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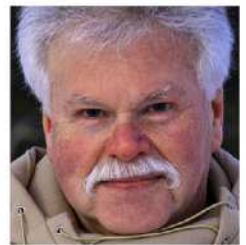
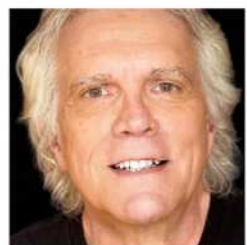
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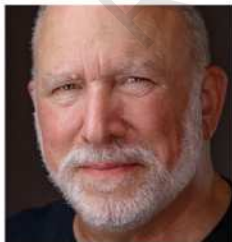
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
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Whenever you see this symbol  at the end of an article, it means there are either downloadable practice files or additional content for KelbyOne members at <http://kelbyone.com/magazine>.

Click this symbol  in the navigation bar at the top of the online reader to access the Contents.

Whenever you see this button  in an article, click it to go to the KelbyOne site to watch courses that cover similar topics contained in the article.

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TIME FOR SOME NEW INTERFACES

I recently did a blog post over at our LightroomKillerTips.com site about an article I saw called **“Why I Dumped Lightroom CC [cloud] and Went Back to Lightroom Classic”** on the great UK-based website Digital Camera World. The writer made some really good points, mostly about missing features (my list is way longer than his), but one thing he emphasized was that he really liked the more modern user interface of CC (he calls it “CC” throughout the article because there isn’t a good way to keep Classic and the cloud version separate when writing about them). He felt (and rightly so) that Classic’s interface looks dated (it has essentially looked the same for nearly 14 years), and so he was wondering why we can’t have the look and feel of the much newer Lightroom CC applied to Classic.

I thought that was a great idea, so I decided to make a few mockups (thanks to the magic of Photoshop) of how Lightroom Classic would look if Adobe just took the look and feel of “CC” and applied it to Classic. No new features—just the updated fonts, colors, and tweaks to the layout—and, son of a gun, those little cosmetic tweaks made a huge difference. If you’d like to see my mockups, [here’s a link to the post](#).

That whole experience got me thinking that maybe it’s time for Photoshop to get a more streamlined and modernized look and feel, as well. Adobe could make this new look an optional feature, something you could choose as your workspace with this whole new look. But then if you wanted the old look back (and no matter how cool the new look is, there are people who simply don’t like change of any kind, better or not, so there’s no reason to penalize those users), you could simply return to it. I’d love



to see what Adobe could come up with reinventing how we use Photoshop. Think about it: the same tools and technology in a different package. If you go back and look at Photoshop 3.0 from 1994 (quick Google search), besides having a darker interface and a skinnier toolbar, it looks shockingly like what we use today. That’s why I’d love to see a total reimagining of it. In fact, I’d love to see the community of Photoshop artists and designers come up with different ideas. Can you imagine the incredible interfaces they’d come up with? That, I’d love to see.

Here’s wishing you a great March! Stay healthy and creative, and we’ll catch you next issue.

All my best,

Scott Kelby
KelbyOne President & CEO
Editor & Publisher



THE MAGAZINE FOR LIGHTROOM & PHOTOSHOP USERS

Photoshop USER

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Cover Image: Joe Maiolo

Each issue we feature cover art by a **KelbyOne Member**

This issue's cover is by **Joe Maiolo**, a photographer living in St Albans, Hertfordshire, England. A historian for more than 30 years, he currently teaches the history of international politics at King's College London. In the summer of 2014, Joe bought a well-worn Nikon D300 from a friend and discovered a whole new way to appreciate the wonders of scale, time, and harmony. Now he never goes anywhere without a camera. To learn more about Joe, turn to page 17.

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COVER STORY



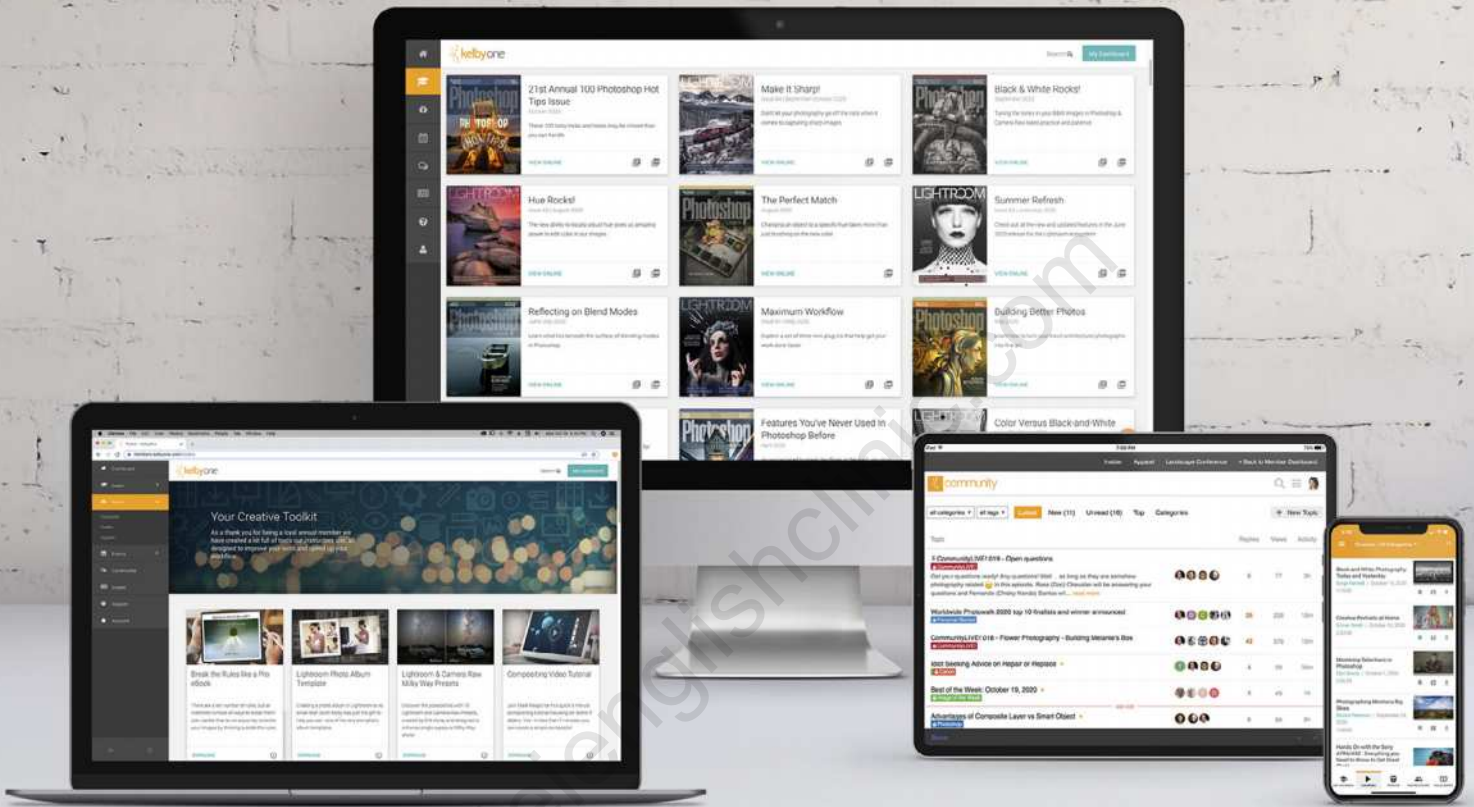
COLOR YOUR WORLD IN LIGHTROOM CLASSIC

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As a Pro member, you're receiving the ultimate experience with KelbyOne. This is our complete plan that includes everything to immerse yourself in learning. We want to make sure you know about all of the added benefits you're getting as a Pro member so you can take advantage of them all! Pro members have access to our entire course library (800+ courses), including a new course every week, taught by world-class instructors who you know and love. In addition, you have hundreds of quick tips and tutorials, guided learning tracks, and the opportunity to live-learn through private members-only webcasts.

You can also get Photoshop, Lightroom, and photography help from the amazing members in our **Community**. You get *Photoshop User* magazine monthly along with access to more than 150 back issues, including all the issues of *Lightroom Magazine*. Then there's the **Creative Toolkit** packed with presets, eBooks, and other fun freebies. And last, but certainly not least, there are significant **discounts** available from our partners, such as Apple, B&H Photo, and Mpix.

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 **Questions & Comments**

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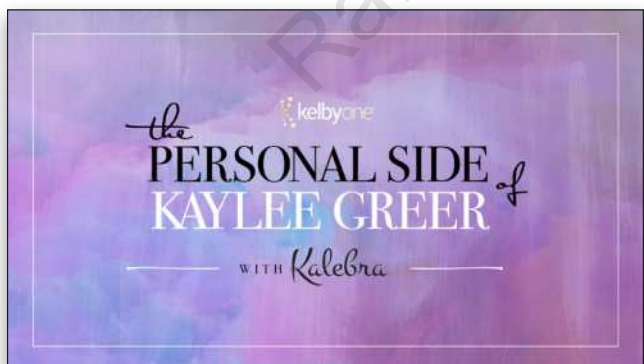


The Personal Side of Kaylee Greer

Kaylee Greer is an internationally recognized pet photographer and owner of **Dog Breath Photography**. She's known for her love of vibrant colors and capturing the comedy and character of dogs. Her images grace calendars, greeting cards, products, packaging, and advertising campaigns throughout the commercial pet industry. In her spare time, she volunteers at local shelters, photographing the animals in need of a second chance.



But you probably already knew that Kaylee Greer is an awesome dog photographer and KelbyOne instructor, but there's so much more to her than that. Join Kalebra Kelby as she sits down with Kaylee for a delightful interview that delves into what Kaylee was doing before photography, her deep love of animals (especially dogs), how she continues to follow her heart to lead her forward in her career, and how supportive family members are such an important inspiration to her every day. You can find *The Personal Side of Kaylee Greer with Kalebra Kelby* by clicking [here](#).



Kalebra has a whole series of *The Personal Side* videos where she interviews KelbyOne instructors to pull back the curtain and reveal the person behind the camera. Knowing the KelbyOne instructors on a more personal level can not only inspire you in your own career goals, but it can also help you better understand their points of view while watching their KelbyOne courses. You can click [here](#) to check out all the available interviews.

Member Challenge 43 Something Yellow

Are you ready for our next KelbyOne Member Challenge? That's what we thought! This time around, our contest revolves around the color of things such as bananas, sunsets, and lemons. In other words, we want you to go



on the hunt for something yellow to star in your photo, whether it's a backdrop, a dish in the kitchen, or flowers outside. Here's how the Member Challenge works:

- Entrant must be a KelbyOne Pro member to submit their work into the contest
- Work must be original to the entrant
- Only one image can be submitted per entrant
- Work must be created within the timeline given (February 5, 2021–March 7, 2021)
- Images must be submitted by March 7, 2021, at 11:59 p.m. EST
- The winner of this Member Challenge will be announced by March 18, 2021, on the **Insider**, where he or she will receive a Member Challenge feature post and bragging rights!
- After you've created your image, head on over to the **Member Challenge 43 | Something Yellow** thread on the Community and submit your work in a comment. All the contest details, rules, and prize information can be found there, as well.

So what are you waiting for? Get out there and create and submit an amazingly yellow image for your chance to win! Oh, and by the way, the winning image of our previous contest, Member Challenge 42 | Your Best Shot, is featured on the cover of this very issue. It's by KelbyOne member Joe Maiolo. To learn more about Joe and his winning image, turn to page **17**.









WHO'S WHO IN THE KELBYONE COMMUNITY

JOE MAIOLO  

Joe Maiolo is a photographer living in St Albans, Hertfordshire, England. A historian for more than 30 years, he currently teaches at King's College London. In the summer of 2014, Joe bought a Nikon D300 and discovered a whole new way to appreciate the wonders of scale, time, and harmony. The cover on this issue features Joe's winning image from our [KelbyOne Member Challenge 42 | Your Best Shot](#) for 2020.

Congratulations on this issue's cover image. How do you approach a shot like this?

You need a lot of patience to photograph bees. On their endless mission of pollination, they're in perpetual motion, jumping from one flower to the next. It took me a long time to appreciate that they move more or less systematically and that you can often anticipate their actions. I always shoot handheld in natural light when the sky is mostly cloudy or overcast. I love to capture bees on and against lavender because of the gorgeous color combinations. On lavender, bees climb to the top of the flower and linger for a fleeting moment before flying to the next flower. To capture that sudden burst of energy and movement is always a thrill.

Your Instagram page is a joy of nature. What was the moment you thought, "This is what I want to shoot"?

Oddly enough, I picked up my first camera with the determination to become a landscape photographer. At the time, I wanted to experience amazing sunsets and the majesty of huge open spaces surrounded by mountain ranges. But to practice, I started to shoot flowers and insects in my local gardens and parks. I can't pinpoint the moment, but I do remember being struck that the light and scale of the very small had precisely the same majesty and wonder of the gigantic, and that close-up alignments of flowers, light, and flying insects reproduce the geometry and rhythm of solar systems. From that point on, I was hooked!

Can you tell us about your gear for capturing bees, butterflies, and other insects?

For bees, butterflies, and flowers, I shoot with the full-frame Nikon D850 camera and the NIKKOR 105mm f/2.8G macro lens, which produces razor-sharp images with beautiful bokeh. That camera/lens combination is heavy, but I can shoot handheld steadily for about 15–20 minutes before requiring a break. It might surprise people that I rarely use a tripod. I only take one out if I plan to anchor myself to one particularly good spot for a long time. My camera is set up for back-button focus, a high rate of continuous shooting, and manual mode. I usually start a session with the camera set to f/6.3, 1/640, and ISO 250 or higher to adjust to the light conditions.

With the pandemic, it must be quite nice to use this time to shoot nature. How much time do you spend on your photography?

The glory of macro photography is that you can walk out your front door and begin to shoot in your own garden and nearby beauty spots. Because of the pandemic, I spend most days planted in a chair in front of a screen, so it's a great escape from the routine to pick up the camera and go for a long walk. When spring arrives, I'll be out two or three times a day shooting when the light is right and the bees are buzzing.

Which KelbyOne courses and instructors have you enjoyed learning from the most?

As a university teacher during this time of Covid-19, I had to quickly shift most of my teaching to online and learn how to organize and record my lectures in 10–15 segments. Because of that experience, my admiration for the instructors on KelbyOne has grown enormously. It isn't easy to re-create the energy and enthusiasm you need to teach when you don't have a live audience of bright-eyed students to give you immediate feedback.

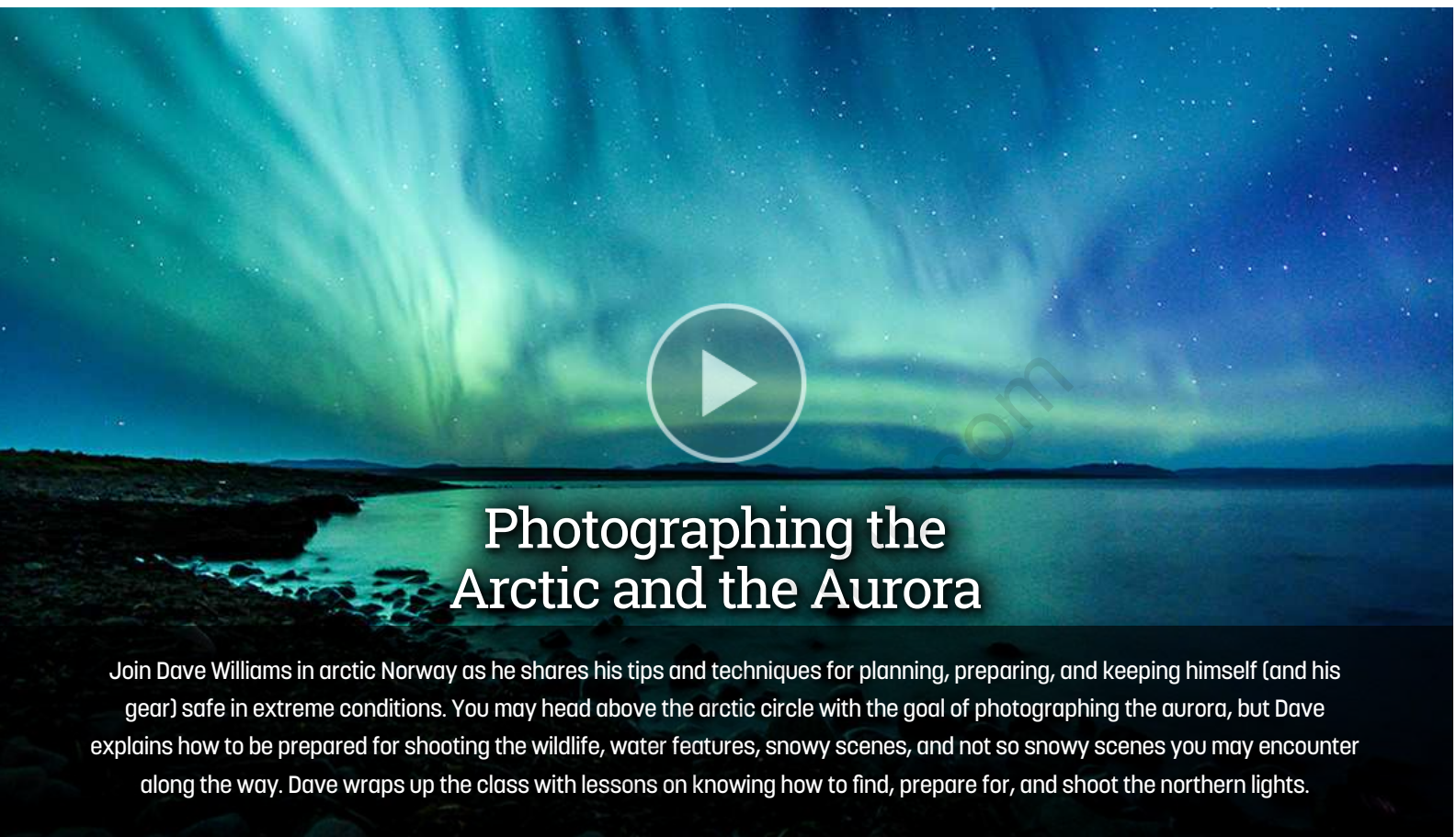
I originally joined KelbyOne to learn the basics of Lightroom and Photoshop and to expand my knowledge of different genres of photography. I certainly learned the most about travel photography and photo editing from Scott Kelby, who has the remarkable skill of giving you the impression that he's speaking directly to you and explaining things like a friend would.

Can you tell us about your postprocessing regime with nature photography?

One thing I learned early working with RAW photos of flowers and insects was to go very easy on the sliders in Lightroom to preserve fine details, and to exploit the capabilities of Photoshop to remove distractions from the subject with Content-Aware Fill and selective blurring. One benefit of the Nikon D850's 45.7-megapixel sensor is plenty of scope for creating, cropping, and blending different images. The photo on the cover, for example, isn't a single image of two bees, but two photos of the same bee in different positions carefully blended together as layers in Photoshop. ■



Here Are Your Latest Online Courses



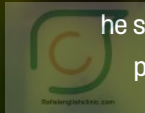
Photographing the Arctic and the Aurora

Join Dave Williams in arctic Norway as he shares his tips and techniques for planning, preparing, and keeping himself (and his gear) safe in extreme conditions. You may head above the arctic circle with the goal of photographing the aurora, but Dave explains how to be prepared for shooting the wildlife, water features, snowy scenes, and not so snowy scenes you may encounter along the way. Dave wraps up the class with lessons on knowing how to find, prepare for, and shoot the northern lights.



Backyard Bird Photography and Beyond

Learn how to get great bird photographs at home and anywhere else in the world you may go. Join Rick Sammon as he shares over 250 tips, tricks, and techniques on photography, wildlife, and Photoshop to help you create the best bird photographs of your life. Bird photography can be challenging, but the bigger the challenge the bigger the reward, and after learning from Rick you'll be prepared to photograph birds in any location.



Every week, we publish at least one new training course.
Check out these brand-new courses below:



Creating Magical Child Portraits on your iPhone

Join Tracy Sweeney as she dives into all of the key and hidden settings to help you make the most of the built-in camera app that's found on every iPhone. You'll learn all the different ways to trigger the shutter, lock focus, dial in exposure settings, use grid lines, capture fast-moving kids, and take advantage of Live Photos and Portrait Mode. If you've got an iPhone, there's a good chance it's always within arm's reach, so learn how to use it to its fullest as a camera for documenting your family.



Enhancing Landscapes with Color Tools in Photoshop

Learn how to bring harmony, color harmony that is, to your landscape photos! Join Rami Kazemi in a class entirely dedicated to adjusting, adding, and tweaking the colors in your landscape photos to take them to the next level. In this class you'll learn about what color harmony is, how to expertly use the different targeting and adjustment tools in Photoshop, and then work through a series of projects that demonstrate how to employ powerful techniques to a wide range of photographic situations.



HOW TO APPLY A MINIATURIZATION EFFECT IN LIGHTROOM CLASSIC

This photo shows a lovely view of the city of Venice, as seen from the top of St. Mark's Campanile. This was from my third trip to Venice. My first visit was in the 70s on a school cruise of the Mediterranean. It's interesting now to review the snapshot photos I took from that time and compare them with the Venice of today, which is now a lot busier with tourist traffic.



Consequently, there was quite a queue of people waiting to ride the elevator that takes you to the top of the bell tower. The tower you see today is actually relatively modern. It dates back to 1912 and was constructed to replace the older historical tower, which collapsed in 1902. The Campanile remains the tallest structure on the island and provides splendid views of Venice, offering a completely different perspective of the city below, where all the canals, including the Grand Canal, vanish from view.

I took this photo using a Sony A7R II camera with a 70–200mm zoom lens. The following steps show how I applied a miniaturization effect that simulated a shallow depth-of-focus effect, such as you'd get photographing a model landscape using a prime lens at a wide aperture. This has proved to be a popular technique for still images as well as video.

It's easy enough to add lens blur effects to photos in Photoshop and control the amount of blur from

ALL IMAGES BY MARTIN EVENING



Before



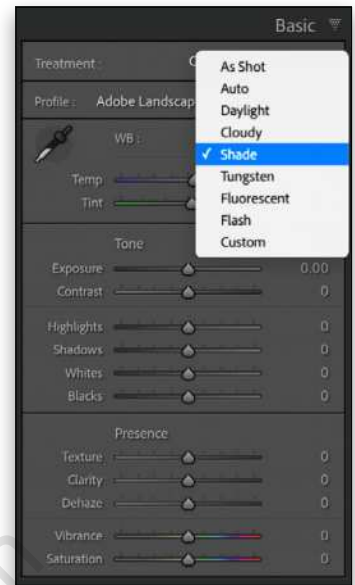
gentle to extreme blur effects. When working with Lightroom or Camera Raw, it's possible to achieve similar results by applying a localized negative sharpening effect. The amount of blurring you can get from a -100 Sharpness adjustment, however, is limited, which is why it's necessary to add multiple filter adjustments, one on top of each other. By duplicating negative Sharpness filter adjustments, you can cumulatively increase the blurring effect, but only by adding up to two more duplicate adjustments. Any more than that and the extra amount of blurring diminishes.

The advantage of being able to process photos in Camera Raw or Lightroom in this way is that you retain the ability to edit your RAW originals. In the past, I've used this technique to process series of time-lapse photos and export them as movie files via the Lightroom Slideshow module. (KelbyOne members can click [here](#) to download a smaller version of this image for practice purposes only.)

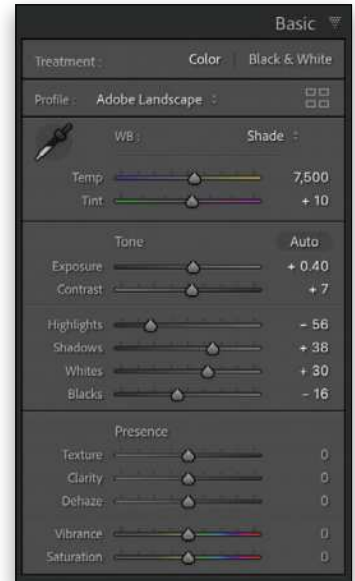


THE STEPS

STEP ONE: To start, open the Venice image in the Develop module and select the Profile Browser (four squares) from the Basic panel. By default, all new images will have the Adobe Color profile applied to them. In this instance, I selected the slightly more vibrant Adobe Landscape profile in the Adobe Raw set, and applied this to the image instead. Click Close to close the Profile Browser.



STEP TWO: Next, in the White Balance section in the Basic panel, click on the drop-down menu to reveal the white balance preset options. Here, I selected the Shade preset option as this applied a nice warm, early evening-type color balance.



STEP THREE: Staying in the Basic panel, adjust the Tone sliders as shown here to lighten the image and bring out more tone detail in the highlight and shadow areas. I also adjusted the Whites and Blacks sliders to optimize the tone contrast.



Effects

Post-Crop Vignetting

Style: Highlight Priority

Amount: -10

Midpoint: 50

Roundness: 0

Feather: 50

Highlights: 0

Grain

Amount: 0

Size: 80

Roughness: 100

Basic

Treatment: Color | Black & White

Profile: Adobe Landscape

WB: Shade

Temp: 7,500

Tint: +10

Tone: Auto

Exposure: +0.40

Contrast: +7

Highlights: -56

Shadows: +38

Whites: +30

Blacks: -16

Presence

Texture: +15

Clarity: +15

Dehaze: 0

Vibrance: 0

Saturation: 0

STEP FOUR: In the Presence section of the Basic panel, add a small amount of Texture and Clarity to help bring out more detail in the buildings. Meanwhile, in the Effects panel, I added a negative Post-Crop Vignetting Amount to slightly darken the corner edges.



STEP FIVE: Zoom in to 100% view and go to the Detail panel. Set the Amount of Sharpening to 45, reduce the Radius to 0.9, and set the Detail slider to 50. These settings will apply an optimum capture sharpening for a detailed architectural subject such as this photo of the Venetian rooftops.

Detail

Sharpening

Amount: 45

Radius: 0.9

Detail: 50

Masking: 0

Noise Reduction

Luminance: 0

Detail: 50

Contrast: 50

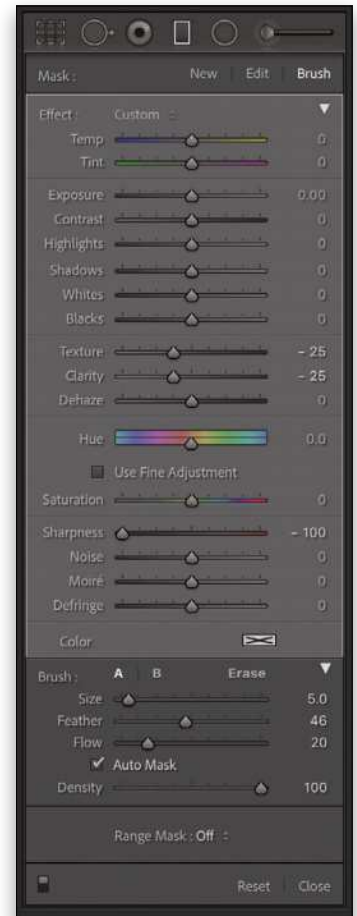
Color: 25

Detail: 50

Smoothness: 50



STEP SIX: The following steps describe how I went about blurring the top and bottom of the image. To start, select the Graduated Filter tool (M) and drag out a Graduated Filter in the top section of the photograph. To apply a blurred adjustment, set the Sharpness to -100 and also set the Texture and Clarity sliders to -25.

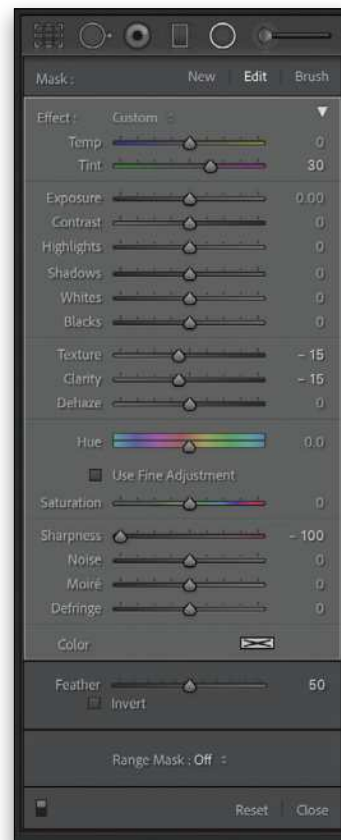


STEP SEVEN: I wanted to preserve the sharpness on the top of the church tower. To do this, click on Brush at the top right of the Graduated Filter panel to select the Brush Edit mode. At the bottom of the panel, select the Erase brush mode and paint over the church tower to remove the blurring effect.



STEP EIGHT: To make the blurring effect stronger, Right-click on the Graduated Filter pin in the image to reveal the context menu and select Duplicate to copy in place the filter adjustment. Repeat this step once more so there are three cumulative blurring effects applied to the top section of the image.

With the Graduated Filter tool still active, click Edit at the top of the panel, and then click-and-drag upward over the bottom section of the photo to add a new blurring effect. Here again, duplicate the Graduated Filter adjustment twice so that three blur effects are cumulatively applied.



STEP NINE: Finally, select the Radial Filter tool (Shift-M) and drag out a Radial Filter in the center of the image to add an extra, negative Sharpness, Texture, and Clarity blur effect (combined with a magenta Tint adjustment) that blurs the area outside the ellipse overlay (make sure Invert is checked off). Press Shift-M to exit the Radial Filter.

BRUSH-EDITING FILTER EFFECTS

When the Brush option is selected in the panel for the Adjustment Brush (K), Graduated Filter (M), or Radial Filter (Shift-M), you can paint to add to or erase from the filter mask. To edit an adjustment or filter effect in this way, click on the Brush button to switch to the brush editing mode. You can also use the Shift-T keyboard shortcut to toggle between the Brush and Edit mode where you can alter the other adjustment/filter settings.

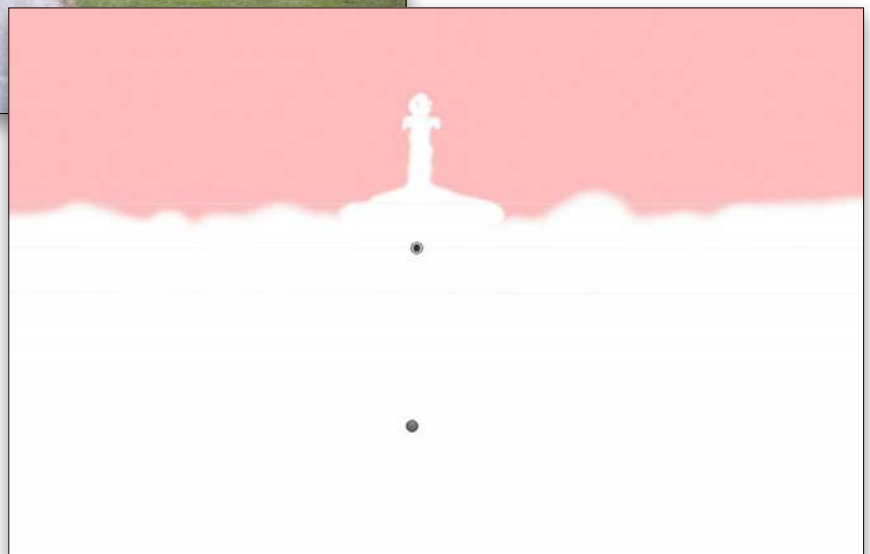
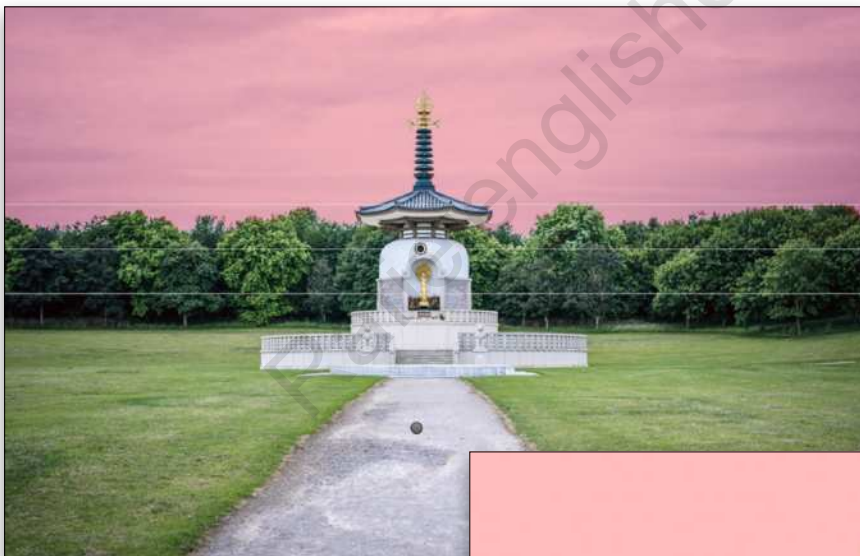
With the Brush active, you can adjust the Brush parameter settings at the bottom of the panel, choosing either an A or B brush, or the Erase mode. Check the Show Selected Mask Overlay option (O) near the left side of the Toolbar (T) below the image preview to help visualize the extent of the adjustment/filter, plus any manual brush editing.

It's important to understand that two mask controls are in force here. You have an Adjustment Brush, Graduated Filter, or Radial Filter mask (that you can continue to modify), plus a Brush edit mask that masks specific areas of an image. Therefore, you can enter the

Brush edit mode to remove or restore areas affected by say, a Graduated Filter or Radial Filter adjustment and independently continue to adjust the extent of the Graduated/Radial Filter adjustment.

In the example below, I used the Brush edit mode to mask the skyline for this Graduated Filter adjustment. Shown alongside this is an isolated view of the Graduated Filter mask, which also illustrates how the Graduated Filter mask can be edited independently of the brush edits that are added to the mask. This gives you a lot of masking control when editing Adjustment Brush or Filter adjustment edits.

When first introduced, the ability to Brush-edit adjustments was a powerful new feature. Since then, the Range Mask options based on Color or Luminance values has proved to be a more useful tool for refining selective adjustments. With certain images, however, such as the Venice scene, there's little differentiation to be found in the color or luminance values, which is why the Brush edit method was the most suitable way to edit the Graduated Filter adjustment masking. ■



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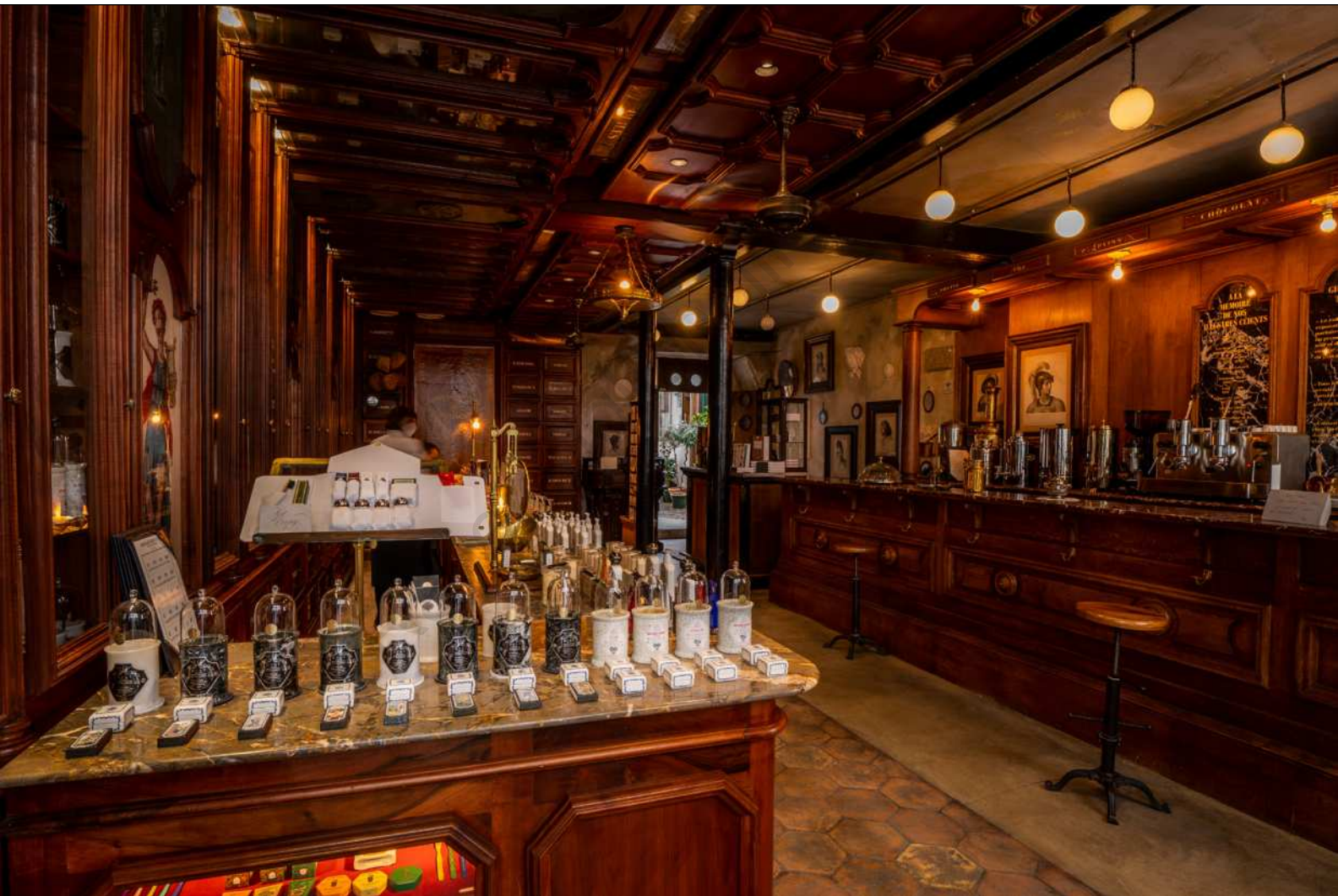
Founded in 2014, Platypod built its brand around quality and utility for artists to establish expanded perspective and vision. Our products offer unlimited combinations of tools forming an ecosystem of inspiration for photographers in areas of macro, architecture, landscape, hiking and traveling situations where tripods dare not go.





SHOOTING INTERIOR DESIGNS WITH AN iPhone VS. A DSLR

Interior design photography is its own world and has lots of rules. It's not always easy to get it right, but at least you need to know the basics in order for your clients to show the best side of their properties so they can promote them. In this article, I'll show you how to retouch interior design photos not only captured on a Sony DSLR but an iPhone, as well!



First, here are some tips to shoot with an iPhone:

- Launch the Lightroom app and tap the camera icon to use the in-app camera.
- Set it to Pro mode next to the shutter button.
- Tap the file format, and flip the switch to DNG so you capture RAW files.
- Use the lowest ISO setting depending on the light situation.
- Tap the three-dot icon, tap the stopwatch icon, and set the Timer to 2 seconds.
- Make sure to shoot straight to avoid distortions.





Example #1 before

The same basic principles apply to shooting with your DSLR:

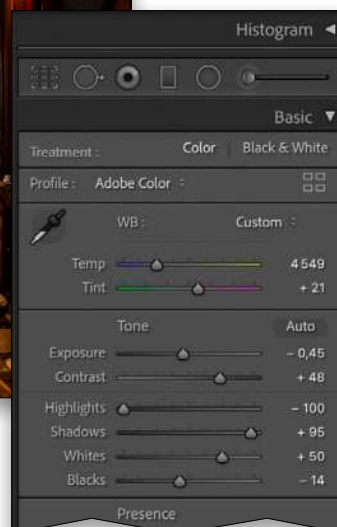
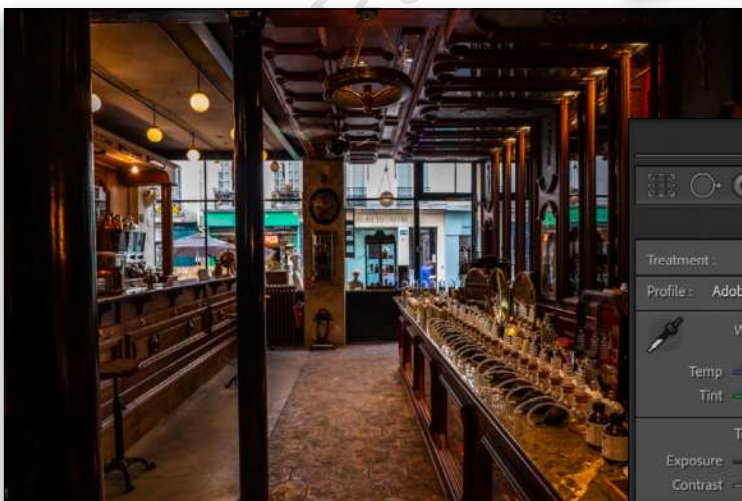
- Shoot in RAW.
- Shoot at the lowest possible ISO.
- Use a tripod, if possible, to avoid distortions and to allow you to shoot at lower speeds in low-light situations.

RETOUCHING RAW DSLR PHOTOS IN LIGHTROOM CLASSIC

We'll begin with a couple different images taken with a Sony a7R III.

EXAMPLE #1

STEP ONE: Let's start with the basic retouch in the Basic panel. We set the highlights to -100, the shadows to +95, the Blacks to -14, and the Whites to +50. We also added some Contrast by setting it to +48 and lowering the Exposure to -0.45.

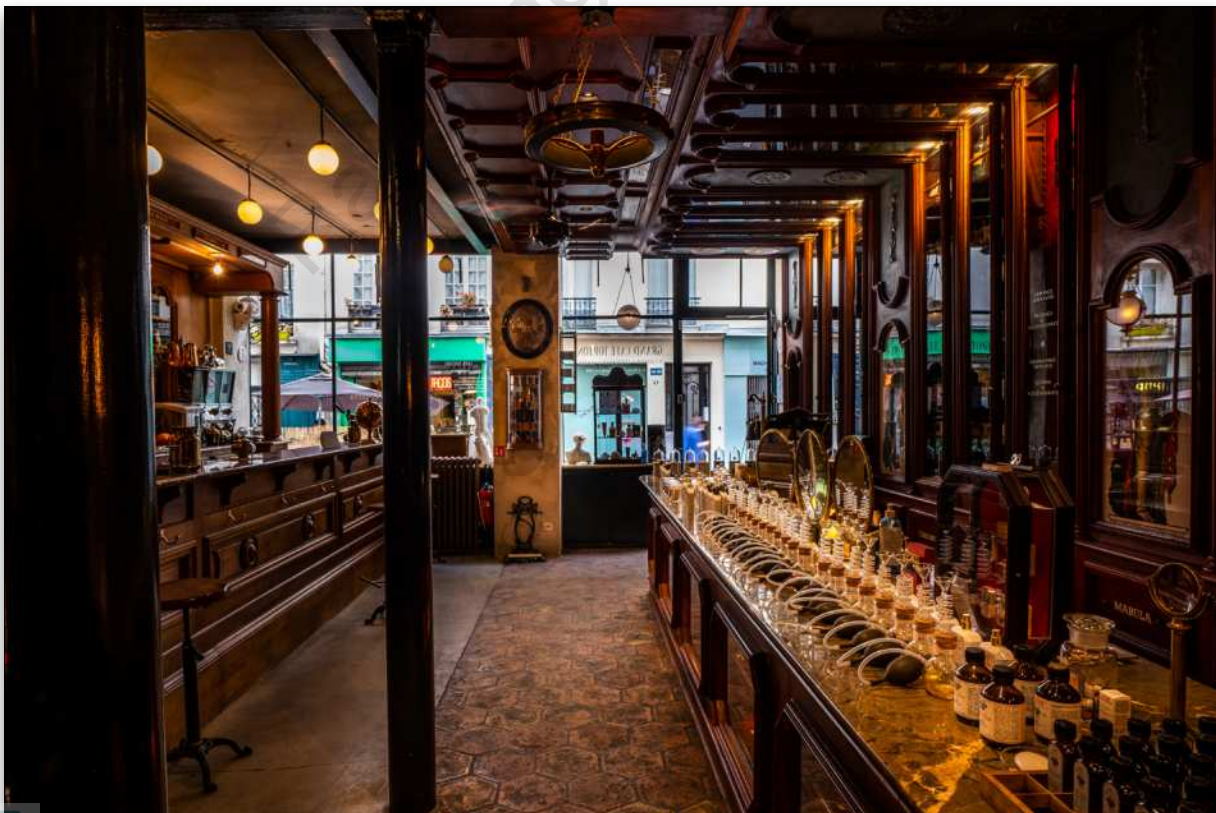


STEP TWO: You can select different options for the white balance (WB), but in this photo, we're going for Daylight, which is a bit too warm. We'll fix that by setting the Temp to 4549 and the Tint to +21.



STEP THREE: To make the light more complex and make your interior photos more interesting, use the Adjustment Brush (K). In this example, we set the Exposure to 0.90 to brighten areas of the image, and set Clarity to -17 to slightly soften those areas, as well. Make sure that the Flow and Density are both set to 90 in the Brush section. Now just brush over the highlights in your photo to make them brighter. In the image shown here, we have the Show Selected Mask Overlay option turned on below the image preview so you can see where we painted.

Here's the final result for this Sony shot:

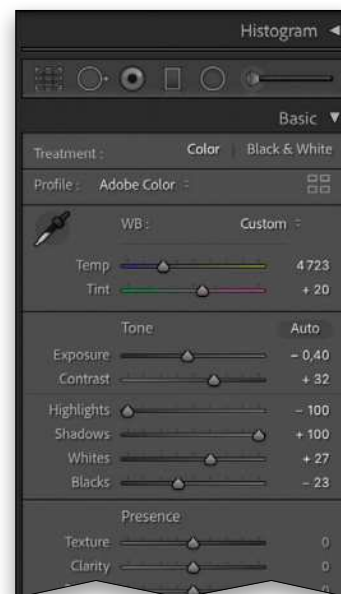
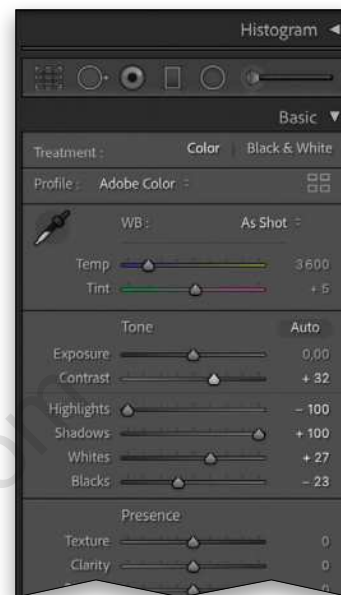


EXAMPLE #2

STEP ONE: For this image taken from the opposite side of the room, we opened up the Shadows all the way to +100, brought down the Highlights to -100, and set the Blacks to -23 and the Whites to +27. We also added some Contrast (+32).



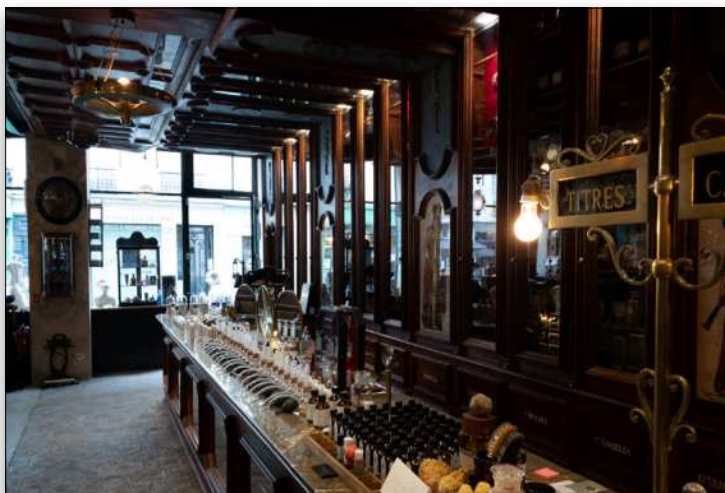
Example #2 before



STEP TWO: White balance is the same concept we used in the first example above: Set it to Daylight and then you can modify the Temp (4723) and the Tint (+20). In this case, we lowered the Exposure to -0.40 so the Adjustment Brush in the next step will help the highlights stand out even more.



STEP THREE: As promised, let's add an Adjustment Brush boosting the Exposure to 0.90 and lowering the Clarity to -34. You can now paint over some highlight areas to enhance them for the final result.

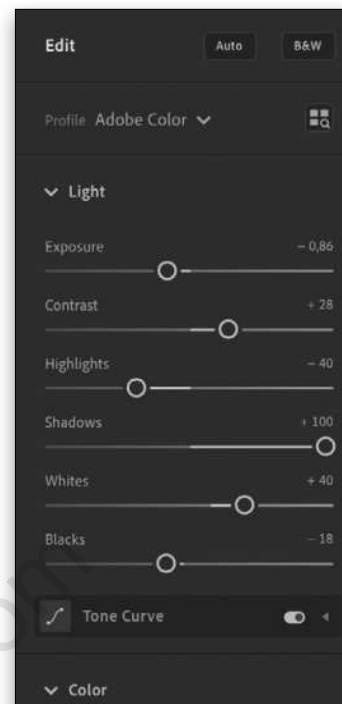
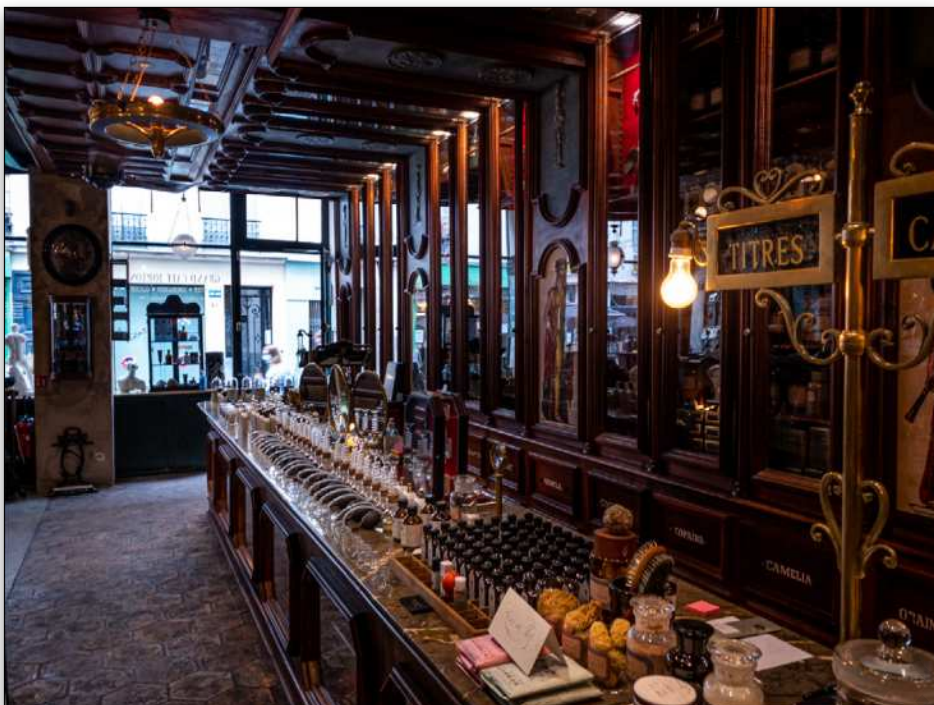


Before

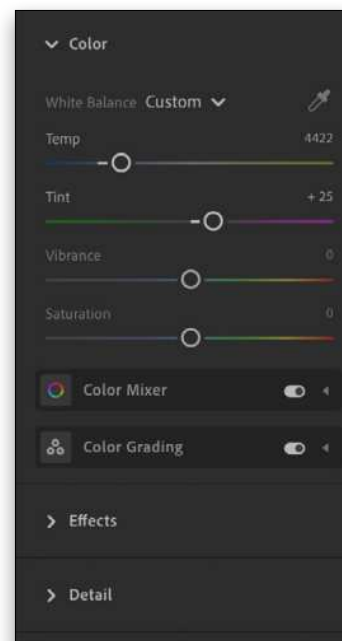
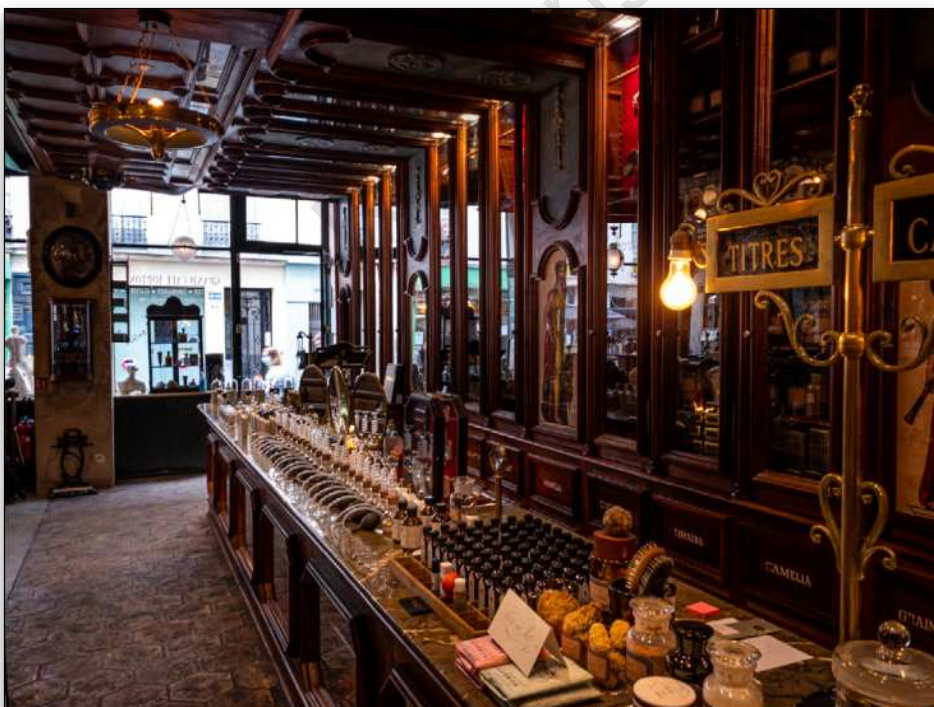
RETOUCHING RAW IPHONE PHOTOS IN LIGHTROOM

Now let's take a look at how to retouch an iPhone photo in the cloud version of Lightroom. The following images were taken with an iPhone 11.

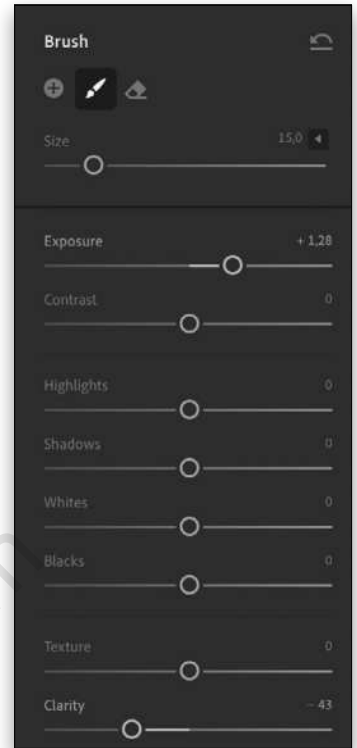




STEP ONE: Let's start with the basic retouch, which is similar to the retouching we did with the DSLR images above: Open up the Shadows (+100) and bring down the Highlights (-40). *Note:* Don't bring down the Highlights to -100, because it may have a weird effect on some of the lights in your images. We opened up the Whites to +40, lowered the Blacks to -18, and then set the Contrast to +28. You can lower the Exposure a little as well (-0.86 here).



STEP TWO: For the White Balance, you can pick Daylight again, depending on the time of day you took the shot. Here, we also tweaked the Temp to 4422 and Tint to +25.



STEP THREE: As with the DSLR image, the magic touch for interior design photos is the dodge-and-burn technique using the Adjustment Brush. In this example, we took a small brush, boosted the Exposure to +1.28, lowered the Clarity to -43, and painted along the areas where we wanted to bring more attention. Again, we're showing you the mask overlay so you can see where we painted in this image.

Here's the result. As you can see, you can really get some great photos with just an iPhone as long as you shoot in RAW! If you want to print an architecture photo, however, go with a good DSLR camera like the Sony.



RETOUCHING JPEG IPHONE PHOTOS IN LIGHTROOM

I want to show you another example, but this time using a JPEG photo taken with the iPhone.

STEP ONE: We'll start with the basic edits first: We opened up the Shadows to +100, brought down the Highlights to -55, and set the Blacks to -19 and the Whites to +58. We then added some Contrast (+34) and boosted the Exposure to +0.14.

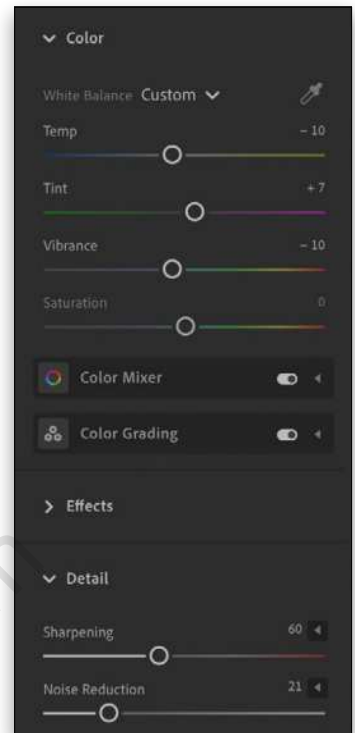


Before

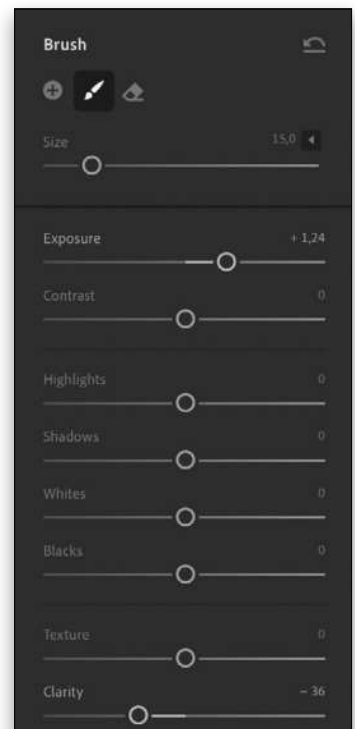


STEP TWO: Notice that there's a lot more noise in the shadows when shooting in JPEG.





STEP THREE: For the white balance, you don't have as many options because you're working with a JPEG and not a RAW file. When you shoot in JPEG, the camera "bakes in" the white balance setting, so when you look in the White Balance drop-down menu in Lightroom or Lightroom Classic, the only choices you have are As Shot, Auto, and Custom. Since we can't select Daylight in this instance, as we did earlier, we'll set the Temp to -10 and the Tint to +7 to get the white balance we want for this image. You can even lower the Vibrance (-10) for a better white balance.



STEP FOUR: The final touch to bring your photo to life is to dodge and burn using the Adjustment Brush. For this image, we boosted the Exposure of the brush to +1.24 and lowered the Clarity to -36. Now brush over different parts of the photo as we did in the previous examples.

And here's the final result:



After

I hope you've enjoyed the comparison of editing images from a DSLR vs. an iPhone. If you do shoot with an iPhone, remember to shoot in RAW so you have more freedom when it comes to developing your photos. ■

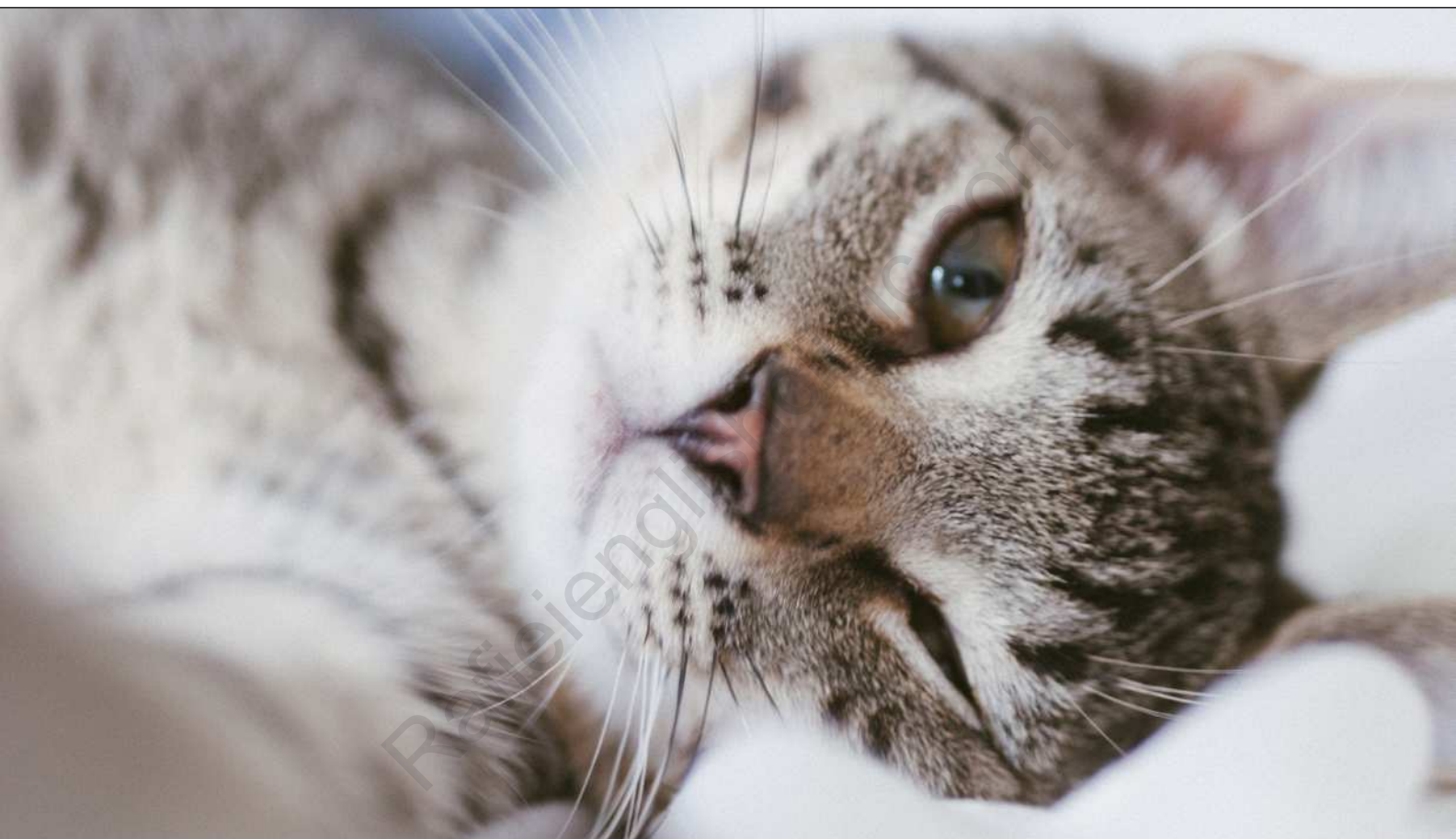
ALL IMAGES BY SERGE RAMELLI

[Questions & Comments](#)



ACCESS YOUR PRESETS & TEMPLATES ACROSS MULTIPLE CATALOGS

For most people, just having a single Lightroom Classic catalog is all they need; however, there are several cases where having more than one catalog comes in handy. Should that need arise, you'll want to be able to access all your presets from any catalog.



During a recent **KelbyOne CommunityLIVE!** event where the topic was "Lightroom Important Concepts," one of the attendees asked about the easiest way to create a new catalog that contains all of the "goodies" of the master catalog? The "goodies" are all of the Develop, Import, Export, etc. presets and templates that make a Lightroom Classic (LrC) workflow so much more efficient, as well as the general preferences that may have been customized along the way. I shared some answers in the chat at the time, but I soon realized it was better suited to an article than a group chat. (Thanks for the idea, Dianne!)

By default, this is an easy answer: All one needs to do is open LrC, go to File>New Catalog, choose

where you want this new catalog to be stored, give it a meaningful name, and click Create. LrC will exit the currently opened catalog and then relaunch in the new empty catalog. Once you import a batch of photos, you can explore all modules and aspects of your workflow and you should find that all presets and templates appear in this new catalog just as they did in your original catalog. The reason for this is that by default (an important caveat as we'll soon see), LrC is set up so that all of your presets and templates are stored in a central location on your system that's simply accessed by all LrC catalogs you open on that computer. That's really all there is to it as long as you're using the new

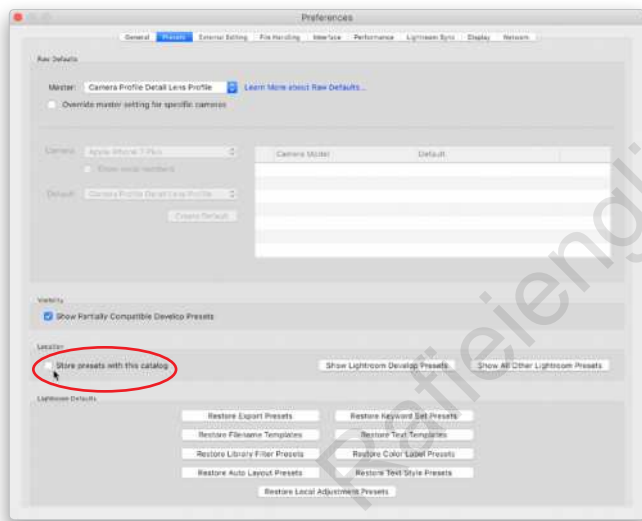


catalogs on the same computer as the original catalog.

As the group chat continued on CommunityLIVE!, the following question came up: “What if the purpose of the new catalog was for travel or for tethering on a different computer?” That’s not as simple an answer, so let’s explore what we’d need to do to be able to create another catalog that could be used on another computer and still allow us to access all those goodies at the same time.

THE KEY SETTING

The reason I previously said “by default” is that based on the default preferences in LrC, all catalogs on that computer will point to that central location of presets and templates. The key preference setting that controls this is located in the Lightroom Classic (PC: Edit)>Preferences in the Presets tab. Specifically, in the Location section of that tab, there’s a checkbox labeled Store Presets with This Catalog, and it’s unchecked by default.



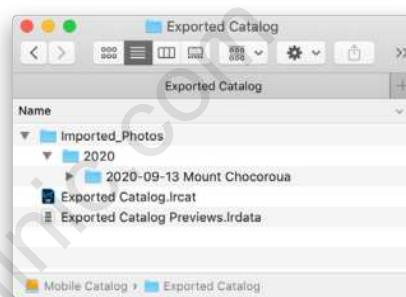
The intention behind that setting was to give folks who wanted to store their catalog on an external drive, for the purpose of swapping that drive between multiple computers, the ability to access the catalog and presets/templates from whichever computer that drive was connected to at the time. Those were simpler times, though, and I don’t think that setting has kept up with the way LrC has evolved in the last few years.

A DEMONSTRATION

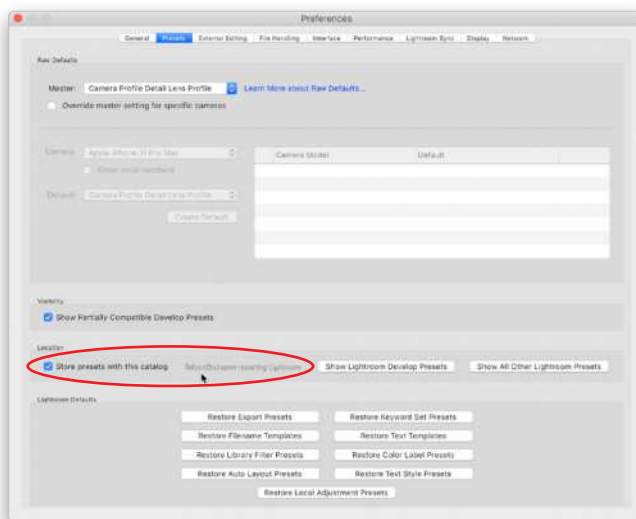
For demonstration purposes *only* (don’t try this part at home, we’ll cover my recommended steps in the next section), I’m going to export a catalog based on a single folder within my main catalog to an external drive. This is just to show you how the Store Presets with This

Catalog setting actually works; I’ll then show you how to *make* it work for a variety of use case scenarios. If you’d like a refresher on exporting and importing a catalog, I’ve got an article just for you. You can find it by clicking [here](#).

I named this demo catalog “Exported Catalog,” placed it on a drive called “Mobile Catalog,” and included copies of the photos from that folder as part of the catalog export process. This creates a nice package of everything I need to continue working on those photos as long as I keep that drive connected to the same computer as my main catalog.

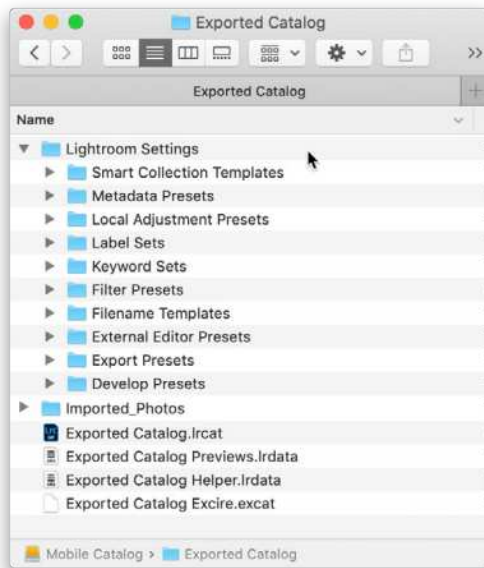


So what would happen if I went back to that Presets tab of the Preferences and checked that Store Presets with This Catalog box? Well, I still have my main catalog open, so if I check that box, my main catalog would be the catalog with which the presets would be stored, and that wouldn’t help me when I swapped the drive to another computer. If I want my presets to be associated with my mobile catalog, I need to open the exported catalog into LrC, and then check that preference box.



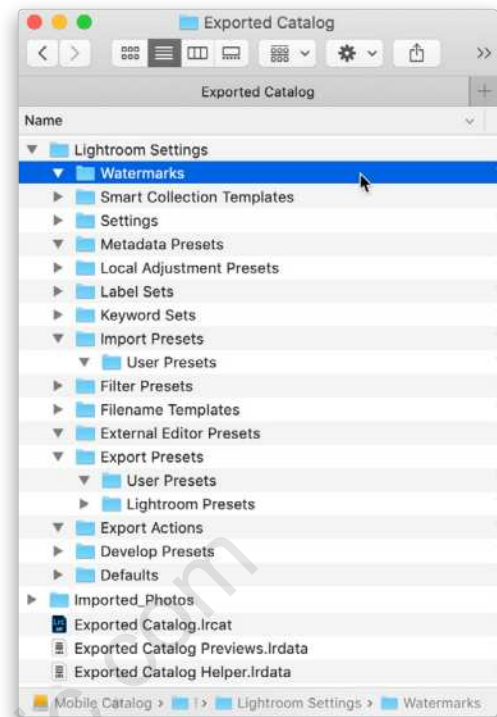
Once you check that box, it will indicate that this change will only take effect upon relaunch of LrC. So,

I quit LrC, then double-clicked the new catalog file on the external drive to open the exported catalog (not my main catalog) back into LrC. Upon viewing the folder on the external drive where the exported catalog resides, I see that a new folder named “Lightroom Settings” was created the moment I checked that preference setting. Isn’t that interesting! This is now the location that LrC will refer to for all of my presets/templates from this point forward.



After reopening the exported catalog into LrC, I switched to the Develop module and found that all of my Develop presets were there, so that was a good start; however, when I clicked the Import button to open the Import dialog, I noticed that all of my Import presets were missing. Closing out of Import, I clicked the Export button and saw that all of my custom Export presets were also missing. As I noodled around and checked on all of my custom filename templates, watermarks, metadata templates, Local Adjustment presets, Library Filter Bar presets, and so on, I noticed that every single one of my custom ones were missing from this catalog. All I could find in this catalog were the default sets of each of those types of presets/templates. What the heck is going on here?

The problem is that when you check the Store Presets with This Catalog box, LrC creates that Lightroom Settings folder next to the catalog that was open at the time you checked the box. *But*, it doesn’t copy over *any* of your pre-existing custom presets/templates as part of the process. If you look in the folders within the Lightroom Settings folder, you’ll see that they’re all empty or contain just the default files.



Now what if I didn’t notice that, and I quit LrC on my main computer, safely ejected the external drive, and then plugged that drive into another computer. I did see all of my Develop presets in there before I quit on my main computer, and those are usually the presets people care about the most. Well, when I opened that exported catalog on my travel computer, I saw all of the photos were there as expected, but when I switched to the Develop module, none of my custom Develop presets were present. As it turns out, checking that box on the Preferences doesn’t actually do what you’d expect it to do.

Oh, and guess what else? When you reopen your original/main catalog, you’ll find that all of your custom presets/templates are no longer visible there either. Not good. Why? Because of that darn Preference setting that tells LrC to look at that new Lightroom Settings folder with the catalog instead of the central location where all the custom presets/templates are stored.

I went back into my Presets preference tab and unchecked that box. As soon as I did, I was able to find and use all of my custom presets/templates again as if they had never disappeared, because now LrC is referring to the central location again.

I walked through that demonstration so that you can avoid it yourself in the future. If we want to bring our custom presets/templates of all types along for the ride on more than one computer, we have to take matters into our own hands. Here’s how:

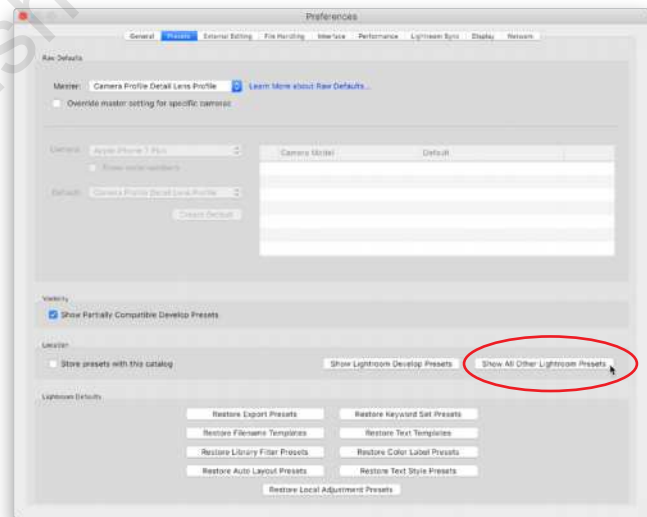


COPY YOUR CUSTOM PRESETS AND TEMPLATES

I would be the first to agree that this would be a lot easier if just checking that preference box included all of the presets/templates you've created/purchased/installed. It certainly would have made this article shorter. Since I don't expect that to happen any time soon, here's my recommendation for having all of your custom goodies available to you on all of your computers, while also making them available to more than one catalog on the same computer.

I'm going to assume that, for most people who would want this workflow, they own the different computers on which they're going to use LrC, meaning you have full control over adding new files to each computer you're using. For most of us, that's probably just two computers (since we can only be logged into two computers at a time through our Creative Cloud subscriptions), though this process can work for as many computers as you own.

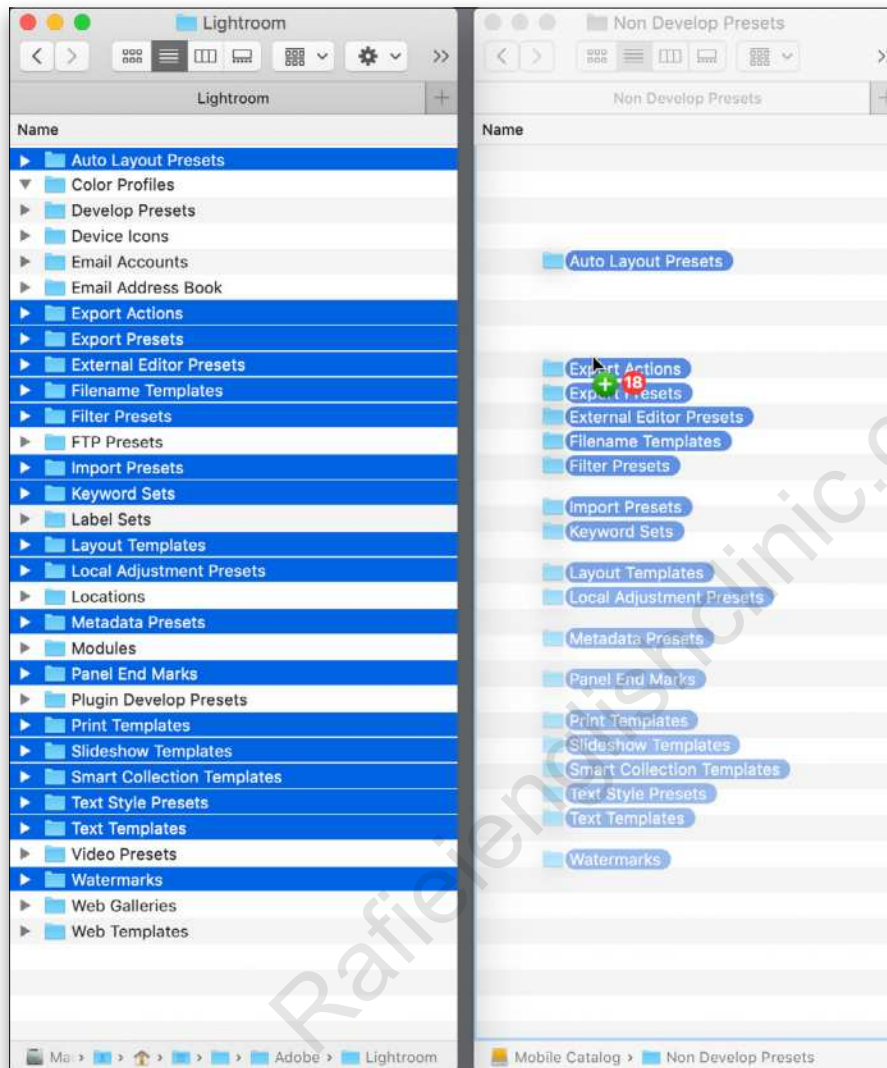
The other complicating factor is that a few years ago, Adobe made a change to where Develop presets were stored, as well as their file format, so that they could be shared with Adobe Camera Raw (ACR). My working assumption here is that at the end of this process, we want to be able to access all custom presets and templates of all types on each computer we own while in LrC and ACR.



STEP ONE: Don't check that Store Presets with This Catalog box. *Just don't do it!*

STEP TWO: Copy all custom templates and non-Develop presets to an external drive. To find your templates and presets, go back to the Presets tab of the Preferences, and click the Show All Other Lightroom Presets button. This will open Finder (PC: File Explorer) to a folder named "Lightroom" within your user account on that computer. Navigate inside that Lightroom folder to find folders containing all of the non-Develop presets and templates LrC uses.

The folder names do a good job of indicating what types of presets they contain. Copy the folders containing your custom presets/templates to the drive you're going to use to transfer the files to your other computer(s). No need to bring along empty folders or ones that just contain the defaults. We're just going to mirror the contents of these folders on the other computer.



STEP THREE: Go to the Develop module, and expand the Presets panel. If needed, this could be a good time to tidy up your Presets panel. (Here's [an article](#) on how to do that.) Once you have your custom presets organized into logical groups, export each preset group to a folder on the same drive you're using to transfer files to your other computer. To export a group, just Right-click a preset group and choose Export Group from the context menu.

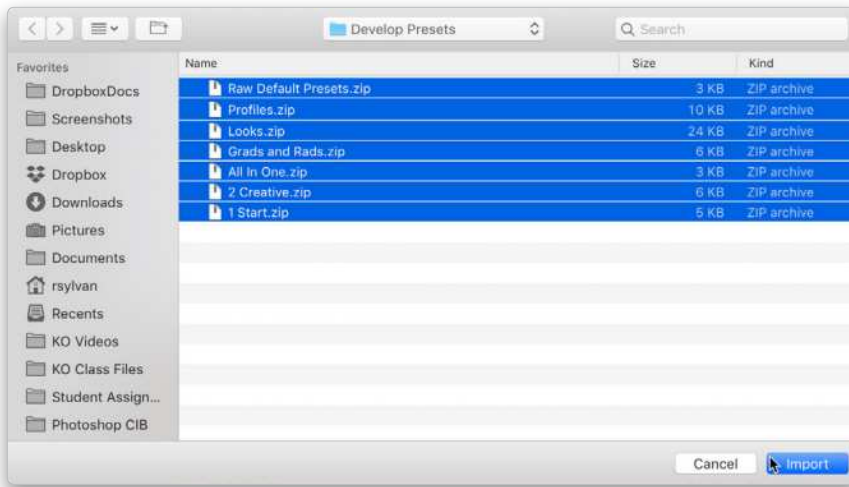


STEP FOUR: Take note of any changes you've made to the Preference settings that you want to use on your other computer (most people really don't change the defaults too much).

STEP FIVE: Safely disconnect that drive from your computer and connect it to your other computer. Then, open a LrC catalog on the other computer (I'm assuming you already installed LrC on this machine). We're going to reverse our steps somewhat to transfer those presets to this computer. First, open the Presets tab of the Preferences and click the Show All Other Lightroom Presets button to reveal that folder on this computer, and then copy the contents of each folder from the external drive to the respective folder on that computer.

STEP SIX: Import all Develop presets into the other computer by switching to the Develop module, and going to File>Import Develop Profiles and Presets. In the dialog

“I would be the first to agree that this would be a lot easier if just checking that preference box included all of the presets/templates you've created/purchased/installed. It certainly would have made this article shorter.”



that appears, navigate to the folder on the external drive where you exported your Develop presets from the other computer. You can select multiple ZIP files at once to import all the presets in one move, then click Import.

You've now successfully re-created all custom Develop and non-Develop presets/templates on both computers.

STEP SEVEN: Open the Preferences on this computer and customize as needed to match your settings on the first computer. You'll need to restart LrC to see your changes and new presets.

WHAT IF I CREATE, EDIT, OR PURCHASE PRESETS/ TEMPLATES?

From this point forward, you'll just have to manually keep the presets and templates up to date on both computers. The process is pretty straightforward now that you know how to find the files and how to transfer them between computers. It also isn't something that you'll likely need to do very often.

WHAT ABOUT THIRD-PARTY PLUG-INS/EDITORS?

If you own third-party plug-ins or external editors, the best thing to do is simply install those applications on the other computer and let them install all the bits needed to make them work with LrC.

As long as you leave the Store Presets with This Catalog unchecked, any catalog you create on either computer will be able to access all presets and templates. So, if you're doing this for travel or tethering or whatever your workflow needs may be, you should be good to go. I welcome any questions or concerns in the [KelbyOne Community](#), where this all began. ■



Questions & Comments



LUMINAR AI

Skylum is the grinder of the plug-in world. Its focus is always on automation and making things easier for the photographer. And Skylum also does it at a great price. With this in mind, Luminar AI is a new product, so it doesn't offer an upgrade path from Luminar 4. By new, we mean it was written from scratch, with an entirely new codebase.

ALL IMAGES BY SEAN MCCORMACK



The heart of the program is the use of artificial intelligence (AI). Obviously, AI is a buzzword these days with *all* photo-processing apps, but Luminar uses a different approach than Adobe, for example. Adobe's Sensei AI is cloud-based, and requires the photos being processed to be uploaded. This is how Lightroom (as distinct from Classic) handles file storage, so it's not any addition to use Sensei from there, but upload time is involved.

Luminar's approach is to include the results of machine learning in the app itself. Each update of the app includes

AI updates as well as new features and bug fixes, which means you're getting real-time application of AI as you process your images.

Luminar AI runs on Mac and Windows, and the required specs are more than for Luminar 4: Windows 10 and macOS 10.13.6 or higher. Most computers from the past few years will run Luminar AI without issues. As a plug-in, you can use it with Photoshop, Lightroom Classic, and Apple Photos.

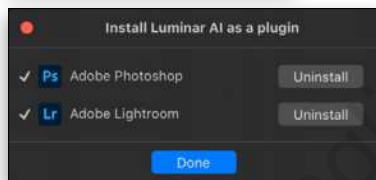
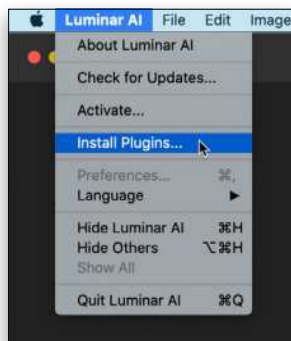


INSTALLATION AND SETUP

Let's briefly look at the installation and setup; you can get the installer from Skylum.com. Activation is account-based, so you'll need to create one on Skylum.com if you don't already have one. Download the app from within your account and run the installer.

As you run the installer, you'll activate the application, and you should be prompted to install the Photoshop and Lightroom plug-ins. We weren't, so we had to do this manually by going to the Luminar AI (PC: Edit) menu within the standalone version and choosing Install Plugins.

Select which plug-ins you require, but before you click Done, make sure the selected apps are closed to prevent any warnings or unnecessarily wasting time. Then you're ready to go!



WHY USE THIS PLUG-IN?

Running the Luminar AI plug-in in Lightroom Classic, you're getting things that can't be done in Lightroom, such as sky replacement, textures, and the majority of the AI features. From Photoshop, there are still a lot of features not currently being implemented in the new Neural Filters that you can do in Luminar AI. Skylum is staying ahead of this curve, giving the plug-in value, even to Photoshop users. The biggest benefit is speed. The Sky masking is excellent and Augmented Sky follows suit. One thing that certainly helps is that you don't need to be an expert to get great results.

DIVING IN

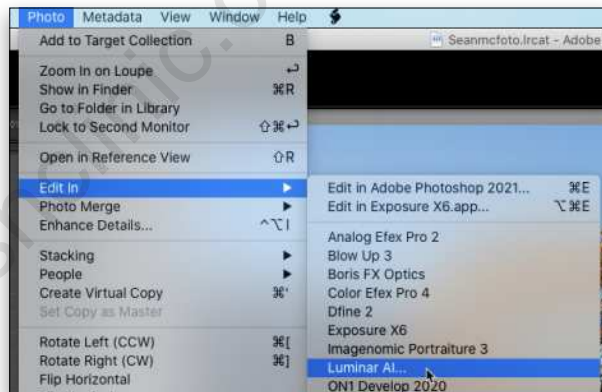
Luminar AI is a bit different than previous versions. Front and center is the automation. The main focus is on ease-of-use, but the full editor is still available to you for tweaks and entire edits. You can choose to make it as simple or complex as you like.

No one image can show the extent of the edits available, so we'll run through a few to give a broad overview of the plug-in's power. Before we begin, note that the Composition

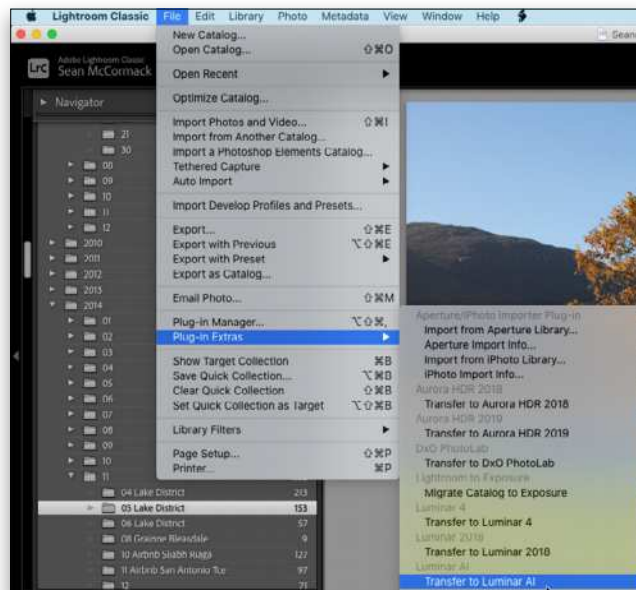
AI filter can only be used via Lightroom, as Photoshop requires the image to come back with the exact same dimensions from a plug-in. Obviously, it works fine as a standalone application, as well.

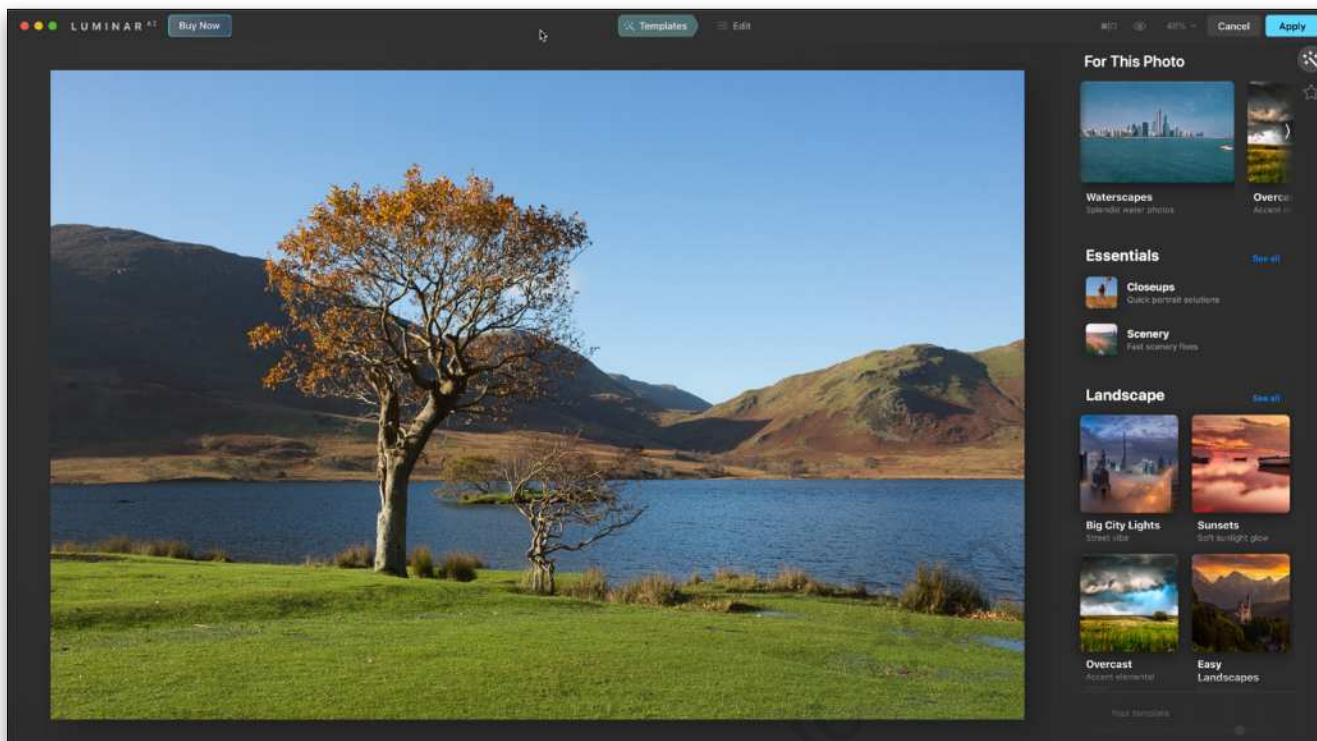
EDITING A LANDSCAPE IMAGE

Let's begin with a landscape that consists of a basic view of a tree, lake, and hills, with a pretty plain sky, taken on a hazy day. While we could do a basic edit in Lightroom, let's explore the options available in Luminar AI and spice up this photo a little. You have two options to get files into Luminar AI from Lightroom. The first is the traditional route using the Photo>Edit In menu. Use this method if you want to apply Lightroom settings before editing in Luminar AI.



To access the RAW file directly in Luminar AI, go to File>Plug-In Extras and choose Transfer to Luminar AI. No Lightroom edits will be applied to the image and Luminar AI's RAW engine will process the photo instead.





The interface is pretty basic. You have a top bar with the Luminar AI name, which flashes blue when processing is happening—way cooler than a spinning beachball or hourglass. If you're in trial mode, you'll see the Buy Now button next. In standalone mode, you'd see the Catalog button next, but here in the plug-in, you see only Templates and Edit in the top center. On the right, you have the Before/After Split view, the Preview eye icon, and a zoom drop-down menu. Finally, you can choose to Cancel or Apply the settings and return to the host program.

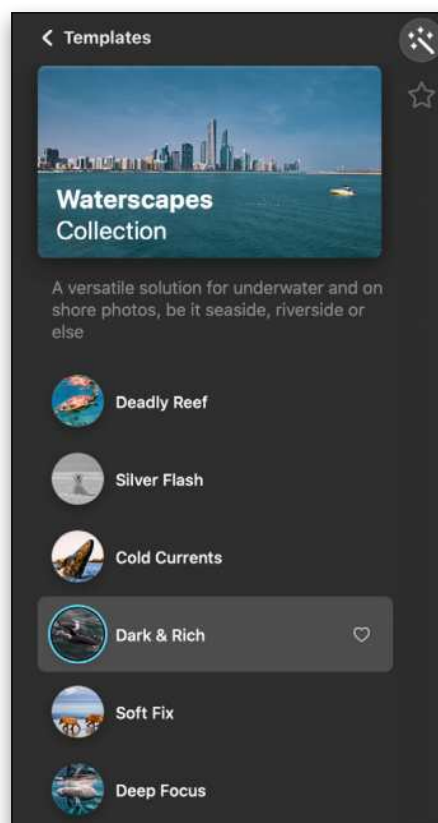
TEMPLATES

When the image loads, you're in the Templates section. The biggest thing about Luminar AI is that templates form the basis of quick edits. At first glance, they may seem like presets, but presets apply a fixed set of changes, whereas Templates use AI to make changes based on the image itself. In fact, when you load a photo into Luminar AI, it gets analyzed and then Luminar AI creates suggestions for templates to suit that photo. Landscapes get landscape-related suggestions, while portraits get those geared toward people.

By clicking into the suggested template collections, you can see the available templates. Unlike a lot of programs, you have to click a template to see what it does. There's no hover preview, as with Lightroom presets, for example. While templates do give you a one-click look, they're just starting points for photos. It's important to note that if you choose to edit first and apply a template later, some

of your settings could get overwritten, so it's probably best to use the template first.

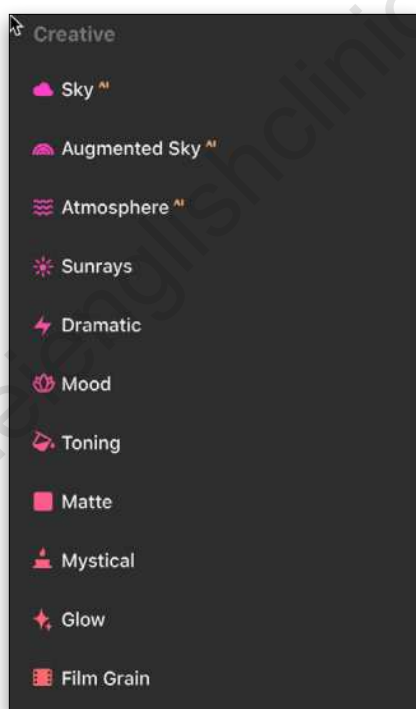
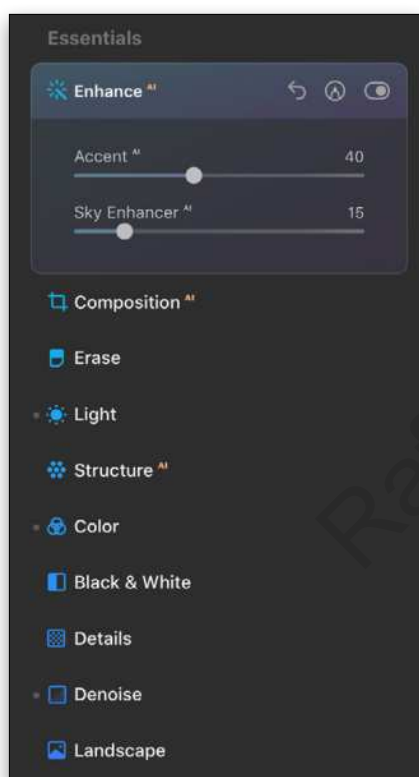
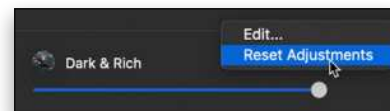
Going with the first suggested template collection called "Waterscapes," we have six templates from which to choose. Click on each to try them out. We've gone with Dark & Rich for this image.





Dark & Rich template applied

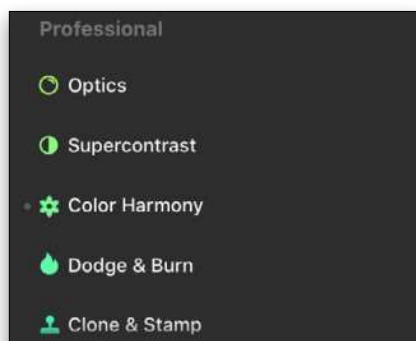
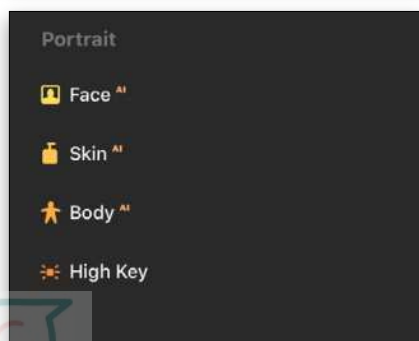
To reset an image, click the three dots that appear to the right of the template's name at the bottom of the panel and choose Reset Adjustments. Note the blue line below the name of the template is an opacity slider, allowing you to fade the effect.



EDIT

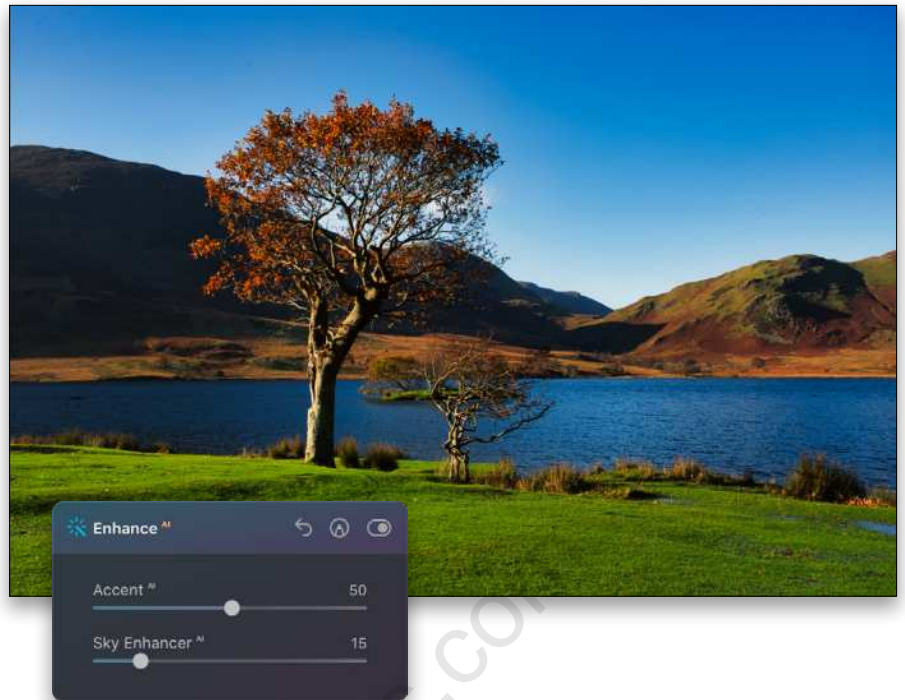
The saturation from the Dark & Rich template is great, but the image is a bit dark. To fix this, we'll jump to the Edit section. The Tools panel in Edit has four sections: Essentials, Creative, Portrait, and Professional.

As you look down the list of tools, you'll notice a gray dot to the left of some, which indicates the tools that are being used in the template you've applied, thus making it easier to tweak the template.

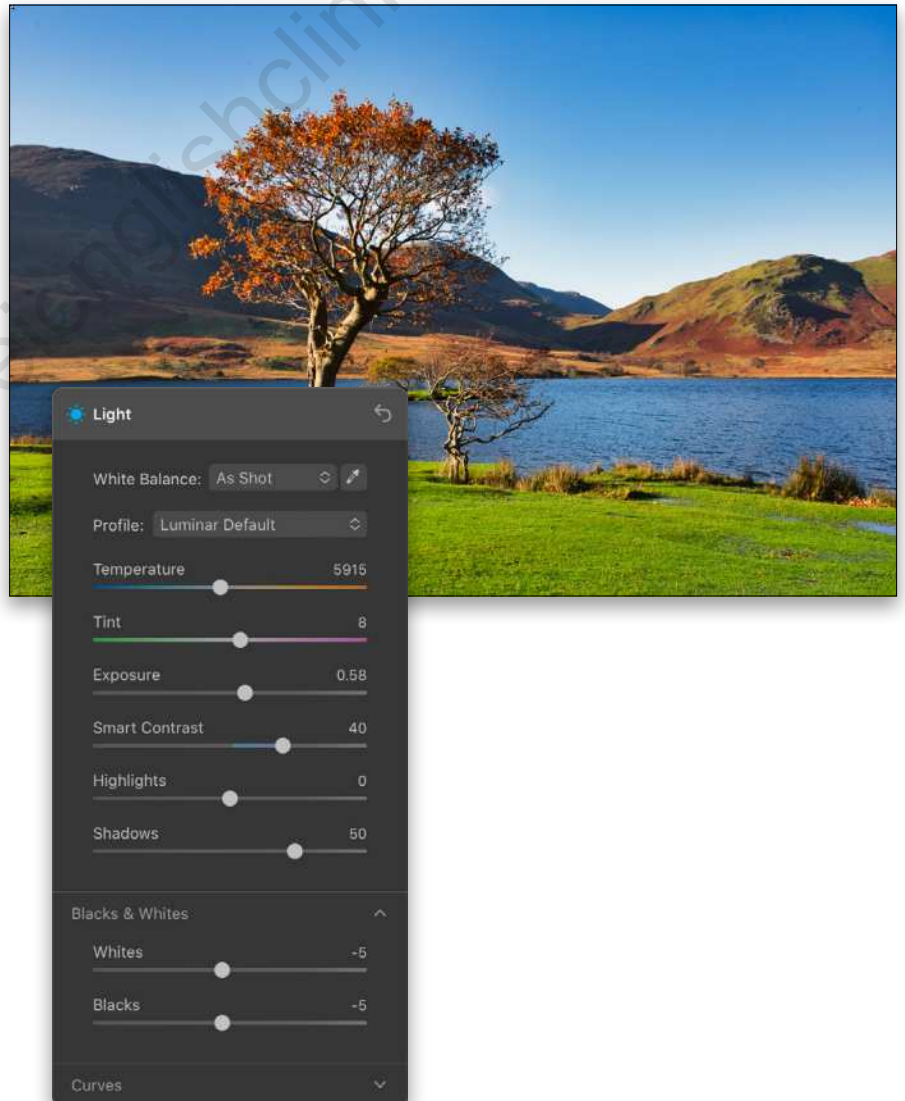


ENHANCE AI

Probably the most useful tool in Luminar AI is the Accent AI slider in the Enhance AI tool under Essentials. This tool combines more than 12 settings that change based on the photo. Initially set to 40, bumping it to 50 improves the look of our image.



To help with the darkness, we increased Shadows to 50 under the Light section.



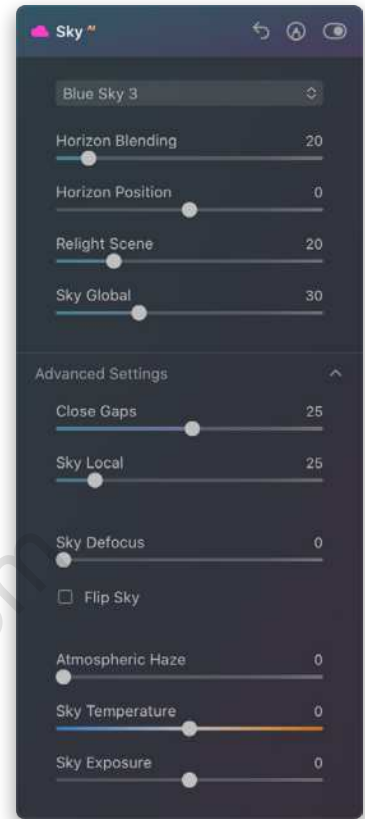


SKY AI

The sky is a real problem, though. It's so lame, with just one tiny puffy cloud masked by the tree. It's time for some fun! In the Creative section you'll find the Sky AI tool. Using Sky Selection, you can automatically replace the sky with no masking required.

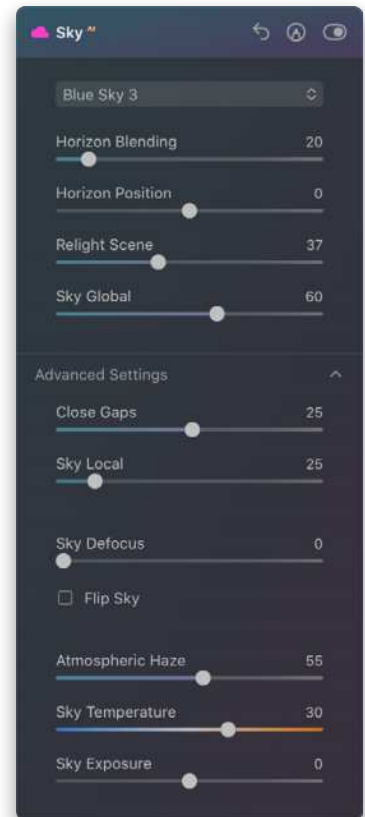


From the list, try various skies to find one you think suits your image. While it might seem like a great idea to select a dramatic sky, you have to be sympathetic to the scene. For instance, the light on the tree is clearly coming from the left. A sky with sun rays in the middle would just look wrong. Here, Blue Sky 3 looks suitable, though in reality, most of the Blue Sky set will work. You can also load your own skies here via the Load Custom Sky Image menu item at the bottom, or via Show Custom Skies near the top, which opens a folder.



The mask isn't perfect, but for the time it took, it's really good. Still, you want it better. There are some white highlights on the branches, but you can refine this with the Sky AI settings.

Expand the Advanced Settings in Sky AI. The first tool, Close Gaps, is the one we need for this image because it was specifically designed to help where there are mask issues with tree branches or wires. The amount you need will vary from image to image. At 21, there were still halos in this image, but they were gone at 25.



To help the sky blend better with the image, there are a few more things we can do. Setting Atmospheric Haze to 55, we can match the haze in the hills to the clouds. Setting Sky Global to 60 brings in more of the new sky. A Sky Temperature of 30 warms the sky, while finally, setting Relight Scene to 37, helps balance the sky light with the rest of the scene.



AUGMENTED SKY AI

If you're up for some fun, this might be right up your street. Augmented Sky AI takes the sky masking a step further and allows you to add to the sky. You can add moons, mountains, and birds, just to name a few of the available options. As with Sky AI, you can also use your own images.

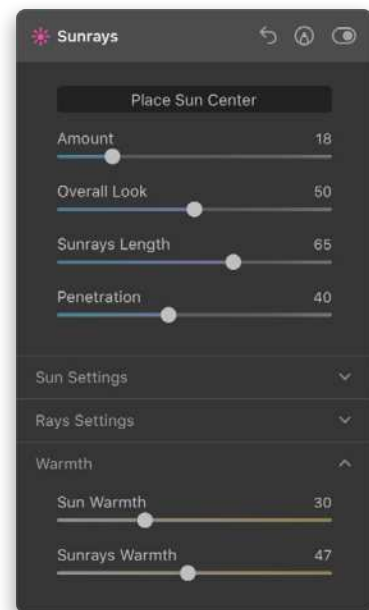
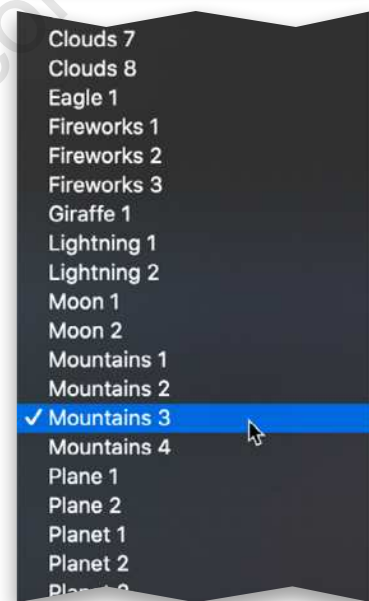
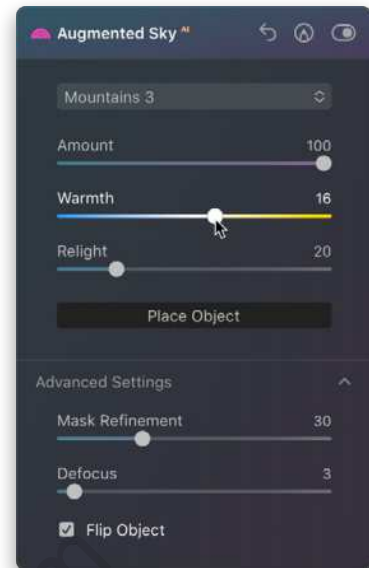
To add some mountains, choose one of the Mountains options from the drop-down list in the Augmented Sky AI section. Mountain 3 works here as it matches the scene, except the direction of light is wrong. We can easily fix this by turning on Flip Object. As with the sky, we need to add a little Warmth. Setting it to 16 will suffice. Finally, we clicked Place Object so we could lower the mountains to better match them to the gap in the hills.

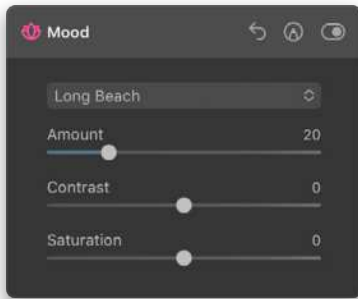
SUNRAYS

Sunrays isn't a new tool from Luminar, but still one worth discussing here. As with the Sky options, you should be sensitive to the direction of light in the photo. Looking at the shadows on the tree in this image, the sun is coming from the left and is probably below the top of the photo. It was taken at 11:25 a.m. on a November day in the UK, so you know the sun doesn't get too high.

We used Place Sun Center to place the dot of the sun near the top left of the photo. Nothing will be visible until you increase the Amount slider. With this set to 18, the remaining default settings look good for our image. All that was needed was a hint of warmth by increasing the Sunrays Warmth slider at the bottom.

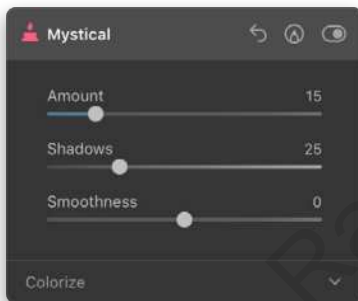
Obviously, you can be as subtle or brash as you like with this tool; but subtle works well here, as there's a lot happening.





MOOD

The Mood tool allows you to add LUTs (lookup tables), which are color-changing files that come from the film world. A LUT is used to color grade, giving your image a distinct look and feel. Generally, LUTs are quite strong and rarely get used at full strength. We used the Long Beach LUT at an Amount of 20, which adds a nice subtle feel that improves the image. You can also load your own custom LUTs. If you create a template with a custom LUT, it will be stored with the template.



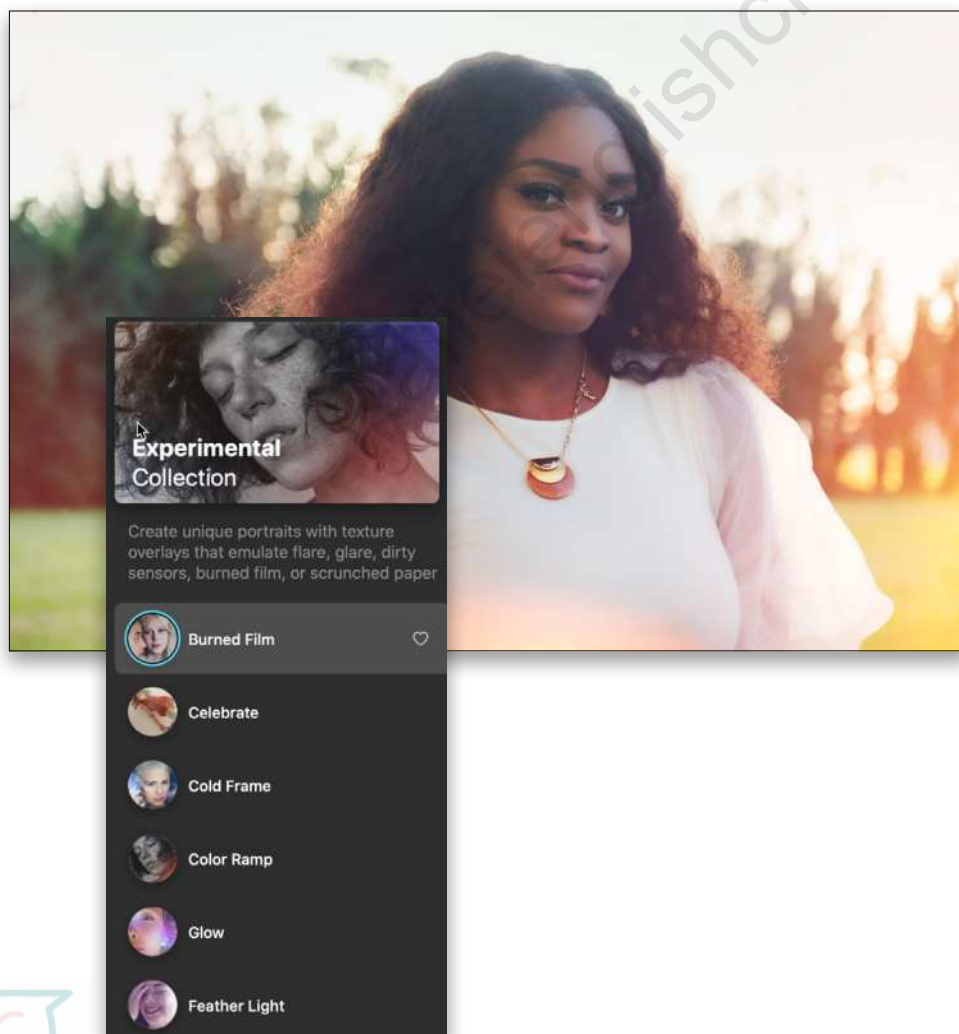
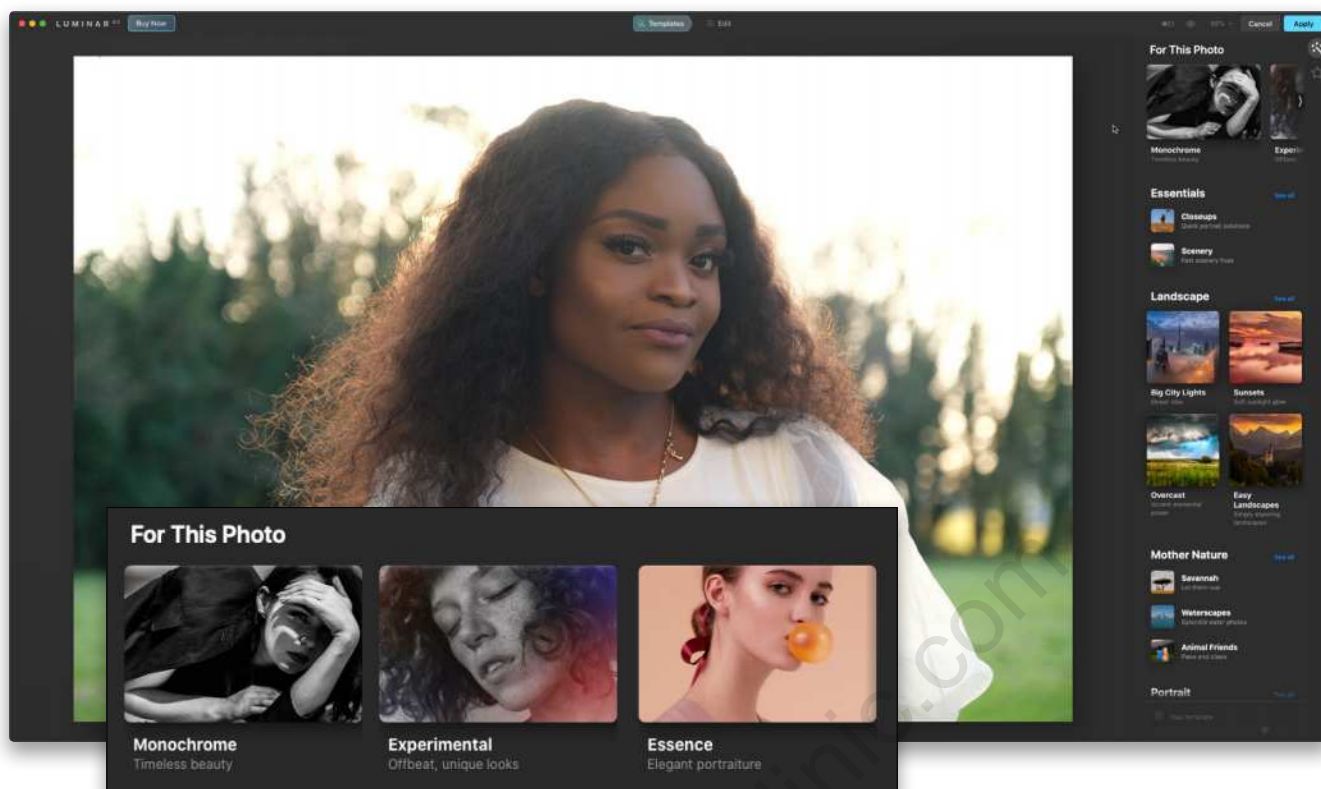
MYSTICAL

The final tool for this photo is Mystical, which adds just a little magic. You'll probably agree that at an Amount of 100, it's a lot too much as, like salt, a little goes a long way. Try lower Amounts, such as 15, to get a feel for it.

Click Apply to return your photo to Lightroom.



Final



PORTRAITS

Luminar has a whole section dedicated to editing both the face and body automatically. It still starts with Templates.

Portrait Templates: Above is our before image with the suggested templates.

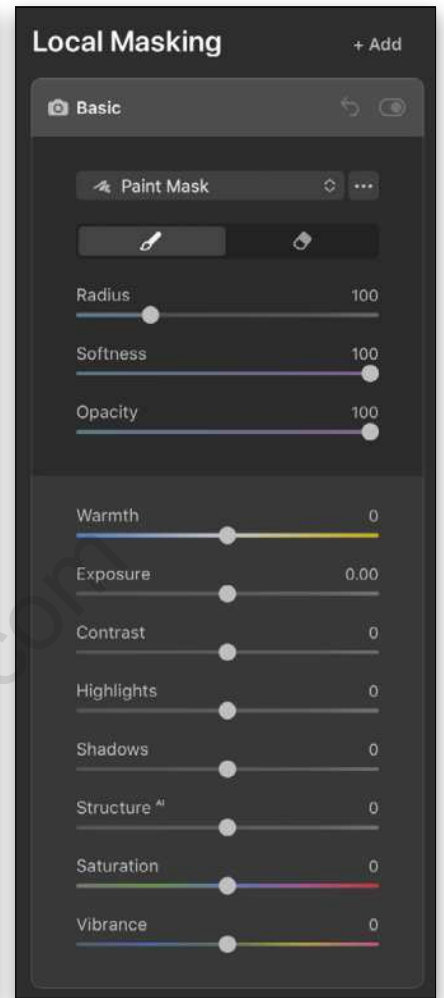
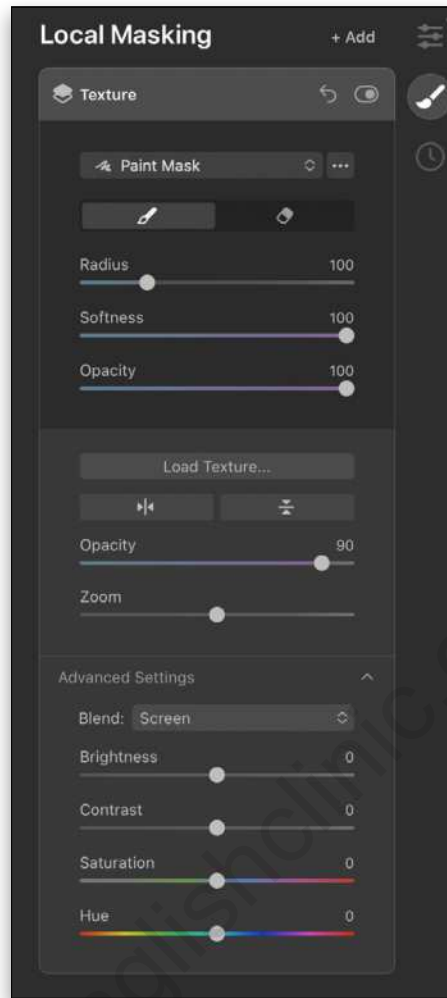
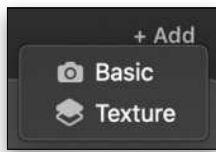
Three different template collections are suggested: Monochrome, Experimental, and Essence.

Of these three, Experimental looks like it might be a fun place to start and introduce you to new elements of editing. As with the landscape photo, click on each template in the group to try them out. The first one, Burned Film, has a nice effect on this photo.

Local Masking: As with the landscape image above, when you jump into Edit, you can see which settings are being applied via the gray dots. In this case, there's a dot on the Local Masking icon (brush), letting us know something is being applied.

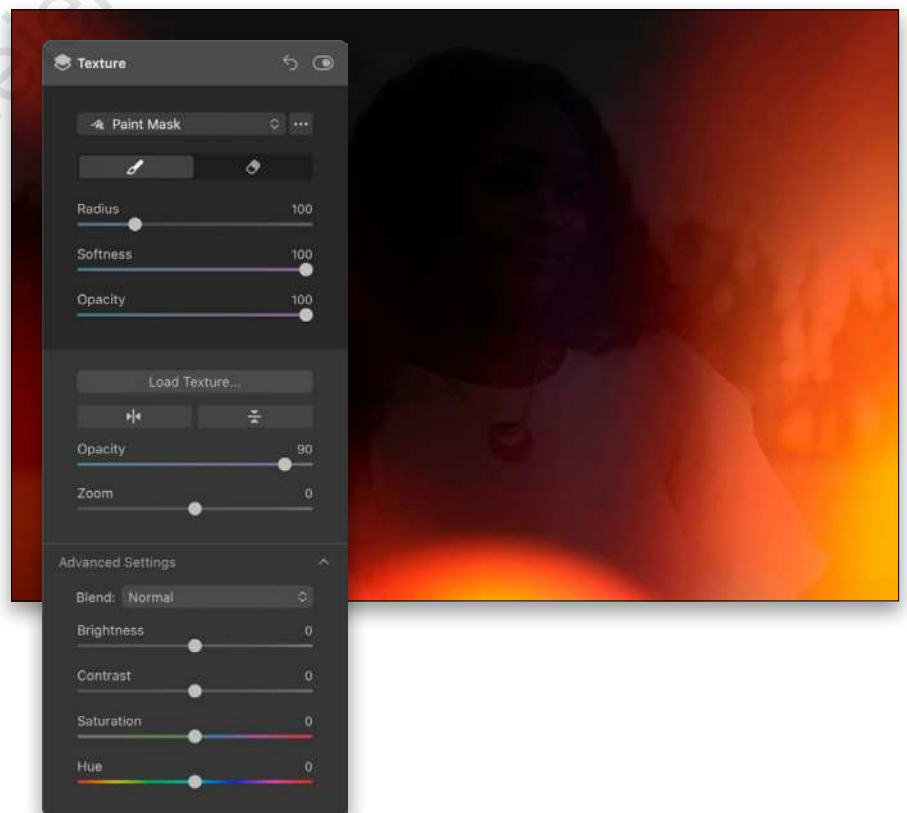
Before going into the edits themselves, you can refine what's going on here. Click on the brush icon to open the Advanced Settings and the Texture tool.

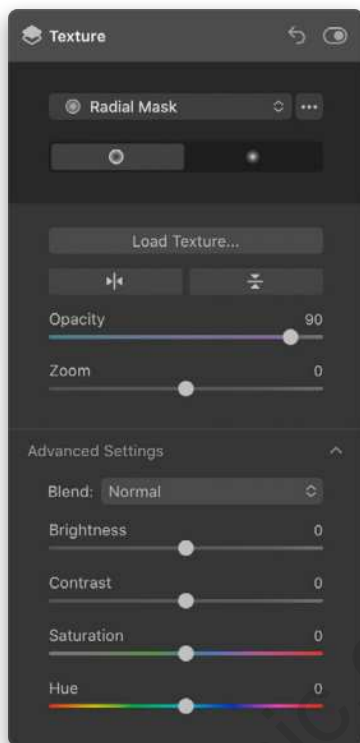
So what is going on? Well, a texture file is being applied as part of the template. This is one of two things you can do in Local Masking. Clicking on the +Add option, you can choose between a Basic edit and a Texture.



With Basic, you can adjust many different settings to mask in. These consist of Warmth, Exposure, Contrast, Highlights, Shadows, Structure AI, Saturation, and Vibrance. You can use Paint Mask, Radial Mask, or Gradient Mask to reveal or conceal the edit on any part of the photo. The same mask options are available in Texture, as well.

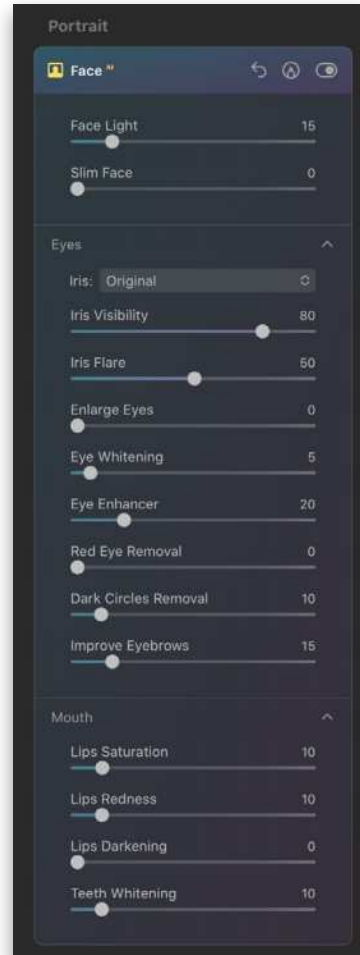
Let's go back to the Texture tool. Because the texture file is part of the template, you can't see the filename, but there's a way to view the actual template file. In the Blend drop-down menu in the Advanced Settings, change it from Screen to Normal.





Screen only shows lighter elements. Technically, it inverts both layers, multiplies the layers, then inverts the result; but in practice, darker elements vanish and lighter elements are visible. It works well for light-based texture files like this one. You can also easily see what areas you might want to mask off from the subject when you set the texture to the Normal blend mode.

Using a Radial Mask, we clicked-and-dragged the cursor over her face to hide the effect. The buttons below Radial Mask invert the settings. Use the Forward Slash key (/) to show or hide the mask. Here's the result with the mask applied.

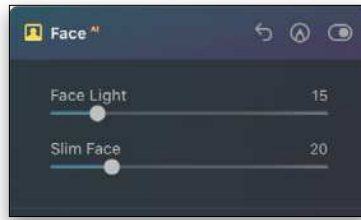


PORTRAIT AI

Portrait AI automatically detects the face and allows fast editing of features. There are three main sections: Face, Eyes, and Mouth. Face only has two settings: Face Light and Slim Face. Face Light is cool because it focuses on just the face, unlike using Basic Local Masking with a Radial Mask. Here it has applied an amount of 15, which has lifted our subject's face, helping with the fact that she is backlit.



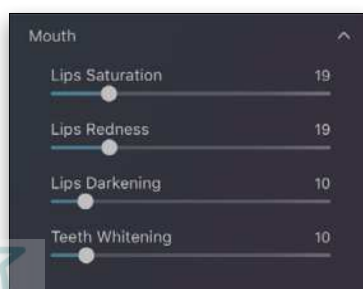
Next is Slim Face. Even at 100, the process of slimming the face still looks natural. You'll have a hard time making a shrunken head, but that's a good thing. A setting of 20 looks nice here.

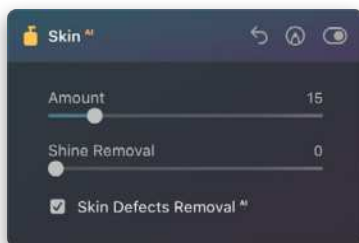


You can work on the eyes from there. If you're not happy with the current iris color, you can change it in the Iris drop-down menu, and then use Iris Visibility to set the level of the new color. To get the best effect for darker eye colors, you'll need to use Iris Flare, which adds light to the bottom of the iris, as if you shot the image with a reflector. Eye Enhancer sharpens the eye, which creates a noticeable effect in this photo. A little Eye Whitening and Dark Circles Removal tops off the effect we want here. For other photos, you may need to use Improve Eyebrows or, for poor flash situations, Red Eye Removal.



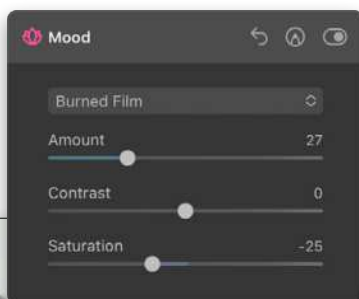
You can enhance lips and teeth in the Mouth section. For lips, you can add saturation, redness, and darkening; for teeth, you can improve the whiteness.





SKIN AI

Skin AI's Amount slider will apply a natural smoothing to your subject's skin, generating a mask just for the skin. Shine Removal reduces highlights from skin oils, while Skin Defects Removal AI automatically removes blemishes and freckles.



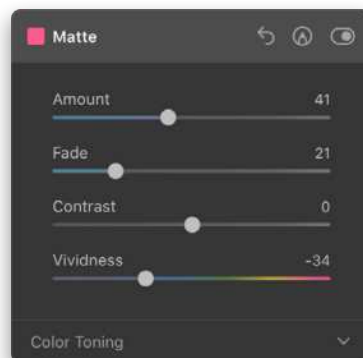
MOOD

You'll see there's a dot by Mood, so you can refine the LUT selection or the sliders for it. The LUT used here is Burned Film, matching the template name. For your images, adjust the Amount to taste and feel free to change Contrast and Saturation, as well.



MATTE

The final tool for this image is Matte. This allows you to get that popular faded retro look. By default it does nothing, so you'll need to increase the Amount first. Use Fade to lighten the darker parts of the photo and Vividness to increase or decrease the color intensity. Matte can look great with less saturation. On that note, you should be aware that using Contrast also adds saturation



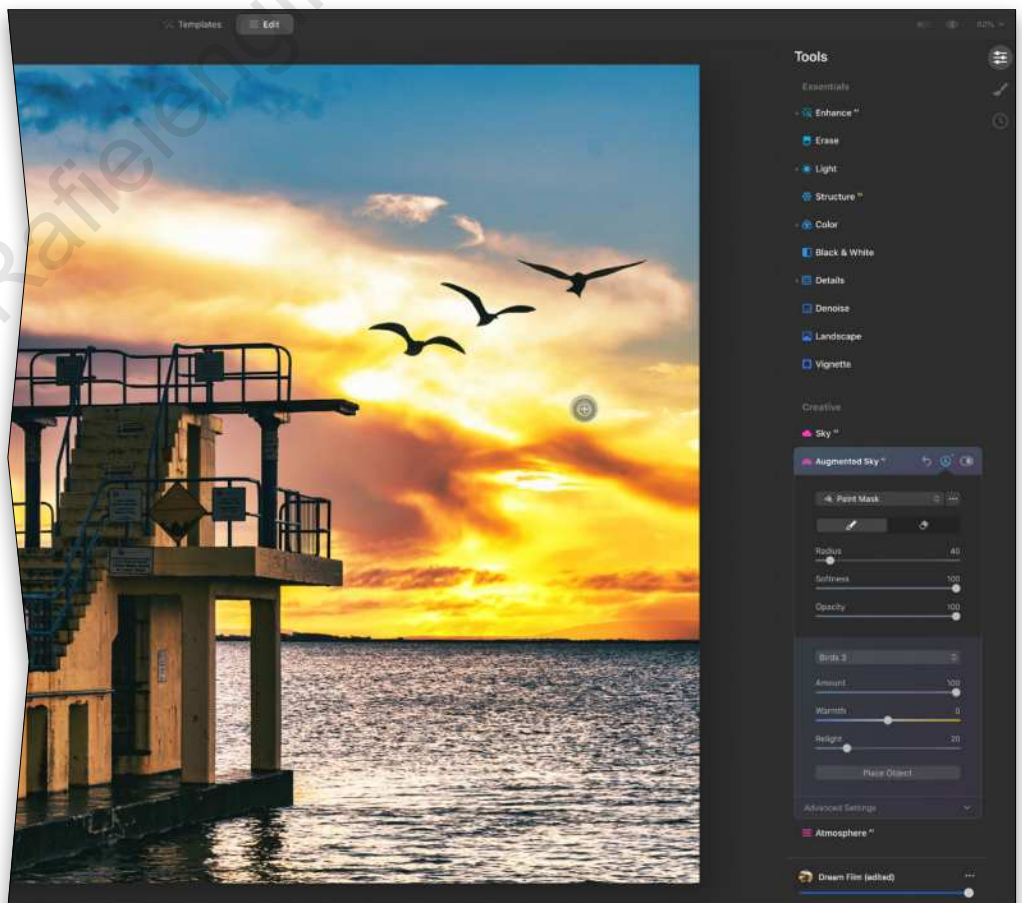
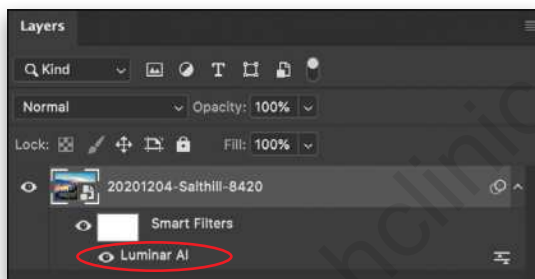
SMART OBJECT WORKFLOW

Using Lightroom as your base for editing images with most third-party plug-ins limits their future potential. Since you have Photoshop as well, instead of launching Luminar AI from Lightroom, you'll benefit from first sending the image from Lightroom to Photoshop as a smart object: Edit In>Open as Smart Object in Photoshop.

From the smart object layer in Photoshop (the only layer if you just came from Lightroom), open Luminar AI via the Filter menu, and apply your edits. Because you applied Luminar AI to a smart object layer, you can recall the plug-in at any time with the same settings still applied and ready to be changed nondestructively. Here we've used Dream Film from Sunsets and added some birds via Augmented Sky, but we used a mask so only three birds are visible.

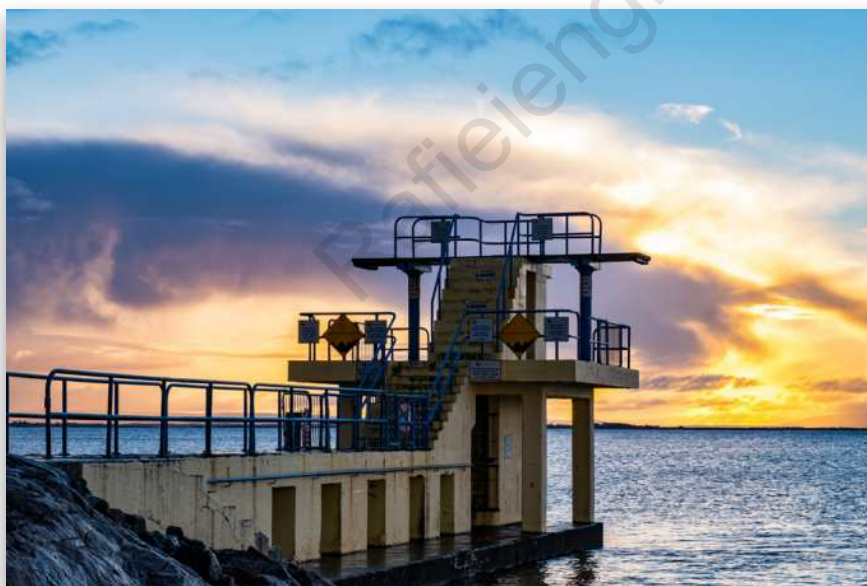
To edit your photo again in Luminar AI from inside Photoshop, double-click on the words "Luminar AI" below the smart object layer in the Layers panel.

And then edit away! Here we've used Place Object to move the birds and edited the mask for better choice and composition.





After



Before

Finally, back in Photoshop, apply further edits, such as healing or cloning, on a new layer.

AUGMENTED LUMINAR

Hopefully, you've seen some of the benefits of using Luminar AI. The sky replacement and augmentation tools are excellent, especially given the ease of masking. The portrait tools are also great, making for swift portrait edits. All in all, Luminar AI is a good leap from the previous version of the application. The new interface is definitely prettier and more intuitive. It just feels tidier, and it's a joy to use. ■

 Questions & Comments



A GLIMPSE OF NORMALCY

The past year has been disruptive in many ways, not least of which is in our personal lives. The way we've experienced friends and relatives has been transformed by the ever-present threat of an invisible virus. Though technology provided us a way to stay connected, the casualty of in-person moments felt like a palpable loss.

ALL IMAGES BY IBARIONEX PERELLO



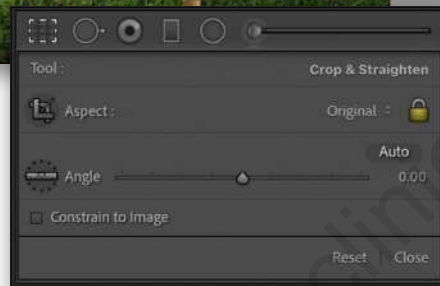
I was reminded of this when I noticed my neighbors holding a weekly gathering in their front yard. The family would gather in lawn chairs, while the kids played around them. It provided them a welcome break from being in the house. When I asked for permission to photograph them the following week, they enthusiastically agreed.

It touched me to witness a family interacting in this way. It was a stark reminder of how I and so many others had retreated to our homes to take shelter from the storm. Seeing joy, love, and affection expressed in a public way provided a welcome alternative to the perpetual sense of anxiety and fear. It was that spirit that I wanted to capture in the photographs. When I spotted the father pushing

his son on a tree swing, I knew it could be a perfect way to capture the pleasantness of that late afternoon.

While composing the scene, I emphasized the young boy as a strong foreground element and framed his father in the background. I carefully released the shutter to help freeze the boy's motion in the air. I knew that the backlit scene, however, would pose a challenge. Though I was confident that the dynamic range of the scene would be well captured by my camera, I knew that the resulting exposure required massaging in Lightroom. I needed to pull up the shadow details while retaining highlight detail in the brighter areas. Though this might have been better controlled using flash, one wasn't available.





Instead, I leveraged the global and selective adjustment tools in Adobe Lightroom to produce a satisfying result.

The following techniques are ones I often use when faced with such a high-contrast scene. The approach requires awareness of how the human eye navigates the frame, largely drawn to an area that possesses greater brightness, contrast, sharpness, gesture, and color saturation. By using a combination of global and localized adjustment, it's relatively easy to produce a result that appears natural and effective. (KelbyOne members can click [here](#) to download a smaller version of this image for practice purposes only.)

STEP ONE: To eliminate the distracting elements in the background including the white car on the left, go to the Develop module (D) and use the Crop Overlay tool (R). Hold down the Shift key while adjusting the cropping boundary to maintain the proportion of the original file format. Press Enter to commit the crop.

STEP TWO: Click on the grid icon (four squares) to the right of the Profile dropdown menu near the top of the Basic panel. The Profile Browser will open with an enlarged grid of picture styles, which include Adobe Raw profiles, as well as emulations of profiles from the particular camera model with which the image was taken. In this case, it includes picture styles from the Fujifilm X-Pro3. Click on the Pro Neg Std profile to apply it to the image. This provides a relatively flat rendering of the RAW file. Click Close to close the Profile Browser.





STEP THREE: Begin by adjusting the white balance (WB) in the Basic panel. Slide the Temp slider to 5,531 Kelvin to increase the overall warmth of the scene and improve the look of the skin tones.

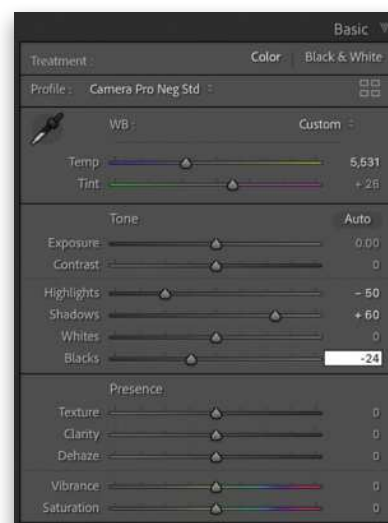


STEP FOUR: While holding the Option (PC: Alt) key, click-and-hold on the Highlights slider, and an overlay of black appears. If there are any areas of white, this indicates areas where the highlights are overexposed. Move the slider to the left until the white areas disappear. In this image, a setting of -50 retains important highlight details.





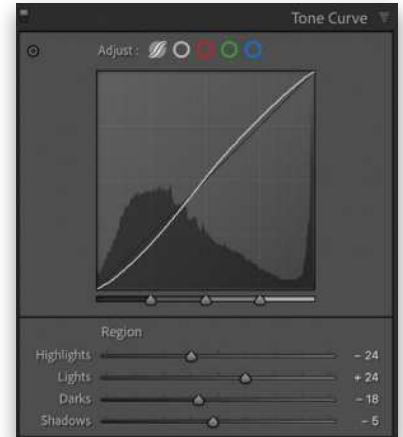
STEP FIVE: Next bring out the shadow detail by moving the Shadows slider to the right for a setting of +60. Pay particular attention to the appearance of the boy's face as it reveals more detail.



STEP SIX: To increase the contrast, hold down the Option (PC: Alt) key while dragging the Blacks slider to the left. A white overlay will appear. Drag to the left until you start seeing colors appear in the white overlay. This indicates the darkest areas of the frame. For this image, set this adjustment to -24.



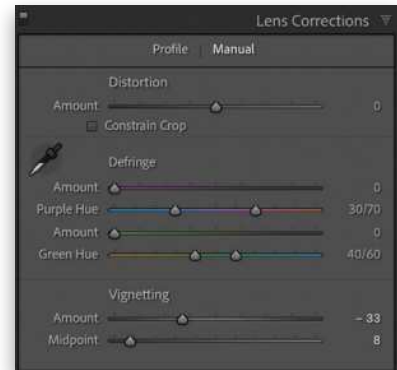
STEP SEVEN: Increase midtone contrast by adjusting the Texture slider to +13 and the Clarity slider to +5.



STEP EIGHT: For finer control of the overall contrast, adjust the four regions within the Tone Curve control panel. Set Highlights to -24, Lights to +24, Darks to -18, and Shadows to -5. This results in a slight S-curve that increases contrast without losing detail in the shadows or highlights.



STEP NINE: As all RAW files require some degree of sharpening, let's apply a modest amount of pre-sharpening in the Detail panel. Adjust the Amount to +53, Radius to 1.1, Detail to 3, and Masking to 36.



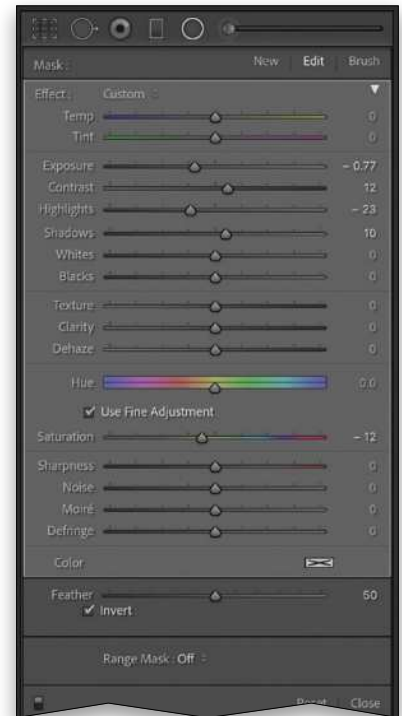
STEP 10: To emphasize the center area of the image, apply a slight vignette. Using the Lens Corrections panel, select the Manual mode. Adjust the Vignetting control by decreasing the Amount to -33 and dragging the Midpoint to 8.



STEP 11: The father and son still appear underexposed, especially their faces. To brighten them use the Adjustment Brush (K). First, set the brush Size to 7.0, the Feather to 91, Flow to 49, and Density to 92. Then increase the Exposure setting to 0.49 and Shadows to 7. Brush over the father's face and body until you're happy with the brightness. Now, click New at the top of the Adjustment Brush panel and repeat for the son.



STEP 12: The grassy area is too bright, drawing attention from the boy and the father, so let's use the Radial Filter (Shift-M) and create an oval around this area. Decrease Exposure to -0.77, increase Contrast to 12, lower the Highlights to -23, boost the Shadows to 10, and decrease Saturation to -12 to darken this area of the frame. Click on Invert so the changes take place inside the oval. Click Close at the bottom of the panel to apply the final effect. Check out the before and after images on the next page. ■





Before



After





Q. I've just opened Lightroom Classic and everything's gone! Where have all my photos gone?

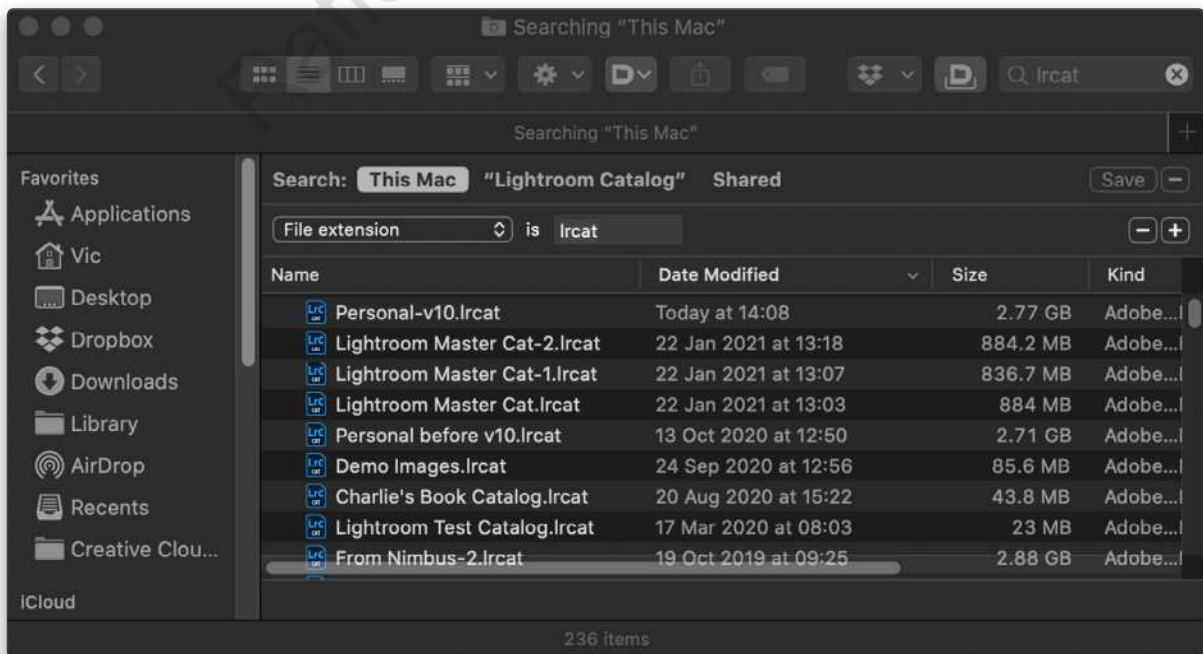
A. Don't panic! If you open Lightroom and your catalog is empty, Lightroom's almost certainly just opened the wrong catalog. This is usually a result of your working catalog being moved, renamed, or stored on a hard drive that isn't connected or has changed drive letter. All you have to do is find the correct catalog and open it by double-clicking it.

Hopefully, you know where your catalog is stored, but if you don't, use your operating system's search tools to look for files with an LRCAT extension. If you find more than one, the size of the file and date it was last modified should offer some clues about which catalog file is your main working catalog.

If you still can't find your main catalog, then it's time to restore your most recent backup. This is what backups are for, after all! Lightroom compresses its backups into ZIP files, so double-click on the most recent backup to open the ZIP folder and copy the catalog to a folder of your choice (and write down the location, so you know where to find your catalog in the future). When you double-click to open the catalog, the photo thumbnails will be gray initially, but they'll start to reappear as Lightroom reads the original image files and rebuilds its previews.

Q. When performing small spot removal in Lightroom in a magnified view, once I'm done with a section of the photo, is there a way for me to move around the viewing area without clicking Close to exit the tool and then moving my view around?

A. If you're zoomed in and have an editing tool selected, such as the Spot Removal tool (Q), hold down the Spacebar key while clicking-and-dragging the photo to pan around. You can also drag the small white box in the Navigator panel.



There's one more trick that's useful when you're retouching a photo. Zoom in to 100% and start in the top-left corner of your image. When you've retouched all of the spots you can find, press-and-hold the Fn key and tap the Down Arrow key (PC: Page Down key) to move to the next view. Lightroom divides up the photo into an imaginary grid, so when you reach the bottom of the first column, it automatically returns to the top of the photo and starts on the next column. By the time you reach the bottom-right corner, you'll have retouched the entire photo without missing any spots.

Q. I want to back up all of the presets I've created and downloaded over the years, but where would I find them?

A. That's a great question, as the location of Develop presets has changed a few times over the years, so older information may be out of date. There are two main locations to look. First, some presets are shared with the Camera Raw plug-in for Bridge/Photoshop. This includes Develop profiles and presets (XMP format since Lightroom Classic 7.3), Develop default settings, Lens Profile defaults, and camera-specific profiles (DCP format). They're stored in:

Mac: Macintosh HD/Users/[your username]/Library/Application Support/Adobe/CameraRaw/

PC: C:\Users\[your username]\AppData\Roaming\Adobe\CameraRaw\

Lightroom-specific presets and templates include Slideshow, Print, and Web templates; Metadata presets; Export presets; etc. If you're using an older Lightroom version (such as Lightroom 6), then Develop presets are also stored in these folders:

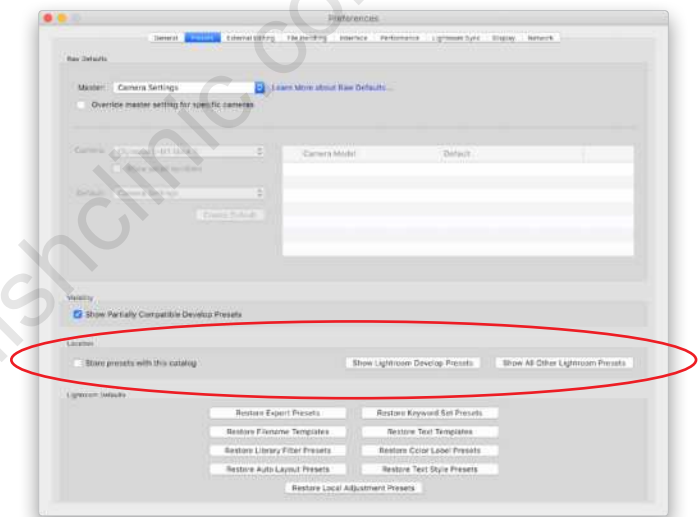
Mac: Macintosh HD/Users/[your username]/Library/Application Support/Adobe/Lightroom/

PC: C:\Users\[your username]\AppData\Roaming\Adobe\Lightroom\

These are generally hidden folders, so the easiest way to find them is to use the buttons in the Preferences dialog. Go to Lightroom Classic (PC: Edit)>Preferences and click the Presets tab. As long

as the Store Presets with This Catalog checkbox is unchecked, the Show Lightroom Develop Presets button takes you to the Camera Raw folder, and Show All Other Lightroom Presets displays the Lightroom folder.

If Store Presets with This Catalog is checked, the Show All Other Lightroom Presets button displays the Lightroom Settings folder next to your catalog, so you'd need to briefly uncheck it to access the main Lightroom presets folder. [For more on Store Presets with This Catalog option and using presets/templates with multiple catalogs, check out "Under the Loupe" on [page 38](#).—Ed.]



Q. I'm running out of space on my phone/tablet. How do I reduce the amount of space Lightroom's using?

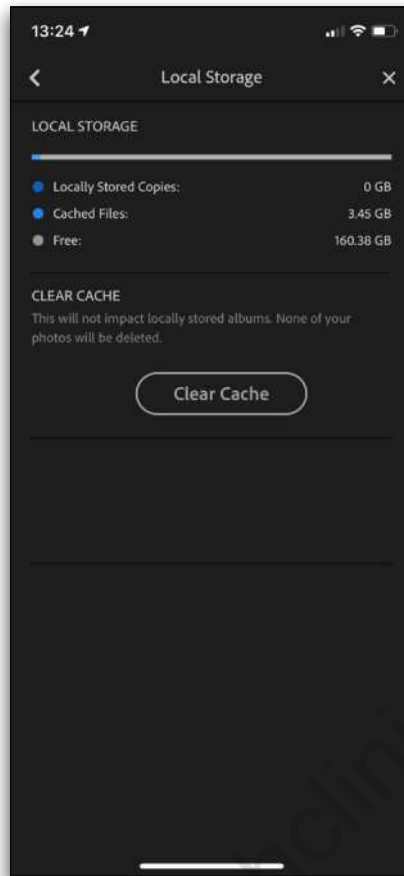
A. Lightroom is pretty good at automatically clearing its caches when your device starts to run low on space, but if you need to import a large number of photos from a camera or memory card, or you need a large amount of space for another app, you can clear the cache manually.

First, check how much space Lightroom's using on your iOS device by tapping on the Settings icon (cog) and tapping Local Storage, or on your Android device by tapping the Settings icon (hamburger) and tapping Device Info & Storage. Free up space by tapping the Clear Cache button. This only removes cached files that are already safely stored in the

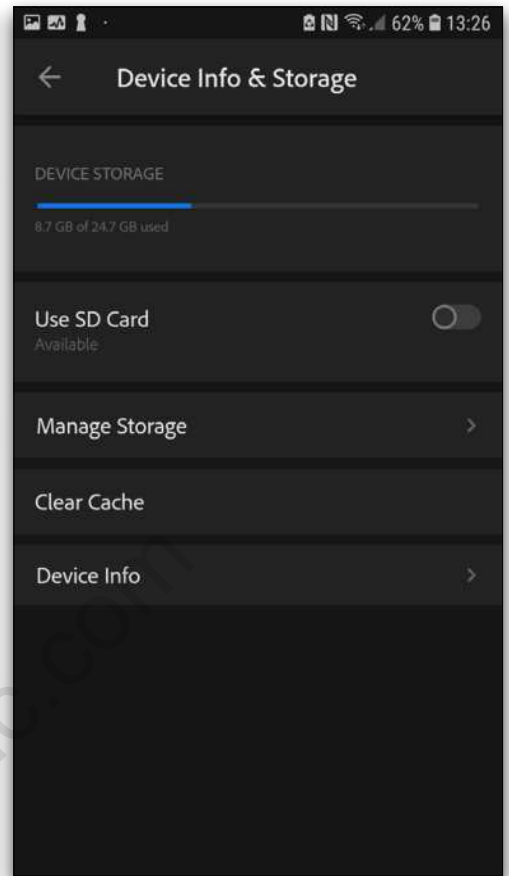
cloud, so you don't need to worry about accidentally deleting originals that haven't uploaded yet.

Albums marked to “store locally” are protected when clearing the cache, so these photos remain available for offline editing. If you still need to clear more space, you can clear these protected caches too. On iOS, go to the Library view, tap the album's three-dot icon (...), tap the switch to the right of Store Locally, and then tap Clear Cache from the same menu. On Android, go to the Settings icon (hamburger), tap Device Info & Storage, followed by Manage Storage. Select the albums that you want to clear, then tap the Clear button to purge the offline content. ■

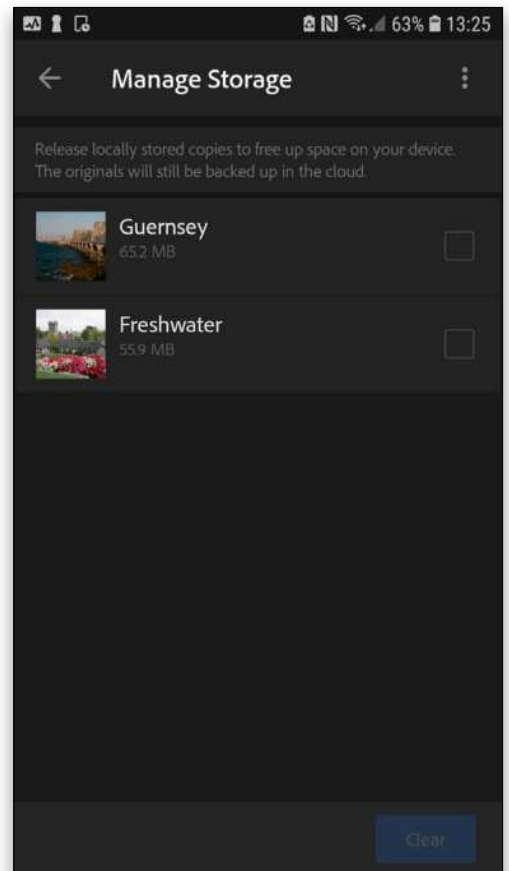
Questions & Comments



Clearing cache iOS



Clearing cache Android



Releasing locally stored photos on Android

If you have a Lightroom question that you'd like Victoria Bampton to answer in the pages of *Photoshop User* magazine, send it to letters@photoshouser.com.

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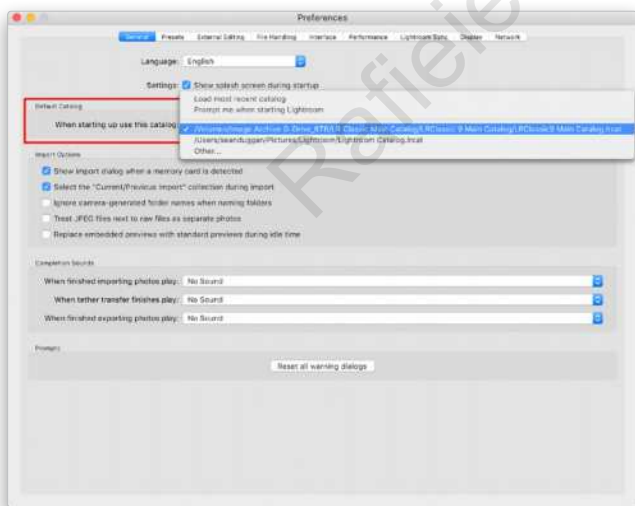


This month we have a range of different tips for Lightroom Classic that have been inspired by recent questions I've received from some of my consulting clients. These tips cover some basic catalog-housekeeping items, as well as ways to locate a missing folder.

SET THE DEFAULT LIGHTROOM CLASSIC CATALOG

When you launch Lightroom Classic by clicking its program icon, the app will open the default catalog. This may be the catalog you last used, as this is the default behavior for Lightroom Classic. If you only have one catalog, this isn't a problem; however, if you ever open a different catalog, such as a project-specific catalog, then that will automatically become your new "default" catalog that will open the next time you click the Lightroom Classic program icon.

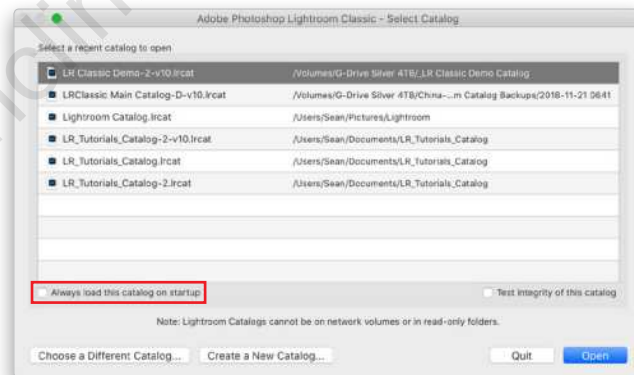
To fix this and designate a specific catalog as the default that's *always* opened, no matter which catalog you last viewed, go to the Lightroom Classic (PC: Edit)>Preferences and in the General tab, open the menu for When Starting Up Use this Catalog. You'll see a list of recently opened catalogs. The one that's currently open will be at the top of the list and it will show the volume (hard drive) and the file directory path where the catalog file lives.



Note: When you update your catalog to be compatible with a new version of Lightroom Classic (e.g., upgrading from version 9.x to version 10.x), you'll have to return to this menu and choose the newly updated version of the catalog as the new default catalog.

CHOOSE A CATALOG WHEN LAUNCHING LIGHTROOM CLASSIC

If you have different catalogs you use with Lightroom Classic, you can show a dialog of different catalog choices by holding down Option (PC: Alt) as you launch the program. If the catalog has been opened recently, it will appear in the list, or you can click Choose a Different Catalog. Once you select the catalog you want to open, there's also an option to make this the new default catalog, which will open whenever you click on the Lightroom Classic program icon. There's also an option to test the integrity of the catalog as you open it.

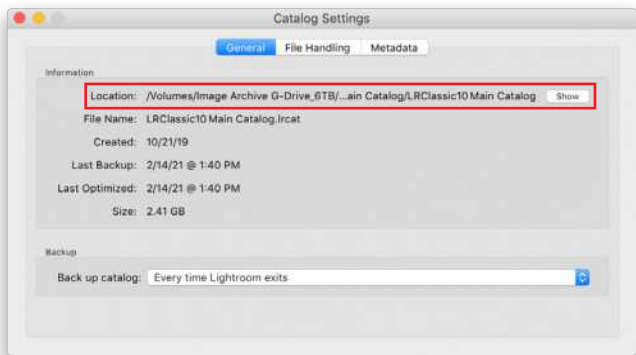


Note: This dialog will also appear if the designated default catalog can't be found when the program launches. The most likely cause for this is that the catalog lives on an external hard drive that's not connected to the computer.

KNOW WHERE YOUR LIGHTROOM CLASSIC CATALOG IS STORED

This may seem like a very obvious, basic bit of advice, but I often help out people who have no idea where to find this important file on their computer. They rely on clicking the Lightroom Classic program icon and expecting it to open the right catalog. Most of the time it does, of course, but for those times when it doesn't, it's vital that you know where to find it. You should know where the catalog is stored and be able to describe this location without being in front of the computer (and the same goes for the location of most of your image files). If you need a refresher as to the

location of your catalog, go to Lightroom Classic (PC: Edit)>Catalog Settings and you can find the location in the first tab. Click the Show button to open a Finder or File Explorer window showing you the file.



CREATE A CATALOG-SPECIFIC IDENTITY PLATE

If you do work with multiple catalogs, a good way to ensure at a glance which catalog is active is to create a catalog-specific identity plate. The identity plate appears in the upper left of the Lightroom Classic interface. To do this, choose Lightroom Classic (PC: Edit)>Identity Plate Setup and choose Personalized in the top left drop-down menu. Then, enter the text for the new identity plate and choose the font and color you want to use.

One of my clients uses this approach to create distinct visual identifiers for her main catalog, the family history catalog of scanned vintage photos taken by her parents, and a household inventory catalog for insurance purposes. Click on the Custom menu and you can save an identity plate if you want to use it later. There's also an option to use a graphical identity plate, such as a logo. You can also change the font and color of the names for the different modules in Lightroom Classic in this dialog.

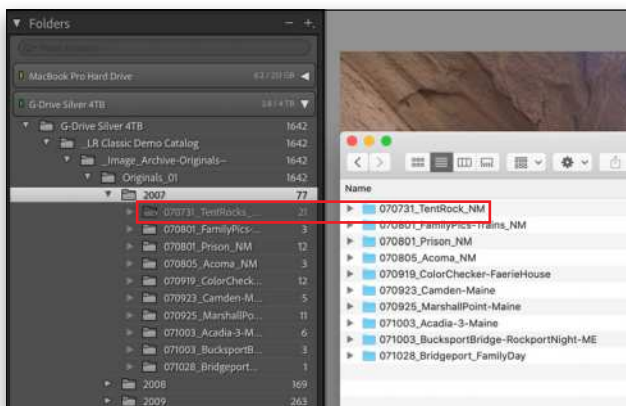
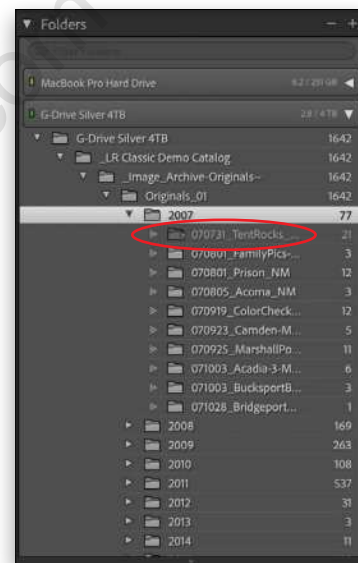


LOCATE & RELINK MISSING FOLDERS

We've all experienced them at one time or another: the dreaded question marks on folders that indicate that Lightroom Classic can't locate them. There are multiple ways you can deal with this situation to help Lightroom

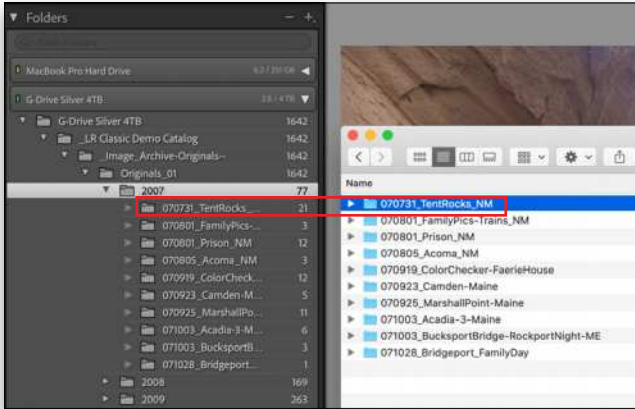
locate the missing folders and reconnect them to the catalog. But first, it's important to understand that the most common reason that folders go missing is that they've been either moved or renamed outside the Lightroom interface. So, the best way to *prevent* this from happening is to rename or move folders from within the Lightroom program.

Look inside the Parent Folder: The parent folder is the folder that contains other folders. In the example shown here, 2007 is the parent folder for all the folders nested inside it, including the first one that has the question mark on it. Notice that all the other folders inside 2007 are present and accounted for. If I see a missing folder in a situation like this, the first thing I'll do is go out to the hard disk and check out the parent folder. My reasoning for this is that if this is a folder that's a part of my normal organizational structure, then perhaps the missing folder inside it has simply been renamed.

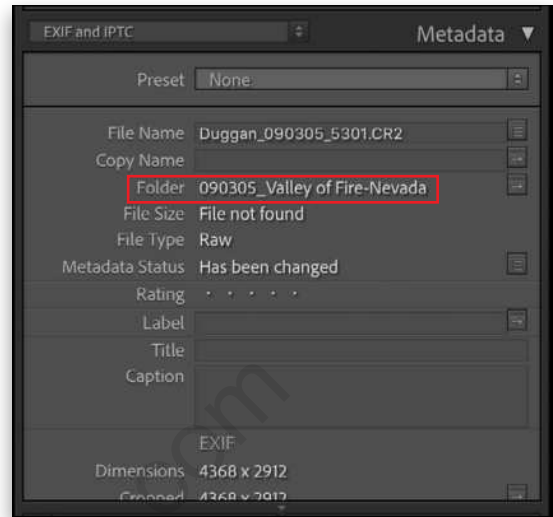


To quickly find the parent folder, Right-click on it in the Folders panel and choose Show in Finder (PC: Show in Explorer). In the Mac Finder view, I can see that there's a folder with a very similar name to the missing TentRocks folder, but it's missing the letter "s" at the end of "Rocks." That's all it takes for Lightroom Classic to lose track of it.

Manually Relink Misnamed Folders: Once you've located a missing folder in this way, there are two ways you can relink it to the catalog. The first is to rename it in the Finder or Explorer view so that its name is exactly how it appears in the Lightroom Classic Folders panel. Once you do this, the question mark will be removed because the folder now has the correct name that's part of the catalog.

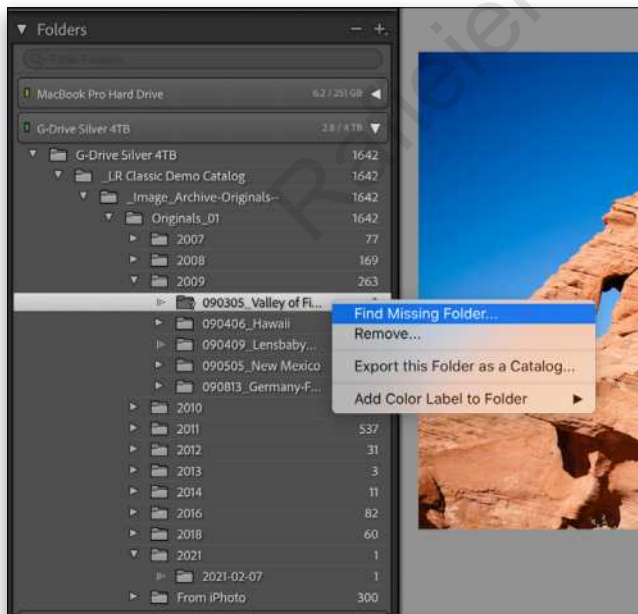
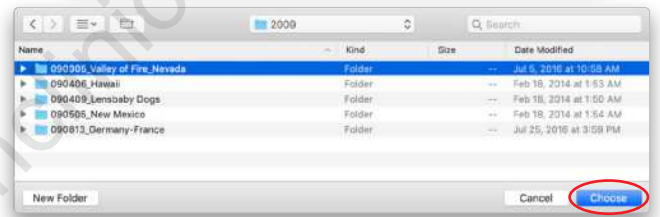


located there, and once again, a slight difference in the name—an underscore instead of a dash—is the culprit. In a case such as this, highlight the folder and then click Choose (lower right) to relink it to the catalog.



Use Lightroom Classic to Relink Misnamed Folders:

Alternatively, you can start by Right-clicking on the missing folder and choosing Find Missing Folder. This won't take you to the folder, but it will open a dialog where you can navigate to where you think it might be. Obviously, in this example, the place to look is inside the 2009 parent folder. The missing Valley of Fire folder is

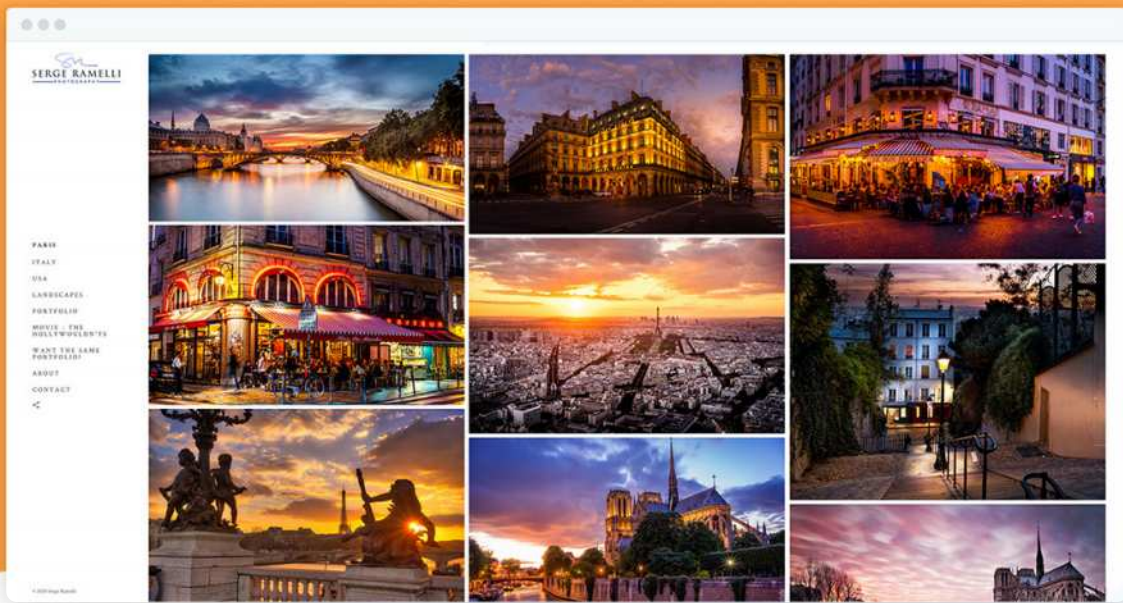


Using System Search to Locate a Missing File or Folder:

If you have no luck using Lightroom to locate the missing folder, try using the search feature that's built into your operating system. Enter the folder name in the Find or Search feature and see if you can locate it that way. Another way to use this approach is to search for the name of an image file that's contained within the missing folder. ■

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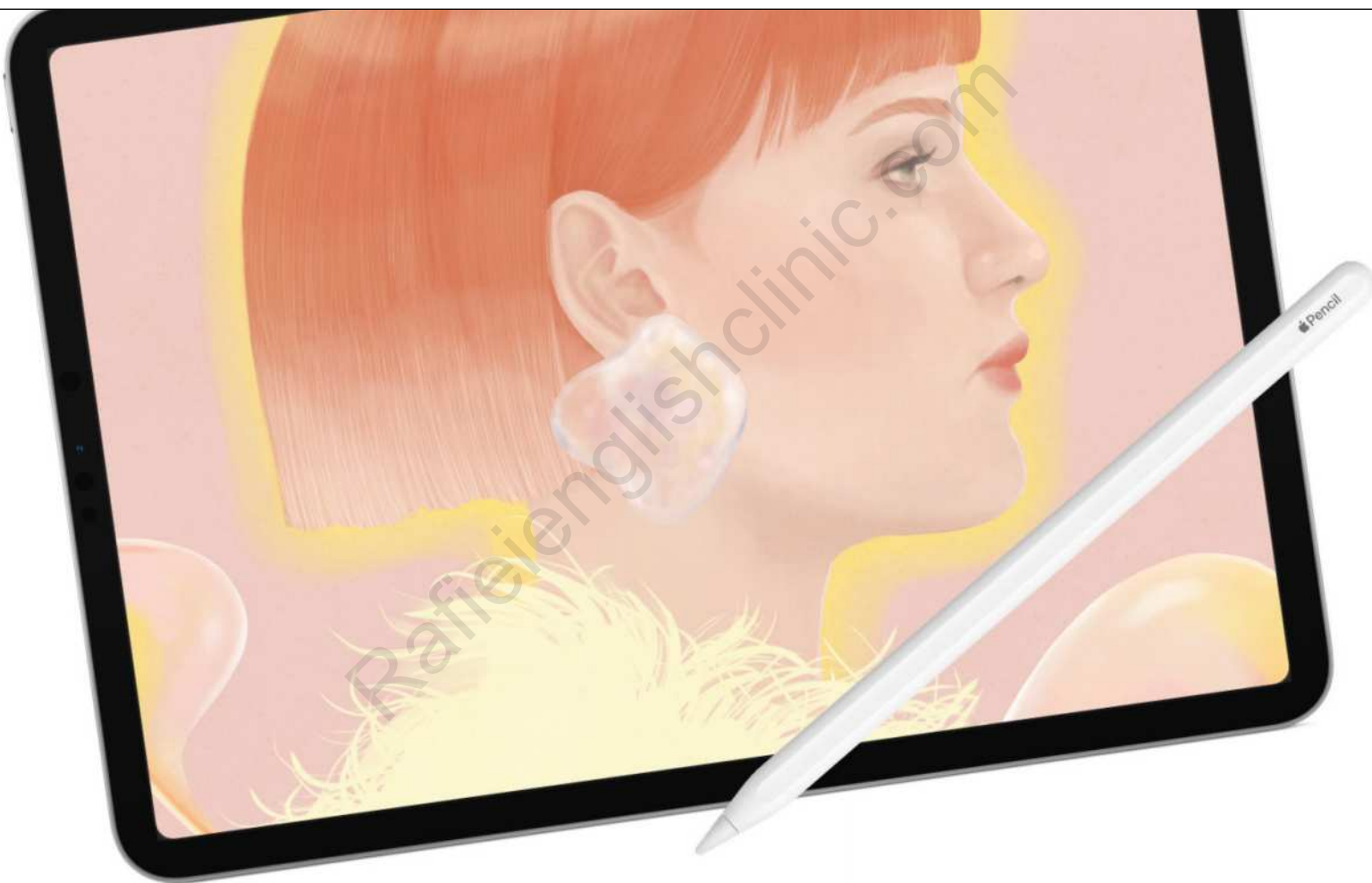
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FRESCO: THINK “LIGHTROOM FOR DRAWING & PAINTING”

Drawing and painting are our first relationships with creativity; for some, this path leads them to truly astounding and limitless artwork; however, in my case, my lack of artist's success with the medium led me to photography. Whether drawing is a passion, a profession, or simply a means to plot and plan, we all maintain ties to this first creative experience.



Courtesy Adobe

Historically, this has been an analog practice, as the artifacts of pencil, the bleeding of watercolor, and the texture of oil paints are an inherent part of the charm. Early adopters embraced Photoshop and other solutions to do this digitally, enjoying the benefits and flexibility of a digital workflow; the biggest problems with this are the complexity of an application designed to solve many other problems, plus the ergonomics of offset or stationary screens.

ENTER TOUCH

From the moment the iPhone was launched, people began finger-painting on that small, touch screen. Finger-painted covers on *The New Yorker* were at first a novelty, but it soon became obvious that serious work could be done in this intuitive interface. The hardware and applications were limited, but it was very clear that these touch screens begged for a revisiting of drawing and painting, that first creative experience. When the





Bryan O'Neil Hughes

iPad was released in 2010, Adobe answered the call on day one with their first mobile application, Adobe Ideas, a vector drawing application.

The years that followed saw the rise of many interesting applications and an evolution of the iPad, bringing larger screens, smaller screens, and increasingly powerful processing and display. Adobe brought many applications to market in this period, notably Photoshop Sketch, a raster drawing app, and Illustrator Draw, a vector drawing app. These applications have been extremely popular and have produced some truly **gorgeous artwork**. Then, in 2015, everything changed. Apple gave us both the first iPad Pro and the Apple Pencil. Immediately, the opportunities for developers and the expectations of creatives changed!

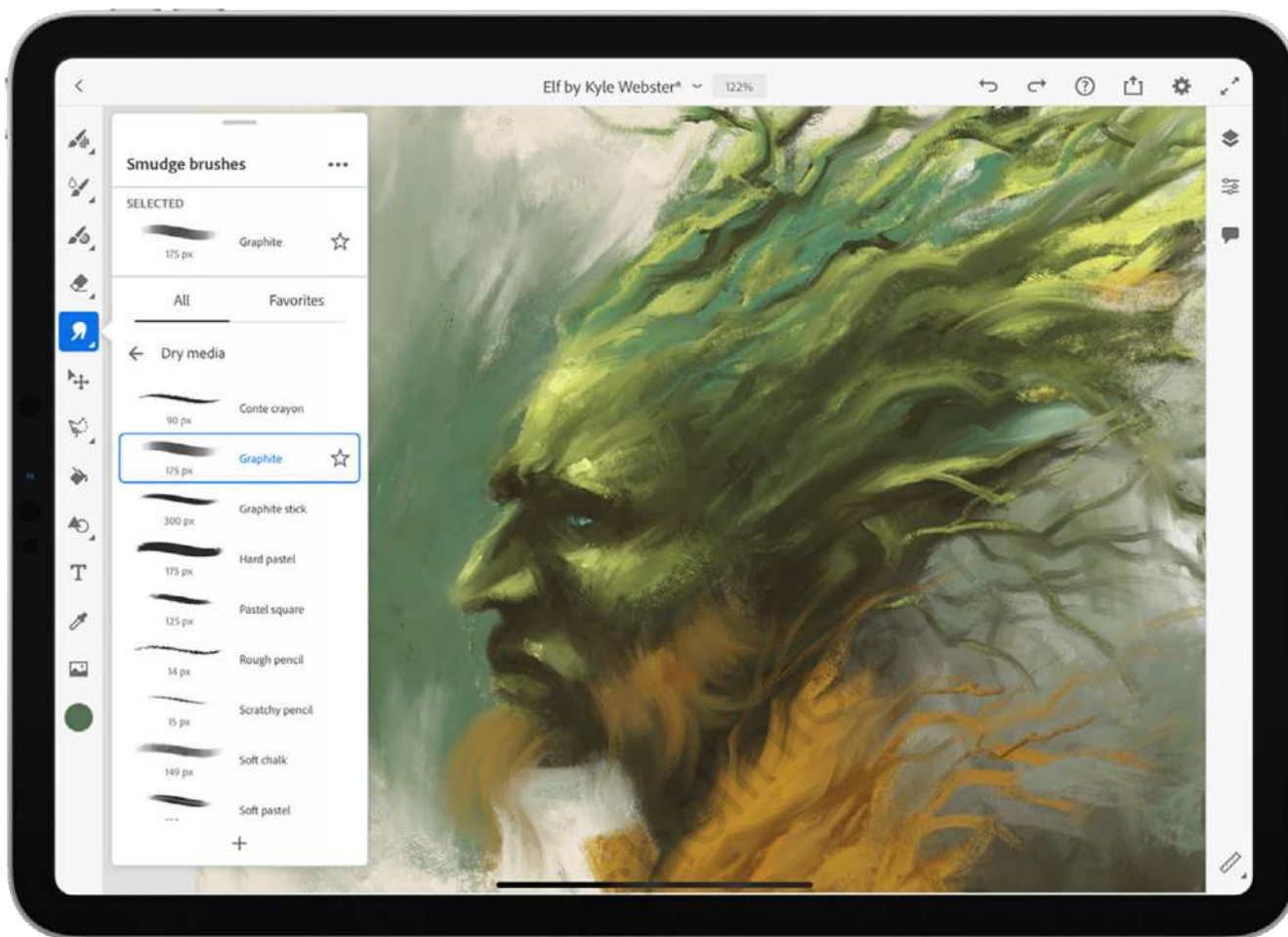
ADOBE FRESCO IS BORN

Project Gemini, a reference to the twins (Sketch and Draw) from which it would borrow, would push the hardware to the limit in the application that ultimately became what we know today as Adobe Fresco. Bringing the best of Sketch and Draw to one application, Fresco

puts brushes first and foremost. Deeply integrated with Photoshop, this GPU-optimized drawing and painting application has no layer limits, is *free*, and connects across surfaces. As an application focused on doing one task incredibly well, I often describe it as “Lightroom for drawing and painting.”

THE POWER OF BRUSHES

I mentioned brushes, and one of the things that makes Fresco so special is that it has a *ton* of brushes, some of the most detailed and powerful brushes made (and Adobe is constantly adding to them). Anyone who obsesses about brushes has probably heard of **Kyle Webster**, who is the most prolific creator of digital brushes, so it made perfect sense for him to work with the Product Management team and ultimately evangelize what Adobe built. Fresco is home to hundreds of Kyle’s Photoshop brushes, vector brushes, and many more. In addition to brushes built for Fresco, the application also integrates with your Photoshop brushes and those made with Adobe Capture. Check out what artists such as **Alice Lee** have done with this superpower!



Kyle Webster

It isn't just the brushes you've known in the past; the computational horsepower of the recent iPads and a number of MAX Sneaks have brought the magic of **Live Brushes** into Fresco. These facilitate the magical (and completely unique to Fresco) ability to paint and erase gorgeous watercolors and oil paintings without mess, materials, or layer limits (that's right, Fresco has no layer limits).

Beyond feature parity with Sketch and Draw, Fresco continues to innovate in ways that we haven't seen on the desktop or in other drawing and painting applications. An amazing example of this is the multicolor eyedropper. **Take a look!**

LEARN BY LIVESTREAM

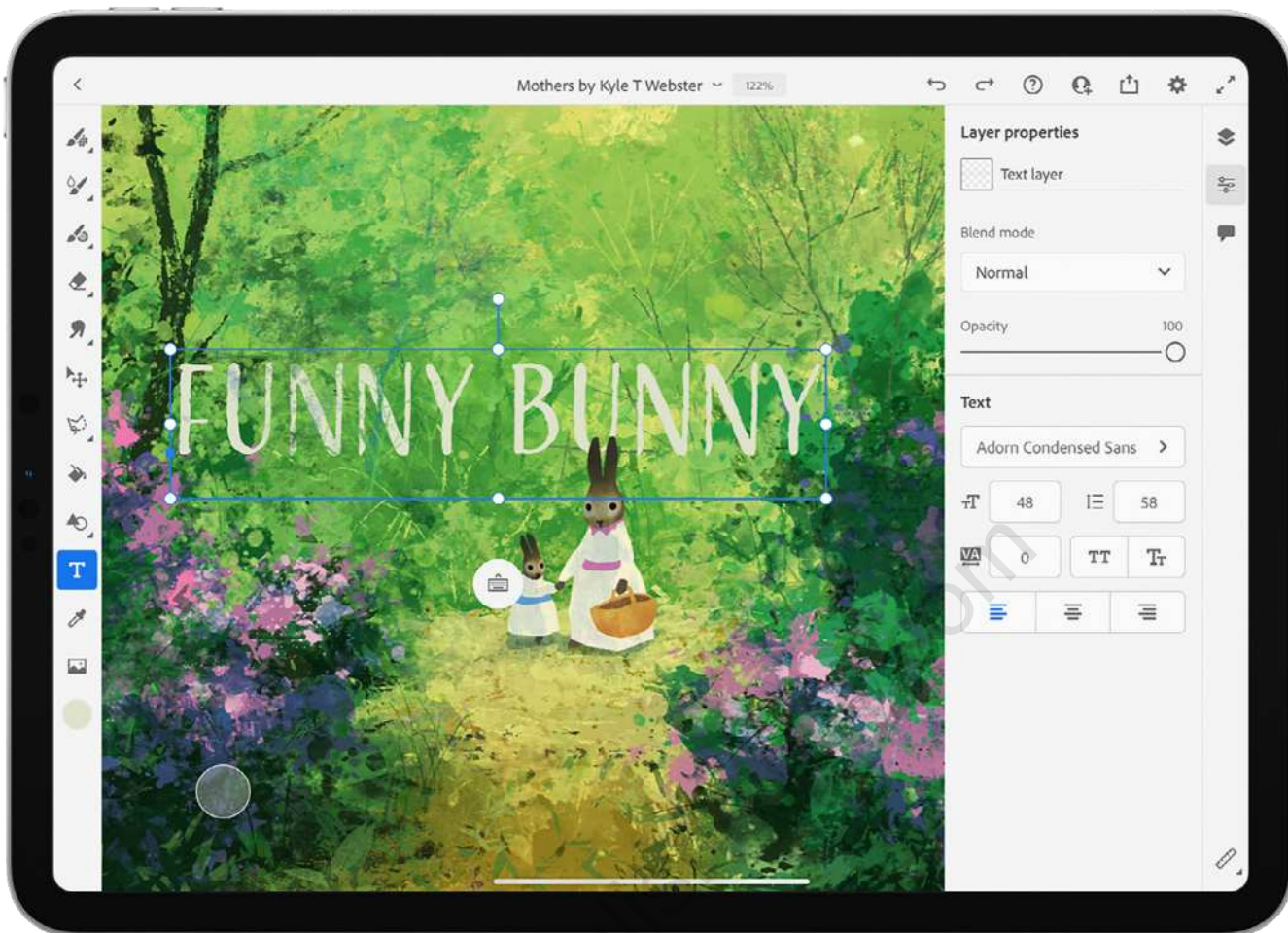
One of the most popular ways to learn Fresco (or any app) is via screen recordings. The Adobe team found unique and incredibly powerful solutions to this in their Behance-integrated Livestreams! You can stream from Fresco to Behance, and your tools, brushes, steps, and more live alongside your stream. You just have to **watch these** to appreciate their power.

ALL THE FONTS

Fonts are a part of every creative workflow, and Fresco has access to all of your Adobe Fonts (see image top of next page). Not only can you leverage fonts as you would on the desktop, but like all Fresco documents, you can enjoy the nondestructive benefits of layers across cloud-connected files, devices, and platforms!

NOT JUST FOR THE IPAD

Fresco is certainly designed for the iPad, but the team immediately saw the opportunity to enrich the Windows ecosystem with these powers, so most modern GPUs can enjoy running Fresco on the Windows desktop. As drawing and painting are critical components of CAD, architecture, video, game design, and more, this is an exciting path for the application on Windows. And of course, it sits beside Photoshop CC. Recently, Fresco has been released on the iPhone, bringing not only seamless, nondestructive access between devices, but also near feature parity. I like to remind people that today's iPhone has considerably higher resolution than those first iPads.



Courtesy Adobe

Fresco MAX 2020: Cloud PSD ecosystem on even more surfaces

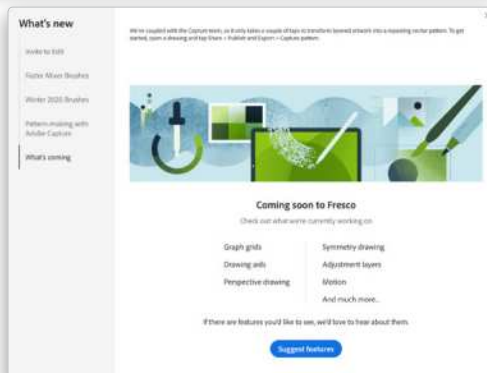
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Directly open and edit all of your Cloud PSD documents

- Fresco for iPad
- Fresco for iPhone
- Fresco for Windows
- Photoshop for iPad
- Photoshop Mac/Win



Courtesy Adobe



LEARN MORE

We've really just scratched the surface on what can be done with Fresco. To learn more, or link to the full-featured, *free* application, head over [here](#). To see where the team is going next, simply look to the "New & Upcoming Features" section of Fresco's home screen (where you'll also find valuable learning resources).

Please follow us on [Instagram](#) to see the amazing things people are creating with Fresco. If you have feedback on what works or what could work better, please **drop me a line!**

I hope that Fresco takes you back to your first playful, creative moments. Enjoy! ■

[Questions & Comments](#)

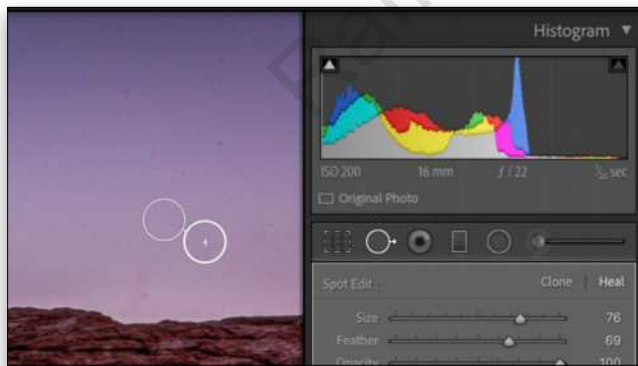




THE PHOTOSHOP HEALING BRUSHES

Welcome to my fairly new column, which debuted in February. In that issue, we talked about how to move an image from Lightroom over to Photoshop, and then how to get it back (it's a pretty smooth process since Lightroom was designed from the very start to work seamlessly with Photoshop). Now that we know how to get our images to Photoshop and back, in this issue we'll begin looking at what to do once we get our images there. We're going to start with one of the biggest reasons that I jump over to Photoshop in the first place: to remove unwanted "stuff" in my photo.

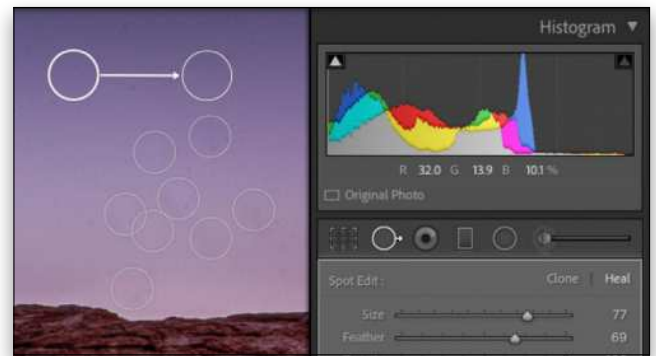
Now, I know there's a tool called the Spot Removal tool in Lightroom Classic, and it's aptly named: it's okay for removing spots, but that's about it. It's fairly lame at anything other than that; however, in Photoshop there's a tool called the "Healing Brush," which is actually pretty incredible. Now, if you're a Lightroom "cloud" user, you're thinking, "Hey, wait! Lightroom cloud has a Healing Brush, too!" Although they borrowed the name from Photoshop's brilliant tool, it's *absolutely not* the same. It's the same lame Spot Removal tool in Lightroom Classic, but with a different name. Don't confuse the two: the one in Photoshop is awesome and the one in Lightroom is awful (no matter which version you're using). That's why when I need to remove stuff other than a spot or sensor dust, I jump over to Photoshop.



So, why is Lightroom's tool so lame? One reason is how it picks the spot from which to sample. When you click in your image with the Spot Removal tool, it automatically picks a spot from within your image to do its repair. Occasionally, it picks a reasonable spot; but, most of the time, it does a pretty cruddy job (and "cruddy" isn't the word I wanted to use) of choosing it. Sometimes, hilariously so. Yes, it's true that you can

move the sample spot to a different area in the image, but why doesn't Lightroom pick the correct spot in the first place?

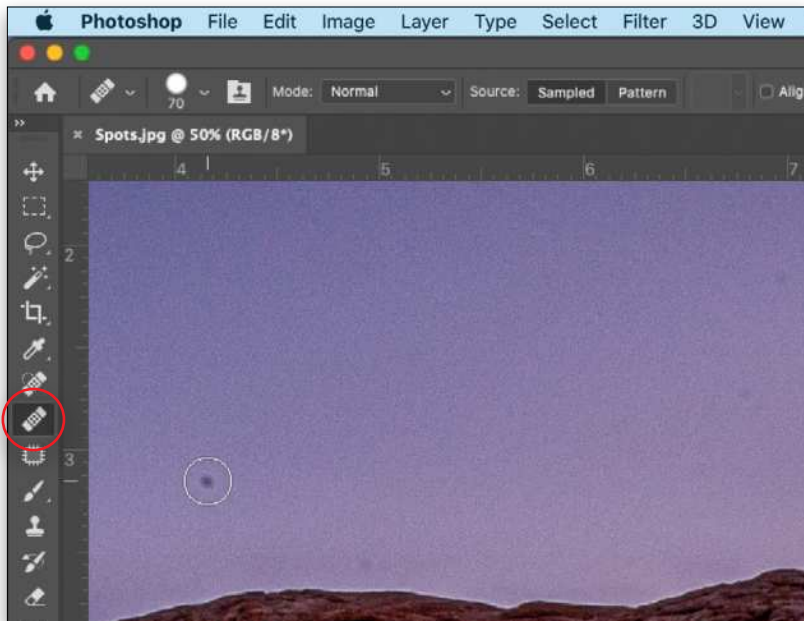
The other reason is that it shows you a circle onscreen where your spot was; then it has a line extending to another circle that shows the area Lightroom erroneously chose to make the repair. So, if you have to remove more than one or two spots, now you have these circles all over your screen, and if



you have to remove two spots that are really close together, it's either tricky or just about impossible. *Note:* If you decide to paint with the Spot Removal tool instead of just clicking like I do, you'll get edit pins, as well, and you'll see those pins all over your document instead of white circles (only the active pin will have a white outline).

Photoshop's Healing Brush isn't like that; you don't see any circles, and previous fixes don't mess with your next fix. It all just works, and it's very intelligent about how it picks the areas from which to sample. Yes, it's not 100%, but it's probably 97% on the money. It's pretty amazing. There are also two different Healing Brushes (well, three really) that each work slightly differently.

ALL IMAGES BY SCOTT KELBY



1. THE HEALING BRUSH

When you choose the Healing Brush tool (nested below the Spot Healing Brush tool [J] in the Toolbar), you get to tell Photoshop exactly where it should sample. So, for example, if you were removing wrinkles on someone's face, you'd hold the Option (PC: Alt) key, and click once right near the wrinkles. That tells Photoshop, "Use this skin right here as a sample area when I go to paint over the wrinkles to remove them" and, since you chose an area nearby, the repair is just about flawless. This is the most accurate of the two Healing Brush tools simply because you choose the sample area with that Option-click (PC: Alt-click) move.



2. THE SPOT HEALING BRUSH

The Spot Healing Brush tool (J) is essentially the same tool, with the same math behind it, but you don't have to choose that sample spot first by Option-clicking (PC: Alt-clicking). The Spot Healing brush automatically chooses the area from which to sample, invisibly, behind-the-scenes, and unlike Lightroom's version, it does a really great job of picking a sample area. So you can just click over a blemish, or paint right over a power line, and boom! It's gone. It's a super-easy, yet super-effective tool to use.



3. THE PATCH TOOL

The Patch tool (also nested below the Spot Healing Brush tool [J] in the Toolbar) isn't a brush, but it's a very close cousin of the Healing Brushes. It's ideal for when you want to remove something larger (like a fire hydrant, person, etc.) from a scene. You click-and-drag a loose area around the thing you want to remove, and it puts a selection border around that object (you'll see movie-marquee-like lights running around the subject). Click anywhere inside that selected area and drag it to a nearby area from where you want Photoshop to sample. The original selection

will remain in place, and you'll see a preview of the sample area inside it as you drag the sample area around the image. When you release the mouse button, it will snap back into place, and that object will be gone. It's really great for larger stuff, but uses the same technology as the Healing Brush, so it's awesome.

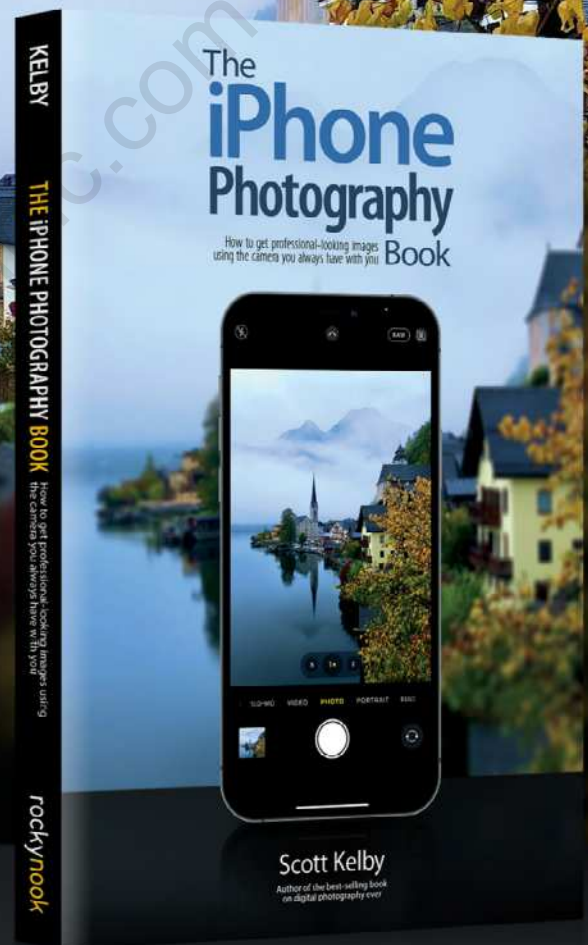
Those three create a powerful set of tools that will let you remove almost anything. There are other features and options that we'll explore as we get further into this series, but for this issue, I just wanted to introduce you to the tools. Once you give them a try, this will probably become a major reason for you to jump from Lightroom to Photoshop: just to use these incredibly powerful tools to remove unwanted junk from your images, and then send that image right back to Lightroom.

I hope you found this helpful, and we'll catch you next issue as we dig deeper into the stuff Lightroom users will want to do once their image is over in Photoshop. See you then. ■



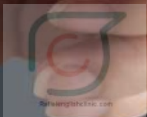
 Questions & Comments

Get professional-looking images using the camera you *always* have with you



KelbyOne Pro members:
Use your discount code
at rockynook.com to get
50% off your purchase

Imagine if someone took the same photographic techniques, principles, and tools used by high-end and professional photographers, but applied them to shooting with an iPhone. Imagine the type of images you'd be able to create using those same ideas. Well, Scott Kelby has done just that in his latest book—*The iPhone Photography Book: How to Get Professional-Looking Images Using the Camera You Always Have with You*.



Exploring Lightroom's Color Adjustments

By Seán Duggan

Lightroom has a myriad of ways to edit and change colors in your images. In this article, we'll explore the different tools available for working with color in both Lightroom Classic and the cloud-based Lightroom. This includes everything from basic white balance adjustments and creative profiles to global color adjustments, the local color adjustment tools, and the Color Grading panel. There might even be some ways to adjust color that may surprise you. And the cool thing about the Lightroom ecosystem is that nearly every feature covered in this article also works in Lightroom for mobile.



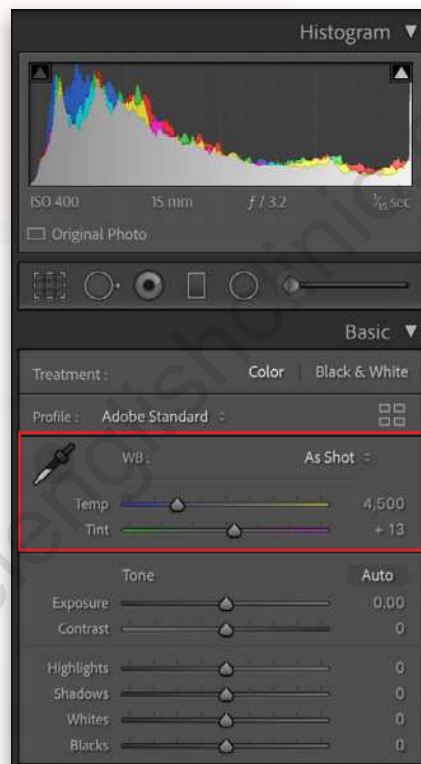
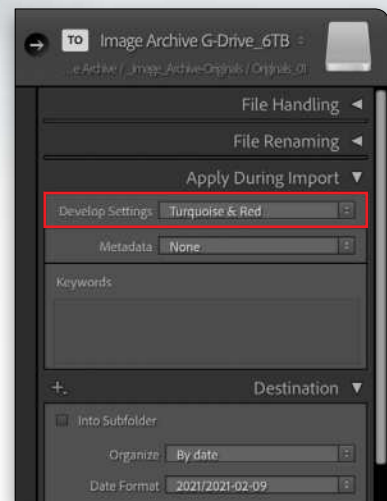
IN THE BEGINNING: APPLYING PRESETS AT IMPORT

In the Lightroom Classic Import dialog, there's an option in the Apply During Import panel to apply Develop Settings to all of the photos in a particular import session. The settings listed are all the presets you have in your version of Lightroom Classic: the default presets, presets you've created, or ones that you've purchased and installed on your system. Presets aren't specifically for color adjustments, of course; they're simply a collection of different Develop settings designed to add a certain correction or look to an image. If you have a preset that creates a color treatment that you like to use on a lot of your photos, this is a convenient way to apply that look to all the photos you're importing from a given shoot.

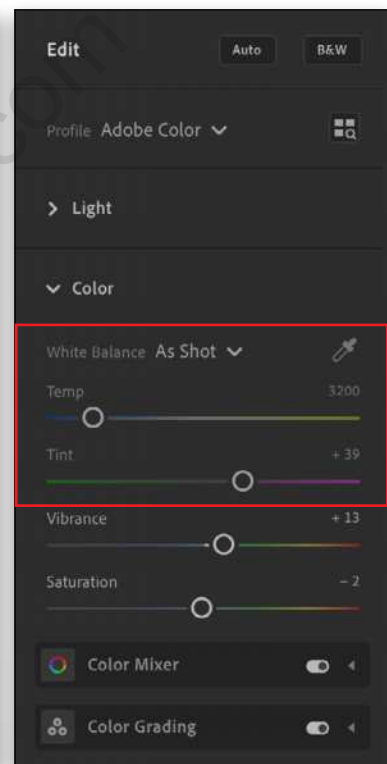
WHITE BALANCE

There are definitely more exciting color adjustments than white balance in both versions of Lightroom (and we'll be getting to those soon), but white balance is often an important first step in working with the color in your photos, especially if an image has problems caused by a specific type of ambient lighting. In Lightroom Classic, the white balance sliders and White Balance Selector tool (eyedropper) are near the top of the Basic panel in the right-hand panels in the Develop module. In Lightroom, they're found in the Color panel, just below the Light controls.

The white balance sliders are simple enough: Temp shifts the color between blue and yellow, and you can fine-tune this with the Tint slider, which offers tinting capabilities between green and magenta. The real power of the white balance adjustments comes from the White Balance Selector tool (W), which allows you to click on a part of the photo that should be neutral. These are areas that should not have a color cast or color tint (e.g., the shaded area on a white item of clothing, a white wall, gray metal, etc.). In an image with an obvious color cast you want to correct, clicking with this tool on such an area will adjust it to become a neutral tone (equal amounts of red, green, and blue), which can often fix the offending color cast in the entire photo. In the example shown here, I'm using this tool to click on the neutral gray side of a Spyder CUBE.



Lightroom Classic



Lightroom

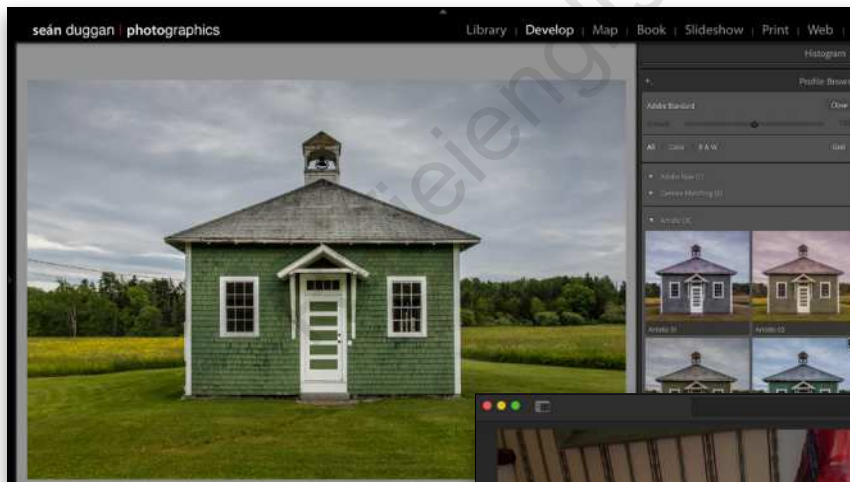
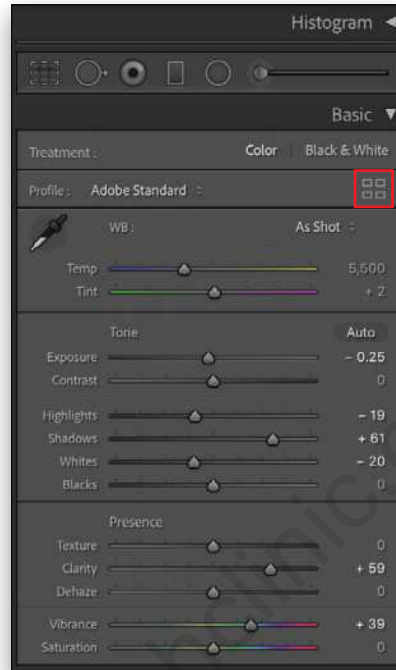


Some photos may not require any white balance adjustments, of course, but if there's an objectionable color cast in a photo, my advice would be to address that first and get the overall color looking good, before you try out different interpretations via some of the other color controls.

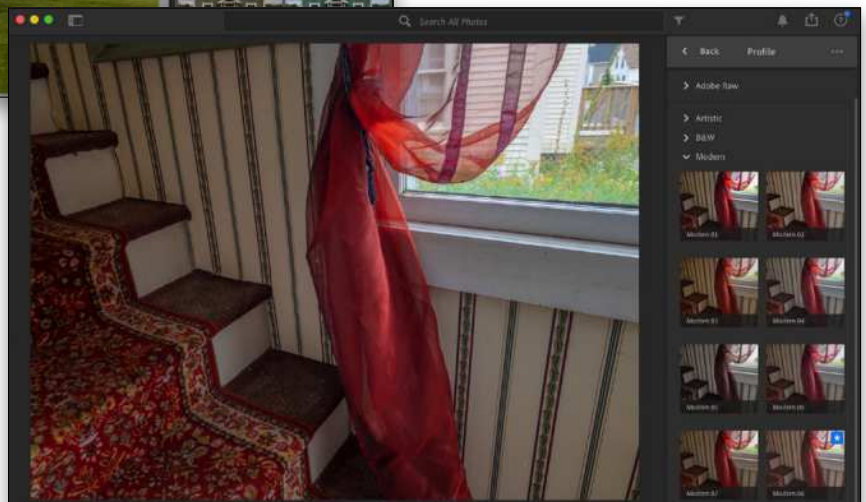
INTERPRET A PHOTO WITH PROFILES

After adjusting the white balance for a photo, one possible next step for exploring a new color look would be to take one of the profiles for a spin. You can think of profiles as a starting-point interpretation for an image that's independent of any of the adjustment sliders. Profiles are most commonly associated with RAW files, though they'll also work with other file formats. All images that are imported into either Lightroom Classic or Lightroom are interpreted by a profile. The default for RAW files is Adobe Color and just Color for other types of files.

Adobe Raw, Camera Matching, and Creative Profiles: Click on the small grid of four squares near the top of the Basic panel in Lightroom Classic (near the top of the Edit controls in Lightroom) to display the available profiles. There are three types of profiles in both Lightroom and Lightroom Classic that ship with the program. The Adobe Raw group includes seven profiles: Adobe Color (the default), Adobe Monochrome, Adobe Landscape, Adobe Neutral, Adobe Portrait, Adobe Standard, and Adobe Vivid. The Camera Matching profiles will show profiles based on the camera that created the RAW file you're viewing. Then, there are additional groups for more creative interpretations: Artistic, B&W, Modern, and Vintage. You can also purchase profiles from third-party vendors and install them for your version of Lightroom or Lightroom Classic.

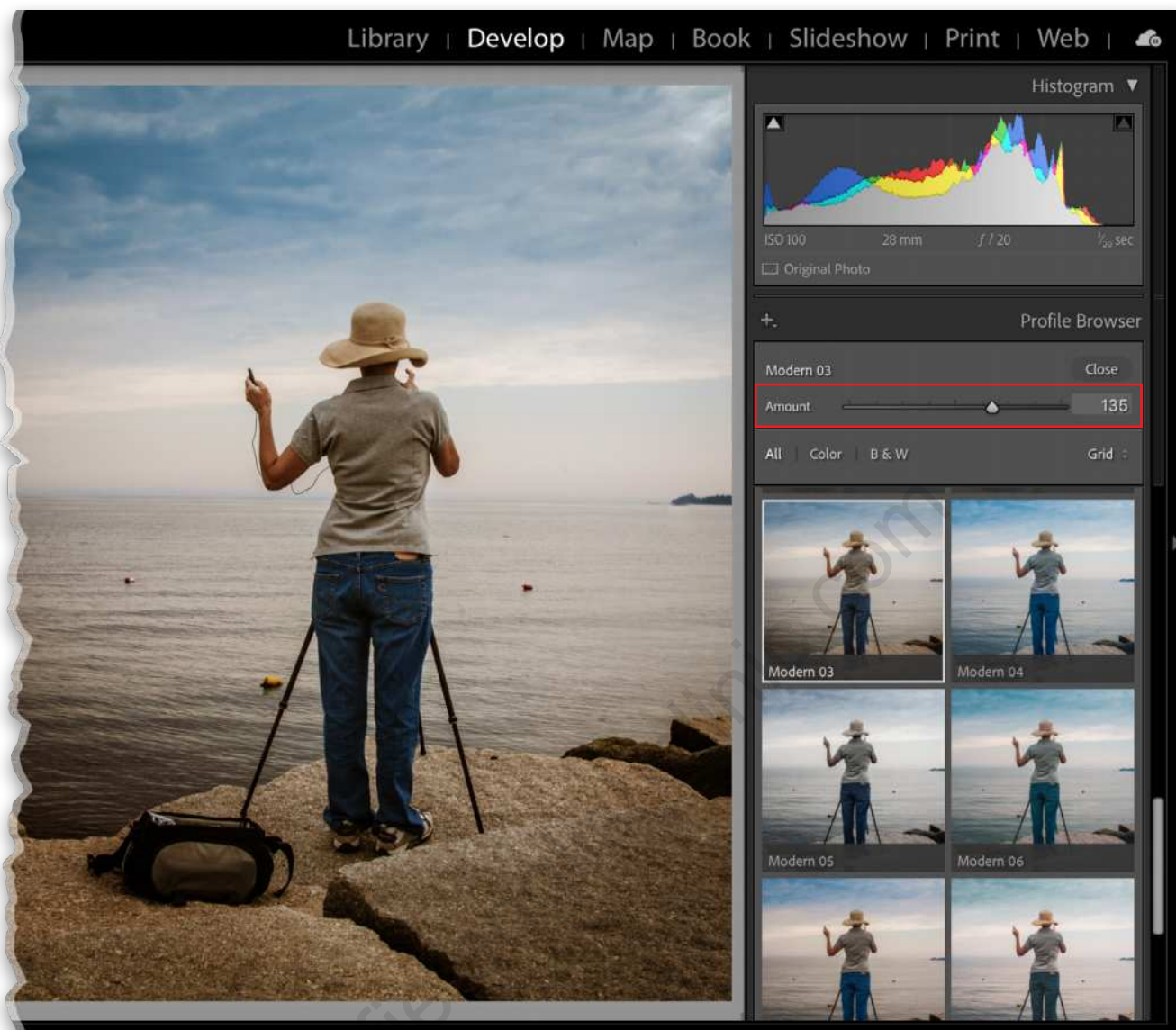


Profiles in Lightroom Classic



Profiles in Lightroom





Fine-tune the Look of a Profile with Additional Edits:

As you move the cursor over the different profile thumbnails, you'll see a live preview applied to the image. Click on a profile to apply it. As with all edits in either version of Lightroom, this is nondestructive and can be removed or changed at any time. For some profiles, you can use the Amount slider to decrease or increase the intensity of the effect. The Amount slider isn't enabled when using the Adobe Raw or the Camera Matching profiles.

Profile Results: The visual result from applying a profile will vary depending on how the color lookup table (LUT) at the heart of a profile has been edited. Some will offer an increase or decrease in contrast or saturation, while others will create a noticeable color bias that shifts the color in a specific direction. Once a profile has been applied, you can still edit the image using

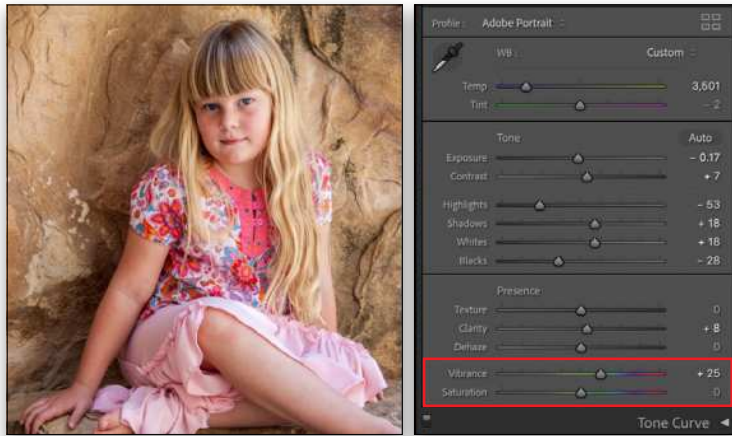
any of the Develop or Edit sliders in either version of Lightroom. This provides the opportunity to start with an initial interpretation or color look for the photo, and then customize it. Any profile that's applied to an image will also be included as part of a preset that you create from the adjustment settings that have been applied.

VIBRANCE AND SATURATION

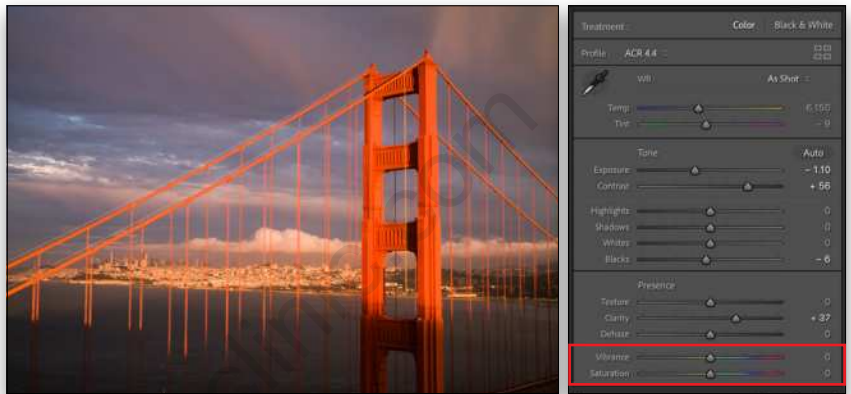
Two of the most commonly used color adjustments are the sliders for Vibrance and Saturation. In Lightroom Classic, these are found in the Presence section of the Basic panel, and in Lightroom, they're located in the Color panel. It's important to understand the difference in how each of these affects the colors in a photo.

Vibrance: Vibrance is placed first and for good reason. If you feel that the colors in an image need a boost, then you should probably try this slider first. Vibrance

increases (or decreases) the intensity of colors, but it does so in a more subtle way than the Saturation slider. Vibrance gives priority to colors that have a lower saturation value and doesn't affect colors that already have a higher level of saturation. I like to think of it as a "kinder, gentler" version of the Saturation adjustment. Vibrance is usually a much better choice than Saturation with portraits, where the latter adjustment can often oversaturate the skin tones in an unnatural way.



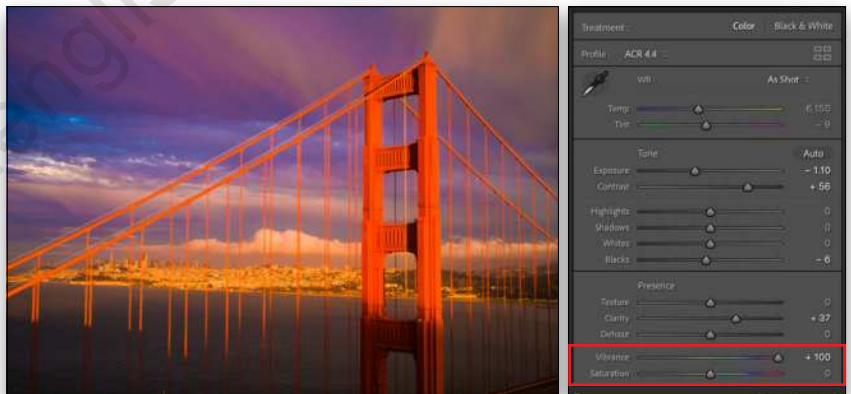
Saturation: Saturation will affect all colors in the photo, regardless of whether they're already highly saturated or not. You can easily see this in action for yourself by alternately applying a high Vibrance value, double-clicking on the slider to reset it, and then applying a similarly high value to the Saturation. In this photo of the Golden Gate Bridge, the bridge is already highly saturated, yet a Vibrance setting of +100 doesn't increase the saturation much in that part of the photo. When the same value is used with Saturation, however, the bridge becomes so oversaturated that detail is compromised.



Original image

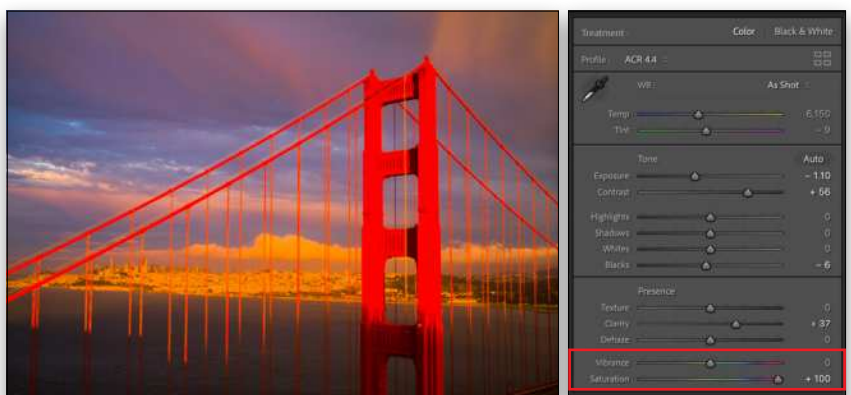
THE HSL/COLOR PANEL

So far, we've explored fairly simple and modest color controls, but now is where things start to get interesting! In Lightroom Classic, the HSL/Color panel offers controls for affecting the three primary characteristics of color: Hue, Saturation, and Luminance. If you think of words that we use to describe colors, they often directly or indirectly reference the properties of hue, saturation, and luminance. Describing a race car as being a "bright intense red" is a good example: The hue is "red," saturation is referenced by "intense," and "bright" describes the luminance.

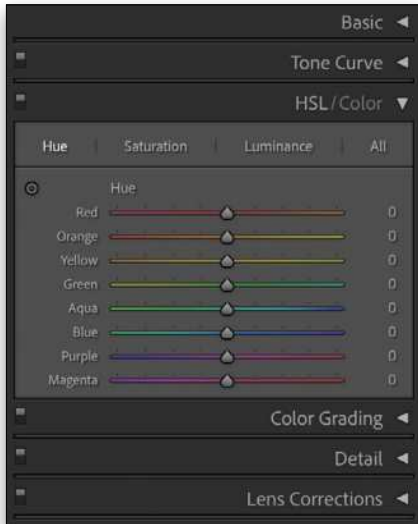


+100 Vibrance

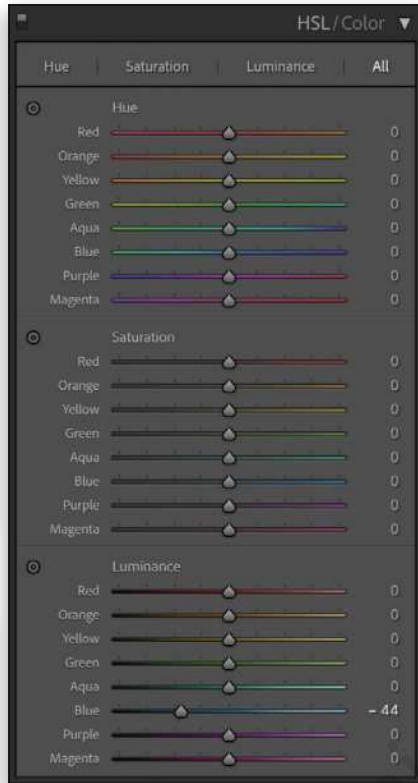
Lightroom Classic offers two different interfaces for these controls. In the HSL part of the panel, you can choose



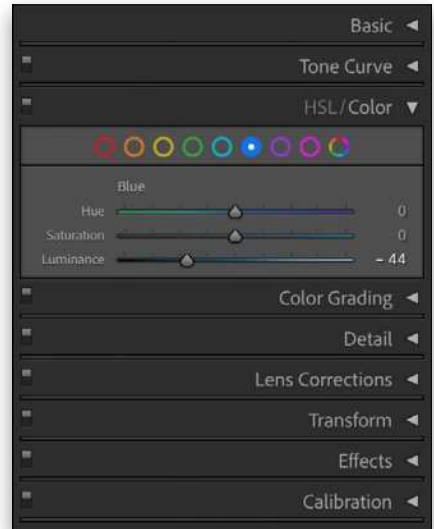
+100 Saturation



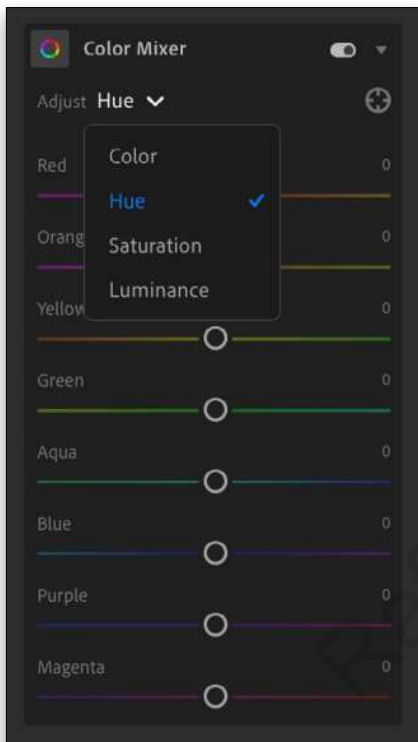
HSL panel Lightroom Classic



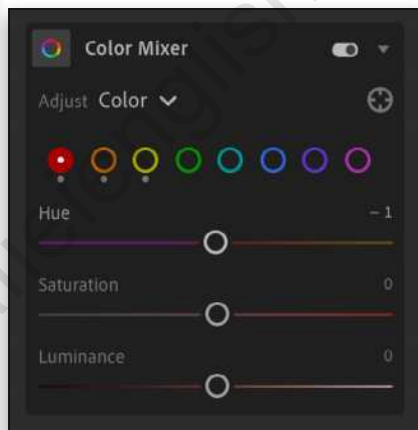
HSL panel set to All in Lightroom Classic



Color panel Lightroom Classic



Color Mixer in Lightroom set to Hue



Color Mixer in Lightroom set to Color

Hue, Saturation, or Luminance at the top and then use the sliders to adjust specific colors below. If you click All, you'll see separate groups of sliders for each property, which results in a much longer panel.

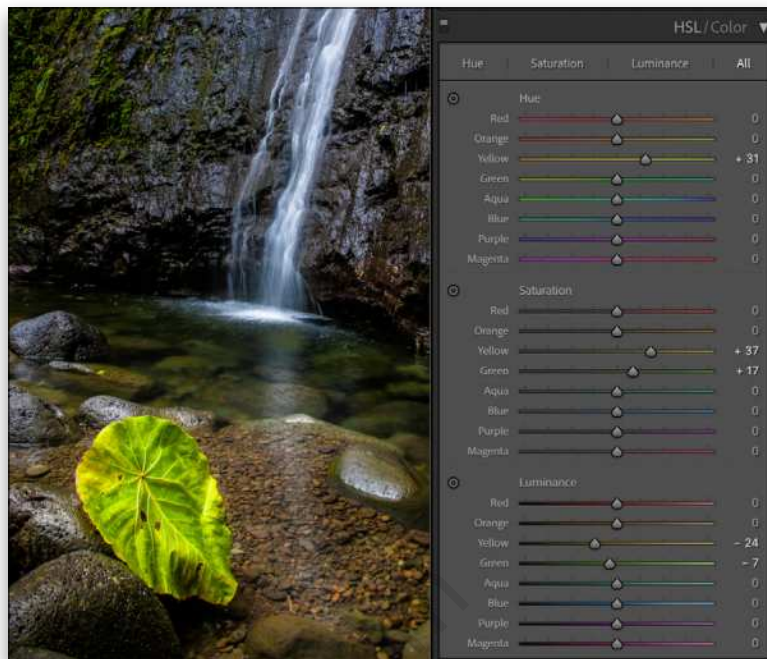
When you click on the Color part of the panel, you can use the color circles to work with the three properties for a specific color, or you can select the multicolored circle at the far right to display the controls for all colors in a single-panel view. The Color Mixer in the cloud-based Lightroom has the same options for adjusting color in a slightly different interface.

The adjustments you apply with these controls will affect colors on a global scale, i.e., colors that appear in the entire image, as opposed to a local adjustment where you can affect a color in a specific part of the photo. If the color blue is present in different areas of an image, adjusting the Blue slider will affect all instances of that blue color.



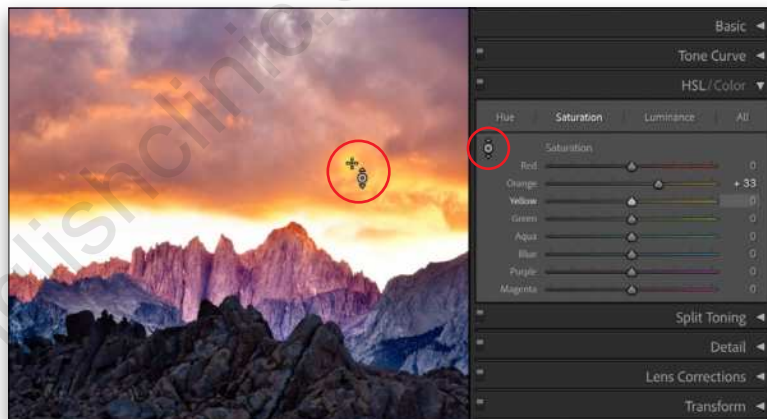
Hue: Adjusting a Hue slider will shift a color between its two component colors within a limit of about 30° from the starting color. You can see this displayed in the way the slider tracks are colored in the interface. Adjusting the Hue for the Red, for instance, will adjust that color between magenta and yellow, which, when combined, create red. Changing the Hue slider for Blue will move that color between cyan and purple.

You can learn a lot about which colors contribute to another color by playing with the Hue sliders. For example, if you want to make the leaves or grass greener in an image, the first impulse might be to adjust the Green slider, but in many cases, it may be Yellow that has the most effect because yellow is a component color of green and often a major color in foliage, as can be seen in this photo of a leaf by a waterfall.



Saturation and Luminance: Hue describes a color in general terms (red, yellow, green, blue, purple, etc.). Saturation and Luminance let you fine-tune the color. To adjust a color so it has more “pop,” increase both its saturation and brightness. For a more muted and pastel version, lower the saturation.

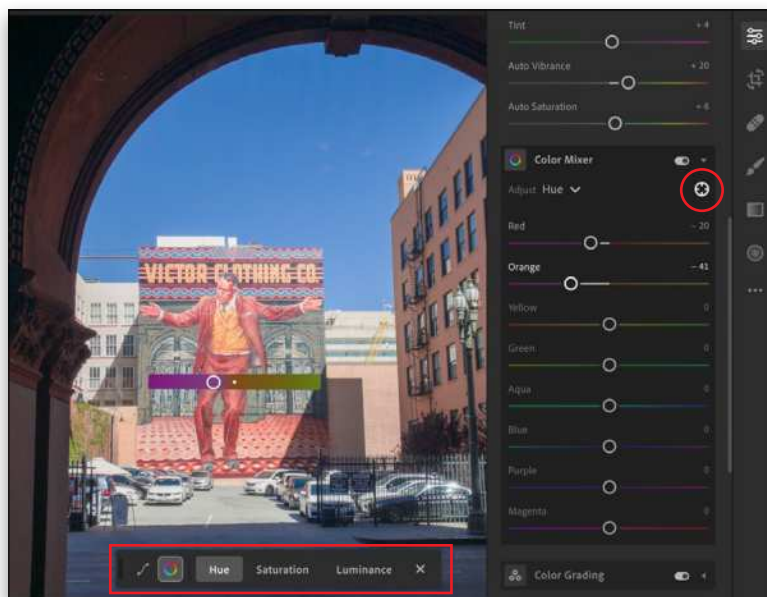
Beyond purely interpretive adjustments for changing the character of a color, these controls can sometimes be very useful from a practical perspective, as well. In some digital photos, certain bright colors, such as red, can often appear more saturated than they were in reality, and a slight desaturation can bring them back from the edge and create a more realistic expression of that color.



TAT in Lightroom Classic

The Target Adjustment Tool: In addition to choosing a color slider to adjust, you can also use the Target Adjustment Tool (TAT) and drag directly on a color in the photo to modify that color (in Lightroom Classic, this is only available in the HSL part of the panel). For making changes to color, it can sometimes be very useful if you’re not sure which color sliders to use.

Click on the tool’s icon to activate it and then click-and-drag on a color in the image to shift the active property between positive and negative values. In Lightroom Classic,



TAT in Lightroom

dragging vertically will apply more noticeable changes that shift the active value across the entire range of the slider, while dragging horizontally will apply a fine adjustment that results in more subtle changes to the color. The only indicator that you have this tool selected in Lightroom Classic is that the icon in the HSL panel changes from a small circle to a circle with small arrows above and below it.

In Lightroom there's a floating toolbar that appears on the image allowing you to switch between Hue, Saturation, or Luminance, as well as change to the Tone Curve adjustment.

Tip: To reset an individual slider, double-click on it. To reset all of the sliders, press Option (PC: ALT) and the section title for a group of controls will change to Reset. Click on this to reset that property in Lightroom Classic (e.g., just the Hue sliders), or to reset all the sliders in a panel in Lightroom.

LOCALIZED COLOR ADJUSTMENTS

As mentioned earlier, the controls in the HSL/Color panel in Lightroom Classic, or the Color Mixer in Lightroom, will affect colors in the entire image. To apply an adjustment to a color in a specific area of the image, you need to use one of the local adjustment tools, such as the Adjustment Brush or the Graduated or Radial Filters. In the cloud-based Lightroom, these same tools are called the Brush and the Linear and

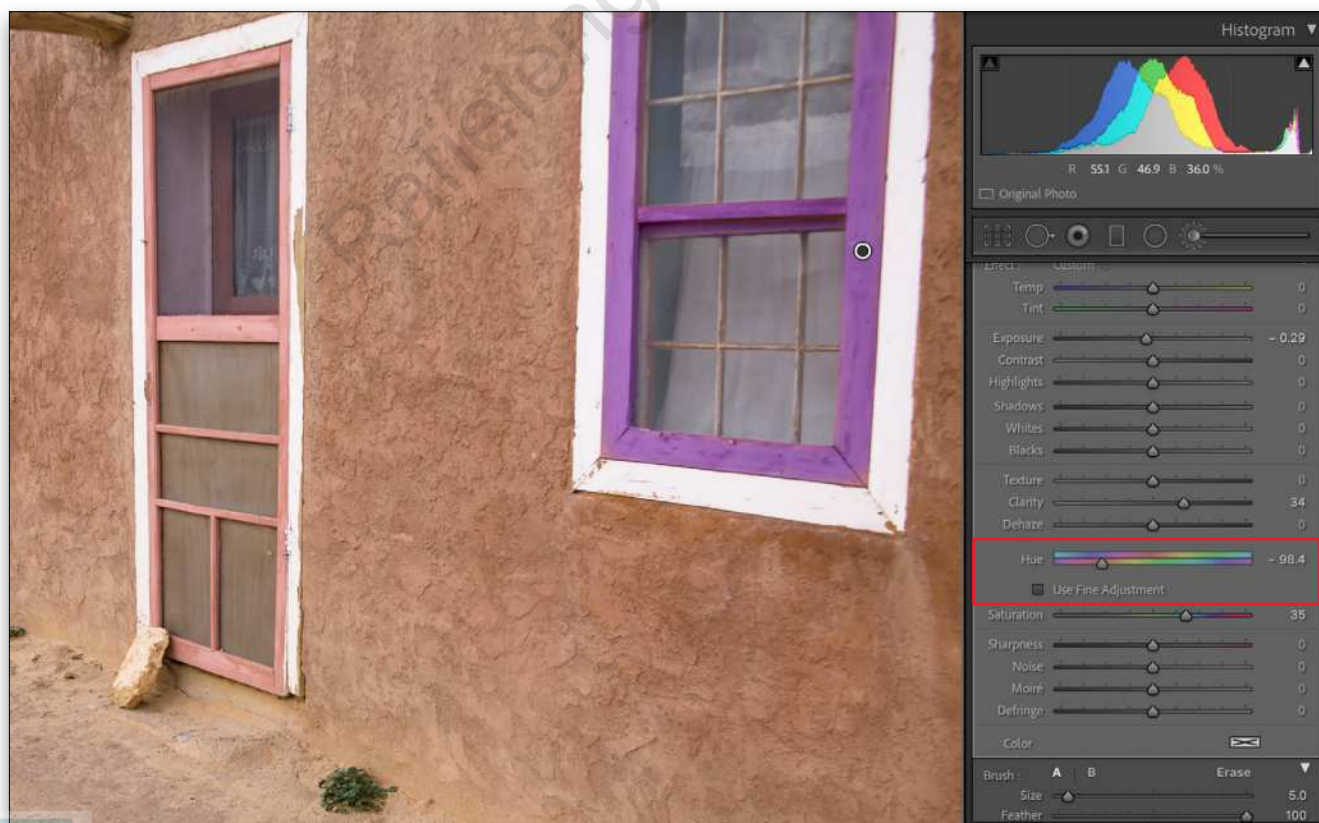
Radial Gradients. For the most accuracy in defining the color you want to affect, the Adjustment Brush will give the best results.

Tip: In Lightroom Classic, click the checkbox for Auto Mask at the bottom of the Adjustment Brush panel to restrict the brush mask so that it only affects a specific area as you paint.

The 9.3 update to Lightroom Classic and the 3.3 update to Lightroom in June 2020 added a significant new capability to the local adjustment tools with the addition of localized Hue adjustments. This tool allows you to shift the hue of a color a full 360° without affecting its saturation or brightness. Once you've defined the area you want to change with one of the local adjustment tools, drag on the Hue slider.

The spectrum gradient slider interface is divided with the bottom showing you the original color and the top showing what it has shifted to. The controls in Lightroom show this a bit better than in Lightroom Classic, which has much thinner color bars.

In the image shown here, I used the Adjustment Brush (K) to define the rose-colored window frame on the right and shifted this color to purple without affecting the door and the other window. I also increased the Saturation of this area and slightly darkened it with the Exposure slider. For more subtle changes to a color, click the checkbox for Use Fine Adjustment.



Tip: If you don't see the Hue adjustment in Lightroom Classic when using the local adjustment tools, make sure that the image is updated to the current process version. You can do this by clicking the lightning bolt icon under the histogram, or by choosing Settings>Process Version.

COLOR GRADING

The Color Grading feature is the (relatively) new kid on the block in terms of color adjustments. It was introduced in the fall of 2020 in Lightroom Classic 10.0 and Lightroom 4.0, and it replaced the Split Toning panel. If you were a fan of the Split Toning controls, fear not: Color Grading can do everything that Split Toning could do, and much more.

Like Split Toning before it, Color Grading allows you to apply a color tint to the image based on the different tonal brightness values. Split Toning only allowed you to apply different color tints to the shadows and highlights. The Color Grading feature offers those and adds controls for the midtones, as well as an interface that offers more control and flexibility, which is more in line with how color grading is implemented in other programs.

Note: Color Grading is compatible with the earlier Split Toning controls. Existing images



Color Grading in Lightroom Classic set to view all



Color Grading in Lightroom Classic set to view Midtones





with Split Toning settings will look exactly the same as they did in previous versions of Lightroom Classic or Lightroom, and any Split Toning presets you may have will also look the same when you apply them.

Working with the Color Grading Interface: At the top of the Color Grading panel, you can click on the circle icons to display the color wheels for all three tonal regions at once or view each one separately (this is a good way to work with the feature if you're new to it). There's also an option for a Global wheel, which will apply a tint to the entire image. This latter control is what you'd use if you wanted to apply a color tinting effect, such as a sepia tone, to a grayscale image.

In the color wheel interface, move the circle just outside the wheel to change the hue (see images on previous page). Click-and-drag on the circle at the center of the wheel to adjust the saturation. The center of the wheel is 0% saturation, and the outer edge of the wheel is 100% saturation. Dragging on the saturation circle will move both it and the hue, whereas moving the hue circle will only adjust the hue and leave the saturation alone.

You can interact with the values for Hue and Saturation immediately above the Luminance slider by dragging on the numbers to change them. If you click the small disclosure triangle on the right side of the panel, you can display these as sliders.

The Luminance slider below a color wheel will allow you to make minor adjustments to the brightness of a given tonal region, but you shouldn't think of it as equal to other controls in the Tone section of the Basic panel in Lightroom Classic, or the Light section in Lightroom. Adjusting Luminance here won't change any other settings you may have applied, such as Exposure, Highlights, or Shadows. It's intended for making adjustments to these tonal areas to modify how they're affected by the applied color tint. For instance, if you wanted to try and recover tonal detail in a washed-out highlight, it's much better to use the Highlights slider in those areas. The Luminance slider in Color Grading would be used to ensure that the color tint is visible in an area of washed-out highlights (a color tint won't be visible in a tone that's total black or white).

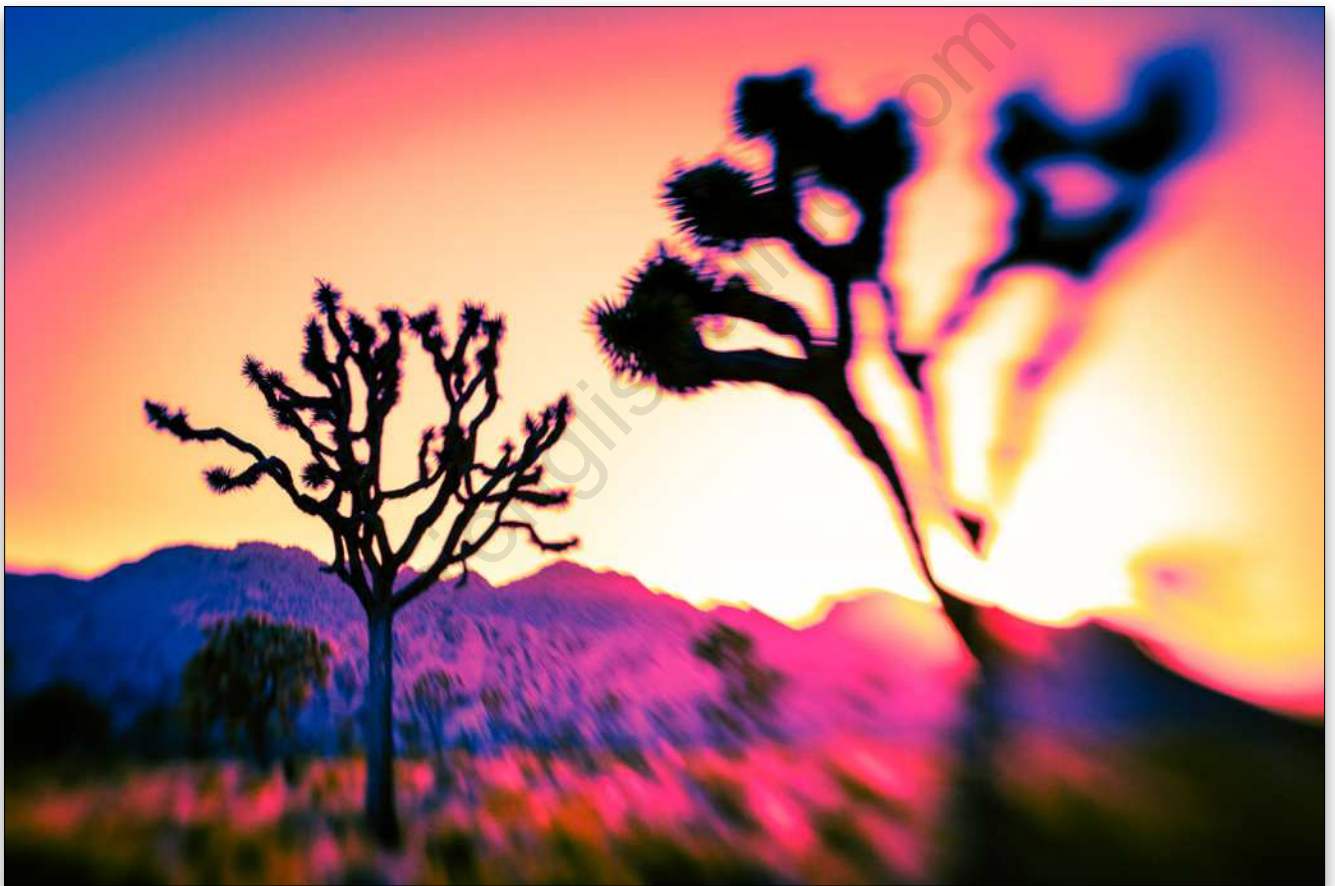
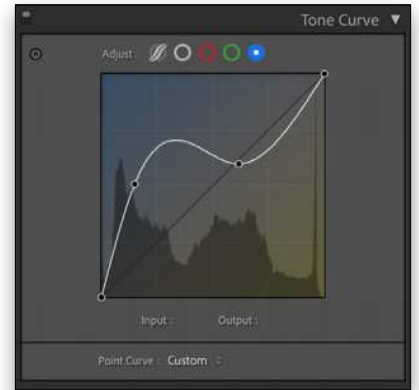
The Blending and Balance sliders affect the entire Color Grading adjustment. Whatever settings you make to these sliders will be the same no matter which color wheel you're viewing. Blending controls how much the different tonal ranges, and the color tints applied to them, overlap. A value of zero results in less overlap and more obvious separation between the tonal regions; a value of 100 creates a blend where the colors overlap and blend together more. Balance is the same as it was with the Split Toning control and biases the tinting effect more toward a specific part of the tonal range.

COLOR ADJUSTMENTS WITH THE TONE CURVE

You can also apply color effects, both subtle and extreme, using the Tone Curve panel. For more subtle effects, I'd advise using the Color Grading panel simply because it gives you much more control with a more intuitive interface. But if your intent is extreme color adjustments that fall more into the category of special effects, you can certainly do some interesting things by adjusting the individual red, green, and blue curves.

As you can see from the scenic color tour we've just taken, Lightroom Classic, the cloud-based Lightroom, and even Lightroom for mobile have an excellent set of tools for adjusting the color in your images and getting them to look just right. They offer features that are both practical and inspirational for fine-tuning every aspect of hue, saturation, and luminance. ■

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 Questions & Comments



THE GRID

**a free live talk show about
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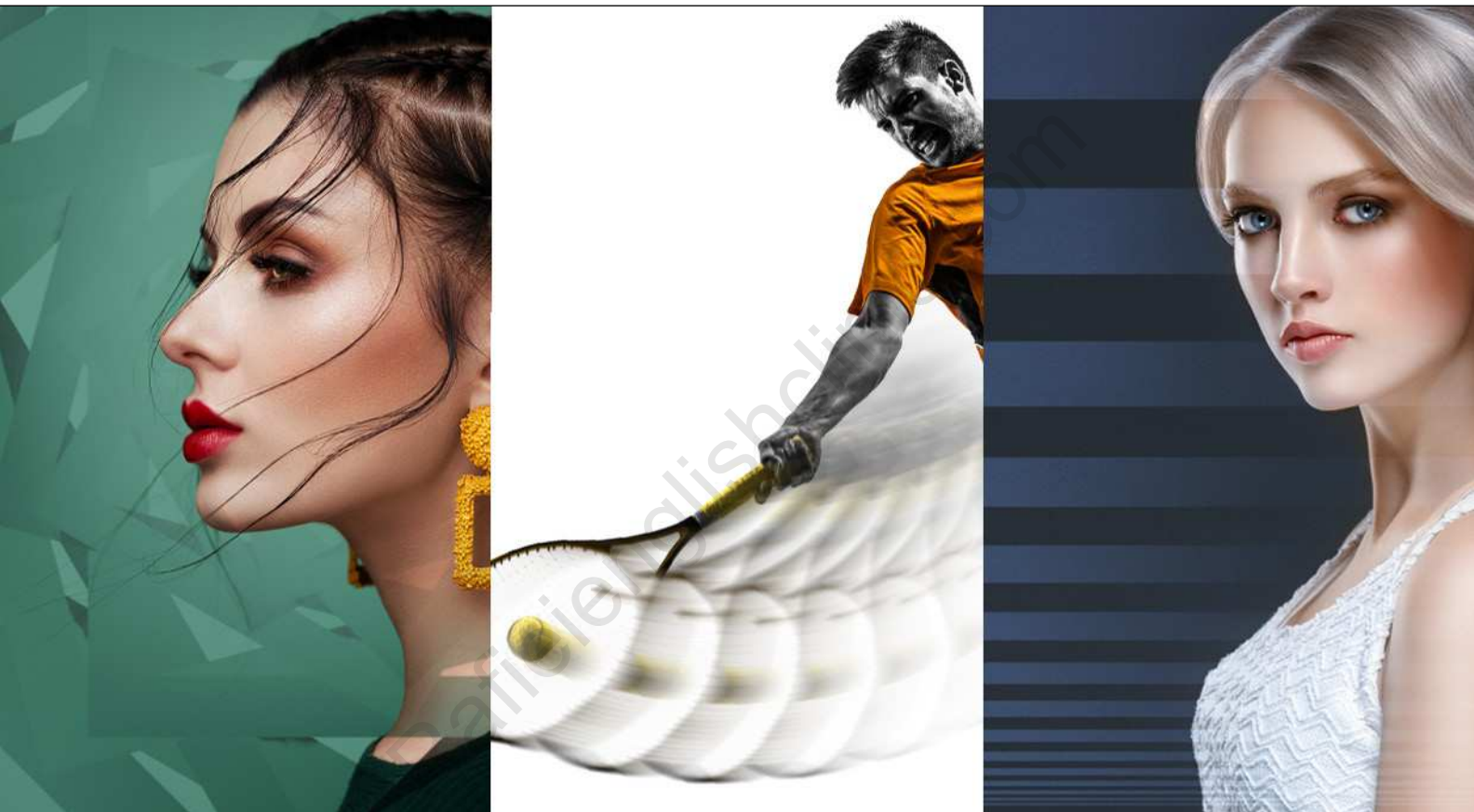
wednesdays. 1:00pm ET
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CREATIVE USES OF STEP-AND-REPEAT

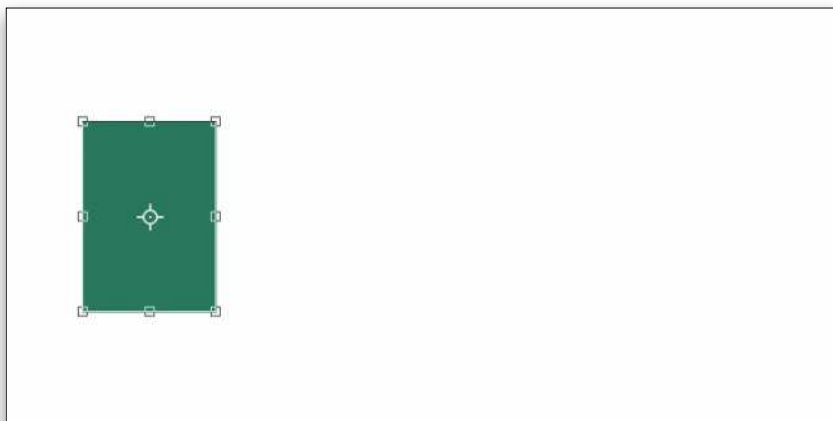
Step-and-repeat isn't an obvious feature in Photoshop, and once you discover it and have a basic understanding of how it works, it might seem simple at first but it possesses more power than you may realize. So let's explore a few quick creative tricks to see how step-and-repeat can open a whole other world of possibilities for both designers and photographers.



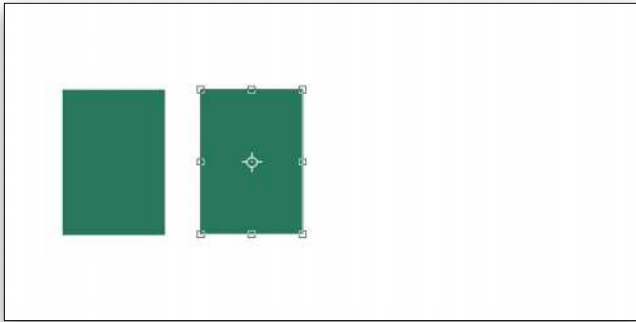
A QUICK REFRESHER

Before we get started, let's take a quick tour of how the step-and-repeat feature works in Photoshop.

STEP ONE: Create a new document (File>New). The size doesn't matter. Create a new layer, and then with the Rectangle tool (U), drag out a simple shape. Normally, pressing Command-T (PC: Ctrl-T) will activate Free Transform, but if you press Option-Command-T (PC: Alt-Ctrl-T) instead, it will transform a copy of the object.



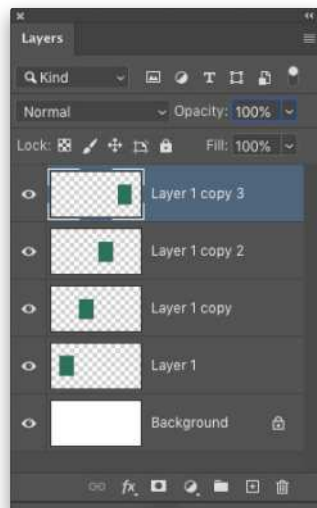
STEP TWO: With the transform box around the object, hold the Shift key, and drag the object to the right of the existing subject. Because Free Transform is in copy mode, it will make a duplicate of the object. Press Enter.



STEP THREE: Hold down Shift-Option-Command (PC: Shift-Alt-Ctrl) and tap the T key for step-and-repeat. Photoshop will repeat the previous transformation step. Since the only change you made was the position of the duplicate object, that's the only function that will be repeated. So you should now have three copies of the object equidistant apart. While holding that combination of keys, each time you tap T, it will repeat the previous step, generating another instance of the object. Here, we created a total of four rectangles using step-and-repeat.



You'll notice in the Layers panel that a new layer was created for each duplicate object. This can be handy, but also annoying if you have a crazy number of repeats.



To keep all the repeated objects on the same layer, first load the object as an active selection by holding down the Command (PC: Ctrl) key and clicking on its layer thumbnail in the Layers panel. Now when you apply step-and-repeat, all the duplicate objects will remain on the same layer, keeping the Layers panel nice and tidy.

Tip: If you forget to load the shape as a selection before doing a step-and-repeat, instead of starting over, just select all the repeated layers in the Layers panel and merge them into a single layer by pressing Command-E (PC: Ctrl-E).

So, those are the basic functions of step-and-repeat—or are they? Let's take it a bit further and explore what we can create when we combine step-and-repeat with other Photoshop effects. (By the way, Dave Clayton shows a cool text effect using step-and-repeat on page 144.)

ABSTRACT PHOTO EFFECTS

This is a fun technique to play around with when you need a quick background effect, and the best part is that it only uses the existing image to create the effect.

STEP ONE: Start by opening a photo in Photoshop to which you want to apply this effect. If you'd like to download the low-res watermarked version of this image to follow along, click [this link](#), log in with your Adobe ID, and click the Save to Library button. Double-click the image in the Libraries panel (Window>Libraries) to open it in Photoshop.

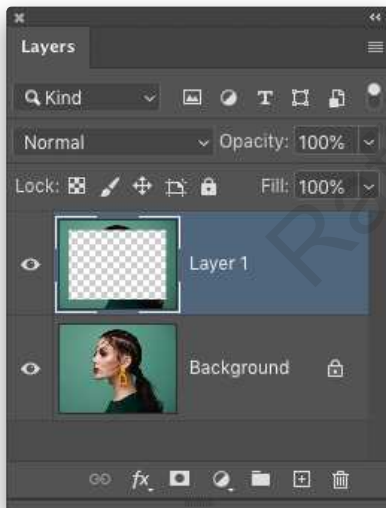


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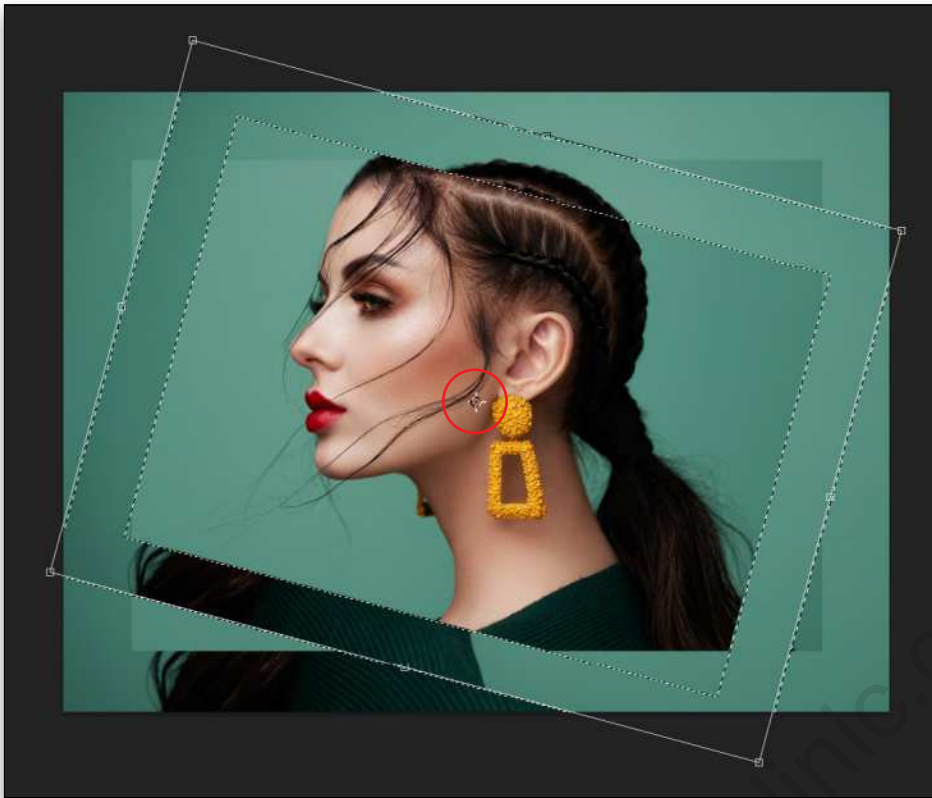
STEP TWO: Select the Rectangular Marquee tool (M) in the Toolbar. Then, draw a rectangular selection inside the image a little ways away from the edges of the image as shown here, creating a “frame” with the selection.



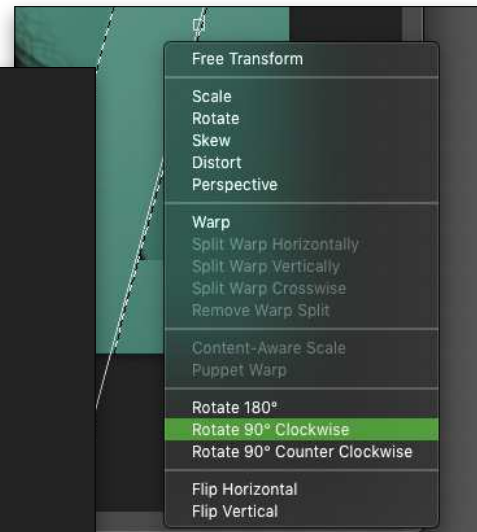
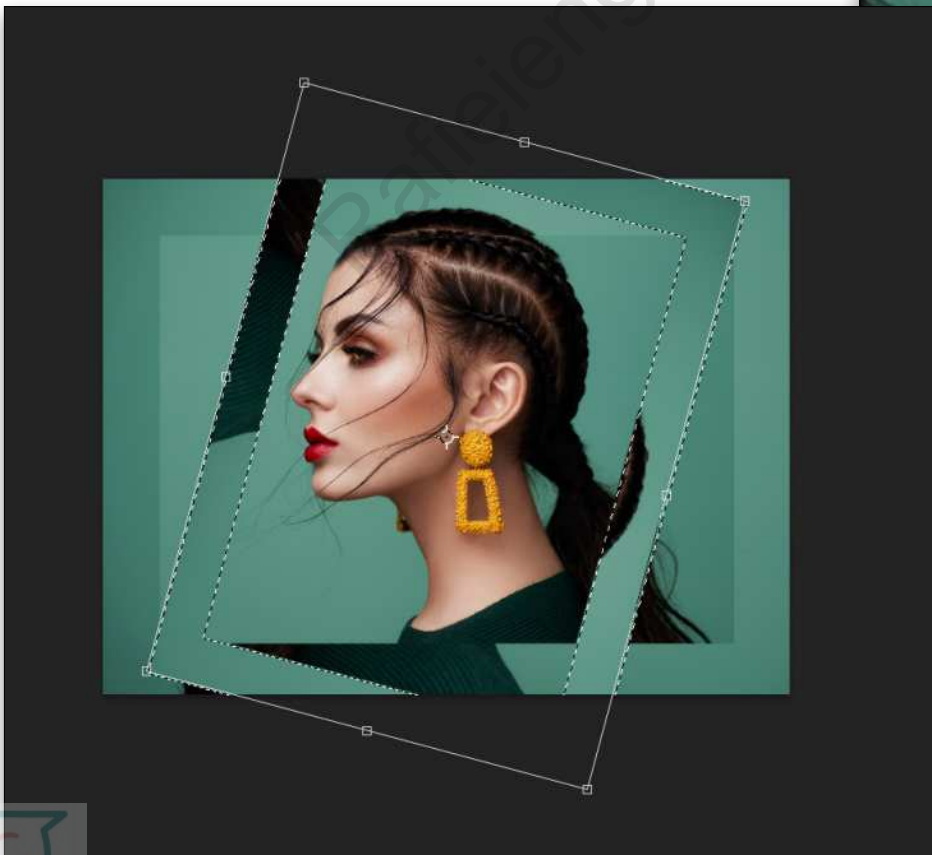
STEP THREE: Press Shift-Command-I (PC: Shift-Ctrl-I) to Inverse the selection so the outer edges of the image are selected, and not the inner portion. Press Command-J (PC: Ctrl-J) to copy the selected area to a new layer. Go under the Edit menu, to Transform, and choose Flip Horizontal.



STEP FOUR: To keep all the repeats on one layer, first load the layer as an active selection by holding down the Command (PC: Ctrl) key and clicking on its layer thumbnail in the Layers panel. Press Option-Command-T (PC: Alt-Ctrl-T) for Free Transform in copy mode.



STEP FIVE: Here's where your imagination can have some fun. We know that step-and-repeat will repeat the position of an object, but it will also repeat the scale and rotation. This photo looks great, but the background needs a little something extra. With Free Transform activated, click-and-drag the target in the center of the bounding box slightly to the left. *Note:* If you don't see the center target, click on the checkbox on the left side of the Options Bar up top. Then, move your cursor just outside the bounding box, hold down the Shift key, and click-and-drag to rotate the frame clockwise 15° (the Shift key constrains the rotation to 15° increments). Don't press Enter yet.



STEP SIX: Grab a corner handle and drag it inward to scale down the shape a little. Then Right-click on the object and choose Rotate 90° Clockwise. (You can play around with the angle of the rotation to get a different result every time.) Press Enter when done.

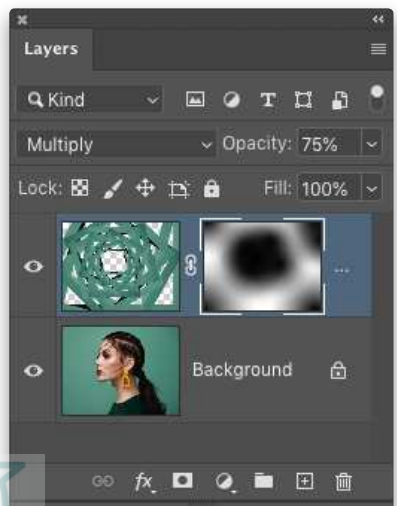
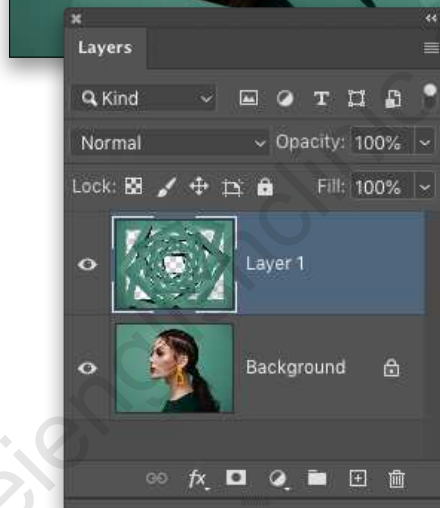


STEP SEVEN: Now just hold down Shift-Option-Command (PC: Shift-Alt-Ctrl) and tap T over and over, and you'll see each repeated object rotate and appear to recede toward the center of the image as they get smaller and smaller. Press Command-D (PC: Ctrl-D) to deselect after you've created your last repeat.



STEP EIGHT: You now have a quick abstract design element. To finish, change the layer blend mode to Multiply and lower the layer Opacity to 75%. Then use regular Free Transform to scale up the abstract layer and reposition it as needed. Click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel and paint on the layer mask with the Brush tool (B) set to black to hide the center and reveal the original subject below. I also masked out distracting areas around the edges.

This is just one of a myriad possibilities, and well worth experimenting with.



© Adobe Stock/napitude

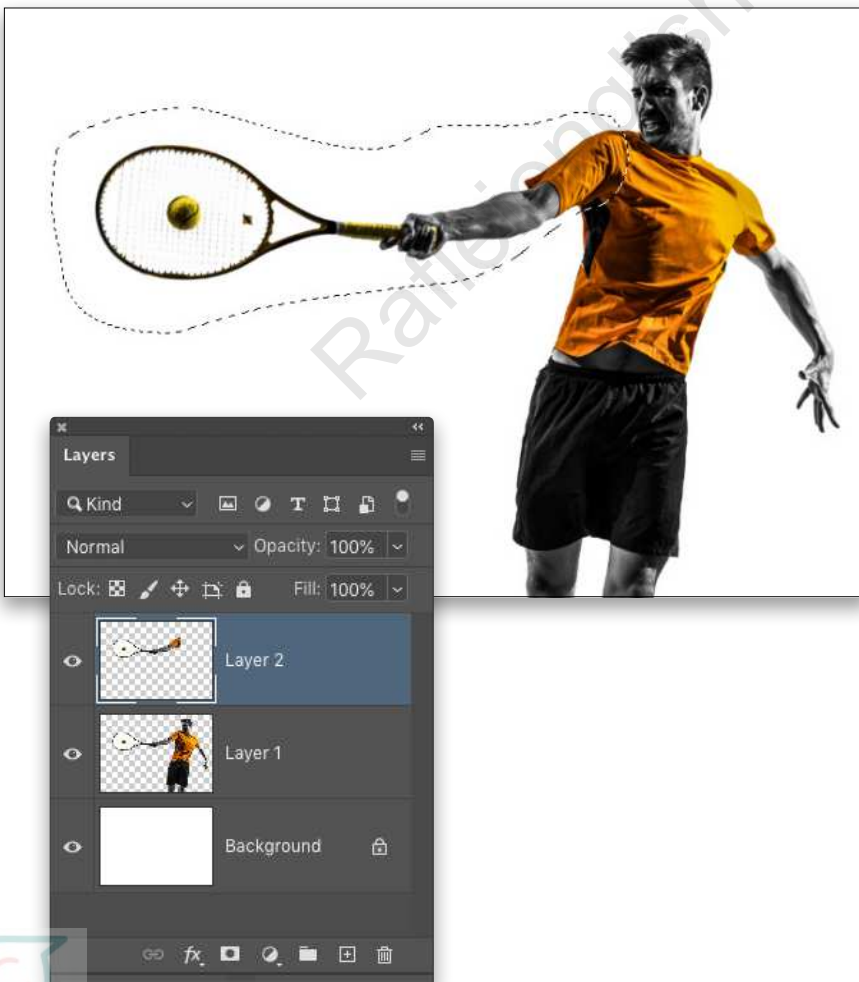


DIRECTIONAL EFFECTS

Another great use of step-and-repeat is to add stylized speed and blur effects for certain parts of a subject. Here we have a sports image that will demonstrate this effect well. You can find it on Adobe Stock by clicking [here](#).

STEP ONE: First, the subject needs to be extracted to a new layer. Go to **Select>Subject** to create a quick selection around the tennis player. If you're using the low-res preview version of this image from Adobe Stock, zoom into the tennis racket to make sure that all of it was selected. If you're using the high-res version, zoom into the tennis racket to make sure that all of it was selected. Then, grab the Object Selection tool (W) from the Toolbar, hold the Shift key to add to the selection, and then keep marqueeing around areas of the racket that need to be selected. The strings don't need to be selected, just the frame of the racket. When done, press **Command-J** (PC: **Ctrl-J**) to copy the selection to a new layer.

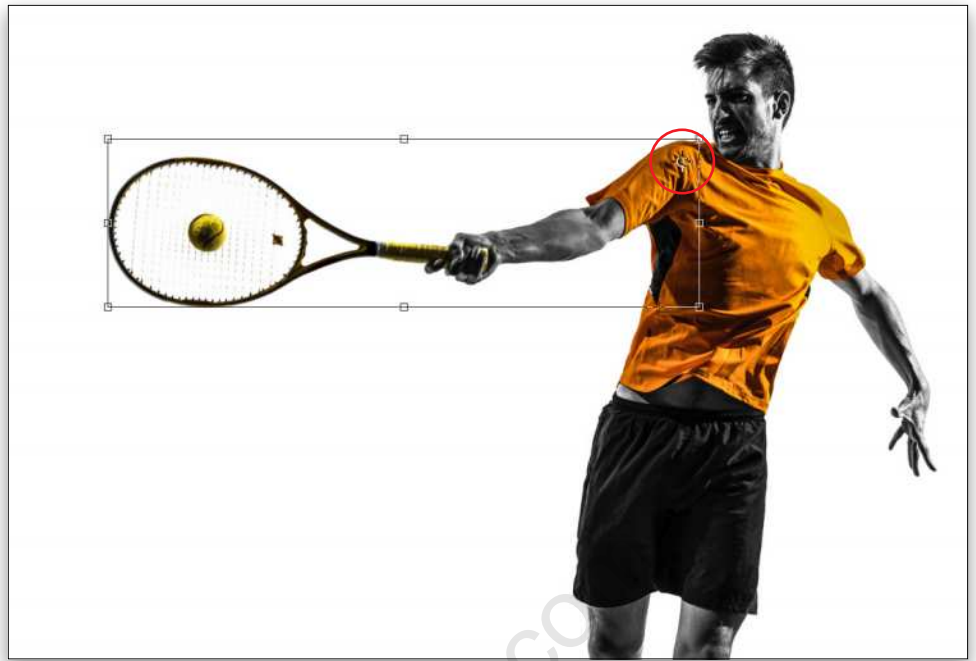
Press **D** to set the default Foreground and Background colors, click on the Background layer in the Layers panel to make it active, and then press **Command-Delete** (PC: **Ctrl-Backspace**) to fill the layer with white. Click on the extracted tennis player layer to make it active, and press **Command-T** (PC: **Ctrl-T**) for Free Transform. Click-and-drag outside the bounding box to rotate the player clockwise, and then position him as shown here. Press **Enter** to commit the transformation.



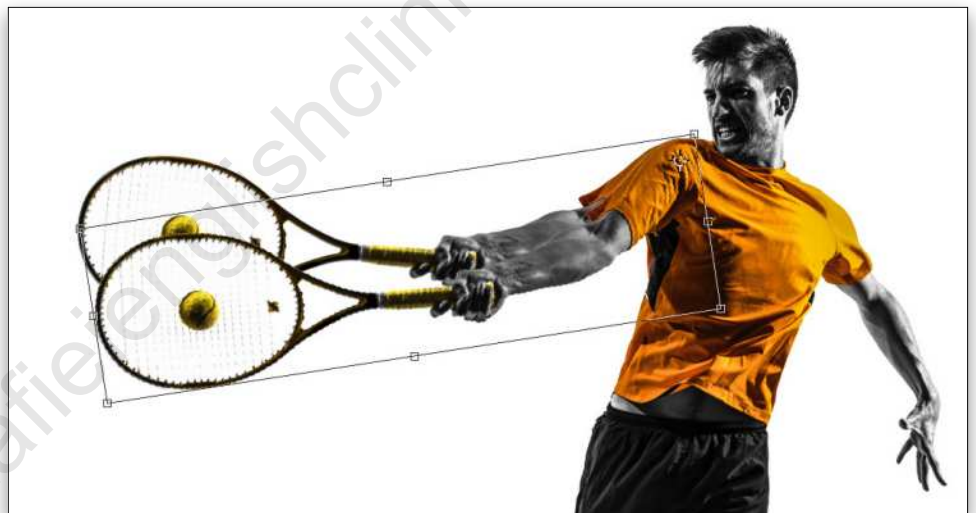
STEP TWO: Next, choose the part to enhance. We're going to focus on the arm swinging the racket. Start by using the Lasso tool (L) to draw a selection around the racket and entire arm all the way up to and including the shoulder. Press **Command-J** (PC: **Ctrl-T**) to copy the selection to a new layer.



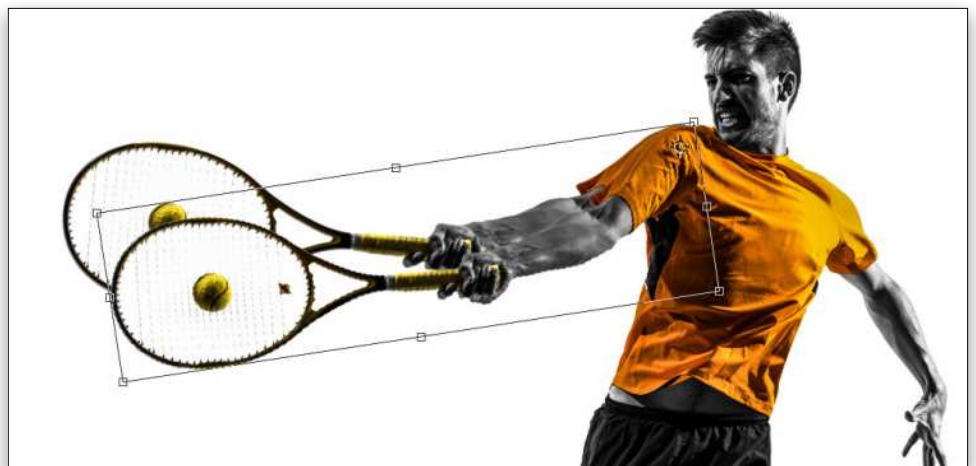
STEP THREE: With the arm layer active, activate Free Transform in copy mode by pressing Option-Command-T (PC: Alt-Ctrl-T), and the Free Transform bounding box will appear around the arm and racket. Click-and-drag the center target anchor point to the shoulder area, as this is where we want the pivot point for the racket and arm motion. If you don't see the center target, click on the checkbox near the left of the Options Bar up top.



STEP FOUR: Move your cursor just outside the bounding box, and click-and-drag counterclockwise a little. How much depends on how many repeats you want and how much space you want between each repeat. Don't press Enter yet.

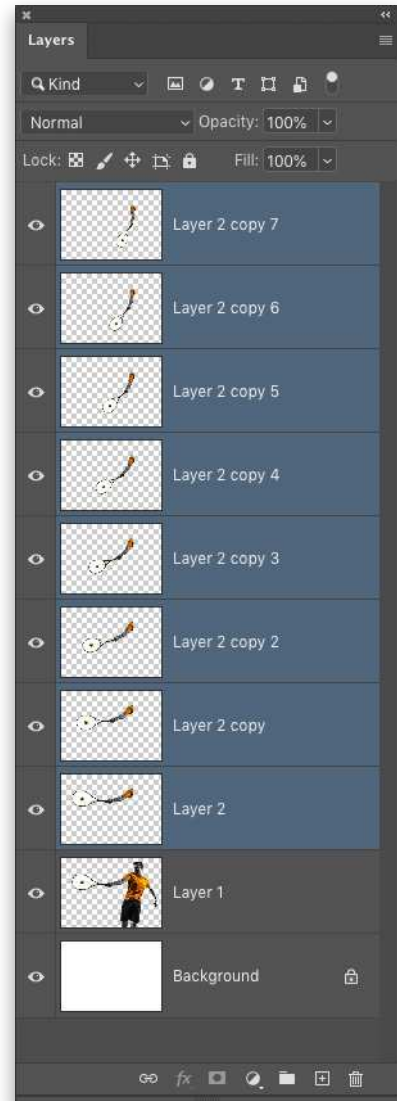


STEP FIVE: In addition to the position of the object, we also want each repeat to be a little smaller than the previous one, so we need to scale it down a bit. Hold down the Option (PC: Alt) key, click on a corner handle, and drag inward to scale the object down a little. Now press Enter.

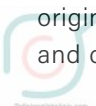


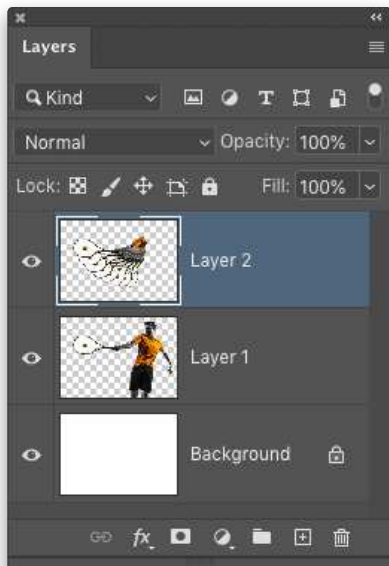


STEP SIX: Now hold down Shift-Option-Command (PC: Shift-Alt-Ctrl) and tap T continuously for each new repeat. Notice as you do, the object rotates and scales down progressively with each repeat. There's a problem, however: each repeat appears in front of the previous one, but we need each one to appear behind the previous one.



STEP SEVEN: You could go in the Layers panel and reposition the layers manually but, depending on how many repeats you have, this could be tedious. Instead, just click on the top arm layer in the Layers panel, and then Shift-click the bottom arm layer to select all the repeats; don't include the original extracted subject layer. Then go under the Layer menu, to Arrange, and choose Reverse. Voilà!





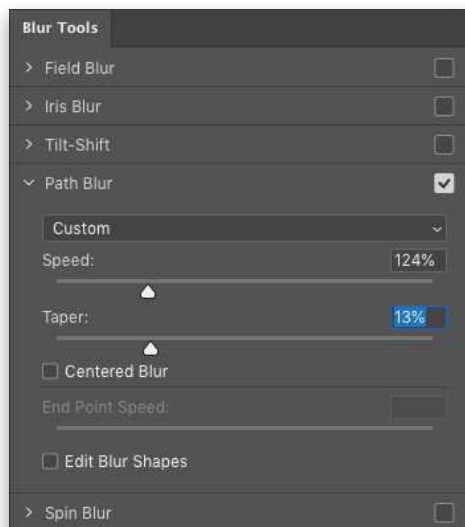
STEP EIGHT: Now that the layer order is correct, merge all the repeats into a single layer by pressing Command-E (PC: Ctrl-E) while they're all selected in the Layers panel.

STEP NINE: Go under the Filter menu, to Blur Gallery, and choose Path Blur. You'll see a path with an arrowhead appear; the arrow indicates the direction of the blur. Reposition the path by dragging the white circle on the left end of the path to the ball on the top racket. Drag the arrow on the right end of the path to the center of the smallest racket on the right.



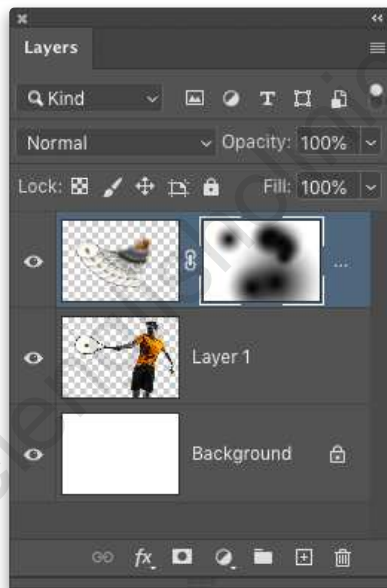
STEP 10: Next, grab the center point on the path and drag it down to approximately match the curve of the rackets. You can use the balls as a guide.

STEP 11: Over in the Blur Tools panel, uncheck Centered Blur. This pushes the blur in one direction from the starting point on the left of path. Increase the Speed to around 125%. Increasing the amount of Taper will lessen the edge fade of the blur effect. When done, click OK in the Options Bar.





STEP 12: Finally, click the Add Layer Mask icon (circle in square) at the bottom of the Layers panel, and grab the Gradient tool (G). Press D then X to set the Foreground color to black, click on the gradient preview thumbnail in the Options Bar to open the Gradient Editor, and select the Foreground to Transparent preset in the Basics group. Click OK to close the Gradient Editor. Select the Radial Gradient style icon in the Options Bar. With the layer mask thumbnail active in the Layers panel, draw circular gradients in the image to fade the blur effect as it gets closer to the subject.

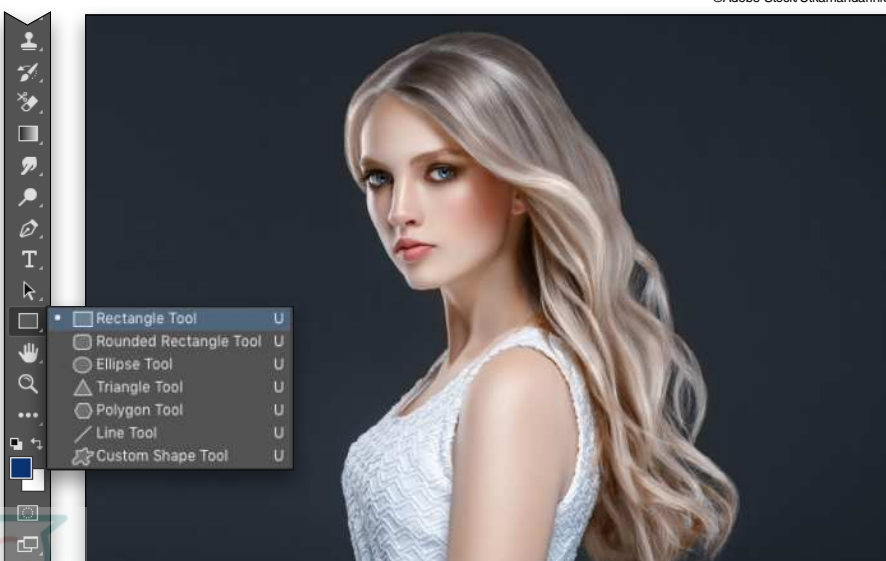


You can see how using filters in combination with step-and-repeat can open new creative ventures. Be sure to experiment with other filters in Photoshop, as there are many! By the way, if you'd like to take a deeper dive into the Path Blur filter, check "Photoshop Proving Ground" on page 136.

VECTOR EFFECTS

Another cool use of step-and-repeat is to create unique vector shapes. You can build clean custom pattern effects starting with simple vector shapes and then using Warp to create custom abstract effects. These have a variety of uses for design effects and are scalable without loss of quality like pixel-based shapes.

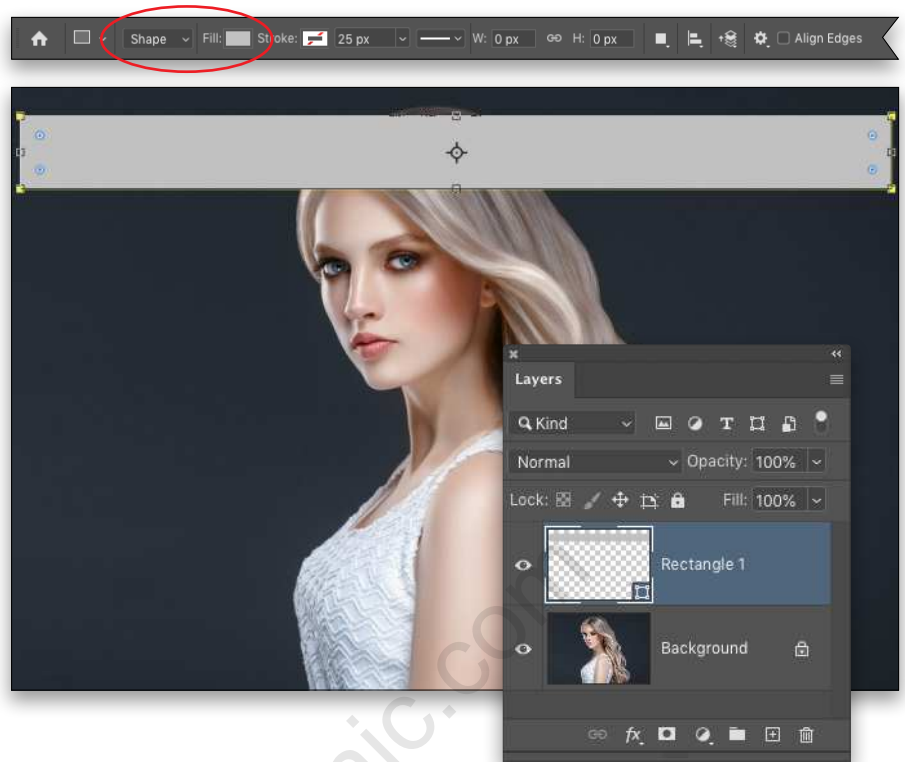
STEP ONE: Start by opening the photo you want to use. You can find the one we're using here from Adobe Stock by clicking [here](#). Then go to the Toolbar and choose the Rectangle tool (U).



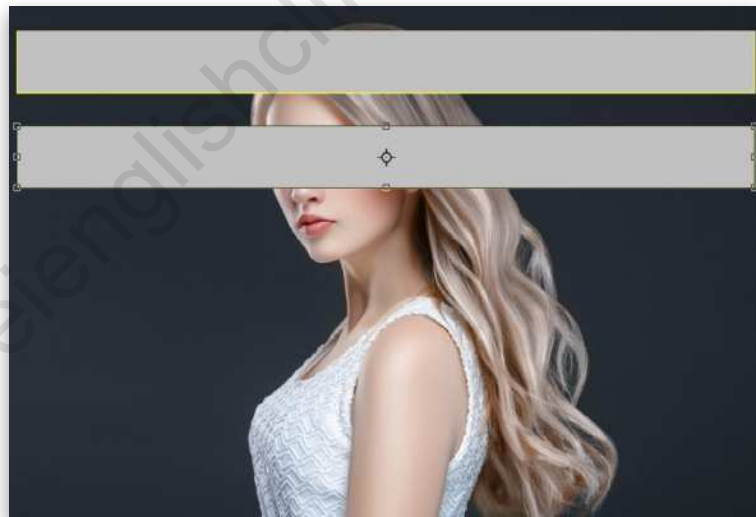
©Adobe Stock/Utkamandarinka

STEP TWO: Go to the Options Bar and make sure the tool mode is set to Shape, and change the Fill color to a light gray.

STEP THREE: Draw a thin horizontal rectangle along the top area of the image as shown here. A new shape layer will automatically be created in the Layers panel.

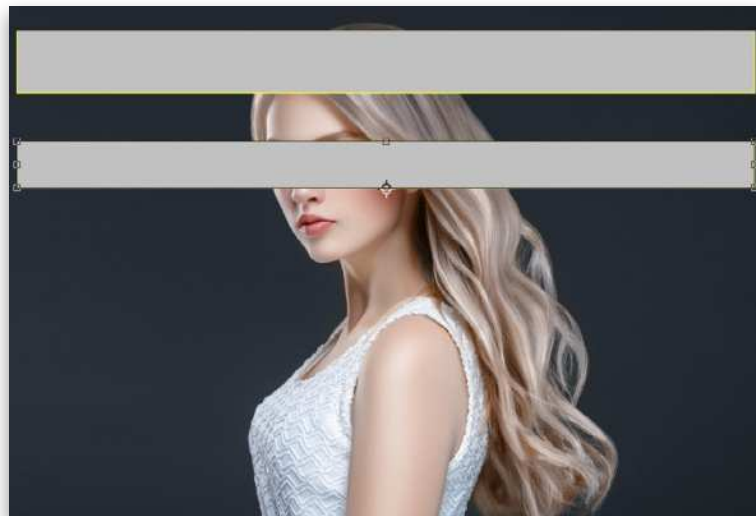


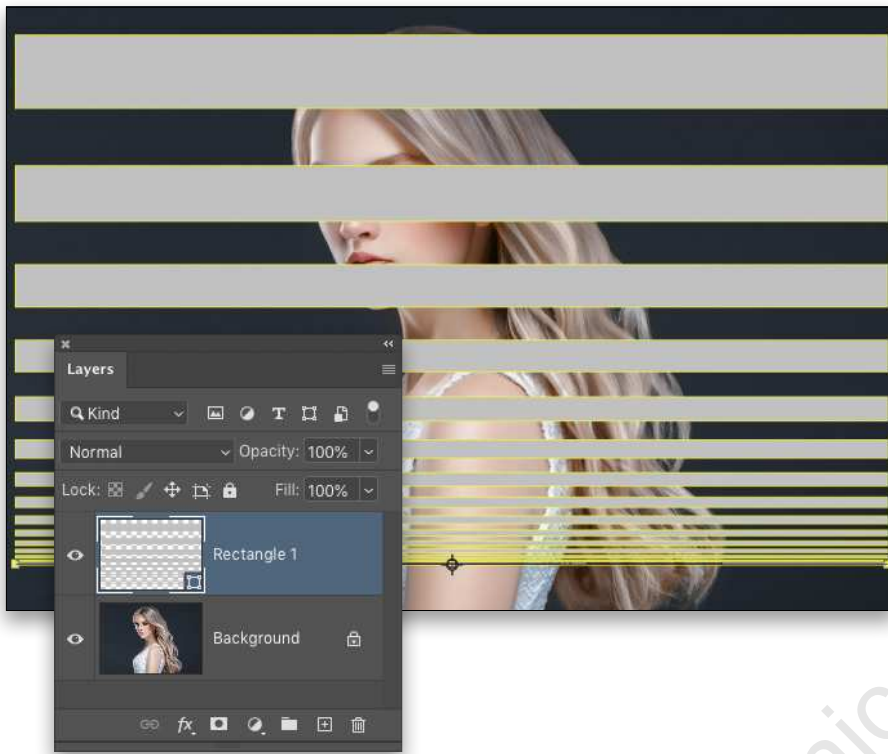
STEP FOUR: Activate Free Transform in copy mode by pressing Option-Command-T (PC: Alt-Ctrl-T).



STEP FIVE: Hold down the Shift key, and then click-and-drag the shape down below the original, leaving a little space between them as shown here. Grab the center target and position it over the bottom center control point. If you don't see the center target, click on the checkbox near the left of the Options Bar up top.

Hold down the Shift key and grab the top-center control point and drag it down a little so this rectangle shape is a little narrower than the top shape. Press Enter when done.

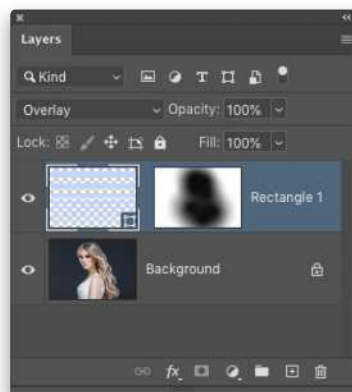




STEP SIX: As before, hold down Shift-Option-Command (PC: Shift-Alt-Ctrl) and tap T continuously. Each repeat will create a smaller version resulting in a fade effect using shapes.



STEP SEVEN: Now you can play with color fills and blend modes depending on the type of effect you want. To change the color, simply double-click the shape layer's thumbnail in the Layers panel to open the Color Picker. Select a color and click OK. As for the blend mode, we went with Overlay. As before in Step 12 of the previous technique, add a layer mask and fade the effect around the subject to get a quick background effect.



STEP EIGHT: You can take this a step further by warping the pattern for a more abstract effect. The great thing is that warping a vector shape is nondestructive so the result doesn't lose quality through resampling.

Start by clicking the chain icon between the layer mask thumbnail and the layer thumbnail in the Layers panel to unlink them. This way, you'll warp the shape itself and not the mask. Make sure the shape layer thumbnail is selected, grab the Path Selection tool (A), and marquee around the entire document to make sure all the shapes are selected. Go under the Edit menu, to Transform Path, and choose Warp.

Now just grab the corner handles and go nuts! You can also click on the object itself and move the warp around. Fold them over and overlap the shapes. Again, because this part is so organic, you'll always get a different result, which makes it all the more fun. When you press Enter, Photoshop will let you know it needs to change the live shape to a path. Just click Yes.

Even when you're done warping, you can rotate and scale the paths to better fit the composition of the shot. You can even warp it some more if you want.



Again, this only scratches the surface of what you can do with step-and-repeat, especially when combined with filters and other Photoshop features. Whether you're new to this feature or have been using it for years, I hope this gives you a few ideas for exploring this simple yet powerful feature! ■

 Questions & Comments

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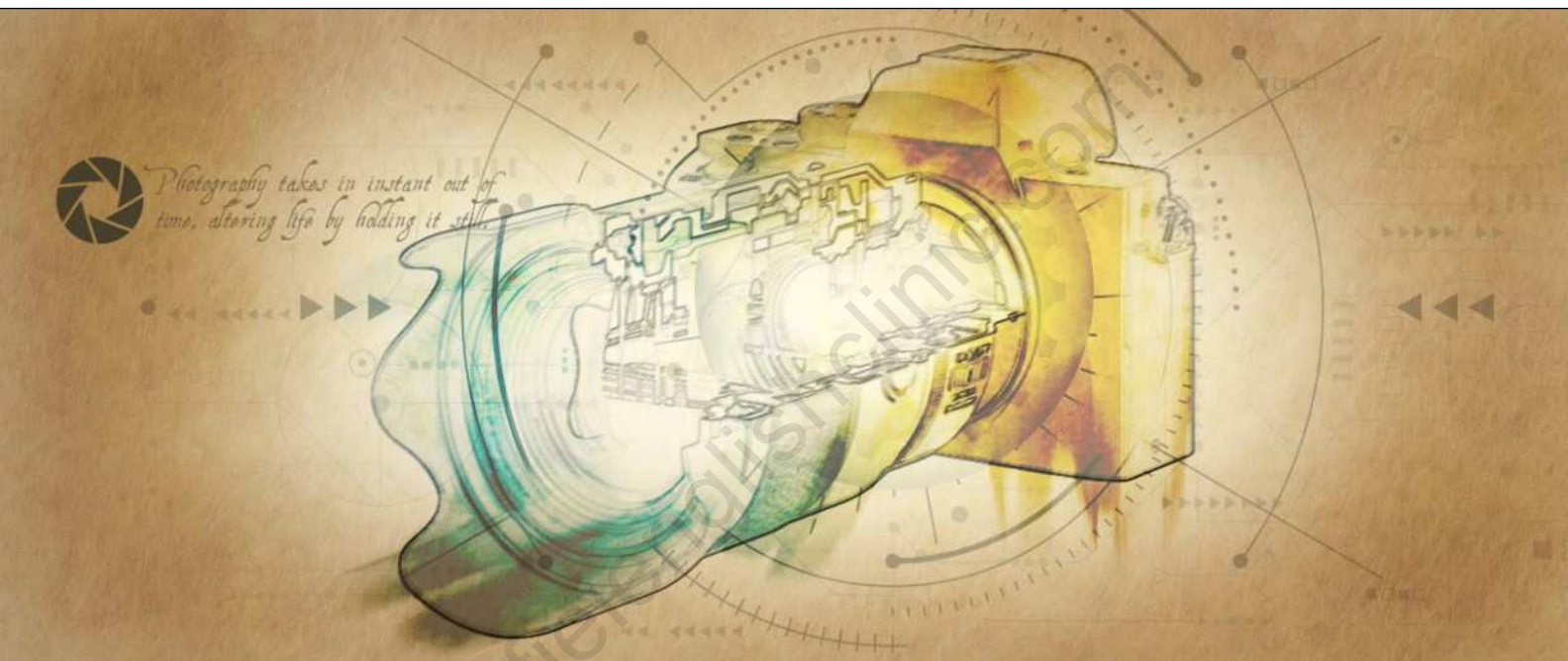
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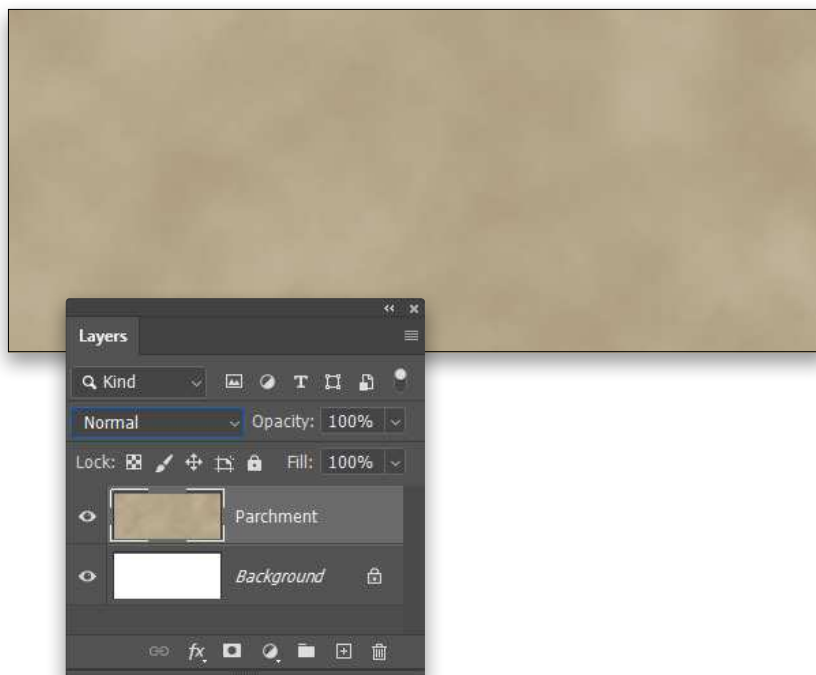
CREATE A SCI-FI WATERCOLOR EFFECT

As *Star Trek: Discovery* finished up their third season, we were still transfixed by the unique design of the title sequence. The blend of tech sketches and watercolor brushes work surprisingly well together. In this project, we boldly explore a technique inspired by that very effect. It's accomplished by some clever uses of filters, blending modes, and stock images but proves to be a versatile technique that can be applied to your own work. One of the essential elements of the technique is a set of watercolor brushes freely available on Adobe's website.

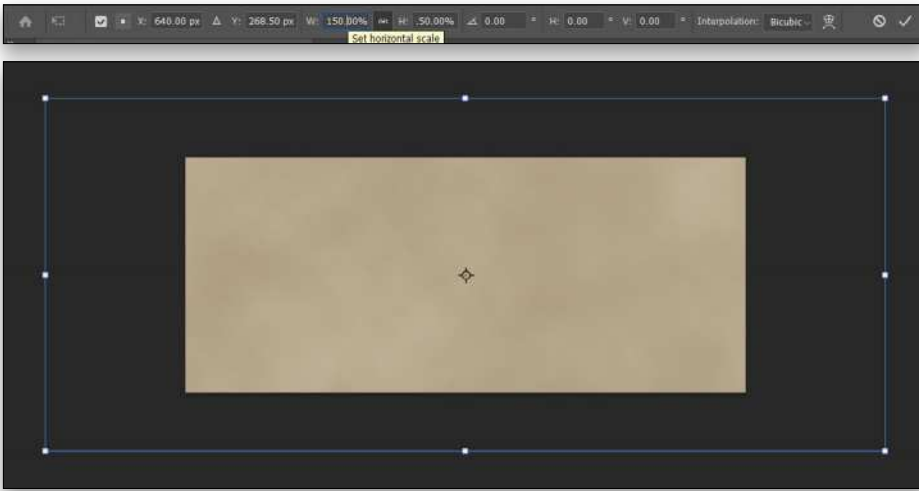


STEP ONE: In Photoshop, go to File>New. In the New Document dialog, set the filename to "Camera Discovery," the Width to 1280 pixels, the Height to 537 pixels, and the Resolution to 72 ppi. After clicking Create, add a new layer by clicking the Create a New layer icon (+) at the bottom of the Layers panel. Double-click the name of the layer and rename it "Parchment."

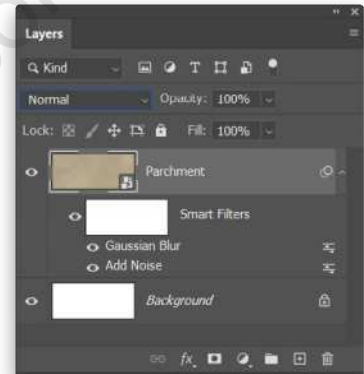
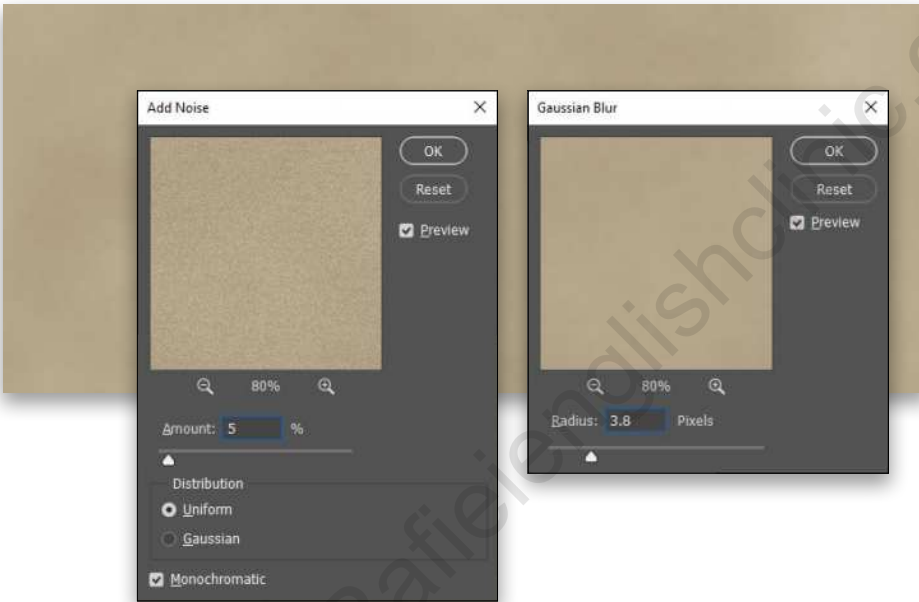
Click on the Foreground color near the bottom of the Toolbar, and set it to a light tan (#c3b69c). Click OK to close the Color Picker. Set the Background color to a darker version of that color (#ab9a7f), and then go to Filter>Render>Clouds to fill the layer with a fractal-like cloud pattern.



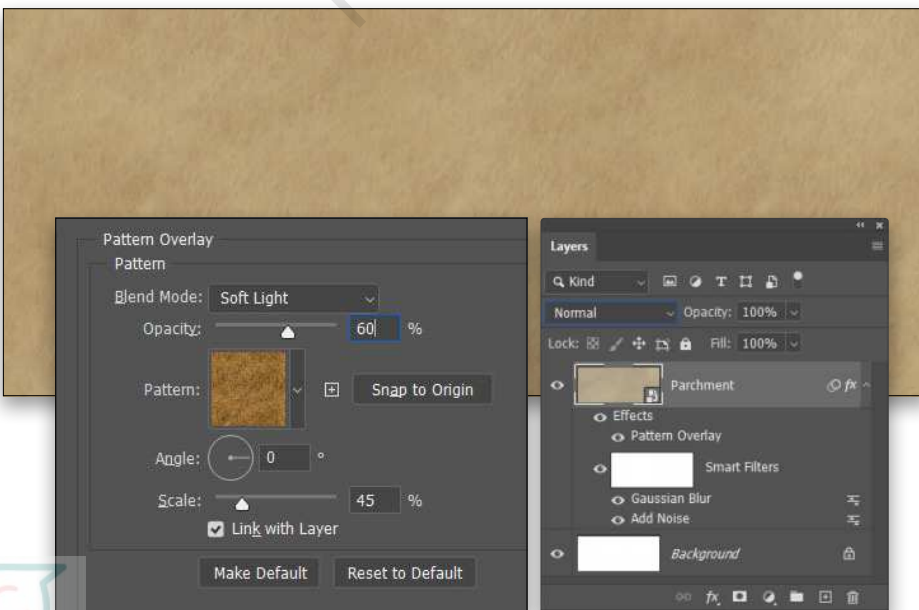
Questions & Comments



STEP TWO: One drawback of the Clouds filter is that there's no scale setting. Instead, the layer needs to be manually scaled to increase the texture size. Press Command-T (PC: Ctrl-T) to get the Free Transform handles. Either drag one of the corners out while holding the Option (PC: Alt) key, or set both the Width and Height to 150% in the Options Bar. Then press Enter to commit the transformation.



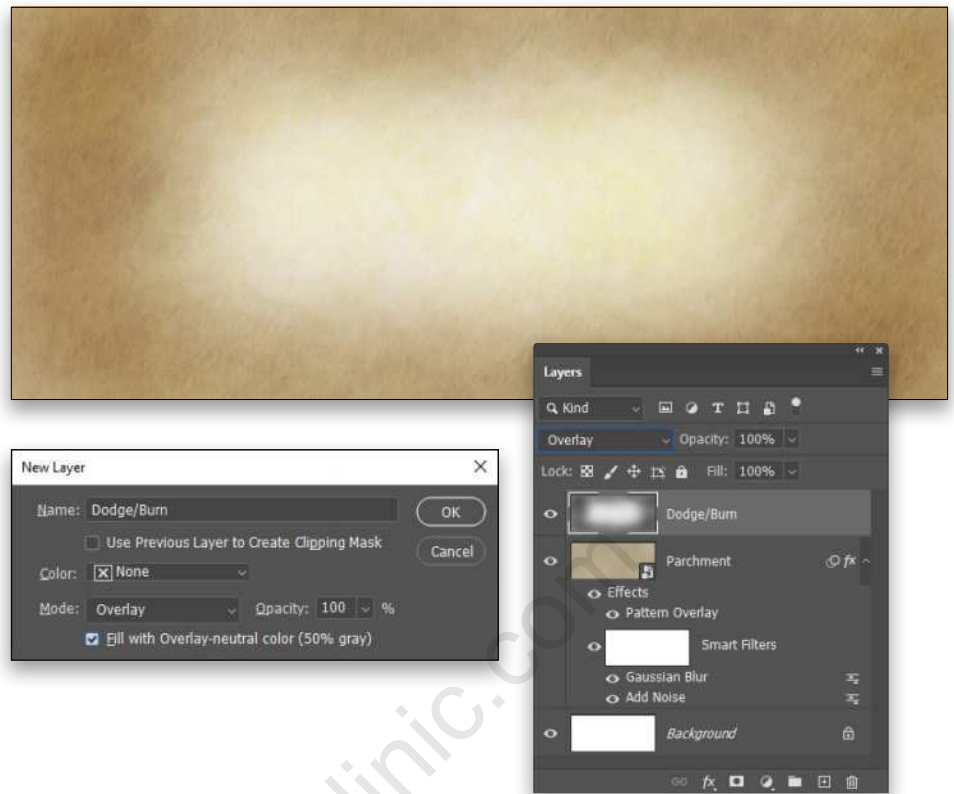
STEP THREE: Go to Filter>Convert for Smart Filters to change the layer into a smart object. Then go to Filter>Noise>Add Noise, set the Amount to 5%, and click OK. Follow this with a Filter>Blur>Gaussian Blur filter using a Radius of 3.8 Pixels to soften the noise a bit. Click OK.



STEP FOUR: Next click the fx icon at the bottom of the Layers panel to add a Pattern Overlay style. Click on the Pattern thumbnail to open the Pattern Picker, and select the Grass-Safari preset from the Grass folder. Change the Blend Mode to Soft Light, reduce the Opacity to 60%, and set the Scale to 45%. Click OK. This adds a touch of grain to the layer and creates a more parchment-like appearance.

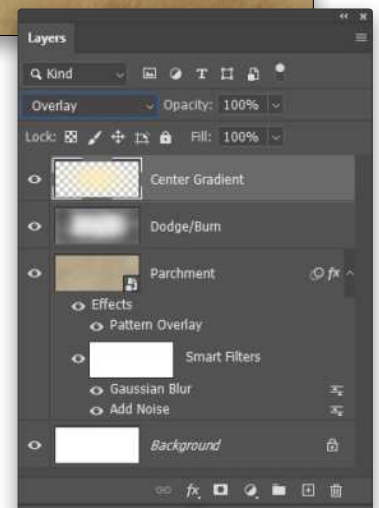


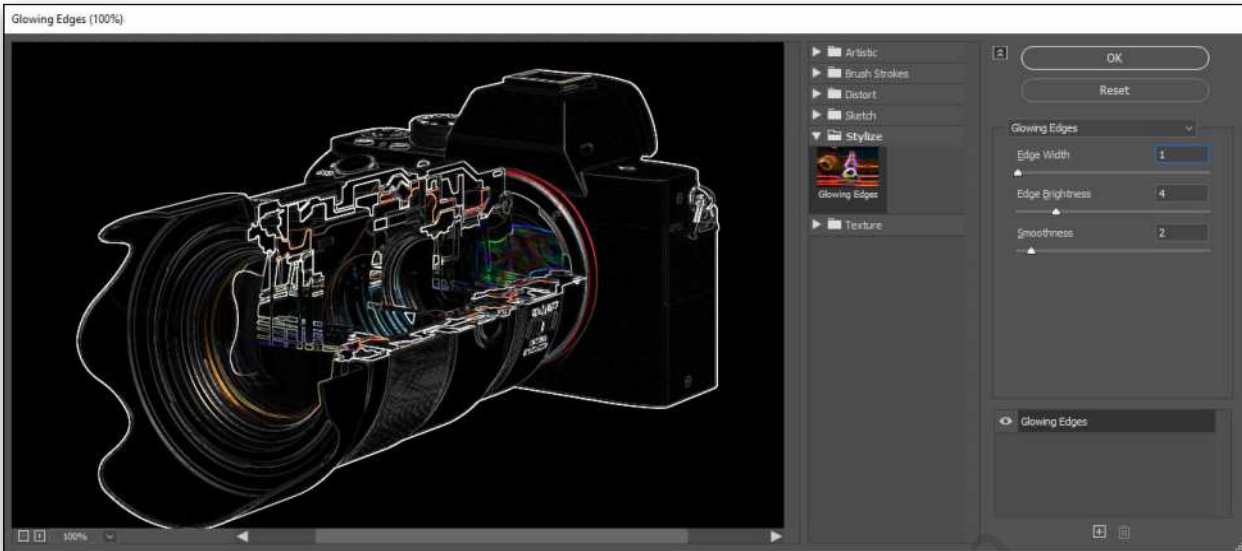
STEP FIVE: Use the Layer>New>Layer menu to add a new layer. In the New Layer dialog, name the layer “Dodge/Burn” and set the Mode to Overlay. Enable the option for Fill with Overlay-Neutral Color (50% Gray), and click OK. This creates a gray-filled layer that’s rendered invisible due to the blending mode. Then use the Burn tool (nested below the Dodge tool [O] in the Toolbar) with a large soft round brush tip to darken the outside edges of the layer. Likewise use the Dodge tool to brighten the central area.



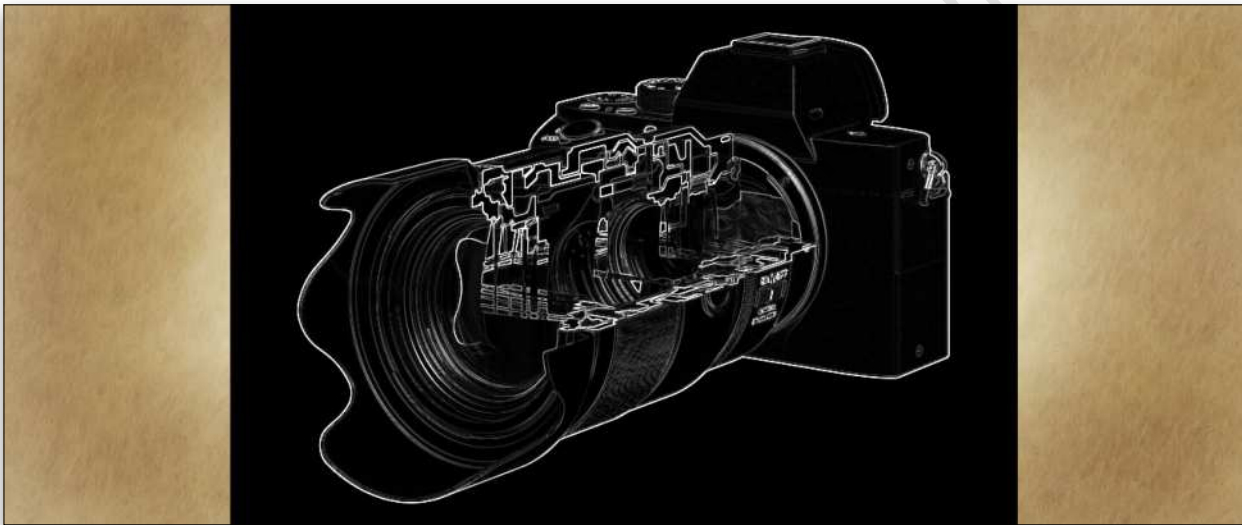
STEP SIX: Add another new layer named “Center Gradient.” Change the Foreground color to a pale yellow (#fbdbdb) and grab the Gradient tool (G). Click on the gradient preview in the Options Bar, and select the Foreground to Transparent preset in the Basics set. Click OK to close the Gradient Editor, and select the Radial Gradient icon in the Options Bar. Draw out a gradient from the center of the canvas to about halfway to the right edge of the document.

Press Command-T (PC: Ctrl-T) for Free Transform, press-and-hold Shift-Option (PC: Shift-Alt), and drag the right center control point to the edge of the document to stretch out the gradient horizontally. Press Enter to commit the transformation. Then set the layer’s blending mode (near the top left of the Layers panel) to Overlay. This completes the background parchment creation; it’s time to move on to the primary artwork.





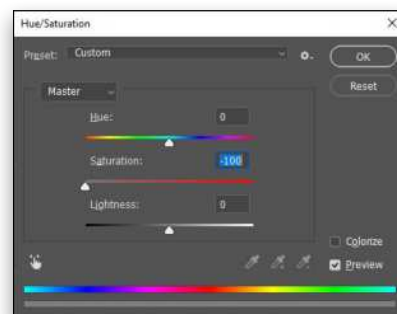
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STEP SEVEN: Go to File>Place Embedded and select the image you'd like to use. If you'd like to download the low-res version of the camera cross section image that we're using here from Adobe Stock, click [this link](#), log in with your Adobe ID, and click the Save to Library button. Double-click the downloaded image in the Libraries panel (Window>Libraries) to open it in Photoshop. Go to Image>Image Size, set the Width to 3000 pixels, the Resample drop-down menu to Preserve Details 2.0, and click OK (we normally don't recommend enlarging images, but this is for practice purposes only). Using the Move tool (V), hold the Shift key, and drag the camera to the parchment document (the Shift key will center the layer in the document). Right-click on the camera layer in the Layers panel, and choose Convert to Smart Object. Press Command-T (PC: Ctrl-T) for Free Transform, and press Command-0 (PC: Ctrl-0) to zoom out the image so you can see the entire transform bounding box. While holding the Option (PC: Alt) key, drag a corner point

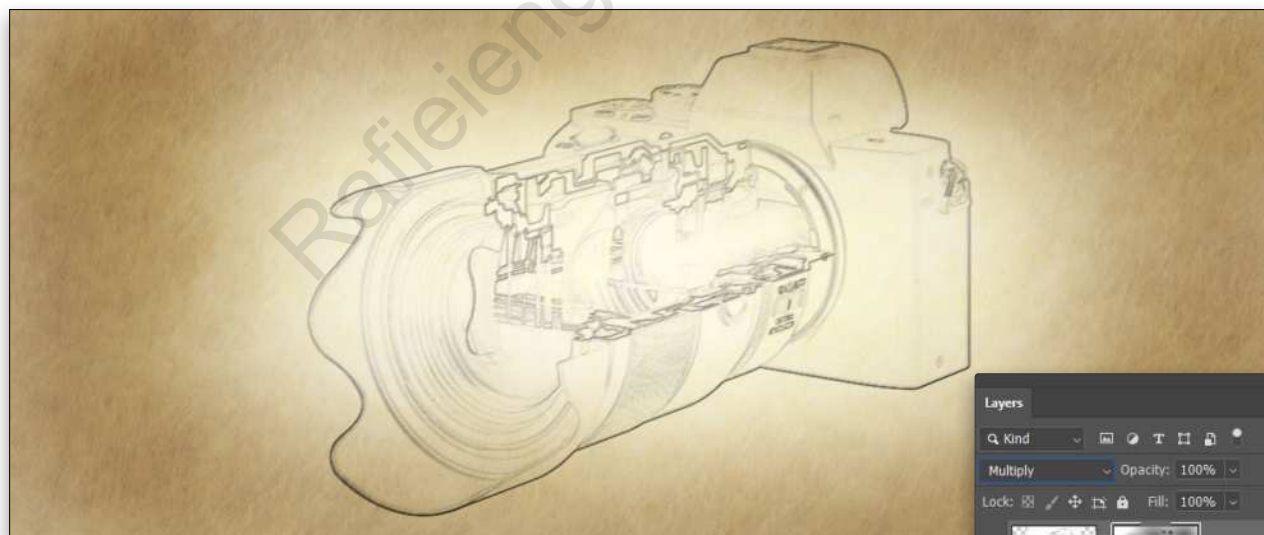
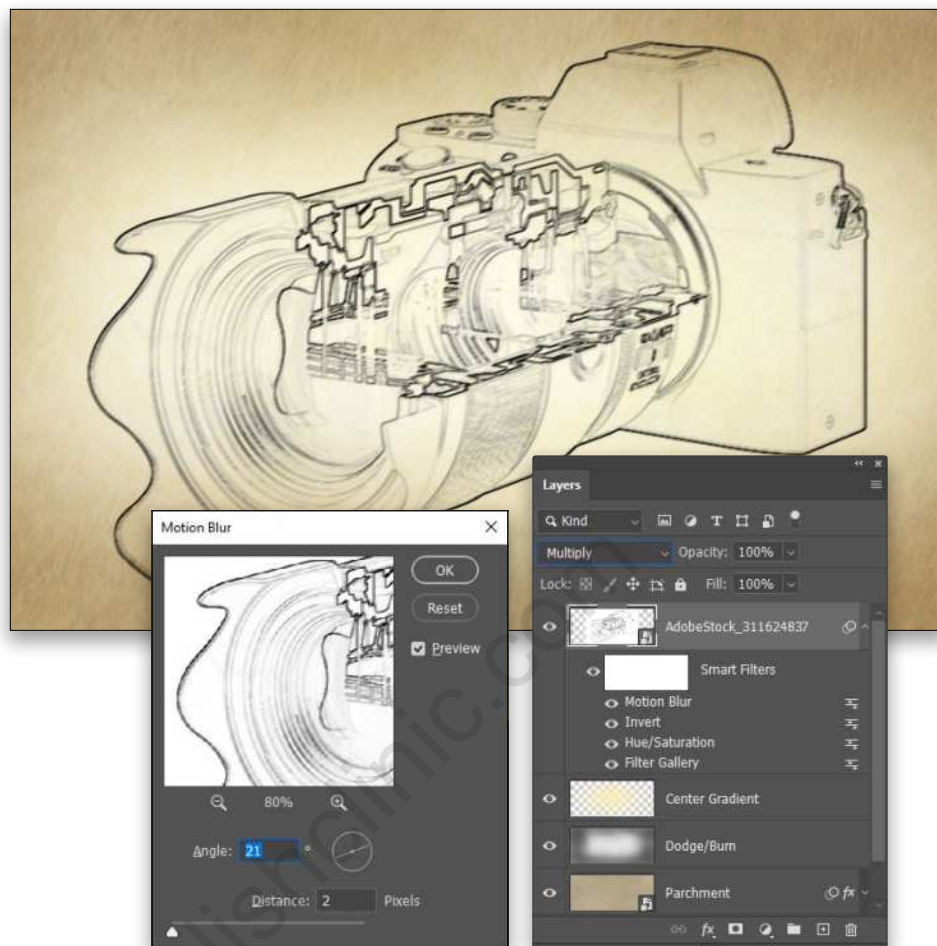
to scale the camera down so it fits in the image. Press Enter to commit the transformation.

After placing the camera, go to Filter>Filter Gallery and select the Glowing Edges filter from the Stylize folder. Set Edge Width to 1, Edge Brightness to 4, and Smoothness to 2. This filter creates colorful lines for the detected edges of the image. We need the lines but not the color, so after clicking OK to apply the filter, go to Image>Adjustments>Hue/Saturation, reduce the Saturation to -100 to nullify all the color values, and click OK.

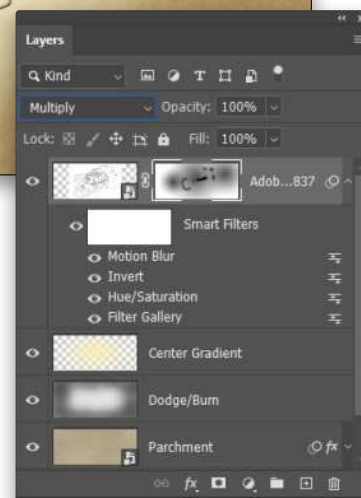


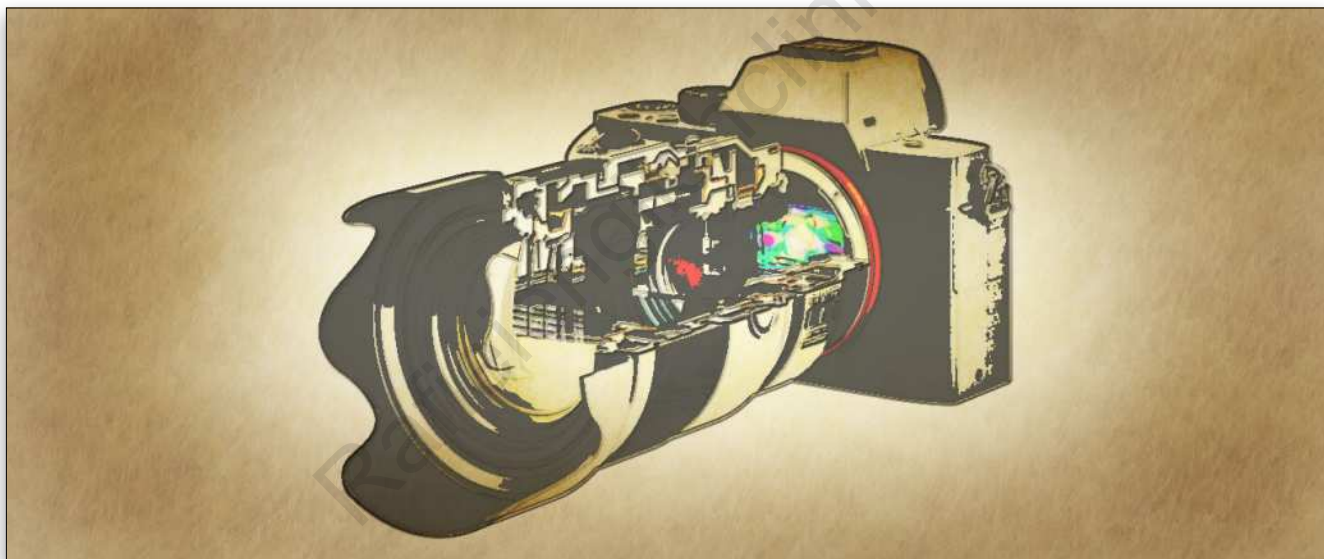
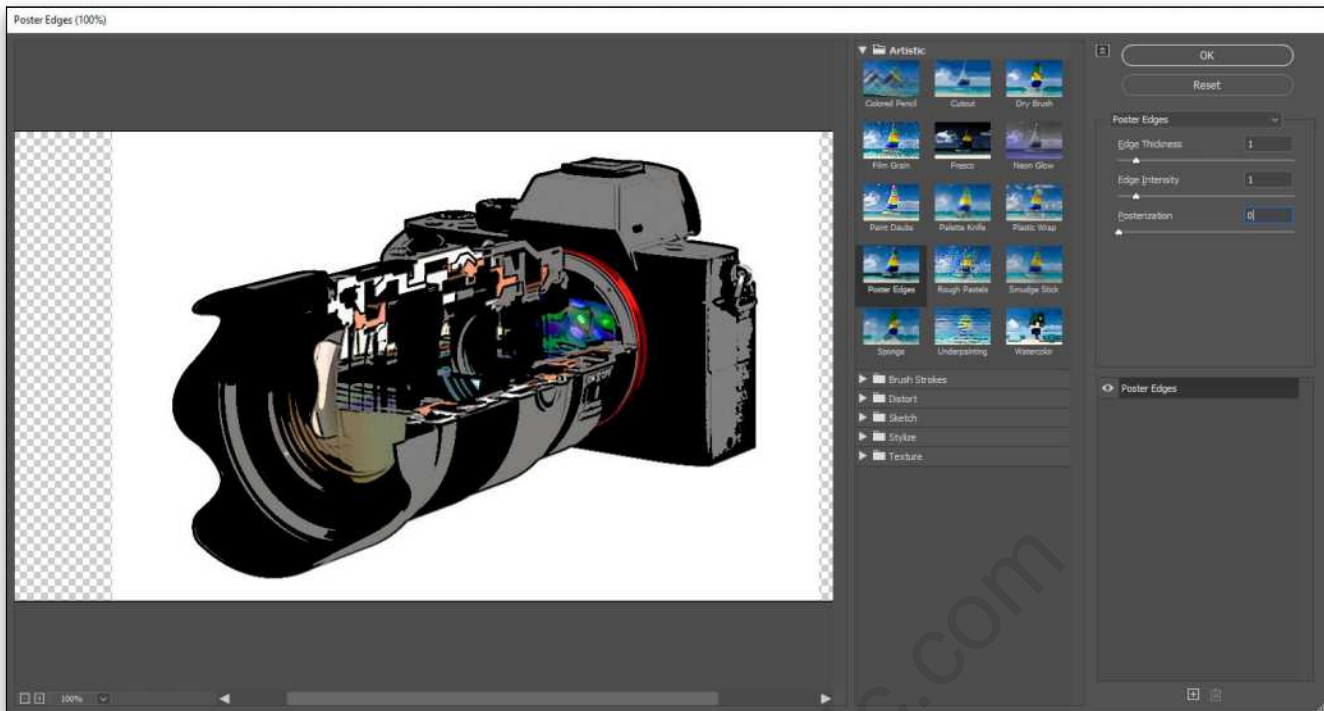
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STEP EIGHT: Next, go to Image>Adjustments>Invert to make the camera lines dark and its background white. Set the layer blending mode to Multiply and the white background disappears, leaving just the dark sketch lines. The lines are a bit overly sharp, so go to Filter>Blur>Motion Blur and set the Angle to 21° and the Distance to 2 Pixels. Click OK. This softens the lines just a bit so it looks more like actual ink on parchment.



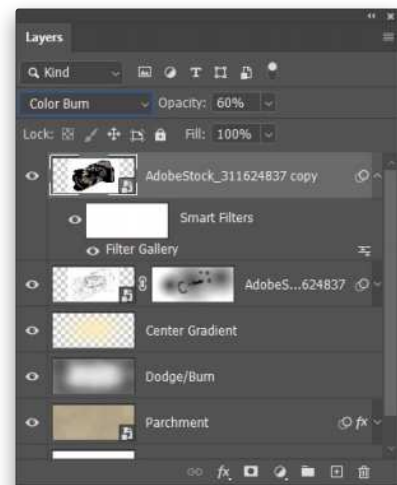
STEP NINE: Click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel, and switch to the Brush tool (B). Press D then X to set the Foreground color to black, and use a small, soft round brush to paint on the mask and “paint out” the more central, intricate parts of the lens. Then press the Right Bracket key (]) to increase the brush size, and reduce the brush Opacity to around 40% in the Options Bar. Now paint to soften some of the remaining lines of the camera. This isn’t to hide the lines, but just to introduce some variation, so the sketch seems more hand-drawn and less mechanically generated.

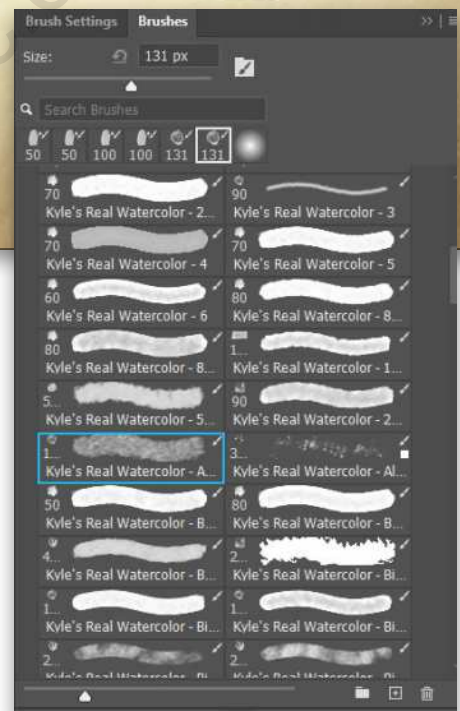
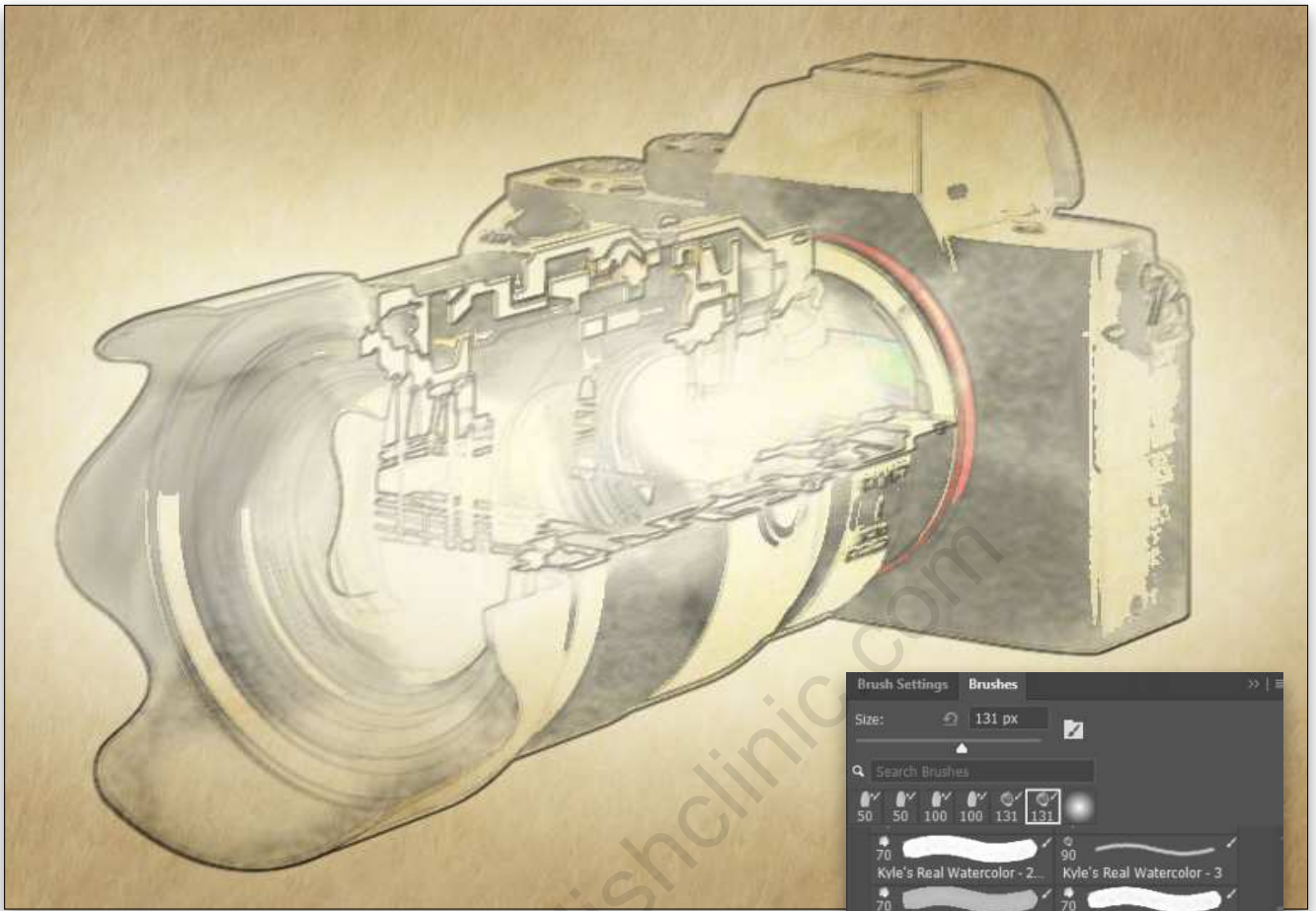




STEP 10: Press Command-J (PC: Ctrl-J) to duplicate the camera stock layer. On this copy, remove the mask by dragging its thumbnail to the Delete Layer icon (trash can) at the bottom of the Layers panel. Do the same for the smart filters to clear them, as well, so we're working with a fresh smart object.

Then run the Filter Gallery again and select the Poster Edges filter from the Artistic folder. Set Edge Thickness to 1, Edge Intensity to 1, and Posterization to 0. After clicking OK to apply the filter, change the blending mode to Color Burn and reduce the layer Opacity to 60% to allow some of the underlying sketch work to show through.

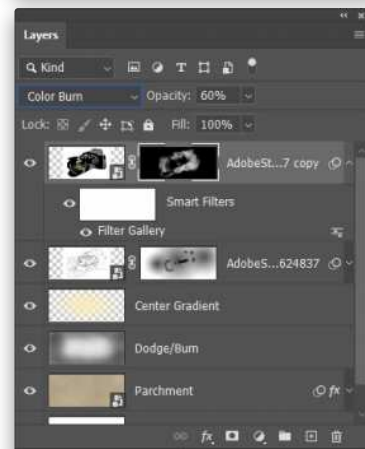


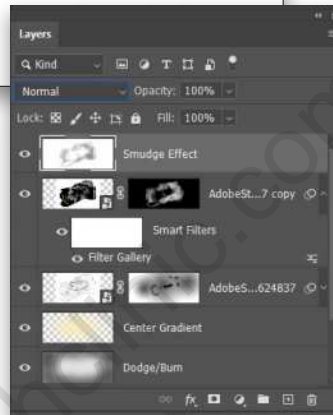
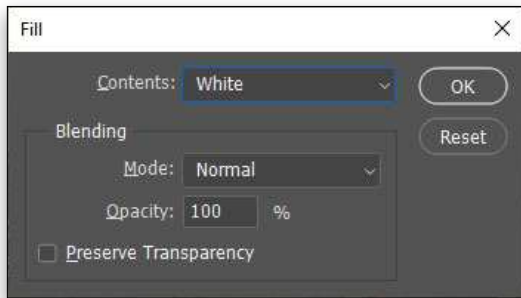
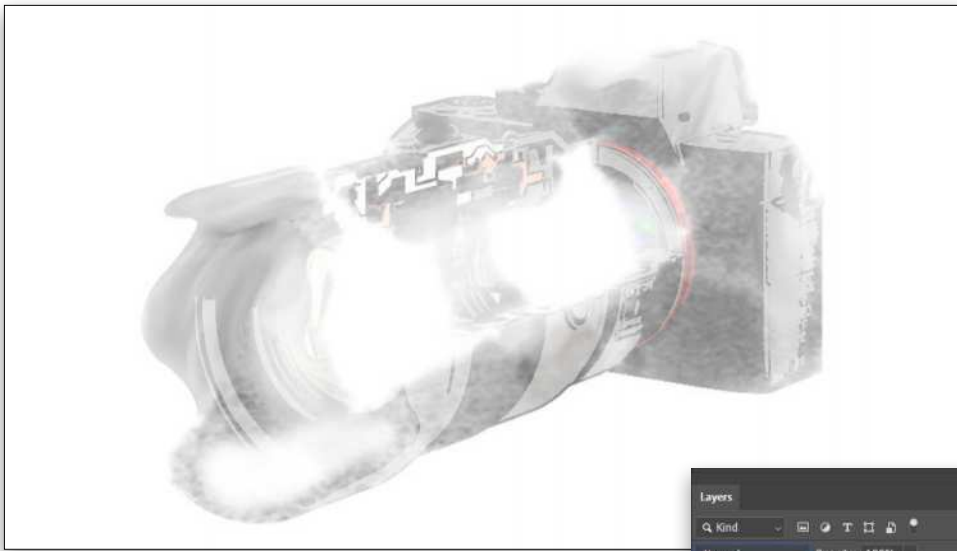


STEP 11: Hold down the Option (PC: Alt) key while clicking on the Add Layer Mask icon at the bottom of the Layers panel to add a black-filled mask, completely hiding the layer. Click [here](#) to find the watercolor brushes that I mentioned at the beginning of the article. Make sure that you're logged in with your Adobe ID, scroll down, and click the Download button for the Watercolor set of brushes. Navigate to the downloaded brushes on your computer and drag the ABR file onto Photoshop's app icon to load them into Photoshop.

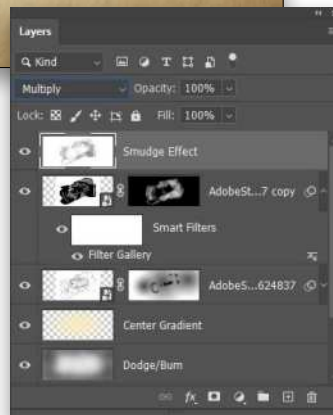
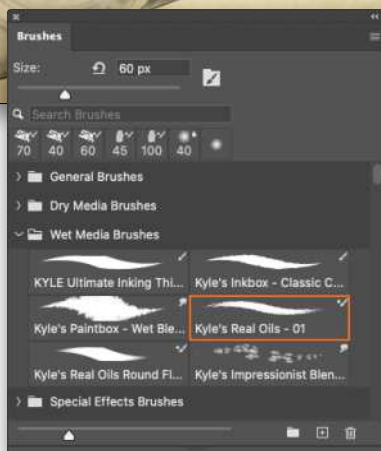
Switch to the Brush tool (B), and open the Brush Settings panel (Window>Brush Settings). Make sure that all the settings on the left are unlocked (the padlock icon). Open the Brushes panel (Window>Brushes) and use the search field near the top of the panel to search for the brush called "Kyle's Real Watercolor - Add Paper Texture."

Press D to set the Foreground color to white, and change the brush Mode in the Options Bar from Linear Burn to Normal. Make sure the layer mask is targeted in the Layers panel, and then use the brush to paint the effect back onto the image, focusing on the camera body and outer edge of the lens. You can use the Blur and Smudge tools in the toolbar, to smooth out the strokes on the top portion of the lens hood.





STEP 12: Press Command-J (PC: Ctrl-J) again to duplicate the layer, rename this copy to “Smudge Effect,” and change the blending mode back to Multiply. Hold down the Command (PC: Ctrl) key and click the Create a New Layer icon in the Layers panel again to place a layer beneath the Smudge Effect layer. Then go to Edit>Fill, select White as the Contents, and click OK to fill the entire layer with white. Click again on the Smudge Effect layer and press Command-E (PC: Ctrl-E) to merge it with the white layer beneath it. You’ll probably need to rename the layer “Smudge Effect” again.



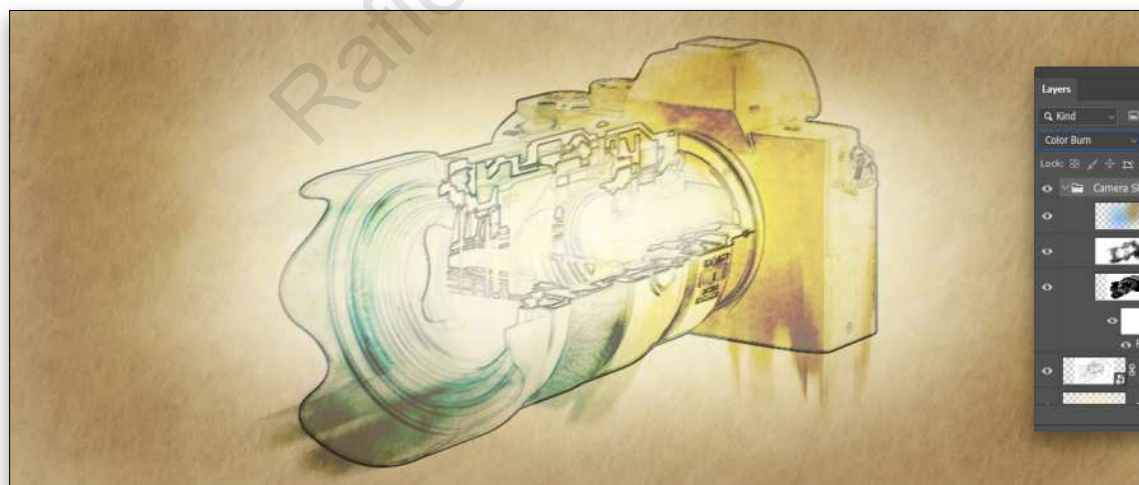
STEP 13: Open the Brushes panel again and look in the Wet Media Brushes folder for a brush called “Kyle’s Real Oils - 01.” This uses the Mixer Brush instead of the traditional Brush tool. The entire point of crafting that merged layer is so this brush has some white pixels with which to work. Set the layer’s blending mode back to Multiply, so those white areas aren’t visible, but still available for use with the Mixer Brush.



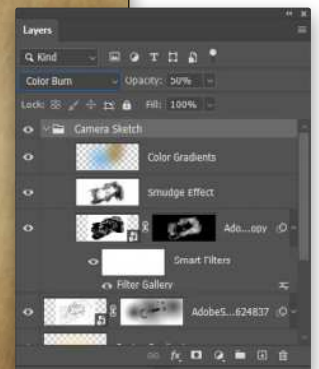
STEP 14: In the Options Bar, click the icon to Clean the Brush After Each Stroke (the brush with the line through it) and set Wet to 25%. Then use this brush to “pull out” some painted effects from the water-color portions of the image (as shown here). Don’t overuse this effect; be judicious and use just a handful of strokes. If the effect is too strong, reduce the Opacity to around 80%.

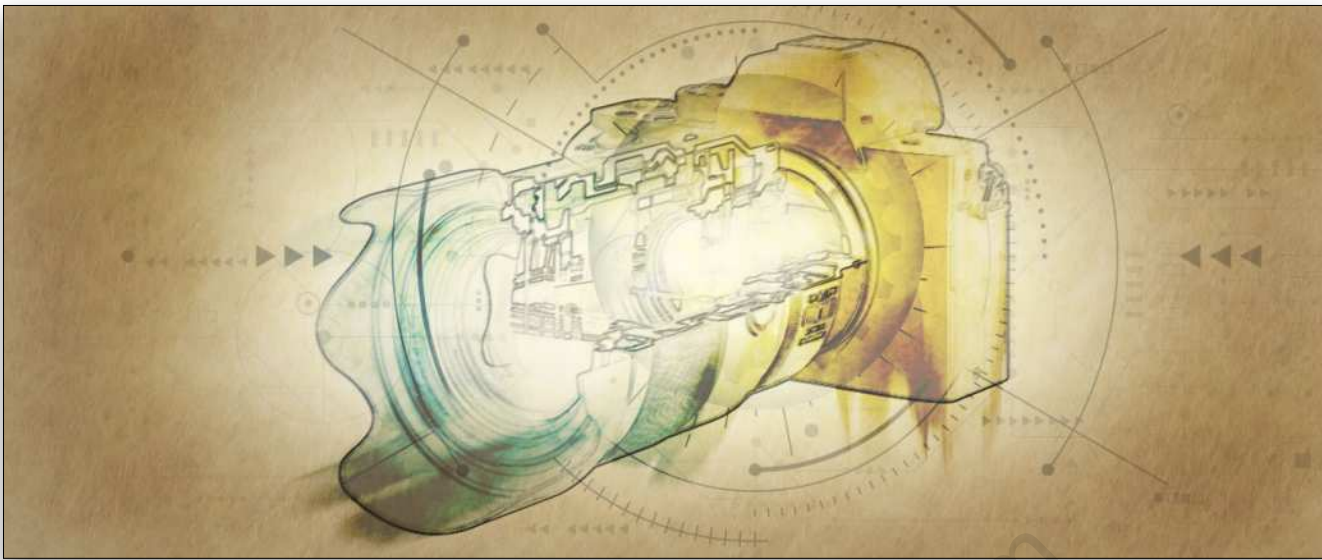


STEP 15: Add a new layer named “Color Gradients” above the Smudge Effect layer. First, set the Foreground color to a deep tan (#aa955c) and use the Gradient tool to create a radial gradient centered on the camera body. Then, change the Foreground color to a bright blue (#7dbbe5) and create a radial gradient centered on the lens. Set this layer’s blending mode to Color.

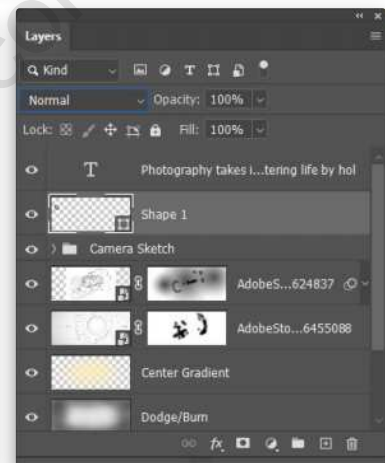
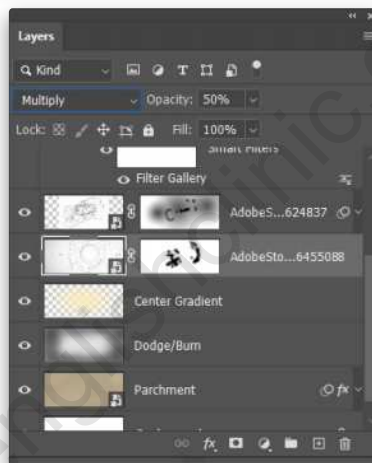


STEP 16: In the Layers panel, click on the topmost camera stock layer to make it active, and then Shift-click the Smudge Effect layer and the Color Gradient layer so all three layers are selected. Go to Layer>Group Layers, name the group “Camera Sketch,” and then change the blending mode of the group to Color Burn. Notice how the group level blending mode doesn’t override the layer level blending modes, but mixes with them to create a more intense color effect. The color intensity can be adjusted by reducing the Opacity of the Group.



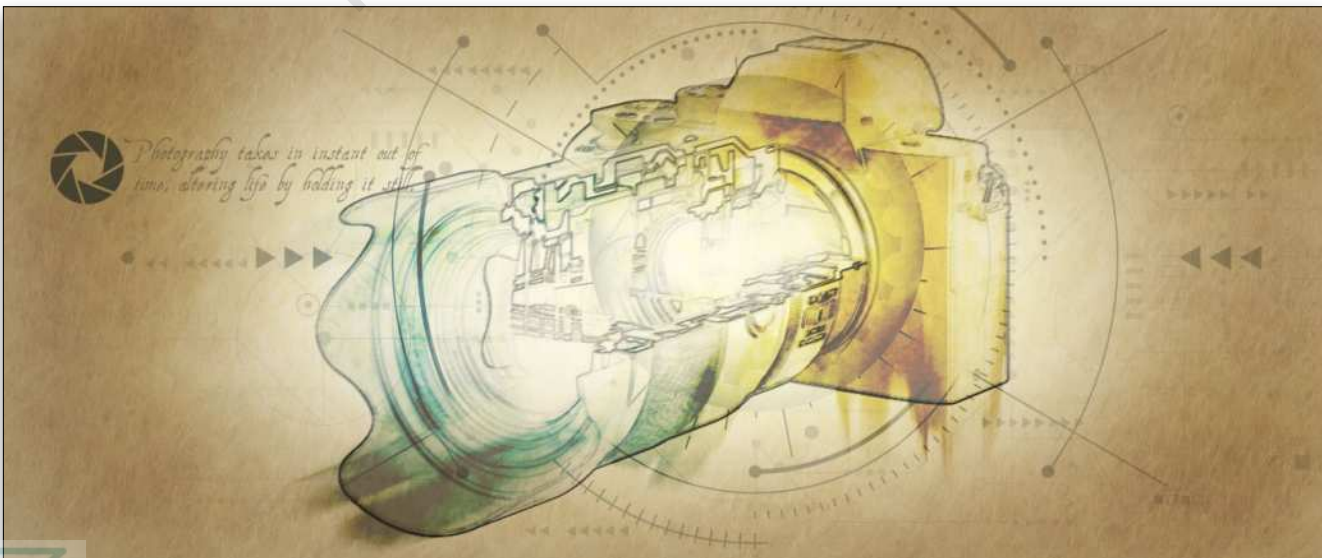


STEP 17: Next use Edit>Place Embedded to place a tech interface image as a layer beneath all the camera layers in the Layers panel. You can find the one we're using from Adobe Stock by clicking [here](#). After you Place it, or drag it from the Libraries panel, resize it so it's larger than the image, drag it into position, and press Enter to commit it. Set the blending mode to Multiply, reduce the Opacity to 50%, and use a layer mask and a soft round brush with black to paint out the interface elements that compete with the sketch.



STEP 18: For an extra effect, consider adding in a camera shutter icon and a bit of text to adorn the final piece. Then enjoy your sci-fi watercolor artwork!

The intermixing of high-tech sketch work along with traditional paint effects is a brilliant combination. Let this inspire you to experiment with other combinations of effects that normally wouldn't go together. Exploration is key to learning! ■





HOW TO GO FROM COLOR TO BLACK-AND-WHITE

Turning a color photo into a black-and-white is a fun and useful technique to learn, plus it never goes out of style. Not only does the process create a unique piece of art, it can turn back time for a vintage look, as well as hide color problems. In this column, you'll learn four different methods, all without harming your original.

©Adobe Stock/Oleg Gekman

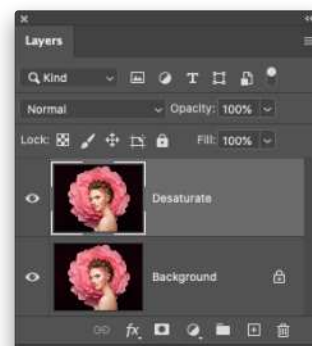


DESATURATE

You've probably heard the saying, "You get what you pay for." In Photoshop, that means, "The quickest method ain't always the best!" In other words, simply desaturating an image may not always produce the finest results, but it's worth knowing about.

STEP ONE: Choose File>Open and navigate to the image you want to open in Photoshop. If you'd like to download the low-res watermarked version of this image to follow along, click [this link](#), log in with your Adobe ID, and click the Save to Library button. Double-click the image in the Libraries panel (Window>Libraries) to open it in Photoshop.

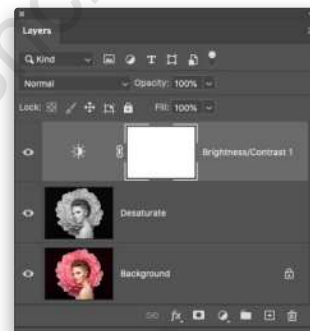
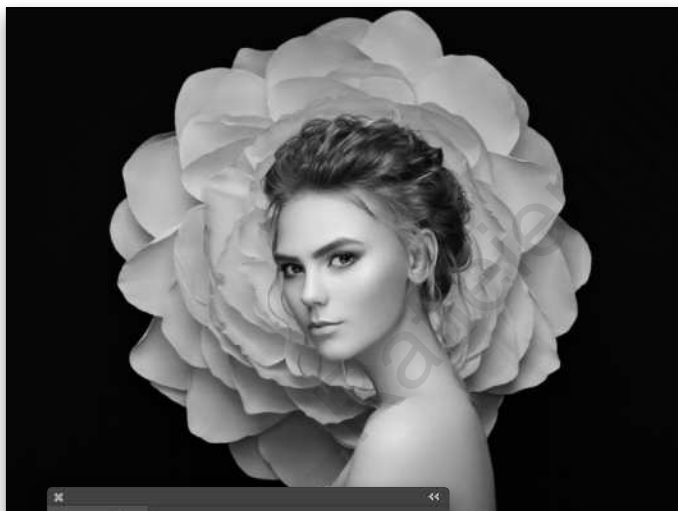
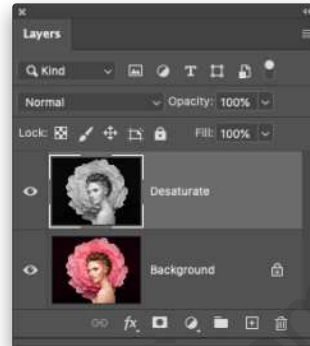
Duplicate the Background layer by pressing Command-J (PC: Ctrl-J). That way, the adjustment we're about to make happens to the duplicate layer and not the original. If you don't like the effect, you can simply delete the duplicate layer. If your image is comprised of multiple layers, activate the top-most layer and press Shift-Option-Command-E



(PC: Shift-Alt-Ctrl-E). Alternatively, press-and-hold Option (PC: Alt) as you choose Merge Visible from the Layers panel's flyout menu at the top right. This combines all visible layers

into a brand-new layer, leaving the original layers intact. Either way, double-click the name of the new layer in the Layers panel and enter "Desaturate."

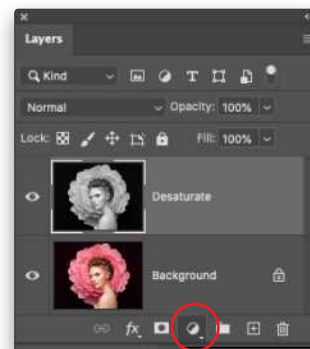
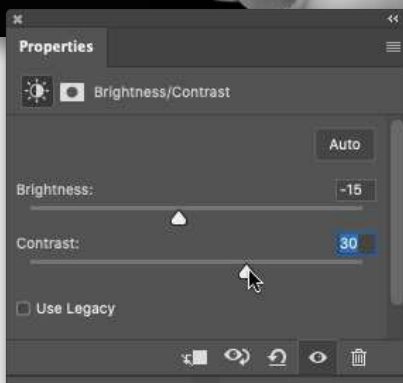
STEP TWO: Choose Image>Adjustments>Desaturate, or press Shift-Command-U (PC: Shift-Ctrl-U). Photoshop drains the color from your image, leaving you with a black-and-white. Told you it was quick!



STEP THREE: To adjust the contrast, click the half-black/half-white circle at the bottom of the Layers panel (circled) and choose Brightness/Contrast.

STEP FOUR: In the Properties panel that opens, adjust the sliders to your liking.

Tip: Alternatively, you can adjust contrast in certain areas by using the Dodge and Burn tools (O). You can check out my article on dodging and burning in the September issue of *Photoshop User* by clicking [here](#).



BLACK & WHITE ADJUSTMENT LAYER

This method gives you a set of sliders that you can use to adjust contrast.

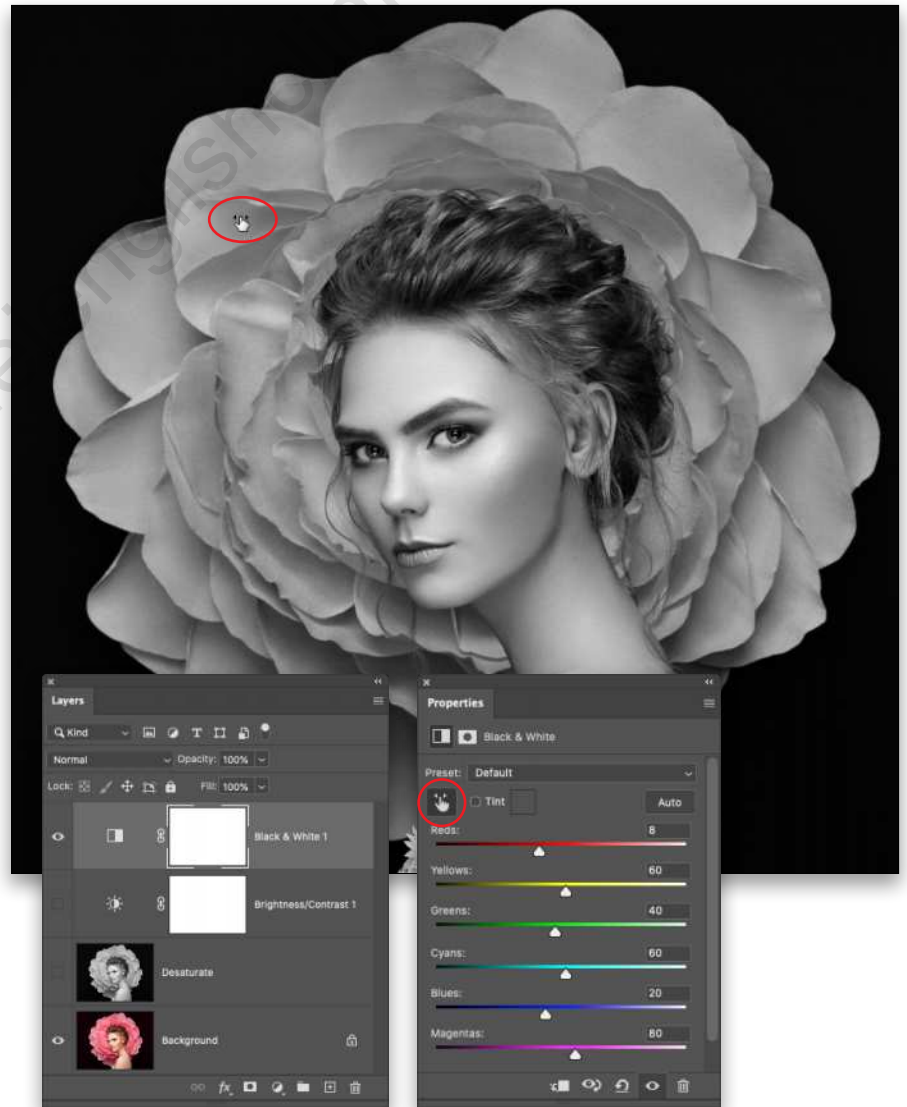
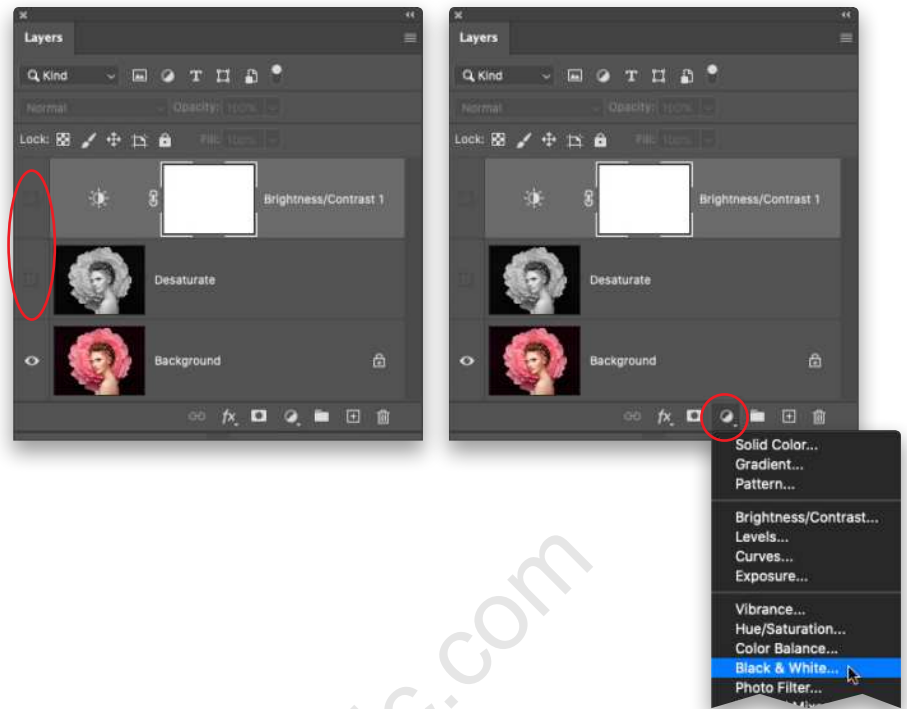
STEP ONE: Hide the layers named Desaturate and Brightness/Contrast 1 by turning off their visibility Eye icons in the Layers panel (circled). You should see the original full-color image.

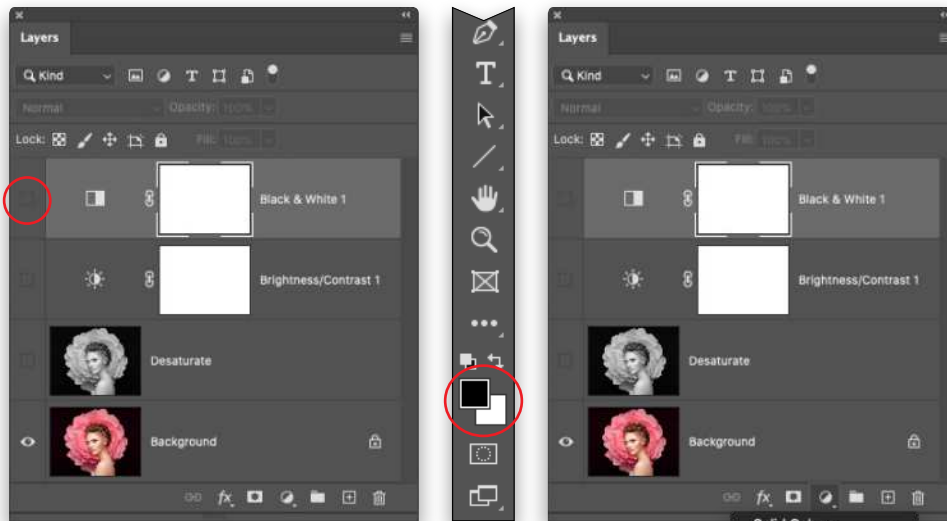
STEP TWO: With the top layer active in the Layers panel, click the half-black/half-white circle at the bottom of the Layers panel (circled) and choose Black & White.

STEP THREE: In the Properties panel that opens, adjust the sliders to your liking. Drag a particular color's slider to the left (toward black) to make areas that include that color darker, or to the right (toward white) to make areas that include that color lighter (the colored bars under each slider give you a clue as to what dragging in each direction does to your image).

Or, instead of using the sliders, you can tweak a certain color by dragging atop the image itself. To do that, click the on-image adjustment tool (circled) near the top left of the Properties panel, mouse over to the image, position the cursor atop the area you want to adjust, and then click-and-hold your mouse button. The cursor turns into a pointing hand with an arrow on each side (also circled) to indicate that you can drag from side to side to adjust that color; drag left to darken or drag right to lighten.

Tip: The Preset drop-down menu near the top of the Properties panel has a slew of useful canned settings—just choose each one to see what it looks like.





GRADIENT MAP ADJUSTMENT LAYER

This method doesn't give you any sliders to adjust, but it often produces a beautiful, high-contrast, black-and-white right from the start.

STEP ONE: Hide the layer named Black & White 1 by turning off its visibility Eye in the Layers panel (circled). Click on the layer thumbnail of the Black & White 1 layer so it's active and not its mask.

STEP TWO: Take a peek at the color chips at the bottom of your Toolbar (circled) and press the D key on your keyboard to set them to the default of black and white. The Foreground color should be black. If it's white, that means the layer mask of the Black & White 1 layer is still active. Just press X to flip-flop them so black is on top.



STEP THREE: Click the half-black/half-white icon at the bottom of your Layers panel and choose Gradient Map.

STEP FOUR: Photoshop turns your image into a high-contrast black-and-white by mapping the shadows in your image to your Foreground color chip (black) and your highlights to the Background color chip (white).

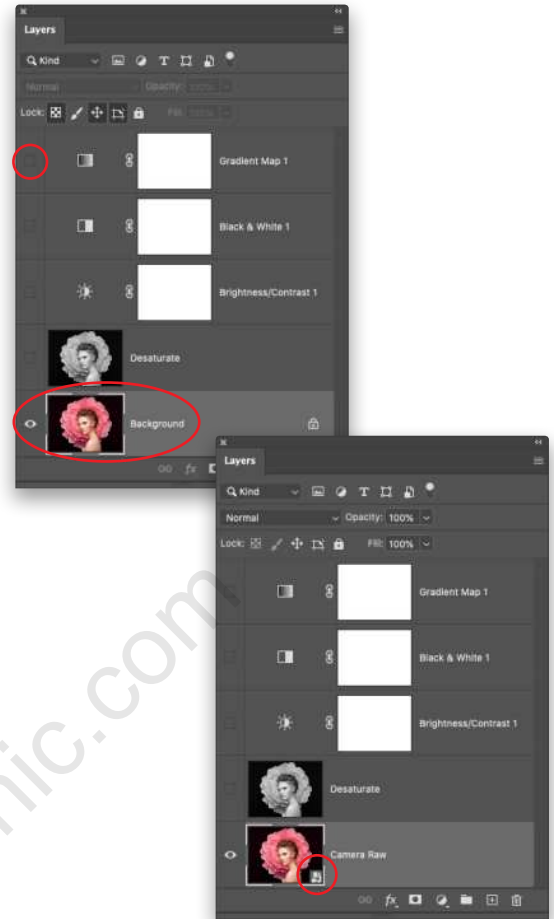
CAMERA RAW FILTER

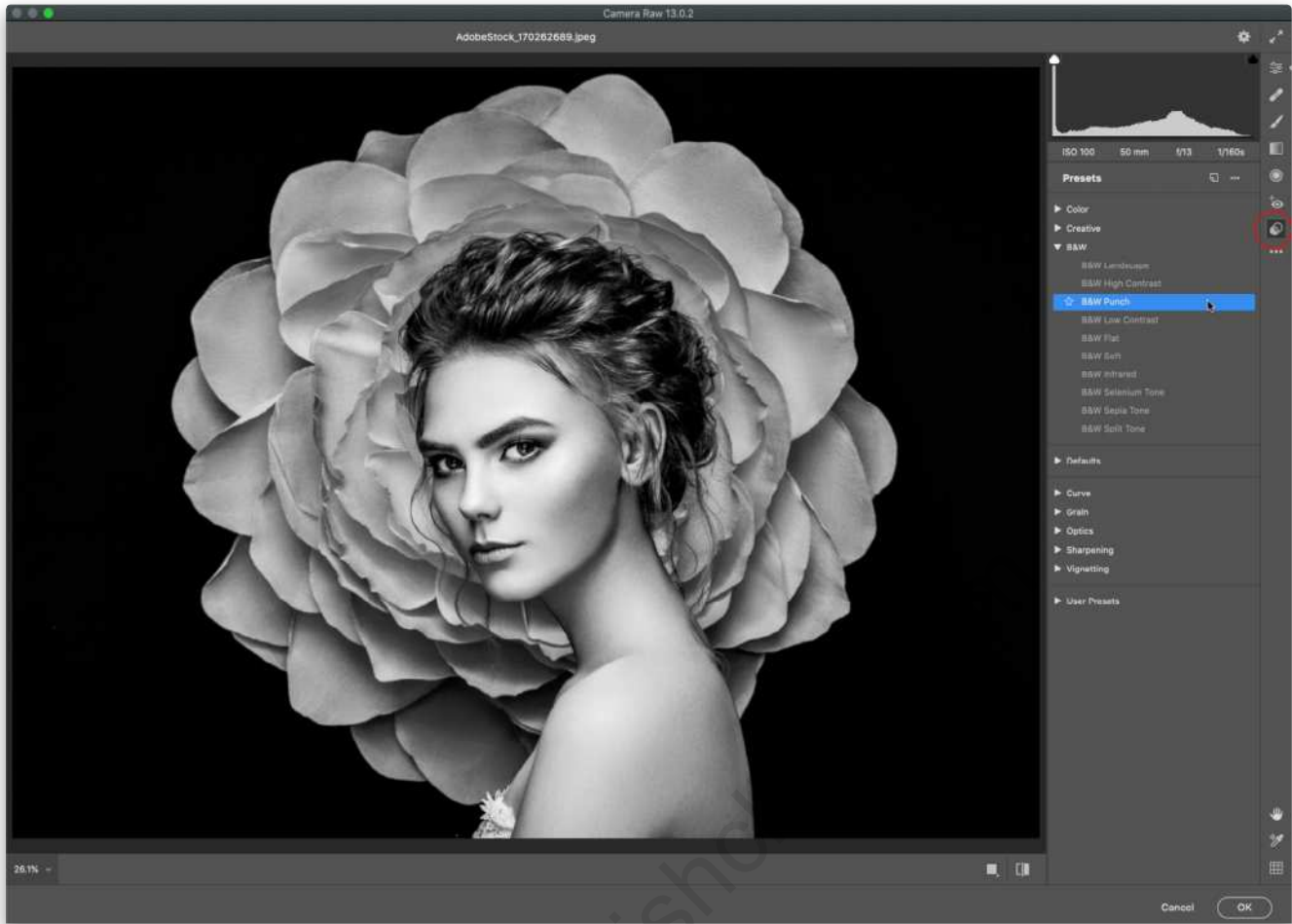
Another way to convert a color photo to black-and-white is to use the Adobe Camera Raw Filter. It includes a handy set of powerful sliders to adjust contrast, an on-image contrast-adjustment tool, plus a gorgeous set of built-in presets.

STEP ONE: Hide the layer named Gradient Map 1 by turning off its visibility Eye in the Layers panel (circled). Now click to activate the full-color image layer, named Background here (also circled).

STEP TWO: Choose Filter>Convert for Smart Filters. This puts a protective wrapper around the image layer so the filter we're about to run happens to the wrapper and not what's inside (so to speak). Notice the little smart filter badge on the layer thumbnail (circled). Double-click the layer's name and enter "Camera Raw."

STEP THREE: Next, choose Filter>Camera Raw Filter, which opens to the Edit workspace. At the upper right, click the B&W button (circled). Expand the B&W Mixer panel and adjust the sliders to your liking. Alternatively, you can use the on-image adjustment tool (also circled) called the Targeted Adjustment tool (T), and then click-and-drag atop your image to adjust contrast for specific colors, just like we did earlier with the Black & White adjustment layer. Drag left to darken or right to lighten (the cursor is also circled here).





STEP FOUR: Now let's look at the built-in presets. In the toolbar at the upper right, click the Presets workspace icon (circled) or press Shift-P. Expand the B&W section and point your cursor atop each one to see a preview. To apply a preset, give it a swift click (B&W Punch was used here). When you're finished, click OK at the bottom right to close the Camera Raw Filter.

Note: Applying a preset overrides any manual adjustments you made in the Edit workspace's B&W Mixer panel.

STEP FIVE: One of the benefits of using smart filters is the ability to reopen a filter for more tweaking. To do that, simply double-click the filter's name in your Layers panel (circled).

As you can see, each method produces a slightly different look; simply pick the one that works best for you. Until next time, may the creative force be with you all! ■

 Questions & Comments





PHOTOSHOP MAGIC TRICKS FOR PHOTOGRAPHERS: AMAZE YOUR FRIENDS WITH SOME COOL DIGITAL ILLUSIONS

Ladies and gentlemen, Adobe Photoshop is filled with many magical features, digital enhancement wonders that photographers in the early days of film photography could never have imagined. And even today, as more and more features are added to Photoshop, photographers are often surprised at the magical effects one can produce, often in a matter of minutes, with a little sleight of hand—that is, a click of the mouse or tap of the stylus.



In this article I'd like to share with you a few of the "magic tricks" that I've discovered in Photoshop that you can use to entertain your friends, as well as yourself. Let's go! But first, note that I refer to the Photoshop pull-down menus rather than the keyboard shortcuts. I did that for

new Photoshop users; but, after you become familiar with Photoshop, you should learn and master keyboard shortcuts. They can actually alter time (a cool magic trick) by reducing the amount of time you spend working on an image.



Questions & Comments

BURNING DOWN THE HOUSE

Here's the original photo that opens this article from which I created my *Burning Down the House* image of my friend Minyoung rockin' out on the guitar. To achieve this Photoshop magic trick, I applied the Flame filter and the Lighting Effects filter. Here's how to perform this trick:

STEP ONE: First, make sure you're working with an 8-bit image (Image>Mode), which is needed to apply the Lighting Effects filter.

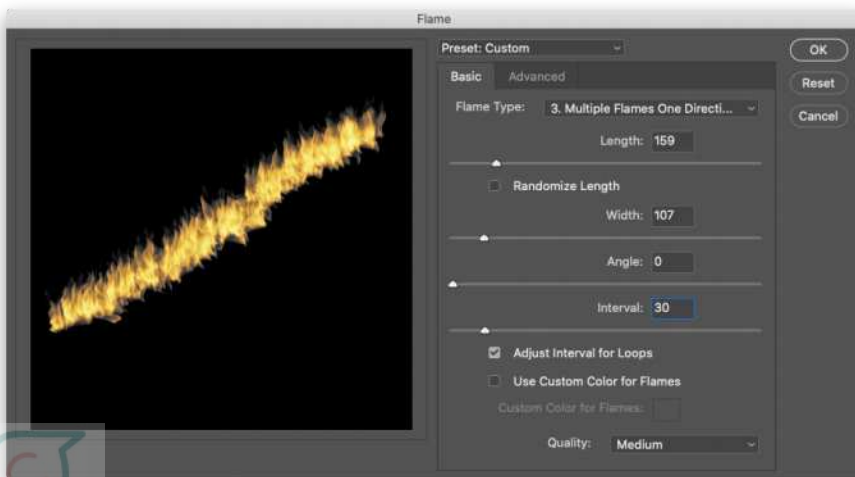
STEP TWO: Next, we need a path for the Flame filter. In the Toolbar, select the Freeform Pen tool (nested below the Pen tool [P]) and draw a jagged line (because flames don't rise in a straight line). With the Freeform Pen



Before



tool, just draw your path, and when you release the mouse button, Photoshop will automatically add points along the path as needed. In this image, I drew the jagged path along the neck of the guitar, which is illustrated by the blue line and dots you see here.



STEP THREE: Create a new layer in the Layers panel and go to Filter>Render>Flame, which brings up the Flame dialog. I played around with the settings to get the type of flame that I thought would illustrate my model "burning up" a guitar solo. There are limitless options here, so play around with the different settings to find the ones that you like. After clicking OK, my flame pattern was in place. Since you created your flame on a new layer, you can use the Move tool (V) to reposition it as necessary.

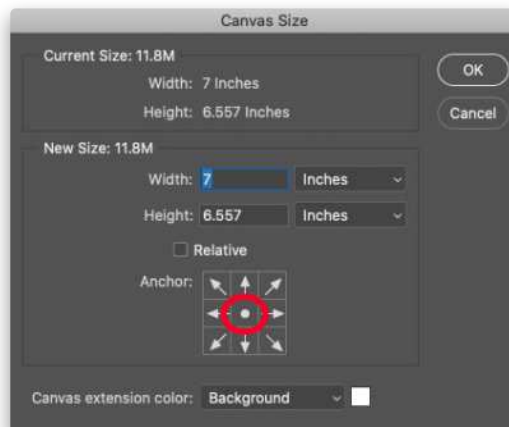
STEP FOUR: Before you apply the Lighting Effects filter, you need a flattened version of your image, so with the flame layer active in the Layers panel, press Shift-Option-Command-E (PC: Shift-Alt-Ctrl-E) to create a merged stamped layer at the top of the layer stack.

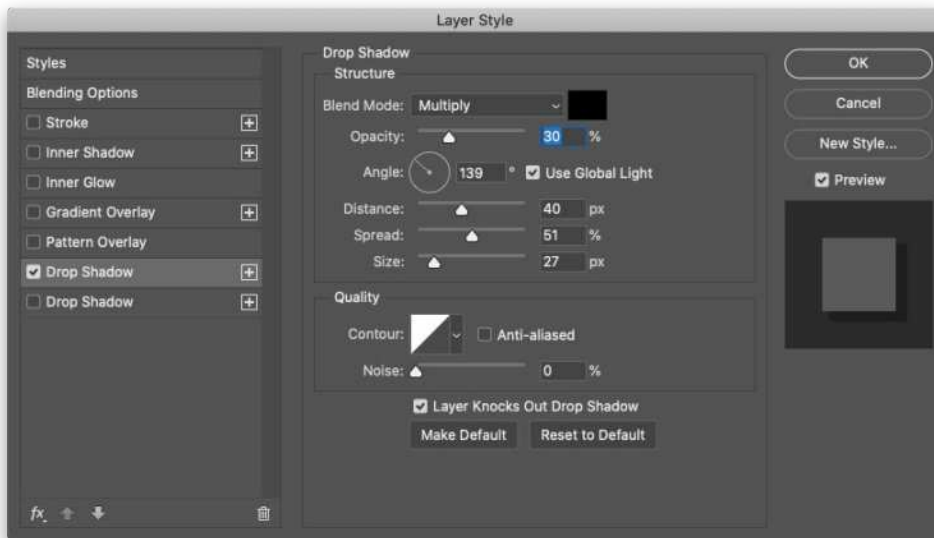
Next, go to Filter>Render>Lighting Effects. That maneuver brings up the Lighting Effects workspace, which also offers limitless lighting options. By clicking on the anchor points on the outer circle in the image and dragging them in different directions, you can change the length and width of the lighting effect. Click-and-drag anywhere inside the light to reposition it, and click-and-drag anywhere outside the outer ring to rotate the light. You can also change the type of light by using the drop-down menu at the top of the Properties panel (I used Spot to create a stage lighting effect), as well as the color of light (I used white, the default setting).

Want another magic trick in Lighting Effects? You can also change the Intensity of the light by dragging the outer circle around the pin in the middle of your lighting pattern. Click OK in the Options Bar at the top to apply the effect.

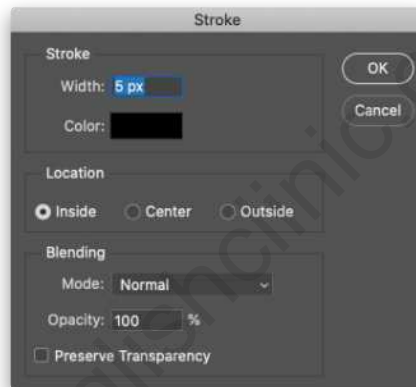
BONUS MAGIC TRICK: PHOTO LEVITATION

STEP FIVE: The finale of this Photoshop magic trick is to make the image appear as though it's floating on a white page—photo levitation! First, we need to increase the canvas size (Image>Canvas Size) by one inch on *all* sides. In the Canvas Size dialog, click the box in the middle of the Anchor grid, and turn off Relative. With the Width and Height set to inches, add one inch to both, so in this case, the new Width would be 8 and the new Height would be 7.557. Click OK.





STEP SIX: To create the floating-image illusion, click on the top merged layer in the Layers panel to make it active, go to Layer>Layer Style, and select Drop Shadow. Here, too, you have lots of options as to where to place the shadow, as well as the intensity, spread, and size of the shadow. I usually like to place the shadow below and off to the right of my image. Click OK.



STEP SEVEN: The thin black line that you see around my final image was generated by creating a new layer, selecting the entire canvas (Select>All), and then going to Edit>Stroke. In the Stroke dialog, I selected the Color black and set the Width to 5 px (which you determine based on how thick you want the stroke). Set the Location to Inside, and click OK. Press Command-D (PC: Ctrl-D) to Deselect.



Abracadabra! Onto the next magic trick.



IT'S ALL DONE WITH MIRRORS

In magician circles, “It’s all done with mirrors” is a popular phrase. Photoshop users can also have fun with mirrors to “trick” the audience into thinking they’re looking at a real scene that wasn’t actually there. Before I get going, however, unlike a magician who usually doesn’t reveal how they did a trick, when it comes to Photoshop, it’s important to let people know that you used a trick to create the image, especially if it isn’t obvious. Why? Well, using my final tree shot shown here as an example, I don’t want someone to go to Tanzania and think they’ll see a tree perfectly reflected in a pool of water like the one pictured here.

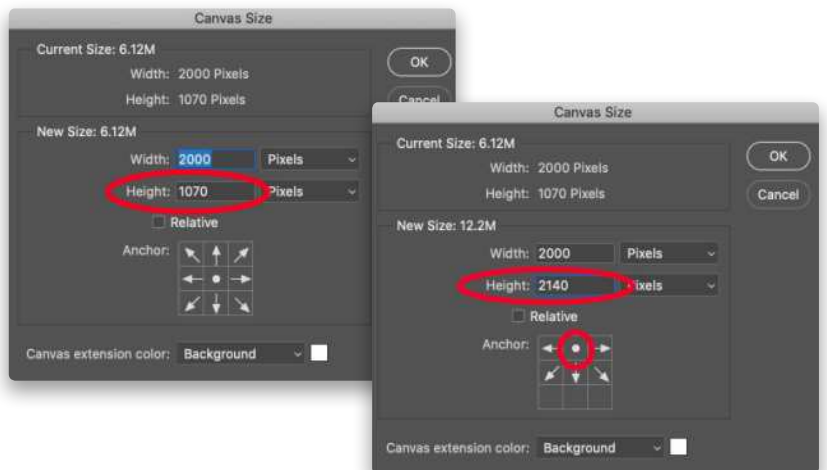
Here’s the original image from which I created my *It’s All Done with Mirrors* image.



STEP ONE: The first step is to copy the Background layer (Layer>New>Layer Via Copy). To create the reflected image in the document, go to Edit>Transform>Flip Vertical. You should now have an upside-down version of your original photograph.

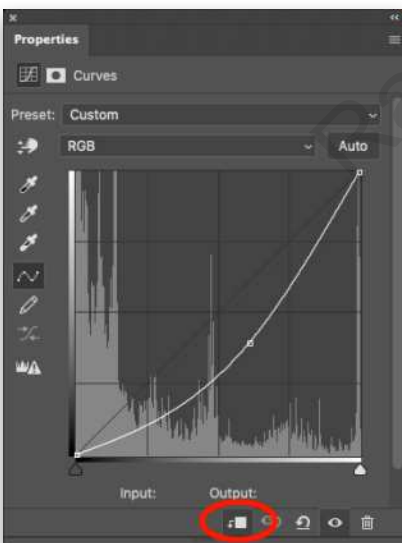


STEP TWO: Next, you need to expand the canvas *below* your image. Go to Image>Canvas size, select the top-middle box in the Anchor grid, turn off Relative, and then double the Height dimension. Click OK.

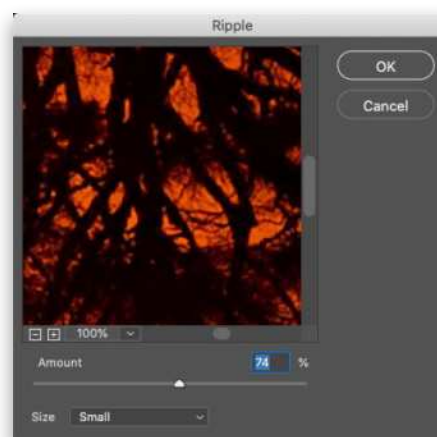




Step Four



Step Five



Step Six

STEP THREE: At this point, you probably can't see the entire image area. To fix that, click on the Zoom tool (Z) near the bottom of the Toolbar, and then click the Fit Screen button in the Options Bar at the top of the Photoshop window.

STEP FOUR: Use the Move tool (V) on the Toolbar to drag the inverted layer to the bottom of the image and line it up with the original image.

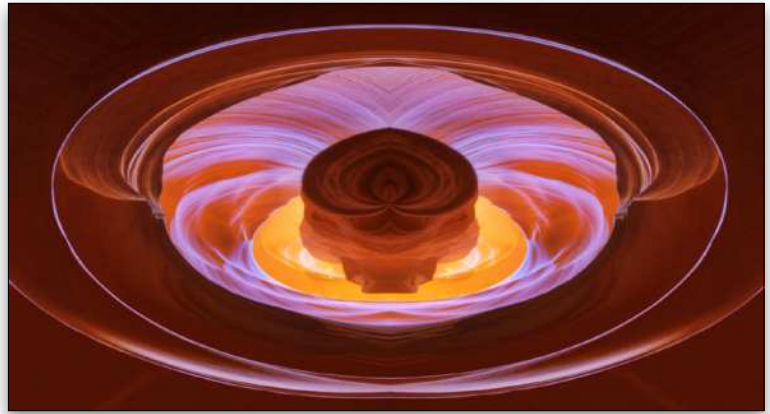
STEP FIVE: Reflections are usually darker than the image they're reflecting. With the upside-down layer active in the Layers panel, add a Curves adjustment layer (Layer>New Adjustment Layer>Curves). In the Properties panel (Window>Properties) pull the center of the curve toward the bottom-right corner to darken the image. Click on the first icon at the bottom of the Properties panel to clip the Curves adjustment layer to the inverted layer below it, so the adjustment layer only affects the inverted layer. That's just one option to evenly darken an image.

STEP SIX: To add a slight ripple to the reflected image, click on the inverted layer in the Layers panel to make it active, and go to Filter>Distort>Ripple. The Amount of ripple you apply depends on the effect for which you're looking. Play around with this filter to achieve the desired effect, and click OK. If this creates a noticeable edge between the two layers, use the Move tool to nudge up the reflected image. Onto the next trick!

PHOTO VORTEX

This Photoshop magic trick is a variation on the “It’s All Done with Mirrors” trick, so mastering *that* trick makes mastering this trick quick and easy! The result is a never-before-seen original image.

Here’s the original photograph, taken in the slot canyons in Arizona, from which I created my *Photo Vortex* image.

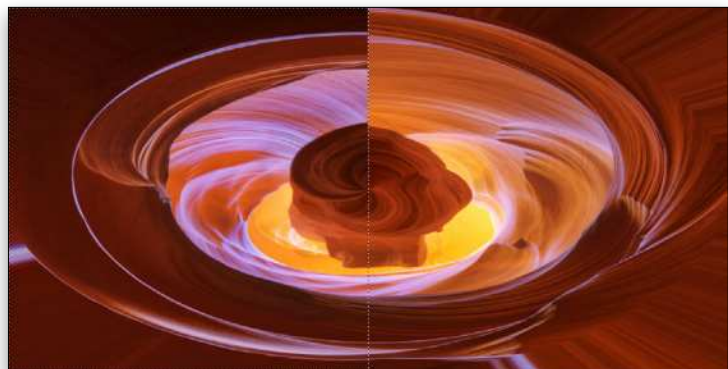


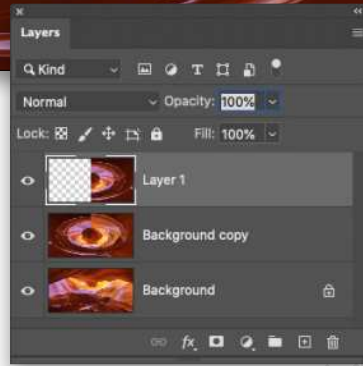
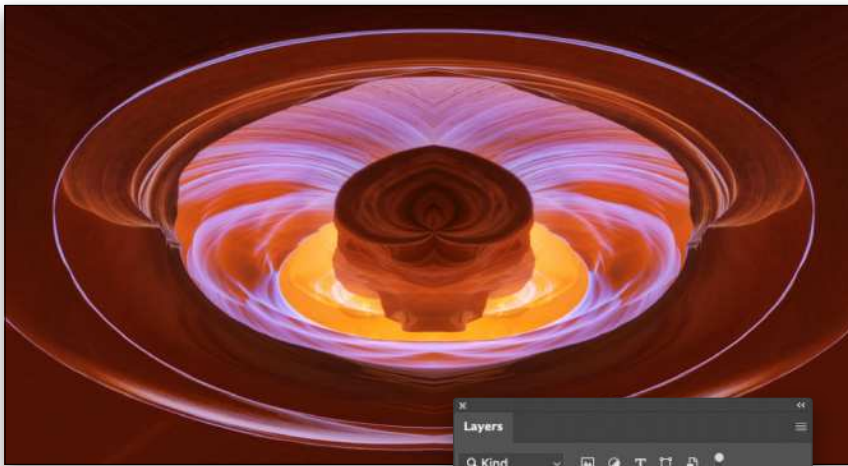
STEP ONE: The first step, after finding a photograph that you think will look cool “photo-vortexed” and opening it in Photoshop, is to duplicate the layer (Layer>Duplicate Layer), and then go to Filter>Distort>Polar Coordinates. That brings up the Polar Coordinates dialog. In that dialog, click on Rectangular to Polar. After clicking OK, you get a “vortex-er-ized” image. The problem is that you’ll have a vertical line from the center of the image to the top of the image. Not a pleasing or natural-looking effect, in my opinion.



STEP TWO: Although you’ll be creating a mirror effect as in the “It’s All Done with Mirrors trick,” you don’t need to expand the canvas for this trick because you’ll only be using half (either half) of your “vortex-er-ized” image and pasting it into the other half of your document.

Using the Rectangular Marquee tool (M), select half of the image and go to Layer>New>Layer Via Copy.





STEP THREE: With the copied half of the image active in the Layers panel, go to Edit>Transform>Flip Horizontal. Now, using the Move tool, drag the flipped layer to the other side of the document for a “Photo Vortex” creation. More Photoshop magic!

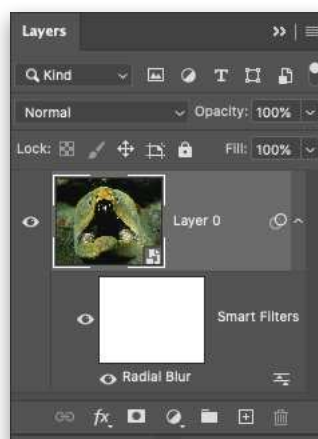
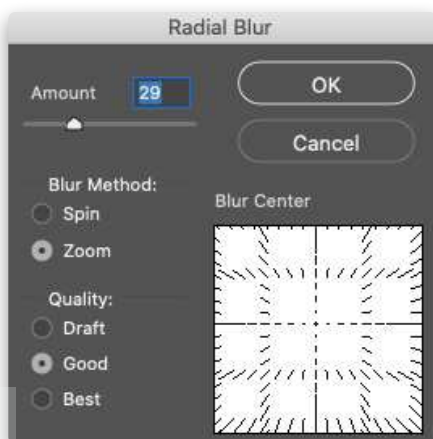
ACTION MAGIC

In my scuba diving days, I photographed many fierce-looking animals underwater. Although this green moray eel photographed in Galápagos looks as though it’s about to attack my camera, this animal is actually quite harmless, unless you stick your finger in its mouth! On the left is the original image from which I created my “Action Magic” trick, or in this case, *The Attack of the Moray Eel*.



STEP ONE: Adding the feeling of motion and attack was an easy magic trick. First, go to Filter>Convert for Smart Filters. After clicking OK, a smart object icon will appear at the bottom-right corner of the layer’s thumbnail in the Layers panel. *FYI:* Smart filters let you mask out (using black as the Foreground color) and paint back in (using white as the Foreground color) the effect of a filter on a layer, so it’s kind of like using an adjustment layer. It also allows you to change the settings of the filter at any time.

STEP TWO: Next, go to Filter>Blur>Radial Blur. In the dialog that appears, select Zoom for the Blur Method. By clicking in the Blur Center area, you can move where the center of the blur will appear in the image. For this example, I wanted the blur in the middle of the frame so I didn’t need to adjust it. Enter an Amount, and click OK. The entire image area on the screen will be blurred. If you need to change the amount of blur, just double-click the words “Radial Blur” below the layer in the Layers panel to reopen the dialog.



STEP THREE: Click on the layer mask thumbnail next to “Smart Filters” below your smart object layer in the Layers panel to activate it. Press D then X to set black as your Foreground color (near the bottom of the Toolbar). Grab the Brush tool (B) from the Toolbar, and then select a soft round brush in the Options Bar (at the top of the Photoshop window).

STEP FOUR: With the Opacity of the Brush tool set at 100% in the Options Bar, start painting in the image in a circular motion to mask out the blur from the center outward. As I got closer to the edge of the eel, I gradually reduced the Opacity in the Options Bar; the closer I got to the edge of the eel, the more I reduced the Opacity. The idea here is to have a very gradual falloff of your masking.

Abracadabra! A feeling of action was added to a still image!

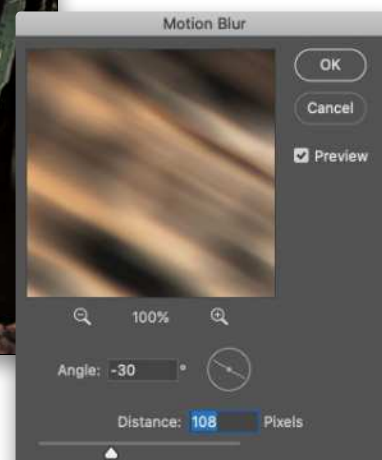
MOTION BLUR

You can also add a sense of action to an image by creating the illusion that you were panning (moving the camera and using a slow shutter speed while following the action) when you took the photograph.

Here’s the original shot from which I created my jaguar “running” image.

It’s the same basic steps that I used for my action moray eel image above, but rather than choosing the Radial Blur filter, select the Motion Blur filter. Use the Angle wheel in the Motion Blur dialog to determine the direction of the motion, and experiment with the Distance slider to create the desired amount of blur. Then just paint on the Smart Filters’ mask to hide the effect where you don’t want it in the image.

Well my friends, the “magic show” is over for now. Have fun amazing, or at least amusing, your family and friends with these tricks. Thank you for attending the show! ■

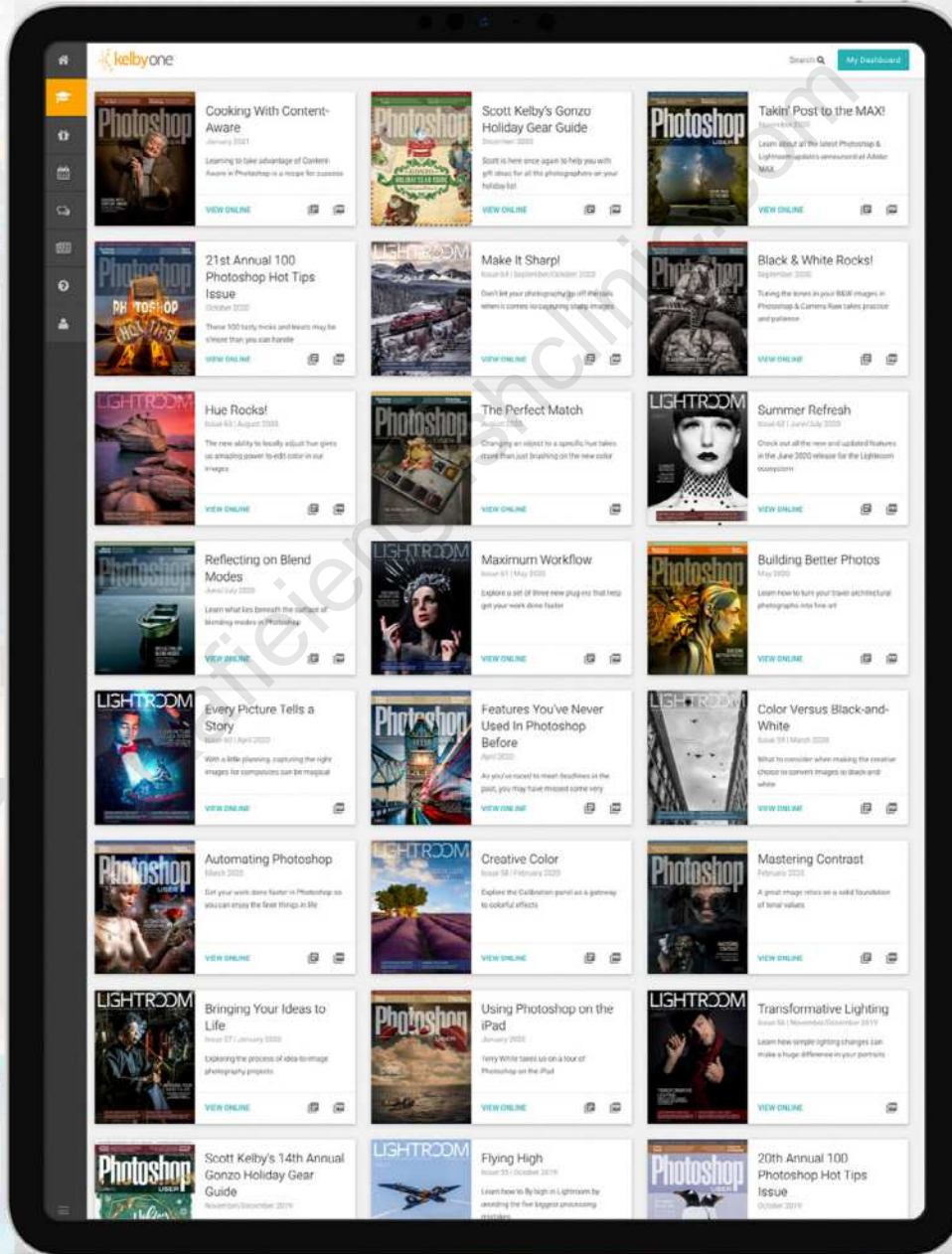


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SCOTT VALENTINE

PHOTOSHOP PROVING GROUND



GET CREATIVE WITH PATH BLURS

While photography typically celebrates sharp images frozen in time, it's fun to get creative with motion and movement. Let's add dynamic visual interest by blending sharp and blurry regions with Path Blur!



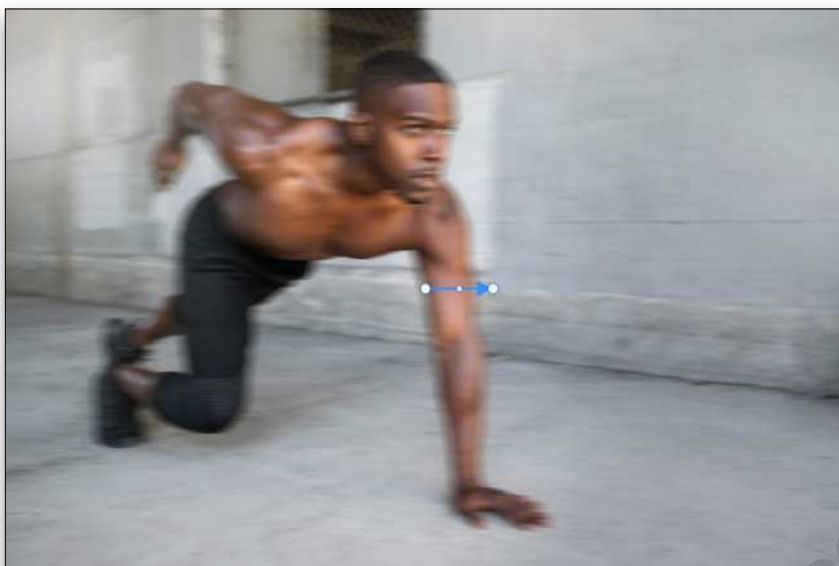
In case you've not used Path Blur before, here's what it does. Path Blur lets you draw directional blur, giving you control to create more natural-looking movement, or to go completely crazy and abstract with impossible motion.

STEP ONE: For a simple example, open in Photoshop a good candidate image like this sprinter. (You can find this image on Adobe Stock by clicking [here](#). Log in with your Adobe ID, and then click Save to Library to download a low-res preview to your Libraries panel [Window>Libraries] to follow along.)



©Adobe Stock/elnatiz





STEP TWO: Go to Filter>Blur Gallery>Path Blur, and you're presented with a single default path on your image that looks a lot like the classic Motion Blur filter.



STEP THREE: Drag the left control point behind the runner, and the right point about to his eye. Your path should follow the line of motion and end up looking something like the image shown here.



STEP FOUR: With the right point near his eye still selected, find the End Point Speed slider in the Blur Tools panel, and drag it to zero. This causes the blur to fade in intensity from left to right, so that his face is in focus while his arm and legs are blurred. Click OK to finalize and commit the filter.

Path Blur sets direction and intensity of motion blur using controllable paths. As we'll see in a moment, the paths are not limited to straight lines.

APPLYING MULTIPLE BLURS

While this is a very basic result, I want to point out something before we move on. Notice that the blur applies to both the runner and the background. This is fine if both things are moving together, but that's not the case here; if everything is blurred the same way, it usually means the camera or environment is moving instead of just the subject. In order to add some pizzazz, let's apply different blurs to the subject and scene. Our strategy is to isolate the runner from the background and treat them separately.

STEP ONE: Starting from an unedited copy of your image, press Command-J (PC: Ctrl-J) to duplicate the Background layer. Use the Object Select tool (W) to isolate the runner (to get up to speed on the Object Select tool, check out Lesson 1 of Scott Kelby's *Get Up to Speed Fast on the New Photoshop 2020* course).

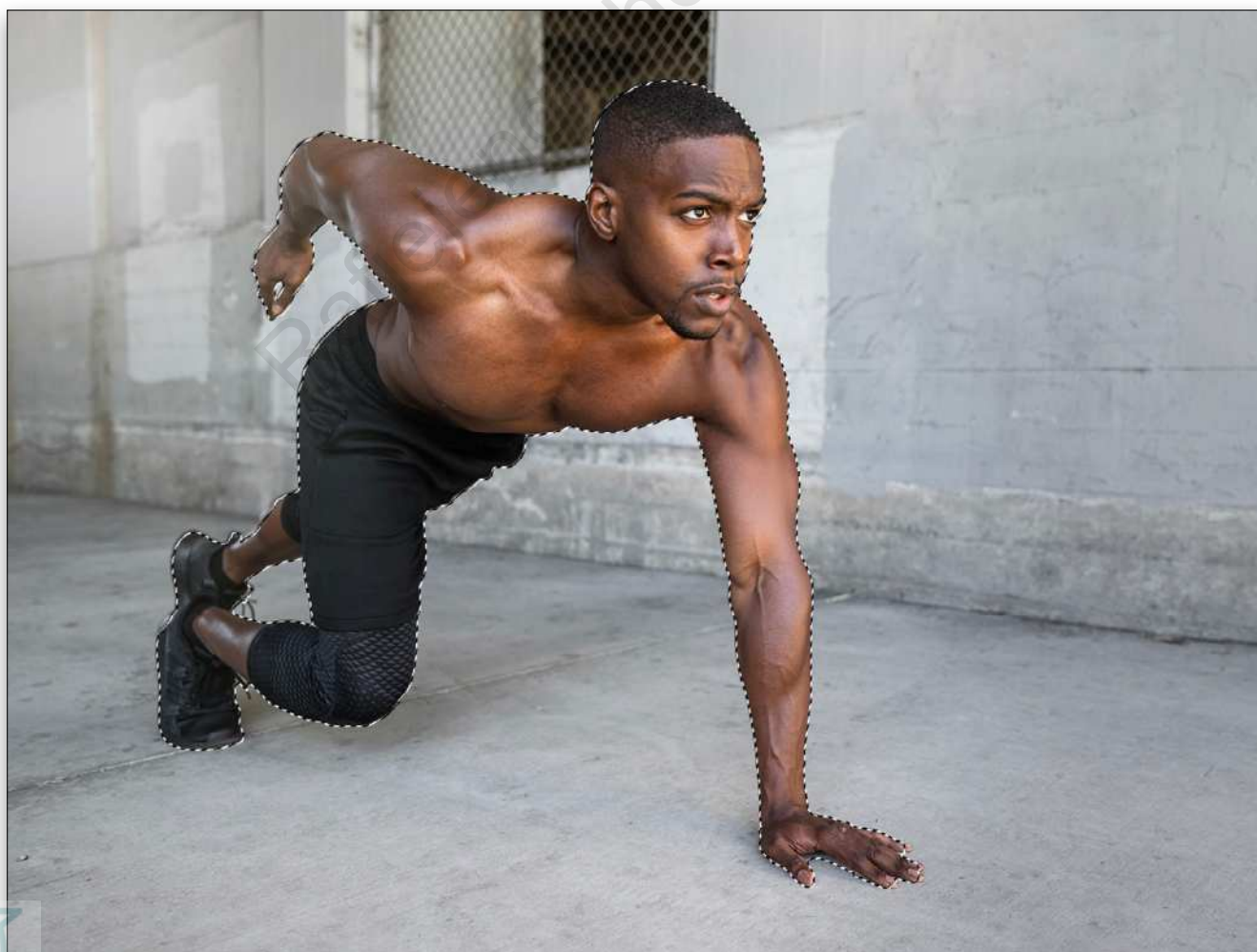
When making your selection, be sure to pay attention to and remove areas that may have parts of the background. To remove areas of a selection, hold the Option (PC: Alt) while using a selection tool. Also

make sure everything around the edges is selected. In this case, I had to clean up around his hands, his legs, and a little behind his neck.

Press Command-J (PC: Ctrl-J) again to copy the selected runner to a new layer. Double-click the name of the new copied layer and rename it "Runner."

STEP TWO: Turn off the Runner layer's visibility by clicking its Eye icon in the Layers panel, and then Command-click (PC: Ctrl-click) on its layer thumbnail to load the pixel information as a selection. Make the selection a little larger by going to Select>Modify>Expand and adding a few pixels: 5 to 10 should work in most cases. We'll need the extra room to avoid edge artifacts when filling with Content-Aware in the next step.

STEP THREE: With the selection still active, click on the duplicated photo layer in the Layers panel to make it active. Then, go to Edit>Content-Aware Fill and allow the selection to be filled in with the background. This does not have to be perfect! The goal here is simply to avoid having any

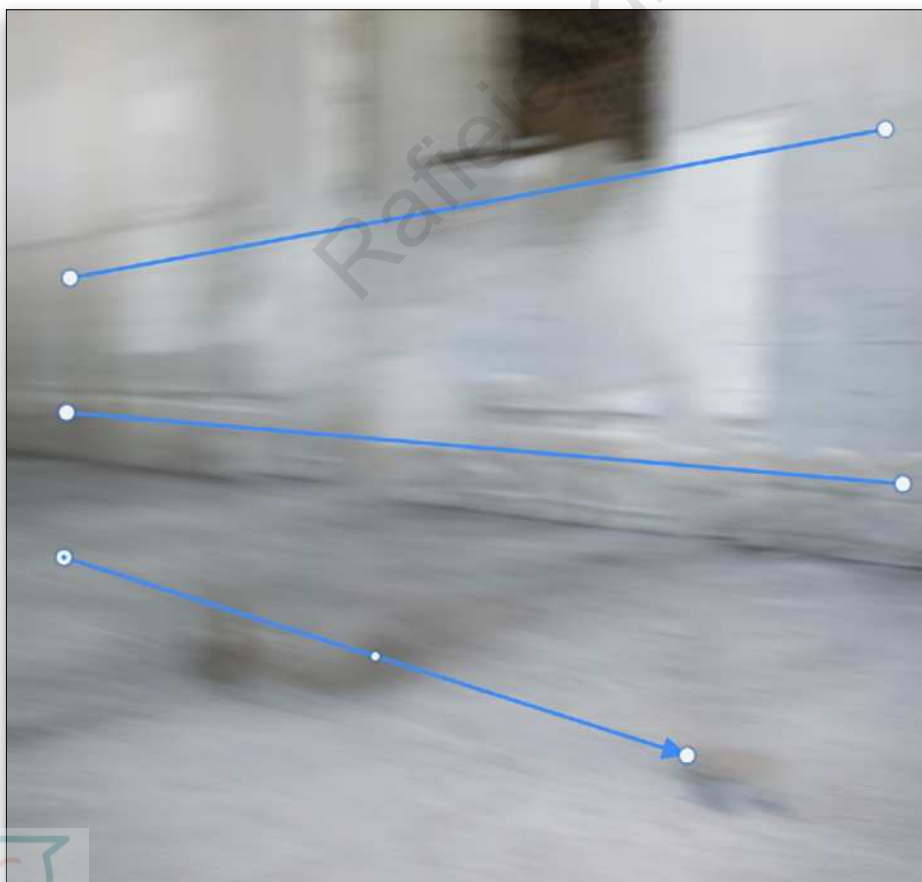




of the runner included when we apply blur to the background. If any edges of the runner are left, they will be blurred and ruin the effect of the subject moving against the background. In the Content-Aware Fill panel, ensure the Output To option is set to Current Layer. Click OK to accept the fill result. Press Command-D (PC: Ctrl-D) to Deselect.

STEP FOUR: With the filled layer still active in the Layers panel, go back to the Path Blur filter. This time you can add a few different paths that diverge. Because this image has an interesting vanishing point, I chose to simulate the motion as if the scene were expanding. Move the default path into place by click-and-dragging its end points. Then click in the scene to add the left end point of the next path. Move your cursor to where you want the right end point for this path, and click to add the point. Press Enter to stop adding points to this path and instead edit the path. Now you can click to add a third blur control path. After clicking to add the right control point for the third path, press Enter.

Since you can control the apparent speed (or intensity) of blur on paths independently, click on the left point of each path and set the End Point Speed slider to about 200 (if you're using the low-res preview of this image, try a lower setting). Set the right points to about 80. This creates more movement further away from the camera and gives the background more depth. Click OK when you're happy with the placement.



STEP FIVE: Next up, duplicate the Runner layer by selecting it in the Layers panel and pressing Command-J (PC: Ctrl-J). Turn on the visibility of the original Runner layer, and click on it in the Layers panel to work with it (the Runner copy should be hidden). Once again, go in the Path Blur filter. This time, you'll add curves to some of the paths.

STEP SIX: I started with the same basic linear blur path we used to blur the runner above: setting the left end behind the runner with the End Point Speed set to 80 and the right end under his eye with the End Point Speed set to zero. This establishes an overall change in blur and draws focus to his gaze.

The additional paths are created by clicking three times to add three points. After adding the second point, the path will curve to follow your cursor. After clicking to add the third point, press Enter to commit the path so you can draw your next path. Alternatively, you can click to add the two end points, and then click-and-drag the middle of the path to create a curve. Either way you choose to create your curves, you can drag any of the three points on any curve to complete your path shapes as you like.

Note: Direction matters! When you add the curves, start where you feel the beginning of the motion should be, then finish in the direction the motion is going. For this runner, I added the points starting closer to his body, finishing with the extremities.

I set all of the End Point Speed settings on the curved paths to 80 since they're relatively close to each other. The image at top right is a composite of each path being selected to show its direction; as you work, only the currently selected path will show its direction arrow.



After adding paths to both legs and arms, using your best judgement as to how the motion there may look, click OK.

STEP SEVEN: If necessary, use the duplicated layer of the runner with a mask to sharpen his face. Even with the End Point Blur Speed set to zero, there will be some softness in that area. To do that, turn on the visibility of the layer, click on it to make it active, and then Option-click (PC: Alt-click) the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel to add a mask filled with black, which hides the entire layer. With the Brush tool (B), press D to set the Foreground color to white, and then paint over the face to reveal the sharper face on this layer. The final result (see above) should give the impression of everything being in motion except the focal point.

CREATING UNIQUE BLURS

While this is a pretty straightforward use of Path Blur, it demonstrates some key elements that you can use as a foundation for many other approaches. Isolating the subject from the background gives you a lot of flexibility for creating unique and unusual effects that are either extremely difficult or just not possible in the real world. Here's an example of using the same technique with the curved paths being applied only to the background and not the subject.

After duplicating the background and isolating it by filling the selected dancer with Content-Aware Fill, I added some noise to give it texture. In Path Blur, I enabled the Edit Blur Shapes option in the Blur Tools panel. The red arrows you see below are those end point controls: Drag the ends of the red arrows to position them (and you can bend them for funky distortions!).

While there are only two paths, the blur "field" interacts and creates a nifty convergence line along where she appears to be moving. The dancer was treated to the Oil Paint filter (Filter>Stylize>Oil Paint) for her own texture.



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Dancer before



Dancer showing Path Blur controls



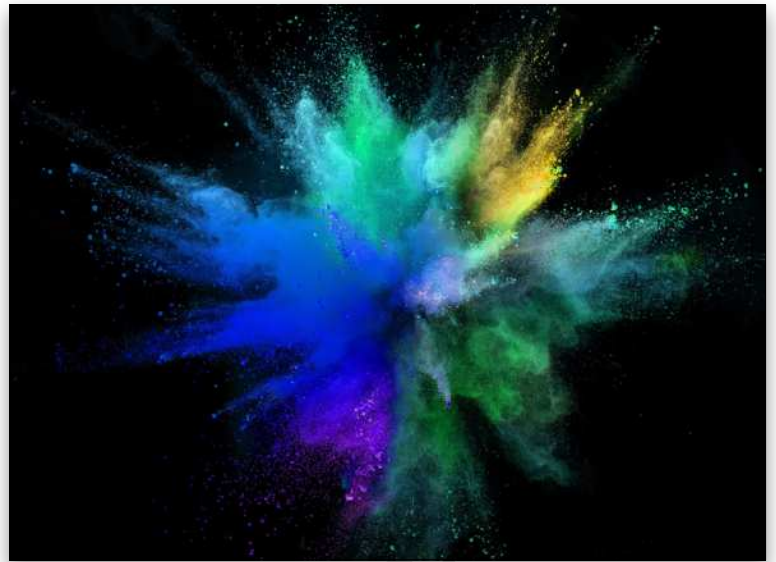
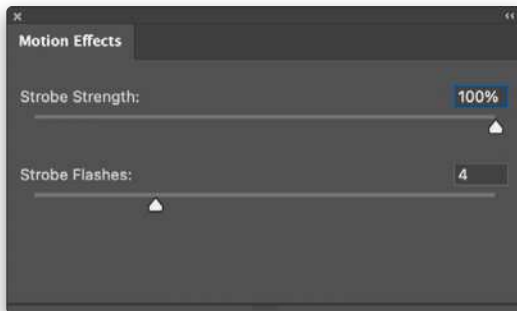
Dancer after

STROBE EFFECT

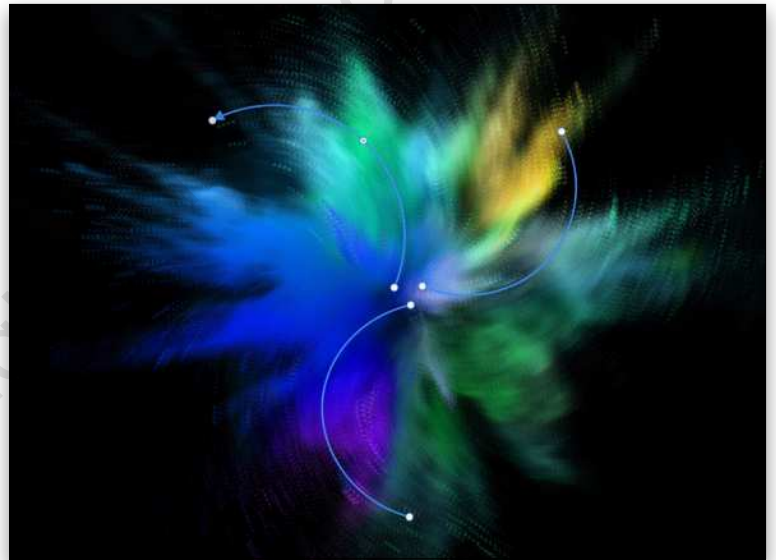
And for fun, here's a powder burst (not separated from the background) that uses three curved paths, and the Strobe options in the Motion Effects panel. Strobe divides up the blur length into however many segments you set with the Strobe Flashes slider. Set the Strobe Strength to 100% for best effect.

The Strobe option is great for adding more texture where there are small visible details. It doesn't work as well with subjects like our sprinter above, but it's great for adding little artifacts to abstract subjects. ■

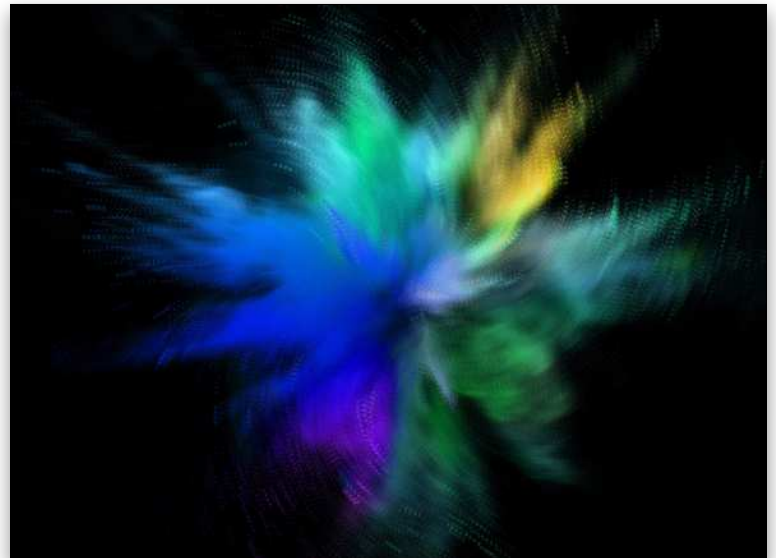
Questions & Comments



Powder before



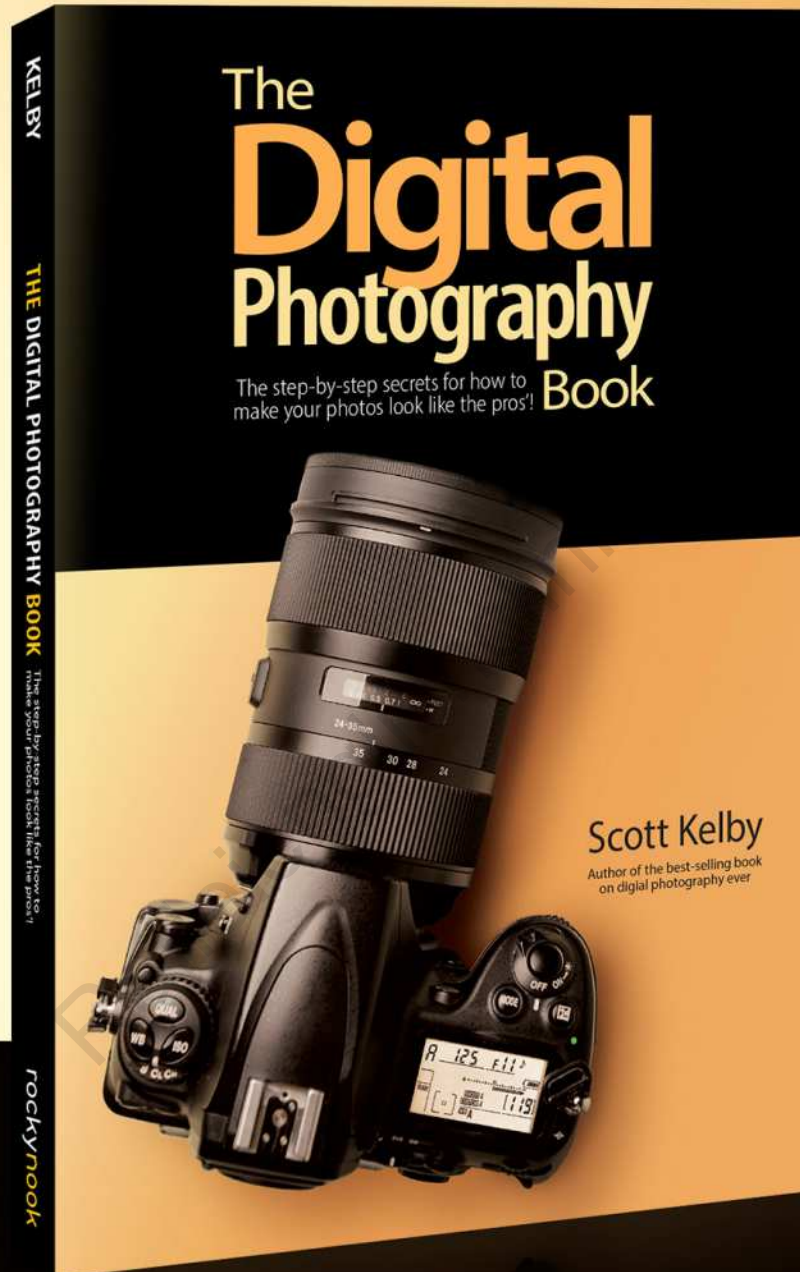
Powder showing paths



Powder after

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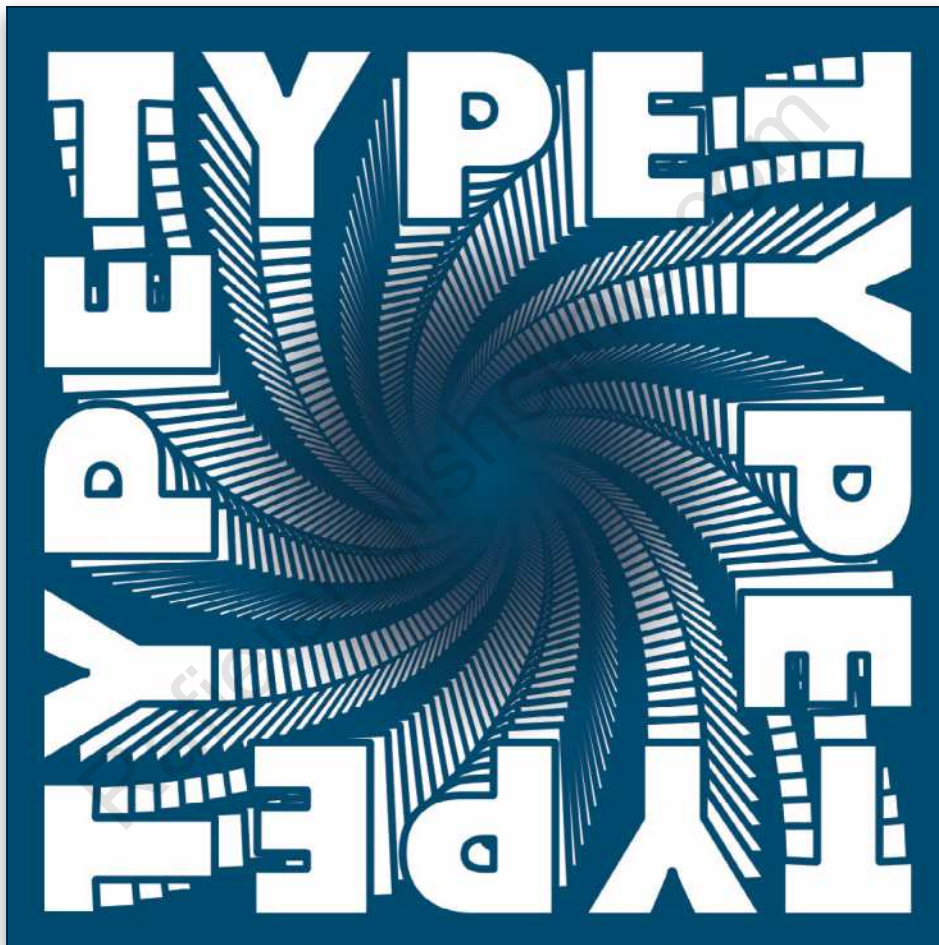
Every time you turn the page, you'll learn another pro setting, tool, or trick to transform your work from snapshots into gallery prints. If you're tired of taking shots that look "okay," and if you're tired of looking in photography magazines and thinking, "Why don't my shots look like that?" then this is the book for you.





COOL TIPS & TRICKS FOR TYPE EFFECTS

I've mentioned this before and I still stand by it: When you come across a great Photoshop tip or technique, write it down and save it somewhere you'll remember, and you'll soon have a nice little collection of handy and creative Photoshop tips and tricks. In this tutorial, I'm going to share a couple of my favorites that I've collected over the past few months. Having to stay in has enabled me to learn more and more Photoshop techniques!



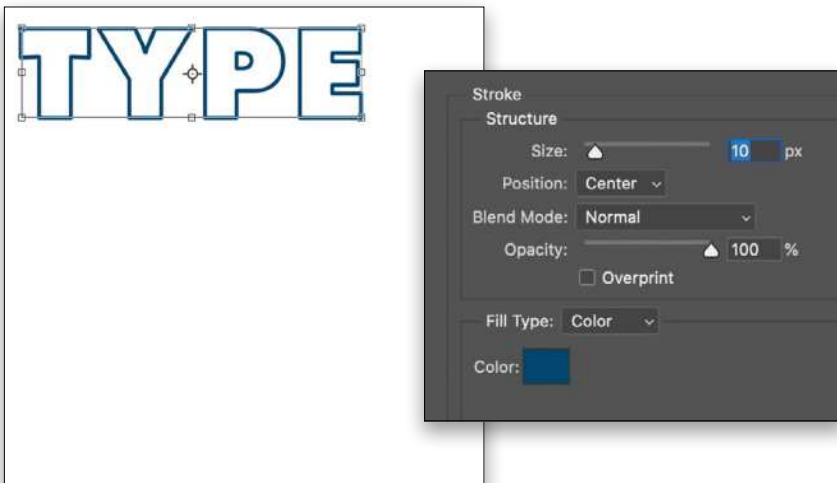
These two techniques are not only quick and easy, but also very effective. So in no particular order, we'll start with a cool swirly text effect. For this tutorial, we're going to use a new document (File>New) that's 1200x1200 px at 300 ppi.

SWIRLY REPEATING TEXT

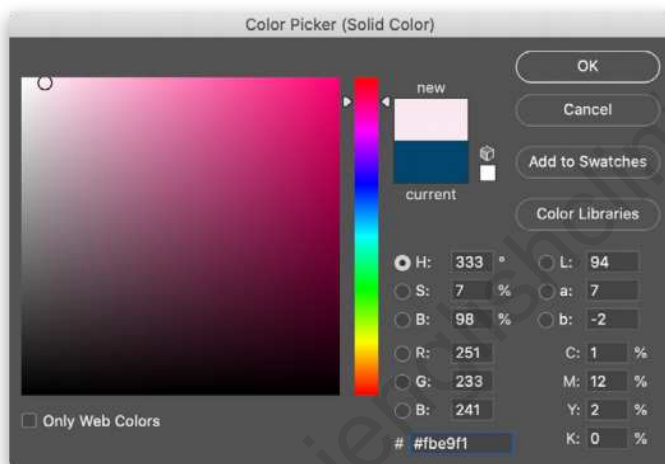
For this first tutorial, you'll need four instances of the same word; we'll use the word "TYPE." This example uses **Futura Extra Bold** available from Adobe Fonts within your CC subscription.

STEP ONE: Using the Type tool (T), press D then X to set the Foreground color to white, and then type out the word "TYPE" in 80 pt. Click the checkmark up in the Options Bar to commit the type.

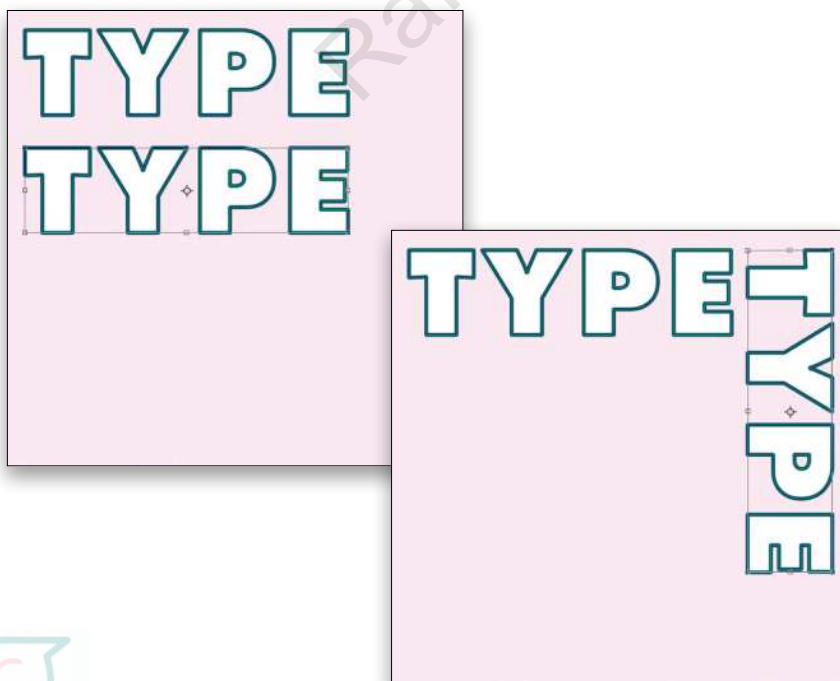
Click on the Add a Layer Style icon (*fx*) at the bottom of the Layers panel, and select Stroke. Give the word a 10-px stroke, and select Center for position. Click on the color swatch, set the color to #00466d, and click OK to close the Color Picker. Leave all the other settings, and click OK. Use the Move tool (V) to place the word at the top left of the document (see images next page).



Step One



Step Two



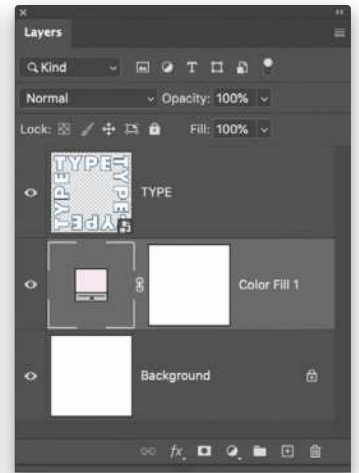
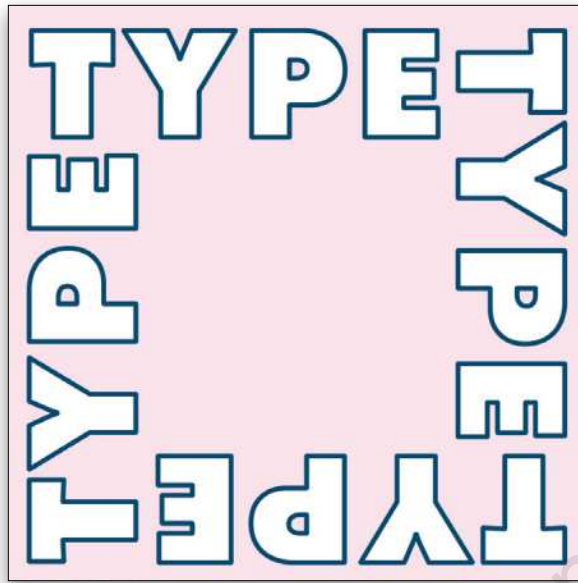
STEP TWO: Now we want to fill the background with a different color; we'll use a light pink. Click on the Background layer in the Layers panel to make it active. Click the Create New Fill Layer icon (half-black/half-white circle) at the bottom of the layers panel, and choose Solid Color. Select #f9e9f9 for the color, and click OK to close the Color Picker.

STEP THREE: Next we need to convert the type to a shape, which will also turn the layer into a shape layer. Click on the layer in the layers panel to make it active, and then go to Type>Convert to Shape. The type is no longer live, so make sure you're happy with this before moving forward.

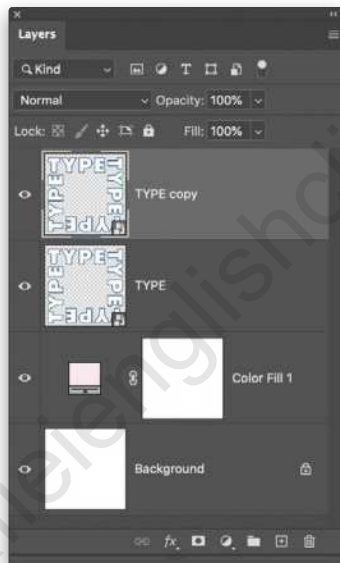
STEP FOUR: The next steps are to duplicate and reposition this type shape. Go to the Toolbar and select the Direct Selection tool (it's nested below the Path Selection tool [A]). Click-and-drag around all the letters so they're all selected. Hold down the Option (PC: Alt) key, and click-and-drag the word "TYPE" straight down to duplicate it. You'll see in the Layers panel that this didn't create a new layer; it kept the duplicate shape within the same shape layer.

STEP FIVE: Now we need to rotate the copy. It should still be selected, so press Command-T (PC: Ctrl-T) for Free Transform Path. Holding the Shift key, click-and-drag outside the bounding box to rotate the word 90° to the right as shown. The Shift key constrains the rotation to 15° increments. Click-and-drag the rotated type to the right side of the document and align it to the top of the original TYPE shape. Press Enter to commit the transformation.

STEP SIX: Repeat Steps Four and Five twice more to create all four instances of the word “Type” as shown here. Now that you have your text positioned, just check to make sure it’s all on the same shape layer in the Layers panel.

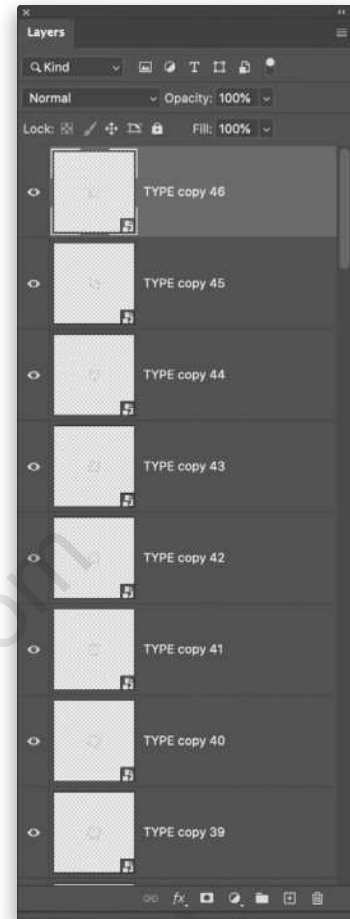
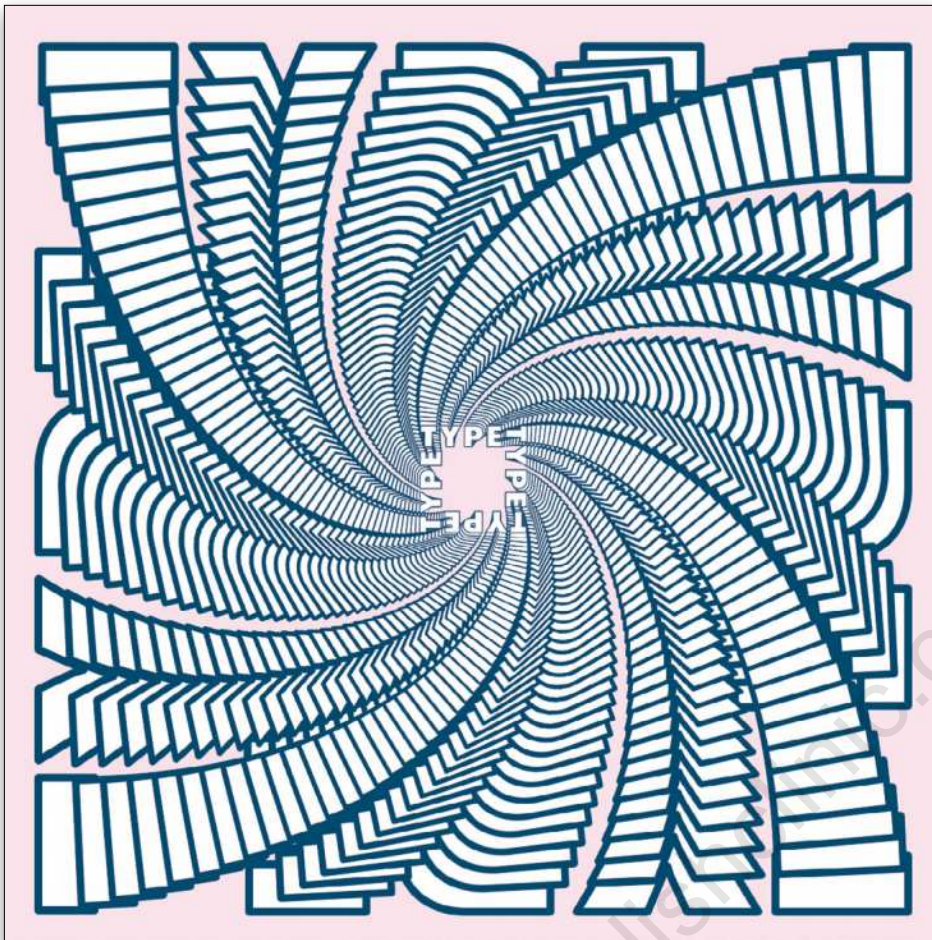


STEP SEVEN: The next step is to convert the shape layer to a smart object by Right-clicking on it in the Layers panel and choosing Convert to Smart Object. Then duplicate this layer; you can do that quickly by clicking-and-dragging the layer onto the Create a New Layer icon (+) at the bottom of the Layers panel, or by Right-clicking on the layer and choosing Duplicate Layer.

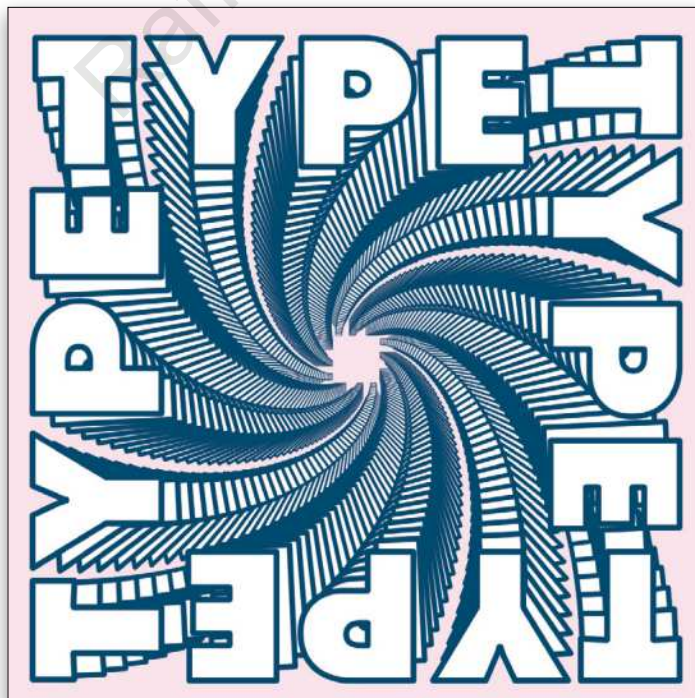


STEP EIGHT: With the top duplicate layer active, press Command-T (PC: Ctrl-T) for Free Transform. Holding the Option (PC: Alt) key, drag one of the corner points inward to reduce the size of the layer a small, but noticeable, amount from the center. Then rotate it counterclockwise just a little (as shown). Hit Enter to commit the transformation.





STEP NINE: Now the “twister-fingers” part of the process. With that layer still active, we want to repeat the previous transformation step *and* duplicate it to a new layer at the same time. To do this, we need to use the following keyboard shortcut: hold Shift-Option-Command (PC: Shift-Alt-Ctrl) and tap the T key.

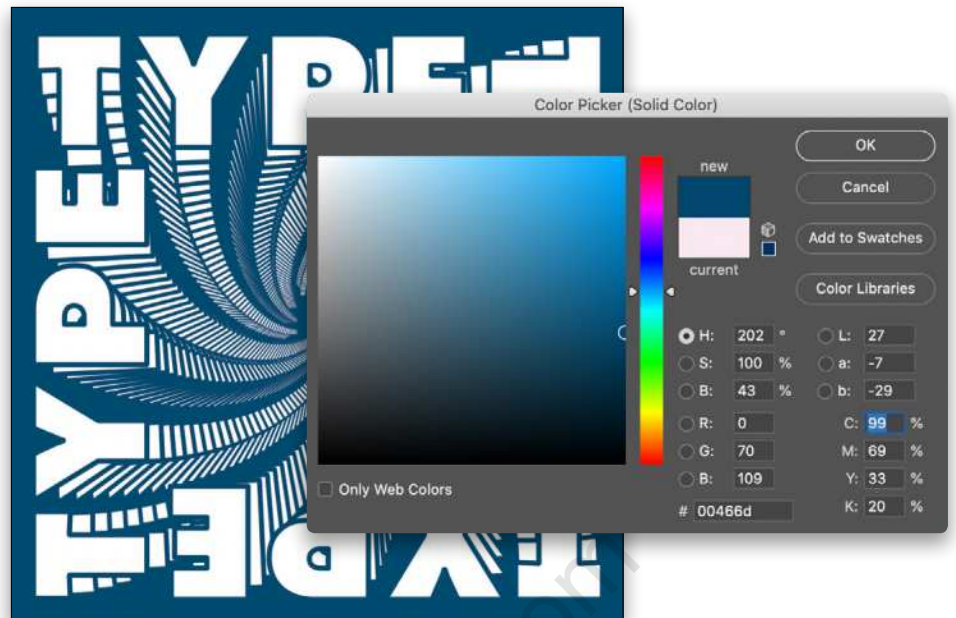


While holding those modifier keys, continuously tap T until you have multiple copies that make it look like the text is being twisted. In this example, I kept hitting the keyboard shortcut until the text was back to how it started but much smaller in the middle image as shown above. This took 46 copies in total, with the original making 47 layers.

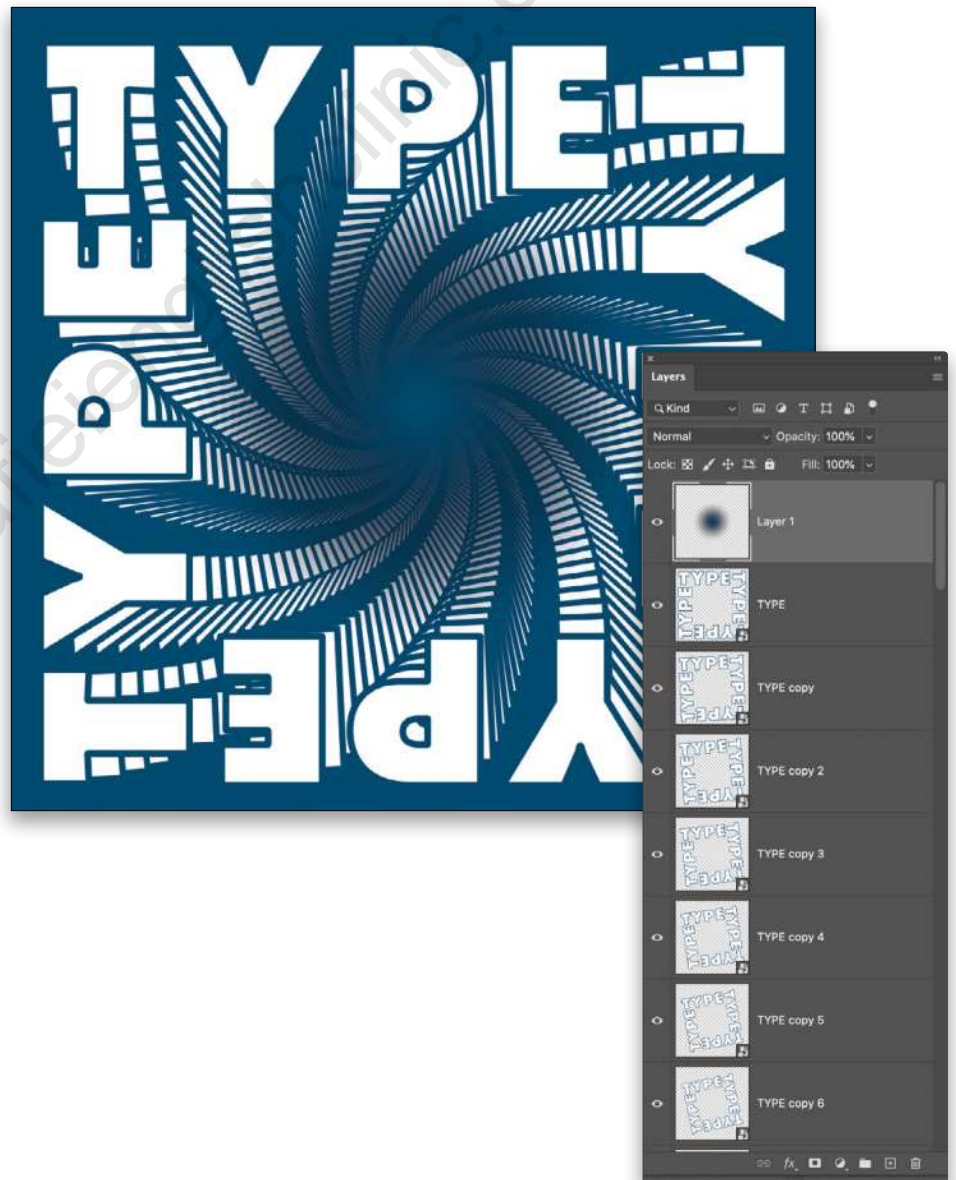
STEP 10: With the top layer active in the Layers panel, Shift-click the bottom type layer so they’re all selected. Now what we’re going to do is reverse the order of these layers by going to Layer>Arrange>Reverse. This puts the original type layer back on top and creates this cool swirl effect.



STEP 11: Now you can change the background color from pink to whatever you want; we're going to use the same blue that we used for the stroke. Just double-click the thumbnail of the pink Color Fill in the Layers panel and choose the color you want.



STEP 12: For the final touch, add a new layer at the top of the layer stack, and grab the Gradient tool (G). Click on the Foreground swatch near the bottom of the Toolbar and select the same color you just used for the background in the previous step. Click on the gradient preview thumbnail in the Options Bar to open the Gradient Editor, select the Foreground to Transparent preset in the Basics set, and click OK. Choose the Radial Gradient style in the Options Bar, and then click-and-drag a radial gradient from the middle of the document to about halfway to the edge to hide the center of the duplicated text and help it blend into the background color.



And that's our first text trick, let's move onto another.





GLITCHY GRADIENT FILLS

In this tutorial, we're going to create a glitch color fill for type using the Gradient tool. This multicolor, striped effect is the kind you see on broken monitor screens. The beauty of this technique is that you can randomize the colors to create multiple versions of the effect. So let's create our first base layer of type and then we'll create our random fill effect.

STEP ONE: Create another new document (File>New) at 1200x1200 px and 300 ppi. (You can create any size you like for this effect.)

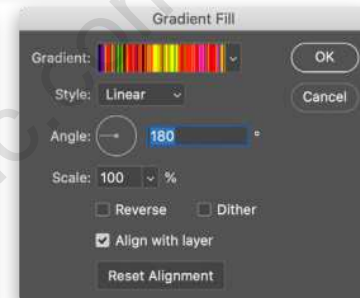
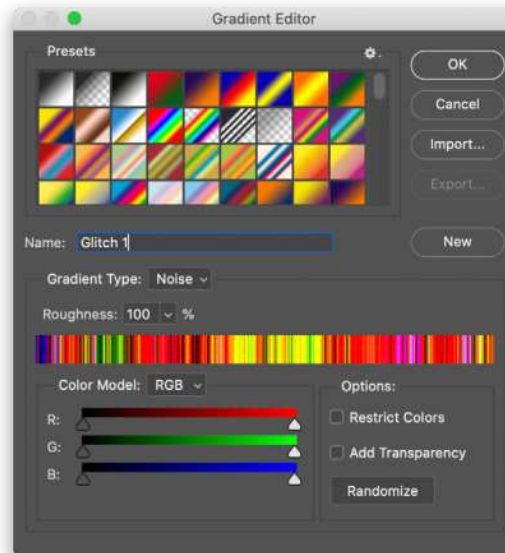
STEP TWO: Then we're going to add some type in a big, thick font. We'll use **FatFrank Heavy from Adobe Fonts** as it's a thick, bold type. Set it to 95 pt and a dark color. Select all the letters with the Type tool, and in the Properties panel (Window>Properties), set the tracking to -75 to make the letters nice and tight to each other. Use the Move tool (V) to center the type in the document.

STEP THREE: Now we have our type, let's create our random fill. For this step, we're using a legacy gradient, which isn't loaded into Photoshop by default. You can only load the legacy gradients through the Gradients panel (Window>Gradients). Click on the flyout menu at the top right of the panel, and choose Legacy Gradients.

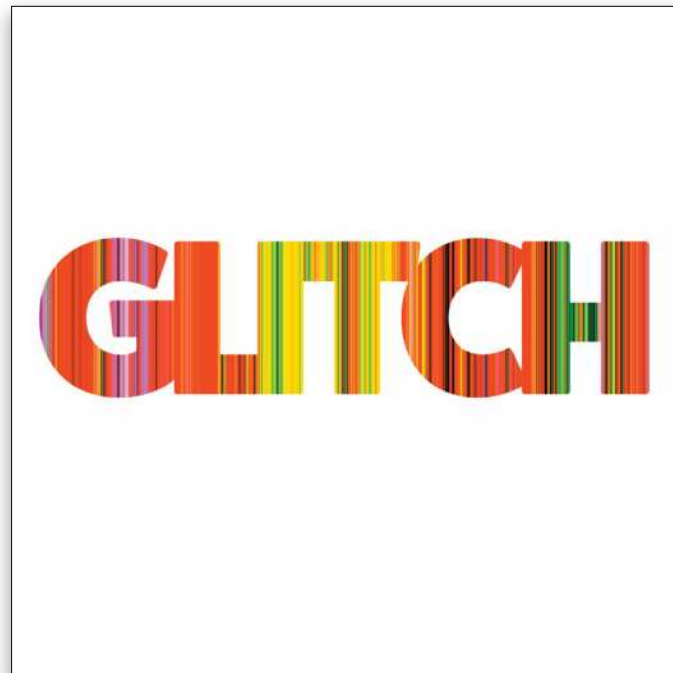
Now add a new layer above the type layer, click on the Create New Fill Layer icon (half-black/half-white circle) at the bottom of the Layers panel, and select Gradient. Once the Gradient Fill dialog opens, set the Angle to 180°, and then click on the gradient preview thumbnail to open the Gradient Editor. This is where the magic will happen.

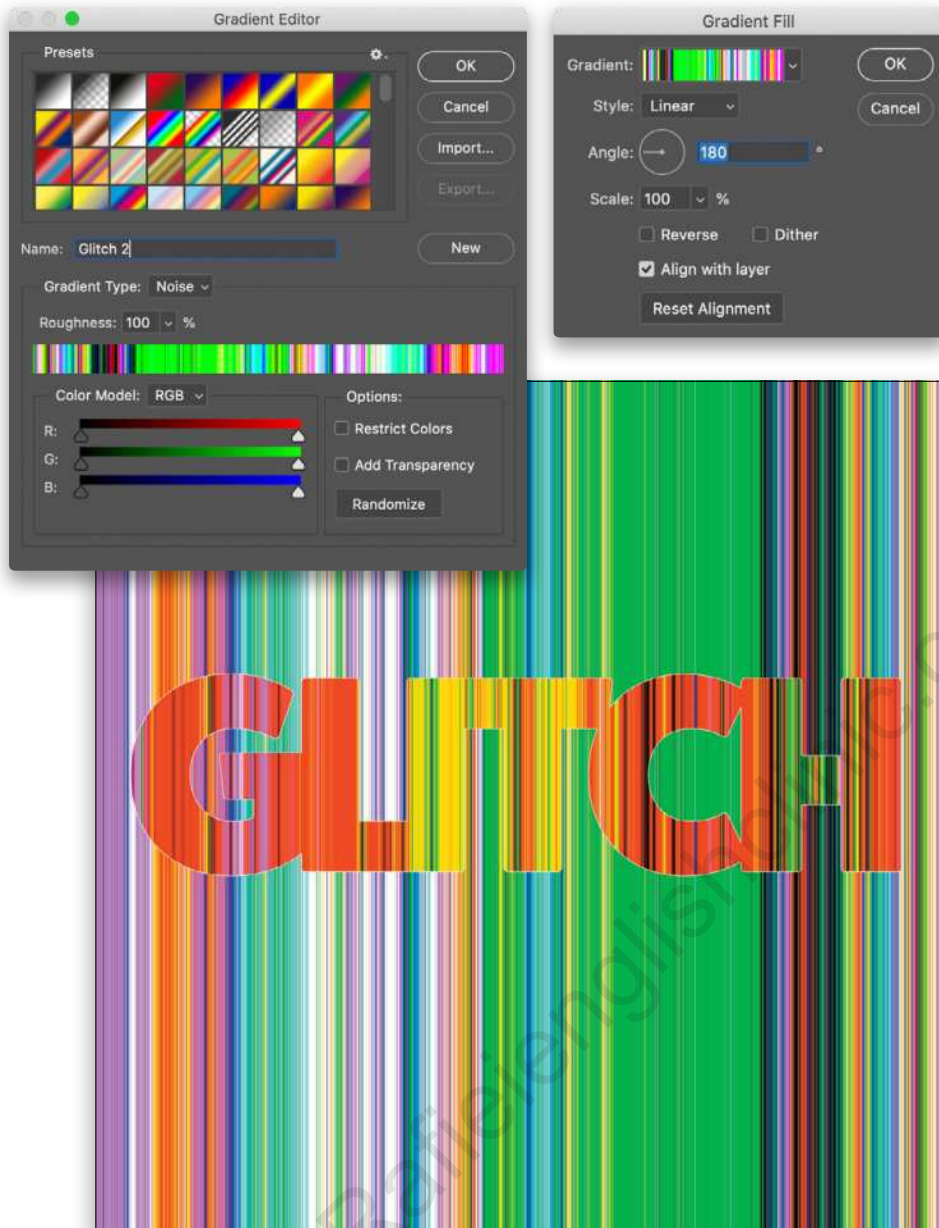
Select any of the colored gradients. In this example, we're using the Violet, Orange gradient. You can find that gradient inside the Legacy Gradients folder, in the Legacy Default Gradients folder.

Change the Gradient Type dropdown menu from Solid to Noise, and then change the Roughness to 100%. Name this "Glitch 1" and click OK. Then click OK back in the Gradient Fill dialog.



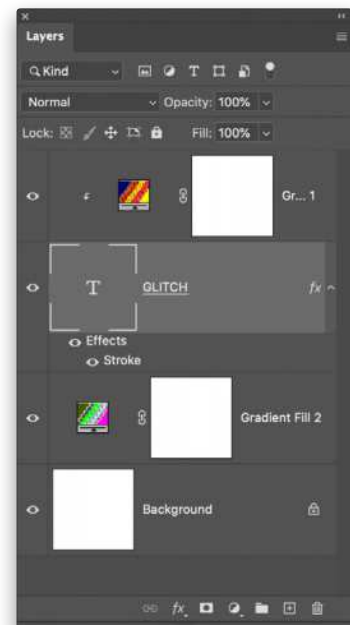
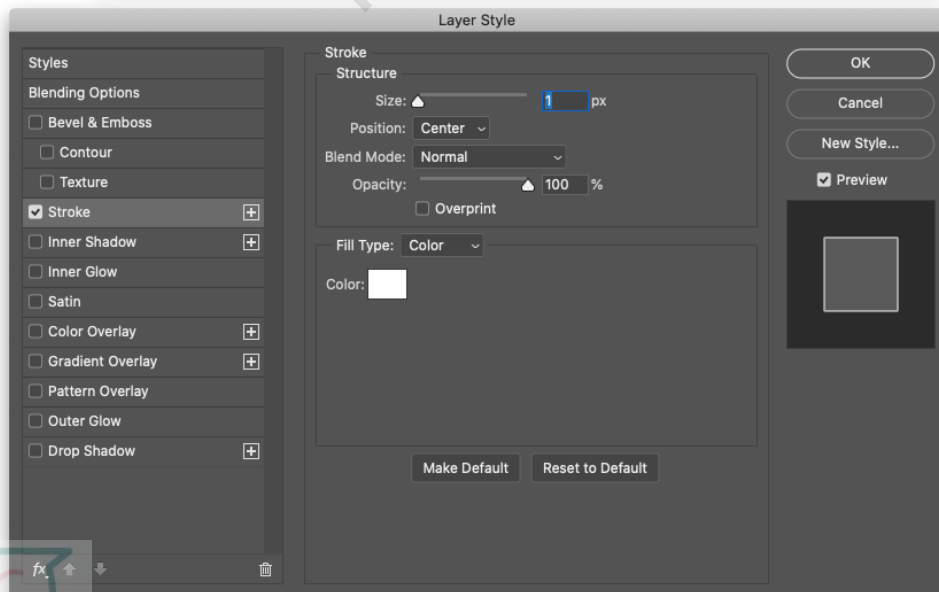
STEP FOUR: Now we have a really cool glitchy, random-stripe effect filling the layer, but we only want it to appear inside the type, so we need to clip it to the type layer. Just hold the Option (PC: Alt) key, hover your cursor between the Gradient Fill and type layers in the Layers panel until it changes to a square with an arrow, and click. You've now clipped the fill to the type.



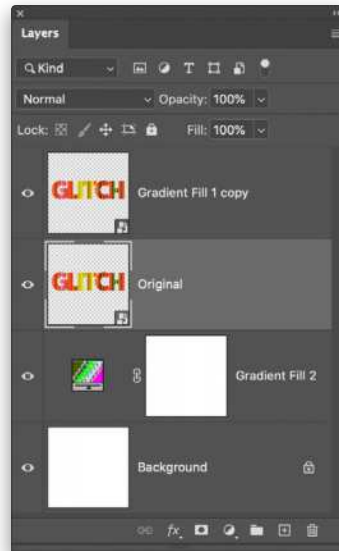


STEP FIVE: Let's create a new Gradient Fill Layer below the text layer. This time we'll select a different gradient in the Gradient Editor (experiment to find one you like) and repeat the same process as before in Step Three using the same settings. This gives us a different striped glitch effect behind the text.

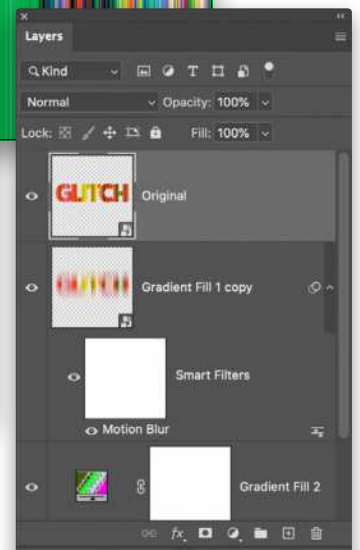
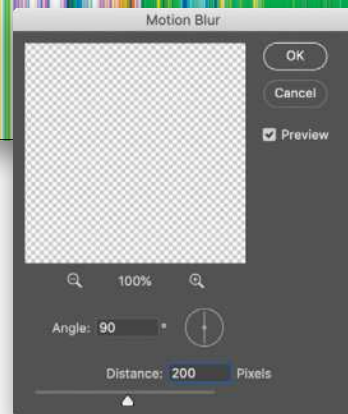
Now click on the type layer in the Layers panel to make it active, click on the Add a Layer Style icon (*fx*) at the bottom of the Layers panel, and select Stroke. Apply a 1-px white stroke with the Position set to Center to make the type stand out a little, and click OK.

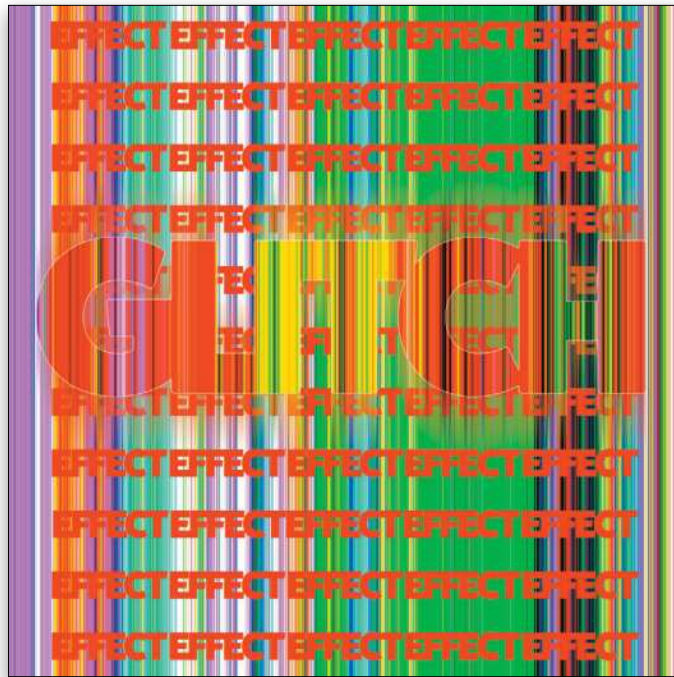


STEP SIX: Now select both the type layer and its Gradient Fill layer in the Layers panel. Right-click on one of the selected layers and choose Convert to Smart Object. Press Command-J (PC: Ctrl-J) to make a duplicate of the smart object layer. Double-click the name of the original smart object layer and rename it "Original."

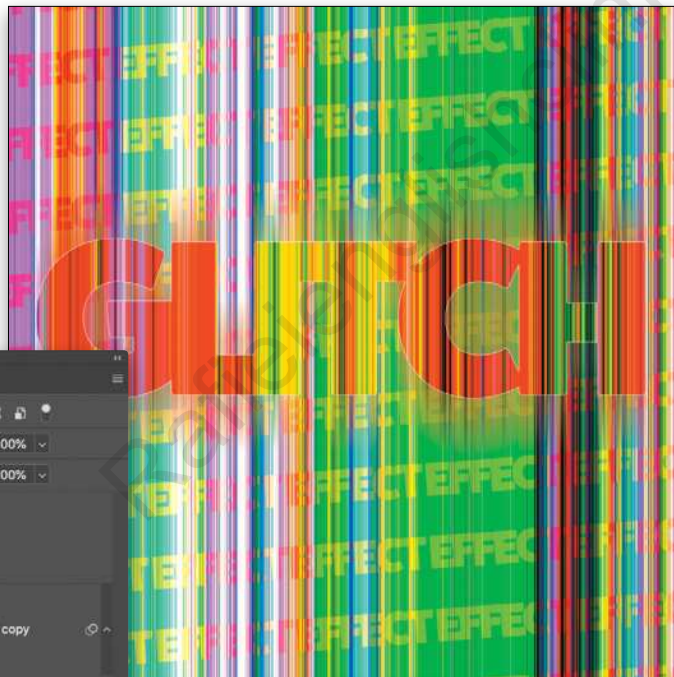


STEP SEVEN: On the duplicate smart object, we're going to apply a motion blur. First, drag it below the Original layer in the Layers panel, and then go up to Filter>Blur>Motion Blur. Change the Angle to 90° and the Distance to 200 pixels. Click OK. This creates a cool directional blur behind the text.





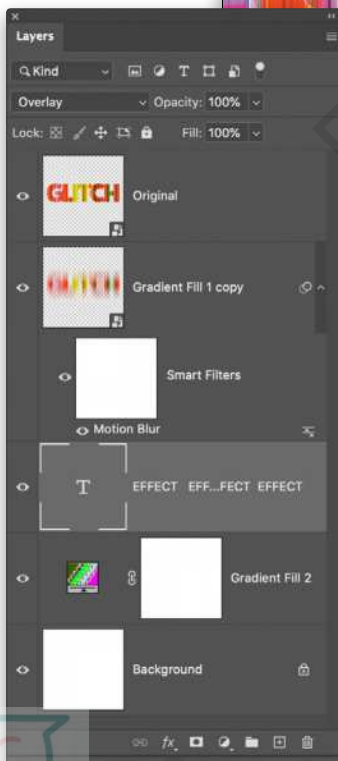
STEP EIGHT: The final piece of this is to create a new type layer below the two “GLITCH” layers, and just above the Gradient Fill 2 layer. Click on the Foreground color swatch and pick any color (red in this case). Using the Type tool, click-and-drag a paragraph selection over the whole canvas. Using the same font, FatFrank, but at smaller type size (19 pt), type the word “EFFECT” followed by two spaces. Select all the text and extra spaces with the Type tool and copy it (Command-C [PC: Ctrl-C]). Insert your type cursor at the end of the two extra spaces, hold the Command (PC: Ctrl) key, and tap the V key to paste that word until the whole area is filled with it.



STEP NINE: Finally, change the blend mode of the “EFFECT” text layer to Overlay (near the top left of the Layers panel). You can try different blend modes and Opacity settings based on the color of your text and the colors in your background glitch effect.

Press Command-T (PC: Ctrl-T) for Free Transform, and click-and-drag outside the bounding box to rotate the text a little so that the “EFFECT” words rise up to the right of the artwork. Press Enter to commit the transformation.

And that’s how you can quickly create some cool nondestructive, vibrant effects for type, poster work, and flyers. Make sure you experiment and try out different words, gradients, and blend modes to see what you can create. As I always say in these “Designing in Photoshop” tutorials, you can do more than retouching with these tools; they’re super powerful and creative! ■

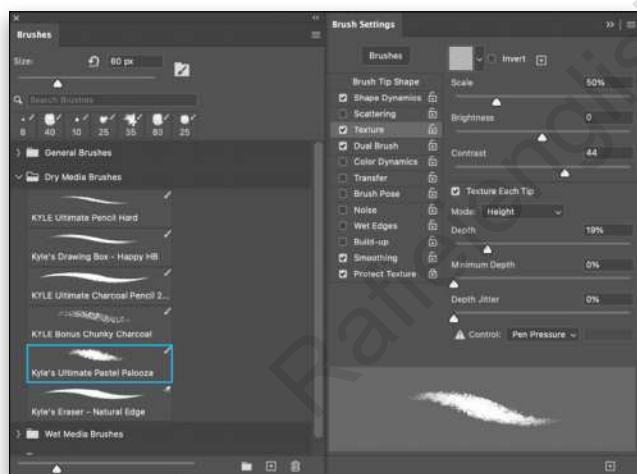


[Questions & Comments](#)



Q. In the Brush Settings panel, there's an option to Protect Texture. I can't quite understand how it's used. What is its purpose?

A. This is a very subtle option that most people probably would never notice; however, if you're a digital painter and work with different brush presets, it could be a lifesaver. Each brush preset has the option to have Texture on or off in the Brush Settings panel, and with each brush preset, the Texture could be set differently. Protect Texture ensures that each brush preset uses the same Scale and Pattern in the Texture settings. This would simulate the same "paper" for painting. You'll notice that, when you enable it and lock it, switching between different brush presets, they all remain on the same settings as opposed to switching to the settings with which they were saved.



Q. How can I easily copy my actions and presets from one CC version to another? I keep losing them with every upgrade.

A. When Creative Cloud first came out in 2013, there was an option to Sync Presets. Some users ran into problems with this, and Adobe made the decision to pull it. Luckily, they got it working and it just returned in the latest version of Photoshop (22.2.0). After you enable the Preset Syncing option in the General section of the Photoshop Preferences, it will sync

your brushes, gradients, swatches, styles, shapes, and patterns; however, it won't sync your Actions.

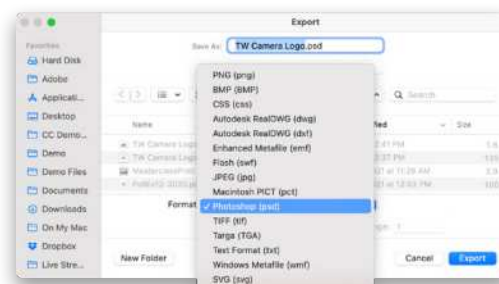
For actions, I prefer to save them, so I can load them on different computers. In the Actions panel (Window>Actions), click on the folder of actions that you want to save, choose Save Actions from the Actions panel flyout menu, choose a location, and name the file. I keep mine in my Dropbox so that I always have access to them. You can even save it to your Creative Cloud Files folder.

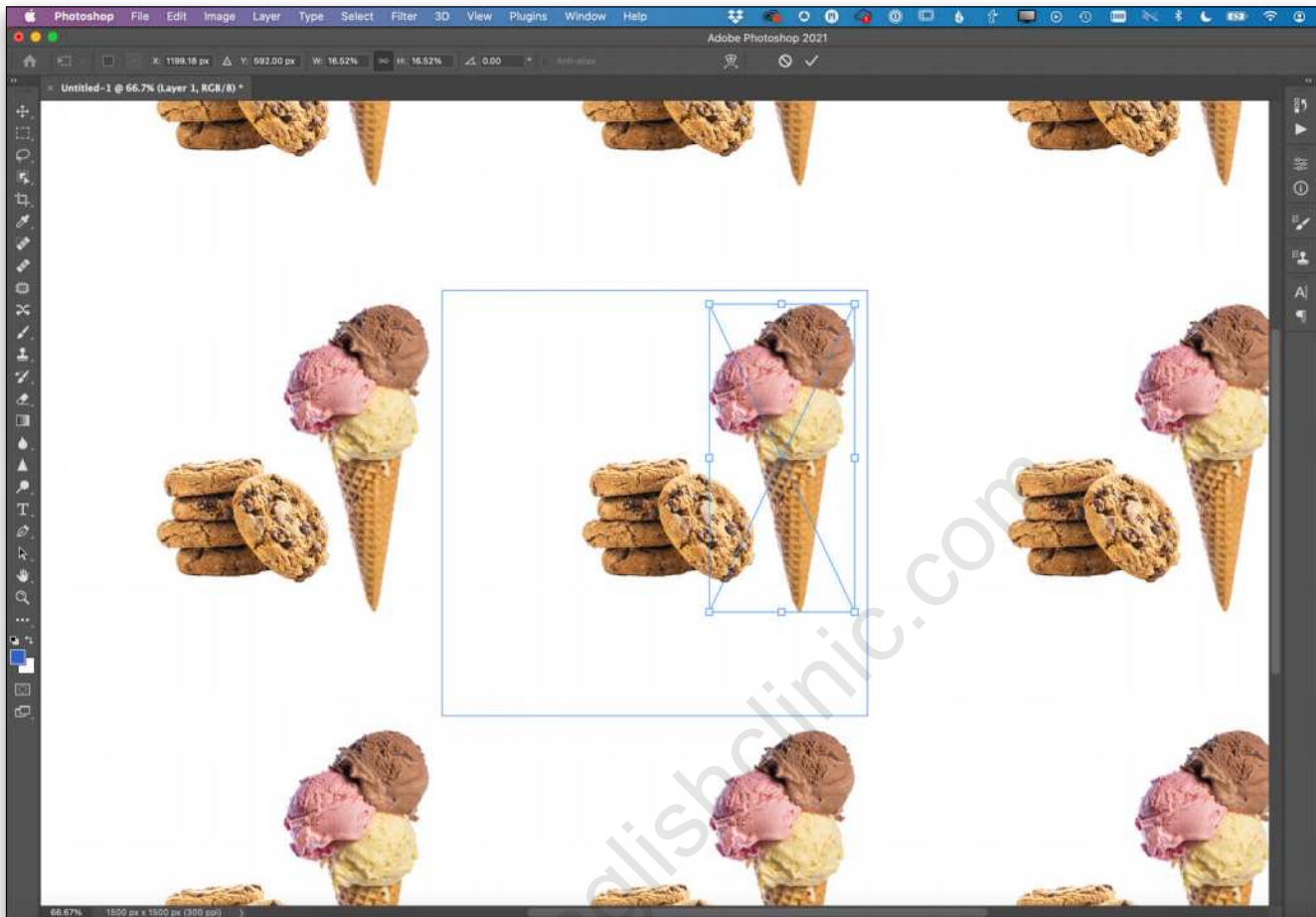
Now go to the computer into which you want to load these actions, and choose Load Actions from the Actions panel flyout menu. Choose the file you saved from the other computer. Now your actions are loaded into Photoshop on your other computer.

Q. Can you open an Illustrator file in Photoshop?

A. The short answer is yes. You can open an AI (Illustrator file) in Photoshop. Just opening a file, however, may not give you what you're looking for. The Illustrator file will open in Photoshop as a single raster layer, and you'll lose all the vector and editable properties from Illustrator. If that's all you wanted, then you're all set. If you want more, then it would be better to export (File>Export>Export As) the Illustrator file to a PSD from Adobe Illustrator. This export will maintain layers and the text will still be editable.

If editing the content isn't a requirement, then it's best to use File>Place Linked in Photoshop to place the Illustrator file onto your Photoshop canvas. You won't be able to edit it in Photoshop, but it will maintain all the vector quality, and any changes you make to the Illustrator file in Illustrator will automatically be reflected in your Photoshop file.





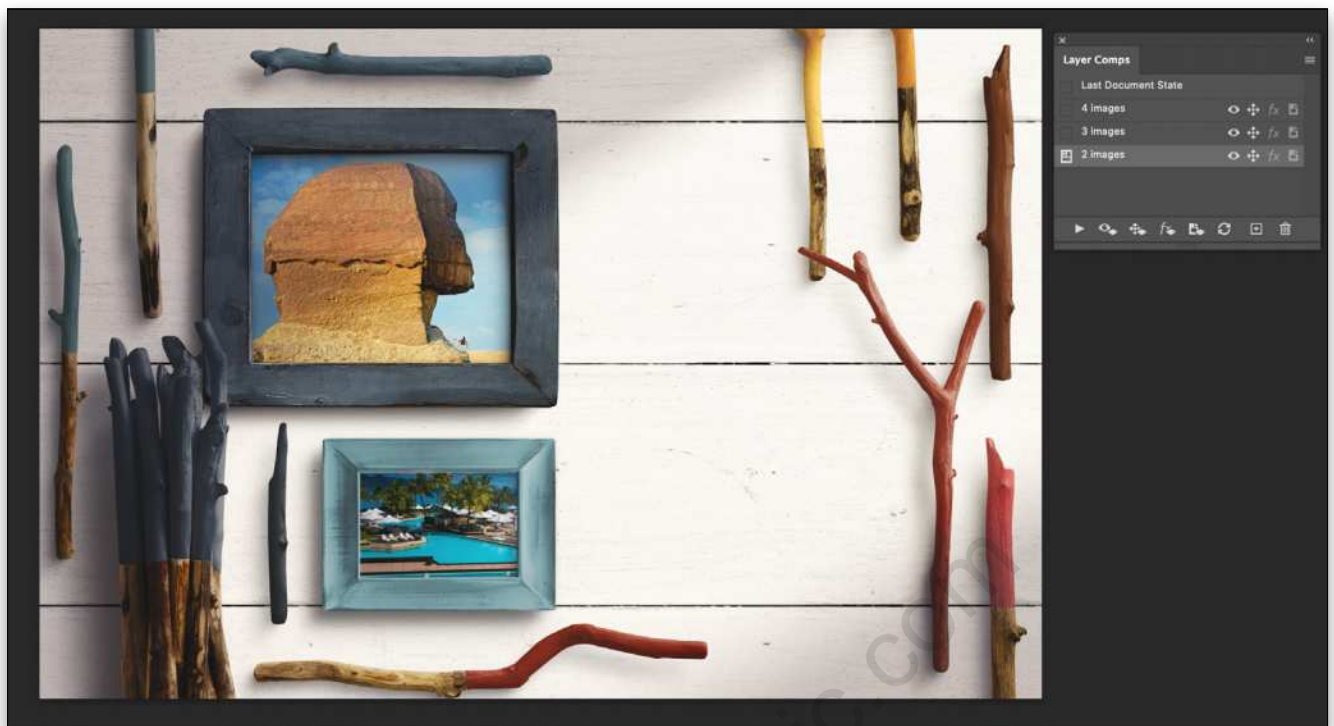
Q. How do I stop objects that I’m moving from snapping to the edge of the canvas?

A. By default, when you use the Move tool (V) and move an object close to the edge of your canvas, it will snap to the edge once you get close. This will also happen when trying to move a selection close to the edge of your canvas—extremely frustrating when you want it close to the edge, but not on the edge. Luckily, there’s an easy way to stop this behavior: Just hold down the Control key while you move your object/selection, which will temporarily turn off the snapping behavior so that you can move your object/selection as close to the edge as you want without it snapping.

Q. How can I create repeating pattern tiles in Photoshop?

A. Creating patterns in Photoshop just got a whole lot easier. First, create a new Photoshop document (File>New) with a square aspect ratio. Next, go up to the View menu and choose Pattern Preview (this is a new feature). Now, as you design your pattern by placing images onto your canvas or using any of the painting or shape tools, your pattern will update live for you to see if it’s what you want.

Once you design the pattern the way you want it to look, bring up the Patterns panel from the Window menu, and then click the Create New Pattern icon (+) at the bottom of the Patterns panel. You can name your new pattern and save it.



Q. What are the benefits of using layer comps?

A. Layer comps are used most often by graphic designers who wish to have the ability to show off different versions of their Photoshop work depending upon layer visibility and position. Imagine working on a design with multiple layers and each “look” could mean that you turn certain layers on, turn certain layers off, and even move different layers around. This could be a pain if you have more than a couple of different looks.

If you use the Layer Comps panel from the Window menu, you can create a different layer comp for each

look. Then if you wanted to show a client each look, you could simply click through the different layer comps you made.

While layer comps work great in this scenario, a newer method may be to use artboards instead. Layer comps were really necessary at first because Photoshop only had one canvas/artboard back in the day; however, now it’s easy to visualize different versions of your design just by creating/duplicating artboards. ■

ALL IMAGES BY TERRY WHITE

 Questions & Comments

If you have a Photoshop question that you’d like Terry White to answer in the pages of *Photoshop User* magazine, send it to letters@photoshopuser.com.

Watch What's Trending on the KelbyOne YouTube Channel!



Aurora Borealis with Dave Williams | Photo Tip Friday



Shoot Through with Rick Sammon | Photo Tip Friday



Customize Toolbar with Kristina Sherk | Photo Tip Friday



Five Photo Tips with Rick Sammon | Photo Tip Friday





Amaran 100d

▶ *Video/Photo COB LED Lamp with Bowens Mount | Review by Erik Vlietinck*

The Amaran 100d is a 100w Daylight Balanced, point-source COB LED fixture with Bowens mount and Bluetooth. At full power, the light outputs an equivalent of a 750w tungsten light. It features 0–100% dimming control and scores a 95+ TLCI.

Made of industrial-grade plastic, the Amaran 100d has a handle on the back to carry it around and a very quiet built-in fan to ensure the LED remains cool. The 3m cable has a 3-pin XLR power plug, and the 1.5m power cable at the other end has a very secure IEC Lock connector. The 100d can also be used with 48V battery packs; however, these are pricey. The Hyper Reflector with a beam angle of 55° completes the delivery.

The back of the fixture has a small monochrome LCD screen that shows a Bluetooth connection icon and output percentage. There's a dial that you click to change the output in fixed increments, a small button for engaging Bluetooth, and the On/Off switch.



Company: Aputure Imaging Industries Co. Ltd.

Price: \$199

Hot: Without reflector a beam angle of 105°; 3.4-kg power adapter included; very accurate color output

Not:





“The 100d can also be used with 48V battery packs; however, these are pricey.”

You can operate one or more Amaran 100ds remotely using the mobile Sidus Link app. The app supports output in 1% increments and is a must-have, certainly when you’re operating the lamp on a high light stand. If you want a diffuser, a cheap photographic umbrella can be mounted in the incorporated umbrella holder.

At a quarter output, my test unit without the reflector output approximately 1,371 lux at a color temperature of 5300K + 1/8 Green. At half output, the output increased to 2,240 lux at 5340K + 1/8 Green, and at full output, the lamp shone bright at 4,120 lux and 5400K + 1/8 Green. ■



GoPro HERO9 Media Mod

► *Adds a Directional Mic, HDMI, and More* | Review by Erik Vlietinck

Recently, GoPro released the Media Mod for the HERO9, and the new Mod improves on the HERO8 model in many ways. The Media Mod for the HERO9 is, of course, bigger than its predecessor but also more sturdy. Starting with the integration into the camera, the HERO9 Media Mod has some cool new tricks up its sleeve. For example, as soon as you start the HERO9 after connecting to the Media Mod, a green blocks bar gives feedback on the sound level.

You can now hook up microphones that need quite a bit of pre-amplification. Once an external mic has been plugged in, the Media Mod settings list the front and back mics as well as the “powered mic,” the “Powered mic+,” and a line-in connection. The Powered Mic+ option adds 20dB of gain that didn’t result in extra noise.

The outside of the Media Mod is a bit structured so it’s easier to handle with gloves or wet hands. The ports are now protected with a silicon plug and splash-proof, although GoPro publishes no ratings to certify that. The microphone can now be encapsulated with a foam pop-off windshield.

I tested both mics and pitted them against the HERO9’s built-in mic and a professional shotgun microphone connected to an Apogee Digital Element audio interface. In my opinion, the sound quality of the front microphone is good with much clarity, and if you’re talking into it at a distance of up to some 60–100 cm, your voice is really intelligible even with background noise.

But sound is always a matter of taste and a decent microphone’s sound can be enhanced considerably using an equalizer. ■

5.0 ★★★★★

Company: **GoPro**

Price: \$7999

Hot: Sound clarity; nice flat frequency curve; noise-free 20-dB gain; splash-proof ports

Not:





Powertraveller Merlin 75PD

► **Portable Power Pack for <40W Laptops and More** | Review by Erik Vlietinck

The Merlin 75PD is a portable power pack with a 20000Ah/72Wh spec. Made of aluminum, it's lightweight at 340g, is waterproof and dust-proof (to IP65 Rating), and has one USB-C input/output rated at 5V/3A, 9V/3A, 12V/2.5A, 15V/3A, and 20V/2.25A PD 45W. There's also one USB output port rated at 5-6V/3A, 6-9V/2A, 9-12V/1.5A QC3.0 45W. A four-LED battery-charge indicator completes the Merlin 75PD. The box includes a USB-C cable.

Using a Powertraveller Falcon 40 solar panel, the Merlin charged up to 75% in five hours starting from approximately 25% power. Considering that it was under a bleak winter sun, that's quite fast, given that the sun isn't as powerful during winter as it is in summer. As with most, if not all, Powertraveller devices, you can charge the unit while it's powering equipment.

If you own a PD (Power Delivery) laptop, the USB-C PD protocol allows for more flexible and faster charging of devices, but you do need specific controller chips in the cable to support PD. I couldn't tell if the companion USB-C cable in the box is such a cable, but your PD laptop probably will come with one.

Although I liked the Merlin 75PD very much, there's one thing that I found a pity: It doesn't come with any sort of USB cable with different power connectors. That's a criticism I have with all Powertraveller's products these days.

I know that most devices these days are rechargeable via USB-C, but what about people who want to use these power packs with, for example, medium-sized video or photo lights, such as the Vibesta Peragos disks?

Still, the Merlin 75PD is an excellent value for its price. ■

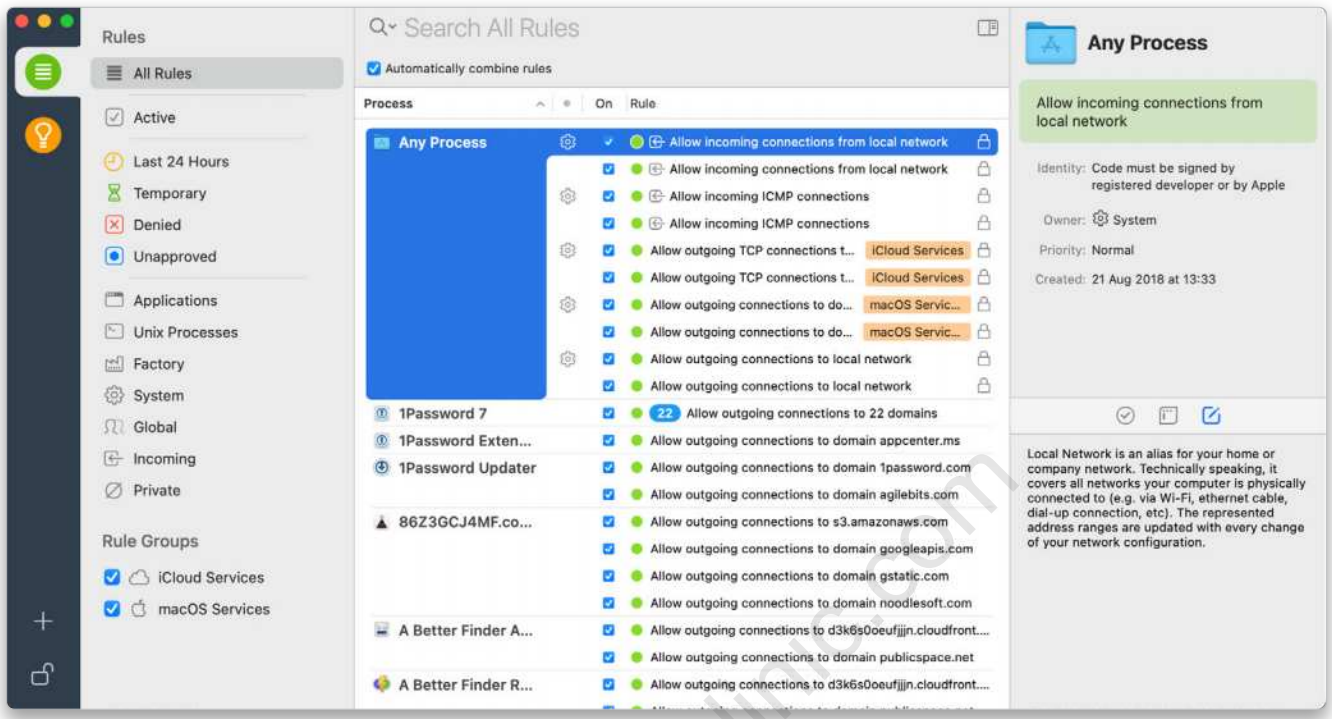
4.5 ★★★★★

Company: Powertraveller International Ltd.

Price: \$99

Hot: Quick recharging; design; robust

Not: No USB to different power connectors



Little Snitch 5

► *Firewall and Network Filter for MacOs Big Sur | Review by Erik Vlietinck*

Little Snitch, the firewall and network filter that tells you which macOS apps leak data to servers outside your local network, has been upgraded to version 5. The app now works on macOS Big Sur and has never been better. It has been given a stunning new design; more elaborate, less technical explanation of connection alerts; improved traffic statistics; a brand-new command line interface; and seamless compatibility with macOS Big Sur.

Little Snitch tells you what the connection an app wants to make entails, and works silently in the background, taking up very little of your Mac's resources.

The main focus in the development of Little Snitch 5 was the integration of new network filter technologies introduced by Apple in macOS Big Sur. The underlying filter engine was rebuilt from the ground up to replace the previous kernel extension-based approach, which is no longer supported by macOS.

Little Snitch 5 is, of course, totally integrated with the new, and admittedly, likeable design of Big Sur. There's a prominent search bar with direct access to often-used search terms like "Country" to search for traffic coming in and going

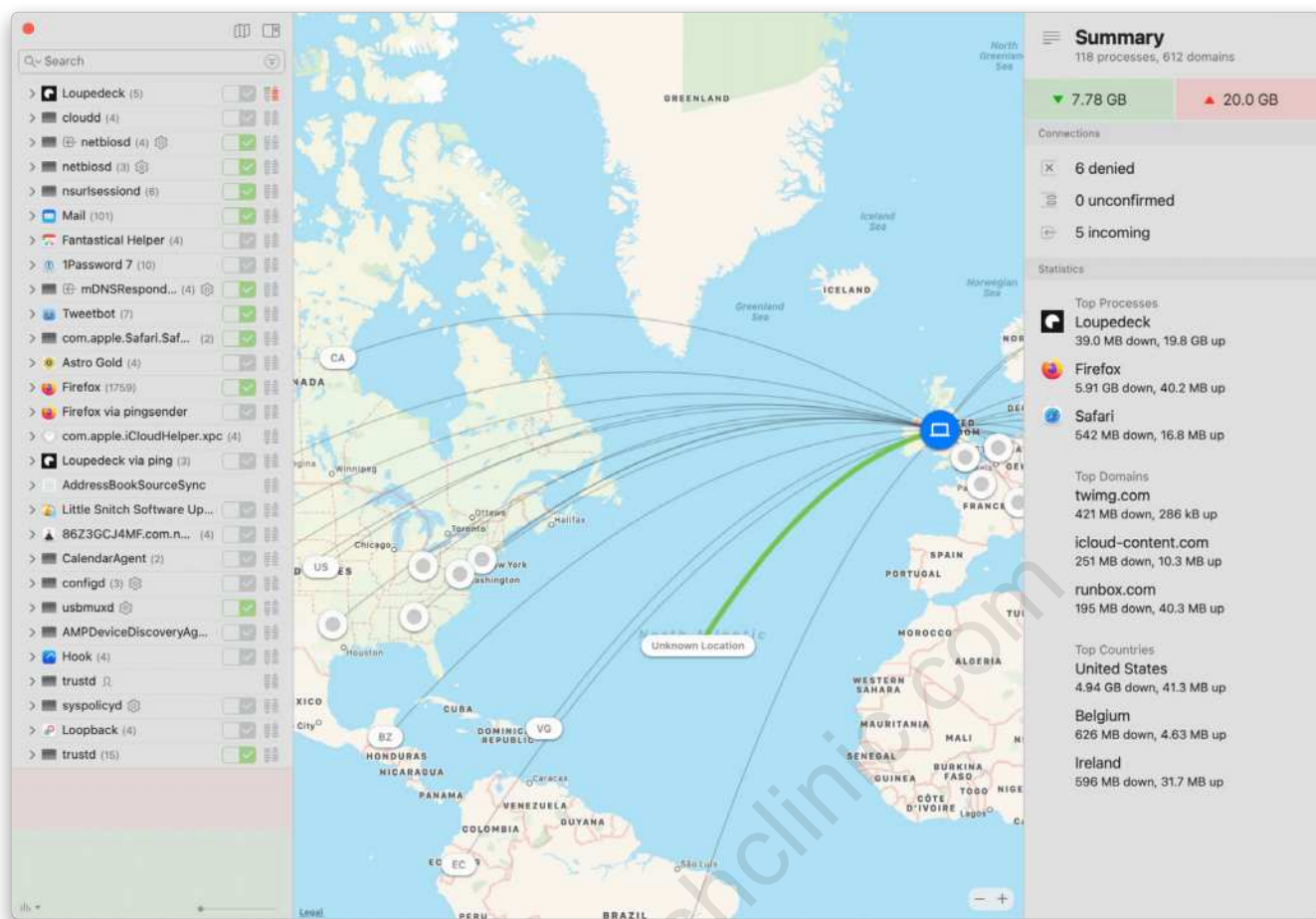
5.0 ★★★★★

Company: Objective Development Software GmbH

Price: \$45 (single-license)

Hot: Better design; more elaborate explanations of what an app wants to connect to; Network Monitor is a separate app

Not:



“Little Snitch has been given a stunning new design; more elaborate, less technical explanation of connection alerts; improved traffic statistics; a brand-new command line interface; and seamless compatibility with macOS Big Sur.”

out from/to a specific country, and a newly structured sidebar that makes using the app very efficient.

The new Network Monitor is gorgeous, with a more efficient interface. Better yet, Little Snitch 5 captures connection information in the background—without enlarging its memory or CPU footprint, by the way—and no longer requires the Network Monitor application to be running in order to collect this information. Impressive is that the new monitoring system is capable of holding traffic information from up to a whole year.

Finally, system administrators now have the ability to configure a variety of program settings via a command line interface, making Little Snitch scriptable for the first time. This offers the possibility to report network connections in a log-based format for detailed and versatile traffic analysis. ■





Epson SureColor P900 Printer

► *Increased Color Precision and Effective Redesign* | Review by Steve Baczewski

Epson's SureColor P900 17" (A2) photo printer comes with practical new features, new software, and a new look. Its solid compact design is approximately 30% smaller than its predecessor, the 9-ink Epson SureColor P800 printer.

Epson has added violet to the P900's 10-cartridge ink set; violet delivers a more accurate reproduction of the blue region. Epson says there's an overall 6% increase in visible color gamut. It's the first Epson A2 printer where photo black (PK) and matte black (MK) ink cartridges have their own dedicated channels and no longer share the same line. This eliminates the time-consuming, ink-wasting past design and the habit of accumulating enough PK or MK images to warrant swapping. With this redesign you can quickly satisfy your curiosity to see if an image looks better on matte or photo black paper. The SureColor P900's compact size is reflected in smaller 50-ml ink cartridges; in comparison the P800 used 80-ml cartridges.

The P900 operates without a hitch and delivers beautiful color and black-and-white prints. A 17x22" print with 1" borders takes on average from 3–15 minutes, depending on driver selections. Consequently, the P900 isn't designed for a high-production environment; but instead, aimed at fine-art photographers and graphic artists.

In testing the P900, I used Epson papers, including poster board, luster photo black paper, and legacy etching canvas paper. I also used Epson's excellent ICC paper profiles that download with installation, and Bill Atkinson's reference print target to quickly assess both color and B&W for a print-to-screen matchup. As claimed, the P900 ink set with the addition of violet makes a difference rendering blues accurately: The P900's rendering of blue skies and gradients is clearly better. Color rendering

4.5 ★★★★★

Company: Epson America, Inc.

Price: \$1,195

Hot: Accurate color reproduction; eliminates PK and MK ink swapping; reliability

Not: Smaller cartridges; flimsy output paper tray



was excellent throughout. There's increased detail in both shadow and highlight areas, but especially noticeable is the distinct tonal separation in deep black shadows.

The P900 now includes what Epson calls Black Enhanced Overcoat to increase black density in photo black papers. It's selected in the print driver under a new "Carbon Black" setting. Blacks are rich, deep, and without color cast, but I only see a slight difference using the Carbon Black setting on glossy paper; however, black output is dependent on many choices: driver selections, paper profile quality, paper type (glossy over canvas), and the Dmax of the paper being used.

The new printhead utilizes three variable ink droplet sizes down to 1.5 picoliters, resulting in smooth and nuanced color gradients. No clogged nozzles were encountered over 10 weeks. Included on installation are two software programs: Epson Print Layout and Epson Media Installer, which includes third-party manufacturers. It works well and, with the print layout program, adds to the overall enjoyment and performance of using the P900.

The SureColor P900 connectivity uses USB 3.0, Ethernet, and now Wi-Fi, allowing printing directly from your iPhone or iPad and giving a nod to the increasing use of smartphones in photography and the impulse to see a print quickly.

The printer's three paper feeds worked without a hitch: the front feed for thick poster board; the top feed for papers less than 0.5mm; and the optional rear roll paper feed (\$249), which is now powered and no longer requires a spindle. Paper rolls are simply placed on rollers in the unit and fed into the printer's slot until the P900 lets out a "beep" and loads the rest. I paid special attention to the front feed because of past paper-skewing problems, but the P900 had none. If by chance paper isn't fed correctly, the LCD prompts and guides you as needed. The P900 doesn't have a cutter; instead it draws a dark cut line, and the rest is up to you.

The SureColor 900's new tiltable, easy-to-read, 4.3" touch screen LCD is well-organized, using a row of menu tabs with comprehensive print information. The LCD displays the image being printed along with its relevant data. The printer includes a new viewing window with built-in LED light to see and assess your print while it's being processed, which allows you an early option to cancel the print and save ink. *Note:* A single ink cartridge costs \$41.99.

The Epson SureColor P900 advances print design, performance, and color rendering, but if you currently own a SureColor P800 you might want to wait. ■



Duo Boards By V-Flat World

► *Lightweight Designs Built for Portability* | Review by Gilmar Smith

Duo Boards are V-Flat World's innovative, new portable products targeted to food/beverage, still, and product photographers, as well as bloggers, influencers, and videographers. The boards are made from multilayered PVC, and they're available in 10 different double-sided UHD printed finishes, such as Vintage Oak/Ink Hardwood, Royal Marble/Rose Marble, and Wisp Tile/Pebble Tile. Two different sizes are available: 24x24" and 30x40" for \$69.95 and \$99.95, respectively.

They come with L-bracket legs in case you want to set up two boards together (one as the base and one as the background), and a microfiber towel to clean them.

For this review, I got my hands on Iced Concrete/Midnight Cement XL and the Ocean Slate/Black Slate XL, and used the L-bracket to mount them together. I love that I can mix and match all the designs by using the included L-bracket.

It took me a little while to get the boards in the bracket, but when I did, I knew they were not falling out! Then I grabbed a vintage scale and searched my fridge for props.

The Duo Boards are very sturdy, lightweight, and water-resistant. (I know this because I accidentally spilled water that I was using to mist the tomatoes: I just wiped the boards with a towel, and it was like nothing happened!)

The boards photograph beautifully, and I can see myself using them on my personal branding sessions to create customized flatlays for my clients. They're an excellent tool to add to your photography arsenal. ■



Company: V-Flat World

Price: \$69.95-\$99.95

Hot: Portable; washable; sturdy; more importantly, beautiful!

Not:



Vallerret Markhof Pro 2

► *Functional and Stylish Photography Gloves* | Review by Dave Williams

The problem for photographers of keeping their hands warm has existed since the dawn of photography. For as long as we've been taking photos, we've been shooting in cold places. The issues faced in shooting in these harsh climates have changed over time as newer technology emerges, including but not limited to touch screens and fingerprint recognition. Vallerret has the optimum solution, so gone are the days of having to remove your gloves and expose skin to the arctic air, losing the heat that's been built up within the insulation in which you've invested.

The main product in the range of photography gloves offered by Vallerret is the Markhof Pro 2.0. I've tested these gloves for the past few winter months, putting them up against wind, rain, and snow, and they've absolutely excelled! Marketed as versatile, take-everywhere, functional, and stylish, these gloves live up to the hype. The most important feature for photographers is the FlipTech finger caps. Fastened with magnets, the thumb and forefinger of each glove can be opened to expose bare skin. That way, you can maintain dexterity, while simultaneously keeping your hands warm; just as if you weren't wearing insulated winter gloves.

The fabric of the Markhof Pro 2, which is waterproof and windproof, includes goat leather, laminated soft twill, and two-ply suede. The gloves also have a 100% Merino wool lining. The palm has a non-slip grip so you can keep hold of your gear when your hands are cold, and there's a jersey cuff that passes under your jacket cuff to make a seal at the wrist.

So much care and attention has gone into creating these mid-winter optimized gloves, and it really shows. They're high-quality, comfortable, effective, and I can't find a reason not to offer five stars. ■

5.0 ★★★★★

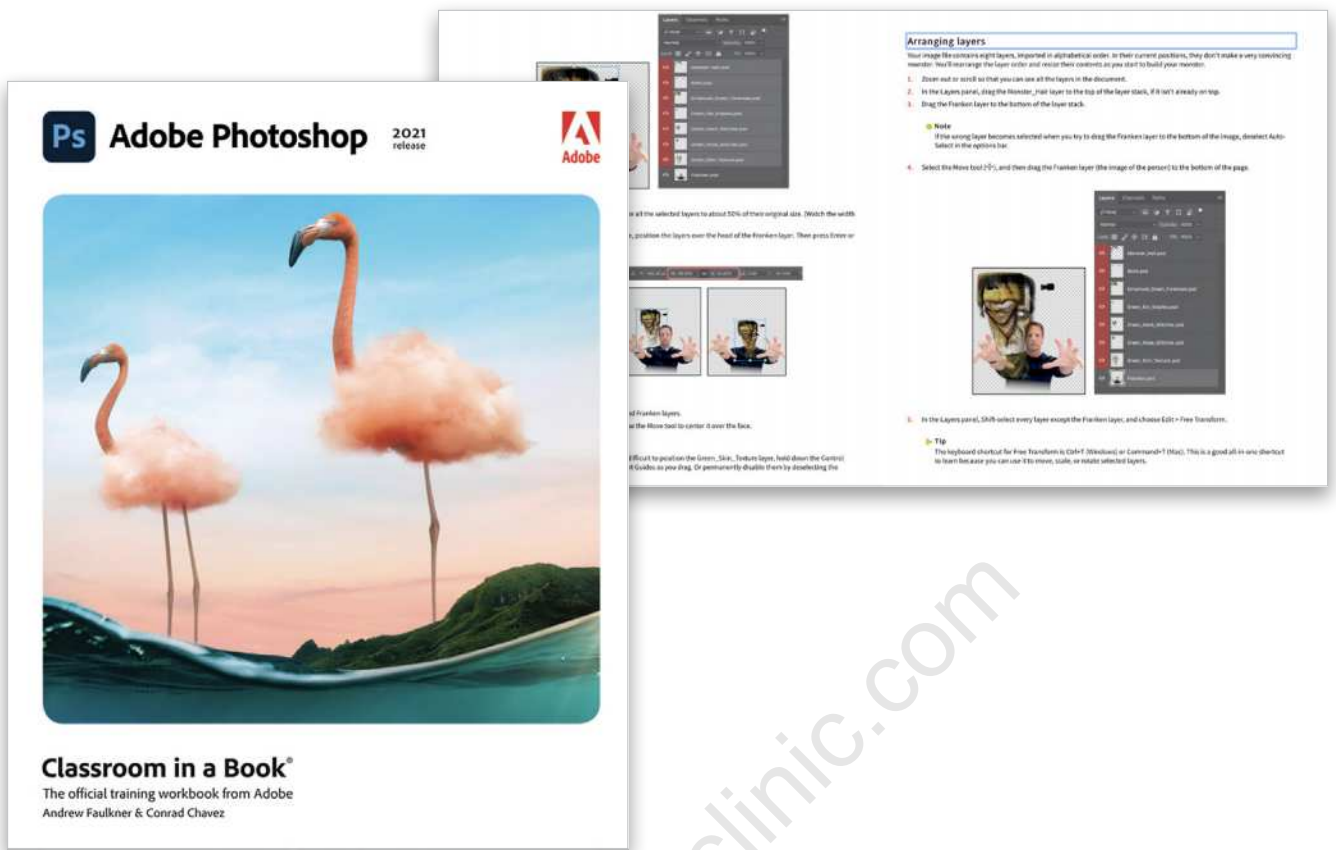
Company: Vallerret Photography Gloves

Price: \$79.95

Hot: Very well priced for their performance; design is well thought through

Not:





Adobe Photoshop Classroom in a Book (2021 release)

► *Conrad Chavez and Andrew Faulkner* | Review by Peter Bauer

As always, you can count on a publication from the *Classroom in a Book* series to be technically topnotch. You won't find the annoying and distracting typos, terminology mistakes, and broken links that appear in many self-published and small press releases. But quality control isn't the only reason to consider this book: The content is great. The authors cover much more than the basics and go into great detail on the most important concepts, features, commands, and tools. You'll also find review questions (and answers) at the end of every chapter. The lesson files (90 images) can be downloaded once you register your copy. While each chapter is designed to be read as a unit, and while the chapters build upon each other, you can also use this as a very good reference book, using the Index to jump directly to a feature with which you need help.

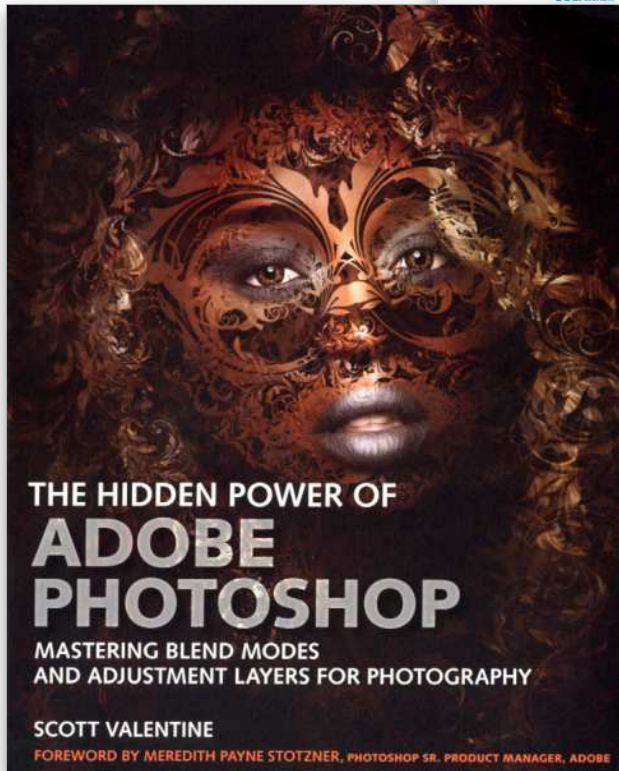


Publisher: Adobe Press

Pages: 416

Price: \$59.99 (paperback + Web edition); \$47.39 (eBook or Web edition); \$35.99 (Kindle)





The Hidden Power of Adobe Photoshop: Mastering Blend Modes and Adjustment Layers for Photography

► *Scott Valentine* | Review by *Peter Bauer*

The audience for this book can be described as “advanced Photoshop users with technical and mathematical inclinations.” If you’re a Photoshop beginner or have a phobia about formulae, this isn’t a good choice for you. Intermediate Photoshop users with a knack for numbers will probably feel comfortable with this book. The author addresses his subject matter with a data-driven approach. To get the most out of this book, I suggest starting at the beginning and going end to end (in small doses—not in one sitting). And when you see the section “Skipping Ahead,” don’t! But why would anyone want such a technical book? To learn how to make those precise adjustments to an image that takes it from “great” to “absolutely perfect.” ■

5.0 ★★★★★

Publisher: Adobe Press

Pages: 368

Price: \$49.99 (paperback); \$29.99 (Kindle)





Some people have a fancy car that they tuck away in their garage and only bring it out for special occasions and when the weather is perfect. Then there's the car for the daily driver. The kind of car that isn't attention-grabbing, but they use it for everything and put lots of miles on it. These Photoshop tips are daily drivers, very useful and practical. The type of tips that you can use every day.

STRAIGHTEN WITH NUMBERS

When you're captivated by a scene in front of you, it's so easy to get caught up in the moment and not realize that your horizon isn't level in your camera (at least that happens to me all the time). Fortunately, it's really easy to straighten your images in Photoshop, and there are several ways to do it. I find the following method particularly cool.

Grab the Ruler tool from the Toolbar (click-and-hold on the Eyedropper tool [I] to find it). Drag the Ruler on the canvas along your desired horizon. You'll now see the Straighten Layer button in the Options Bar become active. Click that button and the image will now be straightened. It really can't get any easier.

CREATE PAGE SIZE PRESETS

After you make a page for Instagram, now you need to make one for Facebook, YouTube, Twitter, Pinterest, Pinterest covers, Instagram stories, and now for Clubhouse (got you on that last one! Clubhouse is audio only). My point here is that people spend so much time looking up custom sizes and then entering those numbers into fields to make them. Why not make your own reusable document presets?

Either click Create New if you're in the Welcome screen, or choose File>New if you're already in Photoshop. In the New Document dialog, enter all your settings as you usually would. Now, instead of clicking Create and going to work, click the icon to the right of Preset details, the one that looks like an arrow going into a rectangle. Give

it a name and click Save Preset. Now these settings are saved. Click Create to carry on working as before, but now you have a saved preset for next time. You'll find them all under the Saved tab in the New Document dialog. Now you'll never have to look up and enter all those sizes again.

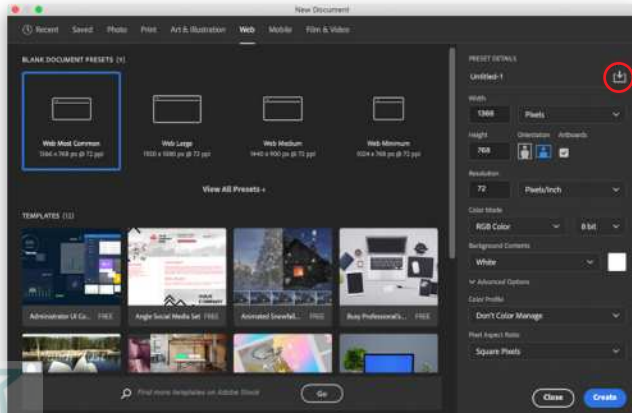
USE THE HEALING BRUSH LIKE THE CLONE STAMP

If you do a lot of retouching, you'll find yourself using the Healing Brush and Clone Stamp tools often. While the Clone Stamp is more powerful than the Healing Brush in many ways, the Healing Brush is a great go-to tool for working in and blending small areas, and it's much easier to use. Say you're blending in areas with the Healing Brush and then you want to "hard copy" something without it blending (maybe you're having trouble with dark tones blending into an edge). Rather than changing to the Clone Stamp and changing all the settings, you can quickly make the Healing Brush work like the Clone Stamp while using the same brush and settings.

With the Healing Brush selected, take a look at the Options Bar up top. Change the Mode from Normal to Replace. That's it! Don't forget to put it back to Normal when you want to resume healing.

TAME CIRCULAR SELECTIONS

Drawing circular selections is probably one of the first things you'll fail at in Photoshop. You know the game: You start at the edge of a round shape and drag out the selection, but it ends up off to the side. You try again, starting a little ways from the edge this time. You're almost there, but it's not quite circular. So you try one more time. *Stop!* This is a very simple trick, but I was so happy when I discovered it many years ago (I won't date myself). To draw that selection from the center, rather than a corner, hold down the Option (PC: Alt) key as you create the selection. If you want to create a perfect circle, hold down the Shift key to constrain. (You can do both at the same time, so choose your fingering carefully.) To move the entire selection while creating it, hold the Spacebar. When I'm holding down the other two modifier keys, I usually use my thumb for the Spacebar.



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ADD A LAYERED FILE TO THE LIBRARY

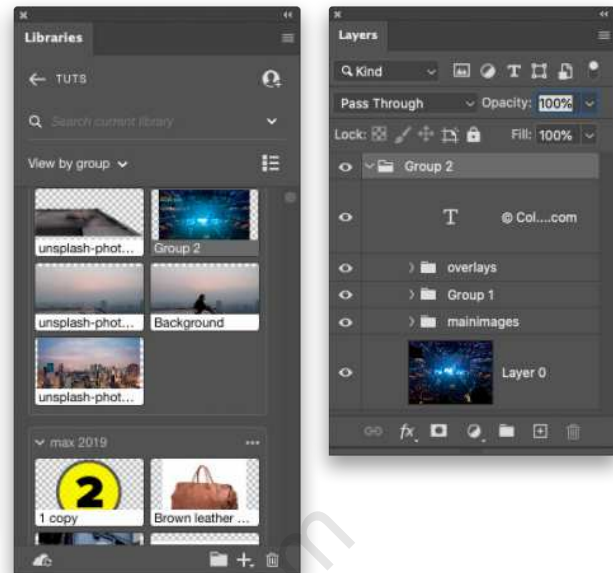
I absolutely *love* CC Libraries in Photoshop. It's no secret that it's one of my favorite features in recent years. With Libraries, you can store all kinds of assets that are only a mouse-drag away, no matter what computer you're logged into with your Adobe ID. A real timesaver is to drop a layered file into the Libraries panel that you can use as a template so you don't have to completely re-create the same document over and over.

There's a little trick I'll share with you so that you can save layered files in the Libraries panel; otherwise it won't work. This trick is simple, but there are a couple of caveats. All you need to do is put your layers into a group and drag the group into the Libraries panel. The first problem is that you can't create a group if the Background layer is locked, so click the padlock on the Background layer in the Layers panel to unlock it. The second caveat is if you want to keep the actual dimensions of the document, make sure to crop your document first, to delete the hidden off-canvas pixels.

Okay, now you're ready, so here we go: Click the bottom layer in the Layers panel, hold the Shift key, and click the top layer so all the layers in the document are selected. Press Command-G (PC: Ctrl-G) to put them all into a group. Drag the group into the Libraries panel, and it's ready to reuse. Simply double-click the thumbnail in the Libraries panel to create a new document with all your layers intact.

COLORIZING WITH A PAINTBRUSH

There are all kinds of tricks to replace and modify colors in an image in Photoshop. But here's a very simple tip to help you enhance or change the color of something. How about using a brush that only changes the color



and nothing else? Should be as easy as using a coloring book. Create a new layer to paint above your image (never paint directly onto pixels; it's 2021, for goodness sakes). Choose the Brush tool (B), select your brush tip, and now here's the trick: change the layer's blending mode from Normal to Color near the top left of the Layers panel. Choose your color and paint away.

CHANGE QUICK MASK COLOR

There's a tool inside Photoshop that lets you make selections with a brush. I'm not talking about the Quick Selection tool, but literally using brushstrokes to paint selections. You can even apply filters and transformations to these selections. I'm talking about the very powerful and underused Quick Mask. When you press the Q key, your selections will turn red. You can manipulate the red just as you would a regular pixel layer, and when you tap the Q key again, it becomes a marching ants selection. This isn't the tip, unless you didn't know this, then take it as a bonus tip.

The tip is this: What if you're working on a red image and you can't clearly see the red overlay in Quick Mask? You can change the color of the Quick Mask overlay to anything you want. It's not obvious how, but it's very easy. Double-click the Quick Mask tool near the bottom of the Toolbar; it's the icon of a circle inside a rectangle. In the Quick Mask Options dialog that appears, you'll see a red Color swatch. Click the swatch, change the color in the Color Picker, and click OK. You can also decide if you want the color overlay to indicate masked areas or selected areas. Told you it was easy! ■

[Questions & Comments](#)

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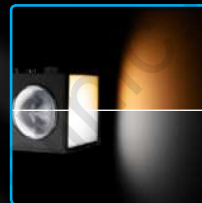
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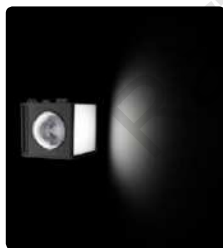


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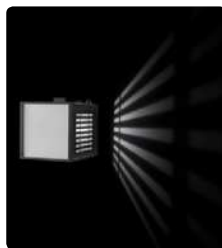
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