

54 PAGES OF IN-DEPTH TUTORIALS

FREE RESOURCES WORTH \$180+

Font bundle • Stock photos • Brushes

ADVANCED PHOTOSHOP®

The magazine for Adobe® Photoshop® professionals

138

20

PRO TIPS FOR
PHOTOBASHING

HOW TO CREATE
INCREDIBLE
COMPOSITES

Everything you need to know, from
choosing photos to final colour grading

JOHN ROSS'
EXPERT GUIDE TO

NATURAL RETOUCHING

• Enhance skin texture • Create glossy hair • Subtle colour boosts

BEFORE



CREATE
THE COVER

DigitalEdition

GreatDigitalMags.com

ISSUE 138

ip
IMAGINE
PUBLISHING

+ CINTIQ 27QHD RATED INTERVIEW: CHRIS LABROOY INSIDE ATOMHAWK STUDIO DISPLACEMENT MAPS

CONTENTS

EYE ON DESIGN

What's hot, who's in and the latest art & design happenings

- 06** Pro Panel: Meet this issue's experts
- 08** Industry News: Meet one of Adobe's 25 Under 25
- 10** Portfolio Interview: Transforming the world
- 16** Project Focus: Fun & creative children's packaging
- 18** Studio Interview: Atomhawk

TECHNIQUES

Professional artists reveal their high-end Photoshop skills

- 26** Feature: John Ross' expert guide to natural retouching
- 36** How I Made: *Paradise Cove*
- 40** Feature: 20 professional tips for photobashing
- 52** Feature: Combine photos like a pro
- 62** How I Made: *What Only Exists in the Mind*
- 66** Workshop: Use Warp and Selection tools
- 72** Workshop: Create shining skin effects
- 78** How I Made: *Finding That Place*
- 86** Reader Interview: Young gun

REVIEWS

We put the latest creative kit and apps to the test

- 80** Wacom Cintiq 27QHD
- 84** Escape Motions Rebelle

SUBSCRIBE TODAY! SEE PAGE 24 FOR THE LATEST OFFERS

FOR BACK ISSUES, BOOKS AND MERCHANDISE VISIT:
imagineshop.co.uk

RESOURCES

Amazing creative resources to enhance your Photoshop work

- 90** Resource Project: Make rock & moss textures
- 96** FileSilo: Bonus resources worth over \$180



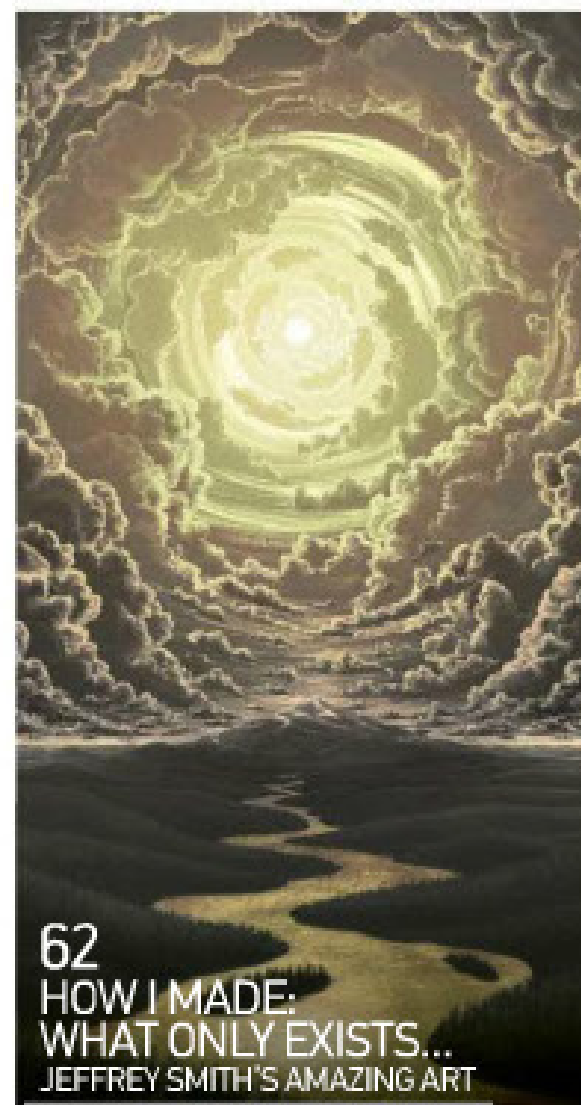
80
REVIEW
WACOM CINTIQ 27QHD



18
ATOMHAWK
BEHIND THE SCENES WITH THIS UK STUDIO



10
PORTFOLIO INTERVIEW
INSPIRATION FROM CHRIS LABROOY



62
HOW I MADE:
WHAT ONLY EXISTS...
JEFFREY SMITH'S AMAZING ART

FileSilo

PREMIUM PHOTOSHOP CONTENT

Download free Photoshop assets on p96

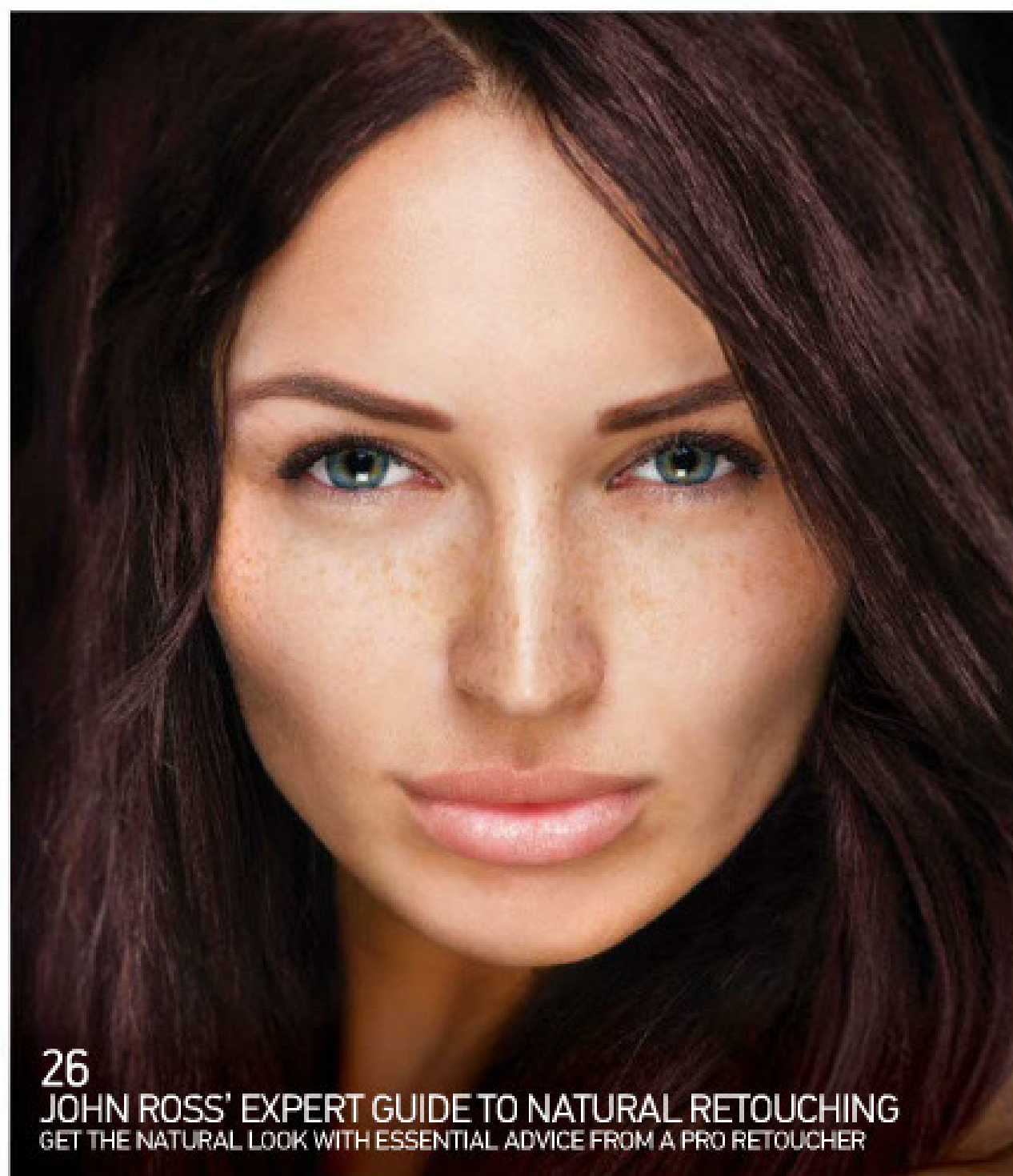
- Stock photos worth \$100
- Font bundle worth \$19
- Video tutorial



96
BONUS RESOURCES
FANTASTIC FREEBIES ON FILESILO



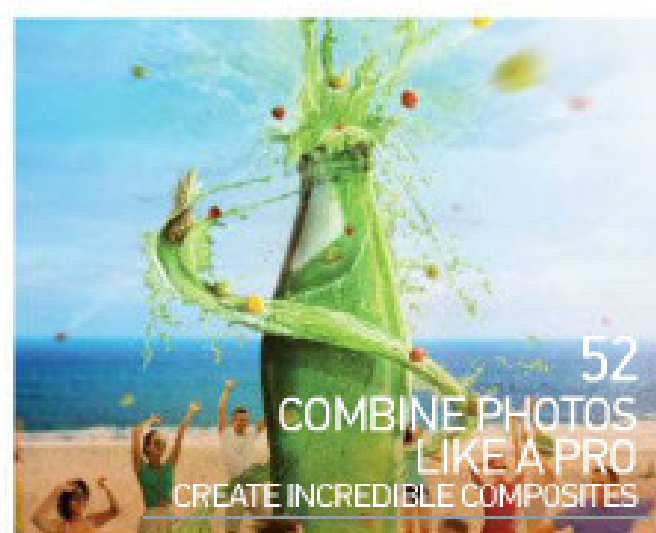
90
RESOURCE PROJECT
CREATE ROCK & MOSS TEXTURES



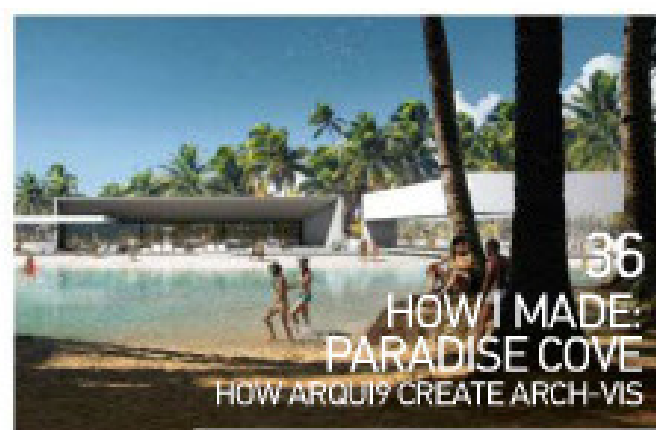
26
JOHN ROSS' EXPERT GUIDE TO NATURAL RETOUCHING
GET THE NATURAL LOOK WITH ESSENTIAL ADVICE FROM A PRO RETOUCHER



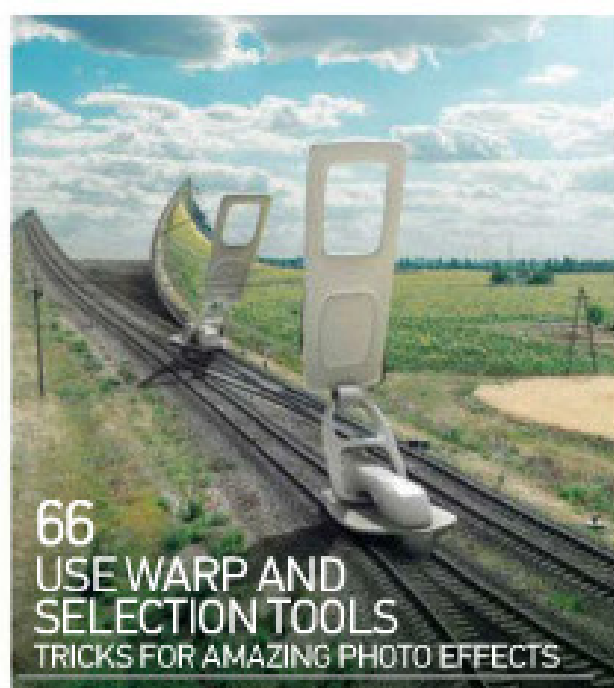
40
20 PROFESSIONAL TIPS FOR PHOTOBASHING
EXPERT ADVICE FROM INDUSTRY PROS



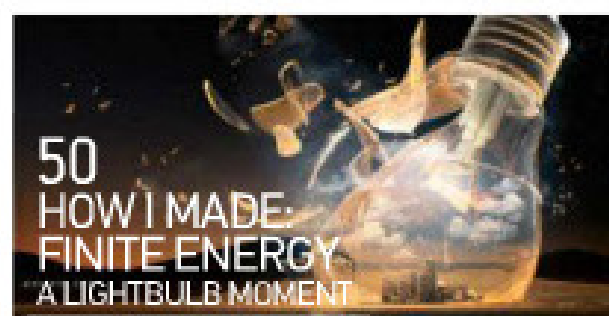
52
COMBINE PHOTOS LIKE A PRO
CREATE INCREDIBLE COMPOSITES



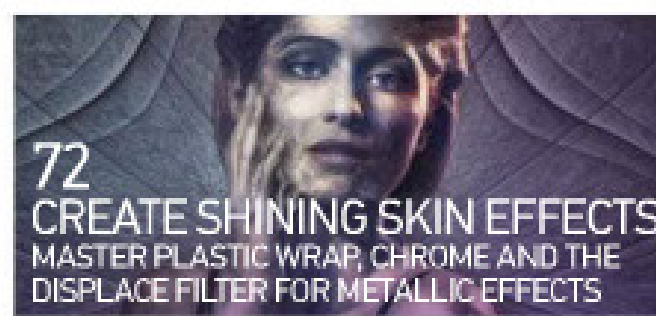
36
HOW I MADE: PARADISE COVE
HOW ARQUI9 CREATE ARCH-VIS



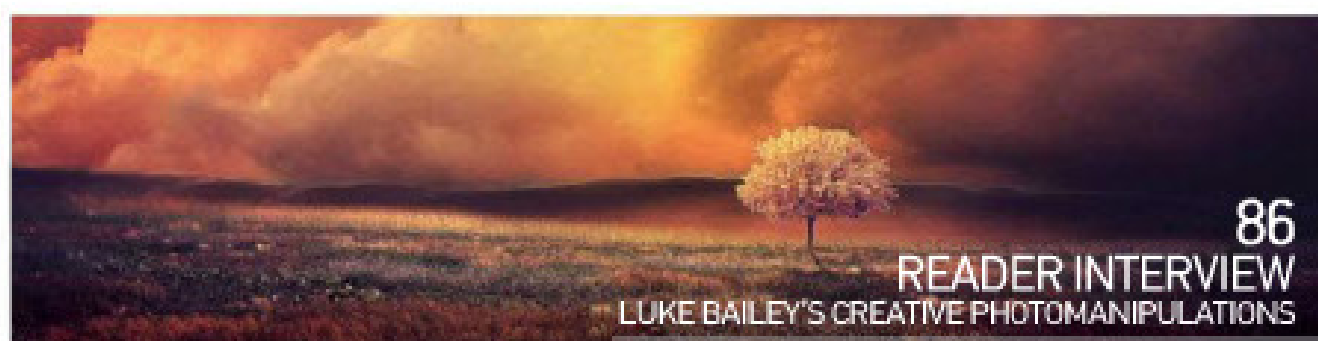
66
USE WARP AND SELECTION TOOLS
TRICKS FOR AMAZING PHOTO EFFECTS



50
HOW I MADE: FINITE ENERGY
A LIGHTBULB MOMENT



72
CREATE SHINING SKIN EFFECTS
MASTER PLASTIC WRAP, CHROME AND THE DISPLACE FILTER FOR METALLIC EFFECTS



86
READER INTERVIEW
LUKE BAILEY'S CREATIVE PHOTOMANIPULATIONS



78
HOW I MADE:
FINDING THAT PLACE
 How Daniel Bogni used digital painting techniques to create this peaceful scene

IN THIS ISSUE...

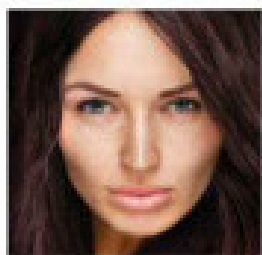


APRIL MADDEN
 Editor

COVER IMAGE

JOHN ROSS
theartofretouching.com

Beauty retouching can sometimes look too perfect, but expert John Ross is a master of the natural look. Join him on p26 to discover the secrets of successful retouching: what to leave in and what to clone out.



The problem with retouching is that it can often go too far. We've all seen the terrifying examples of plastic-smooth skin, Liquify-ed limbs and eyes that just aren't where they should be. Equally, there's an ongoing dialogue about the potential pitfalls of retouching: the idea of 'truth' in photography and whether unattainably perfect images have a negative effect on some viewers. If only there was some middle ground, where images were retouched to enhance their natural beauty without swamping it with either badly-smudged smoothing or overt perfection...

It turns out that there is, and retouching pro John Ross is an expert on it. Turn to p26 to find out how he brings out the natural beauty in an image, and how you can too. You'll also find details of a course he's running in New York State in October 2015, where you can learn some masterful tricks from the man himself.

Elsewhere in the issue we take a look at another controversial artform: photobashing (p40). There's a big debate as to whether photobashing is 'art' or not (a debate that we in the Photoshop community have been used to addressing in our artwork since we first picked up a stylus), but our collection of professional tips from industry experts is proof of both its stunning aesthetic qualities and the level of technical know-how it requires to pull off a perfectly photobashed piece.

We also take an in-depth look at compositing with expert Alex Lanier. Follow his ten-page guide on p52 and discover the secrets of combining photos like a pro and learn how to create incredible composites (and some handy cheats to cover the cracks while you're still perfecting your style!).

Plus we have a packed selection of tutorials for you, an in-depth review of the Cintiq 27QHD and much more Photoshop goodness. Enjoy the issue!

ADVANCED
PHOTOSHOP.co.uk

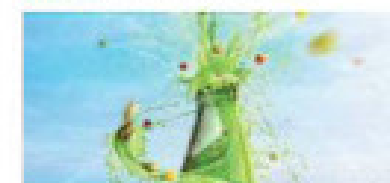
[@advancedpshop](https://twitter.com/advancedpshop) [/AdvancedPhotoshop](https://facebook.com/AdvancedPhotoshop)

INSIDE:

PHOTOBASHING



COMPOSITING



WARP & SELECTIONS



DISPLACEMENT MAPS



ADVANCED
PHOTOSHOP SPECIAL SUBSCRIPTION OFFER

SUBSCRIBE
SAVE **30%**



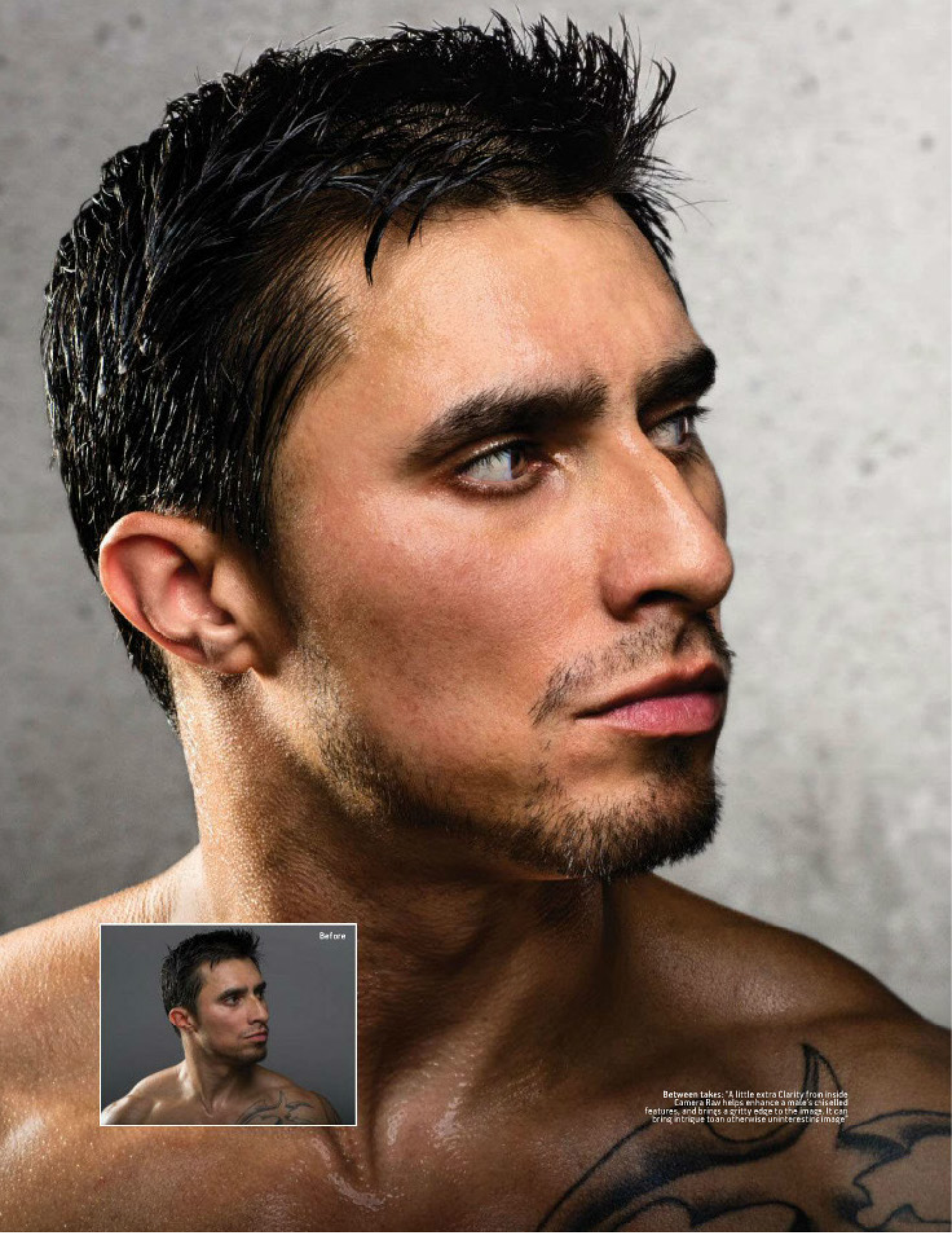
PAY
ONLY
£12.50
EVERY 3
ISSUES



ORDER HOTLINE
0844 848 8402

Calls will cost 7p per minute plus your phone company's access charge

ONLINE AT
WWW.IMAGINESUBS.CO.UK/APS



Before

Between takes: "A little extra Clarity from inside Camera Raw helps enhance a male's chiselled features, and brings a gritty edge to the image. It can bring intrigue to an otherwise uninteresting image."

JOHN ROSS' EXPERT GUIDE TO NATURAL RETOUCHING

THIS PROFESSIONAL RETOUCHER SHARES HIS KEY TIPS FOR IMPROVING YOUR IMAGES AND EXPLAINS THE PROCESS BEHIND THIS ISSUE'S COVER IMAGE

John Ross' career has always involved cleaning up images in some way or another. Having graduated from studying illustration and commercial design, he took a job at Marvel. "My job was to make small changes like fixing hands or hair, but the art needed to match the original artist's style," he explains. Eight years ago, after working in the print industry for 15 years, Ross decided that it was time for a change. "I found a job [as] a photographer's studio manager, and one of the requirements was to do retouching. The style of shooting involved complicated lighting and situations. I became very skilled in Photoshop by fixing basic issues in a way that you could hopefully never tell what I've done. I've always strived to be as realistic and natural as possible. My job as a retoucher is to support the photographer, not overpower him with my own style."

"Primarily I do lifestyle and portraits," Ross continues. "It could be pretty models or CEOs of companies. It could be under harsh sunlight at the park, or in a darkened boardroom with cross lighting from multiple sources. I need to be very flexible and able to handle complicated situations. Very rarely do I work with controlled lighting in a studio shoot." This is a challenge that many retouchers will face – enhancing not the almost-perfection of a controlled studio image (which people may expect to look a little too perfect), but a less formal shot, which needs to look completely natural.

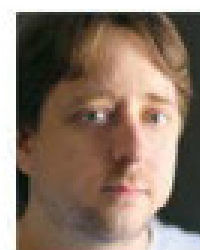
"My goal is to create the perfect photograph, not the perfect piece of art. I want the photographer to be proud of his image and not think about how I fixed it. It's like plastic surgery, if you can tell they were altered, then the surgeon didn't do a very good job."

So what are the key techniques would-be pro retouchers need to learn? "The two most important skills I would say you need to learn are

cloning and masking. The common point in both of those cases is that it's about the brushwork. You need to get very comfortable at painting, preferably with a Wacom tablet."

Retouching can be a controversial career, but for Ross the debates surrounding it boil down to how industry demands affect the work itself, often pushing retouchers' work beyond the boundaries of believable. "I think most of the problem is talking about all these different techniques to smooth out skin and give that porcelain look. That leads people to think they need to use Frequency Separation or Apply Image... can honestly say that I've never used those techniques on a single image of mine. There are other ways to achieve the same end result."

John Ross now shares the skills that he has built up throughout his professional career, having founded The Art of Retouching (www.theartofretouching.com) in 2010. Determined to change the way that people learned retouching and Photoshop skills, he set up his site and packed it with the content that he believes Photoshop users



OUR EXPERT

JOHN ROSS
www.TheArtOfRetouching.com
[@ArtOfRetouching](https://twitter.com/ArtOfRetouching)

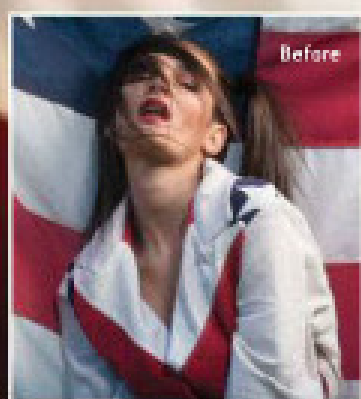
John educates photographers and retouchers by helping them expand their creativity through Photoshop from his website, and the classes he teaches from New Haven, Connecticut.

“I've always strived to be as realistic and natural as possible. My job as a retoucher is to support the photographer, not overpower him with my own style”

Bayer: "I used high contrast and bold colours to convey the emotion behind the shot. I love expressing my creativity further through tone and colour manipulation"



all images © John Ross



American inspiration: "Because the model was so expressive at this shoot, I chose to go with a hyper-contrasted image with bold bright colours"

and would-be retouchers really need. "I have free videos for every skill level from basic to professional. On the basic side I have many five-minute videos that help get people started in a very non-threatening way. Everything is very easy to follow. For professionals I have videos that go up to an hour that talk about being a professional in the industry and the different challenges that I face behind the scenes. I also offer three paid courses that go from basics to intermediate level retouching. I have two other advanced courses that I am still developing. It just takes so much time to put it all together. I tell you though, when I see a student get from one side to the other, all that trouble is so worth it."

He does see many students who struggle, and this affects the quality of their retouching work. "Anybody with a computer and \$10 can now use Photoshop. Many people taught themselves, and they lack the skill set or proper control over the tools. They don't

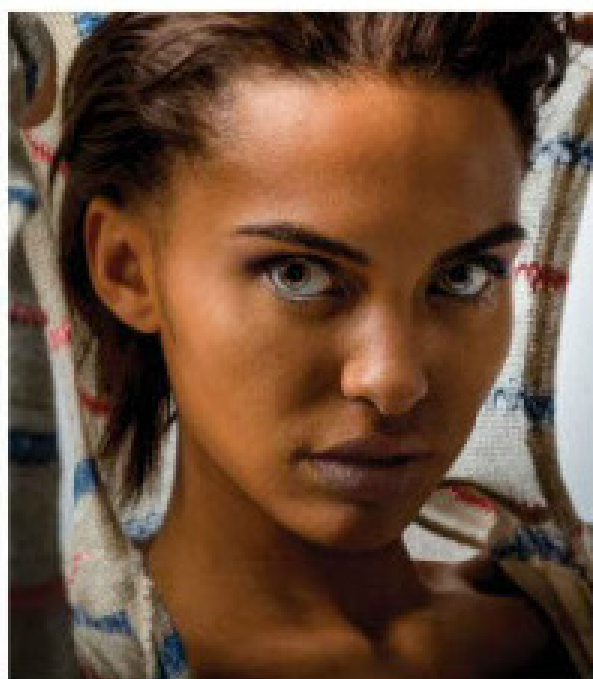
know what they are looking for, or how to fix it."

Cloning is a topic students struggle with. They need to develop the hand-eye coordination, and it just takes time to practice. Another big one is not having a calibrated monitor. They will bring in homework assignments and the colour and tone are all over the place. So I help them with what they should be purchasing. Another common issue is random layering. A core fundamental I teach is which layer type goes where for best results, and easiest editing."

The laborious workflow required of a retoucher can also affect the quality of a final image, tipping it over the fine line between believable and fake. "When you spend over seven hours retouching, it's very easy to overwork it. I do it too," Ross admits. "I always try to remind myself that my goal is to look as if [the image] came straight out of the camera. If something no longer matches that, then it needs to be fixed if possible... [Also], when I sit there staring for hours on end, it's

really easy to have my eyes glaze over and my tonal range flatten out. So, periodically I will have Lightroom automatically handle the contrast and that helps snap my brain back into what's visually appealing as opposed to being stuck in the flat midtones."

Ross typically works between Camera Raw, Lightroom and Photoshop, pointing out that each has specific functionality that the others don't and that all of them are necessary to his workflow. "My file layers are always built the same [way]. Not only is it predictable, but amazingly efficient. My adjustment layers are on top of pixel layers, which are on top of Smart Objects. It's very easy for me to make alterations on one layer without affecting previous changes on other layers," he says. Ross also believes "All the best retouchers know five different ways to do anything. Because sometimes one way just doesn't work. That means you need to know many different ways to approach the same problem."



JOIN JOHN ROSS FOR A RETOUCHING MASTERCLASS

THE RETOUCHING PRO WILL BE LEADING A BEAUTY AND FASHION STUDIO WORKFLOW CLASS IN LONG ISLAND, NEW YORK ON 4 OCTOBER 2015

Want to learn how to manage an efficient, non-destructive workflow, get the most from Photoshop and master the key skills you need to become a pro retoucher? John Ross is hosting an all-day Beauty and Fashion Studio Workflow class in East Norwich, NY, on 4 October 2015. Covering everything from shooting to final edits, this is your chance to see him at work, and to ask those Photoshop questions you have been dying to know. Not only will you enhance your Photoshop and photography skills, but you will also learn about what it takes to succeed in the industry – whether you're a freelancer, a retouching newbie, or an aspiring photographer.

Prices were still to be confirmed at the time of going to press. The event is being held at Pine Hollow Country Club, 6601 Route 25A, East Norwich, NY 11732, USA on 4 October 2015. For more information and to book, visit www.TheArtOfRetouching.com/beauty-fashion-event. "For those who can't make it," says Ross, "The event will also be available live streaming over the internet. We really are trying to reach as many people as we can, with quality professional advice on getting started as a retoucher or photographer in the industry. Once you have a solid roadmap to follow from beginning to end, it all makes perfect sense. That's what I hope to share with everyone."



JOHN ROSS' TOP TEN RETOUCHING TIPS

ESSENTIAL ADVICE TO HELP YOU IMPROVE YOUR RETOUCHING TECHNIQUES

1. START IN RAW

Start your image processing with a RAW processor like Camera Raw or Lightroom before bringing it into Photoshop. Remember that those tools are designed specifically for photographs, and you will achieve the desired results faster and with greater accuracy.

2. DON'T GO TOO CLOSE-UP

Unless you expect the image will be printed at 400%, then don't work in Photoshop that way. Stop pixel-peeping; no one will ever see that detail but you. Be concerned more with the overall impression than the technical precision.

3. VIEW IN TWO WINDOWS

Go to Window>Arrange>New Window to create a second display of the image. You can keep one window zoomed out, while you zoom in for more detailed work. This will keep you focused on how everything looks at once, without getting pulled into every single detail.

4. USE SMART OBJECTS AND FILTERS

Smart Objects and Smart Filters will greatly enhance your workflow. This is because all of your settings and sliders for each of your filters are always available for you to tweak and adjust whenever you want. The strength is that you can always jump around to different sections without being locked into anything.

5. LEARN LIGHT SCULPTING TECHNIQUES

By understanding that the eye is drawn to light areas instead of dark areas, you can manipulate where someone is drawn to when looking at the image. This is referred to as light sculpting, and it allows you to enhance the viewing experience by drawing the attention to the most important areas like faces.

6. TONE IS MORE IMPORTANT THAN COLOUR

Use a temporary Black and White adjustment layer to ensure your tones flow through the image with highlights and shadows in a way that enhances the viewing experience. Remember, tone trumps colour. This is because colour can be wrong and still look good. However, if the tone is wrong, it looks obvious.

7. KNOW YOUR ADJUSTMENT TOOLS

The primary adjustment layers in Photoshop are Curves, Selective Color, and Hue/Saturation. You can do anything with these three adjustments. For more variety, you can add Levels, Vibrance and Black and White to control your colours and tones. If you follow this tip, all the other adjustments can be ignored.

8. MASTER MASKING TOOLS

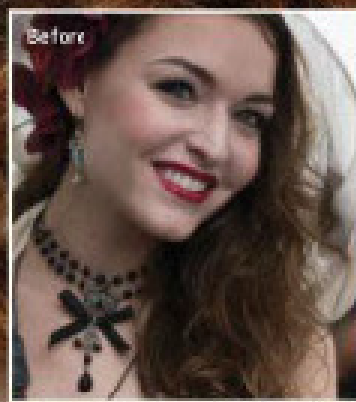
Masking with Color Range and Quick Mask are the keys to success in Photoshop. The combination of these will allow you [to] make quick and accurate masks for all of your adjustment layers. Once you become familiar with these, all the other tools like Magic Wand, Quick Selection and Lasso become less useful.

9. QUICKLY VIEW BEFORE AND AFTER

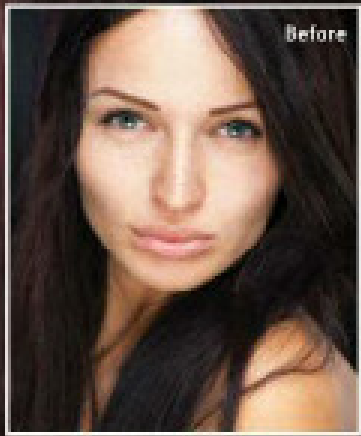
You will often want to view before and after changes. Try holding down the Alt/Opt button and click on the eye of the single layer you would like to view. This will save the trouble of clicking off and on each of the individual layers.

10. TAKE YOUR TIME UPDATING SOFTWARE

When CC 2014 came out, plug-ins, actions, filters and scripts were temporarily broken. When CC 2015 was released, the Healing brush became completely unusable for a while. When new versions of Photoshop are available, do not update it on your primary production computer. At the very least, keep the previous version around just in case.



Mermaid beauty: I wanted to use a softer and warmer palette with only a hint of blue. The image wasn't the sharpest, so I used Filters>Sharpen>Shake Reduction to avoid sharpening the noise too.



NATURAL BEAUTY RETOUCHING

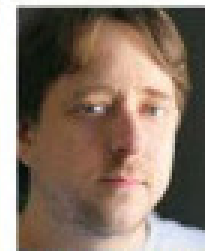
LEARN HOW TO RETOUCH A NATURAL AND FRESH-LOOKING BEAUTY PIECE

Beauty retouching gets a bad reputation because all too often, the changes get pushed to an extreme, and the image loses all sense of what is realistic. When you know how to work the subtle magic of Photoshop, you can bring out the beauty in any given piece — flaws and all.

When you think about the purpose of beauty retouching, you would most likely want to create the perfect image — one that's flawless and without blemish. However, the truth of retouching lies in the flaws that you leave behind. The real trick of it is to know which details to correct, and

which imperfections to leave behind. Retouching every single detail can be overkill, and subtle is always best. Whenever you leave behind a stray hair, a birthmark, or a simple patch of a model's naturally gifted freckles, you keep a photo looking fresh and real at the same time.

Remember, once you are done retouching your photo, your viewer should not be able to notice that anything changed at all, except that the photo looks amazing. Leave a few imperfections to de-emphasize the overall perfection you are striving for. After all, true beauty doesn't need to call for attention, so why should your retouching?



OUR EXPERT

JOHN ROSS

www.TheArtOfRetouching.com
@ArtOfRetouching

John educates photographers and retouchers by helping them expand their creativity through Photoshop from his website, and the classes he teaches from New Haven, Connecticut.

SOURCE FILES

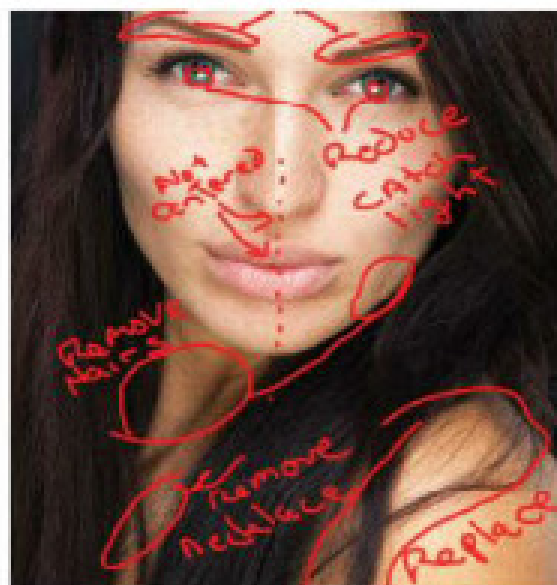
You may purchase the main image from <https://bit.ly/1Tt4NHU> and you can find supporting images for the hair and skin on www.filesite.co.uk/advancedphotoshop.

GENERAL CORRECTIONS

DO SOME HOUSEKEEPING, THEN DIRECT YOUR VIEWER'S EYE TO WHERE IT SHOULD BE

01 HAVE CLEAR OBJECTIVES

Compile a list of items that will need to be addressed. Is the overall image too bright, too flat, or even too green? Take note of the following: cumpy eyelashes, flyaway hairs, skin discolorations, tilted frame, etc. Armed with the most obvious changes that are needed, you can envision what needs to be worked on first, and what can wait until last.



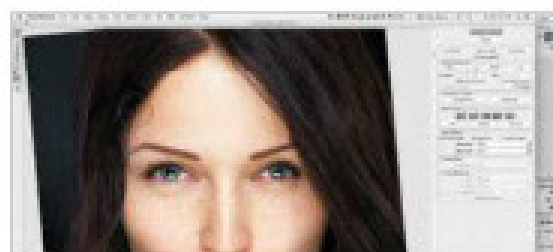
02 START WITH GEOMETRIC ISSUES

Geometry should often come first. Ask yourself if your photo is tilted, or if the perspective is off. Drag a guide out from the rulers to the centre of the subject's face. Double-click on the Background layer, then click OK so that it becomes editable. Then rotate it with Edit>Free Transform so that the face is square in the frame.



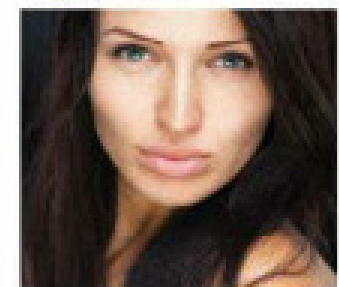
03 USE LIQUIFY TO RESHAPE

In order to refine the misaligned areas in an image, use Filter>Liquify to reduce the nose and drop down the hairline. Be sure to click Advanced Mode, and lower the Pressure to 15. You can also centre the lips and reshape them. Remember to go subtly and you should do just fine.

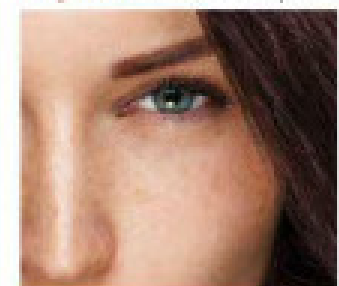


WORK IN PROGRESS

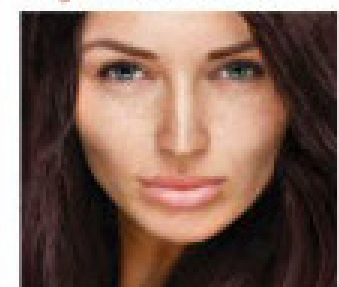
THE SUBTLE TRANSFORMATION OF BEAUTY



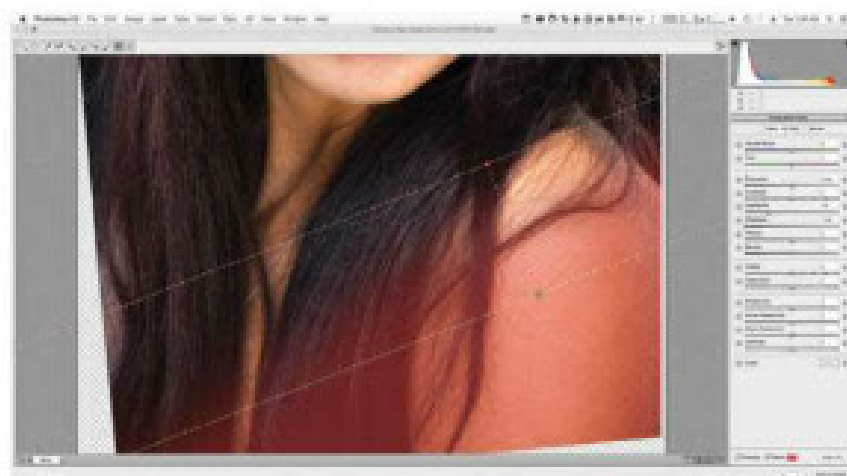
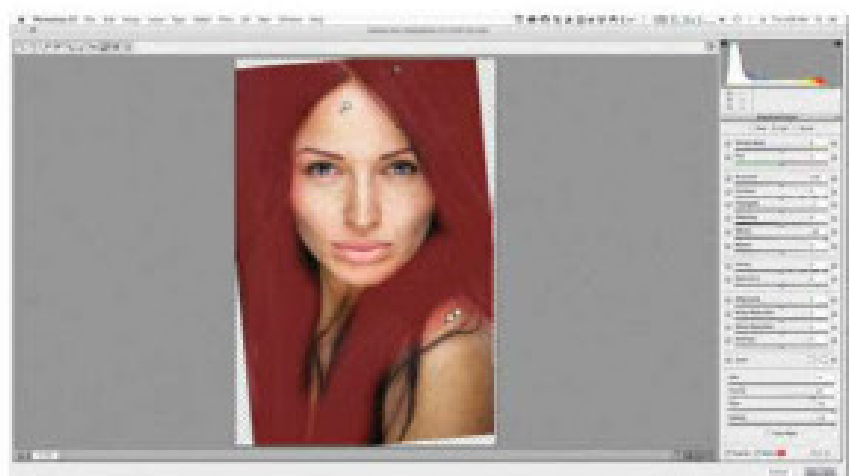
Progress 1: General changes



Progress 2: Detailed work



Progress 3: Refinements



04 CORRECT THE TONE AND COLOUR

The next issues that you should concern yourself with are your basic colour and tonal corrections. This kind of adjustment cannot always be efficiently done inside Photoshop itself. What you need instead is to make your corrections with Filter>Camera Raw. Camera Raw helps you balance your image with just a few slider adjustments. General changes can be within the Basic panel, but more targeted changes can be done with the Adjustment brush. You can mask different areas and experiment with colour and tone to see which adjustments can enhance the image.

06 CHECK YOUR TONE

When you're nose-deep in a project, it's easy to get lost in the details and forget the overall tone of your image. Sometimes, you need to step back and check how you're doing. Simply remove the colour in your photo and view the image in black and white. This will help you to understand how the tones affect the image. At this early stage, the tonal balance doesn't need to be perfect. What's crucial is that you're able to establish how the viewer's eye should navigate the image.



■ QUICK TIP: MANAGE LIGHTS AND DARKS

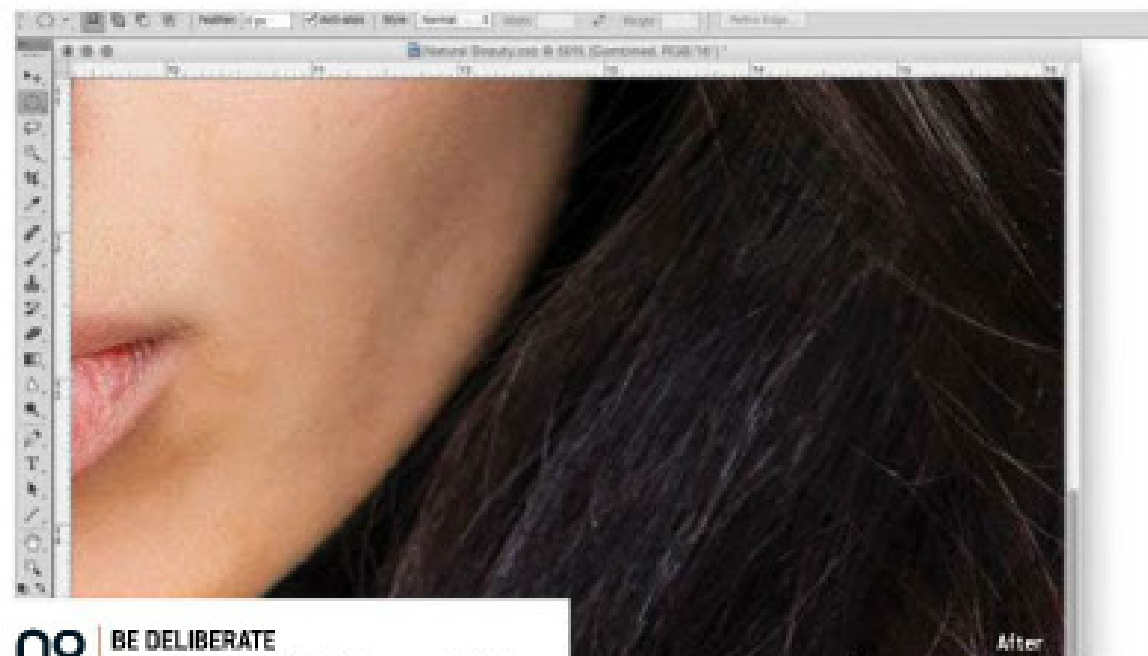
The play of lights and darks creates much-needed depth on flat paper. Make sure that the face is the brightest area of the photo, i.e. the eyes, nose, and mouth. Be careful not to make the whites of the eyes and teeth too bright, though. They are curves, so there should be some lights and shadows as the objects contour around.

05 GUIDE YOUR VIEWER'S EYE

The most important areas of this portrait are the eyes, nose, and lips. Eyes and teeth are not necessarily the brightest parts, because they will look out of place. However, the centre area of the face would generally be the brightest and possibly the most colourful. To do this, you should darken the lower areas of your photo with a Gradient inside Camera Raw. This not only adds depth to your image, but it also subtly forces your eye back up to the lighter areas of your model's face.

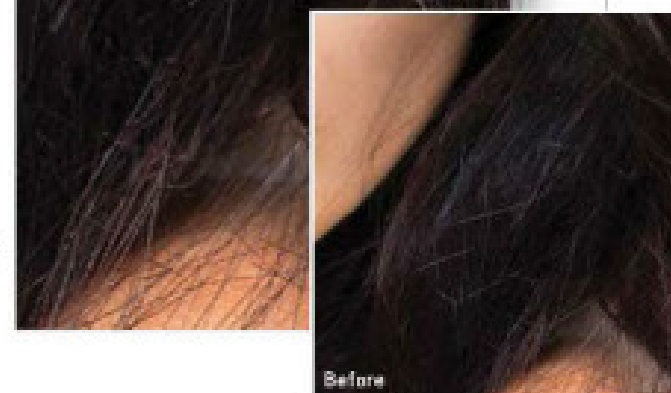
07 CLEAN UP YOUR IMAGE

Now that you've got the core issues fixed, it's time to start cleaning up your image. Use the Healing brush to remove the stray hairs, the discoloured skin, and the other blemishes. To start, create a new blank layer and name it Cloning (always make a habit of naming your layers properly to avoid confusion in the future). Move fairly quickly through the entire image. Get rid of the worst and most obvious imperfections. Don't worry about the finer details; just do a general clean-up.



08 BE DELIBERATE

When cloning and healing, especially in a beauty piece, be sure to follow along the contours of the textures. Don't just randomly cover over the hairs and blemishes if you don't want your image to end up looking like you went crazy with the Cloning brush. Try to be as deliberate as you can with each click. Remember that every stroke needs to have a purpose, especially since you want your adjustments to look as subtle as possible.

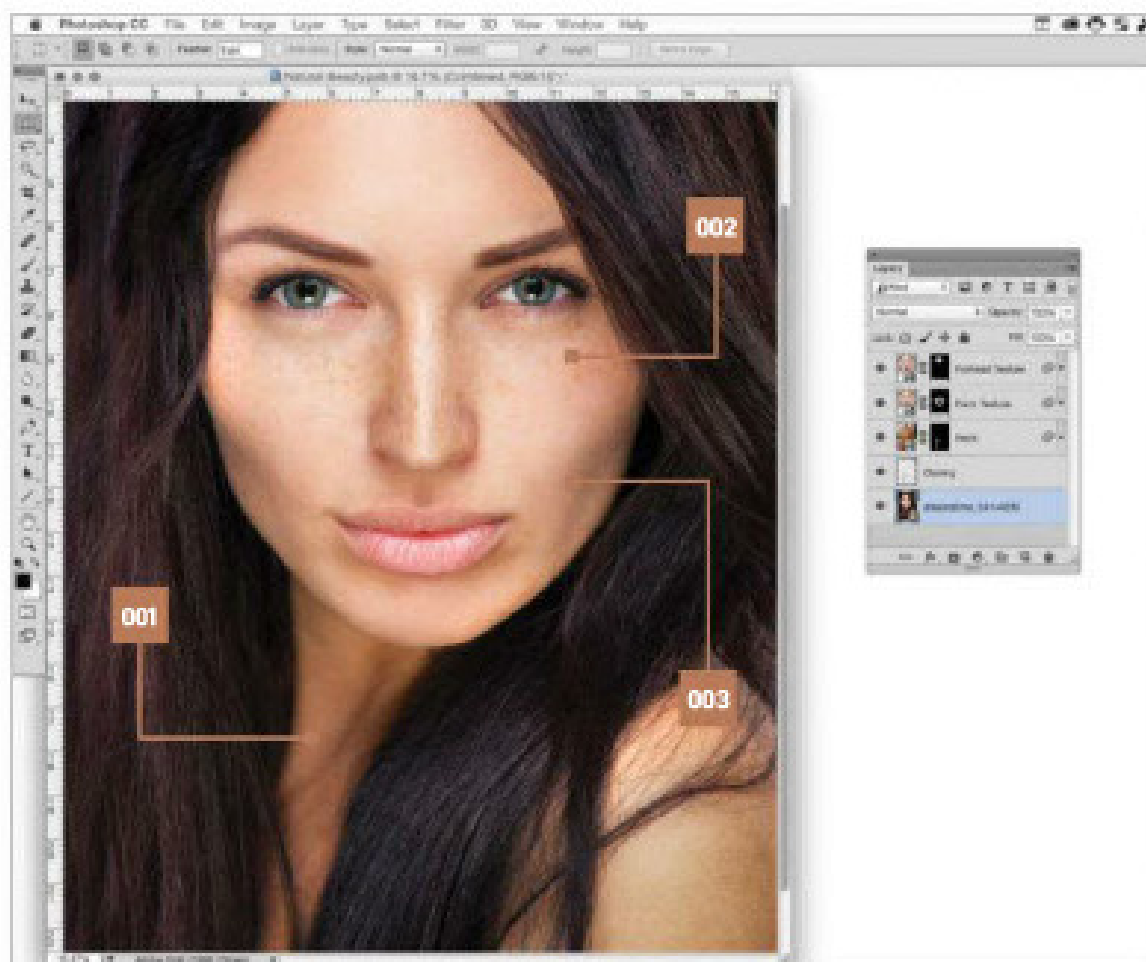


ALL ABOUT GRAFTING

COMPOSITING FROM ALTERNATIVE IMAGES HELPS YOU PERFECT IMPERFECTIONS

09 | DO SOME SKIN GRAFTING

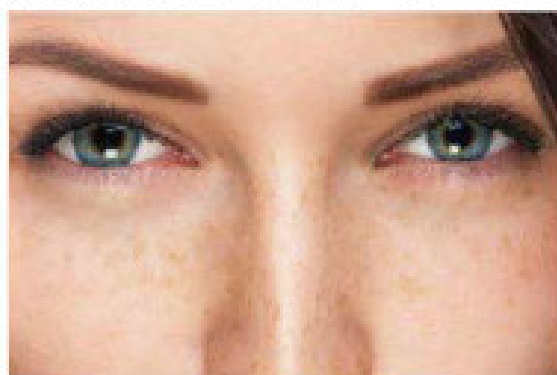
Sometimes the image might not have all the detail you need. Missing pores and other textures are common problems. When that happens, turn to skin grafting. This is when you take parts from another similar image, and composite them together. By matching the colour and tone, you can blend the similar areas from the two images together.



001 | NECK GRAFTING
There are too many loose hairs, so replace the neck with a similar image. Match the colour and blend in the sides.

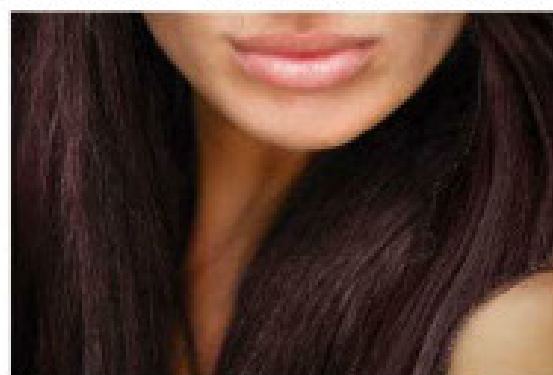
002 | FACE GRAFTING
Other problem areas include the forehead, cheeks and chin. You will need to take a similar image and graft as well.

003 | PAINTING DETAILS BACK
Sections of skin have detail while others have little. Place the alternate image and use a layer mask to paint details back in.



11 | IMPROVE THE EYE AREA

At first glance, the eyebrows of the model are just too clean and perfect. Bear in mind that sometimes, the most perfect details are the ones that look the most unnatural. To remedy this, replace the eyebrows from another model. Correct the colour to match the hairs as well. Then, use Filter>Liquify to touch up and adjust the eyebrow shape a little more. Also paint in eyelashes with a very small brush. Use two layers, one for dark lashes and one for light lashes. Then you can adjust the layer's opacity as desired.



12 | BE CONSISTENT WITH YOUR COLOURS

Parts of the hair are reflecting a warm brown colour, and other areas are a cooler blue colour. Use a Hue/Saturation adjustment layer set to 0-15-0, with Colorize checked. Select the layer mask and use Edit>Fill Color>Black. Then paint with a white brush, to bring back the warmer brown colour over the top of the cooler areas. This is to make it more consistent. To make the hair on the shoulder more full, add some hair extensions from another model. Find similar hair, and then use Filter>Liquify to better match the natural contours.



10 | ACCENTUATE THE LIPS

To make the lips of the model look irresistible, soften the lips with the Healing brush. Remove the worst looking cracks, and then replace the lips with a similarly shaped, but nicely lit shine. Resize with Edit>Free Transform, and mix layers with the Blend Mode>Lighter Color. This will emphasise the lustrous shine on the lips. Afterwards, colourise the lips with Layer>Adjustment Layers>Black and White, and enable a Tint. Doing it this way will allow you to better mix and blend using the various sliders.

“The truth of retouching lies in the flaws that you leave behind”

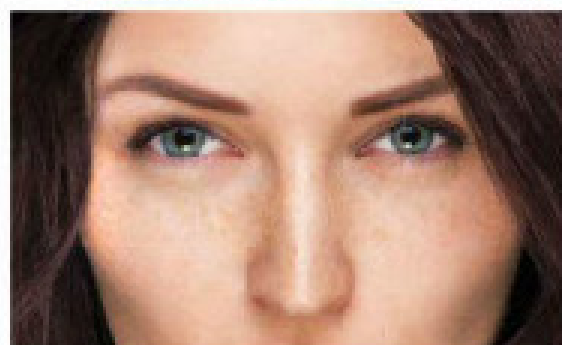


13 | CLONE ON THE HAIR

Sometimes, areas are too complex and require the Spot Healing Brush set to Content Aware. This tool has come a long way since its introduction, and no longer needs to be avoided. This will allow you to remove the thin hair, and let Photoshop automatically match the surrounding areas. Continue to remove stray strands by cloning in the areas where hair generally goes in one direction and random ones go the other way. Many, but not all of them, need to be removed.

OVERALL LOOK AND FEEL

DETERMINE THE TONE OF YOUR BEAUTY PIECE BY PLAYING WITH LIGHT AND SHADOWS



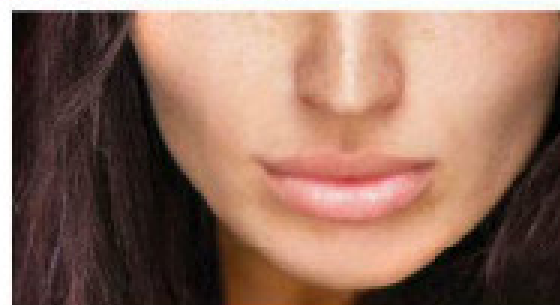
14 DODGE AND BURN

The eyes are the windows to the soul, so pay as much attention to them as you can, especially in a beauty piece. To truly make those eyes pop, add highlights and shadows to them with a dodge and burn technique. If you'll notice, the eyes from the original image were flat and lacked any real punch. By adding lights and shadows, you can add more contour and curvature to otherwise dull features in your beauty model.



WORK SMART IN PHOTOSHOP

Retouching a beauty piece cannot be done in one go. There will likely be misplaced layers, incorrect cloning, and frustrating do-overs. As you work on a variety of images, knowing how to use all the sliders and buttons in Photoshop is important. But even more so, you need to create a workflow that will give fast, consistent, and repeatable results. For example, create a list of changes to use as a guide so you don't miss anything. Use Smart Objects and adjustment layers for non-destructive editing. Finally, learn and rely on techniques that prove themselves invaluable time and again.



15 USE CURVES TO DODGE AND BURN

One way to Dodge and Burn is to use Curves. Create two Curves adjustment layers and fill the masks with Edit>Fill>Black to create a black mask instead of a white mask. One Curve should be pulled up for lightening, while the other Curve pulled down should be for darkening. Now, you can use a white paint brush set to 10% or 20% on the layer mask to start brushing in areas that you want to make lighter or darker, depending on which layer mask you paint on.

16 ADD SHADOWS TO THE FACE

While you are doing all of these general adjustments in tone, don't forget to do the same for the face of your model as well. Go ahead and add some lights and shadows to the face. You may be able to use the same Curves layer that was used for the eyes if you want. For more control, create a new set of light and dark Curves just like before. A bonus tip is that you can create a Window>Actions>New Action to automatically create and name these Curves layers for you.



18 MIND THE OVERALL COLOUR PALETTE

Notice how the colour palette of this image mixes yellows, reds, and browns. Did you find it odd that the overall palette is a very monotonous colour scheme? That, too, is deliberate. The only deviation is the eye colour.

QUICK TIP: KEEP IT SUBTLE

Remember: always apply your adjustments and effects with control. The only time your audience should be able to see what you've truly done is when you show them the before and the after photos – that is when they will see the small, but significant changes you've made.



17 USE IRIS BLUR

When you have finished all the retouching and want to call this image complete, do one last thing to really help it sing. Select the top layer and hit Cmd/Ctrl+Alt/Option+Shift+E. Photoshop will merge a copy of all visible layers onto a new layer right on top. Use Filter>Blur Gallery>Iris Blur and adjust the default oval to better match the face shape. Leave the blur at 15px, and click OK to add Depth of Field.