

**NEW**

An independent guide to Adobe® Photoshop®

**200 MINUTES OF  
FREE VIDEO TUITION**

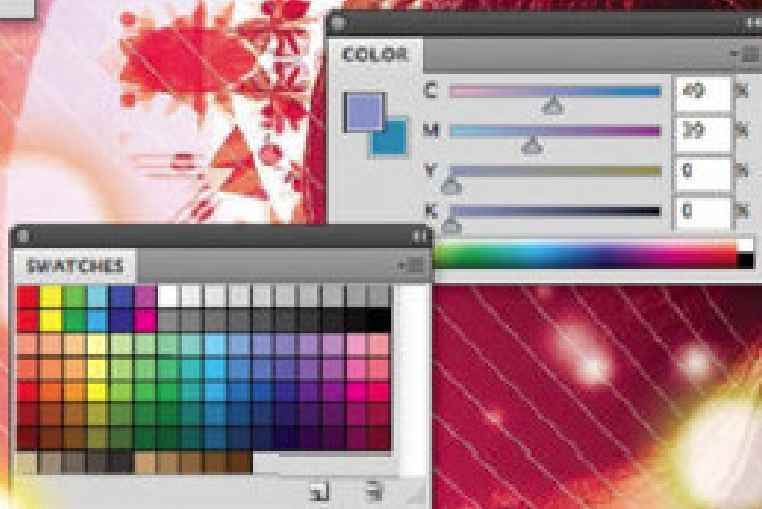
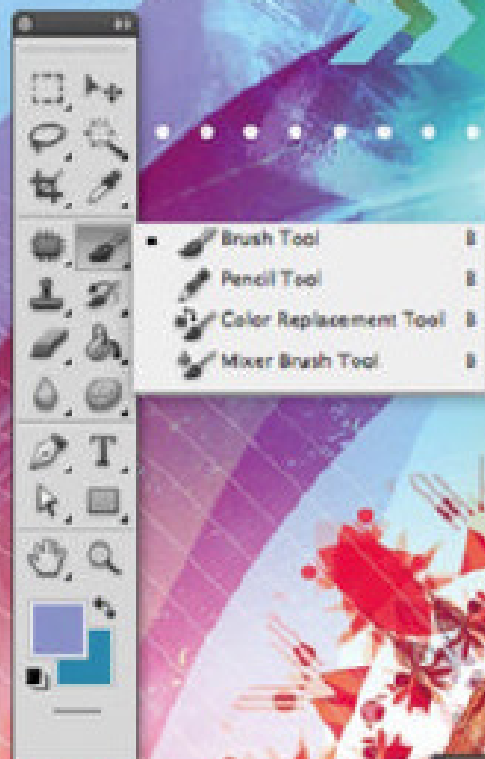
# Photoshop®

## Tips, Tricks & Fixes

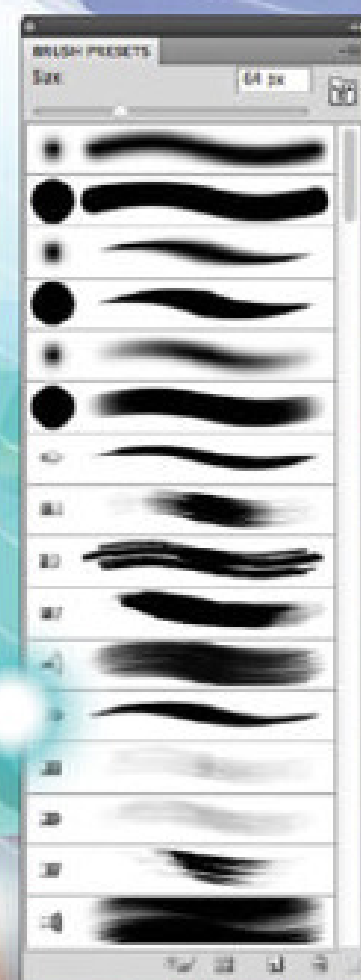
Volume 7

- ✓ Tools
- ✓ Layers
- ✓ Adjustments
- ✓ Settings
- ✓ Effects

Fix common  
photo  
problems



Discover more  
from your  
favourite tools



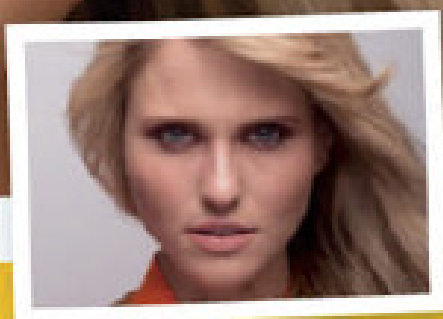
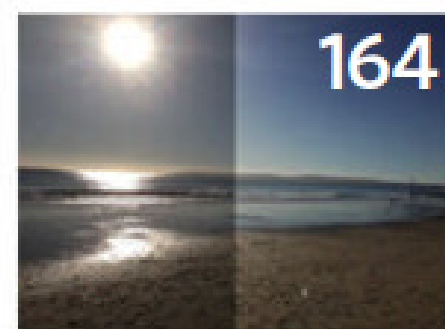
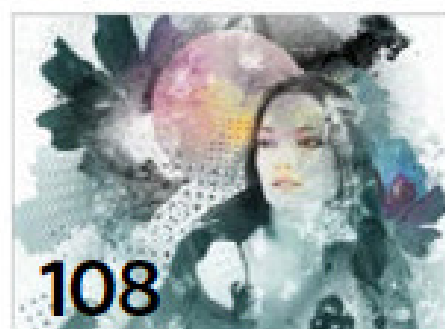
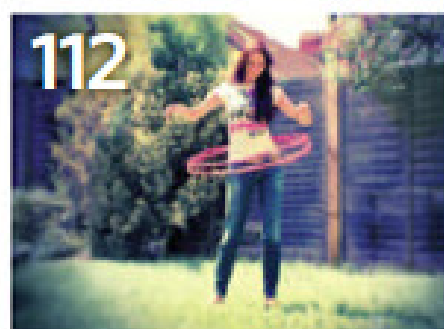
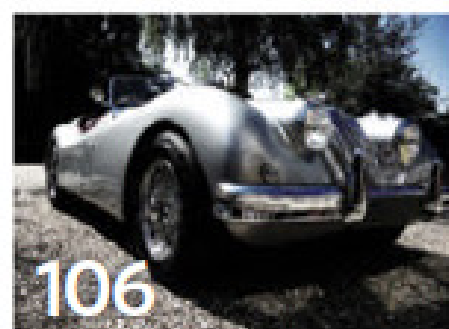
Master  
brushes,  
filters and  
the Pen tool



Suitable for all versions  
of Adobe Photoshop

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# Fixes

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Utilise the Crop Tool on your photos

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Give somebody a new beard

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Recolour clothing with ease

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Use actions to retouch your images

## 164 Improve exposure and contrast

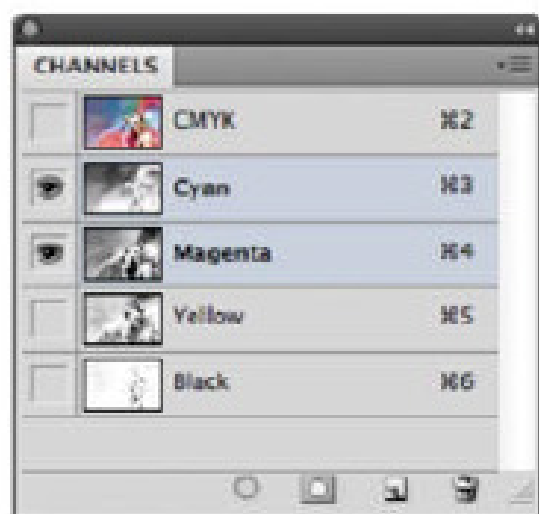
Don't let the light ruin your snaps

## 166 Tweak night-time shots

Make edits to your night-time shots

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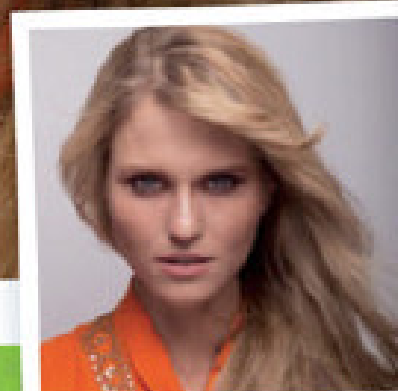
Retouch skin to remove tattoos



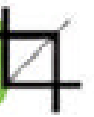
Correct your indoor  
photography shots



Use pro  
retouching  
techniques on  
your photos







# Retouch a portrait with ease

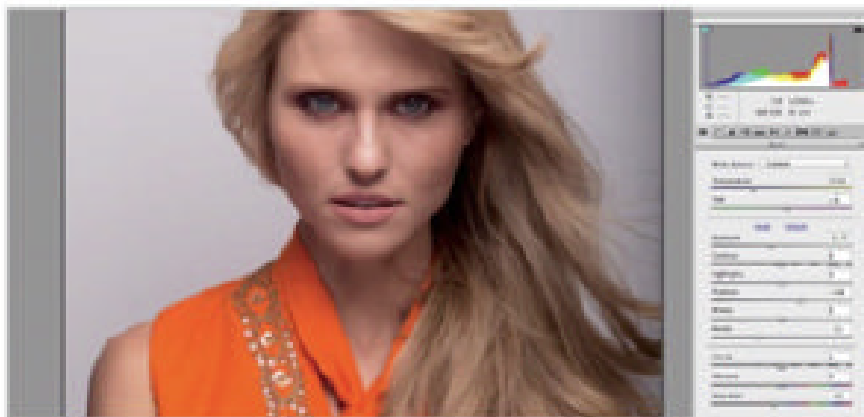
Whether you want to make subtle changes or drastic alterations, learn how to make your edits deliberate, but not overpowering

**W**hen opening up a portrait, it will often look great at first glance but then we stare at it, looking for problem areas that need to be fixed. The more we look, the more issues we are going to find. After a few hours of retouching, it's useful to carry out a before-and-after comparison. Even on the most beautiful of subjects, you will find there were dozens of large and small areas that needed your attention.

When it comes to beauty retouching, many of the techniques that are used for one image can easily be used again for others you are working on.

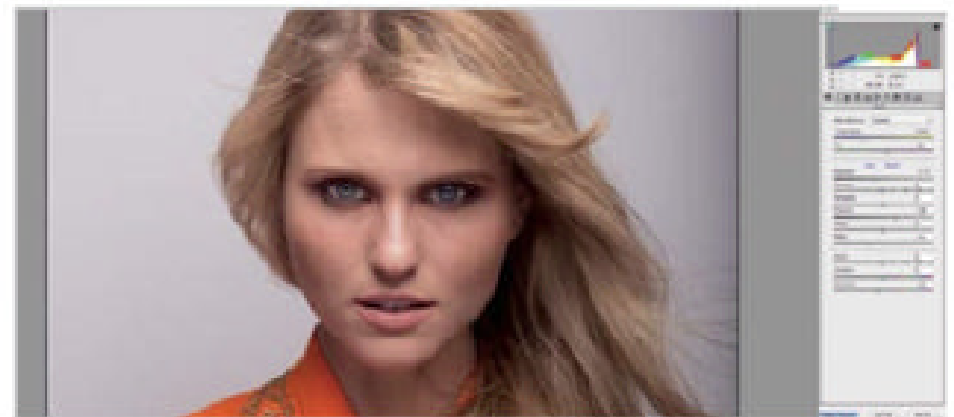
Cloning and Healing, Dodge and Burn, Unsharp Mask and Liquify are some of the most commonly used tools. Eventually, you will come across an image that requires a higher skillset and more creativity to resolve all the issues.

Damaged skin, moiré patterns, soft focus and flyaway hairs are just some of the many obstacles you will face when embarking on portrait retouching. Poor retouching can easily make things worse than the original problem was to begin with. If you do a good job retouching, though, no one will notice you did anything at all.



## Start with Camera Raw

**01** When opening a Raw file in Photoshop, it will open Adobe Camera Raw. It has very simple controls for complex functions. Start with the balancing of tone and adjusting the colour by making global moves in the first tool panel.

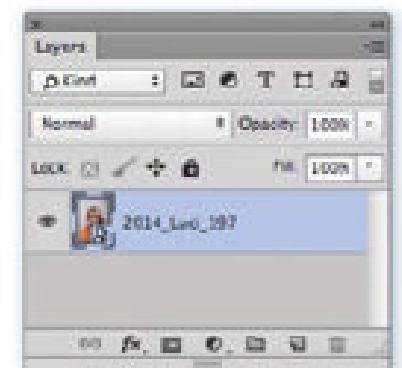
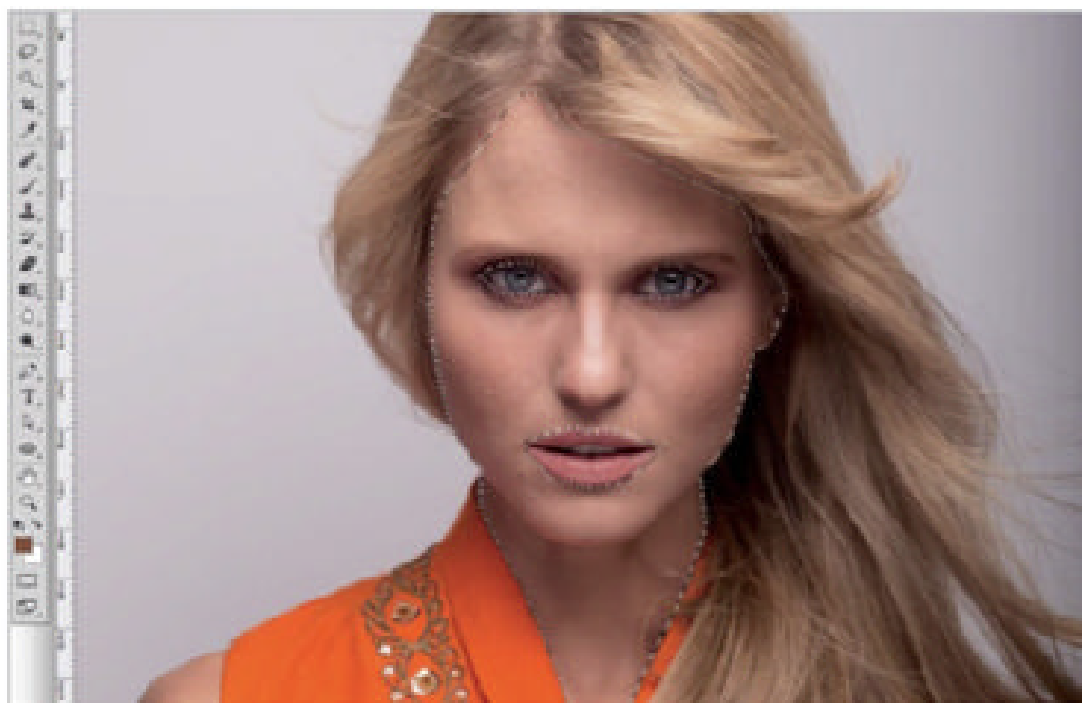


## Open as Object

**02** Rather than pushing the Open Image button, hold down Shift to reveal the Open as Object button instead. This retains the Camera Raw functionality and settings. Once in Photoshop, you will notice the layer is now a Smart Object.

## Make global changes first

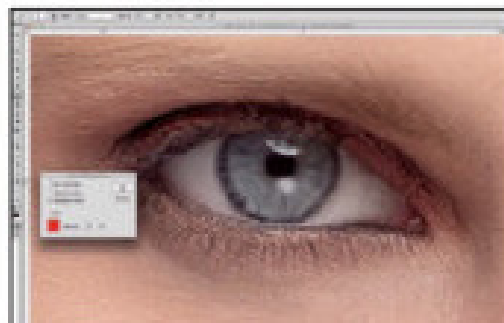
**03** Subtle changes can use simple masks, while large changes need more attention. Work globally at first; don't get too involved with the details. Create quick and loose masks for the eyes, skin and blouse as you work through steps 4-6.





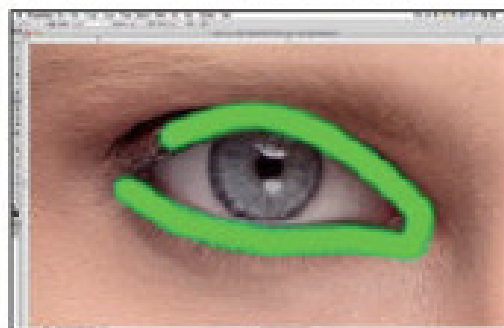
## Expert edit

### Quick Mask selections



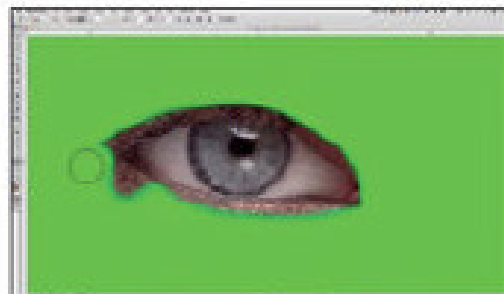
#### Quick Mask preferences

**01** Double-click on the Quick Mask button (below the colours) and a dialog box will open. Use 100% Opacity and Selected Areas. Click OK, then click the Quick Mask icon one more time.



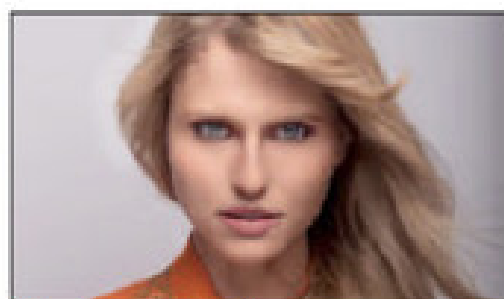
#### Use Quick Mask

**02** Click on the Quick Mask button (Q key) again to begin editing. Use the Paint Brush tool with black at 100% Opacity. Wherever you want the selection, simply paint it in.



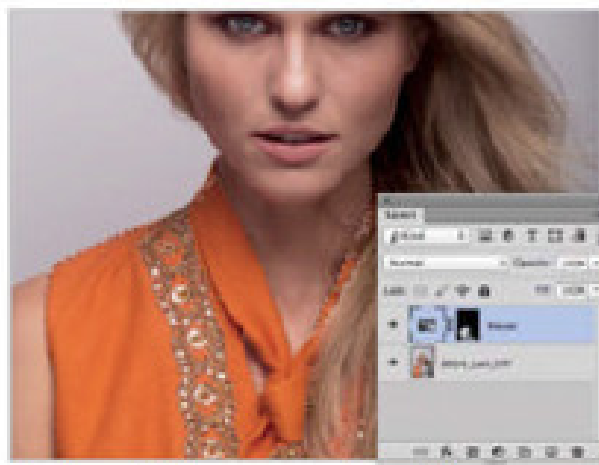
#### Adjust the mask

**03** Remember that when you make a mistake, you can always swap your brush to white so that you can remove any incorrect selections from your mask.



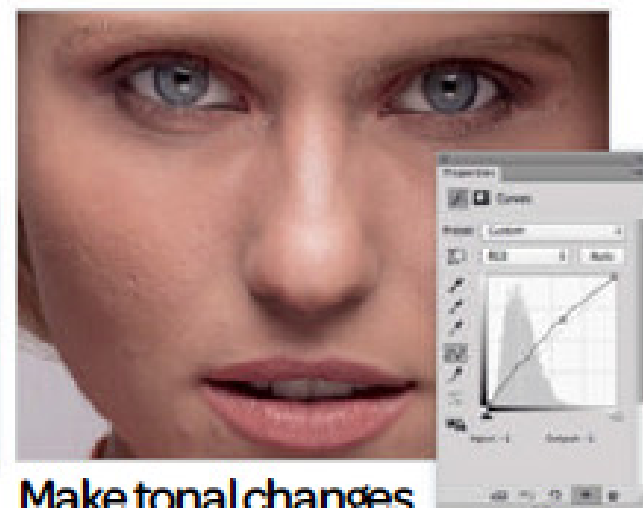
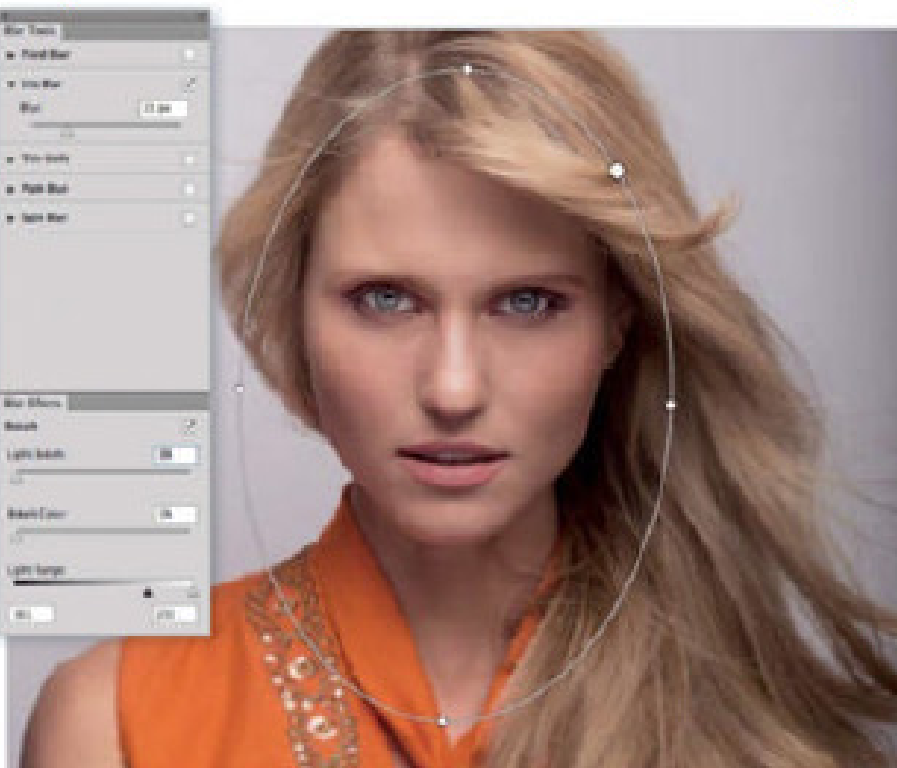
#### Mask to selection

**04** Once again, click on the Quick Mask button, and you will be back into regular Photoshop. Only this time you will have a selection, based on the areas that you painted.



### Adjust blouse saturation

**04** The blouse is too bright; it is considered a prop, and should not be dominant. Use a Hue/Saturation adjustment layer with Colorize to slightly change the colour. Also use a Curves adjustment layer to modify the contrast and bring back lost detail in the fabric.

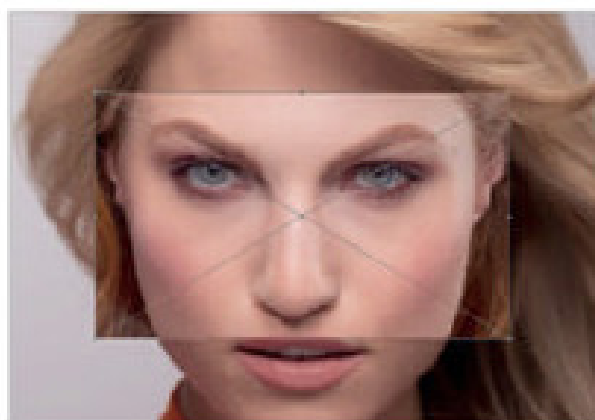


### Make tonal changes

**05** A soft and loose mask can be used to encircle the entire eye area. Using a Curves adjustment layer, brighten the eye sockets, but then darken the iris to keep the area from looking like it's been worked too much. Again, subtlety is key. Keep it bright, but not too bright.

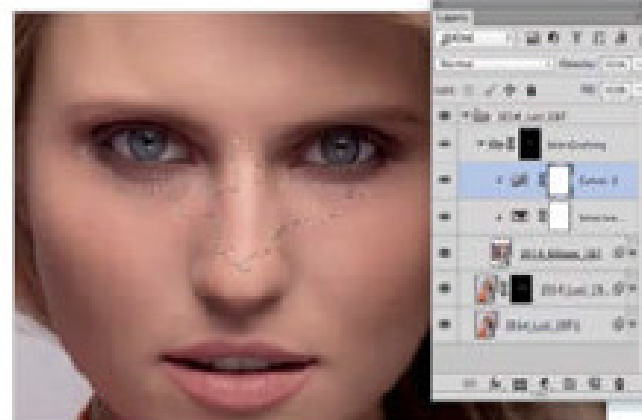
### Create depth of field

**06** Go to Filter>Blur>Iris Blur to leave the face sharp, but soften the hair and back of the head to simulate depth of field. You should also mask out the areas that are even with the face, and let those stay sharp. This will help enhance the illusion that this was an in-camera effect.



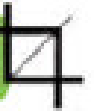
### Graft skin

**07** The skin under the eyes and across the nose is pretty bad, so skin grafting from another shot is necessary. Use the supplied 'Skin\_Graft.tif' file to replace this section, and blend the two together. Set the layer Opacity to 75% and scale and rotate with Edit>Free Transform.



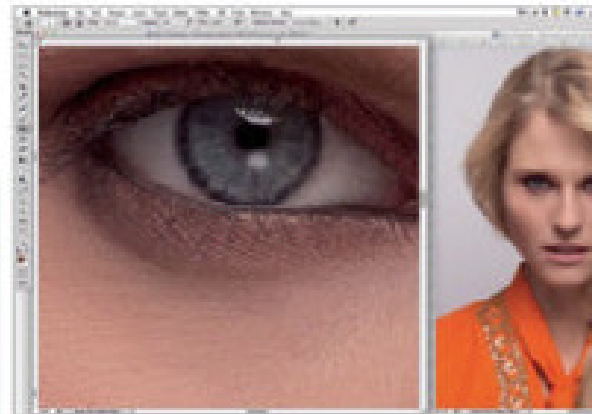
### Match colour and tone

**08** Return the layer Opacity to 100% and add a layer mask filled with white. Match the colour with Selective Color and tone with a Levels or Curves adjustment layer while you simultaneously paint on the mask with a soft black brush. Gradually blend the two images together.



## Sharpen skin details

**09** Rather than blurring the skin to smooth it out, use **Filter > Sharpen > Unsharp Mask** on the skin with 100, 2, 2 to bring out the softer details barely seen. This will make bad skin look worse, but you can fix it later during the cloning step.



## Use dual window panes

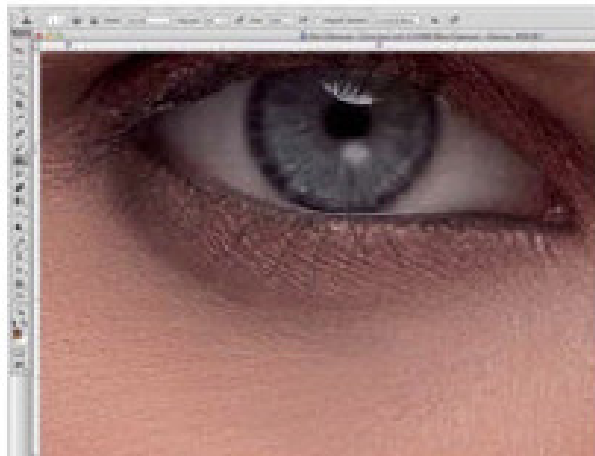
**10** When cloning skin, use a split view of the same image with **Window > Arrange > New Window**. One is a close-up for the details, and one is far away for an overall view. Doing this will make it much easier to see patches of dark and light areas that need fixing.

## Expert tip



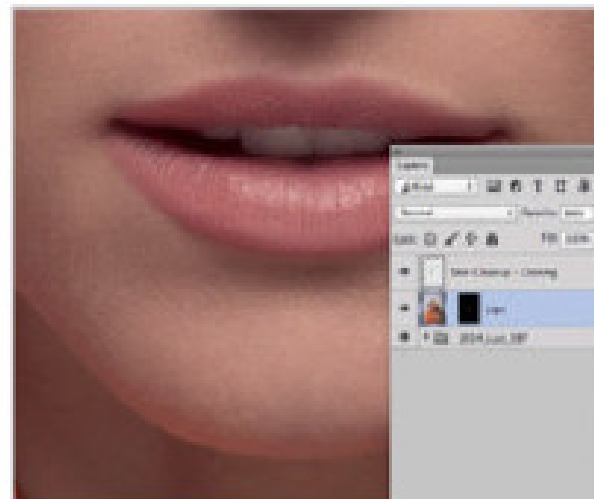
### Leave some mistakes

Don't make the portrait 100 per cent perfect. Leave some imperfections behind. If every hair is in place, and there are no blemishes at all, it will look overworked and fake. By leaving behind minor areas of imperfection, they will allow the perfected areas to be more believable and acceptable to the viewer's eye. It is the retoucher's job to enhance, but not to distract with a heavy-handed approach. Subtlety is your key to success.



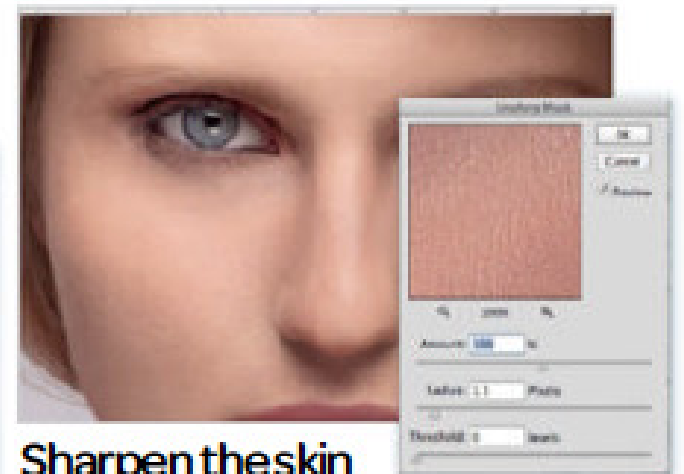
## Heal and clone

**11** Start with the Healing Brush. Then go back with the Clone Stamp set to 10% Opacity. Clone a light area over a dark area, and a dark area over a light area. Pixel for pixel, pore for pore. This slow and tedious work is necessary for quality results.



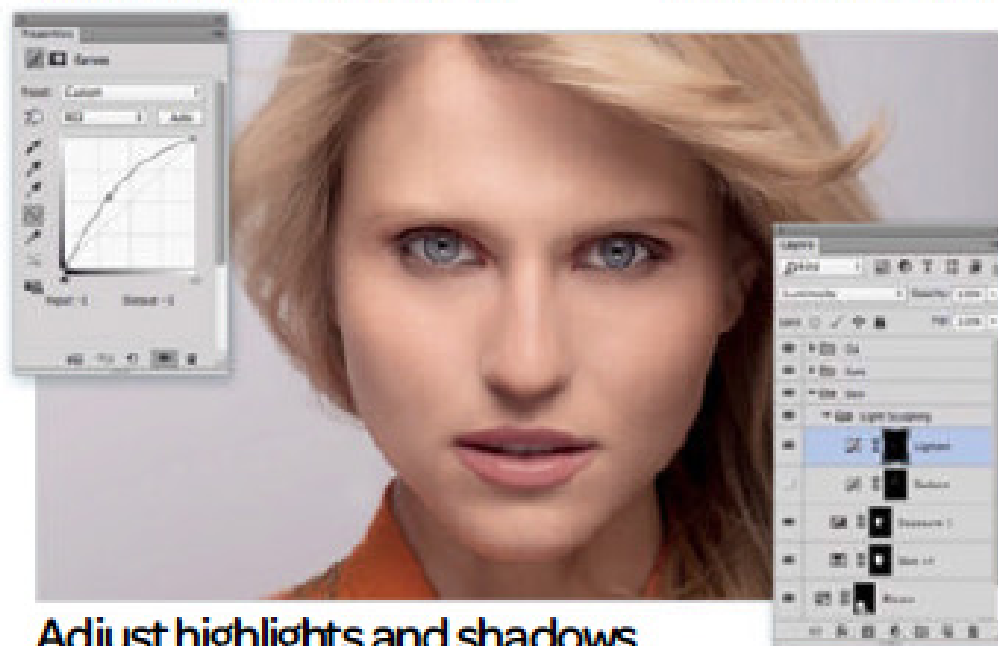
## Soften the lips

**12** The lips have too many creases, and are uneven in the top centre. Fill in the gaps with cloning techniques, the same as the rest of the skin. The lips should have a soft shimmer and not cause distraction.



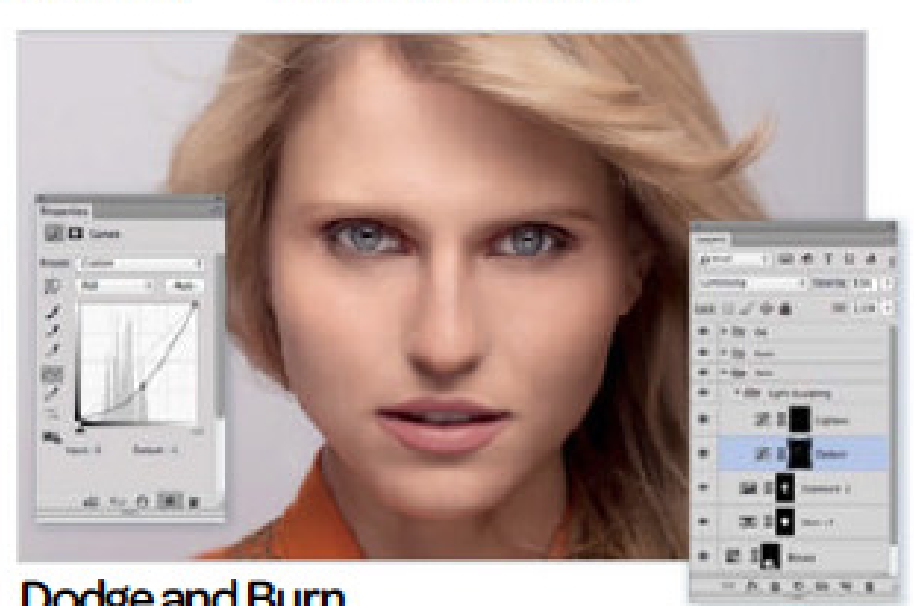
## Sharpen the skin

**13** You may find that all the cloning makes the skin look too soft. Select all the layers and either merge them all together, or right-click and **Convert to Smart Object**. Create a selection of the skin and **Apply Filter > Unsharp Mask 100, 1.5, 0** to pull out extra fine details in skin.



## Adjust highlights and shadows

**14** Light sculpting, also known as dodge and burn, can be used to manipulate the highlights and shadows to enhance the contours and focal points. Start by creating a darkening Curve, and also a lightening Curve. Fill both masks with black so the Curves effects are hidden.



## Dodge and Burn

**15** You can then paint on each of the masks with a white brush set to 10% Opacity. Gradually, you will be adding or removing the different tones around the face. By darkening the shadows and lightening the brights, the image will become more visually interest.