

LEARN PHOTOSHOP CC & LIGHTROOM TODAY!

PRACTICAL

Photoshop®

Issue 105 December 2019

SENSATIONAL IMAGES MADE SIMPLE!

PS 2020

IS HERE

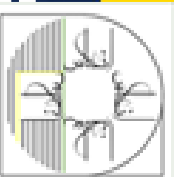
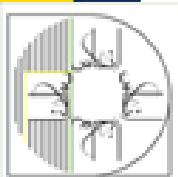
ALL THE NEW FEATURES EXPLAINED

ADVANCED FILLS | EASY PAINT EFFECTS | LIGHTROOM SKILLS

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی هنری

 Enekas.Academy

 Enekas.Academy





To download this issue's files, type the following link into your web browser on your PC or Mac:
http://bit.ly/pho_105

“ Welcome to issue 105 of Practical Photoshop! If you enjoy the issue, why not subscribe and get a whole year for just \$19.99? ”



Each year we're treated to a major Photoshop update around the fall - and this year doesn't disappoint. In particular, I'm thrilled about the new Object Selection Tool and the improved Warp command, which blows away the old version. In fact, I'd say CC 2020 is a knockout. Discover its highlights this issue.

James Paterson

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



www.digitalcameraworld.com

FIND US HERE...



<http://bit.ly/practweet>
<http://bit.ly/pracface>

Also available on:



<http://tiny.cc/4dw9ky>



<http://tiny.cc/rew9ky>



<http://tiny.cc/8ew9ky>

HIGHLIGHTS: WHAT'S INSIDE...

PHOTOSHOP FOR IPAD IS HERE

■ Find out what's in store with this mobile Photoshop

CONTENT-AWARE FILL EXPLAINED

■ Learn how to sample and fill areas with ultimate control

WATERCOLOR PORTRAIT EFFECTS

■ Blend paint photos with your portraits for amazing results

GOOD VIBRATIONS

■ Learn how to shoot and edit vibrant paint photos

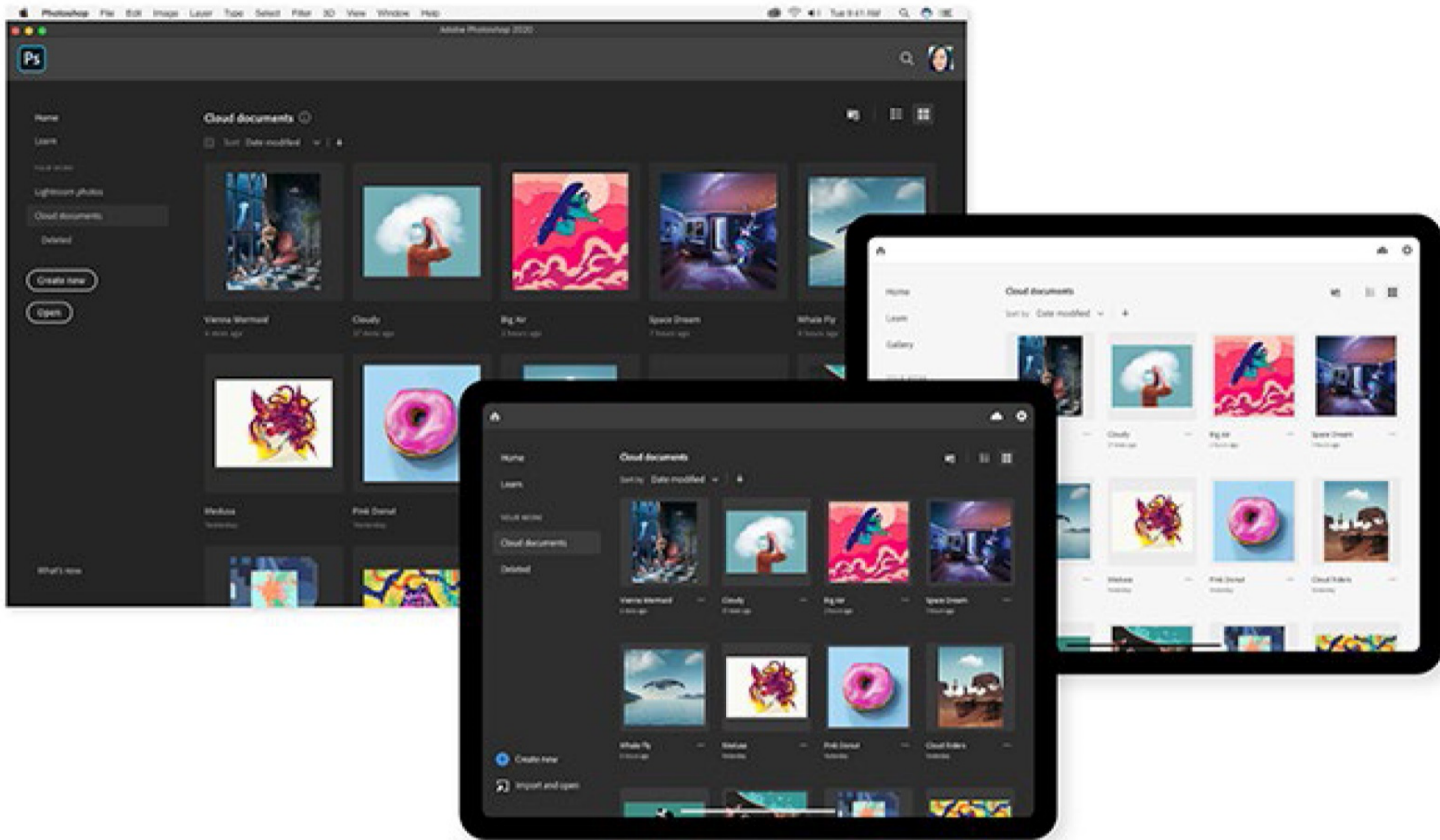
LIGHTROOM SKILLS

■ Discover how to watermark your prized photos

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی هنری

Enekas.Academy

Enekas.Academy



NEWS

PHOTOSHOP FOR IPAD IS OUT!

The new app supports PSDs and layers, and offers a host of familiar compositing and retouching tools



After announcing its development a year ago, Adobe has now made Photoshop for the iPad available to Creative Cloud subscribers. The tablet version of your favorite image-editor

offers a more accessible introduction to Photoshop for new users, and works as a complementary mobile companion for more advanced users. This first release focuses on compositing and retouching

workflows, like selections, masking, painting, Blending Modes and Adjustment Layers. With each subsequent release, more Photoshop capabilities will be added. Here are the key features...

FULL PSD COMPATIBILITY

Open and edit existing Photoshop documents or create new ones with 1:1 pixel match and data compatibility.

FAMILIAR WORKSPACE

Create all the layers you can imagine, in both simplified and detailed Layers Panels. Core tools are all available in the Photoshop for iPad toolbar.

COMPOSITING TOOLS

Creatively transform your designs, place images onto the canvas as layers, and use masks and brushes to make sophisticated selections - either using your fingers or with the Apple Pencil.

EDITING AND RETOUCHING TOOLS

Make image adjustments like brightness, contrast, hue, and saturation, and use levels to edit with added control. Adjust specific elements with Layer Masks. Perfect your images with Blending Modes as well as the Clone Stamp, the Spot Healing Brush, and Crop tools. Use gradients, black-and-white controls, and tools like the Paint Bucket, Eyedropper, and Color Picker to experiment with color. Plus, access curated Photoshop brushes.

POWER AND PERFORMANCE

Photoshop on the iPad lets you work on large files and



hundreds of layers without performance compromise. You'll find core retouching and compositing tools in an interface optimized for touch and for use with the Apple Pencil.

MODERN USER INTERFACE

Photoshop on the iPad offers a modern experience in a touch-based environment. Tool options display as you need them, maximizing your working canvas.

WORK ANYWHERE

Access your cloud documents straight from the Photoshop home screen, whether you're on your computer or your iPad. Work on the same image on iPad or desktop without importing. Instead of importing or converting your PSDs, just

connect to the internet and pick up where you left off.

YOUR WORK IS SAFE

Photoshop automatically saves your content and stores it in the cloud. Whether or not you continue to subscribe to Adobe services, you will have access to your files.

DESIGN WHEN YOU'RE OFFLINE

Work on cloud documents - even if you're not connected to the network - with automatic syncing when you're online.

PART OF CREATIVE CLOUD STORAGE

From synced files to assets in Creative Cloud Libraries, cloud documents are part of the services included with your membership and make use of your Creative Cloud storage allocation.

PS 2020

IS HERE

Get to grips with all the new features in our in-depth guide

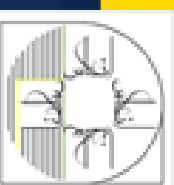
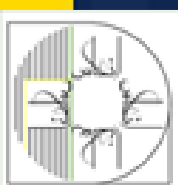
▶▶ Every year, Adobe releases a new version of Photoshop with a raft of new features, as well as subtle improvements to functions, workflow and performance. Of course, there are also updates throughout the year that come as part of a Creative Cloud subscription. But the annual release is something to look forward

to, as Adobe often introduces several new commands or tools at once.

The new Photoshop CC 2020 out now. It comes with an impressive list of new tools and enhanced features. Top of the list are the Object Selection Tool and improved Warp Transform, but there are also plenty of others worth looking at...

▶▶ DOWNLOAD THE PROJECT FILES HERE http://bit.ly/pho_105 ON YOUR PC OR MAC ◀◀

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی هنری



1 OBJECT SELECTION TOOL

This game-changing selection tool uses machine learning to snap onto all kinds of objects in no time at all



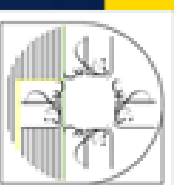
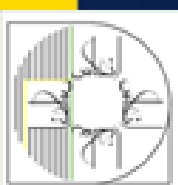
WATCH THE VIDEO
<http://bit.ly/37nx3rt>

▶▶ Like the similarly excellent Select Subject command, Object Selection employs AI to select the subject, with barely any effort on your part. It's found in the toolbar alongside the Quick Selection and Magic Wand tools.

Simply drag a loose rectangular box (or freehand lasso) over an object that you want to isolate within the image, and the tool does the rest. It's especially useful when a frame has several subjects - like

a group photo - as you can target and quickly separate individuals from the group. Here it lets us target one elephant (while using Select Subject isolates both).

Of course, the tool occasionally picks up unwanted detail or doesn't include the entire object, but you can refine the selection area by holding Alt and dragging smaller boxes over parts of the selection edge that aren't quite right. It's a handy additional feature to an excellent tool.

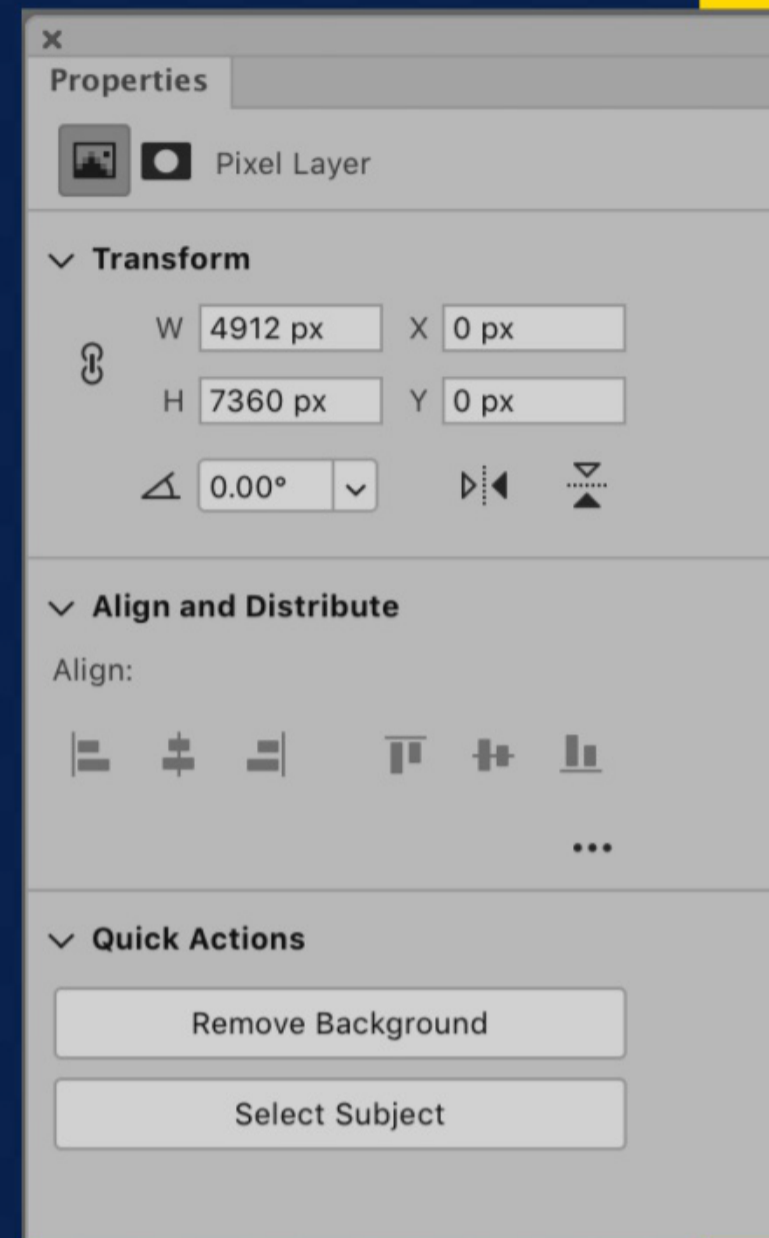


2 QUICK ACTIONS

These handy buttons appear in the Properties Panel, and vary depending on the type of layer that's selected

▶▶ The Properties Panel has been improved to include Quick Actions. These handy buttons are context-sensitive, so for a text layer you'll see options like Convert To Shape.

One of the most interesting is Remove Background: it's available when a pixel layer is highlighted. (If it's the Background layer, double-click it to make it editable first.)



HOW GOOD IS REMOVE BACKGROUND?

▶▶ The Remove Background Quick Action works by first using the Select Subject command, then adding a Layer Mask to hide the unselected areas. It's a clever new feature that will save you time, but how well does it perform? We put it through its paces with a variety of subjects, awarding marks out of 10 for each...

6/10

Remove Background has picked up unwanted figures around the edges of the car, and it's understandably struggled where the car meets the grass. But it's a timesaving starting point for further edits to the mask.



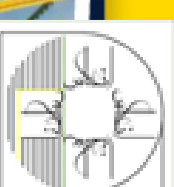
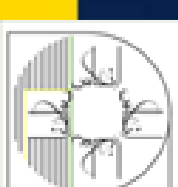
7/10

The command has performed surprisingly poorly on this one. With the bird against a uniform, out-of-focus backdrop, you'd think it would be a cinch, but it has failed to include a large portion of the bird's body. Of course, it's easily fixed afterwards.

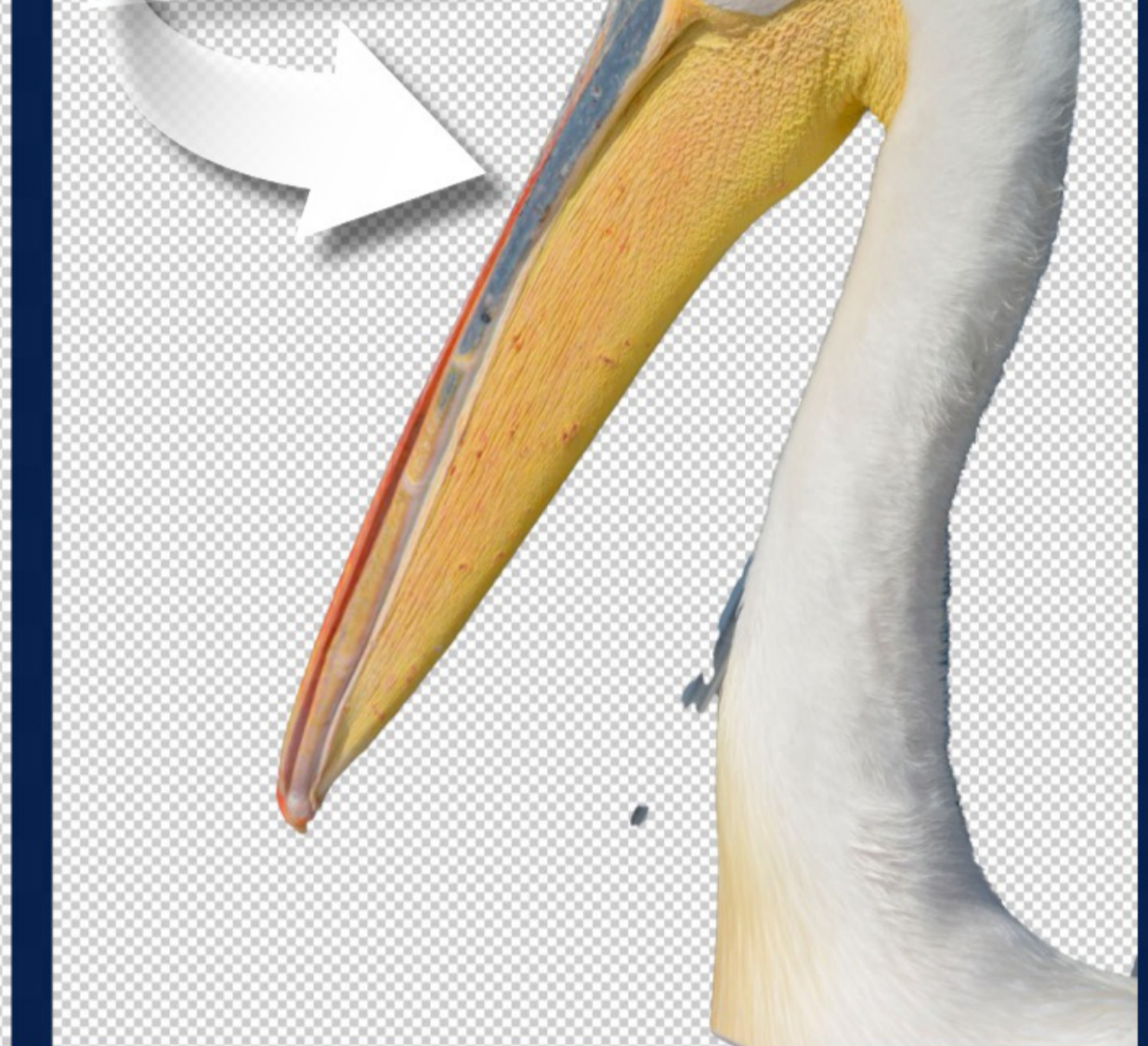


4/10

This is a tricky one. Although the command has failed to include all of the struts in the wheel, it's given us a useful starting point by selecting the edges of the object. We can go on to use the Object Selection Tool within the Select And Mask command to improve things.



BEFORE



10/10

A complex selection in a matter of seconds. This is where the command usually excels: when the subject is against a plain, uncluttered backdrop that contrasts with the colors in the subject. We'd still use Select And Mask to improve the edge around the hair, but it's an easy fix.

9/10

Remove Background has done a top job here: there's barely a trace of the backdrop left, and the bird has been successfully cut out. From here, we just need to make a quick diversion into Select And Mask to improve the fine details between the feathers, and then we're done.



AFTER

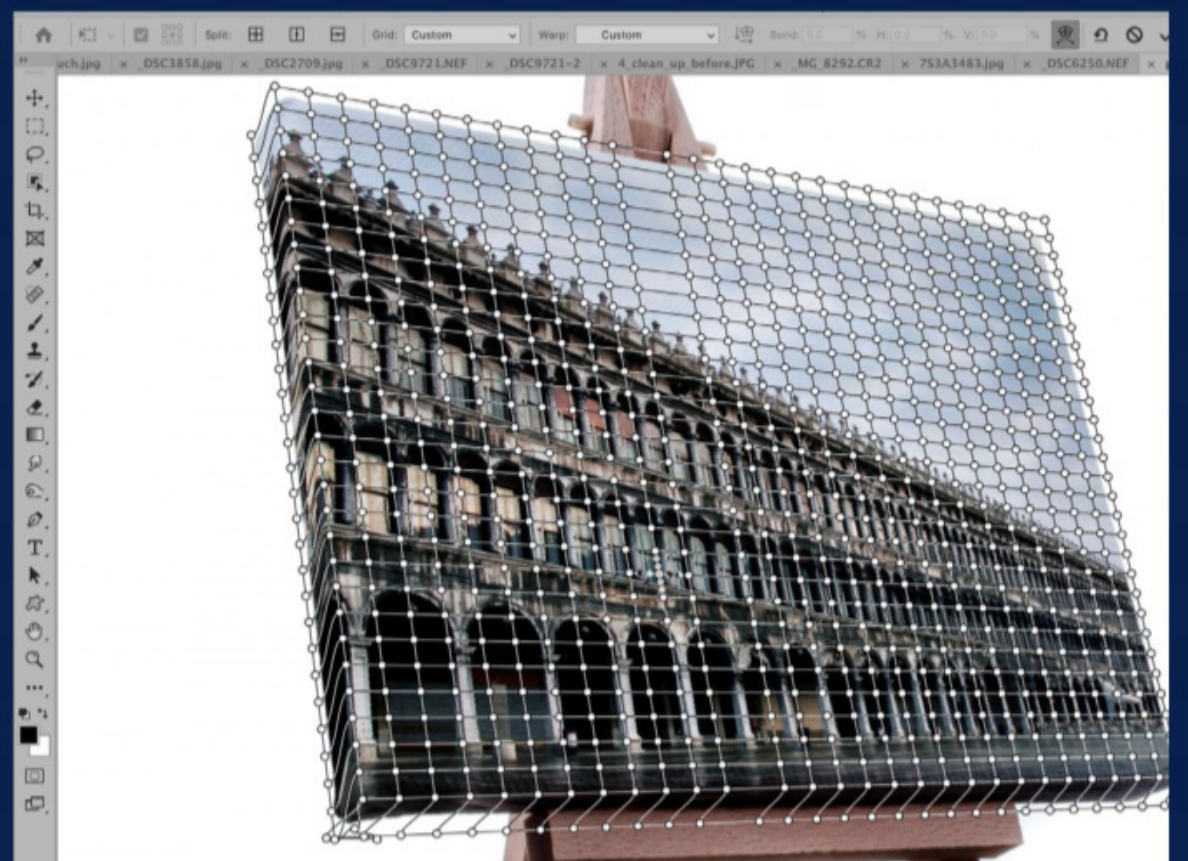
BEFORE

3 ENHANCED WARP TOOLS

The Warp Transform controls have been vastly improved with a host of new controls...

▶▶ The Warp Transform command has long been one of the most useful methods for reshaping a layer - and now it's even more powerful.

Previously, the feature separated a layer into a grid of nine boxes, each of which could be moved to warp the shape. Now you can choose any number of boxes for your grid, as well as plotting Bézier curves to change the look of the shape. The command has the feel of the Puppet Warp and Liquify commands, and is arguably better than either.



QUICK TIPS FOR USING THE NEW WARP TRANSFORM

1

If you need to go back you can use the Cmd/Ctrl+Z undo shortcut to cycle back through the warp edits, or click the Reset button.

2

Choosing Custom in the grid dropdown gives you the option to set any number of horizontal and vertical sections up to 50.

3

Drag on the lines to move this portion of the image, or drag the handle that sprouts out from the anchor point.

4

Once several anchor points are highlighted, drag outwards from one side to scale in one direction (squashing or stretching the image) or drag the corner point to scale in all directions.

5

The Split controls in the options bar give you three options for dividing up the warp grid: crosswise, horizontally or vertically.

6

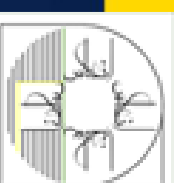
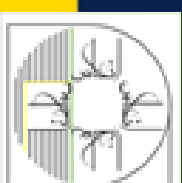
Hold Alt and click on the image to add an anchor point. Drag the anchor point to warp that area of the image.

7

Shift-click to select multiple anchor points to edit them all at once, or hold Shift and drag to form a box over several points to highlight them.

8

Select a point or multiple points and press the Delete key to remove them, or use the Reset icon in the options bar at the top to achieve the same goal.

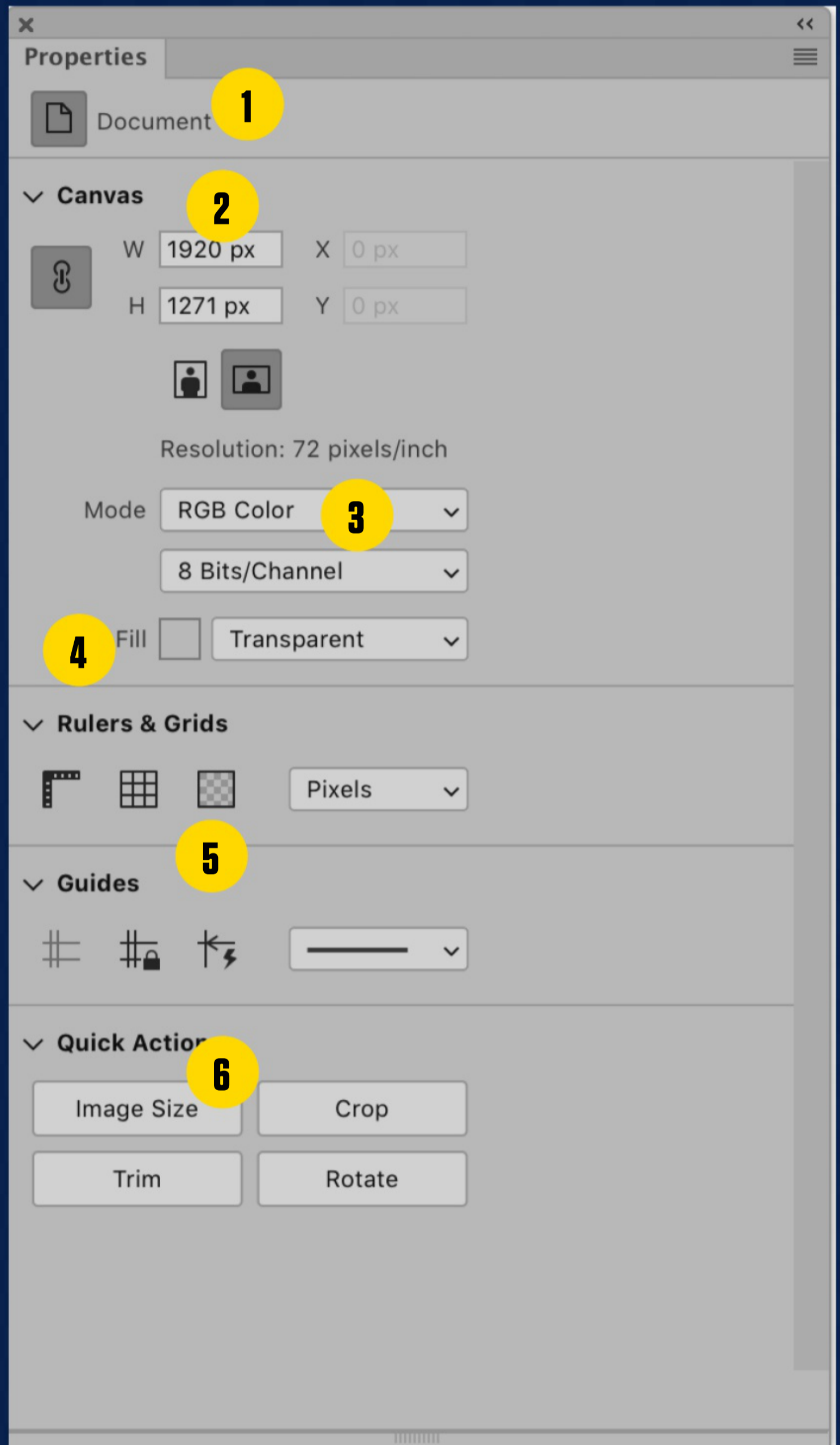


4 THE IMPROVED PROPERTIES PANEL

The Properties Panel offers context-sensitive settings and swift access to popular features, depending on the type of layer that is selected...

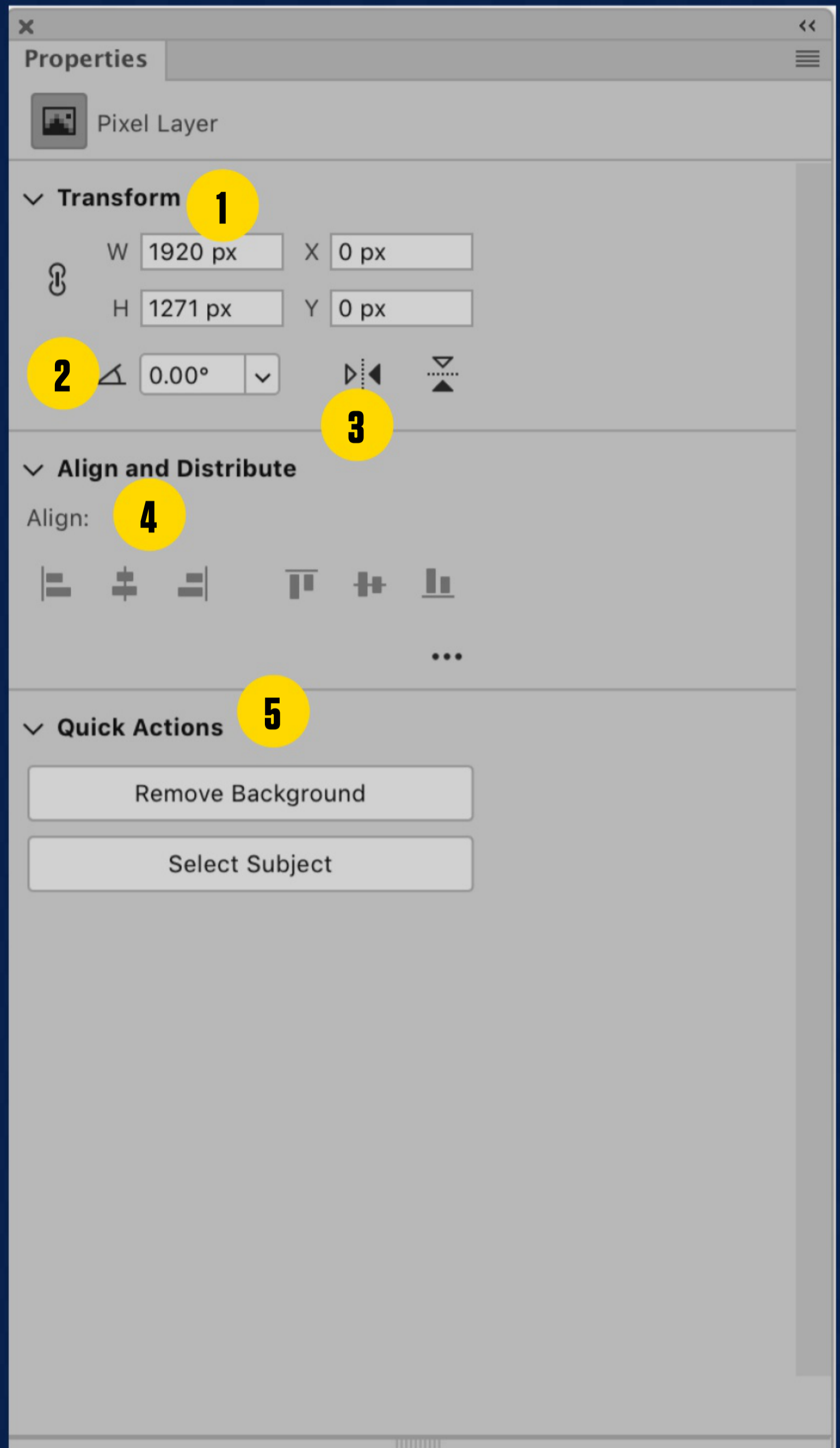
PROPERTIES PANEL: NO LAYER SELECTED

- 1 Click the empty grey space in the Layers Panel to see these options (You may need to increase the panel height first)
- 2 Change the Canvas properties to make the working document area larger or smaller
- 3 Quickly alter the color space and bit depth of the image
- 4 Add a fill layer to the background of the document using a color of your choice
- 5 Add guides and rulers to help you align and organize parts of a design
- 6 Quick Actions allow you to swiftly change the image size, make a crop, trim the image or rotate the frame



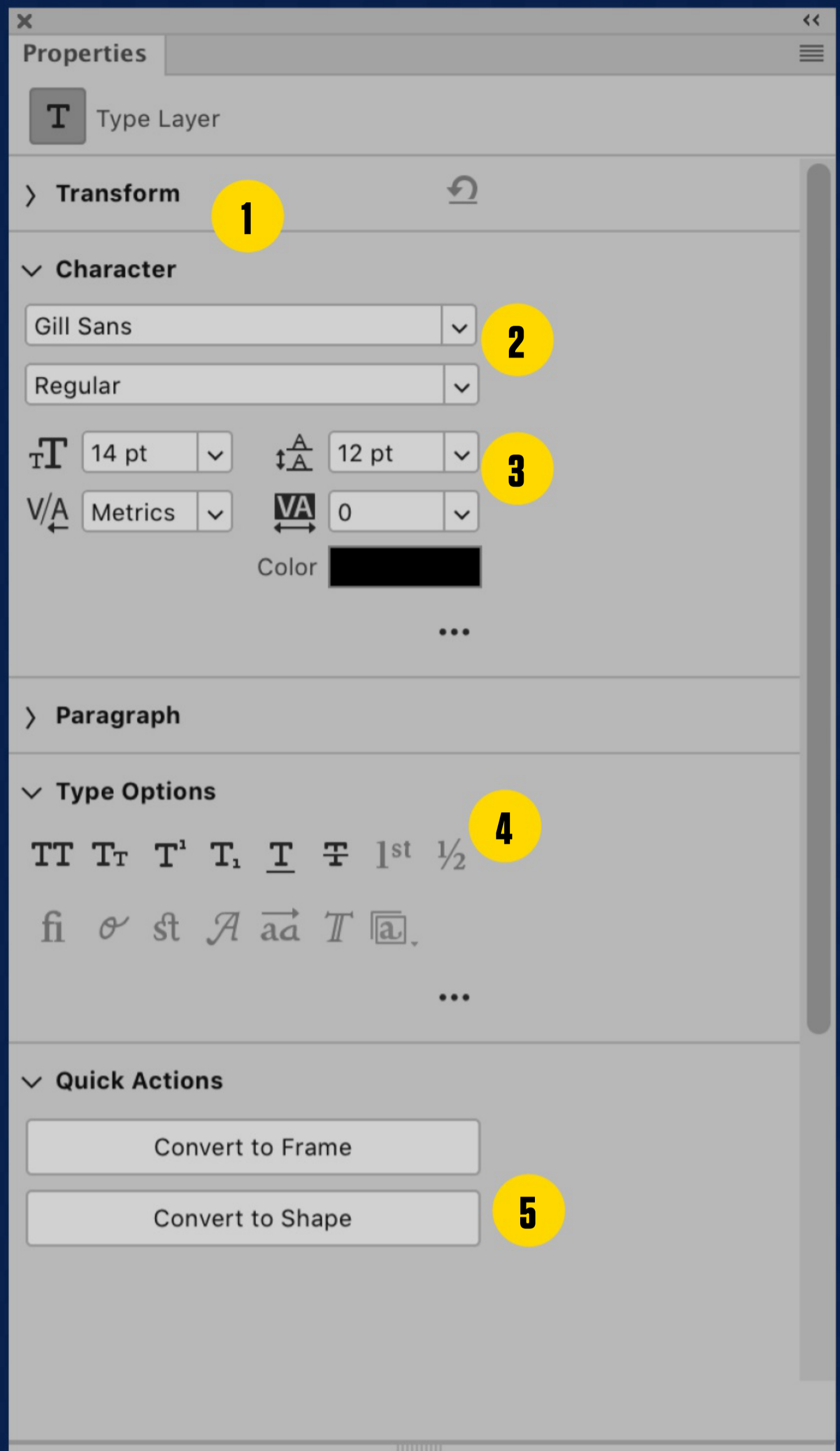
PROPERTIES PANEL: PIXEL LAYER SELECTED

- 1 Transform the pixel layer to make it larger or smaller
- 2 Quickly change the rotation and angle of the layer
- 3 Flip the layer horizontally or vertically with these two icons
- 4 Align layers in different ways (only available when multiple layers are highlighted)
- 5 Select the subject or Remove the background using these Quick Action buttons



PROPERTIES PANEL: TEXT LAYER SELECTED

- 1 Transform the X/Y coordinates of the type, or rotate, flip or enlarge it
- 2 Choose a font (all 17,000 Adobe fonts are now included with a Creative Cloud subscription)
- 3 Quick access to the main character options - sizing, leading, kerning and tracking
- 4 Useful type formatting and style options like All Caps and Underline
- 5 Quickly convert text to a frame, or go from text to shape



5 FREE TRANSFORM

Adobe fixes the free transform control for consistency across all layer types

▶▶ Photoshop CC 2019 saw a change to the way layers were resized: it is no longer necessary to hold the Shift key to constrain the proportions - from now on the default would be to keep proportions, and the Shift key would allow you to squash or stretch while resizing instead. Only it wasn't

consistent: Smart Objects still required the Shift key. Now things have changed slightly, and the Constrain Proportions feature can be turned on or off in the Transform options. It's a welcome tweak for those of us who can't quite shake the muscle memory of Shift-dragging to resize.

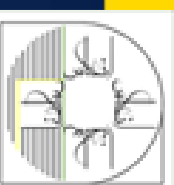
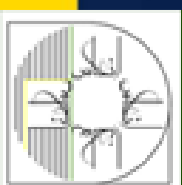
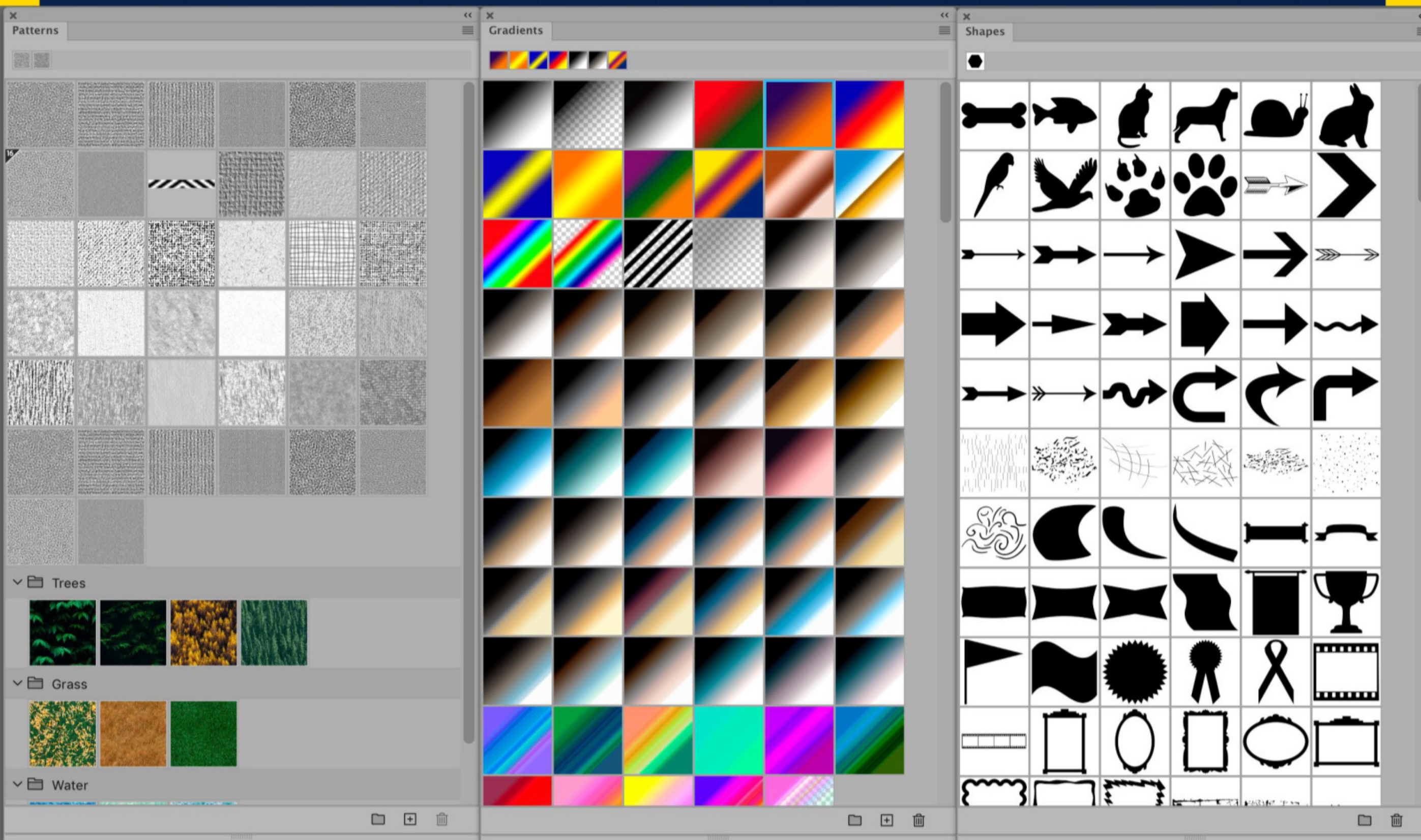


6 NEW AND IMPROVED PRESET PANELS

Preset Panels for Gradients, Shapes and Patterns make these features easier to access and organize

▶▶ Gradients, Shapes and Patterns now have their own dedicated panels for accessing presets. Previously, the settings for each were tucked away in tool options, but now they are easier to manage and can be fitted into your Photoshop interface

for quick access. It makes it much easier to create groups for your favorite presets, largely doing away with the rather clunky Preset Manager. The Swatches and Styles Panels have also been improved to align with this new workflow.

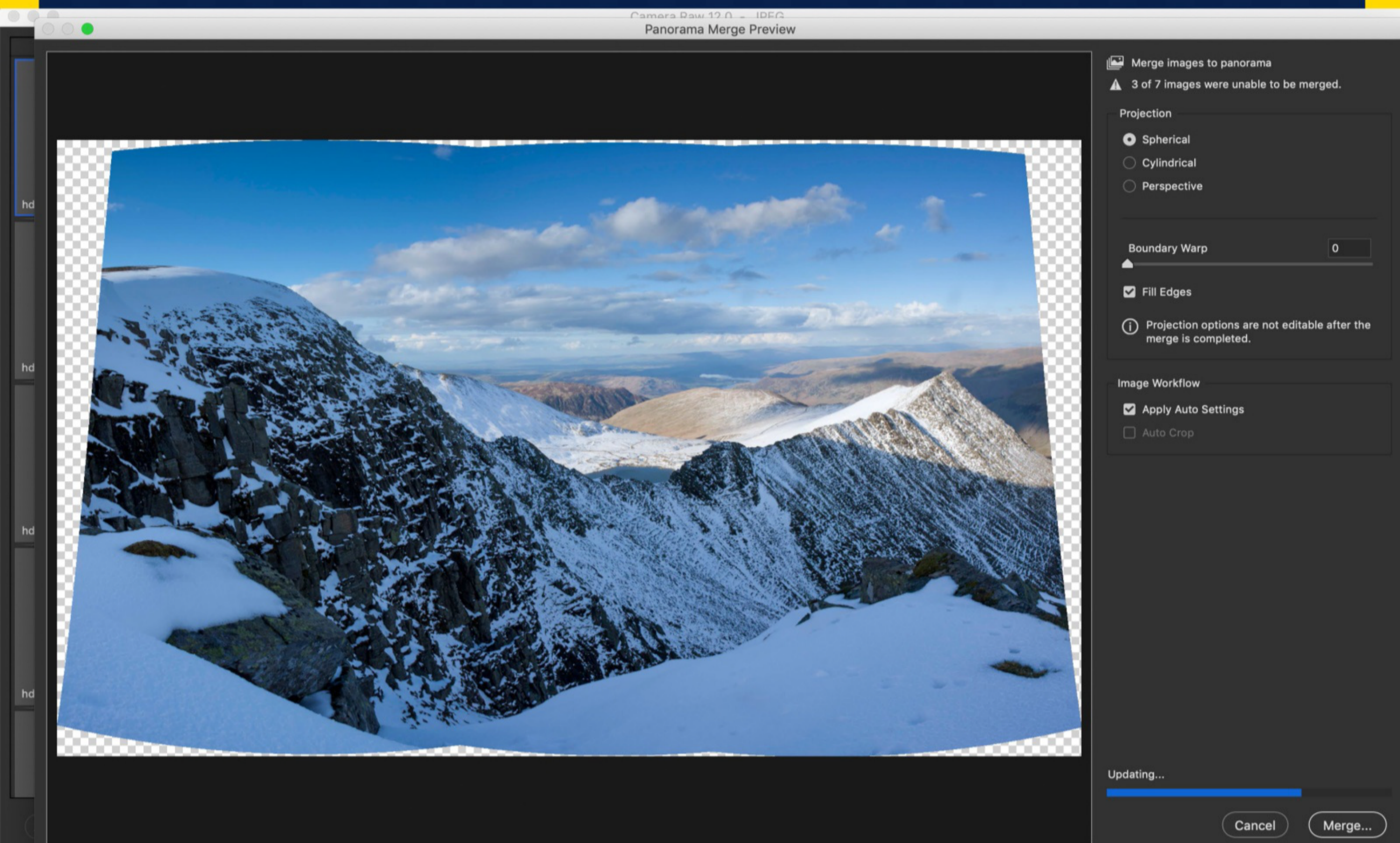
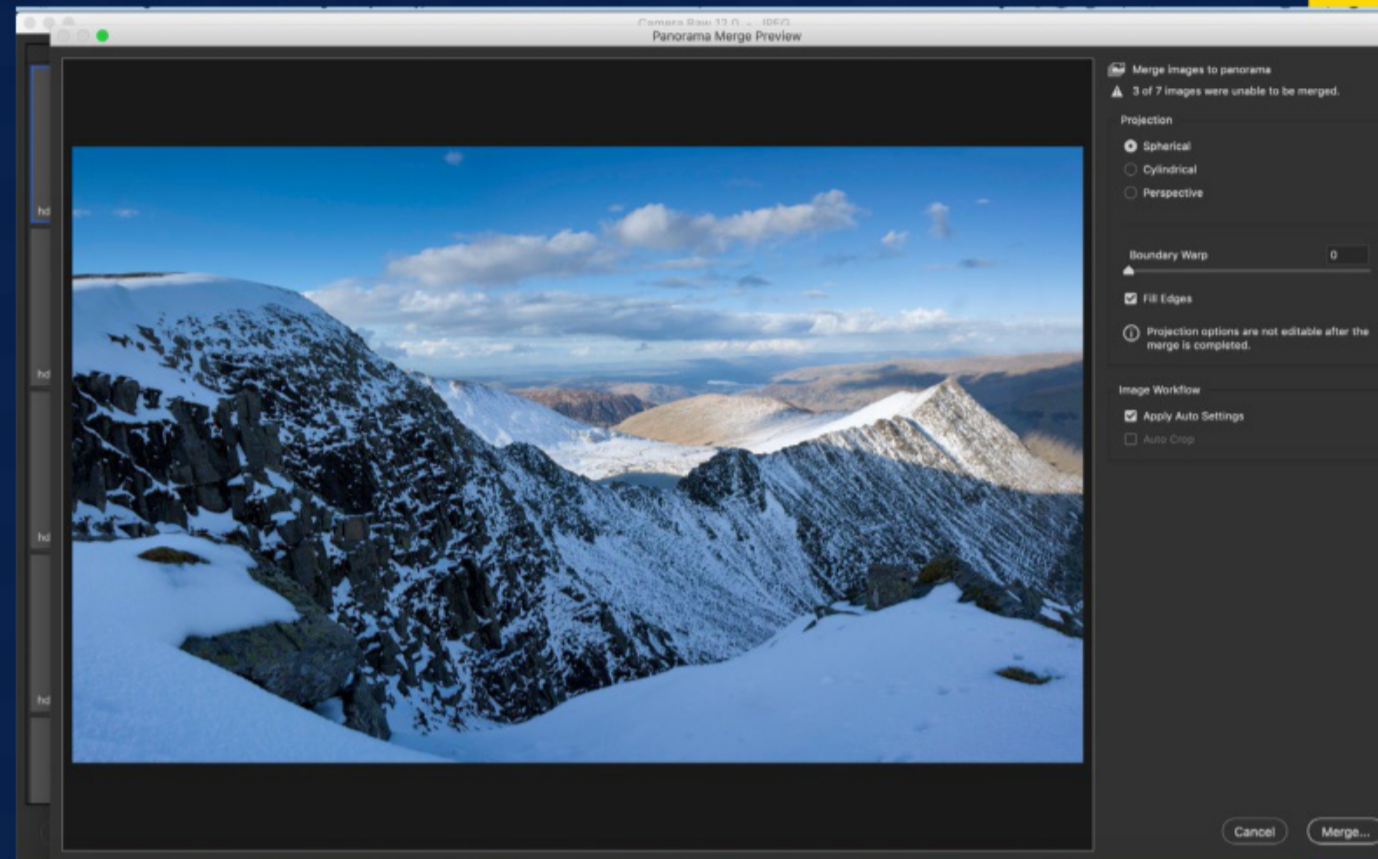


7 FILL PANORAMA EDGES

Quickly fill in inevitable messy transparent edges when you merge a panorama


▶▶ When you merge several images into a panorama with Camera Raw's Merge command (or with Lightroom), you'll often find the edges of the panorama has transparent gaps.

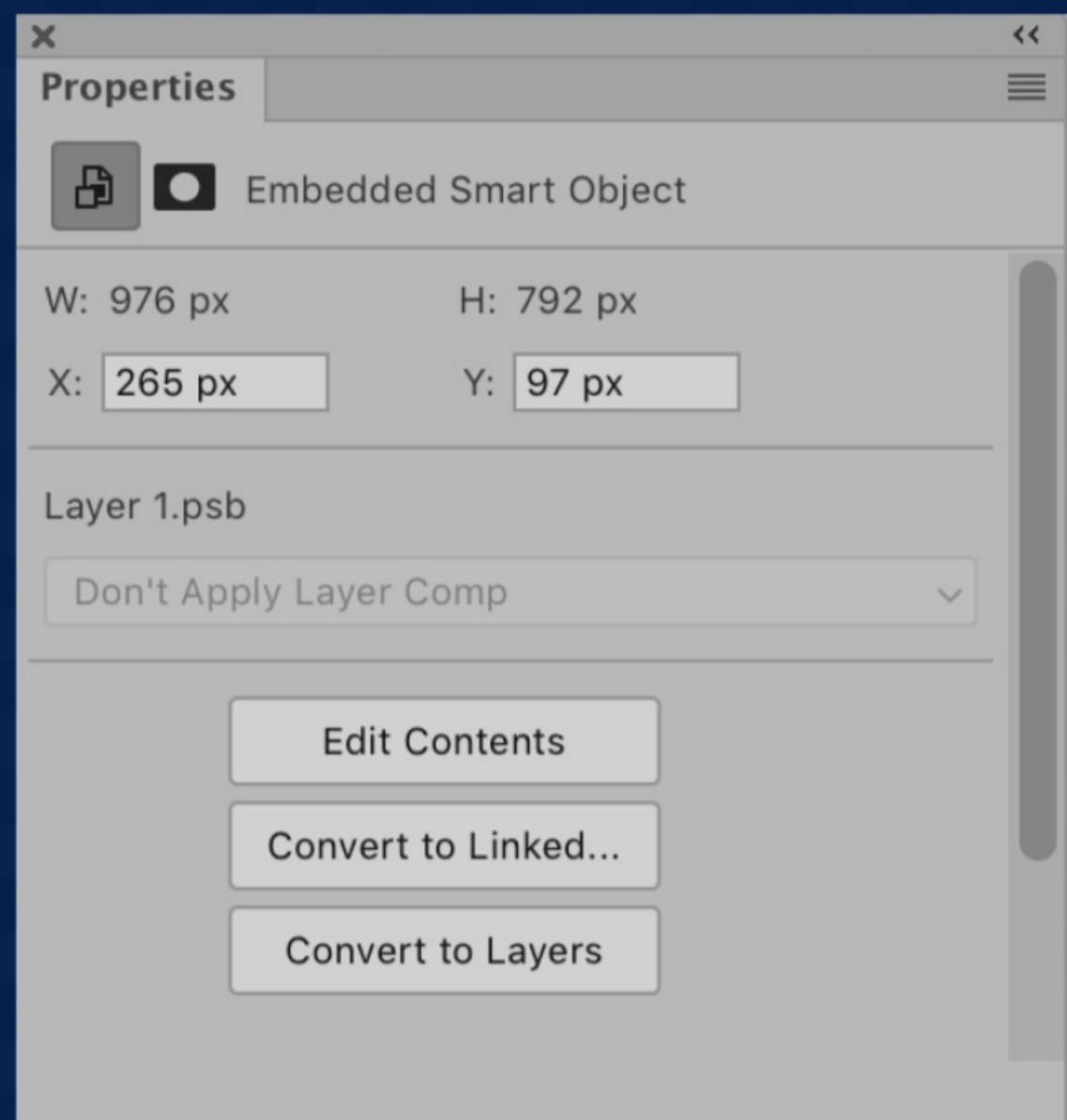
As well as the existing Boundary Warp feature, there is now another option to fill the empty areas using Content-Aware, which generates new pixels based on the content of the image.



8 EXPAND SMART OBJECTS

Quickly expand a Smart Object to access all the layers within it, using this handy button

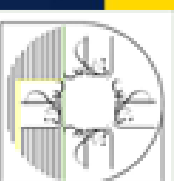
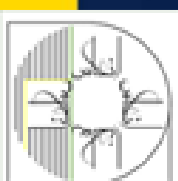
 A new button in the Properties Panel lets you expand a Smart Object to reveal all the separate layers contained within the Smart Object layer. You can either click Convert To Layers in the Properties Panel (with the Smart Object layer highlighted), or go to Layers > Smart Objects > Convert To Layers. The expanded layers will be placed in a new Group.

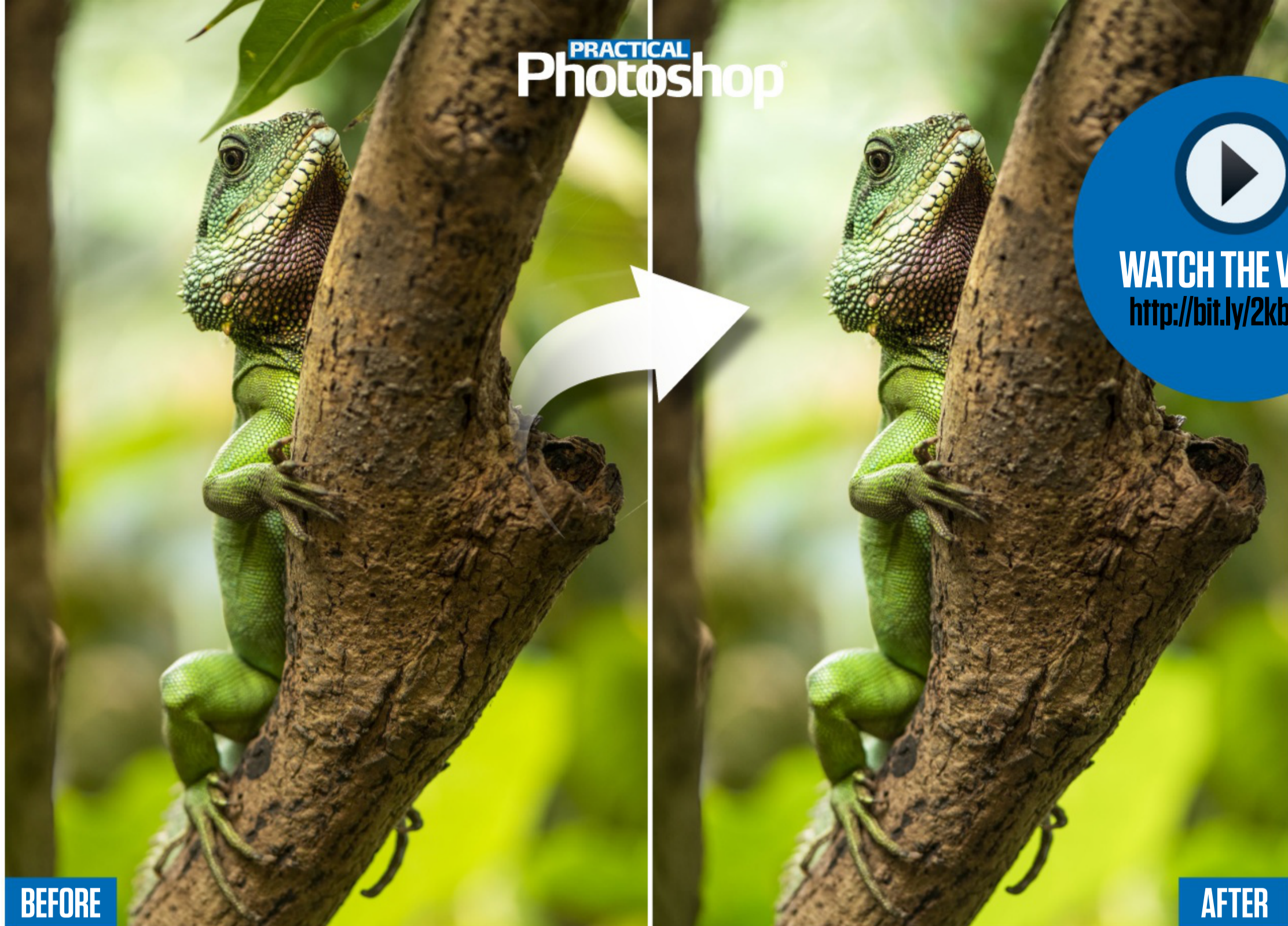


9 HIDDEN GEMS AND HANDY TWEAKS

Each major update comes with a host of little improvements – here are some of our favorites so far...

- 1 Alt-click a layer in the Layers Panel: the view will zoom to fit the contents of that layer on-screen
- 2 You can now add Gradients to Libraries, to save and share them with others
- 3 When you use the Brush Tool, you can now rotate the brush tip one way or another using the left and right arrow keys on your keyboard
- 4 When you press Cmd/Ctrl+N to make a new document, the dialog box loads much quicker than before
- 5 The Lens Blur filter now supports HEIC image files with embedded depth maps (like those taken with a smartphone with two lenses), so you can control the amount of blur with the filter
- 6 The Content-Aware Fill command now let you choose from three different sampling options - Auto, Custom and Rectangular - that let you fine-tune what is sampled to create the fill
- 7 Press and hold the tilde key (~) to temporarily switch to erasing while you're using the Brush Tool





BEFORE

AFTER

HOW TO MASTER THE CONTENT-AWARE FILL TOOL

This updated command offers greater control than ever while you're removing unwanted details

▶▶ The Content-Aware Fill command works by rebuilding parts of your image, helping you remove unwanted objects, improve messy details or tidy up a composition. The feature has been a part of Photoshop for some time, but was recently given a welcome update, making it much more controllable.

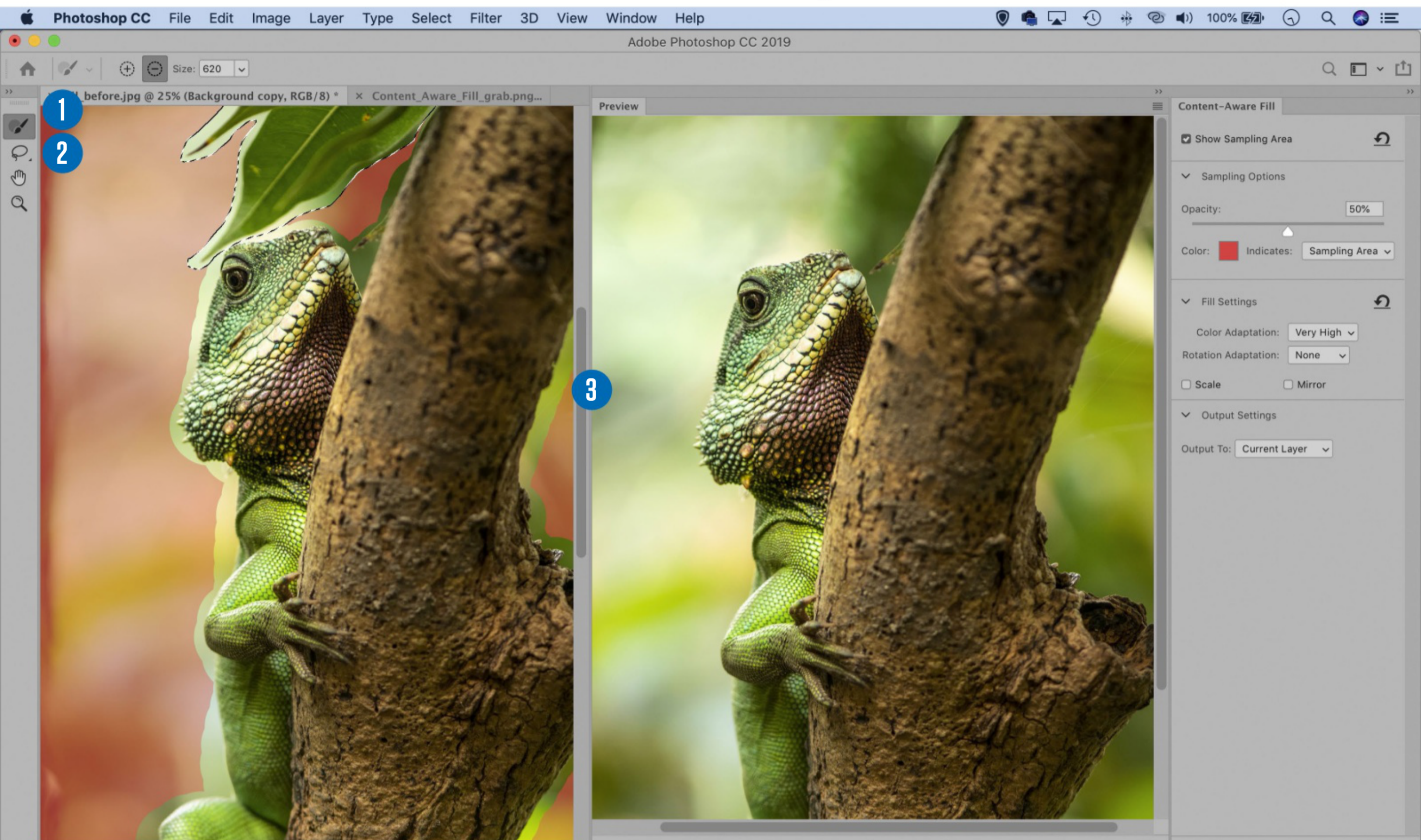
Previously you would make a selection, then use Content-Aware Fill:

Photoshop would determine what to remove by analyzing the rest of the frame and generating new pixels based on the content of the image.

The problem is, it occasionally samples and uses parts that you don't want to replicate. Here, for example, I want to remove the distracting leaf next to the lizard's head. But a straightforward fill results in a mess of pixels, as the command samples details

from the lizard's body, the tree and elsewhere.

This is where the new Content-Aware Fill command comes in. You can be very specific about which parts of the photo you want the command to sample from, so you can exclude the foreground details and force it to use the blurry backdrop instead. You can also fine-tune the way it samples and reuses pixels. Let's take a closer look...



1

THE SAMPLING BRUSH

You can paint over the image with the Sampling Brush to subtract parts of the sample area, or hold down Alt and paint to add them. Use the] and [keys to resize the brush tip while you work. As you paint, the preview shows how different sample areas affect the results. Here our initial fill has replicated unwanted details in the lizard and tree, so we've removed the foreground details from the overlay.

2

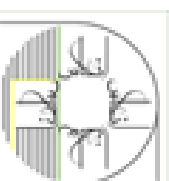
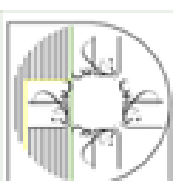
MAKING A SELECTION

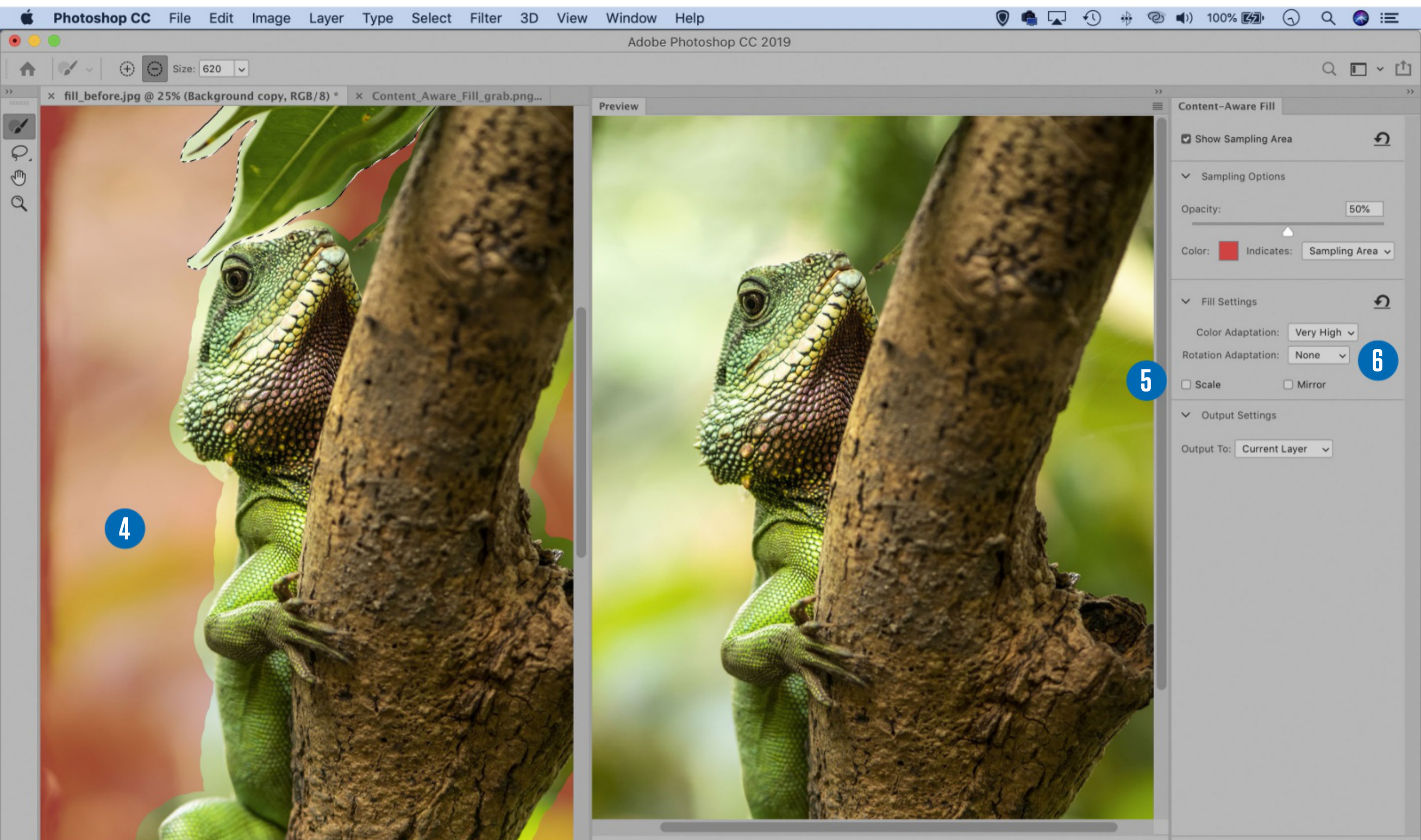
Before you begin using Content-Aware Fill, you need to make an initial selection over the area or object you want to fill in. A loose, freehand selection with the Lasso Tool will often do the job perfectly well. Now you can go to Edit > Content-Aware Fill. There's another Lasso tool within the command if you need to add or subtract from the initial selection; you can also use the Expand and Contract buttons to alter its edge.

3

THE WORKSPACE

The dialog box shows a split-screen view, with the original image on the left and a preview of the resulting fill on the right. The dividing line can be dragged either way to give either window more room. Hand and Zoom tools let you zoom in and move around the image, but you can also press Ctrl/Cmd plus the - or + keys to zoom in and out. Fit and Fill Screen buttons let you quickly jump to different zoom levels.





4

THE OVERLAY

The overlay shows which parts of the original image are being targeted to generate the fill. You might find that there's no need to alter the sample area. But if, like here, the initial fill looks wrong, you can exclude parts of the frame so that the command homes in on the areas you want to replicate. The overlay is green by default, but you can choose another color, and choose whether it indicates the sampling area or the excluded area.

5

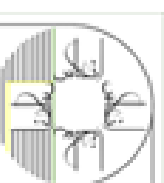
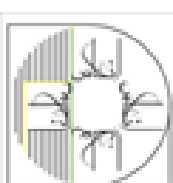
SCALE AND MIRROR

Scale is useful to deploy when the Content-Aware Fill command is remaking details or repeating patterns that are different sizes, or if the sample area is at a different perspective to the fill area. Enabling Mirror allows for the sampled content to be flipped if necessary for a better fill, so it's helpful in symmetrical objects, where you can target one half to help fill in unwanted details on the other half. Neither option is necessary for our image here.

6

COLOR AND ROTATION ADAPTATION

These two settings affect the way Photoshop generates the fill. Color Adaptation allows contrast and brightness to vary across the fill. It's useful if there are graduated colors in the working area. Choosing Very High gives us a smoother result here. Rotation Adaptation means the tool rotates sampled areas: it's good for details where the part you want to target is at a different angle to the fill area.





SPLASH PAINT PORTRAITS

James Paterson shows you how to create this fun effect and demonstrates a host of key Photoshop editing skills

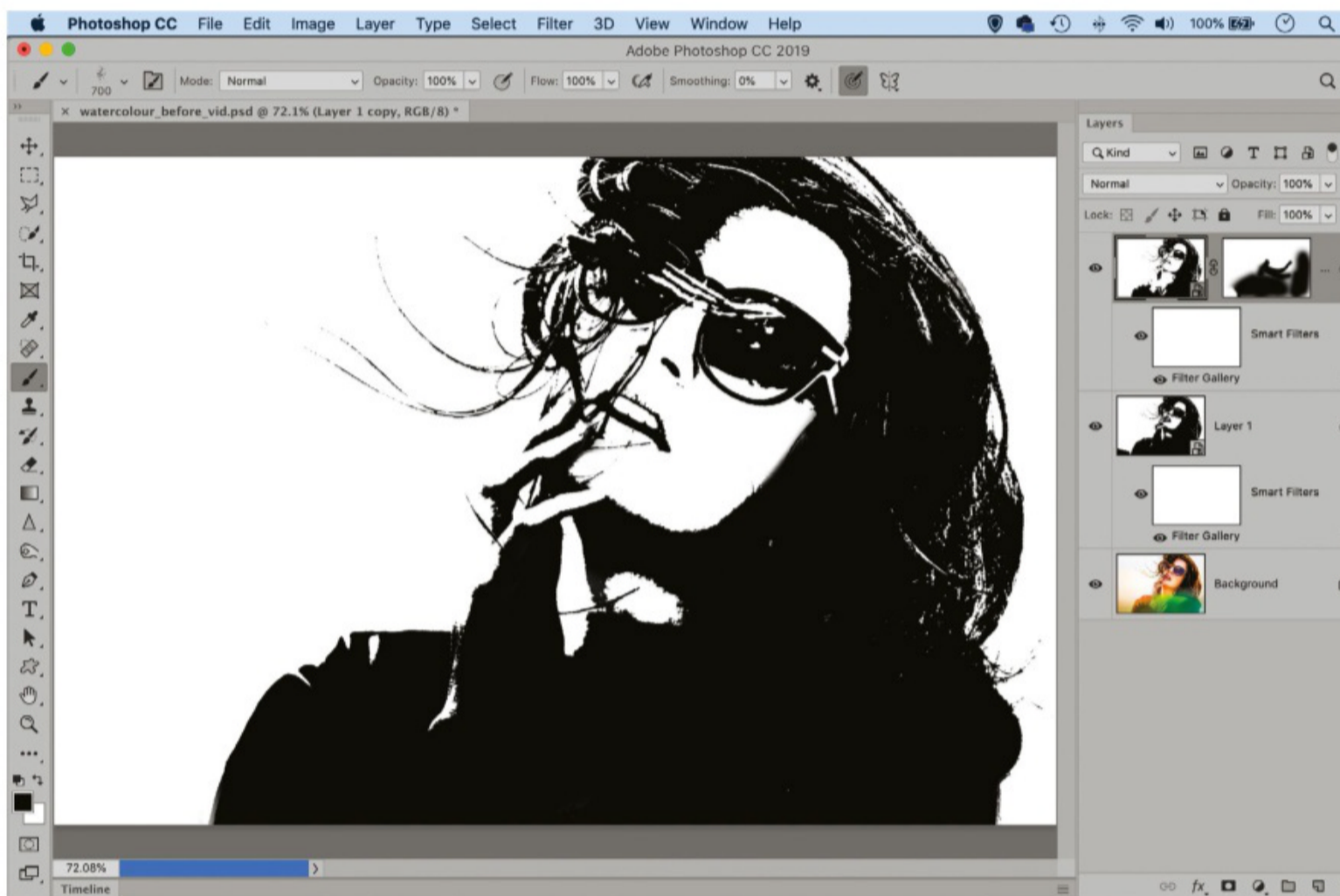
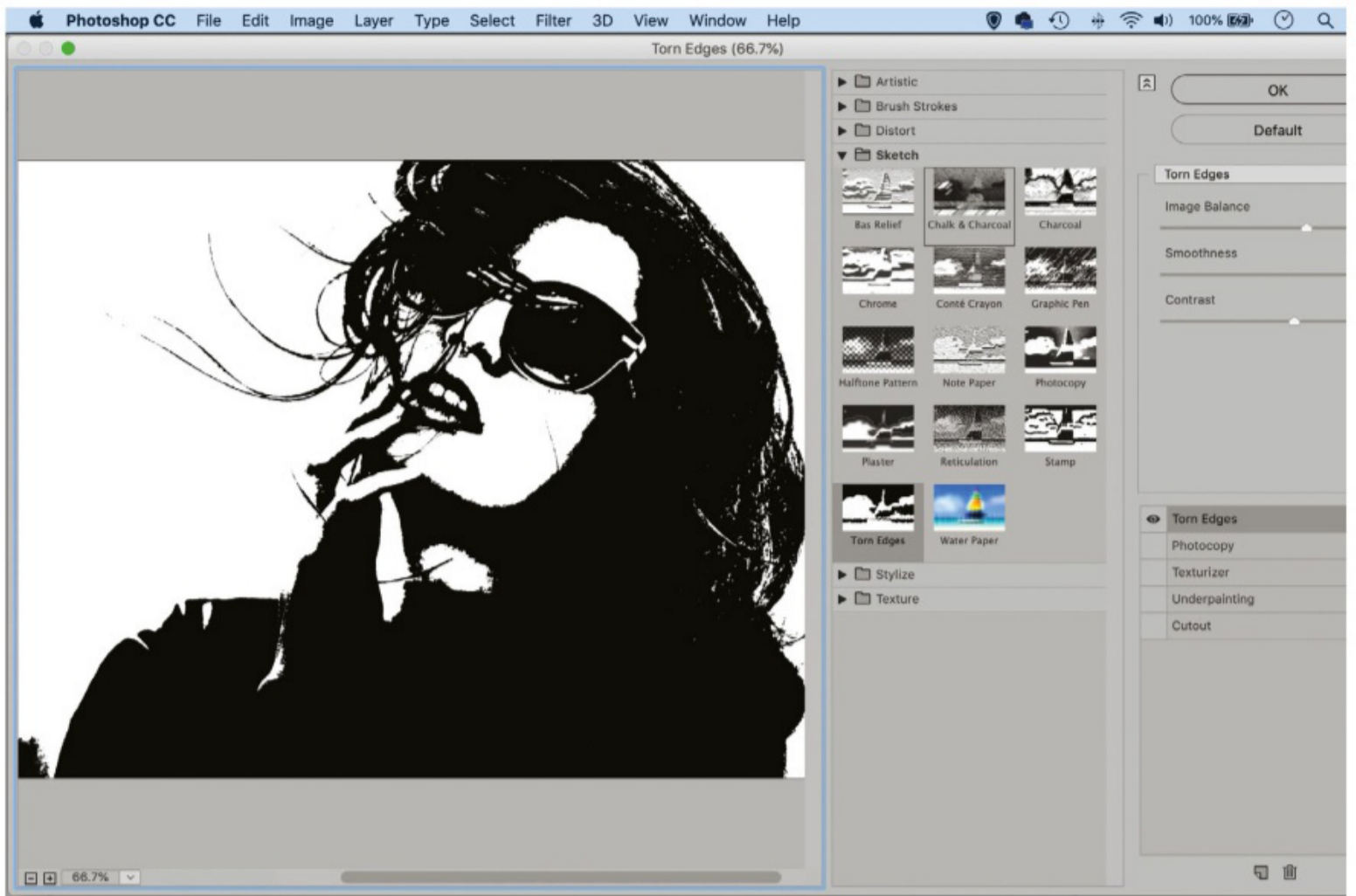
▶▶ You can have lots of fun with filters, Blending Modes and brushes in Photoshop - and the great thing is, they're easy to use. A vibrant portrait effect like this might look complicated to do, but it's actually pretty simple to pull off. In this project we'll explain how. We've supplied a starting image, although it's more fun to use your own - any portrait will do, but it helps if the subject is against a clear, bright backdrop.

Aside from learning this effect, we'll uncover useful Photoshop features like Smart Objects. These are key to a non-destructive workflow, as they allow you to keep filter effects editable. You can go back and tweak settings or try a new effect at any stage in your workflow. We've used the Torn Edges filter to transform our photo into blocky black-and-white tones. Once done, we can add our paint effects.

To add splashes of color to our portrait, we've used a separate image of paints (go to www.pixabay.com and search for '2681039'). This is blended using the Screen Blending Mode, which creates a double-exposure effect by combining the lightest parts of two photos. Next, we use a set of brushes to add splashes and spatters. These Adobe brushes are free - there's a link within Photoshop, in the Brushes Panel.

01 APPLY A FILTER

Open the portrait in Photoshop and duplicate the Background layer with Cmd/Ctrl+J. Right-click the copy in the Layers Panel and choose Convert to Smart Object. Press D to reset colors, then go to Filter > Filter Gallery. Go to Sketch > Torn Edges and set Balance 32, Smoothness 13, Contrast 15, then click OK.

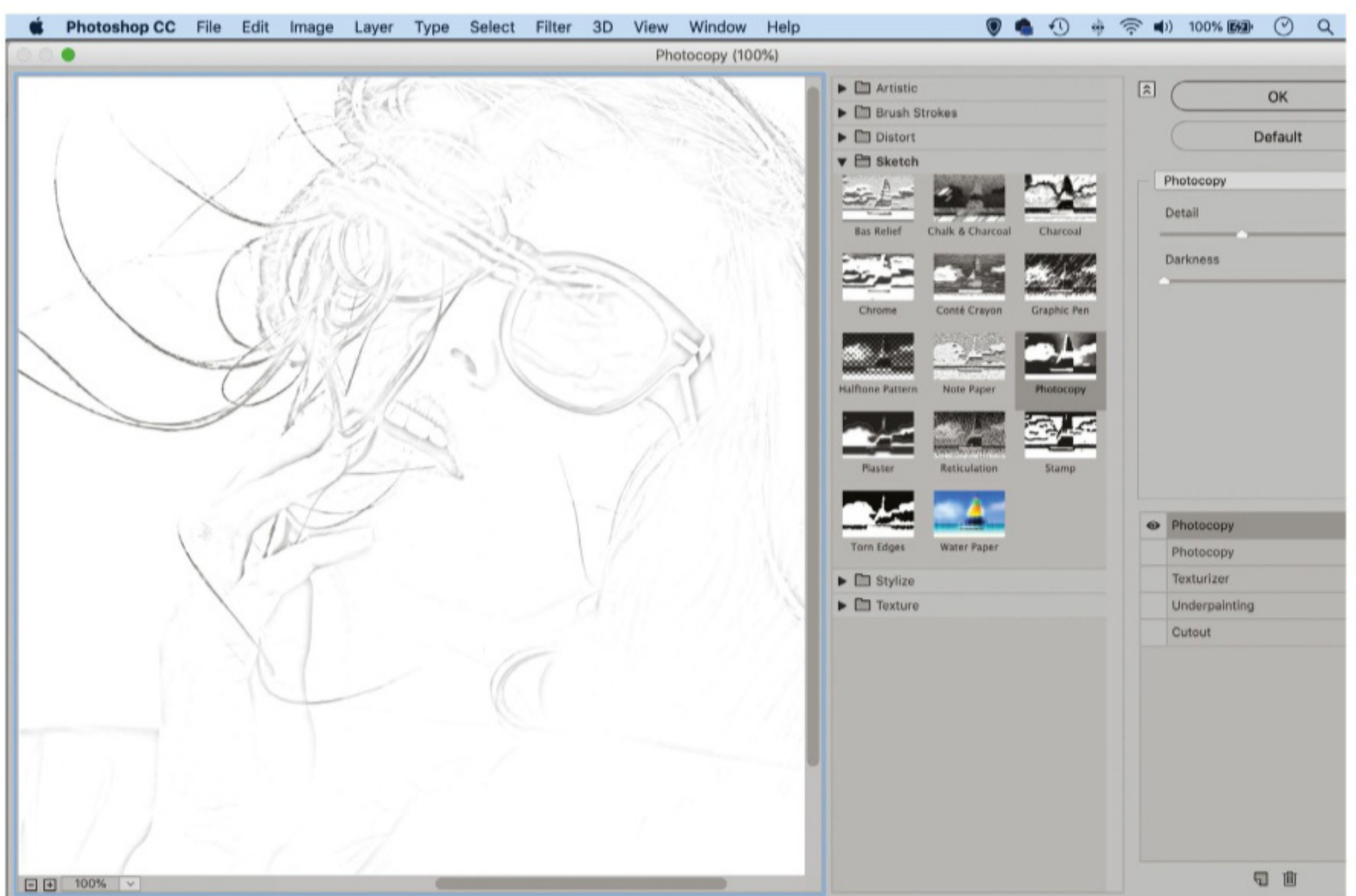


02 COPY AND MASK

Continue painting the skin to remove marks, using the] and [keys to resize your brush, and holding Cmd/Ctrl+Space while dragging to zoom in or out while you work. When you've finished doing this, press Cmd/Ctrl+Shift+Alt+E to merge a new layer, then go to Image > Adjustments > Invert to invert the tones.

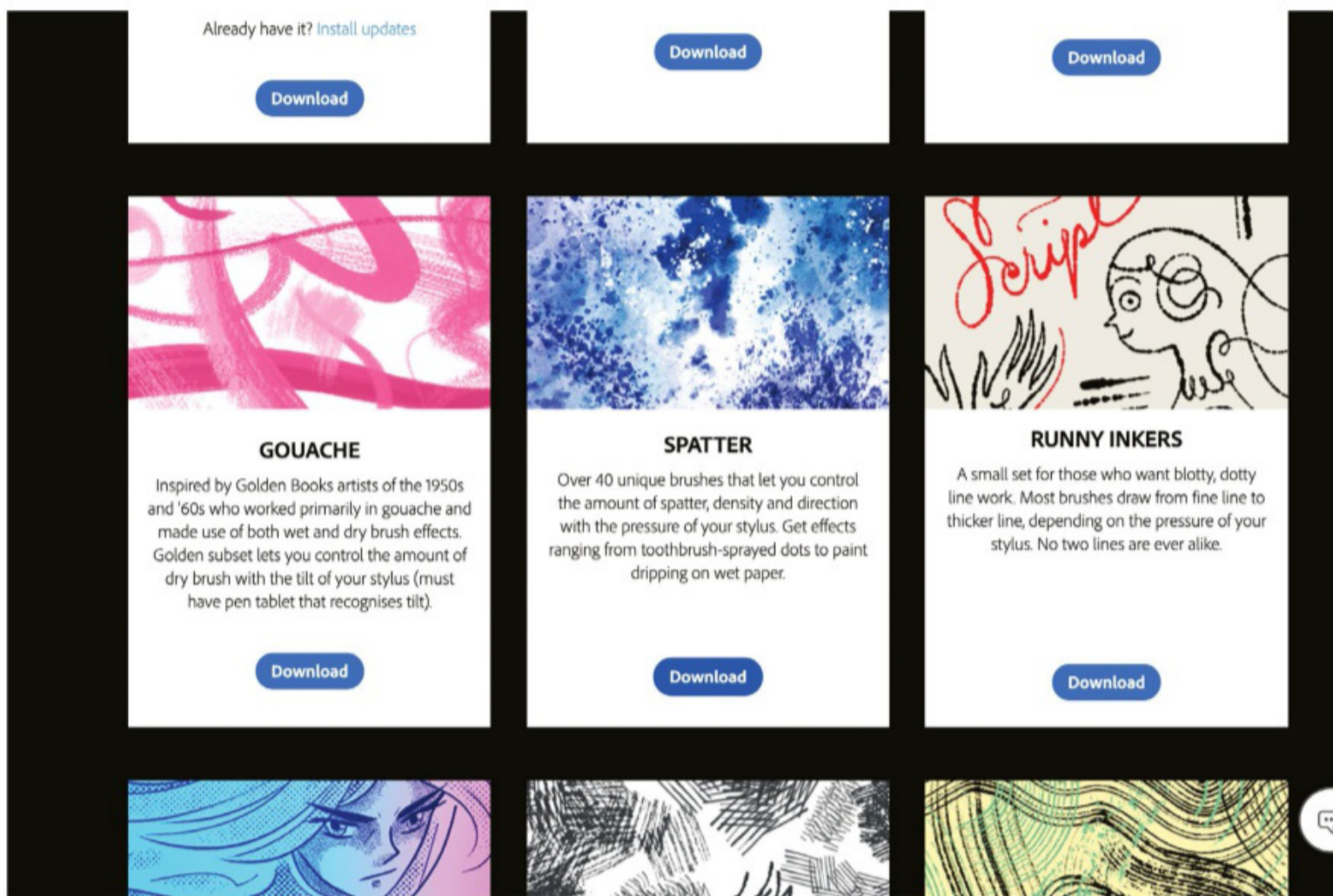
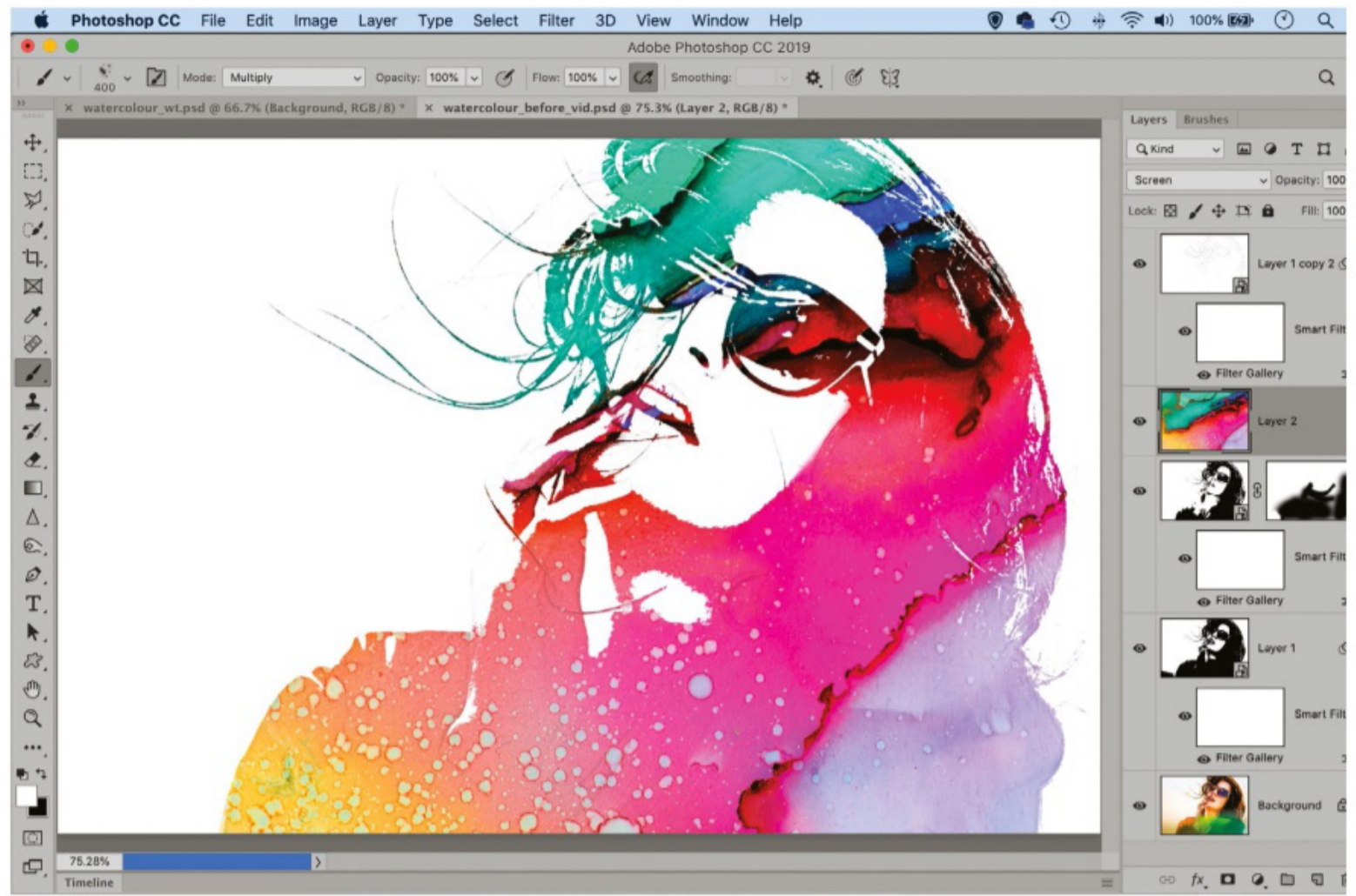
03 MAKE A SKETCH

Duplicate the layer, right-click the mask and choose Delete Layer Mask, then double-click Filter Gallery. This time go to Sketch > Photocopy and set Detail 9, Darkness 1. Click OK, then go to the Layers Panel and change the Blending Mode to Multiply. This gives us a subtle sketch effect. Now highlight the layer below.



04 BLEND THE PAINT

Open a photo of watercolor paint (you can download one from www.pixabay.com). Grab the Move Tool and drag the watercolor paint image into the portrait image. Change the Blending Mode to Screen, then press **Cmd/Ctrl+T** and use the bounding box to resize or rotate the image to fit over the portrait.

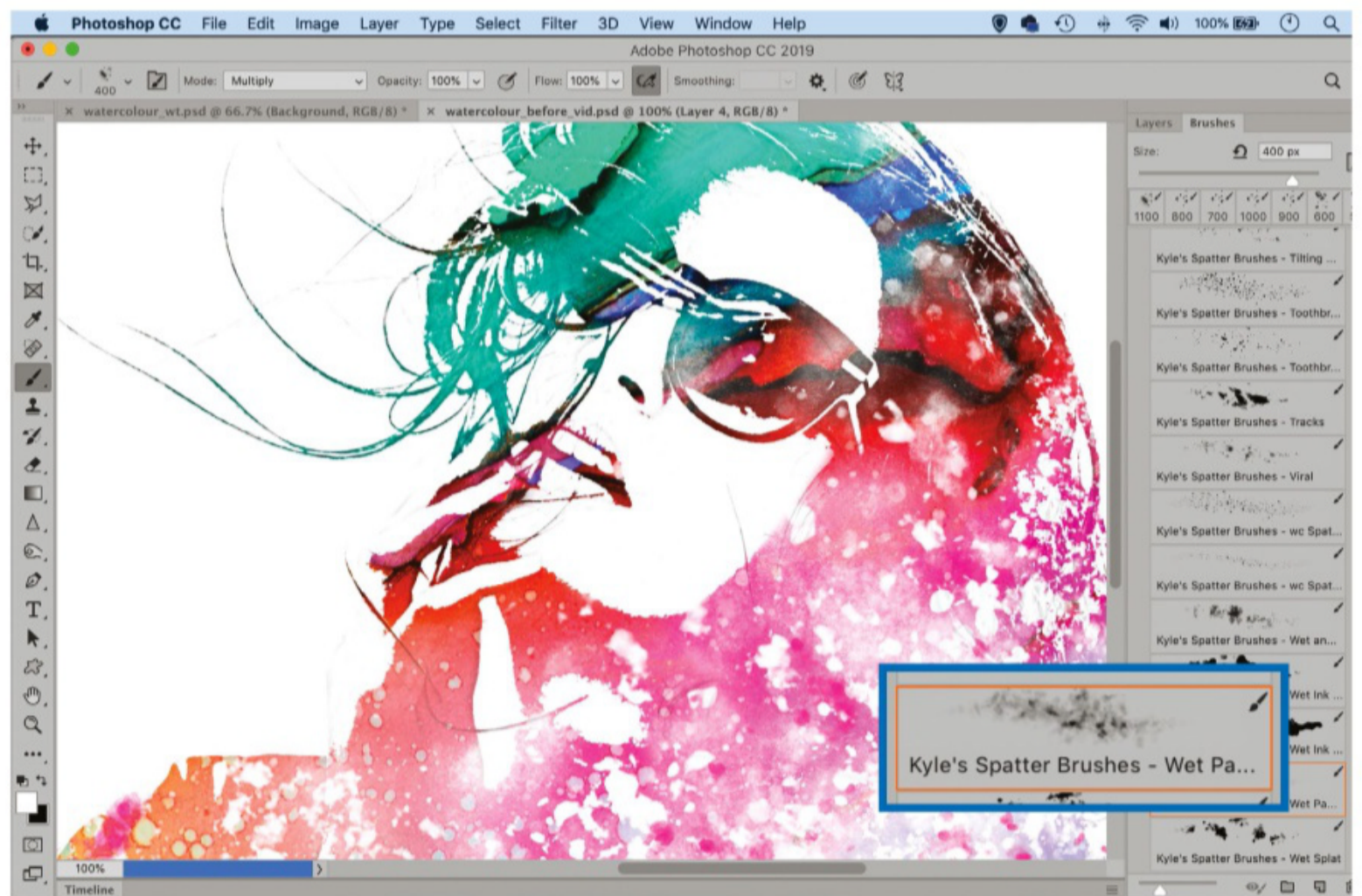


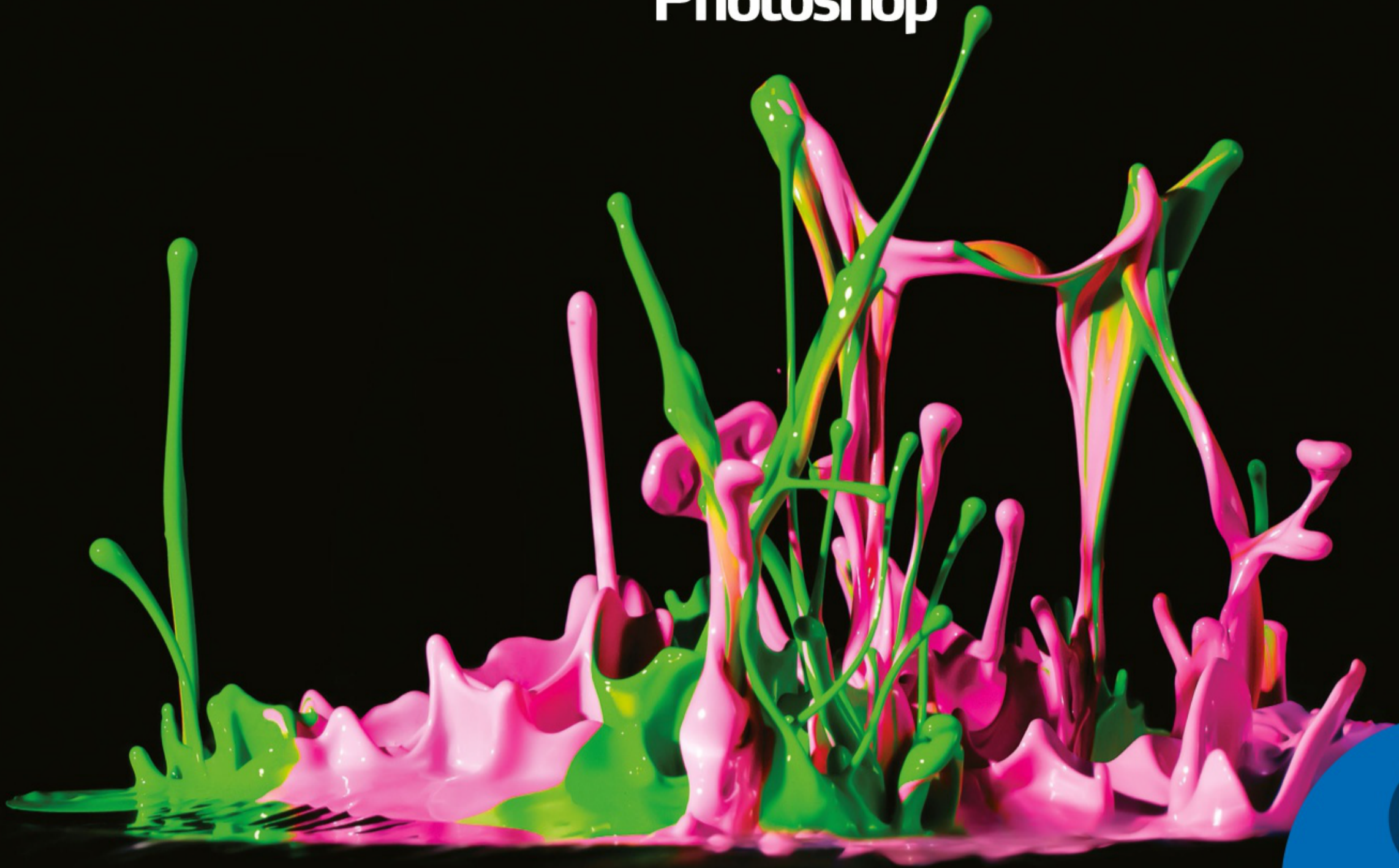
05 LOAD PAINT BRUSHES

Next, we'll make paint extra splashes. Go to the Brush Panel (**Window > Brushes**), click the menu icon and choose **Get More Brushes**. This takes you to an Adobe web page. Download the Scatter and Watercolor sets. Right-click the resulting ABR file and choose **Open With Photoshop CC** to load them.

06 ADD SPLASHES

Click the New Layer icon in the Layers Panel then grab the Brush Tool, set the foreground color to white and choose a scatter brush. Dab over the image to rough up the edges of the subject. Continue painting, using other brushes and colors if you like, to build up the colors and the scattered paint effect.





WATCH THE VIDEO
<http://bit.ly/2o2vqxd>

GOOD VIBRATIONS

James Paterson uses loudspeakers and music to create lively photos of dancing paint

▶▶ Sometimes joy comes from creating a great image. Other times, the end result is more of an added bonus, and instead it's the process behind the image that's the most joyous part. This project definitely falls into the latter category... It can result in wonderfully vibrant photos, but the technique itself is just as compelling.

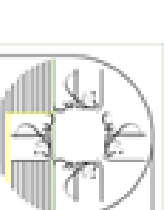
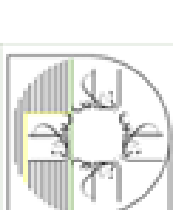
That's because in this project, you get to make paint dance! You get this

effect by placing drops of paint on top of a speaker, then playing a song at high volume. As the speaker kicks out air, the paint jumps to the beat. There's something hugely appealing about the idea of capturing music in this visual way.

The speaker is simply a means of creating vibrations, so the music is somewhat secondary, but you will get variations between different songs depending on the rhythm.

So the choice of music gives character to the shot, and you'll get different patterns and motions from the sound of Beethoven, James Brown, or Daft Punk.

It happens very quickly, so you need to get set up to capture high-speed action. This involves a flashgun. Shooting in a darkened room, you use the flashgun to freeze the motion of the paint. This way, the flash duration effectively becomes the shutter speed.



THE SET UP HOW TO MAKE PAINT DANCE

Behind the scenes on our trick balancing-act portrait

1 SPEAKER

You need a fairly powerful speaker with plenty of bass to make your paint jump into the air. We used the subwoofer from a TV sound system, placed on its side and connected to our phone via Bluetooth. We placed our camera on a tripod opposite the speaker.

4 CLOSE-UP LENS

We used a macro lens for this, but you don't really need one. Our paints covered an area about 15cm across, which is not necessarily macro territory. Any long lens that lets you shoot close-up will do. A low camera angle will emphasize the height of the paint.

2 CLING FILM

The drops of paint are carefully placed onto a piece of taut cling film that's stretched over the speaker. After a few seconds of frantic jumping the colors will mix together, creating a muddy green. So you need to refresh the paint and cling film after every few shots.

5 DARK ROOM

You need to keep ambient light to a minimum: the brighter the room is, the greater the chance of blur. By removing ambient light to darkness, you can ensure it plays a minimal part in your exposure, which allows you to use a fast flash duration and freeze the action.

3 BLACK BACKDROP

The black side of a reflector acts as a dark backdrop for our scene. It's placed far enough away so that the flash doesn't spill onto it. The paint can cause quite a mess, so it's a good idea to protect floors and surfaces by covering them up. Wear some old clothes too.

6 LIGHTING

A single flashgun is placed on a stand to the left of the paints, with a silver reflector held opposite to bounce some of the light back into the shadows. The flashgun is set to manual with output at 1/32 power. It is fired wirelessly with a trigger and receiver.

SHOOT THE ACTION IN AN INSTANT

01 SHOOT IN MANUAL MODE

Our DSLR camera is in Manual mode with the following settings: shutter speed 1/200 sec, aperture f/32, ISO 1,000. The narrow aperture means that we get a wider plane of focus with a greater depth of field, which is especially useful here, as we can't be sure exactly where the paint will bounce up.



02 PRE-FOCUS ON A SPOT

Precise focusing is critical to close-up photography, but it's impossible to focus while the paint is moving, so you need to pre-focus beforehand on the most likely spot. Set the lens to manual focus and use Live View to focus on the center of the motionless paint lying on the cling film.



03 USE A LOW FLASH POWER

A lower flash power setting will give you a shorter flash duration. At full power, our Yongnuo 560 IV flashgun has a flash duration around 1/300 sec, but at 1/32 power this jumps to a more effective 1/7,000 sec (approx). So for faster flash durations, lower the power of the flashgun.



PRACTICAL Photoshop® THE SHOT LIST

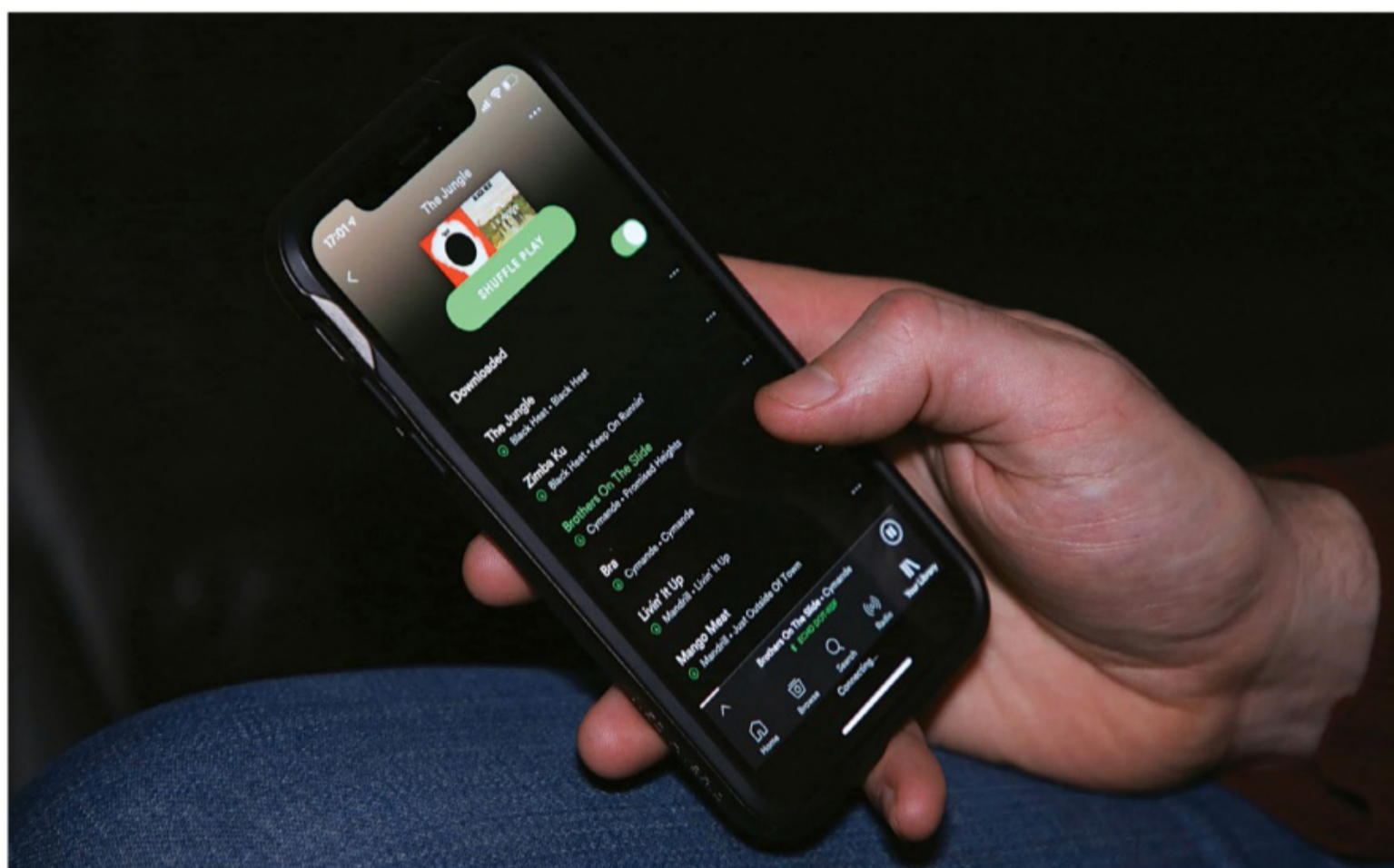
04 MIX THE PAINTS

We used a combination of water-based paints for our photo shoot. The thickness of the paint is important: if it won't bounce it's too viscous. However, if it's too thin, it's likely to spray around everywhere! Experiment by mixing the paint with water until you find the right thickness to get great results.



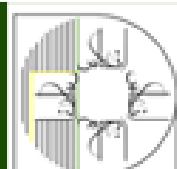
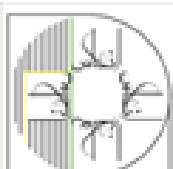
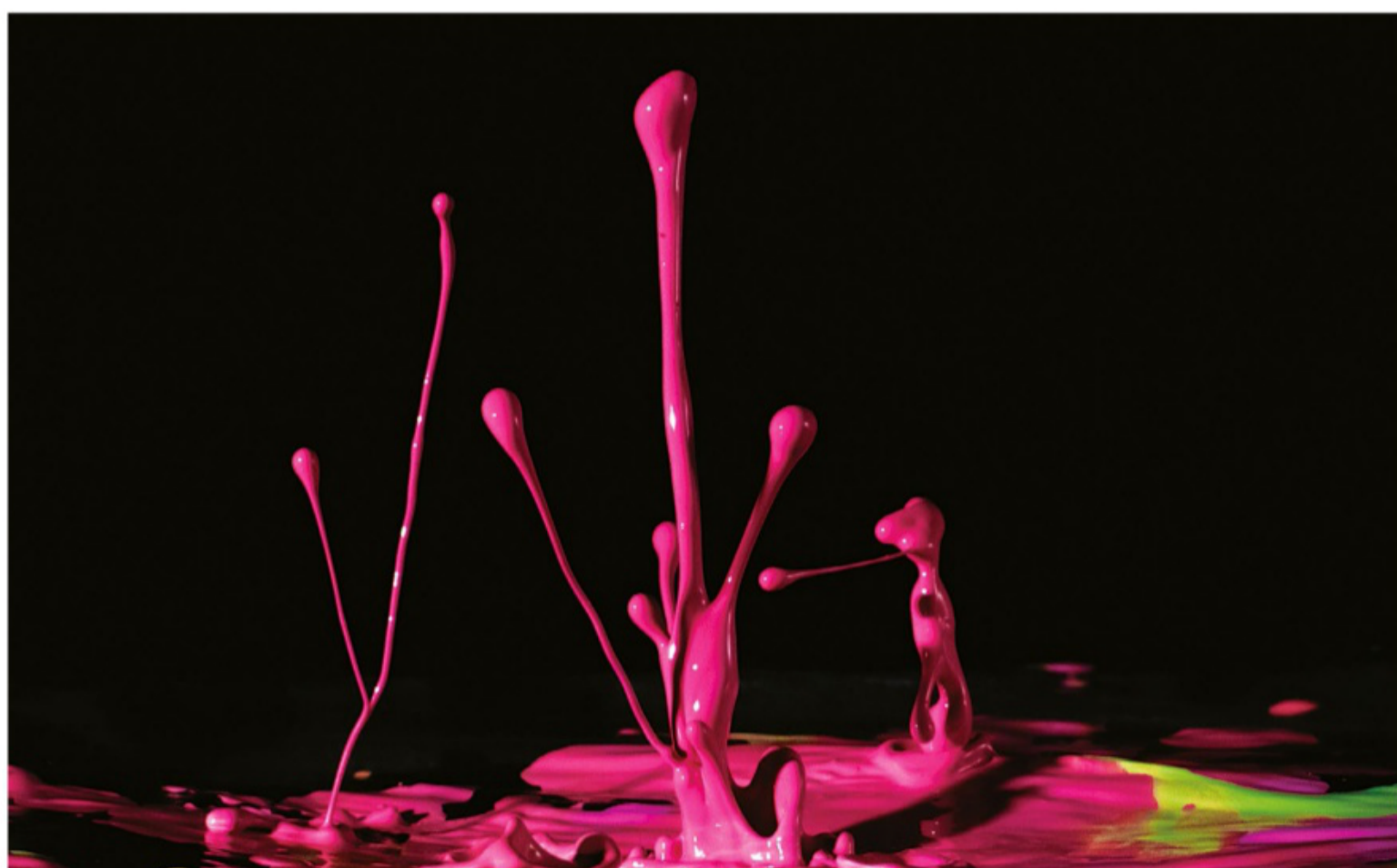
05 CRANK UP THAT BASS

Part of the fun of this project is in finding out how different music affects the motion of the paint. A tune with a fast rhythm can work well. Whatever music you choose, crank up the bass setting on your speaker to its maximum: it makes a huge difference to the power of the bouncing beat.



06 TIMING THE SHOT

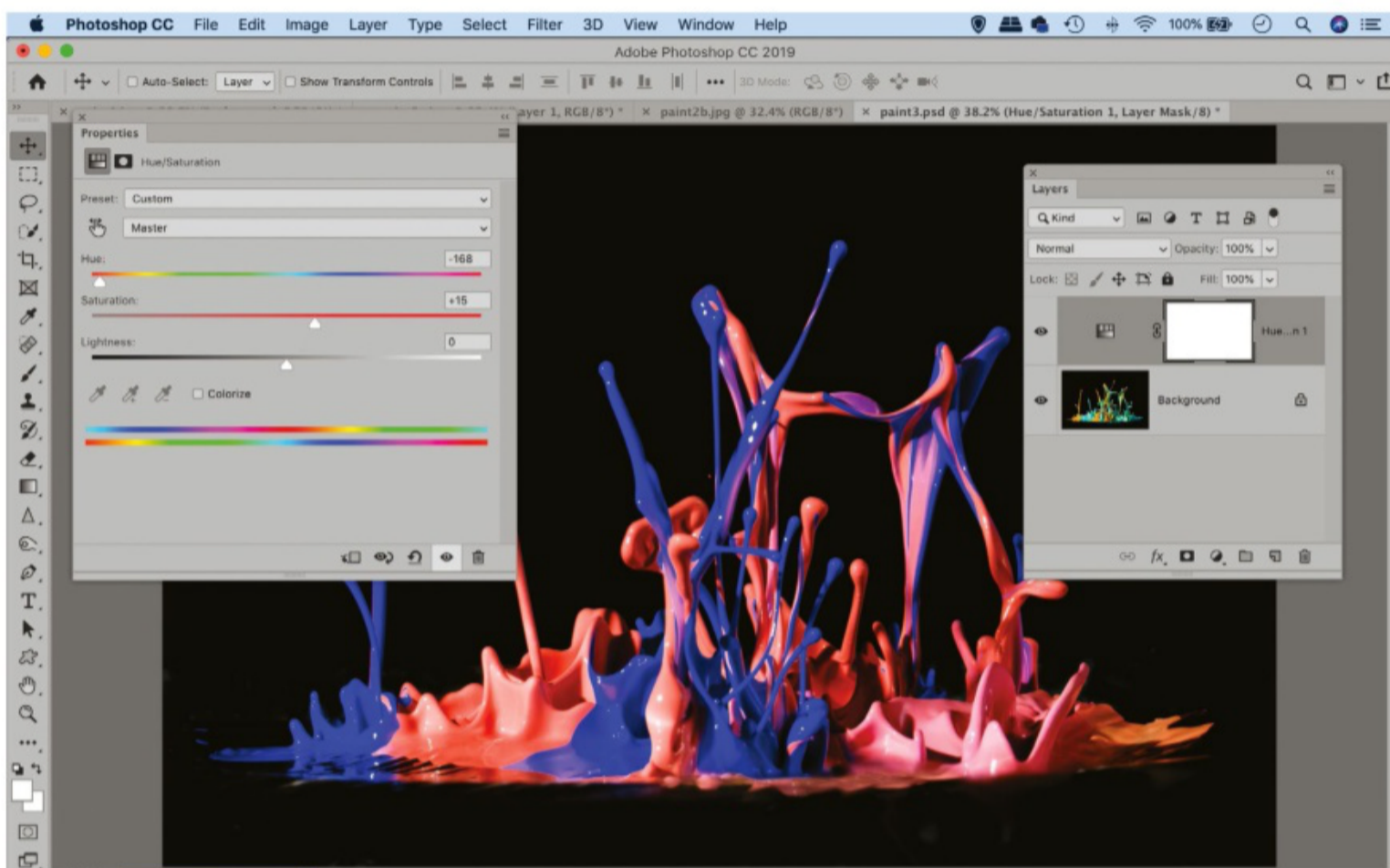
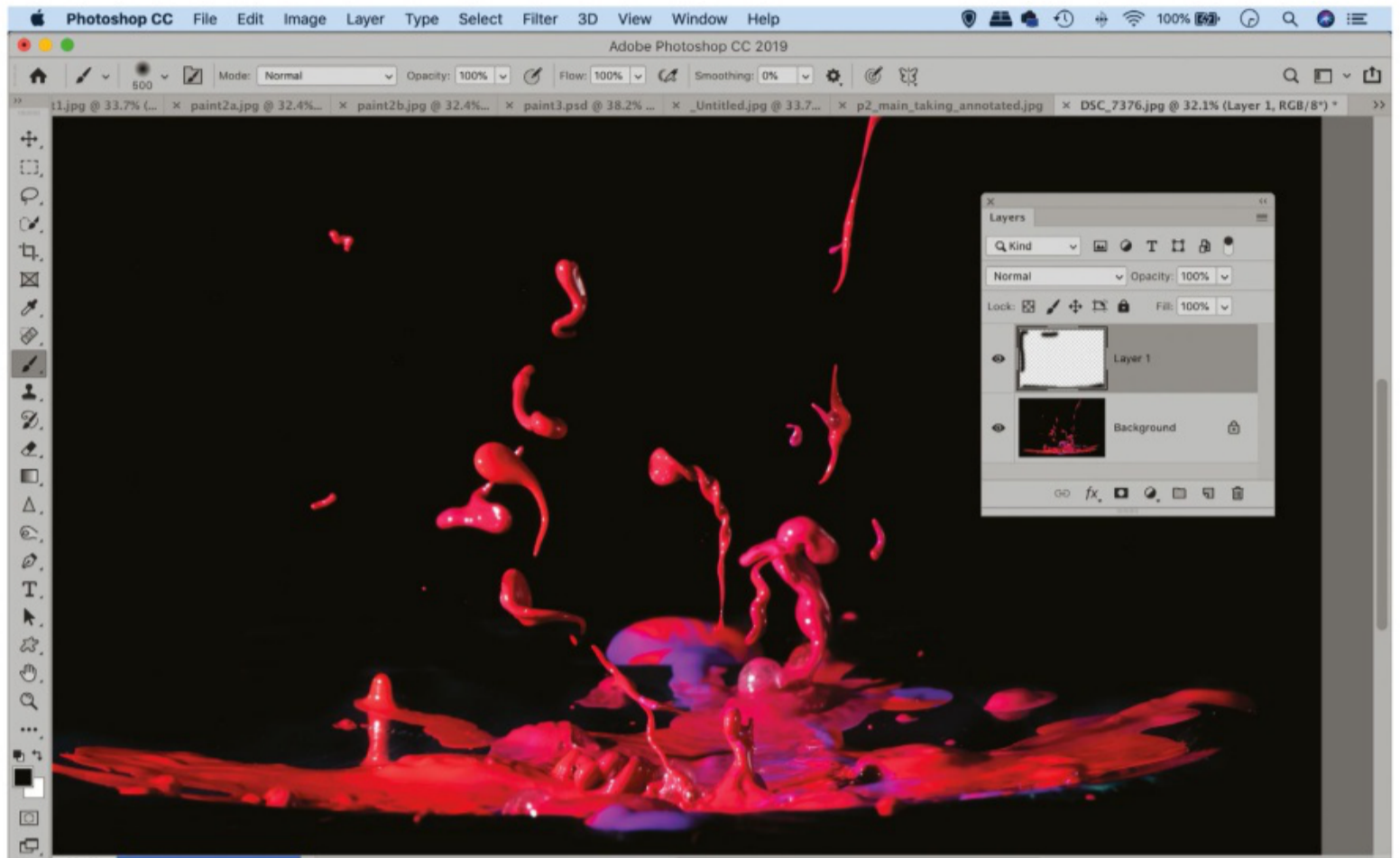
Your timing is crucial. It can be difficult as you start shooting to predict the best moment to press the shutter, so after turning the music on, fire off a series of frames as quickly as your flash will allow. After a short while the paints will mix together, so you'll need to refresh the paint and cling film to try some more shots.



CHANGE COLORS IN PHOTOSHOP

01 TIDY THE BACKDROP

Opening your favorite shots in Photoshop, enhance the colors and add punch by boosting the saturation and contrast. If there are any unwanted reflections on the cling film, grab the Brush Tool and paint black over them. You can also use the Burn Tool set to Range: Shadows to darken any parts that look messy.

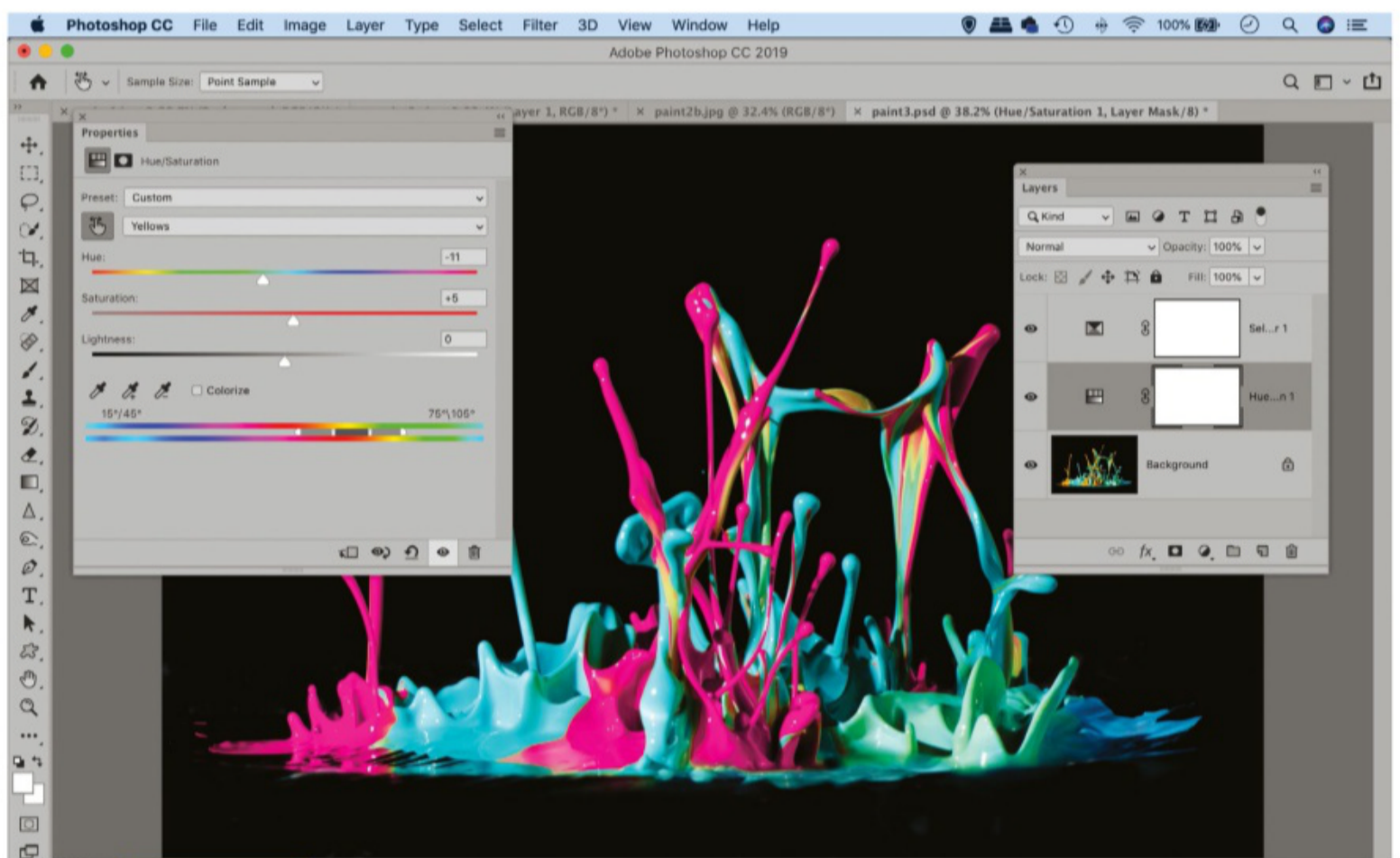


02 ALTER THE HUE

It's easy to change the colors in your shot using the Hue/Saturation commands. Click the Create Adjustment Layer icon in the Layers Panel and choose Hue/Saturation. The settings will appear in the Properties panel - drag the Hue slider to the left or right to skew the colors. Experiment until you get something you like.

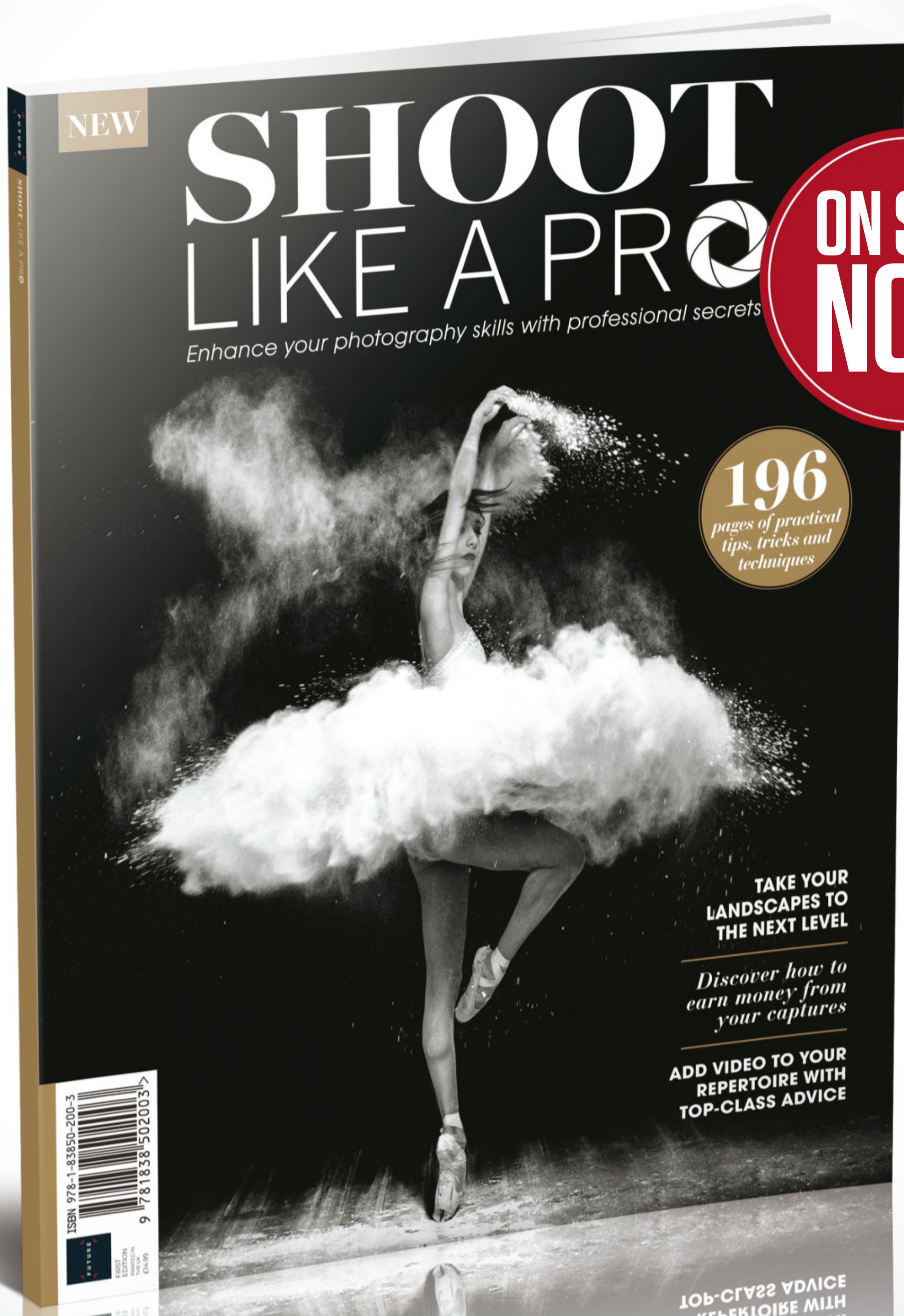
03 CHANGE COLORS

While you're playing with Hue/Saturation, you can also target certain color ranges. Click the Master drop-down to choose a range or grab the Hand Tool from the settings, then hold Cmd/Ctrl and drag over colors. For more tweaks, try the Selective Color Adjustment Layer and see what you can achieve.



DISCOVER SECRETS STRAIGHT FROM WORKING PROFESSIONAL PHOTOGRAPHERS

Learn from the informative features and follow the in-depth shooting and editing tutorials that will ensure you can produce high-quality professional looking captures.



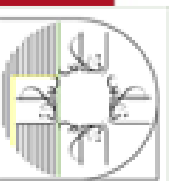
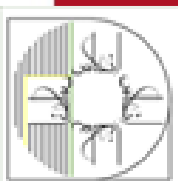
Ordering is easy. Go online at:

F U T U R E www.myfavouritemagazines.co.uk

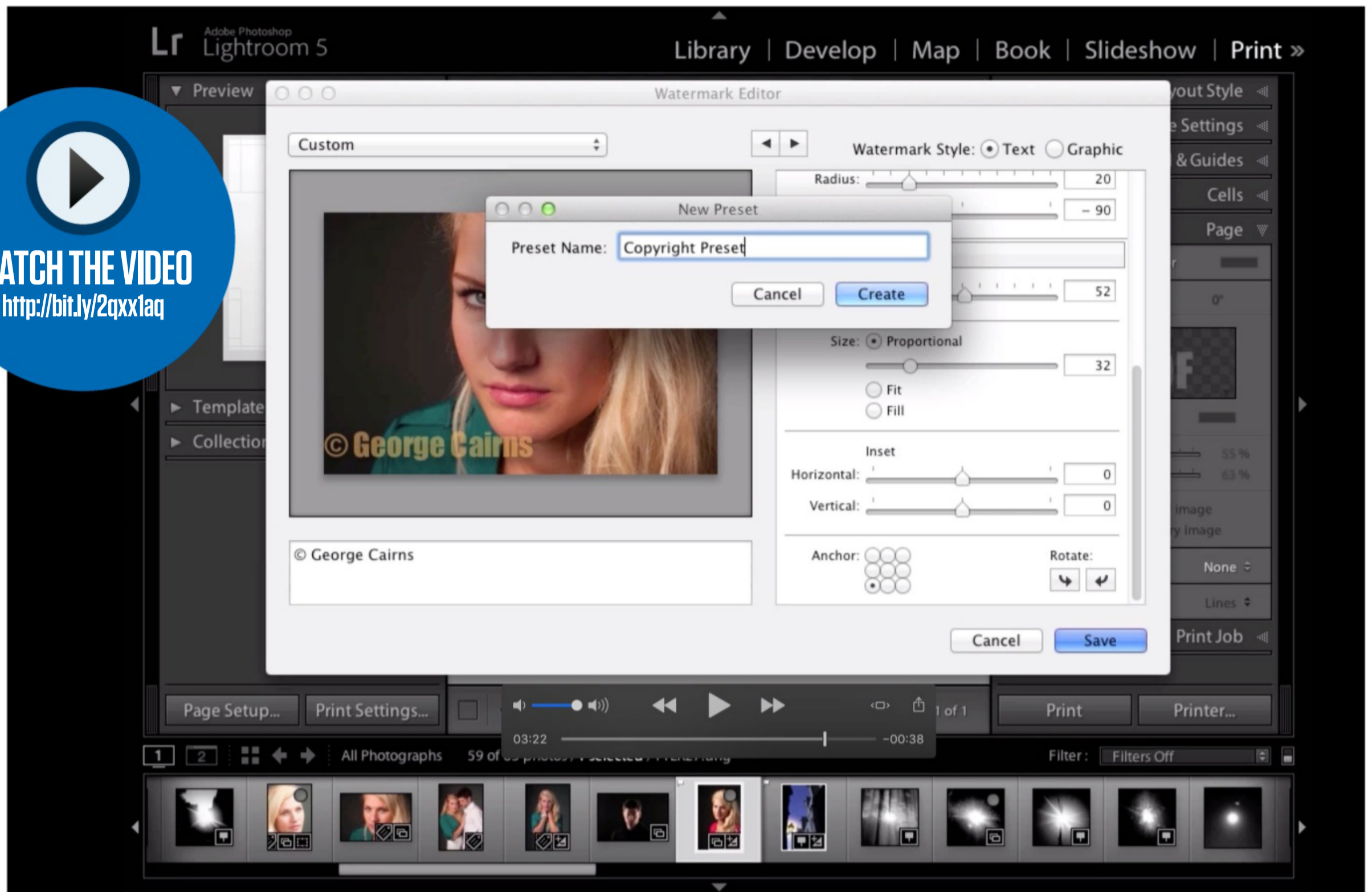
آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی هنری

 Enekas.Academy

 Enekas.Academy



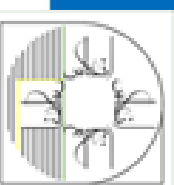
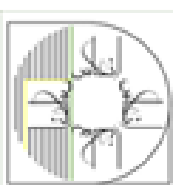
LEARN LIGHTROOM TODAY!



▲ This month, learn how to add custom watermarks to your images

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

LIKE THIS? NOW AVAILABLE ON THE APPLE APP STORE [BIT.LY/TYLRAPP](http://bit.ly/tylrapp)



6100+ free effects

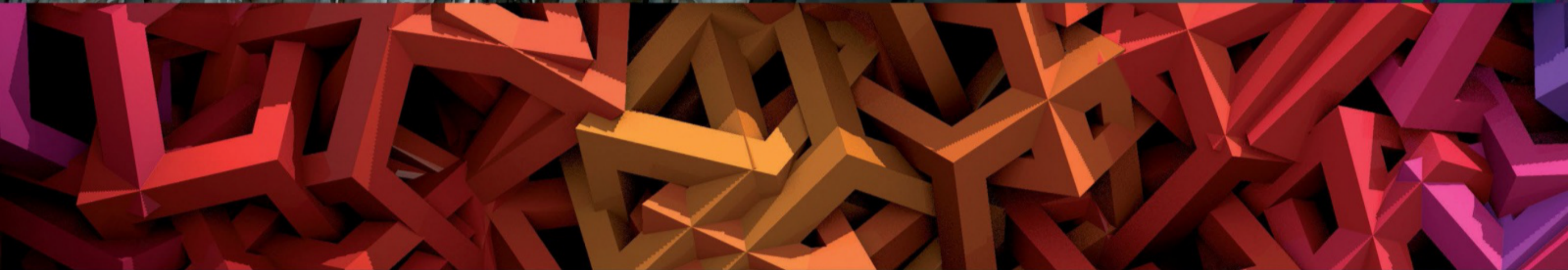
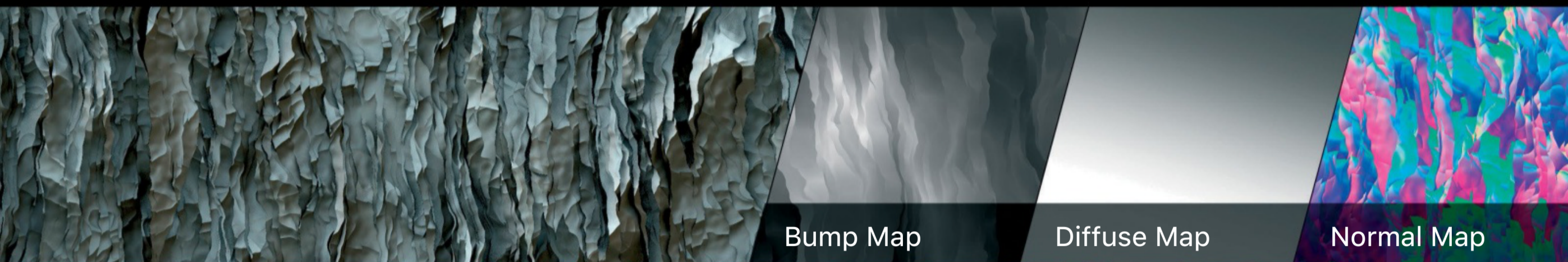
New Filter Forge 8.0

Powerful software for Mac and PC that lets you generate seamless textures and apply effects to your 3D scenes.

- 12,500 free filters – best offer on the market
- Create your own textures and effects in the node-based editor
- All filters are fully adjustable for your own needs
- Seamlessly tiled and resolution independent
- Real-world HDR lighting
- Free fully-functional 30-day trial version



www.filterforge.com



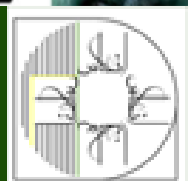
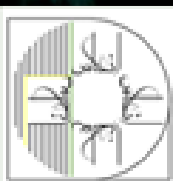
6400+ free textures



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی هنری

 Enekas.Academy

 Enekas.Academy



ESSENTIALS

Your quick-start guide and reference
to image editing in Photoshop



▶ If you're relatively new to editing in Photoshop, or you just don't know where to begin, then this section is the best place to get started. Over the next 10 pages, you'll find an overview of the different versions of Photoshop available; a breakdown of the

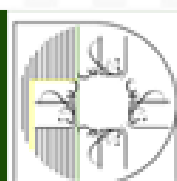
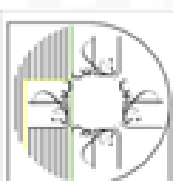
typical image-editing workflow in Photoshop; an overview of raw file editing; a guide to the six most useful layers; and a glossary of the most useful shortcuts. This guide condenses most of the tools and techniques you'll use every time you import a new roll of pictures.

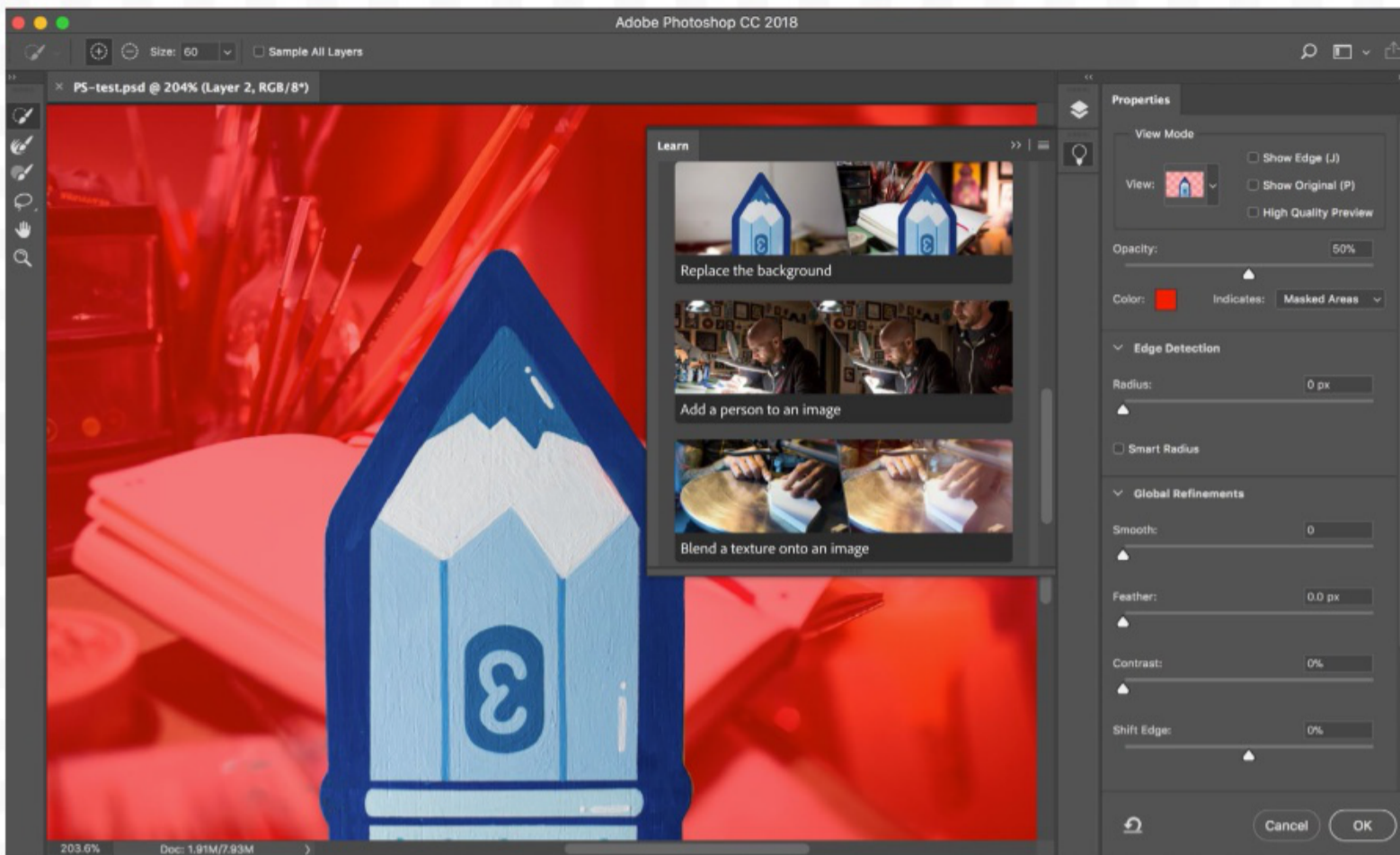
CREATIVE CLOUD PLANS

CHOOSE THE PLAN WITH THE COMBINATION OF TOOLS AND STORAGE YOU NEED

	Photography Plan • 20GB	Photography Plan • 1TB
Best for	Traditional desktop users	Cloud and desktop
Price per month	£9.98/\$9.99	£19.97/\$19.99
Photoshop CC	✓	✓
Lightroom CC	✓	✓
Lightroom Classic	✓	✓
Lightroom Mobile	✓	✓
Cloud storage	20GB	1TB
Notes	If you want Photoshop, you need the regular Photography Plan - you also get Lightroom Classic	The same as the Photography Plan, but with 1TB storage. Existing users are offered a discount for the first year

	Lightroom CC Plan	Lightroom Mobile Premium
Best for	Cloud fans	Mobile-only users
Price per month	£9.98/\$9.99	£4.49/\$6.49
Photoshop CC	✗	✗
Lightroom CC	✓	✗
Lightroom Classic	✗	✗
Lightroom Mobile	✓	✓
Cloud storage	1TB	100GB
Notes	With this plan you get the 'new' Lightroom CC and 1TB storage - but not Photoshop	This plan is for smart devices only. The Lightroom Mobile app is free, but the 'premium' version is an in-app purchase





PHOTOSHOP CC

FROM £9.98/\$9.99 PER MONTH WINDOWS, macOS



Photoshop is the software of choice for most professional and non-professional photographers. Beyond the standard photo-editing features, it boasts a vast array of more creative tools and filters. Layers are one of the key differences between Photoshop and Lightroom. They enable you to mask out selected parts to build up increasingly sophisticated images.



ELEMENTS 15 £79.99/\$99.99 WINDOWS, macOS



Elements is the consumer variant of Photoshop, and contains many of its key tools and features within a simplified interface. It's limited, but it does provide access to layers for those who have switched to a Lightroom workflow.

LIGHTROOM CC

FROM £9.98/\$9.99 PER MONTH

WINDOWS, macOS



Lightroom CC combines professional image-processing tools with asset organizing. It keeps all its images online in the Creative Cloud, with advanced image search capabilities.

LIGHTROOM CLASSIC

FROM £9.98/\$9.99 PER MONTH

WINDOWS, macOS



Lightroom Classic offers editing and organizing tools, but you can only store images on your computer.

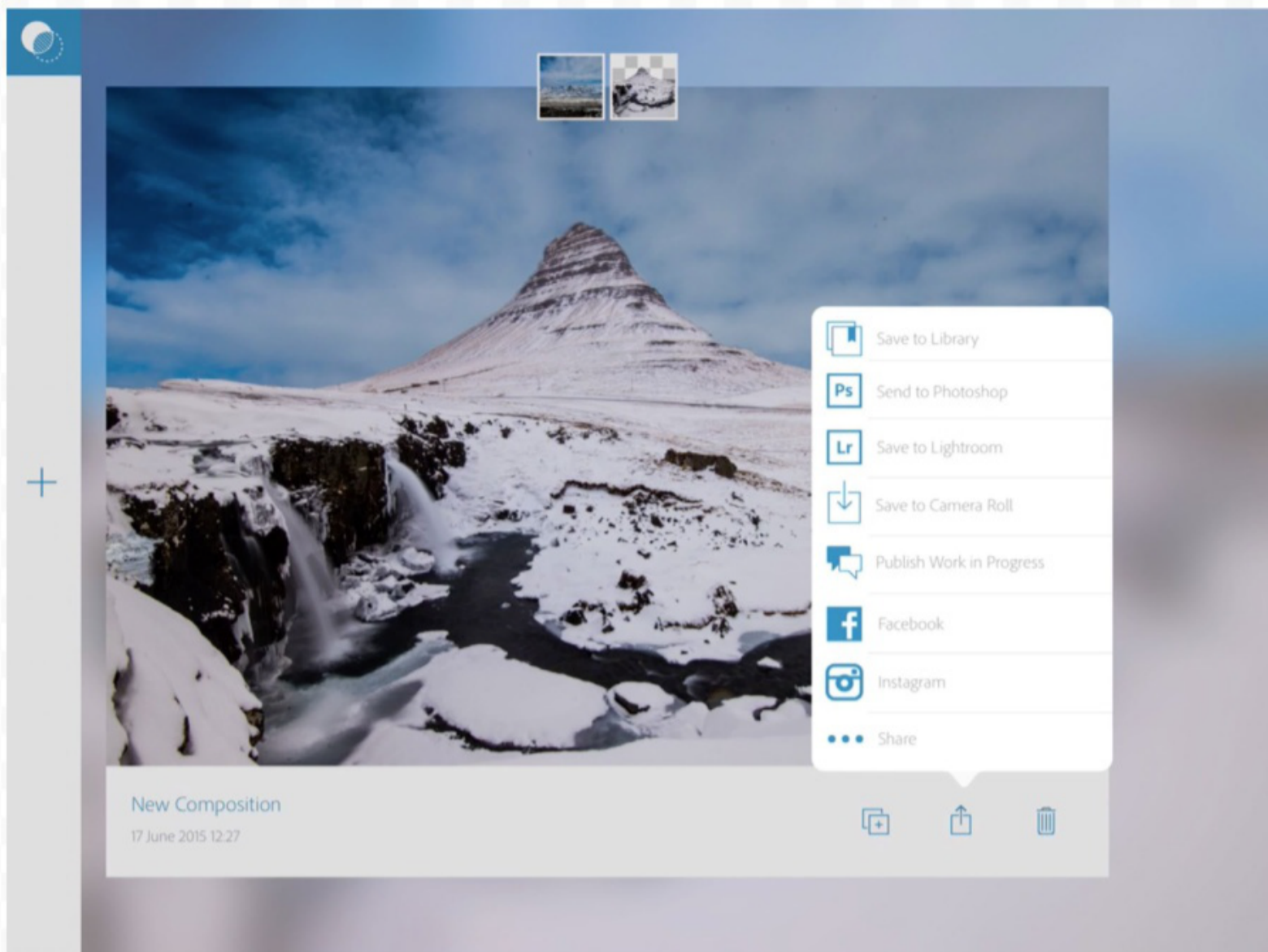
LIGHTROOM MOBILE

FREE (PREMIUM: £4.49/\$6.49 PER MONTH)

IPHONE, IPAD, ANDROID



Lightroom Mobile is the lightweight iPad, iPhone and Android version of the application, integrated with Lightroom CC. You can use Lightroom Mobile on its own for free, or use the Premium In-App Purchase to access the Adobe Creative Cloud. This enables you to create a collection of photos on your desktop copy of Lightroom, and sync them via the Creative Cloud to Lightroom Mobile on your portable devices. You can also get Lightroom Mobile via any Photography Plan.



ADOBE SHAPE

FREE

IPHONE, IPAD, ANDROID



Adobe Shape enables you to turn photos and sketches into beautiful vector shapes for use in your designs or artwork. The app smooths out jagged edges in images, resulting in gorgeous vectors that are endlessly scalable, just as if you'd drawn them by hand with the Pen tool. Make a shape with the mobile app and the next time you open Photoshop on your desktop, the shape will sync to your Library. Drag it in to any document to add color and make further adjustments.

ADOBE BRUSH

FREE

IPHONE, IPAD, ANDROID



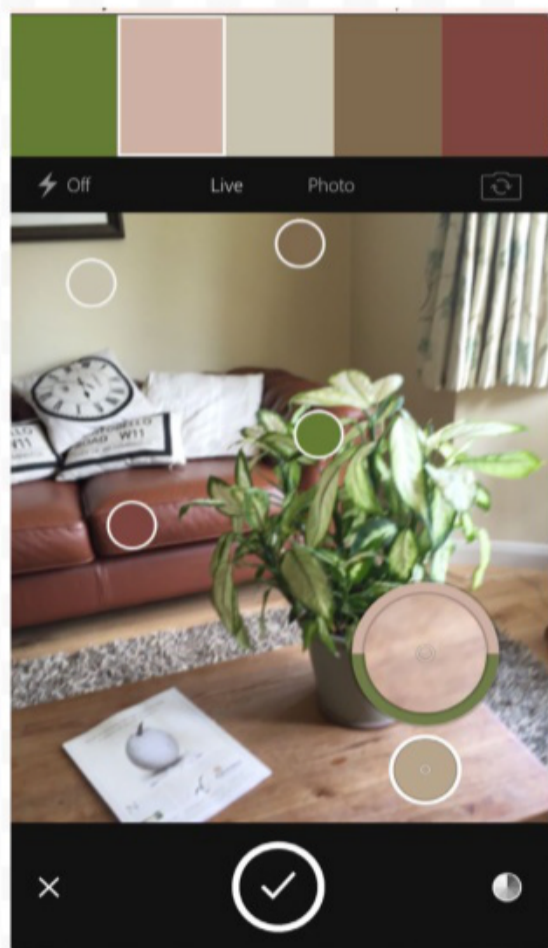
Adobe Brush enables you to make your own custom brushes from photos or sketches for use in Photoshop, Illustrator or the Sketch app. The most successful subjects are usually those that can be easily isolated, such as a splash against white, or a leaf against the sky. You can capture objects for your brush tips using your device's camera, choose from your camera roll, or use your Creative Cloud library. Once captured, you can then fine-tune the look of the tip and apply brush settings.

ADOBE PHOTOSHOP MIX

FREE IPAD, ANDROID

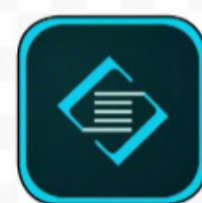


Mix enables you to merge two photos together to create a composite image. It offers a simplified compositing process that makes it easy for beginners to start combining an object from one image with a background from another. You can then send the composite to Photoshop for further edits. If you like, you can also use Mix to edit a single image. It offers a few simple tonal adjustments and more complex edits such as Content-Aware Fill.

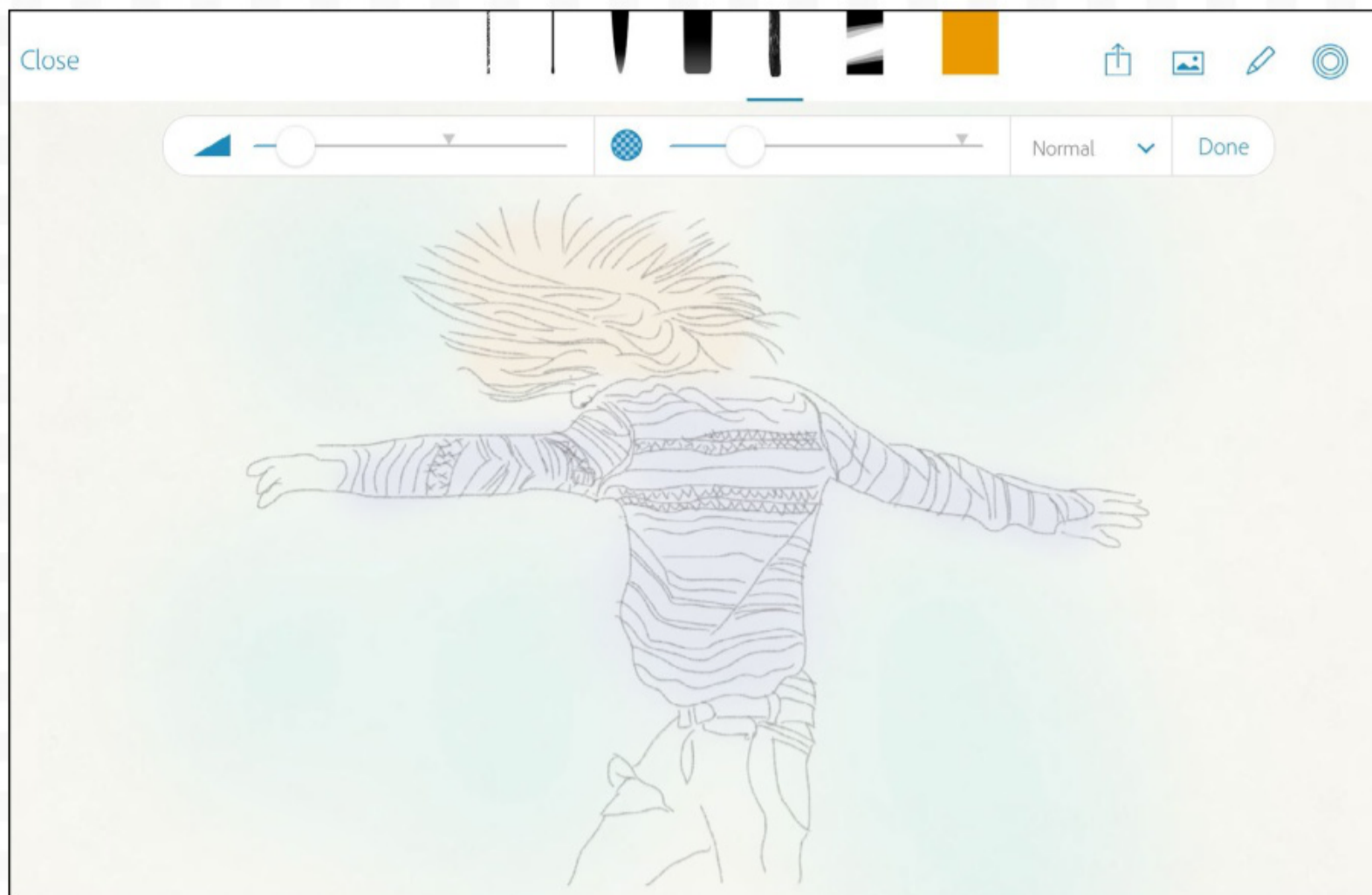


ADOBE COLOR

FREE IPHONE, IPAD, ANDROID



If you ever need help selecting coordinated colors for your designs, try using Adobe Color. It enables you to create color themes from photos taken on your mobile device. This could be anything from a scene in your local park to a famous painting. So if you come across an inspirational scene, capture the colors and save them.



ADOBE PHOTOSHOP SKETCH

FREE IPAD



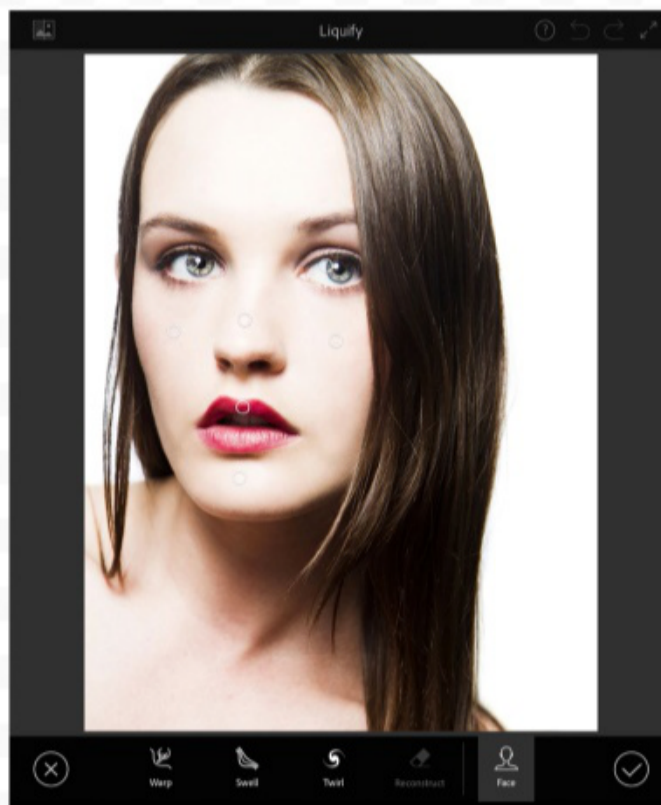
As the name suggests, this app enables you to paint freehand using a selection of brushes, colors and other tools. However, Sketch is more than just a painting app. It also enables you to connect with like-minded creatives, so you can follow artists and see their work updating. Once you're done sketching the image on your iPad, you can upload to the Sketch community or continue working on the image in Photoshop CC. You can also bring in brushes made with Adobe Brush, and for those who can't paint, there's an option to overlay images so you can trace over a photo. Sketch is compatible with Adobe's pen and ruler hardware, Ink and Slide, but you can get great results with your finger.

PHOTOSHOP FIX

FREE IPAD

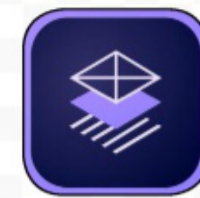


Fix is a retouching app for altering portraits and fixing marks or blemishes in your photos. Intelligent facial recognition locks onto eyes, lips noses and chins, making it easy to tweak a smile, tuck in a jawline or enlarge eyes, should you wish.



ADOBE COMP CC

FREE IPAD



If you're a designer who wants to build a quick layout for a web or print page, then Comp is the ideal place to start piecing ideas, images and text together. You can draw common design elements such as text or image boxes with quick gestures. For example, a couple of squiggly lines with a dot makes a header, and a cross makes an image box. It makes it easy to mock up a layout in seconds. You can then add words and graphics. The app even spits out a Photoshop, Illustrator or InDesign document.

BEHANCE CREATIVE PORTFOLIO


FREE IPAD, IPHONE



Behance is the online social space for creatives to share and showcase their portfolios, connect with one another, and find work. With work from the best photographers, digital artists and designers out there, it's also a great place to find inspiration for a new project. If you're a Creative Cloud subscriber you can set up a Behance page in minutes. The Behance app for iOS devices enables you to manage your page, while the Creative Portfolio app provides a polished portfolio.

THE IMAGE-EDITING WORKFLOW

Manage your photos from capture to output in three stages

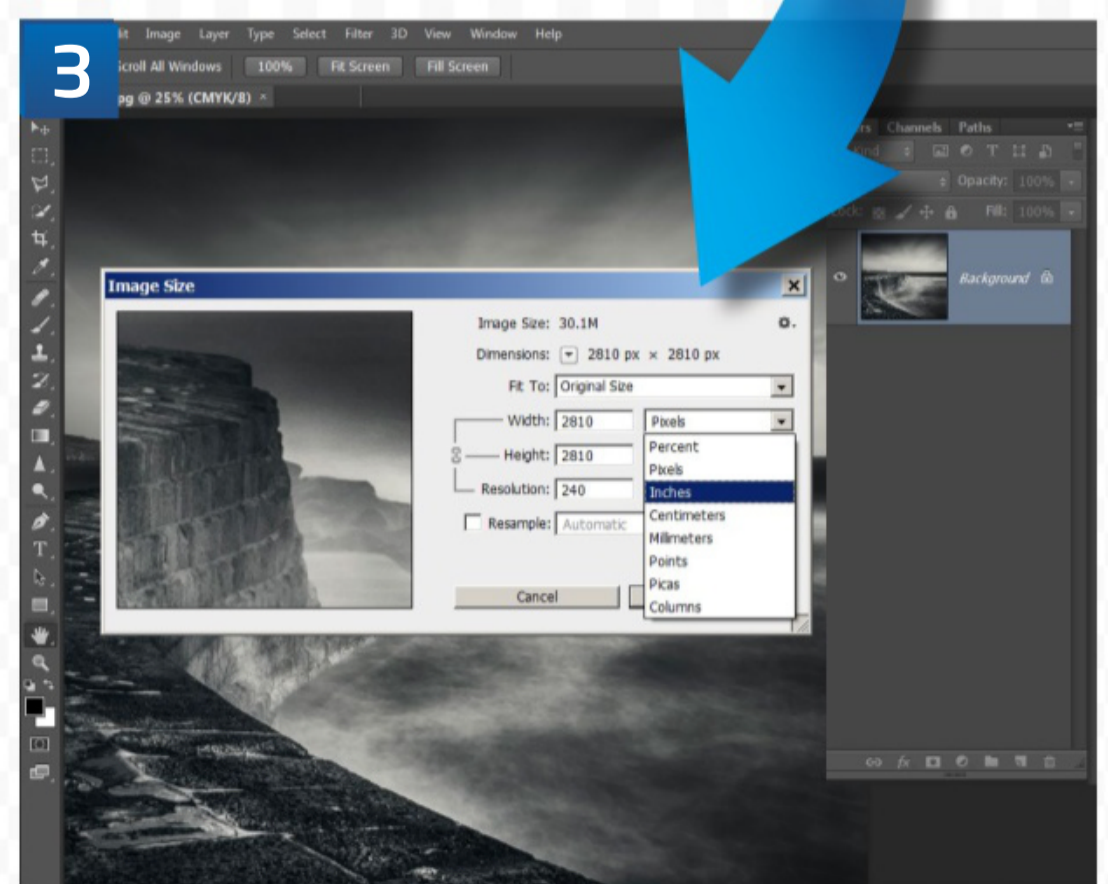
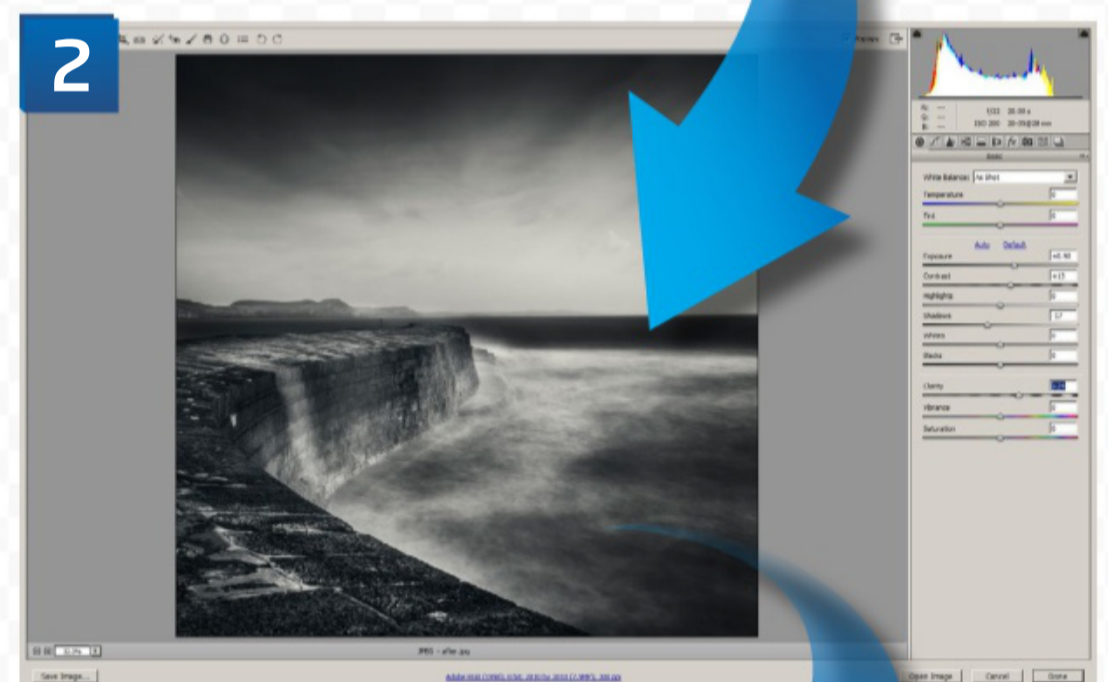
 The image-editing process begins as soon as you've transferred your photos from your memory card to your computer.

1 The first stage is to begin sifting through your pictures to discover which are the keepers. The image organizer that comes with Photoshop is ideal for this task. Adobe Bridge has controls for keywording, rating and filtering your images, and there are handy tools for batch renaming files, creating panoramic stitches, making contact sheets and more.

Launch Adobe Bridge and navigate to a folder containing new images. Use the cursor keys to quickly flick through the images and click below a thumbnail to add a star rating, or use the keyboard shortcut **Cmd/Ctrl+1-5**. You can then filter your images by the star rating to group the ones you want to work on.


2 The next step is to open the images from Bridge into Adobe Camera Raw. ACR is the best place to make initial changes to your images to boost tones and correct any problems with exposure and so on. It doesn't enable you to combine images - you'll use Photoshop for that - but it does enable you to make the kind of edits photographers need.

3 In Photoshop, you can further refine the image with layers and adjustment layers, which offer a much more flexible way of working than ACR. Once you've finished, it's time to share it with a wider audience. Go to **File>Save**, and your image will be saved as a Photoshop document (PSD). This keeps all the layers intact, which means you can go back and retweak the image at a later date. However, PSD files are large and take up lots of hard drive space. If you want to share your images online or via email or social media, save them as JPEGs.



THE BASICS OF RAW PROCESSING

Discover how to process your raw files to perfection

 The latest version of the raw file processor included with Photoshop is so powerful that most photos can be processed entirely in the raw processor, with no need for further editing in Photoshop. And by making your adjustments in Adobe Camera Raw

rather than in Photoshop, you'll ensure the best possible image quality, because raw files contain more picture information than bitmap images such as un-layered PSDs and JPEGs. Here's our reference to the features you'll use the most in the Basic panel.

THE BASIC PANEL IN ACR

TEMPERATURE

Use this slider to warm or cool an image if the White Balance tool fails to correct a color cast

TINT

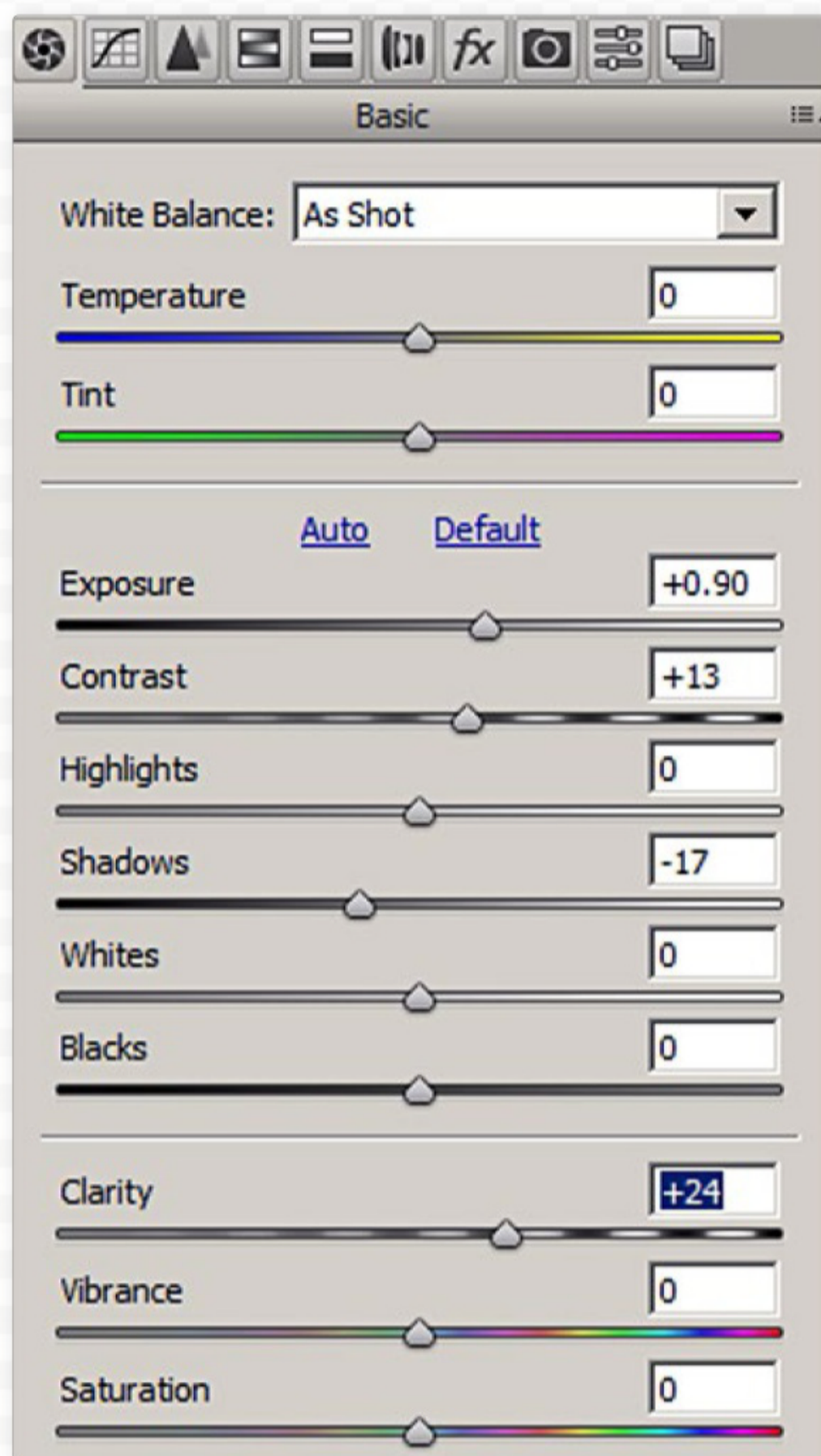
This slider enables you to correct a green or magenta cast, again, if the White Balance tool fails

EXPOSURE

Controls the overall brightness of the image

BLACKS

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



SATURATION

Controls the overall color intensity of the image

CONTRAST

Makes light pixels brighter and dark pixels darker

HIGHLIGHTS

Controls the brightness of the lightest pixels

SHADOWS

Controls the brightness of the darkest pixels

WHITES

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

CLARITY

Controls the amount of midtone contrast

VIBRANCE

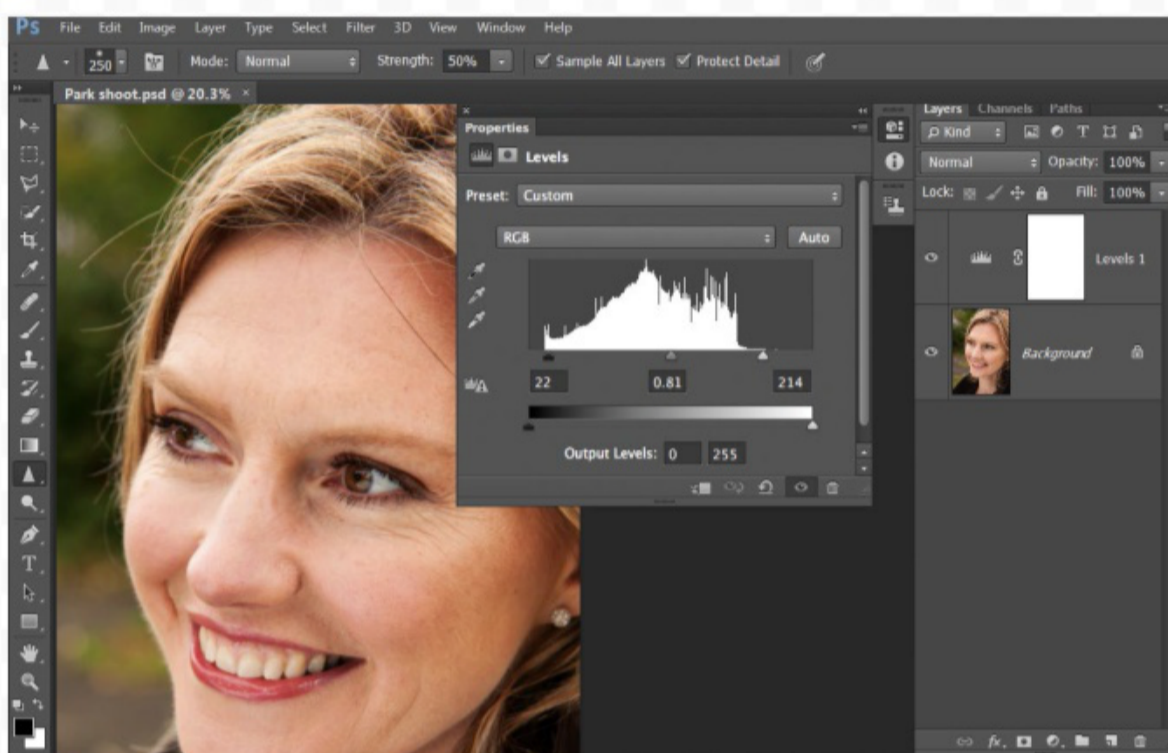
Adjusts the intensity of the less-saturated colors

SIX ESSENTIAL LAYERS FOR PHOTOS

The six most frequently used Photoshop layers for image editing, and how to use them to improve almost any photo

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

used may seem a little daunting for beginners, but once you've got to grips with them, you'll find they play a part in the creative process of almost every image you make.

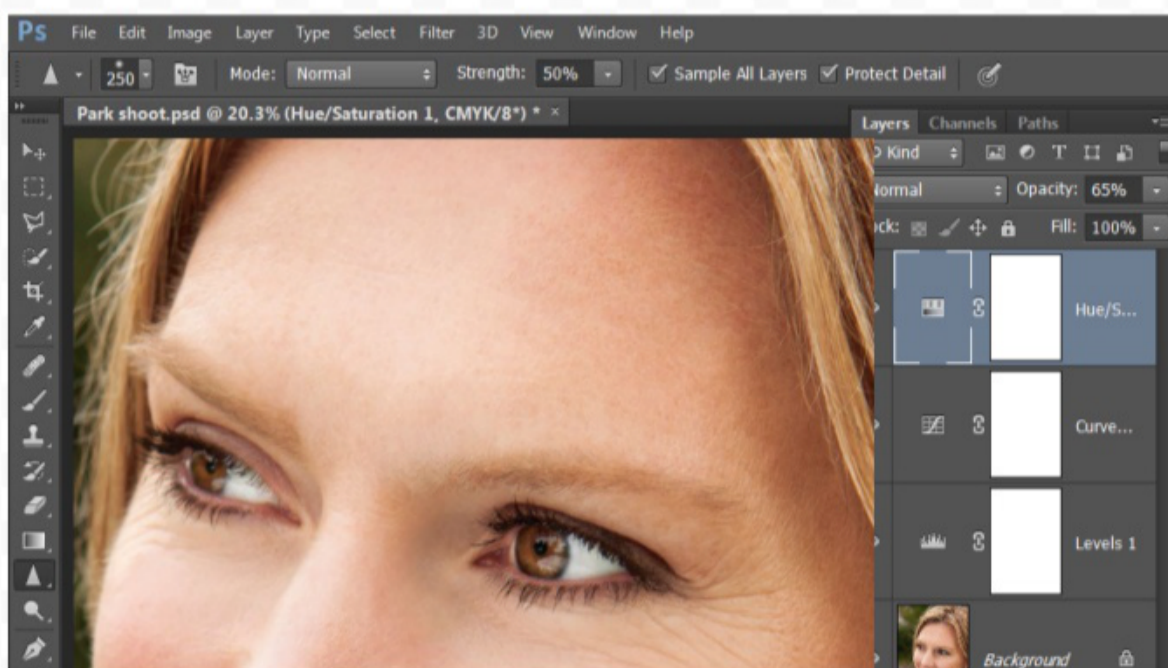
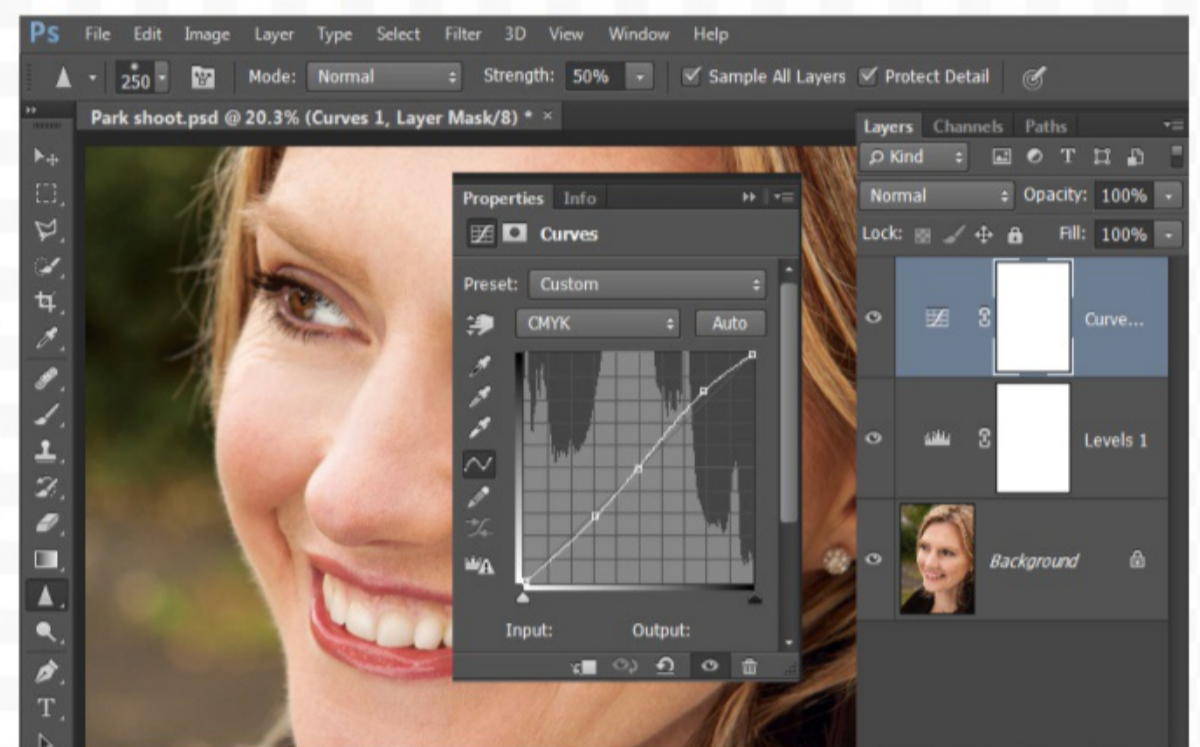


01 LEVELS

This should be the first layer you add to an image, because it fundamentally alters the tonal range of the entire image. Create a Levels Adjustment Layer, drag the Black Point slider inwards until it touches the left-hand edge of the histogram, and drag the White Point slider inwards to the right-hand edge. This remaps the tones of the image to make more of the available tonal range.

02 CURVES

Curves is one of the most powerful adjustment layers. An S-shaped curve brightens the highlights and darkens the shadows, resulting in extra contrast. Create a Curves Adjustment Layer and click the middle of the diagonal line to add a central control point. Drag down on the lower part of the line and drag up on the upper part of the line to improve image contrast.

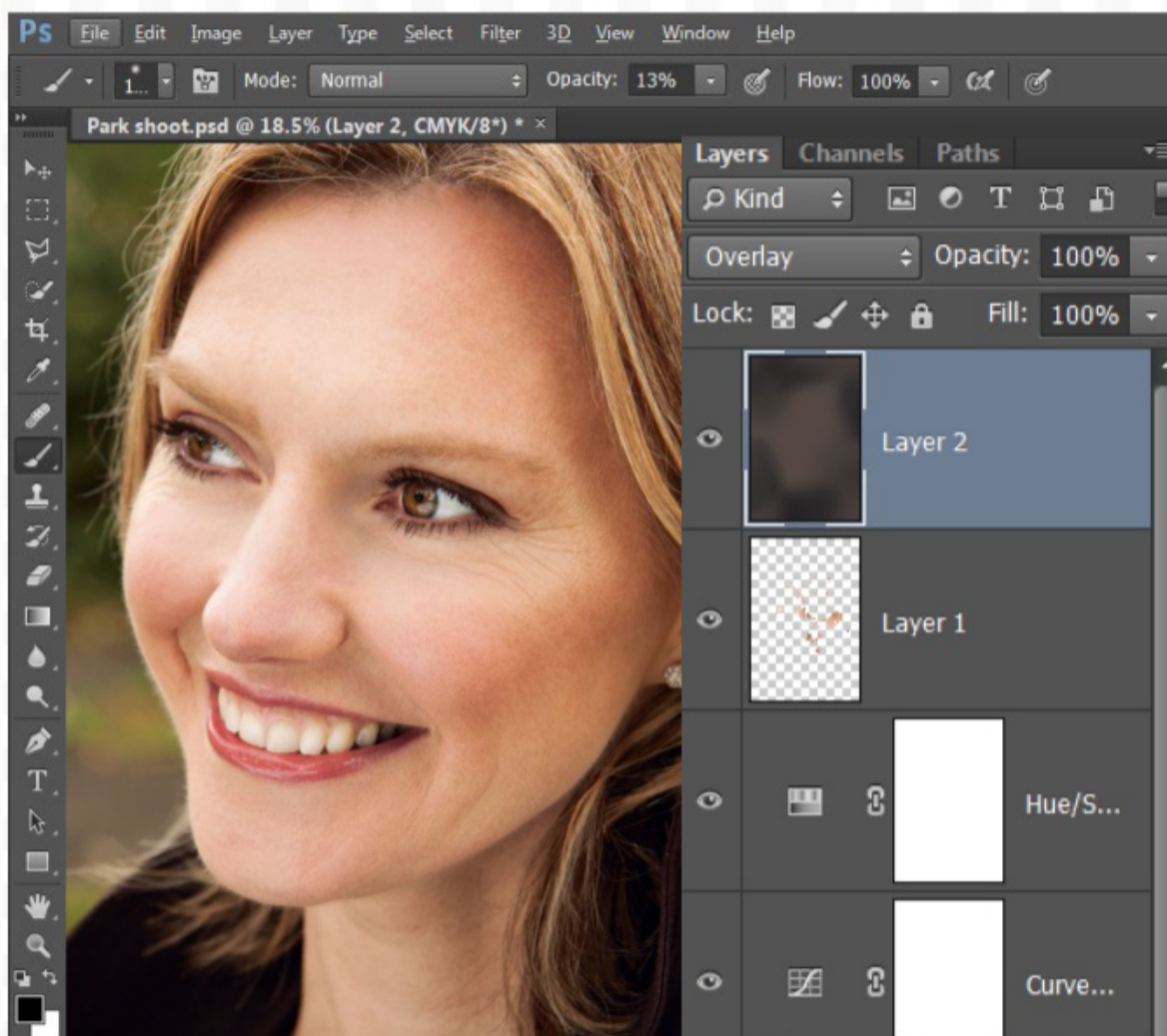
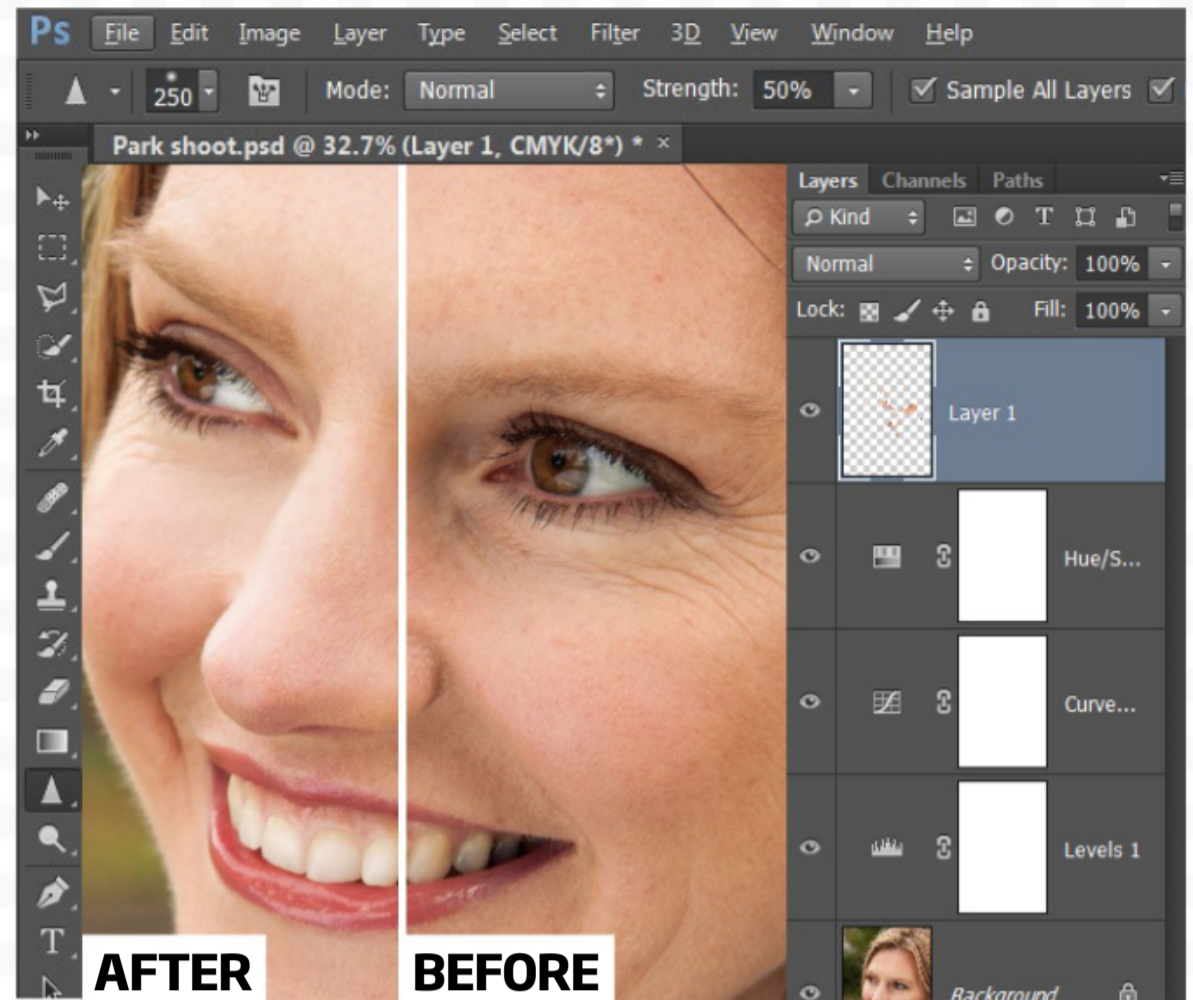


03 HUE/SATURATION

This adjustment layer is best used for altering the intensity and brightness of individual color channels in an image - greens and blues in landscapes, for instance. Create a Hue/Saturation Adjustment Layer, click the Master menu and choose the color channel you'd like to adjust. Small changes are usually the most effective.

04 HEALING LAYER

Most photos contain unwanted marks or blemishes. The Spot Healing Brush tool is effective at removing these. The best way to apply the healing is on a new blank layer, so that you can easily tone down or remove selected healing work later without having to start from scratch because you healed directly on the background layer. To do this, create a new blank layer, choose the Spot Healing Brush tool from the Tools panel and tick Sample All Layers on the Options Bar, then continue as normal.

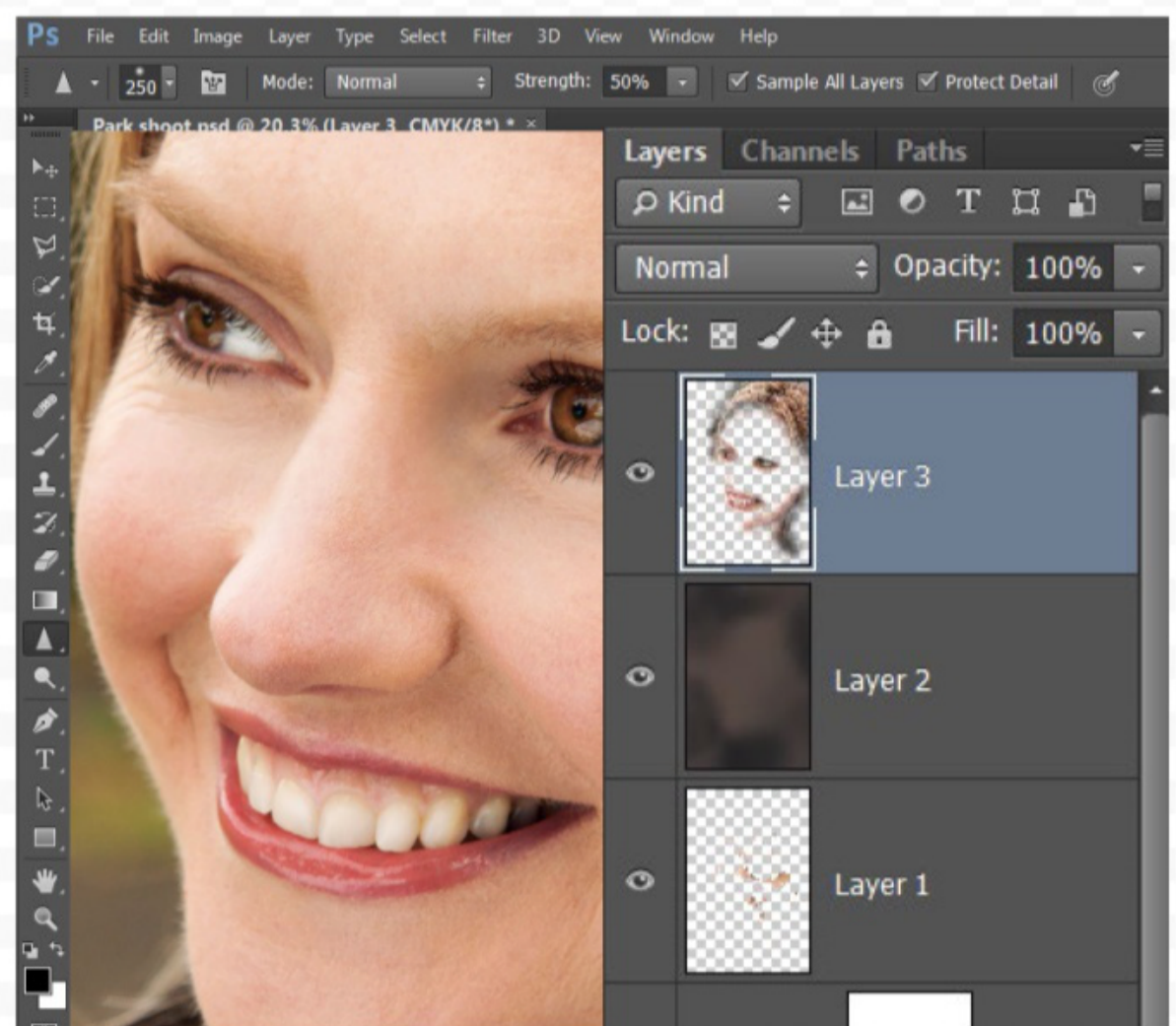


05 DODGE AND BURN

One of the best ways to enhance a photo is by lightening or darkening selected areas of the image. This can be done with the Dodge and Burn tools, but rather than use them directly on the image, a separate grey layer gives you greater control. To create a Dodge and Burn layer, hold down Alt and click the Create a new layer icon in the Layers panel. Give the layer a name, then choose Mode: Overlay. Check Fill with Overlay-neutral color and click OK. Now use the Dodge and Burn tools (with Range set to Midtones) to work on the new layer.

06 SELECTIVE SHARPENING

Once all other adjustments have been made, you need to sharpen the image for output. The traditional way is to create a merged layer at the top of the stack, apply Unsharp Mask, then paint on the mask to remove the sharpening from those parts of the image you want to remain soft. However, the Sharpen tool enables more control over the process by enabling you to build up the effect by brushing repeatedly with a low opacity brush. Create a new blank layer, select the Sharpen tool, tick Sample All Layers and set a Strength of 50% or lower.



14 ESSENTIAL KEYBOARD SHORTCUTS

14 keyboard shortcuts that will massively improve your speed and efficiency while working in Photoshop

D

Reset the foreground and background colors to black and white

ALT+[SCROLL WHEEL]

Zoom in or out of the image

CMD/CTRL+SHIFT+ALT+E

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

SPACE BAR

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

ALT+[EYE ICON]

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

CMD/CTRL+I

Invert the color of a layer mask to black

SHIFT+[LAYER MASK]

Disable the effects of a layer mask

X

Switch the foreground and background color swatches

[OR]

Resize the brush tip

SHIFT+[OR]

Cycle backwards or forwards through the layer blend modes

CMD/CTRL+Z

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

CMD/CTRL+[LAYER MASK]

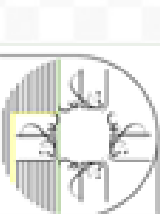
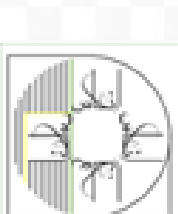
Load the currently active layer mask as a new selection

CMD/CTRL+T

Activate the Free Transform tool

CMD/CTRL+J

Duplicate the current layer



Repeat Winner of the TIPA Award – 2013/2017

‘Best Photo Lab Worldwide’

Awarded by the Editors of 29 International Photography Magazines

All rights reserved. We reserve the right to correct errors. WhiteWall Media GmbH,
Europaallee 59, 50226 Frechen, Germany © Photo by Danil Vnoutchikov



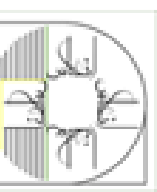
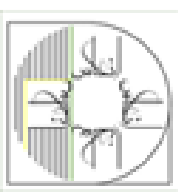
Transform treasured memories into memorable wall art.

Mounted under acrylic, framed, or as large-format photo prints. Made in Germany by people who love photography. We are the proud recipients of over 100 awards and recommendations! Simply upload your photo and create custom works of art – even from your smartphone.

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی هنری

 Enekas.Academy

 Enekas.Academy



PRACTICAL Photoshop®

SENSATIONAL IMAGES MADE SIMPLE!

Future Publishing Limited, Quay House, The Ambury, Bath BA1 1UA
Editorial +44 (0)1225 442244 • www.digitalcameraworld.com

Editorial

Editor **James Paterson**
james.paterson@futurenet.com
Art Editor **Rosie Webber**
Production Editor **Richard Hill**
richard.hill@futurenet.com
Content Director **Chris George**
Senior Art Editor **Rebecca Shaw**

Cover image

Rosie Webber

All copyrights and trademarks are recognized and respected

Advertising

Media packs are available on request
Commercial Director **Clare Dove**
clare.dove@futurenet.com
Advertising Sales Manager **Michael Pyatt**
michael.pyatt@futurenet.com
Account Director **Matt Bailey**
matt.bailey@futurenet.com

International

Practical Photoshop is available for licensing. Contact the Licensing team to discuss partnership opportunities

Head of Print Licensing

Rachel Shaw licensing@futurenet.com

Subscriptions

Email enquiries

contact@myfavouritemagazines.co.uk

Online orders & enquiries

www.myfavouritemagazines.co.uk

Magazines Marketing Director **Sharon Todd**

Management

Chief Content Officer **Aaron Asadi**
Brand Director **Matt Pierce**
Head of Art & Design **Rodney Dive**
Chief Revenue Officer **Zack Sullivan**

Disclaimer

All contents © 2019 Future Publishing Limited or published under licence. All rights reserved. No part of this magazine may be used, stored, transmitted or reproduced in any way without the prior written permission of the publisher. Future Publishing Limited (company number 2008885) is registered in England and Wales. Registered office: Quay House, The Ambury, Bath BA1 1UA. All information contained in this publication is for information only and is, as far as we are aware, correct at the time of going to press. Future cannot accept any responsibility for errors or inaccuracies in such information. You are advised to contact manufacturers and retailers directly with regard to the price of products/services referred to in this publication. Apps and websites mentioned in this publication are not under our control. We are not responsible for their contents or any other changes or updates to them. This magazine is fully independent and not affiliated in any way with the companies mentioned herein.

If you submit material to us, you warrant that you own the material and/or have the necessary rights/permissions to supply the material and you automatically grant Future and its licensees a licence to publish your submission in whole or in part in any/all issues and/or editions of publications, in any format published worldwide and on associated websites, social media channels and associated products. Any material you submit is sent at your own risk and, although every care is taken, neither Future nor its employees, agents, subcontractors or licensees shall be liable for loss or damage. We assume all unsolicited material is for publication unless otherwise stated, and reserve the right to edit, amend, adapt all submissions.

Support

Need help with the *Practical Photoshop* app?

Visit www.futureplc.com/app-support

Need help with your *Practical Photoshop Zinio* subscription? Visit www.zinio.com/help



Future plc is a public company quoted on the London Stock Exchange (symbol: FUTR)

www.futureplc.com

Chief executive **Zillah Byng-Thorne**
Non-executive chairman **Richard Huntingford**
Chief financial officer **Penny Ladkin-Brand**

Tel +44 (0)1225 442 244

آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی هنری

Enekas.Academy

Enekas.Academy