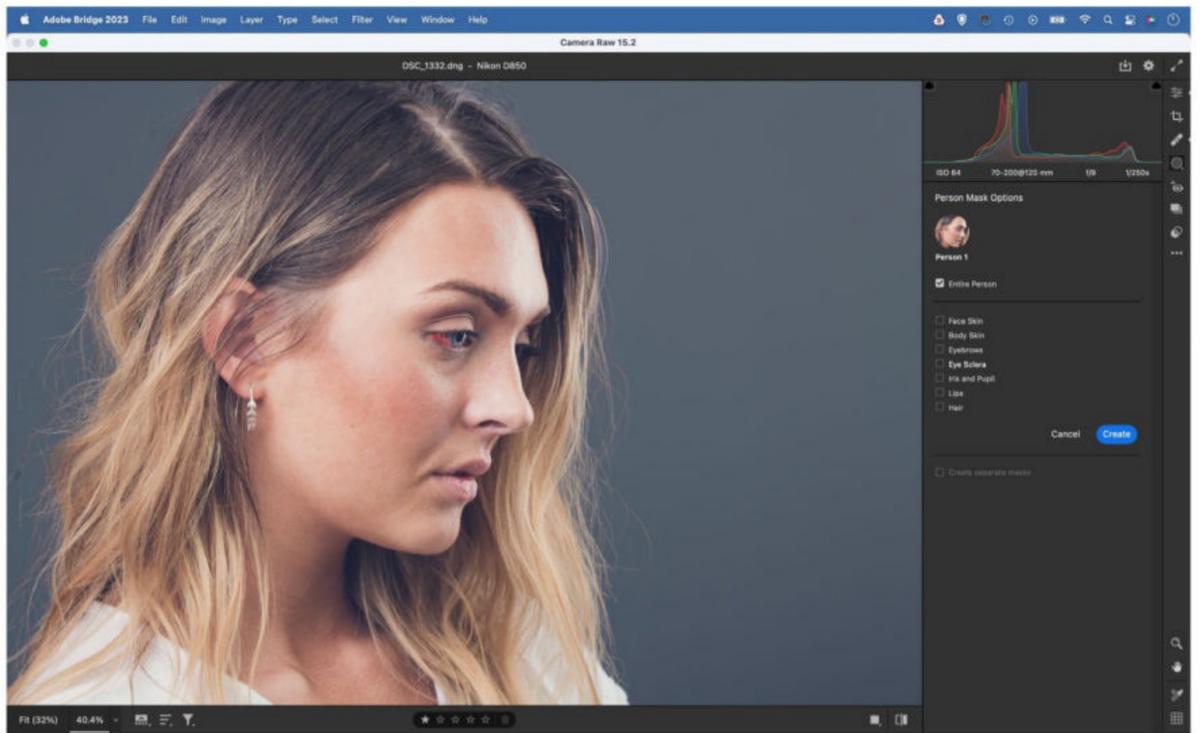
▶▶ So much of portrait retouching is about isolating parts of the face in order to make targeted edits. The Mask command in Camera Raw and Lightroom helps you out enormously in this regard. It lets you automatically create masks for areas of the face like eyes, lips, eyebrows, skin and more...



BEFORE

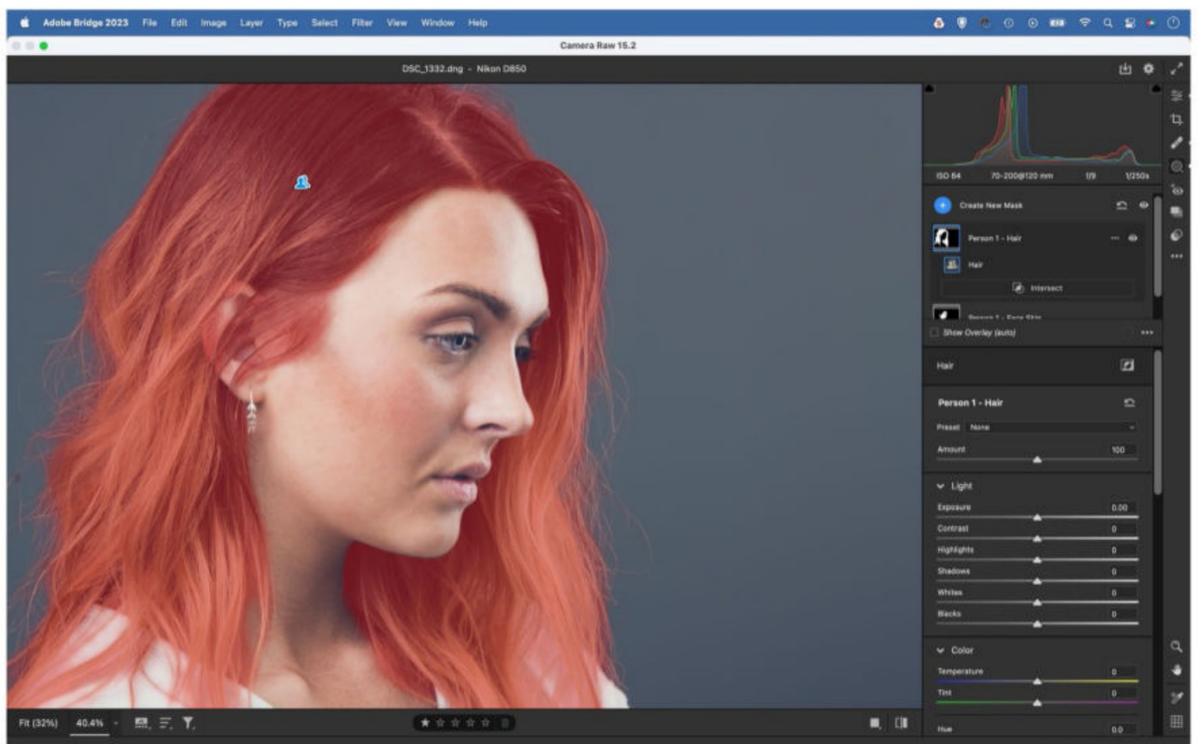
01 USE PEOPLE MASKING

Open the image into Camera Raw, click the circular Mask icon on the right to open the Mask Panel, and go to the People section. Hover over each facial feature to see an automatic mask generated by the software. Check one or several, then click Create to make a mask.



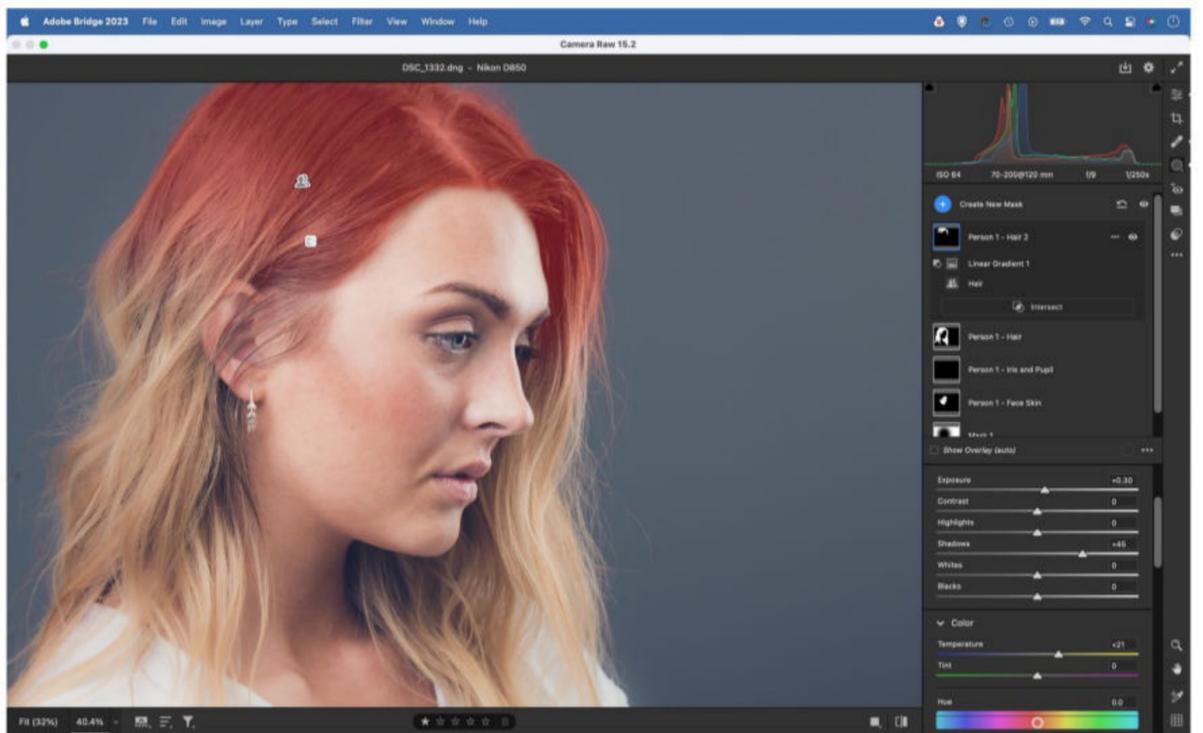
02 ADJUST THE AREA

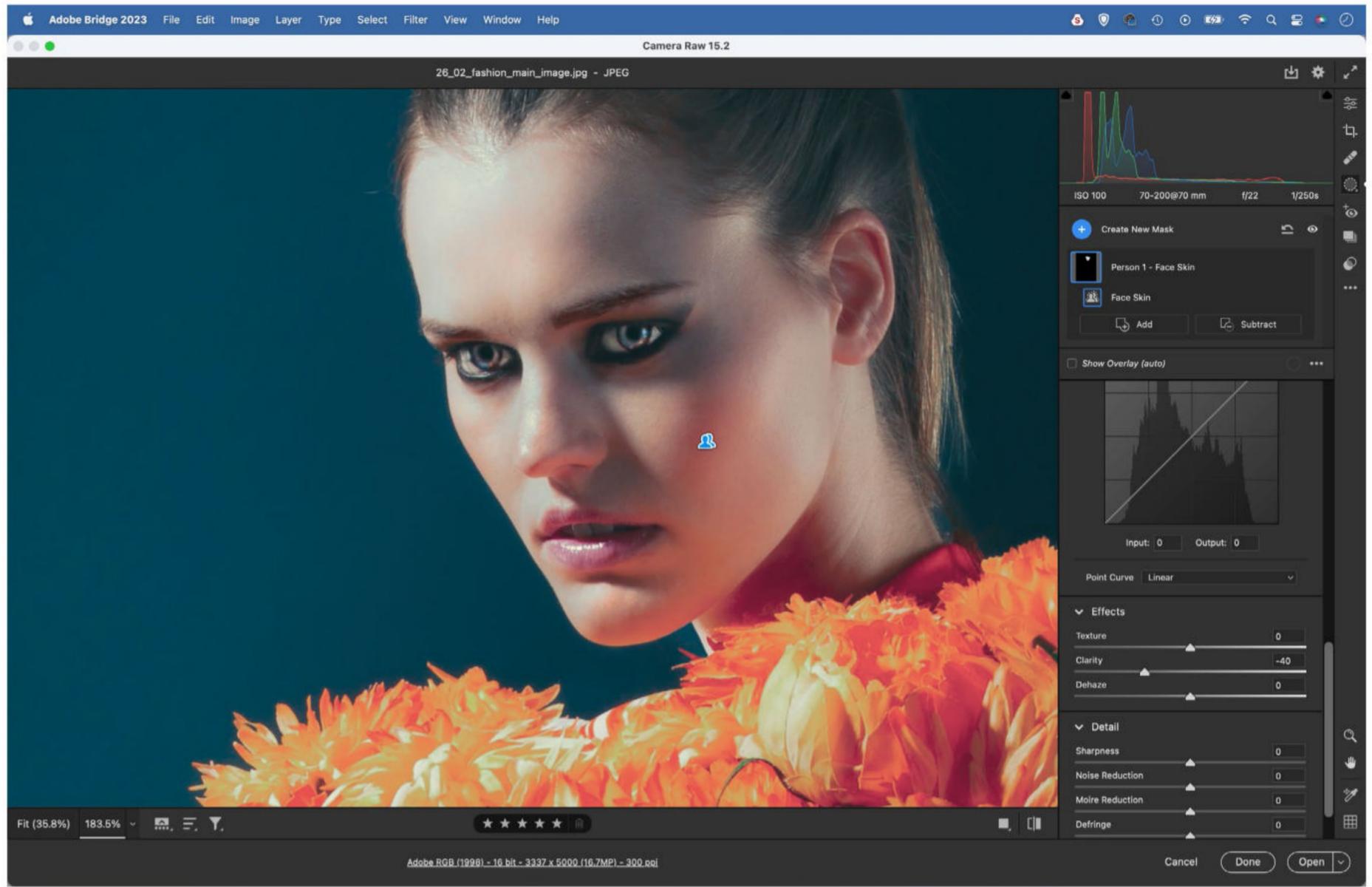
Once the mask is made, you can use the sliders on the right to alter the area in any way you choose. An iris, for example, can benefit from lightening and a boost in saturation. Here we've softened the hair by setting negative Clarity.



03 COMBINE MASKING TOOLS

We can also use these People Masks in combination with other masking tools. Here the hair is darker on top of the head. We can first make an automatic mask for the hair, then click the Subtract button and use a Linear Gradient to subtract the bottom part of the mask. Then we simply lift the shadows.





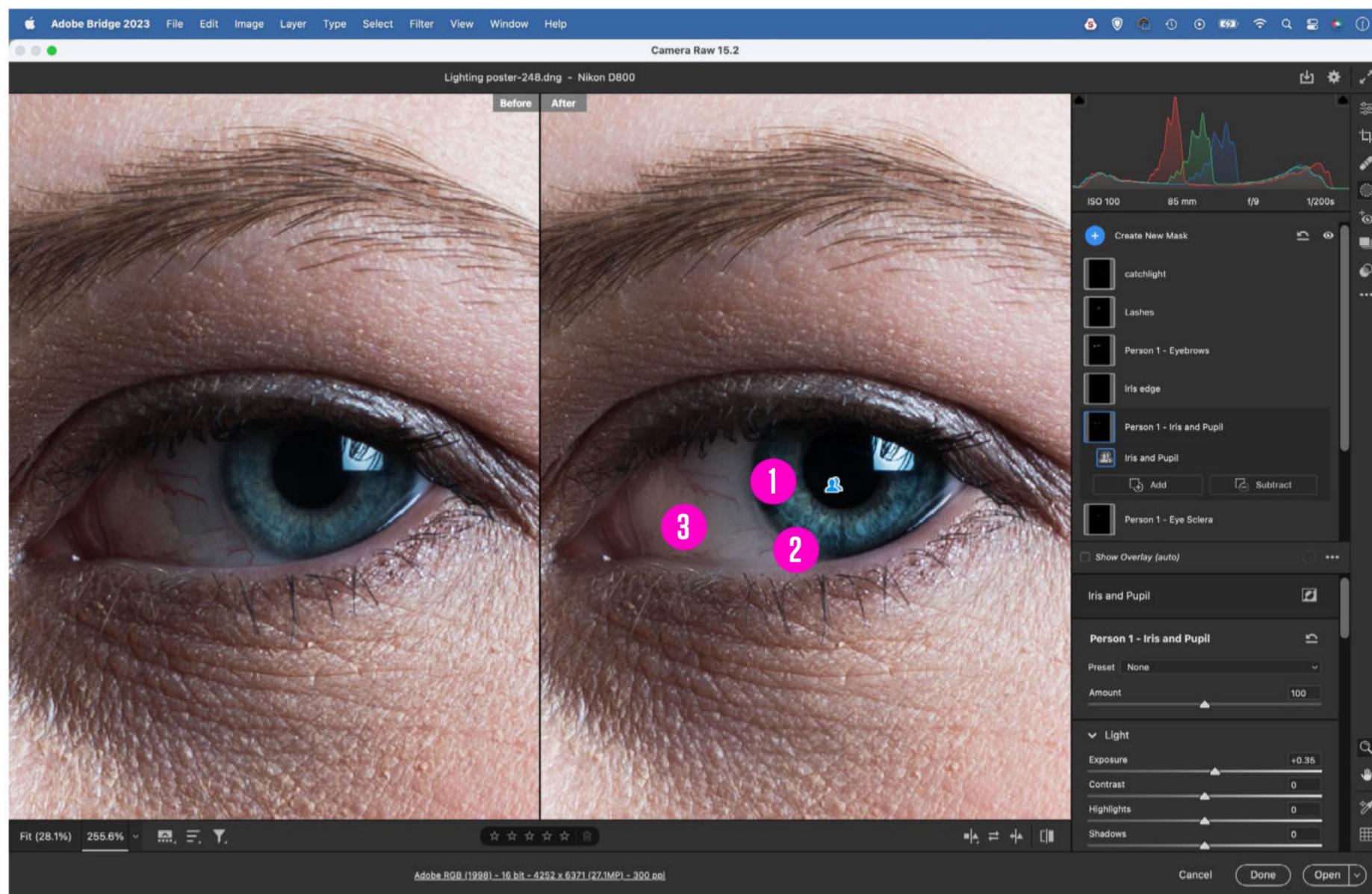
SET NEGATIVE TEXTURE FOR SKIN

▶▶ If you're working on a portrait in Camera Raw or Lightroom, setting negative Texture can be very useful for a quick skin smoothing effect. Texture is ideal because it leaves very fine detail alone while smoothing out the slightly less fine detail. As such, it allows you to add a skin smoothing

effect without damaging the textures and pores that are vital to a natural-looking result. Try using the Brush Tool to paint over skin, then drop the Texture value. Try combining negative Texture with the AI portrait masking technique from the previous tip to isolate the face skin.

HOW TO BOOST EYES

▶▶ A subtle boost to the eyes can make a big difference – but which areas do we change, and which settings are best? To find out, open the image into Camera Raw. Press K and paint to make a mask over a part of the eye (or isolate it automatically with the people masking tools in Camera Raw and Lightroom), then go to the sliders on the right and use the following settings as a guide...



1 IRIS

SETTINGS: EXPOSURE +0.35,
SATURATION +25, CLARITY +40

Isolate the irises with a mask, then increase Exposure, Clarity and Saturation to boost the area.

2 EDGE OF IRIS

SETTING:
EXPOSURE -0.50

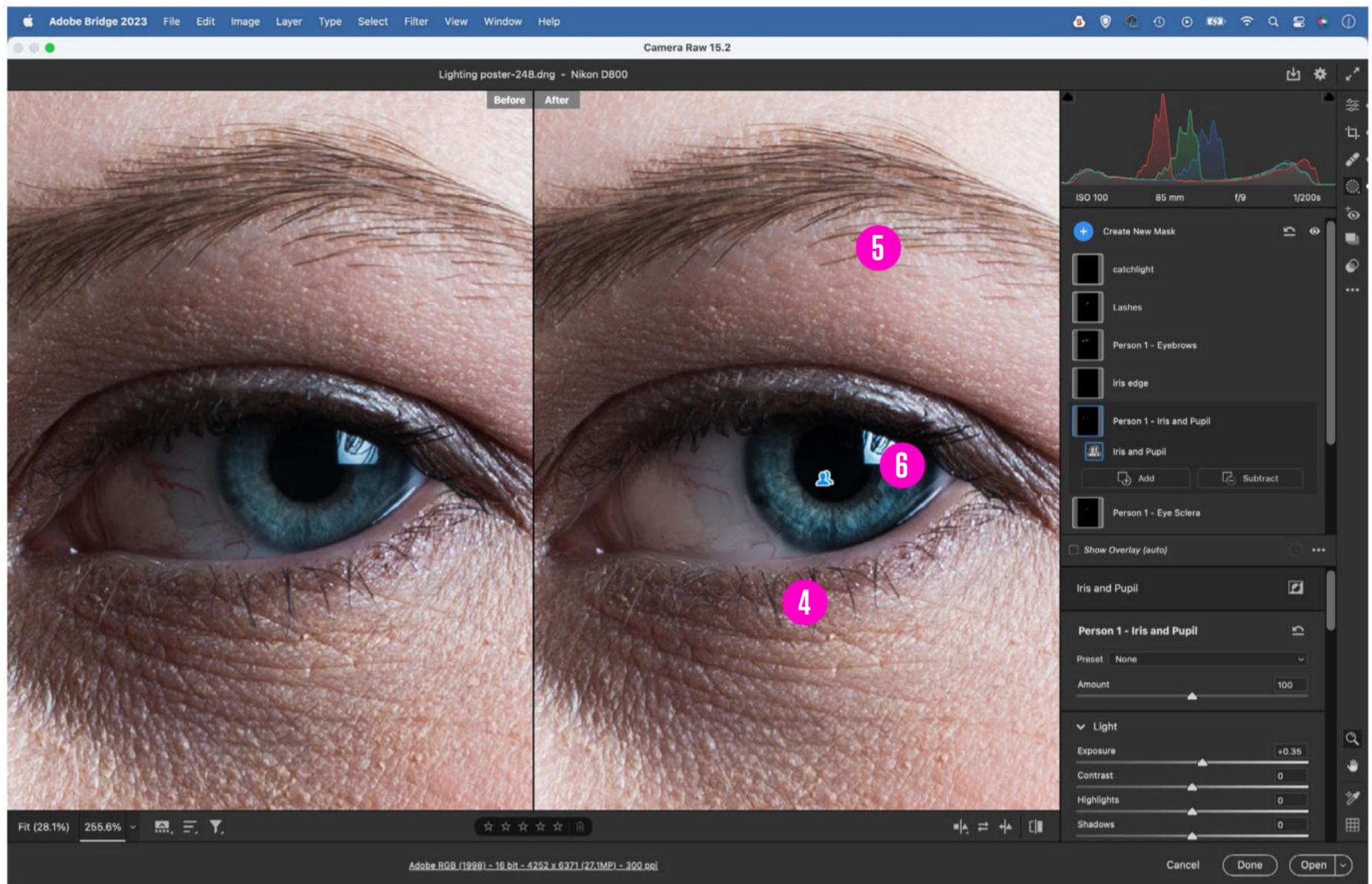
Use a small brush and paint a thin line around the edges of the iris. Decrease Exposure to darken the area slightly.

3 SCLERA

SETTINGS: EXPOSURE +0.65,
TEXTURE -100, SATURATION -20

Isolate the whites of the eyes, then increase Exposure. Keep it subtle. Reduce Texture to soften veins.

HOW TO BOOST EYES



4

LASHES

SETTING:

SHARPENING +30

Press K and paint a mask for the lashes, then try increasing Sharpening to crisp up the area.

5

EYEBROWS

SETTINGS: EXPOSURE -0.25,

CLARITY -15

Isolate the eyebrows, then try decreasing Exposure and Clarity slightly to soften the area.

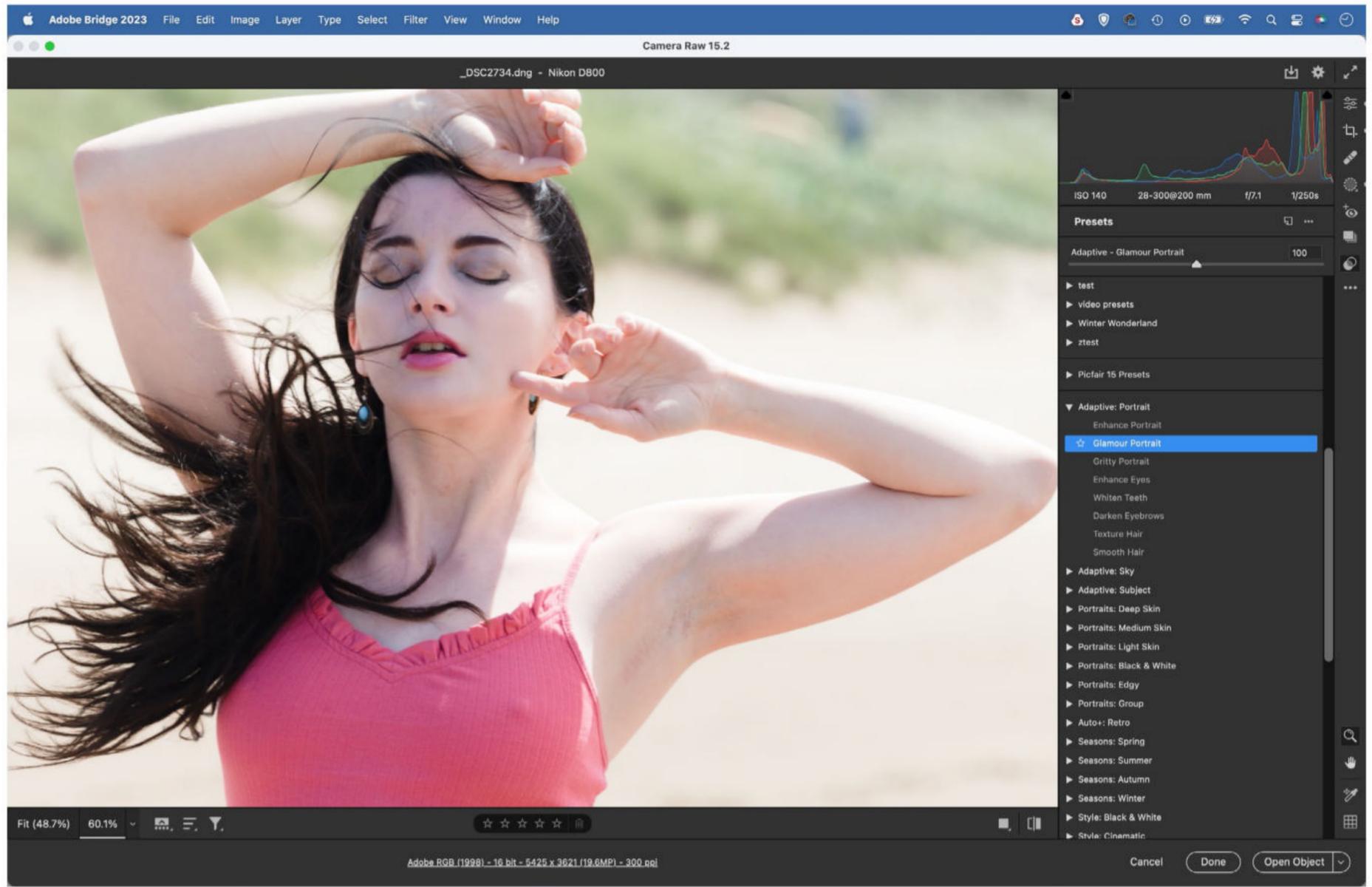
6

CATCHLIGHT

SETTING:

HIGHLIGHTS +50

Boost the catchlight in the eye by painting over the area then increasing Highlights to bring it out more.



USE ADAPTIVE PRESETS

▶▶ Presets can speed up your workflow by letting you apply a series of settings with a single click. They've always been useful for toning effects, but recently they've been improved with the addition of Adaptive Presets. These work in combination with the AI Masking tools, so you can make presets that combine with automatically generated masks to, for example, darken a

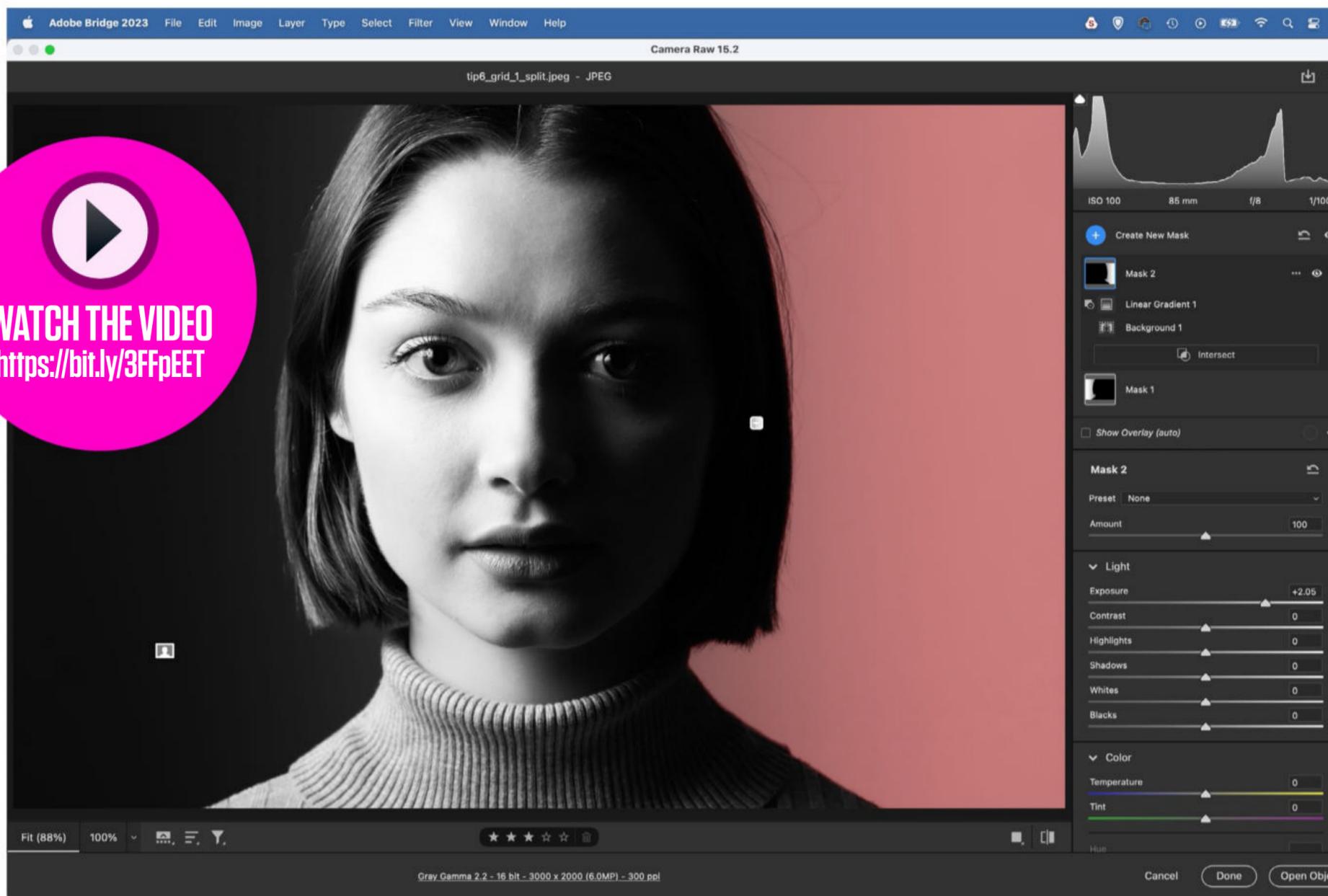
sky or lighten a background. Head to the Preset Panel in Camera Raw or Lightroom, and you'll find a set of People Presets that do things like enhance eyes and whiten teeth.

You can also create your own Adaptive Presets with ease. Simply make an AI mask for a part of the face, alter the area, and click the New Preset icon in the Preset Panel to save it for use on other images.

WORK THE BACKGROUND

▶▶ The background in your portraits can often benefit from tweaks so it works in harmony with the subject. The masking tools in Camera Raw and Lightroom allow you to quickly make a mask for the background,

so you can lighten, darken, change colors and more in just a few seconds. Here we've darkened one side of the backdrop, first by making a mask for the background, then subtracting a linear gradient.



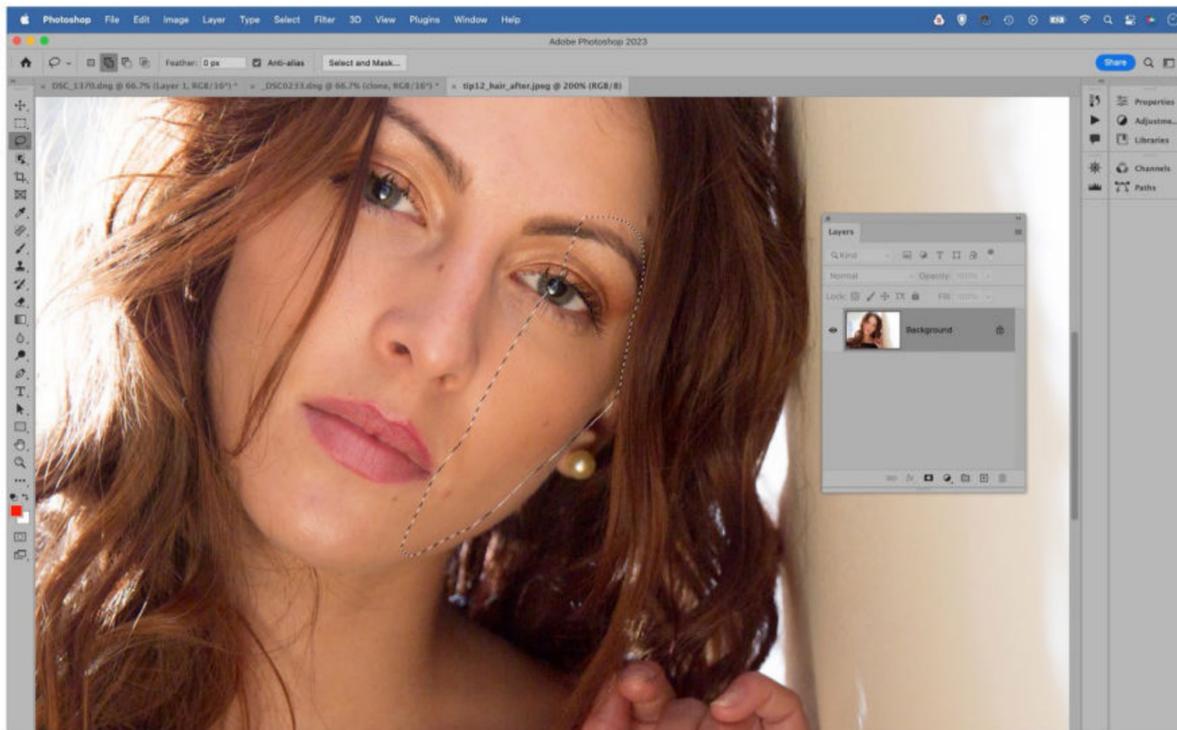
COPY AREAS TO REMOVE HAIR

▶▶ Single stray hairs can usually be removed with a quick swipe of the Spot Healing Brush, but a thicker tangle of strands (as seen in our Before show below) can make things more difficult. When an area is obscured, you might even have to copy and flip areas from the other half of the face to remove the hairs...



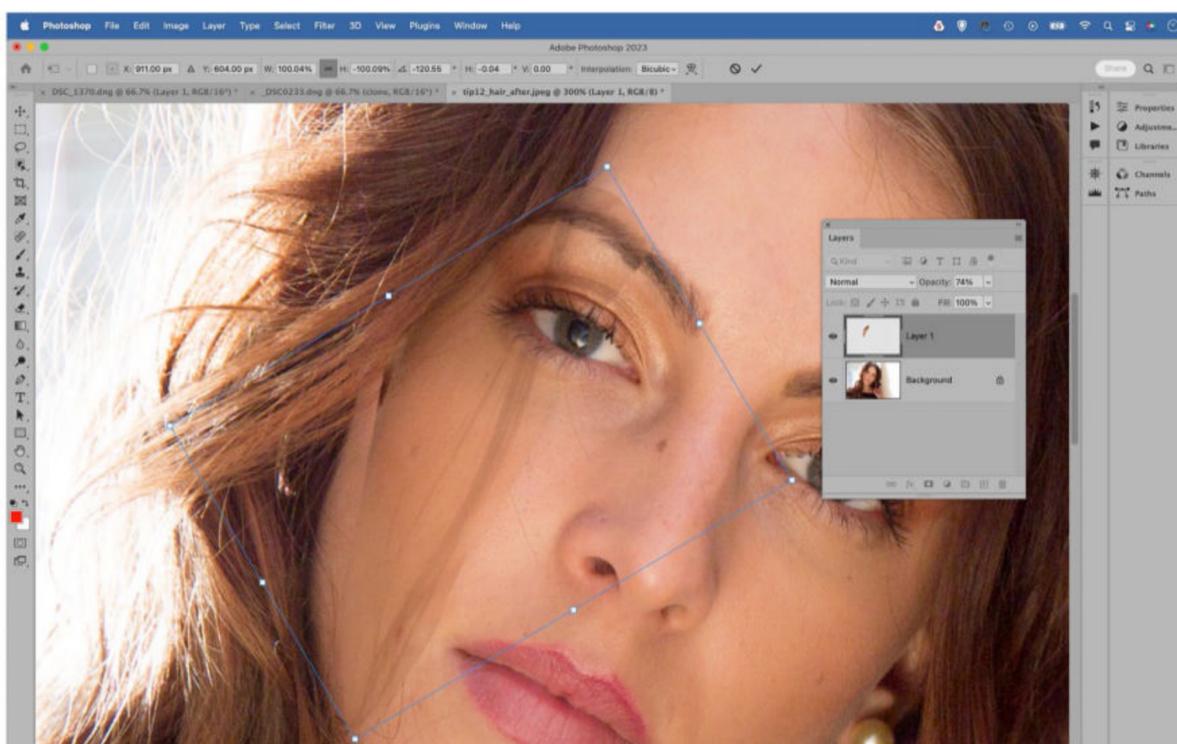
01 USE THE LASSO

Grab the Lasso Tool and make a rough selection over the clear part of the face that you want to flip, then press **Cmd/Ctrl+J** to copy the selected area to a new layer. Press **Cmd/Ctrl+T** to transform the layer, then right-click it and choose **Flip Horizontal** from the pop-up menu that appears.



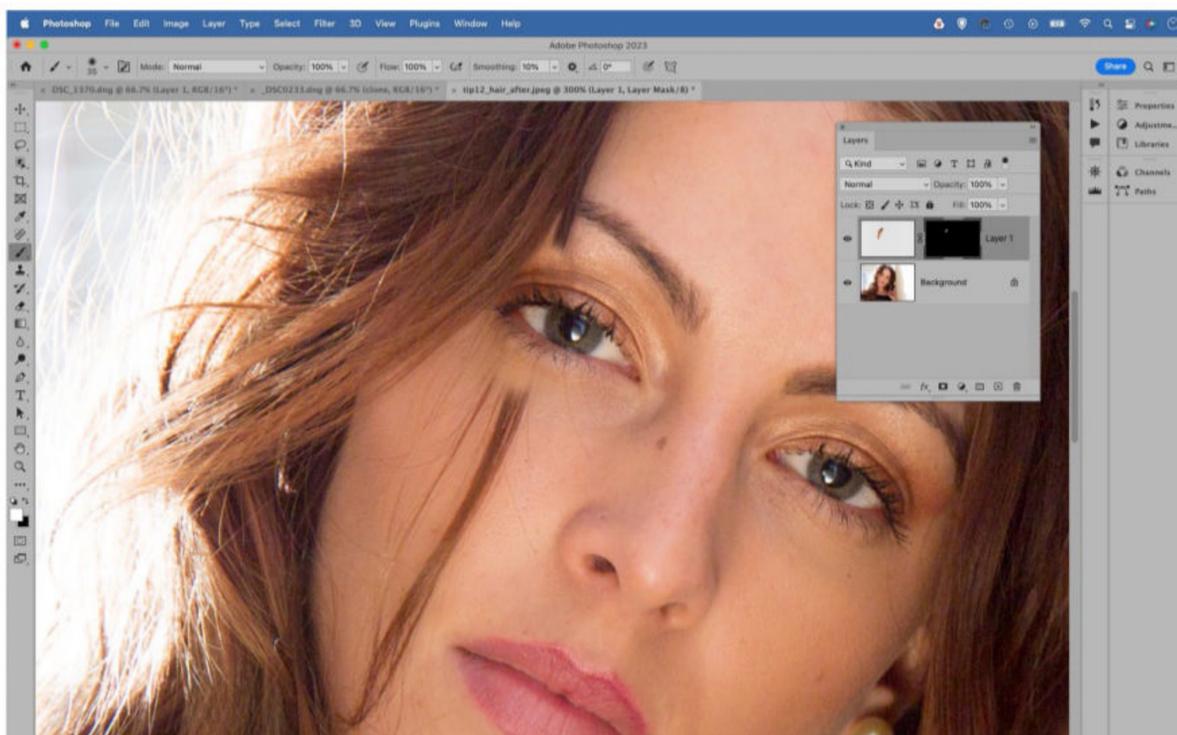
02 FLIP AND POSITION

Use the bounding box to reposition and rotate the layer into place. You might want to reduce the layer opacity, and use the arrow keys to nudge the position pixel by pixel until it lines up neatly. Once done, press **Return** to apply, then restore the layer opacity to 100%.



03 PAINT TO REVEAL

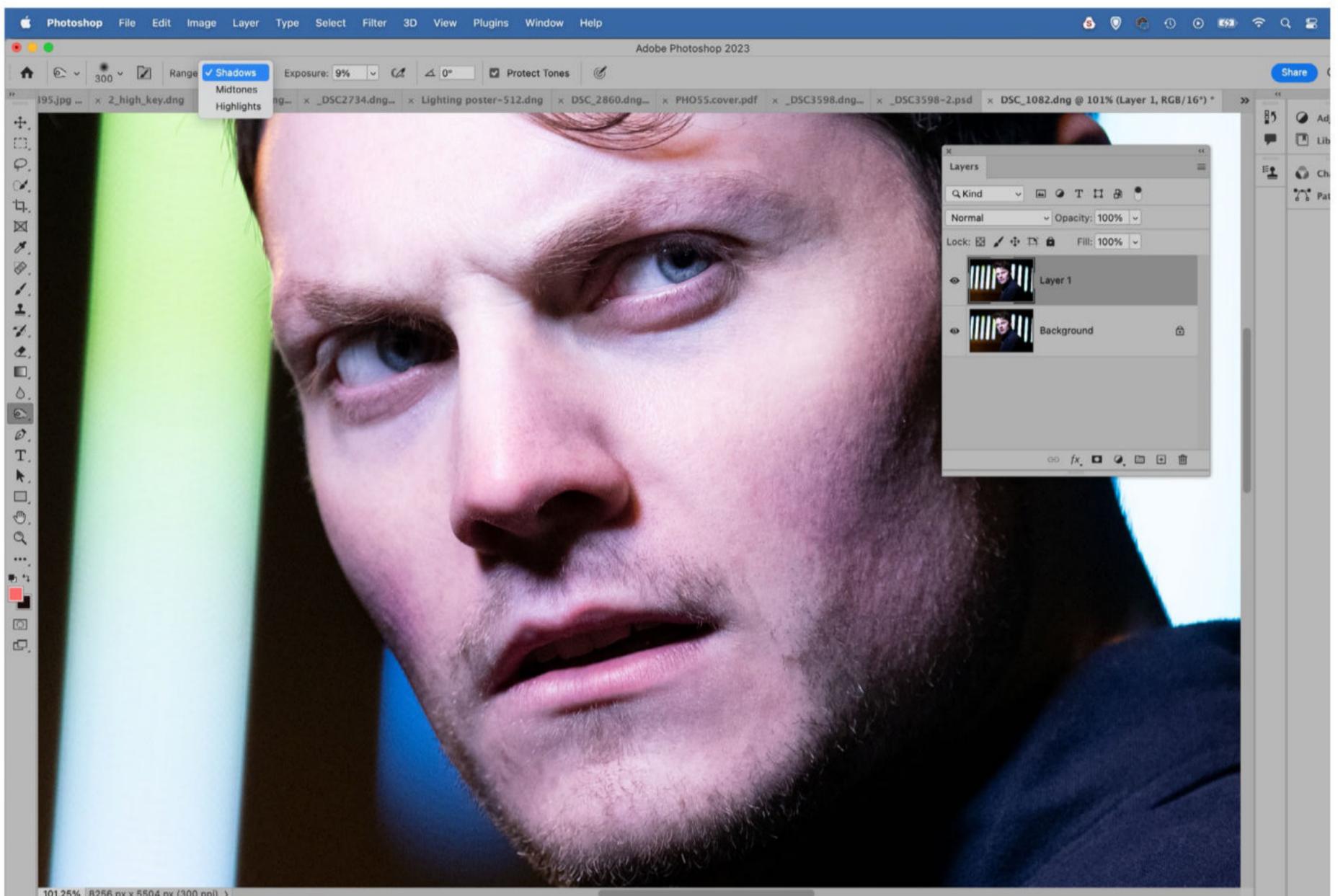
Hold **Alt** and click the **Add Layer Mask** icon to add a full mask that hides the layer. Grab the **Brush Tool** and set the foreground color to white, then paint to gradually reveal the layer and cover up the offending strands of hair.

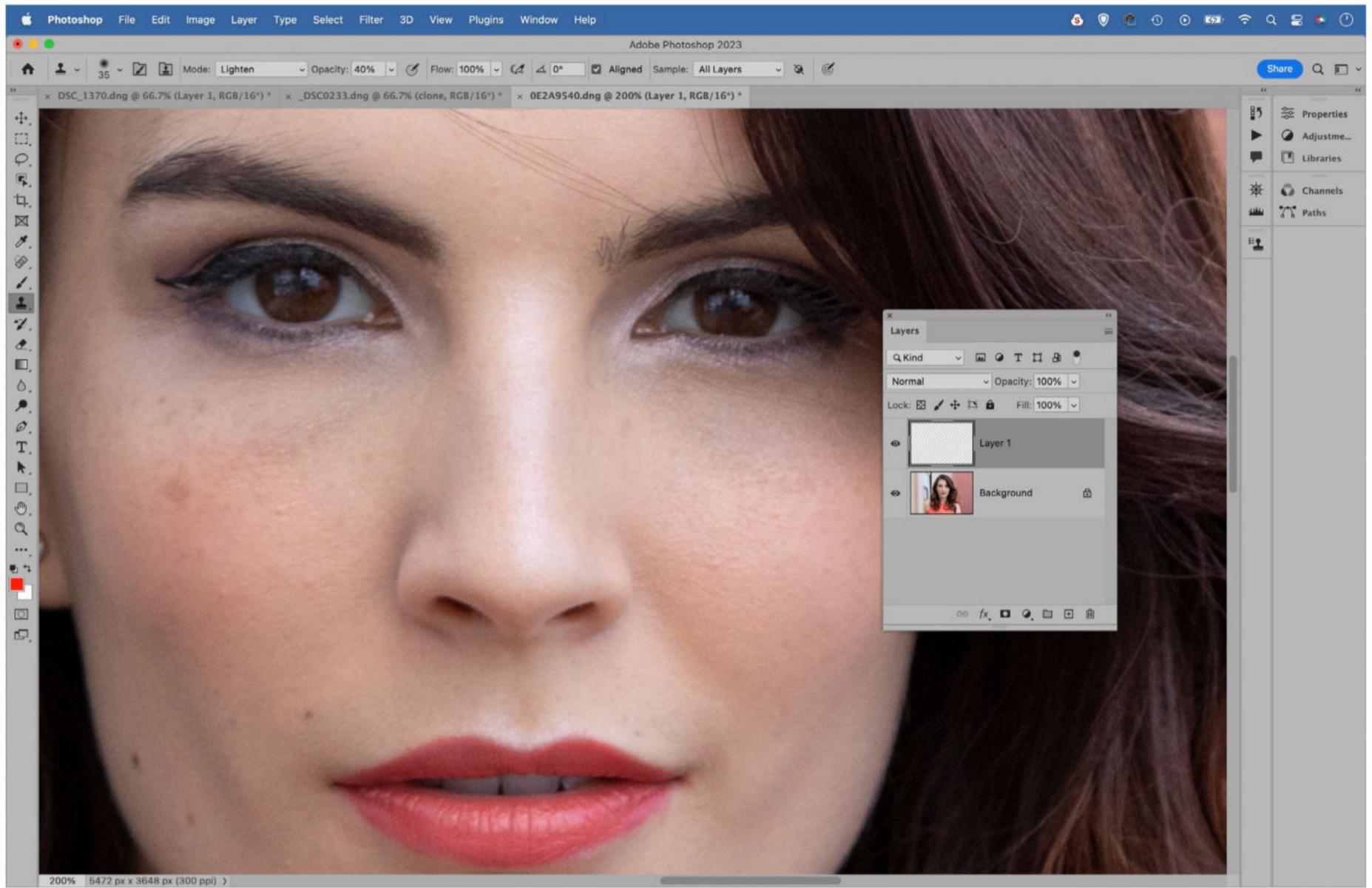


DODGE AND BURN TO SCULPT FACES

▶▶ Selective lightening and darkening can enhance a face by sculpting the features. In general, it's best to use the Burn Tool set to either Shadows or Midtones and the Dodge Tool set to Highlights, using a low

Exposure value. Darken down the underside of the cheekbones, underneath the chin and under the nose; then lighten the tops of the cheeks, the ridge of the nose, the forehead and the lips.

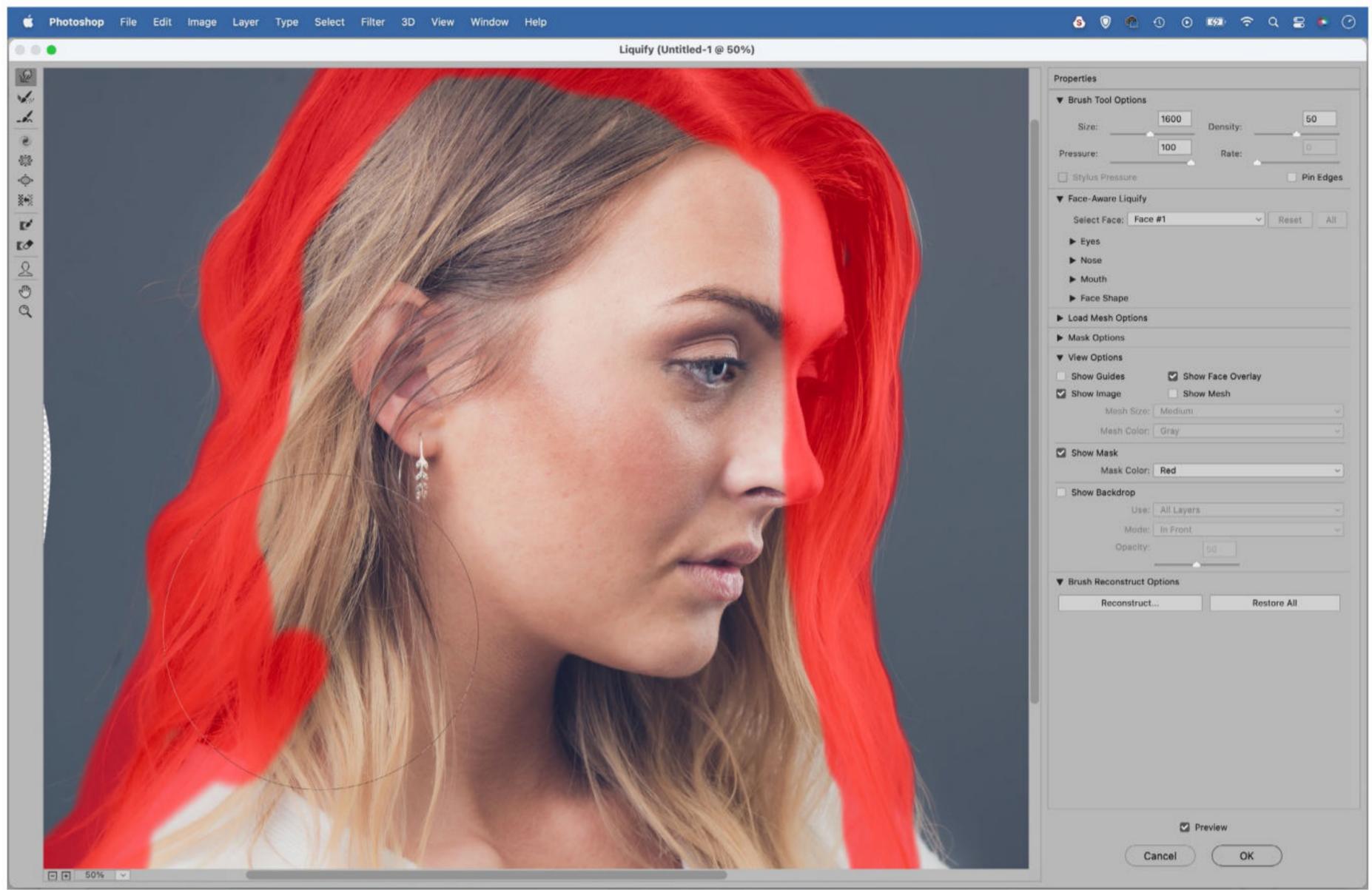




COPY A CATCHLIGHT

▶▶ Catchlights are the little reflected highlights we see in a person's eyes, and they're great for focusing attention on the 'window to the soul'. Sometimes catchlights can look a little dull, so try dodging them with the Dodge Tool. For greater impact, try cloning a weak catchlight

from one side of the iris to the other. Make a new layer and grab the Clone Tool. Click the Clone Source Panel icon in the tool options at the top. Check Flip Horizontal and/or Flip Vertical in the Clone Panel then Alt-click to sample the catchlight and paint to clone it over the other side of the iris.



LIQUIFY STRAY HAIRS

▶▶ If you want to tidy the hairs around the edges of a face, then it can be a nightmare to do so with the healing tools. Instead, go to Filter > Liquify. Grab the Freeze Mask Tool from the toolbar and paint

over the main bulk of the hair to lock it into place. Switch to the Forward Warp Tool, and use it to push the stray hairs in towards the face. Click OK and finish off by cloning any messy details along the edge.

GENERATE AI BACKDROPS IN PHOTOSHOP

Meet the new filter that creates brilliant backgrounds based on a few words



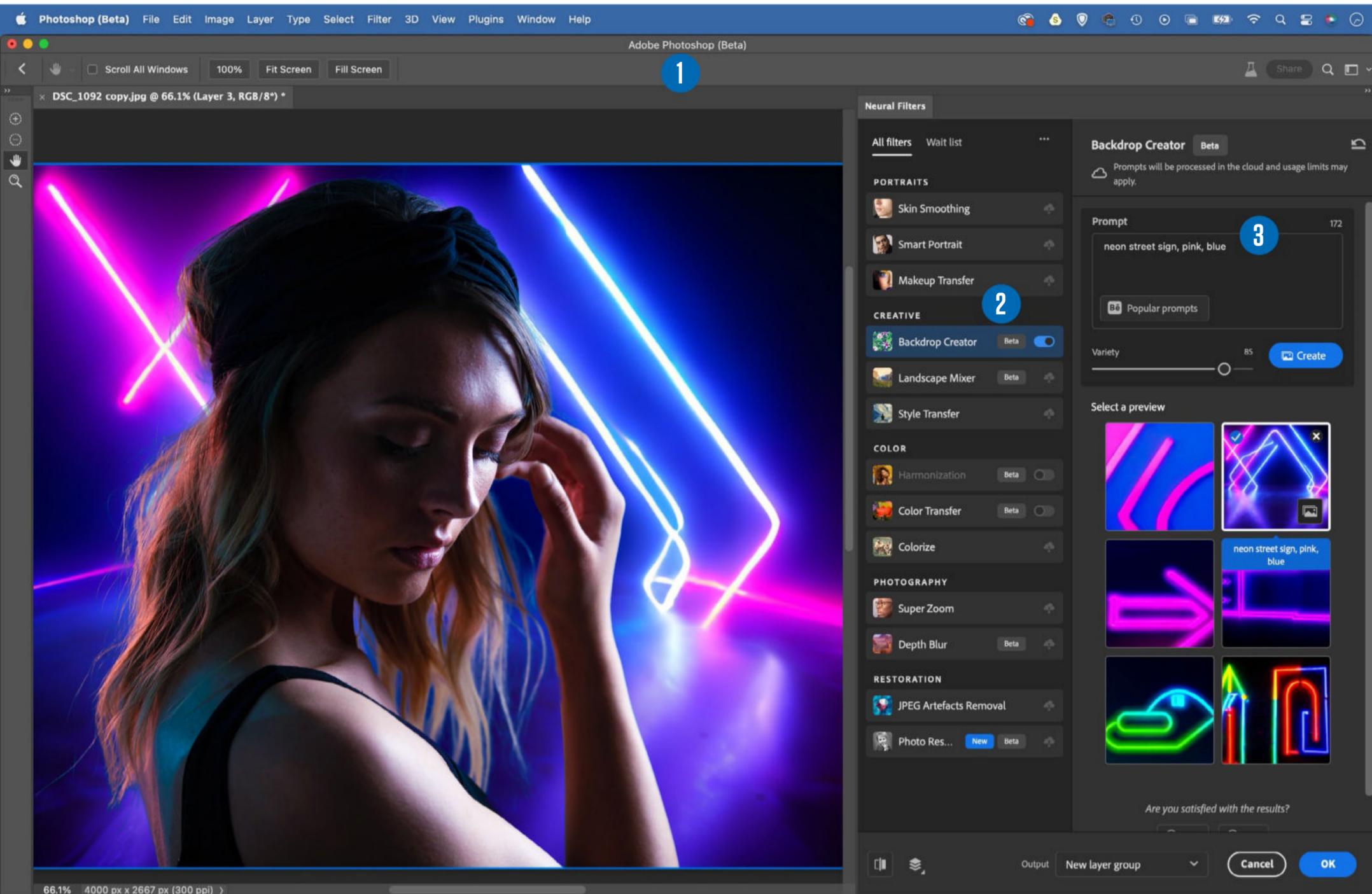
▶▶ If you've been paying attention to photography news, you can't have failed to notice the furore over AI image generation. Generators like Stable Diffusion, Dall-E and Midjourney make it possible to create artwork from nothing more than a descriptive sentence. This has caused a great deal of excitement and apprehension among

photographers, and the way these tools gather and reassemble the substance of existing photos raises real concerns about intellectual property. One thing is certain: we're entering a new era of image-making.

Users looking to experiment with text-to-image generation will find an intriguing new tool

within Photoshop Beta. The Backdrop Creator Neural Filter lets you create a new backdrop from a few words. Of course, Beta means it's not the finished article, but it's worth experimenting with. Backdrop Creator is designed to work with your photos, and may offer a glimpse of how photography and AI can work together.

▶▶ DOWNLOAD THE PROJECT FILES HERE https://bit.ly/PHO_145 ON YOUR PC OR MAC ◀◀



1

PHOTOSHOP BETA

Photoshop Beta is a separate application to Photoshop. In most regards it's identical, but Adobe uses it to trial new tools and filters like the Backdrop Creator filter, while gathering usage data that helps to shape the finished product. Anybody with a Creative Cloud subscription can download it. Open your Creative Cloud app and go to the Beta Apps tab, install it, then launch it and open an image to get started.

2

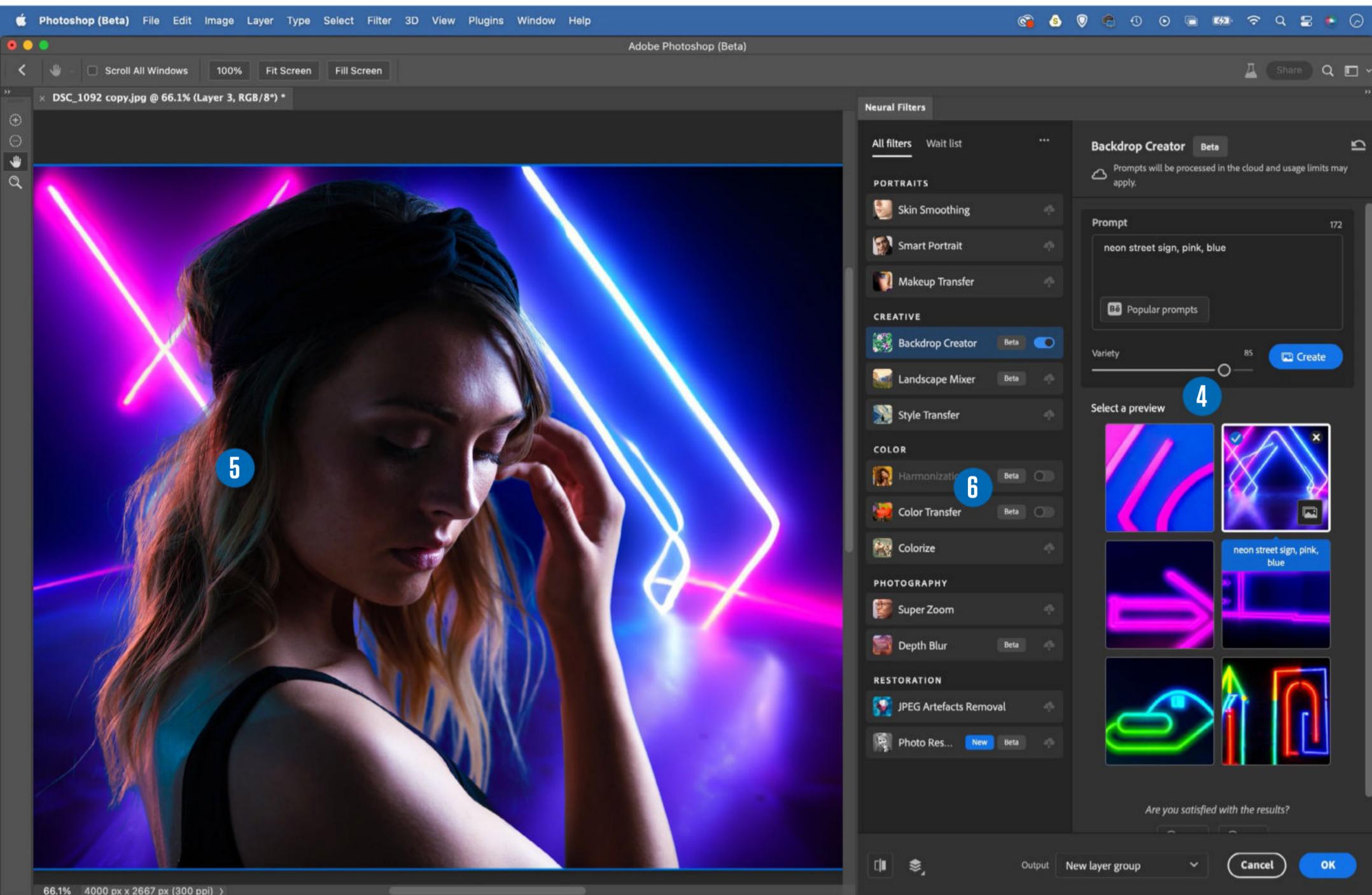
BACKGROUND CREATOR FILTER

Background Creator can be found under Filter > Neural Filters. You'll need to download the filter if it's your first time using it. It won't let you craft highly detailed scenes, so you won't get photo-realistic results. It's more geared towards creating abstracts, patterns and blurred impressions. It works well in portraits where the background would be out of focus, for example.

3

TEXT PROMPTS

Type your text prompts here. We tried 'neon street sign, pink, blue' to generate the backdrop for our portrait. Some text prompts aren't permitted - for instance, anything related to people will be met with 'Filter does not support human imagery'. You'll also occasionally see that words are omitted. You might find you get slightly more detailed images if you add in words like 'HD' (high definition) or 'photograph'.



4

GENERATED IMAGES

After typing your text prompt, the filter will generate three images. Click on the thumbnail to see how one will look. Any ticked images will be created as separate layers once you click OK. If you like the look of any image but want to see more variations of it, click the 'More like this' icon to generate three more options. Set Variety to a high value, or use a low value to focus on specifics.

5

CUT OUT

Begin your composite by cutting out a person or object for the foreground. Open the image, then go to **Select > Select And Mask**. Click the **Select Subject** button, then click the **Refine Hair** button. Use the sliders to fine-tune the selection edge, then set **Output to New Layer With Layer Mask** and click OK. Next, highlight the bottom layer, then go to **Filter > Neural Filters** to start using **Background Creator**.

6

TRY HARMONIZE

Once you've generated the new backdrop, it's likely that you'll need to tweak the colors in the subject. The **Harmonize Filter** can be useful. Go to **Filter > Neural Filters** and turn on **Harmonize**. Target the background in the **Source** dropdown, then use the sliders to fine-tune the results. Output to a new layer and experiment with the layer opacity to control the strength of the effect.



IT'S COOL TO BE WARM

Discover the creative potential of using color correction gels with James Paterson

▶▶ Off-camera flash can be wonderful for portraiture. It picks out your subject and gives your shots a unique style. But many of us who use it pay little attention to the color temperature of the light our flash is blasting out. By controlling the color and our camera's white balance settings, we can create all kinds of interesting effects.

Measured in degrees Kelvin, color temperature is a scale for the hue of light, from warm orange

shades to cool blue shades. Natural light shifts along the scale at different times of day, from morning warmth to midday cool to sunset warmth again. We can alter our camera's white balance so white objects appear white in our photos, no matter the color of the light. If we add light of our own, we can tint our light sources with gels to work in combination or as a contrast to the ambient light.

But we can also create a warmer scene and

enhance those sunset vibes not by warming our flash, but by cooling it down. This may sound counter-intuitive - surely a warming gel warms the scene? In fact, it would tint our subject's skin orange, so if we wanted to keep the skin tones natural, we'd have to cool the image in post to correct it. So if we direct cool flash light at our subject, we have to warm the white balance to correct the skin, which in turn warms up the rest of the scene.

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COLOR CORRECTION GELS ON LOCATION

Get set up for off-camera flash and learn to shift your colors for wonderfully warm backdrops

1 OFF-CAMERA FLASH

Our off-camera flash here is set to manual mode at 1/8 power and attached to a light stand via an umbrella fitting. The flash is positioned to the side of the subject to deliver soft, directional light over the face, and also serves to emphasize the texture of the frosty fallen tree below our model.

4 USE AN UMBRELLA

A light modifier diffuses and spreads the light from your flash, which usually makes it more flattering for portraiture. We used a large parabolic silver umbrella here. Parabolic umbrellas have more panels than standard ones, and tend to have more of a wraparound quality.

2 COOLING THE LIGHT

Our flash is fitted with a 1/2 Color Temperature Blue (CTB) gel. This cools down the light source, producing blue light over our subject. By setting our white balance to match the cool light hitting the subject, we can make the light in the background appear warmer while still retaining natural skin tones.

5 SHOOT INTO THE SUN

There are three benefits to shooting into the setting sun. First, it backlights the subject and creates an attractive halo. Second, it places their face in shade so the ambient light has less of an influence on skin tones. Third, the colors around the setting sun are usually really vibrant.

3 EXPOSURE AND WHITE BALANCE

The camera is in Manual mode with a shutter speed of 1/200 sec, ISO100 and an aperture of f/3.5. After taking a test shot with just the ambient light, our white balance was initially at around 6,200K. After turning on the flash, we shifted it to 9,000K to warm the scene.

6 SHOOT IN RAW

If we set our camera to raw format, it records more color information, which can be hugely useful while shooting mixed color temperatures. It gives us a safety net to alter the white balance after the fact, with exactly the same results as if we'd set it before taking the shot.

GO WARM OR COOL WITH COLOR GELS

01 ORANGE AND BLUE

These color correction gels are Color Temperature Orange (CTO) and Color Temperature Blue (CTB). They come in different strengths, and you can double up the gels to make them stronger. A full CTO will shift your light temperature from daylight to 3,200K, and a full CTB will shift 3,200K to daylight.



02 DAYLIGHT-BALANCED

Here are the effects of the flash without any color gels. Flashlights are daylight-balanced, so they're roughly the same light color as the daylight, at around 6,000-6,500 Kelvin. By setting our white balance to this amount, the subject's skin tones look natural, but the backdrop looks dull.



03 FIT A CTB GEL

We used a pack of Selens gels, designed to fit neatly over a flashlight with a rubber band. First we used a 1/2 Color Temperature Blue gel. This has the effect of cooling the light source. To compensate, we can shift our white balance to around 9,000K, which cancels out the blue light.



COMBINE IMAGES TO FORM THE BEST BLUR

04 WARM UP THE AMBIENT LIGHT

Once our white balance is locked in, any other light sources in the scene that are higher in Kelvin will appear cooler, while any light sources that are lower in Kelvin will appear warmer. As such, the shift in white balance has a profound effect on the warmth of the backdrop.



05 FIT A CTO GEL

As well as warming the backdrop, we can also go the opposite way and cool it down by using a CTO gel instead. We used a full CTO here. Keep in mind that whenever you fit a color gel, you're going to be reducing the strength of the light, so you'll need to increase the flash power by a stop or so.



06 COOL THE BACKGROUND

The CTO gel warms the skin tones, so after compensating for this by reducing the white balance to 4,000K, the rest of the scene becomes very blue. Note, too, how the shadow side of the face here is tinted warmer than the highlight side. This is the ambient light mixing with the flash.



TOP TIPS CHOOSE YOUR KELVIN

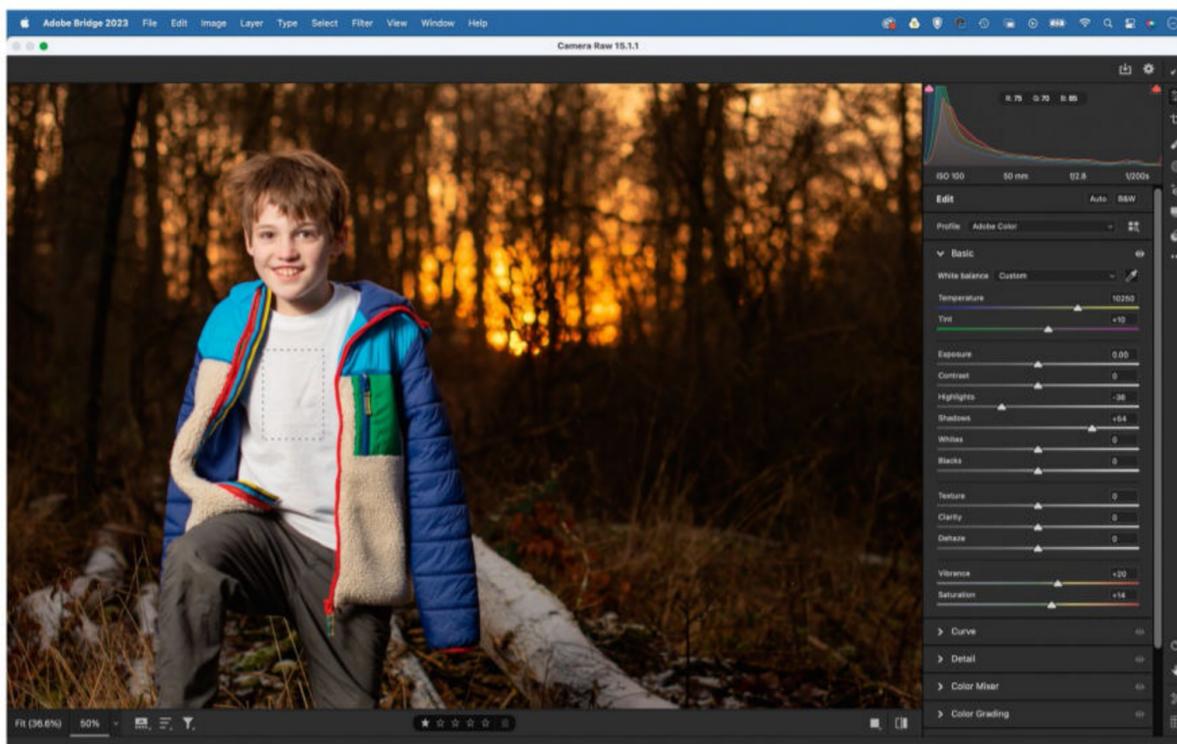
01 SET THE KELVIN VALUE IN-CAMERA

When you mix your color temperatures, it's best to set the white balance in-camera while shooting, rather than leaving it to Auto White Balance. The built-in white balance presets like Shade and Sunny can be a bit basic, so instead set it to K, and try shifting the Kelvin setting one way or another.



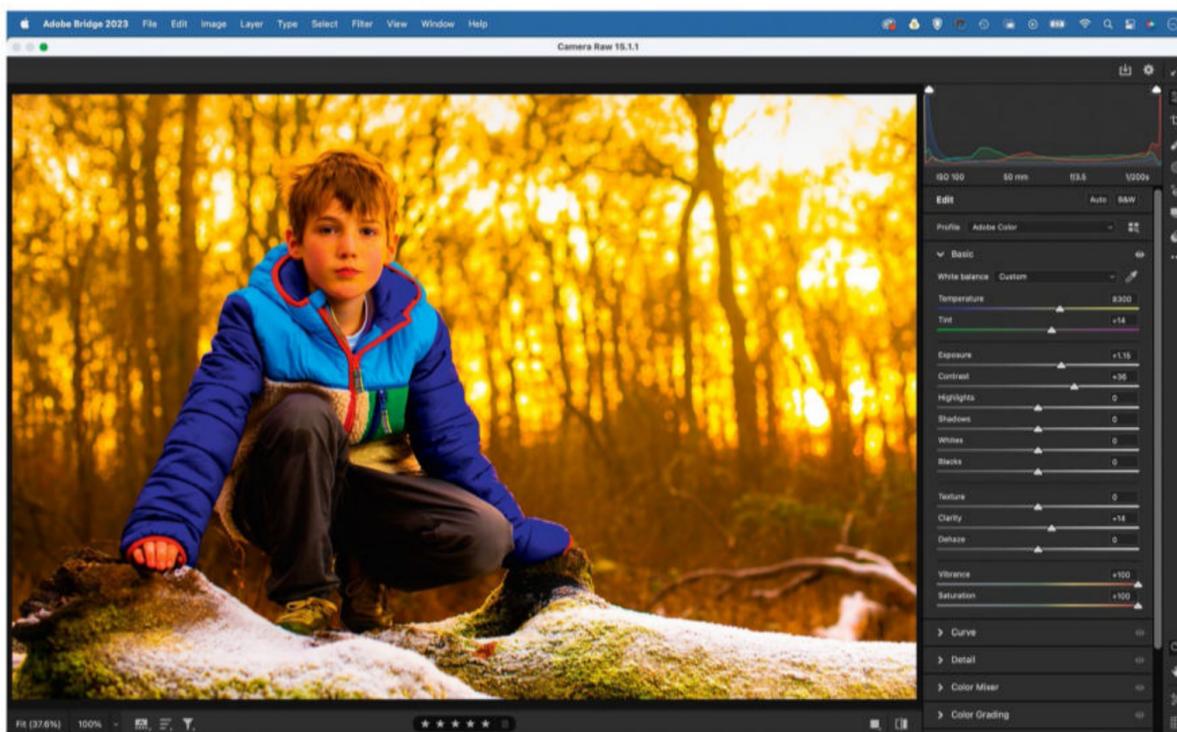
02 CHANGE THE WHITE BALANCE IN POST

If you shoot in your camera's raw mode, then you're free to alter the white balance or choose a preset later on. In either Camera Raw or Lightroom, you can use the White Balance Eyedropper Tool to click on a neutral point in the scene, like a white T-shirt or a grey rock, to set the white balance for you.



03 CHECKING FOR COLOR CASTS

Sometimes it can be tricky to find the right temperature and tint settings for your photo, but here's a trick that can help. Temporarily increase the Saturation and Vibrance sliders all the way to +100. This will make color casts far more obvious. After fine-tuning the white balance, reset the sliders.



MIX COLOR TEMPERATURES IN PHOTOSHOP

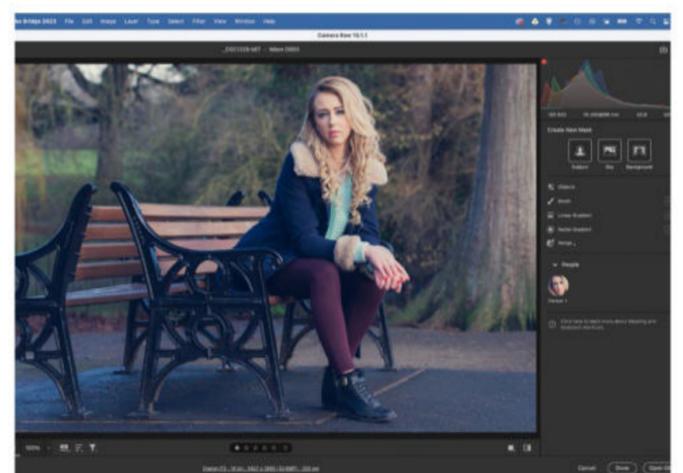
Use Photoshop's new intelligent AI masks to selectively shift the white balance in seconds



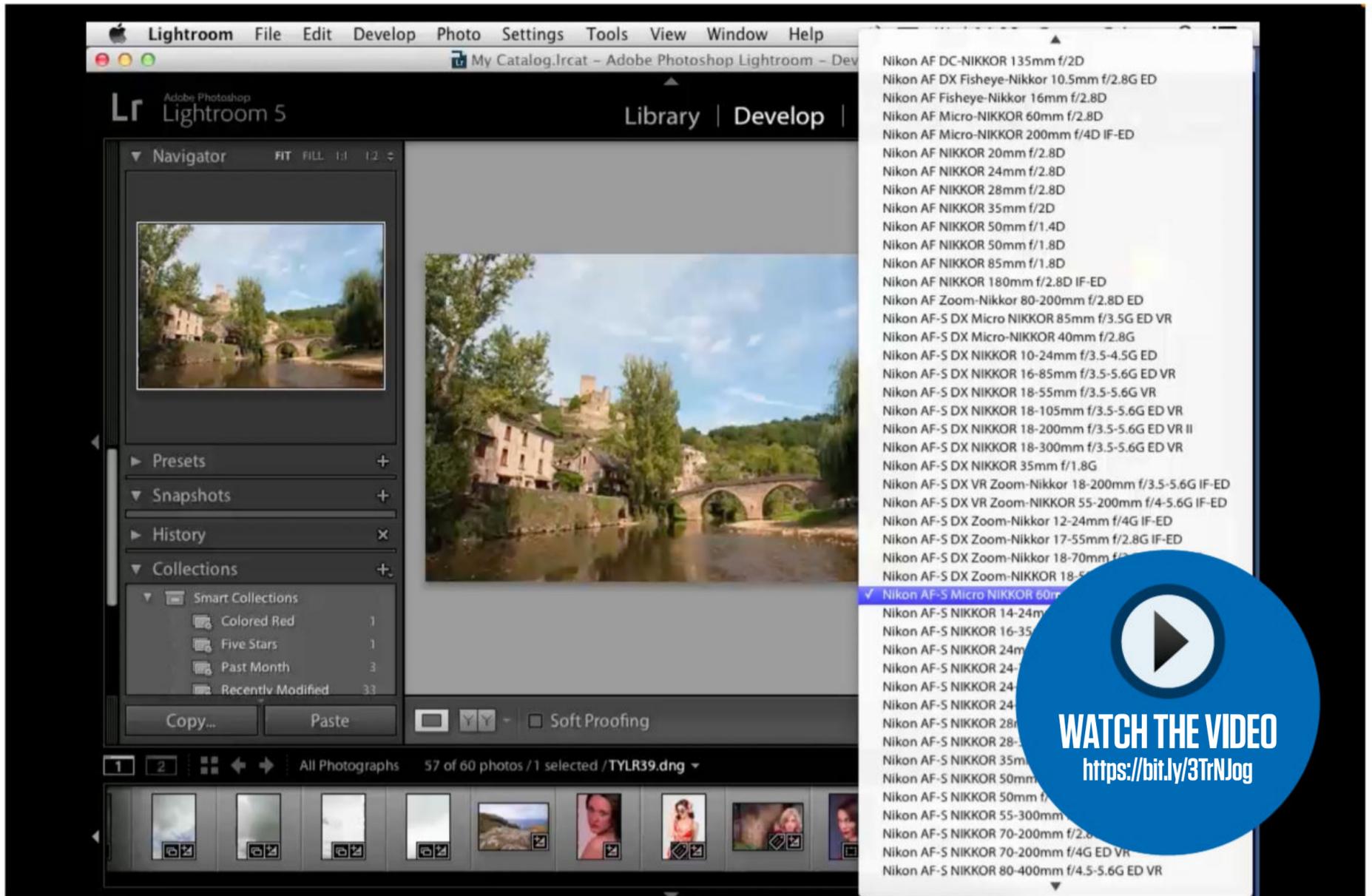
▶▶ The improved AI masking tools in Lightroom and Camera Raw allow you to quickly isolate either a subject or a background. There are buttons for each, so all you have to do is click one, and a mask will automatically be generated for either area.

Once done, you can go on to alter either area using an array of powerful tonal tools. These include Temperature and Tint sliders

that let you selectively change the white balance in different parts of the frame. So you can experiment by selectively shifting the white balance controls for either the subject or the backdrop. This could serve to correct a mismatch between the two - or instead create one, as we've done here by cooling the backdrop, which helps the subject stand out and improves the rather dull original background.



LEARN LIGHTROOM TODAY!



▲ This issue, learn all about how to apply powerful lens corrections to your photos

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GURUSHOTS

Practical Photoshop has joined up with GuruShots, 'the world's greatest photography game', to showcase the winning images from a series of photo challenges. These are the winning and commended images from the 'Street Photography' challenge



EVA WIEDEMANN, AUSTRIA
TOP PHOTOGRAPHER WINNER



STANISLAV SITNIKOV, RUSSIA
TOP PHOTO WINNER



GABRIEL BERTINO, ARGENTINA
GURU'S TOP PICK

HONOURABLE MENTIONS



SARI ELENA RAATEROVA, FINLAND



SANJA, BOSNIA AND HERZEGOVINA

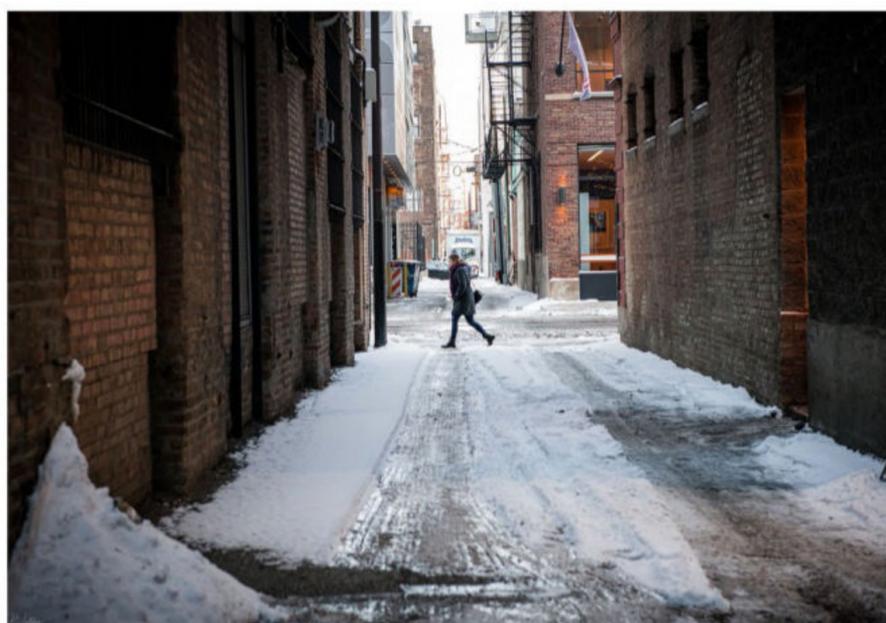


PEDRO GARCIA, UNITED STATES

HONOURABLE MENTIONS



ARKADIUSZ STAŃ, POLAND



ROBERTO VALDES, CUBA

HONOURABLE MENTIONS



HARJEET KAUR, SPAIN



PAUL FOX, UNITED KINGDOM



YANA RAAGA, LATVIA

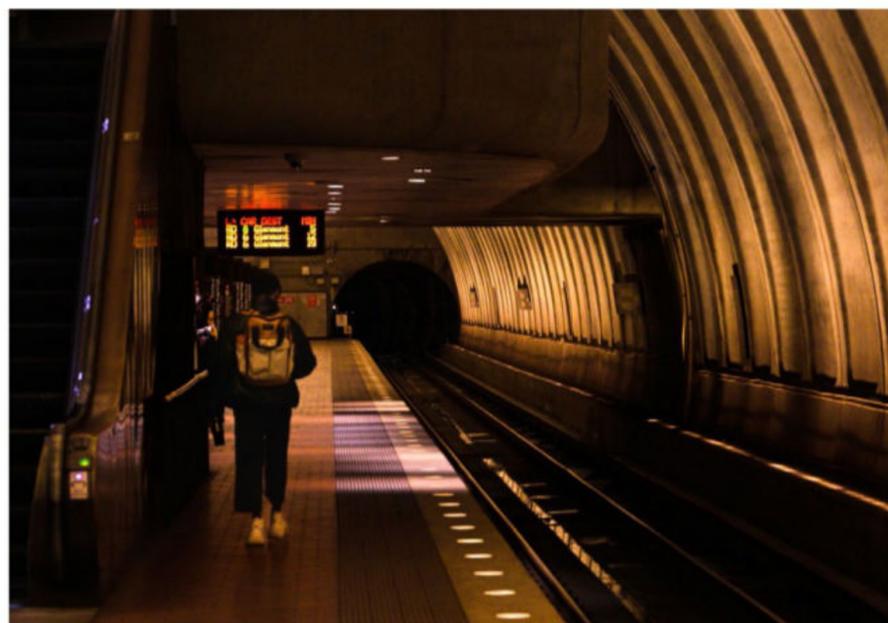
HONOURABLE MENTIONS



TRAVELER DON, UNITED STATES



MICHAEL GORDON, ISRAEL



JOE HAMILTON, UNITED STATES

HONOURABLE MENTIONS



JUAN MANUEL GARCIA REY, SPAIN



CLARENCE LIN, UNITED STATES



BRYONY HERROD-TAYLOR, UNITED KINGDOM

HONOURABLE MENTIONS



VALDIS KU, LATVIA



MARIUS FORGACIU, ROMANIA



WILLIAM CURNUTT, STATES

HONOURABLE MENTIONS



YARON TAL, ISRAEL



GLEN JONES, AUSTRALIA



REKA PATOGS, HUNGARY

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

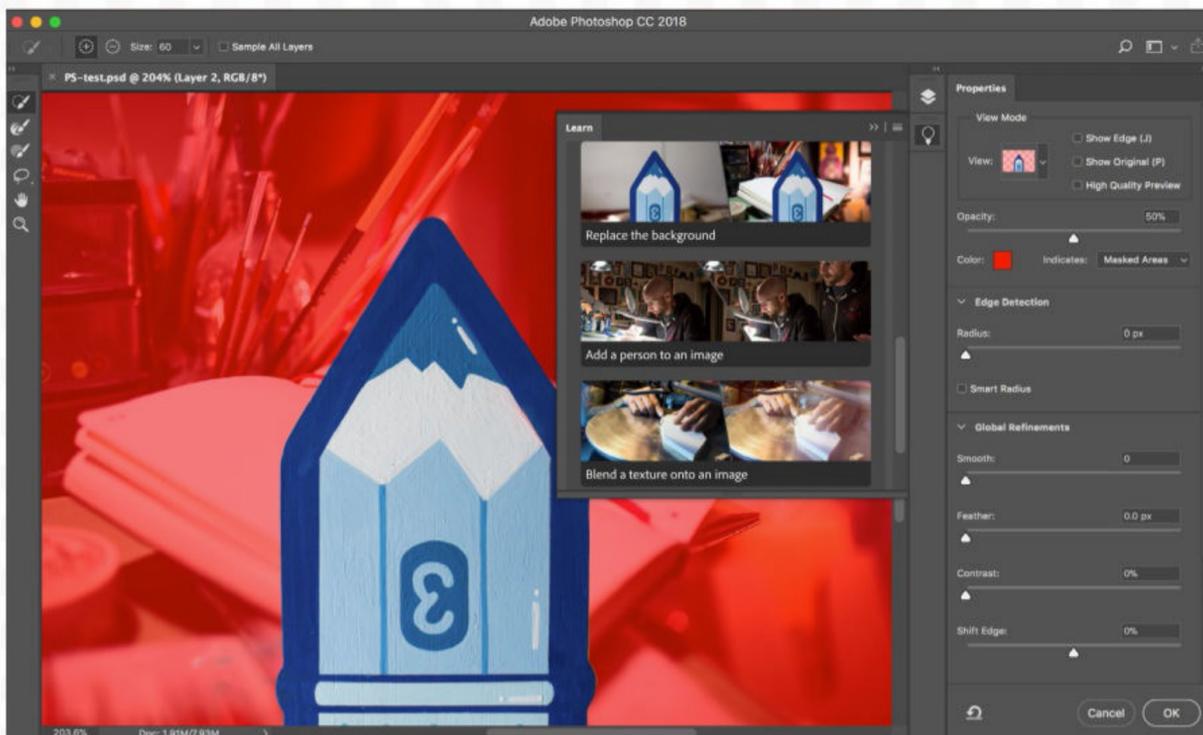
typical image-editing workflow in Photoshop; an overview of raw file editing; a guide to the six most useful layers; and a glossary of the most useful shortcuts. This guide condenses most of the tools and techniques you'll use every time you import a new roll of pictures.

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	£51.98/\$54.99
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.

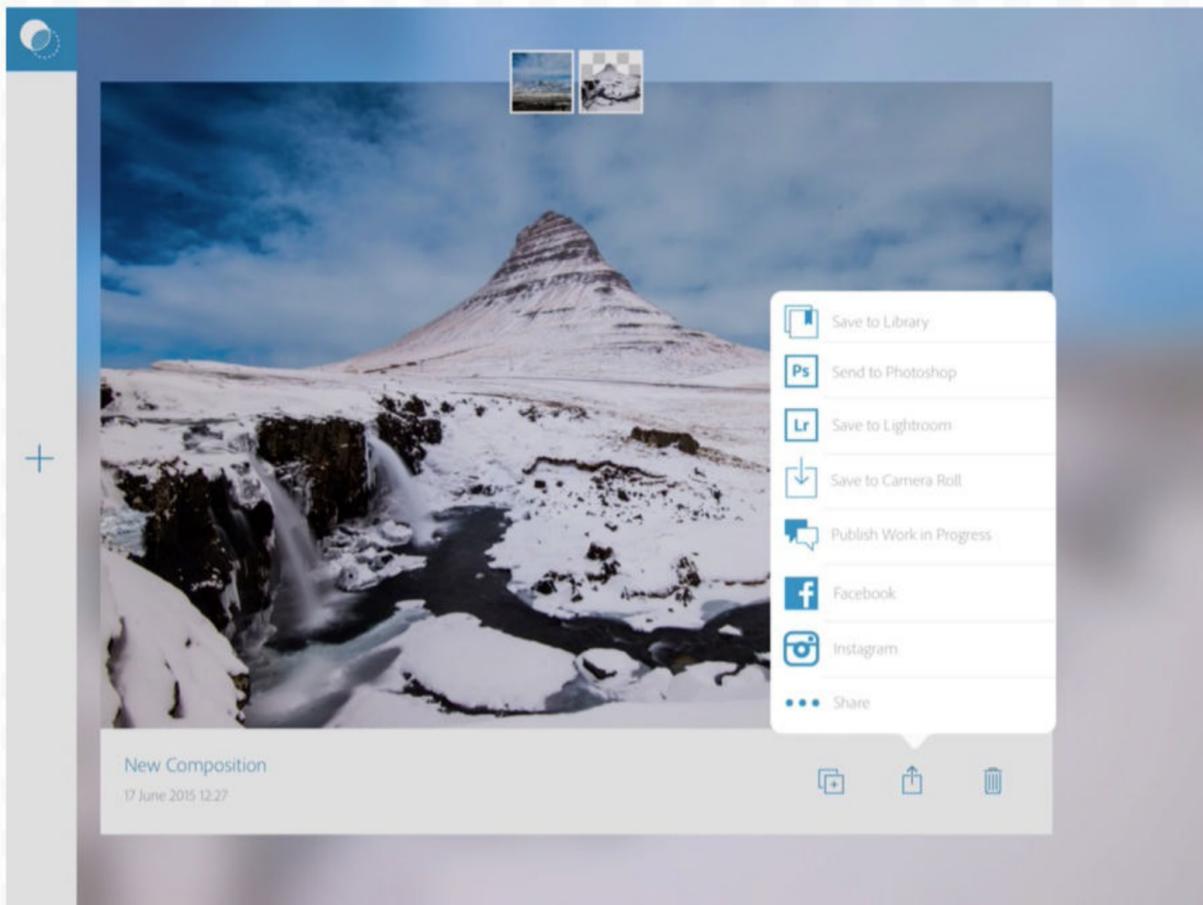
LIGHTROOM MOBILE

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 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



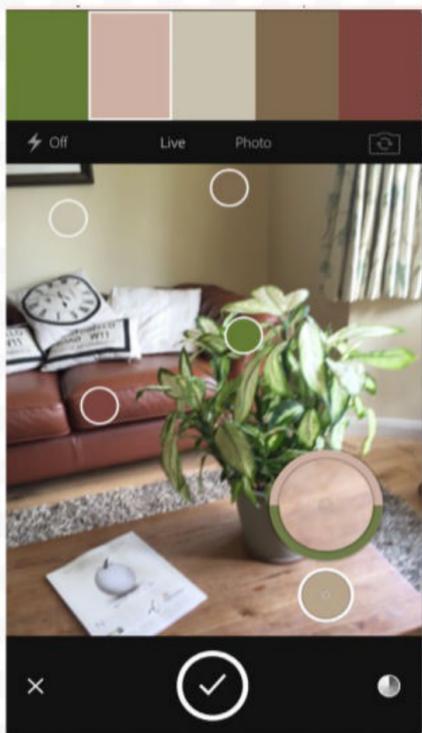
Adobe Brush enables you to make your own custom brushes from photos or sketches for use in Photoshop, Illustrator or the Sketch app. The most successful subjects are usually those that can be easily isolated, such as a splash against white, or a leaf against the sky. You can capture objects for your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

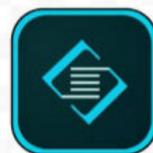


Mix enables you to merge two photos together to create a composite image. It offers a simplified compositing process that makes it easy for beginners to start combining an object from one image with a background from another. You can then send the composite to Photoshop for further edits. If you like, 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.

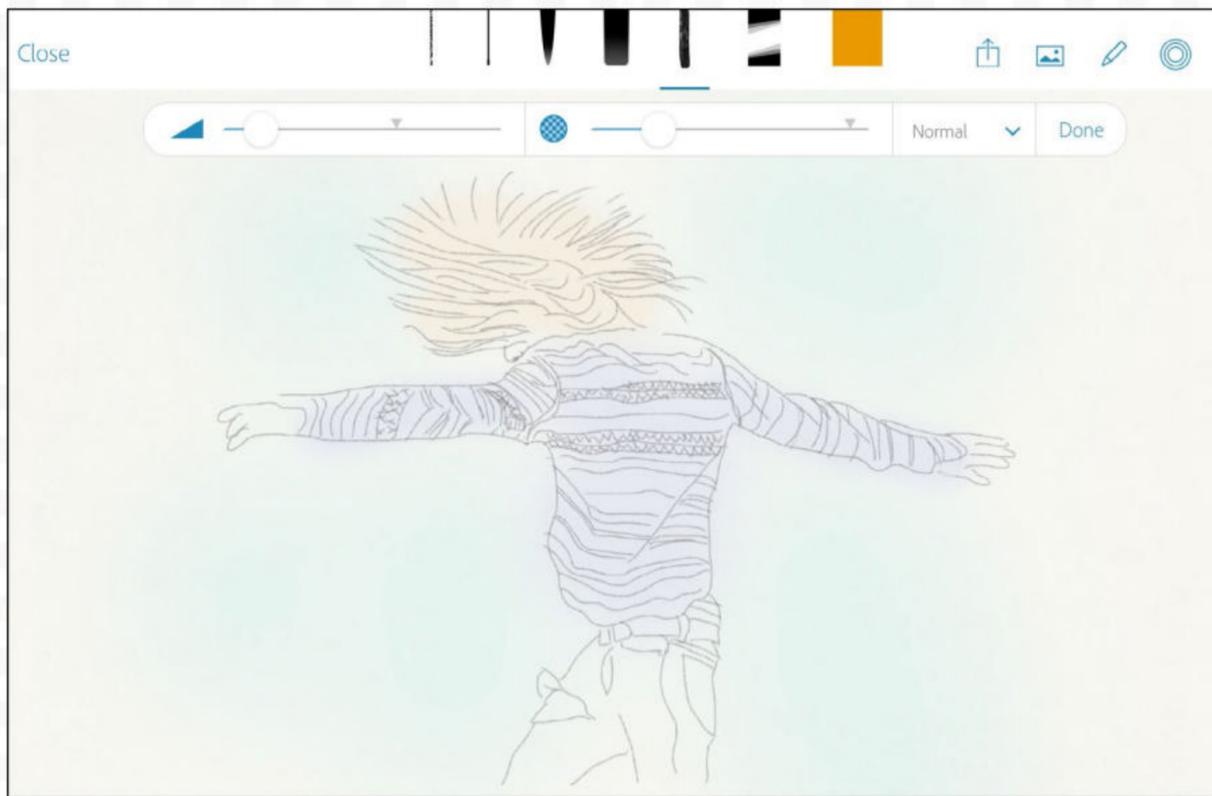


ADOBE COLOR

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

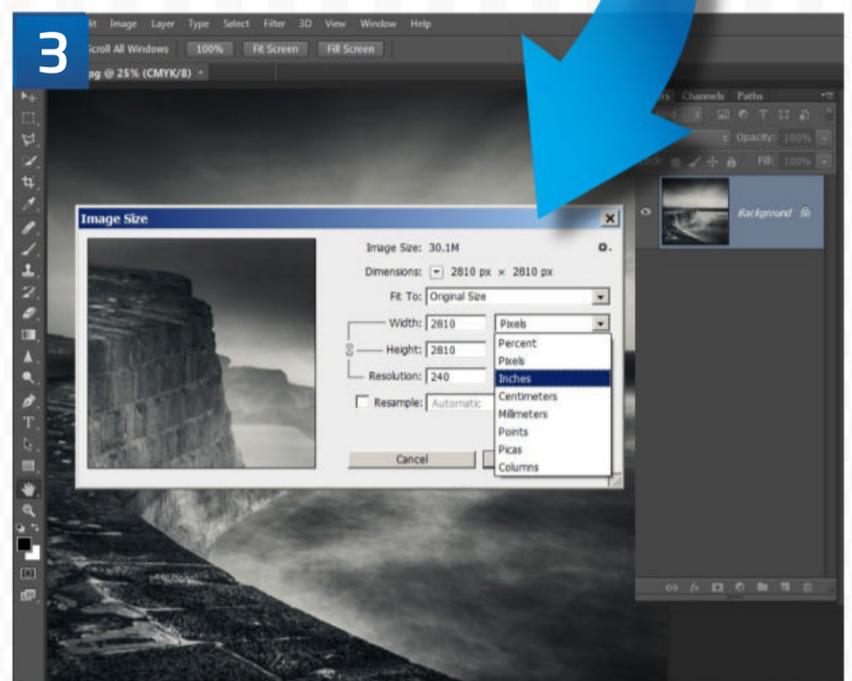
 The image-editing process begins as soon as you've transferred your photos from your memory card to your computer.

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 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

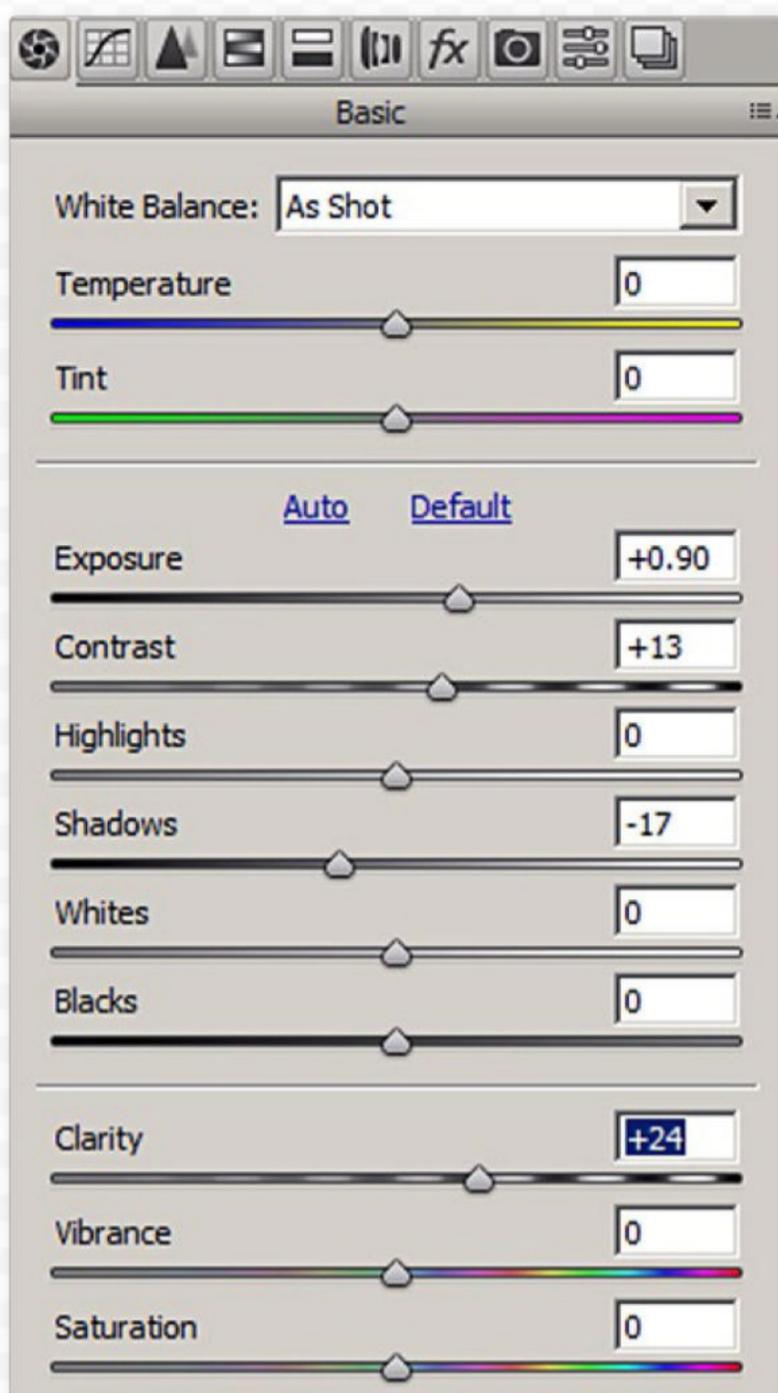
This slider enables you to correct a green or magenta cast, again, if the White Balance tool fails

EXPOSURE

Controls the overall brightness of the image

BLACKS

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



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

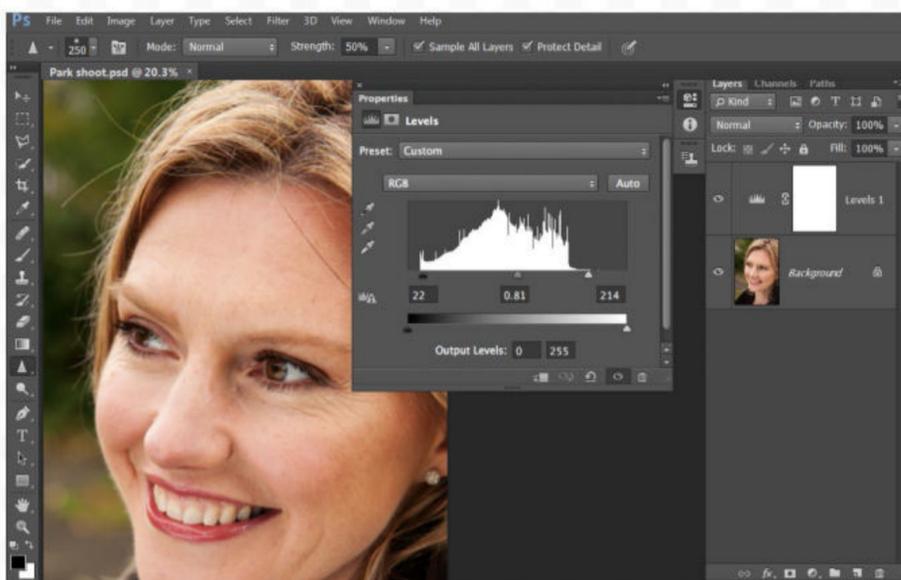
Adjusts the intensity of the less-saturated colors

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.

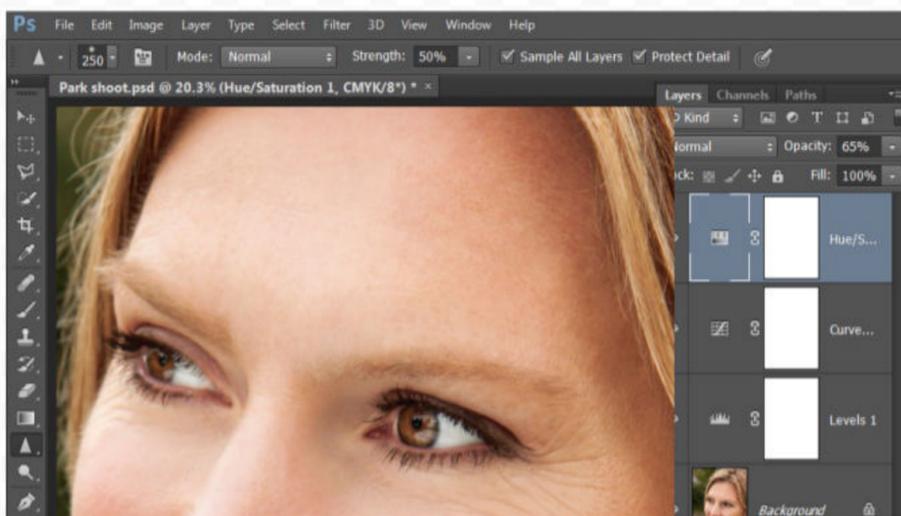
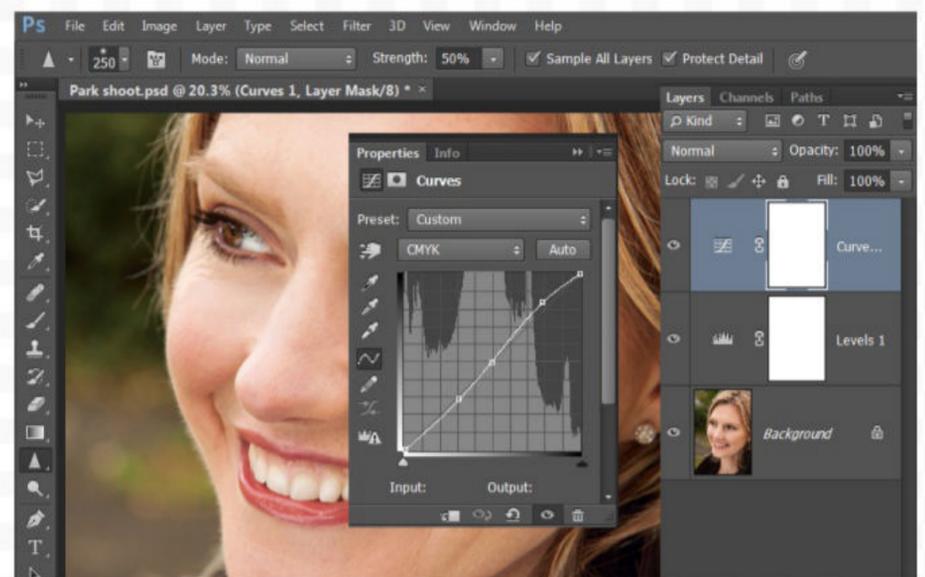


01 LEVELS

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.

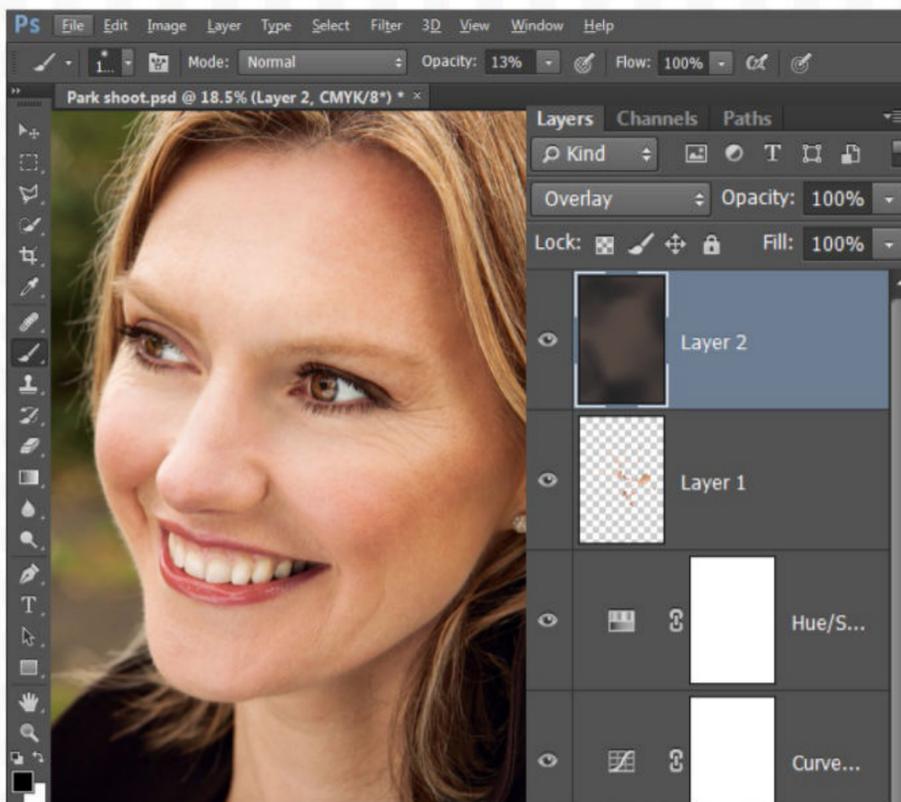
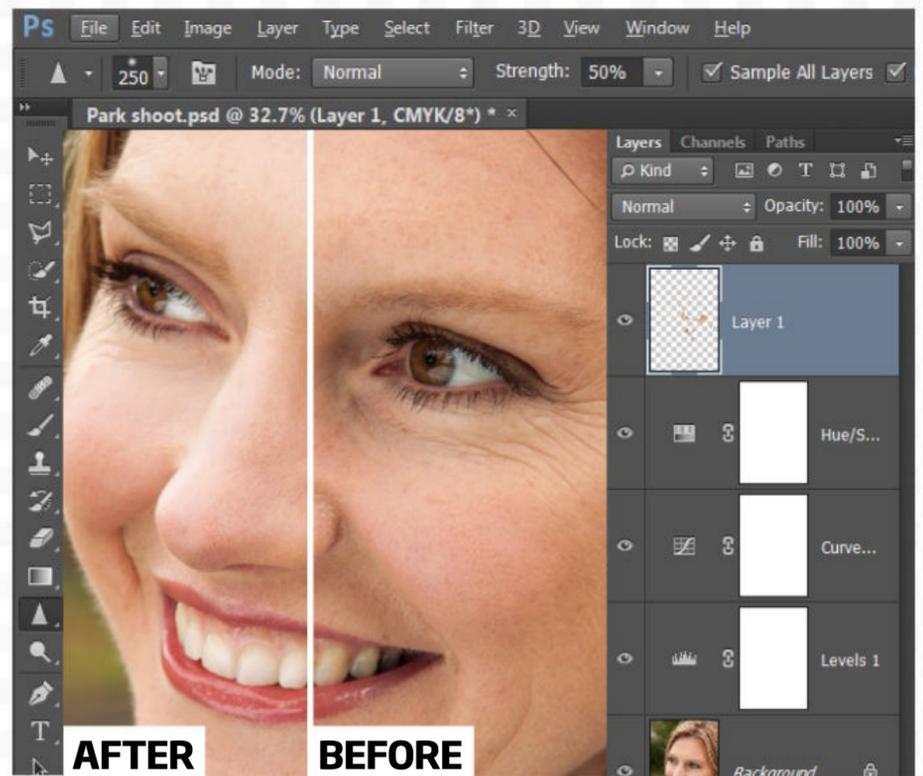


03 HUE/SATURATION

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.

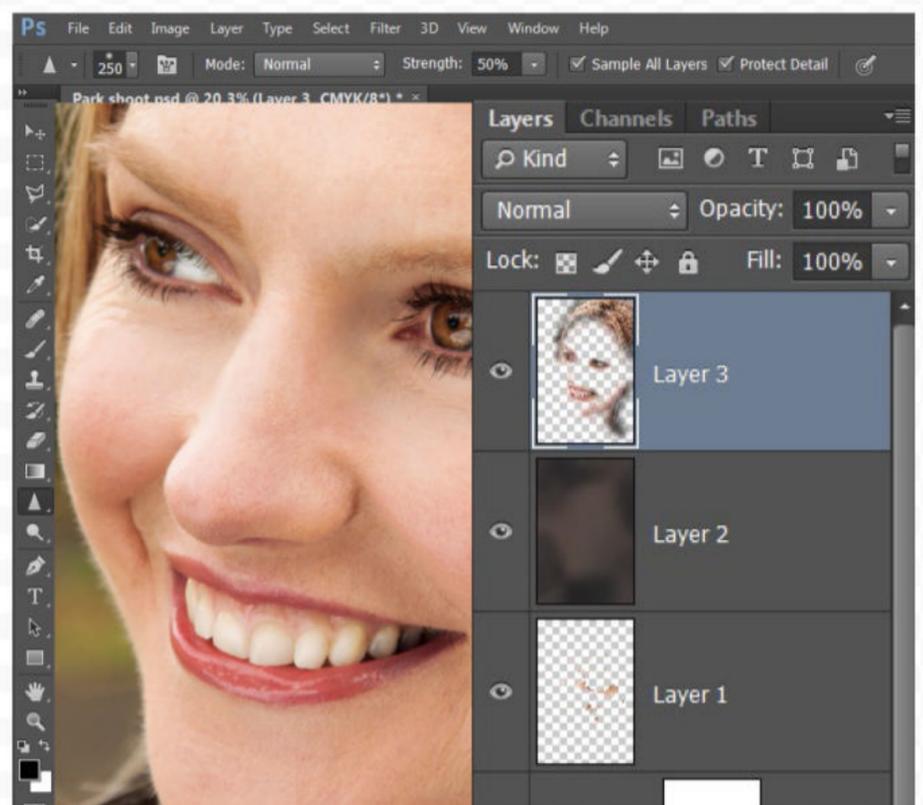


05 DODGE AND BURN

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+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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