

The Perfect Selection

Learn how to use adjustment layers to help target and isolate tones for creating better selections

Synthesizing facial skin textures and applying them to areas that have lost definition during the retouching process

Photoshop Proving Ground

Photoshop® USER

Brigitte Gathercole-Day | *KelbyOne* Member

OFFICIAL PUBLICATION OF
kelbyone

THE PERFECT MATCH

Changing an object to a specific hue takes more than

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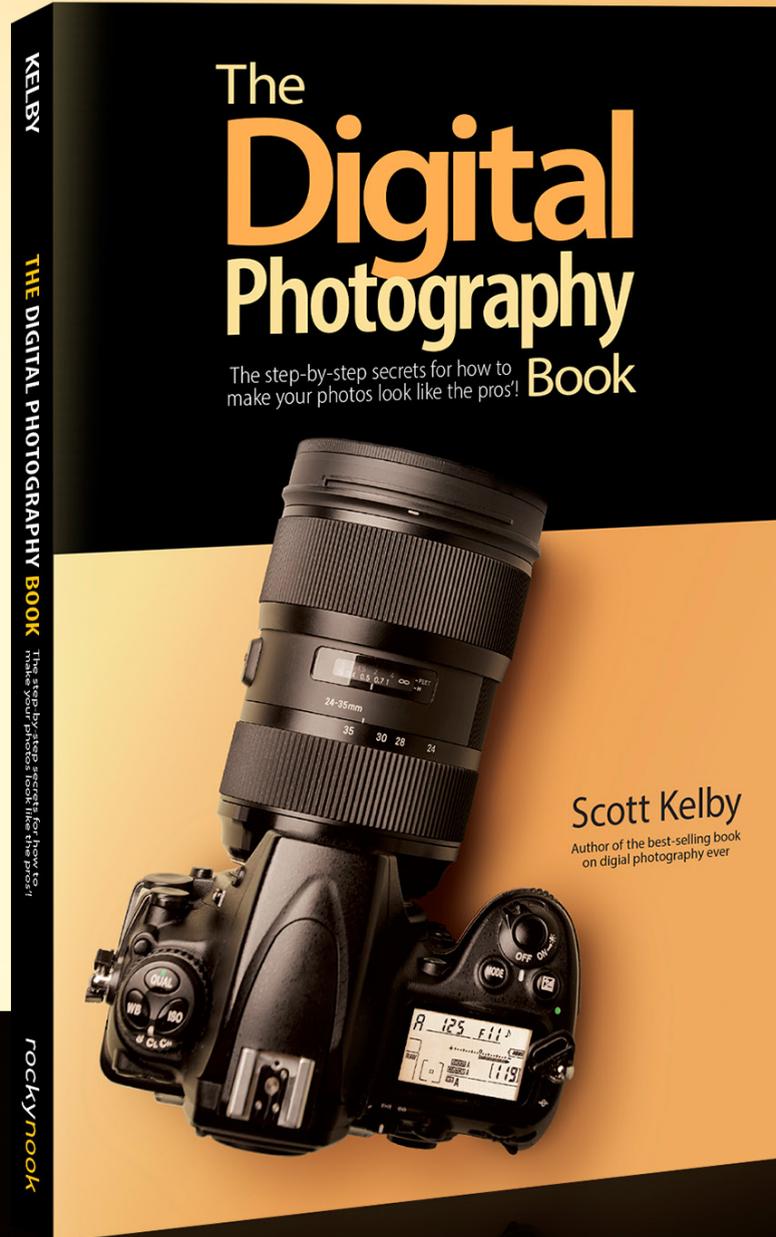
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[044] THE PERFECT MATCH: COLOR EDITING TO CREATE PRODUCT OPTIONS THAT DON'T EXIST YET!

FEATURE

By Mark Heaps

One role for many editors is to make marketing materials for products that aren't actually being produced yet so clients can generate interest, test the potential of their products, and even begin taking orders. Oftentimes, these products need to be shown in a variety of colors. This has been a common practice for years with regard to things such as makeup, fashion, and automotive. Join Mark Heaps as he shows you how to create the perfect color match.



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FROM THE HELP DESK

ONLINE CONTENT

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>.

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  in an article, click it to go to the KelbyOne Online Community to ask questions or make comments about this issue.

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

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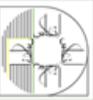
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› A Note from Scott

THE IMPORTANCE OF COMMUNITY

If there's anything that being on lockdown has taught me, or I should say, reinforced for me, is how important coming together as a group really is. This is the first year since 1999 that we missed having a Photoshop World Conference. We were going to be in Vegas this month but, of course, we had to cancel this year's conference a few months back, and I can't begin to tell you how disappointing that was for our members, our staff, and me. Even though we focus on online education all year long, having that time when we all come together is so important on so many levels. Having that community, seeing old friends and making new ones, being inspired, laughing, and having like-minded people together is so important. When people leave our conference, they haven't just learned new techniques, they've also recharged their batteries. It has inspired them, motivated them, and set them on a path for success that lasts way beyond the conference.

This is why we always talk about the community aspects of live events, because as valuable as the classes are at the conference, you can always watch great classes from our instructors online. We come together for all those other reasons, and we miss it like you can't believe. It's also so important for our team here at KelbyOne. Being at that conference is where we meet and connect with the people we create our training for, and it's not only something that our team looks forward to all year, it's something that sustains us emotionally until the next year. That connection. That community. It's more than the sum of its parts.

Back in May, we held our first all-online conference, called the KelbyOne Lightroom Conference, and honestly, it came off better than any of us had ever hoped. We had more than 1,000 photographers from all over the world join us for two days for some incredible classes, and the response in our evaluation forms was just over the top. Then in July, we held our first Photoshop Conference: the closest thing to a Photoshop World, except it was online. It went even better than the Lightroom Conference, but not because of the classes or the technology (we learned a lot technology-wise from the Lightroom Conference), but because something really wonderful permeated that event. We started to really get that community feeling again. People were interacting in the chats, asking questions, answering questions, making friends, helping each other out, and talking about things that had nothing to do with the conference. We could see it. We could feel it. Just like Photoshop World in person, somehow this online

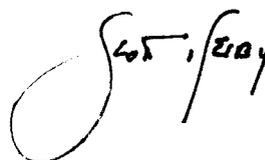
all in this together creatively, emotionally, and educationally. I just can't begin to tell you what that meant to me, to our team, and to the attendees and members involved in the conference. It just did my heart some good.

On September 8 and 9, we're doing it again with **The Landscape Photography Conference**. So many people who were a part of our Lightroom and Photoshop Conferences have already signed up, and I know they'll bring that same sense of community and togetherness that was fostered in those previous conferences. I'm not going into the details here, but here's a [link](#) to a video that describes the event so you can see if it's for you. If you do wind up attending, and if you've ever been to one of my live seminars or, better yet, to a Photoshop World Conference, I think you'll be surprised by how much of that feeling—that sense of community—will be fostered and grown at this event, too.

Aside from these two-day conferences, another place we're seeing this connection is in our online member community, which is already the most awesome, friendly, welcoming, and helpful community on the web. The community is now hosting Zoom-meeting style get-togethers to connect with members around the world, to help each other out, and to get to know each other better. This is exactly the type of stuff we need right now, and if you're not taking advantage of it yet, consider this your invitation. Log into the [member's site](#), click on **Community** on the left sidebar, and then, in the All Categories drop-down at the top left of the page, select **CommunityLIVE!** to learn how to get involved. Thanks to Fernando (Chicky Nando) Santos and our community leaders for expanding our community in such a meaningful way.

Here's hoping we'll see you connecting online with other members and making the most of this downtime, and here's wishing you good health and great images. Look out for each other, love your neighbor, and we'll see you next issue and online. 😊

All my best,



Scott Kelby
KelbyOne President & CEO



Photoshop

USER

AN OFFICIAL PUBLICATION OF

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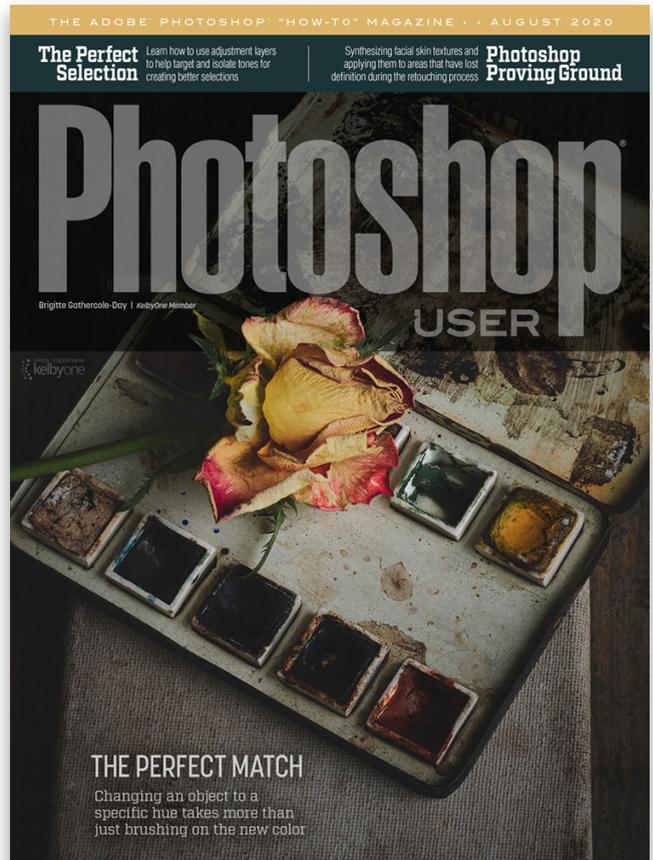
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Cover Image: Brigitte Gathercole-Day

Each issue we feature cover art by a KelbyOne member

This issue's cover is by **Brigitte Gathercole-Day**. Brigitte has liked photography for as long as she can remember but it wasn't until she bought her first camera that she fell in love with it. She tried many different genres but the one she was most drawn to, and the one that speaks to her more than any other, is still life photography. Brigitte loves incorporating various props, from old family keepsakes to vintage retro pieces, or even an old rusty oilcan. It's the process of combining everything to build the story that Brigitte enjoys and hopes will make others feel engaged when they see her images. She has also tried to mold her postprocessing into a unique style that best fits her genre of work, which she hopes defines her brand. For more on Brigitte, turn to page 17.

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COVER STORY



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SCOTT VALENTINE

blends his education in physics with his love for art, bringing a unique voice to teaching through experimentation. His *Hidden Power* books (Adobe Press) are used in colleges across the US, and he's a longtime member of Adobe's prerelease team.

ERIK VLIETINCK

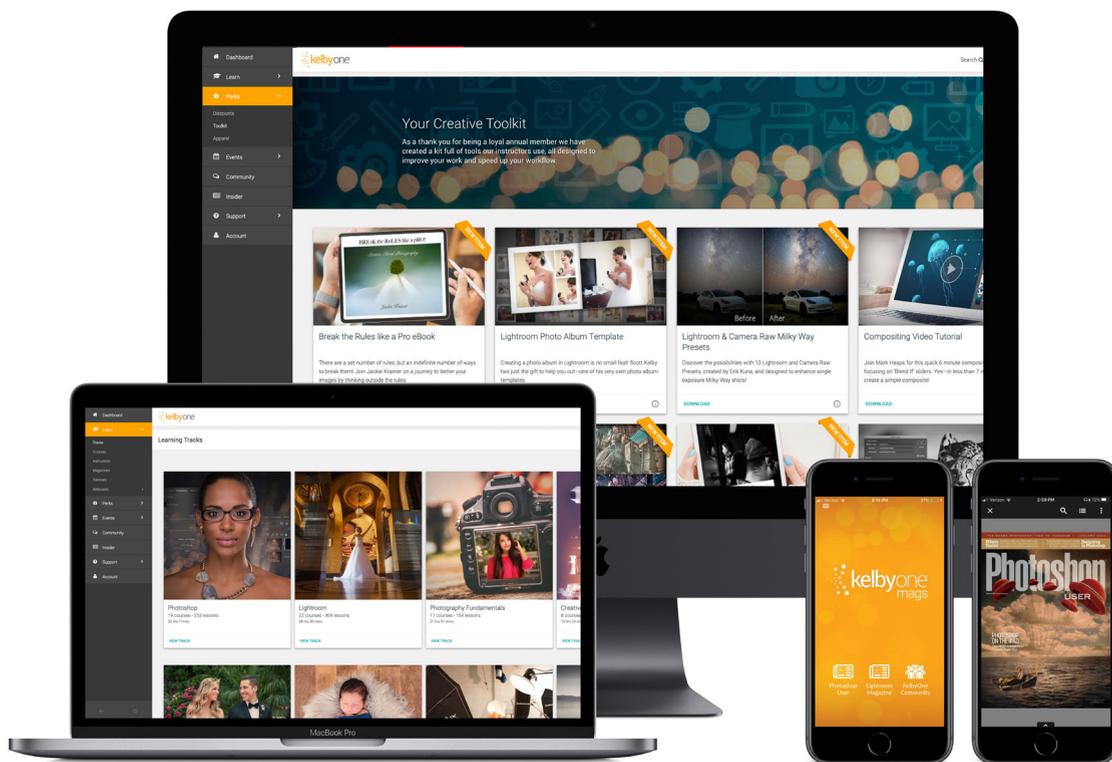
A J.D. by education, Erik has been a freelance technology editor for more than 22 years. He has written for *Macworld*, *Computer Arts*, and many others. He also contributes to UK-based *Red Shark News* and *Red Shark Sound*. Visit his website at Visuals.Producer.

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is a well-seasoned, UK-based travel photographer, educator, and blogger with internationally published work and a passion for sharing his knowledge of Adobe software. Dave lives by the mantra, "Lend me your eyes and I'll show you what I see."



ARE YOU GETTING THE MOST OUT OF YOUR KELBYONE PRO MEMBERSHIP?



As a Pro member, you're receiving the ultimate experience with KelbyOne. This is our complete plan that includes everything to immerse yourself in learning. We want to make sure you know about all of the added benefits you're getting as a Pro member so you can take advantage of them all!

Pro members have access to our entire course library (700+ courses), including a new course every week, taught by world-class instructors who you know and love. In addition, you have hundreds of quick tips and tutorials, guided learning tracks, and the opportunity to live-learn through private members-only webcasts.

You can also get Photoshop, Lightroom, and photography help from the amazing members in our **Community**. You have access to all the new issues of *Photoshop User* and *Lightroom Magazine*, along with more than 120 back issues. You have access to a **Creative Toolkit** packed with brushes, 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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> KelbyOne Community

Inspiration, information, and member artwork to fuel your creativity

Landscape Photography Conference: A KelbyOne Live Online Event

After our killer **Lightroom Conference** and a smash-hit **Photoshop Conference**, we knew we had to take it up a notch. First-class instructors, exciting class topics, and premium sponsor deals are just a few of the reasons the **Landscape Photography Conference** will be the event of the summer. Tackle new editing techniques, infrared styles, visual storytelling, Milky Way skies, black-and-white landscapes, and so much more. Whether you're just starting out or you've been in the game for years, there's something for everyone to learn.

Instructors include Scott Kelby, Richard Bernabe, Gabriel Biderman, Dave Black, Karen Hutton, Ramtin Kazemi, Erik Kuna, Mimo Meidany, Moose Peterson, Rick Sammon, Deborah Sandidge, and Terry White. What a lineup!

This live, two-day, online interactive event will leave nothing to be desired, including 10 full sessions, break-out and bonus sessions, a gear guide, and a virtual show floor. And not only that, you can get your burning questions answered by the professionals through our Q&A sessions. Plus, how often can you connect with other landscape photographers from around the world? Our attendees all agree, the value we provide is unbeatable. And because all the classes are recorded and will be available through January 1, 2021, you don't have to worry about missing any of the sessions. Or maybe there's a class you really like and you just want to watch it again and again and again.

Early bird tickets are only \$149—that's \$150 off the full ticket price. Click [here](#) to see what the hype is about. What are you waiting for?



Be Sure to Check Out All the Discounts Available to KelbyOne Pro Members

Did you know that as a KelbyOne Pro member you have access to some pretty cool exclusive discounts? These include everything from hardware to software to printing services. You can find all the discounts by clicking [here](#), but we're adding new discounts throughout the year, so be sure to stop by every now and then to see what's new. Here are just a few examples of some of the discounts you can find (be sure to check each discount for restrictions and limitations):

SlickPic: KelbyOne members get a 25% discount for the lifetime of their accounts for SlickPic's Photo Hosting and Sharing Master Level plan, which includes a professional portfolio website built from the ground up; a cutting-edge gallery with unlimited albums for projects, events, travels, personal use, and clients; intuitive photo-sharing options, including disappearing albums so you always know who's viewing your work; and so much more. In fact, there are more than 200 features that include all the settings you could possibly need.

B&H: Discover lots of discounts located on B&H's Deal Page exclusively for KelbyOne Pro members. And the savings don't stop there: once you add an item to the shopping cart, your savings get even deeper. Pro members can also qualify for free Standard UPS shipping on many different items in the Continental US.

Tether Tools: KelbyOne Pro members receive 15% off products from Tether Tools, which offers innovative workstations, mounting options for lighting and accessories, and power solutions for photographers and filmmakers shooting tethered both in studio and on-location. Tether Tools can help set your gear where you want it, when you need it.

MIOPS: KelbyOne members receive 15% off all MIOPS products, which are designed to make life easier for photographers. These include the Smart Trigger for high-speed photography; the RemotePlus, their high-speed trigger that can be controlled by a smartphone; and the Capsule360, a versatile motion box for time-lapse, 360° product shots,



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Who's Who in the KelbyOne Community: Brigitte Gathercole-Day



Brigitte Gathercole-Day has liked photography for as long as she can remember but it wasn't until she bought her first camera that she fell in love with it. She was most drawn to still life photography and loves incorporating various props, from old family keepsakes to vintage pieces. She has also tried to mold her postprocessing to help define her brand.

First, congratulations on this issue's cover! Tell us about your background, and how photography fell into your life.

I've always been drawn to photography. My mom always had a camera and would take photos of the family when I was growing up. I started taking pictures when I got my first mobile phone that had a camera—that's the only reason I wanted a phone. I only started getting more into photography when I bought my first DSLR back in 2015. From that day on, I've never looked back. It's been an amazing journey figuring out what I wanted to take photos of and discovering my own style.

Speaking of style, you've developed a really nice one in your photography. What made you choose still life as your main focus?

I wasn't always drawn to the type of still life that I'm currently doing. I was taking floral shots on a black background for quite some time. I guess I was drawn to it after I started playing around with a few setups and kept practicing. I eventually discovered my own style. What draws me most to still life is combining different objects into a scene to make a story. Sometimes I portray myself into these scenes, like a self portrait but in a different way.

How did you discover KelbyOne, and what made you say, "I need to join"?

I started watching the live weekly episodes of *The Grid* with my husband who had been following KelbyOne on Facebook for quite a while. I loved watching the critique episodes, and I always learned from them, so much so that whenever I looked in my camera's viewfinder, I used to ask myself, "Now what would Scott say about this scene?" So it was from watching *The Grid* and chatting with all the KelbyOne members who were also watching the show that made us want to become members. It's like a family, and we've made so many great friends from being part of the community.

Who has inspired you the most at KelbyOne?

When I was taking my macro floral photos on a black background, I was always inspired by Melanie Kern-Favilla. Her work is incredible and she is an incredible person. After watching her KelbyOne class, my work definitely improved. I then started having more confidence in experimenting with my photography which brought me to where I am today.

Do you have a studio, and what equipment do you use to capture those stunning images?

We don't have a studio yet, but it's a daily dream of ours for the future. I currently set up my scene in my lounge by some sliding doors that allow natural light to stream through. The gear I currently use are a Canon EOS 750D Rebel, a Canon f/2.8 100mm macro and 50mm f/1.8 lens, a Rangers tripod, an L bracket, and a Canon shutter release cable. The only other equipment I use are a table or an old trunk to set up my props.

Can you tell us about anything that has happened in the past year that has made you want to keep pushing and trying new things?

The main highlight for me over the past 12 months was having Scott Kelby buy one of my prints. To this day, I'm still overwhelmed by it. To have someone I admire so much and that has helped me with my photography over the past few years buy one of my prints is the best feeling! Another highlight that I'm also grateful for was being featured in the "Artist Spotlight" section of this very same magazine last year. It's things like this that make me want to push myself even more.

What has life as a photographer been like for you during lockdown?

I've still been going to work for my day job, but not being able to go to my usual shops to purchase props and flowers has been quite difficult and has resulted in my not taking as many photos. I did start a new project a couple of months back along the lines of re-creating a Dutch still life, which is still ongoing at the moment due to businesses being closed. ■



> Heard on the Tweet

A Quick Glance at Some Highlights from our Twitter Feed

Richard Bernabe received a reply

Richard Bernabe @bernabephoto

Self portrait with camera and tripod #photography



6:25 PM - Jul 26, 2020 - Twitter for iPhone

40 Retweets and comments 545 Likes

Tony Northrup Retweeted

Chelsea Northrup @ChelseaNorthrup

Let me tell you why a jazz musician, a broken piano, and a deck of cards will make you want to break your camera...
youtu.be/hjYm3YVySul



Why I Broke my Camera

9:57 AM - Jul 17, 2020 - Twitter for iPhone

Kim Doty liked

#StormHour @StormHour

Everything You Need to Know About Clouds:~
bit.ly/2AO98UN
#StormHour #ThePhotoHour



10:29 AM - Jul 29, 2020 - Buffer

14 Retweets and comments 46 Likes

Erik Kuna liked

Erik Kuna @erikkuna

Another 42 image #milkyway stack. For some reason 42 just works best with stacking these photos.
#dontpanic #spacesforeverlyone



Supercluster and Erik Kuna

11:46 AM - Jul 27, 2020 from Florida, USA - Twitter for iPhone

10 Retweets 92 Likes

Terry White received a reply

Terry White @terrywhite

With all that's going on in the world, I completely forgot my 24th work anniversary here @adobe! Wow! What an honor to do what I love for so long in one place. #adobelife



5:50 PM - Jul 27, 2020 - buffer

4 Retweets 166 Likes

Cindy Snyder liked

Dave Z Photography @davez_uk

The start of a new day.



4:15 AM - Jul 26, 2020 - Twitter for iPhone

131 Retweets and comments 989 Likes

FUJIFILM X/GFX USA @FujifilmX_USA - Jul 28

Introducing the new FUJIFILM EF-60 Show Mount Flash and EF-WT Wireless Commander! Learn More: bit.ly/3d4t9t8



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1 5 36

Cindy Snyder and 29 others follow

Victoria Pavlov @Victoria_Pavlov

Happy Birthday to me 🎂 #digital #painting in @Adobe #Fresco @creativecloud @AdobeDrawing @AdobeDesign #thephotoshopartist #adobefresco #digitalart #digitalpainting #CupCake #birthday #artist #digitalartist #womanintech #womaninart #womanartist



9:43 AM - Jul 29, 2020 - Twitter for iPhone

TAMRON USA @TamronUSA - Jun 17

TAMRON'S 28-200mm F2.8-5.6 D. II RXD (Model A071), the world's first all-in-one-zoom lens for full-frame mirrorless cameras starting at \$728. #Tamron28200mm #mirrorless bit.ly/3c2R9D6



2 10 18

Rick Sammon received a reply

Rick Sammon @ricksammon

Today I chose the cover for my 42nd book: Spectacular Squirrel Photography! It's packed with 112 of photos - taken during the pandemic - of the squirrels in my yard. Tons of tips! Master the art & craft of squirrel photography! Maybe @bernabephoto will write the foreword!



7:44 AM - Jul 28, 2020 - Twitter Web App

3 Retweets and comments 29 Likes

Tether Tools Retweeted

Hasselblad @Hasselblad

South Africa-based photographer @FCVPhoto captured East Africa through the lens of #Hasselblad X1D & XCD 90.

Freddie set out to photograph the tribes of northern Tanzania and Kenya, traversing over 20,000 kilometres through 10 countries in 3 months.
bit.ly/TW_FCV



6:15 AM - Jul 29, 2020 - Twitter Web App

Behind The Shot @BehindTheShotTV

Thanks to everyone that has watched the latest Behind the Shot, with @ricksammon. We chat about using the new @CanonUSA EOS R6, and the new RF Lenses.

Check it out, and please subscribe if you like it. (Also available where ever you get your podcasts)
youtu.be/q5Re4hpBYtk



Wildlife with the Canon R6 with rick sammon

Photographing Wildlife with the Canon EOS R6 with Canon Explorer of Light Rick Sammon

Jul 13, 285 107 273 28

2:35 PM - Jul 25, 2020 - Tweetbot for iOS

Tony Northrup @tonynorthrup

Videographers & creators, which would be your preferred recording resolution if cost wasn't a factor?

1080	14.6%
4k	65.9%
8k	12.2%
12k	7.3%

41 votes - 23 hours left
2:10 PM - Jul 29, 2020 - Twitter Web App

Tony Northrup @tonynorthrup

Just got these in for testing. What do you want to know?



9:44 AM - Jul 20, 2020 - Twitter for iPhone

16 Retweets and comments 403 Likes

fstoppers.com @fstoppers

The Myth of Manual Mode Photography



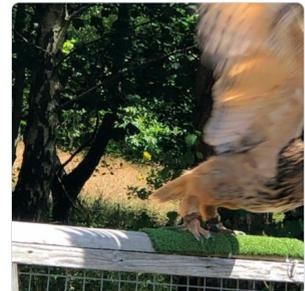
The Myth of Manual Mode Photography | fstoppers
It is a fairly commonly perpetuated myth that professional photographers only ever shoot in manual mode, but you might be surprised by just how ...
@fstoppers.com

5:07 PM - Jul 16, 2020 - fstoppers Auto Tweets

6 Retweets and comments 23 Likes

Dave Clayton @BTDaveClayton

I think I always knew I'd make an amazing wildlife photographer. Watch and learn.
instagr.am/p/CdL_fWmgQO7/



10:23 AM - Jul 26, 2020 - IFTTT

> PHOTOSHOP USER > AUGUST 2020



KelbyOne and Scott Kelby on Twitter!

Adorama #CreateNoMatterWhat
 HDR (High Dynamic Range) #photography is perfect for sunrise/sunset shots due to the high contrast range when you are shooting into the sun.
 #CreateNoMatterWhat



11:25 AM - Jul 23, 2020 - Sprout Social

Black Women Photographers Retweeted
double-018 @jaynicole - 13h
 Speechless!! A MILLION thank you's to the gals at @BWWomenPhoto to be featured on their website! I am filled with gratitude from the bottom of my heart.

Also, thank you for creating such a vital platform to grow our community. #HireBlackWomenPhotographers



Jaya Gafford Joi West

Canon USA Imaging @CanonUSAimaging - Jul 9
 The wait is FINALLY over! Check out our official product launch video, learn about the products, and see sample images and videos related to The Next Generation EOS R System and New ImagePROGRAF PRO printer.



36 150 207

Tether Tools liked
LONGSTAFFE Hub7Edge @longstaffeedge

Increased detail using Canon 5DsR direct to PC for instant evaluation of exposure and critical focus using @TetherTools with off camera Canon flash @CanonUKandIE on location. It doesnt matter if its a magazine shoot or fashion/ commercial locations using off camera flash works



2:33 PM - Jul 26, 2020 - Twitter Web App

Wacom @wacom

Calling all ZBrush fans! Get a sneak peek of what's in store for ZBrush 2021: bit.ly/307fvN3 @pixologic



4:59 PM - Jul 26, 2020 - Sprinklr

Gilmar M Smith @gilmarasmith
 I built this set at home and took a series of sailor pictures with my daughter. 📍
 #nikonoffilter #nikonz7 #elinchrom #whatsyournextadventure #drobo



11:10 AM - Jul 29, 2020 - LaterMedia

Profoto USA @profotousa - Jul 8
 Introducing Profoto AirX, the first future proof system worldwide that burns your smartphone into a professional camera, compatible with Profoto B10 & B10 Plus. See how @jshelton shoots with Profoto B10 Plus and iPhone 11 Pro on a professional photoshoot.



1 3 8

Serge Ramelli @photoserge
 How to explode your social media presence & get your photos published in 2020!
 Webinar 11am EST Thursday
event.webinarjam.com/register/16/24...



2:15 PM - Jul 28, 2020 - Twitter Web App

Daniel J Gregory @djangregory
 reimagining cool photography workshops in a time of COVID. People asked me to help with accountability, community, meaningful work, time to learn & peer groups 2 work with. Putting the final touches on my new Perceptive Photographer workshops (intro and adv) Stay tuned for more..



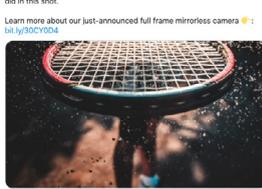
12:48 PM - Jul 23, 2020 - Twitter for iPhone

fstopppers @fstoppers - 55m
 Why Tamron is Currently My Favorite Photography Company



Why Tamron is Currently My Favorite Photography Company | FST... Tamron has become a brand new company in the last few years and has achieved both success and popularity with their newer ... @fstoppers.com

NikonUSA @NikonUSA - Jul 21
 With shutter speeds as fast as 1/8000 of a second, you can capture moments invisible to the naked eye with the new Z 5 like @JordKcalic did in this shot.



Learn more about our just-announced full frame mirrorless camera: bit.ly/30CY0D4

Viewbug @viewbug
 Shades Of Pink Photo Contest Winner 🏆
buff.ly/302xUdH



10:20 AM - Jul 29, 2020 - Buffer

Matt Harvey @7SCentral
 Photo of the Day: Angles of Brick at ift.tt/310nlab
 #photography #photooftheday #photos



7:05 AM - Jul 29, 2020 - IFTTT

The Center for Photographers of Color @photographersofcolor

Female, Latin American photo collective covers the region in a personal way : The Picture Show : NPR



Feminist, Nonbinary Collective Portrays Latin American Culture in Unique... While challenging sexist and colonial narratives deeply rooted in the region, these women — image makers — are creating a safe space to put... @npr.org

8:30 AM - Jul 29, 2020 - Twitter for iPhone

Richard Bernabe @bernabephoto
 FREE e-book! Iceland: Our Amazing Planet #photography



8:05 PM - Jul 26, 2020 - Twitter Web App

35 Retweets 169 Likes

Lynsee Weatherspoon @lweatherspoon

More coverage from today's memorial for @regjohnlewis in #Selma, Alabama. Photo by me for @Gettyimages.



3:54 PM - Jul 26, 2020 - Twitter for iPhone

Melissa Arnold @MelArnold88

The fantastic @terrywhite showcasing some Photoshop for iPad! @AdobeForEdu Summit #AdobeEduCreative



3:35 PM - Jul 28, 2020 - Twitter Web App

think TANK Photo @thinktankphoto
 Music photographers, how are you doing with having very few bands to photograph at the moment?



7:36 AM - Jul 27, 2020 - Hootsuite Inc.

Here Are Your Latest Online Courses



25 Quick & Easy Portrait Retouching Techniques for Photographers

Join Scott Kelby as he shows you 25 quick-and-easy portrait retouching techniques designed with photographers in mind. This class is organized so that you can jump into any lesson based on the topic you want to learn. Each lesson is short, sweet, and to the point, so whether you need to learn how to retouch an eyebrow, brighten skin, reduce wrinkles in clothing, add catchlights, or a whole host of other retouching techniques, just find the topics that interest you and dive right in!

Architectural Photography: Market, Shoot, Edit

Join Jeff Leimbach for a big-picture look at what you need to know to get started as an architectural photographer. Jeff opens the class with a look at the marketing side of the business. From there you'll head out on a shoot at a Florida resort where Jeff discusses required gear and demonstrates his process for setting up and completing his shot list. Once the shooting is done

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



Secrets to Amazing Photo Composition from the Masters

Join Marc Silber as he demonstrates and explains more than 80 different composition techniques that you can mix and combine in your own photography. Marc uses a series of live shooting examples, diagrams, and examinations of photographs to illustrate each tool and technique. You're sure to come away with a new perspective on composing photographs, and an expanded visual vocabulary for communicating with your images.



Hands On With the Canon 1DX Mark III: Everything You Need to Know to Get Great Shots

Join Erik Kuna as he dives into the nitty-gritty details of this beast of a camera. Whether you shoot video or stills or both, this is the ultimate hybrid camera providing rock-solid performance for years to come. In this class, Erik explains the new features, the key options and functions for configuring and customizing the camera for stills.

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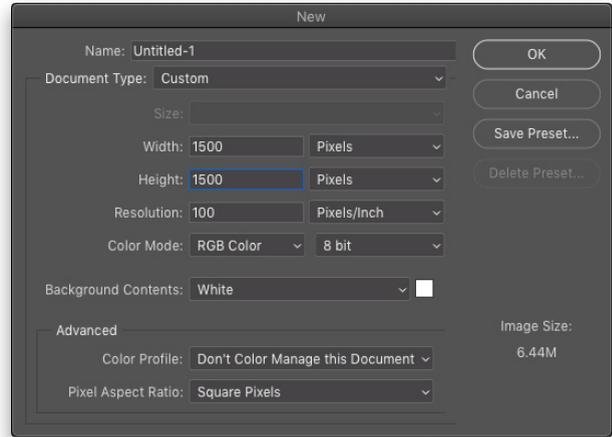
Down & Dirty Tricks

CREATIVE MASKING EFFECTS WITH TEXT

This effect is something I've been seeing a lot lately online. It's a rather fun project that combines photos with text in a very intriguing way by using layers and masking tricks to create a simple illusion of depth. This is a useful technique for both photographers and designers who want to creatively combine photos and design effects.

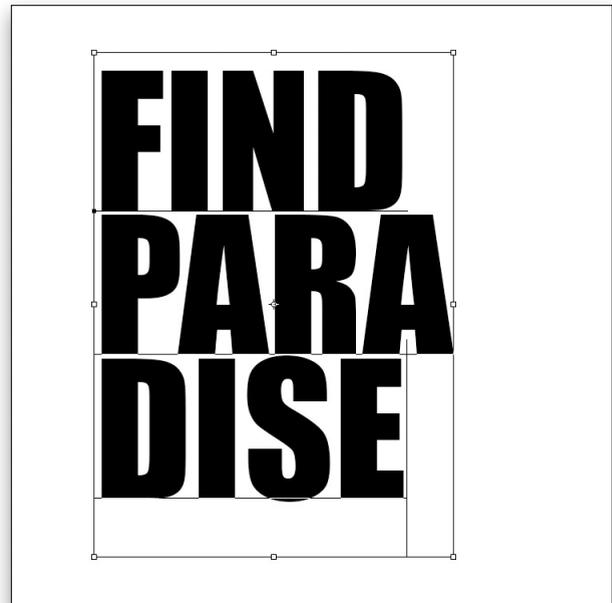


Step One: Start by going to File>New to create a new Photoshop document. In the New document dialog, set both the Width and Height to 1500 pixels, the Resolution to 100 ppi, and the Background Contents drop-down menu to White. Click Create or OK.



Step Two: Choose the Type tool (T) in the Toolbar, and click in the canvas area to automatically set a new text layer in the Layers panel. Here we set the words “FIND PARADISE” using the Impact font. You can try any font you like, but it needs to be thick and bold, as most of the bird image we’re going to use will be within the area of the text. To accommodate the bird image and to fit the overall composition better, split the word “Paradise” and stack it, which also creates a different aesthetic.

Select all the text with the Type tool, press-and-hold the Option (PC: Alt) key, and tap either the Up or Down Arrow on your keyboard to adjust the leading (space between lines of text), and tap the Left or Right Arrow key to adjust the kerning (space between letters). Now press-and-hold the Command (PC: Ctrl) key, and you’ll see transform handles appear around the type. While holding the Shift key to maintain proportions, drag one of the corner handles to scale the text, and then click-and-drag it into position within the canvas area, as shown here. Press Enter to commit the type.



Step Three: For the main subject, we’re using a beautiful shot of a parrot in flight. I like it because the wings can be extended outside the text we just created, adding more impact to the final masking effect within the letters. This image has the added benefit of being isolated on a white background, which makes it easier to extract. Whether your image has a simple solid background or a complex one, you’ll need to get as clean an extraction as possible. The newly enhanced Select Subject feature is a great place to start in either scenario.

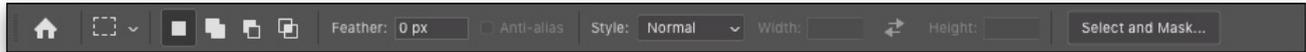
If you’d like to download the low-res watermarked version of this image to follow along, click [this link](#), log in with your Adobe ID, and click the Save to Library button. Double-click the image in the Libraries panel (Window>Libraries) to open it in Photoshop. To make it easier to work with the 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 2,000 pixels, and click OK.

Once you have the image open that you want to use, go under the Select menu and choose Subject.



©Adobe Stock/Pasakom

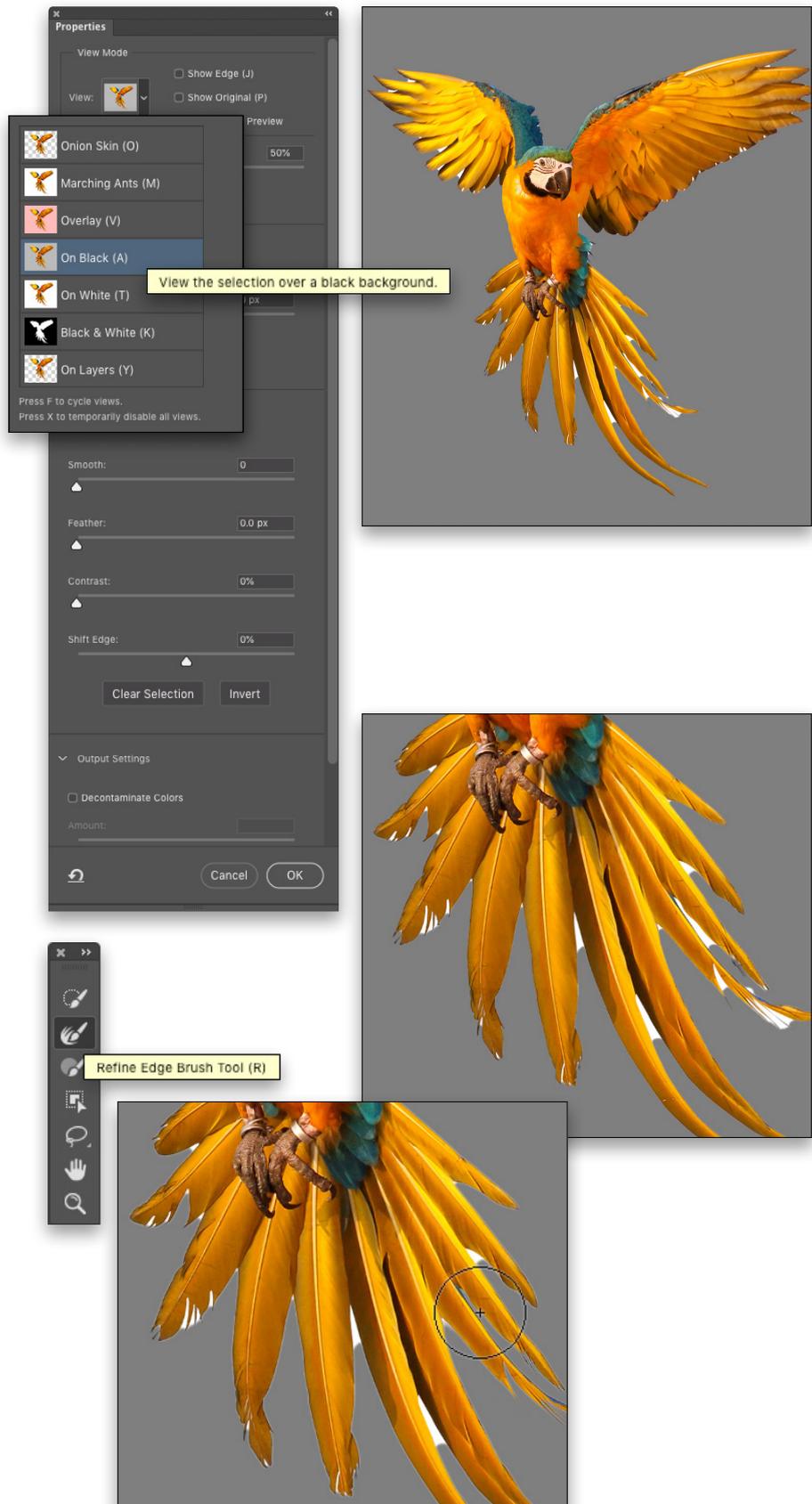


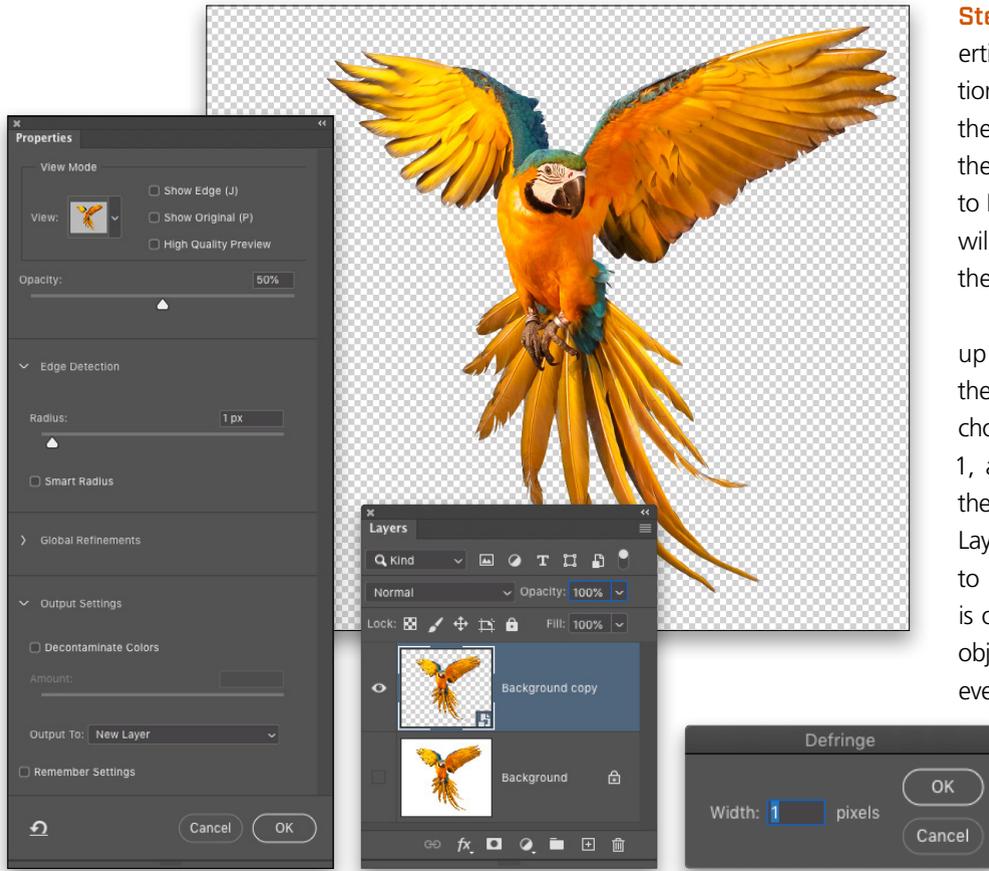


Step Four: For this image, you'll see the Select Subject seemed to do a good job selecting the parrot, but did it? Because it's on a white background, it can be hard to tell if the subject is completely selected, so in the Options Bar, click the Select and Mask button to refine the selection.

Step Five: In the Properties panel, go to the View Mode section at the top, and choose On Black (A) in the View drop-down menu. The default Opacity is 50%, so the background will appear gray. You can see right away the various fragments of white from the original background, especially around the loose strands of feathers.

Step Six: Select the Refine Edge Brush tool (R) in the Select and Mask workspace's Toolbar. Starting around the tailfeathers, click-and-drag over the areas where the white background appears. The Refine Edge Brush will isolate the subject and remove the white area quite impressively. If any transparency appears in the subject area, the brush is probably too big. Press Command-Z (PC: Ctrl-Z) to undo, tap the Left Bracket keys on your keyboard to reduce the size of the brush as needed, and try again. Paint around all the other areas of the





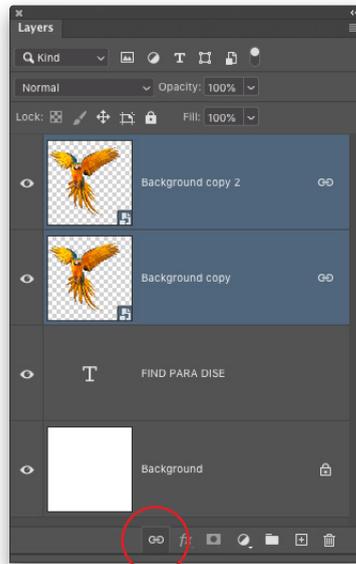
Step Seven: Back in the Properties panel, set the Edge Detection Radius to 1 px to clean up the edge a little more. Finally, set the Output To drop-down menu to New Layer, and click OK. This will give us a clean extraction of the parrot on its own layer.

As a finishing touch to clean up any fringe edges, go under the Layer menu, to Matting, and choose Defringe. Set the Width to 1, and click OK. Right-click on the extracted parrot layer in the Layers panel, and choose Convert to Smart Object. While this part is optional, converting to a smart object maintains quality in the event you need to adjust its scale.



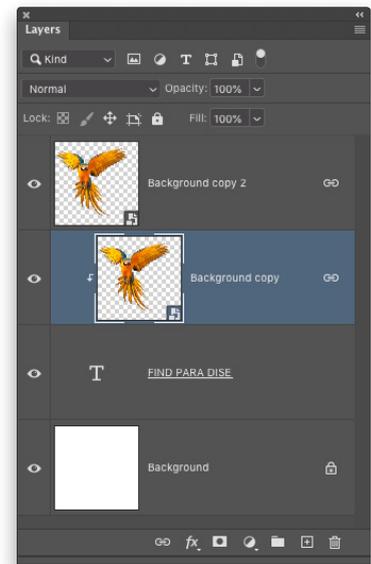
Step Eight: Now use the Move tool (V) to drag this smart object layer into the working design. Make sure the parrot layer is positioned above the text layer we already created. Press Command-T (PC: Ctrl-T) for Free Transform, and scale and position the subject. The idea here is to position the wings and feathers where they'll mask through the letters easily. Notice how we positioned the parrot where its wingtips are outside the letters F and D at the top. Pay attention to the tail feathers, as well. You can temporarily lower the smart object layer's Opacity in the Layers panel to help with the positioning. Press Enter to

Step Nine: Make a duplicate of the smart object by pressing Command-J (PC: Ctrl-J), and then Shift-click the original smart object layer to select them both in the Layers panel. Link them together by clicking the Link Layers icon (chain link) at the bottom of the Layers panel.



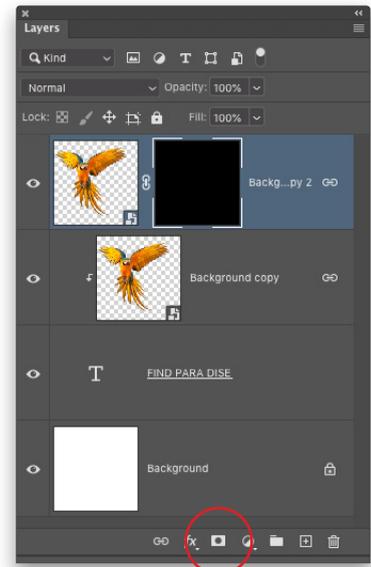
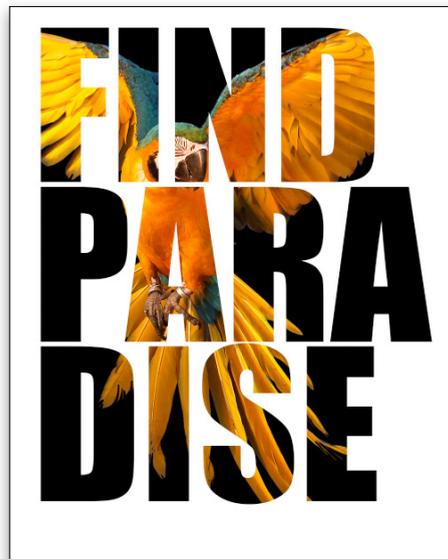
Step Nine

Step 10: Select the lower copy of the smart object layer and clip it inside the layer containing the text by pressing Option-Command-G (PS: Alt-Ctrl-G). You won't see any change in the image itself, as we still have the other duplicate layer on top.

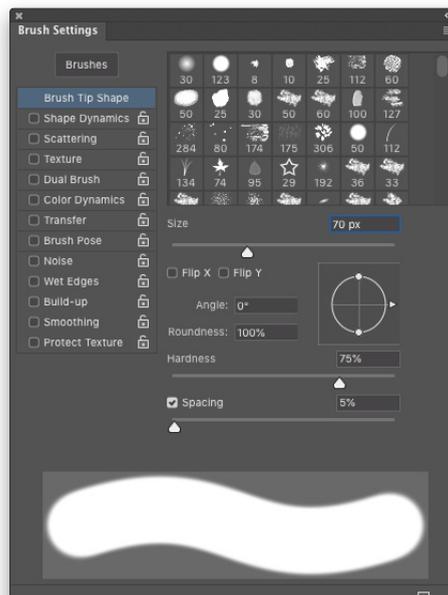


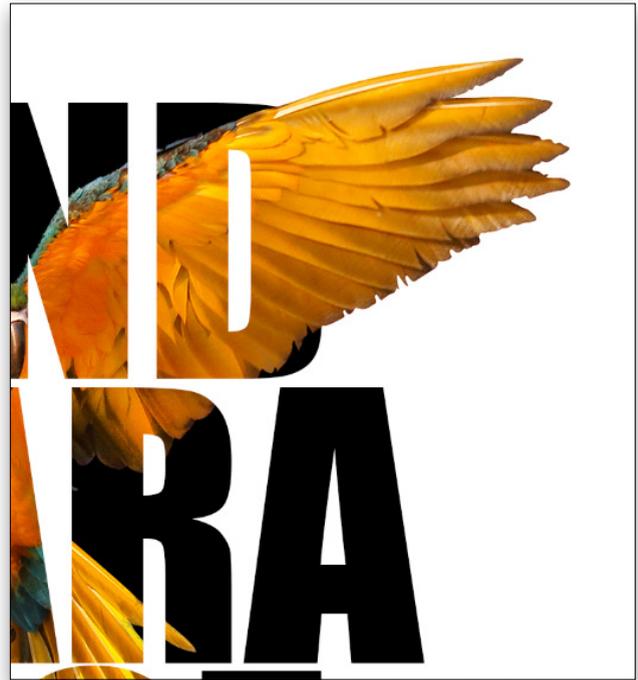
Step 10

Step 11: Click on that top smart object copy in the Layers panel to make it active, and hold down the Option (PC: Alt) key as you click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. This will apply a black-filled layer mask, hiding the layer completely. What you'll now see in your canvas is the parrot clipped inside the text.



Step 12: Select the Brush tool (B) in the Toolbar, and click the folder icon in the Options Bar to open the Brush Settings panel. Choose a standard round brush, and set the Brush size to around 70 px to start (you can always adjust the size as you go using the Bracket keys on your keyboard). Set the Hardness to 75%





Step 13: Press D set the default colors with white as the Foreground color. Starting in the upper-right area where the wing goes over the letter D, start painting from the right edge of the letter to reveal the wing. Keep painting until the full wing tip appears to be coming out of the D.

You can see here why the position of the subject is critical in relation to the letters as to where they'll stick out or be masked.

Step 14: Proceed to reveal more feathers in other areas, and remember to adjust your brush size as needed. If you reveal more than you intended, just press X to swap the Foreground and Background colors, and paint with black over any areas you wish to hide again.

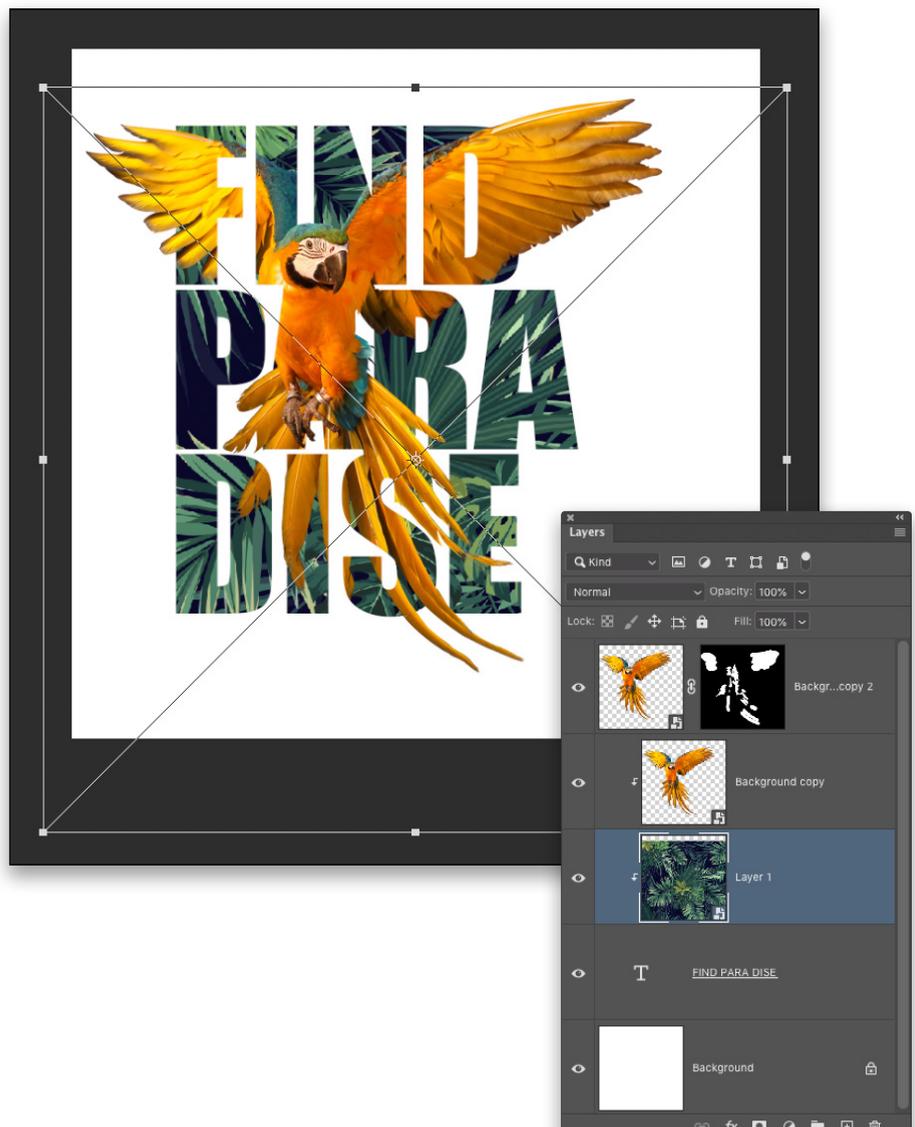
It will take some trial and error in the area around the parrot's head to determine what areas to reveal while making sure the text can still be read. This gives the overall image an intriguing sense

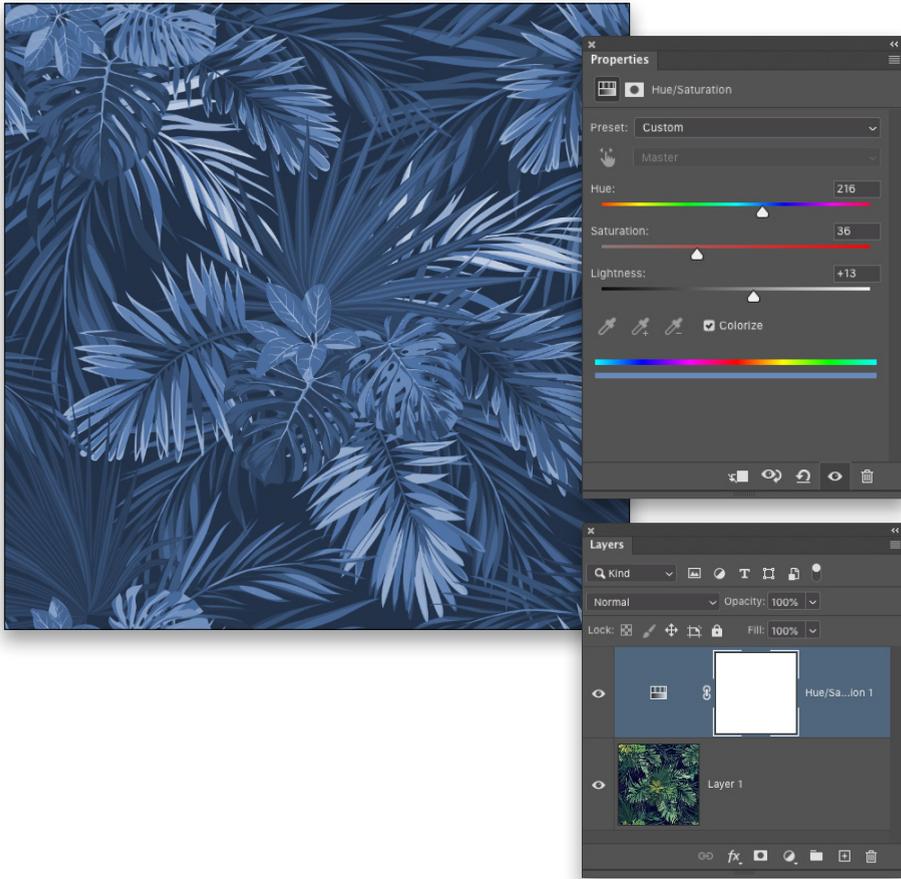
Step 15: Once you have the subject masked, you can add a background image within the text. Here we have an illustration of some jungle foliage. Whether it's a photo or an illustration is a matter of personal preference. I like the clean look of this illustrated image. If you'd like to use the low-res preview version of this image from Adobe Stock, click [here](#), and then download it to your Libraries panel.



Step 16: Since the Adobe Stock image is an AI/EPS file, if you double-click it in the Libraries panel to open it, it will attempt to launch Illustrator, so instead, drag it from your Libraries panel and drop it into the working document. Move it into position, and press Enter to commit the image.

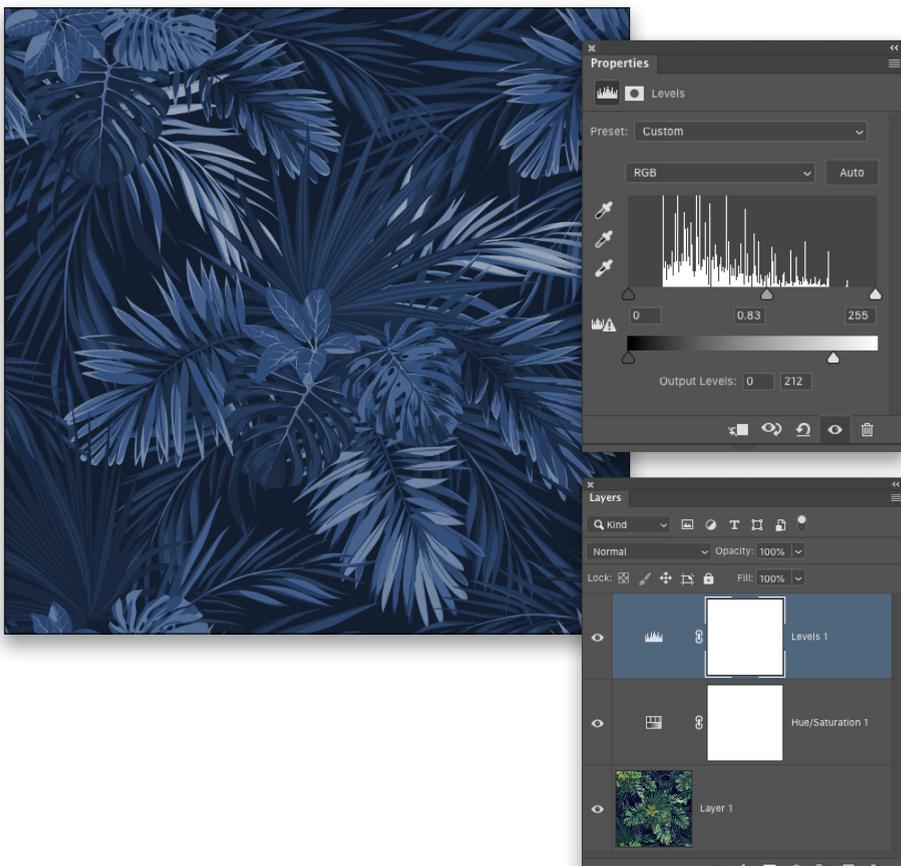
In the Layers panel, drag this layer just above the text layer. It will automatically include the layer in the existing clipping group, thus revealing the foliage only within the text and behind the parrot. Use Free Transform to scale and position the foliage in the text area, and press Enter when done.





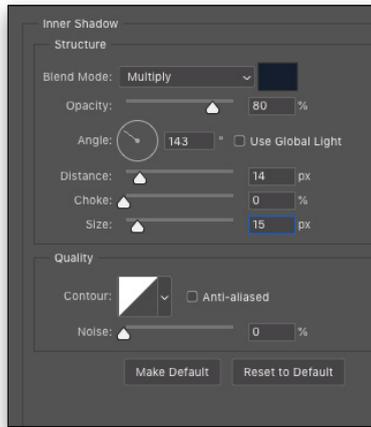
Step 17: Now if you want to keep the original color, then you can skip this step; however, because this is part of a text effect, let's add a color effect to the foliage layer. If you're using the Adobe Stock preview image, you need to do a quick workaround so the following doesn't try to open Illustrator. Right-click on the layer in the Layers panel and choose Rasterize Layer, and then Right-click the layer again and choose Convert to Smart Object.

Double-click the smart object layer to open the original foliage image in a separate document. Add a Hue/Saturation adjustment layer (Layer>New Adjustment Layer>Hue/Saturation). In the Properties panel (Window>Properties), check on Colorize, and use the settings shown here to create a light-blue cast over the image.



Step 18: Next, add a Levels adjustment layer. To tighten up the contrast, nudge the mid-tone slider to the right a little in the Properties panel, and drag the white Output Levels slider to around 212. Close this smart

Step 19: Click on the FIND PARADISE text layer in the Layers panel to make it active. Click on the Add a Layer Style icon (fx) at the bottom of the panel, and choose Inner Shadow. For the shadow color, click on the color swatch, and when the Color Picker opens, click on the darkest blue area of the foliage background in the image. Click OK to close the Color Picker. Set the Opacity to around 80%, Choke to 0%, Size to around 15 px, and Noise to 0%. You can click on the image directly and drag to position the shadow manually. Once you have it in place, click OK.



Step 19

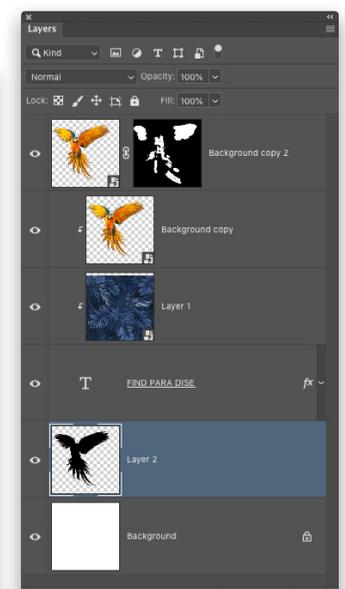


Step 20

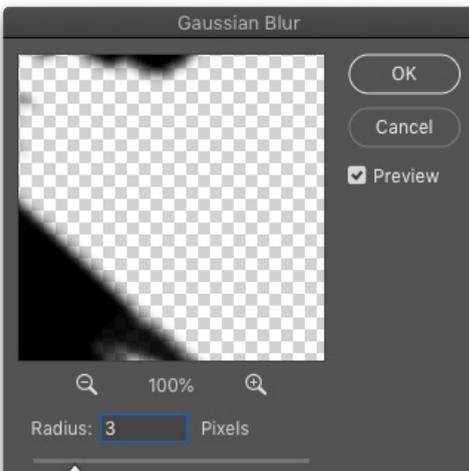
Step 20: Once you apply the Inner Shadow, you may notice some shadows that seem out of place around the areas of the parrot that we painted back in earlier on the layer mask. Here you can see the Inner Shadow is visible along the edge of one of the feathers I painted back in. Just go back and click on the layer mask thumbnail in that top parrot layer, and paint with black over those affected areas to hide them.



Step 21: Finally, we're going to add another shadow effect to add some more depth to the wing tip elements. Hold down the Command (PC: Ctrl) key and click on one of the parrot smart object thumbnails in the Layers panel to load the parrot shape as an active selection.



Step 22: Create a new blank layer in the Layers panel and place it just above the Background layer. Press D to set the Foreground to black, and then press Option-Delete (PC: Alt-Backspace) to fill the selection with black. Press Com-



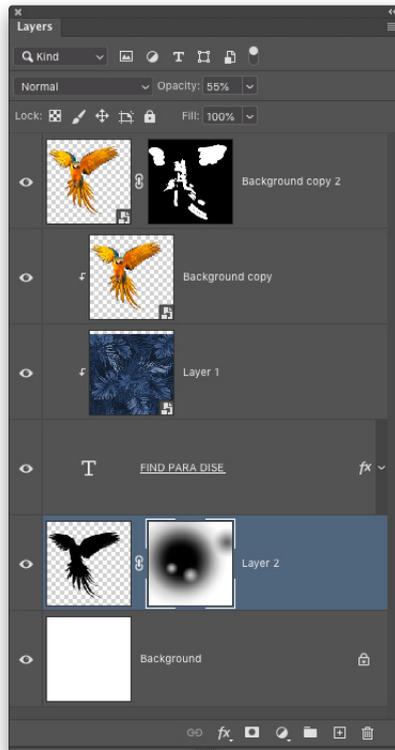
Step 23: Activate Free Transform by pressing Command-T (PC: Ctrl-T). Right-click inside the bounding box, and choose Warp. Click-and-drag in the upper-right area, pulling down and outward to bend the shadow layer away from the subject as shown here. Do this to the other areas, as well, varying the direction so the shadow appears more fluid and not the same distance all around the parrot. Press Enter when done. If you see any of that Inner Shadow appear on the wings, paint with black on the layer mask again to hide it.

Step 24: With the shadow layer active, go under the Filter menu, to Blur,



Step 25: Add a layer mask to this shadow layer, and then choose the Gradient tool (G). Click on the gradient preview thumbnail in the Options Bar, choose the Foreground to Transparent preset in the Gradient Editor, and click OK. Choose the Radial Gradient in the Options Bar, and set the Foreground color to black by pressing D then X. Then proceed to draw two or three gradients coming out from the center of the subject to just below the tail feathers. Drawing multiple gradients builds up the density of the gradient.

Finally lower the shadow layer Opacity to 55%. It may be necessary to bring back some of the shadow elements closer to the center where some of the feathers stick out. For that, just set the Gradient or Brush tool's Opacity to 50% and subtly paint back in any of those shadow areas. ■



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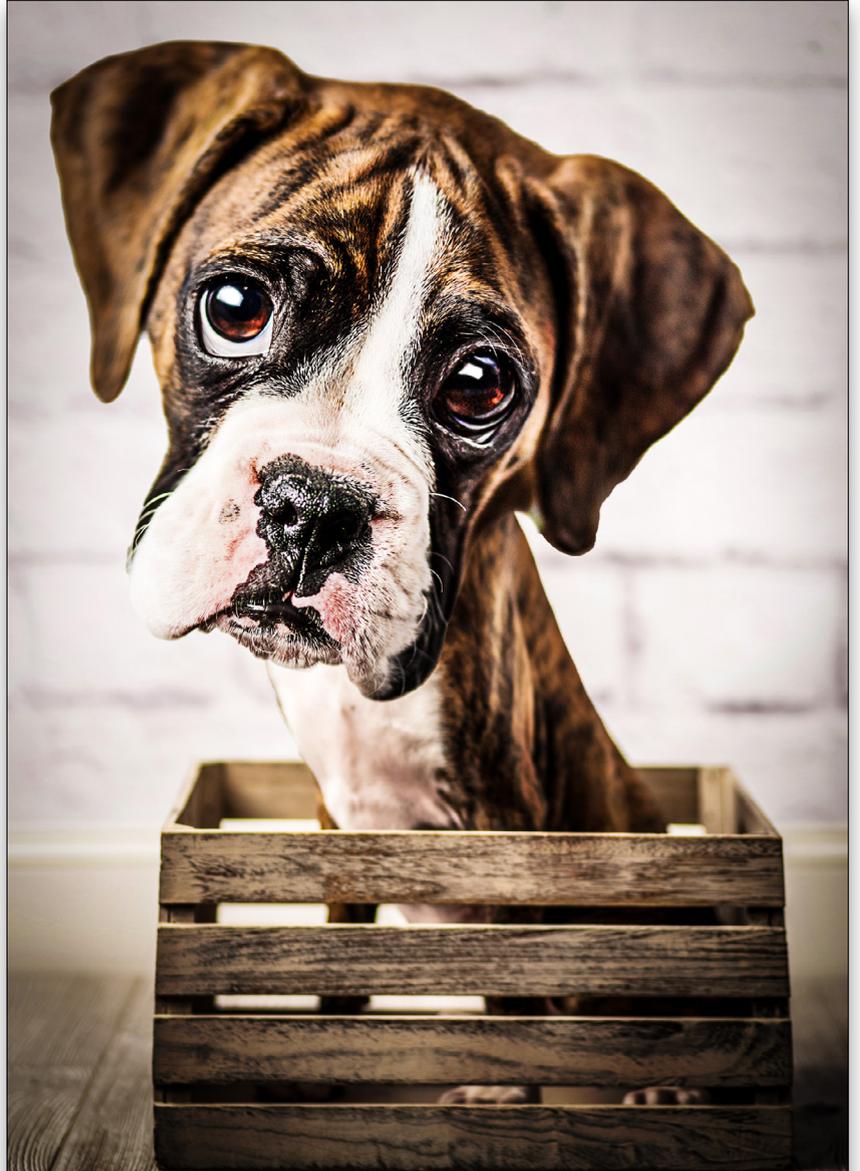


KIRK NELSON

Down & Dirty Tricks

CREATE YOUR OWN PET CARICATURE

Every pet owner knows that our special furry friends have a look that can melt our resolve at a glance: big brown eyes, folded ears, and tilted head. Before we know it we're handing over our dinner to the friend at our feet. But how to let others see our pets as we see them? One way is to craft a pet caricature that exaggerates the cutest parts, and creates that look we adore.



> PHOTOSHOP USER > AUGUST 2020

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 Enekas.Academy

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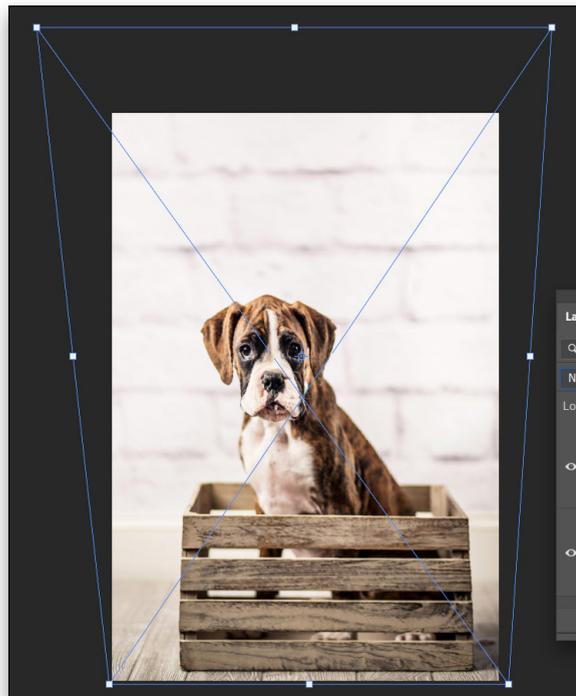
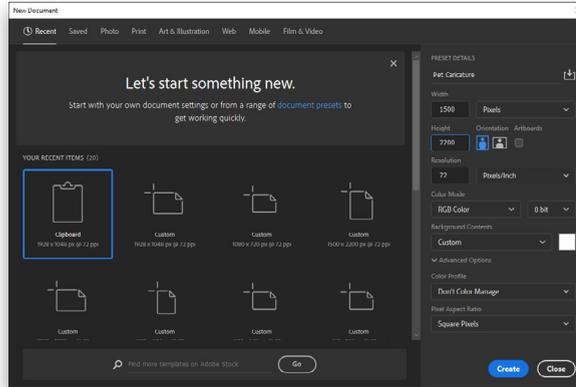


This project uses two stock images from Adobe Stock. If you don't wish to purchase these, it's fine to use the lower-resolution, watermarked versions to learn the techniques, and then apply the techniques to your own images afterwards.

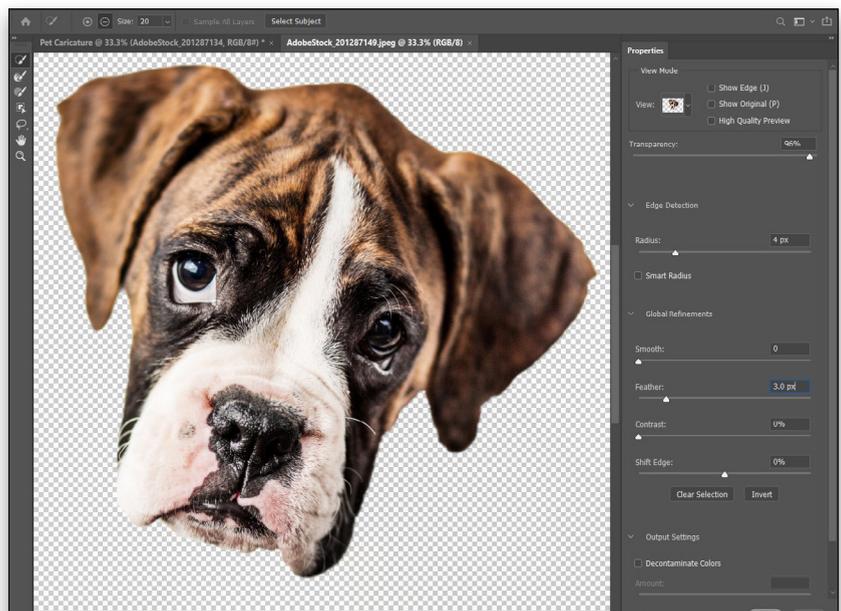
Step One: In Photoshop, create a new file with File>New. Name the document "Pet Caricature," set the Width to 1,500 pixels and the Height to 2,200 pixels, and click Create. Once the document is open, go to File>Place Embedded, choose the image you want to use, and click Place. (If you'd like to download the low-res watermarked version of this image to follow along, click [this link](#), log in with your Adobe ID, and click the Save to Library button. Once the image has downloaded, drag it from the Libraries panel [Window>Libraries] into the new document.)

Use the bounding box to fill the canvas with the image, and then Shift-click-and-drag the top-middle point upward to stretch the image. Then, Right-click on the image and choose Perspective. Drag one of the top corner points outward to widen the top of the image slightly as shown here. Press Enter to commit the transformation.

Step Two: Now we're going to use a second stock image that's a close-up of the same puppy. (You can click [here](#) to find and download the low-res preview. Double-click it in the Libraries panel to open it in Photoshop.) Use the Quick Selection tool (nested below the Object Selection tool [W] in the Toolbar) to select just the puppy's head. Click the Select and Mask button in the Options Bar, then adjust the Radius setting to 4 px and the Feather to 3 px. Click OK to complete the selection. Press Command-

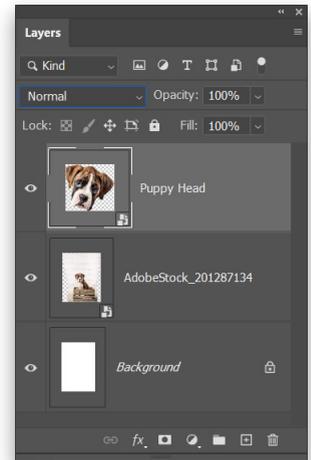


©Adobe Stock/MeganBentridge

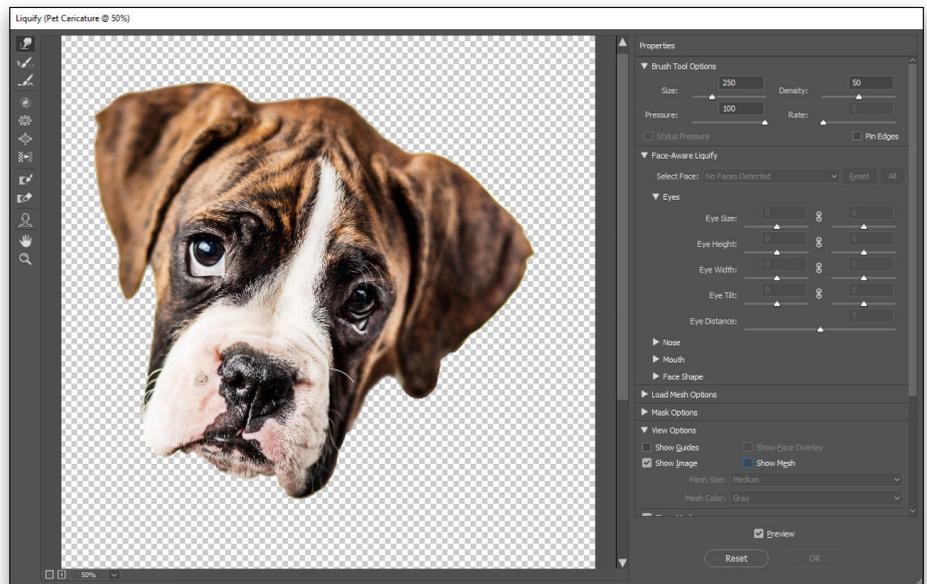


©Adobe Stock/MeganBentridge

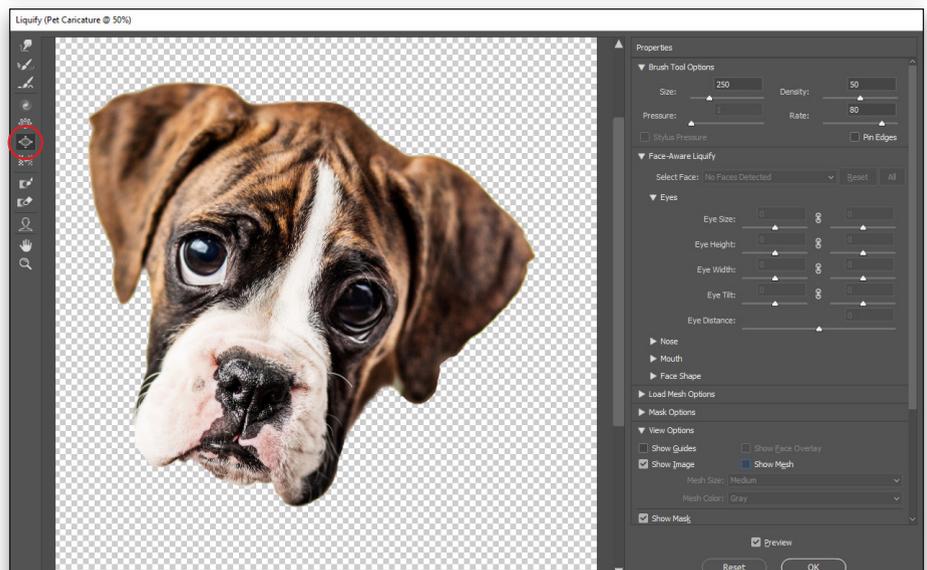
Step Three: Go back to the Pet Caricature document and press Command-V (PC: Ctrl-V) to paste the pixels in as a new layer. Double-click the name of the new layer and rename it "Puppy Head." Go to Layer>Smart Objects>Convert to Smart Object, and then press Command-T (PC: Ctrl-T) for Free Transform. Scale and rotate the head until it fits comically atop the much smaller shoulders. Press Enter to commit the transformation.

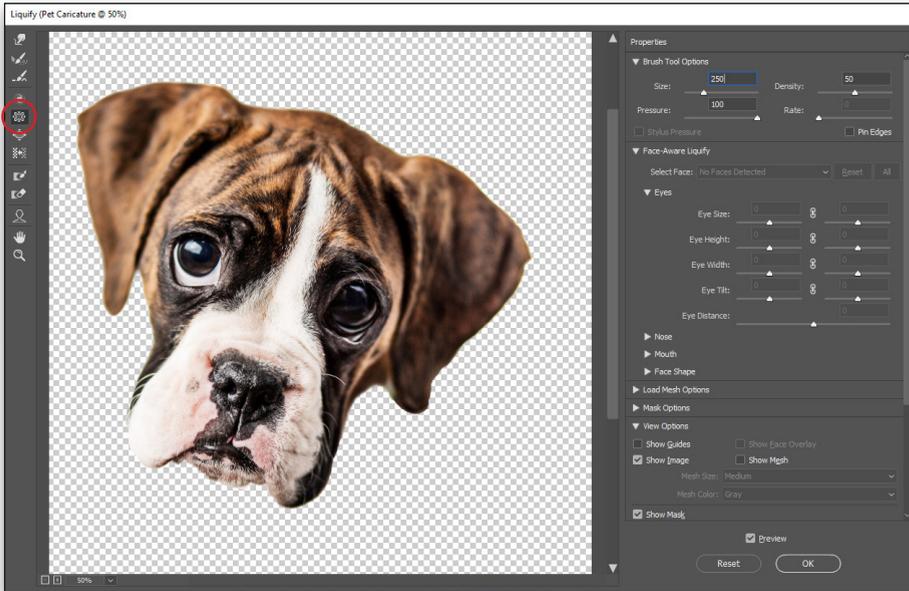


Step Four: Open the Liquify filter (Filter>Liquify) and expand the options for Face-Aware. This technology was written to recognize human faces, so it's asking a lot of Photoshop to recognize animal faces too. If it does, then you can use those settings to make the adjustments easier. It's more than likely that the puppy's face won't be detected and the adjustments will need to be made manually.

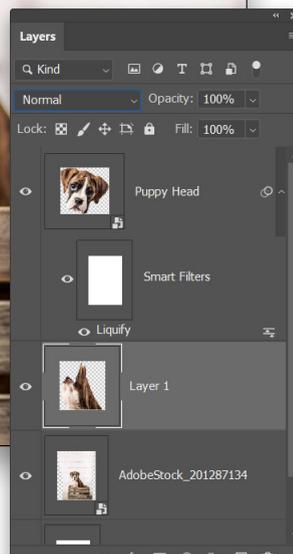
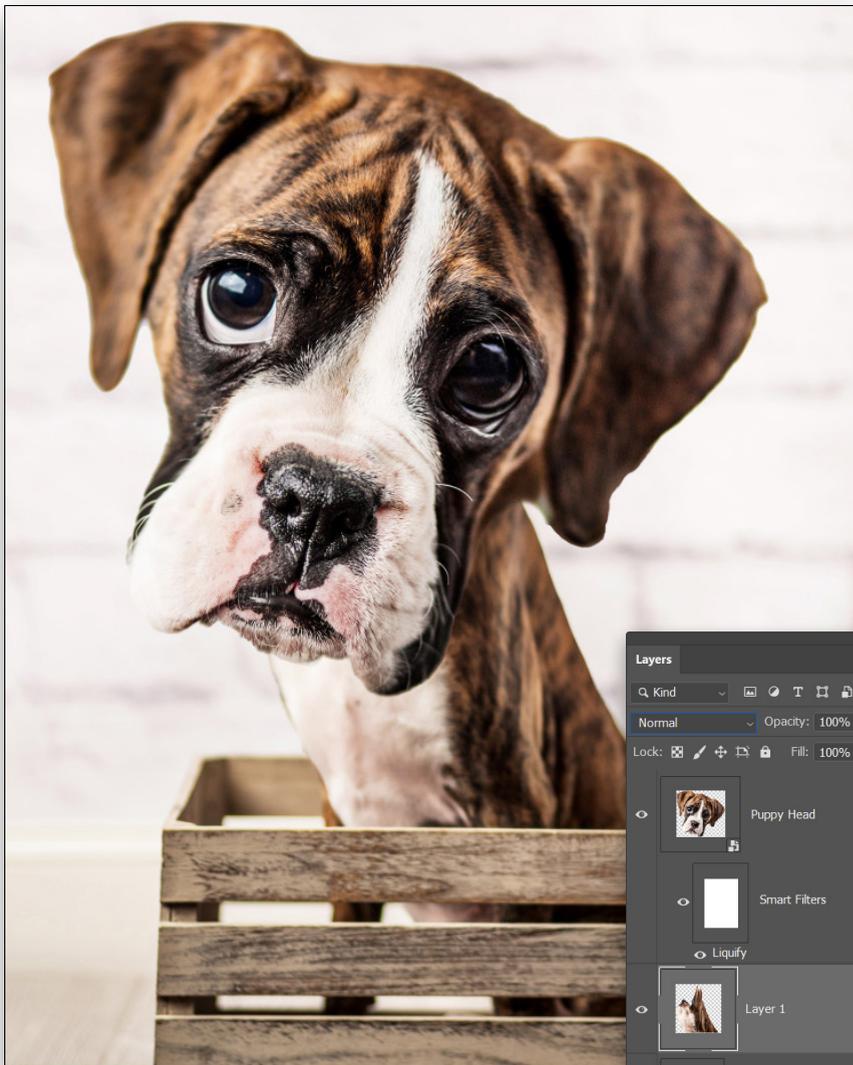


Step Five: Grab the Bloat tool (B) and use the Bracket keys on your keyboard to size it up to encompass the entire eye on the left. Then click at the center of the pupil to expand the eye; the longer you hold the mouse button, the more it will bloat the subject. Add more as needed, but be aware it's easy to overuse this tool, so be judicious with the application. Use the Bloat tool on the other eye, the pup's jowls, and the far extent of the ears to exaggerate their sizes. Don't click



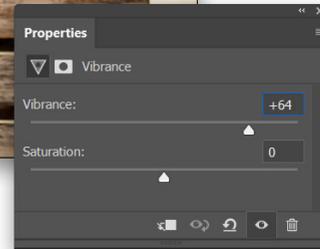
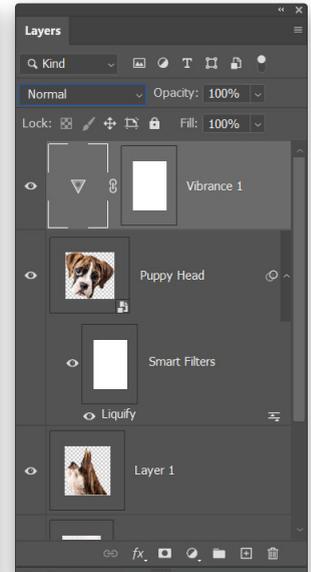
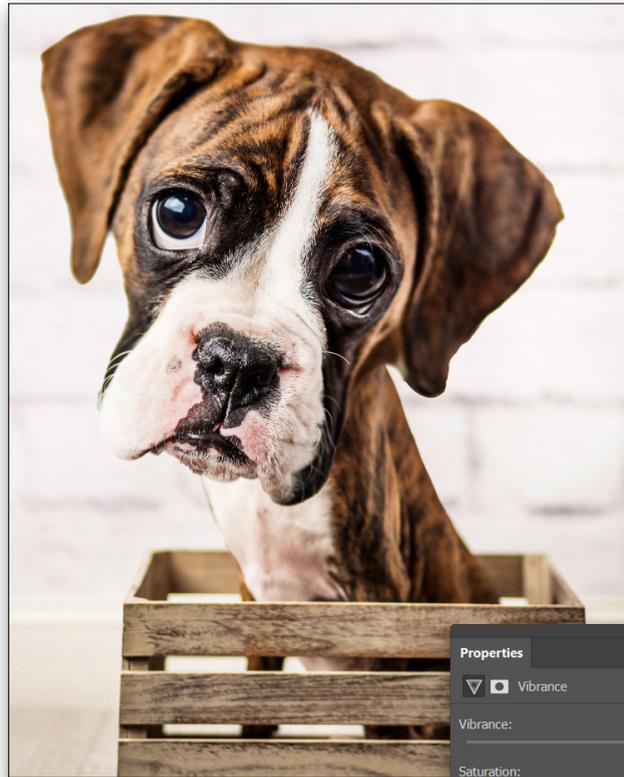


Step Six: Switch to the Pucker tool (S) to shrink the nose down a bit. Then use the Forward Warp tool (W) to push in the ridge on his crown and the upper part of his cheeks to accentuate the enlarged jowls. If the adjustments begin to look ragged, use the Smooth tool (E) to help even things out. Use the Bracket keys as needed to adjust the brush size, and make changes in small increments to build up the effect. When finished, click the OK button to apply the Liquefy adjustments.

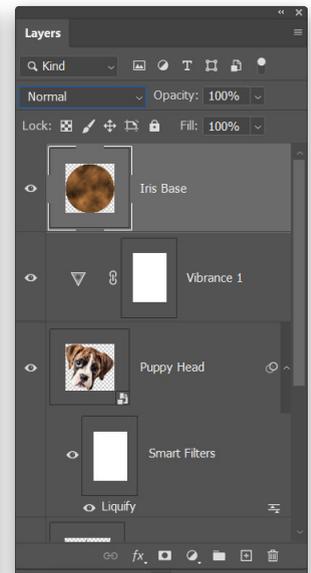


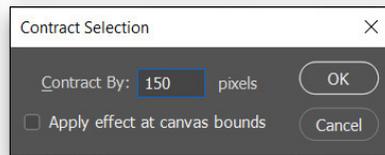
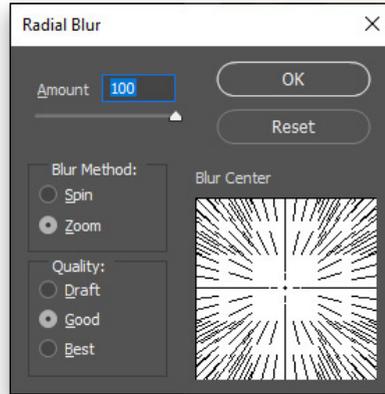
Step Seven: Make the original puppy layer the active layer, and use the Quick Selection tool to select the body portion of the pup. Press Command-J (PC: Ctrl-J) to copy the selection to a new layer, and go to Edit>Transform>Warp. Pull the top corners upward to stretch the torso and then inward to squeeze the body just a bit so it better connects to the new oversized head. You can also click-and-drag directly inside the bounding box to warp areas of the body. Press Enter

Step Eight: Add a Vibrance adjustment layer (Layer>New Adjustment Layer>Vibrance) above the Puppy Head layer. In the Properties panel, increase the Vibrance to +64 to enhance some of the color and contrast of the image.

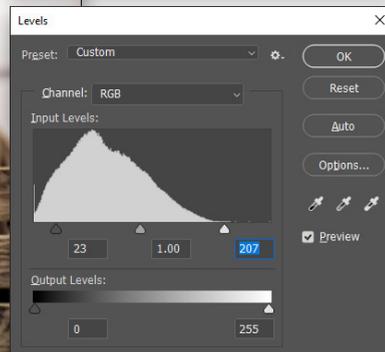
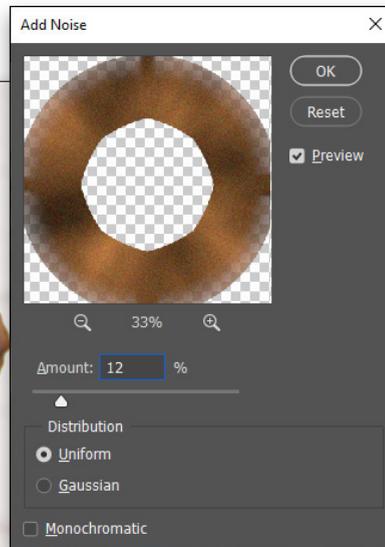


Step Nine: Add a new layer named "Iris Base" at the top of the layer stack. Use the Elliptical Marquee tool (nested below the Rectangular Marquee tool [M] in the Toolbar) while holding the Shift key to create a circular selection in the middle of the canvas. *Tip:* Press-and-hold the Spacebar to reposition the selection while you're drawing it. Press D then X to set the Background color to solid black. Click on the Foreground color swatch, and click on a light brown on the pup's fur to sample it. Click OK to close the Color Picker. Go to Filter>Render>Clouds to fill the selection with a cloud texture.





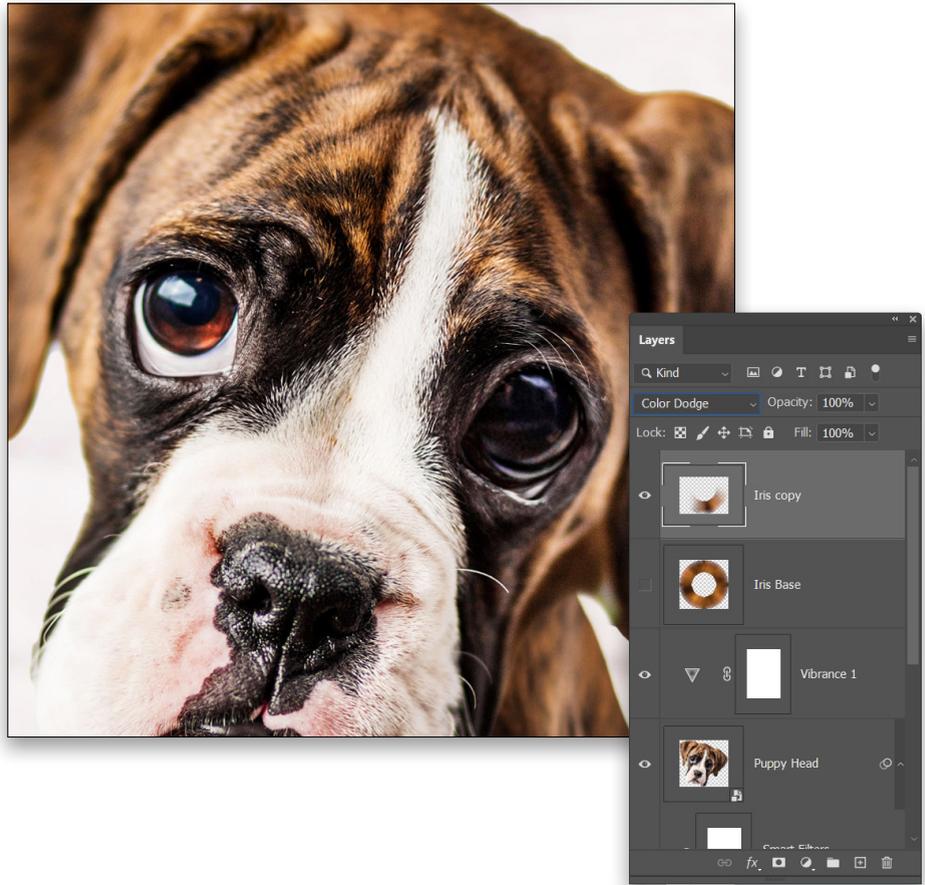
Step 10: Keep the selection active, and go to Filter>Blur>Radial Blur. Set the Blur Method to Zoom and Amount to 100, and click OK. After applying the blur, go to Select>Modify>Contract, and contract the selection by 150 px. Click OK. Tap the Delete (PC: Backspace) key to remove the center portion of the circle.



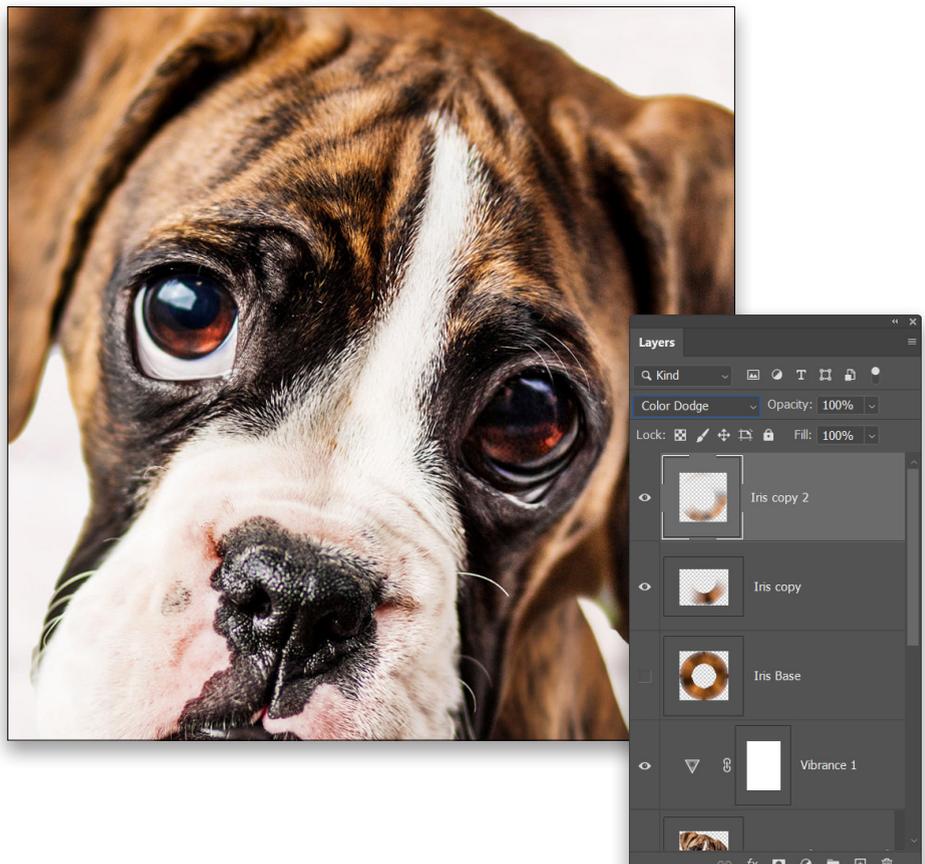
Step 11: Press Command-D (PC: Ctrl-D) to deselect. If the edges of the ring look soft, duplicate the layer with Command-J (PC: Ctrl-J) and follow that with Command-E (PC: Ctrl-E) to merge the two layers together. Add a bit of noise to the ring by going to Filter>Noise>Add Noise and using an Amount of 12%. Click OK, and then increase the contrast by going to Image>Adjustments>Levels and pulling in the outer handles below the histogram just enough to pop the contrast.

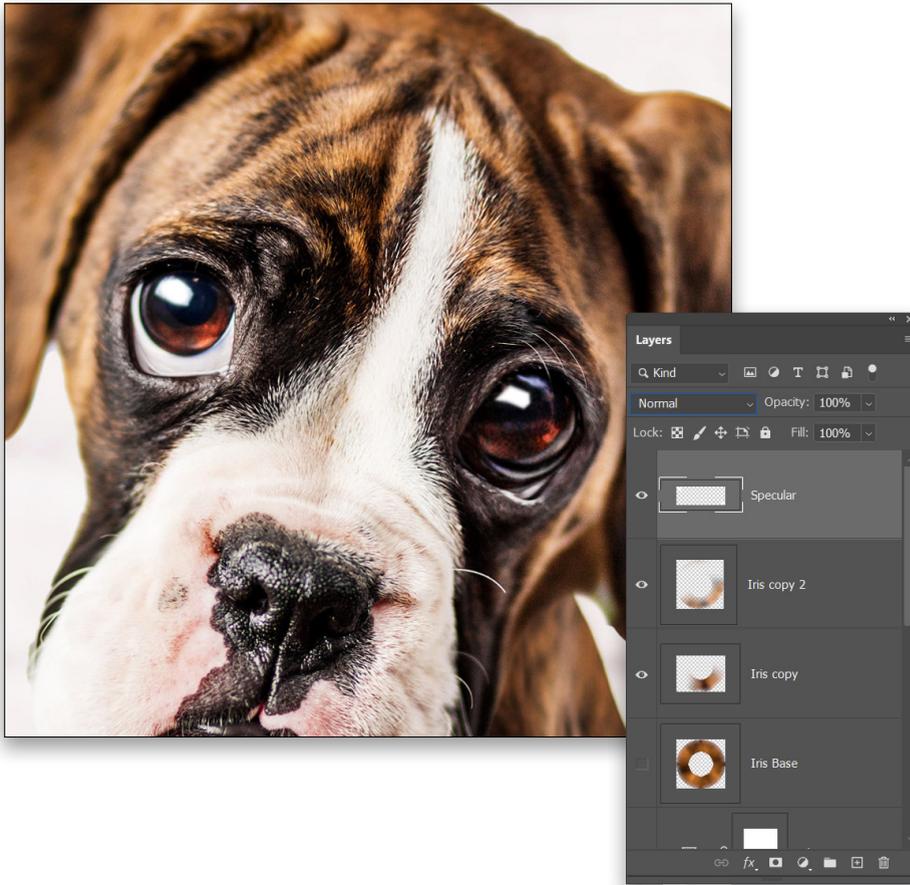


Step 12: Duplicate the Iris Base layer, then click the Eye icon next to the original Iris Base layer in the Layers panel to hide it. Use Free Transform to scale the copy down to fit over the eye on the left. Press Enter to commit the transformation, and change the layer blending mode to Color Dodge near the top left of the Layers panel. Use the Eraser tool (E) set to Brush in the Options Bar with a soft round brush to remove the color areas that overlap the pupil and around the 10 o'clock position of the iris, right behind the specular highlight.

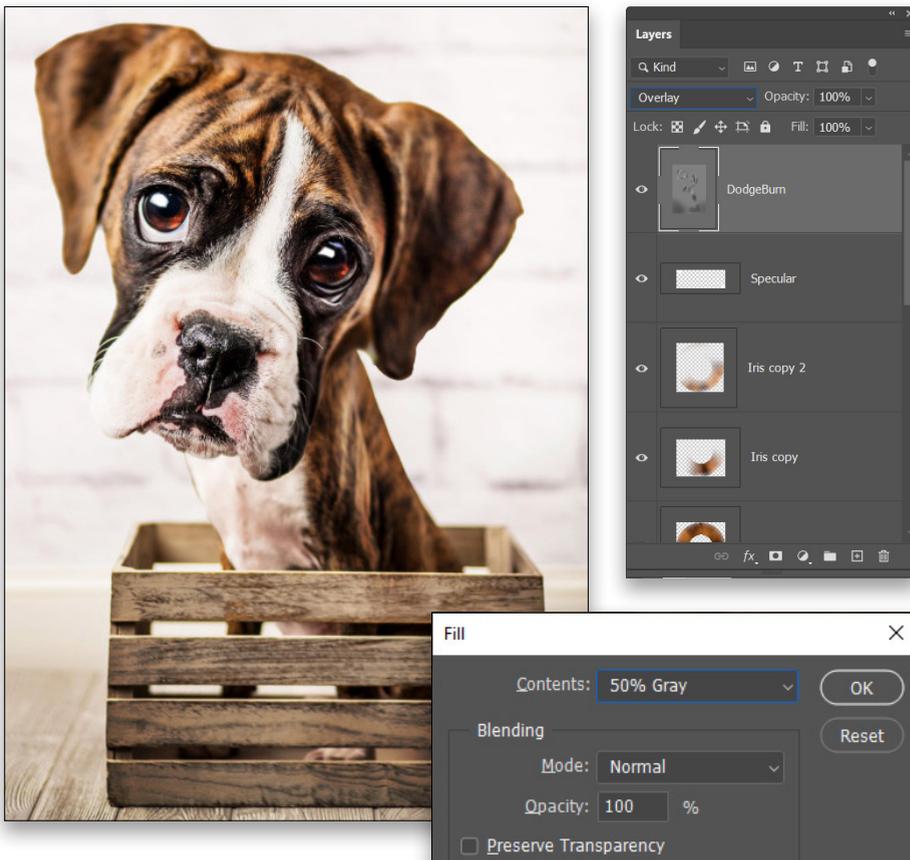


Step 13: Make another copy of the Iris Base for the other eye, and make sure the duplicate is visible. Repeat the process of scaling it to fit, setting the blending mode to Color Dodge, and erasing the unneeded portions.





Step 14: Add a new layer named “Specular” above the Iris Ring layers. Use the Polygonal Lasso tool (nested below the Lasso tool [L] in the Toolbar) to craft a selection that’s somewhat rectangular in shape on the eye on the left. Click the starting point to create the selection, then hold the Shift key and click on the other eye to start a rectangular selection on that eye, as well. Once the two selections are complete, press D to set the default colors, and then press Command-Delete (PC: Ctrl-Backspace) to fill those selections with white so it appears as if the eyes are reflecting the light from a nearby window. Cancel the selection with Command-D (PC: Ctrl-D). If the specular highlights appear too sharp, use Filter>Blur>Blur More one or more times.



Step 15: Add a new layer named “DodgeBurn” at the top of the layer stack. Go to Edit>Fill, select 50% Gray in the Contents drop-down menu, and click OK. Set the layer’s blending mode to Overlay to render the gray invisible. Then use the Dodge tool (O) to brighten the highlight areas of the pup’s face. Follow that with the Burn tool (nested below the Dodge tool in the Toolbar) to darken the shadow areas.



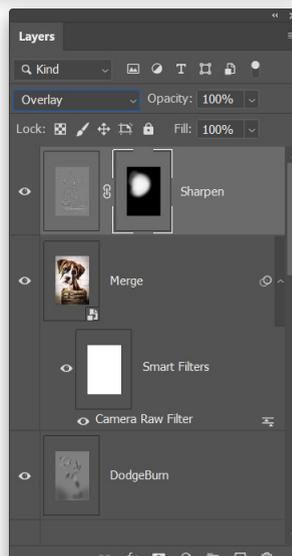
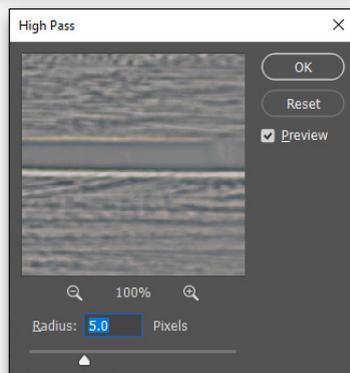
Step 16: Hold down the Option (PC: Alt) key and go to Layer>Merge Visible to create a merged layer at the top of the layer stack. Go to Filter>Convert for Smart Filters, and then go to Filter>Camera Raw Filter. In the Basic panel, set Shadows to -9, Whites to +28, Clarity to +25, Dehaze to -4, and Vibrance to +16. Then in the Effects panel, set the Vignetting to -40. Click OK to apply the filter.



Step 17: As a final detail, create another merged layer at the top of the layer stack, name it “Sharpen,” and convert it to a smart object. Then go to Filter>Other>High Pass, use a Radius of 5 pixels, and click OK. Set the blending mode to Overlay to hide the gray areas and just allow the sharpening effect of the filter.

Hold down the Option (PC: Alt) key and click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. This will hide the Sharpen layer behind a mask filled with black. Then use a large round Brush (B) with white color to reveal the sharpening effect on the face of the puppy. You know you’re done when you look at the finished image and just go, “Awwww!”

As caricatures go, crafting pet caricatures are more flexible and “forgiving” than human caricatures. The key is to understand which elements to exaggerate. There’s a common set of features such as the eyes that will almost always be exaggerated, but after that the choice really depends on the type of pet, and the type of photo with which you’re working. In any case, crafting a fun pet caricature is a great addition to your Photoshop toolbox. ■



Discuss this Issue



MARK HEADS

Perfect The Match

Color Editing to Create Product Options that Don't Exist Yet!



آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی هنری



Which came first?

The chicken or the egg?

Well, for many of us the answer is whatever the client ordered. One role for many editors out there is to make marketing materials for products that aren't actually being produced yet so clients can generate interest, test the potential of their products, and even begin taking orders. Oftentimes, these products need to be shown in a variety of colors. This has been a common practice for years with regard to makeup, fashion, automotive, paint, and just about anything that needs to show a variety of color options.



A company might start with a photoshoot of a prototype to share with potential customers, investors, etc. In the examples to the left and the previous page, you can see how the sunglasses, or the product, have been modified to show potential color options for tinted lenses. Normally, the original image will be delivered to the designer along with some type of art direction that includes markups and reference colors, as in the example above.

Something as vague as this isn't uncommon, but in other cases you might receive very specific color values in the form of a Pantone swatch, an RGB value, etc., depending on with whom you're working and what system they use for color. It could even be as crazy as receiving a CMYK mix or a web hexadecimal value, which is a color code used in websites. A company once actually sent me paint swatches from their local hardware store and said, "Use these colors."

As production professionals, we're expected to translate all that info into a final version that's accurate enough to match the actual product when it gets made for real. Let's go through multiple options for real-world color matching in product shots, from tricks for eyeballing the final color all the way up to diving into the numbers.

Technique #1: Colorizing from Nothing

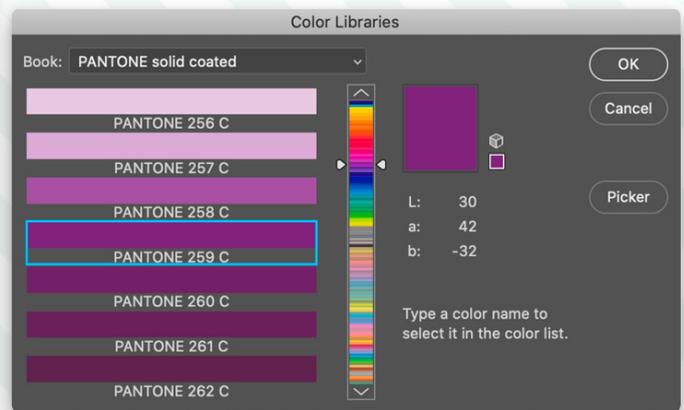
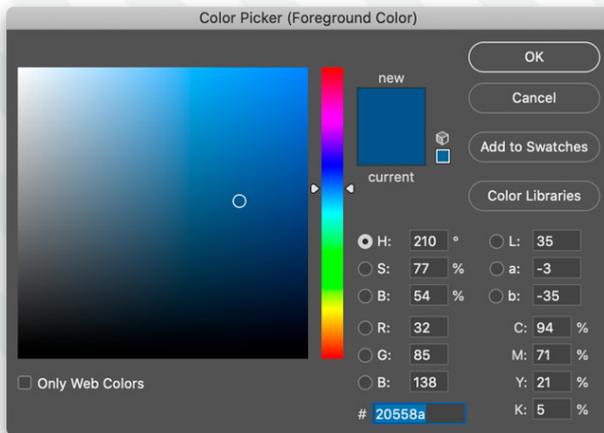
It's not uncommon that we have to apply a color to an image that has no color. Now this might not be the case for your shots, but there are still a few handy tips to learn here; essentially, if you can create a grayscale area of what needs to be colored, you have a luminosity map representing the shape of the product surface.

The water bottle on the next page is a great example of a blank product a

If we start with a selection of the bottle and fill it with the sample color that the client sent, there are a few challenges that we'll need to solve.

If you'd like to download the low-res watermarked version of this image to follow along, click [this link](#), log in with your Adobe ID, and click the Save to Library button. Double-click the image in the Libraries panel (Window>Libraries) to open it in Photoshop. In the Layers panel, double-click the Background layer's name and rename it "Original Bottle."

Step One: Let's say the client sends us a simple note: "Make it PANTONE 259C; it's a purplish color." First, we need to find that color in Photoshop to work with it. To look up a Pantone color in Photoshop, first access the Color Picker by clicking on the Foreground color swatch near the bottom of the Toolbar. By default, the Color Picker is set to the HSB spectrum as shown below. If you click on the Color Libraries button on the right, it changes to a series of color strips. At the top, there's a pull-down menu where you can select from which Color Book you want to work; in this case, it's PANTONE Solid Coated. With any swatch highlighted, type in the number for the Pantone value, and it automatically jumps to that color swatch. In this example, type "259" and it'll automatically go straight to that swatch. Click OK to make it your Foreground color.



Important Note! Not all Pantone values are available within Adobe programs. In fact, the Pantone Color of the Year 2020 is Classic Blue, and that swatch doesn't exist inside Adobe applications. To get those Color Book libraries updated, you have to buy the official software from Pantone, or if you own a printed Pantone

Color Formula & Guides

The Pantone Color of the Year 2020 can be found in the following color systems:

FASHION, HOME + INTERIORS (COTTON) PANTONE 19-4052 Classic Blue TCX	PANTONE MATCHING SYSTEM™ – Best Cross-Reference PANTONE 2154 C	FASHION, HOME + INTERIORS (PLASTIC) PQ-19-4052TCX																
CMYK for PANTONE 19-4052 TCX simulation*: <table border="1"> <tr><th>C</th><th>M</th><th>Y</th><th>K</th></tr> <tr><td>100</td><td>76</td><td>25</td><td>0</td></tr> </table>	C	M	Y	K	100	76	25	0	CMYK for PANTONE 2154 C simulation*: <table border="1"> <tr><th>C</th><th>M</th><th>Y</th><th>K</th></tr> <tr><td>100</td><td>65</td><td>0</td><td>27</td></tr> </table>	C	M	Y	K	100	65	0	27	Get Classic Blue in ASE file format for Adobe® Applications.
C	M	Y	K															
100	76	25	0															
C	M	Y	K															
100	65	0	27															
sRGB under D65 for PANTONE 19-4052 TCX simulation*: <table border="1"> <tr><th>sR</th><th>sG</th><th>sB</th></tr> <tr><td>15</td><td>76</td><td>129</td></tr> </table>	sR	sG	sB	15	76	129	sRGB under D65 for PANTONE 2154 C simulation*: <table border="1"> <tr><th>sR</th><th>sG</th><th>sB</th></tr> <tr><td>0</td><td>70</td><td>128</td></tr> </table>	sR	sG	sB	0	70	128					
sR	sG	sB																
15	76	129																
sR	sG	sB																
0	70	128																
HTML for PANTONE 19-4052 TCX: 0f4c81	HTML for PANTONE 2154 C: 004680																	

*CMYK values are approximate and were established under specific criteria. To be used as a starting point only. When reproducing these colors in CMYK, please have the printer adjust them visually on the specific substrate and within your printing parameters so that the best possible simulation to the color is achieved.

Please note: The color may appear different under various light sources due to metamerism. This metamerism is to be expected between multiple substrates due to varying methods of product manufacturing.

and possibly CMYK values for different use cases. Do a little Internet searching, though, and you can quickly find the values you need on the Pantone.com website.

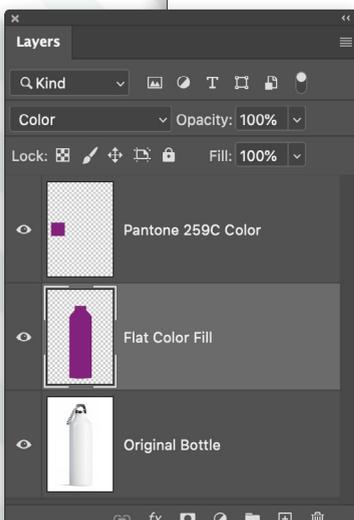
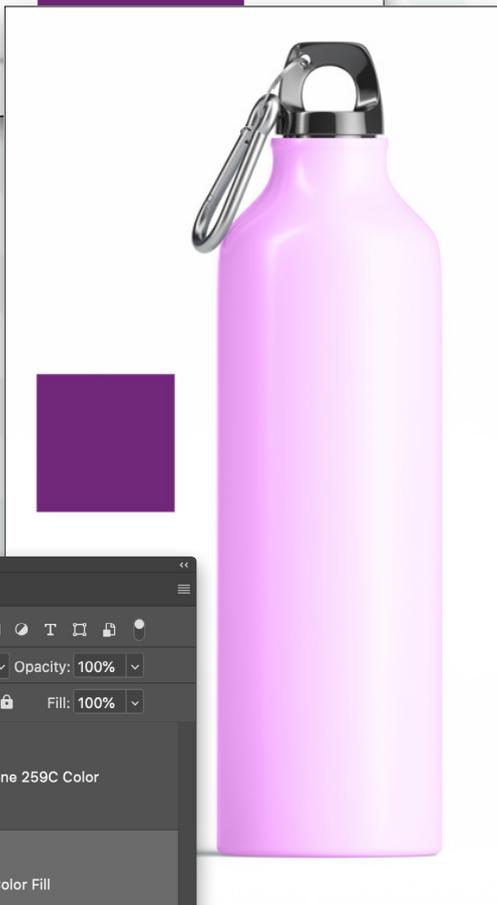
Step Two: Back to colorizing! So now that we have the “purplish color” guidance from the client loaded as our Foreground color, we need to make a selection of the water canister, and then fill it with the suggested color. For the purposes of this tutorial, just use the Quick Selection tool (nested below the Object Selection tool [W] in the Toolbar) to make a rough selection of the bottle, add a new layer named “Flat Color Fill,” and then press Option-Delete (PC: Alt-Backspace) to fill the selection with the Pantone color.

The problem here is that it’s simply a flat hue value, and it doesn’t look convincing, because real-world products have a shape that’s defined by light and shadow. The darks, the median, and the highlights of the product are what give it depth. This can make color-matching tricky because you need to match your target color to a median value in the object so that shadows and highlights are extensions of that hue’s appearance.

One technique you can use to help you eyeball the level of accuracy is to create a new layer at the top of your Layers panel and fill a small square selection with the target color. Let this “color swatch” float directly above the canister as a reference for your target color. Name the layer to represent the target color.

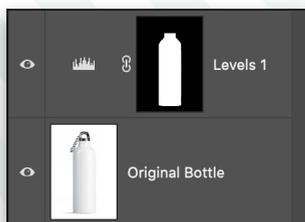
Step Three: The simplest way to color match is through a mixture of blend modes and adjustment layers. If you’ve colorized a black-and-white photograph before, you probably painted on a new layer that was set to the Color blend mode in the Layers panel, or set your Brush tool (B) to Color in the Options Bar. Unfortunately, that doesn’t do a good job for our example.

Each blend mode will give you a different result. You could try Multiply, Darker Color, Hard Mix, Overlay, or any of the options available in the blend mode pull-down menu near the top left of the Layers panel, but with this sample blank product, you’ll find most of them don’t do you any good. The reason is that blend modes aren’t very effective on pixels that are near to white or black. Any form of colorization using blend modes requires some shades of gray. That’s why in the water bottle example with the Color blend mode, the shadowed side of the product is picking up some of the hue, but the rest of



Step Four: What we need to do is darken the bottle so that there are more midtone values that can be colorized. Command-click (PC: Ctrl-click) on the Flat Color Fill layer thumbnail in the Layers panel to load it as a selection, and then click the layer's Eye icon to hide it for now. Click on the Original Bottle layer to make it active and add a Levels adjustment layer (Layer>New Adjustment Layer>Levels).

The active selection of the bottle will create a mask for that area on the Levels adjustment layer. Now, as you adjust the tonality of the image (see the next step), it'll adjust the contrast or shade of the image.



In this technique, it's key that the body of the bottle is gray-scale. If you have any tint of color in the original product image, say reflections from a painted wall or someone on set wearing a brightly colored shirt (I swear if my assistant wears a neon-yellow shirt on set again...!), then you may want to desaturate that area first to make sure it's all shades of gray. Simply click on the image layer and press Shift-Command-U (PC: Shift-Ctrl-U).

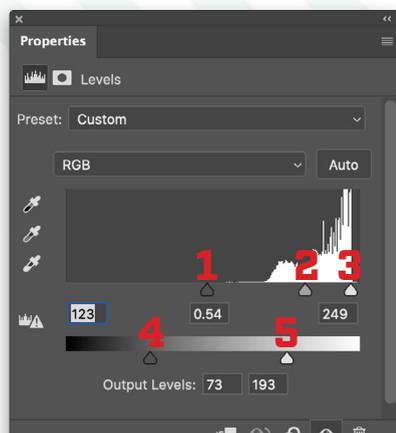
Step Five: In the Levels Properties panel (Window>Properties), we'll make a few adjustments based upon the starting appearance of the bottle; for example, the parts that are very bright and white need to be darkened. Here are the settings we used, as well as a description of how each slider affects the image.

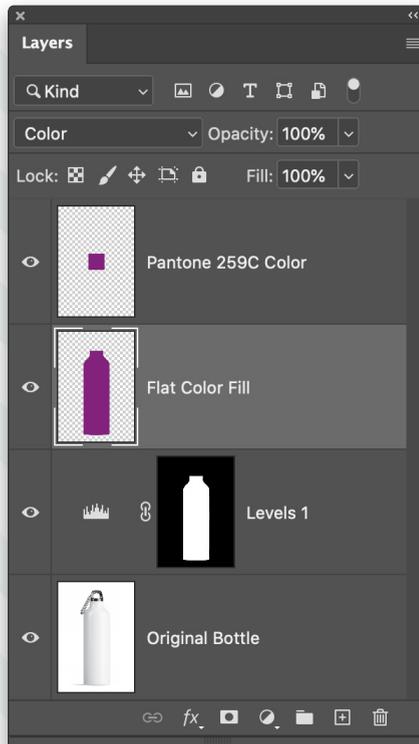
1. Low-key slider increases the dark tonal contrast.
2. Gamma slider shifted to the right allows more pixels to exist in the lower half of the tonal range, reducing the exposure and making all those pixels darker.
3. High-key slider increases the bright tonal contrast.
4. Low-frequency output target means that no pixel can be darker than this shade in the masked area.
5. High-frequency output target means that no pixels can be brighter than this shade in the masked area.

This technique not only allows us to increase the contrast without losing our highlights and shadows, but also to limit the overall output range of grays. This way we won't end up with any pixels near to a pure white or black value, which won't take the purple color effectively.

Levels is a great way to affect tonality and control the input/output values independently of one another. This is a bit more complicated to do with Curves, but you could technically accomplish the same effect if you're more comfortable with that tool.

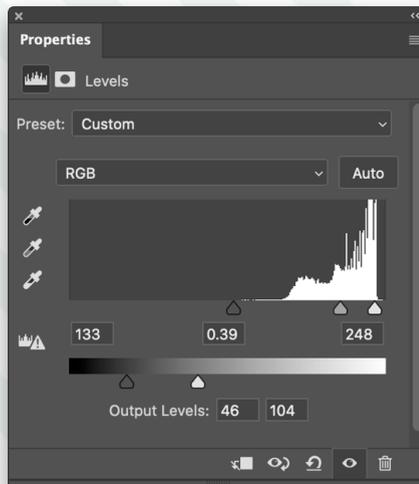
In the before and after example shown here, you can see how using Levels has reduced the overall tonality and exposure to a lower gray value, but by increasing the contrast, we still have visible highlights and shadows on the bottle. This allows us to keep shape and form.





Step Six: Now if we go back to our Layers panel and turn on (click the Eye icon) our Flat Color Fill layer derived from the Pantone swatch, it will colorize the bottle more effectively. This is a good time to experiment with the various blend modes to see which one provides the best result.

If we try our original blend mode, Color, we can see the color is more evenly applied than before, but it's still quite bright compared to the target color.



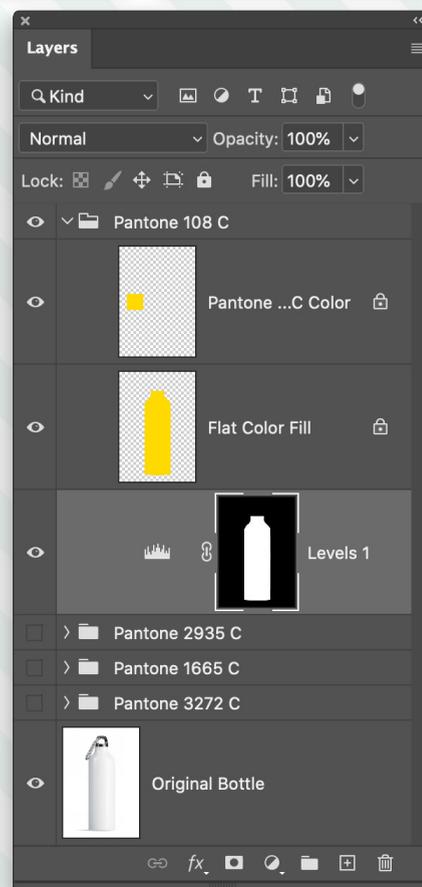
Step Seven: Let's use the layer with the target color swatch to help us eyeball the level of accuracy. Go back to your Levels adjustment layer and adjust the input/output targets in the Properties panel. Here you can see how closely the swatch and the bottle are beginning to match. If you compare the adjusted Levels values to our original values, you can see we decreased the span of the Output Levels and made it a darker range. We also made adjustments to the Input Levels to ensure that there's enough contrast to keep the highlight on the right side of the bottle; otherwise, the shape would look too flat with



Step Eight: What's great about this technique is that you now have a template for any other color varieties of the product. Click the top layer in the Layers panel, and then Shift-click the Levels adjustment layer to select the three layers above the Original Bottle layer. Press Command-G (PC: Ctrl-G) to place them in a layer group, and rename the group using the name of the Pantone color.

Now each time you need a new color for the bottle, simply press Command-J (PC: Ctrl-J) to copy the layer group, and then make adjustments as needed. Be sure to name the layer group for the target color; that way you don't lose track in your working file! And be sure that, while you're working on a group, you turn off all the other groups.

Whatever color value you're given, simply replace the Flat Color Fill layer with the new target color, and then adjust the Levels for best results. Once you have the right layers in place, this is completely nondestructive, and a very fast method. *Tip:* After you select your new Foreground color, you can fill the pixels on a layer, while preserving its transparency, by holding the Shift key when you press Option-Delete (PC: Alt-Backspace).



Using Non-Pantone Colors

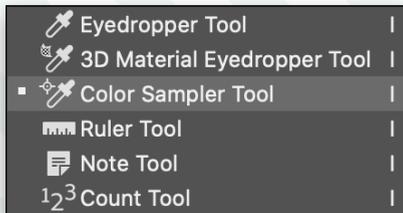
What if your client gives you a color to match that's not a Pantone swatch, such as a color swatch from their local hardware store or an image from the Internet? In the end, it's all about sampling that color, preferably in Photoshop, and applying it to your product's image. As long as you can sample the color value, you should be good to go. These days there are even apps for your phone, such as Adobe Capture, that will let you take a photo of anything, and it will give you the color



But What About Accuracy?

If you're this far into the article (and I hope you are), I imagine there were a few people gritting their teeth every time I wrote "eyeball the level of accuracy." Truth be told, there are a *lot* of things relating to color accuracy. I wrote all about it in an article called "The Science of Color" in a past issue of *Photoshop User*. If you want to go really deep, check out my KelbyOne course on [A Guide to Commanding Color!](#)

Let's focus on the key thing for color accuracy: measuring both the source and target color properties. It's a great way to test how good you can actually match a color by eyeballing it. For this, you're going to need the Color Sampler tool (nested below the Eyedropper tool [I] in the Toolbar) and the Info panel (Window>Info). The Color Sampler tool allows you to place targets on your canvas at specific coordinates by simply clicking on the canvas.



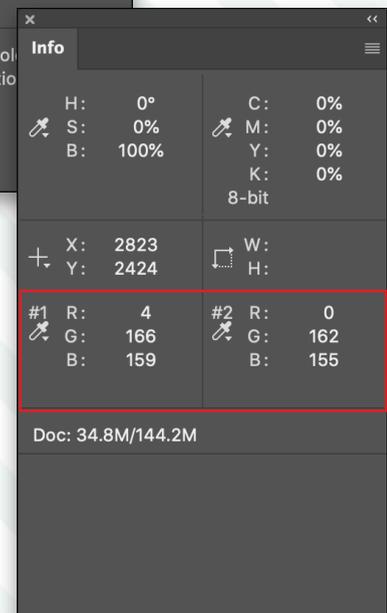
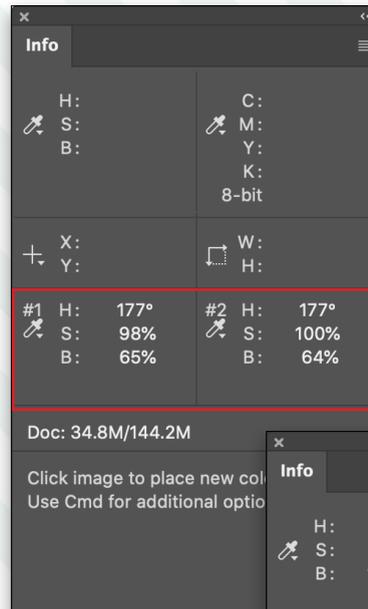
Each Color Sampler target you place on the canvas will have a number next to it. The corresponding number in the Info panel shows you the values for the colors below that target. Here you can see we placed a target on the bottle and one on the reference color swatch. In the Info panel, note that you can change the reading from HSB to RGB (or a number of other options) by clicking on the eyedropper icon below each Color Sampler number.

For best results, notice that the #1 target on the canister isn't in the shadows or highlights, but, rather, is in a good median part of the image. This is the best place to attempt to match your target color.



Click on the Flat Color Fill layer and compare the two values for the Color Sampler targets. If you find that your color is off from the target color, either adjust your Levels settings to try and align it more closely with the target, or introduce other adjustment layers, such as Hue/Saturation or Curves. (Be sure to place any adjustment layers *below* the layer with the reference color swatch and *above* the Flat Color Fill layer; otherwise, the adjustment will affect the reference color swatch, as well.)

It's best to first try to match the HSB values in the Info panel, then check your RGB values. RGB is really good for a quality check, but it's much more challenging to mix and align the source color to the target color. Also, while the Flat Color Fill layer is active, jot down the numbers for the Color Sampler target on the reference color swatch so you know what numbers you're trying to match when you're altering the values of any adjustment layers.



You should use these Color Sampler measurements for editing accuracy with all the techniques shown in this article.

Technique #2: Starting with an Existing Color

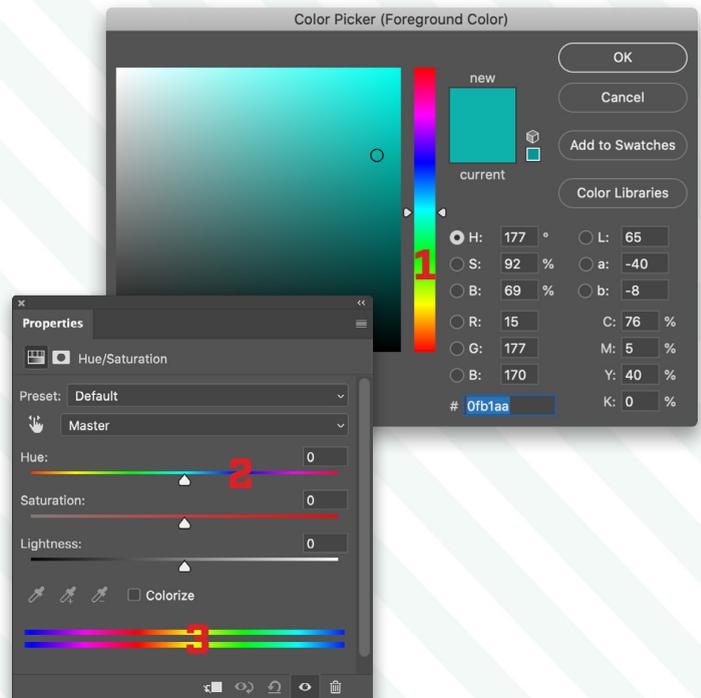
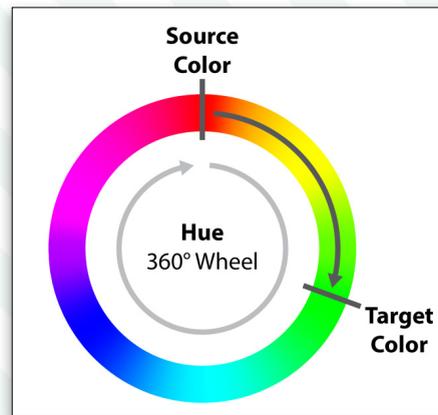
In other situations, you may be given a product shot that has color, similar to the example of the sunglasses at the beginning of this article. This is your prototype; sometimes it might be a photo and sometimes it could even be a 3D rendering. This technique differs from the previous water bottle example in that we aren't going to reduce the color to gray and then build a color back in. The reason for this is that if a product shot already has a color in it, we can simply move that color to a new value, based on the hue wheel. The concept is actually quite simple. Here are the rules:

- All prismatic colors exist on the hue wheel.
- Hues are measured on a 360° wheel (0° is the same color as 360°).
- If you know the value of the original product color in hue degrees and your target value in hue degrees, you can push the distance between them to arrive at the target color.
- White and black are examples of no color, therefore these are represented by brightness.
- Saturation is the density of a chosen hue.

We can find this hue wheel in Photoshop's Color Picker or in the Properties panel of a Hue/Saturation adjustment layer. Labels 1, 2, and 3 in the images here show the various areas where the hue wheel has been split and turned into a strip. You'll notice the color strips are the same color at both ends. Whether you slide a hue controller to one end or the other, that end point will always be the same color.

Let's look at how we can match colors in an image that already has an existing color.

Step One: Here's our starting product. (You can click [here](#) to download the preview image from Adobe Stock.) Some of the same rules apply here for sampling the colors that you're trying to match; for example, when sampling a color on the product, make sure you're basing it on a main area of color that's a median value and not a



©Adobe Stock/veguard



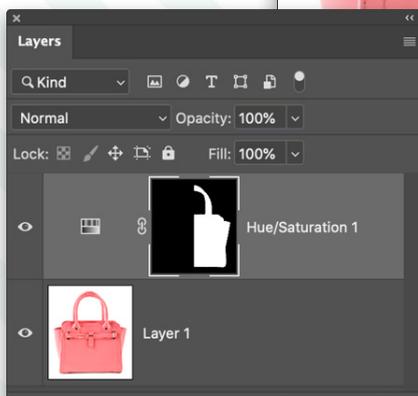
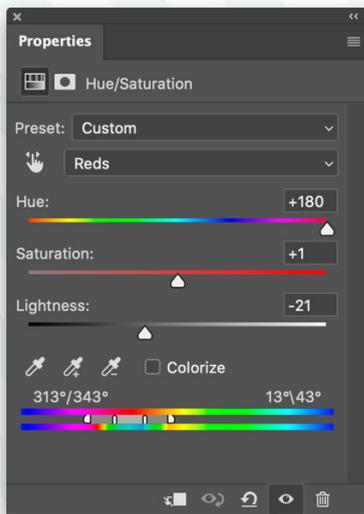
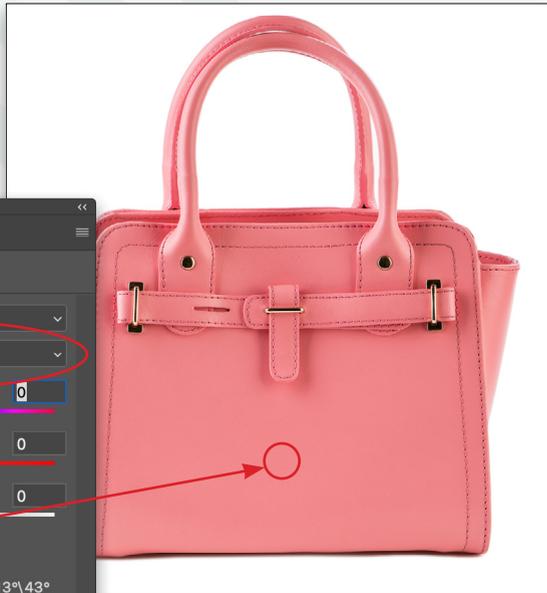
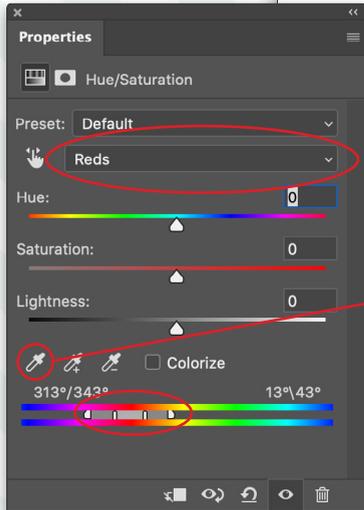
The Perfect Match

Step Two: Let's start by adding a Hue/Saturation adjustment layer. We need to use the Eyedropper tool in the Hue/Saturation Properties panel, but it's grayed out when the color pull-down menu near the top of the panel is set to Master. So change the pull-down menu to a color. We'll use Reds for this example, but truthfully it doesn't matter what color you pick because as soon as you sample a color with the Hue/Saturation Eyedropper tool, it'll jump to the color range you sampled.

So in this example, click on the middle of the pink purse with the Hue/Saturation Eyedropper tool, and then take a look at the set of hue range bars at the bottom of the Properties panel. You'll see that Photoshop automatically selected the range that will now be affected by the Hue sliders.

The area between the two middle bars represents the range of colors that will be modified 100% as you make adjustments to the sliders above. The two outer brackets represent the end points in which any hue outside of those won't be edited in any way. The gap between the inner and the outer brackets will be blended from 100% edited to 0% edited, respectively, acting like a feathered adjustment. This is why it's imperative to sample the original source pixel value as a starting point before trying to match the target color.

Step Three: Now as you adjust the sliders above, you should notice only the colors changing in your product that are relative to the sample point. The great thing about this is that if there are any areas you don't wish to alter, you can simply paint with black on the Hue/Saturation adjustment layer's mask to hide any adjustments being made. The example here has half the image masked out with black, revealing the



Using the Info Panel for Accuracy

Now you understand how to target the original color of your product and alter it to a new value; however, here's the part where the workflow gets a little wonky because the numbers in the Properties panel are less helpful for what we want to accomplish. Like our earlier technique with the water bottle, we'll need to rely on the Info panel to see the before and after values that we're trying to match. Here's the process you need to follow:

Step One: Write down the HSB values for your target color (the color from the client that you're trying to match), so they're easily accessible.

Step Two: Create a Hue/Saturation adjustment layer as described above and select the hue you want to adjust using the Eyedropper tool from the Properties panel.

Step Three: Bring up the Info panel.

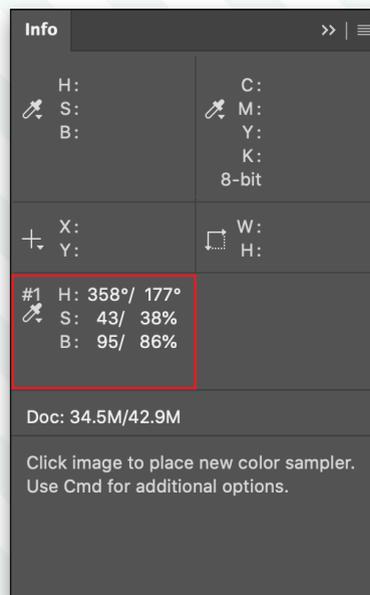
Step Four: Before making any adjustments, use the Color Sampler tool to place a target on the product exactly where you sampled the hue spectrum in Step Two above. You'll notice the Info panel HSB values will have a split line showing two sets of values, which represent before and after values.

Step Five: As you make adjustments to the Hue values in the Properties panel, the "after" numbers on the right in the Info panel should change to show you the new hue values.

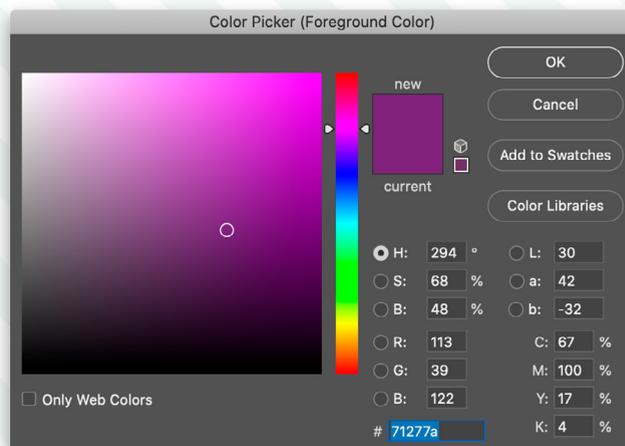
Step Six: Now comes the tricky part. Based on those target values you want to match that you wrote down in Step One, make adjustments in the Hue/Saturation Properties panel until the numbers on the right in the Info panel line up with that target color. This number should, mathematically speaking, be the differential value in degrees from your source to your target. But remember it resets when you hit 360° on the hue wheel. This is why watching the Info panel is so helpful, because it allows you to see how close you are to the target color.

Earlier, we made our water bottle the same values as Pantone 259 C. Let's use that same target color again for the purse. The HSB values for that color are:

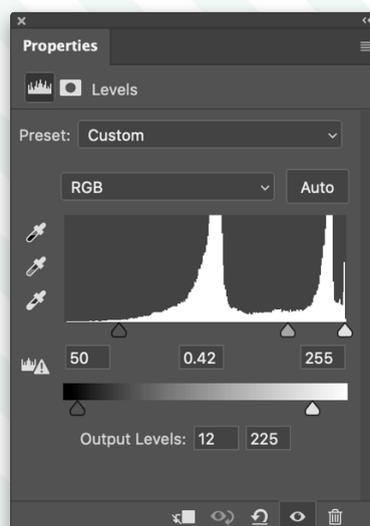
- Hue: 294°
- Saturation: 68%
- Brightness: 48%



Step Four



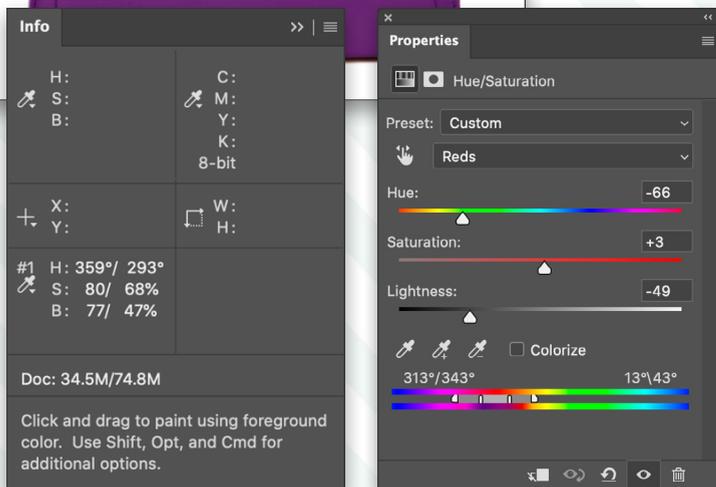
Step Six



Step Seven



The Perfect Match



Step Seven: On our first attempt to match these colors, it became obvious that although we could match the Hue perfectly, the actual Saturation and Brightness were going to be a challenge because the target color (Pantone 259 C) is much darker than the original color. Therefore, just as before, we can use a Levels adjustment layer to darken the overall exposure of the product (see previous page), and then use Hue/Saturation to match the numbers.

It's a bit of a dance going back and forth between Hue/Saturation and Levels while also watching the Info panel numbers to see how close you're getting to the target (remember you need to switch back to the Hue/Saturation layer to see the HSB numbers you're trying to match). But after a bit of practice, you'll find this fairly straightforward; it's just really confusing the first time you do it. But don't give up! You can match the target!

The Importance of True Colors

When a client says, "Just change it to purple," it sounds fairly easy. And if all your client needs is to throw up a line of options quickly on their Amazon store, then you can make an eyeball adjustment using Hue/Saturation. But in other instances, there are liability risks for a color not being accurate.

Years ago I was the "Photoshop Guy" at Apple computer working on images for packaging, advertising, and web graphics. Can you imagine if I got the blue wrong on the old "blueberry" iMac? There are times when you have to be accurate to a finite level; and now you know how to connect the tools to do that for yourself.

Here you can see the final result of the bottle and purse placed together using both color-changing techniques. This is why we love Photoshop! ■



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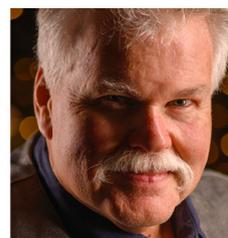
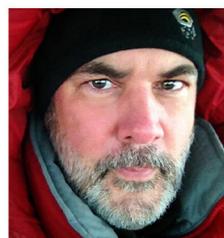
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ADDING MOVEMENT AND DEPTH

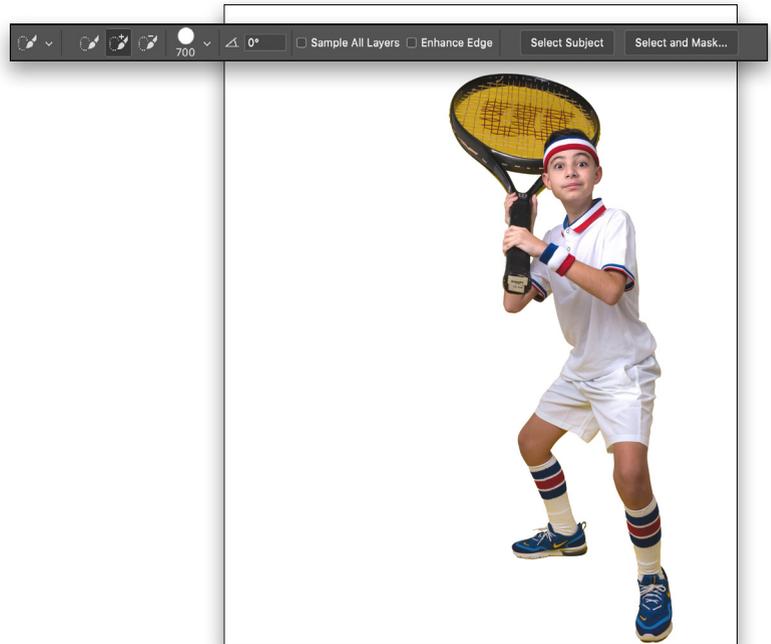
In this installment of "Shortcut City," I'll show you how to take an image to another level using very simple compositing techniques. At the beginning of the year, I did a photo series of retro sports images for a campaign. I was scrolling through my library, and I thought it would be fun to create a composite with one of those images.

Shortcut #1: The first command I'm going to use is Select Subject because I want to separate the subject from the background. There are several ways to access Select Subject: (1) Click the lock icon on the Background layer to unlock it, and then click Select Subject in the Properties panel (Window>Properties); (2) switch to the Object Selection, Quick Selection, or Magic Wand tool by pressing the letter W on your keyboard and then clicking Select Subject in the top Options Bar; or (3) go to Select>Subject.

I got a pretty good selection except for the yellow that's visible through the strings on the racket, but I can quickly fix that later. With the selection in place, I clicked the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel to isolate the subject. I then picked a couple of images from Adobe Stock to build the composite. One of the greatest things about using Adobe Stock is that I can preview how the images look in a composite before I license them. Using the Move tool (V), I dragged the stock images into the main subject image. I then used the Quick Selection tool to select the white in the tennis balls layer and deleted it.

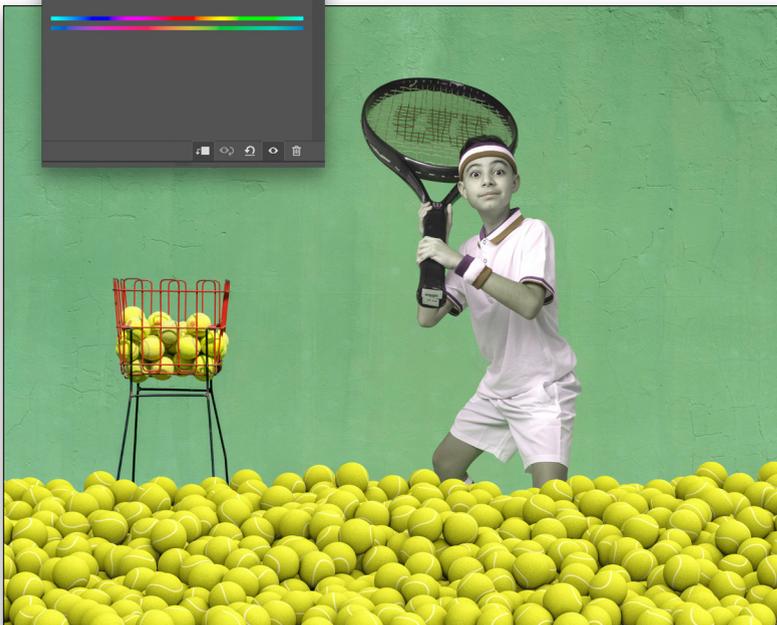
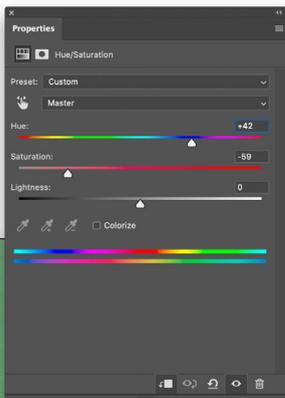
Shortcut #2: I want to create a horizontal image, but my subject was shot vertically. When I added the stock images, their edges were hidden by the vertical crop. Let's fix that with the Crop tool! To access the crop tool, press C.

My go-to crop ratio (unless I'm working on a project for a client that requires a different ratio) is 4:5 (8:10), mostly because it





Shortcut #2



have my camera set to this ratio because it allows me to manage my composition better. You can access all the different crop ratios in the first drop-down menu in the Options Bar. To set the cropping ratio from vertical to horizontal, simply click on the two arrows pointing in different directions between the aspect ratio values in the Options Bar. As I expanded the crop area, it revealed more of the Adobe Stock layers. Press Enter to commit the crop.

Shortcut #3: Time to fix the yellow on the racket. I first added a Hue/Saturation adjustment layer above the subject by clicking on the half-black/half-white icon at the bottom of the Layers panel and choosing Hue/Saturation. With the Hue/Saturation layer still selected, I clipped it to the subject layer below so that it would only affect that layer. To clip a layer to the one below, press Command-Option-G (PC: Ctrl-Alt-G).

Shortcut #4: I needed to see the colors clearly to match them, so I zoomed into the racket. To quickly zoom in and out of an image, press-and-hold the Command (PC: Ctrl) key and tap the Plus key (+) to zoom in and the Minus key (-) to zoom out.

I played with the Hue/Saturation sliders until the yellow on the racket matched the green on the wall. It ended up looking like this(!), but we only want the adjustment layer to affect the racket.

Shortcut #5: With the mask active on the Hue/Saturation layer, press Command-I (PC: Ctrl-I) to invert it from white to black, which hides the entire effect. I then brushed the effect back in on the racket area using the Brush tool (B) with the Foreground color set



Shortcut #6: It's starting to look good, but the composite lacks depth. To add more depth behind the subject, I first duplicated the tennis balls layer. To duplicate a layer, press Command-J (PC: Ctrl-J).

Shortcut #7: I placed the copy layer below the original tennis ball layer. To move a layer up or down the layer stack in the Layers panel, press-and-hold the Command (PC: Ctrl) key and tap one of the Bracket keys ([,]). Use the Right Bracket key to move the layer up and the Left Bracket key to move the layer down.

Shortcut #8: I used the Move tool to move the tennis balls up in the image to make the room look fuller. To access the Move tool, press V on your keyboard.

Shortcut #9: I didn't want the duplicate tennis balls layer to look like the original layer, so I flipped it horizontally. To flip an image horizontally, go to Edit>Transform>Flip Horizontal.

Shortcut #10: I know there's no depth yet because all the balls are in front of the subject. I want to add a mask to the

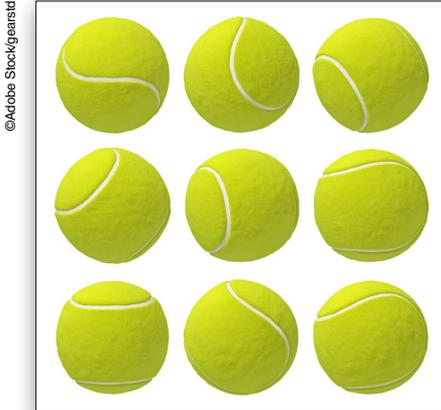
duplicate tennis balls layer so it looks as if there are tennis balls behind the subject. Instead of wasting time creating a new mask, here's the trick: I'm going to use the mask of the subject that was created in Shortcut #1. To copy a layer mask from one layer to another, press-and-hold the Option (PC: Alt) key, and click-and-drag it to the other layer in the Layers panel. At this point, the tennis balls now only appear in the subject, so we need to invert the mask. Of course, we now know that the shortcut for inverting a mask is Command-I (PC: Ctrl-I).

Shortcut #11: To create even more depth, I revealed part of the legs of the basket so it appears as if they're surrounded by tennis balls. I lowered the Opacity of the duplicate tennis balls layer so I could see the legs, and then I painted using the Brush tool with black on the mask that was created in the previous shortcut to reveal the basket legs. Here's a trick that will save you time and headaches when you need to draw straight lines in a mask: With the Brush tool selected, click once where you want the line to start, hold the Shift key, and click where you want the line to end. Photoshop will draw a straight line between the two clicks.



FINAL TOUCHES

It's looking pretty good, but it needs more depth, movement, and fun! I found this set of tennis balls on Adobe stock.



I separated each ball onto its own layer and turned each layer into a smart object (Layer>Smart Objects>Convert to Smart Object). I then duplicated those tennis ball layers and spread them all around the image—the more, the better! The rule of thumb when creating images like this is that the closer the objects are to the camera, the bigger they are. If they're further away from the camera, they should be smaller. Use Free Transform (Command-T [PC: Ctrl-T]) to scale the balls to different sizes.

The last step was adding blur to the tennis balls to mimic movement and depth. To do so, I added a Gaussian Blur (Filter>Blur>Gaussian Blur) to these layers individually so I could control the Radius according to each ball's position. Working on these layers as smart objects allows me to go back and adjust the Radius of the Gaussian Blur any time I want.

After adding all the elements, it was time for making small color adjustments, dodging and burning, and color grading to complete the image.

I really hope you enjoyed these few tips. Happy Photoshopping! ■

Discuss this Issue



Final





HOW TO CREATE A CAST SHADOW

Photoshop has many one-click wonder commands, though adding a realistic cast shadow to an isolated subject on a new background isn't one of them. Since the Drop Shadow layer effect makes everything look flat, you have to build the shadow from scratch. Today, you'll learn how to do just that, complete with realistic shadow blurring and lightening.

Step One: Open a photo and select the subject destined for a new background. If there's good contrast between the subject and its background, Photoshop 2020 will do a lot of the work for you. If you'd like to download the low-res watermarked version of this image to follow along, click [this link](#), log in with your Adobe ID, and click the Save to Library button. Double-click the image in the Libraries panel (Window>Libraries) to open it in Photoshop. 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 2,000 pixels, and click OK.

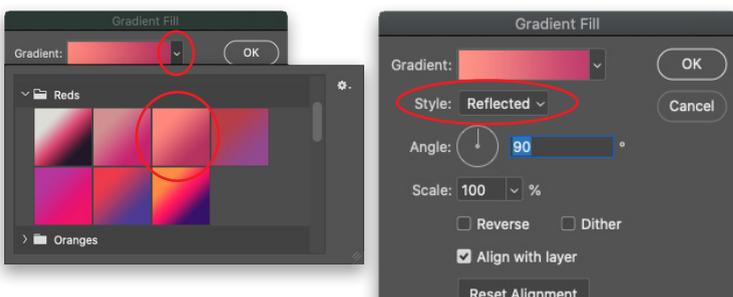
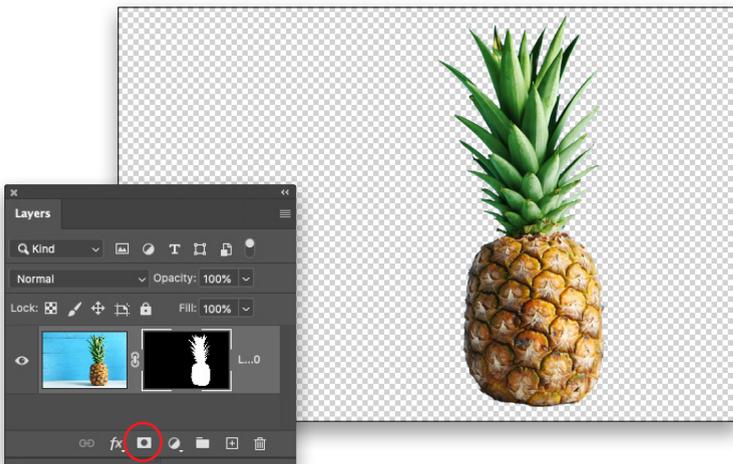
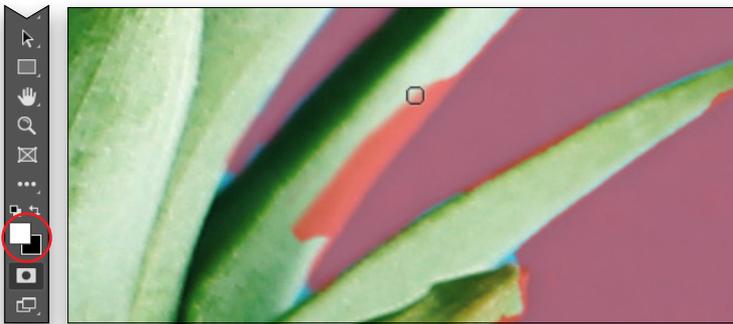
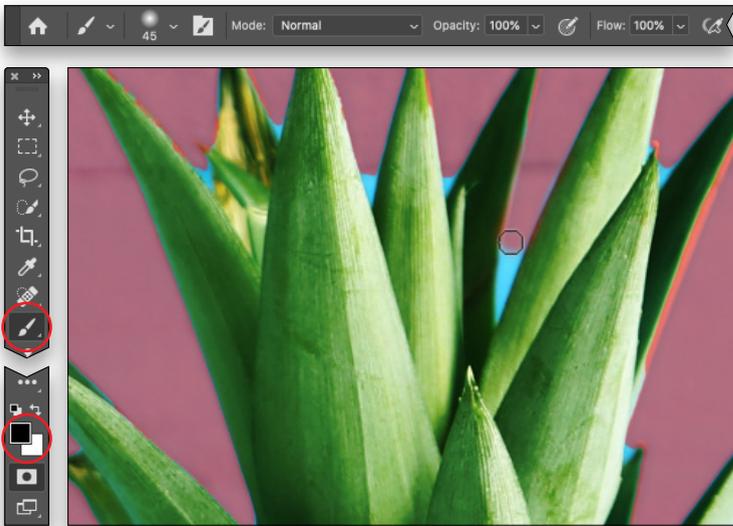
In the Layers panel, activate the photo layer and choose Select>Subject. You should see marching ants around the subject.

Step Two: Use the method of your choice to fine-tune the selection. You could choose Select>Select and Mask or you can use Quick Mask mode. To do the latter, press Q to turn it on (or click the circle-within-a-square icon at the bottom of the Toolbar), and Photoshop puts a red overlay over everything except



©Adobe Stock/5second





Step Three: Press B to grab the regular Brush tool (circled), and in the Options Bar, make sure Opacity is set to 100%. To subtract (deselect) from the selection, paint with black; to add to the selection, paint with white. Here we need to subtract any blue areas around the pineapple leaves. To do that, peek at the color chips at the bottom of the Toolbar (also circled), and press the X key on your keyboard to flip-flop them until black is on top.

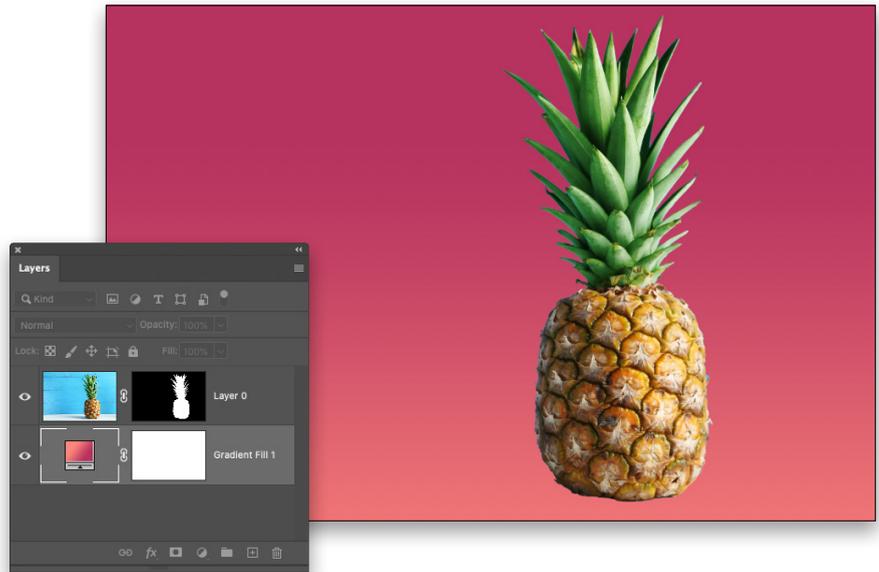
Press Command-+ (PC: Ctrl-+) to zoom into the image, and Spacebar-click-and-drag to reposition the image onscreen. Use the Left and Right Bracket keys on your keyboard ([,]) to decrease or increase brush size according to the size of the area you need to fine-tune, and then paint across any bits of blue. Those areas will be replaced with the red overlay.

To add areas to the selection, brush with white over any red overlay areas atop the pineapple. To do that, press X to flip-flop the color chips so white is on top and then brush over that area: as you go, you'll do a lot of switching between white and black. When you're finished, press the Q key to exit Quick Mask mode and the marching ants come back.

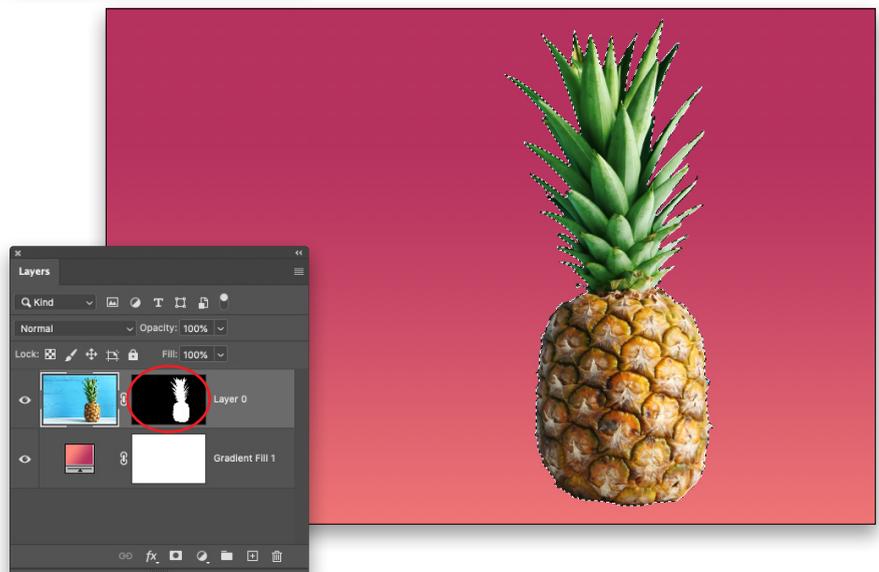
Step Four: Click the circle-within-a-square icon at the bottom of the Layers panel (circled) to add a layer mask. The layer mask will be created based on the current selection, so anything outside the selection will be hidden, which is the original blue background in this example.

Step Five: If you're using a photo for the new background, add it to this Photoshop document, and drag that layer beneath the pineapple layer. In this case, let's make a new background. Click the half-black/half-white circle at the bottom of the Layers panel and choose Gradient. In the resulting dialog, click the down-pointing triangle to the right of the Gradient preview (circled) to open the Gradient Picker, expand the Reds folder, and click the third gradient from the left (also circled). Click within the Gradient Fill dialog to close the Gradient Picker, and set the Style drop-

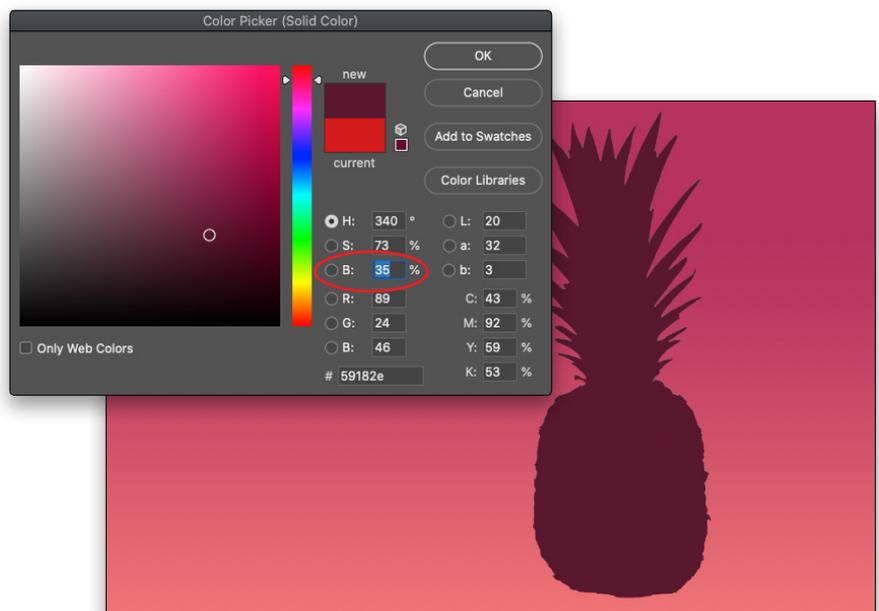
Step Six: Mouse over to the image and click-and-drag downward to reposition the gradient transition point toward the bottom of the document. The idea is to make the pineapple look as if it's sitting on a surface. Click OK. In the Layers panel, drag the Gradient Fill layer's thumbnail beneath the pineapple layer. If you need to readjust the gradient, simply double-click the Gradient Fill's layer thumbnail to reopen the Gradient Fill dialog.

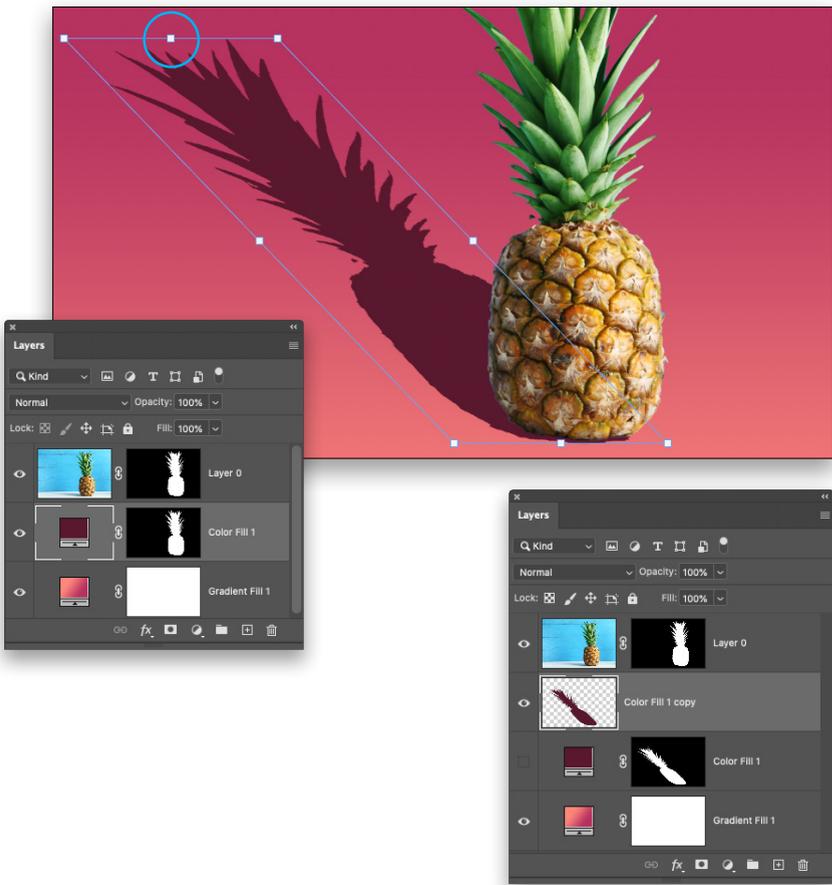


Step Seven: It's (finally!) time to start the shadow. Click to activate the pineapple layer in the Layers panel, and then Command-click (PC: Ctrl-click) its layer mask (circled), which loads the pineapple shape as a selection.



Step Eight: Click the half-black/half-white circle at the bottom of the Layers panel again, and choose Solid Color. In the Color Picker that opens, choose a color for the shadow. An easy way to select a color is to steal it from the new background. To do that, mouse over to the image while the Color Picker is open and click a dark color (your cursor turns into an eyedropper when you mouse away from the dialog). Since there isn't a dark enough color in our background, click the darker color at the top of the document and then lower the B value (for Brightness) in the HSB section of the Color Picker (circled) to 35%. Click OK. We'll use this for our shadow.



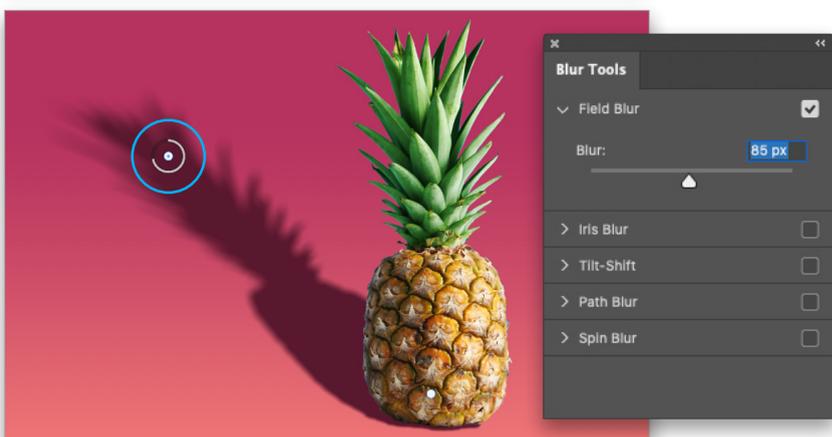
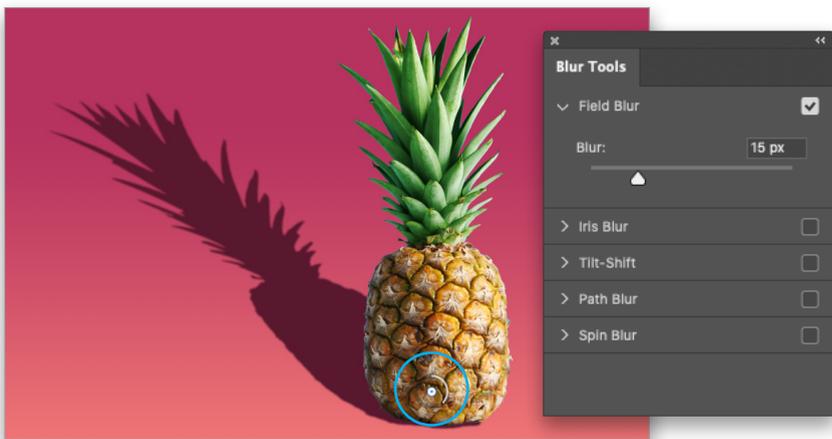


Step Nine: In the Layers panel, drag the Color Fill layer beneath the pineapple layer. Let's adjust the shadow position, so choose Edit>Transform>Distort. Photoshop places a bounding box around the shadow with adjustment points on each corner. Drag the top-center point (circled) left and down until the shadow position looks good to you. You can also nudge the shadow with the arrow keys on your keyboard. Press Enter when you're finished.

Tip: Alternatively, you can adjust each corner point individually to achieve the desired shadow position.

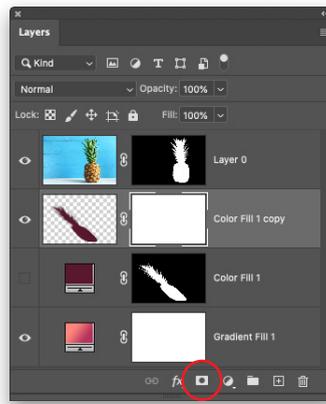
Step 10: The top of the shadow needs to be blurrier than the bottom, which you can accomplish using the Field Blur filter. That filter won't work on a fill layer, however, because it isn't made from pixels; therefore, we must first convert it into pixels and then apply the layer mask. To do that, ensure the Fill Color layer is active, press Command-J (PC: Ctrl-J) to duplicate it, and then turn off the visibility Eye for the original. Click to activate the duplicate adjustment layer, choose Layer>Rasterize>Layer, and then choose Layer>Layer Mask>Apply.

Note: Preserving the original Color Fill layer lets you change the shadow color later without starting over at Step Seven.

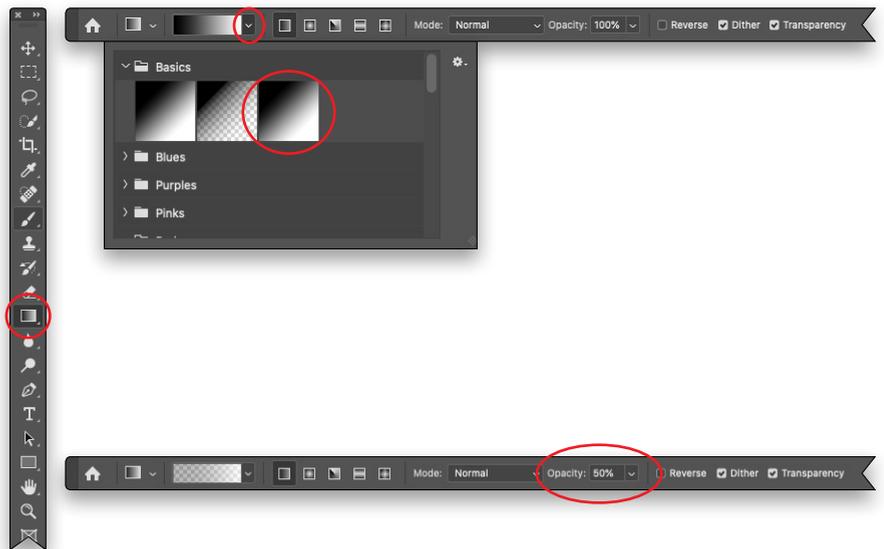


Step 11: Choose Filter>Blur Gallery>Field Blur. In the workspace that opens, click the center of the circular pin (circled) and drag it to the bottom of the shadow. In the Blur Tools panel on the right, set the Blur amount to around 15 px (use a lower value on the Adobe preview image). Click the top of the shadow to add another pin (also circled) and set its Blur amount to a higher value, say 85 px (again, use a lower value on the Adobe preview image). Click OK at the top of the workspace to close the filter.

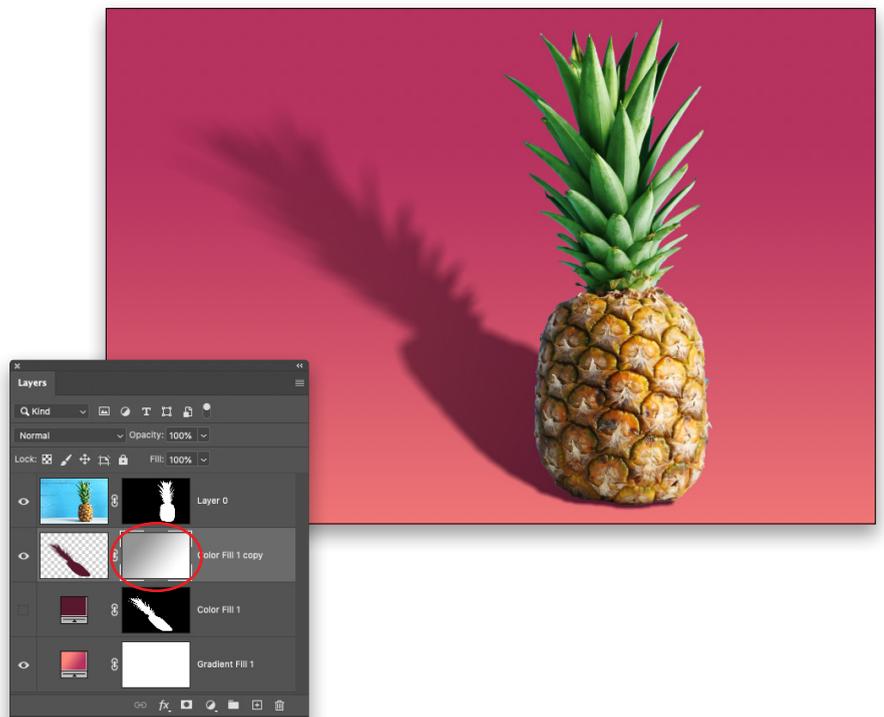
Step 12: The top of the shadow needs to be lighter than the bottom. To do that, click the circle-within-a-square icon at the bottom of the Layers panel (circled) to add a layer mask to the shadow layer.

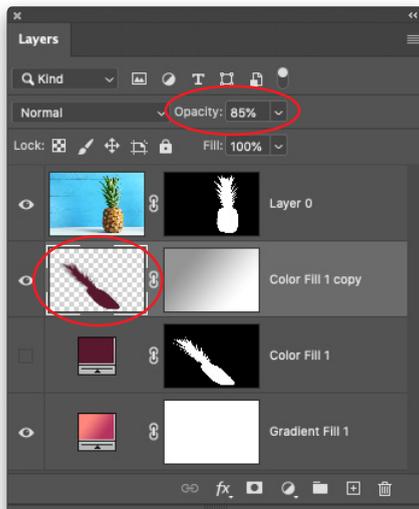


Step 13: With the mask active (it'll have brackets around its thumbnail in the Layers panel), press G to grab the Gradient tool (circled). In the Options Bar, click the down-pointing triangle to the right of the gradient preview (also circled). In the Gradient Picker that opens, expand the Basics folder, and choose the third gradient for Black, White (circled). Back in the Options Bar, make sure the Linear Gradient icon is selected, and set the Opacity to 50% (also circled).



Step 14: Mouse over to the image and drag diagonally from the top of the shadow to the bottom of the pineapple. Release your mouse button and notice the gray-to-white gradient in the layer mask (circled). In the realm of a layer mask, black conceals and white reveals; so, where the mask is gray, the shadow is hidden slightly—because we lowered the Opacity of the Gradient tool—and where the mask is white, the shadow is fully visible.





Step 15: Click the layer thumbnail of the shadow layer (circled), and at the top of the Layers panel, lower the Opacity (also circled) until the shadow looks good to you. A value of 85% was used here.

While this technique takes plenty of patience, each and every step reinforces a core Photoshop skill. Until next time, may the creative force be with you all! ■

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CREATE REALISTIC REFLECTIONS IN THE EYES

So what reflects off the eye? In fact, what reflects off any reflective surface? Light! And what does light do? It brightens up stuff. Therefore, when we place an image on the eye as a reflection in Photoshop, it can *only* brighten the surface. Reflections on the eye don't darken the eyes, so choosing an image for the reflection that has a bright light source will help to create a more natural reflection.

In this article, we'll learn how to use the Screen blend mode to create realistic reflections in the eyes. Why Screen? Because it's a blend mode that brightens. So without further ado, let's get started!

STEP ONE: OPEN THE EYE IMAGE

Let's start by opening an image of an eye. Make sure that the eye doesn't already have a lot of complex reflections; otherwise, it might disturb the image we're going to add. If you want to follow along with the photo used here, you may license the full-resolution version from Adobe Stock, or download the JPEG preview for free by clicking the Save to Library button [here](#).

If you're using your own image, go to File>Open, locate your image, and then click Open, or if you're working in Application Frame, go to Finder (PC: File Explorer), locate your image, and drag-and-drop it into Photoshop. If you downloaded the image from Adobe Stock, you can load it from your Libraries panel (Window>Libraries) by double-clicking it. To make it easier to work with the preview 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 2,000 pixels, and click OK.

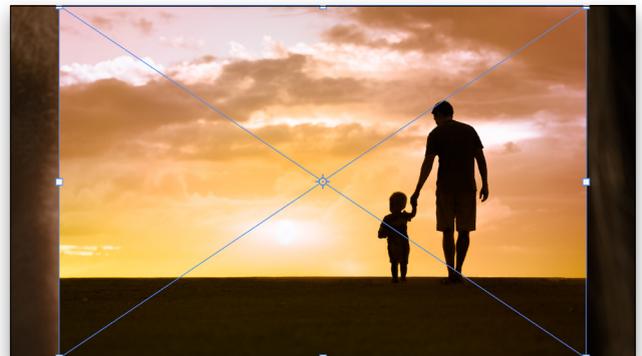
STEP TWO: PLACE THE REFLECTION IMAGE

Locate the image that you wish to add as a reflection. We're using a silhouette of a father and child since it's backlit and looks like a great light source. You can license or download the preview version of this image from Adobe Stock by clicking [here](#).

Open the image in Photoshop, switch to the Move tool (V), and drag-and-drop the image inside the canvas of the eye image. Press Command-T (PC: Ctrl-T) for Free Trans-



©Adobe Stock/Corodenhoff



©Adobe Stock/teferpk



drag-and-drop it directly from the Libraries panel, and it will automatically have the Free Transform handles around it.

With the transform controls, adjust the size and position of the image so it covers roughly the iris of the eye. Don't press Enter yet to commit the transformation because we





**STEP THREE:
WARP THE REFLECTION**

Before warping, we need to be able to see the eye for reference, so temporarily decrease the Opacity of the father and son layer to 50% in the Layers panel. Right-click inside the Free Transform bounding box, and choose Warp.

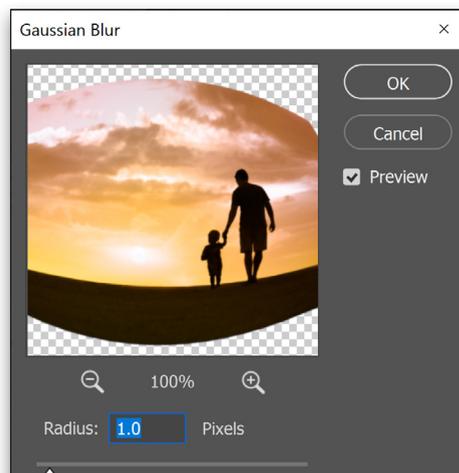
Adjust the corner points according to the bulge in the eyes, as shown. You can also experiment with moving the handles attached to the corner points to adjust the bulge further. Press Enter once you're done.

**STEP FOUR:
CHANGE THE BLEND MODE**

Double-click the name of the reflection image in the Layers panel, and rename it "Father and Child." Change its blend mode from Normal to Screen near the top left of the Layers panel so the reflection only brightens the eye.

STEP FIVE: ADD A BLUR

To make the reflection look a little more realistic and not too sharp, we need to blur it just slightly. Go to Filter>Blur>Gaussian blur, set the



**STEP SIX:
MASK THE REFLECTION**

With the Father and Child layer selected, click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. Switch to the Brush tool (B) and press D then X to set black as the Foreground color. With a soft round brush, paint away any unnecessary areas of the reflection on the mask.

Important: Increase the Opacity of the Father and Child layer. For this example, let's set the reflection to 65%.

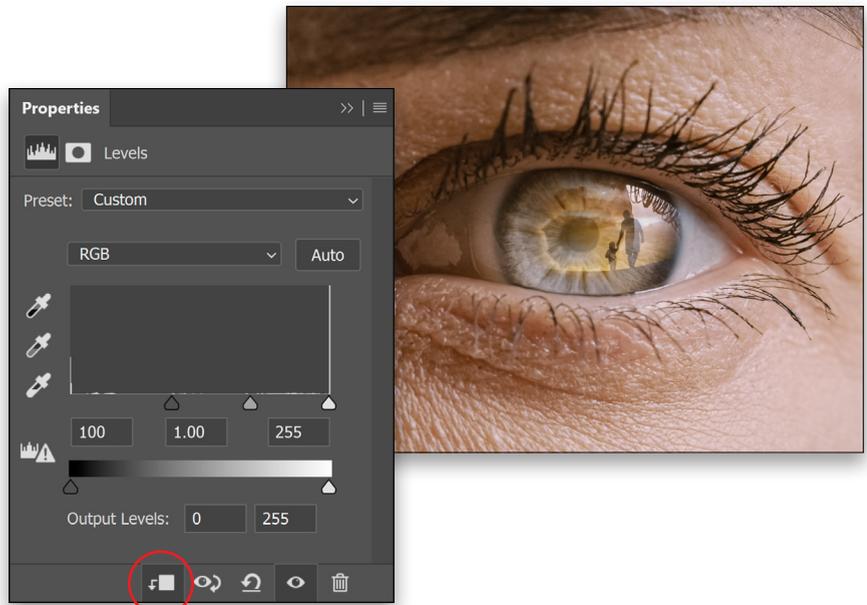


STEP SEVEN: CREATE A LEVELS ADJUSTMENT LAYER

To add more punch and take away the dark areas from the reflection image, click on the Create New Adjustment Layer icon (half-black/half-white circle) at the bottom of the Layers panel, and choose Levels.

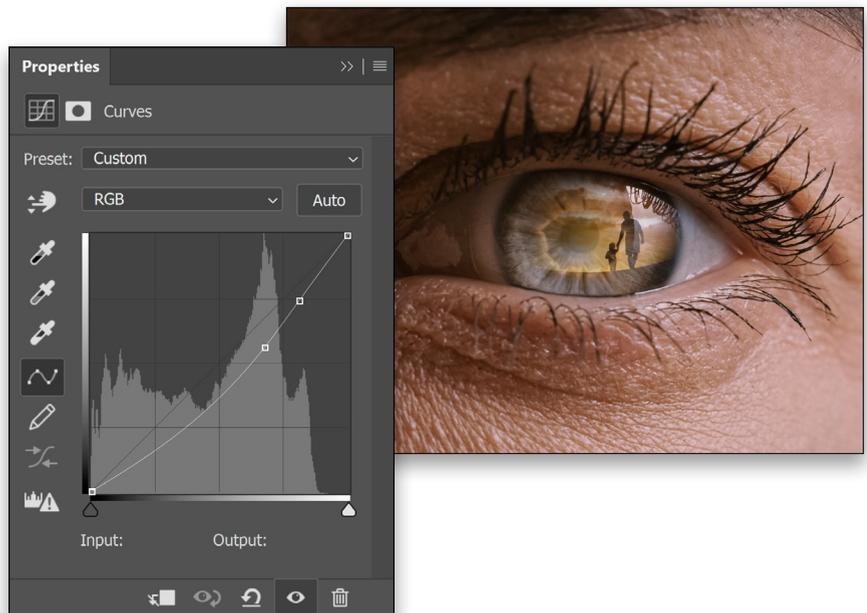
In the Properties panel (Window>Properties), click on the clipping mask icon (the first one on the left at the bottom). This will limit the adjustment just to the Father and Child layer. Drag the left shadows slider to the right. For this example, we dragged it to 100.

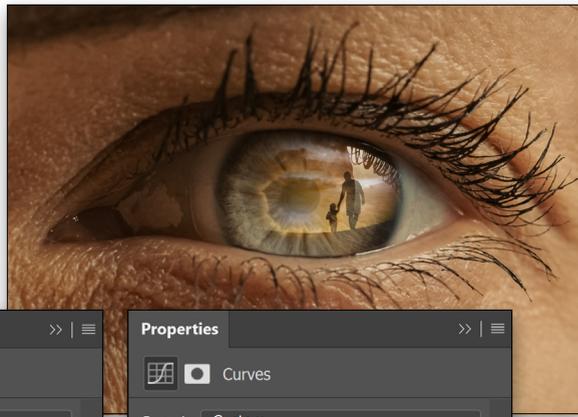
Because the Levels is making the reflection too saturated, let's change the blend mode of the Levels adjustment layer to Luminosity, so it doesn't alter the color.



**STEP EIGHT:
COLOR GRADE THE EYES TO MATCH THE REFLECTION**

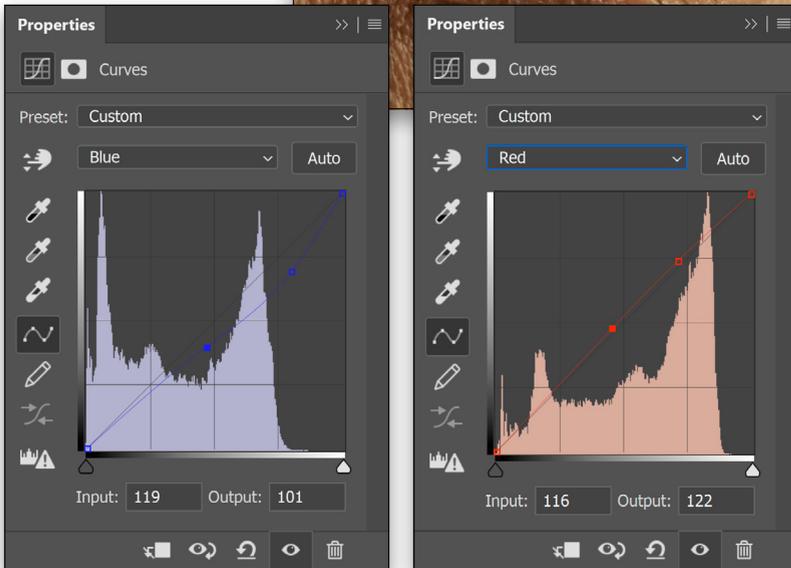
Click on the Background layer in the Layers panel to make it active, and then click on the Create New Adjustment Layer icon again and choose Curves. Click to create two points on the curve, and drag the points to decrease the midtones and the highlights as shown here.





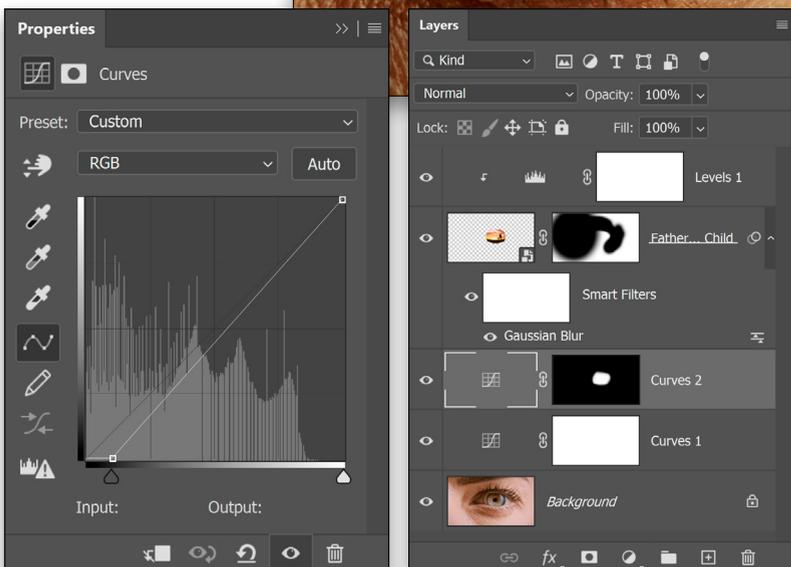
To bring up more yellows, select the Blue channel in the drop-down menu in the Properties panel of the Curves adjustment layer, and decrease the blues in the highlights as shown here.

Similarly, in the Red channel, add reds in the highlights as shown here .

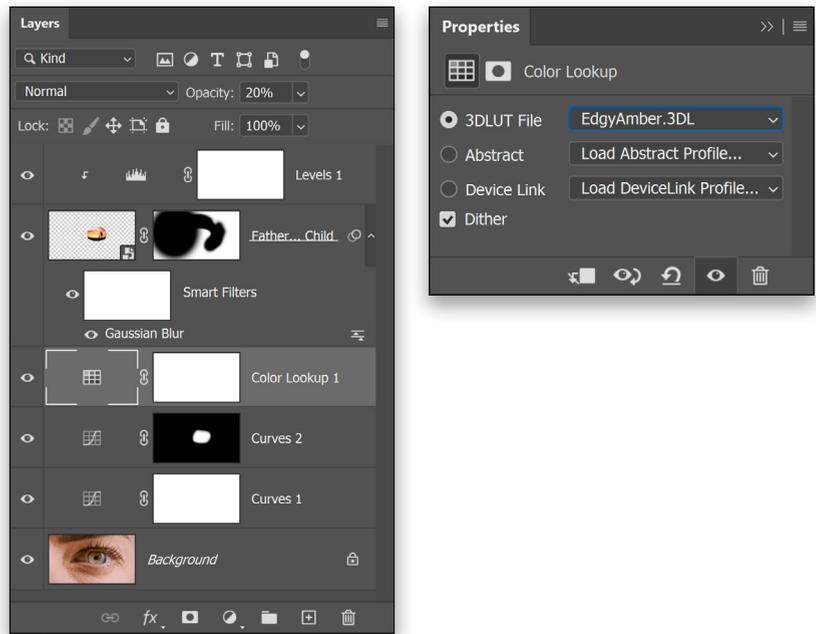


To add more punch to the iris, create one more Curves adjustment layer. In the RGB channel, drag the bottom-left slider to the right and stop where you begin to lose important details (we used an Input of 25 for this example).

Click on the layer mask thumbnail of Curves 2, and press Command-I (PC: Ctrl-I) to invert the mask to black, hiding the Curves effect on the layer. With a soft, round brush and white as the Foreground color, paint on the iris to reveal the Curves effect.



Additionally, you can add a Color Lookup Table. Click on the Background layer to make it active, then click on the Create New Adjustment Layer icon, and choose Color Lookup. From the 3DLUT File drop-down menu in the Properties panel, select EdgyAmber. Set the layer Opacity to 20%.



When it comes to adding effects in Photoshop, understanding the concept of how light works goes a long way. As we connect our understanding with the concepts of Photoshop, we can create our own steps once we visualize the effect that we wish to achieve. Here, we wanted to create a reflection on the eye.

Now, when you look closely at pictures of eyes with natural reflections, you'll notice that the only thing those reflections do is brighten. Using that same understanding, we chose the Screen blend mode so that the reflection only brightened in Photoshop. We also worked to match the color of the reflection and the eye in general. ■

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Before



After



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TWO AMAZING WAYS PHOTOSHOP IS USING AI TO MAKE YOUR LIFE EASIER!

Photoshop just got a lot smarter! Back in Photoshop CC 2018, Adobe debuted their Select Subject command, which revolutionized the way many people start their selection process. This process has now been fine-tuned and works even better thanks to Adobe Sensei, Adobe's machine learning engine.

Prior to the June release of Photoshop CC 2020 (Version 21.2), Adobe's machine learning was able to broadly select portraits in images, but it always required the second step of jumping into the Select and Mask workspace to refine the selection around hair and soft edges using the Refine Edge Brush tool. Now, that second step is on its way to being eradicated.

In 2018, there were only a few algorithms in play behind the scenes of Select Subject. With every update since, Adobe has been adding more algorithms to the command, making it work better, faster, and with more precision. Photoshop uses Adobe Sensei in two ways: first, the AI engine is now content-aware so it actually guesses as to what the subject is, and second it actually selects the subject. This means if Adobe Sensei thinks your subject contains hair or fur, it now uses a completely new algorithm in CC 2020 to create a much more intricate selection. Check out the difference in the Select Subject command between Photoshop CC 2019 and Photoshop CC 2020 in the examples shown here.



Original photo



Select Subject CC 2019

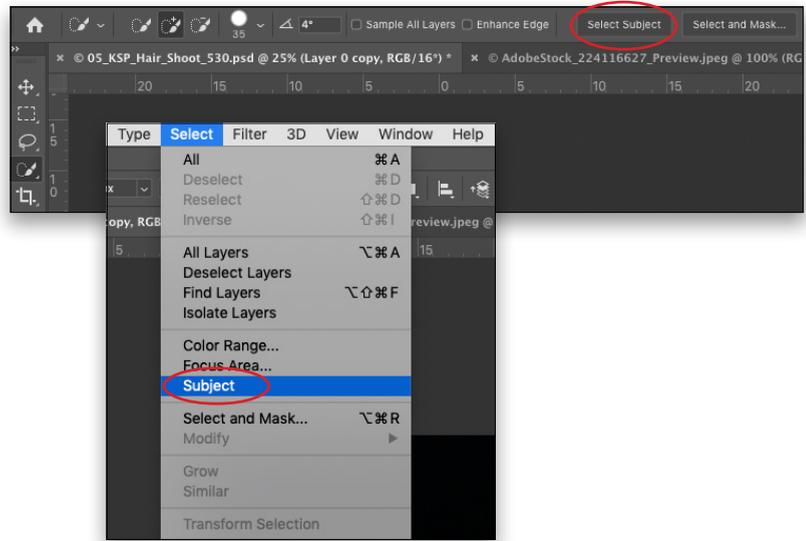


Select Subject CC 2020

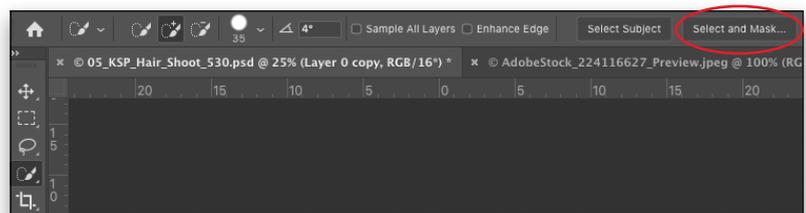


ALL IMAGES BY KRISTINA SHERK UNLESS OTHERWISE NOTED

Step One: So let's try it! Open your image in Photoshop, then use the Select Subject command, which can be accessed in one of three places. If you have the Object Selection, Quick Selection, or Magic Wand tool active (press W to activate them), there's a button devoted to the command in the Options Bar. You'll also find this command within the Select menu at the top of your Photoshop window. Finally, if you have an unlocked pixel layer active, you'll find a Select Subject button in the Properties panel (Window>Properties).

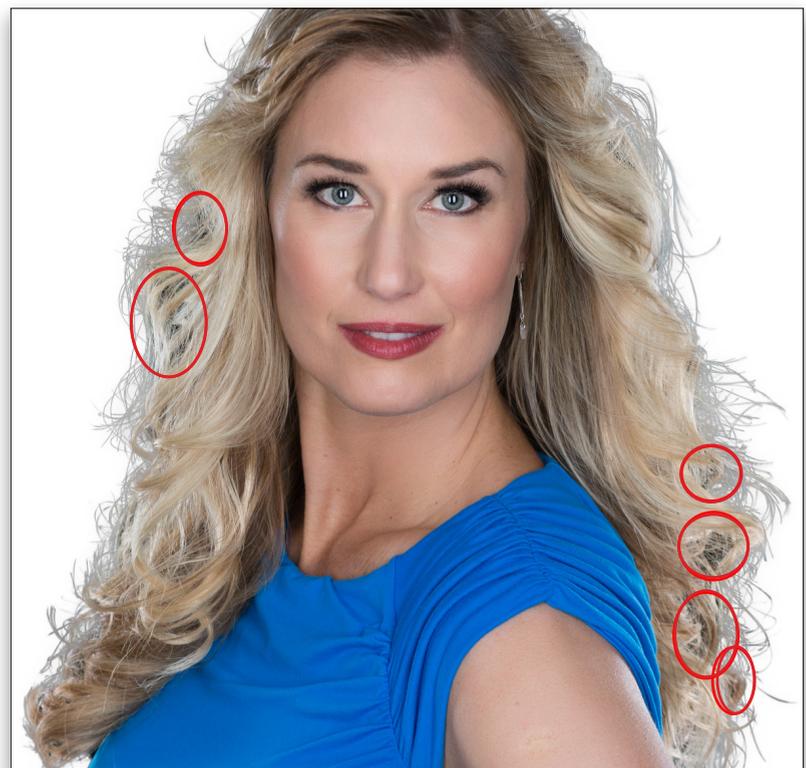


Step Two: Once you've selected your subject (he or she is surrounded by marching ants), you still have the ability to fine-tune the selection in the Select and Mask workspace. Simply click the Select and Mask button in the Options Bar (this button will be visible with any selection tool active).



Step Three: Since our model in this example was photographed on black, we'll choose On White (T) from the View drop-down menu in the Properties panel at the top right of the Select and Mask workspace, as it provides the most variation from the original background so we can view the changes. (Make sure the Opacity is set to 100% just below the View drop-down menu.)

As you can see, the default selection was seriously detailed and I haven't done a thing yet to modify it! Isn't that insane? While the selection is 70% of the way there, it still needs a little bit of help from the Refine Edge Brush tool in a few areas.

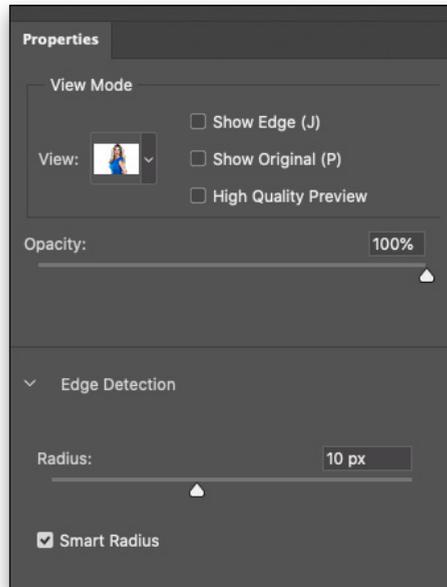


Step Four: Tap the letter R on your keyboard to activate the Refine Edge Brush, then in the Edge Detection in the Properties panel, choose a Radius of 10 px and tick the Smart Radius checkbox. Anywhere we see dark black areas of the original background shining through the hair, we'll paint over those spots with the brush. This will further fine-tune the selection.

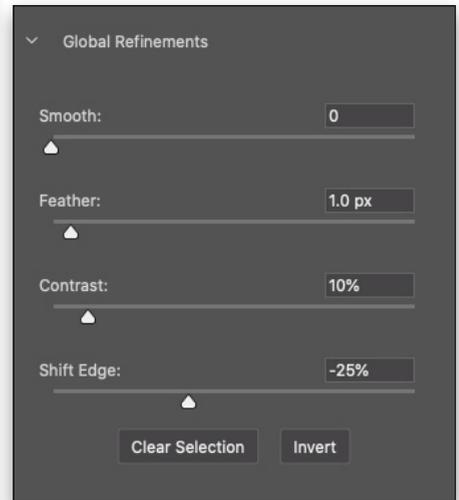
Step Five: Our last step is to make some adjustments in the Global Refinements section, which is located about halfway down in the Properties panel. We'll add a 1-pixel Feather, increase the Contrast to 10%, and then set Shift Edge to around -25% to move the selection slightly into the hairline.

Step Six: After your selection has been adjusted in the Select and Mask workspace, Photoshop wants to know how you want the selection to be applied to your image. You have quite a few options in the Output To drop-down menu in the Output Settings section. For this example, we'll choose Layer Mask, and then click OK.

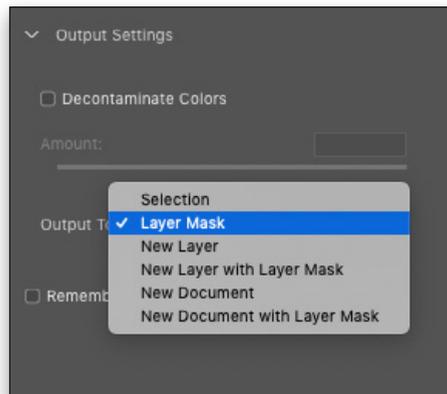
Step Seven: At this point, it's extremely easy to change the background to anything your heart desires. As you can see from this photo, I chose a parking lot. I also added a little bit of a color treatment to match the model to the background (but since those two things aren't new and they don't require AI, I won't be covering those



Step Four



Step Five



FACE-AWARE LIQUIFY

This section will focus on how Adobe’s AI has revolutionized another engine in Photoshop, the Liquify filter. Since the implementation of Face-Aware Liquify (originally introduced in 2016), the way I use the Liquify filter has completely changed.

I can bet money on the fact that on my corporate shoots, at least one person will request one of the following: First, to add hair back to a receding hairline, which used to be one of the hardest things to do realistically in Photoshop. The second request that comes up on almost every corporate shoot is, “Can you get rid of my double chin or make my face look slimmer?” Both of these items can be easily mitigated using the Face-Aware Liquify engine.

Important Note: When dealing with clients, it’s important *not* to suggest any Photoshop modifications *you* think need to be made to their headshots. Instead, ask the clients what *they* would like to see improved. Being overly forthcoming about the things you think should be changed will send the wrong message, and they could become self-conscious about their appearances. And it’s one sure-fire way to lose a client!

Step One: Let’s use this image of a businessman from Adobe Stock, and pretend he has requested that we make his hairline look less receding and his face appear slimmer. If you’d like to download the low-res watermarked version of this image to follow along, click [this link](#), log in with your Adobe ID, and click the Save to Library

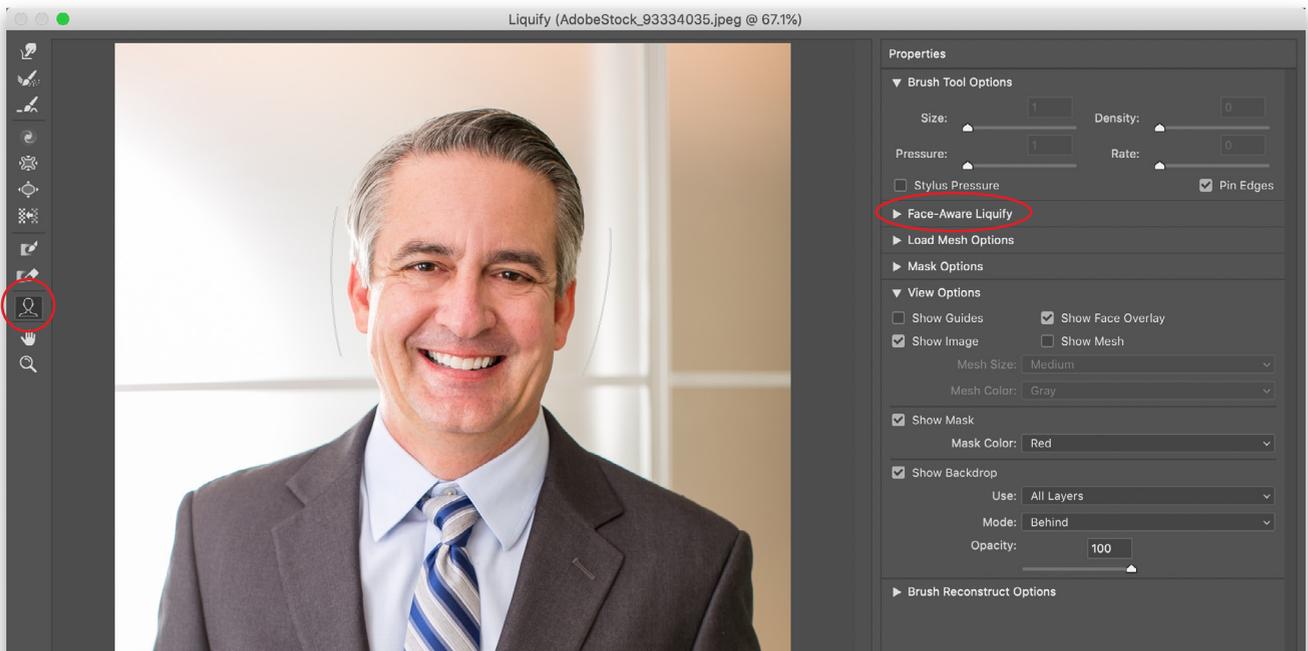
button. Double-click the image in the Libraries panel (Window>Libraries) to open it in Photoshop. To make it easier to work with the image, increase the resolution of the practice file. (We normally don’t recommend enlarging images, but this is only for practice purposes.) Go to Image>Image Size, turn on the Resample checkbox, select Preserve Details 2.0 from the Resample dropdown menu, set the Width to 1,920 pixels, and click OK.



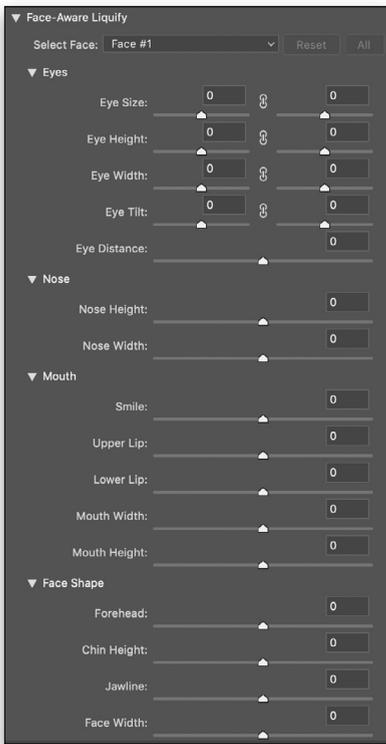
CREDIT: ©Adobe Stock/Phase4Photography

Step Two: Our first step, as always, is to duplicate the Background layer by clicking on the layer in the Layers panel and pressing Command-J (PC: Ctrl-J). With the duplicate layer active, go to Filter>Convert for Smart Filters. This will convert the layer into a smart object, allowing you to modify the Liquify settings after you apply them.

Step Three: Next, go to Filter>Liquify. When you first bring an image into the Liquify dialog, you have a tool near the bottom of the Toolbar on the left called the Face tool (A). Additionally, you have an entire Face-Aware Liquify section in the Properties panel on the right.



Step Four: When you activate the Face tool, you'll see two large white curved lines appear on either side of the face. This will be true whether there's one face or multiple faces in the image. Now expand the Face-Aware Liquify section over in the Properties panel, and you'll see just about every slider you could ever imagine for retouching a face! These include multiple sliders for the Eyes, Nose, Mouth, and Face Shape. If you hover the Face tool over different areas of the face, you can see all the different parameters you can affect.



Step Six: Next, it's time to work on the face shape. Let's use the other three sliders in the Face Shape section to improve the jawline. We'll start by slightly increasing the Chin Height to 18. Then we'll take the Jawline slider to -43 and the Face Width slider to -22. It's as easy as that!



Two requests have been completed by moving just a few sliders. I don't know about you but I think that's pretty fantastic, and super easy. To appreciate this fabulous result even more, take a look at the facial features such as the eyes, nose, and mouth while you tap the P on your keyboard to preview the before and after states. These areas have only been minimally affected by the face slimming. That's the beauty of AI technology: Photoshop recognizes facial features and smartly protects them against any morphing!

Here are closeups of the before and after images with the changes.



Before



After

Step Five: Let's take care of the receding hairline first. Drag the Forehead slider within the Face Shape section from 0 to -77. This will ostensibly lower the hairline and give the illusion of a fuller head of hair, in one easy, hassle-free step! *Note:* If the change appears as an overlay on the original face, go down to the View Options section in the Properties panel, and turn off Show Backdrop.

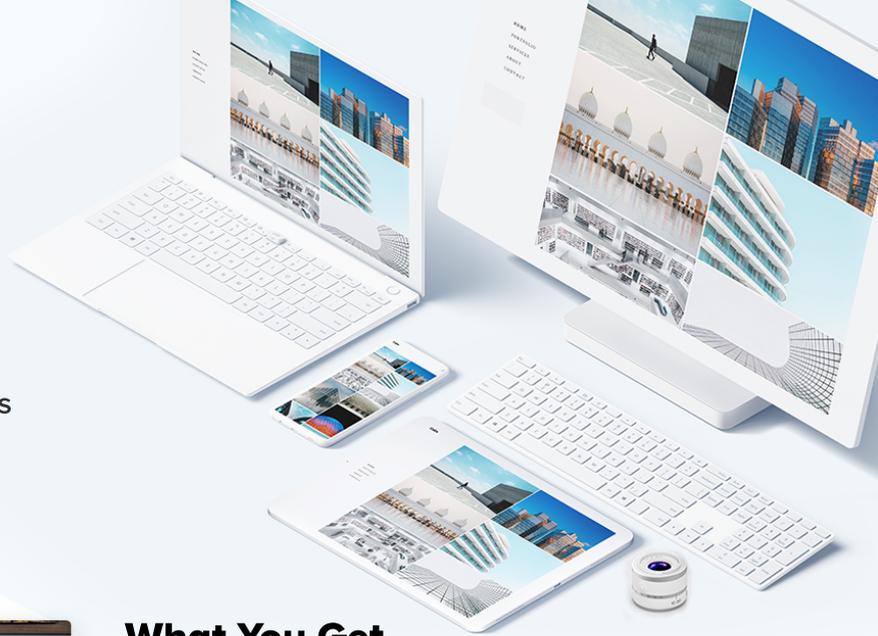
Photoshop is charging full steam ahead with its AI technology and machine learning, but it doesn't do you any good if you don't know that these tools and possibilities exist. Be sure to play around with the latest additions to Photoshop; they'll no doubt save you time and effort in your retouching journey. ■

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COMPLEX SELECTIONS: THE TATTOO

An interesting question was posed recently in one of the Photoshop groups I follow on social media: How would you select a tattoo design on a person? There was your usual array of responses ranging from “Use the Magic Wand tool” to “I’d trace it with the Pen tool.” No answer is wrong if it gets the job done at a quality that’s satisfactory to you or your client. What *is* surprising, though, is that people are seeing the “object” of the tattoo, and not the “tonality” of it.

For example, the Object Selection tool (W), which is a fairly recent addition to Photoshop CC, will make quick work of this. Just set its Mode to Lasso in the Options Bar, draw a freeform selection around the tattoo, and then let the artificial intelligence (AI) go to work. This tool is still truly amazing to most users who have been editing for more than 10 years, and it’s continuing to advance with machine learning and every Photoshop update. (Check out Kristina Sherk’s article

in this issue on how Select Subject has been improved for selecting portraits in the recent June Photoshop update.)

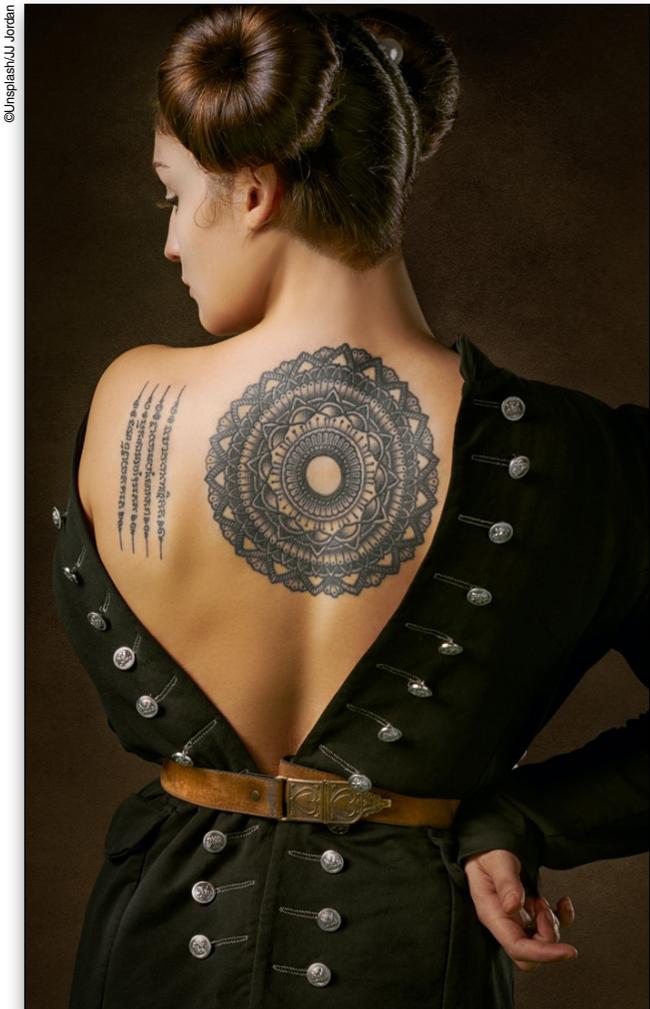
You can see here, where the tattoo has been copied to a separate layer, that the Object Selection tool made a good selection on the first pass, but it’s basically still an



object. If we want the “design” of the tattoo, we need all those little blends and details between the line work. What’s really worth noticing is that there aren’t a lot of tones in this tattoo; it’s basically a grayscale-shaded tattoo on a human skin tone, which means it can be more isolated by tone, and then converted into a selection via a few simple steps. You can find the image that we’re using in this tutorial by clicking [here](#).

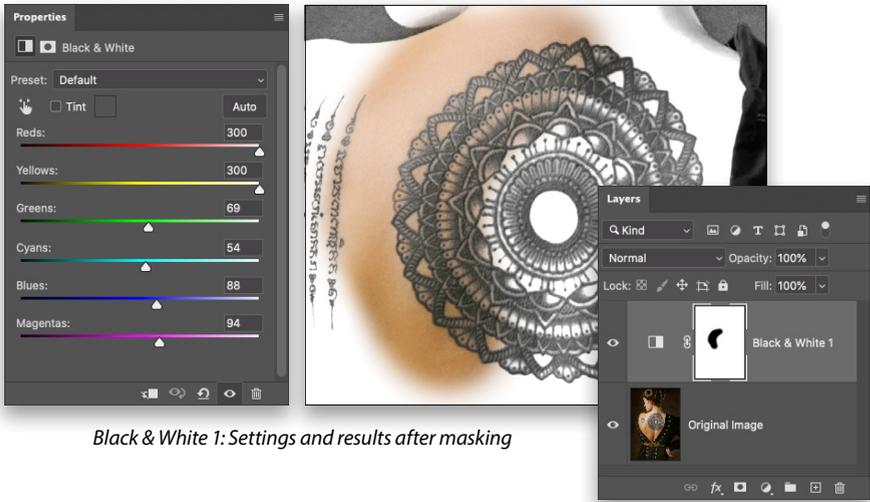
STEP ONE: ISOLATE THE TONES

Using a Black & White Adjustment layer (Layer>New Adjustment Layer>Black & White), you can target and “blow out” the colors of the skin to as bright a value as possible. Try to find the right amount that doesn’t erase many details from the tattoo. Most skin tone hues exist in the red and yellow frequencies of the color spectrum, so if we push the reds and yellows all the way over, it will make the subject’s skin tones white or close to white.

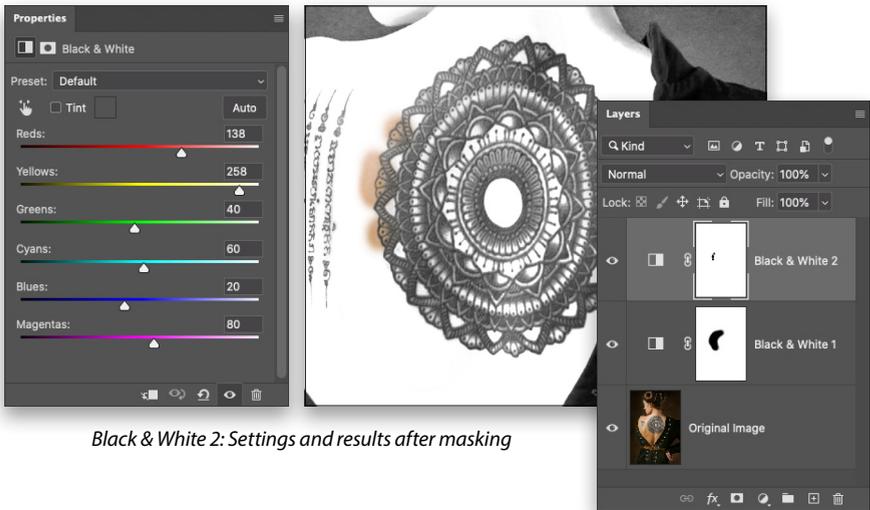


©Unsplash/JJ Jordan

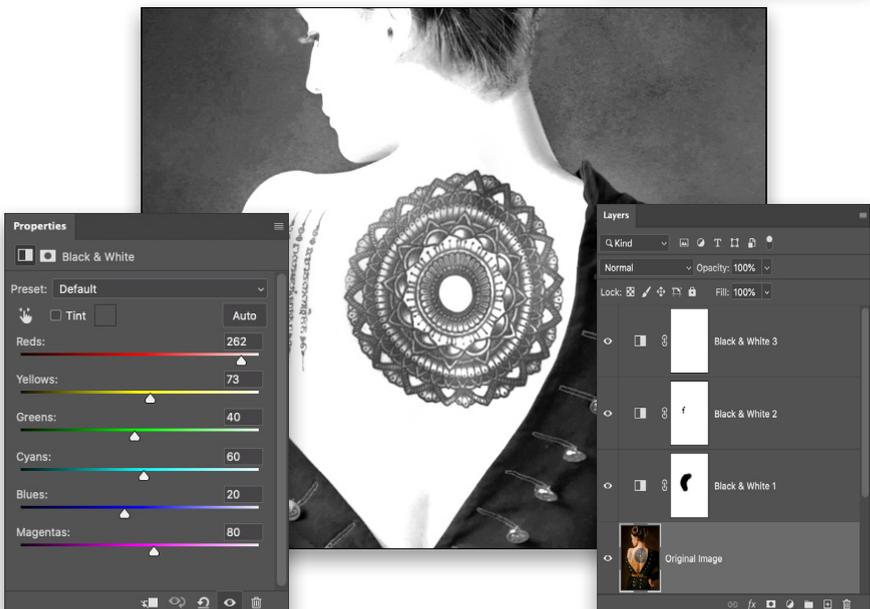




Black & White 1: Settings and results after masking



Black & White 2: Settings and results after masking



Because there are some natural highlights on the contours of her back in this example, we actually need to use three Black & White adjustment layers. On the first adjustment layer, after increasing the brightness of the Reds and Yellows in the Properties panel (Window>Properties), look for any areas on the tattoo that are blown out and losing detail. Switch to the Brush tool (B), click on the layer mask thumbnail of the Black & White 1 adjustment layer in the Layers panel, and press D then X to set the Foreground color to black. Paint with a soft brush to mask those areas out, revealing the original color of the image.

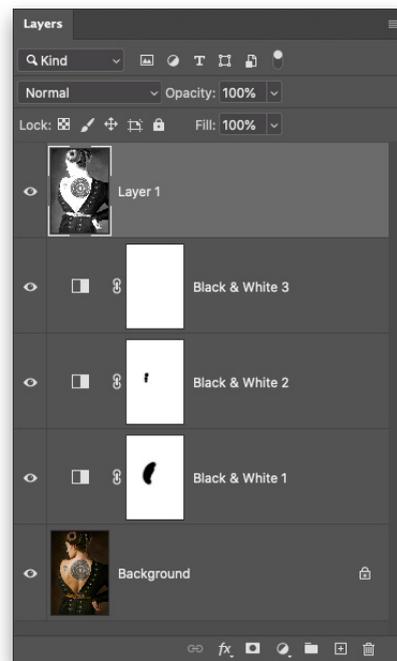
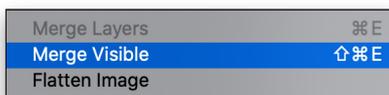
Now add a second Black & White adjustment layer above the first one. The color area that you masked out in the first adjustment layer will turn black and white. Increase your Reds and Yellows sliders in the Properties panel again to blow out that area of the skin tone. Look for any areas in the tattoo that have lost detail, and mask them out as we did with the first Black & White adjustment layer.

Add one more Black & White adjustment layer, and adjust the Reds and Yellows to blow out the skin tone once again. You shouldn't have to mask anything at this point.

This is a great way to adjust visual contrast and separate various areas of the image tonally. Traditionally, people would do this with dodge-and-burn techniques, but this is very effective and less destructive.

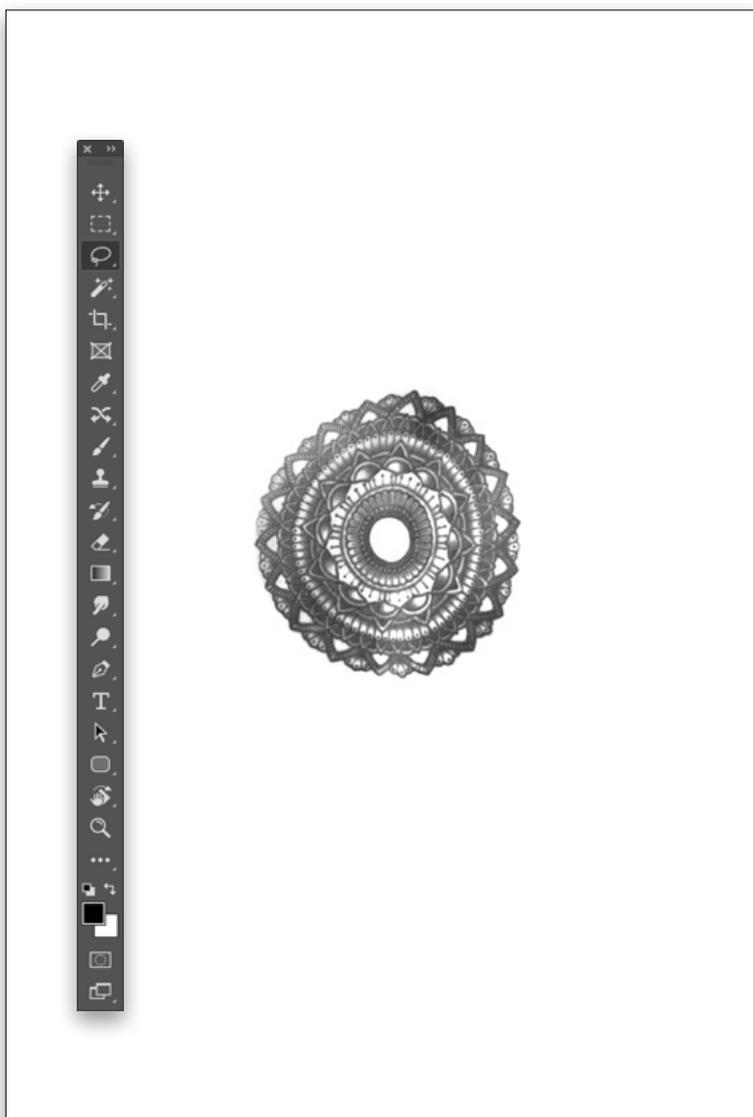
**STEP TWO:
MERGE A COPY**

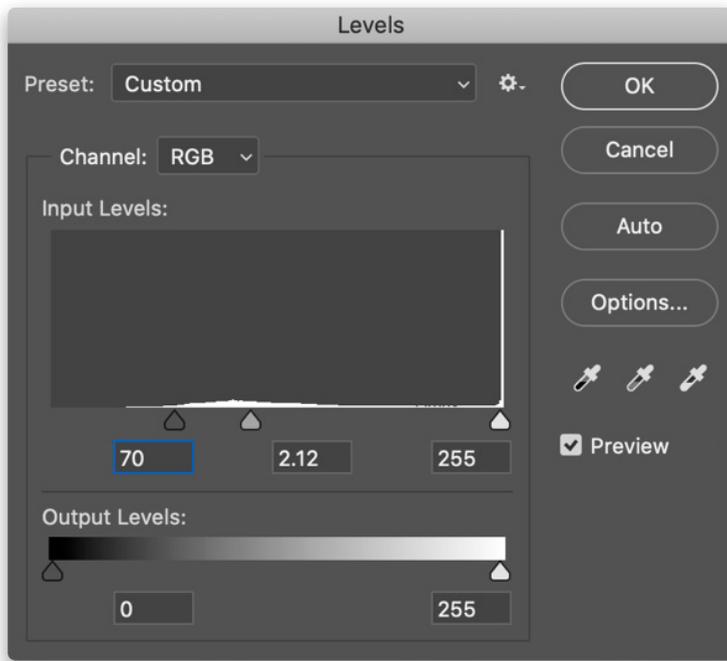
Now looking at the tonality, this technique has surrounded the tattoo with almost perfectly white pixels. The next step is to merge all of those adjustment layers and the image layer into a single layer that we can use to create our selection; however, we want the original photo to be unaffected. So click on the topmost layer in the Layers panel, hold the Option (PC: Alt) key, and go to Layer>Merge Visible. This will merge all existing visible layers into a new layer but leave all the original layers unaffected.



**STEP THREE:
REMOVE UNWANTED DETAIL**

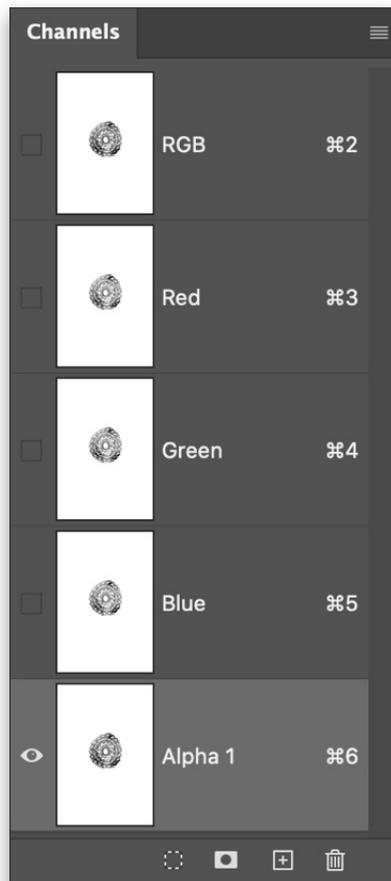
On your merged layer, you can now get rid of any details that aren't part of the tattoo. You could paint with white with a hard round brush to block out those details, but I think a faster technique is to first draw a loose selection around the tattoo using the regular Lasso tool (L). Next use Select>Inverse and that will give you a selection of everything but the tattoo area. Now press the letter D on your keyboard to set the Background color to white, and then press Command-Delete (PC: Ctrl-Backspace) to fill the selected area with the Background color. Now you should have a canvas with only the tattoo detail on it. Press Command-D (PC: Ctrl-D) to deselect.





**STEP FOUR:
IMPROVE REMAINING DETAIL**

Use this step is to improve the overall appearance of the detail in the tattoo by increasing its contrast. It's best to do this using a Levels adjustment, found at Image>Adjustments>Levels, as this offers more control to refine the contrast in the low or high frequencies, and then blend them with the middle gamma slider. (If you're comfortable with Curves, that would work better still.) Using Levels on the isolated tattoo layer, you can see here that we increased the contrast only in the low frequency by bringing in the low key slider to 70 and the middle gamma slider to 2.12, compressing the tonal range in the shadows.



**STEP FIVE:
MAKE IT AN ALPHA CHANNEL**

The next step is to convert the tattoo into an actual reference for a selection. Alpha channels, and really any kind of mask, are just representations of a selection using shades of gray from 0–255. If it's 255 (white), it will all be selected; if it's 0 (black), it won't be selected. Depending on where the tone falls in that range dictates how much it can be selected from a mask.

To turn the tattoo into an alpha channel, simply start by selecting all the pixels on the isolated tattoo layer by going to Select>All, and you should see the marching ants around the border of your canvas. Press Command-C (PC: Ctrl-C) to copy the selected area. It's important to keep your selection active.

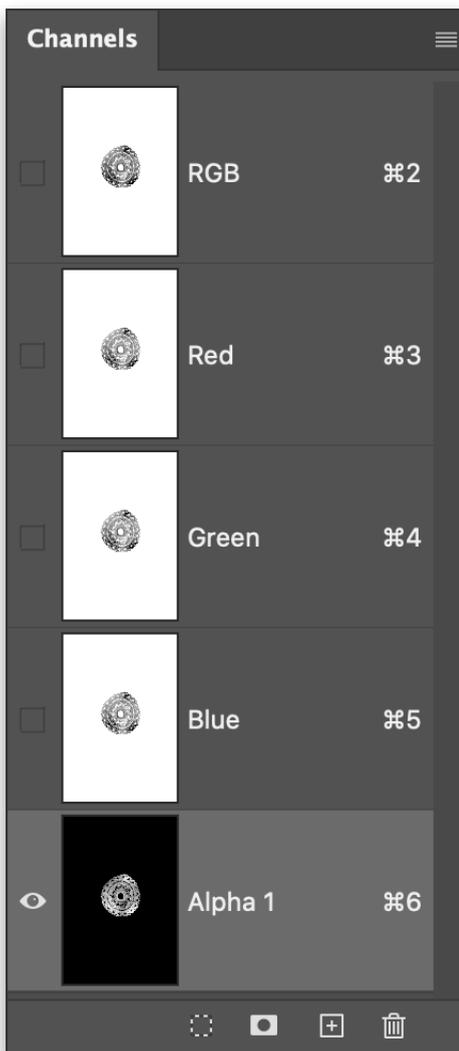
Now, at the bottom of the Channels panel (Window>Channels), click the Create New Channel icon (it's the one with the little plus symbol). This will create a solid black alpha channel. With your selection still active, use Edit>Paste to insert the pixel information that you just copied into your alpha channel. Because you had the selection active, it will align perfectly



**STEP SIX:
MAKE IT WORK!**

Because the alpha channel you just made is white with dark pixel details for the tattoo, we need to reverse this by going to Image>Adjustments>Invert. This will make the tattoo detail light and the negative space black.

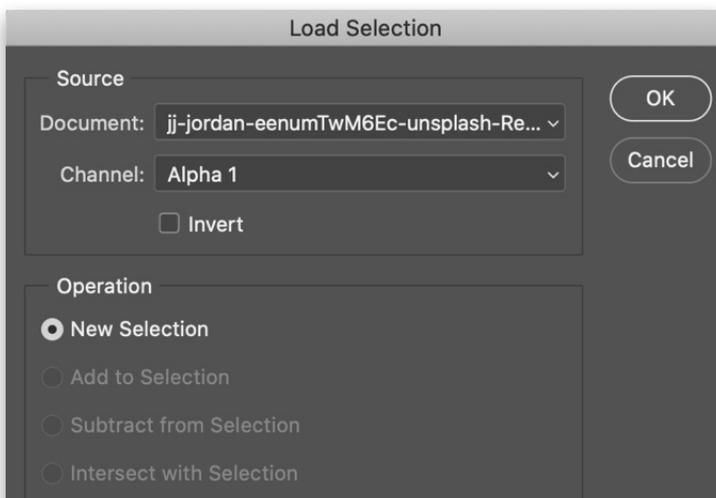
You now have a mask of the tattoo! All those little nooks and crannies and extra details are isolated, and you didn't have to spend a lot of time Shift-clicking with the Magic Wand tool, or trying to force Select Subject to recognize all the little gaps in the design. This is "old skool" and it's how we've done lots of complicated selections for years.

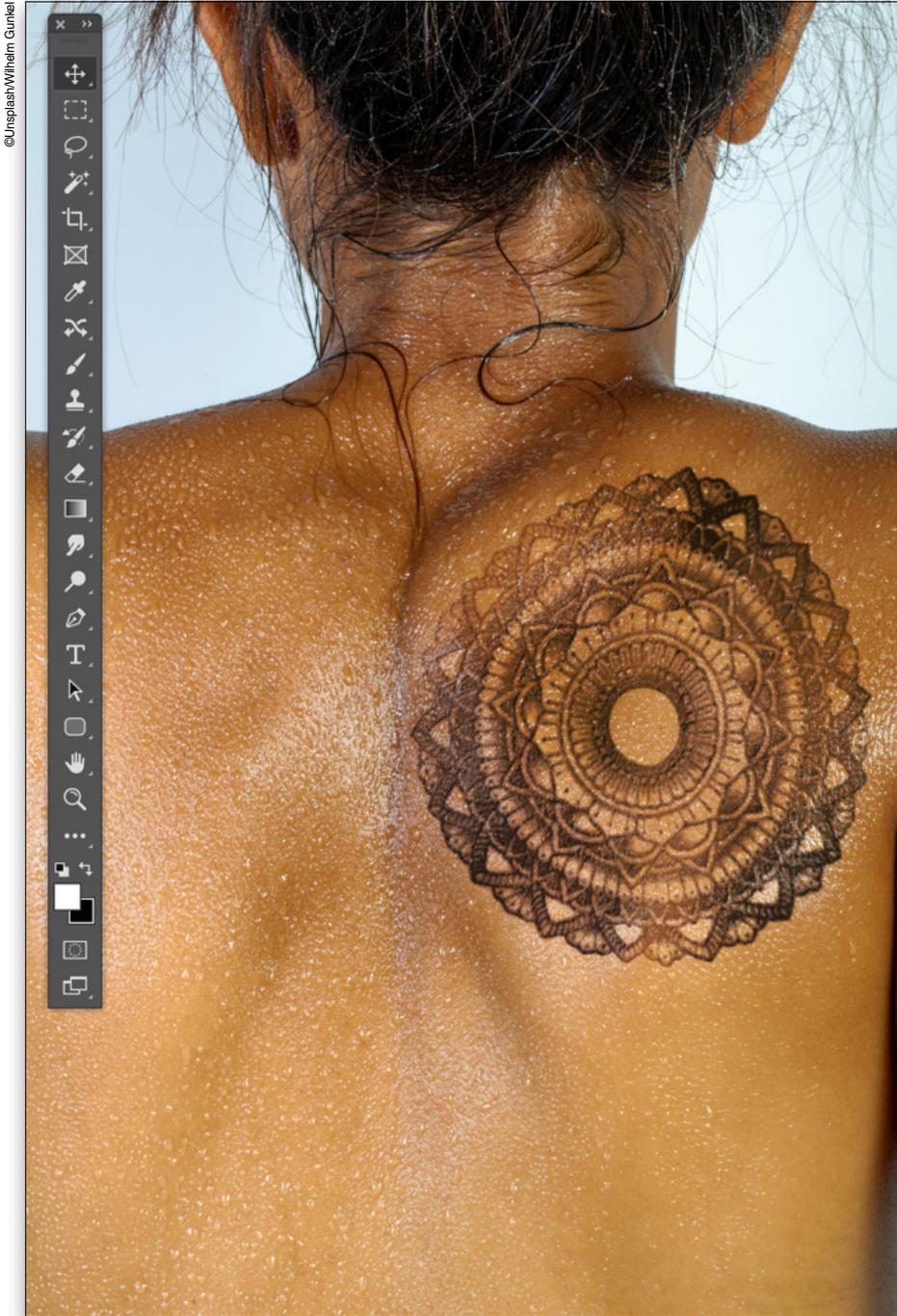


**STEP SEVEN:
LOAD YOUR SELECTION**

Click on the RGB channel in the Channels panel to go back to the image information of your layers rather than looking at only the alpha channel. Then, go back to your Layers panel and turn off the visibility of all your Black & White adjustment layers by clicking their Eye icons, and delete the merged visible layer used to isolate the tattoo. If you're scared to delete anything, throw them all into a layer group and then turn off the visibility of the group.

Go to Select>Load Selection, and where it says Channel, choose Alpha 1. Click OK, and you'll have an active





**STEP EIGHT:
PASTE THE TATTOO
INTO ANOTHER IMAGE**

From here, you could copy the tattoo from the original image layer, and paste it into another photo or design. Here's an example of moving it onto another person's back (you can find this image [here](#)). Once placed as a new layer above this destination image, simply changing the Layer's blend mode from Normal to Linear Burn near the top left of the Layers panel and reducing the layer Opacity to 80% gives a really effective composite. ■

Discuss this Issue





SYNTHETIC SKIN, PART 1

Skin is a beautiful thing. It's stretchy and flexible, and exists in complex textures and shades. The same things that make skin beautiful also make it incredibly challenging to re-create in Photoshop. If you use frequency separation for skin retouching, you've probably encountered a situation where in order to deal with certain blemishes, you end up losing the essential texture of the surrounding skin.

Because there are so many variations, even on the same body, it can be daunting trying to find a solution, and tempting to fall back on simply using noise or similar textures. This issue, let's take a look at a somewhat involved technique for synthesizing and applying facial skin textures. First, we need to break down the problem into approachable pieces.



Two skin samples

In both of these samples, the skin on the forehead seems dominated by tiny bumps randomly scattered around. This is why most techniques rely on using noise or fine textures like sandstone; but these tend to be overly sharp and they don't flow with the tension and direction of the skin. There's also a secondary texture that implies

direction of movement and elasticity: fine lines and cell structures. These tend to look more like tiny, irregular triangles as in this macro shot.



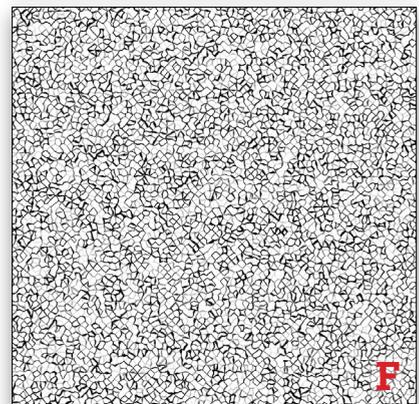
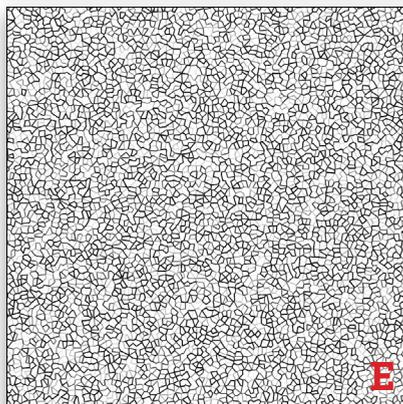
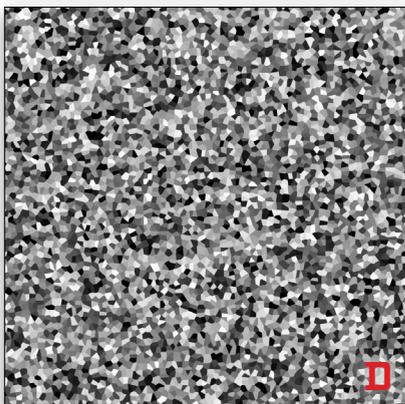
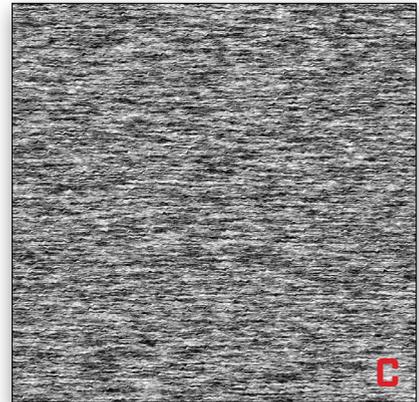
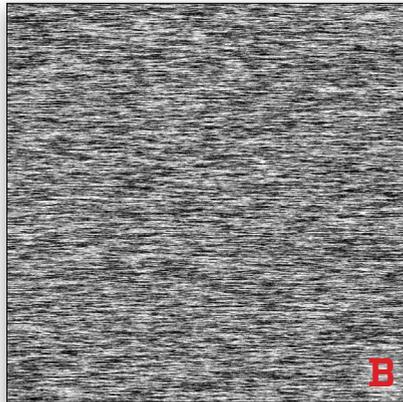
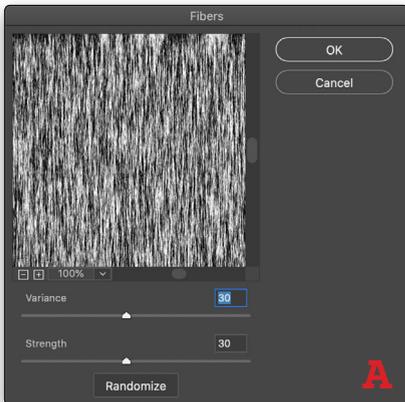
Macro of skin

We can develop these two elements independently, then combine them in our photo as desired. Keeping them distinct gives us a lot more flexibility for repairing textures in many different areas of the body.

BUILDING THE TEXTURE

Let's start with the lines. So, fire up Photoshop and create a new document (File>New) that's 4,000x4,000 px, 8-bit, and RGB. Fill the background layer with 50% gray (go to Edit>Fill, select 50% Gray in the Contents drop-down menu, and click OK). In the interest of saving space, I'll give you the bullet list of steps for creating the texture, then describe the choices and options. The letters at the end of various steps correspond to the letters in the images at the top of the next page.

- Duplicate the background layer (Command-J [PC: Ctrl-J]).
- Name the duplicate layer "Fibers."
- Press D to load the default black and white for the Foreground/Background colors.
- Go to Filter>Render>Fibers and set both Variance and Strength to 30. (A)
- Go to Edit>Transform>Rotate 90° Clockwise so the fibers are horizontal. (B)

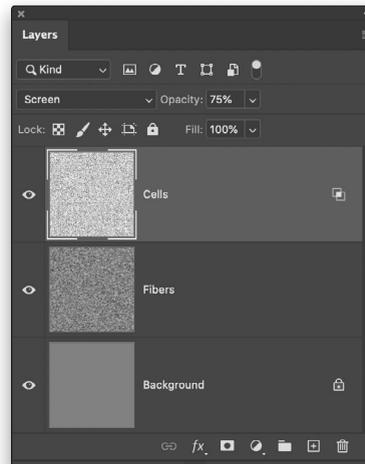


Progression of looks from left to right

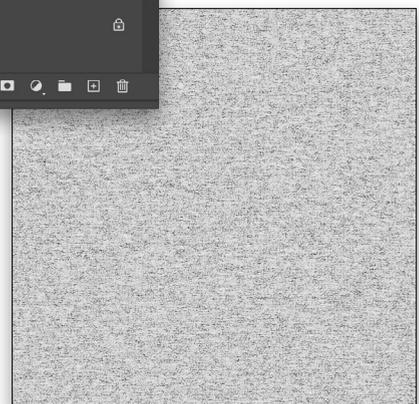
- Go to Filter>Distort>Ripple and set Size to Medium and Amount to 100%. (C)
- Duplicate the Fibers layer.
- Name the duplicate "Cells."

On the Cells layer:

- Go to Filter>Pixelate>Crystallize and set the Cell Size to 20. (D)
- Go to Filter>Stylize>Find Edges. (E)
- Go to Filter>Filter Gallery, expand the Distort group, and choose Glass. Select Tiny Lens for the Texture, and set Distortion to 2, Smoothness to 9, and Scaling to 100%. (F)
- Set the layer blending mode to Screen and Opacity to 75%.
- Go to Layer>Layer Style>Blending Options, and set Blend If to Gray. Below Underlying Layer, Option-click (PC: Alt-click) the whites slider on the right to split it. Set the left half to 145 and leave the right half at 255.



Layer stack



Final texture sample



Whew! Now that we have something to look at, let's talk about what got us there and why. Fibers gives us the fine directional texture with a little randomness. When running the filter, look for a fairly even distribution of values. Hit the Randomize button a few times if you need a variation. The Ripple filter gives it a little fine variation that will show up later when we blend.

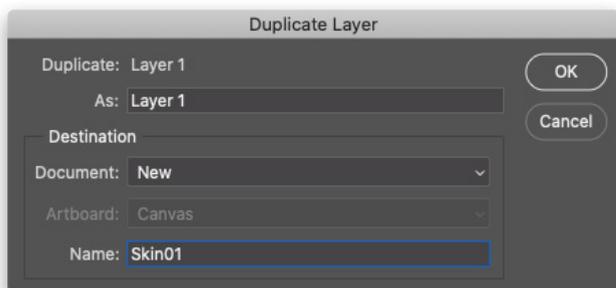
Crystallize is where we get the cellular structure, and it's worth taking a moment to consider some options. The size of the cells will affect the relationship between the cells we see on the skin and the fine lines: Too small and they just look muddy, but too large and they dominate. At these settings, the cell sizes and fibers are reasonably well balanced; but since the goal is to repair existing skin, you may need to adjust the size for a better match.

Also, we could easily stretch the crystals after running the Crystallize filter. If we transform to stretch horizontally, we'll get closer to the elongated cells from the closeup skin sample above. I've left it out here because we're going to transform the texture after we get it into our portrait document.

Applying a little distortion from the Glass filter breaks up the straight lines, and tends to look a little more organic. Finally, blending with Screen mode and Blend If allows the underlying fiber texture to come through for a somewhat random effect, like real skin. We don't have to worry about color here because we're going to apply this as a texture to imply surface variation.

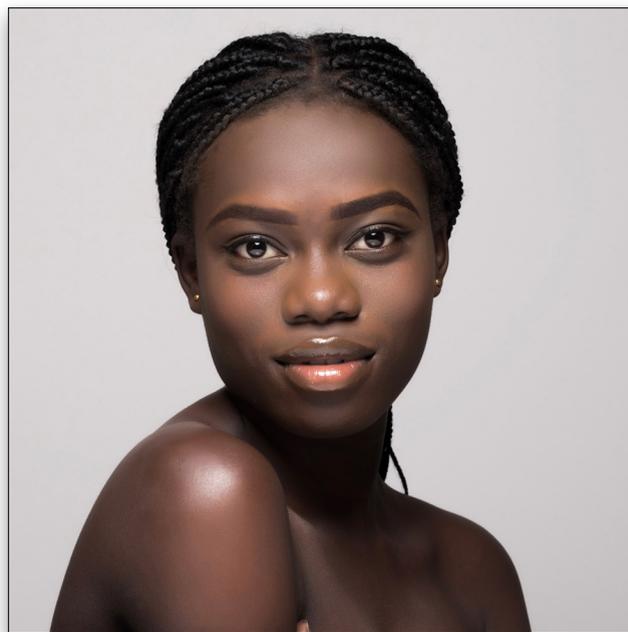
SAVING THE RESULT AND PUTTING IT TO USE

The next thing is to save the result in a format we can use with another filter, the Texturizer. Create a blank layer at the top of your layer stack and stamp a merged copy (Command-Option-Shift-E [PC: Ctrl-Alt-Shift-E]). Right-click on the merged copy and choose Duplicate Layer. In the dialog that appears, choose New in the Document drop-down menu in the Destination section, and give it a name. I like to number my variations (e.g., Skin01.psd), but feel free to use more descriptive names for specific uses. Click OK.



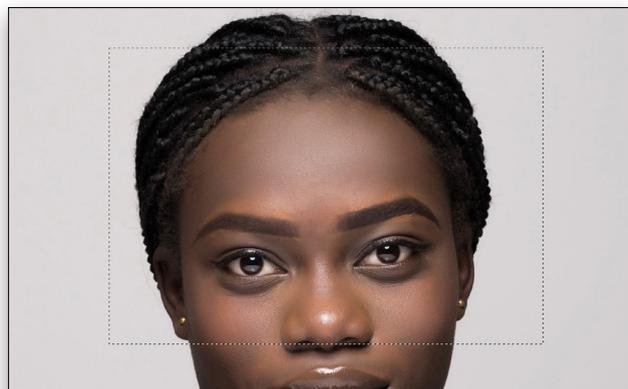
In the new document, flatten the image (Layer> Flatten Image) and save it someplace you'll remember later. I created a Textures folder, then one for Skin. Let's put it to use!

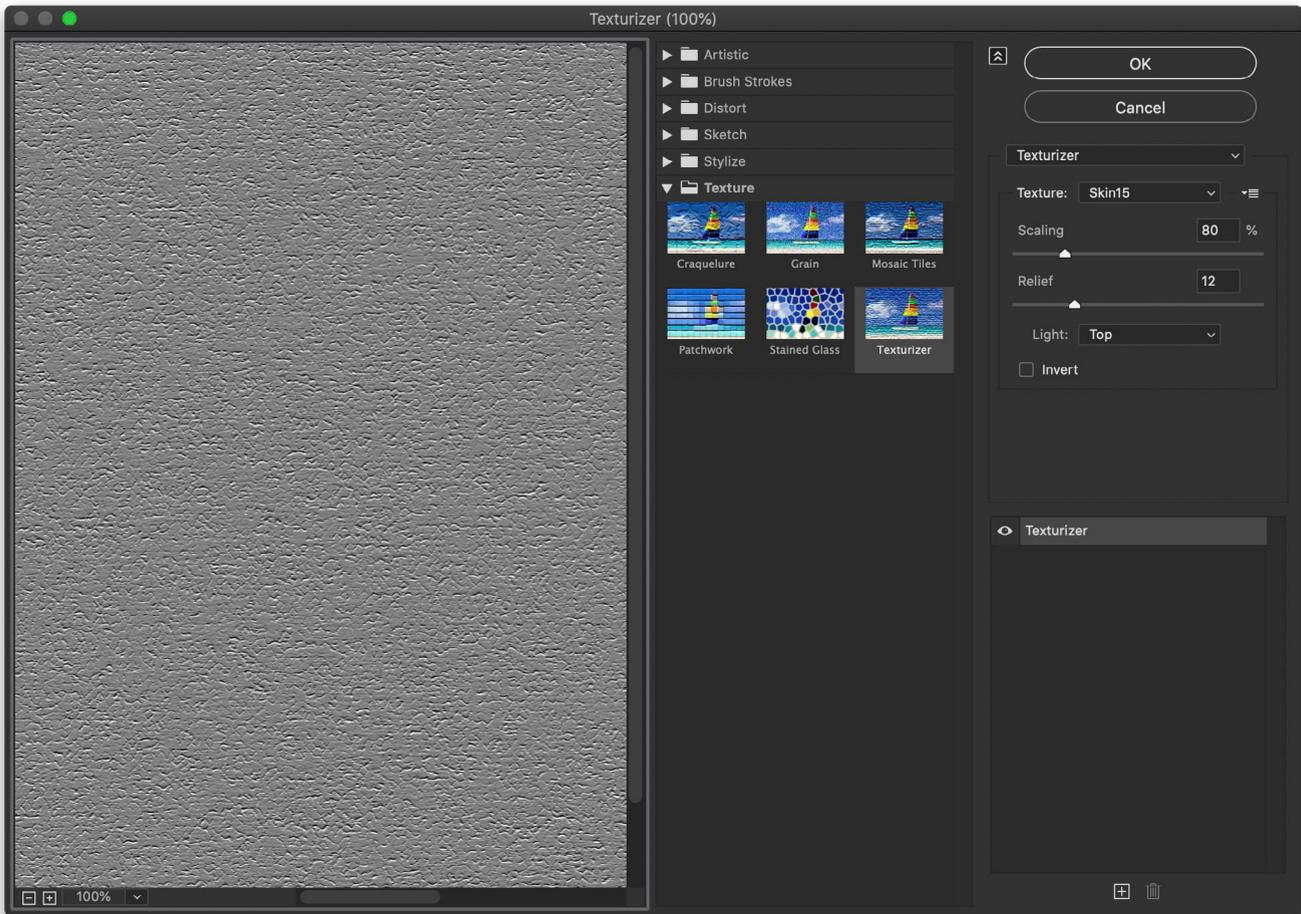
Step One: In my portrait document from Adobe Stock that you can find [here](#), I've already applied frequency separation and intentionally overworked the forehead skin to remove most of the texture. What's left are little variations in hue and brightness, which is not unusual with aggressive corrections.



Portrait with blurred skin

Step Two: On a new blank layer above the photo, drag out a rectangular selection using the Rectangular Marquee (M) that's about 50% larger than the area you want to cover. Since we'll be warping and transforming, it's better to err with a larger selection, as we'll mask out what we don't need.



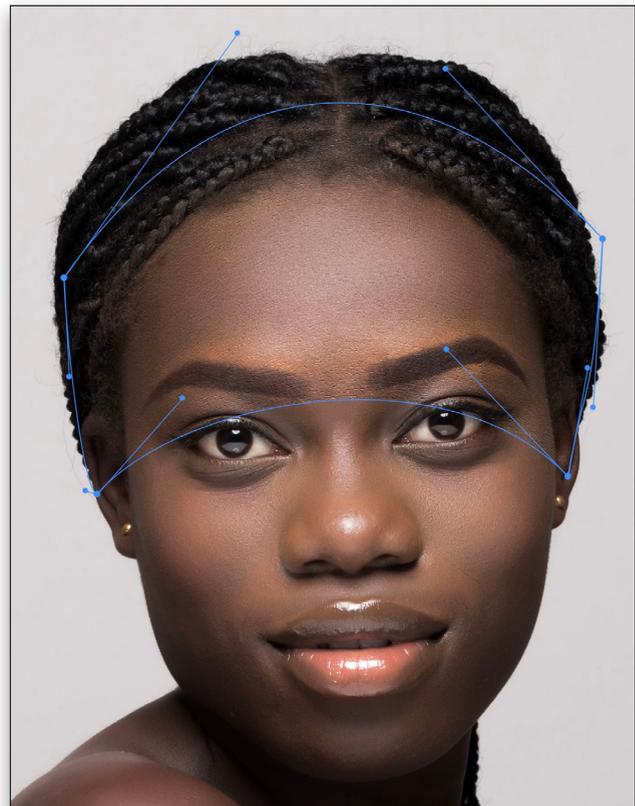


Texturizer and result in window

Step Three: Fill with 50% gray, as we did earlier. With the selection still active, go to Filter>Filter Gallery, and choose Texturizer from the Texture set. To the right of the Texture drop-down menu is a disclosure box where you can choose Load Texture. Navigate to your saved texture PSD and load it up (I'm using one version I saved called "Skin15"). Set Scaling to 80%, and Relief to 12. *Note:* These values will change depending on the scale of your texture and the size of your portrait; I'm working on a photo that's 5,800x3,900. Click OK.

Pro Tip: Convert the gray-filled layer to a smart object (Layer>Smart Objects>Convert to Smart Object) before applying texture or warping it in the next step so you can go back and make changes if necessary.

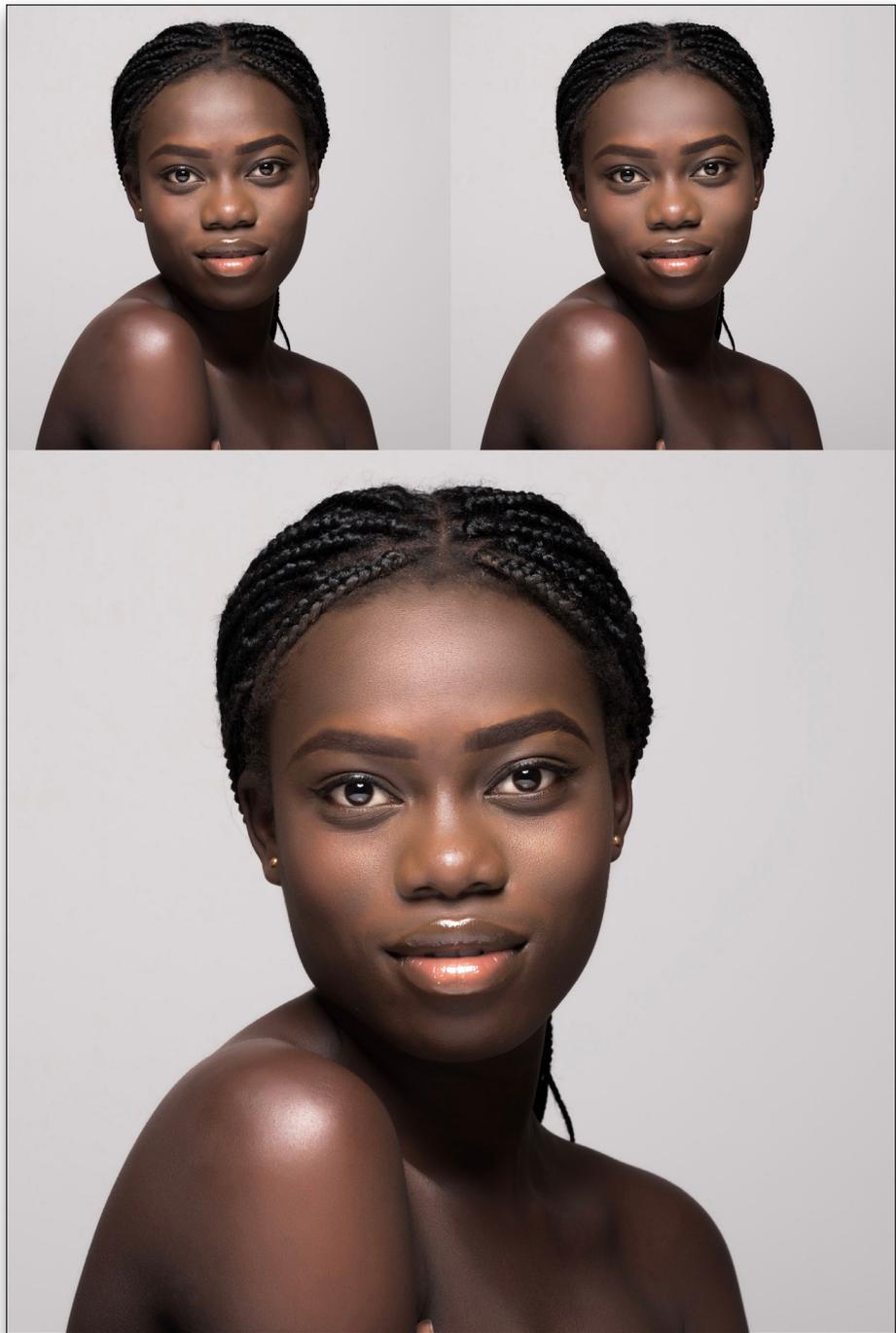
Step Four: Press Command-D (PC: Ctrl-D) to deselect the textured box, then name the layer "Forehead Texture." Change the blending mode to Overlay, then go to Edit>Transform>Warp. We want to align the texture with the natural direction of the skin, so drag within the bounding box to move the texture around. Interestingly, Warp lets you stretch and push around the texture almost



like a smoother version of Liquify. Use the handles and corners as needed to get a reasonable approximation of the changing texture on the skin. Pay attention to scale, too! If you need to change it, do so before warping, if possible. Press Enter to commit the warped transform.

Step Five: With the Forehead Texture layer active, Option-click (PC: Alt-click) the Add Layer Mask icon (circle in a square) at the bottom of the Layer panel to add a mask filled with black, which will hide the effect. Then with the Brush tool (B), use a soft, round brush set to 20% Flow in the Options Bar and paint with white on the mask.

Reveal the texture slowly, especially letting it blend softly with any other existing textures. Adjust Opacity and use the Blend If sliders in the Layer Style Blending Options (as we did earlier) should you need to blend the texture with the original skin. To finish this portion, I also continued with some dodge and burn and color adjustment.



Top left: Before; Top right: Blurred; Bottom: Final image

EXPERIMENTING AND FINE-TUNING

Experiment with different blending modes, texture sizes, etc. I find that I usually have to add another painted color layer above the texture to reduce some of the artifacts it can produce. Other things to try are tiny amounts of Gaussian Blur on the texture (0.2–0.5 px), and clipping a Curves adjustment layer to it to reduce the contrast.

The real key here is subtlety, and in most cases you won't use this approach on large areas; it's best suited to help recover small problem areas. While the effect won't stand up to pixel-peeping scrutiny, it will look great and almost imperceptible for most viewing situations.

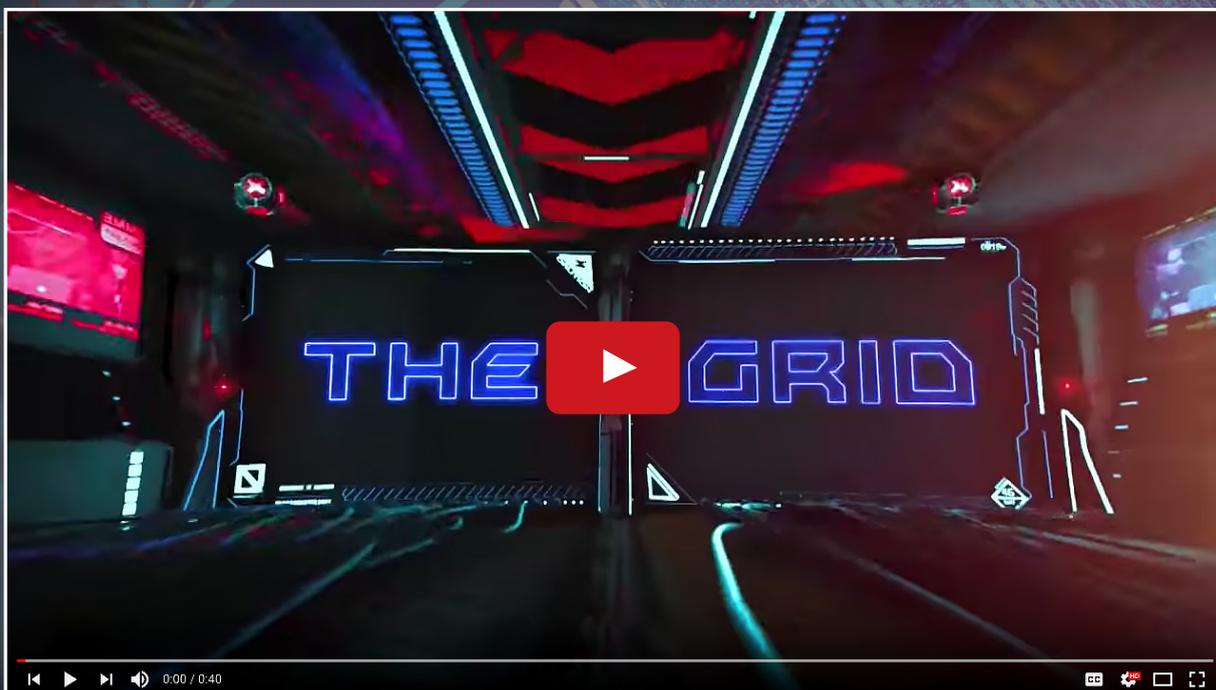
Next issue, we'll talk about variations to this technique and creating additional types



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DESIGN LIKE THE GREATS!

Celebrated US graphic designer, Milton Glaser, recently passed away at the age of 91. Milton created lots of famous designs and logos in his many years, most notably the I Love NY mark. He also created the famous Bob Dylan poster, as well as many other familiar designs that can be seen [here](#).

As a designer, Milton's work has not only influenced me but also millions of other designers. Much of modern design is inspired by the design greats so, in this tutorial, we're going to explore the famous **Bob Dylan poster**. Obviously, this is for practice and learning purposes only. You'd never want to use this in any of your own commercial work. It's all about being inspired by the masters.

All we'll need for the following steps are a vector silhouette and the Brush tool. We'll be going freehand with the Brush, so you might want to use a tablet, but a mouse will also work.

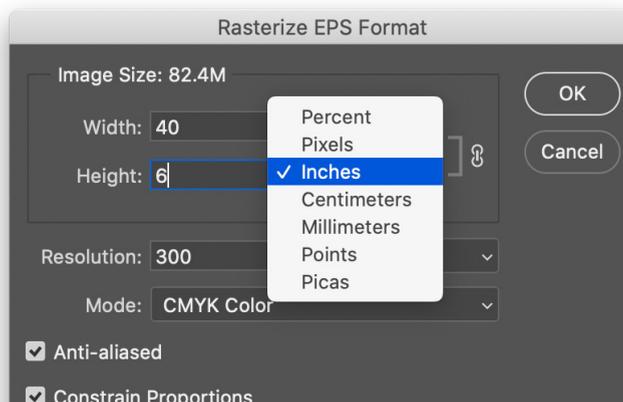
Step One: Create a new canvas (File>New). For the sake of this demonstration, let's make it square, so set it to 6x6" at 300dpi. Keep the Background Contents white for now, and click Create.

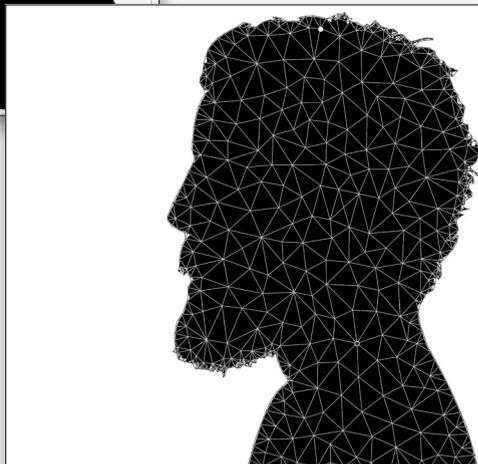
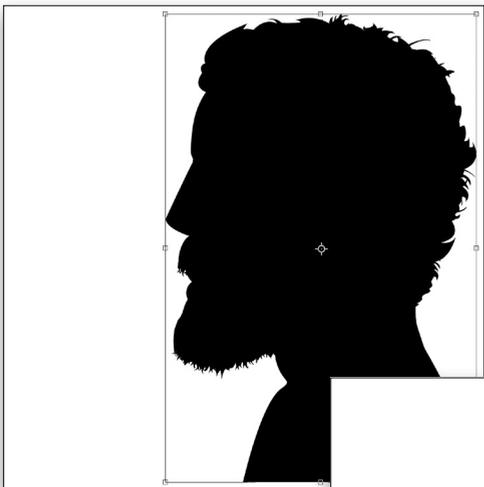
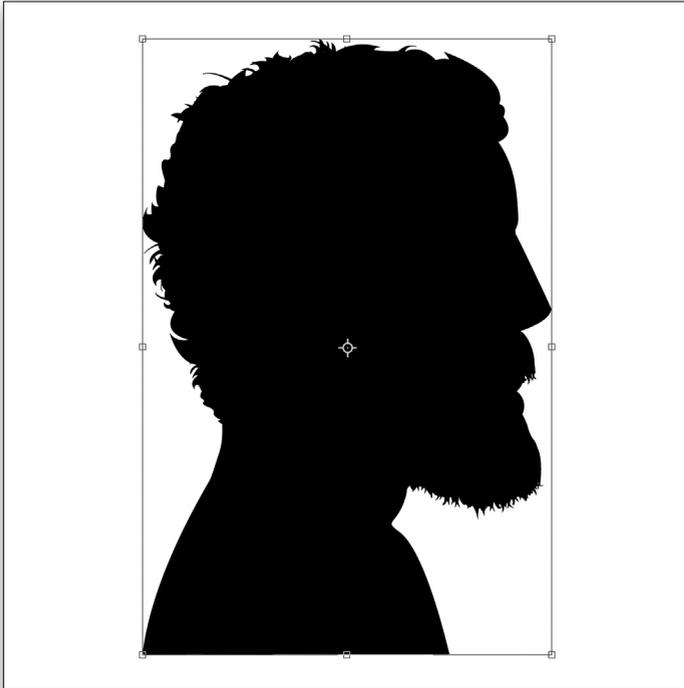
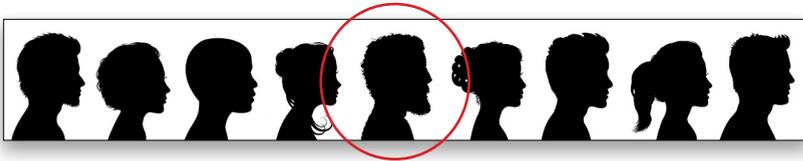
Step Two: We're going to use a vector image from Adobe Stock. If you'd like to download the low-res watermarked version of this image to follow along, click this [link](#), log in with your Adobe ID, and click the Download Preview button (not the Save to Library button). Don't worry if you don't have Illustrator; just go to File>Open in Photoshop, navigate to the .ai file you just download, and click Open.

When presented with the Raster EPS Format dialog, change the units to Inches, make the Height of the document 6", and click OK. (The quality of the preview Adobe Stock image won't be so great when you enlarge it, but that's okay, we're



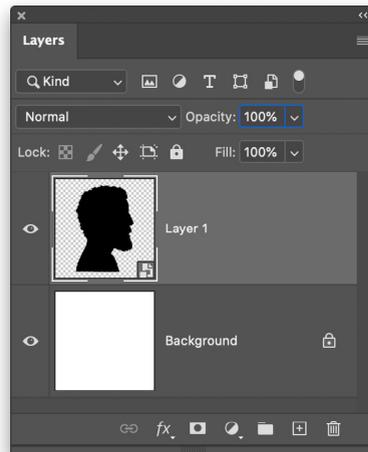
Silhouette: ©Adobe Stock/dlyastokiv





Step Three: Now, use the Quick Selection tool (nested below the Object Selection tool [W] in the Toolbar) to select the silhouetted head of the man in the middle.

Step Four: Once selected, press Command-C (PC: Ctrl-C) to make a copy, go to the new document you created, and press Command-V (PC: Ctrl-V) to paste the silhouette.



Step Five: Right-click the head in the Layers panel, and choose Convert to Smart Object. Now if we need to, we can resize this layer without it becoming too pixelated (of course, the preview file is already pixelated). We need to flip the head, so go to Edit>Transform>Flip Horizontal. With the Move tool (V) active, turn on Show Transform Controls in the Options Bar. If you click-and-drag any of the control points, it will automatically enter Free Transform. Position and resize the silhouette as shown here, and press Enter to commit the transformation.

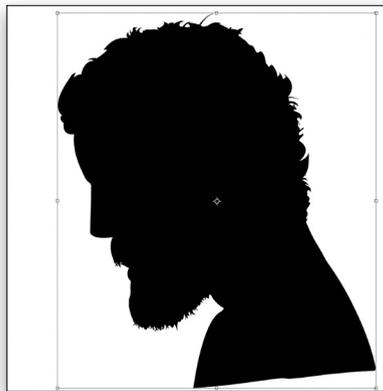
Step Six: At the moment, he's facing straight ahead but we need him to be looking down. So how can we change this? Let's use Puppet Warp! With the head layer active, go to Edit>Puppet Warp. You'll see a lot of triangles appear all over the head. If you've never used this before,



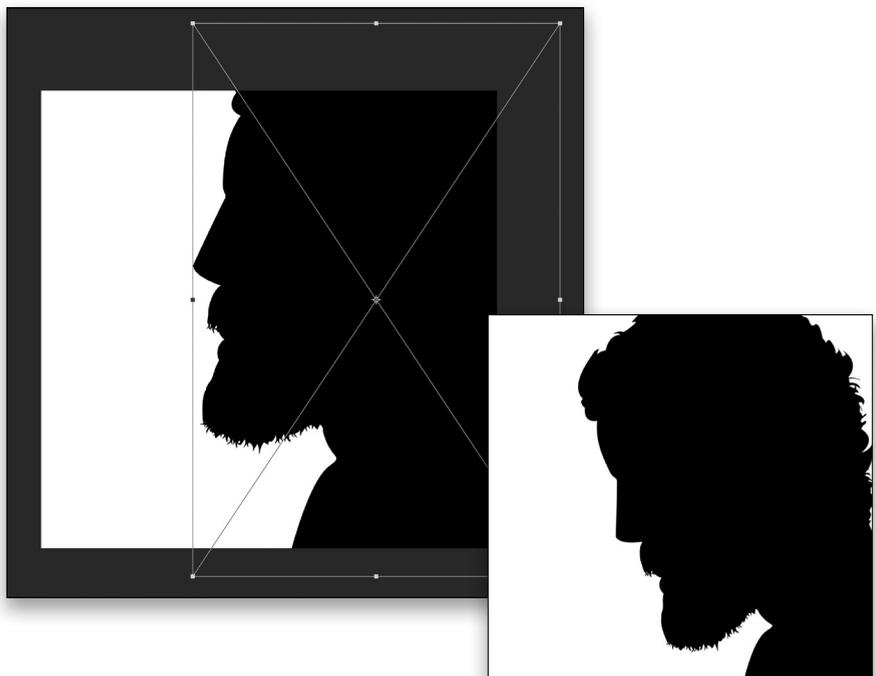
Step Seven: You'll see the cursor has changed into a little push-pin icon. We need to click to drop some positioning pins on the head as follows: Place one in the center at the very bottom of the image, one at the top of the neck in the middle, and one at the top center of the head.

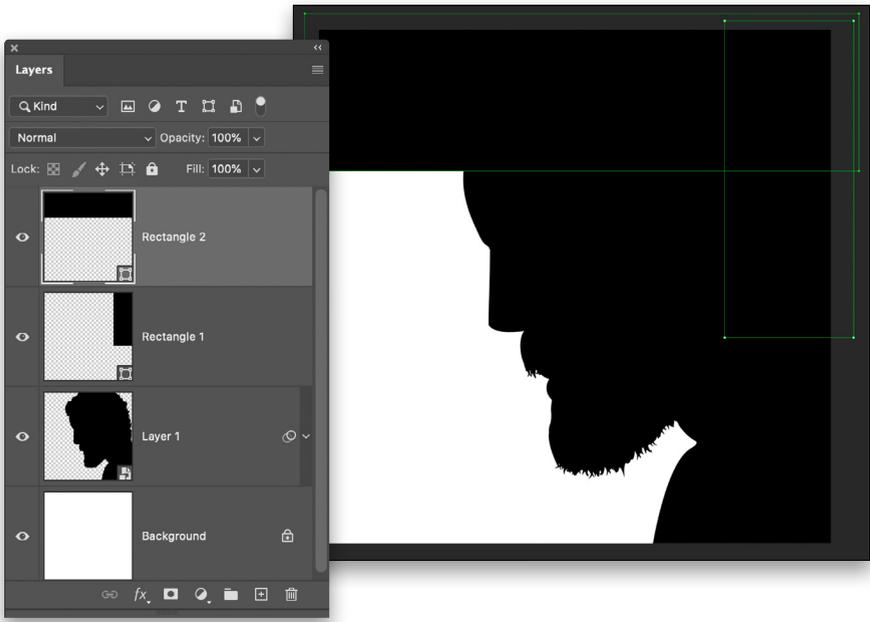


Step Eight: Just click on the top point on the head and drag it forward. The two other points will anchor the Puppet Warp grid at those spots, and it will rotate around the point at the top of the neck. Once you're satisfied with the pose, click the Commit Puppet Warp checkmark in the top Options Bar, or just press Enter on the keyboard.

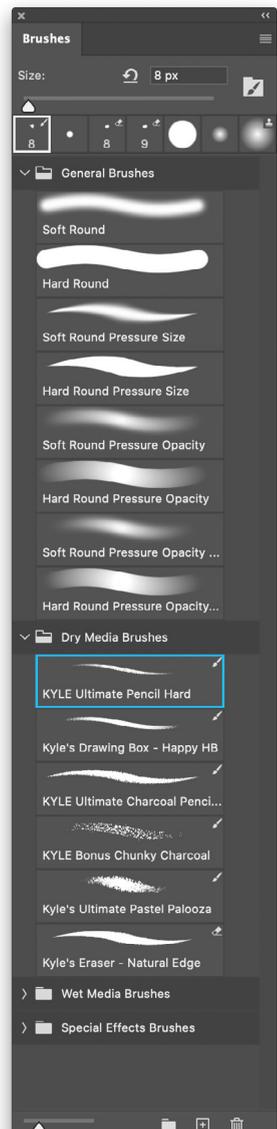
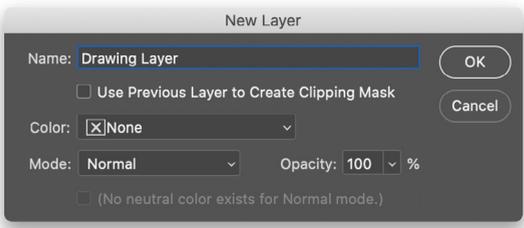


Step Nine: We want to resize and reposition the head so its top, bottom, and back are off the canvas on the right side. When you drag one of the corner points with the Move tool to resize the image, Photoshop will warn you that it will temporarily turn off smart filters while you transform the image. Click OK, and you'll see the original position of the head. After you're finished with the transformation, press Enter, and the warp will reappear.





Step 10: Now we need to add two black rectangles to fill in the white space at the top and to the right of the head. Switch to the Rectangle tool (U), make sure it's set to Shape and the Fill is set to black in the Options Bar, and draw out the two shapes as shown here. Once completed, select all three layers (the head and the two rectangles) in the Layers panel, Right-click on one of the selected layers, and choose Convert to Smart Object.

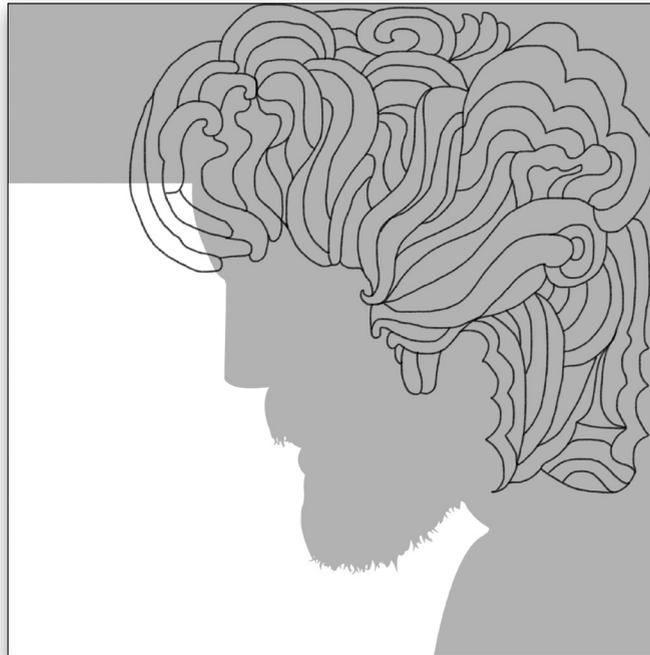


Step 11: Now that we have our base layer with the head, it's time for the tricky part and a steady hand: It's drawing time. You could use the Pen tool (P) but I only recommend that if you're *really* good with it. For this exercise, we'll keep it rough and hand-drawn, to look like the original, by drawing our shapes manually with the Brush tool.

Start by pressing Shift-Command-N (PC: Shift-Ctrl-N) to create a new layer above the head layer. In the New Layer dialog, name it "Drawing Layer," and click OK.

Step 12: Drop the Opacity of the head layer to around 30% so you can see what you're drawing. Select the Brush tool (B) from the Toolbar, open the Brushes panel (Window>Brushes), and select one of Kyle Webster's brushes from the Dry Media Brushes group (we selected KYLE Ultimate Pencil Hard). Change the Size to around 8 px, and press D to set the Foreground color to black. You can use a basic hard round brush if you don't want to use one of Kyle's brushes that

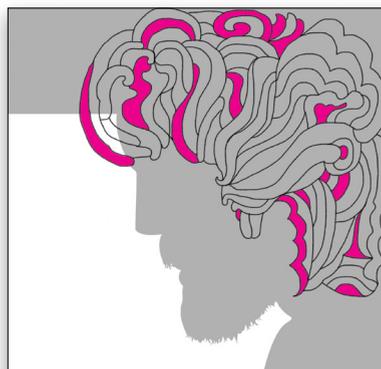
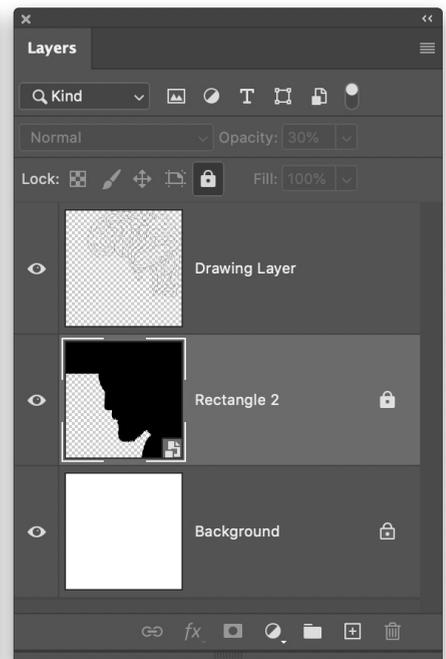
Step 13: Drawing time. Make sure the Drawing Layer is the active layer, and start drawing your swirl shapes (as shown here). Ensure that each shape you draw is completely closed with no breaks in the lines. This will be important for coloring each section in the following steps. Draw all the shapes before moving on to the next step.

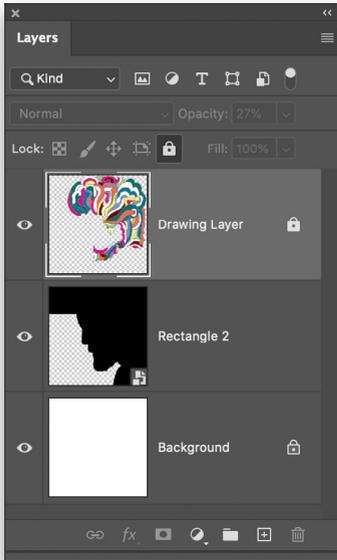
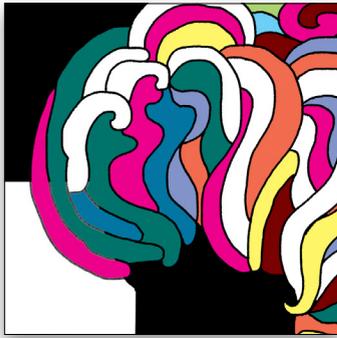


Step 14: Once the drawing is finished, we'll use the Paint Bucket tool to fill the shapes with color. We could do this a couple of ways but for the sake of creativity and embracing our designer instincts, open the Swatches panel (Window>Swatches) and use the standard colors to begin adding color to the swirls. Before adding any color, lock the head layer by clicking on the layer to make it active, and clicking on the Lock All icon (the padlock) in the Layers panel.

Step 15: With the Paint Bucket tool selected (it's nested below the Gradient tool [G] in the Toolbar), choose your first color from the various groups in the Swatches panel. If you just click on a swatch, it will change the Background color, so hold the Option (PC: Alt) key when clicking on a swatch to change the Foreground color.

Now, with the Drawing Layer active, click in random shapes that you've drawn; just a simple click on the segment will drop in the color. Go around and add more colors from your swatches to fill out the hair pattern. If a color fills more than the shape on which you clicked, it means that shape isn't closed. Look for a break in the line, and use the Brush tool to close the shape. Also, don't worry if you change your mind about a color; you can simply choose a different swatch and reapply a color over an existing one. The fun part is building up the different colors and trying to get the right balance. In this example, we

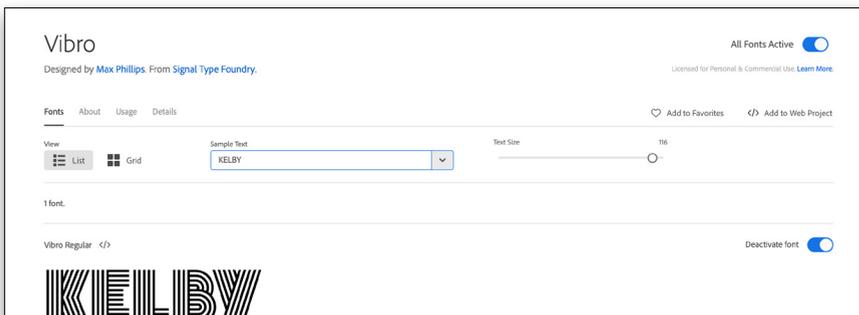




Step 16: Once the colors are applied, unlock the head layer, set the Opacity back to 100%, and you can see the effect come into play. Because the KYLE brush that we used wasn't pure black in its texture, the brushstrokes that fall outside the head silhouette and rectangles won't appear solid or uniform. We can rectify this by drawing a black-filled shape below that area.

Reduce the Opacity of the Drawing Layer and lock it. Click on the head layer to make it active, switch to the Pen tool (P), set its Tool Mode to Shape in the Options Bar, and press D to set the Foreground color to black. Click around the boundary of the hair where you need to fill in the black outlines, and click on the starting point of the shape to complete it. Select both the head layer and the black-filled shape layer, and convert them to a smart object again. This gives us consistent lines around all the color-filled hair shapes.

Step 17: You can now add some type to finalize the design. To find the right font for the job, go to Type>More from Adobe Fonts to go to the Adobe Fonts website. Here you can search for and view all the fonts available. You can also add your own text in the Sample Text field and adjust the Text Size preview to see how your text will look in a certain font before clicking the Activate Font switch to add it to Photoshop. We've chosen one called



Step 18: Select the Type tool (T), and choose the Vibro font in the Options Bar. Click on the Foreground color swatch and select the color you want to use for your type (we opted for a burgundy color #790000, which is one of the colors in our hair pattern). Click OK to close the Color Picker. Click on the canvas, type in your text, and press Enter to commit the text.

Switch to the Move tool, and with Show Transform Controls turned on in the Options Bar, hold the Shift key and click-and-drag outside of the bounding box to rotate the text vertically. Adjust the size of the text and position it to fit in the white area. Press Enter to commit the transformation. To take it even further, you could place the image onto a retro-style album cover.

FINAL PIECE

And now we've learned some amazing design techniques based on the work of the great Milton Glaser. Again, you wouldn't want to use this for any commercial work because many estates of great designers have their "look" protected, but for trying out and learning new techniques, who better to learn from than the great masters, just as we do with musicians and chefs!



I hope you've enjoyed this tutorial. Please take the time to learn more about Milton Glaser and his work; you'll be surprised at how many designs you'll recognize! See you next issue for another "Designing in Photoshop" tutorial! ■

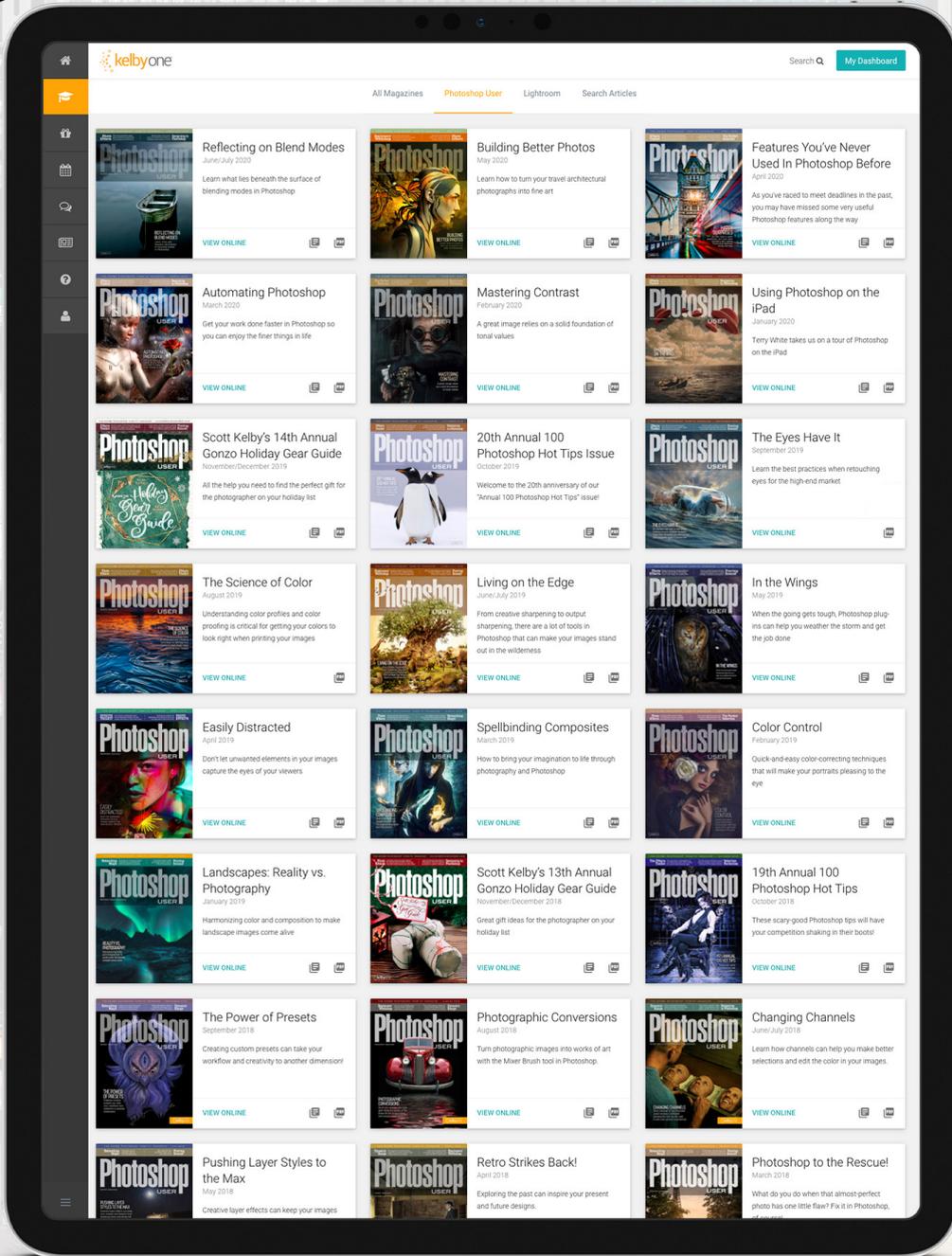


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آموزشگاه انعکاس منبع جدیدترین اطلاعات، مقالات و دوره‌های آموزشی هنری

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> Photoshop Q&A

Q: I'd like to add a 100x100-pixel grid to a document, but have it visible when I save it as a JPEG. How can I easily do this?

A: If you want a grid on its own layer that's part of a design (rather than the reference Grid that's built into Photoshop), your best bet is probably to create a custom pattern. Start by creating a new document (File>New) that has a Width and Height of 100 pixels. Assuming you want just a grid with no background, add a new layer and click the Eye icon next to Background layer in the Layers panel to hide it. Then, press Command-A (PC: Ctrl-A) to Select All, and from the Edit menu, choose Stroke. Choose the Color and Width of the stroke, and use Center as the Location. Click OK to close the Stroke dialog. Finally, go to the Edit menu and choose Define Pattern. In the Pattern Name dialog, give your pattern a meaningful name, and click OK.

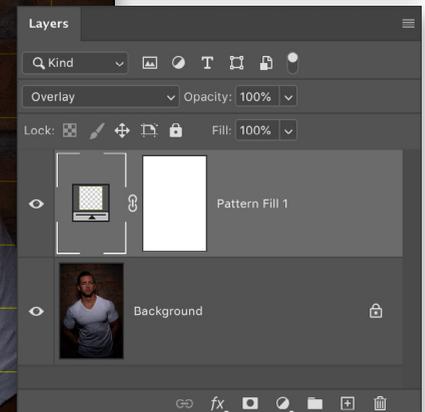
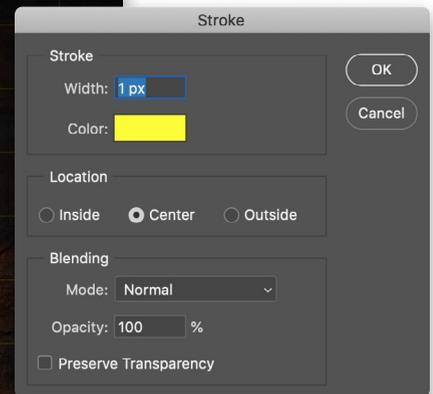
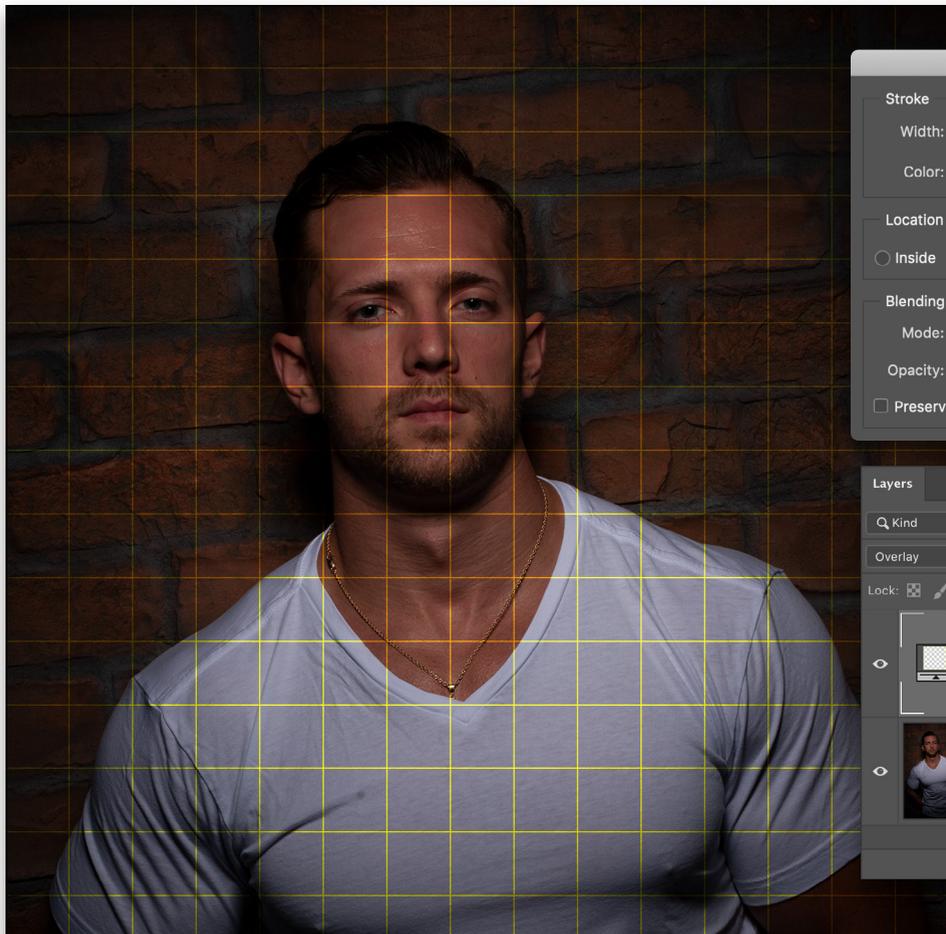
To use the pattern in your image, go to Layer>New Fill Layer>Pattern. Click OK in the New Layer dialog, and

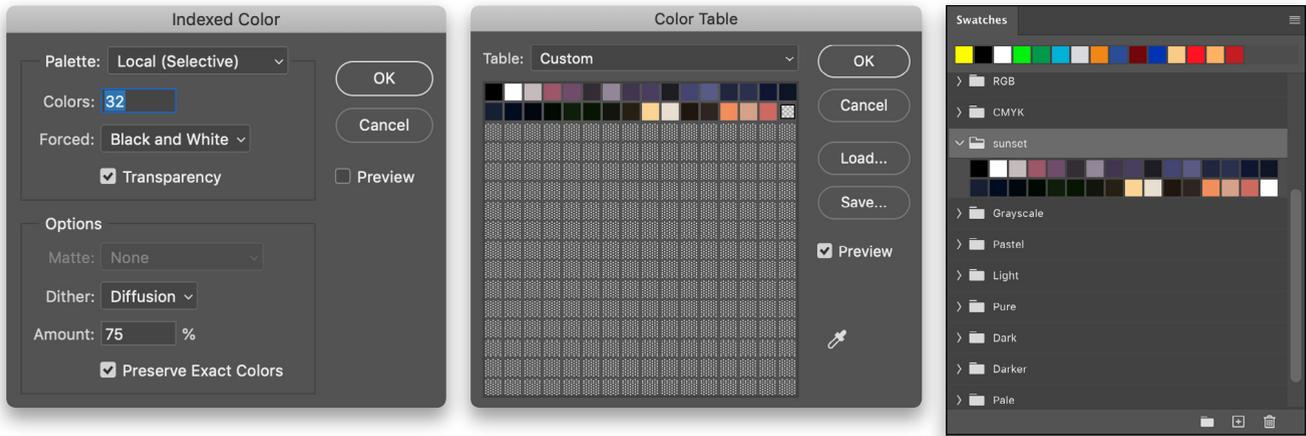
the Pattern Fill dialog will pop up. Click on the pattern preview thumbnail to open the Pattern Picker, choose your new pattern at the bottom of the Picker, and you're good to go! (In this example, the pattern layer was set to the Overlay blend mode in the Layers panel.)

Q: I used to use the Preset Manager to delete and change the order of my brushes and swatches, but they aren't there anymore. It only shows Contours and Tools. How do I organize these presets in Photoshop 2020?

A: Rather than having to go to the Preset Manager, management of most presets in Photoshop 2020 is done right in the panel for each type of preset. For example, to change the order of the brushes, click-and-drag them in the Brushes panel.

Dave Cross





Q: I'd like to create swatches based on the colors in a photo. Is there a way to do that automatically?

A: You can, by temporarily changing the mode of your photo to Indexed Color. Go to the Image menu and choose Mode>Indexed Color. If your image is in 16 bits, you'll have to first change it to 8 bits, and if you have layers, you'll have to flatten them, but don't worry, you'll undo all of these steps at the end.

In the Indexed Color dialog, enter the minimum number of Colors you want, using the preview to see the number of colors that keeps your photo looking the way you want (or includes the colors you want as swatches). Once you've found and entered the ideal number of colors, click OK.

Go back to the Image>Mode menu and choose Color Table. Keeping in mind that there may be a few repeating colors (we'll fix that later), click the Save button, give your set of swatches a meaningful name, navigate to where you want to save them, and click Save to create an .act file. Click OK to close the Color Table dialog. Now step backwards, revert the image, or close without saving to make sure you don't permanently change the file to an Indexed Color document.

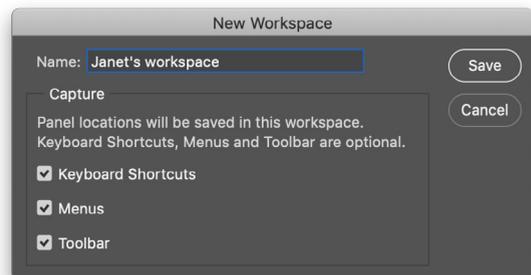
In the Swatches panel (Window>Swatches), click on the flyout menu at the top right, and select Import Swatches. Navigate to your saved .act file, and click Open. You'll see a new folder appear in the Swatches panel that's named the same as the .act file. Then, if necessary, click on unwanted swatches and click on the Delete Swatch icon (trash can) at the bottom of the panel to delete the swatches you don't want. *Tips:* Command-click (PC: Ctrl-click) to select multiple

swatches, and hold down Option (PC: Alt) when you click on the trash can to avoid the "Delete the Swatch?" warning dialog.)

Q: Two of us share the same computer, so every time one of us uses Photoshop, he has to rearrange the other's panel layout; plus I want to make my own shortcuts and the other user doesn't. Is there a way to have two different users on one Photoshop?

A: Sounds like a job for Workspaces! Each of you can go through these steps: Create the custom keyboard shortcuts you want, rearrange panels to suit your needs (you can also customize the Toolbar if you like), and then go to Window>Workspace>New Workspace. Name your workspace and check what you'd like to include in addition to the panel locations: Keyboard Shortcuts, Menus, and the Toolbar.

Once you've both created your own workspaces, it's a simple matter of choosing your workspace from the list under Window>Workspace. When you do, it will automatically change to your panel layout and your keyboard shortcuts. Then, when your colleague chooses his workspace, everything will change to his saved settings.



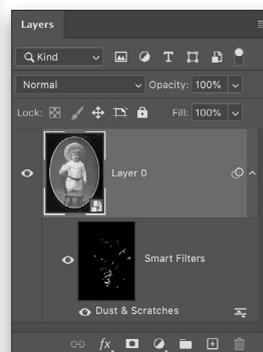
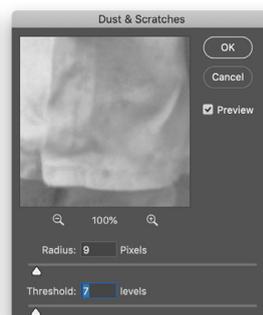
Q: How do I fine-tune a selection that's been made with the Object Selection tool?

A: You can try using the Object Selection tool (W) itself. To add to the selection, hold down the Shift key. If you need to remove areas from a selection, hold down Option (PC: Alt) and "surround" the area that you want to fine-tune. Success will depend on factors such as contrasting edges. If using the Object Selection tool doesn't work the way you need it to, you can also switch to the Lasso tool (L) or the Quick Selection tool (nested below the Object Selection tool in the Toolbar), and use the same shortcuts to fine-tune the selection: Shift to add to the selection, Option (PC: Alt) to remove from the selection.



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

Q: I've tried using the Dust & Scratches filter to fix an old scanned photo that has lots of small spots on it, but it makes the overall image look a little blurry. Any suggestions?



A: One way to use the Dust & Scratches filter is to apply it as a smart filter and use its mask to apply it where you need it. To do this, convert your photo to a smart object by going to the Filter menu and choosing Convert for Smart Filters. Then go back to the Filter menu and choose Noise>Dust & Scratches. If you hover your cursor over the main image, you'll see it turn into a small square. Use that small square to click on an area of your photo to set the preview area of the Dust & Scratches filter dialog.

Ideally, you want to use the lowest number possible for the Radius and the highest number possible for Threshold to remove the spots. After clicking OK, click on the Smart Filters mask thumbnail in the Layers panel, and press Command-I (PC: Ctrl-I) to Invert the mask (fill it with black) to hide the effect of the Dust & Scratches filter.

Now use the Brush tool (B) with white as the Foreground color (press D) and a small brush size to paint over all the spots. If necessary, you can double-click on the Dust & Scratches smart filter in the Layers panel to edit the settings. ■

Discuss this Issue

Things to Learn in Photoshop® Elements 2020:

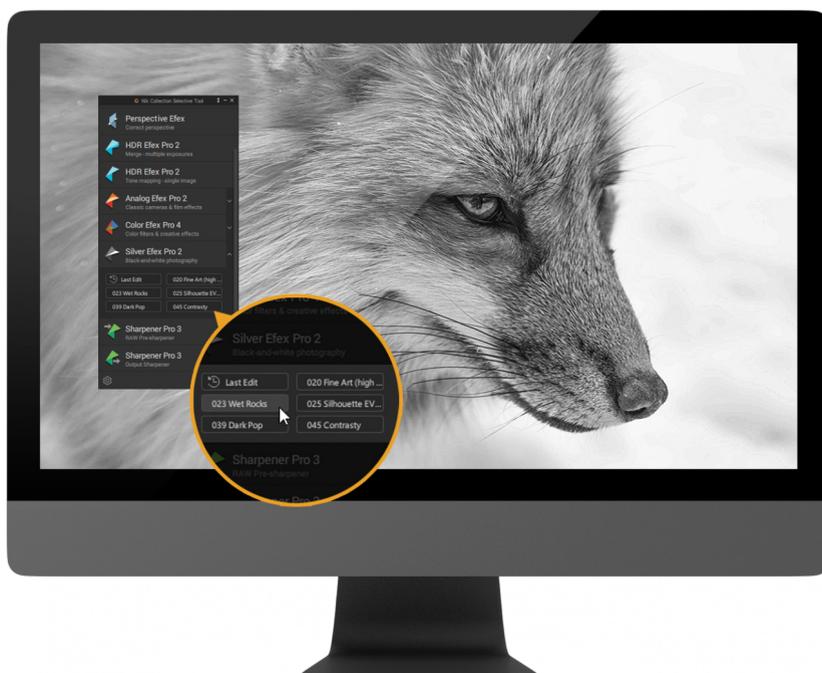


Scott Kelby's newest Elements book is designed for photographers, so it doesn't waste your time talking about what a pixel is, how to frame a shot or set your exposure. It's all Elements, step by step, cover to cover, and you're gonna love it!

- Organizing
- Correcting
- Editing
- Sharpening
- Retouching
- Printing

LIKE A PRO!

GET THE SCOOP ON THE LATEST GEAR



DxO Nik Collection 3

New Perspective Module & Nondestructive Editing for Lightroom Users

Review by Erik Vlietinck

Company: DxO

Price: \$149

Rating: ★★★★★

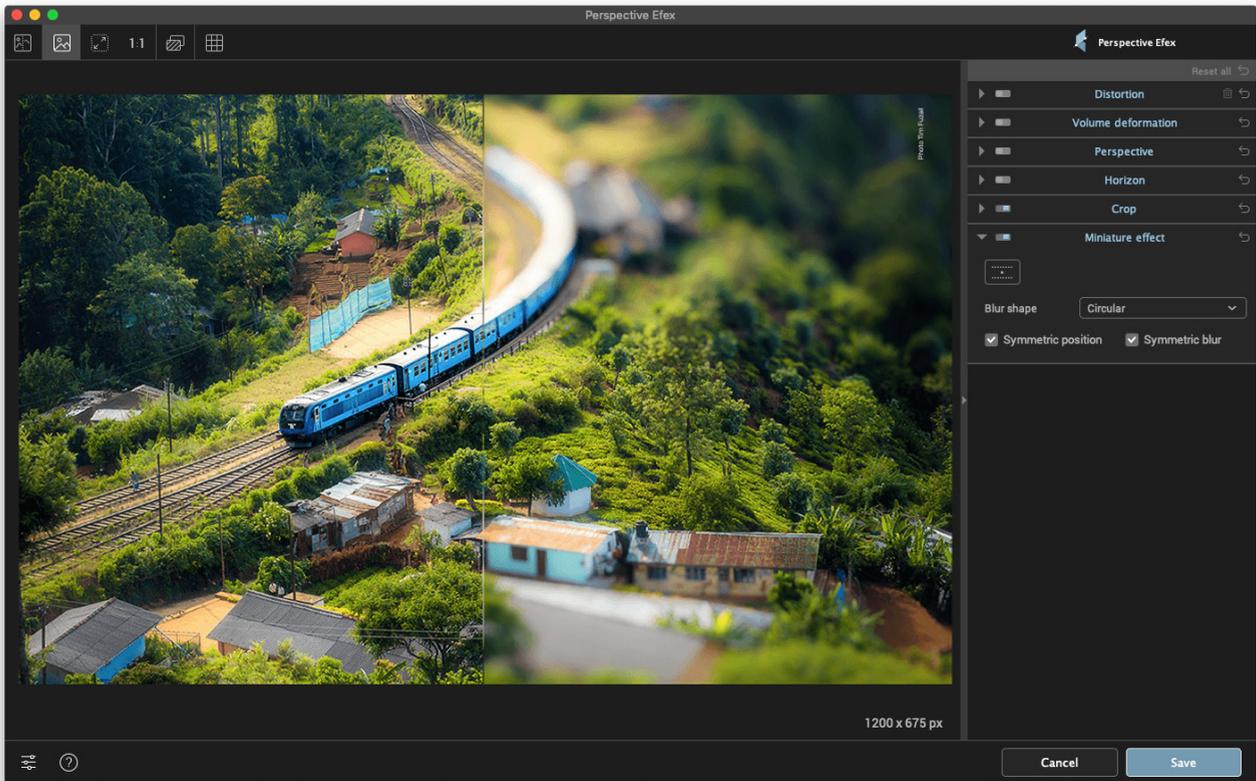
Hot: Perspective Efex; Quick Edit tools; Lightroom Classic nondestructive workflow

Not: Nondestructive workflow applies only to TIFF files

The newest Nik Collection version 3 from DxO works with Affinity Photo, has a newly designed Nik Selective Tool, and new Quick Edit tools. It also offers a nondestructive workflow for Adobe Lightroom Classic users. And, last but not least, the suite now has a perspective plug-in, Perspective Efex.

The Nik Selective Tool is a dedicated palette that gives users direct access to the suite's various plug-ins from Adobe Photoshop. The latest version simplifies the suite and provides faster access to editing features. To optimize workspace in Adobe Photoshop, the palette can be automatically collapsed. The tool is also fully compatible with HiDPI screens and can be used in dual-monitor mode.

The Selective Tool has a new Last Edit feature that reapplies the last edits, which is especially useful for editing a batch of images or when users want to create a preset after editing a photo. Very useful, too, is the Quick Edit option that lets you edit images by applying the last action you used without having to launch the plug-in interface.



“In addition, Perspective Efex can also be used creatively to simulate a shallow depth-of-field effect, the so-called miniature effect, or used to simulate wide-aperture settings.”

Adobe Lightroom Classic users can now freely edit their files nondestructively within the same plug-in using a technology based on the TIFF multipage file format, which combines the input image, the saved editing parameters, and the results, all in the same file. This workflow, however, doesn't apply to RAW files.

Perspective Efex is a new geometric correction plug-in that resembles the capabilities found in DxO Photolab, but with the typical Nik Collection interface design. Perspective Efex also offers automatic shape-distortion correction. It can even automatically correct fisheye distortion. In addition, Perspective Efex can also be used creatively to simulate a shallow depth-of-field effect, the so-called miniature effect, or used to simulate wide-aperture settings.

[For more on Nik Collection 3, check out **“Maximum Workflow”** in our sister publication, Lightroom Magazine.—Ed.] ■



Media Mod for GoPro HERO 8

Good Clarity Directional Mic and Clean HDMI Out

Review by Erik Vlietinck

Company: [GoPro](#)

Price: \$79.99

Rating: ★★★★★

Hot: Bidirectional microphone with great clarity; mini-jack; sturdy build

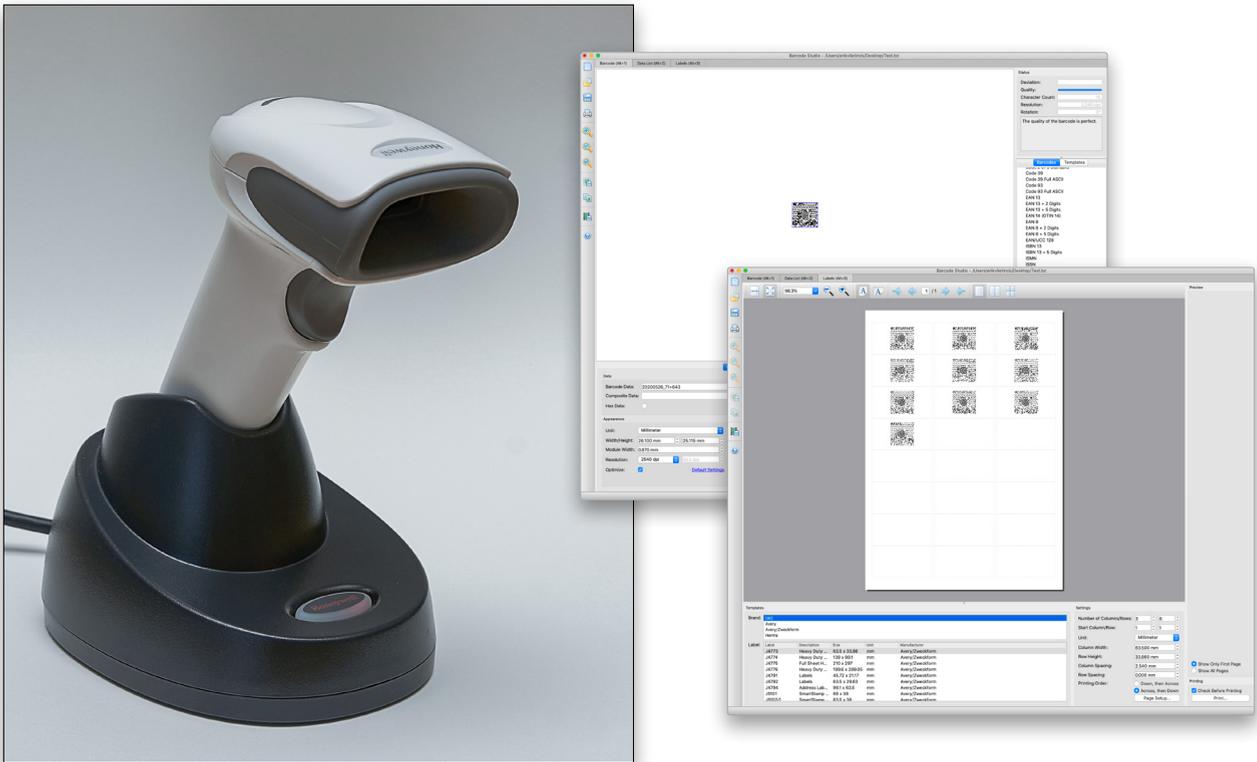
Not: Clean HDMI-out requires an extra step

You can extend GoPro's HERO 8 Black action camera with so-called "Mods." There are three of them: the Media Mod, Light Mod, and Display Mod. At the time of this writing, only the Media and Light Mod were available. We tested the Media Mod, which is the one you need if you plan on using either of the other two Mods. Media Mod is a robust polycarbonate enclosure for the HERO 8 that encapsulates the camera, except for the front and back. The top corner opposite the lens is home to a directional microphone with what appears to be a figure-8 polar pattern that's slightly more sensitive at the front. Furthermore, the Media Mod has two cold shoes, one at the side and one on top. Below the backside microphone grill, you'll find a USB-C type interface, a micro-HDMI port, and a minijack socket for a third-party microphone.

The cold shoes are made of metal and are very strong. I mounted a heavy aluminum Aputure LED video light on each shoe and shook the whole construction violently to see whether the thing would fall apart. It didn't! In fact, even the door latch of the Media Mod is so strong I hurt my hand trying to open it the first time. It does get better, though it will never be easy to lock/unlock, which is good, of course.

The built-in microphone gives a nice, bright sound. Vloggers will like to mount their own mic, so I'm happy to say there wasn't a synchronization problem with third-party mics. The HDMI port could output a 100% clean signal only after switching off the icons on the display, which isn't an easy thing to do with older Ninja recorders.

The Media Mod lives up to expectations, but is really only a first step toward being able to monitor your recordings once the



Barcode Studio and Honeywell Voyager Xp 1472g 2D Scanner

From Password Obfuscation to Digital Archiving

Review by Erik Vlietinck

Company: TEC-IT GmbH and Honeywell International Inc.

Price: Barcode Studio: \$104 (1D), \$209 (2D); Honeywell Voyager XP 1472g: \$187.10

Rating: Barcode Studio: ★★★★★
Voyager XP 1472g: ★★★★★

Hot: *Barcode Studio:* Complete barcode creation solution, data assistant, inexpensive, and free online tool for occasional use
Voyager XP 1472g: Fast scanning, accurate, full Bluetooth range, no need to accurately focus scanner on barcode, and robust

Not: Barcode Studio: Windows port interface and no Retina

Archiving images, video, and other files locally comes with the problem of figuring out what's on the media after any number of years. Labeling with barcodes is helpful as it avoids typos while quickly showing what an archive contains. TEC-IT has developed Barcode Studio, the most powerful barcode creation app for macOS, and Honeywell has a scanner to match.

Barcode Studio creates more than 100 different symbologies, including linear, 2D, postal, and GS1 composite barcodes. It allows you to adjust every parameter, and create barcodes as image files or vector graphics with the ability to save and print them. It also supports batch barcode generation from an existing list or manually entered data, as well as direct printing to Avery labels and other brands. The app comes in two licensing versions: one for 1D barcodes only, or a more expensive one for 2D barcodes. The interface looks dated, and Retina resolution is nowhere to be found, but its feature set is excellent and the app stable. Barcode Studio even has creative features that you can use, always within each single barcode standard. Its Data Input Assistant helps you to enter barcode data in different formats.

Barcodes need scanning and the Honeywell Voyager XP 1472g is one heck of a scanner. It even scans broken barcodes and very small ones. The 1472g is cordless, scans from a large distance, frees you from exactly pointing the scanner at the barcode, and supports batch scanning, as well as other advanced features.

For archiving, I found that both tools require some setup time but save lots of time afterwards, especially when you're trying to find images dating back 10 or more years on optical media. Using a disk catalog app as a media asset manager, you can quickly see





ProGrade Digital Workflow Readers & Memory Cards

Bigger, Faster, and Compatible with Refresh Software

Review by Erik Vlietinck

Company: ProGrade Digital

Price: CFexpress Type-B & XQD reader: \$129.99 • USB 3.2 Gen 2 CFexpress Type-B & SDXC reader: \$79.99 • CFexpress Type-B Cobalt 325-GB card, 1,600 MB/s: \$549.99 • SDXC UHS-II V90 300R, 300 MB/s 128-GB card: \$129.99 • 64-GB microSDXC UHS-II, U3, Class 10 V60 card, 250 MB/s: \$34.99

Rating: ★★★★★

Hot: Cards' speed and sizes; readers' performances

Not: Refresh Pro incompatible with macOS

ProGrade Digital has updated its range of fast memory cards. The **SDXC UHS-II, U3, CLASS 10, V90 card** and the **micro-SDXC UHS-II, U3, Class 10, V60 card** were upgraded to faster speeds, support for ProGrade Digital's Refresh Pro software, and are now available up to 256-GB capacity. The new 325-GB **CFexpress Type-B 2.0 Cobalt class memory card** leverages PCIe, Gen 3 interconnects with NVMe host controller interfaces for use in future mirrorless, DSLR, and high-definition video cameras. It offers read speeds of up to 1,600 MB/s.

The company further updated its range of card readers with a **Thunderbolt 3 reader for CFexpress Type-B and XQD cards** that's capable of transferring data at speeds up to 5 GB/s and a new **USB 3.2 Gen 2 reader** that enables the simultaneous transfer of data from both card slots at up to 1.25 GB/s, supporting CFexpress Type-B, SDXC, and UHS-II cards. These readers come with a generous-length cable, as well as an adhesive metal plate to mount the magnet-holding readers onto any surface in your environment (including your laptop's lid).

One of the major updates is that ProGrade Digital's Refresh Pro is now supported. This is a software tool that monitors card health, and ensures cards will always perform at maximum



performance. Despite it being around for almost a year, the Refresh Pro software is only compatible with Windows 10 and higher, with a macOS version yet to be released. The new cards and readers all support Refresh Pro whereas the previous versions seemingly did not.

I tested the 325-GB CFexpress Cobalt card with my iMac and its Thunderbolt 3 reader, as well as with a Canon EOS-1D X Mark III, which has a pair of CFexpress slots and is capable of 20 fps fed to a 1,000 images buffer.

The iMac numbers were impressively high with a 733 MB/s write and 1,462 MB/s read speed.

The camera figures were pretty impressive as well. I set the EOS-1D X Mark III to JPEG first, then shot at 20 fps and timed when the buffer would start slowing down the capture speed. That happened only after 160 images and a few hundreds of a second below 10 seconds. That results in the ProGrade Cobalt card supporting a nice 16 fps, which is close to the Canon’s 20-fps capability.

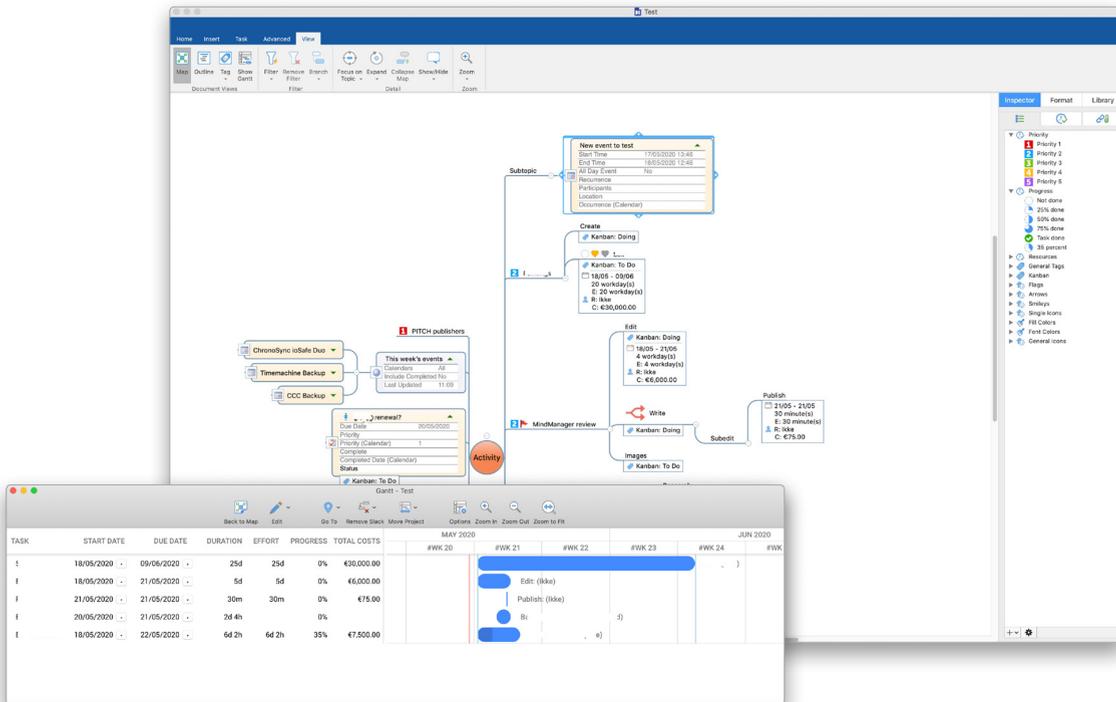
The two other cards ProGrade Digital sent me were a 128-GB SDXC (300 MB/s) and a 64-GB microSDXC (250 MB/s). I tested both of these cards with the previous

generation USB-C and the new USB 3.2 Gen 2 combination CFexpress Type-B and SDXC readers.

In tests with AJA System test, the SDXC card managed to read data at 244 MB/s and write it at 203 MB/s, with a few drops in speed at two moments in the transfer of the 1-GB test file. The microSDXC card read data at 225 MB/s and wrote it at 94 MB/s. Both worked fine in a GoPro HERO 8 where they had no trouble shooting at 4K/60 without becoming hotter than a chili pepper.

In the meantime, ProGrade Digital has released their newest **650-GB** and **1-TB CFexpress Type-B cards** that now have a maximum throughput of up to 1,700 MB/s. ■

“Both worked fine in a GoPro HERO 8 where they had no trouble shooting at 4K/60 without becoming hotter than a chili pepper.”



MindManager for Mac 13

Mac's Mind Mapping and Flowcharting Tool Gains Project Management Features

Review by Erik Vlietinck

Company: Corel Corporation

Price: \$349

Rating: ★★★★★

Hot: Tag view; Gantt view; more pleasing images; better drag-and-drop; calendar sync

Not: Calendar sync is slow and one-way only

MindManager for Mac 13 is a full-scale project management tool, complete with Gantt charts, Project Costing, resource allocation, a choice between simple mind maps and flowcharts, and more.

The app has new templates, such as Kanban. It has both its own view and tags. The new Tag View lets you view the whole map as Kanban, but if you tag a few topics as Kanban, the Tag View lets you switch between Kanban and ordinary views quickly and easily.

A second new feature is the MindManager Snap function that allows you to capture content from anywhere using your iOS (or Android) device and add it to the queue for later use in any mind map. It works incredibly well, and it's fast with a user-friendly interface on iOS. Once you've captured the data, it's immediately sent to the Mac.

Very important is that you can insert calendar events: You create new ones or insert them from existing events in your Apple Calendar. If you change the event in Apple Calendar, it automatically updates in MindManager. If you adjust the time of the event in MindManager, it won't automatically ripple through to your calendar app, though. The events feature works a little slowly as it collects all calendar data from Calendar every time you add an event. That should definitely be faster in an update.

Version 13 also has a Gantt view for basic project management, albeit with the cost and project time functionality that you'll find in every project management app. I do think, however, you'll need a more powerful app such as OmniPlan or Merlin Project for large, complex projects. Less important perhaps is that you can now also make your diagrams richer in information and more engaging with image thumbnails. The shapes and SmartShapes have been



H&Y KC-100 Magnetic Filter Holder

Simple and Effective Lens Filter Solution

Review by Dave Williams

Company: **H&Y Filters**

Price: \$119

Rating: ★★★★★

Hot: Simple, effective system

Not: Even though it hasn't happened, there's a niggling thought that an expensive filter might fall off

H&Y have broken some new ground and may be about to revolutionize the world of filters with their versatile and innovative lens filter system, the KC-100 Magnetic 100mm Filter Holder. This holder includes adapters to fit a range of lens diameters, including 67mm, 72mm, 77mm, and 82mm. And the range of filters that you can attach to the holder is not only compatible with H&Y's Soft, Hard, Centre and Reverse Graduated Neutral Density Filters but also with your existing third-party 100mm filter glass.

Even though the KC-100 Magnetic 100mm Filter Holder allows you to use your own filters, H&Y's filters are made of Gorilla Glass, strengthened to atomic precision, affording us the reassurance we need in every shooting situation. Their glass is exceptional throughout their filter range.

The KC-100 holder incorporates an ultra-thin design but still allows for stacking of multiple filters, while the KH-100 model is a little larger and has the additional ability to drop in a rear CPL filter (of course, it's more expensive at \$229).

Just like film cameras, the use of filters seem to be fading away, because their application can be unwieldy and photographers often apply these effects to their images in postproduction. But, when filters can be used in place of postproduction techniques, *they should be used*, and this thin, magnetic system removes a lot of the hindrances involved in using filters out in the field. In terms of solutions, H&Y has really nailed the simplicity and effectiveness we need as photographers. ■



EIZO ColorEdge CS2740

Amazing 27" 4K Monitor

Review by Gilmar Smith

Company: EIZO Corporation

Price: \$1,789

Rating: ★★★★★

Hot: Great color accuracy and quality

Not:

Who are we? We're photographers and retouchers. What do we want in a monitor? We want consistency and color accuracy across the screen. EIZO heard us and recently released the ColorEdge CS2740. It's the first in the ColorEdge CS series to implement 4K UHD resolution (3840x2160), which is four times the pixel count of Full HD. The ColorEdge CS2740 has a pixel density of 164 ppi for 4K image display, plus USB Type-C connectivity that displays video, transmits USB signals, and supplies power to a connected device such as a laptop or a smartphone.

The display also features a 27" IPS panel; 350cd/m2 brightness; 99% Adobe RGB; 1,000:1 static contrast ratio; and 10-bit simultaneous display from 16-bit LUT for more than one billion colors. The Digital Uniformity Equalizer ensures corner-to-corner color and brightness uniformity. It also comes with Eizo's Color-Navigator 7 software for color management, Quick Color Match software, and a 5-year warranty.

The ColorEdge CS2740 design features electrostatic switches to access the settings seamlessly on the front of the monitor. It has a built-in carry handle, and it comes with an ergonomic, versatile stand that allows you to swivel, tilt, adjust the height, and pivot the monitor 90°. Unlike the ColorEdge CG series, the CS2740 doesn't come with a built-in calibrator sensor.

I've been using the CS2740 for more than a month now, and I can say that nothing compares to EIZO when it comes to monitors. I spend a lot of time retouching my work, and precise color management is a must for me (and it should be for you, as well!). This is, in my opinion, the perfect 4K monitor for photographers, designers, and video editors, and it comes with an





Neon 5

Photoshop Plug-In for Creating Glowing Line Effects

Review by Gilmar Smith

Company: AKVIS

Price: Home Plugin or Standalone: \$39; Home Deluxe: \$49; Business: \$72

Rating: ★★★★★

Hot: Easy to use

Not: Business version is a little pricey for what it does

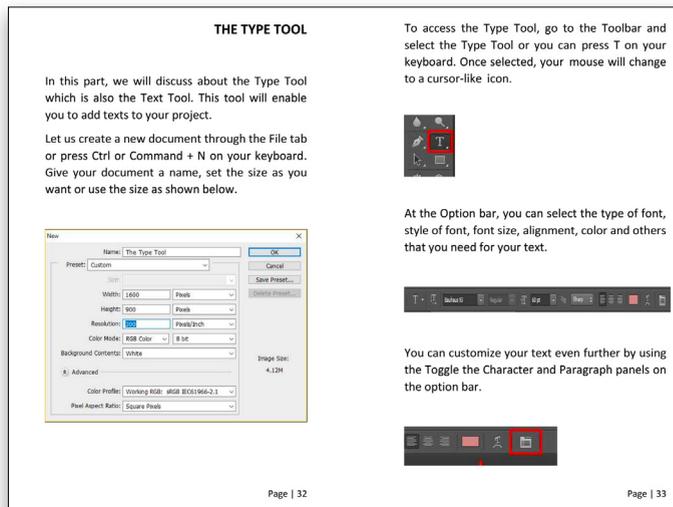
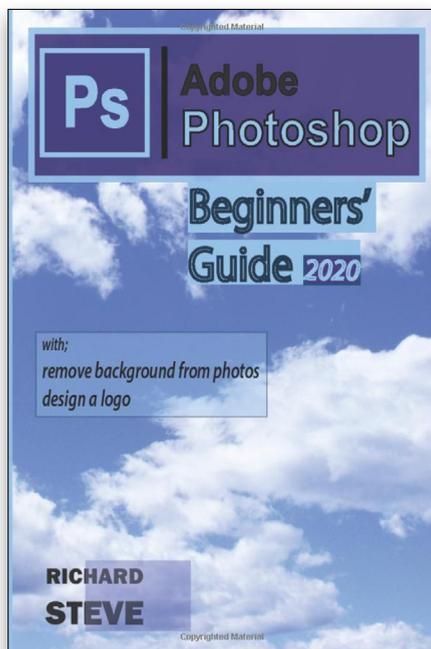
AKVIS Neon 5 is easy-to-use software for adding glowing line effects to an image to make it look like a drawing made with luminescent ink. It's available for Mac and Windows as a standalone program or as a plug-in to various photo editors, including Photoshop.

AKVIS Neon has two interface modes, Express and Advanced. It also has a series of Presets from which you can choose. The Express mode is very straightforward with five sliders: Detail, Color Variety, Glow Intensity, Image Blur, and Darken. The Advanced mode offers more options. Besides the sliders mentioned above in the Express mode, you get access to Extra Detail, Extra Glow Intensity, Extra Image Blur, and Extra Sharpen Detail. Adjusting the sliders can create effects from sharp glowing contours to blurry glows.

The Advanced mode also has a Decoration tab where you can add and modify Text, Canvas textures, and Frames, plus it has an Adjustment tab for further creative tweaking. The image above was created using the Advanced features.

AKVIS offers four different license types: Home Plugin, Home Standalone, Home Deluxe, and Business. The Home licenses are for personal use only and cost \$39 for the Plugin and Standalone versions. For \$49, you can get the Home Deluxe version, which gives you both the Photoshop plug-in and standalone versions, but they're still only for personal use. If you plan to use it for commercial purposes, you'll need to get the Business version, which goes for \$72.

AKVIS Neon does everything it claims on its website, and it's easy to use. It's a matter of taste whether you like or don't like the effect it adds to images. For what it does, I found it to be a little



Adobe Photoshop Beginners' Guide 2020: The Hidden Secret

Richard Steve

Review by Peter Bauer

Publisher: Amazon.com Services LLC

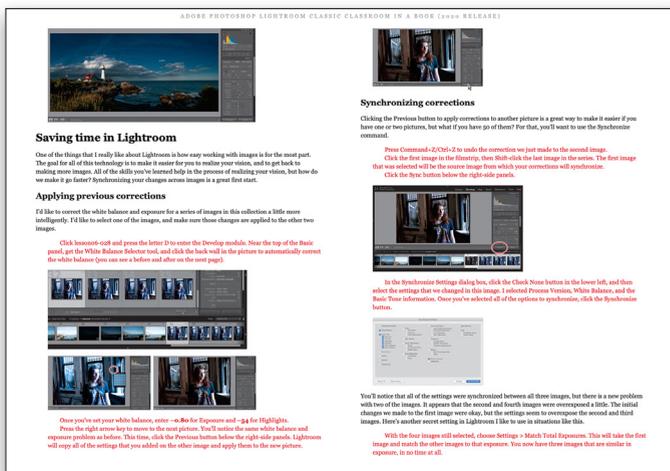
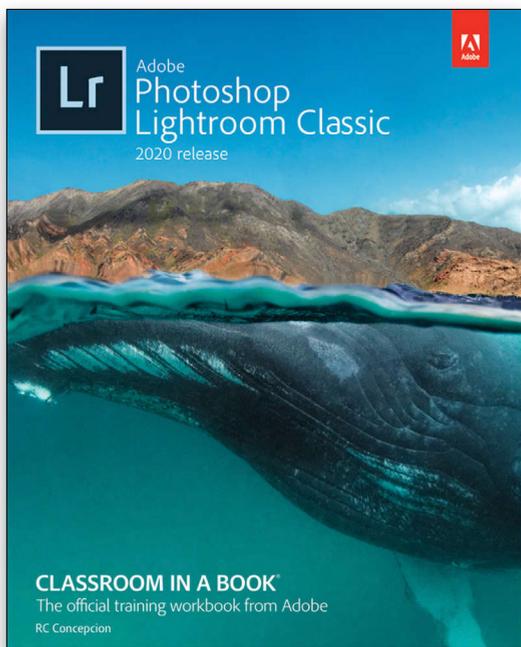
Pages: 89

Price: \$2.99 (Kindle); \$9.99 (paperback)

Rating: ★★★★★

You can tell a lot about a book by the way it's organized. In the table of contents, there are eight major headings: Getting Started, The Interface, Layers, The Type Tool, Selection Tools, Retouching Tools, Other Tools, Removing the Background of a Photo, and Designing a Logo. When Photoshop's Crop tool, Eraser, Pen, and even the Brush tool are relegated to "Other Tools," you can bet the book has a limited scope. Nonetheless, I tried to keep an open mind. Which lasted until page 5, in which the author shows a screenshot of Photoshop's New dialog box from several versions ago. (Remember, the title specifies "2020.") Things went downhill from there: for example, Refine Edge rather than Select and Mask! The book's content is very outdated and at times somewhat misleading. Don't waste your money on this book, not even three bucks for the Kindle edition. ■





Adobe Photoshop Lightroom Classic Classroom in a Book (2020 release), 1st Edition

Rafael "RC" Conception

Review by Peter Bauer

Publisher: Adobe Press

Pages: 880 (Kindle); 432 (paperback)

Price: \$37.67 (Kindle); \$59.99 (paperback)

Rating: ★★★★★

This is an in-depth look at the latest version of Lightroom Classic. It's not a new edition of an older *Classroom in a Book* about Lightroom; it's a new book. And it's by RC Conception, so you know the writing style will be comfortable, yet comprehensive. Should you desire to play along, the lesson files are available online to purchasers of the book (Kindle or paperback). Each of the major chapters ends with a series of review questions (and, thankfully, also the answers). The chapters also have a "Photography Showcase," featuring a bio of a prominent photographer and links to her or his website. Among the names you'll likely recognize are Joe McNally and Katrin Eismann, but check out all of the photographers' work. There's also a bonus lesson, "Publishing Your Photos Online." If Lightroom is a program you don't use to its fullest, here's a great place to learn. ■



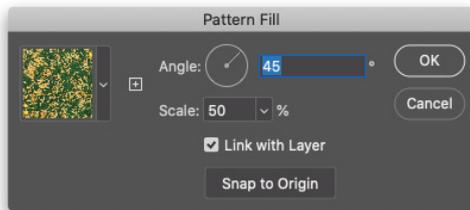


BOOST YOUR PRODUCTIVITY & CREATIVITY

Hello, everyone! Welcome to this issue's "Photoshop Tips." In this edition, we're looking at some features that are brand-new to Photoshop, as well as some that are as old as the (digital) hills. You should try all of these for yourself; I'm sure there's something in this article you'll want to incorporate into your workflow.

CHANGING THE SIZE AND ANGLE OF TEXTURES

It's amazing how much visual interest simple textures can add to a design or composition. Since Photoshop 2020, these can now be managed from the Patterns panel (Window>Patterns). To apply a texture is as simple as dragging the pattern from the panel to the canvas. To change the size and angle of the texture, double-click on the Pattern Fill layer's thumbnail in the Layers panel. In the Pattern Fill dialog, you now have Scale and Angle options for adjusting the way the texture is applied. If you scale the texture smaller than your document, it will tile.



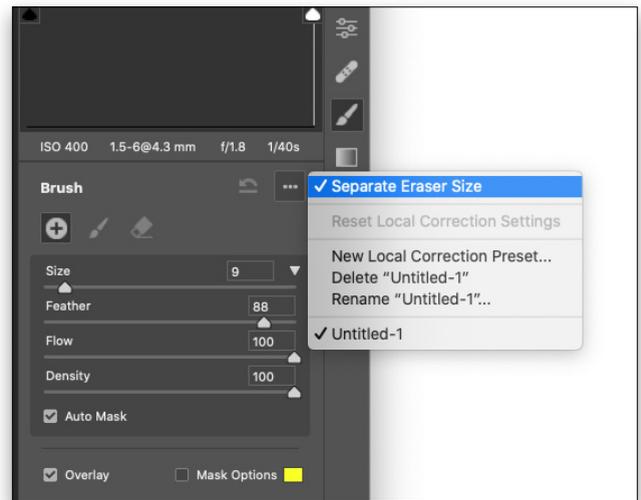
CLICK IN THE CANVAS TO ACTIVATE A LAYER

Selecting layers is something we do all the time in Photoshop. If you have lots of layers and layer groups, it can be difficult to find the correct layer in the Layers panel, especially if you didn't name them (or even if you did name them). Here's the fastest way I know to select layers (and it's the way I use all the time): Choose the Move tool (V), and up in the Options Bar, make sure Auto-Select is off. Set the drop-down to the right of Auto-Select to Layer (not Group). All you need to do now is hold down the Command (PC: Ctrl) key and click on a layer on the canvas to make it active. When you hold down Command (PC: Ctrl) and move your cursor around the document, you'll see pink smart guides appear around the various layers, which will help you target the correct layer before you click.

Note: The reason I turn off Auto-Select is simple: If I want to drag the selected layer, I don't want to accidentally select a different layer each time I click.

KEEPING THE ERASER SIZE THE SAME IN ADOBE CAMERA RAW

If you've ever used the local adjustment tools in Camera Raw (the Radial and Graduated filters or the Adjustment Brush), you probably know they come with an eraser, which allows you to paint away the adjustment. The eraser can be activated by holding down the Option (PC: Alt) key. One way I use the Adjustment Brush is to go a little loose with painting on a difficult area, and then erase the "overspray." One thing that can be frustrating is that the eraser doesn't scale with the brush; you can enlarge the brush, but the eraser stays the same. If you find this annoying, here's how you can lock the eraser so it's always the same size as the brush. With a local adjustment tool active, click on the three-dot icon at the top right of the panel and turn off Separate Eraser Size.



TURN OFF SMOOTHING FOR BETTER BRUSH PERFORMANCE

Have you ever been painting or retouching with the Brush tool (B) and found it to be laggy—I mean really laggy? Some people might think that the Brush tool is broken but, believe it or not, this is a feature. No, not the Slow Brush feature, but Smoothing. For people who do illustration in Photoshop, it smooths out the lines by reducing the little jiggles and simplifying the brushstrokes. Of course, this causes lag. When



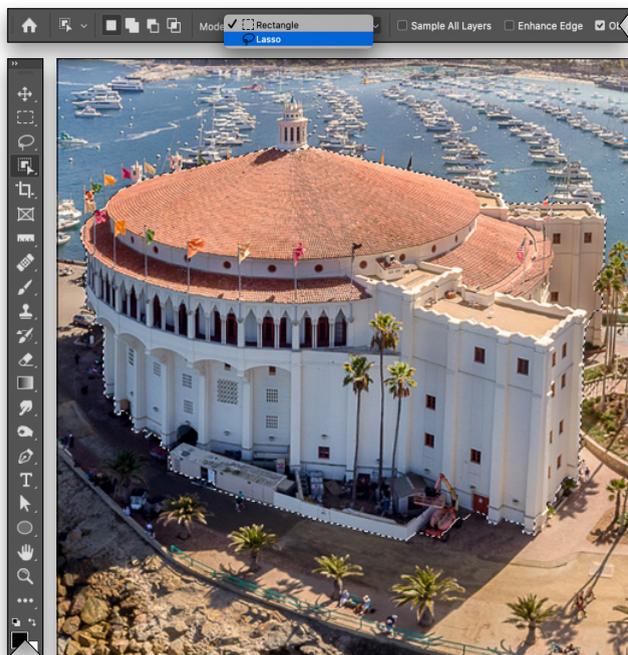
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ALL IMAGES BY COLIN SMITH

you choose a brush, look up at the Options Bar and you'll see Smoothing is set to 10% by default. Change the setting to 0% (zero) to release the Brush and experience its full speed.

WHY THERE'S A LASSO MODE WITH THE OBJECT SELECTION TOOL

The Object Selection tool (W) is one of my favorite additions to Photoshop in the past year. Once you have the tool selected, draw a rectangle around any object you want to select in a photo and presto! This little tool works like magic using Sensei, Adobe's AI (artificial intelligence). You might have noticed a Lasso option in the Options Bar. But why? It seems to work just fine in Rectangle Mode. My tip is to use the Lasso Mode for such things as long diagonal objects that would be difficult to select with the Rectangle, and for cleanup work. If you hold down the Option (PC: Alt) key, the Lasso will work in reverse and deselect areas.



REMOVE THE HOME SCREEN

The Home Screen is like Times Square in the middle of Photoshop; and if you use Application Frame (Window>Application Frame), it *completely* takes over Photoshop when you close your documents. While that can actually be useful for, say, seeing a visual representation of previous documents, it has one serious flaw in Application

Frame mode: If you want to start with an image from the Libraries panel (Window>Libraries), you have to create a throwaway document first to get access to the Photoshop interface. (And some people just find this screen annoying.) Here's how you can disable it: Choose Photoshop (PC: Edit)>Preferences>General, and turn off Auto Show the Home Screen. The next time you close all documents, it should now skip the welcome wagon.

TEST YOUR TIME-LAPSE FIRST

Did you know there's a slide show option in Adobe Bridge? You can use this to play the contents of a stack. You can also hack it to preview your time-lapse sequences without stitching them together. Here's how: Open the image folder in Bridge, and select all the images in the sequence. Right-click on one of the images and choose Stack>Group as Stack. When you hover your cursor over the stack, you'll see a little play button at the top. Right-click on the stack and go to Stack again. This time you'll see an option that says Frame Rate. Change it to 24 or 30. Click the play button to play your time-lapse. Remember you can always click-and-drag the top of the Content panel to resize the stack thumbnail for a larger view.

SHARPEN YOUR TONES, NOT YOUR COLORS

Do you worry about colors shifting when you sharpen an image? Fear no longer! Choose Filter>Sharpen and use Unsharp Mask, or Smart Sharpen, as you normally do. Now before you touch anything else, select Edit>Fade>Unsharp Mask (or the name of your last filter). When the dialog pops up, change the Mode to Luminosity, and click OK. This will remove any color shift.

CHANGE CONTENT OF A SMART OBJECT

Did you know that when you create a smart object, you can easily switch out the image that it contains? This means you can maintain the smart filters and adjustment layers, and apply the exact appearance to a different image. Right-click on the name of the layer that contains the smart object, and choose Replace Contents. Navigate to a different image, click Place, and it will replace the current image in the smart object. This is great for making templates and other reusable assets. ■



> From the Help Desk

ANSWERS TO PHOTOSHOP AND GEAR-RELATED QUESTIONS

I recently saw your presentation for my company and I'm still not clear on why my Brush tool seems to "jump" while I'm trying to paint a smooth line in a mask.—T'Laine

The key is this: Don't think of the Brush tool as painting a line, but rather creating a series of "instances" as you drag the tool. Each instance is similar to tapping a pen, pencil, marker, or other device on a sheet of paper. Each creates an imprint in the shape of the device's tip. For a pen or a standard #2 pencil, that's typically round; for a marker or highlighter, it's perhaps rectangular.

If you tap your drawing instrument several times and the instances overlap, it may look like a straight line. The more the instances overlap, the smoother the line. The less they overlap, the rougher the edges as you see the shapes of the individual instances.

When using Photoshop, if you zoom in and paint slowly, you can actually see each of the instances as they're painted on your canvas. That's what you're referring to when you say you see the tool "jump." Not only can this be annoying, it can ruin the edge of a painted line. It's especially noticeable when painting in a mask with a small brush.

If, unlike T'Laine, you've never seen this problem before, here's a simple little experiment you can try:

1. In Photoshop, create a new document about 300 pixels tall and perhaps 500 pixels wide; the resolution doesn't matter. The background should be white.
2. If you've changed the Cursors settings in the Photoshop (PC: Edit)>Preferences, reset the Painting Cursors to Normal Brush Tip.
3. Select the Brush tool (B).
4. Open the Brush Settings panel through Photoshop's Window menu.

5. In the Brush Tip Shape section of the panel, choose a round tip, set the Size to 125 pixels, with Hardness at 100%, and Spacing at 25%.
6. Set the Foreground color to any color other than white.
7. Close the Brush Settings panel and zoom in on your canvas to 400% (or more for huge monitors).
8. Position the cursor at the left edge of the canvas.
9. Hold down the Shift key.
10. Press-and-hold down the mouse button and drag slowly to the right.
11. As you drag, you'll see the circle of the cursor move without actually laying down color until one-quarter of the circle is visible, then suddenly the circle will fill with color. You'll also see that the top and bottom edges of the painted line aren't smooth and straight, but rather a series of little rounded humps—the tops of the brush tip instances.

Okay, we've identified the problem and seen it in action. So what do we do to eliminate these little rounded humps along the top and bottom of the painted line? Open the Brush Settings panel, and in the Brush Tip Shape section, uncheck Spacing. Yes, it's that simple! Now when you drag the tool, you'll have a nice neat line.

Remember, too, that if you select Spacing and set it to a value over 100% (try 133% and 150%), you'll create a dotted line; with a square or rectangular brush tip, you'll create a dashed line. ■

Discuss this Issue



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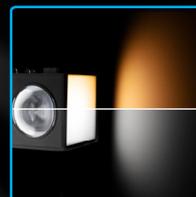
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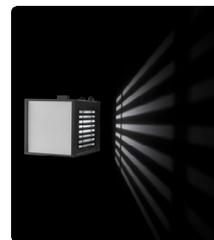
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Scott is a photographer, designer, and award-winning author of more than 80 books, including *The Flash Book*, *Light It*, *Shoot It*, *Retouch It*, and *The Digital Photography Book Series*. He's Editor of *Photoshop User* magazine, and CEO of the KelbyOne Online Educational Community.

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