

Under the Loupe

Learn how Lightroom Classic users can take advantage of the new Super Resolution feature that's only available in Camera Raw

Beginners' Workshop

With just two photos, you can create a fake window reflection to add a moody vibe, as well as increased depth and interest to an image

Photoshop® USER

Cover Image by Larry Grace | *KelbyOne Member*

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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.

Whenever you see this button , click it to go to the KelbyOne Online Community to ask questions or make comments about this issue.

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BETTER, STRONGER, FASTER

I've been using Photoshop since the early 90s, so you can probably imagine how many new features I've seen added over the years. Some of them are ones that the moment you see them, you know they'll change everything; some of them you think, "Ya know, that's cool, but I'll probably never use that;" and some are just nice to have when you need them every once in a while. Vanishing Point is one of those for me. I don't use it very often, but when I do need it, it's just so awesome. (By the way, our feature next issue will be covering Vanishing Point.)

I remember each one of those "this-changes-everything" features and how I felt when I saw them for the first time. When I first saw the Healing Brush, for me, it defined the term "Photoshop Magic." It's been around for something like 19 years now, but I still use it daily in my work and I couldn't live without it. Another feature was Camera Raw. I was sitting in a meeting at Adobe HQ and they were explaining how it worked. They said that the RAW original would always be protected, and you could basically make as many "prints" as you wanted from this digital negative. I just couldn't wrap my head around it at first. Now it's like the Healing Brush: a part of my workflow I couldn't live without.

It used to be a long, long time between when earth-shaking features like those would appear, but the pace at which amazing things are happening now has accelerated greatly thanks to AI and machine learning. I still feel like Select Subject and its hair masking is so new, but right on its heels came another one of those "I-was-there-when" types of features, Super Resolution.

I talked about Camera Raw's new Super Resolution feature last issue, and its ability to let you scale up your image to four times its original size and have it look just about as good as the original. I mentioned it was one of those game-changing features, along the lines of the Healing Brush or Select Subject, and it's been incredibly well-received by the industry, with folks raving about their test results and sharing side-by-side examples.



The only thing wrong with it at this point is that it's only in Camera Raw and hasn't made its way over to Lightroom yet. But in this issue, we have our own Rob Sylvan exploring a couple of different ways that Lightroom users could possibly take advantage of Super Resolution, too. You'll find Rob's article starting on [page 32](#).

I love that these game-changing features are now coming to us faster than ever. What I love most about these new AI features is that they're either focused on making tasks we could already do faster and easier (such as the Select Subject feature), or they're doing something better than Photoshop has ever been able to do before (such as upsizing images without a visible loss of quality by using Super Resolution), or they're taking over production tasks (such as selections) so we have more time to be creative. And I think that's an awesome thing.

All my best,

Scott Kelby
KelbyOne President & CEO
Editor & Publisher



Photoshop USER

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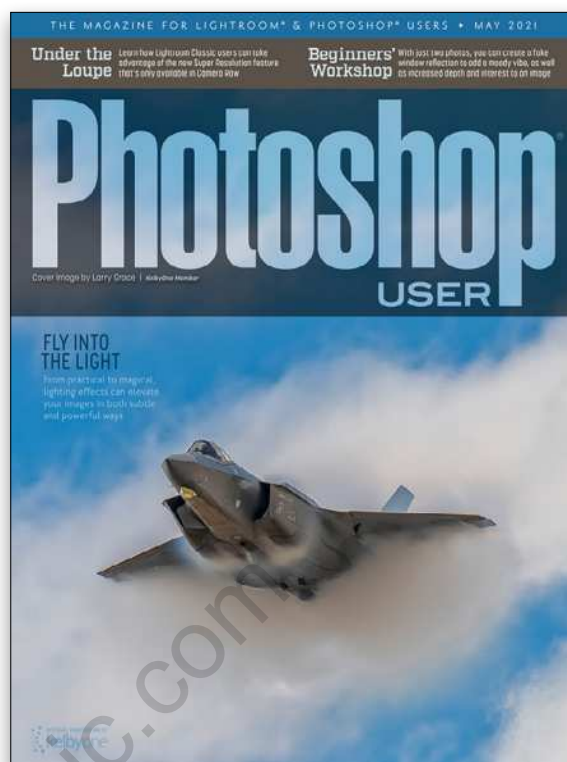
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Cover Image: Larry Grace

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

This issue's cover is by **Larry Grace**, who is a commercial photographer based out of the Phoenix, Arizona, area. A veteran of the U.S. Air Force, Larry started his professional life as a military air traffic controller. An on-the-job injury cut short his service career but couldn't sideline his passion for aviation and photography. Those combined with a natural eye for photography and countless hours perfecting his craft will lead you to an amazing **portfolio** that includes aviation, landscape, wildlife, and abstract imagery. His most recent projects have been covering the military demo teams as they prepare for the upcoming air show season. To learn more about Larry, turn to **page 17**.

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COVER STORY



DRAWN TO THE LIGHT

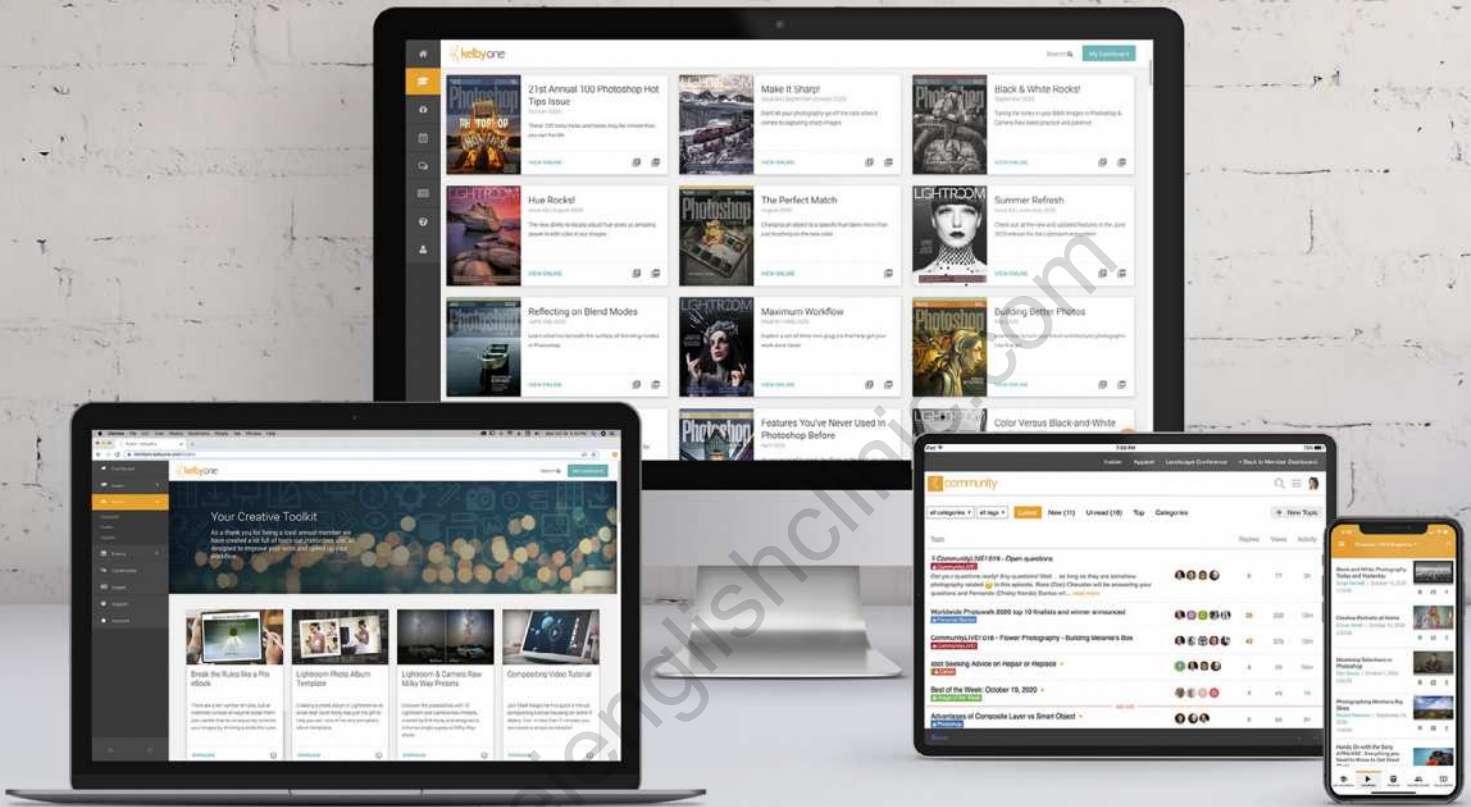
COLIN SMITH

Colin Smith is an award-winning digital artist, photographer, and lecturer who has authored 20 books and a library of training videos. He's the founder of the online resource [PhotoshopCAFE.com](#), president of [Software-Cinema.com](#), and runs a popular [YouTube channel](#).





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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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Top Topics and Most Active Members on the KelbyOne Community

As many of you already know, we have a very active KelbyOne Community forum. It's one of the nicest places on the earth where you can ask for advice on all types of topics, help other members learn and grow, share your experiences and photographs, and just spend a little time with like-minded members. It really is an amazing, wonderful, fantastic, supportive, and (insert positive adjective here) online community.

So this issue, we thought we'd take a quick look at the top topics from the past month (at the time of this writing), as well as the top-10 most active members. We'll start off with the topic that has the most replies: **Travel Suggestions for Milky Way**. Currently this topic is up to 68 replies that started with RandyK seeking a little guidance: "I am wanting to plan a trip out west somewhere to photograph the Milky Way... Any suggestions would be appreciated, I can't decide on either the desert (Arizona/Utah) or go somewhere like Jackson Hole in Wyoming."

It wasn't long before members started asking RandyK for more details, offering suggestions, and talking about their experiences with shooting the Milky Way (by the way, the Milky Way seems to be a very hot topic these days). Our very own Erik Kuna was very active in this conversation, helping lead RandyK to his final destination. This resulted in 286 views, 63 likes, and a few helpful links.

Now let's take a look at the post with the most views: **Best of the Week: April 12, 2021**. Currently, this post is up to 521 views and 301 likes. This topic falls under the **Image of the Week** category. **Here's a link** to an explanation of the Image of the Week; but, in short, as Community Leader drchevailier explains, "Members love sharing their best image of the week and that's what this is for! It's a category where you can show your images without any worries about negative commentary or judgement."

So, if you're ever in need of a little inspiration, or you just want to look at some gorgeous imagery, check out the Image of the Week. (Or

even better, post one of your images.) This started back in June of 2018, so there's a wealth of images to view.

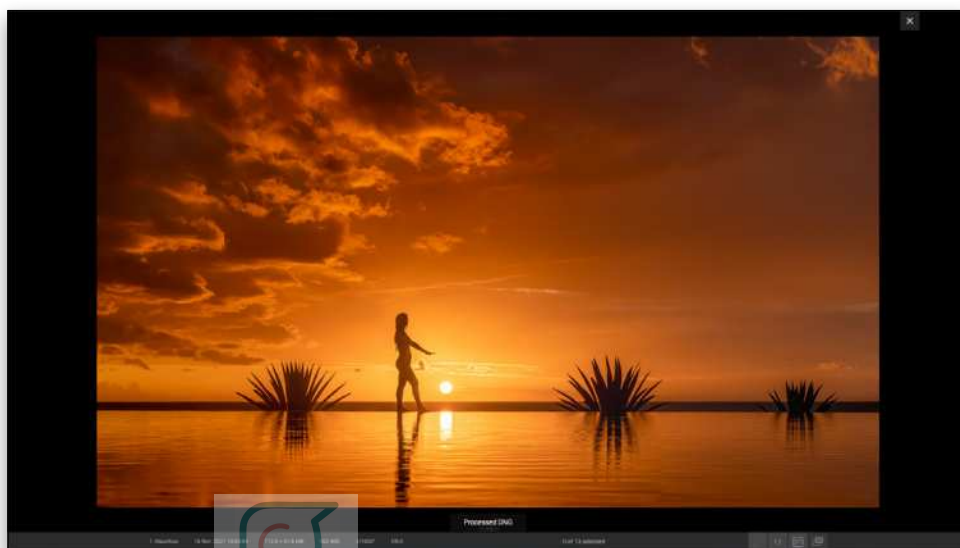
And finally, we wanted to honor the top-10 most active users from the past month. They are, starting with number one: fsantospt (Community Leader), Mac, RandyK, drizzico, bcs-ed, rob-sylvan, tina, Bbucks mrb, twoliver68, and EleanorA. We'd like to give a special shout out to fsantospt, a.k.a. Chicky Nando. He's actually our all-time most active member. You'll find him all over the Community helping members anywhere he can. In fact, he has more than 11,000 replies to his credit. We really appreciate you, Chicky Nando! Oh, and by the way, bcs-ed is Ed Registrato. Do you see those astrophotography images on the next page over there? Those amazing images are by Ed!

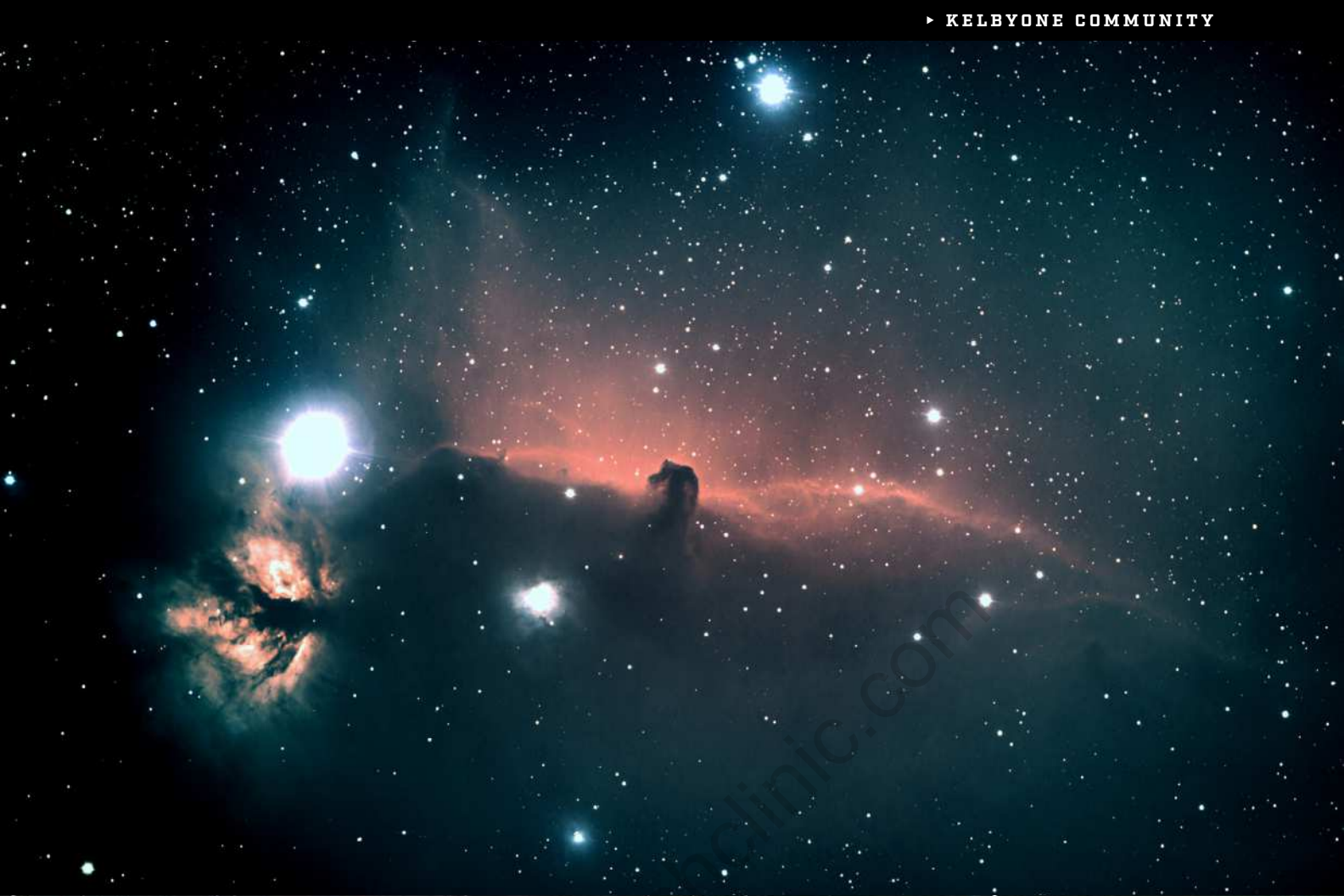
Product News: DxO PureRAW

In software news, DxO announced PureRAW on April 15, 2021. This product is unique, as you use it on your RAW images before you import them into Lightroom or open them in Photoshop. Why would you want to do that? Quite simply: PureRAW aims to create the highest-quality image before you even begin the editing process.

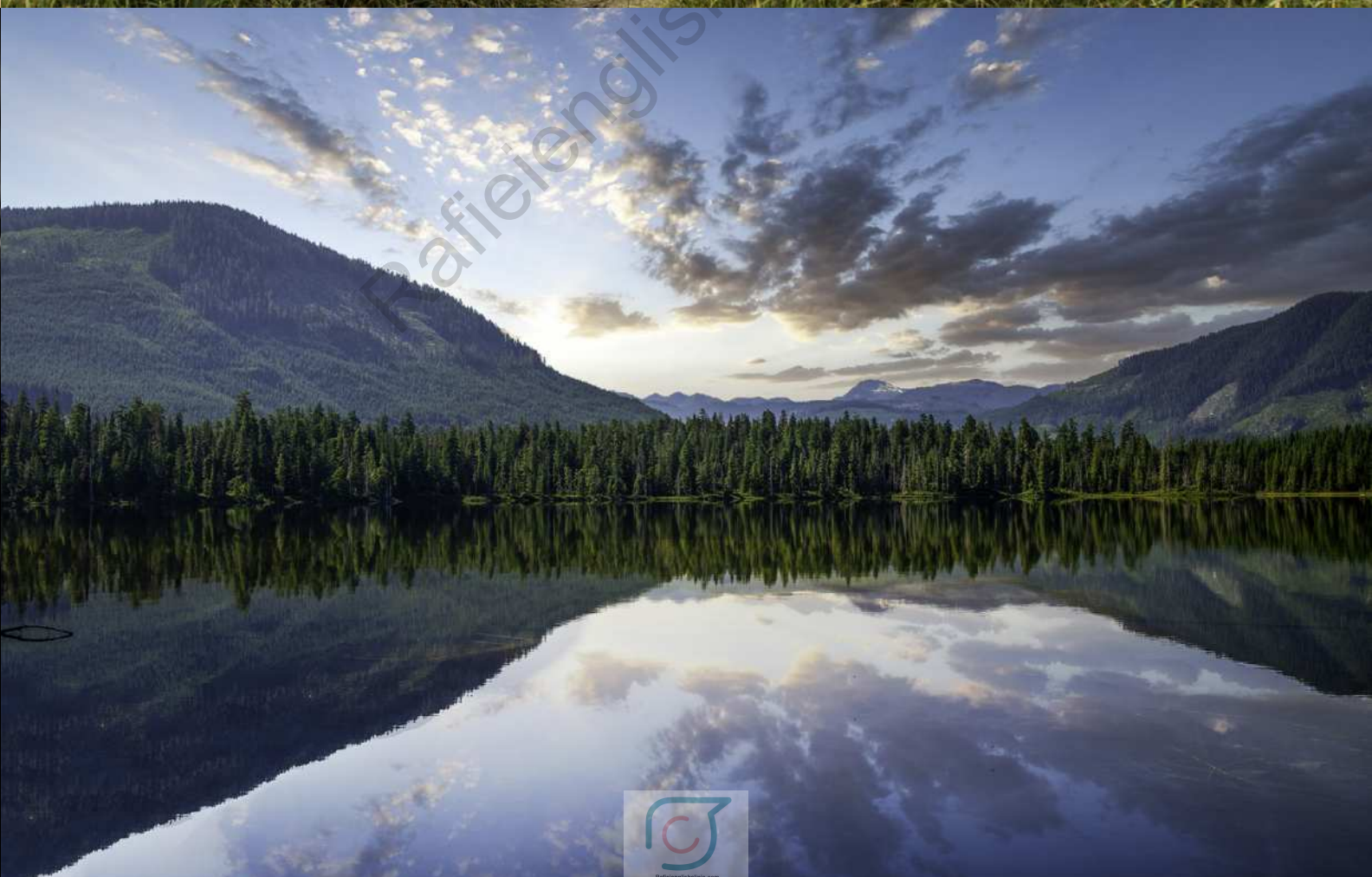
PureRAW is based on technologies developed by DxO over the past 20 years to remove noise, chromatic aberrations, vignetting, distortion, and insufficient sharpness. It uses DxO's DeepPRIME AI technology to remove digital noise, and their database of more than 60,000 camera and lens combinations to remove image defects.

For more on DxO PureRAW, check out Erik Vlietinck's review on **page 154** in this issue. ■











WHO'S WHO IN THE KELBYONE COMMUNITY

LARRY GRACE @ f

Larry Grace is a commercial photographer based out of the Phoenix, Arizona, area. A veteran of the U.S. Air Force, Larry started his professional life as a military air traffic controller. An on-the-job injury cut short his service career but couldn't sideline his passion for aviation and photography. One of his aviation images is on the cover of this issue.

Congratulations on having the cover this month! Can you tell us a little about this particular shot?

This image was captured during the 2020 Bell Fort Worth Alliance Drive-In Air Show. It's of a USAF F-35 Lightning II being flown by Demo Team Leader Major Kristin "Beo" Wolfe as she makes a high-speed pass. Such passes can happen during the demonstration, but occur only when there's high moisture content in the air. It's quick and only lasts for a few seconds, so you have to anticipate it, position yourself in a good location, and know you only have a short window to capture it. In this case, I had positioned myself well and began to track the F-35. As the aircraft got larger in my viewfinder, I pressed the shutter and followed the jet through the pass.

As a veteran of the U.S. Air Force, what made you want to pursue photography as a profession?

My interest in photography predates my time in the Air Force. It goes back to a camera I still have that was given to me by my mom when I was a young man. It was a roommate of mine in the Air Force who helped me learn more about the art, and fanned my passion for photography. When I was off duty, I'd take pictures of the landscape, people, cars, and military jets that would be on temporary duty at Duluth AFB. After the Air Force, I went to school for photography, and that ultimately led me into commercial photography. Photography has afforded me many benefits, such as travel, meeting amazing people, the chance to explore areas other than aviation, and the opportunity to give back by teaching others.

You started out shooting film. How has switching to digital changed the way you photograph air shows?

Shooting on film came with limitations such as image count per roll; working with fixed focal lenses; manual focusing; and metering the subject or scene, which requires that you know your settings prior to shooting. Those factors made me work slower, and timing was even more critical. Digital has changed capturing air shows in many ways. Simply not having to change film in the process allows me to capture hundreds more images. It also gives me the ability to change ISO on the spot, as well as going from color to B&W. Today's cameras allow me to have preset settings to quickly switch from

photographing fast-moving to slower aircraft. Auto ISO along with the use of back-button focusing, tracking and following aircraft with autofocus, and seeing the image on the back of the camera vs. waiting for rolls of film to be developed are all game-changers.

Now for the question most people ask. What's in your gear bag and why?

My gear bag varies depending upon the project. For air-show photography taken from the ground to air, I use the Nikon D850 and D500 bodies. Lenses are the Nikon 200-500mm and the Sigma 60-600mm. For air to air photography, I'll use a 24-120mm. Given enough space in the aircraft, I'll take a second body with a 70-200mm or 28-300mm lens. For display aircraft, I work with Nikon 24-120mm and 16-80mm lenses.

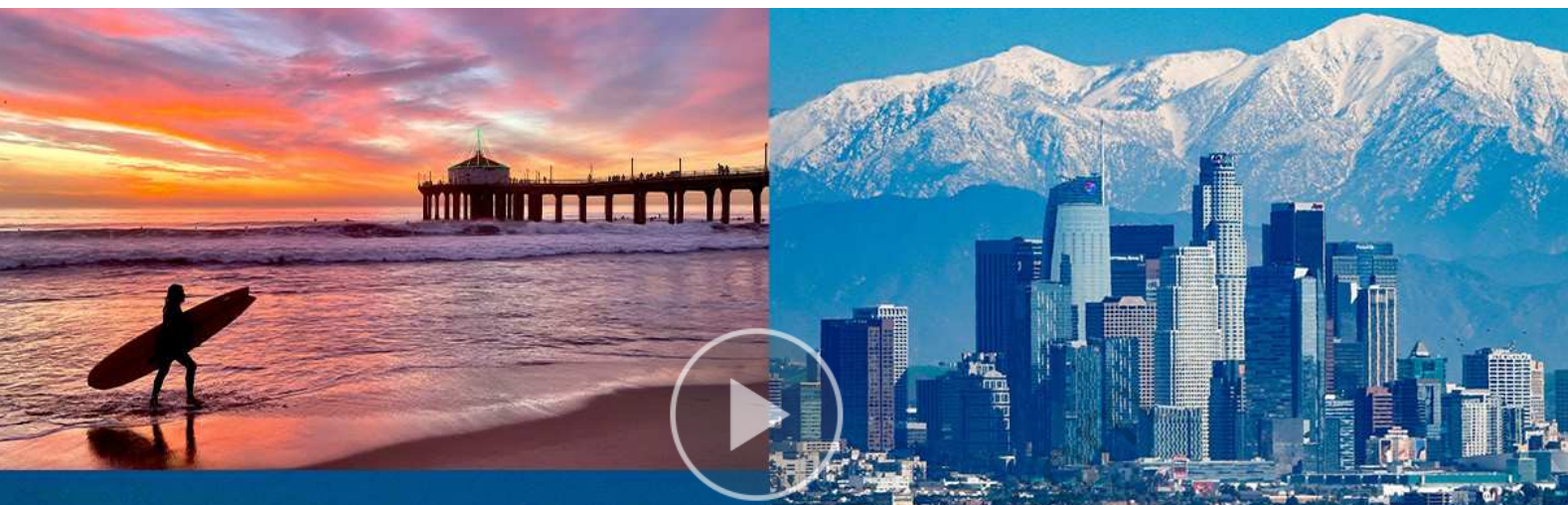
Why KelbyOne? What and who have you learned from the most?

Since joining NAPP, I've watched it grow from its magazines, websites, and in-person conventions to KelbyOne with its vast online presence of training videos, conferences, and the members' Community forum. My involvement has allowed me to better my Photoshop skills, as well as expand my knowledge of lighting, photography equipment, computers, and postprocessing images both old and new. Scott Kelby would be on the top of my list of instructors, and that says quite a bit given the array of other KelbyOne instructors from whom I've learned, and several I'm fortunate enough to call friends.

How has COVID affected your work over the past 12 months?

The year 2020 saw the loss of aviation events around the country. I did one event at the beginning of the year, and it was late October before I was able to take part in another air show. While a major setback, COVID provided me with the time to go back through years of my photography, re-editing images to try new ideas, and connect virtually with other photographers. My involvement with the **International Society for Aviation Photography (ISAP)** also allowed me to stay current. ■

Here Are Your Latest Online Courses



Travel Photography: A Photographers Guide to LA

Join Jefferson Graham as he takes you on a tour of the most iconic spots in and around Los Angeles to photograph. Find out how to get to the best spots for epic travel and street photography, where to shoot the Hollywood sign, where to go downtown, insights to photographing the most iconic buildings and landmarks, and even a look at surf photography. Jefferson helps you avoid the most common mistakes and leaves you brimming with ideas for your next trip to the city that launched the movie industry.



Working Smarter & Faster in Lightroom

If you want to get twice the work done in half the time, you won't want to miss Terry White's class on working faster and smarter in Lightroom Classic. Terry pulls together his favorite productivity tips for boosting your workflow. From importing through making selects, to editing and export, you'll find new ways to improve your experience. Once you get up-to-speed on these techniques, you'll wonder how you got along without them.

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



Lighting Portraits for the iPhone Photographer

Join Scott Kelby as he takes you through the camera settings, lighting options, subject positioning, lighting positioning, accessories, and more, to create professional-looking portraits with your iPhone.

Using small high-powered lights, minimal accessories, and your iPhone, you'll learn how to mold light, create shadows, and make your subjects look fantastic indoors and out on location.



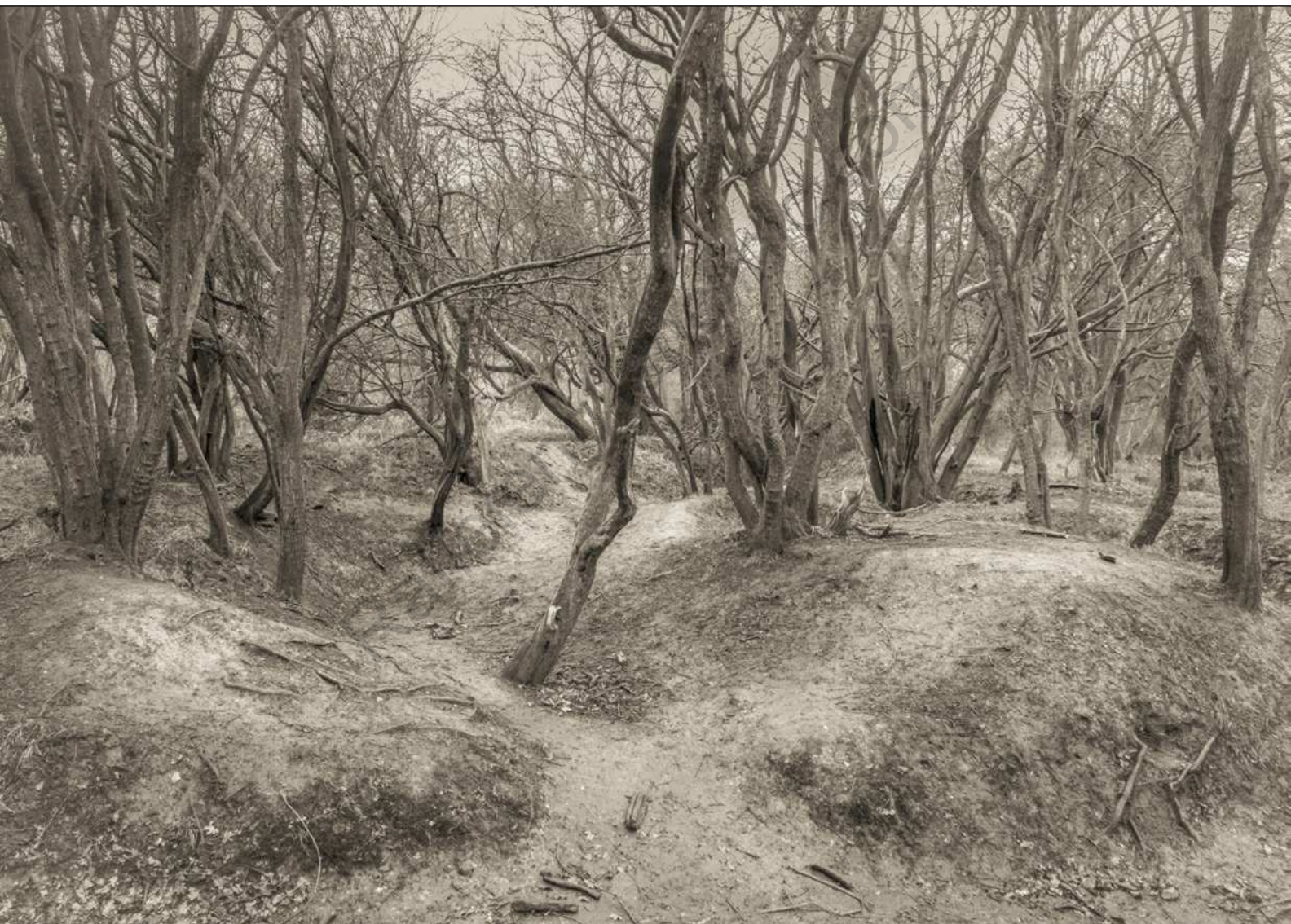
Advancing Your Photography: Making Photos People Will Love

Join Marc Silber as he walks you through the same cycle of photography that past photography masters and professional photographers use today. Throughout the course Marc shares inspirational interviews, quotes, examples, tips, and his decades of experience to help you take your photography to the next level. By the end of the class you'll have a better understanding of composition, know how to process your images, know what to do after you've crafted an amazing photo, and more.



WWI TRENCHES: THE ADJUSTMENT BRUSH

This month's article is all about converting a color photo to black-and-white, and the use of localized adjustments in Lightroom to accentuate specific areas of the photograph. The subject may look like a mundane forest scene, but this particular spot of woodland on Berkhamsted Common has a special historical significance.



During World War I these woods, which were then open common land, were used as a training ground for troops prior to being sent to fight in Northern France. Throughout the course of the war, some 12,000 recruits attended the training camp in Berkhamsted, where they learned various skills to prepare them for life on

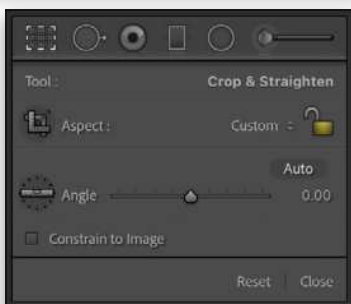
the Western Front, and they were taught how to dig trenches. It's estimated nearly 13 km of training trenches were dug all together, of which only 500 meters or so remain today. By 1918, nearly half of all trainees had become casualties of the war with 2,200 killed. For those who died, Berkhamsted and the local surrounding



ALL IMAGES BY MARTIN EVENING



Before



countryside would have been their last ever experience of “home” life.

I regularly walk or cycle past these woods. On several occasions I’ve stopped to take photographs, or just sat down to contemplate the trenches and their association with the First World War. Just recently, I was on a long hike that took me past this spot. The weather had been awful with torrential rain and a bitterly cold wind on the exposed hilltops. I arrived at the trenches just after it had stopped raining and took this photo, where the exposed clay soil had an interesting sheen to it from the recent rainfall. This was a handheld photo taken with a Fujifilm X-T30, which is my favorite camera whenever I want to travel light.

I liked the color contrast in the original color version; however, when I converted the image to black-and-white, this contrast was less noticeable. Even when I played around with different B&W profiles and B&W panel settings, I was unable to achieve the desired light-and-shade contrast. This was why I chose to use the Adjustment Brush as a simple dodge type tool to selectively lighten the shiny soil areas and make them pop out more. But of course, the Adjustment Brush can be used for far more than basic dodge-and-burn type adjustments, which I explain in more detail at the end of this article. (KelbyOne members can click [here](#) to download a smaller DNG version of this image for practice purposes only.)

THE STEPS

STEP ONE: To start, go to the Develop module’s Transform panel and apply a manual Vertical Transform adjustment to accentuate the foreground. Then, select the Crop Overlay tool (R), and apply a crop that tightens the focus on the trees. Press Enter to commit the crop.

Questions & Comments

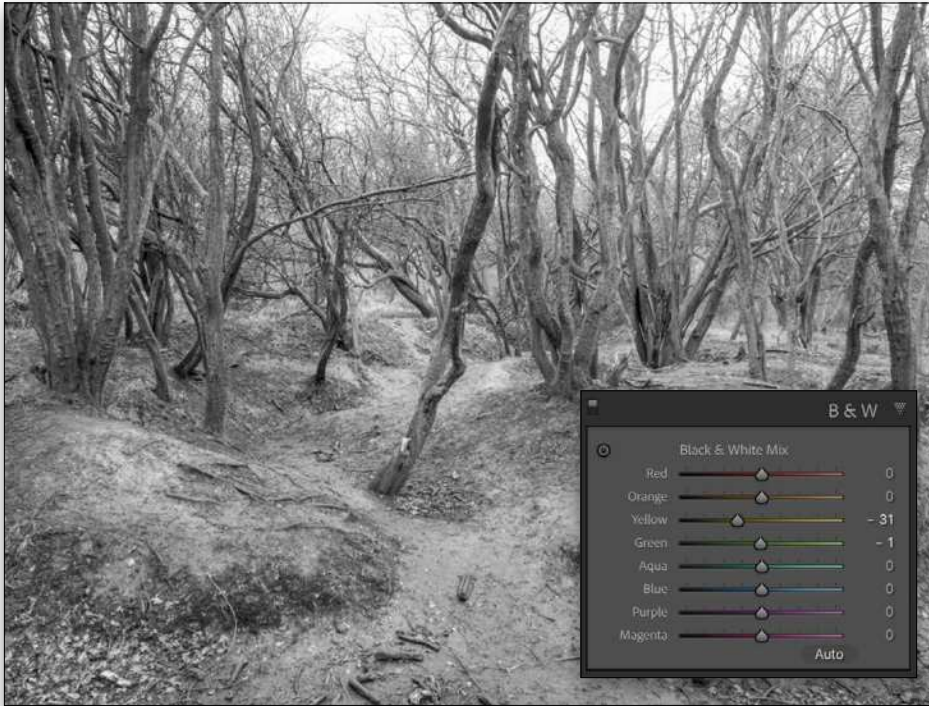


STEP TWO: In the Basic panel, leave the white balance set to As Shot. In the Tone section, lighten the Exposure slightly and adjust the remaining sliders to optimize the tone range while preserving maximum detail in the highlight and shadow regions, as shown here.

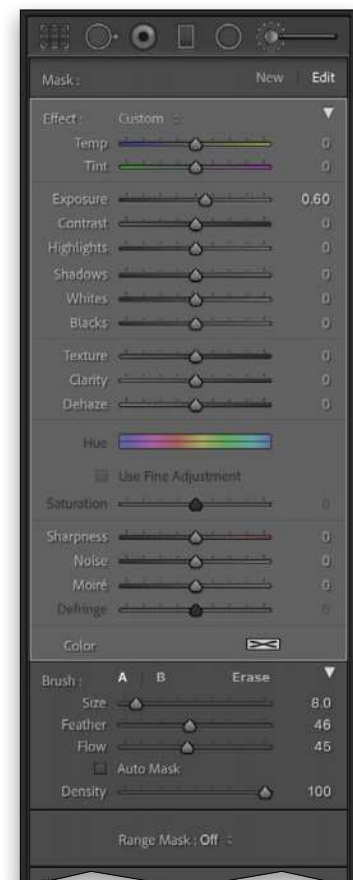


STEP THREE: Meanwhile, in the Presence section, add more Texture to emphasize the detail sharpness in the trees. I also added more Clarity to boost the midtone contrast, and dragged the Dehaze slider to the left to add a small amount of extra haze to the scene.

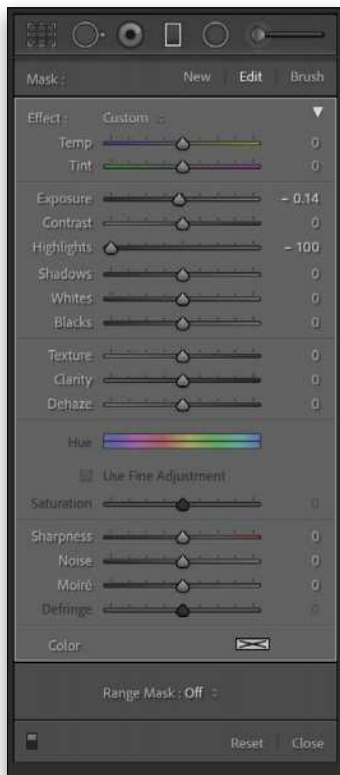




STEP FOUR: To convert the photo to black-and-white, click on the Profile browser icon (four squares) at the top of the Basic panel to open the Profile Browser. Click on the B&W tab to filter the profile options to show the B&W profiles only. From the B&W set, I selected the B&W 07 profile as the most interesting to use. After applying the profile and clicking Close in the Profile Browser, I went to the B&W panel where I was able to apply a fine-tuning adjustment to tweak the black-and-white conversion outcome.



STEP FIVE: I now wanted to add more emphasis to the mounds and trenches. To do this, select the Adjustment Brush tool (K), set the Exposure slider to 0.60, and leave the Auto Mask option in the Brush settings at the bottom of the panel unchecked. Now, paint on the image to lighten areas. The objective here is to emphasize the shape and form of the mounds and trenches.



STEP SIX: In this step, I selected the Graduated Filter tool (M) and dragged from the top of the photo downward to add a new linear gradient. In the filter settings, drag the Exposure slider to the left and combine this with a Highlights adjustment of -100 to darken the selected area.



STEP SEVEN: To give the image a faded snapshot type appearance, I went to the Effects panel where I dragged the Post-Crop Vignetting Amount slider to the right. This adjustment lightened the corners of the photo. Adjust the Feathering to make the transition subtler.

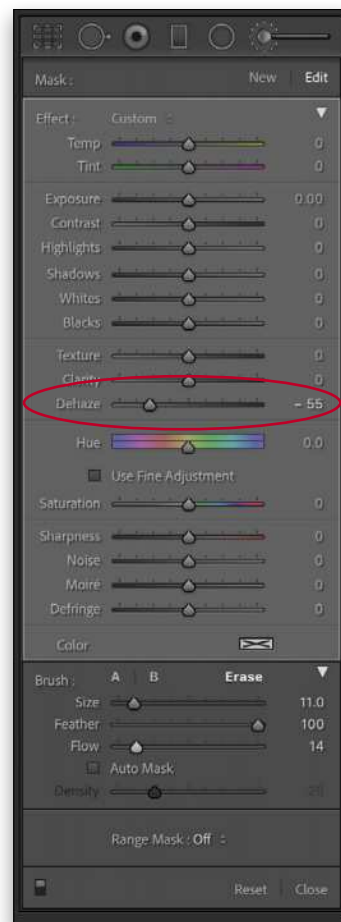


STEP EIGHT: Finally, I used the Color Grading panel controls to add a sepia coloring type effect to the image. As with the last step, the intention here was to give the photo a vintage appearance, in keeping with the subject that's portrayed here.

ADJUSTMENT BRUSH TOOL

Here's another view of the Berkhamsted Common WW1 trenches, to which I used the Adjustment Brush (K) to apply a localized edit adjustment. In this instance, I painted with the Adjustment Brush to add a negative Dehaze adjustment, which I used to add more mist to the middle distance of this foggy scene.

As mentioned earlier, the Adjustment Brush can be so much more than a dodge or burn tool. You can use it to paint any combination of effects, such as negative Dehaze, more sharpness, or color tint the areas where you paint. The Brush controls at the bottom of the panel can be adjusted to change the size





Before



After painting in more "mist" with the Adjustment Brush tool

and hardness (Feather) of the brush. If you carry out your painting with a pressure-sensitive tablet then the brush opacity will be linked to the pen pressure, which can give you a lot of fine painting control.

Just like with the Graduated Filter and Radial Filter tools, you have extra controls to refine the limits of your Adjustment Brush painting; for example, you can select either the Color or Luminance Range Mask options to selectively restrict the extent of your brush paint work.

[For more on Range Mask and other ways to selectively restrict the adjustment tools, check out **"Under the Loupe"** in the April 2021 issue of Photoshop User.—Ed.]

Overall, the Adjustment Brush is a handy addition for paint editing in Lightroom and in Camera Raw. Accumulated painting adjustments, however, will place an increasing strain on your Lightroom processing resources. As you add more brush adjustments, you may well see Lightroom start to slow down as you paint. ■ ☐

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The Platypod Ecosystem

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.





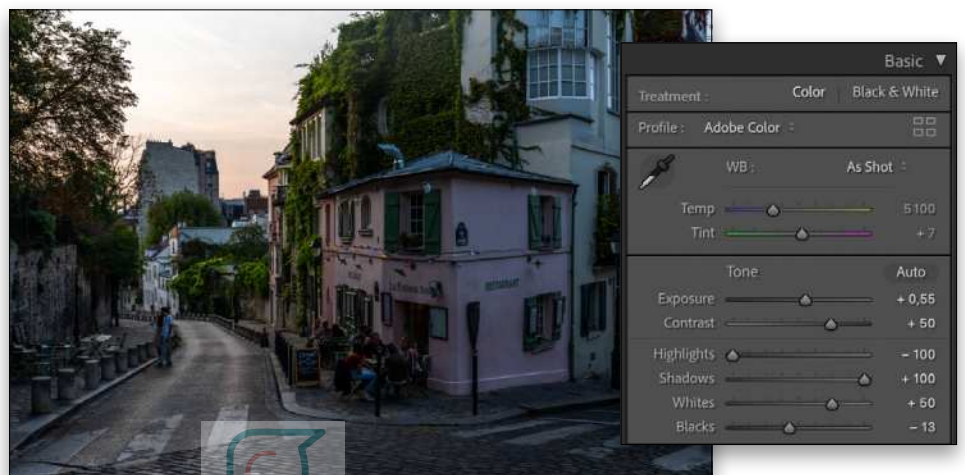
HOW TO RETOUCH A SUNSET NATURALLY

In this article, I'll take you to Paris to show how you can make your sunset images come alive, and still keep them looking natural. I used to make my sunsets quite dramatic and oversaturated, but as I became a better photographer, I finally found the perfect way to retouch sunsets in Lightroom Classic by making them natural and pleasing to the eyes. You'll see how you can revive your sunsets in the following easy steps!



STEP ONE: BASIC DEVELOPMENT

We'll start by opening up the Shadows to +100 and bringing down the Highlights to -100. Then we'll set the white point (Whites) to +50 and the black point (Blacks) to -13. We then added some Contrast (+50) and boosted the Exposure to +0.55.

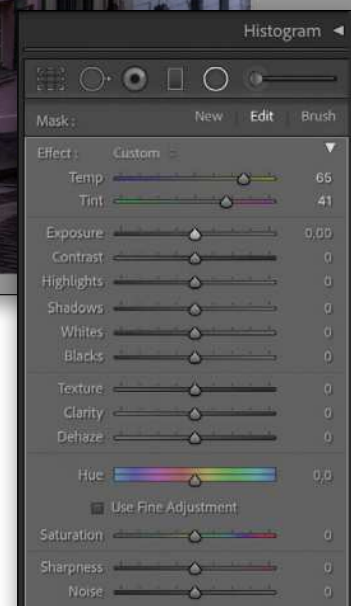
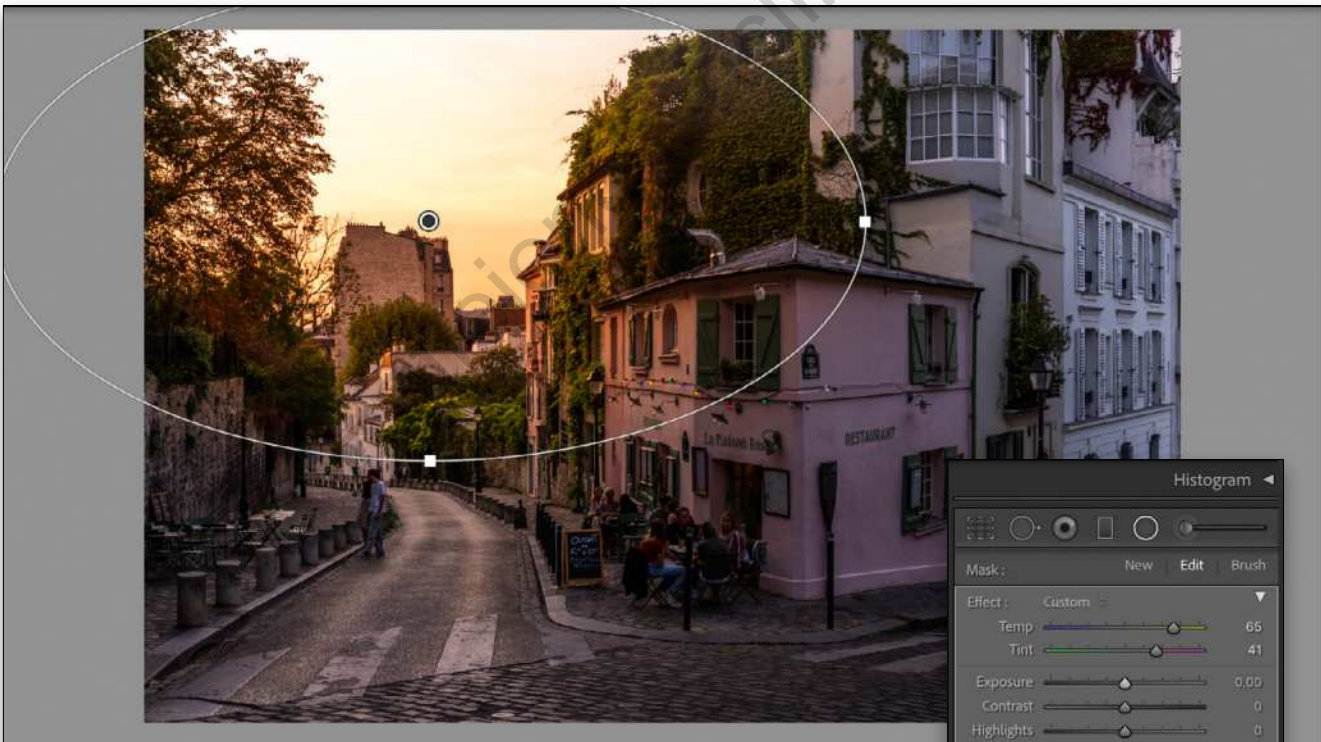
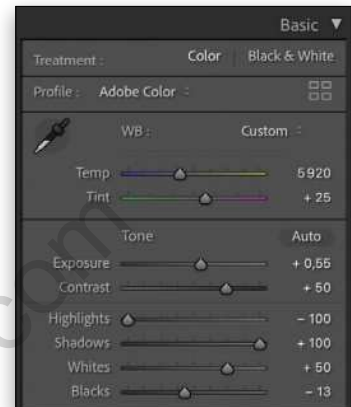


ALL IMAGES BY SERGE RAMELLI



STEP TWO: BRING BACK THE SUNSET

The first step to bringing back the sunset is to get the right white balance. Here we'll set the Temp to 5920 and the Tint at +25 to warm up the overall photo and add a little magenta.



STEP THREE: USE A RADIAL FILTER FOR THE SUN

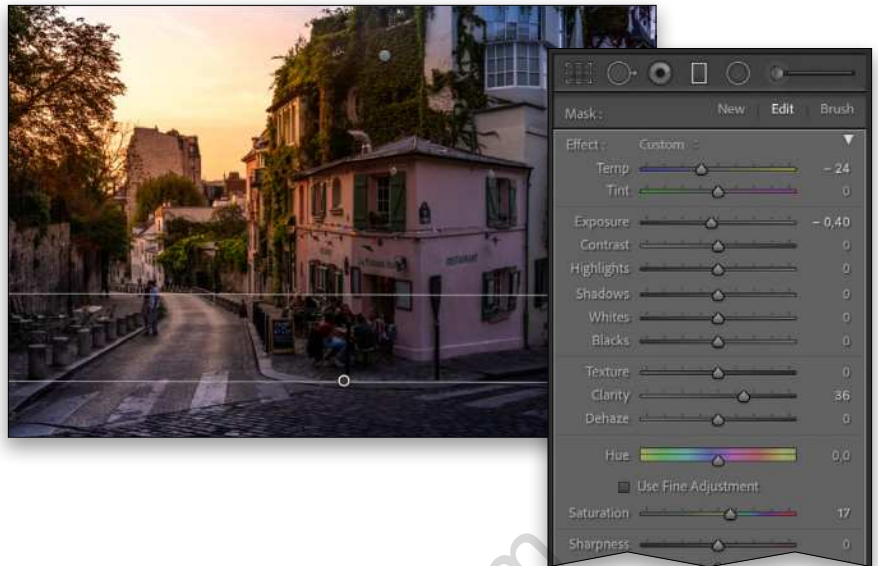
Using the Radial Filter (Shift-M), you can re-create the sun itself. You need to turn on Invert for the circle near the bottom of the tool's panel, and set the colors of the sun to a Temp of 65 and Tint of 41. You can drag out a pretty big circle to set the sunset. Click-and-drag inside the circle to reposition it, and click-and-drag the points on the outer ring to resize it.



STEP FOUR: USE GRADUATED FILTERS TO FOCUS ATTENTION

To focus the viewer's attention on your sunset, you can "close up" your photo. What I mean by that is to use Graduated Filters (M) to darken the top and bottom of the photograph. Drag out one filter on top, and another at the bottom. For both filters, lower the Exposure to -0.40 to darken those areas, set the Temp -24 to make it a bit colder, and drag the Saturation to 17.

Tip: After creating your first Graduated Filter, Right-click on its pin and choose Duplicate, and then drag the duplicated filter into position.



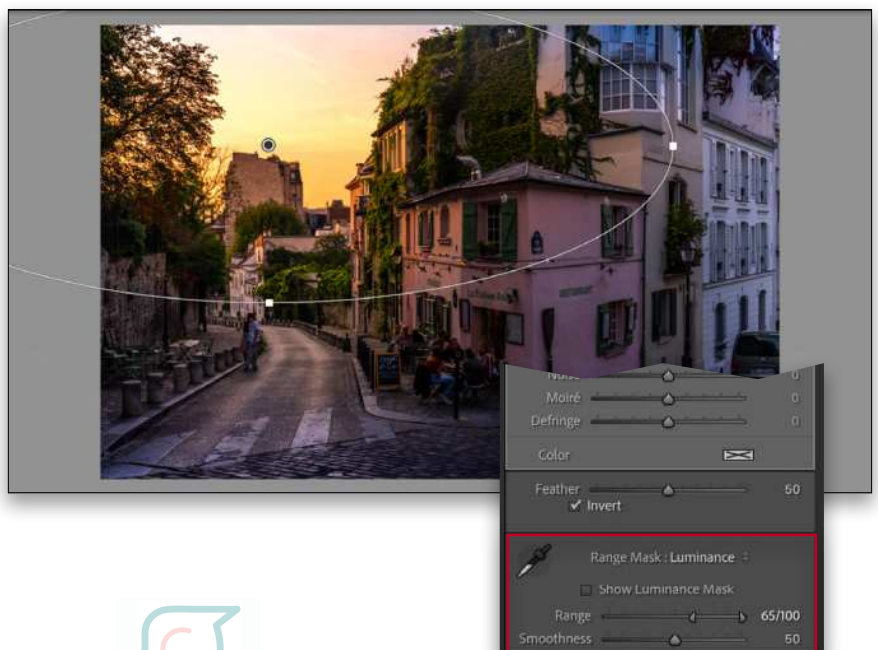
STEP FIVE: TWEAK YOUR PHOTO AS YOU GO

It's important that you fix things in the Basic panel as you go. If you see that settings such as Contrast or Exposure aren't right after some of your other edits, fix them now so all your settings come together nicely. Here we added some Vibrance (+16) and Saturation (+14) to the overall photo in the Basic panel.



STEP SIX: FIX THE RADIAL FILTER FOR THE SUN

As you can see in the previous image, the Radial Filter we added in Step Three to enhance the sunset doesn't look quite natural because the adjustments are affecting the buildings. So, I'll share with you my secret tip to make it awesome! Click on the pin of the Radial Filter to make it active, go to the Range Mask drop-down menu at the bottom of the tool's panel, and select Luminance. Drag the Range sliders until you have a natural effect of the sunset appearing behind the building and not in front of it (which isn't natural). Here we set the sliders to 65/100.





STEP SEVEN: USE ADJUSTMENT BRUSH TO ADD LIFE

Now that you have a good sunset image, you can add life to it by using the Adjustment Brush (K) to paint around the areas of the sunset in the photo. In the Brush settings section at the bottom of the tool's panel, set both the Flow and Density to around 80 and boost the Exposure to 0.34 and Saturation to 17. Then just brush over parts of the image that should be brighter from the sun, such as the left side of the building in this example.



STEP EIGHT: CROP YOUR PHOTO

Cropping your photos can make a big difference in the end result. Here we used the Crop Overlay tool (R) to crop the image to a 16x9 ratio to make it more panoramic and powerful. Cropping is also a great way to cut out unwanted things that are distracting. In this image, the car on the right was a bit distracting, so I removed it with the crop. ■



Before



After





HOW TO TAKE ADVANTAGE OF SUPER RESOLUTION FROM LIGHTROOM CLASSIC

In case you missed it, Adobe Camera Raw (ACR) got a new feature in March called Super Resolution. Typically, ACR, Lightroom Classic (LrC), and Lightroom (Lr) get the same new features at the same time, but that didn't happen with this round of updates. When will LrC and Lr get this same feature? We don't know, as Adobe doesn't announce those things in advance. So, until that day comes, I thought I'd look at how someone using LrC could try out this new Super Resolution feature in ACR, by starting and ending in LrC.



SUPER WHAT?

Super Resolution is an evolution of the Enhanced Details functionality (which Adobe renamed Raw Details, and is intended to render crisper details without changing pixel dimensions). The new Super Resolution, however, allows you to enlarge a photo to a resolution four times

its original size (meaning that the vertical resolution doubles as does the horizontal resolution). Eric Chan, one of the super geniuses that works on the ACR team has a [super-informative article](#) that explains it way better than I can, so take it from him. Here's the short version:

- Super Resolution only exists in ACR (13.2) right now.
- It works with RAW, JPEG, and TIFF files.
- Essentially, it's a very intelligent digital enlargement (powered by machine learning).
- The result is a DNG file that you can edit as you would any photo.

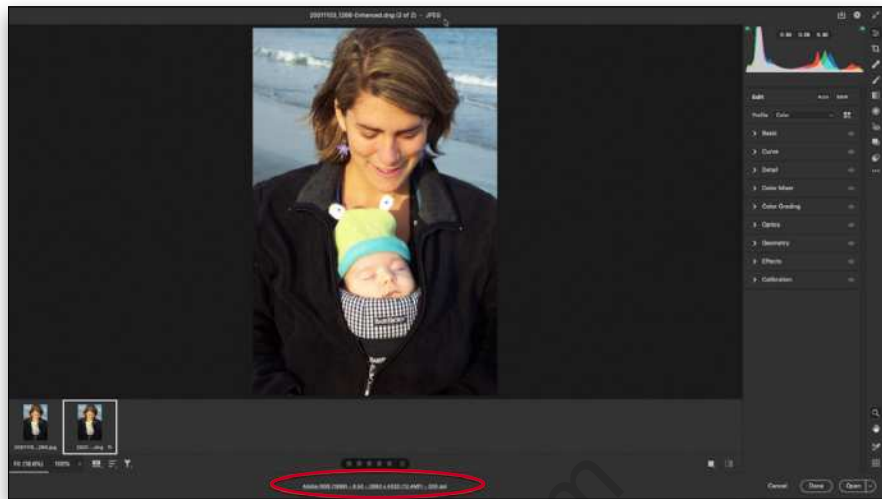
So, could you take a high-resolution photo and enlarge that to insane sizes? Yes, yes you can, though it does currently have an upper limit of 65,000 pixels on the long side and 500 megapixels (MP), which seems pretty reasonable (though I'm sure there are some who will want more, don't we always?).

I first got into digital photography back in 2000 when I learned I was about to be a dad, and so I picked up one of those new digital cameras I'd been hearing about. It was a 3.1-MP Kodak point-and-shoot camera that I absolutely loved. So, I went back to a favorite shot from soon after my son's arrival, and threw it into ACR to see what would happen. Above is both the Fit View and 100% view of the new 12.4-MP version of that photo. Consider me super impressed!

HOW DO I GET THERE FROM HERE?

Eric does say in the article linked above that this feature will be coming to LrC and Lr in time, so until then, here's a little workaround for you to give this a try. Of course, I'm assuming you have a current Creative Cloud subscription so that you have access to the latest version of Photoshop, and that you've installed the update. While you're at it, install Bridge too if you haven't already. I'll wait.

Great! Next, open LrC and find the photo that you want to test. Eric suggests you'll get the best results from a RAW photo, but short of that, the cleanest version of what you have will have to do. Since we're testing, throw whatever you want at it and see how it does. I'll take a 10-MP RAW photo from my trusty old Nikon D200 (circa 2008) to see what it can do.



STEP ONE: Starting in LrC, select the photo you want to super-size. If you want your LrC edits to appear in ACR, then press Command-S (PC: Ctrl-S) to have LrC write the settings to the photo's metadata. I'm taking an unedited version.

STEP TWO: Press Command-R (PC: Ctrl-R) to open your file browser to that photo. This is the same as Right-clicking on the photo and choosing Show in Finder (PC: Explorer).

STEP THREE A: If it's a RAW photo, like the one I'm using here, Adobe Camera Raw is likely the default program on your system for RAW photos, so just double-click the photo to open it in ACR. If it's not a RAW photo, or ACR isn't your default program for RAW photos, see the next step, Three B. If it opened in ACR, skip to Step Four.

STEP THREE B: Drag the photo from the file browser onto the Adobe Bridge icon in the Dock/Taskbar and it should



open Adobe Bridge to that folder with that photo selected. I know this works on Mac, but I'm not able to test it on Windows at the moment, but give it a try.

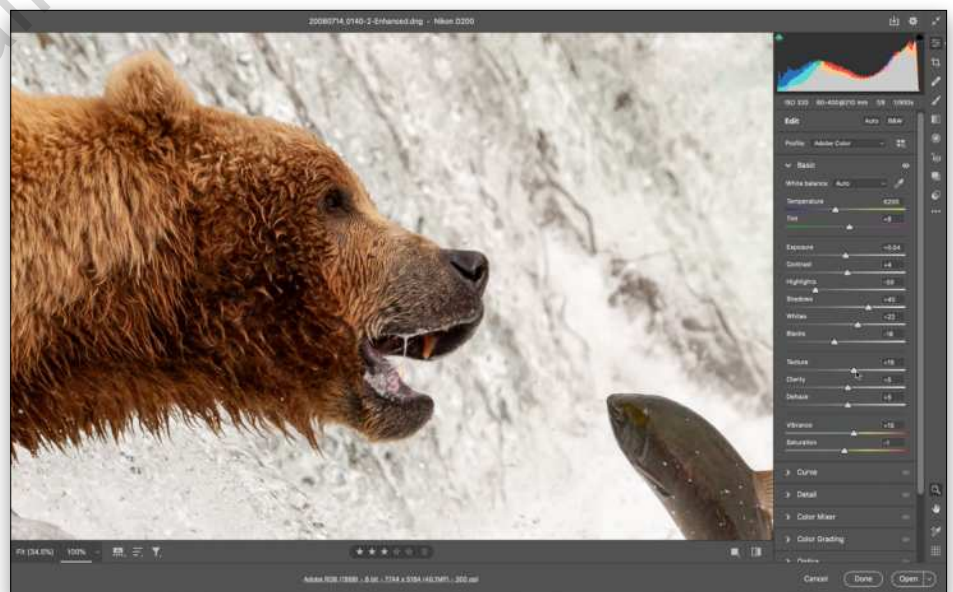
STEP THREE C: From Bridge, go to File>Open in Camera Raw.

STEP FOUR: In Camera Raw, Right-click the photo and click the Enhance command in the contextual menu. (Note the shortcut!)

STEP FIVE: This will open the Enhance Preview window where you can get a sneak peek of the results and, if you choose, the option to proceed to enlarge the photo by clicking Enhance. This is a resource-intensive process, so be prepared for that, especially if you're throwing already large files at it.

Once the process has run, make sure the Filmstrip is visible in ACR. If it's not, click the Filmstrip icon (or press the Forward Slash key [/] on your keyboard to show it). The new version will be sitting next to the original version in the Filmstrip and will have the word "Enhanced" appended to the end of the filename. Kick the tires and check it out while in ACR since you can even edit it like any DNG file, and then open a copy into Photoshop. Seeing my 10-MP file transform into a 40-MP file with pretty clear detail is impressive.

STEP SIX: When you're finished, click the Done button to save any ACR edits if you want, or



click Cancel to close out of ACR. The copy has been saved to the same folder as your source photo.

STEP SEVEN: Once you've upgraded to LrC 10.2, you can import the resulting DNG into your catalog. Simply Right-click the folder containing the source photo (in the LrC Folders panel), and choose Synchronize Folder to import the Super Resolution DNG copy.

Clearly that's not an optimal workflow for a LrC user, and yes, you can absolutely just start and end in Adobe Bridge if that's simpler, but not every LrC user is savvy with Bridge. So until this makes its way to LrC, we can at least give it a test drive. I don't often have a need to upsize my existing RAW photos, but I wondered about what kind of possibilities this technology opens up using just a smart preview.

SUPER-RES A SMART PREVIEW?

Every now and again I'll encounter someone using LrC who has lost an original RAW file that wasn't backed up, and they're desperate to find a way to recover it. One place they turn to in their desperation are the copies they synced to the Lightroom cloud before the original was lost. Photos synced from LrC to the cloud, however, are only

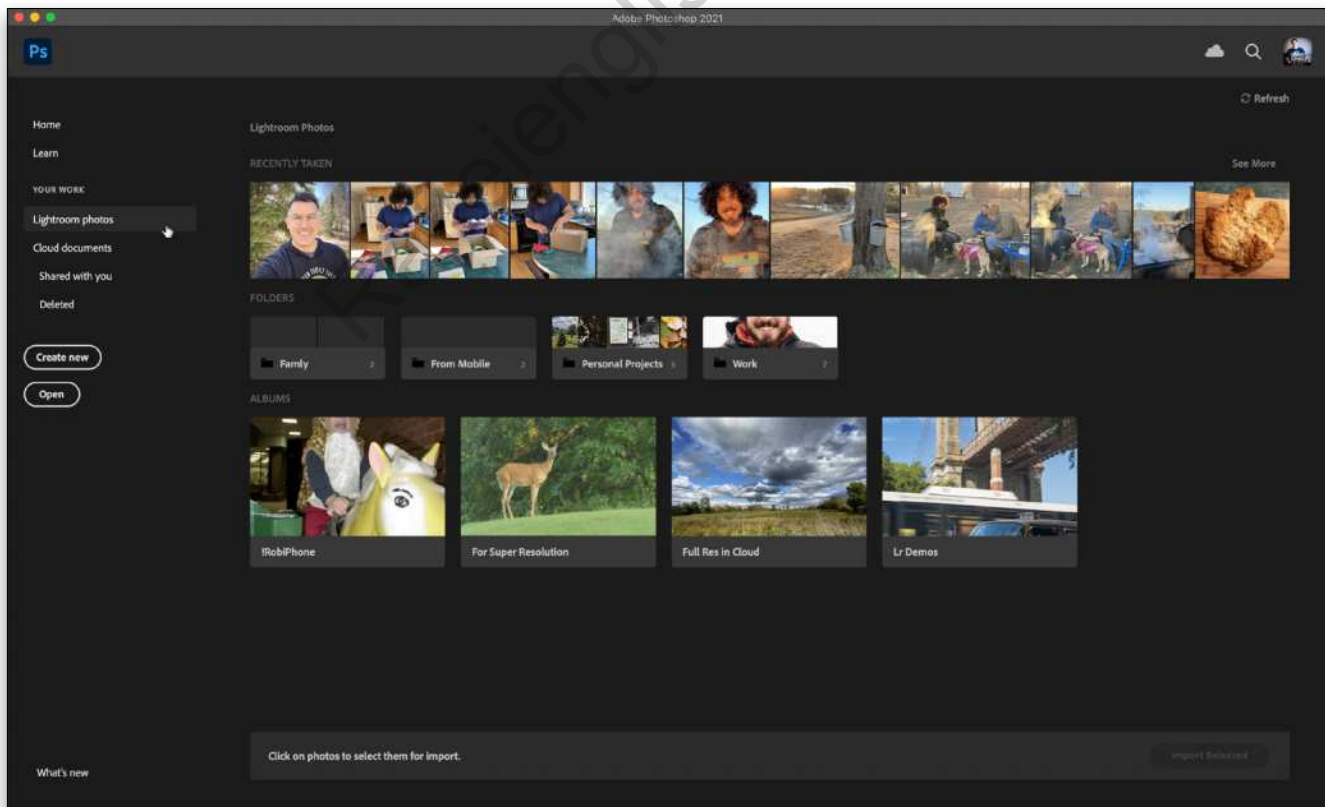
uploaded as smart previews. Now, when you're desperate, a smart preview is absolutely better than nothing at all, but with the release of the Super Resolution feature in ACR, it got me thinking about the viability and process of applying it to smart previews. Could it work?

I have to stress that having a solid backup plan in place that runs without manual intervention, and has redundancies, is the first place you should invest time and resources. Consider this a thought experiment, and possibly an alternative to file away in a worst-case scenario of being left with nothing more than a smart preview version of an important photo.

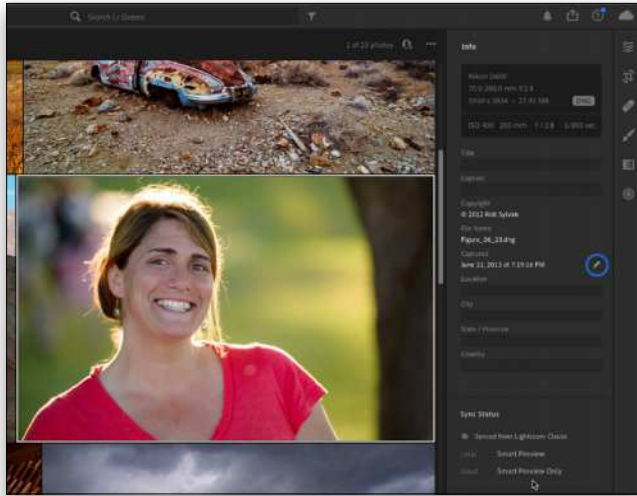
OPEN SMART PREVIEWS DIRECTLY IN PHOTOSHOP

Since Super Resolution only currently exists in ACR, I first considered how to open a smart preview stored in the cloud directly into ACR. It turns out that it's actually pretty easy to do. If you launch Photoshop and go to the Home screen, you'll see Lightroom Photos listed as a source from where you can open photos.

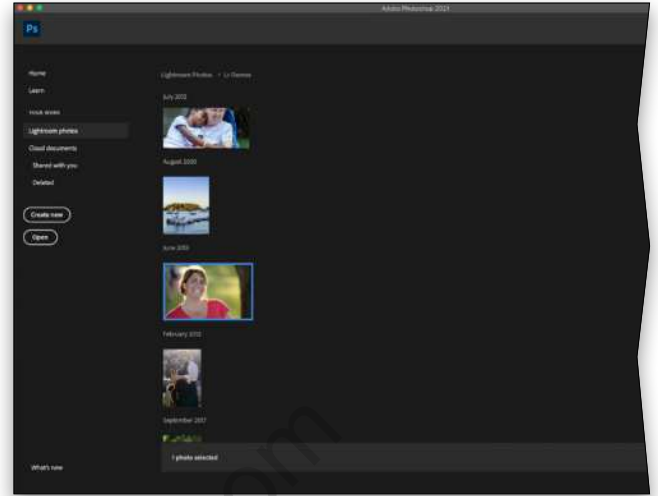
If you've only ever synced photos to the cloud from LrC, then those are all smart previews. You'll see all of your Lr albums on that screen, so I made an album of



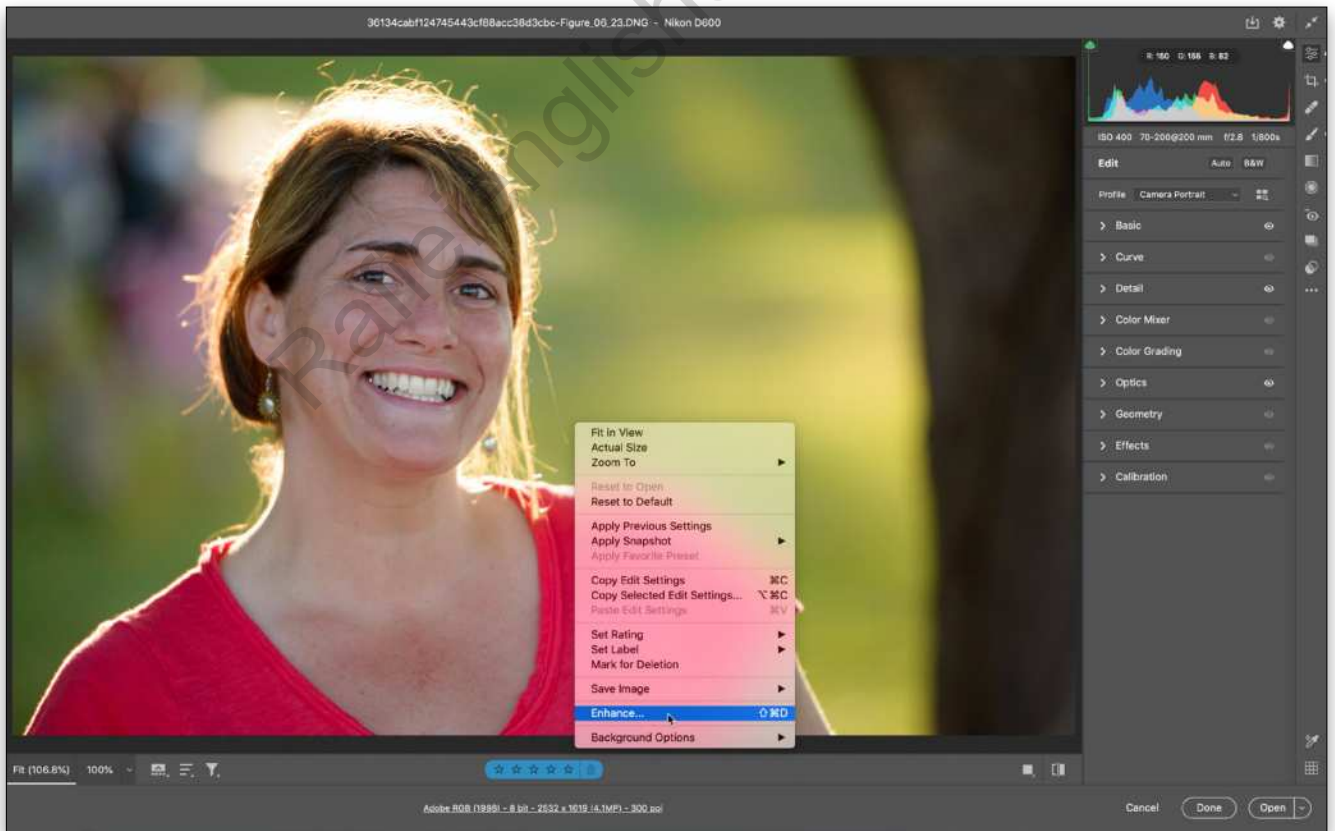
some test photos in the Lr app to make this easier. If I look at that album in Lr, I can see (by clicking the Info icon [i] in the lower-right), that the selected photo does only exist as a smart preview in the cloud.

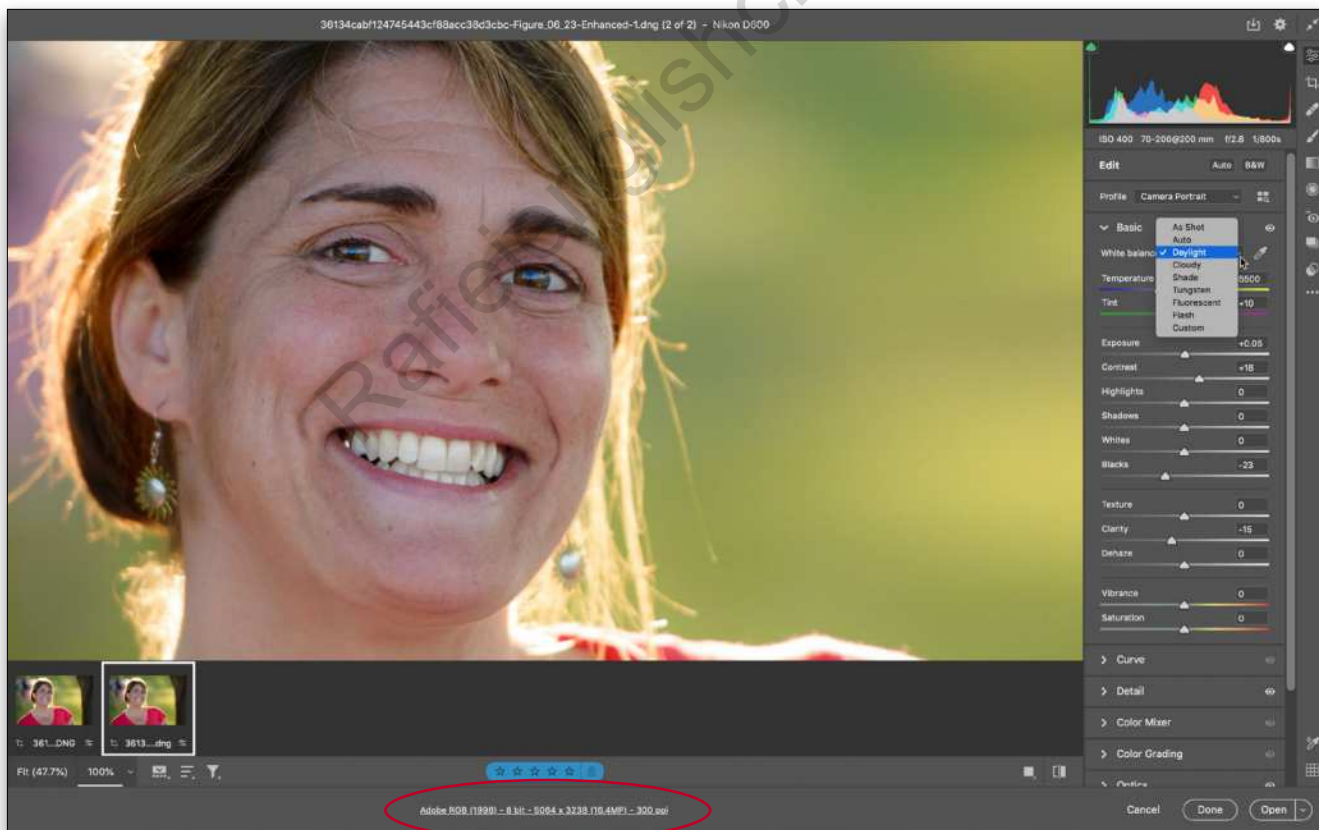
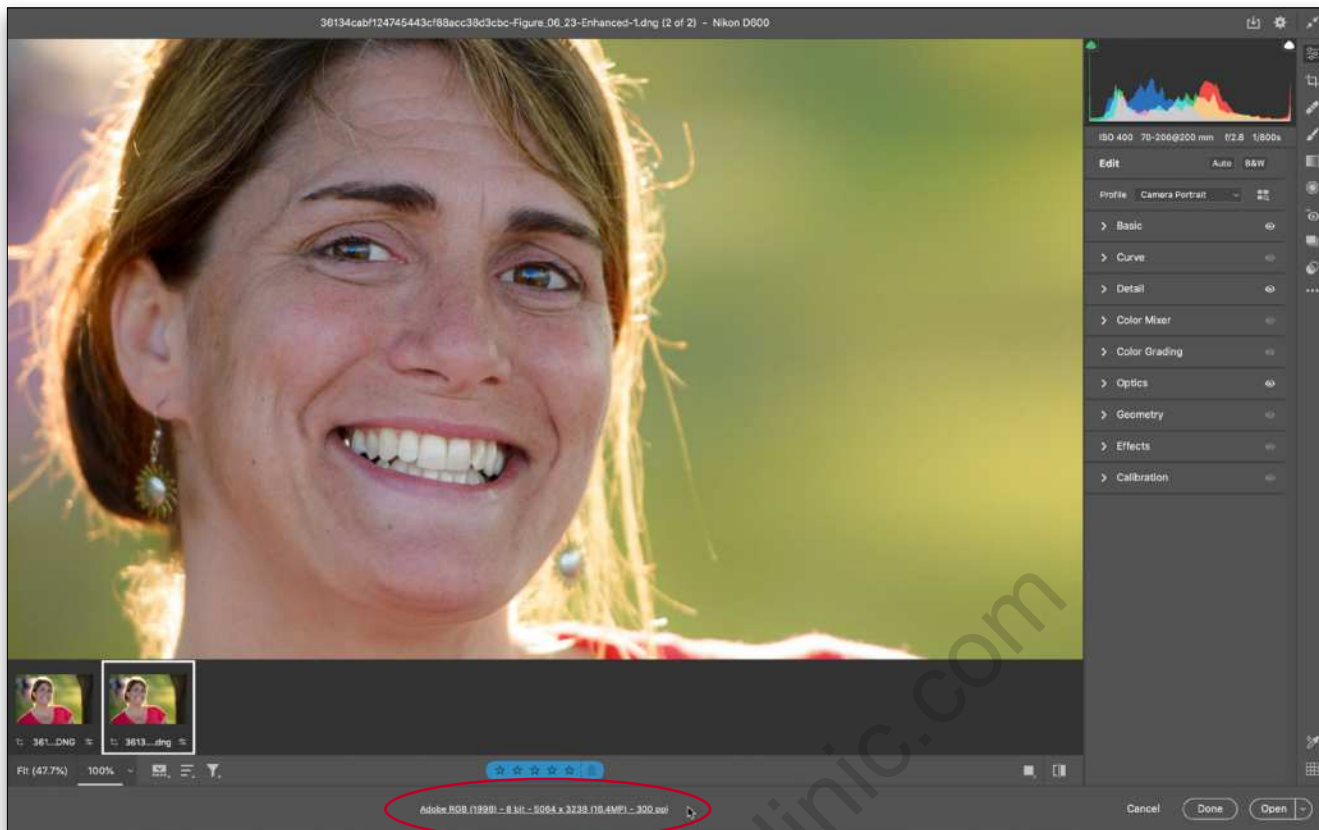


Opening an album in the Photoshop Home screen will display all photos in that album by date. You can then make your selection and click Import Selected.



This will download the photo and, if the smart preview was from a RAW photo (as in this case), it will open directly into ACR. Once in ACR, you can Right-click the image, select the Enhance command to open the Enhance Preview dialog, and click Enhance to run the process.





Since you're running this on a small file, only 2532x1619 px here, the process doesn't take long. Click the Filmstrip icon to see the new enhanced version appear next to the original.

My 2532x1619 smart preview has morphed into a 5064x3238-pixel image that's still in DNG format and still fully editable as a RAW photo (in terms of changing profile, white balance, lens corrections, etc.).



The original photo was from a Nikon D600, which is natively a 24-MP camera. The smart preview was slightly cropped from the original (and I could even recover those pixels, not that I wanted to in this case), resulting in a 4.1-MP file. If I lost that original photo, I'd be relieved to end up with a 4-MP version, but thanks to Super Resolution, I have a 16.4-MP version that's still fully editable as a RAW photo, and I'm pretty darn impressed with the quality at 100% view.

Again, this isn't a substitute for a good backup, but wow! This does make one wonder about new workflow possibilities, as well as what may come as this technology improves beyond this first iteration. It then made me wonder about using Super Resolution on locally stored smart previews.

LOCALLY STORED SMART PREVIEWS

This assumes, of course, that you've created the smart previews first. You can render smart previews as part of the import process (check the option in the File Handling panel) or you can do it after import by selecting the photos in Grid view of the Library module, and going to Library>Previews>Build Smart Previews.

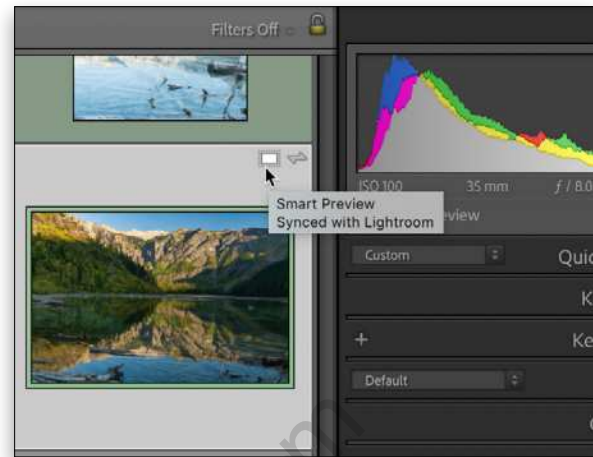
EXPORTING SMART PREVIEWS

Once you've rendered the smart previews, you can force LrC to use them by taking your photos offline. For me, I keep the majority of my photo library on an external drive, so I just (safely) disconnected the drive, which makes LrC consider those photos offline (and missing) and puts the smart previews in play. Since I'd rendered smart previews of all the photos on that drive, I can still edit them in Develop, and even export copies (smart preview size only) if I wish, and that's what I want to do for this experiment.

Imagine a scenario where you're working with your photos offline, and for whatever reason, you don't have access to the original source photos at the time, but you need something larger than what the smart preview offers. Could Super Resolution be a solution in a pinch? Sure, it's not as good as the original, and I don't mean to suggest it would be, but could it be good enough for some uses? The answer is subjective, but

feel free to run this test yourself, and file it away in case you ever have the need. Here's how:

STEP ONE: Select an offline photo that has a smart preview.

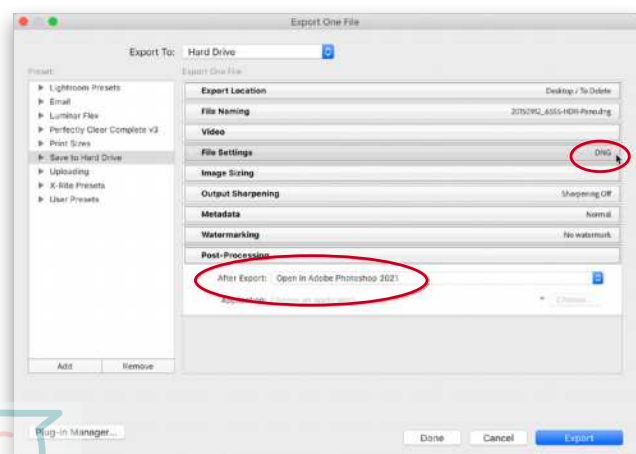


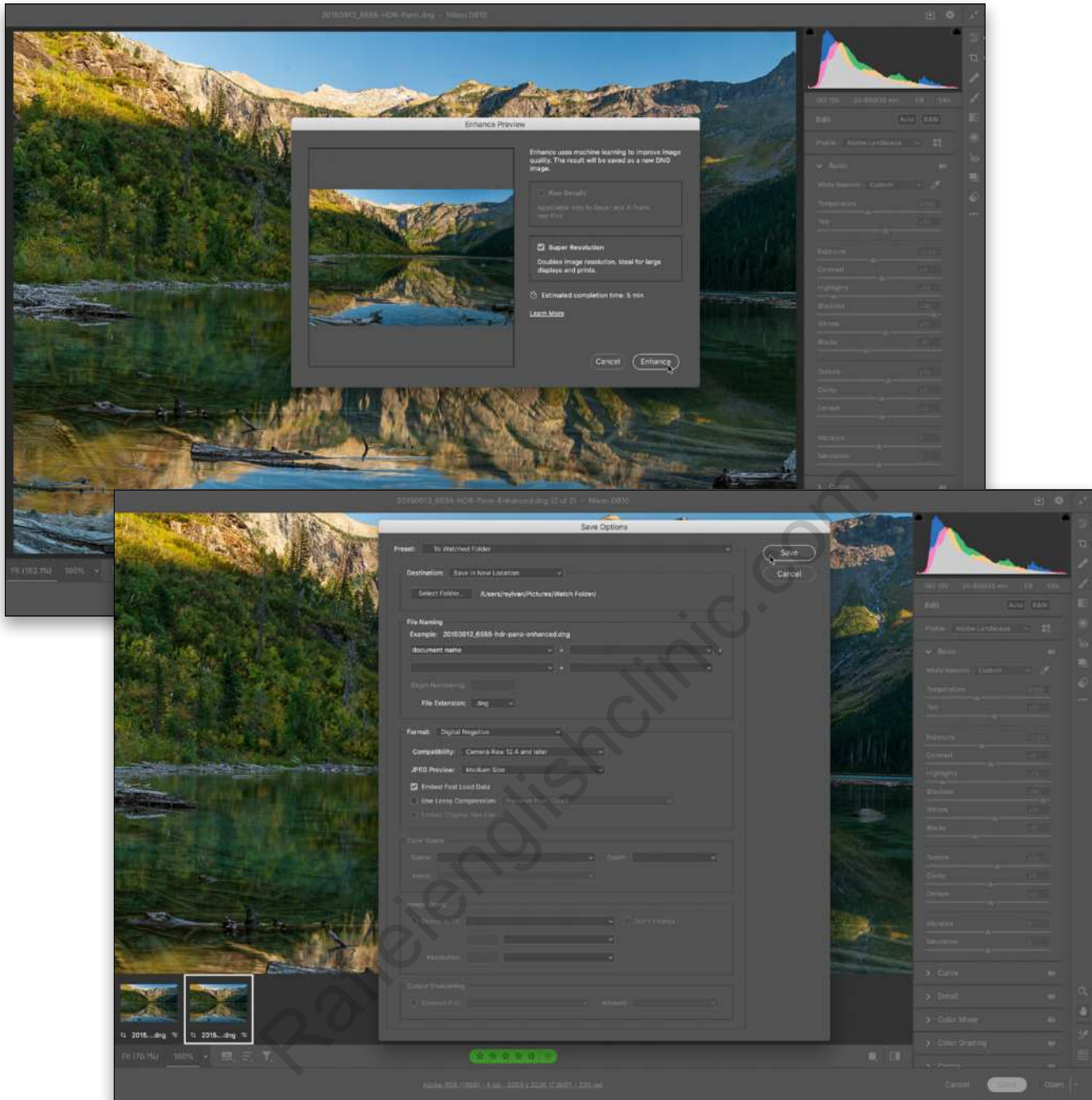
STEP TWO: Click the Export button to open the Export dialog. Chances are, unless you've previously disabled this warning, you'll see a prompt saying, "Originals missing for some images. Smart previews will be used, if available. Do you want to continue?" Click Yes, to get to the Export dialog.



Important Reminder: Smart previews are a special kind of DNG file, so the file type of the source photo isn't as important for this exercise, unless you want to change to a different RAW profile, apply lens correction, or choose a different white balance preset.

STEP THREE: In the Export dialog, the key settings are in the File Settings and in the Post-Processing panes. I set File Type to DNG and the Post-Processing step to Open (the copy) in Adobe Photoshop 2021.





ALL IMAGES BY ROB SYLVAN

STEP FOUR: By choosing DNG, I know the resulting copy will open directly in ACR. Once in ACR, I can Right-click the photo and choose Enhance to Super-Res it to a larger-sized DNG file.

STEP FIVE: As a bonus step, enable Auto Import (File>Auto Import>Auto Import Settings) in LrC, and save the Super “Resolution-ified” copy in Photoshop to the chosen watched folder to automatically import the larger version back into LrC. For more on Auto Import, [click here](#).

STEP SIX: I also chose to export the starting DNG copy from LrC to a folder on my desktop that I called “To Delete,”

as this transitional copy isn’t needed beyond sending it to ACR. All I want is the version that’s upsized, which I saved from ACR into the watched folder I use for Auto Import back into LrC (just remember to go back and delete the transitional copies).

Sure, this will be better when Super Resolution is added to LrC but, for the time being, I hope I’ve given you some new ways to explore and experiment with this new feature. I’m sure it will only continue to improve over time. ■





MAKING ART WITH AKVIS

It's been an age since we've looked at the AKVIS stable of plug-ins, which are a marvelous bunch of add-ons that give similar functionality compared to higher-priced plug-ins. MakeUp, for example, is a worthy competitor to Imagenomic's Portraiture. In this issue, we'll take a look at two of their art-based plug-ins: Watercolor and Charcoal (there are many more from which we could have chosen).



Trials are available for all of the AKVIS apps and plug-ins. On that note, however, the plug-in versions are for Photoshop and Elements, so to use these with Lightroom, you'll need to get the standalone version and use it via the External Editor option.

The first application we'll look at is **Watercolor**, which gives that wet-brush painterly look to your photos. From varying brushstrokes to canvases and frames, you can get some unique looks for your photos.

The second application that we'll look at is **Charcoal**, which converts your photos to charcoal- and chalk-drawn versions. It's a lot of fun and gives a unique twist to your photos. It's especially nice for creating something different to post to your social media.

FOR LIGHTROOM USERS

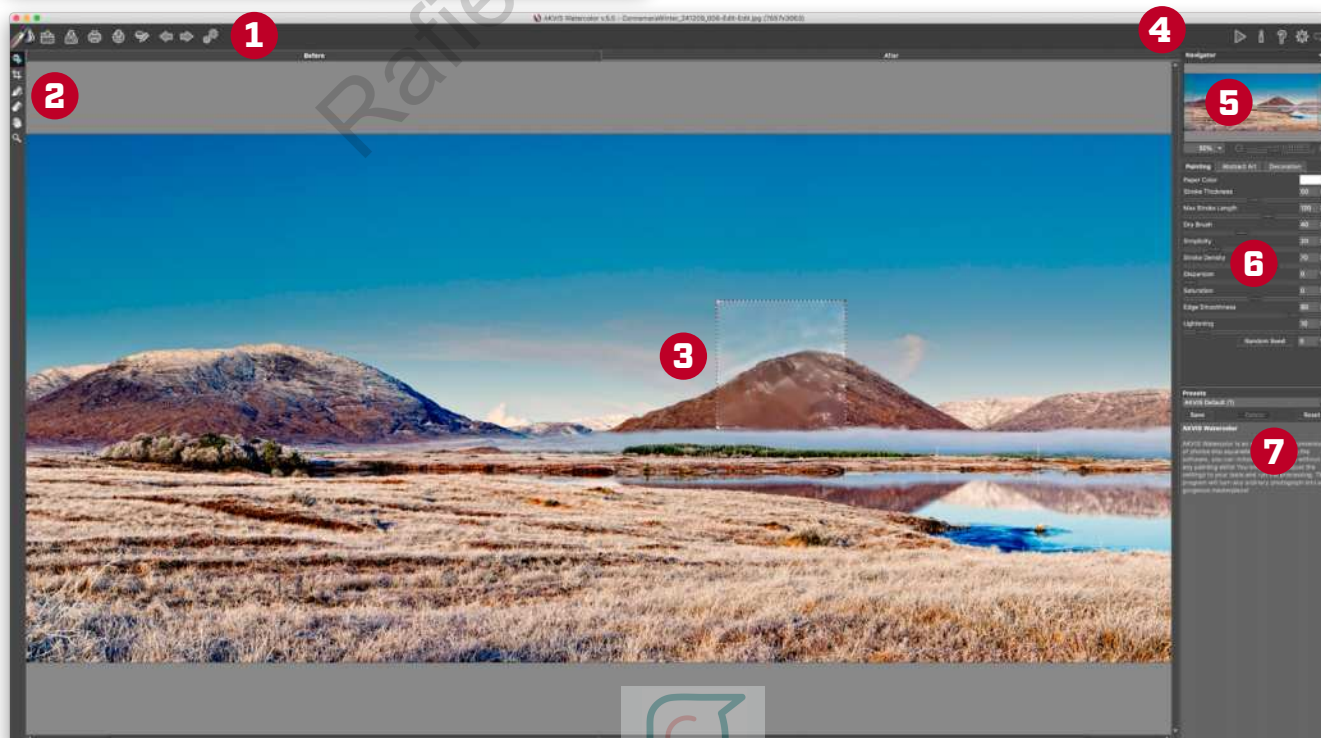
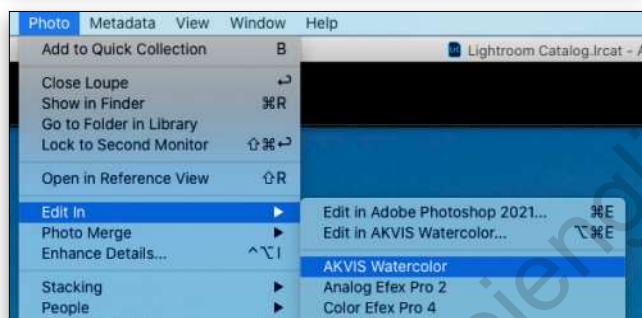
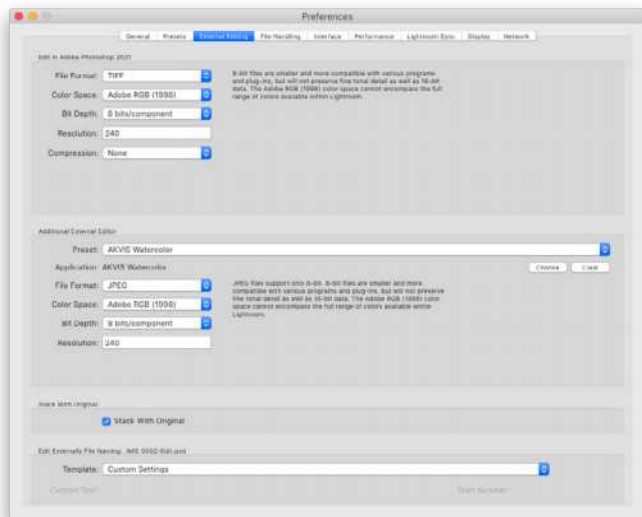
Setting up the external editor in Lightroom Classic is easy. Go to Lightroom Classic (PC: Edit)>Preferences, and open the External Editor tab. You'll be working in the Additional External Editor section (the second section).

To the far right of Application, click the Choose button. Navigate to the AKVIS standalone application that you want to add, select it, and click Choose.

Configure the image settings for the type of file that you want the app to send back to Lightroom Classic. For example, if you just want a JPEG, you should set the File Format to JPEG, Color Space to Adobe RGB or sRGB, and the Bit Depth to 8bits/component.



From the Preset drop-down menu, choose Save Current Settings as New Preset. Name the Preset something meaningful and click Create. The program will now appear in the Photo>Edit In menu.



WATERCOLOR

Getting that ethereal look from watercolor painting is a breeze with this application. Most of the interface layouts in the AKVIS plug-ins follow a similar pattern, so we'll run through the common interface elements in this section, and only cover the controls in Charcoal to avoid duplication. Some of this is obvious, but there are some tools worth noting here, such as Stroke Direction.

1. THE TOP LEFT contains the work tools. In order, they are:

- a. The paintbrush, which links to the Watercolor webpage.
- b. Load: Open a file from disk.
- c. Save: Save a file to disk.
- d. Print
- e. Share: Share to Twitter, Flickr, Tumblr, or Dropbox.
- f. Show/Hide Strokes: Allows you to see stroke direction.
- g. Undo
- h. Redo
- i. Batch Processing: Choose a Source and Target folder, a preferred preset, output file type, and filenaming.



2. ON THE LEFT is the toolbar:

- Quick Preview: For speed initially, you can preview a small section of your image, which appears inside a square selection. Once you run the plug-in, you'll see the full preview.
- Crop
- Stroke Direction: Selectively change the direction of the brushstrokes to make them more unique.
- Erase: Right-click to change size.
- Hand: Move the image around.
- Zoom

3. THE MAIN IMAGE PREVIEW: Here you can see it with Quick Preview enabled (the square selection). Click-and-drag the Quick Preview box to move it around your image. Use the Zoom and the Hand tools to change the overall view.

4. THE TOP RIGHT is where you run the plug-in and get information:

- Run: Press the play button to apply the settings. You need to run this when you update settings.
- i: Opens an About window for Watercolor.
- ?: Opens help webpage.
- Preferences: The cog opens the Preferences dialog.
- Notifications: The speech bubble opens current information about AKVIS products.

5. THE NAVIGATOR: This shows a thumbnail of the photo and allows you to move around the zoomed-in view. Below is a zoom menu and slider. Choose a zoom from 25–400% from the drop-down or 1–6400% in the slider. There's also a Fit Image view option in the drop-down..

6. THE MAIN SETTINGS for the plug-in, which we'll look at separately.

7. PRESETS AND INFO WINDOW: Use, save, delete, and reset presets from here. Below this is a text area that will give useful information for tools and sliders as you hover over different areas of the interface.

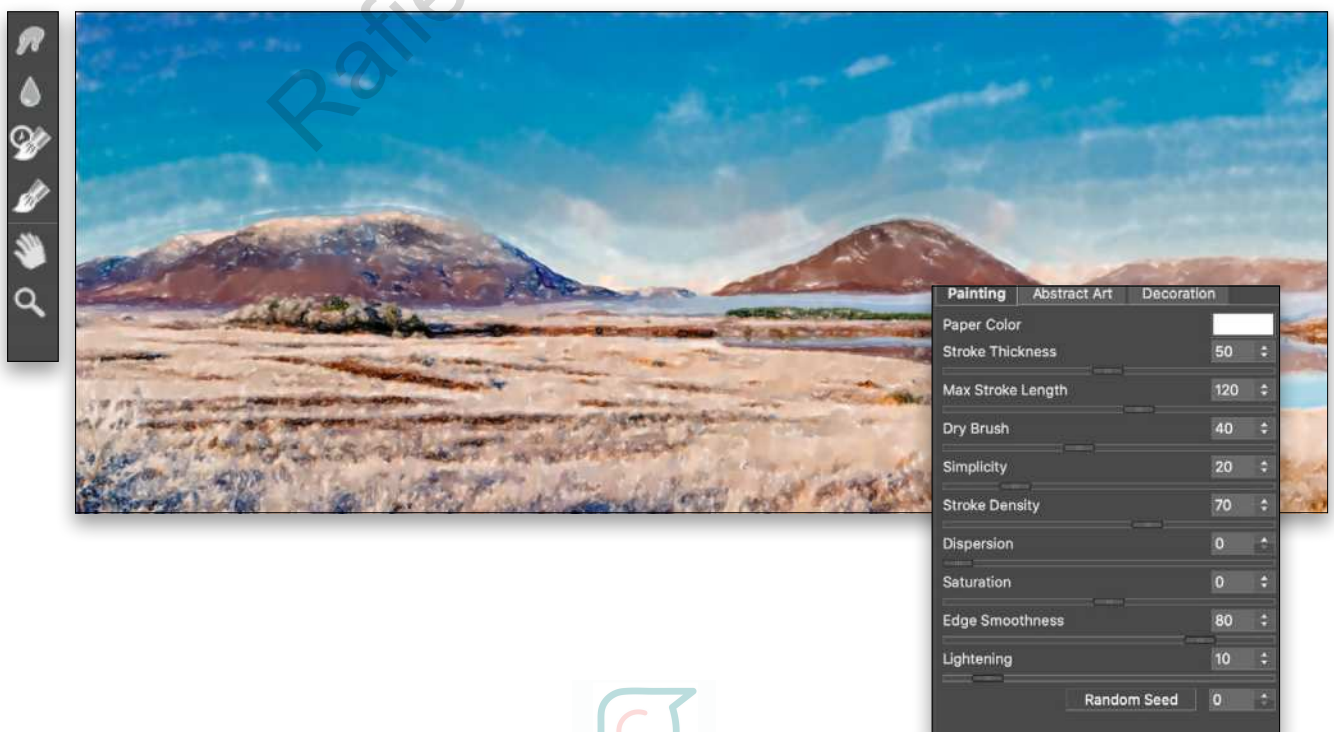
Now that the more tedious bit is out of the way, we can have some fun. There are three parts to the Watercolor settings in the right panel area: Painting, Abstract Art, and Decoration.

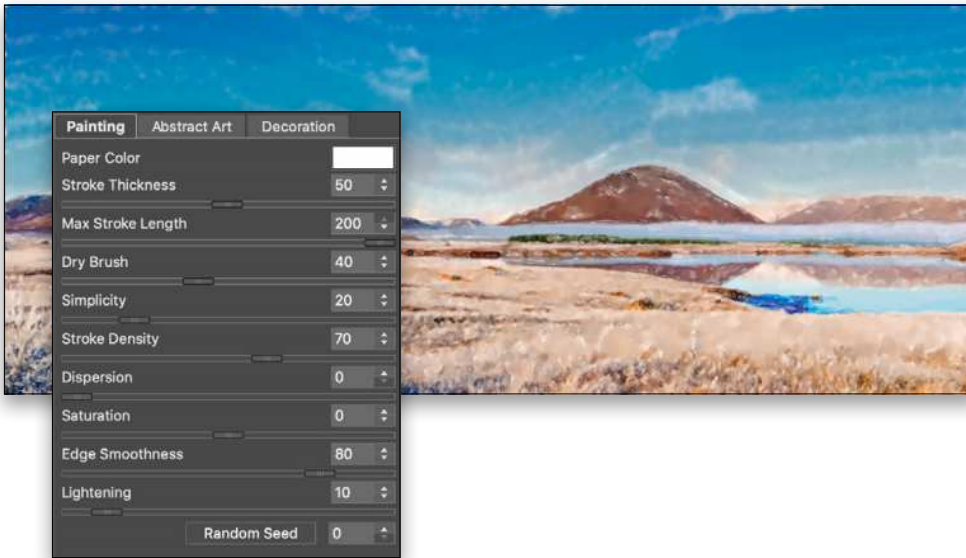
PAINTING

The bulk of your work will be done in the Painting section. Rather than a dry recount of tools, let's dive right in.

STEP ONE: Press the big Run (play) button to begin. Once in this mode, the toolbar on the left changes. The first four tools are now Smudge, Blur, History Brush, and Watercolor Brush. Every change you make will revert to the Quick Preview.

After clicking the Run button, the first full preview should give you an indication of what you want to

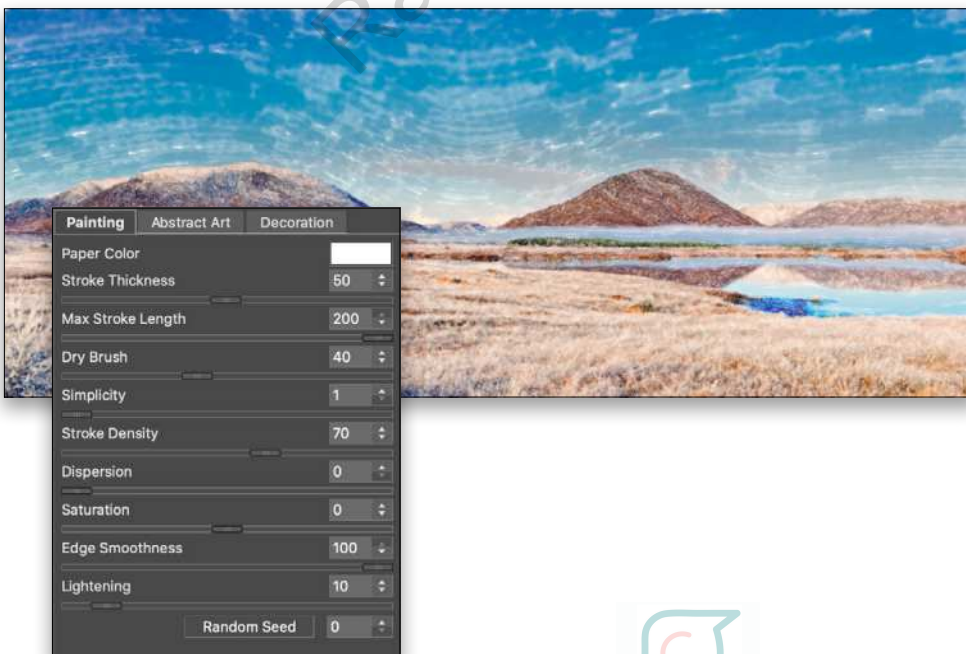




do. What elements do you like? What bothers you? By examining the image, you can make decisions to move forward. Some of the elements to consider are how simple you'd like the image and what types of strokes, including how large or random they are. You can also click-and-hold on the image to see the Before version.



STEP TWO: One major change you can make is the length of each stroke, so set the Max Stroke Length to 200, and click the Run button. In this image (top left), the balance in the sky changes quite a lot: the sky boundary with the mountains relaxes. There's no wrong or right with this, just what you like. Also, you're not fixing stroke length at this point; you're just defining the longest it can be.



STEP THREE: If the image feels busy, you can try the Simplicity slider. Details will soften with increased amounts. Equally so, you might like the sense of texture from more detail with a lower Simplicity.

STEP FOUR: Wet-on-Wet is a primary watercolor technique (yes, I did watch some videos on it!), where you wet the paper before painting. You can get this effect using Edge Smoothness. As there's no wrong way, feel free to go for maximum effect here.



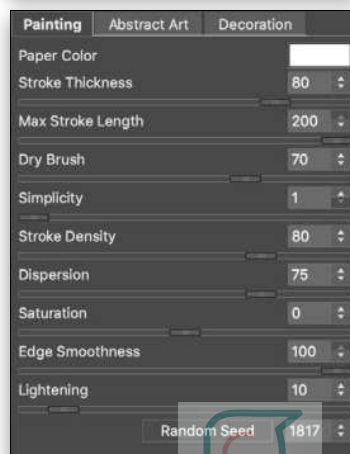
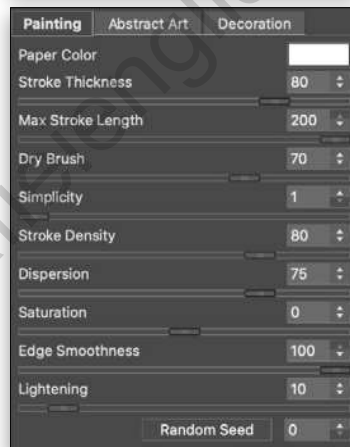
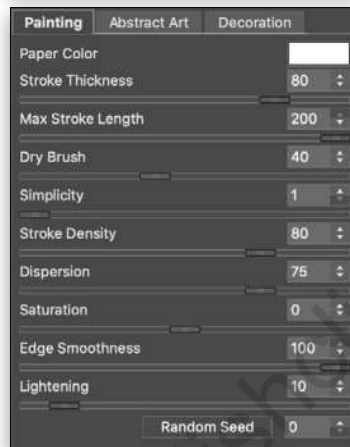
STEP FIVE: Two more stroke-specific tools are Stroke Thickness and Stroke Density. Bringing both to 80 increases the width and amount of paint used in each stroke.

STEP SIX: The direction of the strokes is currently quite uniform, which is far more noticeable in the sky than the foreground. You can fix this using Dispersion. Set to 75 here, it has really improved the look, getting away from that fully linear feel.

STEP SEVEN: To go with the Wet-on-Wet technique, there's also a Dry-on-Wet technique where you load paint on a dry brush, which gives a heavier paint, and reveals the brush more. Use Dry Brush at 70 to get more texture and show more of the brush.

STEP EIGHT: The remaining settings include Paper Color, Lightening, and Random Seed. Not all paper is white, so you may want to try a cream emulsion, for example, so there's no true white in the painting. Click the swatch once to get an eyedropper where you can sample a color from the image; double-click it to open the Colors panel.

Use Lightening if the original photo is a little dark, for a brighter finish. Finally, the seed number controls how the strokes are distributed in the painting. Click the Random Seed button to get a randomly generated seed, or enter a number between 0 and 9999. Here it's 1817, generated randomly.





Before



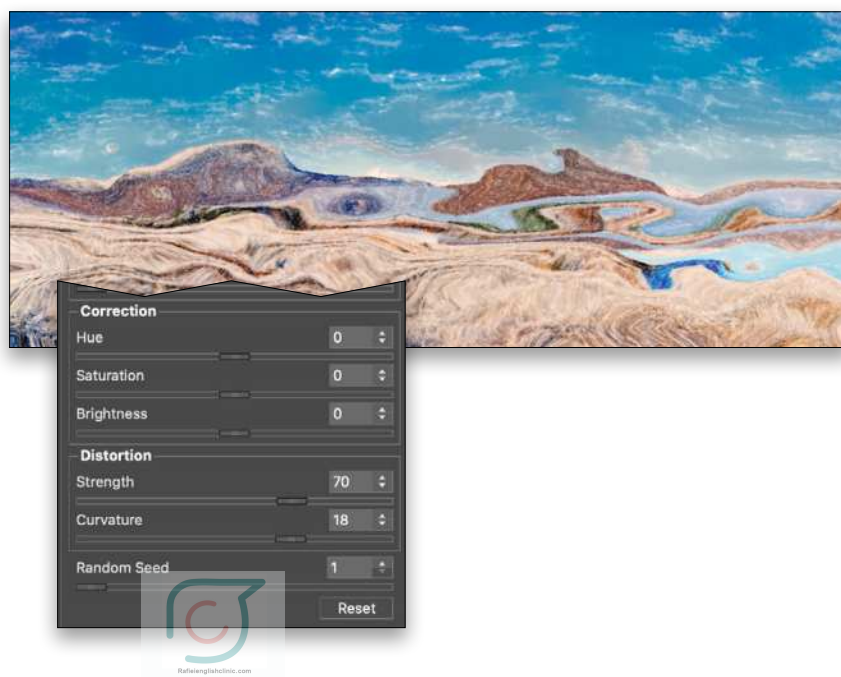
After

STEP NINE: The final step here was to use the Smudge tool to smudge the band of clouds near the top of the mountains. The right one looked more like a misplaced half hill.

ABSTRACT ART

This is the “Van Gogh” tab. We’re only half joking, but you can really play with how your photo goes from reality into something completely unique.

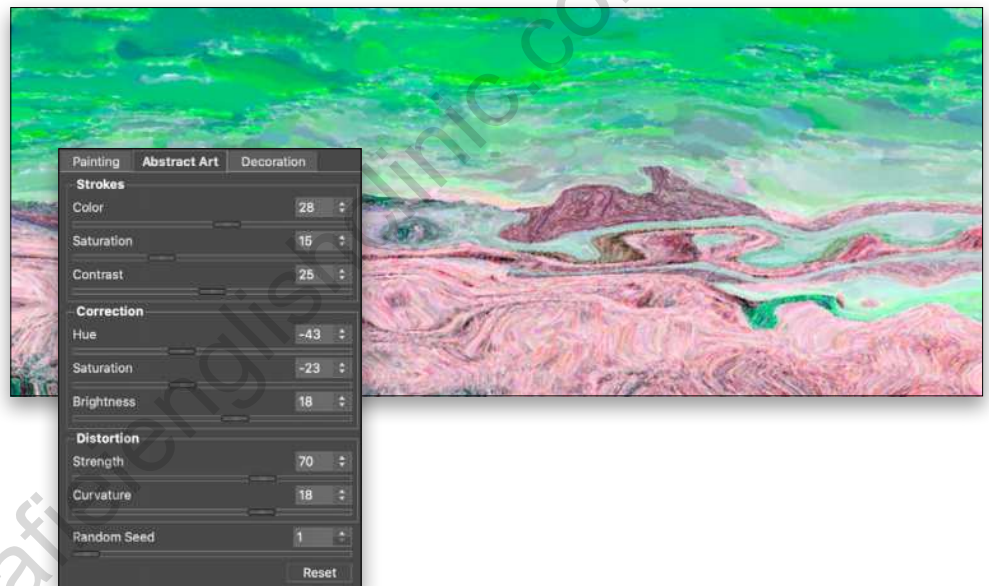
STEP 10: If you love the bizarre, go straight to the Distortion section in the Abstract Art tab, increase the Strength slider to 70 or more, and add some Curvature (18) to really spice it up.



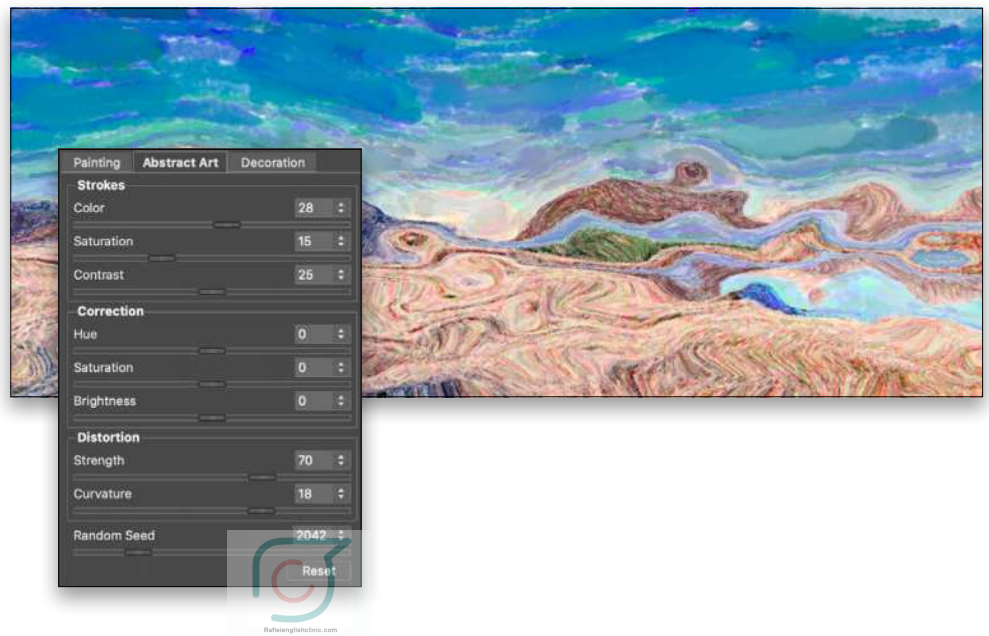
STEP 11: The Strokes section lets you alter the variety of color (Color), the brightness of the color (Saturation), and the variety of lighter and darker strokes (Contrast). Increase these for more variety; for example, we've set Color to 28, with a Saturation of 15 and Contrast of 25.



STEP 12: If you're feeling a little psychedelic, you can try the settings in the Correction section. Change the Hue, Saturation, and Brightness of the original colors to really mix it up. No, we're not keeping this one!



STEP 13: Random Seed sets the generator for how strokes combine randomly, as well as the shapes the paint takes. Here's the version of the painting from Step 11 with a changed seed.



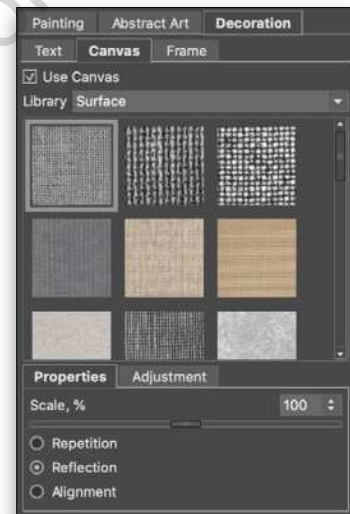


DECORATION

There are three parts in the Decoration panel: Text, Canvas, and Frame.

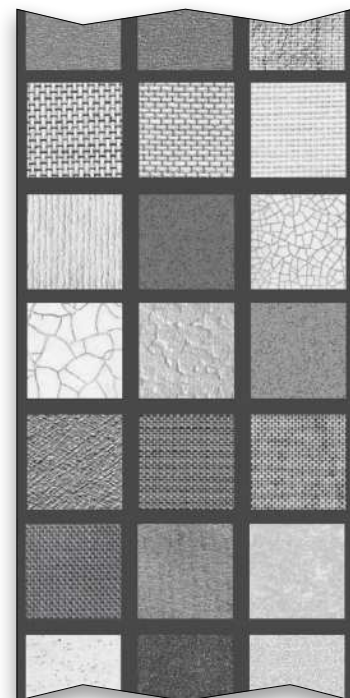
TEXT: The Text section allows you to add a watermark, either by typing in text, or by adding an image. Fill in the text field to create your text watermark. Use the text tools to modify the font, its size, weight, and other aspects of the text to taste.

Alternatively, use an existing image with the Image option. Lightroom users may prefer to do this back in Lightroom so they have a clean image in the Library from which to work.



CANVAS: Canvas allows you to change the underlying texture of the photo. Simply select a canvas and the texture will be applied. In the Properties tab, you can scale the texture and choose how the texture tile is repeated. Reflection is the default option and helps the texture remain seamless.

From the Adjustment tab, you can change the appearance of the light on the texture, making it more subtle, or stronger. You can also control the direction of the light source.



Here's a look at some of the default set of canvas textures in the Surface library. You can also choose custom textures from the drop-down menu. Textures range from heavy to subtle.

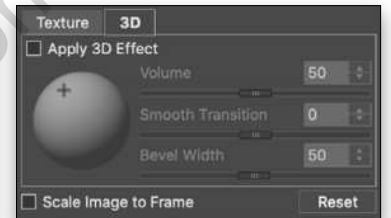




FRAME: As its name implies, you can add a frame to your art piece. You might consider saving the image back to Lightroom before applying a frame so you have a clean version of the image, and then you could save another version of the image with the frame: one could be for print, the other for web, for example.

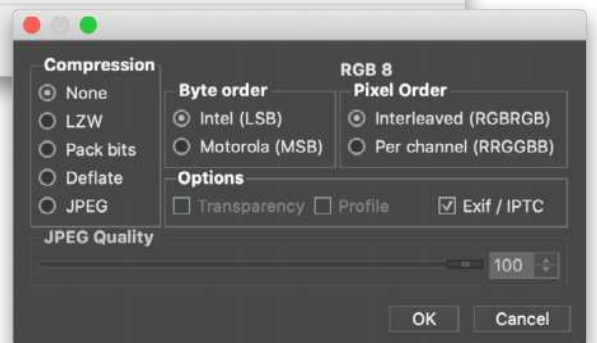
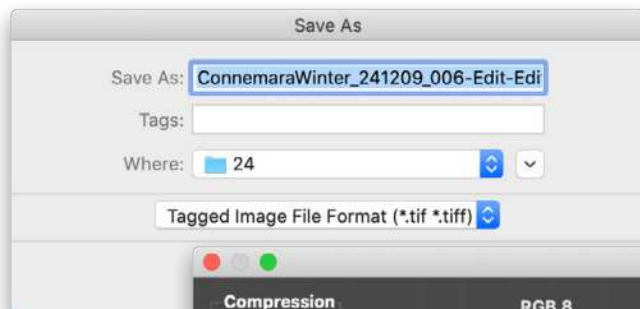
Classic is the default option in the Frame drop-down menu at the top of the panel. If you choose something other than Classic or Pattern, the Library drop-down menu below disappears. With Classic, you can choose from a range of frame types such as Wooden or Antique. It's simply a matter of choosing a frame you like.

You can alter the texture at the bottom of the panel, or use the 3D option to change the lighting effect on the frame.



AFTER THE PAINT DRIES

And that's a quick look at Watercolor. When you're done, go to the tools at the top left and click the Save icon. You'll get a drop-down menu of three icons. Choose the first one, which is Save As. While you did create the photo for editing, assuming you came from Lightroom, you still need to save a file. You can choose to save a new file type, or even a whole new file. You may want to save over the Lightroom-generated file to have Lightroom pick up the new file without using Synchronize Folder from the folder context menu. After choosing the name, location, and file type, you'll get an options dialog for the related file settings.



CHARCOAL

Going from paint to the softer mix of charcoal and chalk, we're now going to talk about Charcoal, the newest version of this neat program from AKVIS. Charcoal automatically gives this hand-drawn look, but with a lot of control over

to give contrast to both the charcoal and the chalk, while emulating existing paper materials. A lot of charcoal work is done on newsprint paper, which is a light gray, so this may be an option for you.



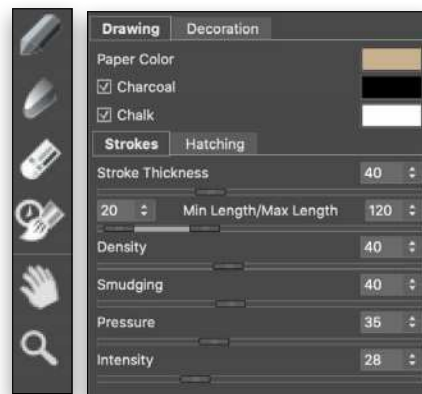
how the final image appears. The interface is similar to that of Watercolor and, in the main settings panel, the Decoration tab is also the same, so we don't need to cover those again.

The two main things we're going to look at are the Drawing panel and the change of tools on the left after you click the Run button, namely the Charcoal and Chalk brushes. The brush gives the relevant tool a more hand-finished look.

DRAWING

The initial view shows only the Quick Preview, so you'll need to click the Run button to see a full preview. You'll notice that the image builds in stages, visible as thumbnails on the bottom, so you get a sense of what happens with each of the settings.

There are three main colors to consider with your image: Paper Color, Charcoal, and Chalk. Paper Color sets the base for the whole image. The default is designed



Basic charcoal sets include a range of tones from black to white chalk, with variations of gray in between. You can also use just Charcoal or Chalk, as well as both.

As with the Watercolor app, you can click on one of the color swatches to activate an eyedropper for sampling colors, or you can double-click it to open the Colors panel. We'll work with the defaults for the colors.

There are two tabs in the Drawing panel that affect the appearance: Strokes and Hatching.

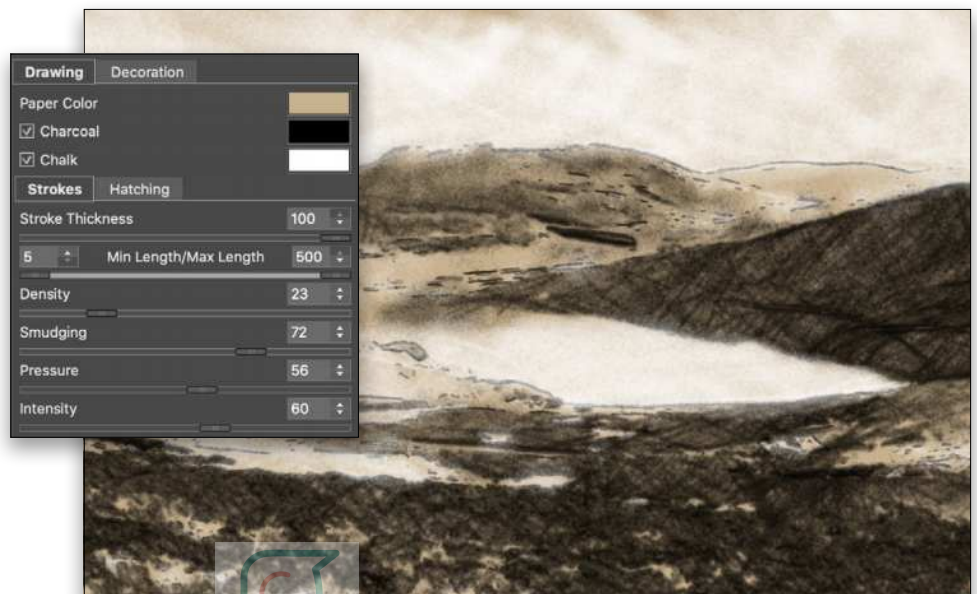
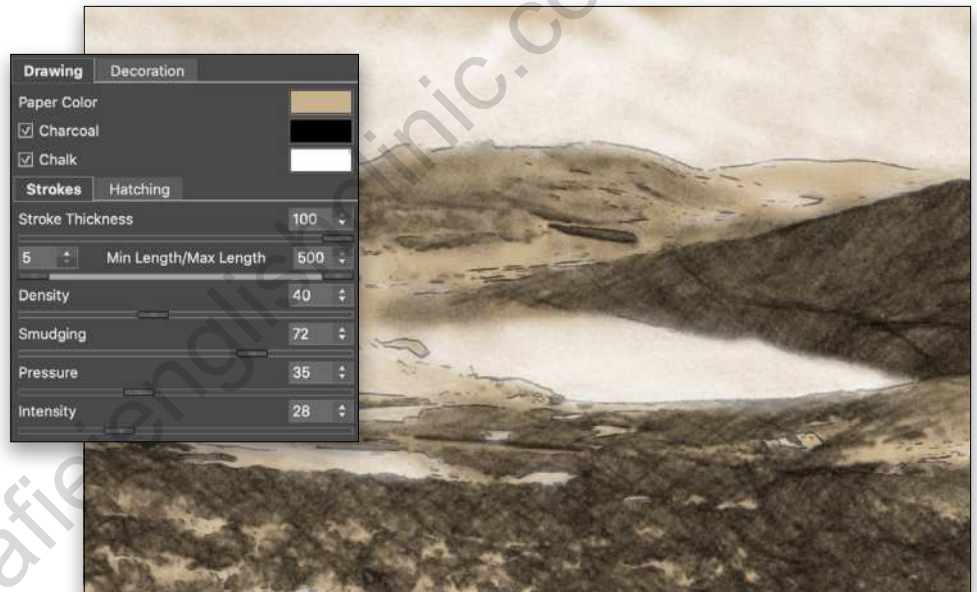
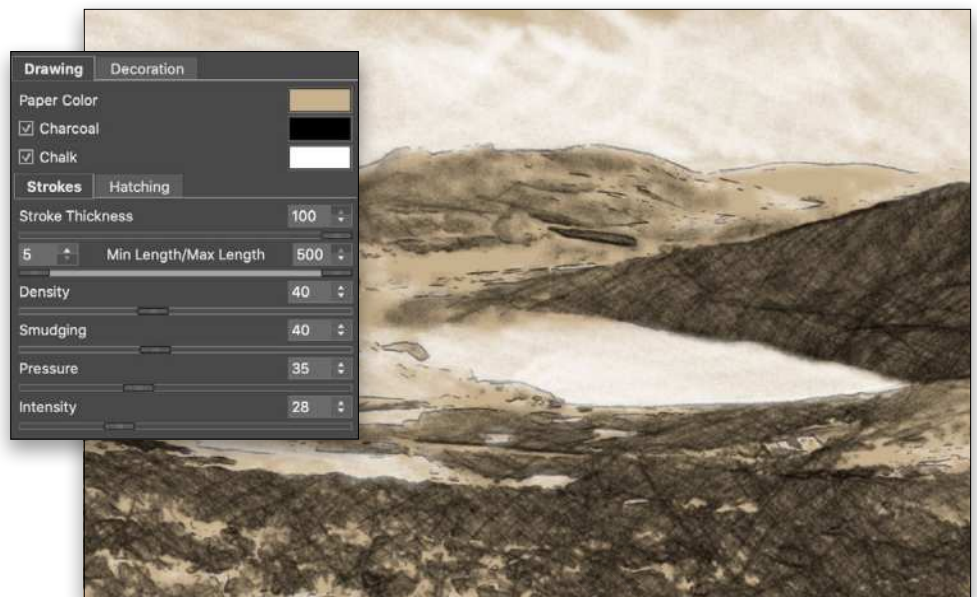
STROKES

The first two controls cover the most important aspects of each stroke. Stroke Thickness sets the widest that a stroke can be, which means you have a variety of widths up to this setting. If you want the maximum amount of variety in width, set this to 100. The second control is the Min Length/Max Length, which sets the lowest and highest length a stroke can have. This can run from 5–500. With the maximum interval, you get the greatest variety.

If clean lines aren't your thing, you can blur the strokes using the Smudging slider.

You can change the amount of pigment applied and how heavy the strokes are with the Density and Pressure sliders. We set the Density to 23 and Pressure to 56.

The final option in Strokes is intensity, which is effectively a shading tool. To deepen the shading, increase your Intensity to 60.

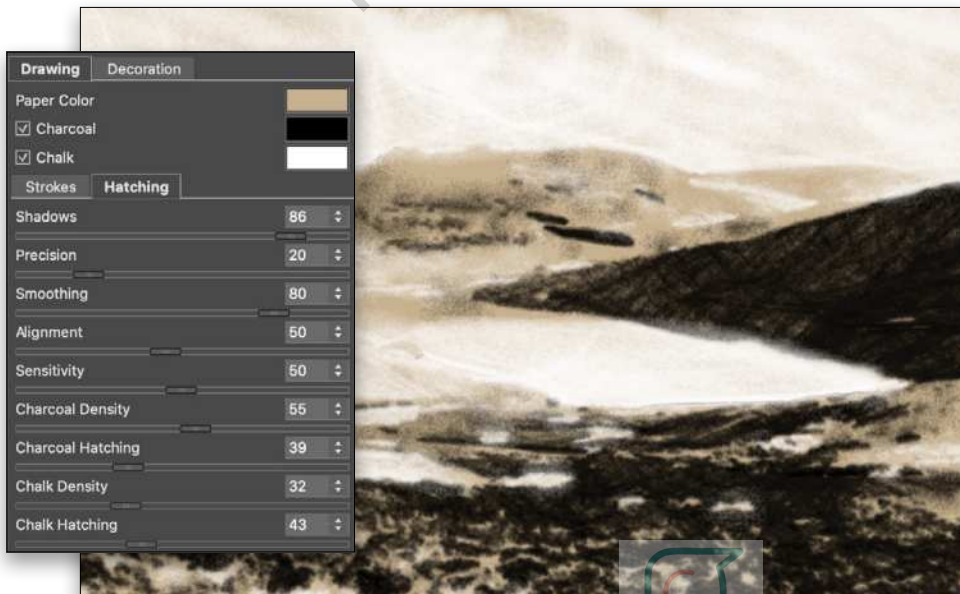
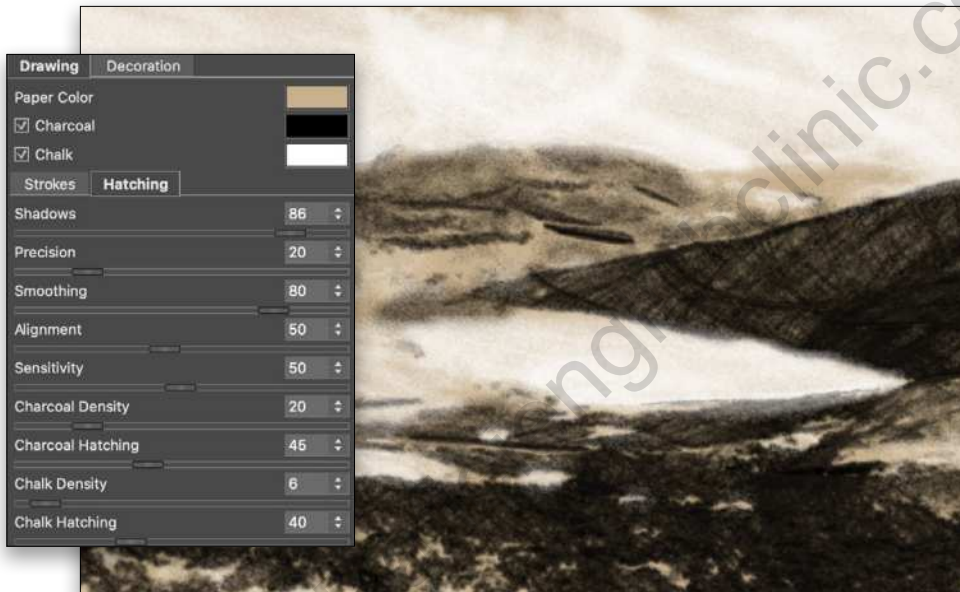


HATCHING

Further refinement can be done in the Hatching tab. Briefly, Shadows gives more depth to the charcoal; Precision controls the detail in the strokes, less is blurry, more is better defined; and Smoothing controls the transition between the strokes.

To make the strokes neater, you can increase your Alignment slider and, to remove odd lines, decrease the Sensitivity.

The final four sliders are opposite pairs. You have density and hatching controls for both your charcoal and your chalk. Density controls the number of strokes, while Hatching increases the parts of the photos using the relevant medium. So charcoal goes into lighter areas, while chalk goes into darker areas at higher values. You can really change the balance of chalk and charcoal with these controls.





Watch your progress build in the thumbnail view along the bottom

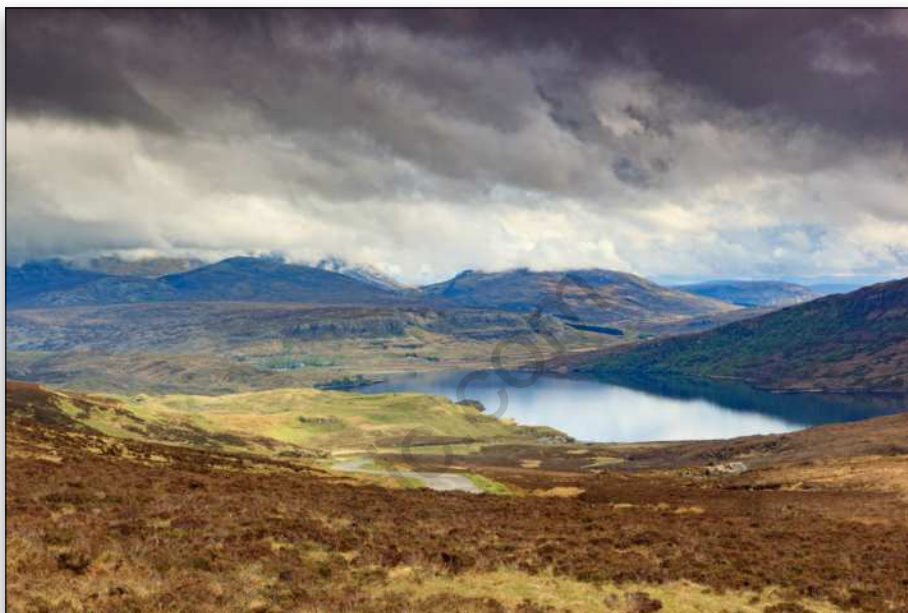
None of these looks could be considered better than the other. You may have your favorite, obviously, but the beauty of this application is that you get to decide. There's plenty of control. If you prefer more details, use the Precision control for less blur and go easy on Smudging.

NO CHEESE, JUST CHALK & CHARCOAL

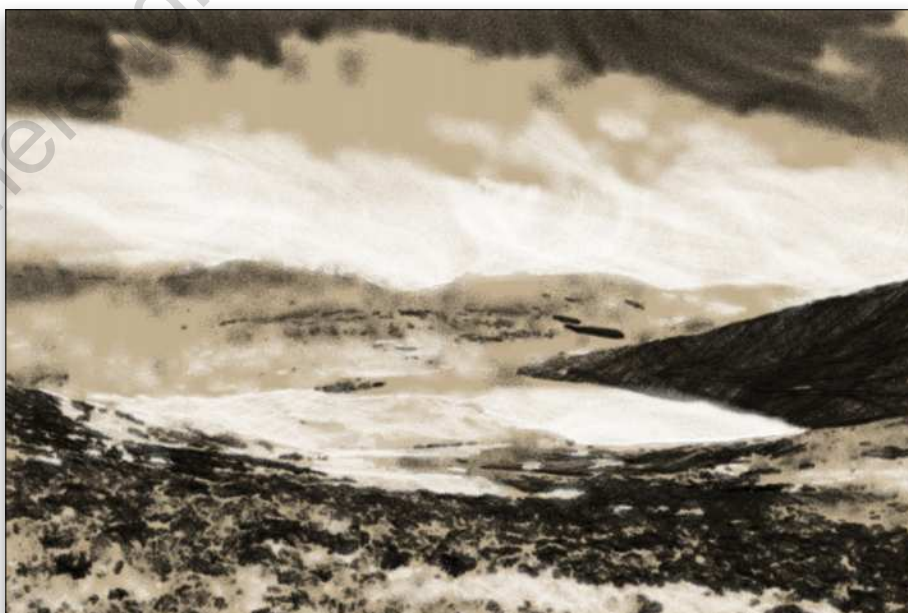
That's it with Charcoal. One of the many things I love about it is watching the layers build up in the thumbnails at the bottom as the look is created. Are there things that could be added to make the application better? Sure, the Navigator could show a mini-preview in a similar fashion to the Quick Preview, but it doesn't take away from the joy in using the application. And that thumbnail chain makes the waiting process easy.

THE ARTIST IN YOU

AKVIS has plenty more in the art vein should you want to wander that path. Clearly, Watercolor and Charcoal are good fun and interesting. Charcoal especially looks great on figure studies. We've looked at [ArtWork](#) before, as well, but there are other AKVIS applications that we can look at in the future, such as the Sketch application for pencil work, or even [Coloriage](#) for hand-coloring black-and-white photos, though it does work for color too. Enjoy! ■



Before



After

Questions & Comments

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A BROTHER'S PORTRAIT

Though I had made countless portraits of friends and strangers, I hadn't made many of my brothers and sister. Of the images that I'd created, most were casual snapshots made with less purposefulness. I was happy with the photographs that I'd made and shared with them, but I admit that the experience of photographing them was often different from my other work.



When I received the new Fujifilm GFX100s, I immediately wanted to make portraits with it. The combination of the high-resolution sensor, the 4:3 aspect ratio, and the optical performance of its lenses made it ideal for portraiture. My brief experience with a pre-production model months before had resulted in a different shooting

experience that was slower and more considerate. I made photographs with the careful consideration I had once practiced when I shot film and was limited to only 36 or even 12 exposures. I knew that this would provide me with the ideal photographic experience for making a personal portrait.

FIND THE RIGHT LIGHT

During a family visit, I asked my brother to pose for me. I looked for a spot that would provide good light and background, and as it was the early afternoon, the sun shone brightly in the Southern California sky. The light was hard, harsh with shadows that resulted in contrast that wasn't favorable for a portrait. The steps of the front porch offered the only workable location, including illumination of dappled light. The illumination and its pattern of light and dark, however, presented an exposure challenge. A straight-out-of-the-camera exposure might result in the highlights being blown out. Such hot spots might be unrecoverable if I wasn't careful.

My experience with other cameras (Fujifilm X-T3 and X-Pro3) taught me how to compensate for such situations. With those cameras, I might have underexposed by 2/3 or 1 stop to prevent overexposure of the highlights, but it would have resulted in underexposure of the shadows, which I could bring up later in Lightroom. And though the shadows would exhibit greater noise, it wouldn't diminish the overall quality of the photograph.

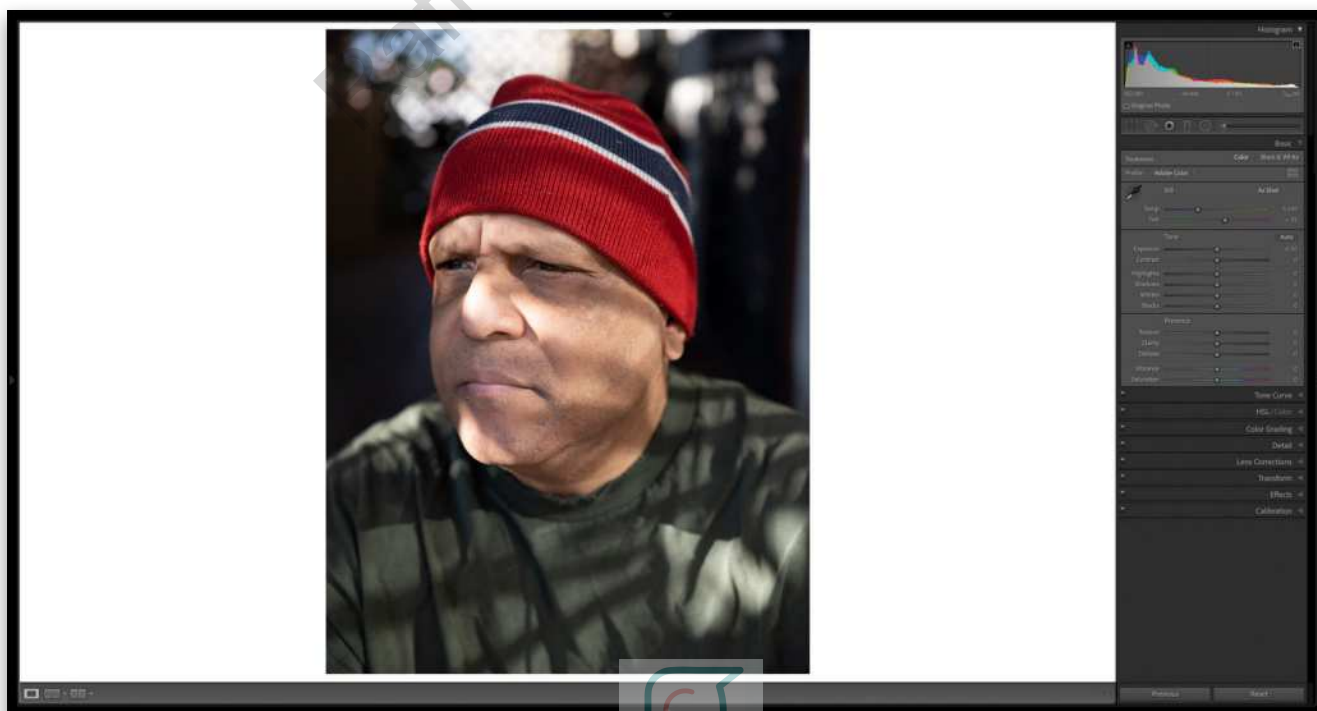
I hadn't had much experience with the GFX100s to have the same level of confidence in handling this challenging lighting situation. I knew that the larger sensor promised greater dynamic range than I was

accustomed to with my APS-C sized sensors, but I wasn't sure what that would mean for my portrait; but, despite that lack of experience, I chose to test the capabilities of the camera and adjust the exposure by only -1/3 stop.

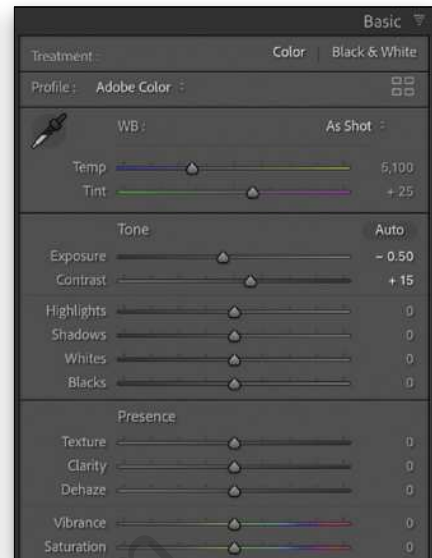
Using the GF 32–64mm zoom lens, I set the aperture to f/4.5, slightly smaller than the widest aperture of f/4. By targeting the eye closest to me for focus, I anticipated that the shallow depth of field and the resulting compression would emphasize my brother's features and expression while softening the appearance of his body and the background.

When I viewed the camera's histogram, I saw that the camera had captured the entire tonal range of the scene. It hadn't lost any important details, but I could see that I had some work ahead of me in Lightroom, as shown in the following steps. (KelbyOne members can click [here](#) to download a smaller DNG version of this image for practice purposes only.)

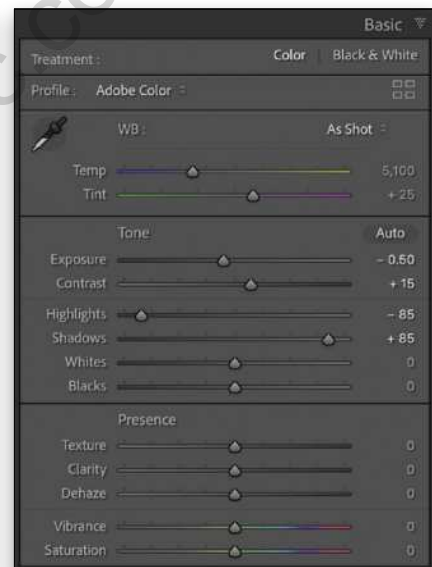
STEP ONE: With the image opened in Adobe Lightroom Classic and the Profile set to Adobe Color in the Basic panel, the histogram reflected a full and healthy tonal range from highlights to shadow. Though the highlights in the display panel appear overexposed, there exists data that will be brought out during the processing of the image.



STEP TWO: Darken the overall image by adjusting the Exposure slider to -0.50 , and increase the Contrast by $+15$.

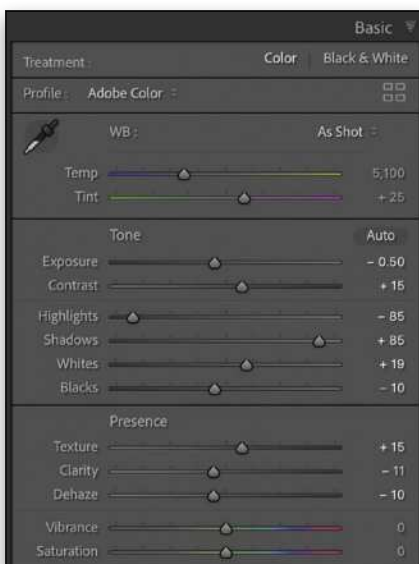


STEP THREE: To recover the highlights and quarter shadow details, adjust the Highlights slider to -85 and the Shadows slider to $+85$. The washed-out look of the area around the nose and cheek is greatly diminished.

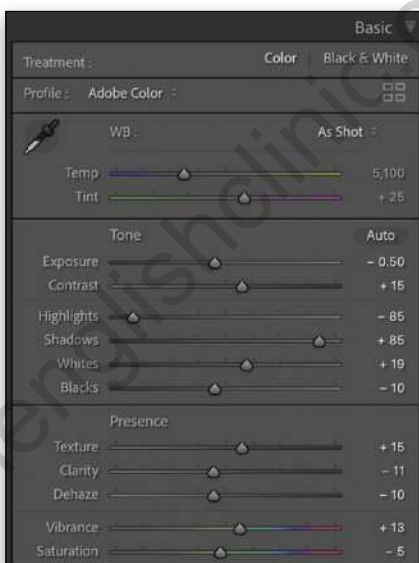


STEP FOUR: The image needs a slight increase in contrast, so let's achieve this by adjusting the Whites to $+19$ and the Blacks to -10 . As a result, the skin tone enjoys a little more pop now.

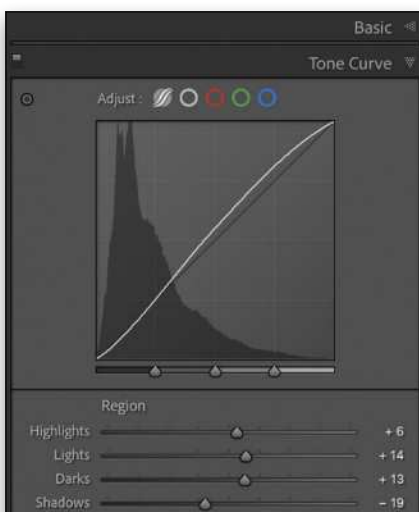




STEP FIVE: Micro-contrast adjustments to the midtones can not only provide some detail to the skin, but also diminish the appearance of some skin blemishes. The degree to which this is done will vary with the subject's skin color, age, and sex; but, in this case, an adjustment of +15 for Texture, -11 for Clarity, and -10 for Dehaze results in a good look.



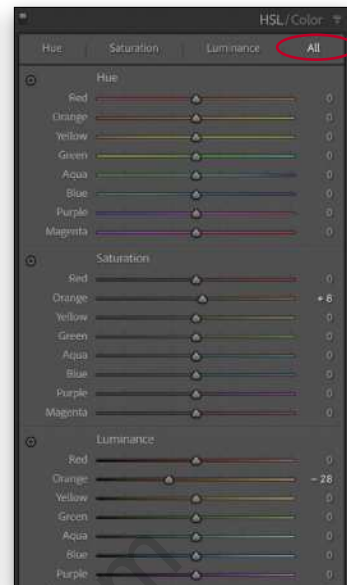
STEP SIX: The skin requires some adjustment to appear more natural. This is achieved by a +13 increase in Vibrance and a -5 reduction in Saturation.



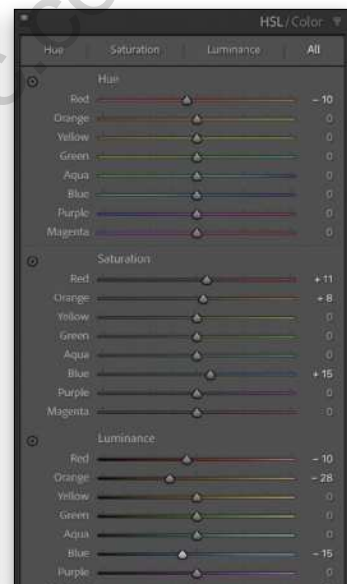
STEP SEVEN: Though the image is steadily improving, it's still relatively flat, which requires an increase in contrast that can be finely controlled by a Curves adjustment. In the Tone Curve panel, set the Highlights to +6, Lights to +14, Darks to +13, and Shadows to -19. The image now possesses a nice snap with a slight increase in color vibrancy to the skin and knit cap.



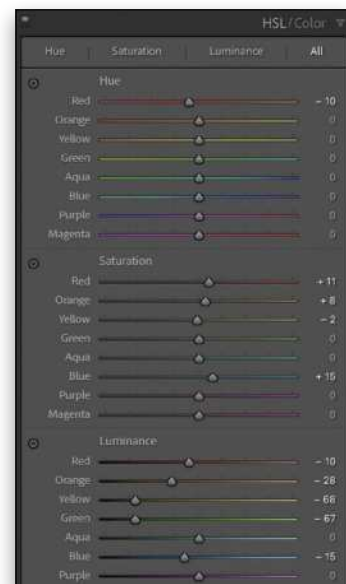
STEP EIGHT: Individual color adjustments will help in improving the overall look of the image. Go to the HSL panel and click All at the top right to reveal all the sliders for Hue, Saturation, and Luminance. To reduce the remaining shiny appearance of the skin, adjust Orange Luminance to -28 and Orange Saturation to $+8$.



STEP NINE: To refine the appearance of the reds and blues of the knit cap, adjust the Red Hue to -10 , Red Saturation to $+11$, Blue Saturation to $+15$, Red Luminance to -10 , and Blue Luminance to -15 .

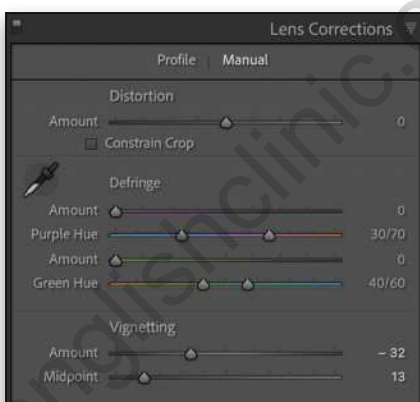


STEP 10: The green T-shirt, especially in the area of highlights, can do with some darkening. To achieve this, adjust the Yellow Luminance to -68 and the Green Luminance to -67 . Note that the adjustment of the Yellow slider further reveals more skin detail in the area of highlights.

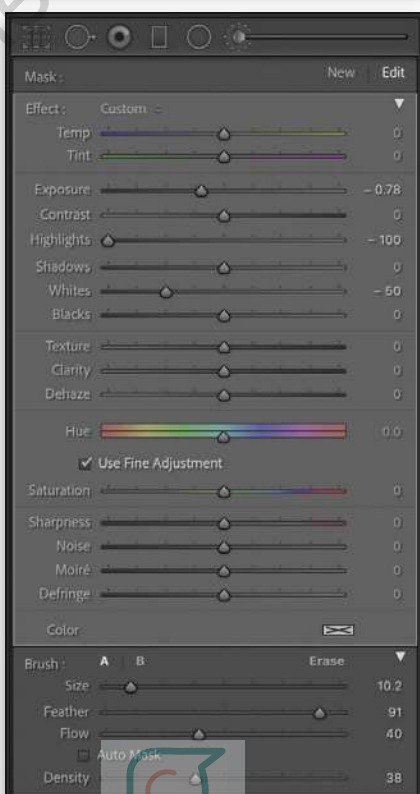




STEP 11: The high resolution power of the GFX100s delivers incredible detail and sharpness, but it can still be improved by slight sharpening. In the Detail panel, adjust the Sharpening Amount to +60, Radius to 1.3, Detail to 42, and Masking to 64.

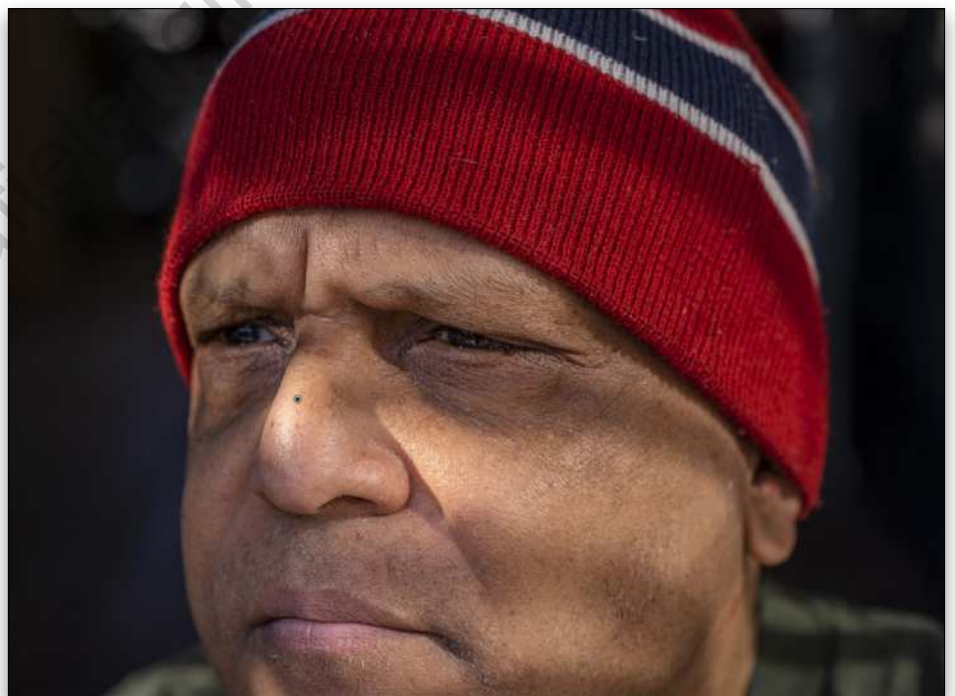
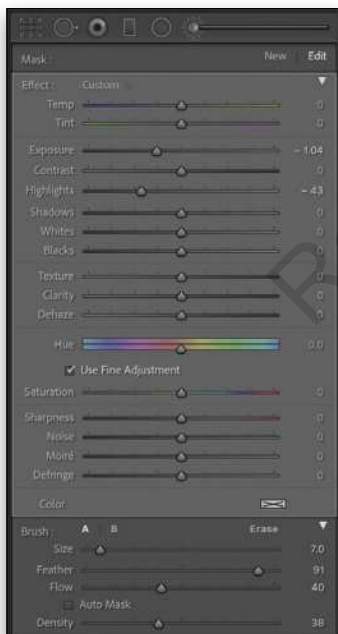
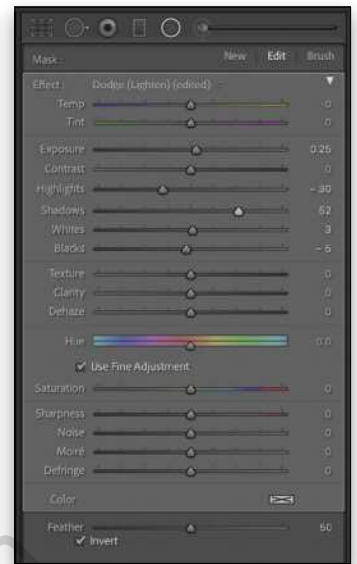


STEP 12: A vignette will help draw the viewer's attention to the center of the frame and my brother's expression. In the Lens Corrections panel, click on the Manual tab, and drag the Vignetting Amount slider to -32 and Midpoint to 13.



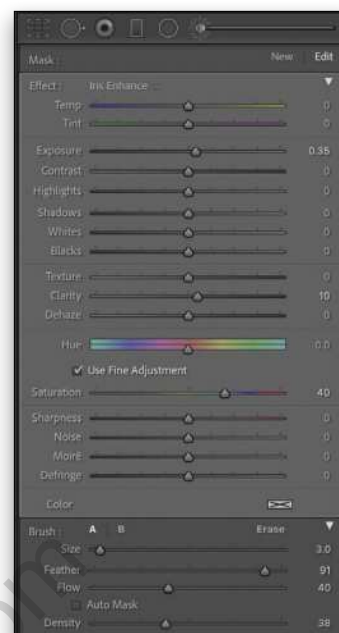
STEP 13: Though the previous global adjustments dramatically improved the look of the image and addressed problem areas, there are still areas of concern. The bright highlights on his T-shirt are a distraction, so let's use the Adjustment Brush (K) to eliminate the issue. Double-click the word "Effect" near the top left of the tool's panel to reset all the sliders to zero. Refine the performance of the tool by setting the Exposure slider to -0.78, Highlights to -100, and Whites to -50. Adjust the Brush size to 10.2, Feather to 91, and Flow to 40. Paint the effect on and around the bright areas of the T-shirt to create a natural look. Use the Bracket keys on your keyboard ([]) to increase or decrease the brush size as needed.

STEP 14: The face needs a little brightening and to achieve this, grab the Radial Filter (Shift-M) and drag an oval around his face. Click-and-drag inside the oval to reposition it, and use the points on the outer line to resize it. Select Dodge (Lighten) from the Effect drop-down menu near the top left of the tool's panel, and check on Invert near the bottom of the panel so the effect takes place inside the oval. Refine the adjustments by setting the Highlights to -30, Shadows to 52, Whites to 3, and Blacks to -5.



STEP 15: To eliminate the remaining shine on the tip of his nose, we'll use the Adjustment Brush again. Click New to create a new Adjustment Brush, and then double-click on the word "Effect" to reset all the controls to their default values. Set Exposure to -1.04 and Highlights to -43, and then paint in the area of the nose highlight.

ALL IMAGES BY IBARIONEX PERELLO



STEP 16: The eyes are slightly in shadow; so, to bring out more detail, click New again to create a new Adjustment Brush and select Iris Enhance in the Effect drop-down menu. Adjust the performance of the Adjustment Brush by setting the Size to 3.0, Feather to 91, and Flow to 40. Then paint in the area of the eyes.

[Questions & Comments](#)

And that's it! We're done with our brotherly portrait. Here are the before and after images. ■



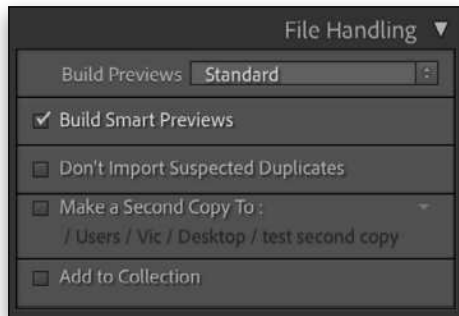
Before





Q. What kind of previews should I build in the Import dialog's File Handling panel?

A. The type of previews you'll need depends on your workflow. How quickly do you need to import the photos, how soon do you need to view them, and how accurate do the previews need to be?



In the Build Previews pop-up menu, Minimal extracts the thumbnail preview embedded in the file, but Lightroom will still need to build proper previews before you can browse the photos in Loupe view. These thumbnails are useful if you're in a hurry to import, but don't need to look at the photos until later.

Embedded & Sidecar extracts the JPEG preview embedded in a RAW file or the sidecar JPEG for viewing in the Library module, so it's the fastest way of getting a decent-size preview. They don't have any Lightroom adjustments applied, so they look like the camera JPEGs.

Standard builds Lightroom's own previews immediately after import, so the photos look the same as they do in the Develop module. Lightroom will have to build standard previews at some point, so if you're not in a hurry to start viewing the photos, this is a good choice.

The 1:1 option builds full-size versions of standard previews. They're slower to build, and take up more space on the hard drive, but they're the ideal choice if you need to zoom in when viewing the photos in the Library module.

There's a separate Build Smart Previews checkbox. Smart Previews are proxy files that can be used in place of the original files when the original files are offline. They're partially processed RAW data (lower-resolution Lossy DNG), so they behave like the original RAW files when editing in the Develop module. They help to speed up indexing the image content and mobile sync, and if you have Use Smart Previews Instead of Originals for Image Editing

checked in the Performance tab of Lightroom Classic (PC: Edit)>Preferences, they also improve Develop performance.

Q. My catalog's getting quite big. Is there a maximum number of photos a catalog can hold?

A. There's no known maximum number of photos you can store in a Lightroom catalog. I've personally tested a catalog containing 13 million photos, and that was a bit slow to open and back up, but was okay otherwise, so most people never need to worry that they're going to have too many photos for a single catalog.

Q. I deleted some edited images from Lightroom Classic using the "Remove from Lightroom" button after going to Photo>Remove Photo. I've reimported a couple of them but the edits are gone. Is there a way to get the edits back?

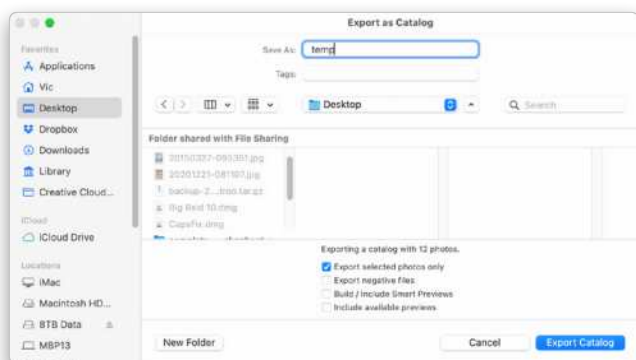
A. By default, Lightroom stores the list of editing instructions in its catalog file, so when you removed the photos from the catalog, you also deleted the instructions. If the edits were also written to the files (using Metadata>Save Metadata to Files, or Automatically Write Changes to XMP in the Metadata tab of Lightroom Classic [PC: Edit]>Catalog Settings), then most of the edits would have reappeared when you reimported the files.

Since you mentioned you've already tried reimporting and the edits are still missing, then the last shot is restoring them from a backup catalog (see steps below). You'll only restore these specific photos rather than the entire backup catalog, as you may have done additional editing on other photos. (Of course, this will only work if you've created a backup between editing and deleting the photos.)

STEP ONE: Select Specific Photos from the Backup

Find your most recent backup in your Backups folder. Double-click on the ZIP file to unzip the backup, copy the catalog to a temporary location such as the desktop, and double-click it to open it in Lightroom. When Lightroom asks if you want to relaunch with this catalog, click Relaunch. Select the edited photos that you accidentally deleted and go to File>Export as Catalog. Select the desktop and give the catalog a name like "temp." Check only the Export Selected Photos Only box, and

then click Export Catalog. This creates a catalog with just the metadata for the selected photos.



STEP TWO: Transfer the Edits into Your Main Catalog

Go to File>Open Recent to open your normal working catalog. Select File>Import from Another Catalog, navigate to the temp catalog you just created, and click Choose. If the File Handling pop-up menu is available in the Import from Catalog dialog, set it to Add New Photos to Catalog without Moving, and in the Replace pop-up menu below, select Metadata and Develop Settings Only. When you click Import, Lightroom transfers the editing instructions into your main catalog.



Q. What's the difference between profiles and presets in the Develop module?

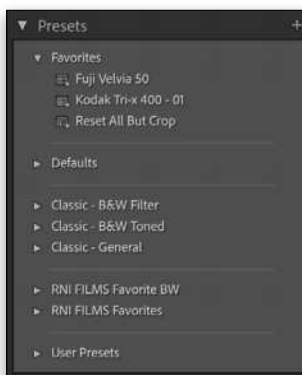
A. That's a great question, as presets and profiles can appear quite similar on the surface, but they behave differently "under the hood."

Presets, found in the Presets panel, save sets of slider values to easily apply to other photos. While you can download presets that other people have created, they're easy to create yourself. They're ideal

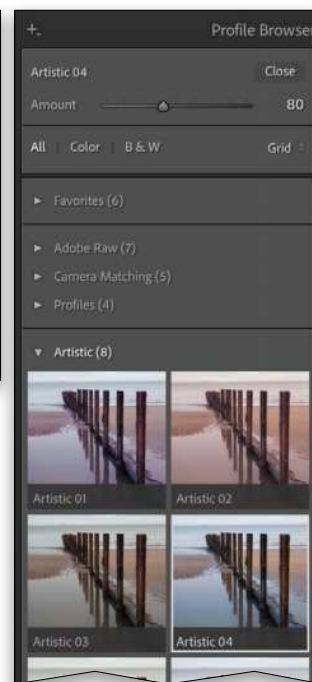
for saving your favorite combinations of settings, or the starting edits you apply to every photo.

Profiles are found in the Profile Browser panel, which is accessed from the top of the Basic panel. There are two different types of profiles. Camera-specific profiles, such as Adobe Raw and Camera Matching profiles, only work on RAW files, and they're designed to be a starting point for your own editing. Creative profiles apply a distinctive look, and can be faded or exaggerated using the Amount slider, depending on how strong an effect you prefer. Profiles are generally created by specialist developers, and you can't easily see the kind of adjustments they're making, as Lightroom's sliders don't move.

Profiles are smarter than presets. They can contain any normal slider adjustments to be applied "behind the scenes," but they can also include LUTs (lookup tables) for much more advanced color adjustments. For instance, 3D lookup tables can tell Lightroom to make this shade of blue yellower, another shade of blue more saturated, and yet another shade of blue lighter. The tables allow profile developers to apply specific adjustments in very precise, targeted ways that aren't possible using the normal sliders. ■



Presets panel



Profile Browser

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.





This month we have a variety pack of tips and techniques that cover Lightroom Classic, the cloud-based Lightroom for desktop program, and also the Lightroom for mobile app for your phone or tablet. We'll start off with Lightroom Classic.

LIGHTROOM CLASSIC

SELECT OR DESELECT A RANGE OF IMAGES IN THE IMPORT DIALOG

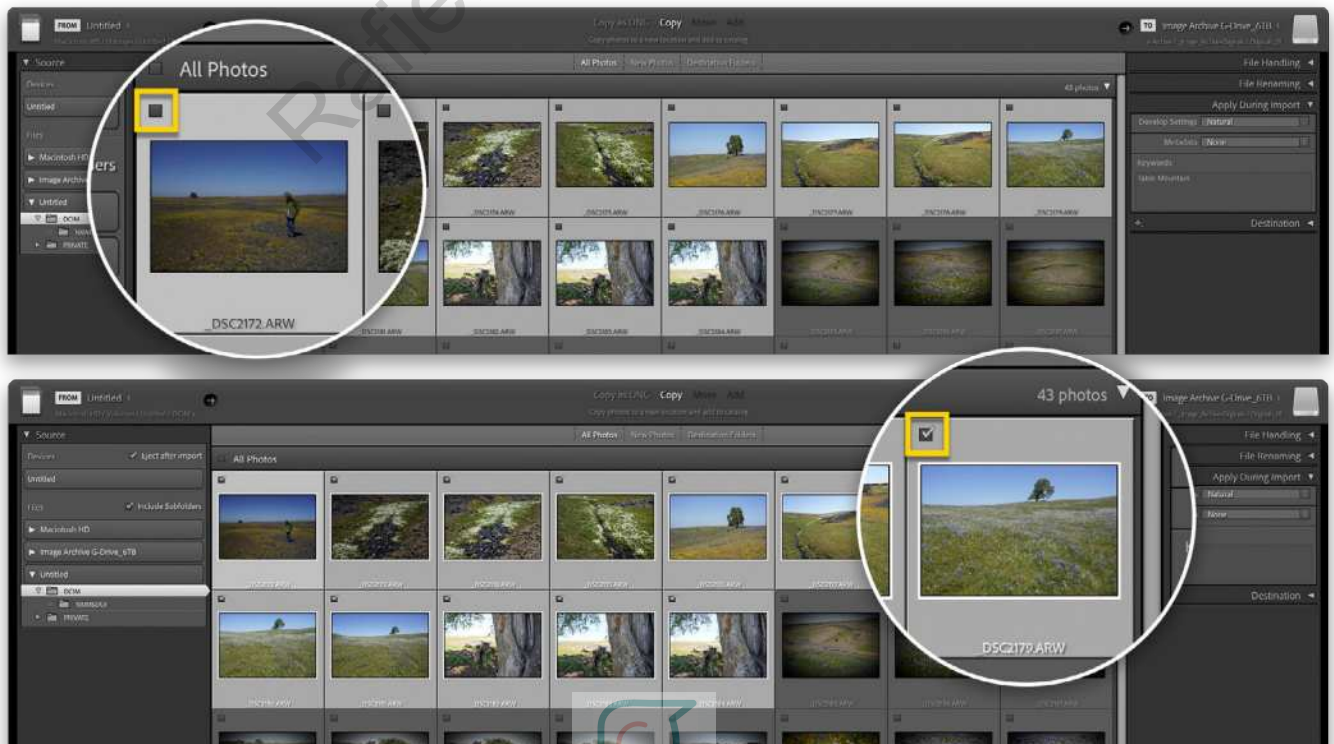
Let's start off in the Import dialog and take a look at a method of choosing specific photos to import that's not as obvious as it could be. If you only want to import a smaller subset of all the images that are displayed, click Uncheck All at the lower left under the thumbnails. Click the first thumbnail you want to select, and then Shift-click on the last thumbnail you want to select. All the thumbnails between the two that you clicked are now selected and highlighted. Command-click (PC: Ctrl-click) on other thumbnails to add additional images that aren't contiguous with the first group you selected.

The thumbnails may be selected, as indicated by the lighter gray highlight color, but they're not yet checked for import. So, the final step is to click an empty checkbox for one of the thumbnails. The import checkmark will now be added to all of the selected photos. Another visual indicator that the photos will be imported is a thin white border around the image area of the thumbnail.

You can use the same technique in reverse to deselect images from being imported: If all the thumbnails are already checked, use the method described above to select a range of thumbnails and individual thumbnails, and then click the checkmark for one, and all of the selected images will be unchecked and won't be imported.

A POSSIBLE FIX FOR MISSING THUMBNAILS IN THE IMPORT DIALOG

Have you ever run into a situation with Lightroom Classic on macOS where the program won't display thumbnail previews when you're trying to import from a memory card? If so, the first thing you should do is some basic troubleshooting. Open a Finder window for the memory card and another Finder window for a new folder on your Mac (the location of the folder doesn't really matter). Copy the files from the memory card to the new folder on your Mac. Then try and import the files from that folder into Lightroom Classic. If you're able to see the thumbnail previews, then the following simple, but hidden,



fix could be the solution to have the previews show up when you try to import directly from a memory card.

Quit Lightroom Classic and open your macOS system preferences (Apple icon menu>System Preferences). Find the Security & Privacy settings and click on it. In the column on the left, scroll down and highlight Files and Folders. In the panel on the right, make sure that Lightroom Classic has access to all the options that appear. In the illustration shown below, my preferences are showing that Lightroom Classic can access Removable Volumes (i.e., memory cards). You may have to click the lock icon in the lower left and enter your administrator password to make these changes.

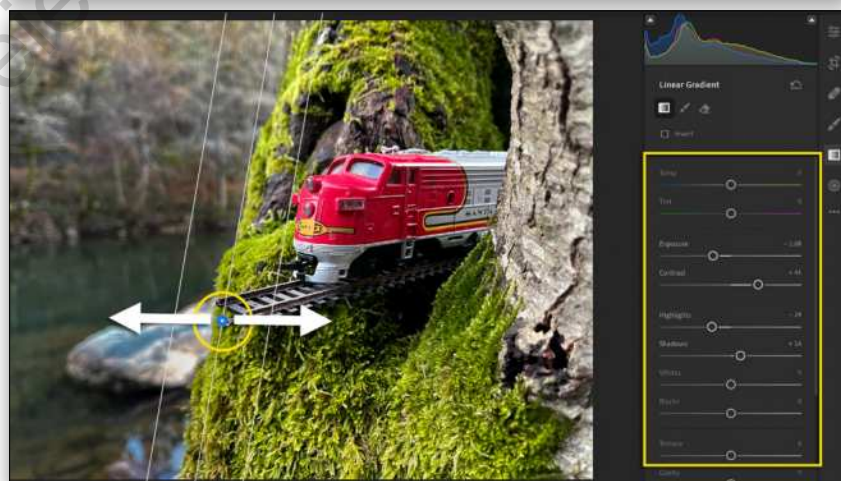
The illustration here is showing what this preference looks like on macOS Catalina. It may look slightly different on a different version of macOS. I've shared this tip with many people and most of the time this has been the solution to the very annoying issue of import previews not showing up when accessing files on a memory card.



LIGHTROOM CLASSIC & LIGHTROOM

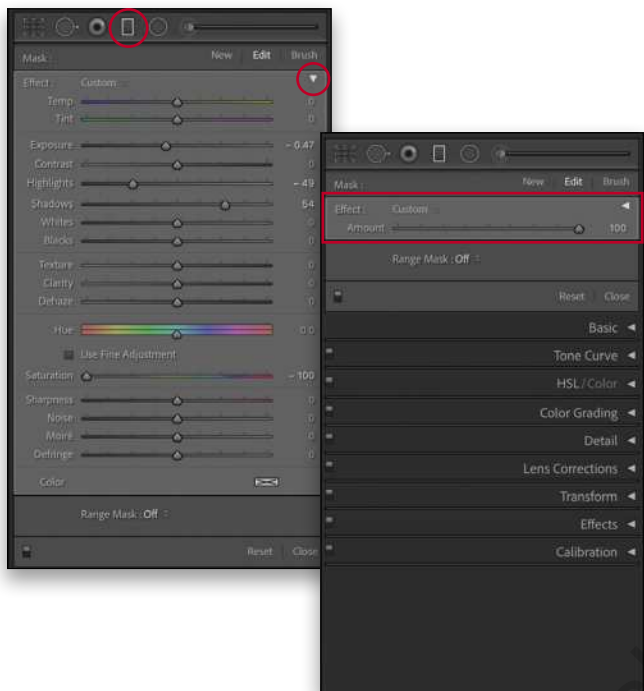
TWO WAYS TO PROPORTIONALLY FADE A LOCAL ADJUSTMENT

Local adjustment tools such as the Graduated and Radial Filters and the Adjustment Brush allow you to apply precise tonal and color modifications to specific areas of a photo. It's not uncommon for several sliders to be modified to achieve just the right look. If you need to fine-tune a local adjustment and fade it back, you can proportionally reduce the effects of all the sliders at the same time by Option-dragging (PC: Alt-dragging) horizontally on the adjustment pin. This very useful shortcut works in both Lightroom Classic and the cloud-based Lightroom. You can fade all the adjustments back to 0 or increase them until one of the sliders hits its maximum value.



Another way to do this in Lightroom Classic that doesn't require a keyboard shortcut and dragging on the adjustment pin is to click the small (often overlooked!) white triangle at the top-right corner of the local adjustment panel. This will collapse all the individual sliders and display a single Amount slider. Initially it's set to 100, meaning that whatever values you have applied to individual sliders are still in place and the local adjustment is applied at full strength. You can now reduce the overall effect of the adjustment with the Amount slider.

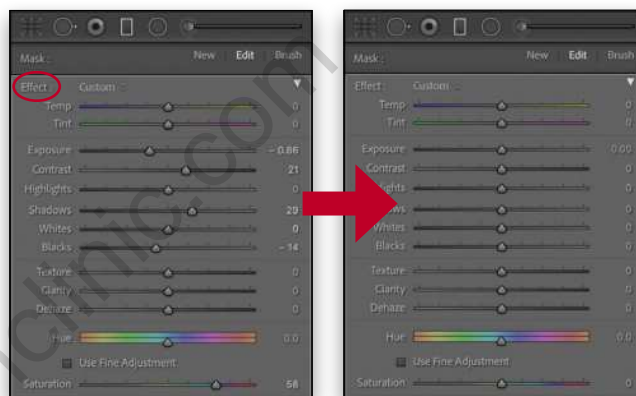
Showing only the master Amount slider is sticky (meaning it “sticks around”), however, and the panel for that local adjustment tool will only show the Amount slider and not the full array of sliders the next time you use that tool. So you’ll need to click that white triangle again to expand the panel.



RESET ALL LOCAL ADJUSTMENT SLIDERS

When you choose to apply a new local adjustment in Lightroom Classic, it’s not uncommon for the different sliders to be set to the values you applied the last time you used the tool. To reset these to their default values, double-click on the word “Effect” at the top of the local adjustment panel. It would be nice if there was an obvious “Reset Sliders” button here, as this is a very common task. As currently implemented, double-clicking on the word “Effects” is certainly a contender for the least discoverable essential feature in Lightroom Classic!

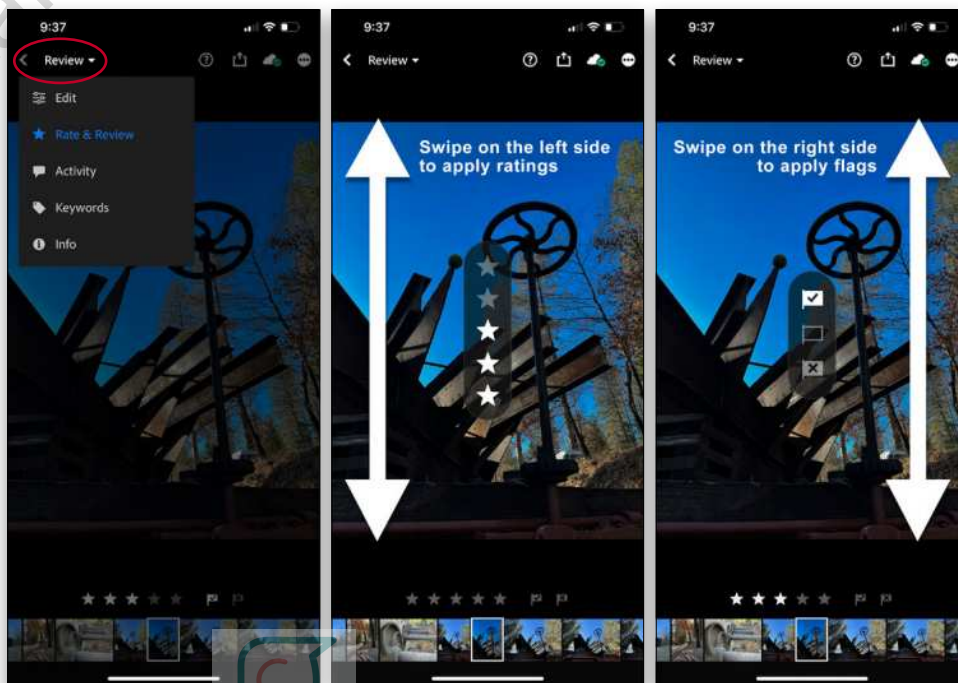
In Lightroom cloud, there’s a Reset Sliders Automatically option that’s turned on by default at the bottom of the panel for each of the local adjustment tools.



LIGHTROOM FOR MOBILE APPLY FLAGS OR RATINGS

As with any of the different Lightroom surfaces, it helps to identify promising or favorite photos so you can easily return to them for improvements in the editing part of the app. If you’re using the Lightroom for mobile app, flags and ratings can be applied when viewing a single image in Rate & Review mode. There are icons for ratings and flags above the thumbnails in the Filmstrip at the bottom of the screen, or you can access star ratings by swiping vertically on the left side of the screen, and flags by using the same motion on the right side of the screen. This can be very handy when quickly reviewing full-screen images.

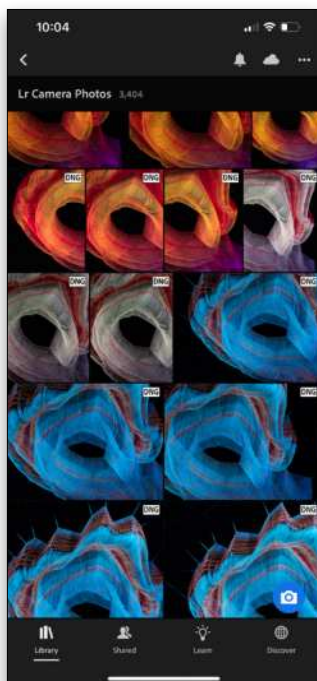
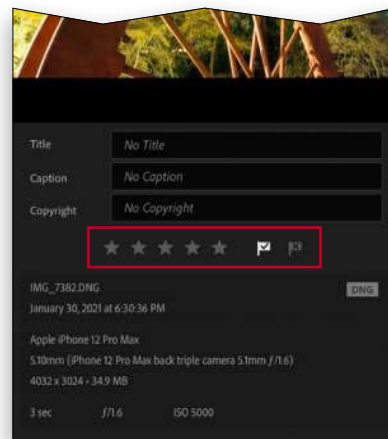
Swipe horizontally on the image to move to either the next or previous photo, or you can use the Filmstrip to find other photos to flag or rate.



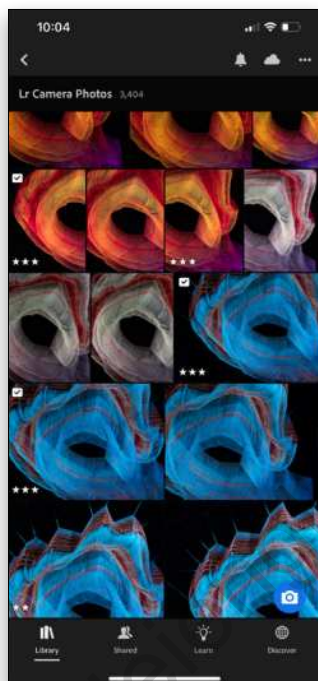
You can also apply flags and ratings from the Info screen, by tapping the icons below the image display. And though it may not be apparent on this screen, you can also swipe horizontally on the image to move to the next or previous photos.

CHANGE THE INFO OVERLAY

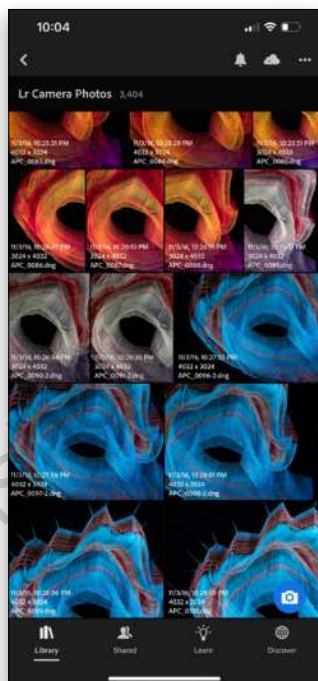
And, speaking of Info, when you're viewing your image thumbnails, tap on the screen with two fingers to change the info overlay for all the images. Options for this are: Show File Type, Show Flags and Ratings, Show Photo Info, Show EXIF Info, and Hide All Overlays. The two-finger tap will also change the info overlay when viewing a single image, switching between basic photo info, a histogram display, and no info overlay. ■



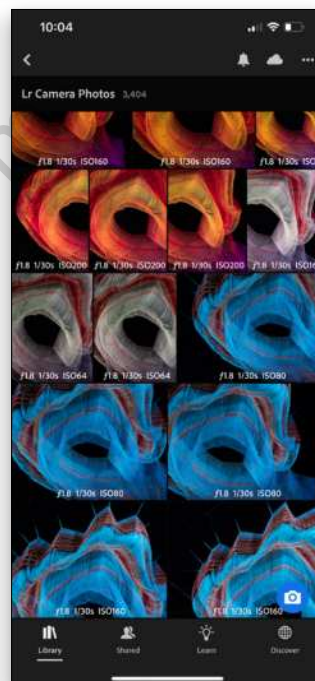
Show File Type



Show Flags & Ratings



Show Photo Info



Show EXIF Info



Left: Basic photo info;
Right: Histogram display



BETTER TOGETHER: INTEROPERABILITY WITH THE NEW MOBILE DESIGN BUNDLE

Adobe has been building mobile applications for more than a decade, shipping Adobe Ideas at the launch of the iPad. As time has passed, the applications have grown in power alongside significant updates to the hardware, the stylus (in the case of all modern iPads), and the operating system (iPadOS has given these apps many superpowers, such as support for Adobe Fonts).

Today's applications are loved by millions (with ratings averaging well more than 4.5 stars) and capable of both mirroring the functionality we love on the desktop (such as selections and masking in Photoshop) or giving us powers we've never had (and an intuitive stylus-on-glass approach) in applications such as Adobe Fresco (which auto-migrates those original Adobe Ideas files, by the way!).



Adobe Ideas

When you look closely at the minority of critical feedback, which is a treasure trove for those of us building products, you tend to see two themes: capability and value. Take Photoshop, for example. Photoshop on the desktop brings more than three decades of pro-grade solutions across many different segments, where Photoshop on the iPad focuses on fewer workflows, but with great depth, namely, selections, masking, compositing, retouching, and type (to start).

For photography, we have Lightroom, a product that answered the one-image-to-thousands-of-images opportunity that arose with the advent of digital cameras. For drawing and painting, we have Adobe Fresco, which leverages Photoshop brushes, but introduces both vector brush support and a new class of brushes, Live Brushes, to facilitate both oil and watercolor.

Mobile is an opportunity to redefine these creative workflows, both in terms of unique power (connection, portability, stylus, and GPU) and usability. Like many people, I prefer Lightroom on iPad to Lightroom on the desktop, because I feel like I can move faster in the software.

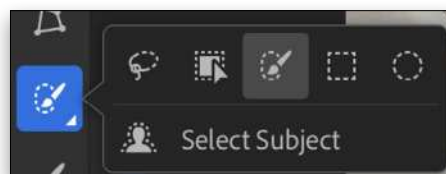
THE NEW ADOBE DESIGN MOBILE BUNDLE

To address capability, value, and to unlock the power of these applications when used together, Adobe recently launched the **Adobe Design Mobile Bundle** (iOS only). This offering gives you Photoshop on iPad, Illustrator on iPad, Fresco (premium), Spark Post (premium), and Creative Cloud, which, among many other things, facilitates thousands of Adobe Fonts! Both Fresco and Spark can also run with near parity on your iPhone. Further, you're allotted 100 GB of storage and the very cool **Adobe Portfolio**, all at around a 50% savings of \$14.99/month or \$149.99/year.

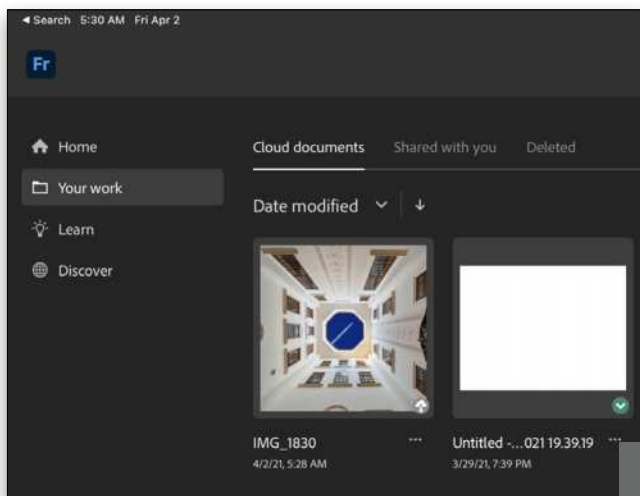
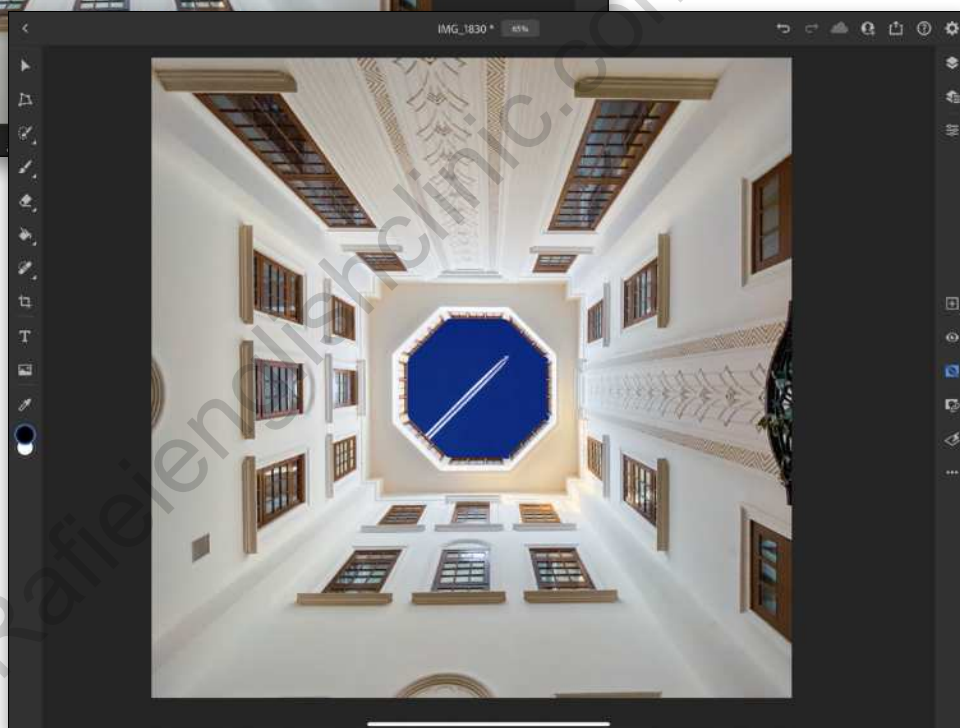
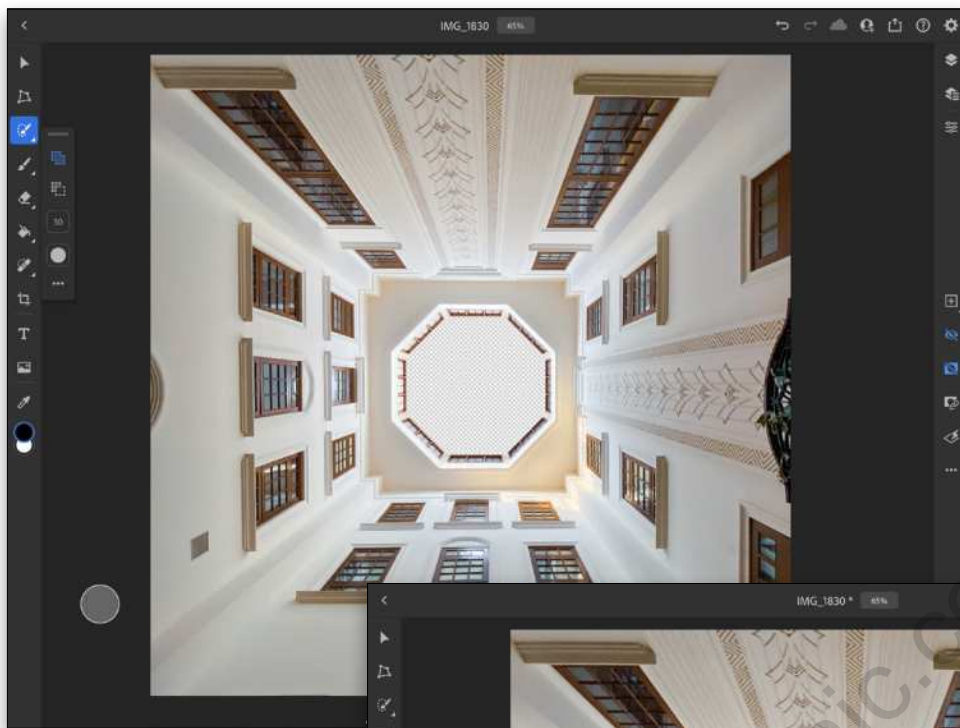
Reflecting back on past projects, such as Photoshop's inclusion in all of the Creative Suites, Creative Cloud, and the Photography Plan, bundles signal a major moment. From a product management perspective, I can tell you that they also signal a commitment to making these applications increasingly work better together. So with that, let's take a quick look at how the stars of this bundle can work together today.

WORKING TOGETHER

Starting in Photoshop, I leveraged the Quick Select tool to knock out a portion of my image shown top right.



From here, I'll use the Place Image tool where I can choose a local photo, an asset from Libraries (which runs across Adobe desktop and mobile applications), or the



camera feed. Had I begun in Lightroom, as I often do, my image could have also come from there.

Above is the composite of the two. I could, of course, use blend modes or continue to layer this image, but let's stop there for now. There's no need to save; I simply hit the back button and this document is saved to the cloud, making it available on both the desktop and in Fresco.

Fresco allows me to leverage all of my Photoshop brushes, as well as the hundreds of brushes included with the application, featuring some amazing creations from Kyle Webster. For a common use case, I've signed my image with the Scratchy Pencil pixel brush. Other common

workflows would be over-painting, which I've done in an assortment of oil brushes (note how these mix) and a blue vector brush.

Before we leave Fresco, note that the interface is very consistent with Photoshop, as are many of the powers. For instance, I have the same Place Image tool and the same Libraries full of design assets.

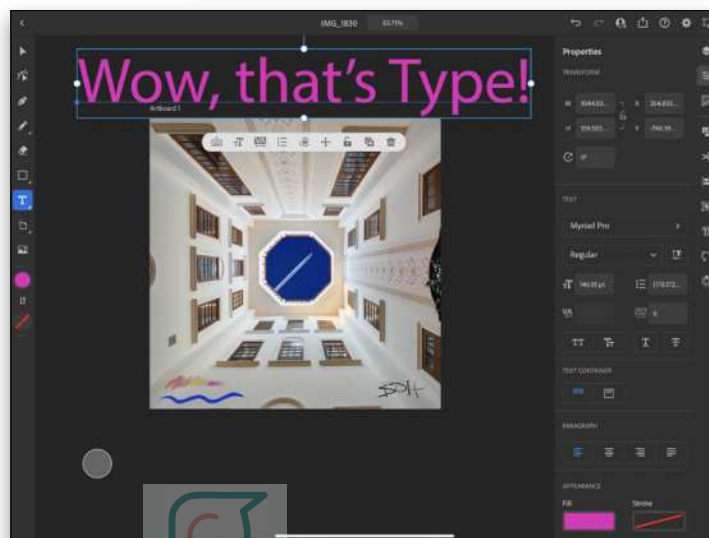
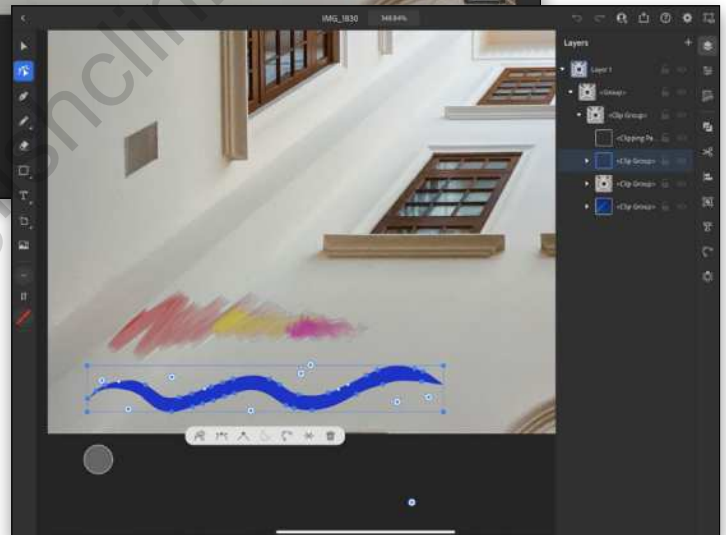
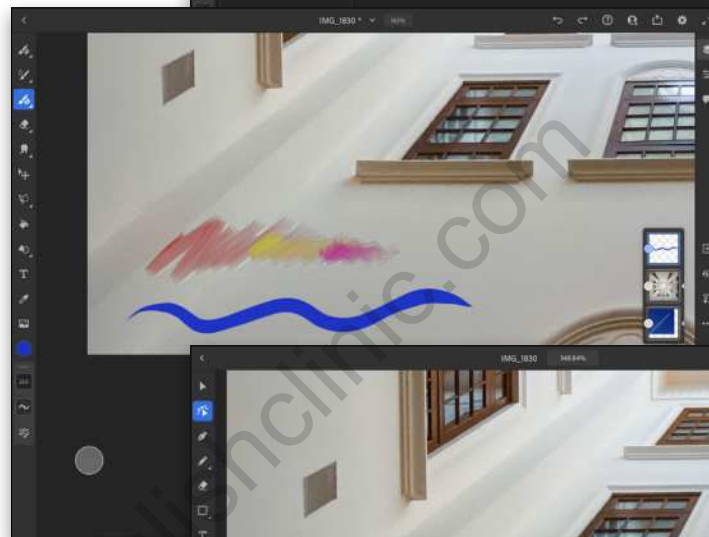
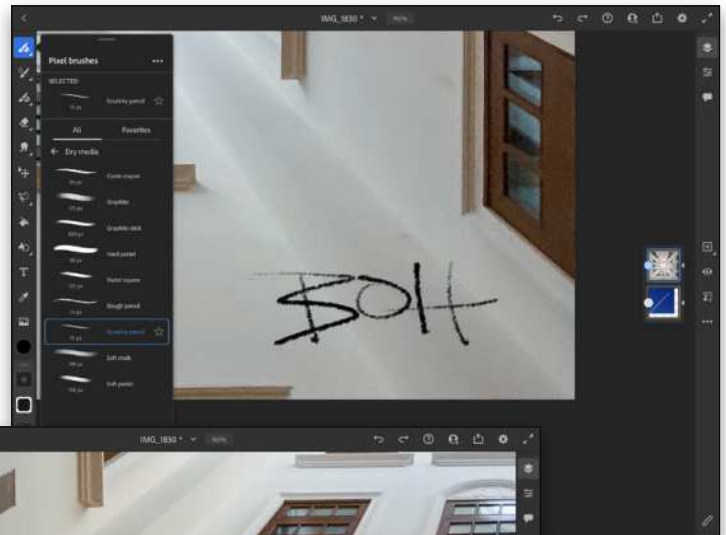
MOVING TO ILLUSTRATOR

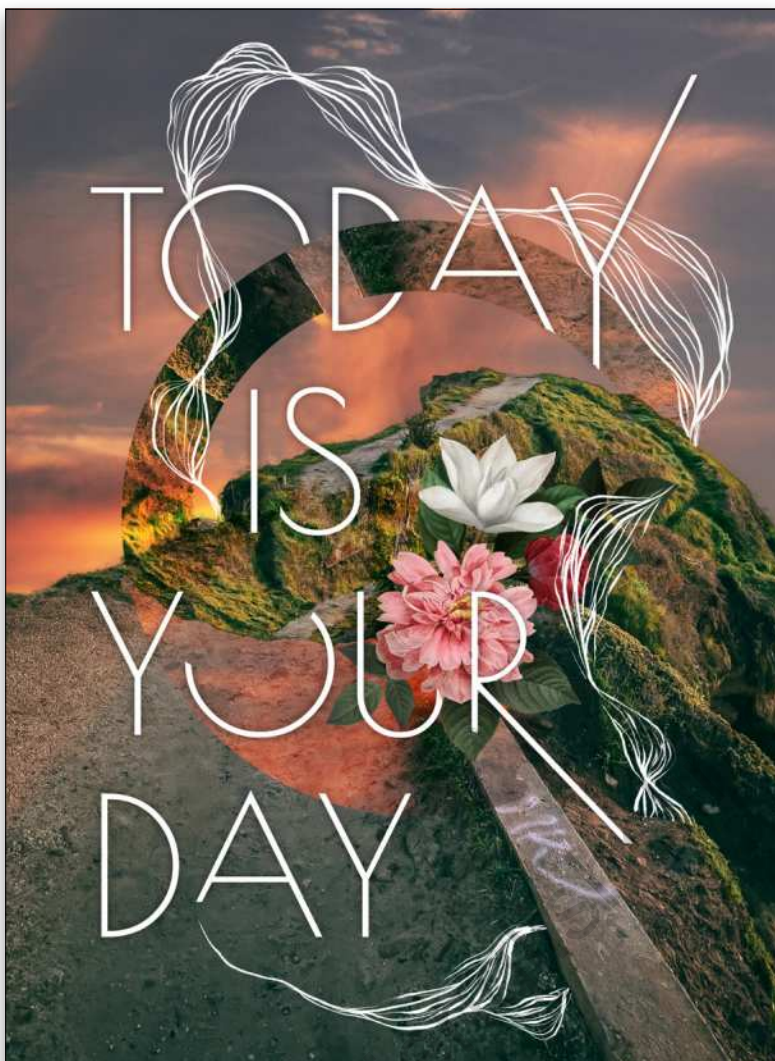
While Photoshop and Fresco speak similar languages, Illustrator does not, so to move there, we'll export our image in a language that Illustrator understands. I chose PDF and used the quick-share option to launch it in Illustrator on the iPad.

In Illustrator, I can dive deep into my layer stack and identify my blue vector stroke from Fresco. Sure enough, I can select that object and edit any of the many points.

This being Illustrator, I could, of course, do wildly imaginative things such as leverage Radial Repeat. There's so much there that I'd rather direct you to my friend [Paul Trani's video](#). Instead, we'll finish with something that Illustrator does incredibly well: type.

I'm going to let this screenshot speak for itself—thousands of Adobe Fonts, transforms, strokes, blend modes, and much more. Can you see what I mean about a powerful (and friendly) interpretation of Adobe Illustrator?

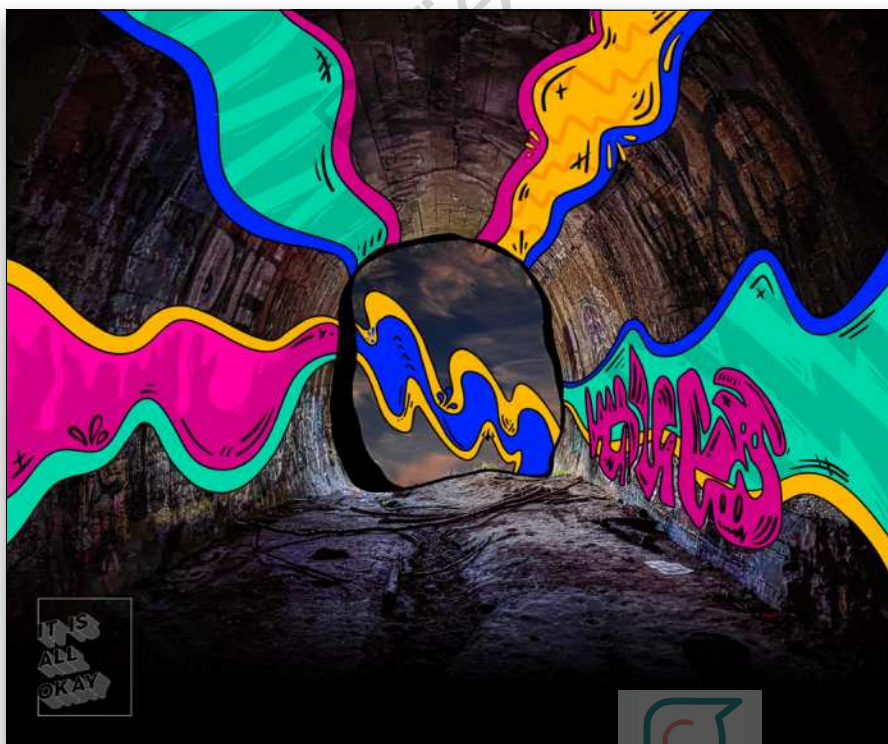




THE POSSIBILITIES

As a product manager, my proudest moments are watching how users like yourself take advantage of our new features and tools. I've only scratched the surface of how these applications work together, but in that glimpse I hope you see that the cloud connections between these apps; the shared Library assets; and the consistent, familiar interface are all designed to work together.

By now you know why I gravitated to photography instead of illustration, so to show what's really possible with these apps, I wanted to leave you with both a **blog post** from a recent event and some photo composites that I threw to my friend and Fresco's Lead Designer, Brooke Hopper. Brooke used Fresco and Illustrator to reinterpret these images.



While the apps within the new Design Mobile Bundle are incredibly powerful, we're just beginning to bring them closer together. As you unlock your own creativity or see areas for us to improve, please drop me a line at bhughes@adobe.com. ■

 Questions & Comments



THE HEALING BRUSHES VS. THE CLONE STAMP TOOL

Last issue we talked about one of the big reasons I jump over to Photoshop from Lightroom Classic: to remove unwanted “stuff” in my photo, and we went over the very awesome Clone Stamp tool. The issue before that we looked at the Healing Brush and its cousin the Patch tool, but today we’re going to look at which to use and when, because each has certain characteristics that make it suited for certain kinds of tasks (which is a fancy way of saying, sometimes one works better; sometimes the other works better).

First, a reminder of what the two tools do:

1. *The Clone Stamp tool* makes an exact copy of an area you choose, and then you paint that area over the thing you want to remove from your photo. Think of it as “painting a copy.”

2. *The Healing Brush* also uses an area you choose, but as a general “use this type of tone and texture” where it works its magic. So the result isn’t an exact duplicate, but more of a repair that’s influenced by the area you choose. There are actually two Healing Brushes. If you use the Spot Healing Brush, Photoshop automatically chooses the area it thinks has the proper tone and texture, and it’s sometimes way off with where it chooses, so the results can be really bad. With the regular Healing Brush, it relies on you to choose the proper area from which to “sample,” and that usually works out really well.

So you might be thinking, “Well, it sounds like you’d always want to use the Healing Brush, as the fix looks less obvious because it’s not making a straight duplicate, plus you have two brushes to choose from, and a third if you count the Patch tool (which is for healing larger areas or objects).” And all that would be right on the money, but the Healing Brush has an Achilles heel (see what I did there?) in that it works best when the object you want to remove is all by itself, such as a speck, spot, smudge, telephone wire, or a can lying in the grass—something that’s kind of all by

itself. It usually messes up when the thing you want to remove is touching another foreground object, because it can often pick up areas of that other object, smearing the edge of the repair, and that’s a dead giveaway that the image has been retouched.

REMOVING SPOTS

We’ll do a project here that will make a big difference in your understanding of which tool to use and when. Open an image with some spots or specks in it (in this case, we’re using an image I took in Dubai a few years back of the amazing Burj Al Arab hotel). I had tons of sensor dust and specks from shooting out in the desert for days, but these spots are all by themselves, sitting on a background of the sky, which makes them easy for the Healing Brush or Spot Healing Brush to remove. In fact, this is their “jam.” It’s what these tools do best, and it’s easy and seamless for them to remove those spots.





Here's the same image after just 60 seconds or so with the Spot Healing brush (J). You just make your brush size a little larger than the spot you want to remove, click once, and it's gone. You can see, even with all those spots, it only takes a few clicks to quickly clean up the sky. By the way, to change your brush size, use the Bracket keys ([]) on your keyboard (they're to the right of the letter P on a standard US keyboard). Pressing the Left Bracket makes the brush smaller, and the Right Bracket makes it larger.



GETTING MESSY WITH THE HEALING BRUSH

Now, here's where it gets sticky. I zoomed way in, up near the top of the building on the left side, and there's a part of the building sticking out. It's an observation deck and lounge (if I remember correctly, as it's been a few years). That deck is touching the side of the building, so this is where it gets messy.

Let's try using the Healing Brush (nested below the Spot Healing Brush in the Toolbar) to remove that observation deck sticking out from the building. We Option-clicked (PC: Alt-clicked) to choose the area we wanted to sample, and then painted over the area we wanted to remove. Now you can really see the issue with using the Healing Brush to remove something when it's touching the edge of something else. It literally smears—a bad look all the way around—but that's okay; that's why we have the Clone Stamp tool; for cases like this where the Healing Brush just isn't the right tool for the job.



KEEP IT CLEAN WITH THE CLONE STAMP TOOL

Let's press Command-Z (PC: Ctrl-Z) to Undo, so the observation deck comes back. Now we'll get the Clone Stamp tool (S), hold the Option (PC: Alt) key, and click once in an area nearby with similar tones and texture (here I clicked it right below the observation deck). Now when we paint over the deck, we're painting the area of sky right on top of it. We're "cloning" the sky over it.

When we get near the edge of the building, we'll sample the edge of the building (hold Option [PC: Alt] and click) and paint right along the edge to clone the building over the remaining piece of the observation deck. What makes this easy is that you'll see a preview of the area you sampled right inside your brush cursor, so lining it up with the edge of the building as we painted was a snap in this case. Just a few seconds of cloning and that deck is gone, but without the smearing. Now, if there are any specks, spots, or missed areas left over in the sky, we can switch to the Spot Healing Brush or Healing Brush to quickly clean up those.

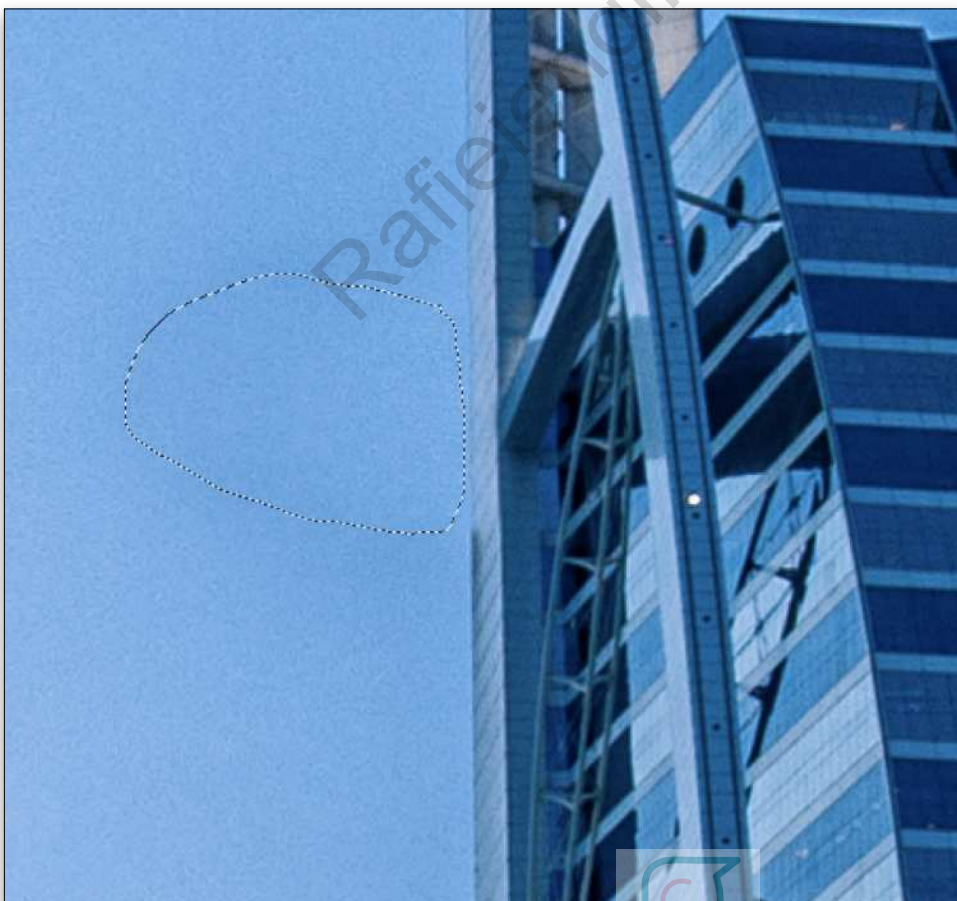


USING THE TOOLS TOGETHER FOR FAST, CLEAN EDITS

Okay, now I'm going to share one of my favorite tricks where you only have to do a little bit of cloning and then you let the Patch tool (the Healing Brushes' bigger cousin) take over to do the heavy lifting. Remember what I said earlier: the Healing Brush smears when the object you're trying to remove is touching another object (like what we have here). But what if we first cloned over the part of the deck that's touching the main building with the edge of the building and sky? Since no part of the deck is touching the building now, we could switch to the Patch tool and remove the rest of the observation deck in just seconds.

We did this by first getting the Clone Stamp tool; Option-clicking (PC: Alt-clicking) right on the edge of the building, directly above the observation deck,





to sample that area; and cloning straight down that wall. See how it created a gap between the deck and the building? That's what we're after. That separation. That little gap.

Now we switched to the Patch tool (nested below the Spot Healing Brush tool in the Toolbar) and dragged out a selection around the floating observation deck (it's not touching the edge of anything at this point, right?), as shown here.

The final step was to simply take the Patch tool, click-and-hold the cursor inside that selected area, and drag it over to the left until that observation deck was gone. When we released the mouse button, our retouch was complete. This is a great way to use the two tools together to get rid of those harder-to-remove areas.

Okay, next issue our journey continues, but I hope you found this helpful and that it gives you an idea of how powerful these tools are when you use them together, each doing the part of the retouch it does best. See you next time! ■

 Questions & Comments



Rafieenglishclinic.com

In this feature article, we're going to make lighting effects in Photoshop that will vary from the practical to the more magical side of things. Creating lighting effects is one of my favorite things to do, and these types of effects can really elevate an image so that it has that little "something extra" that grabs the viewer's attention. These effects can be used in a very subtle way, or they can be powerful and dynamic.

Drawing to the Light



by Colin Smith



THE LIGHTING EFFECTS FILTER

There's a powerful and almost forgotten tool in Photoshop for creating lighting effects: the aptly named Lighting Effects filter. There are a few things to know about this filter before you jump in. First, it will only work on images in RGB color mode, so make sure you choose Image>Mode>RGB Color if your image is in a different mode.

The second thing to know is that it only works on 8-bit images, so go to Image>Mode>8-Bits/Channel. (*Fun Fact:* It worked as a 16-bit filter in CS6, but the results weren't that good.)

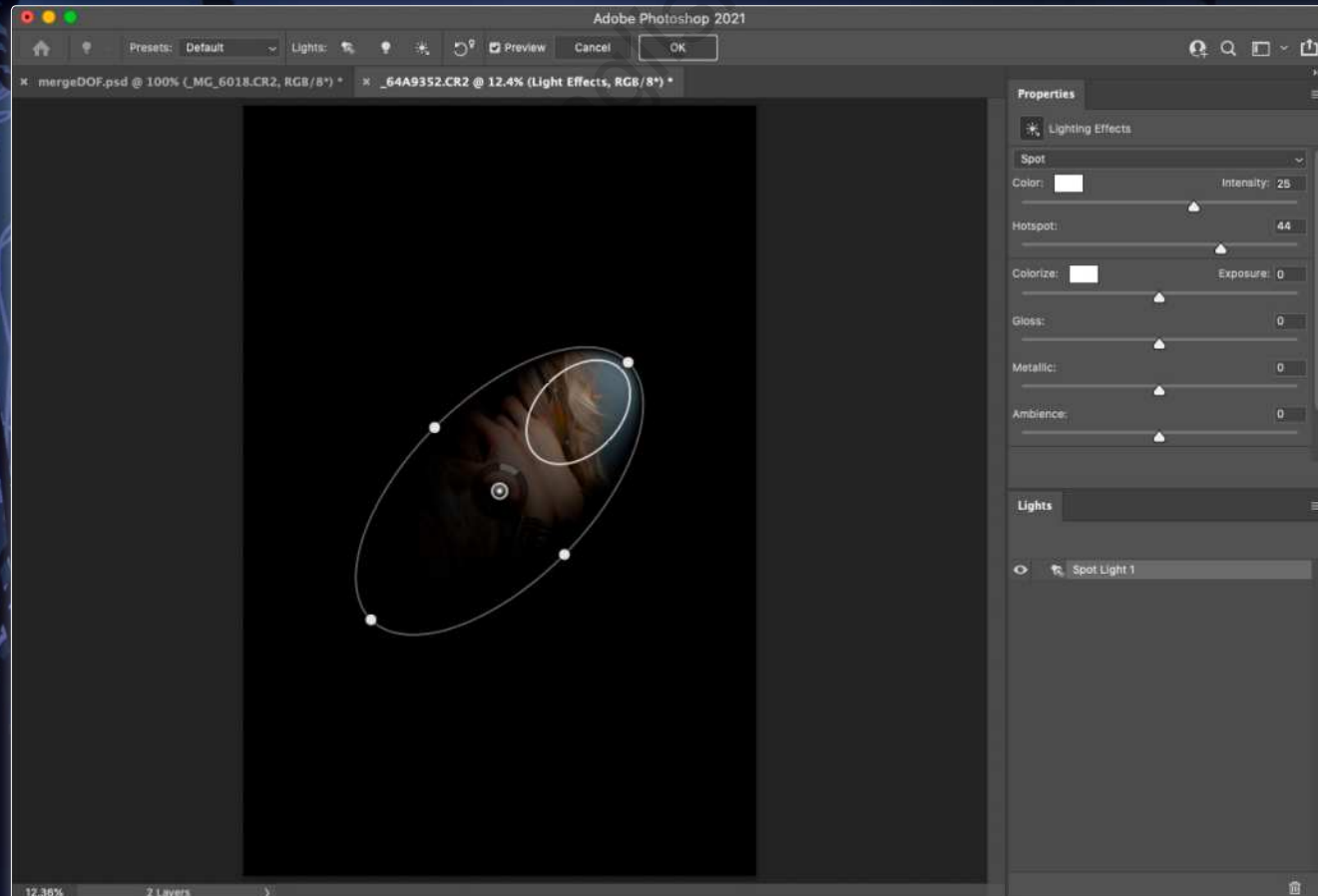
And the final disclaimer is that it's a bit buggy and the adjustment controls can disappear. If this happens, a Photoshop restart will be necessary to get them back. Wow! Why even bother with the Lighting Effects filter with all those caveats? Because the results are really, really good!

STEP ONE: Open an RGB, 8-bit image in Photoshop. I'm using a photograph that I shot in my studio. The model's name is Callan and we want to make her look a bit more dramatic. Before moving on to the next step, though, make sure your image layer is active in the Layers panel and go to Filter>Convert for Smart Filters to change

the layer to a smart object. That way, after you apply the Lighting Effects, you can always go back and make changes to the settings at any time.



STEP TWO: To apply Lighting effects, go to Filter>Render>Lighting Effects, and you'll see the Lighting effects workspace appear. If you don't see any onscreen controls on the image preview, press Command-H

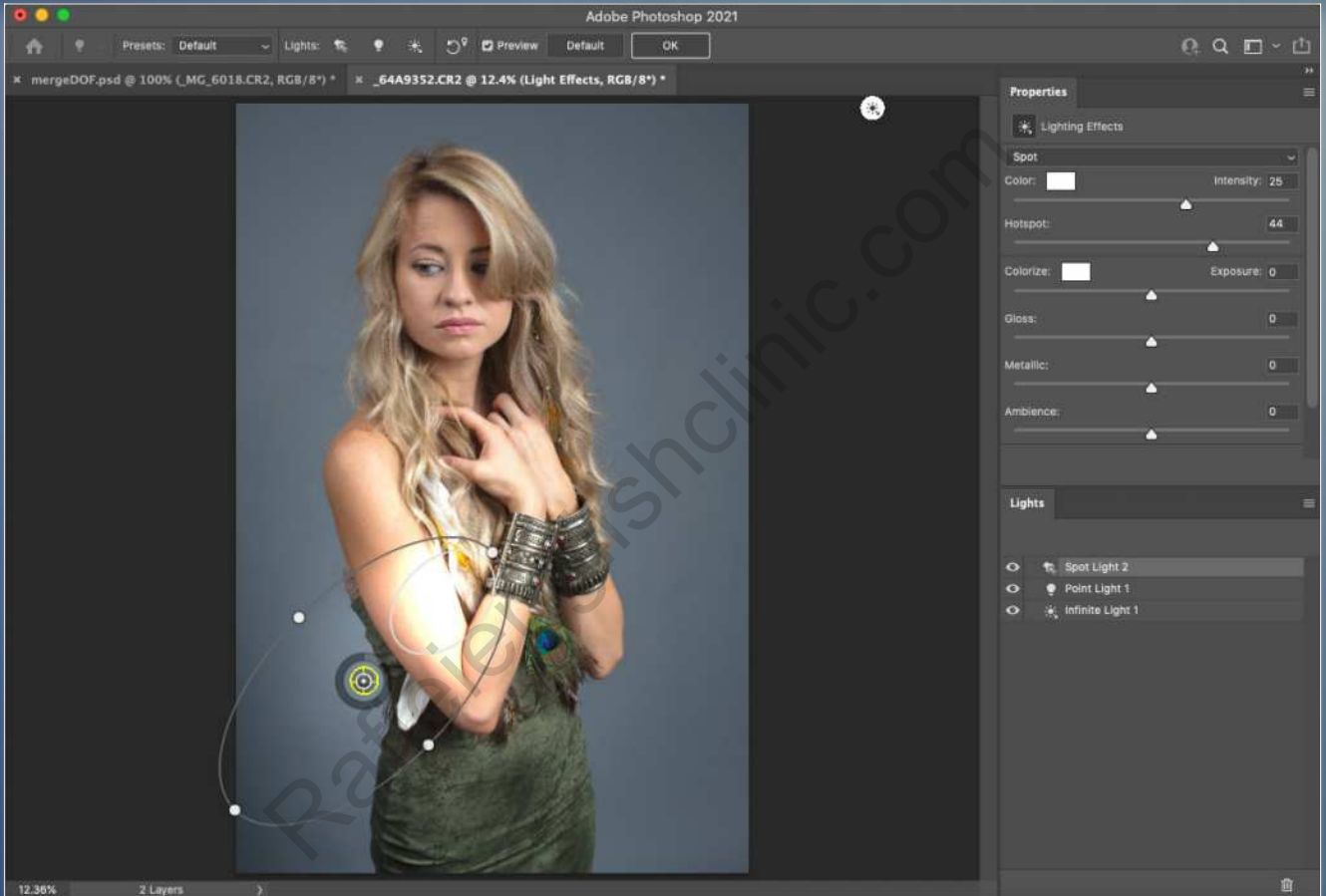
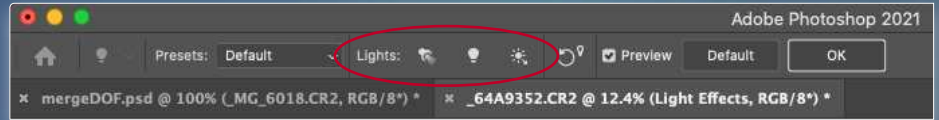


(PC: Ctrl-H), as they may be hidden, and this shortcut will toggle their visibility. If you're using macOS and you've set Command-H to hide Photoshop instead of hiding the extras, you can go to View>Extras to turn on the controls.

STEP THREE: There are three different types of lights in Lighting Effects: Spot, Point, and Infinite. (These are similar

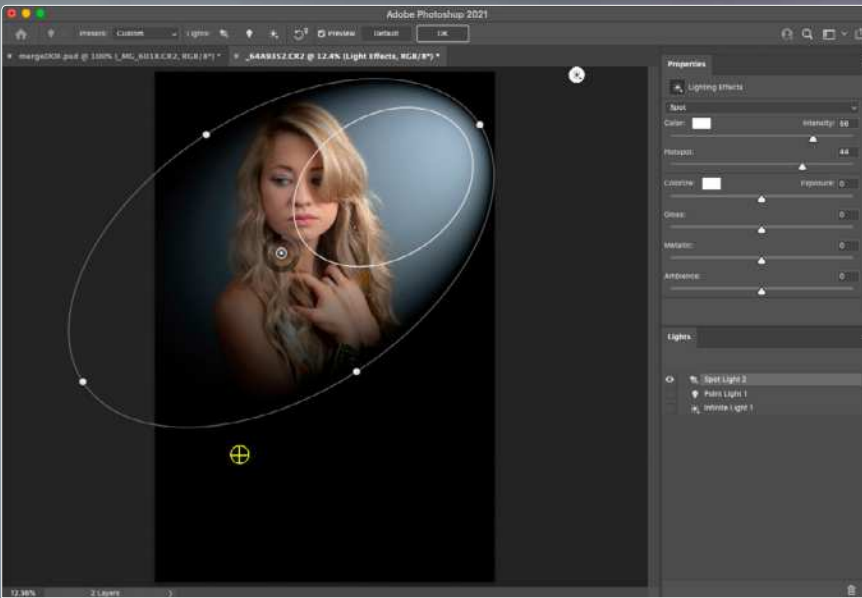
to the 3D lights in Photoshop, but we're using them on 2D images.) You can click on the Lights icons in the Options Bar at the top to add new lights.

Each light that you add is shown in the Lights panel at the bottom right. Just like in the Layers panel, you can click on the Eye icon to the left of a light to turn it off/on.

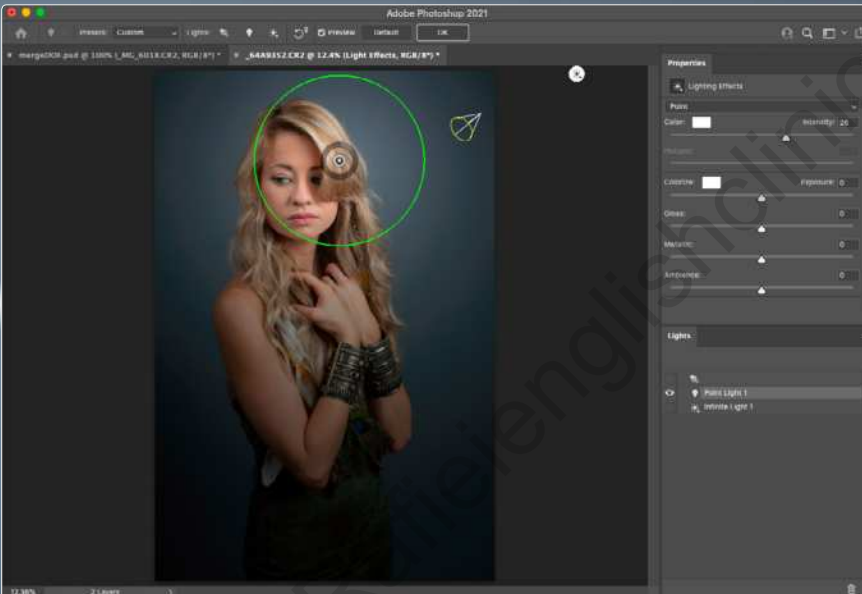


STEP FOUR: Let's take a quick look at each of the three types of lights.

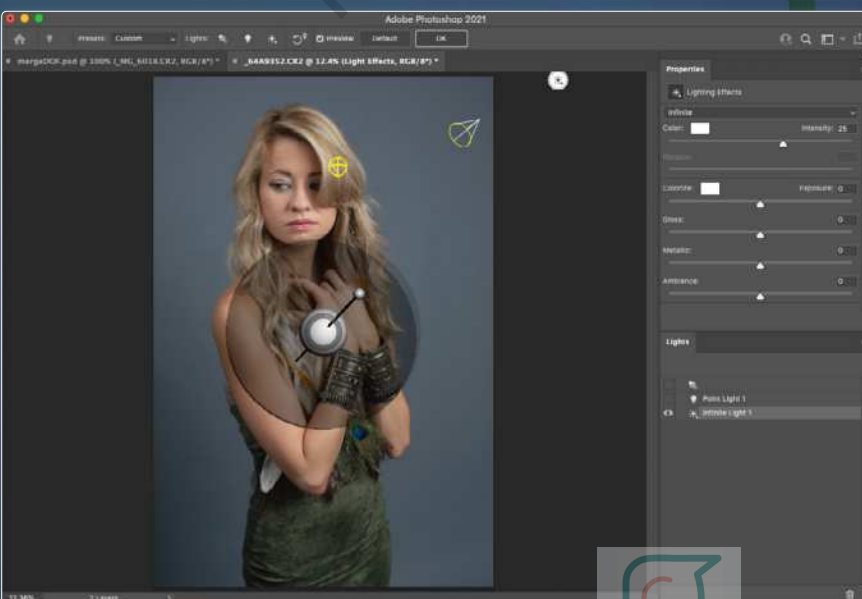
Spot: Like a spotlight, the light starts from a specific point and travels in a set direction. The light falls off, or becomes weaker, the further it travels from the starting point.



Point: Light travels in every direction from the center point of the light, and falls off the further it travels from the starting point, like a light bulb.



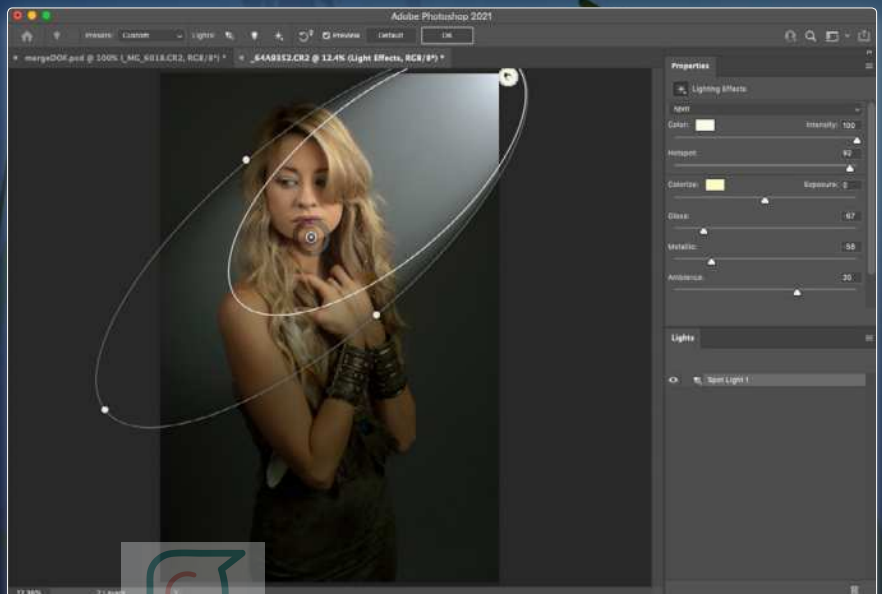
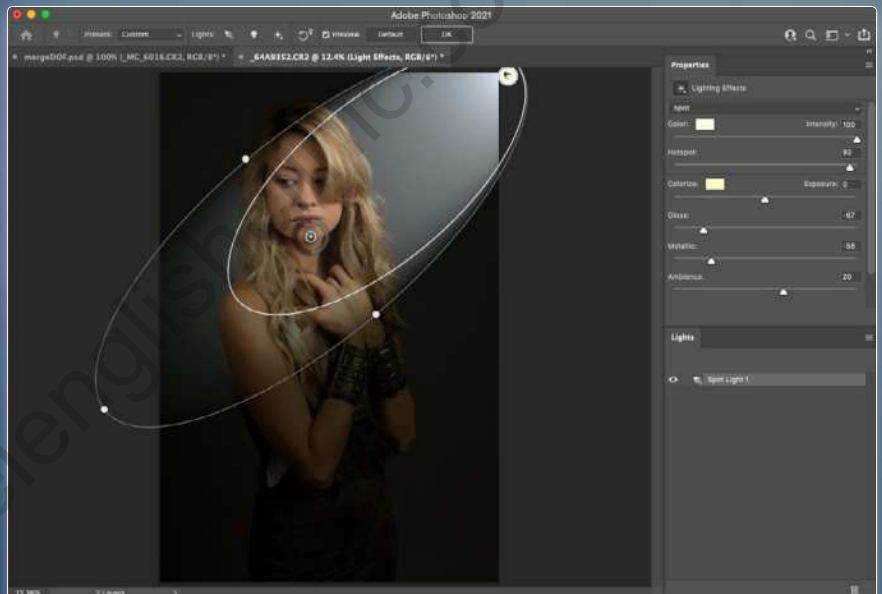
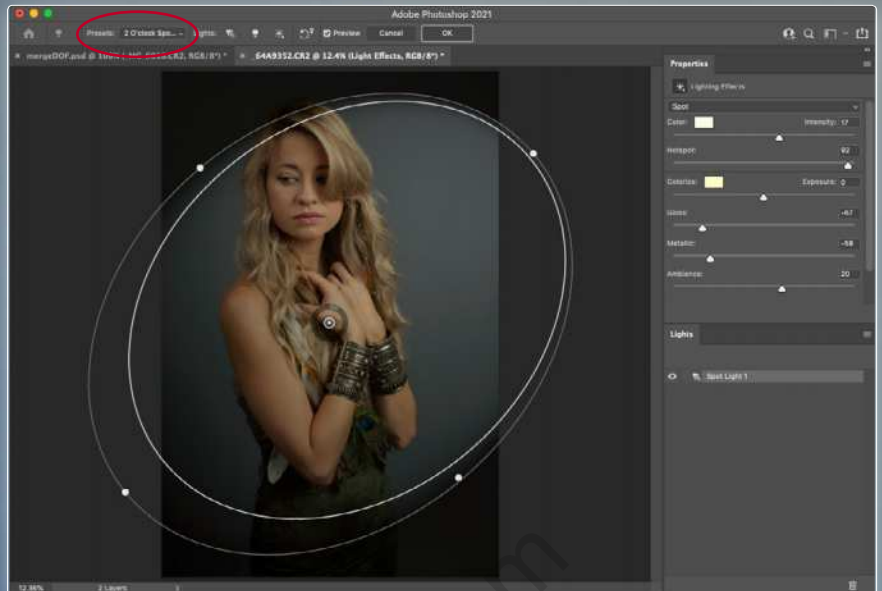
Infinite: Light travels in a set direction, but doesn't fall off and is always the same intensity, like sunlight.

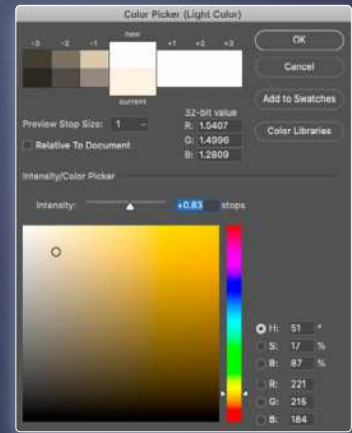
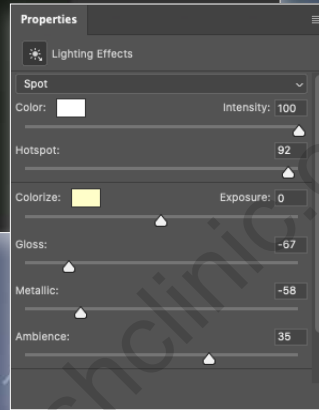
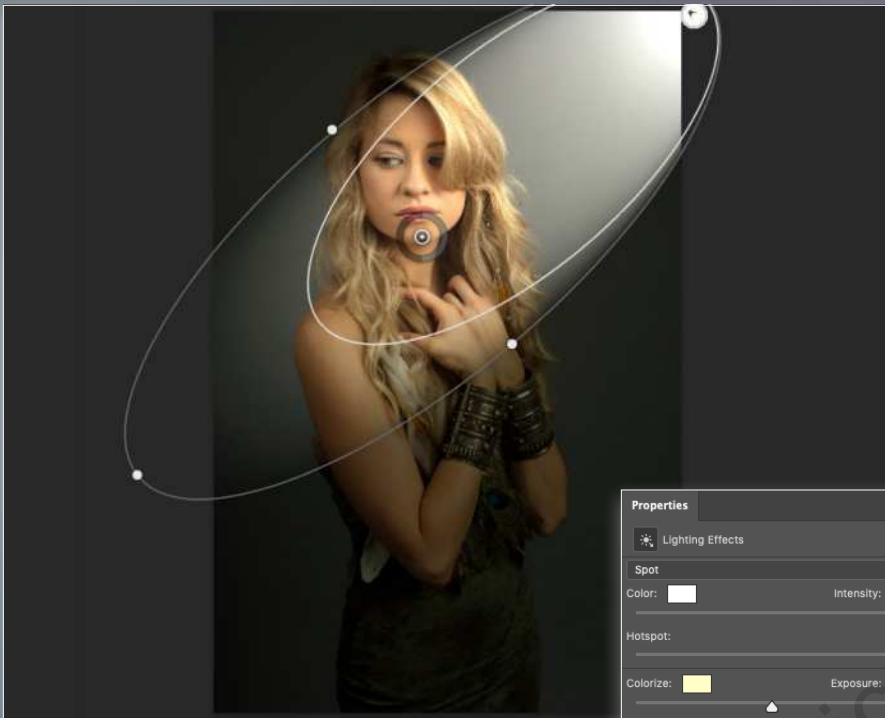


STEP FIVE: You can either use a preset, or set up everything manually from scratch. You'll find the Presets drop-down menu to the left of Lights up in the Options Bar. It can be a big timesaver to begin with a preset and then modify it for the perfect result. I encourage you to play with all the different presets, just to get a feel for what the different types of lights do. Let's start with one of my favorites, the 2 O'clock Spotlight. After you choose this preset, you should see something similar to the image shown here.

STEP SIX: To reposition the light, click-and-drag anywhere inside the ovals. To change its shape, drag any of the four points, and to rotate the angle of the light, click-and-drag anywhere outside the ovals. You can adjust the ring in the middle to change the Intensity (brightness) of the light. This is where the buggy part might come in. As you move your cursor around the image, you'll see a tooltip telling you what will happen when you click-and-drag. Clicking directly on a dot may move the light instead of scaling it, so move your cursor around until you see a tooltip that says either "Scale Length" or "Scale Width," then click-and-drag.

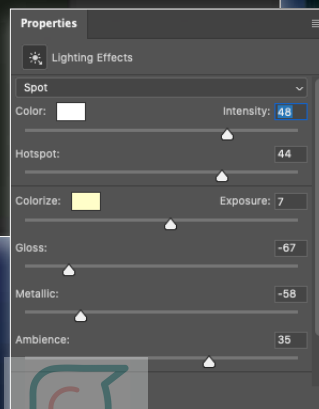
STEP SEVEN: To change the brightness of the image outside the light, change the Ambience in the Properties panel. A higher Ambience will make the whole scene brighter, just like turning on a light in a room that was previously only lit by a spotlight. We're going to keep Ambience low so that we get a more dramatic effect with the spot light in this image.





STEP EIGHT: Click on the Color swatch in the Properties panel to open the Color Picker. This is where you can add some color to the light, but be very subtle with the adjustments here, because a tiny bit goes a long way.

Also, if your Intensity is all the way up to 100 in the Properties panel, as it is in our image, and it's still not bright enough, you'll find an additional Intensity slider in the Color Picker. Give it a little shift to the right to go even brighter but, again, be subtle or you'll blow out all your highlights. Click OK to close the Color Picker. Now you can see our light is much more dramatic.



STEP NINE: Adjust the Hotspot in the Properties panel to make the light source larger or smaller. In this example, we made it smaller so our model is illuminated by the falloff, making a more pleasing look. This falloff more accurately mimics an actual studio light. We also decided to back off on the Intensity, and kick up the Exposure slightly.



Here's our final result after clicking OK in the Options Bar.

I also wanted to share a couple of variations so you can see what this would look like in black-and-white or with a cooler color cast. I think it's pretty convincing, especially the black-and-white, don't you?



TURNING ON LIGHTS

You can easily turn on lights of any kind in your images. In this next technique, we'll be turning on the headlights in this Aston Martin DBS. If you want a quick fix, just add the Lens Flare filter as shown starting at Step Nine below, but let's go into more detail so you can get a much more realistic result than a simple lens flare. Depending on the image you're using, you might need to use different settings than the ones we're using here, so feel free to experiment.

STEP ONE: Begin with a photo of a car in low light with its headlights turned off. If your image is too bright, you can always use a Curves adjustment layer (Layer>New Adjustment Layer>Curves) to lower the lights. In the Properties panel (Window>Properties), drag the point at the bottom left of the curve to the right, and drag the point at the top right straight down.

STEP TWO: Create two new layers. Double-click the name of the first new layer in the Layers panel, and rename it "glow." Rename the other layer "Hotspot." Switch to the Brush tool (B), choose the Soft Round brush in the Brush Preset Picker in the Options Bar, and press D then X to set the Foreground color to white. With the glow layer active, paint over both lights. *Tip:* Use the Bracket keys ([]) on your keyboard to quickly resize the Brush tool as needed.

STEP THREE: Obviously, it's not looking realistic yet. Change the layer blending mode of the glow layer to Overlay near the top left of the Layers panel. We'll work with this more later, but for now it's giving us a nice base with which to start.

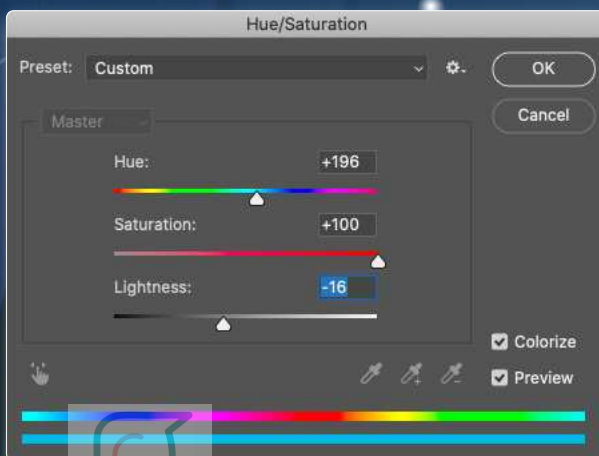


STEP FOUR: Click on the Hotspot layer in the Layers panel to make it active. Zoom into one of the lights and, using the Soft Round brush again, click (don't paint) to add a white dot to each light source in the headlight. In this image, I used a larger brush for the LEDs in the center, and a smaller brush for the ring of small LEDs around it. Again, use the Bracket keys to resize the brush as needed. Repeat for the other headlight.

STEP FIVE: The key to getting realistic-looking lights is adding just the right amount of blur, so go to Filter>Blur>Gaussian Blur. In this case, a setting of 23.3 pixels works nicely. Click OK when you find the right setting for your image. You can see the result is looking better now.

STEP SIX: For an extra step of realism, let's add a blue glow to the lights, since LEDs tend to give off a little bit of a blue glow relative to outdoor ambient light. Press Command-J (PC: Ctrl-J) to duplicate the Hotspot layer. Either apply a Hue/Saturation adjustment layer (Layer>New Adjustment Layer>Hue/Saturation) and make your adjustments in the Properties panel, or apply it directly to the layer, as we did here, by pressing Command-U (PC: Ctrl-U) to bring up the Hue/Saturation dialog.

Click on Colorize, and move the Saturation all the way up to +100. Change Hue to +196, which will make it a light blue. At this point, you probably don't see any color because you're shifting the Hue on pure white, which can't show color. The solution is to lower the Lightness anywhere below 0. As you move the Lightness slider to the left, you allow more color to show, but it also darkens the light. The trick is finding the right balance. On this image -16 works, but it will probably be different for each image. It's like adding salt: each dish needs more or less. Welcome to cooking in Photoshop. Click OK to close the dialog.





STEP SEVEN: Next, we'll add a little blur to the blue Hotspot copy layer to make the color look more like a glow, so go to Filter>Blur>Gaussian Blur again. A setting of 64 pixels works nicely for this image. In the

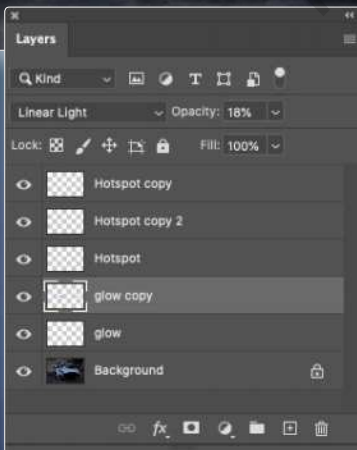
image above left, you can see the blue glow with the original Hotspot and glow layers hidden. And in the image above right, it shows all the layers turned back on.



STEP EIGHT: Sometimes the lighting effect isn't quite strong enough. This is purely optional for the Goldilocks people (like myself) who want it just right because this is one of those things that probably only 5% of people will ever notice. Here's how to dial in just the right amount of light.

To increase the light, duplicate the light layers as many times as you need with Command-J (PC: Ctrl-J). Each duplicate will make the light a little brighter. Also, experiment with different layer blending modes on the duplicate layers. Soft Light, Linear Light, Pin Light, and Color Dodge can produce some pleasing results.

If you want to go for something in-between a duplicated light and the original, adjust the Opacity on the copy. Here, I duplicated both the original Hotspot layer and the glow layer. The glow copy made the light too intense, so I dropped its layer Opacity all the way down to 18% and changed its blending mode to Linear Light.



STEP NINE: There's one last thing we can do to make it an even more convincing light effect, and that's to add a lens flare. Wait, it's okay. We won't apply the default red lens flare that's so obviously Photoshop.

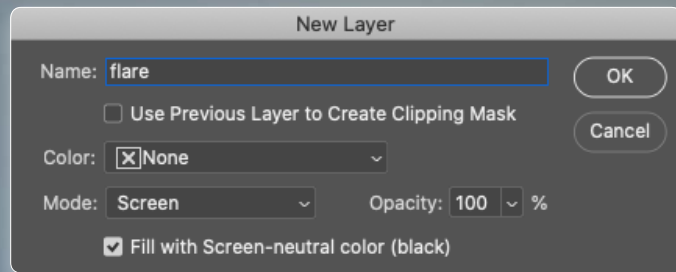
Hold down the Option (PC: Alt) key as you click on the Create a New Layer icon (+) at the bottom of the Layers panel. This will open the New Layer dialog. Name the layer "flare," and change the Mode to Screen, which will activate a checkbox that now says "Fill with Screen-Neutral Color (Black)" Check on that box and click OK. This will fill the layer with black (which you'll see in the Layers panel), but because the blending mode is set to Screen, nothing will show in the image. This invisible layer will provide a base to which we can apply our lens flare. The lens flare will show perfectly; just the black will be hidden. Drag the flare layer to the top of the layer stack in the Layers panel.

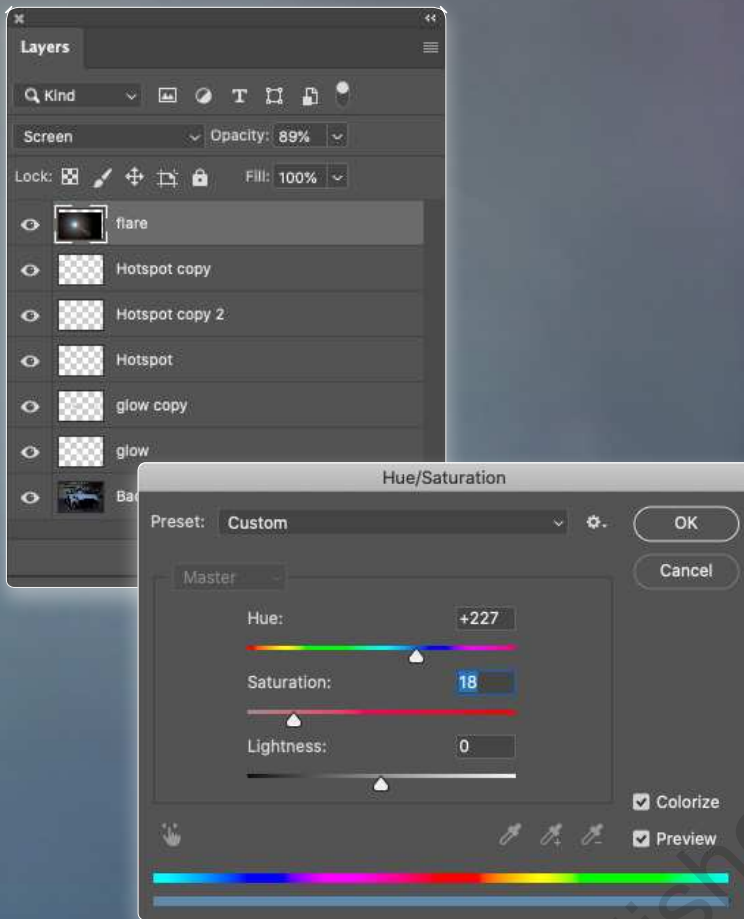
Why go to all this effort? Because this will allow us to reposition our lens flare after we've created it. It's very difficult to perfectly position a lens flare; it's possible, but this way is much easier and faster.

STEP 10: Choose Filter>Render>Lens Flare and, in the dialog that appears, change the Lens Type to 105mm Prime. (Movie Prime also works well, as it simulates an anamorphic lens...well, sort of. The slices are supposed to be horizontal. We now know more than we did in the 90s.) Adjust the Brightness to 97%. Dragging the crosshair in the preview area changes the direction and length of the flare. Experiment with its placement for your images. Click OK to apply it.

STEP 11: Use the Move tool (V) to reposition the lens flare over one of the lights, which really ups the realism of the effect. You may need to adjust the Opacity of the Lens Flare in the Layers panel. Here, you can see what it looks like at 89%.

Because you moved the flare, you may see a hard line in your image where the flare layer is no longer filled with black.





Here's a quick fix: Command-click (PC: Ctrl-click) on the flare layer's thumbnail in the Layers panel to select it. Press Shift-Command-I (PC: Shift-Ctrl-I) to Inverse the selection so the areas that *aren't* filled with black are now selected. Press Shift-Delete (PC: Shift-Backspace) to open the Fill dialog, select Content-Aware in the Contents drop-down menu, and click OK. Press Command-D (PC: Ctrl-D) to Deselect. The hard line should now be gone.

STEP 12: Some of the flares coming off the headlight have various colors. Some people like this, some don't. If you don't like the multicolored flares, make sure the flare layer is active in the Layers panel, and press Command-U (PC: Ctrl-U) for Hue/Saturation (or create a Hue/Saturation adjustment layer). Click Colorize and the flares all become the same color.

You can now tint the lens flare here in the Hue/Saturation dialog, as we did earlier with the blue LED lights in Step Six. Here's our final result with the flare layer turned up to 100% and the colors on the flare set to a blue tint. Which result do you prefer?



LIGHT IT UP WITH FAIRY DUST

There's nothing that adds a little magic to a picture like fairy dust. In this tutorial, I'm going to show you how to make that magical glowing dust. We'll start with this picture I grabbed from Adobe Stock. (I apologize, but the pandemic prevented me from setting up a photoshoot to capture the tutorial image for myself.)

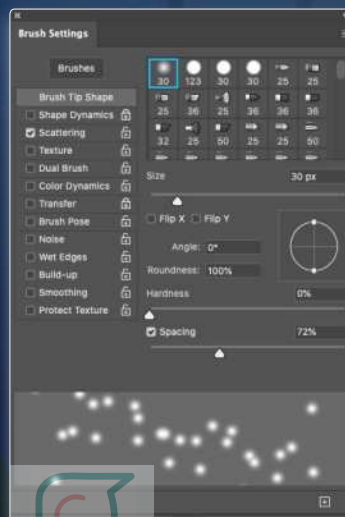
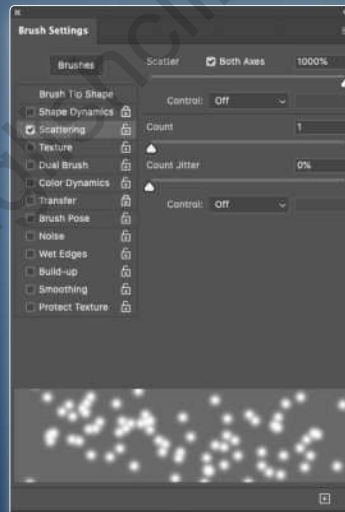
If you'd like to download the low-res water-marked versions of this image to follow along, click [this link](#), log in with your Adobe ID, and click the Save to Library button. Right-click the image in the Libraries panel (Window>Libraries) and choose Edit to open it in Photoshop. To make it easier to work with the image, increase the resolution of the practice file. (We normally don't recommend enlarging images, but this is only for practice purposes.) Go to Image>Image Size, turn on the Resample checkbox, select Preserve Details 2.0 from the Resample dropdown menu, set the Width to 3,000 pixels, and click OK.

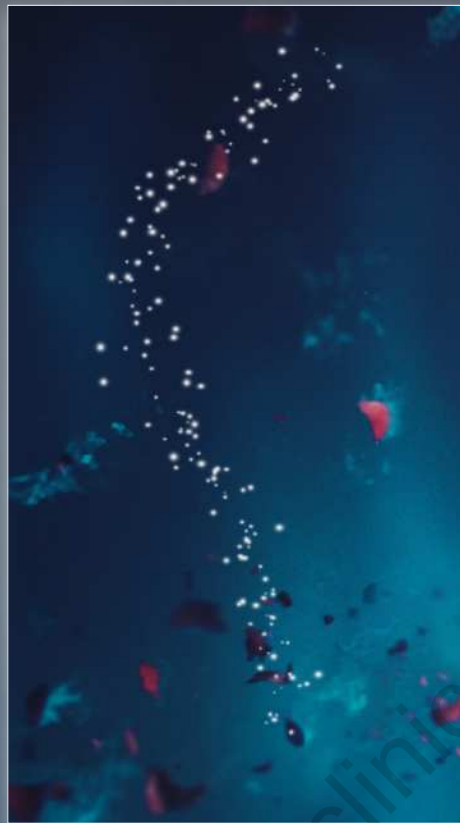
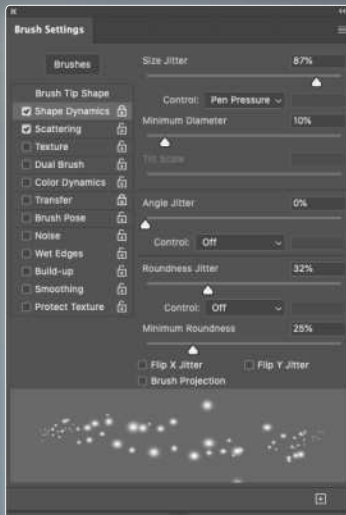
STEP ONE: The first thing we need to do is create a custom brush, so choose the Brush tool (B) from the Toolbar. In the Brush Preset Picker in the Options Bar, select the Soft Round brush with Hardness at 0% (for a soft edge) and a Size of 30 px.

STEP TWO: Go to Window>Brush Settings to open the Brush Settings panel, and click on Scattering in the list on the left side of the panel. Click on the Both Axis checkbox, and turn the Scatter amount all the way up. Set the Count to 1 so the dust trail doesn't become too thick.

STEP THREE: There's a second part to Scatter, and that's Spacing. Choose Brush Tip Shape at the top of the list on the left, and change the Spacing to 72% to push the brush spots further apart.

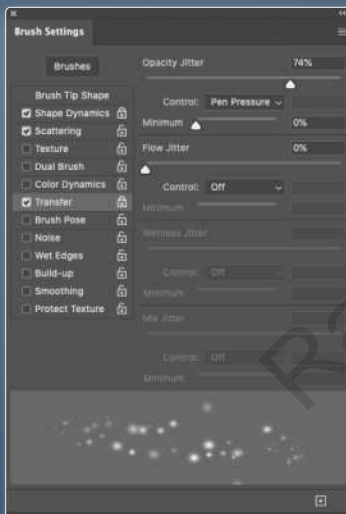
With the Foreground color set to white (press D then X), this is what a brushstroke would currently look like in the image. We have a nice distribution of the fairy particles, but they're all the same, and we don't want that.





STEP FOUR: Choose Shape Dynamics in the Brush Settings panel, and turn Size Jitter all the way up to 87%. Jitter means randomness, which will vary the size of the particles as you paint. If you're using a pressure-sensitive tablet, such as a Wacom, set the Control drop-down menu to Pen Pressure, which will enable you to vary the size of the particle streams by changing the amount of pressure you apply while painting.

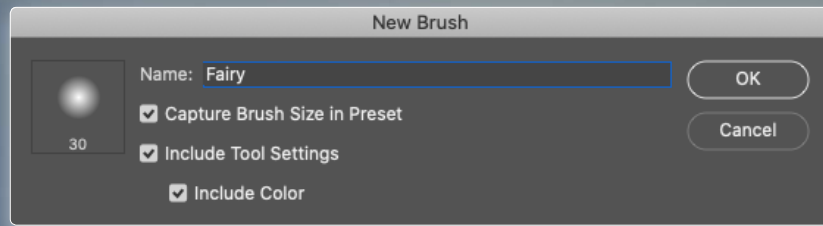
Boost the Minimum Diameter to 10%, and give it a little bit of Roundness Jitter at 32%. Now when we test the brush, we can see a variance in size. That's much better, but we still have one more thing to do.



STEP FIVE: Choose Transfer in the Brush Settings panel, and turn up Opacity Jitter to 74% to vary the transparency. Also, set Control to Pen Pressure if you're using a tablet.

Now, when we test the brush, it's starting to look like something we can use. I advise you to constantly test your brushes as you're making them.

STEP SIX: Let's save the brush before we go any further. Click the plus icon at the bottom of the Brush Settings panel. In the New Brush dialog, name the brush "Fairy," and click OK. The new brush will be the currently selected one.

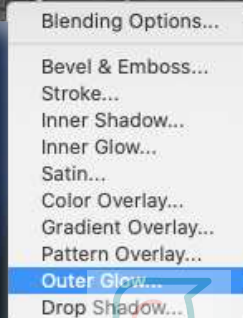
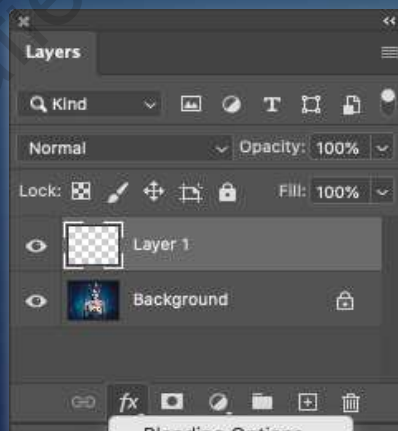


STEP SEVEN: Create a new layer because you always want to paint on a new layer and not directly on the image layer itself. Gently paint in the streams of fairy dust. Make it thicker at the origin of the particles (the rose in this image) and let them taper off as they rise to the top of the image. Move your brush in waves, rather than a straight line, to produce dust particles that appear to be blowing in the breeze.

If it doesn't look good, press Command-Z (PC: Ctrl-Z) to Undo and try again. It's okay if it takes you several attempts to get something you like. Now that we have some nice particle streams, we need to add a magical glow.



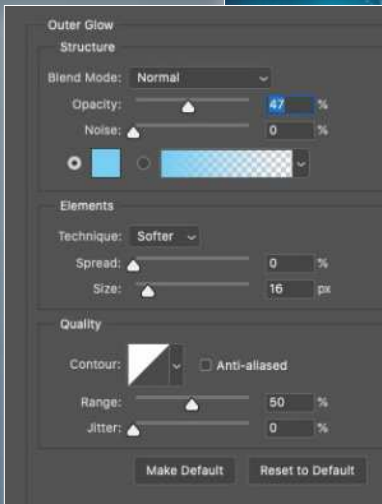
STEP EIGHT: Another reason for painting on a new blank layer is so you can easily add layer effects to the brushstrokes. We want to create a small, soft, subtle glow on the particles, so click on the fx icon at the bottom of the Layers panel and choose Outer Glow.





STEP NINE: For color, click on the color swatch, select a light blue, and click OK to close the Color Picker. Change the Blend Mode to Normal. Spread should be set to 0%, and the Size should be small, like around 16 px or so (about half the width of the particle brush). Set the Opacity to around 50%.

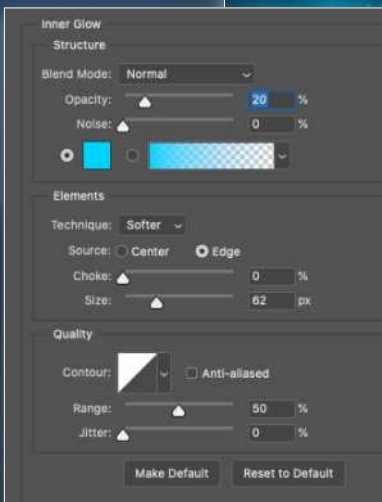
These settings will vary depending on the density of the background, but you'll see when it's looking nice in your image. Avoid the urge to overdo the glow, or it will begin to look cartoony. As you can see here, it's starting to take shape. The touch of color adds a lot to the effect. The particles would also benefit from a little more color around their edges, so don't click OK yet in the Layer Style dialog.



STEP 10: Click on the words "Inner Glow" in the list of layer styles on the left side of the dialog to turn it on and see its settings (if you only click the checkbox, it will turn on the effect, but it won't take you to its settings).

Set the Blend Mode to Normal, and choose the same blue color we used for the Outer Glow. Set the Opacity low, around 20%. Set the Choke all the way to 0%, and set the Source to Edge. Adjust the Size until you see the glow around the edges of the particles, but stop before it completely recolors them. We still want the center of each particle to be white. We aren't trying to make blue particles; we want white particles with a blue glow.

Now, click OK to close the Layer Style dialog, and here's the result. The fairy dust is looking quite magical.



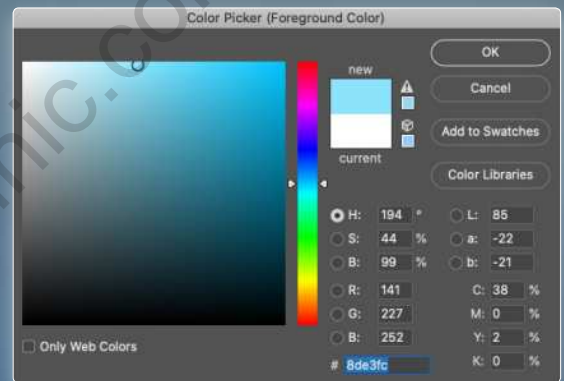
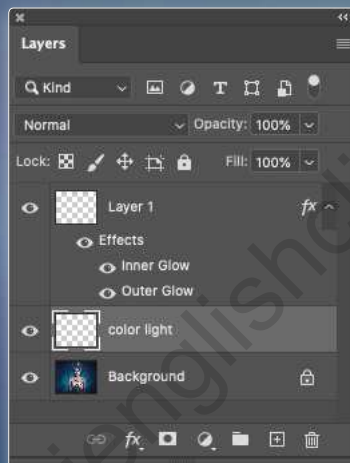
STEP 11: If you're a perfectionist, you probably realize that these glowing particles would affect anything that's really close to them, such as our fairy holding the rose. So, let's add some accent lighting to finish off this effect.

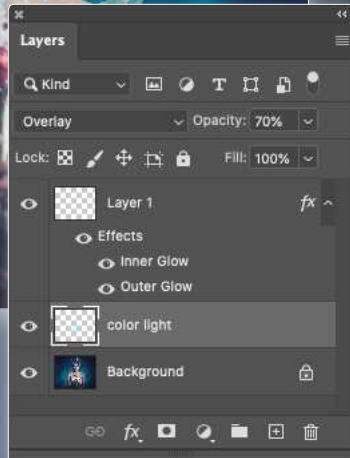
Choose a Soft Round brush, and click on Transfer in the Brush Settings panel. Reset the Opacity Jitter to 0%. This will make your brushstrokes even. Set Control to Pen Pressure if you have a tablet. If you're using a mouse, just set the brush Opacity low in the Options Bar and paint multiple strokes to slowly build up the effect of the brush.

In the Brush Tip Shape settings, set the brush Spacing low so you'll get an even, unbroken brushstroke.

STEP 12: Create a new layer, name it "color light" and, in the Layers panel, place it between the Background layer and paint layer. Click on the Foreground color swatch near the bottom of the Toolbar, choose a light-blue color, and click OK to close the Color Picker. In the Options Bar, drop the Flow down to 10% so you can slowly build up the effect.

STEP 13: Paint around areas that would be illuminated by the fairy particles: her chin, tip of her nose, collarbone, hair, etc. Use the Bracket keys on your keyboard to adjust the size of the brush as needed. Don't worry about it being too strong or perfect at this point. We want to lay down some color with which we can work and get our settings right.



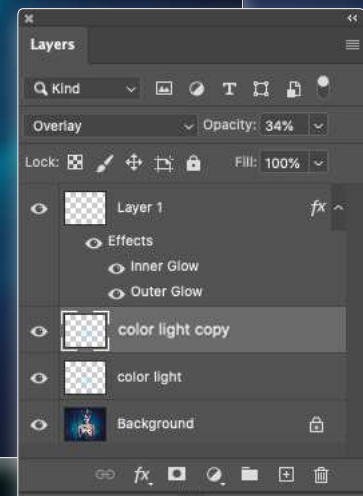


STEP 14: Change the layer blending mode to Overlay or Soft Light and adjust the layer Opacity as needed (70% here) to help the color blend in better with the image. Continue to apply the brush to add a glow to the surfaces that should be lit up, either facing edges, or lighter or reflective surfaces. This produces a very subtle effect. Click the Eye icon next to the color light layer in the Layers panel to turn it off and on so you can see the difference.

STEP 15: Let's boost the color effect for a more dramatic variation. Turn the Opacity of the color light layer back up to 100%. Duplicate the color light layer and adjust the Opacity of the duplicate to suit (34% looks about right on this one). Below is our final result: magical fairy dust, complete with an ambient glow.

I hope you enjoyed this tutorial. It was my pleasure writing it for you. ■

[Questions & Comments](#)



Final





ANIMATING AN ANALOG CLOCK

This month I have a fun tutorial that will explore parts of Photoshop you may never have used before. Part of the creative journey is trying new things, so this time around we're going to assemble and animate a working analog clock in Photoshop. This is a great way to utilize simple layer-based animations to create real working elements for social media or your website.

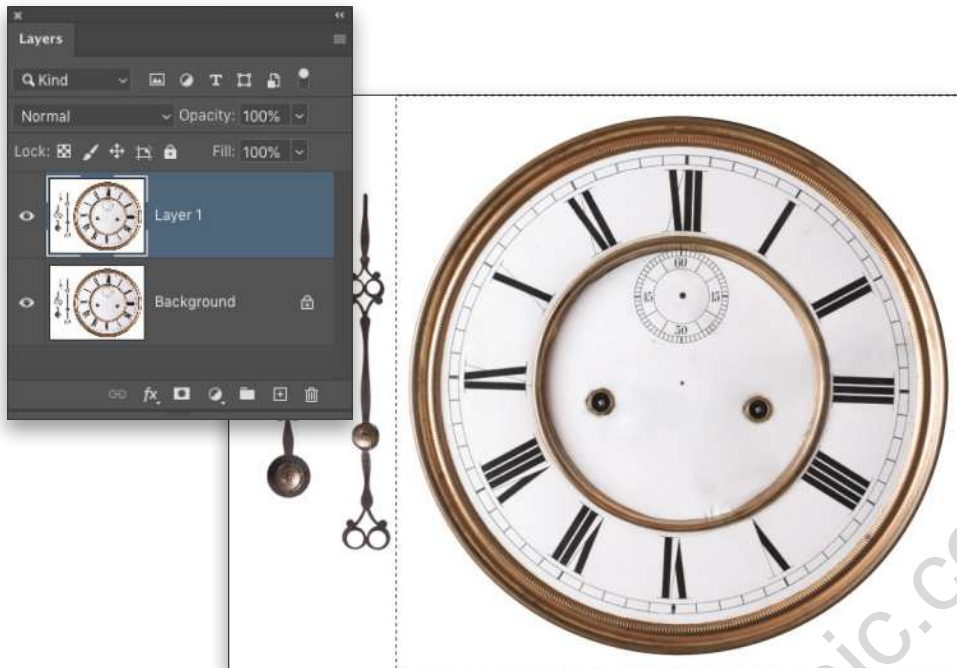


Click image above to see the animated GIF

STEP ONE: To begin, you'll need an image of a clock face with the hands separate from the clock. I found this one on Adobe Stock, with all the parts laid out on a white background, which will make it much easier to extract them.

If you'd like to download the low-res watermarked versions of this image to follow along, click [this link](#), log in with your Adobe ID, and click the Save to Library button. Right-click the image in the Libraries panel (Window>Libraries) and choose Edit to open it in Photoshop. To make it easier to work with the image, increase the resolution of the practice file. (We normally don't recommend enlarging images, but this is only for practice purposes.) Go to Image>Image Size, turn on the Resample checkbox, select Preserve Details 2.0 from the Resample drop-down menu, set the Width to 3,000 pixels, and click OK.





STEP TWO: Since there's a large clock face and small hands, let's extract them separately. Start by making a duplicate of the Background layer by pressing Command-J (PC: Ctrl-J).

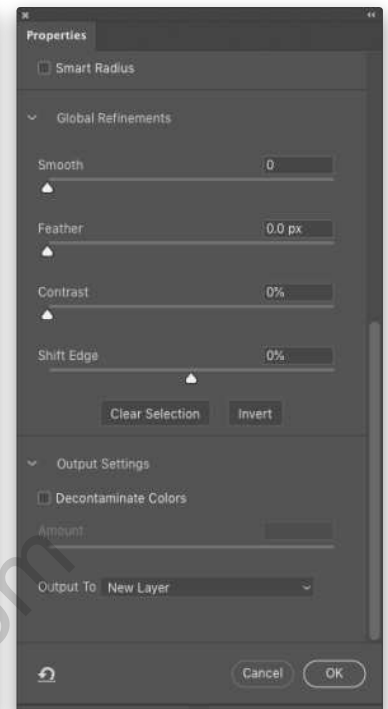
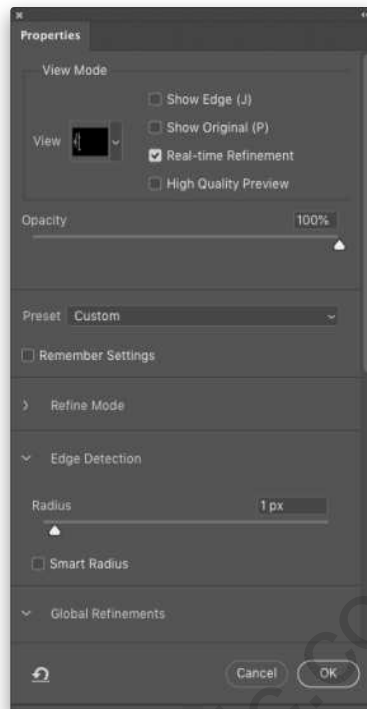
STEP THREE: Using the Rectangular Marquee tool (M) on the duplicate layer, draw a selection around just the clock face. Press D to set the default colors, and then press Command-Delete (PC: Ctrl-Backspace) to fill the selection with white, leaving just the hands on the layer.



STEP FOUR: Go under the Select menu and choose Subject. If your rectangular selection is still active, Photoshop will ask if you want to discard it and continue. Click OK. Zoom in closer to examine the small white areas inside the clock hands to make sure they're not selected. If any white areas need to be removed from the selection, just grab the Magic Wand tool (nested below the Object Selection tool [W] in the Toolbar), hold down the Option (PC: Alt) key, and click to remove those areas from the selection. If it doesn't remove the entire area, kick up the Tolerance in the Options Bar and try again. If you need to add areas to the selection, Shift-click them with the Magic Wand tool. If you're using the preview image from Adobe Stock, the selection will require a little bit of extra cleanup.

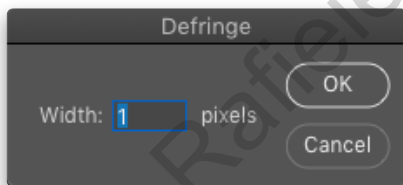
Step Four



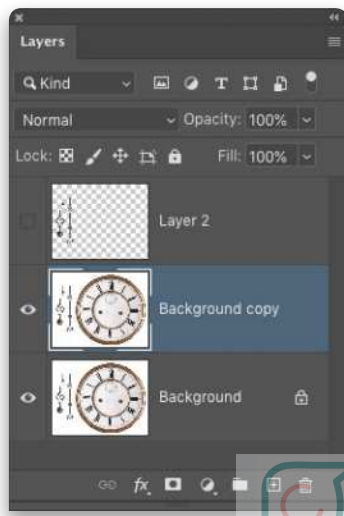


STEP FIVE: To refine your selection, click the Select and Mask button in the Option Bar. In the Properties panel, set the View menu to On Black (A) to check for any remaining white background elements. Use the Refine Edge Brush tool (R) to tap out any small white areas remaining. When done, go to the bottom of the Properties panel, set the Output To drop-down menu to New Layer, and click OK.

Finally, go under the Layer menu, to Matting, and choose Defringe. Set the Width to 1 or 2 pixels and click OK.



STEP SIX: Turn the “hands” layer off for the moment by clicking its Eye icon in the Layers panel, and then drag the layer that still has the hands on a white background to the Delete Layer icon (trash can) at the bottom of the Layers panel. Click on the Background layer, and press Command-J (PC: Ctrl-J) again to make another duplicate.





STEP SEVEN: Just as before, use the Rectangular Marquee tool to draw a selection, but this time around the hands area. Fill the selection with white, leaving just the clock. Since the clock is a simple round shape on a white background, we can use the Magic Wand tool to make a quick selection. Set the Tolerance to 10 in the Options Bar, and click directly on the white background.



STEP EIGHT: Go under the Select menu and choose Inverse so the clock is selected and not the background. Then press Command-J (PC: Ctrl-J) to copy the clock to a new layer. Turn the hands layer back on in the Layers panel, delete the Background copy layer, and hide the Background layer. We now have all the parts extracted, but not fully separated.

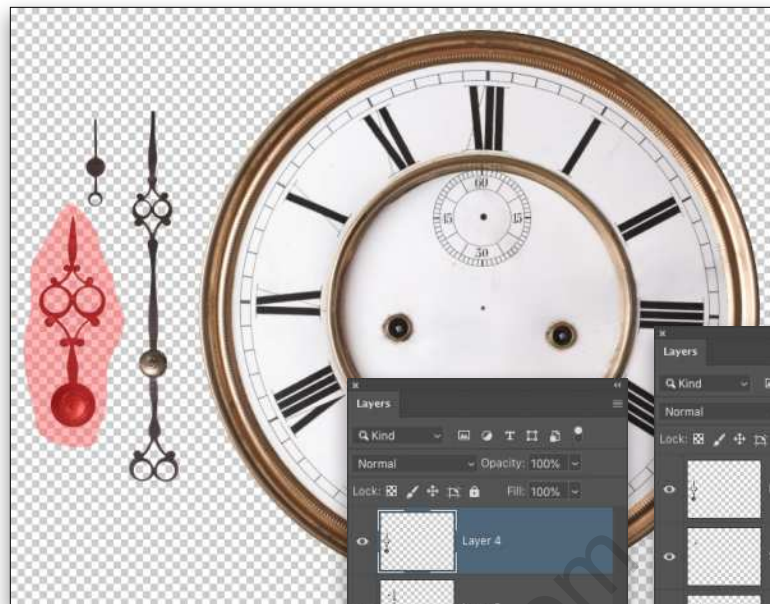
STEP NINE: Select the Lasso tool (L) in the Toolbar and then click on the hands layer in the Layers panel to make it active (we'll rename the layers in a moment). Draw a selection around one of the hands. The marching ants can be hard to see on the transparent background so I activated quick mask mode by pressing the letter Q so you can see the area I selected.

STEP 10: Once the selection is made, press Shift-Command-J (PC: Shift-Ctrl-J) to cut the selection to a new layer.

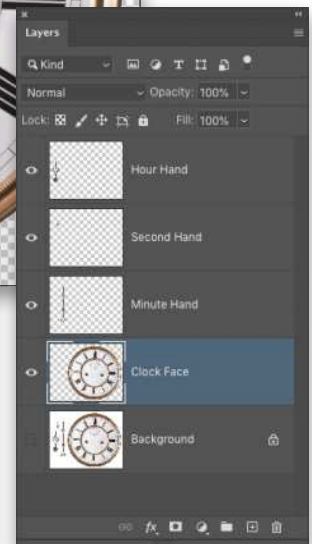
STEP 11: Click back on the hands layer again in the Layers panel, and draw a selection around one of the two remaining hands. Again, press Shift-Command-J (PC: Shift-Ctrl-J) to cut it to a new layer.

Now that everything is separated onto its own layer, rename each layer for what it contains. To rename a layer, just double-click its name in the Layers panel. Here we've renamed the layers "Clock Face," "Minute Hand," "Second Hand," and "Hour Hand." This will come in handy. ;-)

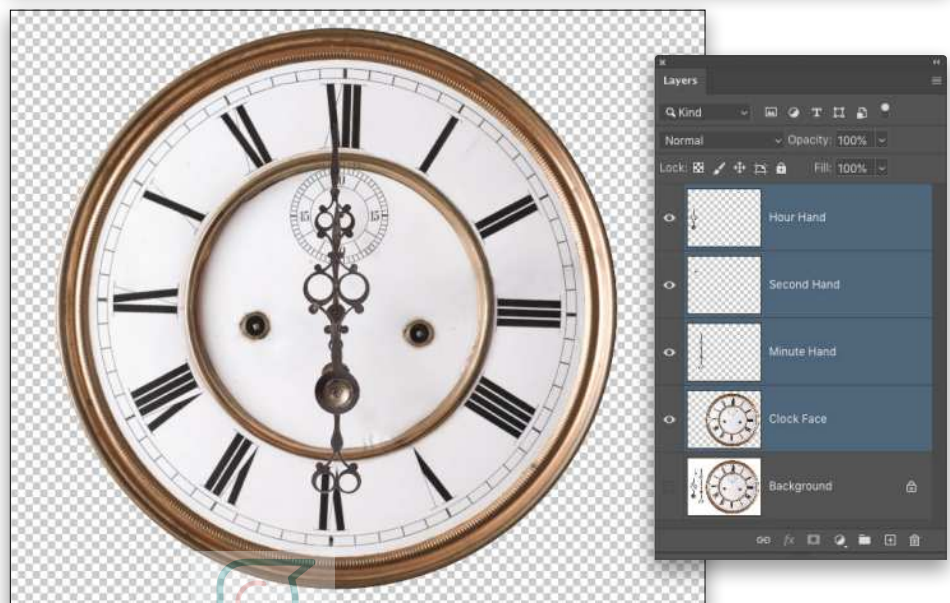
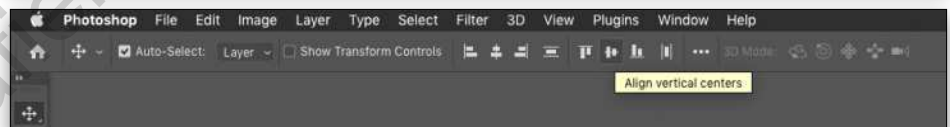
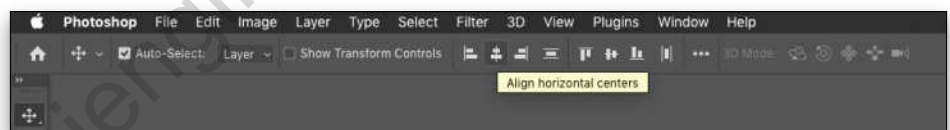
STEP 12: In the Layers panel, click on the top layer, and then Shift-click the Clock Face layer so all four extracted layers are selected. Press Command-A (PC: Ctrl-A) to select the entire canvas area. Switch to the Move tool (V), and in the Options Bar, click on both the Align Horizontal Centers and Align Vertical Centers icons to center everything in the document.



Step 10

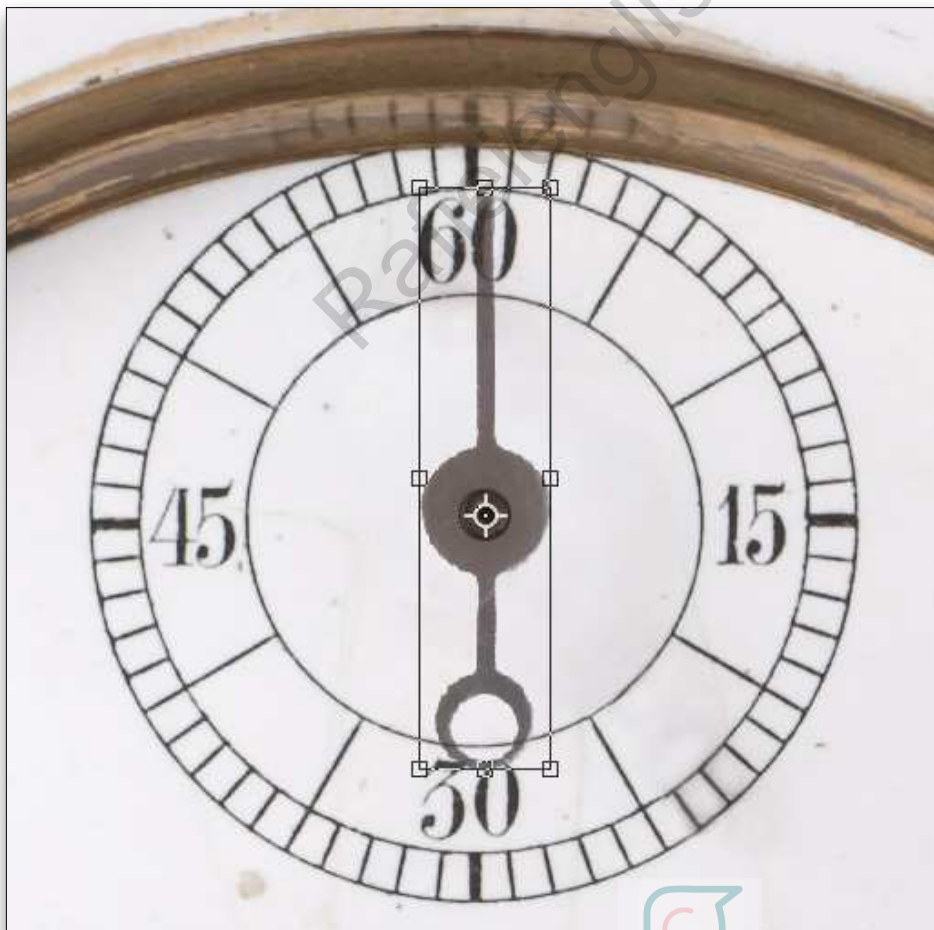


Step 11





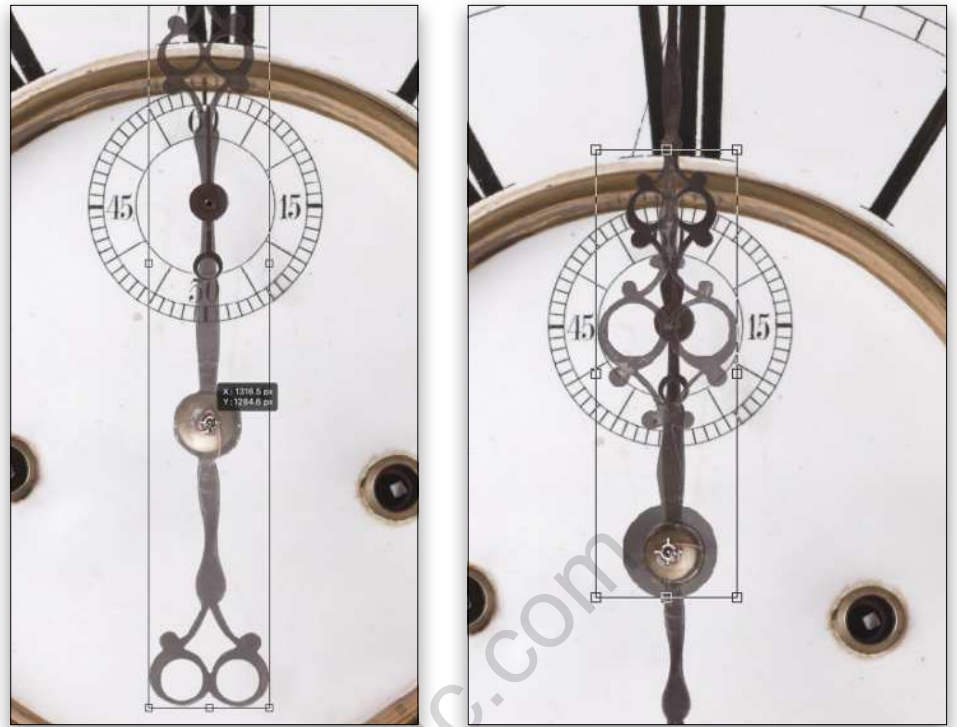
STEP 13: Now we want to crop the image to a square format. Start by selecting the Crop tool (C) in the Toolbar. Go to the Options Bar, click the ratio drop-down menu on the left, and choose 1:1 (Square). Press Enter to commit the change.



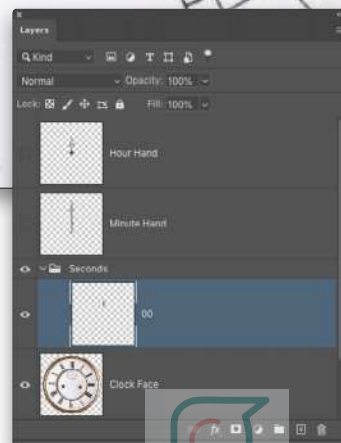
STEP 14: Let's start with the second hand, so turn off the Hour and Minute Hand layers for now. Using the Move tool (V), drag the second hand over the seconds dial on the clock, and then zoom into this area. Lower the layer Opacity to 75% to help you align the pivot point on the second hand with the center of the seconds dial.

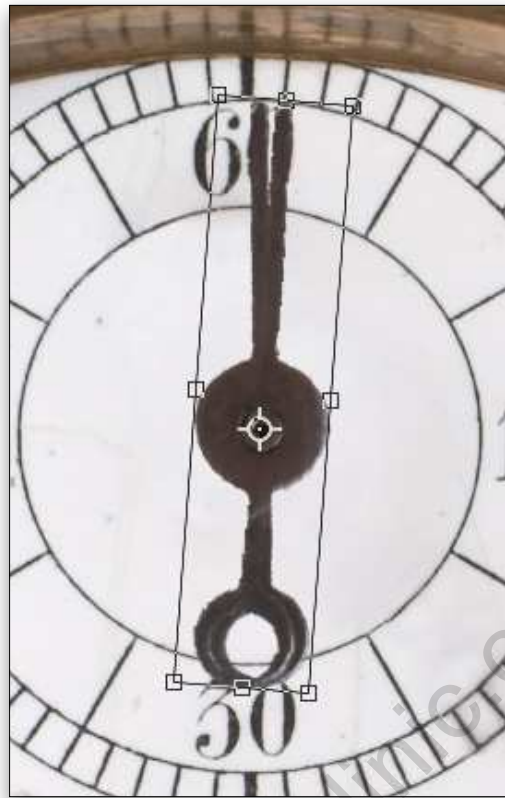
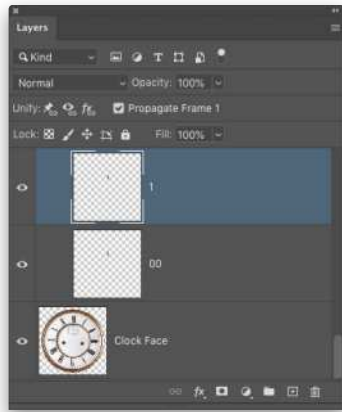
Press Command-T (PC: Ctrl-T) to activate Free Transform. Grab the center anchor point and drag it to the pivot point of the hand. This anchors any transformation to this point. (If you don't see the center anchor point, click on the checkbox on the left side of the Options Bar.) While holding the Option (PC: Alt) key, grab a corner handle and drag toward the center to scale it down a little. Press Enter when done. Remember to set the layer Opacity back to 100%.

STEP 15: Repeat the previous step to align and resize both the hour and minute hands. Remember to lower their opacities to help align their pivot points to the center of the clock, and also reposition their center anchor points in the Free Transform bounding box before you Option-drag (PC: Alt-drag) to scale them on the clock. Once you have the pieces aligned and resized, let's do some organizing in the Layers panel.

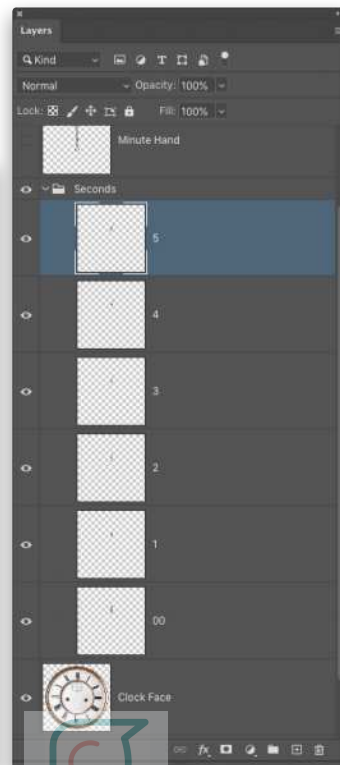
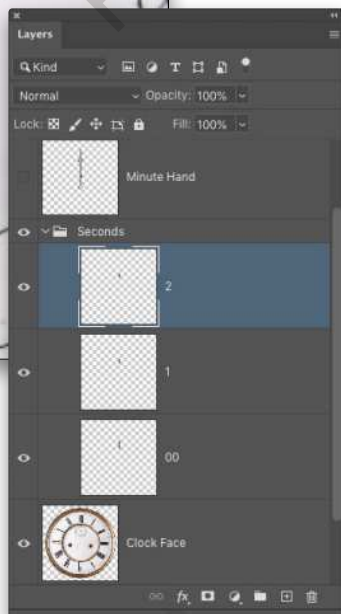
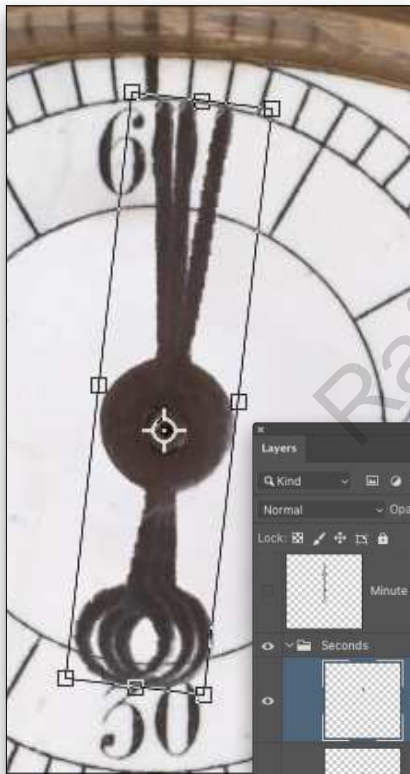


STEP 16: Click on the Second Hand layer in the Layers panel, and hide the other hand layers. Press Command-G (PC: Ctrl-G) to place it into a group folder. Double-click the name of the Second Hand layer and rename it "00," as this is its position on the clock. Rename the group folder "Seconds," and drag it below the other two hand layers in the Layers panel.





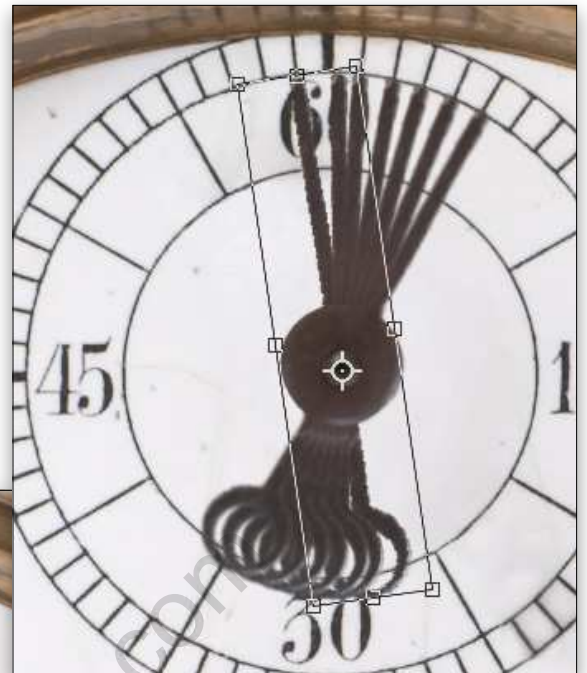
STEP 17: Make a duplicate of the 00 layer by pressing Command-J (PC: Ctrl-J), and rename the duplicate "1." Press Command-T (PC: Ctrl-T) to activate Free Transform. Grab the center anchor point and position it over the pivot point of the second hand. Move the cursor just outside the bounding box, and click-and-drag to rotate it so it's pointing to the first line on the dial, which is the one-second mark. Press Enter.



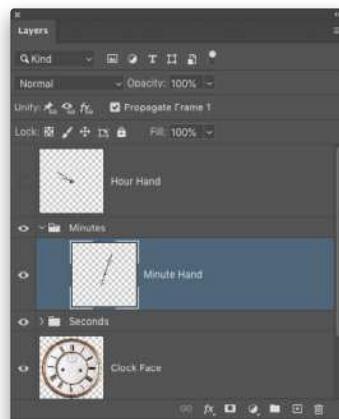
STEP 18: Make a duplicate of layer 1 and rename it "2." Use Free Transform again to rotate this copy so it's pointing to second number two on the clock. Don't forget to reposition the anchor point first. Then just keep adding as many layers for as many seconds as you need.

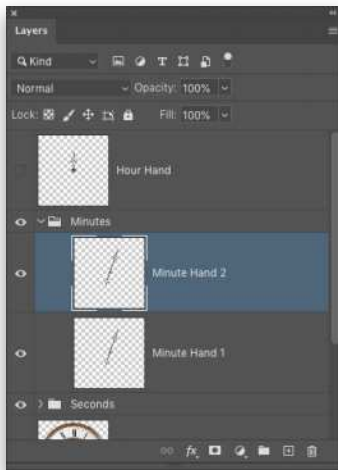
Note: For the sake of this demonstration, we're only going to go up to five seconds, but if you feel compelled to create layers for the full 60 seconds, knock yourself out!

STEP 19: Go back and select layer 00 and make a duplicate of that layer. Move the duplicate layer below the 00 layer and rename it "59." Use Free Transform to rotate this instance counterclockwise one second to :59. Repeat this step to create four more copies until you get to position :55. You should have 11 instances total. Now let's move on to the minute hand.

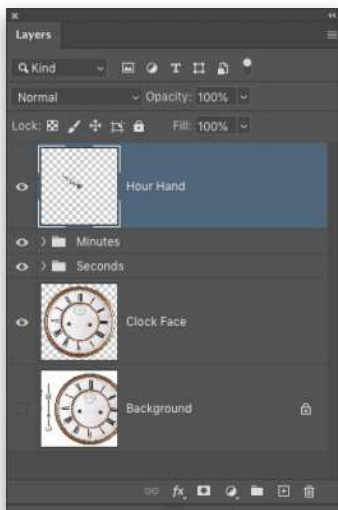


STEP 20: Click on the Minute Hand layer in the Layers panel to make it active, and then place it in a group called "Minutes." With the Minute Hand layer active and visible, activate Free Transform, reposition the center anchor point to the pivot point of the hand, and then rotate the minute hand to the three-minute mark. Press Enter when done.

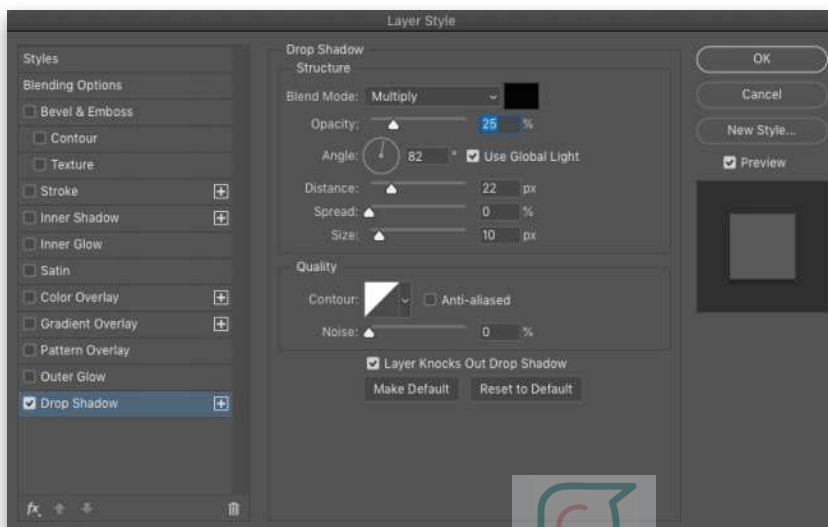




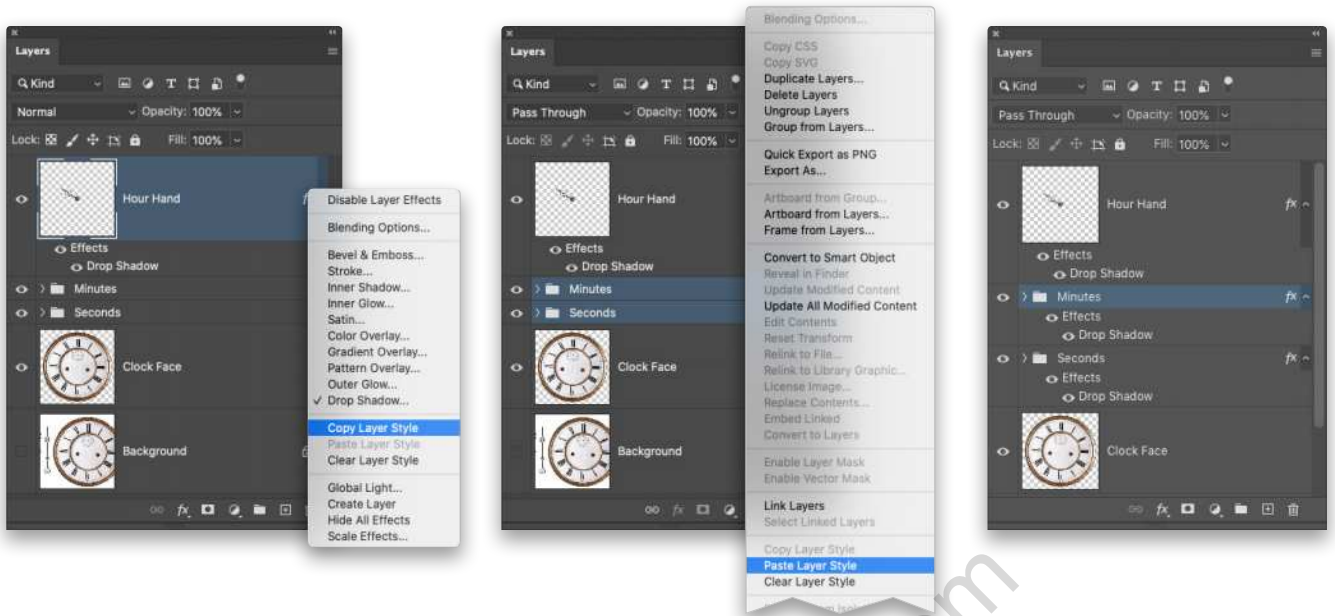
STEP 21: In that Minutes layer group, make a duplicate of the Minute Hand layer. Name it "Minute Hand 2" and add a "1" to the name of the original Minute Hand layer. Free Transform the Minute Hand 2 layer so that it's pointing to the four-minute mark. Press Enter when done. Click the Eye icon next to the Minute Hand 2 layer to hide it for now.



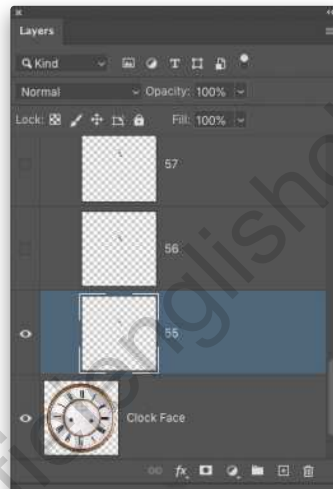
STEP 22: Click on the Hour Hand layer, make it visible, and rotate it to the 10:00 spot on the clock face using Free Transform. Don't forget to move the anchor point to the pivot point. Press Enter when done.



STEP 23: With the Hour Hand layer still active, click on the fx icon at the bottom of the Layers panel and choose Drop Shadow. This subtle detail will create some depth between the hands and the clock face. Use the settings shown here (notice the Opacity is only 25%). Click OK when done.

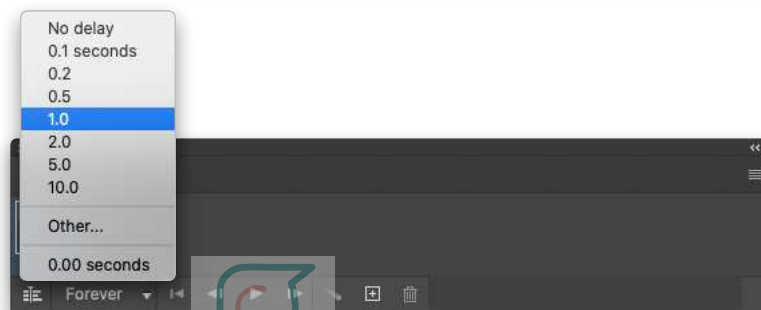
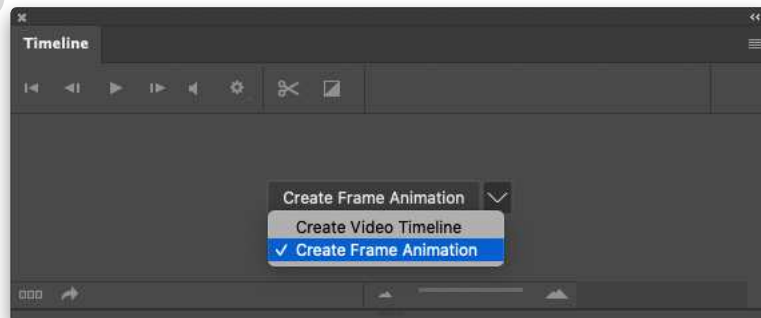


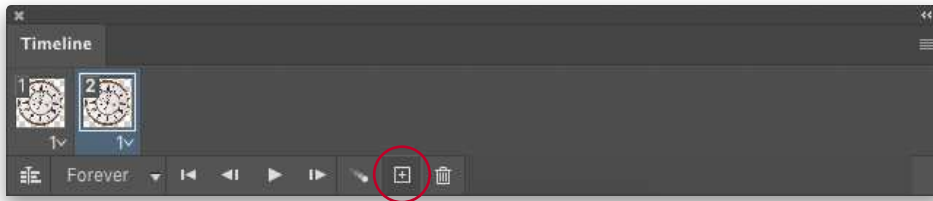
STEP 24: Right-click on the *fx* icon on the Hour Hand layer in the Layers panel and choose Copy Layer Style. Click on the Minutes group, and then Shift-click the Seconds group so both folders are selected. Right-click on one of the selected folders, and choose Paste Layer Style. With the style applied to the group folders it applies to all the layers inside them. Now it's time to animate.



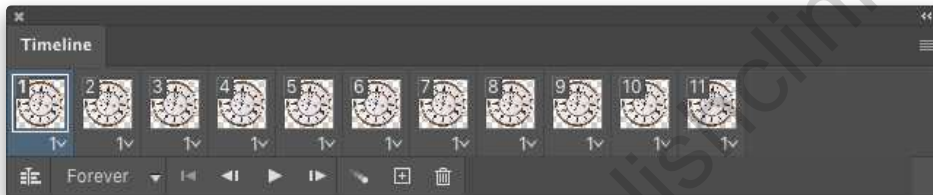
STEP 25: In the Seconds group folder, turn off all the layers except the 55 layer, which should correspond to its position on the clock itself.

STEP 26: Go under the Window menu and choose Timeline. In the middle of the Timeline panel that appears at the bottom of your screen, click on the drop-down menu (the down-facing arrow), choose Create Frame Animation, and then click on the Create Frame Animation button. Click on the time marker under the first frame in the Timeline panel and set it to 1.0 second.

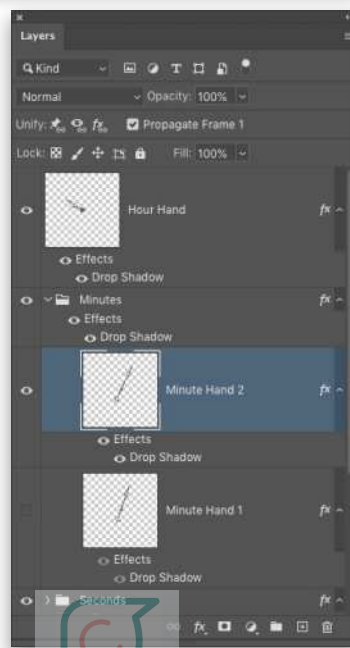
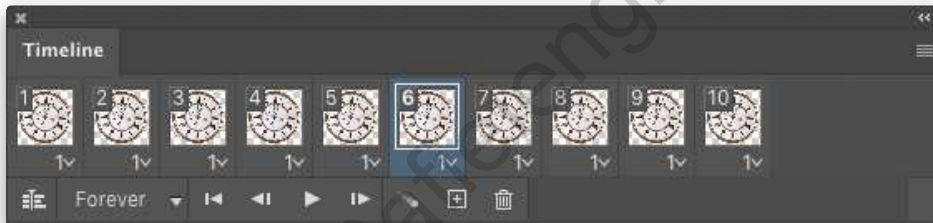




STEP 27: Click on the Duplicates Selected Frame icon (+) at the bottom of the Timeline panel to create the next frame. In the Layers panel, turn off the 55 layer and turn on the 56 layer.



STEP 28: Repeat the last step going all the way through to layer 5 in the Seconds group folder. You can click on any of the prior frames in the Timeline panel to make sure each frame displays correctly. When done, you should have 11 frames. Press the Play Animation button at the bottom of the Timeline and see if the seconds tick through correctly.



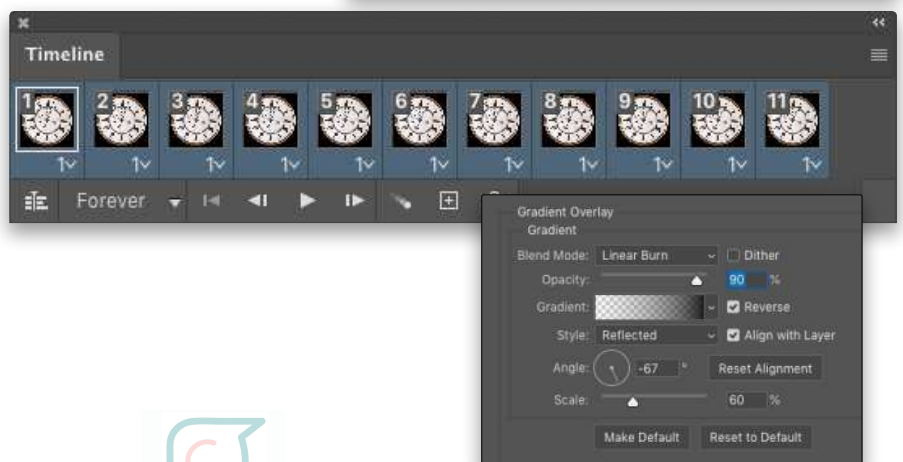
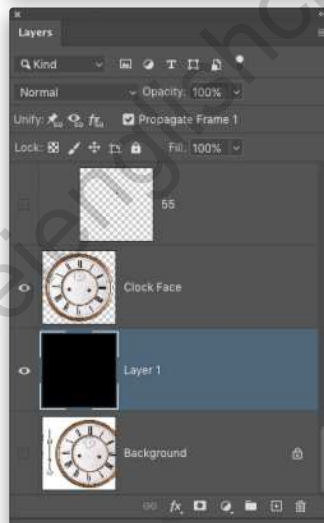
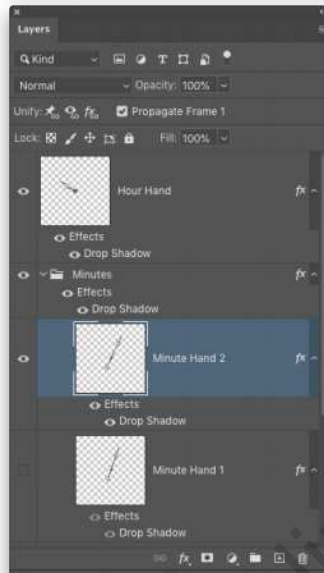
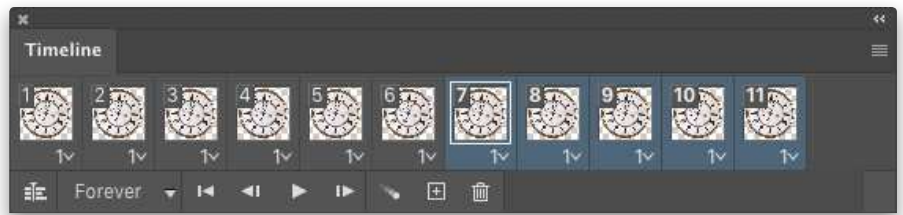
STEP 29: Once the seconds are sorted, let's move on to the minute hand. The minute hand needs to go from the three-minute mark to the four-minute mark when the second hand hits :00. We know that occurs on frame 6 in the Timeline. So click on that frame to make it active, go to the Layers panel, and turn off the Minute Hand 1 layer and turn on Minute Hand 2.

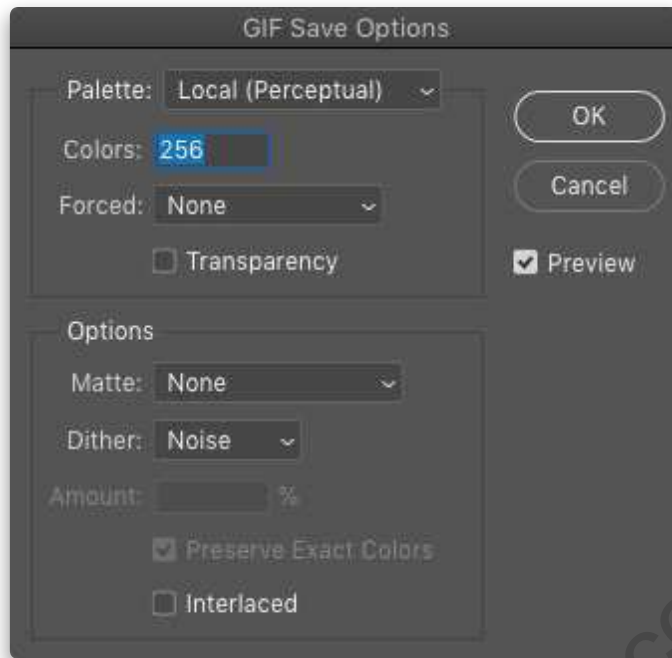
STEP 30: When you play through the animation now, you'll see the minute hand changes in the sixth frame but it goes right back in the very next frame. To fix that, click on frame 7, hold down the Shift key, and click on frame 11 to select all those frames. Then go to the Layers panel again and turn off the Minute Hand 1 layer and turn on Minute Hand 2.

When played through now, it cycles through and changes the time on cue. In theory, you could create the full cycle of seconds, minutes, and hours, essentially creating a fully functioning analog clock. With the animation done, let's add some finishing effects to make it more dramatic.

STEP 31: Create a new layer, press D to set the Foreground color to black, and then press Option-Delete (PC: Alt-Backspace) to fill the layer with black. Place this black layer below the Clock Face layer in the Layers panel.

STEP 32: In the Timeline panel, select *all* 11 frames. Then, with the Clock Face layer active, go to the fx menu at the bottom of the Layers panel, and choose Gradient Overlay. Set the Style to Reflected and the Blend Mode to Linear Burn. Click on the Gradient preview to open the Gradient Editor, choose the Foreground to Transparent preset in the Basics folder, and click OK to close the Gradient Editor. Back in the Layer Style dialog, check on Reverse and lower the Opacity to 90%. Finally, set the Angle to -67° and use the Scale slider to focus the light in the scene. You can manually reposition the gradient by clicking-and-dragging it directly on the canvas.





STEP 33: To render a GIF animation, go to the File menu and choose Save As. Choose GIF in the Format drop-down menu, give the animation a name, navigate to where you want to save it, and click Save.

In the GIF Save Options dialog that opens, set the Palette drop-down menu to Local (Perceptual) and Forced and Matte to None. Turn off Transparency, and set Dither to Noise (these settings may vary depending on your needs). Click OK when done.

Now you know how to create an animated analog clock that you can use on a webpage or social media. What kind of clock will you build? ■

 Questions & Comments



Click image above to see the animated GIF





CRAFT YOUR OWN SLICES OF TIME PHOTO COMPOSITE

Recently, we've seen a creative design variation of the classic time-lapse photo sequence; however, instead of crafting a video from the individual shots, the shots are sliced up into narrow columns and then composited together to create a single design that spans the entire length of time. For example, getting shots of the same landscape from sunrise to late night and then compositing them together in a way that visually portrays the passage of time. Of course, this requires a time investment to get all the images needed to cover an entire day. Or, we can use some clever editing work in Photoshop to get the same effect!



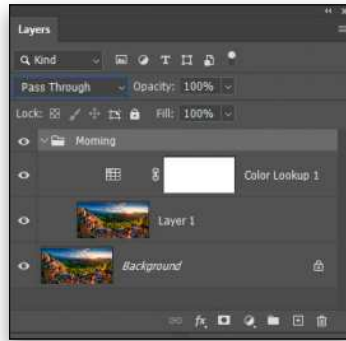
STEP ONE: Open the landscape image you want to use. Here we're using an image from Adobe Stock. If you'd like to download the low-res watermarked versions of this image to follow along, click [this link](#), log in with your Adobe ID, and click the Save to Library button. Right-click the image in the Libraries panel (Window>Libraries), and choose Edit to open it in Photoshop. To make it easier to work with the image, increase the resolution of the practice file. (We normally don't recommend enlarging images, but this is only for practice purposes.) Go to Image>Image Size, turn on the Resample checkbox,



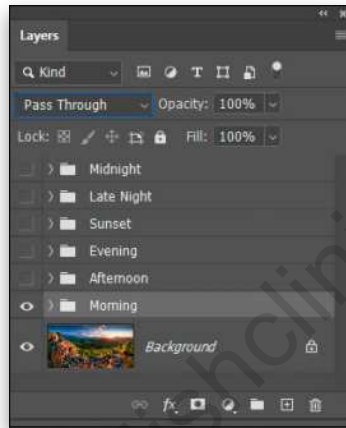
©Adobe Stock/TTstudio

select Preserve Details 2.0 from the Resample drop-down menu, set the Width to 3,000 pixels, and click OK.

STEP TWO: Press Command-J (PC: Ctrl-J) to duplicate the Background layer. Then add a Color Lookup adjustment layer (Layer>New Adjustment Layer>Color Lookup), but don't make any adjustments to that just yet. With the adjustment layer active, Shift-click the duplicate image layer in the Layers panel so they're both selected. Press Command-G (PC: Ctrl-G) to group them, double-click the name of the group, and rename it "Morning."



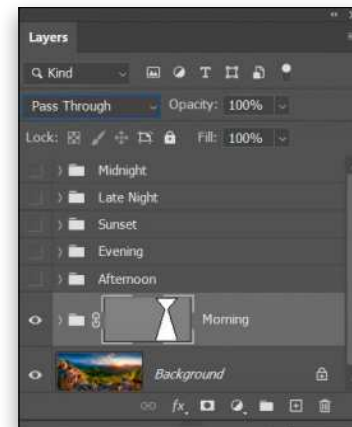
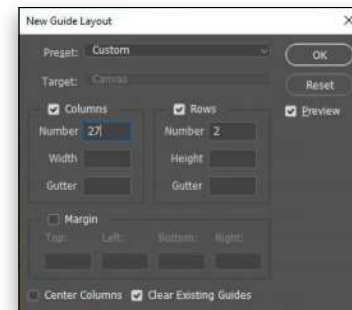
STEP THREE: Press Command-J (PC: Ctrl-J) five times to make six copies of the group. Then rename the duplicate groups going from top to bottom: Midnight, Late Night, Sunset, Evening, and Afternoon. Use the visibility toggle Eye icons to hide all except the Morning group.



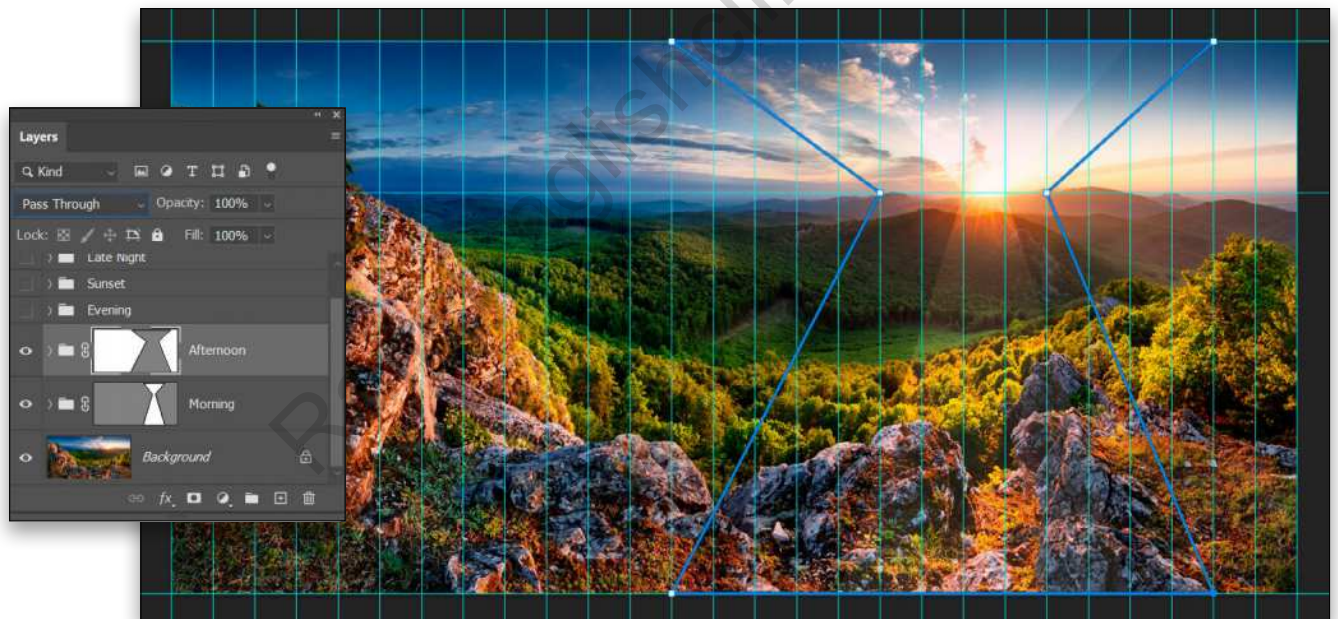
STEP FOUR: Go to View>New Guide Layout and set the Columns to 27 and the Rows to 2. Click OK. After creating

the guidelines, use the Move tool (V) to grab the single horizontal guide in the center of the image and move it up to the same level as the sun, as shown below left.

STEP FIVE: Grab the Pen tool (P) and set its mode to Path in the Options Bar. The guidelines created in the last step make this part much easier. Create a type of hourglass shape by simply clicking on the intersections of guidelines; no need to try to create curves. Use the guidelines adjacent to the sun for the middle points. The top and bottom points should be three guidelines out from the middle points. Click on your starting point to complete the path. Click on the Morning group in the Layers panel to make it active, and then click the Mask button in the Options Bar to use the path as a vector mask on this group.



STEP SIX: Expand the Morning group in the Layers panel and make the Color Lookup adjustment layer the active layer. In the Properties panel (Window>Properties), set the 3DLUT File drop-down menu to the Fuji Eterna 250D Kodak 2395 (by Adobe).cube preset. Using Color Lookup tables like this provides an easy way to make high-quality lighting changes. Here I've hidden the guides so you can see the image better. To turn the guides off/on press Command-; (PC: Ctrl-;).

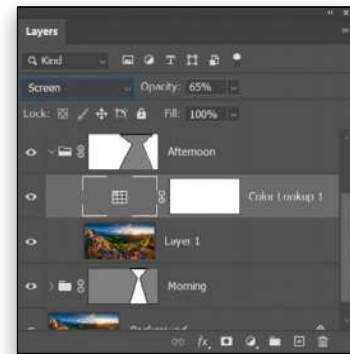


STEP SEVEN: Reveal the Afternoon group by clicking where its Eye icon used to be in the Layers panel. Copy the vector mask from the Morning group to the Afternoon group by holding down the Option (PC: Alt) key and dragging the thumbnail of the mask up to the Afternoon group. Click on the Afternoon group in the Layers panel to make it active, and then use the Path Selection tool (A) to click on the path in the image to make it active (you should see the control points on the path when it's active).

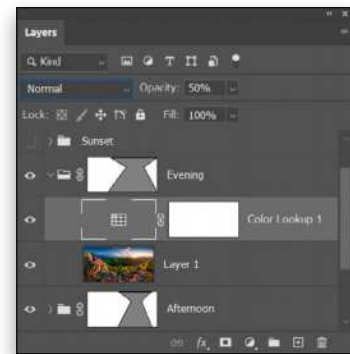
In the Options Bar, click on the Path Operations icon (overlapping squares), and change the path mode

to Subtract Front Shape. This essentially inverts the mask. Use the Direct Selection tool (nested below the Path Selection tool in the Toolbar) to move the control points of the vector mask to make it a broader shape (click on individual points to make them active; all the other points should be white). Specifically, move the central left point two spaces to the left, and the central right point one space to the right. Move the top and bottom left points four spaces to the left, and the top and bottom right points two spaces to the right.

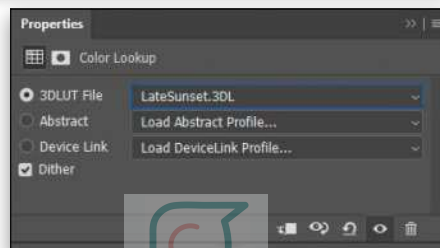




STEP EIGHT: Set the Afternoon group's Color Lookup layer to the same as the Morning group, Fuji Eterna 250D Kodak 2395 (by Adobe).cube. But now set the adjustment layer's blending mode to Screen near the top left of the Layers panel, and reduce the Opacity to 65%.



STEP NINE: Reveal the Evening group, copy the Afternoon mask to the Evening group, and make the Evening group active. Use the Direct Selection tool to adjust the points on the path. Move the middle-left point two spaces to the left, the upper-left point three spaces to the left, and the lower-left point four spaces to the left. Move the middle-right point one space to the right, and both the upper- and lower-right points two spaces to the right (they should be at the edge of the document). Change the Color Lookup table to LateSunset.3DL in the Properties panel, and set the layer Opacity to 50%.



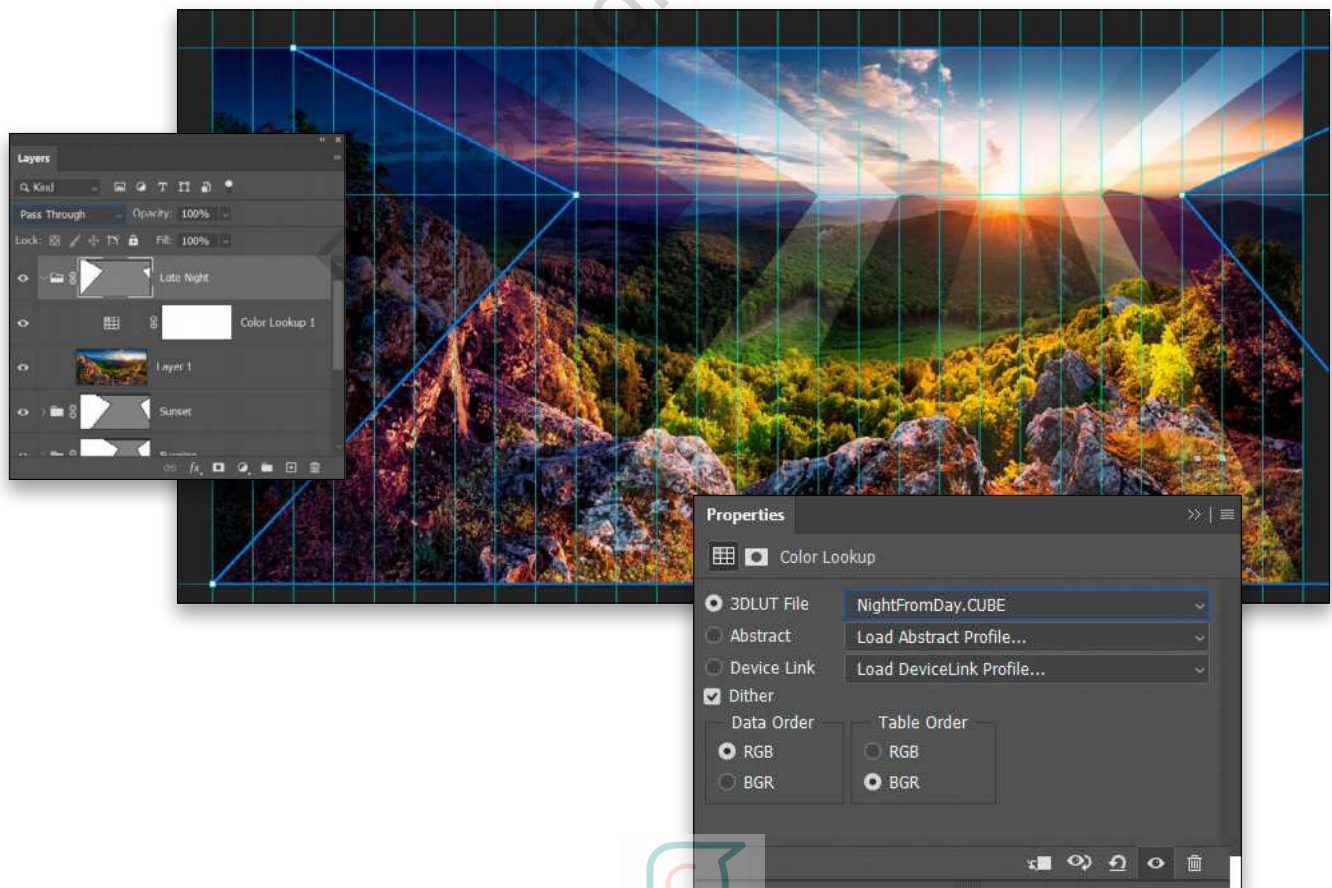
STEP 10: Reveal the Sunset group and copy the Evening group's mask to it. With both the Sunset group and the Direct Selection tool active, move the middle- and upper-left points three spaces to the left. Move the lower-left point four spaces to the left. On the right side, move the middle point one space. The upper- and

lower-right points are now out of guidelines, so estimate the angle as you move the points further to the right off the canvas (as shown below). Set the Color Lookup table to LateSunset.3DL, and leave it at full Opacity.



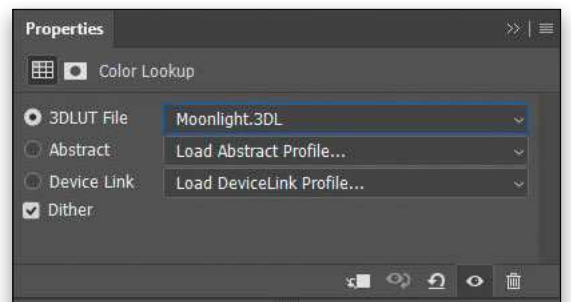
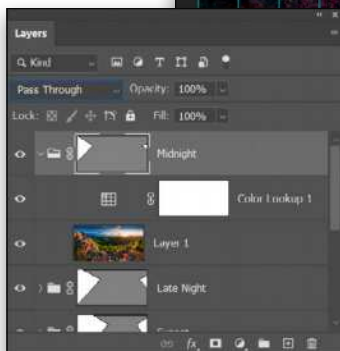
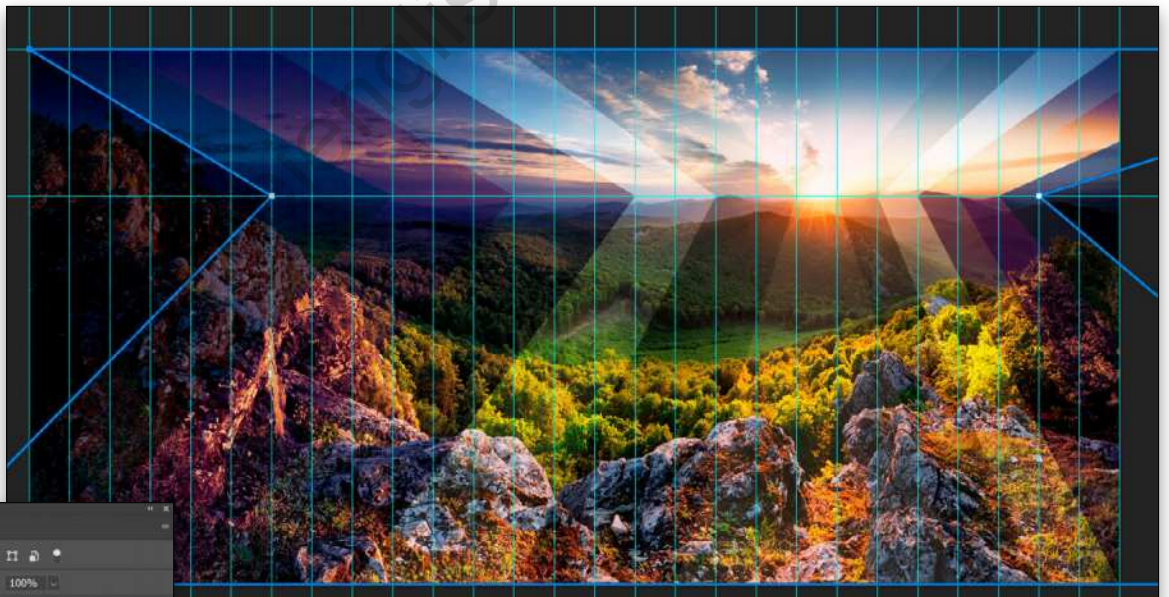

STEP 11: Next is the Late Night group. Copy the mask again and move the points. Starting on the left, move the middle point three spaces to the left, the upper point four spaces, and the lower point four spaces, which should be the bottom-left corner of the image. On the right,

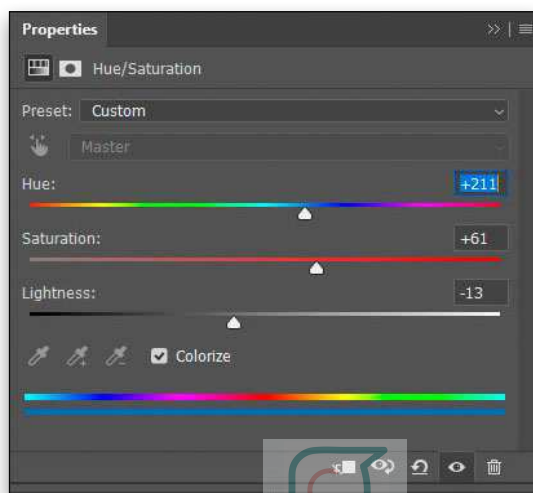
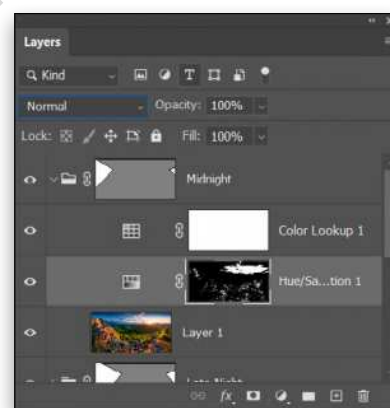
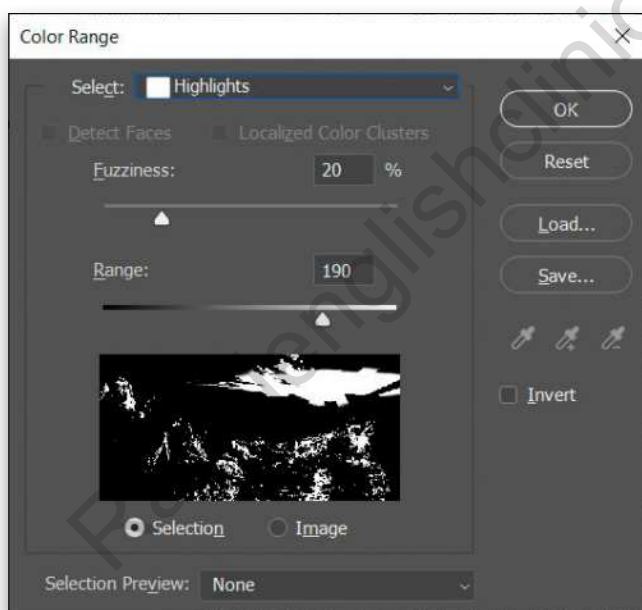
and the other two points need to be aligned by eye as they're well off the canvas at this point. You'll need to zoom out of your image, and drag out a corner of the document window so you can see the area around the canvas to move the points. Change the Color Lookup table to NightFromDay.CUBE.



STEP 12: Copy the mask to the Midnight group, and make the group visible and active. Move the final set of points: starting at the left, move the middle point three spaces to the left, the top point all the way to the top-left corner of the document, and the lower point to the left off

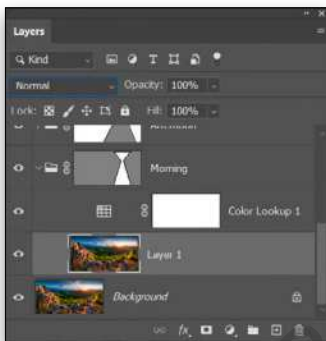
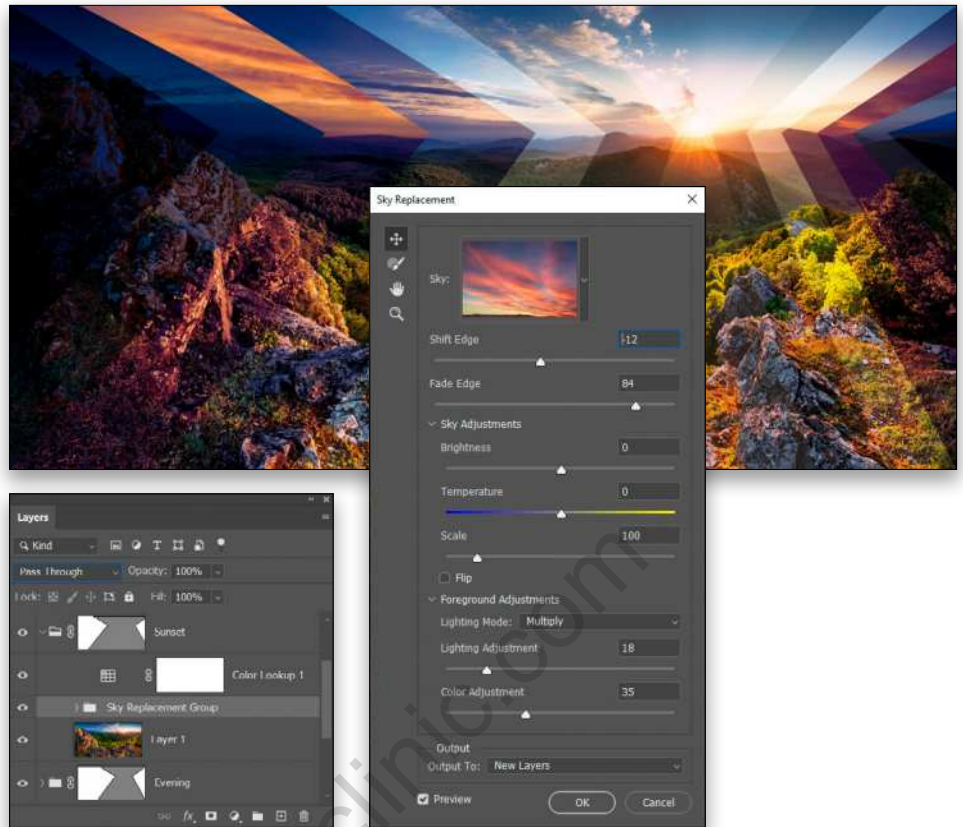
the canvas to approximate the same angle. On the right, move the middle point one space to the right and the top and bottom points need to be approximated, as well. Set the Color Lookup adjustment layer to Moonlight.3DL and set its blending mode to Multiply.





STEP 13: The Midnight group really should have a more bluish hue to indicate midnight lighting. In the Midnight group, temporarily hide the Color Lookup adjustment layer and make Layer 1 the active layer. Go to Select>Color Range, choose Highlights in the Select dropdown menu, and click OK. Then, add a Hue/Saturation adjustment layer (Layer>New Adjustment Layer>Hue/Saturation). The selected highlights automatically become the layer mask. In the Properties panel, enable the Colorize option and set the Hue to +211, Saturation to +61, and the Lightness to -13. Then reveal the Color Lookup adjustment layer again.

STEP 14: The basic effect is now set up, so additional adjustments are easy to make to create a more convincing effect. For example, since each of these slices is supposed to be a different time of day, the cloud formations should be different. Go into the Sunset group and make Layer 1 the active layer. Then, go to Edit>Sky Replacement. In the Sky Replacement dialog, click on the Sky preview thumbnail to open the list of skies from which you can select. Choose one of the sunset images from the Spectacular folder and then just click OK to use the default settings.



STEP 15: Adjustments can be made by hand, as well, to create very specific changes. Go to the base layer (Layer 1) of the Morning group and use the Spot Healing Brush (J) to paint out the clouds that are just above the sun. This way the sunrise slice is clear sky and the neighboring slice shows a variety of clouds, which would help indicate a passage of time.





STEP 16: At this point it's just a matter of taste to finish the full effect. Use the Sky Replacement on any of the slices to create variation, or even add a Curves or Levels adjustment within any of the groups to create even more lighting differences.

 Questions & Comments

The overall technique here is incredibly simple and yet very powerful for crafting this effect. We only walked through six slices of time, but the same approach can be used to create many more, which creates an even more dynamic and visually stunning composition. Having each slice contained in its own folder with a mask creates an easy way of editing the slices and maximizes the editing possibilities—all without having to take multiple shots! ■





HOW TO CREATE A FAKE WINDOW REFLECTION

In this column, you'll learn how to combine two photos to create a fake window reflection. It's a great way to add a moody vibe, as well as increased depth and interest to your image. All you need is a portrait that looks like it was taken indoors and a street scene that was taken in a similar lighting condition. Let's get started!



STEP ONE: Open two photos on two different layers within a single Photoshop document. You can open both images and then copy-and-paste one image into the other Photoshop document, or you can choose File>Scripts>Load Files Into Stack. In the dialog that opens (see next page), click Browse and then navigate to the two photos you want to use. Click one photo to select it, Shift-click the other, and then click Open. Make sure both checkboxes at the bottom of the dialog are turned off and then click OK. Photoshop puts each photo on its own layer within the same Photoshop document. *TIP:* If you're starting in Lightroom, select two thumbnails in the Library module and then choose Photo>Edit In>Open as Layers in Photoshop.

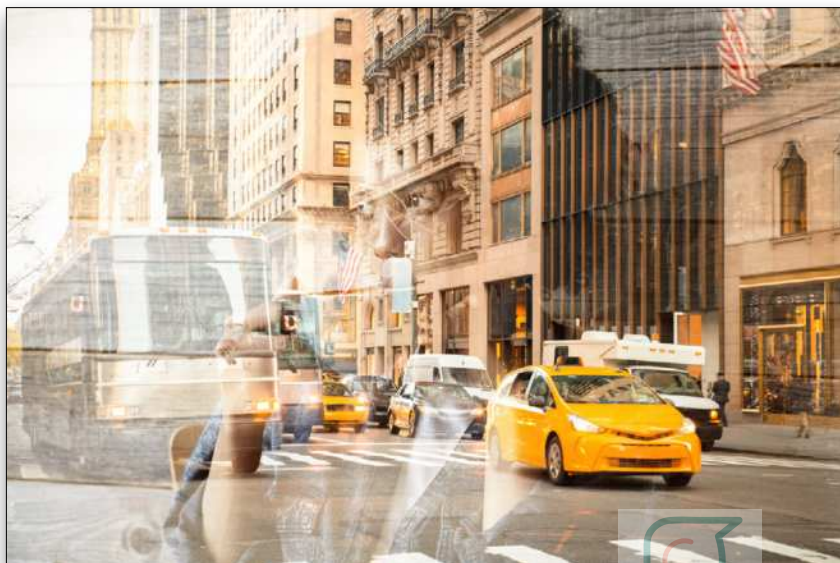
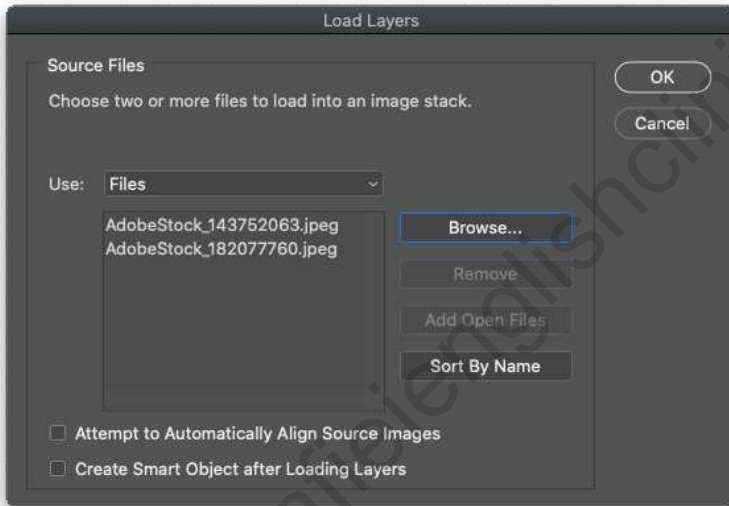


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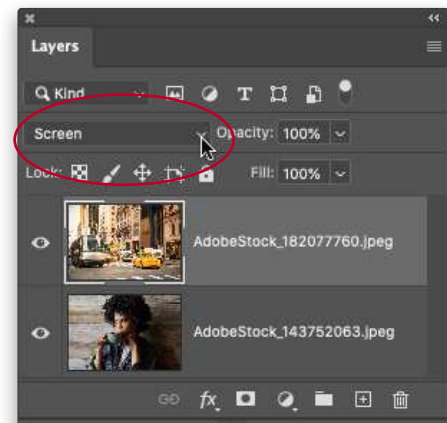
Before



If you'd like to download the low-res watermarked versions of these images to follow along, click [this link](#), log in with your Adobe ID, and click the Save to Library button. Right-click the image in the Libraries panel (Window>Libraries) and choose Edit to open it in Photoshop. Then click [this link](#) to download the city scene to your Libraries panel. Drag it from the Libraries panel into the image of the woman, position and resize it so it fills the image, and press Enter. You'll now have both images in one document.

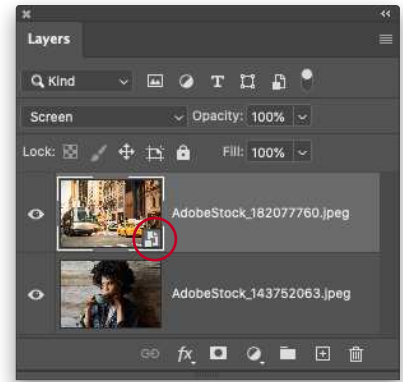
STEP TWO: In your Layers panel, with the city street image layer above the portrait layer, click on it to make it active (note the white brackets around the corners of the layer thumbnail). Set the layer blending mode menu (circled) near the top left of the Layers panel to Screen. Alternatively, you can press Shift-Option-S (PC: Shift-Alt-S).

Note: All the modes in the Lighten section of the blending mode drop-down menu produce a lighter result than you started out with. Screen mode, in particular, causes Photoshop to analyze each color channel (red, green, and blue) and then multiplies the *opposite* of the blend colors (in the city street layer) and base colors (in the portrait layer), making everything a lot lighter, almost as though a bottle of bleach was spilled on it!



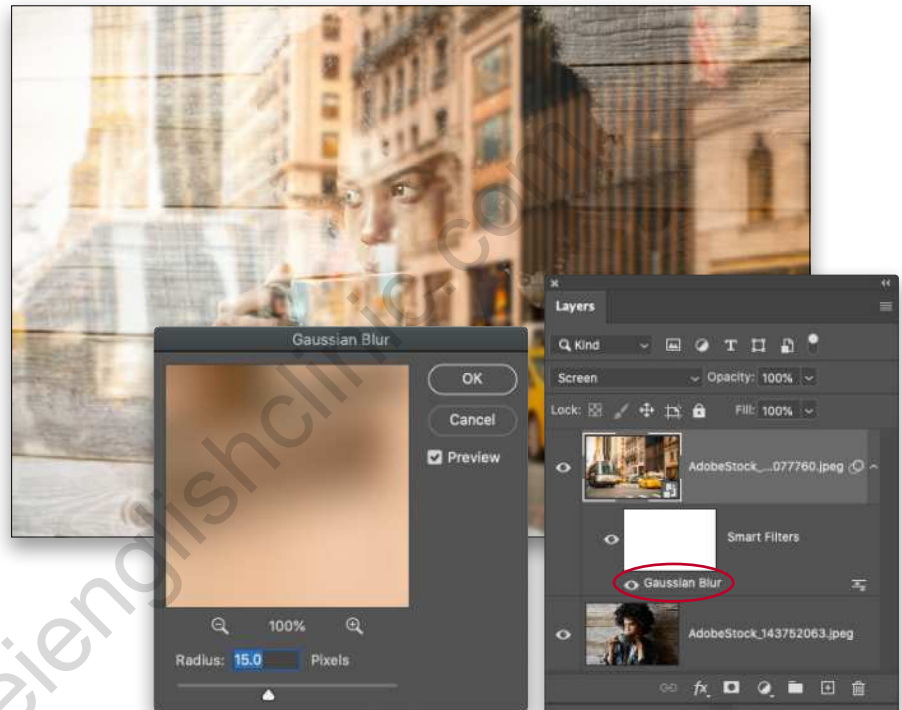
STEP THREE: With the city street layer active in your Layers panel, choose Filter>Convert for Smart Filters to convert it into a smart object. This puts a protective wrapper around the image layer so the filter you're about to run happens to the wrapper and not what's inside it. Notice the smart object badge on the layer thumbnail (circled).

Note: If you downloaded the low-res images and dragged the street scene from the Libraries panel into the image, it automatically came in as a smart object, so Convert for Smart Filters will be grayed out. The only difference is that the smart object badge on the layer thumbnail will be a cloud since you downloaded it from Adobe Stock.



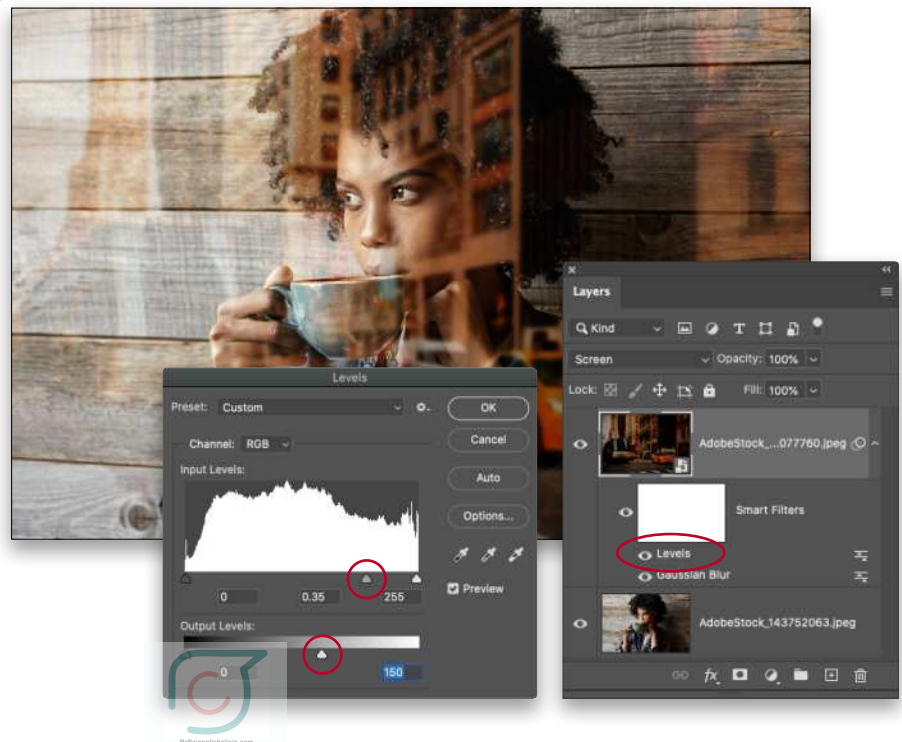
STEP FOUR: To make the city street image look more like a real reflection, we need to blur it. To do that, choose Filter>Blur>Gaussian Blur. In the dialog that opens, enter a Radius of 15 pixels for a high-resolution image (this one is 5169x3446 pixels); but try 4 pixels on the low-res Adobe Stock preview image. Click OK. In your Layers panel, notice the new filter effect named "Gaussian Blur" (circled).

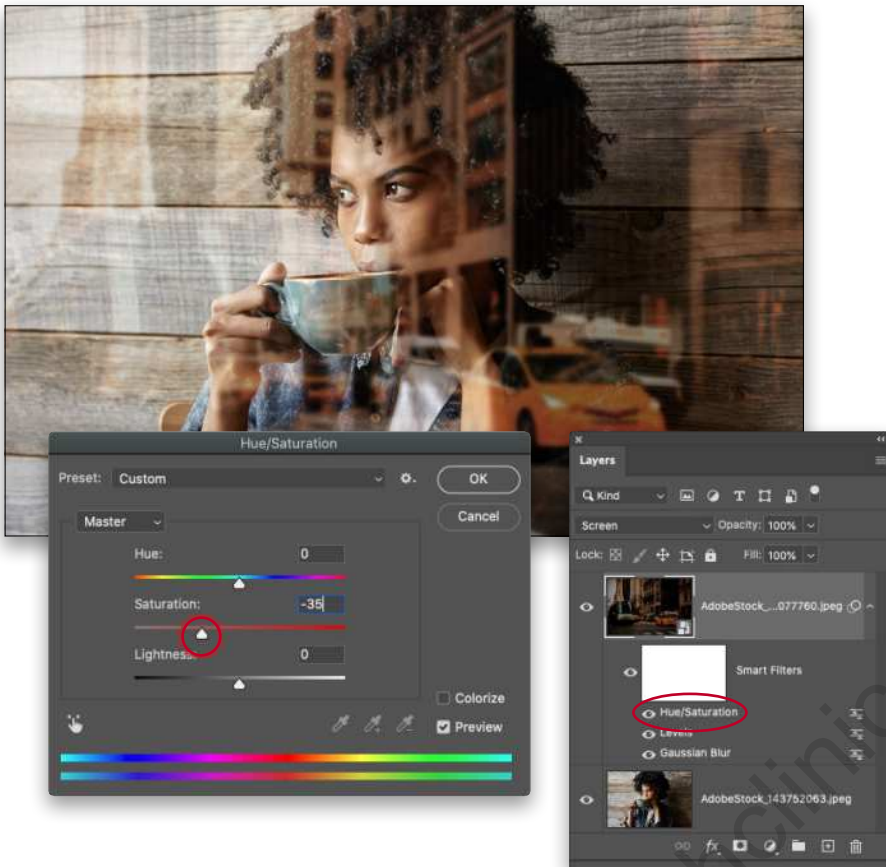
Tip: To adjust the blur settings, simply double-click the Gaussian Blur filter in your Layers panel and enter a new Radius. If a dialog opens warning that smart filters will be temporarily disabled, click OK.



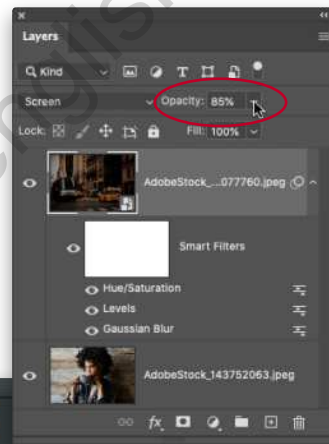
STEP FIVE: With the city street layer active, choose Image>Adjustments>Levels. In the resulting dialog, increase contrast by dragging the gray midtone slider (circled) rightward to around 0.35. (Alternatively, you can simply enter that number into the midtone field.)

Now drag the white slider below the Output Levels bar leftward to around 150, which darkens all the tones in the image. (These same values should work on the Adobe Stock preview image.) When you're finished, click OK, and notice the new filter effect named "Levels" in your Layers panel (circled). Here again, you can double-click it to reopen the Levels adjustment for more tweaking.

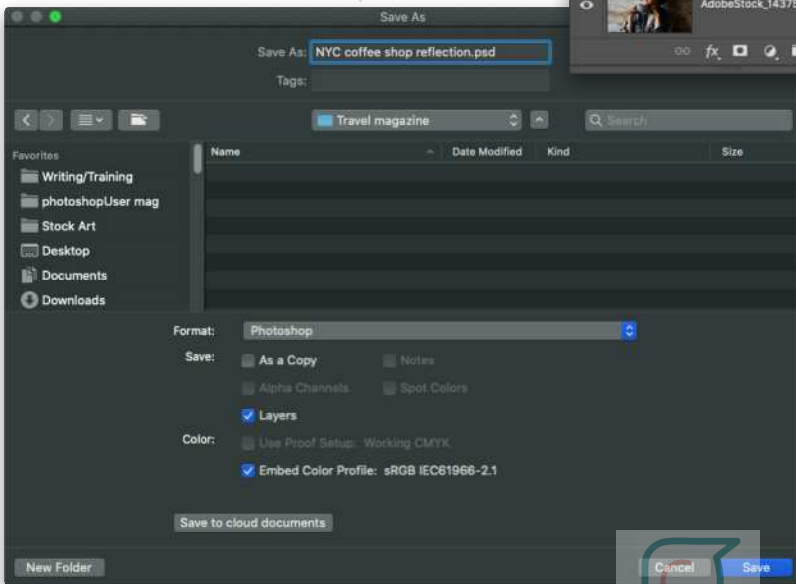




STEP SIX: Now let's tone down the saturation so the yellow taxi isn't the first thing you notice in the image. To do that, choose Image>Adjustments>Hue/Saturation. In the dialog that opens, drag the Saturation slider (circled) leftward to around -35. (This same value should work on the Adobe Stock preview image, too.) Click OK. Notice the new filter effect named—you guessed it!—"Hue/Saturation" in the Layers panel (circled), which you can double-click to reopen at any time.



STEP SEVEN: The reflection is a little too strong and conceals too much of the portrait. So, with the city street layer active in the Layers panel, lower the Opacity setting at the top of the Layers panel (circled) to around 85%.



STEP EIGHT: Save your document with all of the layers intact so you can adjust everything later. If you began in Photoshop, choose File>Save As, and from the Format drop-down menu, choose Photoshop. If you began in Lightroom and you don't want to rename this file, choose File>Save instead. That way, the Photoshop document will appear next to one of the image thumbnails with which you started (which one depends on your Lightroom filenames scheme).



Here's the final result, with the two original images.

As you can see, this method produces an extremely organized and tidy Layers panel. Not only did you protect the city street image by turning it into a smart object, each filter and adjustment you run on that layer afterward produces an individual filter effect. If you decide you don't like an effect, simply drag it to the trash icon at the bottom right of the Layers panel. If you decide to tweak settings instead, simply double-click the filter effect to reopen it. Until next time, may the creative force be with you all! ■



 Questions & Comments



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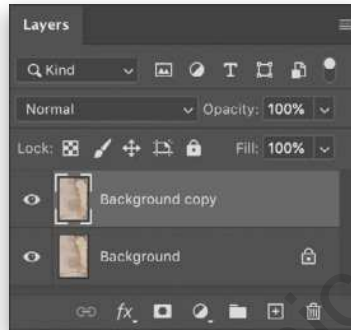


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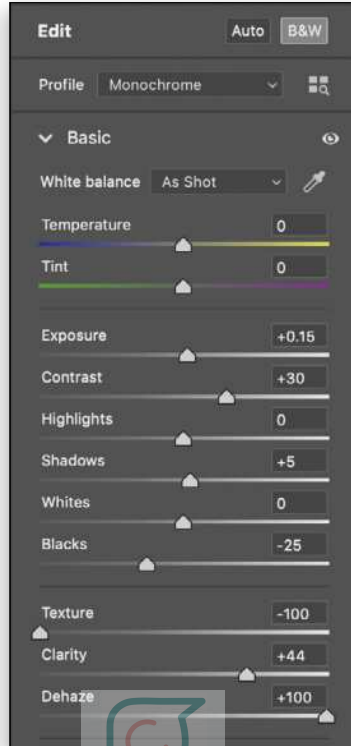


RESTORING A HEAVILY DAMAGED PHOTO

When people who work with Photoshop see a heavily damaged photo such as the one we're using in this tutorial, they may feel it's beyond salvageable, but that's not necessarily the case. It takes a long time to repair the image, but with patience and using the steps below, there's much that can be salvaged.



STEP ONE: Open the image that you want to repair in Photoshop. (KelbyOne members can click [here](#) to download the image we're using for practice purposes only.) Drag the Background layer to the Create a New Layer icon (+) at the bottom of the Layers panel to duplicate it.



STEP TWO: Open the Camera Raw Filter (Filter>Camera Raw Filter). Change the Profile drop-down menu from Color to Monochrome. In the Basic panel, adjust the sliders as follows: Exposure +0.15, Contrast +30, Shadows +5, Blacks -25, Texture -100, Clarity +44, and Dehaze +100. This will "restore" pixels that have otherwise faded and are hardly visible. (These settings will vary from image to image.) Click OK.

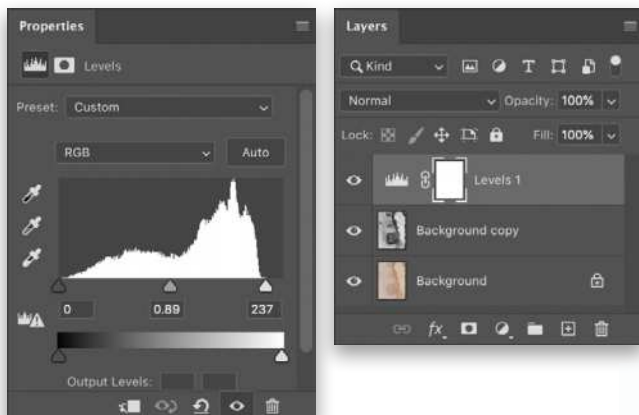
Note: If you're using the download practice file, it has already been cropped, so go to Step Four.

Questions & Comments



STEP THREE: Select the Crop tool (C) and crop out the thin borders at the top and sides of this image. We also removed the photographer's name at the bottom; I typically do this unless a client specifically asks for it to be left as is. Press Enter to commit the crop.

STEP FOUR: Add a Levels adjustment layer (Layer>New Adjustment Layer>Levels). In the Properties panel (Window>Properties), drag the highlights slider below the histogram on the right to 237 to lighten the image a bit. Drag the midtone slider in the middle to 0.89 to boost the contrast a little. With the Levels layer active in the Layers panel, press Command-E (PC: Ctrl-E) to merge it with the Background copy layer.

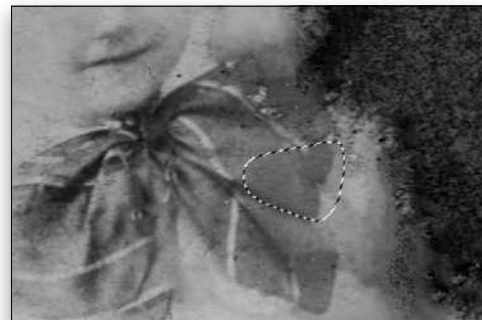


STEP FIVE: Now let's begin retouching the image. Add a blank layer and select the Spot Healing Brush tool (J) from the Toolbar. In the Options Bar, set the brush size to 30, Mode to Normal, Type to Content-Aware, and check on Sample All Layers. On the blank layer, start painting over any cracks and spots on the image that you wish to remove.



STEP SIX: Next, we'll fix the small missing part of the bow on the right. With the Lasso tool (L), select the right side of the bow as shown below. Click on the Background copy layer (the black-and-white layer) in the Layers panel to make it active. Press Command-C (PC: Ctrl-C) to copy the selection, then Command-V (PC: Ctrl-V) to paste it. Double-click the name of the pasted layer in the Layers panel, rename it "Bow," and drag it to the top of the layer stack.

Press Command-T (PC: Ctrl-T) for Free Transform. Resize, rotate, and position the copy as shown here to replace the missing part of the bow on the right. Because you copied the bow from the original black-and-white layer, it won't have any of your Spot Healing Brush work on it, so you'll most likely have a white spot on this copied area of the bow. Switch back to the Spot Healing Brush tool to remove it.



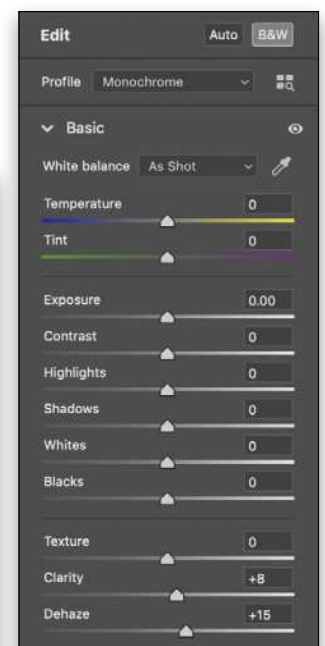
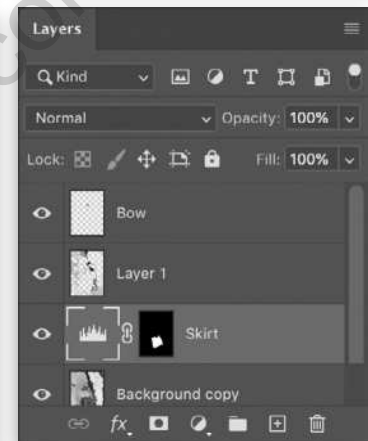
STEP SEVEN: You'll notice the front of the skirt is lighter and less detailed than the left side of the skirt. On the Background copy layer, make a selection of the front of the skirt with the Lasso tool. Go to Filter>Sharpen>Unsharp Mask, and set the Amount to 109%, Radius to 3.0 Pixels, and Threshold to 3 levels. Click OK.

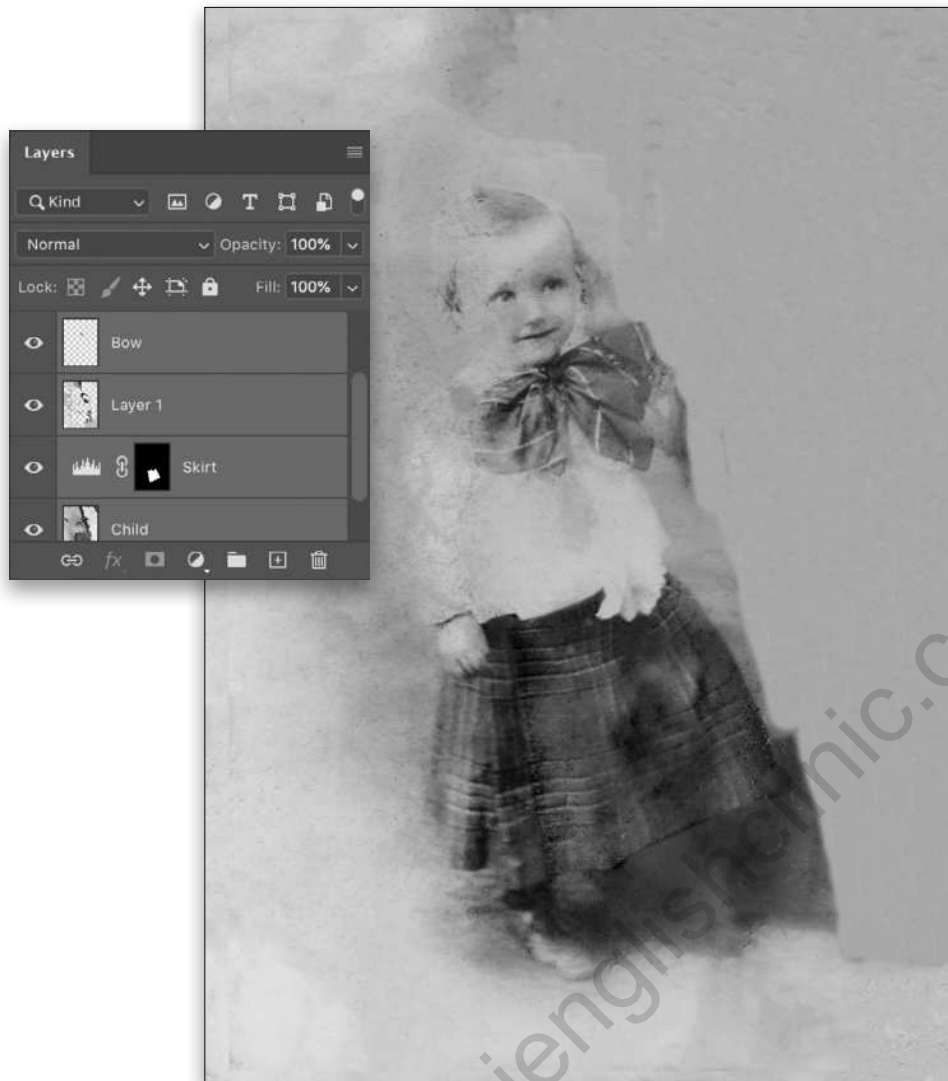
STEP EIGHT: While still on the Background copy layer and with the front of the skirt still selected, go to Layer>New Adjustment Layer>Levels. Photoshop will use the selection to create the layer mask for Levels. Move the left slider under the histogram in the Properties panel to 38, which brings the detail back in the skirt, equating it to the left side of the skirt so they look symmetrical. Rename this layer "Skirt."

STEP NINE: Next, we'll work on adding a wall and floor. This photo was taken sometime during the 1890s, therefore I searched on Flickr for a wall and floor and found this image [here](#). Notice for the copyright it says "Some Rights Reserved" with an explanation of those rights given [here](#). When working with images, it's important to check the copyright (if any) so you don't commit copyright infringement.

Download and open the image in Photoshop, then go to Filter>Camera Raw Filter. Convert it to Monochrome in the Profile drop-down menu. Adjust the Dehaze slider to +15 to darken it a bit and the Clarity slider to +8 since it's a little blurry. Click OK. Using the Move tool (V), drag this image to the working image. Rename that layer "Background" and drag it to the top of the layer stack.

Press Command-T (PC: Ctrl-T) for Free Transform, and then Command-0 (PC: Ctrl-0) to zoom out so you can see the transform handles. Adjust the size of the background image so it's just a little larger than the working image. Then Shift-drag the bottom middle point until most of the white areas at the bottom of the image are off the canvas. Press Enter to commit the transformation. Click the Background image layer's Eye icon in the Layers panel to hide it for now.

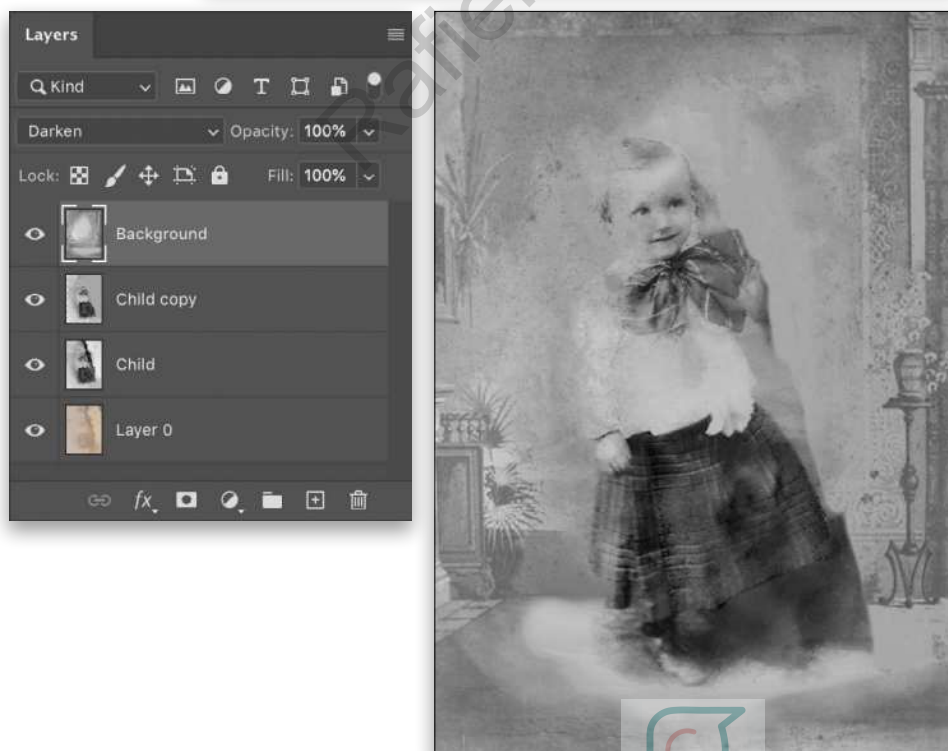




STEP 10: Rename the Background copy layer (the black-and-white layer with the child) to “Child.” With the Child layer active, Shift-click the Bow layer to select all the layers between Child and Bow. Right-click on any of the selected layers and choose Merge Layers. Rename the layer “Child” again (since it probably changed to Bow).

STEP 11: Make a copy of the Child layer and, on the copy, use the Spot Healing Brush to continue repairing the area to her left and the dark area at the bottom of the image.

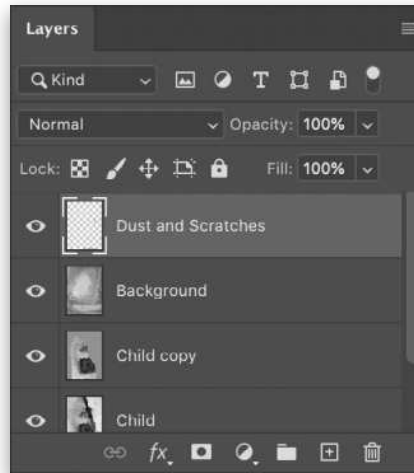
Select the Clone Stamp tool (S) and, on the Child copy layer, Option-click (PC: Alt-click) a gray part at the top of the image to sample that area. Begin painting on the right side of the image to clone that area. Go down the right side of the image covering the white cardboard and the dark line to the right of the child. You’ll need to continuously resample different areas as you go.



STEP 12: Turn on the Eye icon of the Background layer at the top of the layer stack to make it visible again. Set its layer blend mode near the top left of the Layers panel to Darken. You should now see the child on the background.

STEP 13: On the Child copy layer, use the Clone Stamp again to “clean up” the areas of the image around the right side of the child’s bow and ear.

Add a blank layer above the Background layer and, with the Spot Healing Brush tool set to 8 pixels in the Options Bar, clean up any remaining dust, scratches, and mold on the child’s face, bow, skirt, and arm. Name the new layer “Dust and Scratches.”



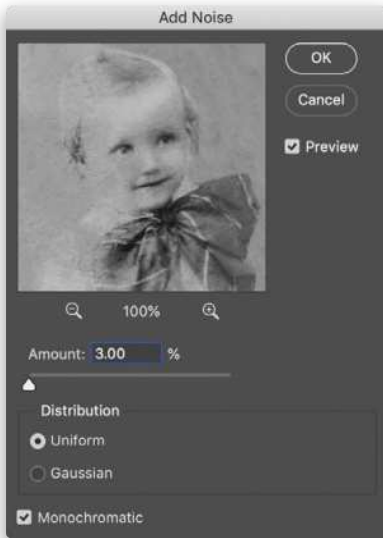
STEP 14: With the Dust and Scratches layer active, turn off the Eye icon on the Background image layer. We need to remove the harsh shadow around the right side of the child’s skirt. Select the Clone Stamp tool and set the size to whatever you prefer (we used 60 pixels). In the Options Bar, set Hardness to 0%, Mode to Normal, Opacity to 100%, and Flow to 100%. Check on Aligned (if it isn’t already), and set Sample to Current & Below. Option-click (PC: Alt-click) a gray area to sample it and clone around that area of the skirt.



STEP 15: Turn on the Eye again on the Background layer. Notice we have a light spot on the floor below and just to the right of the child. Again with the Clone Stamp tool, go over that area to darken it.

STEP 16: Notice on the child’s face that there’s a non-textured area under her right eye and cheek, so let’s fix that. Click on the Child copy layer in the Layers panel to make it active, and grab the Lasso tool. Select the area under the eye and on the cheek as shown here.





STEP 17: Go to Filter>Noise>Add Noise. Set the Amount to 3.00%, Distribution to Uniform, and check Monochromatic. Click OK, and press Command-D (PC: Ctrl-D) to deselect the area.

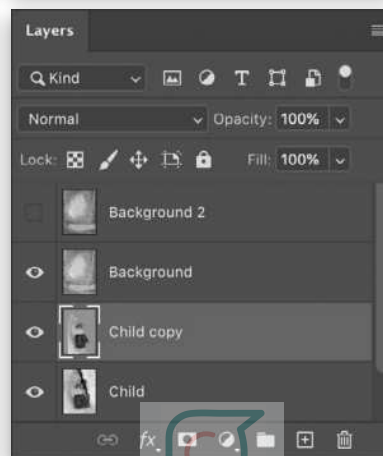
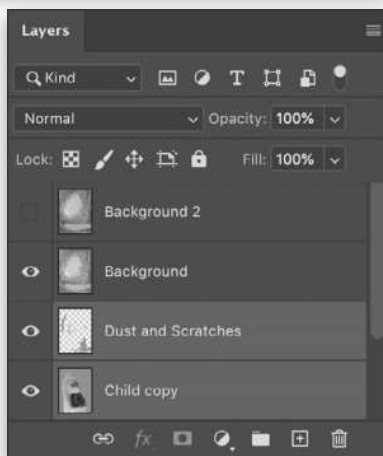
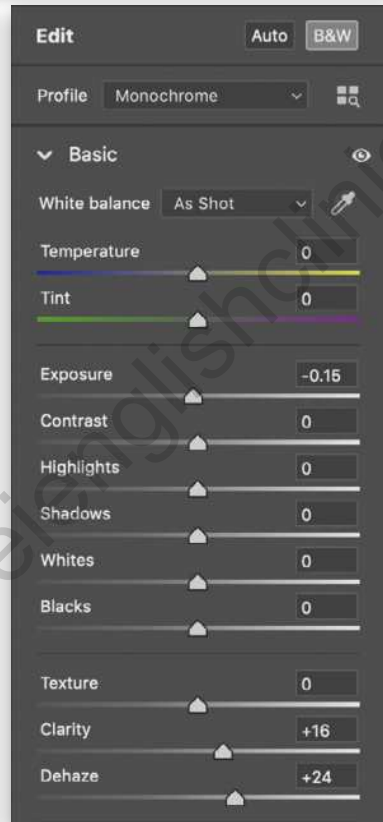
STEP 18: Let's go back to the Dust and Scratches layer and, with the Spot Healing Brush at a small size (9 px), go over the dark area on the child's chin, between the nose and top lip, and just under the bottom lip.

STEP 19: With the Clone Stamp tool (35 px), sample a white area on her shirt, and then clone over the shoulder, arm, and just below the bow to fill in those areas with white and give her arm more definition.

STEP 20: Open the photo we're using as the background again in Photoshop, and go to Filter>Camera Raw Filter. Convert the Profile to Monochrome, and adjust the Exposure to -0.15, Clarity to +16, and Dehaze to +24. Click OK. Using the Move tool, drag the image to the working image. Drag this layer above the other Background image layer, and rename it "Background 2."

With the Background 2 layer active, Shift-click the Background image layer so they're both selected. Go to Edit>Auto-Align Layers, and click OK. It should resize and align the Background 2 layer with the Background layer. You may need to re-crop the image. Set the blend mode of the Background 2 layer to Darken and turn it off for now.

STEP 21: In the Layers panel, move the Dust and Scratches layer to just above the Child copy layer. While holding the Shift key, click on the Child copy layer so both layers are selected. Right-click on one of the layers and choose Merge Layers. Rename the layer "Child copy."



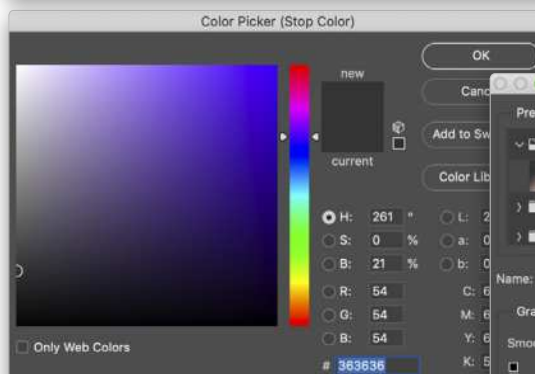
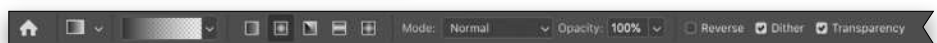
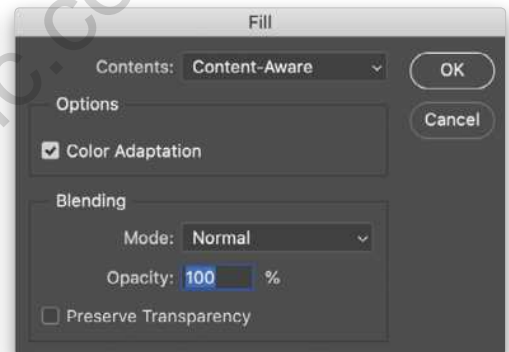
STEP 22: Turn off both Background layers and click on the Child copy layer to make it active. Use the Clone Stamp tool to clone over the remaining light around the child as shown here.

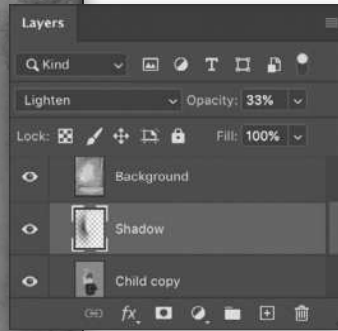
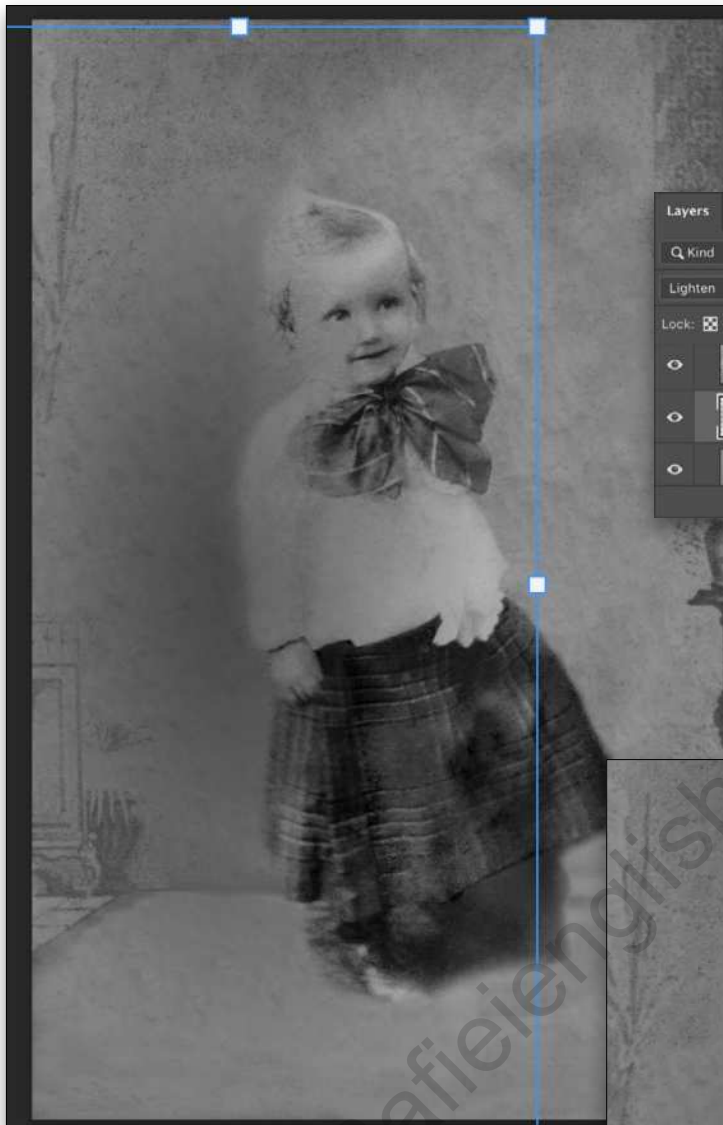
STEP 23: Turn on the Background image layer. Notice the dust, scratches, and mold remaining. Switch to the Clone Stamp tool, and set the brush size to 50 px and Hardness to 0%. Clone over the majority of the darker sections on the back wall and floor.

STEP 24: Turn on the Background 2 layer, and clean up the floor and back wall as we did in the previous step. For the line going across the top of the image, grab the Rectangular Marquee tool (M), select that line, and go to Edit>Fill. Select Content-Aware in the Contents drop-down menu, and click OK.

STEP 25: We're going to add a light shadow behind the child. Add a new layer above the Child copy layer and name it "Shadow." Click on the Foreground color swatch near the bottom of the Toolbar, select a dark gray (#363636) in the Color Picker, and click OK.

Select the Gradient tool (G) in the Toolbar, and in the Options Bar, select the Radial Gradient icon and set the Mode to Normal. Click on the gradient preview thumbnail to open the Gradient Editor and, under Presets, select Foreground to Transparent in the Basics set. Click OK. Drag the gradient from the middle of the right edge of the document to the middle of the left edge.





STEP 26: Using Free Transform, move the darkest part behind the child and resize as needed. Press Enter to commit the transformation. Change the blending mode from Normal to Lighten and reduce the Opacity to 33%. Grab the Eraser tool (E) and set the size to 150 px, Hardness to 0%, Mode to Brush, Opacity to 100%, and Flow to 50%. Erase the shadow (on the Shadow layer), along the bow, shirt, and skirt.

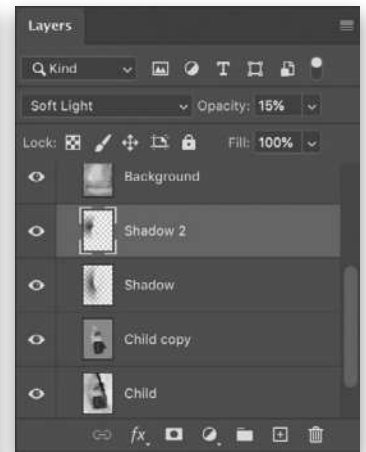


Rafieenglishclinic.com



STEP 27: Repeat Steps 25 and 26, naming this layer "Shadow 2." This time change the blending mode to Soft Light and the Opacity to 15%.

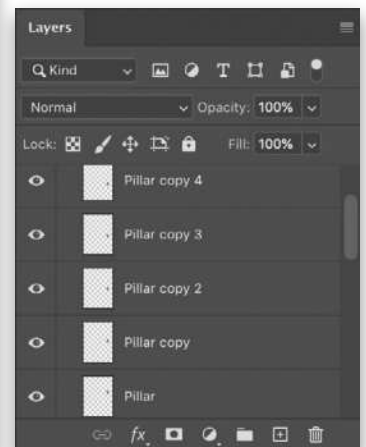
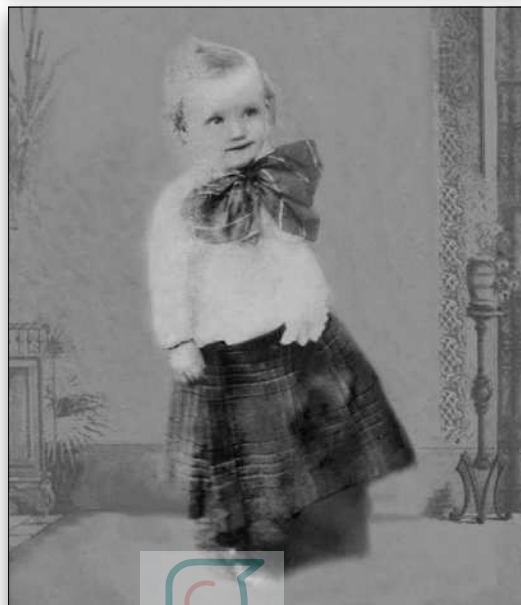
Tip: A shadow will look more realistic if more than one is built upon itself (but no more than three or it will look unnatural).



STEP 28: On the Background 2 layer, use the Rectangular Marquee tool to select a small, clean section of the pillar on the right. We're going to duplicate this layer several times to fill in the pillar to the floorboard, but we don't want it to cover up the vase and stand, so make sure your selection doesn't extend too far to the right. Press Command-J (PC: Ctrl-J) to copy this layer, and name it "Pillar."



STEP 29: Make a duplicate of the Pillar layer. Select the Move tool and tap the Down Arrow key on your keyboard several times to nudge the copy down to the bottom of where the pillar appears clearly. Continue in this manner, duplicating each Pillar layer and nudging it down until the column is complete to the top of the trim on the wall. With the top Pillar layer active, Shift-click the original Pillar layer, and press Command-G (PC: Ctrl-G) to group them. Rename the group folder "Pillar."





STEP 30: Many images during the 1800s and early 1900s had oval frames, so a final optional step would be to add an oval frame. Open the oval that you select in Photoshop, drag it to the image, and rename the layer "Oval." With the oval added, the plant on the left and the vase on the right became distracting, so I added a layer above the Oval layer, and with a small Spot Healing Brush (20 px), I removed those items from the image.

I hope everyone enjoyed restoring a heavily damaged old photo. This is repetitive and time-consuming, but well worth it in the end. ■



Before



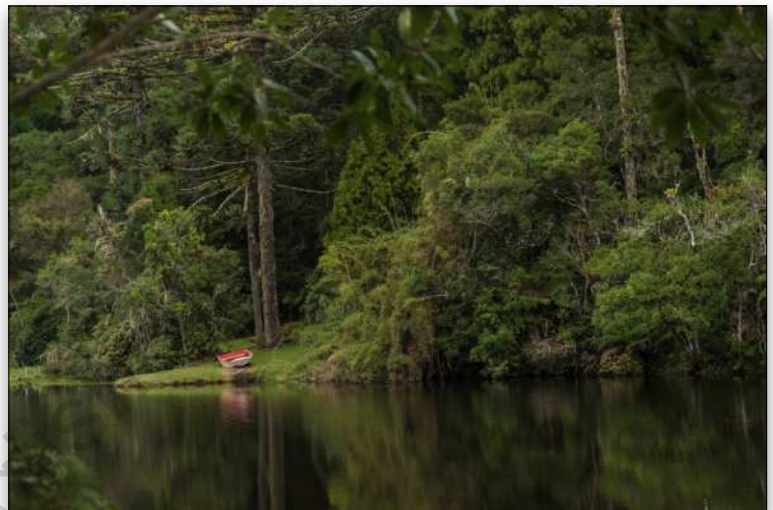


DODGE & BURN

Dodge and burn (D&B) is usually talked about these days in terms of portrait retouching, including using highly detailed techniques to deal with minute skin defects. The general method, however, is broadly applicable to any situation where you need or want local control over contrast. This month, let's take a look at using a modern D&B workflow to add dimension and texture to some landscape photos.

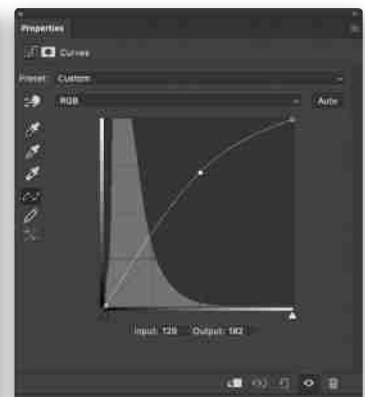
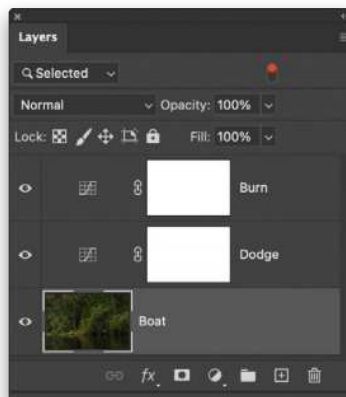
One of the more common tasks with D&B is to call attention to certain areas of an image that may otherwise be lost due to visual clutter. In this image, the boat is the main subject, but the surrounding area is uniformly bright so the boat gets kind of lost.

Open your image in Photoshop, and then we need to set up a couple of layers to do our work. The setup is easy:



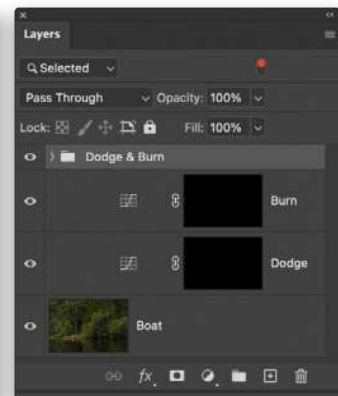
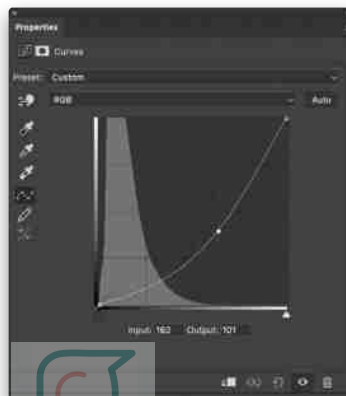
©Adobe Stock/Thiago Sarmos

STEP ONE: Add a Curves adjustment layer (Layer>New Adjustment Layer>Curves) above your photo layer. Name it "Dodge" in the New Layer dialog, and click OK. Add a second Curves adjustment layer, and name this one "Burn."



STEP TWO: On the lower of the two Curves layers, the Dodge layer, click to add a point in the middle of the curve in the Properties panel (Window>Properties) and drag it upward slightly to brighten the image. Click on its layer mask thumbnail in the Layers panel to make it active and press Command-I (PC: Ctrl-I) to Invert the mask to black, which hides the adjustment.

STEP THREE: On the upper Curves layer, the Burn layer, drag the center of the curve in the Properties panel downward to darken the image. Invert its layer mask to black, as well.



STEP FOUR: Group the two layers by clicking on one of them in the Layers panel, holding the Shift key, clicking the other layer so they're both selected, and then pressing Command-G (PC: Ctrl-G). Double-click the name of the group in the Layers panel, and rename it "Dodge & Burn."

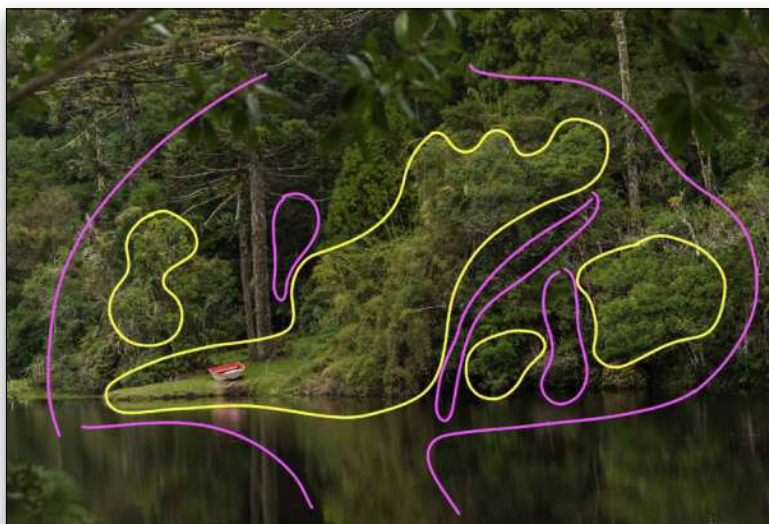
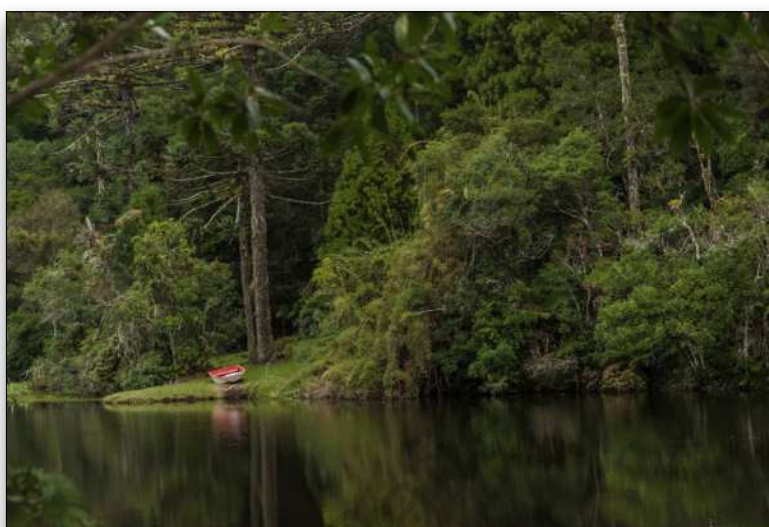
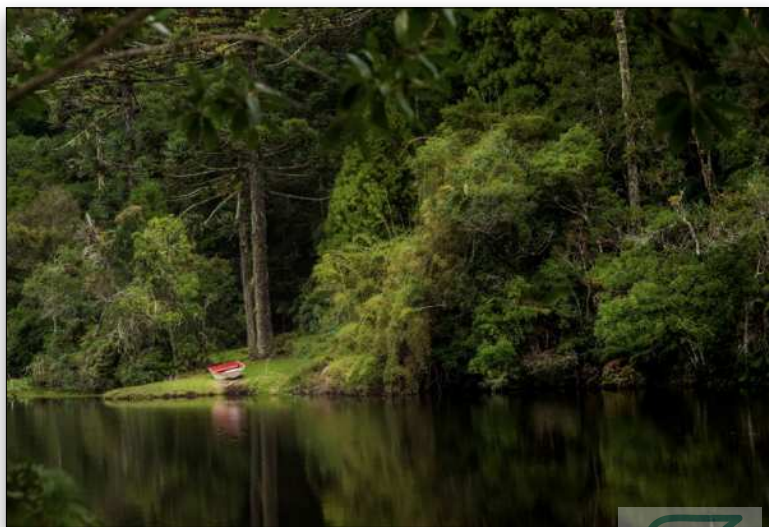


Image map over boat



Boat before



Boat after

To use this stack, simply select a white brush and paint on the masks (press D to load the default white and black with a mask selected in the Layers panel). That reveals the changes made by the Curves layers, so the trick is to use a gentle touch; a digitizing tablet such as a Wacom Intuos Pro really helps with control and ergonomics. Start by switching to the Brush tool (B) and choosing a basic, round brush with 0% Hardness. In the Options Bar, I like to use a very low Flow rate between 5–10% for objects and landscapes, with Opacity around 40%. If you're using a digitizing pen and tablet, open the Brush Settings panel (Window>Brush Settings), enable the Transfer option on the left side of the panel, and then set the Control drop-down menu under Opacity Jitter to Pen Pressure. These settings allow you to slowly build up the effect while painting on the masks.

I've drawn an image map to help me decide on some compositional elements. This step isn't strictly necessary, but I find it helps me to make choices about what to edit so I don't end up overworking the image. It's not meant to be a permanent contract, just a rough sketch for starting to develop the focus of the scene.

I prefer starting with highlights (Dodge), blocking in major areas just a little at a time and then moving to shadows (Burn). This is really an iterative process, so it's important to build up contrast in a relatively slow fashion. Go back and forth between the Dodge and Burn masks as needed. Overdoing it is easy; practice restraint as you go. In this particular example, I've started with larger brushstrokes to get the major areas first, then worked down to groups of leaves and the structure of the boat. This requires changing your brush size as you work (press] on your keyboard to increase and [to decrease brush size). Since D&B for contouring is about depth, it makes sense to pay attention to the actual image content and let that guide you.

Tip: If you go too far in some spots, simply tap the X key to paint with black and "erase" the problems. Tap X again to go back to white.

Here's the before and after of the final boat scene.



Note that I've used a gradient to provide a vignette for the corners of the image—no sense in painting these areas with a detailed mask! The effect can be subtle or bold, so long as it serves your vision for the photo.

TEXTURE & DEPTH

This next image uses the same technique, but I've started adding some basic texture to the field of grass. This gives more visual interest, but also requires a little more attention to detail for realism. Notice that I've enhanced (and in some areas invented) darker spots between clumps of

grass, and that those spots diminish in size and contrast further away from the camera: this implies a larger texture in the field. The central plant has been treated to some depth adjustment by increasing the highlights at the edges of each frond, and made darker near the stalks.

USING A TEXTURE BRUSH

Now we can carry the texturing idea further by using an actual textured brush. This waterfall (see next page) is super smooth, and I feel like it's too clean. I'm going to use multiple D&B layer sets, starting by creating some depth

in the water. Because there's so much going on with the vertical lines, I took some liberty in creating depth between the streams. You'll notice that I didn't paint strictly over existing features, and instead invented some detail of my own by bringing forward (dodging) or pushing back (burning) different areas. We'll take this idea to the extreme at the end of the article with an exercise you can do to build your chops.

To add some more texture, add an additional pair of Dodge and Burn layers, exactly as before. Group and name this pair "Texture." This time instead of using the soft round brush with the Brush tool, grab any kind of texture brush in the Brushes panel (Window>Brushes). For water, clouds or watercolor brushes work well, but spatter brushes work as well.

Open the Brush Settings panel and, in the Brush Tip Shape section, increase the Spacing so the brush marks just overlap. Then under

Adobe Stock/Najia



Field before



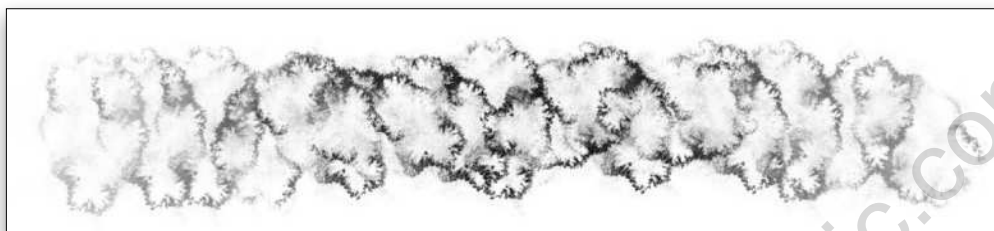
Field after



Waterfall before



Waterfall after (no texture brush)



Brushstroke



Waterfall before

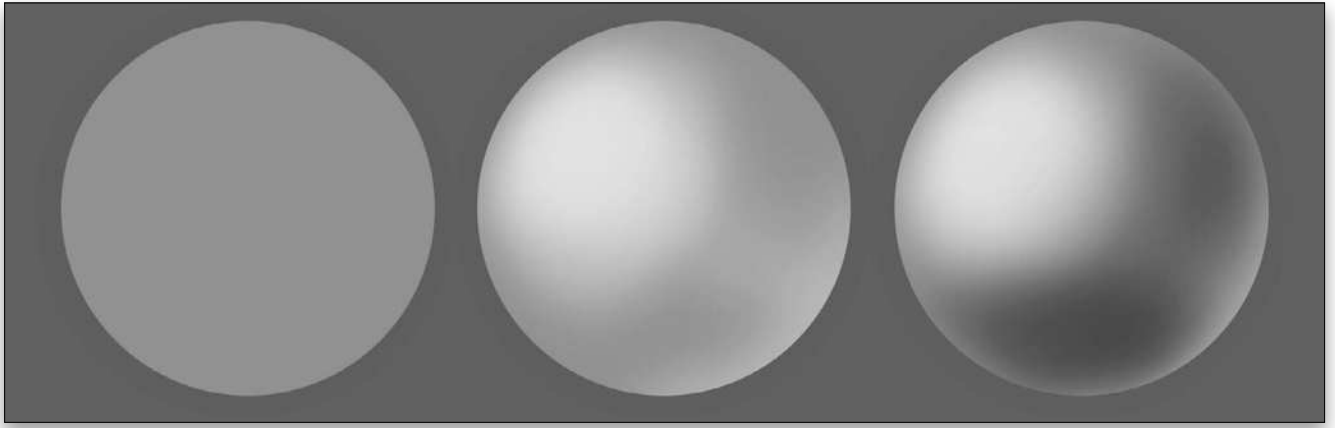


Waterfall after texture

Shape Dynamics, set the Angle Jitter to about 50%, and ensure Size Jitter Control is set to Off. Finally, enable Transfer as with the basic round brush.

Inside the new Texture group, start working slowly to add some variety, especially in areas that seem dull. For bright areas, paint into the Burn mask to add little dark spots; do the opposite when painting over darker areas, using the Dodge mask. Subtle is better, so keep some restraint. Also remember to vary your brush size now and then. Depending on the kind of brush you're using, you may need to adjust both Flow and Opacity in the Options Bar.

It's not obvious, so look closely. The texture breaks up the smooth areas and in this case seems to imply mist. If you do this correctly, it will be almost unnoticed in the final piece, but can add just that little bit of extra zip when needed.



Sequence: Flat circle, highlights, shadows

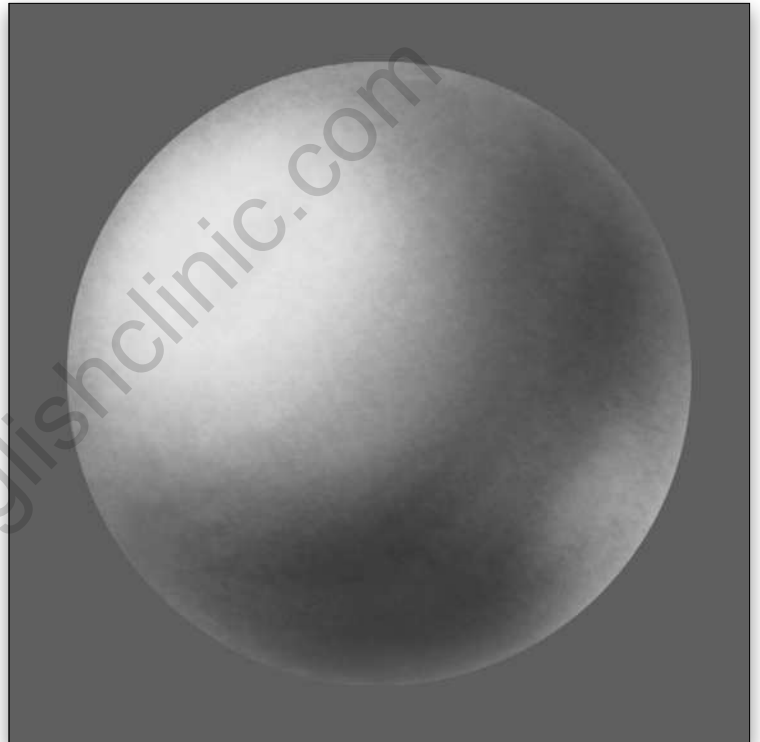
HOMework

Okay, the last bit is homework for you! If you've ever taken an art class, this is going to be familiar. I'd like you to simply shade a ball using the above techniques! Start with a blank document, and use the Elliptical Marquee tool (nested below the Rectangular Marquee tool [M] in the Toolbar) while holding the Shift key to create a circular selection in the middle of a new blank layer. The circle should be filled with 50% gray, so press Shift-Delete (PC: Shift-Backspace), choose 50% Gray in the Contents drop-down menu, and click OK. (In my starting example shown here, the background is 30% gray for contrast.) Press Command-D (PC: Ctrl-D) to Deselect.

Add the Dodge and Burn layers as before. Again, use your round brush and start adding highlights and then shadows.

Use reference images if you like, but the purpose here is to pay attention to dimension and depth. I do this exercise every few months just for practice. It helps train your eye for depth cues, and also gives you an opportunity to experiment with different techniques and brush settings. Once you're comfortable with shading, add the texture layers and see if you can build up a rough, mottled surface.

Don't underestimate the value of this homework! When lighting conditions aren't ideal, you can use this approach to bring back depth from literally nothing. Remember that you can (and should!) add multiple D&B layer sets. In the sphere example, I ended up with two sets of basic D&B and an additional set just for texture. ■



Final textured sphere

 Questions & Comments



TAKE YOUR IMAGES FROM FLAT TO FABULOUS



Get ready to learn “The System” crafted by world-renowned Lightroom expert Scott Kelby. This is a new way of working and thinking about editing your images that will change the way you work in Lightroom forever, so you’ll spend less time fixing your photos and more time finishing them, and doing the fun, creative things that make Lightroom the amazing tool that it is. This isn’t a “read about it” book. This is a hands-on “you do it” book. You start each lesson with the RAW photo, right out of the camera (you can download Scott’s images, so you can follow right along). Then, you’re going to apply the 7-Point System, until these seven points are absolutely second nature to you. Once you learn this system, there won’t be an image on your screen that you won’t be able to enhance, fix, edit, and finish like a pro! This is the book you’ve been waiting for—the industry has been waiting for—and once you learn this system and start applying it yourself, you’ll be the next one to say, “You can’t beat the system!”



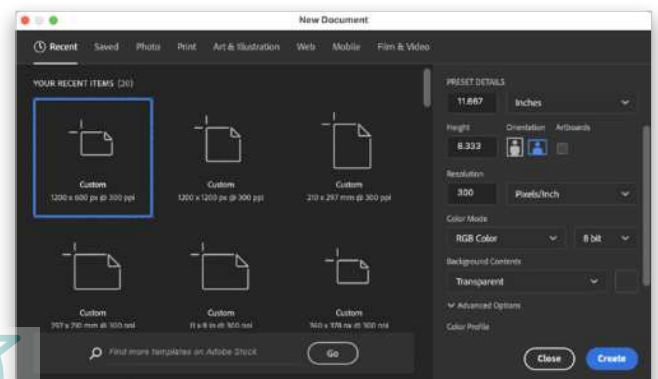
CREATING DISTRESSED TEXTURES

If you've been following my tutorials in *Photoshop User*, then you know I'm a huge fan of both retro and grunge, using various resources to add texture to my work. There are many places to buy and download these types of resources, but you can actually make your own textures using tools right inside Photoshop. Not only can you make some great textures, but you can also make them editable, so just by changing a few settings, you can make multiple textures using the same tools. In this tutorial, I'm going to show you how to make some cool photocopy style textures to give your graphics that old-school look.



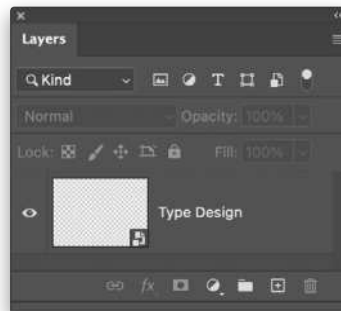
CREATE & APPLY TEXTURE TO TEXT LAYERS

STEP ONE: Create a new document (File>New) for your design base using the following settings: 11.667x8.333", 300 ppi Resolution, RGB Color Mode, and Transparent for the Background Contents (we'll add our own background later). Click Create.

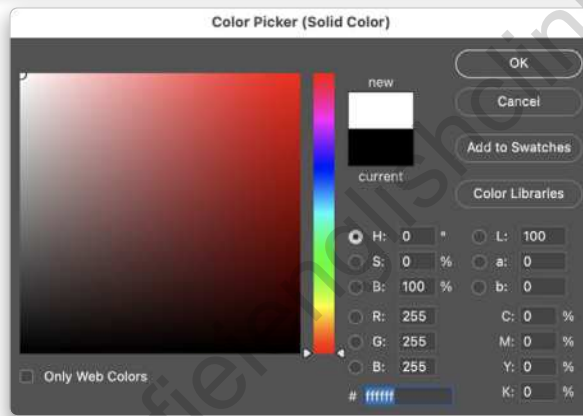
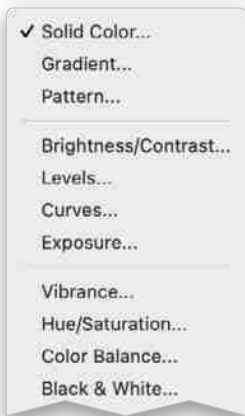
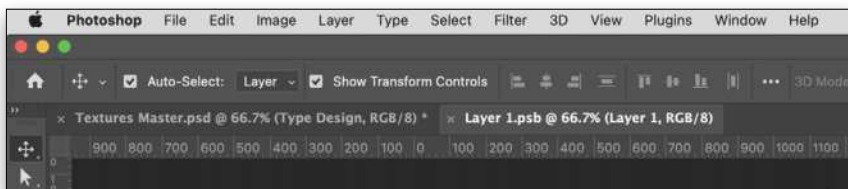




Step Two



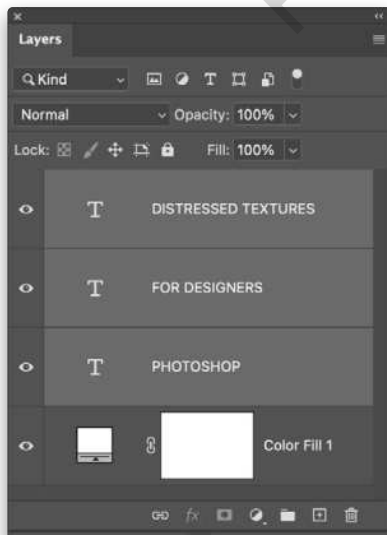
Step Three



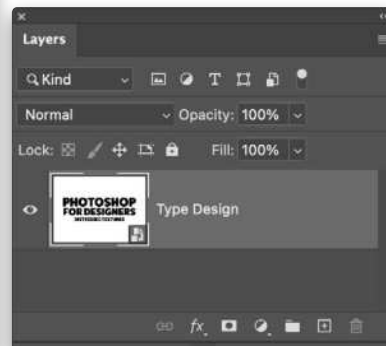
STEP TWO: Go to File>Save As, name this document “Textures Master,” select Photoshop in the Format drop-down menu, navigate to where you want to save the image, and click Save. We’ll be making multiple non-destructive textures in this document that can be saved as individual files at the end.

STEP THREE: We need to convert our blank layer to a smart object before we begin making our first texture, so Right-click on it in the Layers panel and select Convert to Smart Object. Double-click its name and rename it “Type Design.” To demonstrate the first texture, we’re going to apply it to some text layers. We’ll then build more texture styles as we go.

STEP FOUR: Double-click the smart object’s layer thumbnail in the Layers panel to open it in a temporary file named Layer 1.psb. This is where we’re going to add our first design. Go to the bottom of the Layers panel and click on the Create New Fill or Adjustment Layer icon (half-black/half-white circle) and select Solid Color. Set the color to white (#ffffff) and click OK to close the Color Picker.



Layers panel for smart object PSB file



Layers panel for main design file after saving and closing the PSB file

STEP FIVE: Now we’ll add some text, so switch to the Type tool (T) and, using any typeface (font), type your word or words and center them in the document. I typed “PHOTOSHOP” on the first type layer, “FOR DESIGNERS” on the second type layer, followed by “DISTRESSED TEXTURES” on a third type layer. Then save the PSB document and close it. The Color Fill and text layers are all encapsulated in our smart object. You should now be back in the main document where you’ll see the text on a white background.

STEP SIX: For this step, it's important you have the Foreground color set to black and the Background color set to white, so simply press D on your keyboard to set these default colors. Then, with your layer active in the Layers panel, go up to Filter>Filter Gallery. This is where we'll start to build the recipe for our faux distressed print textures. With the Filter Gallery open, expand the Texture folder and select Grain.

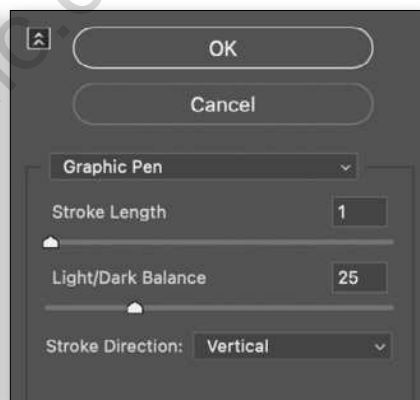
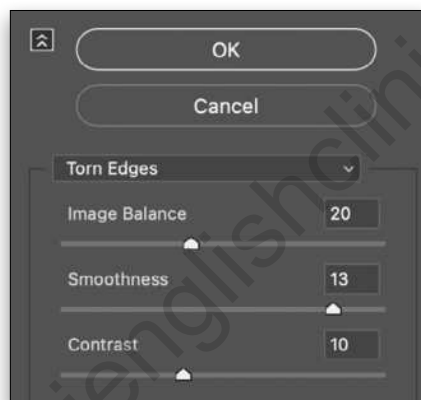


STEP SEVEN: At the bottom right of the Filter Gallery window, click the + icon twice so that you have three instances of the Grain effects layer. Don't worry about what it looks like as you add these extra effect layers; we're going to change each of the duplicates to a different filter.

Click on the top Grain effect layer, expand the Sketch folder, and select Torn Edges. Set the Image Balance to 20, Smoothness to 13, and Contrast to 10.

Click on the second Grain effect layer and select Graphic Pen, which is also in the Sketch folder. Set the Stroke Length to 1 and Light/Dark Balance to 25. Set the Stroke Direction to Vertical, as we want the effect to apply from top to bottom for now.

Click on the bottom Grain effect layer and set the Intensity to 70, Contrast to 25, and Grain Type to Vertical (to match Graphic Pen). These settings are all flexible; you can adjust them to suit your own style or preference.



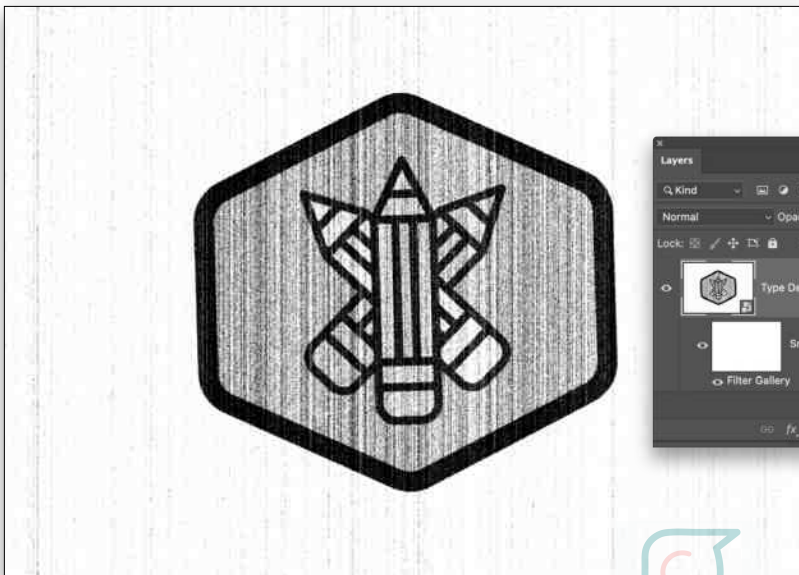


STEP EIGHT: Once you're happy with your texture, click OK at the top right of the Filter Gallery, and the filters will be applied to your smart object layer as smart filters. The beauty of creating textures with this method is that you can double-click the words "Filter Gallery" in the Layers panel and it will open with all your settings in place so you can easily make edits to your texture if it's not to your satisfaction.



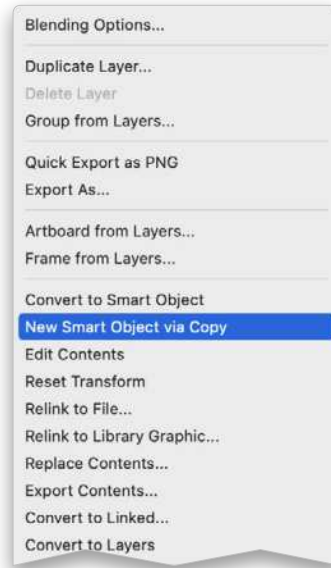
APPLY TEXTURE TO A GRAPHIC

STEP NINE: Now let's swap out the text for an image to show how quickly you can try different designs. Just double-click on the smart object's thumbnail in the Layers panel to open the PSB file. Hide the text layers by clicking on the small Eye icon next to each of them in the Layers panel. Then, paste in a graphic, or drag it in using the Move tool (V). Make sure the graphic is black-and-white or a grayscale, as it'll look more like a distressed print from an old copy machine. Resize accordingly, and then save and close the PSB file.

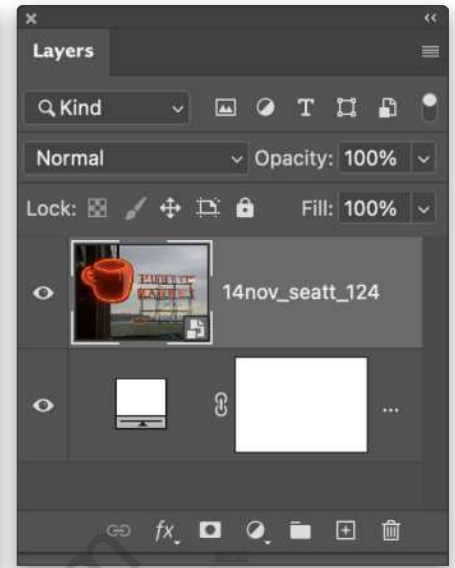


APPLY TEXTURE TO A PHOTO

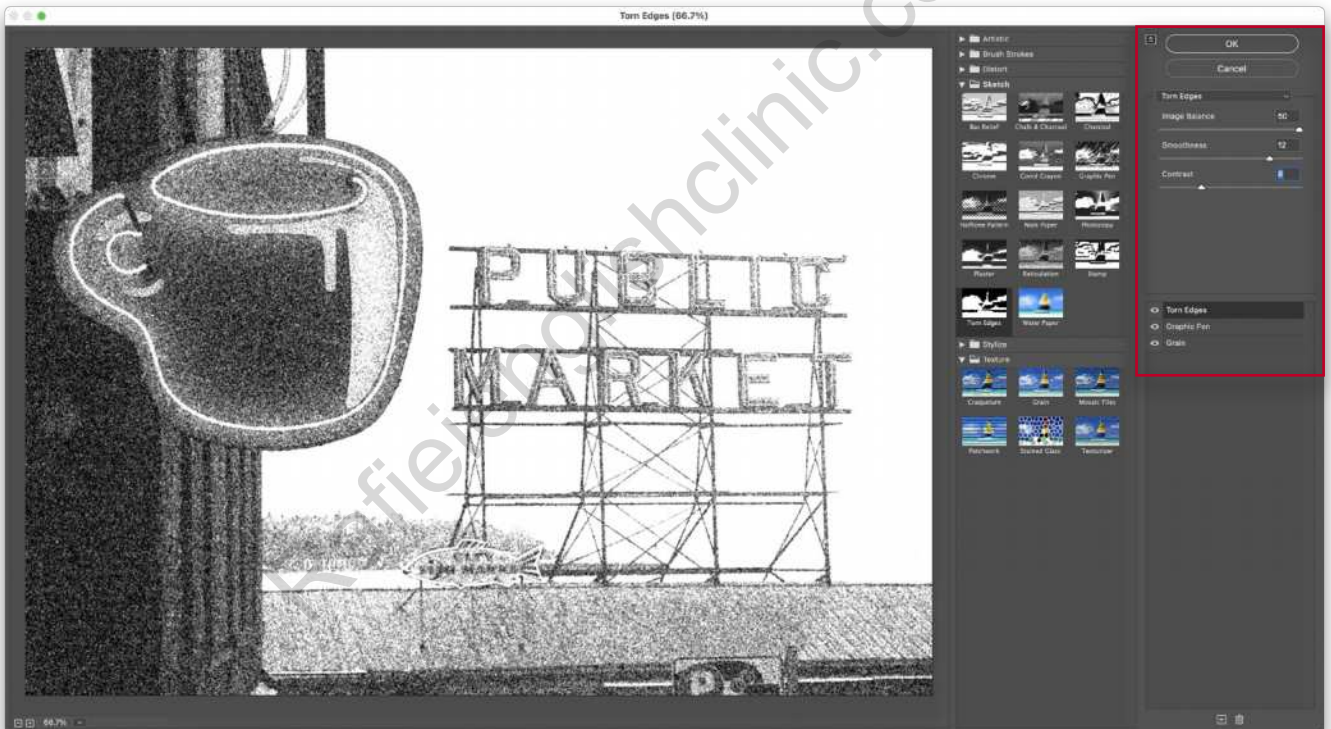
STEP 10: Now we've mastered our setup, we can begin making more textures by creating different recipes in the Filter Gallery. First, make a copy of the smart object in the layers panel by Right-clicking on the layer and choosing New Smart Object via Copy. Copying the smart object this way will create a new instance of the smart object, so if you make any changes to the original smart object layer, it won't affect this one. (If you were to press Command-J [PC: Ctrl-J] to copy a smart object layer, they'd be linked, meaning any changes you made in one layer would affect the other copy.) It would also be a good idea to turn off the layer visibility of the original smart object layer at this point.



Step 10



Step 11

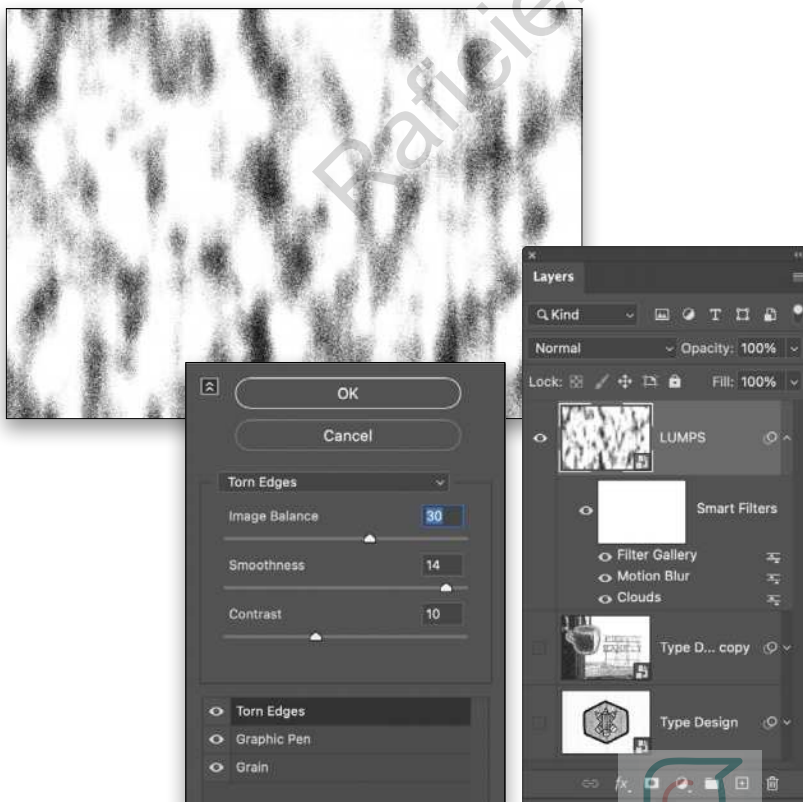
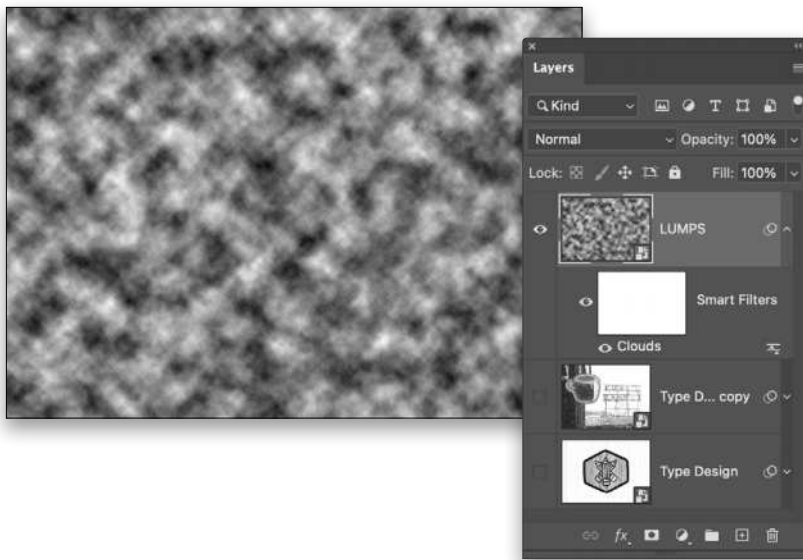


STEP 11: Double-click the thumbnail of the new smart object layer to open the PSB file. Delete the text and graphic we added in the previous example (we don't need those layers for this one), and add a photo (File>Place Embedded). We're going to create a new effect to make an old-style grainy image. I'm using an image I took of Pike Place during a trip to Seattle sometime in the distant past. It's a contrasty image that suits an old-style grainy effect. Save and close the PSB file to go back to the design file. You'll see that the Filter Gallery effects are being applied to the image.

STEP 12: Double-click on the Filter Gallery for this layer in the Layers panel to make some changes to the effects. We want to make this a more even, grainy look than a striped look. Click on the Grain effect layer in the Filter Gallery window, and change the Grain Type from Vertical to Speckle. Also change the Intensity to 80 and the Contrast to 10.

Then go to the Graphic Pen settings and change Stroke Length to 2 and Light/Dark Balance to 30. Then for Torn Edges, set Image Balance to 50, Smoothness to 12, and Contrast to 8. Again, feel free to play around with these to get the desired look, as each photo will be different. Click OK to apply the changes.





CREATE A BLOTCHY DISTRESSED TEXTURE

STEP 13: Now let's make a completely different kind of texture using some other elements in Photoshop. This time we're going to make a lumpy, blotched effect using the Clouds filter.

To begin the process, create a brand-new layer, Right-click on it in the Layers panel, and choose Convert to Smart Object. Rename this layer "LUMPS." Turn off the visibility of the previous smart object layer to which we added the photo.

Now, with the Foreground color set to black and the Background color set to white (again, press D on your keyboard), go to Filter>Render>Clouds. Your layer will now be full of a black-and-white cloudy effect. If you want to change the look of the clouds, just double-click on the word "Clouds" on the layer in the Layers panel, and you'll get a new set of randomized clouds.

STEP 14: With the layer active, go to Filter>Blur>Motion Blur, and set the Angle to 90° so it goes from top to bottom. Set the Distance to 400 pixels, but you can change this depending on how prominent you want the lumps to be. Click OK. You can always go back and change these values just by double-clicking on Motion Blur in the Layers panel.

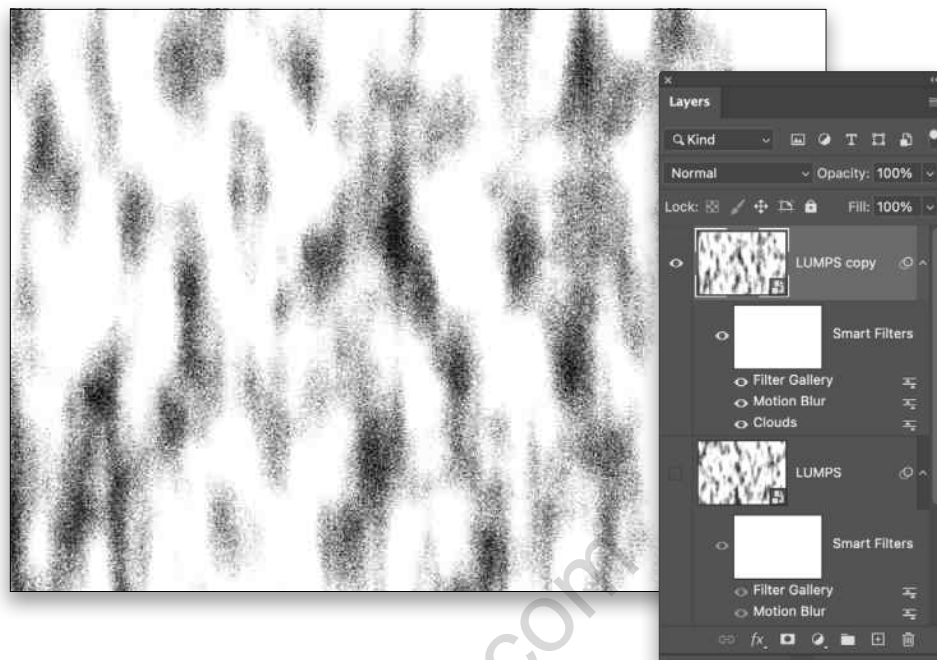
STEP 15: With the layer still active, go back to Filter>Filter Gallery, which will open with all the previous settings, but we're going to create a new recipe to make this look like a lumpy ink effect that's gone through a dirty printer. Start by clicking on Grain and changing the Intensity to 20, Contrast to 50, and the Grain Type to Contrasty.

For Graphic Pen, change the Stroke Length to 2, Light/Dark Balance to 20, and Stroke Direction to Horizontal.

Finally, click on Torn Edges, and change the Image Balance to 30, Smoothness to 14, and Contrast to 10. Once you're happy with these settings, click OK to apply them.

STEP 16: If you'd like to create another version of this effect with a different pattern, Right-click on the layer and choose New Smart Object via Copy. Then double-click on the Clouds for the duplicate layer to get a different lumpy layout. You can do this as many times as you like.

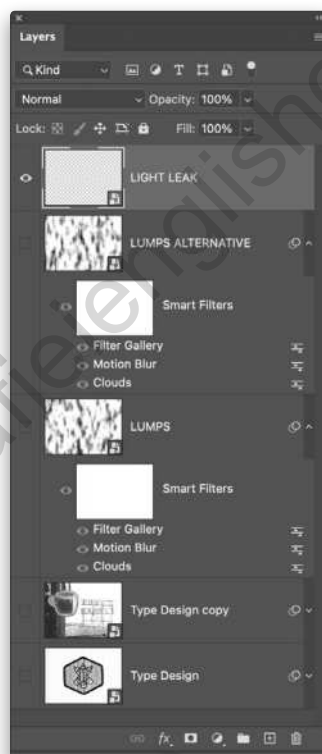
Note: If you intend to create a pack of textures, it's a good idea to create each version of these effects on its own layer so you can export them individually after you've finished making them.



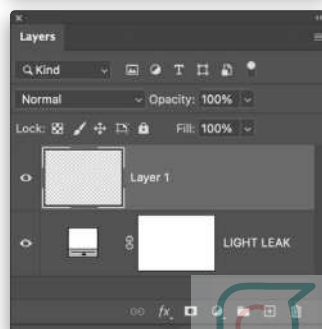
CREATE LIGHT LEAK TEXTURE

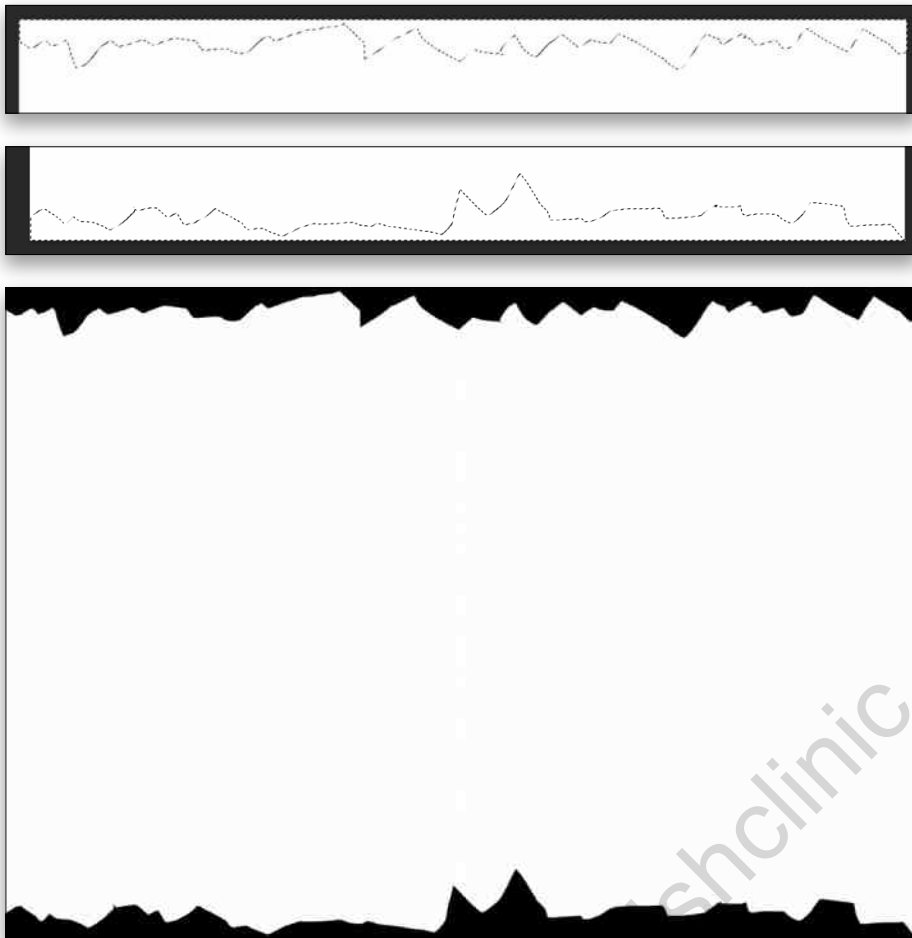
STEP 17: The final texture we're going to create is one where the top and bottom of the image has a kind of light-leak effect where dark areas appear on the edges but the center remains lighter.

Create a new layer, name it "LIGHT LEAK," and hide the previous layer(s). Right-click on this new layer and convert it to a smart object.



STEP 18: Open the smart object by double-clicking its thumbnail, and then add a white Solid Color fill layer as we did in Step Four above. Add a new blank layer above this, still in the smart object.





STEP 19: Select the Lasso tool (L) and draw a kind of jagged torn-edges look across the top of the layer. While still holding the mouse button, move the cursor outside the document all the way back to the starting point to complete the selection. Press Option-Delete (PC: Alt-Back-space) to fill the selection with your Foreground color, which should still be black. Then repeat this step at the bottom of the layer. Save and close the smart object PSB.



STEP 20: Now, with the LIGHT LEAK layer active, go to Filter>Blur>Motion Blur and set the Angle to 90°, Distance to 400 pixels, and click OK. Then go back up to the Filter>Filter Gallery and use the following settings:

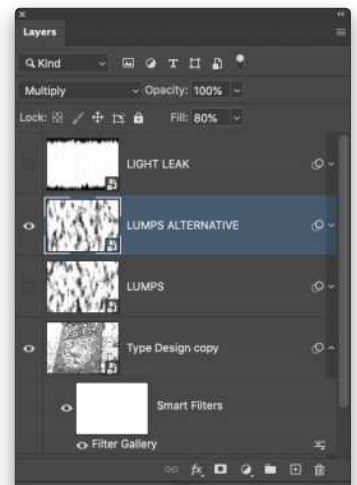
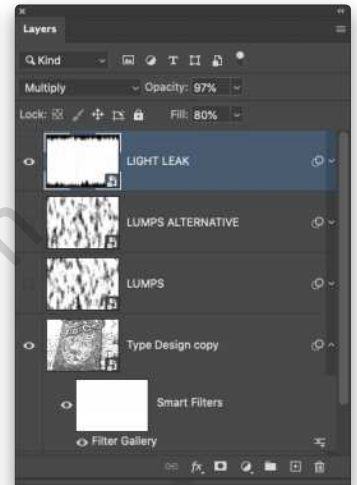
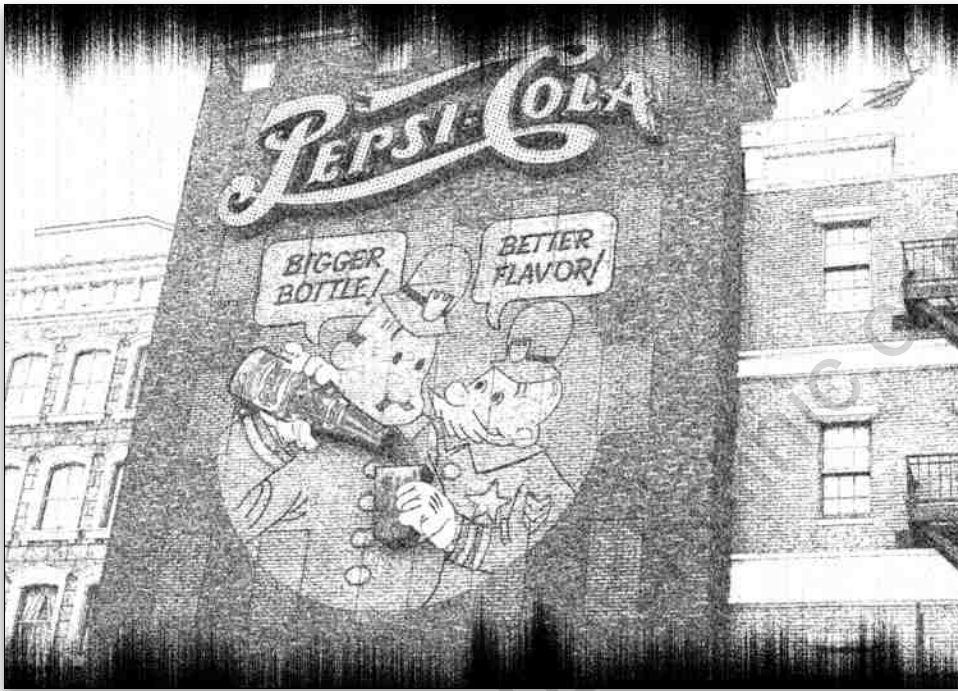
- **Grain**
 - Intensity: 50
 - Contrast: 45
 - Grain Type: Vertical
- **Graphic Pen**
 - Stroke Length: 2
 - Light/Dark Balance: 25
 - Direction: Vertical
- **Torn Edges**
 - Image Balance: 30
 - Smoothness: 14
 - Contrast: 10

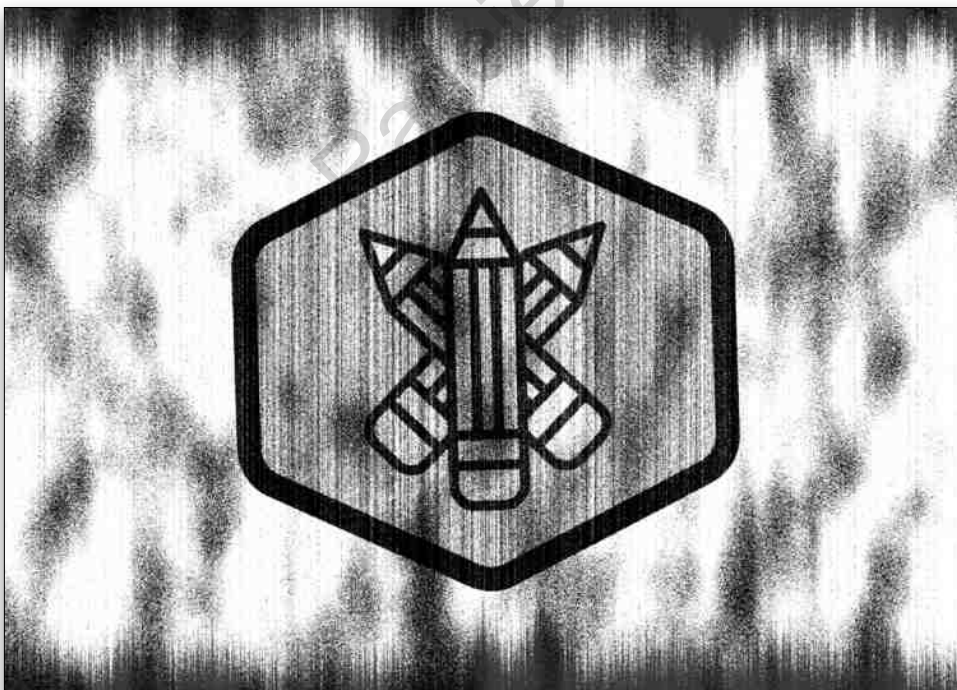
When you're satisfied with these settings, click OK to apply.

STEP 21: Now that you've created a series of textures, you can apply them to any image in the same document. In this example, we double-clicked the smart object thumbnail for the Type Design Copy layer to open the PSB file. This is the same smart object where we placed the Pike Place image in Step 11. We just added a new image at the top of the layer stack, and then saved and closed the PSB. The new image will take

on the Filter Gallery settings that are already applied to this layer.

Now change the blend mode of all the texture layers to Multiply near the top left of the Layers panel, and they'll show on top of the image. Then you can turn off/on the textures you want to use, and adjust their Opacity and Fill in the Layers panel. Here are a few examples using some of the textures we made.





And that's how easy it is to create and replicate old print textures for grungy, old-style projects. It's always fun experimenting in Photoshop, and next month we'll look at some more creative ways to use Photoshop in design projects! ■

[Questions & Comments](#)

ALL IMAGES BY DAVE CLAYTON

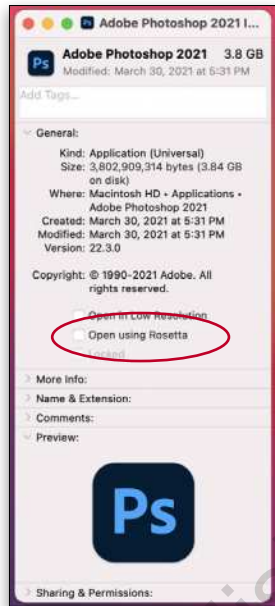




Q. I understand that the latest version of Photoshop runs natively on Apple's new M1-based Macs, but what about my third-party plug-ins?

A. Apple has begun the transition away from Intel-based processors to their own "Apple silicon" processors. M1 is the first one of their own chips found in the 13" MacBook Pro, MacBook Air, and Mac mini. Applications have to be recompiled to run natively on Apple silicon-based Macs.

Photoshop and Lightroom have gone through this transition; however, Photoshop allows for third-party plug-ins, and in order for Photoshop to run natively, those plug-ins would also need to be recompiled.



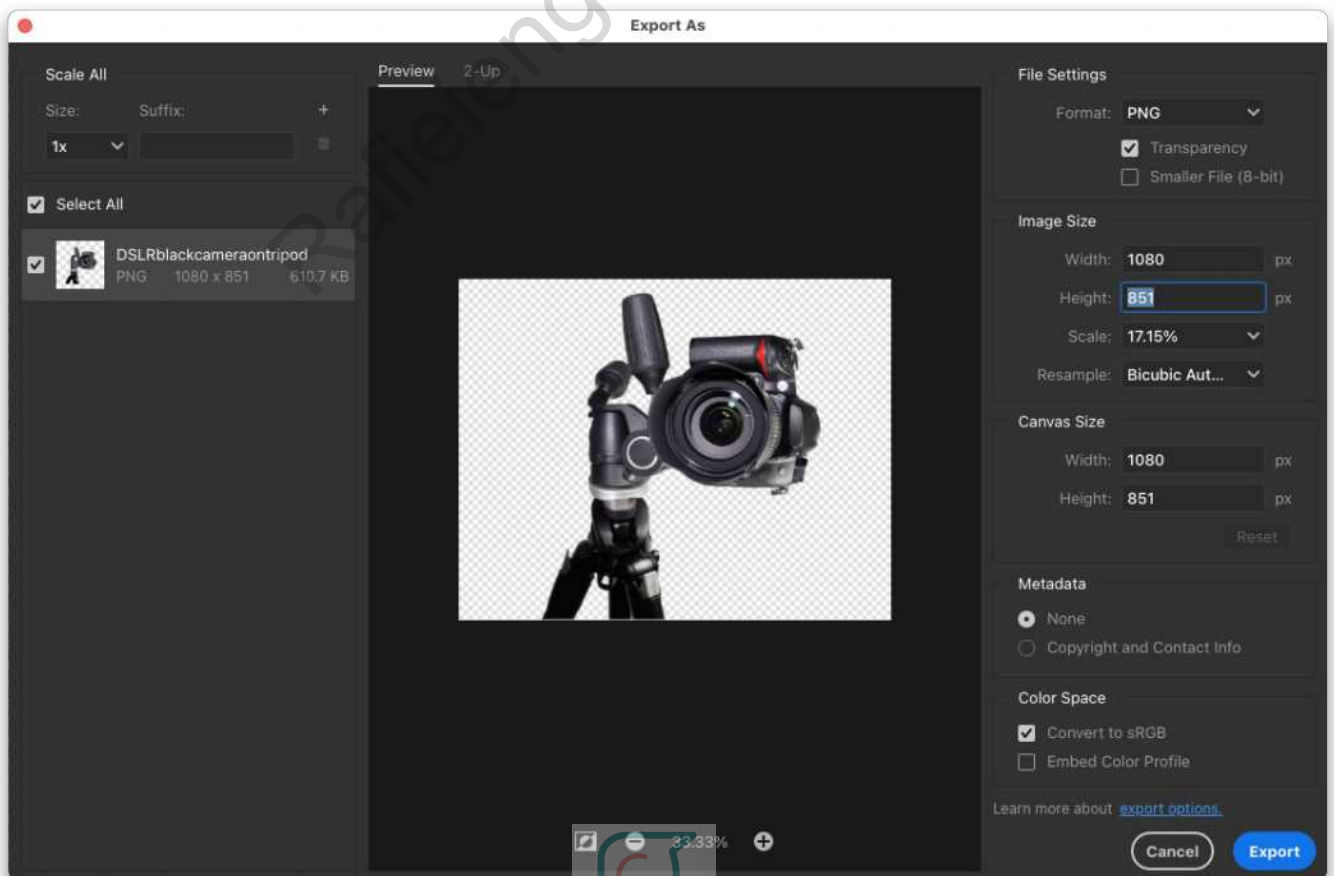
If you have plug-ins that haven't been updated yet and they're critical to your workflow, you can choose to run Photoshop in Apple's compatibility mode called "Rosetta."

To run Photoshop (or any other native app) in Rosetta, first quit Photoshop. Locate Photoshop in the Applications folder, click on it, and choose Get Info from the File menu. Click the Open Using Rosetta checkbox. Now, when you launch Photoshop, it will be running under Rosetta and your plug-ins should work. Keep in mind that Photoshop will likely run slower this way.

Q. How can I save out an image with a transparent background and have others use it?

A. You'll know your subject has a transparent background in Photoshop when you see the checkerboard pattern around it. At this point, you'll have one or more layers and you'll likely save it as a PSD so that you can continue to edit it in the future.

If you want to share this file with others to use, then you'll most likely want to export it to a format

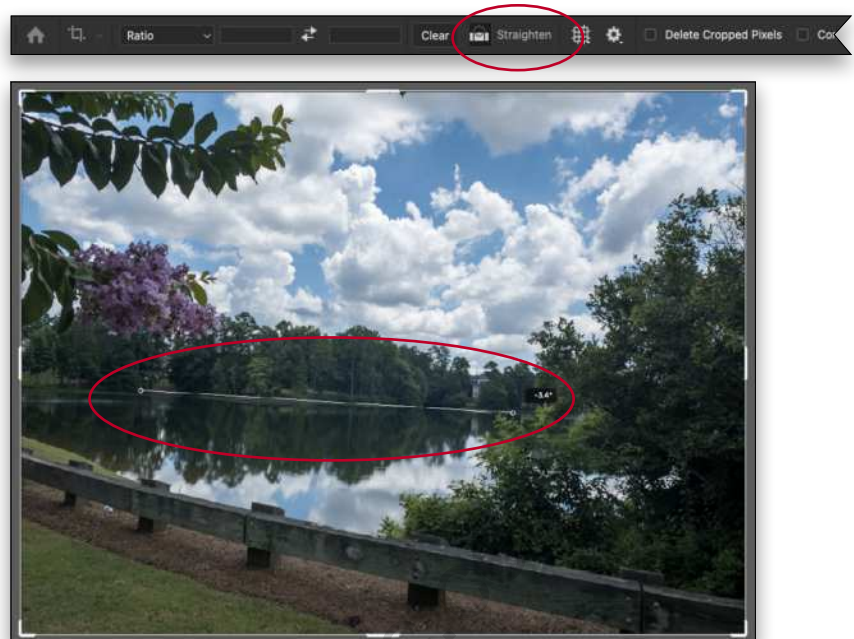


that doesn't have all the layers, but preserves the look/transparency. In many cases we share images as JPEGs, but the JPEG format doesn't support transparency, and saving your image as a JPEG will instantly turn the transparency into a white background!

Instead, export it as a PNG (Portable Network Graphic) file. PNG files support transparency; they can be used on the web and in various applications, and they'll maintain the transparent background that you created. Choose **Export>Export As** from the File menu, choose PNG from the Format pop-up menu, and make sure the Transparency box is checked (see previous page). If you need to change the image dimensions to make it smaller, you can do that here too before hitting the Export button.

Q. When watching *The Grid*, I see a lot of photos get dinged/critiqued for being crooked. What's the easiest way to straighten a photo in Photoshop?

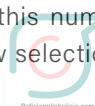
A. Once you see a crooked horizon line in a landscape, it's impossible to unsee it. Luckily, there's an easy way to straighten it. Open your crooked photo in Photoshop and choose the Crop tool (C). Now you should see the Straighten tool in the Options Bar at the top. Click it and use it to drag along the horizon that should be straight. As soon as you release your mouse, your image will be perfectly straight. *Bonus Tip:* You can also use this tool to straighten things vertically, e.g., buildings.



Q. Whenever I use the Rectangular Marquee tool, my selection is being feathered even though I didn't add feathering to it.

A. There are actually two ways to feather a selection: You can do it *after* you make the selection by choosing **Select>Modify>Feather**, which sounds like the method that you're used to. Or, you can add feathering to a selection tool *before* you make the selection.

You probably have a value other than zero in the Feather option in the Options Bar at the top when the Rectangular Marquee tool is selected, so it will add feathering as you draw your selection. If you change this number back to zero, then it won't apply a feather to your new selections.

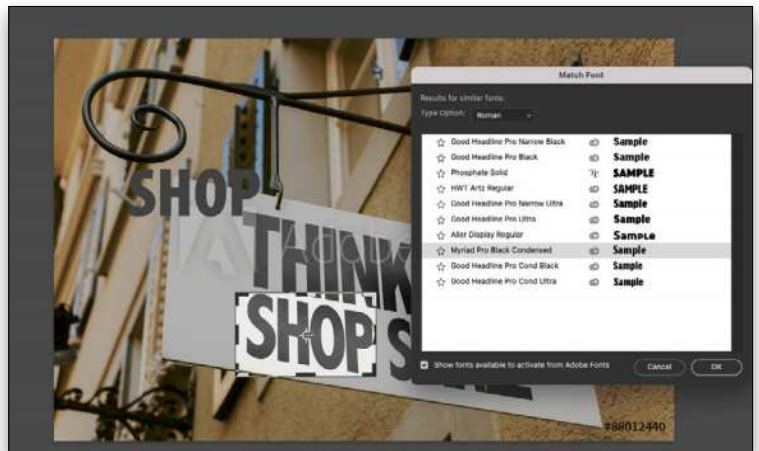


Q. How can I figure out what font was used in my client's example?

A. If you have a photo with text in it and you're trying to figure out what font was used so that you can create new text that looks like it, Photoshop may be able to help. In many cases, Photoshop can guess and give you font choices that are either spot-on or really close. It's not always exact, because the font used may be custom, a font from a different vendor than Adobe, or even hand lettering, but it's worth a try.

Using the Type tool (T), create a new text layer and type the word(s) in the example you're trying to match. It will probably also help if you make your new text the same color as the example. Now, click the Background layer in the Layers panel and use the Rectangular Marquee tool (M) to create a rectangular selection around the text in the photo.

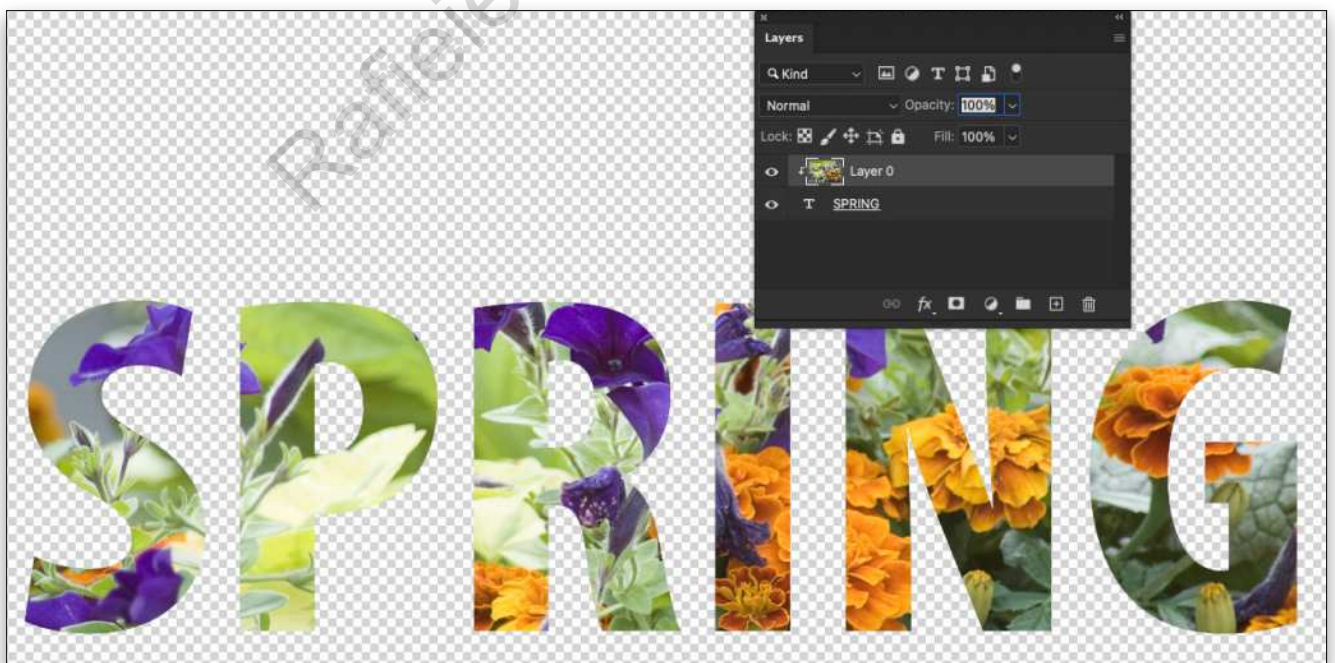
Click back onto the text layer you created in the first step. Choose Match Font from the Type menu: Photoshop will analyze the text around which you put the marquee selection and present you with a list of fonts that it thinks is close. You can click on each one to preview the text you created to see



if it matches. (If it's an Adobe Font that hasn't been activated, click on the cloud icon to the left of it to activate the font.) Once you find one that's an exact match, or close, then click OK, and Photoshop will change the text you typed to this matched font.

Q. I see an effect that people use where their photo is inside their text. How is this done?

A. This used to take several steps, but now it's really easy and you can even edit your text afterwards if you want. Type your text in a large, heavy font so that the photo can really show in the letters. Now place your image on a layer above your text layer in the Layers panel. Lastly, with your image layer active, choose Create Clipping Mask from the flyout menu at the top right of the Layers panel. This will use your text as a vector mask for your image, and your text layer is still fully editable. ■

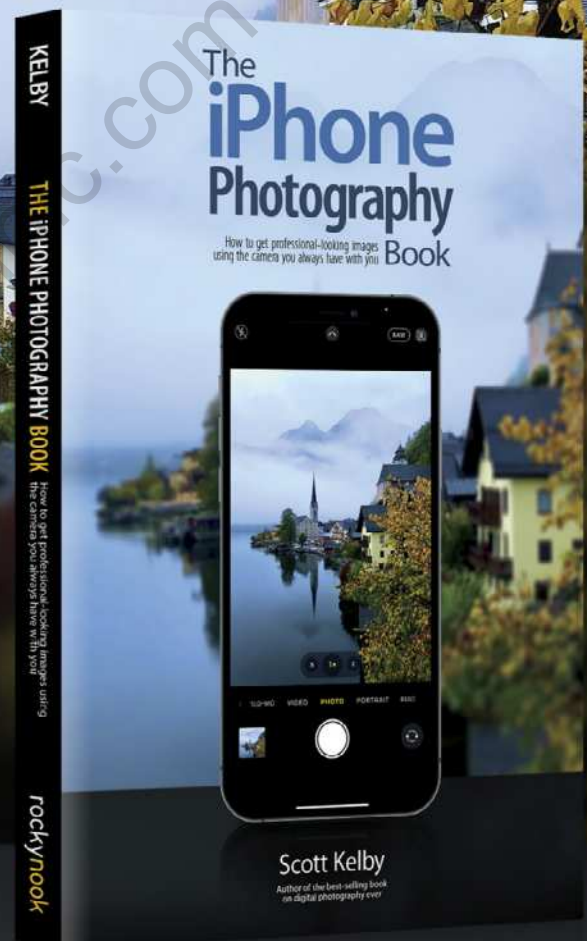


If you have a Photoshop question that you'd like Terry White to answer in the pages of *Photoshop User* magazine, send it to letters@photoshouser.com.

ALL IMAGES BY TERRY WHITE



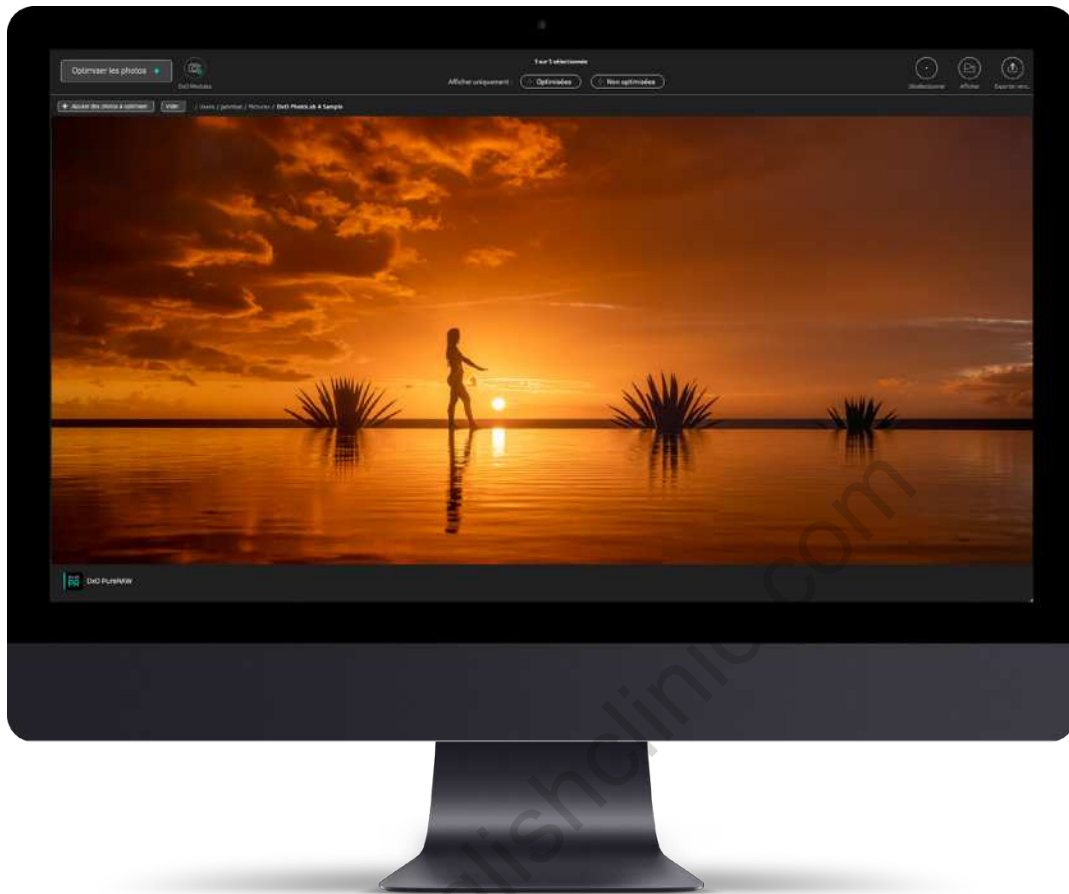
Get professional-looking images using the camera you *always* have with you



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*.





Aurora Allfanti

DxO PureRAW

▶ *Clean up Your RAW Files and Keep Using Lightroom or Photoshop* | Review by Erik Vlietinck

DxO Labs's AI-based PureRAW removes noise, chromatic aberrations, unwanted vignetting, distortion, and insufficient sharpness. When a company tells the press its new product can turn any RAW image into a perfect linear DNG that can be further processed in any linear DNG-aware image editor, we want to see that in action.

The test I ran was with four shots from a Sony A700 with a Zeiss Vario-Sonnar 24–70mm lens at ISO 3200. As I expected, the noise was considerable. I processed this image through Capture One Pro 21, on autopilot. The results were quite good but, much to my surprise, PureRAW did a better job. Its neural-network AI actually restored lost detail, sharpened the image with no artifacts at all, and removed a slight distortion. Processing the four, 12-megapixel test files did take some 15 minutes of processing time from start to finish. After processing with PureRAW, I went back to my file that I originally processed in Capture One Pro and tried to fine-tune it further to compare the files. The final result still couldn't stand up to the quality I got from DxO's PureRAW.



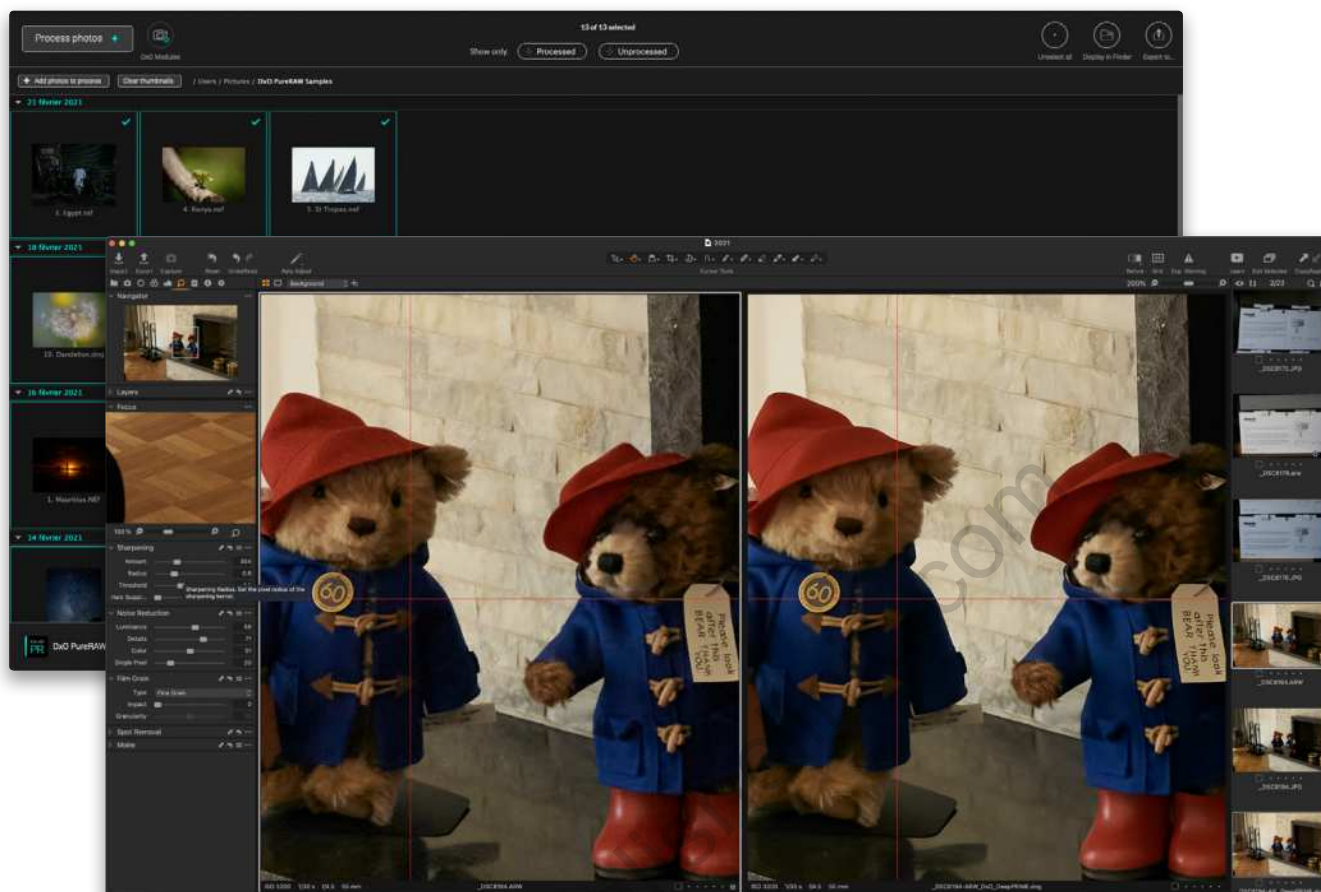
Company: DxO Labs

Price: \$129

Hot: Quality of the linear DNG "RAW" image; you can keep on using your favorite image editor

Not:





“Very important from a productivity point of view is that processing with PureRAW involves one click. That means you can be doing other things while the app goes through your entire batch.”

Very important from a productivity point of view is that processing with PureRAW involves one click. That means you can be doing other things while the app goes through your entire batch; whereas cleaning up in any other image editor will take much longer to tweak the image to (almost) the same level of perfection.

The conclusion is that PureRAW allows you to keep on using whichever image editor you may already have that supports linear DNGs, and enjoy a better starting file to edit. And, as the product manager and press officer said in their presentation, that was exactly what DxO had in mind when it released this new app.

Note: The company has reduced the price to \$89.99 (until May 31, 2021); and you can always take advantage of the 30-day free trial. ■





Amaran 100x

► *Continuous COB LED Lamp with Color Temperature Settings | Review by Erik Vlietinck*

The Amaran 100x from Aputure Imaging Industries is a video and photography 100W COB (chip on board) LED lamp that delivers 2470 lux at 2700K and 3400 lux at 6500K at a 1m distance without its Hyper Reflector. It's the color temperature customizable sibling of the **Amaran 100d** with the same form factor and the same affordable price. I tested the lamp under several circumstances.

I first tested the Amaran 100x's color temperature going through the luminance settings from 10–100% in 20% increments. What I found was a relatively accurate COB LED light at 2700K with a variation across the luminous levels of about 5%. The accuracy also varied across color temperatures; for example, at 6500K, the light has a color temperature that's 15% warmer than advertised. Still, for a light that allows for fully variable color temperature settings, these figures aren't bad at all.

Furthermore, the 100x has a CRI and TLCI of 95+, an SSI (Tungsten) of 86, and an SSI (D56) of 74. The lower SSI (D56) figure shows that the light has considerable peaks and troughs throughout its spectrum, while the SSI (Tungsten) value represents a good color rendering. *Note:* SSI values always relate to a particular type of camera; therefore, your camera may deliver better or worse color rendering with the same light source.

In practical terms, the Amaran 100x has many advantages. As with the 100d, you don't hear its built-in fan, not even after prolonged periods of time running the light at full output. The Amaran 100x is an LED fixture that's powerful enough to be used in average-sized rooms with a ceiling no higher than 3m. As its sibling, the 100d, it has a nicely strong output with the Hyper Reflector installed.

Both the Amaran 100x and 100d come with a Bowens mount, and Aputure has a nice set of accessories specially tuned for these fixtures that also won't break the bank. ■

5.0 ★★★★★

Company: Aputure Imaging Industries Co. Ltd.

Price: \$249

Hot: Price; color accuracy; silent; good value

Not:





Rogue Soft Silver Reflectors

▶ *Range of Robust Reflectors Create Soft Light* | Review by Erik Vlietinck

Rogue's Super Soft Silver Reflectors are robust, foldable reflectors with a silver-colored side and a neutral white side. There are two sizes of the round reflectors (32" and 43") and one size rectangular (20x40"); each comes in a handy bag. The quality of build of these reflectors is amazing. I've had the smallest one for about eight years and I tore it only because I wasn't careful near a sharp corner of a metal cupboard.

You can create soft fill light and avoid hot spots in the light with the Rogue 2-in-1 Super Soft Silver collapsible reflectors. You'll use them most often with speedlights or on-camera flash, but I found the reflectors also very efficient with continuous lights, especially with smaller bright light sources. In those cases, the reflectors create a more diffuse light.

The two smaller reflectors collapse to 12" diameter, and the larger reflector collapses to 16" for easy stowing in a gear bag. The silver side is great for diffuse light with a cold color temperature, but if you're after a neutral white reflection, then the opposite side is what you'll use. The white on the Rogue reflectors is a natural white, which means the fabric hasn't been treated with optical brighteners.

Note: Optical whiteners make a white surface look more white (snowy white) to our eyes. They reflect blue light more efficiently than red, yellow, and green light; however, they produce an unwanted bluish tint in your images.

When I damaged my old Rogue reflector, it was because I didn't take care; but, even after eight years, the coating on both sides was still in pristine condition. That's because the people at Rogue insist on applying a thick coating of their Super Soft Silver to a heavier base fabric and have it stitched to the spring steel frame with a heavier grade spandex. ■

5.0 ★★★★★

Company: Expomaging, Inc.

Price: 32" round or 20x40" rectangular reflector: \$39.95; 43" round: \$49.95

Hot: No optical brighteners; soft reflected light with silver side; sturdy and robust

Not:



BenQ PD3420Q Display

► *Impressive Ultrawide 34" Display* | Review by Steve Baczewski

The 2K, PD (Professional Design) 3420Q from BenQ has a display size that's an impressive 34 inches. The impact of its size is further enhanced by the monitor's thin, black bezel on the top and sides, and placement of the four button OSM (onscreen manager) on the back, which gives the screen a clean elegant look.

The PD3420Q has a resolution of 3440x1440, a 21:9 aspect ratio, with a 60-Hz refresh rate, and a 10-bit IPS screen architecture. It has a contrast ratio of 1000:1, a peak brightness of 400 candelas, and a delta E of < 3. It's able to achieve 100% sRGB, 100% Rec. 709, and 98% DCI-P3 color gamut. After calibration, I got 80% Adobe RGB. I printed a reference test target, and was impressed by how good the screen-to-print match is.

In the screen's "gamut duo" mode, the screen can be divided in half and assigned separate color modes. BenQ also has made available their Display Pilot software for download to further aid in partitioning and customizing the screen's real estate. The large screen real estate makes it ideal for long timeline video editing, partitioning the desktop, working simultaneously on images having both Lightroom and Photoshop open, or editing multiple Office documents. It comes with all the necessary cables, power cord, and the second generation of BenQ's handy Hotkey Puck G2. The Hotkey Puck has several programmable buttons that allow you to bypass the rear OSM and cycle between different color modes, adjust brightness, switch from color to black-and-white, and much more. Unlike BenQ's SW display line, the PD lineup doesn't include a built-in LUT or support their Master Element calibration software.

The screen sits solidly on its stand with smooth movements that include swivel, tilt, and rise-and-fall. Because of its size, there's no rotation going from landscape to

4.5 ★★★★★

Company: BenQ

Price: \$899.99

Hot: Large customizable workspace

Not: Lacks a well for the puck and a handle on top similar to the SW series



portrait mode. Once adjusted, the screen doesn't drift. On the back and left side is a comprehensive set of I/O ports, including two v2.0 HDMI ports; one DisplayPort v1.4; one USB C port capable of delivering 65W, which is enough for most laptops; and three USB 3.1 downstream and one USB Type B upstream. It has two, 2.5-W built-in speakers and a headphone jack. The OSM includes a four-way toggle switch for navigating the comprehensive set of features built into the display. This includes several color mode presets, such as Animation, Darkroom, M-Book (M for Mac laptops), and CAD/CAM.

The PD3420's non-glare matte screen decreases ambient light distractions; however, unlike BenQ's SW displays, it doesn't come with a hood for best viewing conditions.

Its 10-bit IPS panel design has a viewing angle of approximately 170° that makes it ideal for collaborative efforts, e.g., people standing around the display can still view the same color and brightness that the person seated directly in front gets. To test uniformity of brightness and color, I divided up the display into a grid of equal-sized, square spaces, and used a colorimeter to measure the brightness and color. Except for some minimal falloff at the bottom edge, its backlit LED was consistent from edge to edge.

I liked working with the BenQ PD3420Q and found it very practical for having several windows open simultaneously. It comes calibrated from the factory; displays colors accurately, with rich saturation; type is clearly defined; and working with both Lightroom and Photoshop open is a pleasure. Potential buyers best double-check to see if their workspace is sufficient for its size, though. ■

“In the screen's ‘gamut duo’ mode, the screen can be divided in half and assigned separate color modes. BenQ also has made available their Display Pilot software for download to further aid in partitioning and customizing the screen's real estate.”





OWC Mercury Helios 3S

► *Expansion Box with Very Fast NVMe Stuffed U.2 Shuttle* | Review by Erik Vlietinck

The Mercury Helios 3S is an aluminum, dual-port 85W charging Thunderbolt 3 expansion box with a dedicated DisplayPort 1.4 for an 8K display. The Mercury Helios 3S accepts one PCIe (x16) slot for half-length, full-height, single or double-width cards. You can daisy-chain up to five additional Thunderbolt devices. OWC added the capability to install a U.2 Shuttle in the Helios 3S. My test unit came preconfigured with OWC Aura P12 Pro SSDs.

To install and use the U.2 Shuttle, you'll first need to install a carrier unit inside the Mercury Helios 3S that enables you to insert the Shuttle and swap it out. Unfortunately, with the U.2 Shuttle carrier unit installed, the ability to install PCIe cards is lost. The U.2 Shuttle itself has a security lock with key, and the enclosure has cooling ribs made for heat dissipation. The whole, when installed and ready, is robust and heavy. The power cable is also a locking type.

I feared for the sound of the quite large cooling fan inside the Mercury Helios that's designed to cool PCIe cards as well as the shuttle. Other OWC devices I tested in the past have often not been silent, and I needed to bury them beneath my desk to keep the noise to a bearable level. I'm very happy to say that's absolutely not the case with the Mercury Helios. The fan does make some noise, but you'd have to put your ear at about 10cm from the unit to hear a faint, low-pitched fan noise. It's so quiet that I was able to just place it on my desk.

As for the U.2 Shuttle, I must admit it makes your workflow very efficient if you can just take a whole day's worth of images and/or videoclips and replace it with a fresh shuttle, ready to go for the next session, with both of them ready for offloading at a later time.



Company: Other World Computing Inc.

Price: Mercury Helios 3S with U.2 interchange module: \$279; U.2 Shuttle without SSDs: \$149; 2TB, U.2 Shuttle (tested): \$479

Hot: Robust; very silent; efficient workflow; fast; huge capacity possible

Not: The side where the shuttle goes should ideally have been at the front





The four Aura P12 NVMe SSDs inside the OWC U.2 Shuttle give you more RAID options than a dual-drive enclosure or adapter card. With or without OWC's Soft-RAID software, you can put these in RAID 0, 1, 4, 5 or 1+0 (10). I'm a fan of SoftRAID because it offers maximum volume capacity, best possible drive performance, data protection, and more, and it's ideal for anyone who needs to safely store and back up massive amounts of data, e.g., video editors, audio producers, photographers, and graphic designers. The downside today is that it won't work on a Big Sur system (a beta is available).

If you don't want to use the Mercury Helios 3S enclosure, by the way, you can use the carrier shuttle with U.2 port-equipped PCs and servers as well.

The performance of the 2-TB, U.2 Shuttle that I received for testing was great. I consistently got 2400MB/sec out of them. With the maximum capacity OWC offers in a ready-to-go U.2 Shuttle of 32 TB, you also won't run out of space quickly.

There's only one thing that I'd like to be different about the system and that's the side where you mount and swap out the Shuttle. As it is now, it's at the back where the cables are. It would have been easier if you could

swap Shuttles from the front. Admittedly, that's a small detail considering the unit's build quality and its beneficial effects on your workflow. The Mercury Helios 3S with a U.2 interchange system retails at \$279; the U.2 Shuttle by itself without any NVMe modules installed costs \$149; and my 2-TB test Shuttle costs \$479. ■

"I feared for the sound of the quite large cooling fan inside the Mercury Helios that's designed to cool PCIe cards as well as the shuttle....The fan does make some noise, but you'd have to put your ear at about 10cm from the unit to hear a faint, low-pitched fan noise."





Apple Mac mini w/M1 Chip

► *A World without Spinning Beach Balls* | Review by Steve Baczewski

For years it seemed like all Apple was doing was putting out new iPhones, iPads, and watches, and their days of building powerful desktops was over. I was wrong.

Apple has reinvigorated the computer market with their new M1 chip and a new line of Apple computers. They stopped using Intel chips, started manufacturing their own, and kicked things off with their new MacBook Air, MacBook Pro, and Mac mini. All with the M1 chip. Apple refers to it as a system on a chip (SoC), because it's an all-in-one integrated chip with an 8-Core CPU, an 8-Core GPU, and a 16-core AI Neural engine. Tasks are directed to specific cores for faster processing. Apple claims that this new CPU delivers up to 3x faster processing and 6x faster graphics performance than preceding generations.

There are two base models that come with 8 GB of memory and either a 256-GB or 512-GB SSD. They sell for \$699 and \$899, respectively. The configuration can be pushed to 16 GB of RAM and 2 TB of SSD that costs \$1,599 (caveat emptor). Whatever configuration you buy is fixed. There's no upgrade path. There are no DIMM slots to add more RAM or the ability to add an external GPU.

My Mac Pro was having more and more issues, but I was hesitant to buy the mini because I was used to lots of RAM. Remember the old saying, "You never have enough RAM." Well, I ended up buying 16 GB of RAM and a 2-TB SSD, rationalizing that the 2-TB SSD could always be used as a scratch disk. I needn't have been concerned. Its performance is stellar.

Apple also used this opportunity to show off the M1 chip's performance and released Big Sur, their new OS. It's a good marriage!



Company: Apple, Inc.

Price: \$699–\$1,599 (based on configuration)

Hot: Performance; inexpensive; runs cool and quiet

Not: Lacks enough ports; not upgradable





The Mac mini's silver aluminum 1.4x7.7x7.7" chassis looks exactly the same as the 2018 Intel model except there are fewer Thunderbolt ports, and still no SD card slot. The mini comes with a Gigabit Ethernet port, 2 Thunderbolt type 4 ports, 1 HDMI 2.0 port, 2 USB-A ports, and a 3.5mm headphone jack. Apple covered all the necessary ports, but just not enough: An external hard drive and a dock with more Thunderbolt ports and an SD slot would be worthy accessories. The mini comes with just a power cord, so setup is straightforward, and I attached two 4K displays.

Initially, both Photoshop and Lightroom were running smoothly via Rosetta's emulation mode, but Adobe upgraded both applications to run natively, and performance and integration between Photoshop and Lightroom became noticeably faster, smoother, and (best) trouble-free. Files open immediately and words like "loading" never come on the screen. When I move an adjustment slider in either program, the effect is in real time; there's no lag, no hesitation. When creating masks, there's no annoying delay watching the adjustment catch up to the brush. I imported 250 uncompressed RAW files

with smart previews taken with a Sony A7R IV. It took exactly 10 minutes. The same task took 12 minutes 30 seconds on my 2013 Mac Pro. At one point, I had seven applications open and was moving between Lightroom and Photoshop with 100–200 MB files using multiple layers in Photoshop, and not once did I see a spinning beach ball or any hesitation when using Content-Aware Fill, blend modes, or power-hungry filters. Everything responds in real time.

In the past, using Bluetooth devices was a known issue. I'm currently using Bluetooth to connect a mouse, a keyboard, and speakers without any problems; however, the Mac mini's built-in speakers are lackluster.

After hours of work, the chassis of the Mac mini remains cool and quiet—I have yet to hear the fan. The Mac mini with M1 chip isn't a bridge computer while you wait for the one you really want to come out. If you're used to the power of a big Mac Pro, this first edition, entry-level Mac mini w/M1 is more than enough to run Photoshop and Lightroom. It's just small. ■





GoPro The Remote

► *Remote Control for HERO8 and HERO9 | Review by Erik Vlietinck*

Until recently there was no way to control the HERO8 or HERO9 Black remotely, as these cameras weren't compatible with the existing Smart Remote. The Remote is the next generation remote control and it works well; however, it lacks a couple of features I expected it to have, and it really needs a good user guide.

The Remote has a very smooth design with a rubberized feel. It's large enough to handle even while wearing gloves, and its interface is as simple as possible with only one huge "Go" button and three other buttons on the sides. The large monochrome LCD screen is responsive and you can orientate it so that the text is always legible, no matter how you wear it.

A generous Velcro strap is included with The Remote but no lanyard, for which there's an attachment slot. The Remote, which is waterproof to 5m, is charged via the included USB-C cable. Its operating range is 60m, and battery consumption is very low because it uses Bluetooth Low Energy technology.

That's all great, but operating the unit isn't straightforward, and that's because there's no decent user guide included. For instance, the leaflet that serves as a user guide details how to pair the unit with a single camera; however, The Remote allows you to control up to five cameras. To find out how to do that, you'll need to go to the GoPro forum and check if someone figured it out and was kind enough to share it with the world.

The only thing that I found operationally missing is a way to shut down a connected camera; but I still think The Remote is a good accessory to take with you if you're in the great outdoors and don't want to use a smartphone or tablet to control your GoPro cameras. ■



Company: GoPro, Inc.

Price: \$79.99

Rating: 4

Hot: Easy to operate; controls up to five cameras; low battery consumption; custom orientation of screen

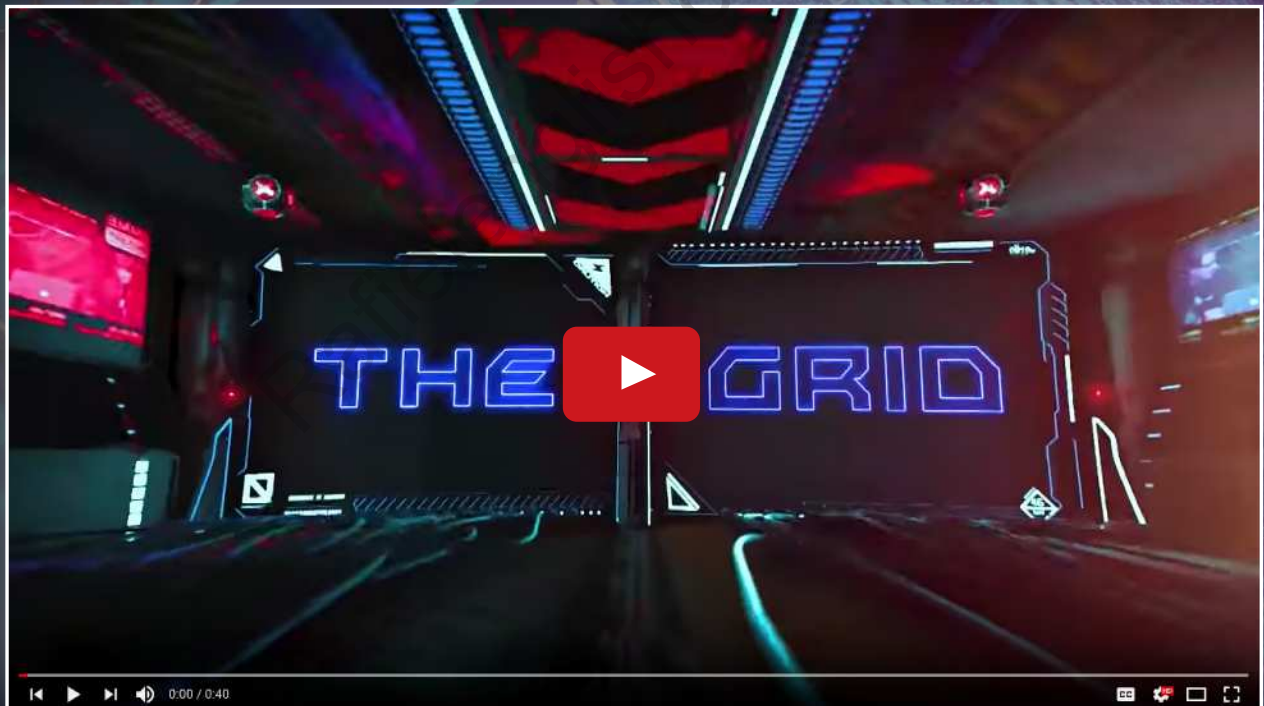
Not: There's no user guide, and some features require an explanation



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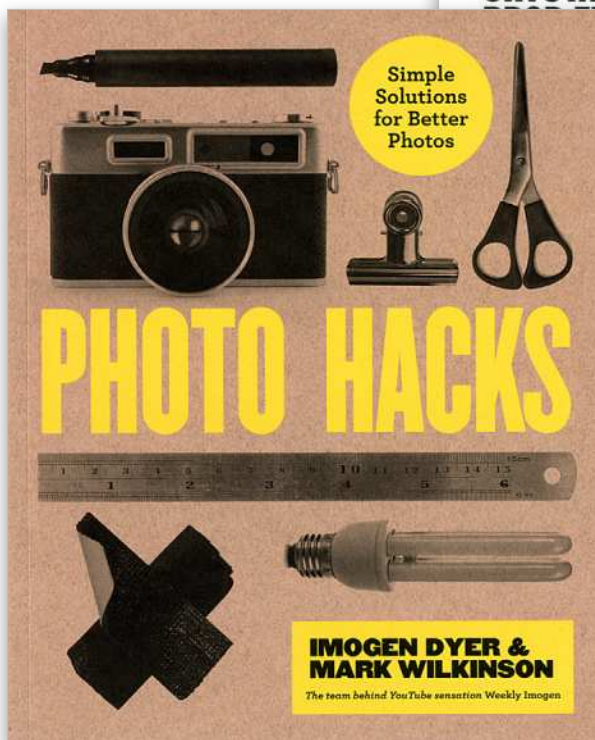


Photo Hacks: Simple Solutions for Better Photos

► *Imogen Dyer & Mark Wilkinson* | Review by Peter Bauer

This book has some fabulously inventive tricks for photographing on the cheap and creating do-it-yourself camera accessories. Use common objects ranging from a length of twine (for stabilizing your camera) and empty yogurt cartoons (as lens hoods) to plastic sandwich bags (for soft-focus effects), plus many more ingenious ideas. It also contains a number of shooting tricks, using lit matches, prisms, mirrors, and more. There are also tips on cameras (including using your existing camera as a pinhole camera and creating a macro tube), studio setups (paper and bedsheet backgrounds to save money), and working with models. (By the way, in the “About the authors” section is a mention of “Weekly Imogen, the hugely popular YouTube channel.” To make sure you reach the correct channel, go to [YouTube.com/user/WeeklyImogen](https://www.youtube.com/user/WeeklyImogen). You’ll find lots of useful—and fun—content.)

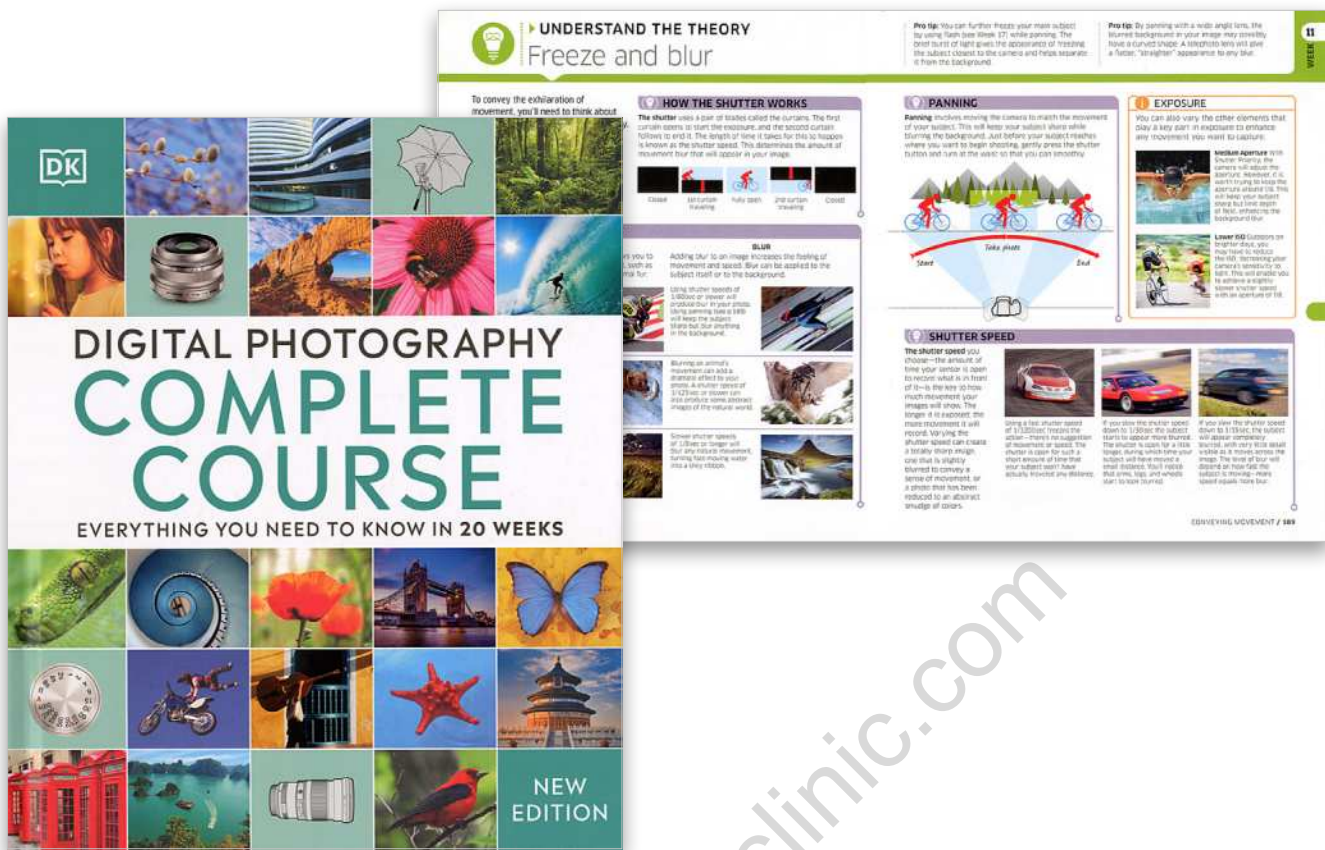
4.5



Publisher: Ilex Press

Pages: 160

Price: \$19.99 (paperback)



Digital Photography Complete Course (2021 edition)

► *David Taylor, Tracy Hallett, Paul Lowe & Paul Sanders* | Review by Peter Bauer

The subtitle of this book is “Everything You Need to Know in **20 Weeks.**” (They added the bold, not me.) I’m always a little leery of books whose titles include words like “complete” and “everything.” I don’t know any good photographer who has ever stopped learning, even after several decades behind the camera. And the industry is constantly evolving, as well, starting with the physical devices we use to capture images (cameras, lenses, and even phones). Some techniques are pretty standard, but fads, phases, and “the current look” change constantly. This book does, however, cover basic photography pretty thoroughly. The content and format of the book make it a candidate for use in the classroom, including exercises and review sections for just about every chapter. Instructors should be prepared to supplement the book’s content for effective classroom use. (And some of the “Practice and Experiment” sections could use fine-tuning.) ■

3.5 ★★★★★

Publisher: DK: Penguin Random House

Pages: 360

Price: \$12.99 (Kindle); \$30 (hardcover)



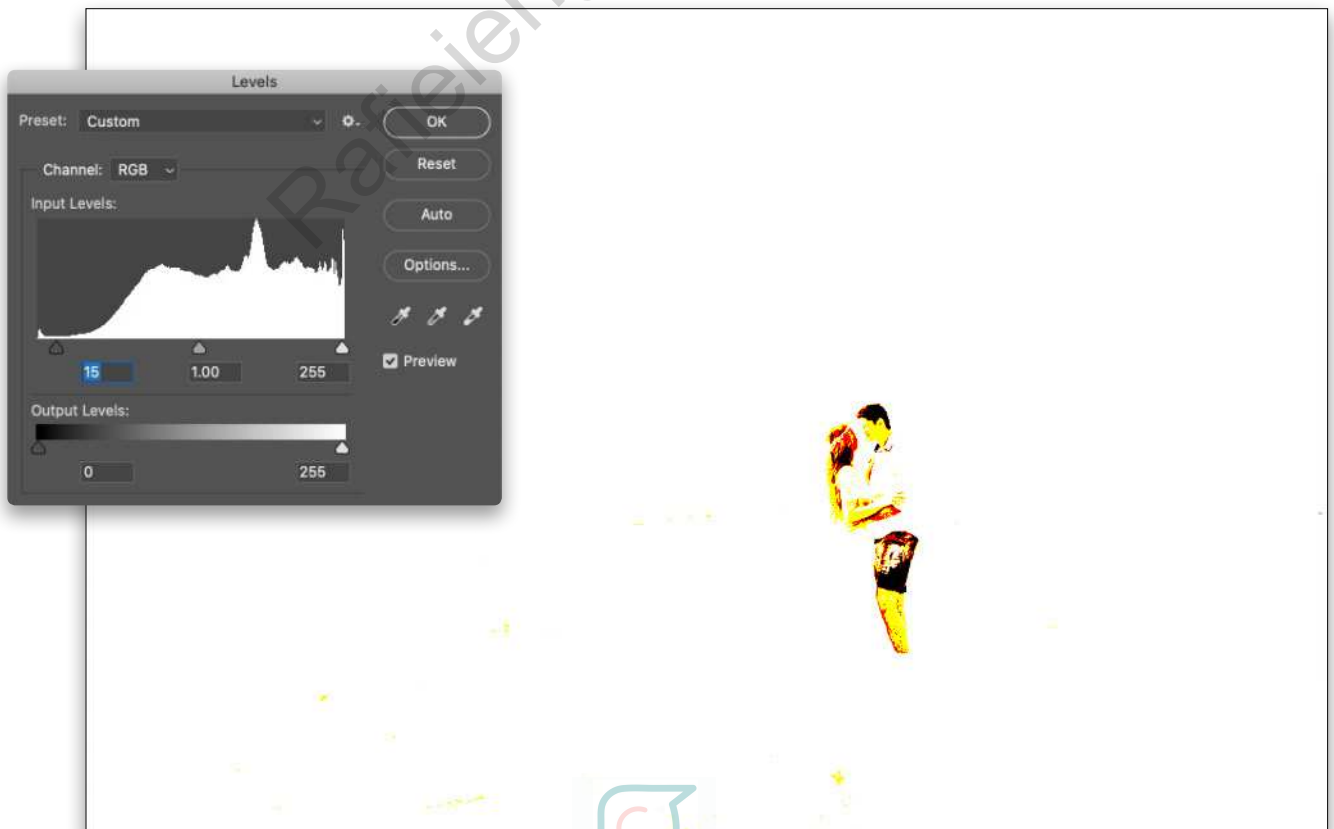
This month, I come bearing gifts: the gifts of time and quality. While I can't actually *give* you time, I can *save* you time in Photoshop that you can use for other things. (In my case, I'd probably use that time for more Photoshop.) This means you can get more work done, or you can spend more time on the little things that improve the quality of your work, which is just as good. Fortunately, these tips are easier to follow than my introduction.

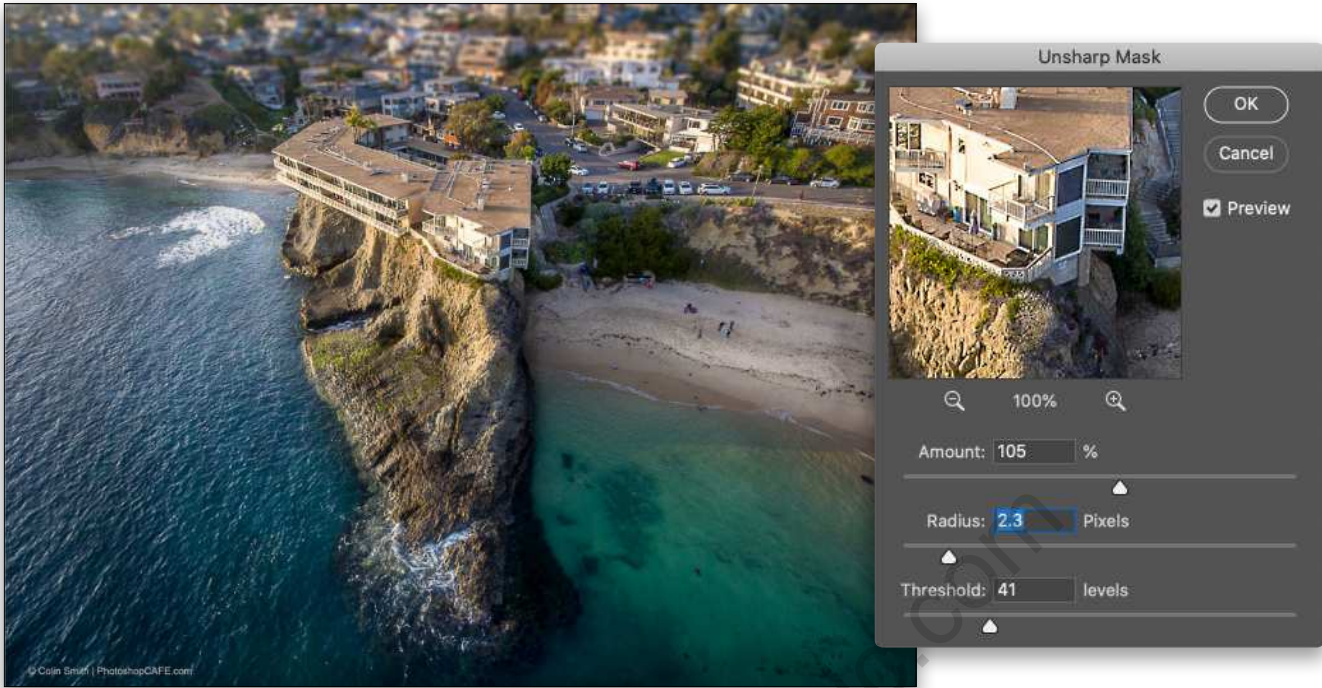
FIND THE LIGHTEST & DARKEST PARTS OF AN IMAGE

There may be times when you want to identify the lightest and darkest pixels in an image. This is useful when matching compositing layers or making tone adjustments and you want to see where the image is being clipped. (Clipping is when tones are pure black or pure white with no detail.) To find those parts of an image, open the Levels adjustment (Image>Adjustment>Levels), hold down the Option (PC: Alt) key, and drag the black triangle under the histogram in the Levels dialog to the right. The image will turn white. When you start to see some color appear as you drag, these are the darkest pixels in the image. Next, hold down the Option (PC: Alt) key and drag the white triangle to the left. This time the screen will turn black. When spots appear, these are the brightest part of the image.

CONSOLIDATE MULTIPLE LAYERS INTO A SMART OBJECT

Smart objects are wonderful and very useful. They're famous for their nondestructive properties, especially for using filters on them, which become smart filters. With smart filters, you can change anything after the fact. There's another thing for which smart objects are brilliant that doesn't seem to be shouted from the rooftops as much, and that's the ability to nest layers. You can select multiple layers in the Layers panel, Right-click on any selected layer, and choose Convert to Smart Object. All the selected layers will be nested into a single smart object. This reduces the clutter in your Layers panel since the smart object is a single layer. You can apply filters, layer styles, masks; you name it. When you double-click the smart object's thumbnail in the Layers panel, it opens in a new window with all the layers intact.





You can change anything in this new window. Save and close this document, and the changes update back in the main document. This is often a much better option than Stamp Visible.

STAMP VISIBLE

Since Stamp Visible's ears are burning, I'd better introduce you to it. Picture this: You have an image composed of multiple layers, and you want to apply an effect or filter to all the layers at once. You could merge all the layers to do what you need, but you know that you might need to change something later, so flattening the image really isn't an option.

What if you could leave all the layers intact and create a flattened version on top of the layer stack? This is Stamp Visible. Click on the top layer in the Layers panel to make it active, and then press Command-Option-Shift-E (PC: Ctrl-Alt-Shift-E). This will make a flattened layer on top composed of all the visible layers. (If nothing happens, make sure that the top layer you selected isn't an invisible layer.) While you should be using smart objects instead, there are plenty of times that Stamp Visible is the fastest option, such as creating a sharpening layer on top.

THRESHOLD IS YOUR FRIEND

The most common way of sharpening a photo is to use Unsharp Mask (Filter>Sharpen>Unsharp Mask). The third setting in the Unsharp Mask dialog is Threshold. It's the one most people don't use, but it could be the

most useful of the three sliders. When you apply Unsharp mask, it puts a halo around areas of contrast, which gives the appearance of sharpening. The Threshold slider allows everything to be sharp, or just the edges. As you move the slider to the right, fewer halos will be visible and it will become more of an edge-sharpening effect.

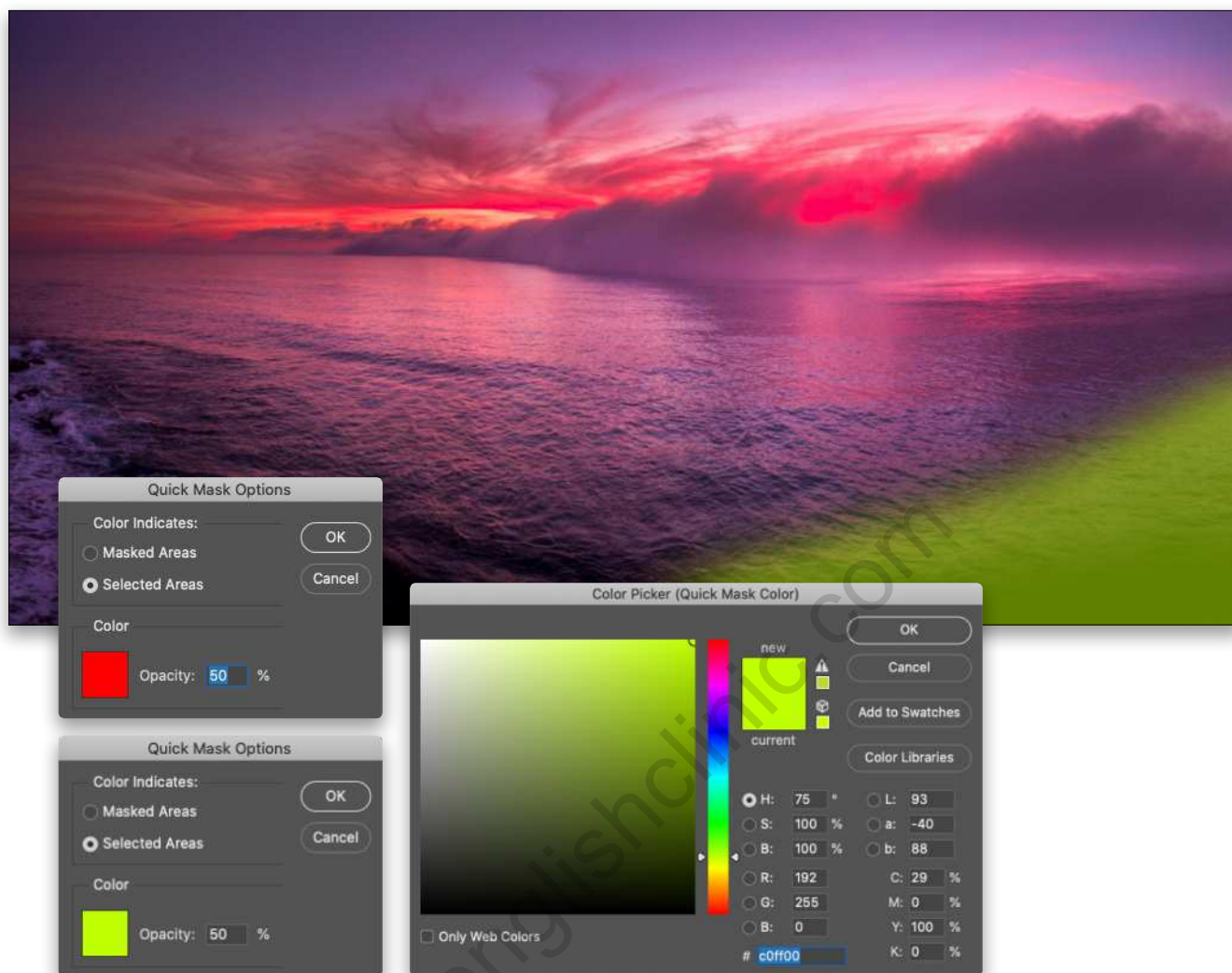
Bonus Tip: Use the preview window in the Unsharp Mask dialog to view the sharpening results on the image (make sure you're viewing at 100% magnification). The Preview checkbox only works with the main image; it doesn't work with the preview window in the dialog. Click-and-hold on the preview window in the dialog to see the before image.

SCALE TEXTURES

If you go to Window>Patterns, you'll see lots of patterns that come with Photoshop. On the street, we usually call these patterns "textures," so I'll use these terms interchangeably. There are so many uses for textures, from backgrounds and overlays to even using them in type. Did you know that you can easily scale (and rotate) these tiled textures (patterns)?

To add a pattern to a document, drag it from the Patterns panel into your document, and a pattern layer will be created. To change the size (scale) of the pattern, double-click the pattern layer's thumbnail in the Layers panel to open the Pattern Fill dialog. Here you can change the Scale and Angle, as well as swap out the pattern for a different one if you want.





IMPORT MULTIPLE SKIES

It's no secret that the Sky Replacement feature in Photoshop is a huge hit. Go to Edit>Sky Replacement, choose the sky you want, and Photoshop automatically cuts out (masks) the image and places in the new sky. It's a game-changer, and I don't use that word often. You may or may not be aware that you can also use your own skies, but when the feature was first released, you had to choose them one at a time. No more!

A new feature was recently added where you can now import multiple skies at once. Choose Sky Replacement, and click the arrow to the right of the Sky preview thumbnail in the Sky Replacement dialog to reveal the list of available skies. If you look at the bottom of that list, you'll see an icon that's a little plus inside a square. When you click that plus icon, you'll be taken to a browser window where you can navigate to your sky images and select multiple images. When you click the Open button, they'll all import together now. This is a huge timesaver for people with large sky collections.

CHANGE THE COLOR OF QUICK MASK

Quick mask is so awesome. Imagine being able to paint with any brush and then those brushstrokes magically become a selection? Imagine no more; this is how quick mask works. Choose your brush (B), tap the Q key on your keyboard, and paint. As you paint, you'll see a pink color (called rubyolith). When you're happy with your brushstrokes, press the Q key once more to exit quick mask, and the strokes will turn into a selection.

This works perfectly, until you're painting over a red image, which makes it hard to see where you're painting. Fortunately, it's easy to change the color of the quick mask overlay. Double-click the quick mask icon (circle in a square) near the bottom of the Toolbar to open the Quick Mask Options dialog. See the red square to the left of Opacity? Click it to bring up the Color Picker and choose whatever color you like. ■



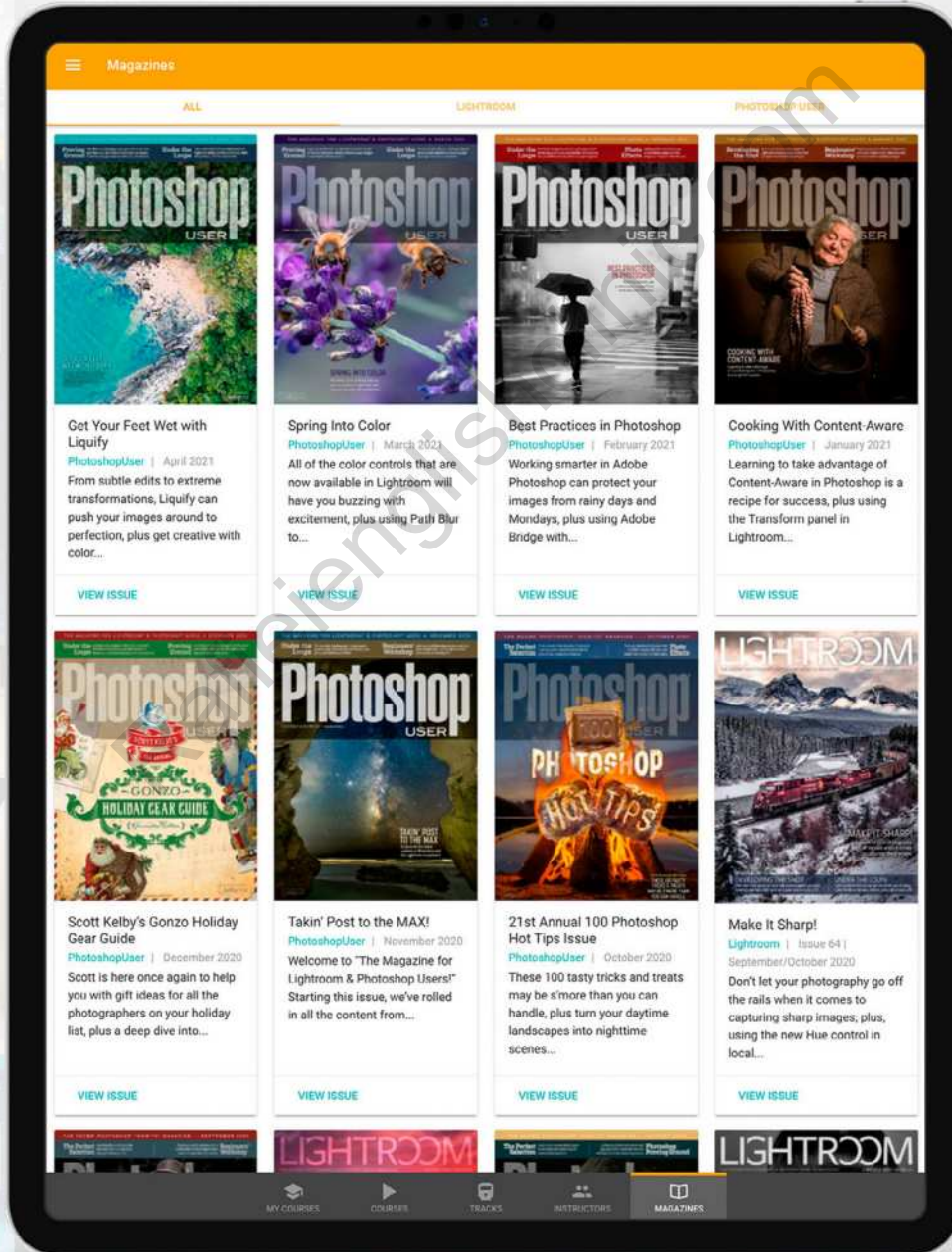
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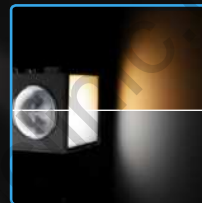
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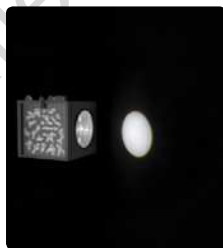
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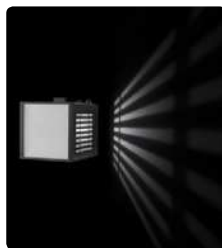
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