



PHOTOSHOP

**20 PHOTO EDITING TECHNIQUES
EVERY PHOTOSHOP BEGINNER
SHOULD KNOW**

EDWARD BAILEY

20 Photo Editing Techniques
EVERY PHOTOSHOP BEGINNER
SHOULD KNOW

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Introduction

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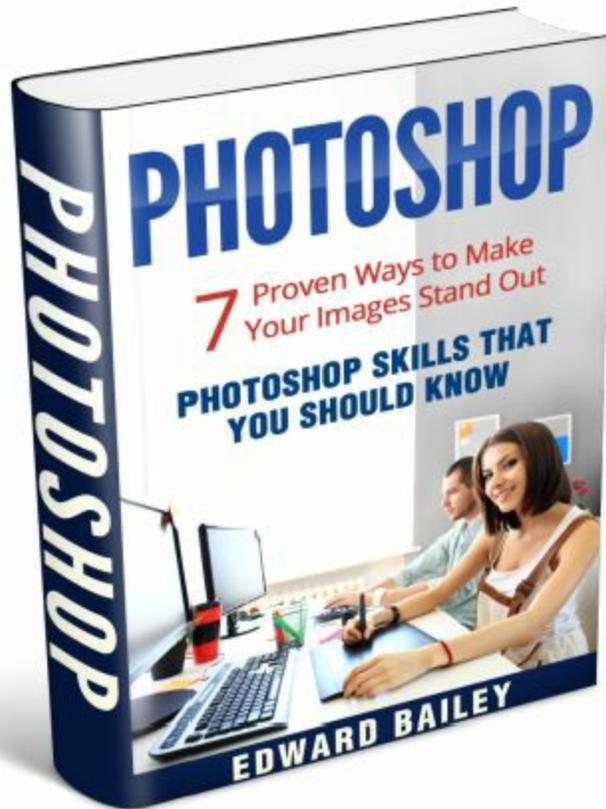
First and foremost, I want to thank you for downloading the book, “20 Photo Editing Techniques Every Photoshop Beginner Should Know”.

In this book, you will learn how to turn ordinary every day digital photographs into picture-perfect works of art, correcting imperfections, shading, color, and even physical balance, enriching your personal journey as a budding photojournalist or digital media arts hobbyist.

Produce photographs that tell a story through the skillful use of tools for drawing, painting, retouching, selection and navigation; master simple techniques, such as cropping and resizing; introduce a new depth to your work with simple tools, such as the Magic Wand, Lasso, and Marquee to produce a whole new look, from simple to sophisticated, in the realm of digital color editing.

Thanks again for downloading this book. I hope you enjoy it!

>>>“7 Proven Ways to Make Your Images Stand Out” get it for FREE NOW!<<<



Chapter 1: THE BEGINNING OF PHOTOSHOP

Before You Get Started Reading

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Now celebrating its 25th year, Photoshop has come a long way from its beginnings in 1987 when Thomas Knoll, PhD student from the University of Michigan, started working on a computer program designed for his Macintosh computer, which included showing grayscale photographs on a monochrome monitor for his thesis on the processing of digital images. He named the program “*Display*” and it got positive reviews from Thomas’ brother, John Knoll. John Knoll was then connected with film industry leaders on computer graphics production, Industrial Light and Magic (ILM), and American Academy Awards winners for motion picture and visual arts.

On his brothers’ recommendation, Thomas took a 6-month sabbatical from his studies to develop what was to become the greatest innovation in the realm of digital color editing. The 6-month sibling collaboration and creative brainstorming yielded a full-fledged image-editing program, which was originally named “*ImagePro*”. Attempts to register the invention; however, encountered an obstacle; the name ImagePro had already been taken by another company, so Thomas renamed his baby “*Photoshop*”. Later that same year, he contracted *Barneyscan*, a small scanner manufacturing company, whose job was to be the distributor for 200 software copies, which already included color editing features with deliveries of their slide scanners. These features were later stripped from the first Adobe-delivered version.

While Thomas was busy writing code, back in school in Ann Arbor, Michigan, John traveled south of California to Silicon Valley, the leading hub of giant high-tech corporations and silicon chip innovators, for the purpose of introducing the program. He conducted product demonstrations to Russell Brown, who held a function of Adobe’s art director, and to Apple company engineers, which were both a success. Brown did not waste even half a breath; Adobe turned around and bought the distribution license in September 1988. In February 1990, the first version of Photoshop 1.0 was

designed for Macintosh. With each new Adobe version, improved color handling features swiftly evolved, with innovations incorporated into the program. Photoshop was quickly catapulted to fame and became known as the gold standard in the digital color editing industry.

Now, Photoshop enjoys an almost exclusive popularity in color editing, changing in part of speech, and has become a neologism.

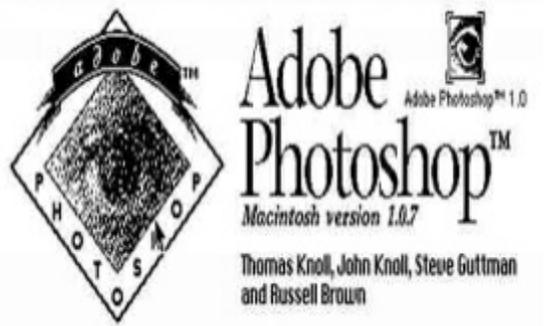
- Adobe Photoshop - the program (noun)
- That image needs to be “*photoshopped*” before release. (verb)
- Please do not pass any “*photoshopped*” images for your assignment. (adjective)

Even with these, Photoshop demonstrates its versatility and more so in color image editing.

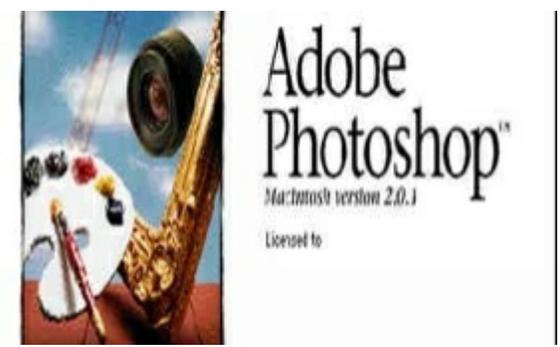
Chapter 2: PHOTOSHOP THROUGH THE YEARS

Photoshop's schematic nomenclature was initially numerical, meaning it was based on numbers. Before the advent of Creative Suite (CS) Branding in October 2003, Adobe put out a total of thirteen (13) versions with major and minor adjustments.

After the Knoll brothers had agreed to sell to Adobe, it took another 10 months before the first version of Adobe Photoshop 1.0.7 was launched. The software was launched in February 1990 for Macintosh exclusively. Even right then, it clearly showed a stark difference from other editing programs and early on, established its leadership in the field of digital color editing.



Nicknamed *Fast Eddy*, Photoshop version 2.0, exclusively designed for Macintosh, saw its awakening in June 1991. Equipped with color splash screen and an entire set of new features, version 2.0 required double the RAM of its predecessor, running at 4MB. This development was closely followed by v2.5 with added support for 16-bit file types suitable for Windows.



Photoshop v3.0 was launched in 1994 for both Windows and Macintosh. Known as *Tiger Mountain*, this version introduced layers, which simplified the work of both photographers and designers. This particular version has made such a positive impact that it still enjoys a substantial following even today.



Adobe Photoshop® 3.0



Version 4.0

Adobe® Photoshop® 4.0

Two years after the launching of 3.0, the version named *Big Electric Cat* hit the market. Adobe Photoshop v4.0 incorporated Actions, macros, and adjustment layers, which became popular, owing to its time-saving function by way of the pre-programmed performance of basic tasks. This version also revolutionized interface changes, increasing its compatibility with the other product lines offered by Adobe.

1998 saw the birth of *Strange Cargo*, Adobe Photoshop v5, bringing with it the History Panel and the type of editable Magnetic Lasso, allowing a user to undo a series of actions many times over. A year later, v5.5 carried the Save for Web feature, allowing for better compression through images specifically formatted for the Web.



Scaling for play-as... Expert Transparent Image...

Version 5.0

Adobe® Photoshop® 5.0

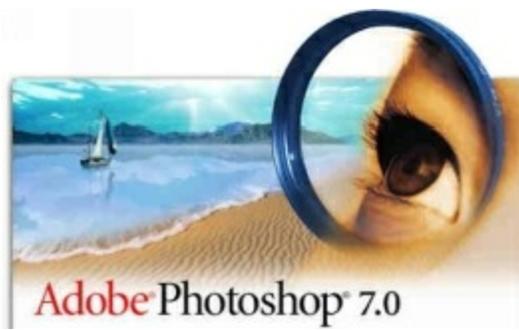
Considered as the first major release of the new millennium, Adobe Photoshop v.6, known as *Venus in Furs*, invaded the streets in September 2000 with changes in user interface, the Vector Shape Support, the Liquify filter, and various innovations in layer styles interface. In addition, web-friendly v.6 introduced handy tools for web layout, such as layer-based slicing.



Version 6.0

Adobe® Photoshop® 6.0

Paint the sky with *Adobe Photoshop v.7*, with its code name *Liquid Sky*. Released in 2002 with the additional feature, Camera RAW Plug-in for v7, this version, introduced in 2003, enabled the manipulation of digital data from compatible cameras. It was the last version with a numerical suffix, and the last to run on a Mac OS9.



In 2004, along with the launch of Creative Suite branding, the numerical nomenclature, starting with the eighth major version (2004 to 2013), was replaced by “CS,” followed by a number (CS1-6). With the advent of Cloud Conversion Branding in mid-2013, Photoshop’s licensing was changed to that of a software service; names followed suit, and were changed from “CS” to “CC.”

PHOTOSHOP PLUGINS

Collectively, Photoshop products are branded as “*The Adobe Photoshop Family*,” which also carries compatible Adobe products like *Photoshop Lightroom*, *Adobe ImageReady*, *Adobe Device Central*, *Photoshop Elements*, *Adobe Bridge*, *Adobe Camera RAW*, *Photoshop Express*, *Adobe Fireworks* and the latest, *Photoshop Touch*, which is specifically designed for touch-screen devices and tablets. These add-on programs are called Photoshop *plugins*, which enhance Photoshop functionality.

Other companies also produce different types of plugins, such as color correction, import, export, filter, selection, and automation. The most popular are the *8bf* or multifunctional *filter* plugins, which can be accessed through the Photoshop Filter Menu. These claim versatility, due to their content-creating ability and or current image modification capabilities.

For the beginner, it is equally important to familiarize yourself with the different types of plugins, which may be used to augment the functionality of programs you will be using. Regardless of the potential encased in this powerhouse Photoshop software, the real key would be to release the gift that is in you, step-by-step. Just as you have seen the evolution of Photoshop through the years, through practice, you will also see how your creativity will be challenged and developed using the tools and techniques which will be taken up in the following chapters.

Chapter 3: ADVANTAGES AND LIMITATIONS OF PHOTOSHOP

Photoshop has a (.psd) default file extension, which means “Photoshop document. Compared to other file formats like .jpg or .gif that restrict content to predictable results, the (.psd) file storage includes accommodations for other imaging variations or options that Photoshop offers. Saving in the (.psd) file storage format does not lock the file, but enables editing at some future date.

As a top-of-the-line photo editing software, Photoshop has gained popularity, and quite a number of following among professionals in every industry you can imagine, even among the young and technologically capable generation who can easily grasp abstract concepts from an early age.

- Using Photoshop for business can result in enhanced images and superb file organization to help improve promotions and advertising, as well as corporate presentations and portfolios
- Modeling agencies and print media have grown dependent on Photoshop to produce near-perfect photos
- The software can be used to smooth out physical imperfections and come up with a picture-perfect image
- With Photoshop, you can crop, resize, and edit colors to your liking, remove undesirable background, set the picture against a different background, create special effects, and much more
- It offers ease of handling, as well as organizing videos and photos, which can be imported into the computer
- What starts out as a hobby can translate into a lucrative business opportunity over time
- Students use Photoshop in the preparation and presentation of projects and school assignments, challenging their creativity to study, and exploring the tools and options offered by this flexible software
- Photoshop is an image editor that is pixel-based, a feature that contributes to the clarity of the outcome. Additionally, through its Paths, Photoshop allows vector graphics editing

For beginners to appreciate and believe that using Photoshop will benefit them, the use of what is known as *Photoshop Actions* has to be enforced. Photoshop Actions refers to a set of recorded and predetermined steps, which can be repeatedly played in the Actions palette. This feature is one of the most valuable time-savers in Photoshop, which may not hold much significance for some because it seems so ordinary. But, the fact is, Actions can save time by performing repeated tasks: it may resize photos, convert them to black and white, create different effects, and even perform a combination of techniques; imagine being able to perform several tasks with just a

single action!

Specifically, the benefits of the Actions Palette are:

1. It is simple to use and lends its expertise even to a beginner who is learning to use Photoshop for the first time.
2. As you see each Action work, you can then correlate it and understand how Photoshop works.
3. As you explore and combine the different steps, you will gain more confidence as you see the actual finished product. Also, you will learn what tools are better used to achieve a certain result.
4. Performing repetitive steps will neither be tiring, nor boring.
5. You can apply your choices with just one click – just like magic!

What's more, you will not have to hire an expert because *you* will be the expert. Because you know precisely what you want, you know how it can be achieved.

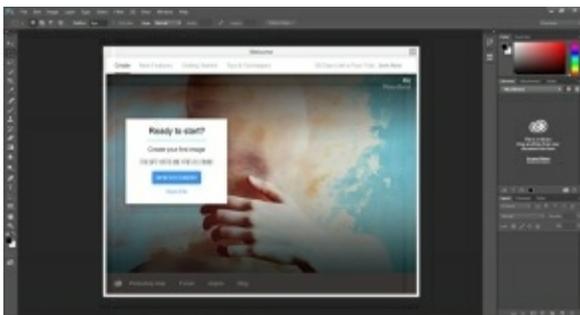
However, even if its flexibility and functionality in the *area* of digital photo and color editing have been proven, users still have to work within its limitations.

- One named disadvantage is the cost of the program. Although Adobe offers a free 30-day trial, not all first time users can afford to buy the program because it is expensive
- With regard to beauty products and modeling agencies, companies have earned the ire of customers who demand that reality be presented, instead of editing out physical defects to push their product
- In the face of its potentials, there have been Photoshop disasters as well, in the form of missing limbs, deformed faces, or over-editing on “Before” and “After” photos
- Even if the program is quite simple, it is more for the use of professionals who, because of the requirements of their work, need to edit and store hundreds or even thousands of photos every day

However, you can see that the benefits of learning how to use Photoshop far outweigh its limitations and disadvantages. You can still download it on your computer and learn the workings within the 30-day free trial period being offered.

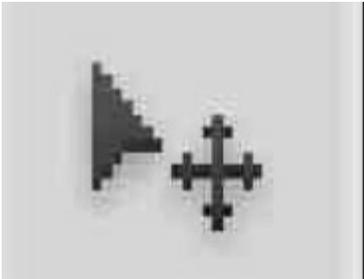
Chapter 4: PHOTOSHOP TOOLS

The PHOTOSHOP SCREEN is what you see when you open Photoshop. It contains a series of icons on the left side and navigation palettes positioned on the right side. The work area on the screen is called a *canvas*.



Photoshop Toolbar is a sidebar to the left of your screen that contains a variety of features that are designed for multiple editing functions, such as *painting, drawing, typing, selection, retouching, navigation, and measuring*. Some of these tools have a small triangle located at the bottom of the icon; clicking on the triangle reveals expanded options you can choose from. Keyboard shortcuts are shown while hovering over a particular tool.

The *Move* tool allows you to transport any object in a given layer to other locations on a displayed canvas. To use it, simply click on the object you want to move, and with your mouse, drag to wherever you want within the canvas. It can also be used to manually reposition a highlighted area. Keyboard shortcut: "V"



The *Pen* tool creates specific paths that can be relocated through anchor points. *Free form* allows freehand paths drawing. The *Magnetic pen* outlines the image by closely attaching around the image, separating it from the background. This tool is used to draw vector graphics. Keyboard shortcut: "P"



Selection tools are used to highlight all or a portion of an image on which you wish to perform tasks, such as *edit*, *cut*, *copy*, or *retouch*.

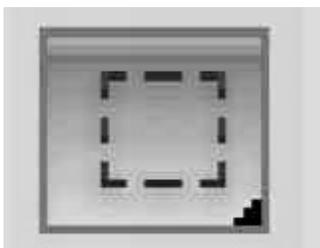
The *Crop* tool is used to trim or crop unwanted areas from your pictures. This is done by selecting a particular area, and discarding the portion outside the selection. You can choose precise dimensions and limit the crop area to the size you want or to specified values. Keyboard shortcut: "C"



Cropping is used to create a focal point on the image, decrease file size, and discard excess space. The user can do this by placing their cursor over the photo they are editing, and then dragging that cursor to the preferred area; pressing the Enter (Windows) or Return (Macintosh) Key will automatically eliminate everything that is placed outside of the rectangle. You can also use the Crop tool to increase the size of the canvas. In order to do this, you have to click and drag outside of the current borders.

Similar to Cropping, the Slice, and Slice Select features are designed to omit unwanted parts in a photo. You can use the Slice option to section the photo into several different parts. Also, you can use it in webpage design, in conjunction with HTML or CSS, to define the background of a webpage or site.

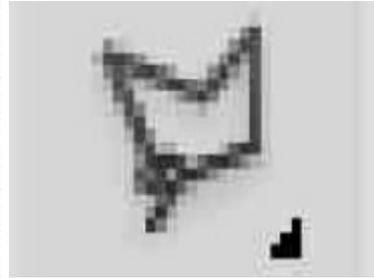
The *Marquee* tool allows areal selection of the canvas in various shapes, e.g. circular, rectangular, single column, single row, or even elliptical. With default settings, you get a perfect square or rectangular shape; however, you can hold down the Shift key during the selection and get an ellipse or circle. Keyboard shortcut: "M"



Except for the ellipse, the Marquee tool may also be used for cropping, with more options to adjust the selected area, than the conventional cropping tool. However, single row and column Marquee tools crop only single lines. To crop more than one line, select the rectangular Marquee tool and drag it across the area being cropped; the area will be outlined by little dashes that look like an army of ants marching in single file.

The Tool Option bar provides additional choices to set the image to a specific size or proportion. Width and height have to be adjusted *before* making the selection. In the same way, any adjustments in color, filters, and location must be initiated prior to cropping. To crop the selection, go to the Image tab and select Crop.

Using the *Lasso* tool, you can do a freehand selection by dragging around the canvas; the selected area is that within the lasso. There are three lasso options: polygonal, magnetic, and regular. Magnetic is considered the smartest, due to its ability to detect the edges of your photo when the starting point has been chosen. Keyboard shortcut: "L"



The *regular lasso* allows freehand drawing; the selection is completed by connecting the start and end point. Alternatively, the selection will be completed after the release of the mouse. The *polygonal lasso* only draws straight lines, so in order to contour the shape and complete your selection by connecting together start points and end points, you will have to click continuously around the photo you are editing. The smart *magnetic lasso* detects the end point, once you determine a starting point, by scrutinizing the smallest elements in your image (known as the color pixels) while the cursor is navigating over the preferred area. The army of marching ants is displayed when the choice is made.

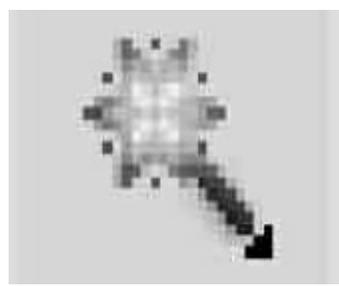
Similar to the magnetic lasso feature, the Quick Selection tool also selects certain areas according to edges; however, there is neither a starting, nor an ending point, so you can add as much as you desire. This tool is also smart: when you drag the cursor over a desired area, it will automatically detect the edges of an image. Marching ants mark the borders of the chosen area, which you can edit later without ruining the rest of your photo.

Suppose you need to add something to the area. In order to do this, you don't need to press Shift; adding can be easily accomplished through extra clicks of the mouse. It may be used in conjunction with the Magic Wand tool.

The *Eyedropper* tool is a versatile color sampling tool that permits you to click on any part of the canvas you want in order to test the color. It also adjusts the foreground color to any shade it sampled from your canvas. Keyboard shortcut: "I"

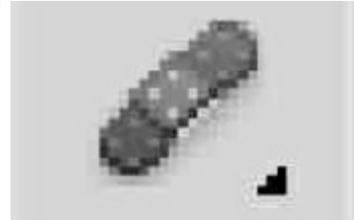


The *Magic Wand* is a selection tool that earmarks areas, based on pixels of equal or like value. You can select all neighboring areas with pixels of similar value with just a single click. The user must decide what setting to use and evaluate if this is the correct tool to use vs. the Quick Selection tool, which is more versatile. Keyboard shortcut: "W"



The Magic Wand can also be used as an elementary way to edit out background from photos.

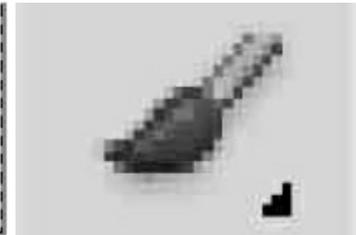
The *Healing Brush* allows you to test a portion of the image and use that part for painting some other portion of the photo. When you're done, Photoshop will automatically examine your work and combine it with the rest of the image. Keyboard shortcut: "J"



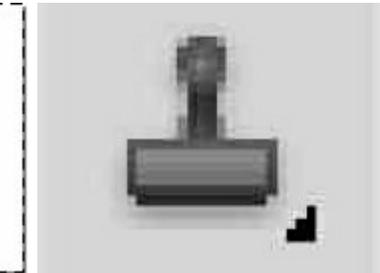
Like the Healing Brush, the *History Brush* keeps track of past actions (up to 50) and allows you to backtrack and paint past strokes into a current photo. With the History Brush, you can restore a photo to the way it was, prior to editing. Keyboard shortcut: "Y"

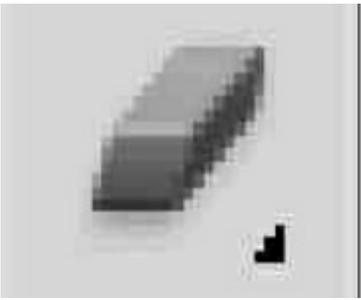


The *Paintbrush* and *Pencil* tools are two tools in one. The Paintbrush is versatile, in that it can be set in different ways, from standard paintbrush to airbrush to Chinese brush that can paint delicate strokes and other styles as well. Keyboard shortcut: "B"



The *Clone Stamp* allows you to extract some part of the drawing or photo and use it for painting over some other part. But, unlike the healing brush, which combines the area that was painted with other parts of the canvas, all clone stamping does is paint some area over the other area. Keyboard Shortcut: "S"





The *Eraser* tool works opposite to the paint brush, but it doesn't paint. It erases specified content, according to active layer. The straight eraser makes pixels transparent, and anything that is located on active layers (texts and images) is erased when the eraser is dragged over it. Style and size of eraser can be determined in the Options triangle. Keyboard Shortcut: "E"

The other two options are *background eraser*, which deletes any part of the photo situated on edges of an object, and its purpose is to remove an object from the background. Just like the magic wand, the *magic eraser* can delete pixels that have the same color, and this feature is perfect for editing out areas whose tone and color don't match with other parts of the photo. The Eraser is unique and flexible; it can use the form of paintbrush and pencil tools.

Paint Can and *Gradient* tools have specialized color filling functions. The Paint Can tool allows the filling of a specific area with your current foreground color. By default, the GRADIENT tool will create one that will blend the foreground and the background. Keyboard shortcut: "G"

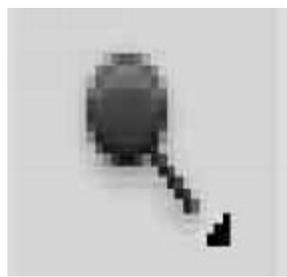


If you do not wish to use the default settings, you are able to create your preset gradients and some of them can use two colors and more.

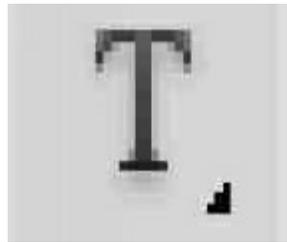
Blur, *Sharpen*, and *Smudge* tools function like paintbrushes on parts of an image where you will apply them. The Blur tool blurs out an area that you're painting while the Sharpen tool sharpens it. The Smudge tool smudges a certain area across the canvas. It is ideal for drawing clouds, waves, or subtly blended colors.



Similar to paintbrushes, *Burn*, *Dodge*, and *Sponge* tools are used to adjust the color intensity and light, and are useful for various image touchups. The purpose of the Burn tool is to darken specific photo areas while the Dodge tool will lighten them. The role of the sponge tool is to de-saturate or saturate color in the “working” area. Keyboard shortcut: “O”



Like what it says, the *Type* tool allows you to type horizontally. Options in the Type tool triangle allow for vertical typing, as well as creation of horizontal and vertical text masks. Both horizontal and vertical (type tool) created layers are editable if the type was not rasterized. Keyboard Shortcut: “T”



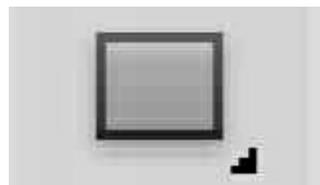
In Photoshop language, “rasterizing” refers to the conversion of an original vector layer into pixels. In vector layers, graphics are created with the use of lines and curves, which enable clarity to be maintained upon enlargement. However, this format is unsuitable for pixelated artistic effects, since they cannot be enlarged later.

In contrast, normal text is considered as a vector image, but you can distort the image or alter the perspective however you want when you have rasterized it. These things aren’t achievable in Photoshop if you have vector text.

So long as the file is in the layered (.tiff) format or the native (.psd) format, the type can be edited; you can change the content, font, size, and other attributes of the text.

You can click, with either the horizontal or vertical type tool, in any location in an image window to add another type layer to which you can add point-typed in text. The other option is that you can mobilize either tool to drag and create a paragraph type.

The *Shape* tool is useful in designing or creating shape masks for photos. With it, you can create vector rectangles, polygons, circles, lines, and other custom shapes. Keyboard shortcut: “U”



Similar to the Move tool, *Path* tools allow you to move any created paths around. A temporary path, which shows up in the Paths palette is the work path. Its job is to define the outline of a shape. Keyboard shortcut: "A"



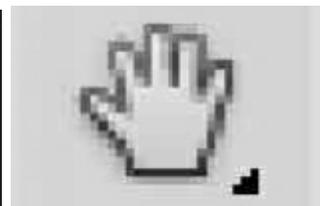
Before you commence drawing, it is best to make a new path in the corresponding Paths palette, so that the work path is automatically named upon saving. Here are some ways to use Paths:

- **A path may be used to mask a vector in order to obscure specific areas in a layer**
- **A path may be converted to a selection**
- **Paths are editable and their paths can be subjected to change**
- **A saved path may be earmarked in order to make a portion of a photo transparent and function as a clipping path when exporting to a vector or page-layout editing application**

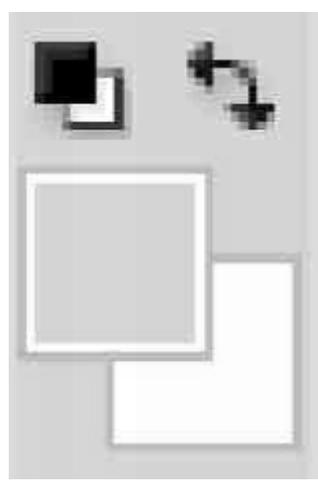
With the *Zoom* tool, you can zoom in or zoom out of the canvas. You just have to click on a given area to enable you to examine details. The tool only zooms IN by default. To zoom OUT, hold down the Options key (Mac) or ALT key (Windows) and use normally. Keyboard shortcut: "Z"



With the *Hand* tool, you can click on the items and drag them across the canvas while using zoom tool or if the image is unable to fit in the screen at 100%. This tool has no effect if the canvas fits on the screen. Keyboard shortcut: "H"



Color Selection tools are those that manage the background and foreground colors. Background color is used when something from the background is deleted while foreground color is what brushes use, although newer Photoshop versions already have an option to use them. The two small icons on top are the shortcut functions: The curved double-headed arrow (Keyboard shortcut: "X") will interchange your background and foreground colors. The black square on white square (Keyboard shortcut: "D") will set your background and foreground to default settings. Clicking on either foreground or background will display a color palette for you to choose from.



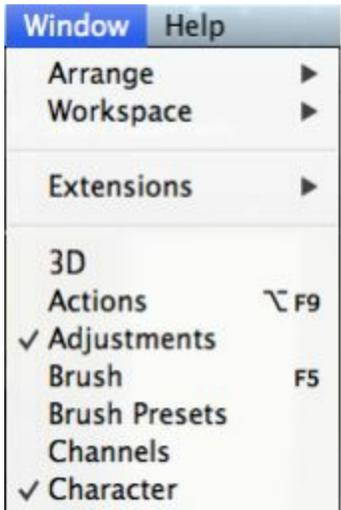
So far, you have seen the various Photoshop tools and their uses. Next in line are the Photoshop Palettes, which you will need for a holistic experience with Photoshop.

Chapter 5: PHOTOSHOP PALETTES

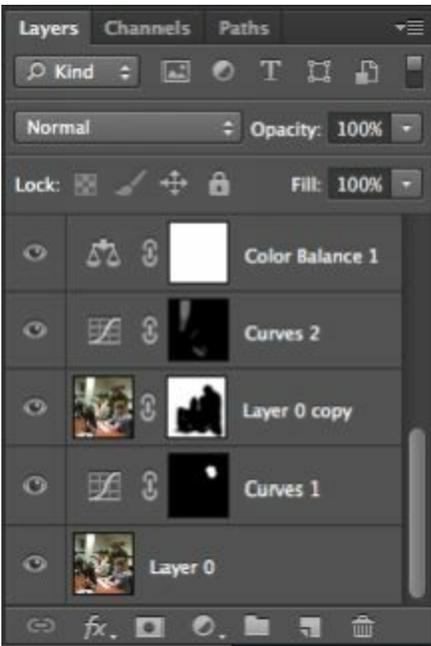
Photoshop palettes are the items located on the right side of the screen. This batch of tools is used to edit, manipulate, modify, and monitor your documents when you want to make adjustments, switch modes, and navigate around your screen.

The palettes, available for use in Photoshop, can be displayed or hidden using the *Window* menu; the palettes you want to be shown are ticked off here:

Check marks beside the name on the Window menu show that these palettes are open in your Photoshop workspace; selecting those check marked palettes will hide them. Inability to locate your palette is no reason for worry when you are using Photoshop. Palettes can be organized in different ways on your Photoshop workspace. One way is by grouping several palettes together in a window. Another way is by collapsing or minimizing the palettes on your workspace, but this makes them hard to find. Collapsed palettes, reflected as icons, may be expanded with one click of the mouse.



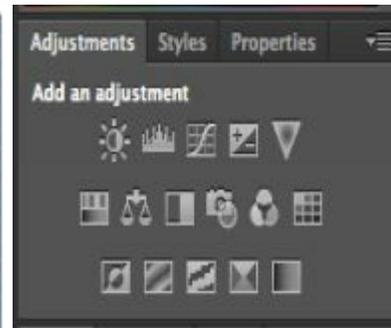
Among all the Photoshop palettes, the Layers palette is the most widely used. It is one of the best features of Photoshop, e.g. it can store separate parts of information that can be stacked, moved, or combined to produce a composite image with possible visualization of the various layers in the document being worked on. With it, layers may be organized and arranged, blending modes set, layers grouped and merged, visibility and opacity enabled or disabled, plus a load of other exciting things you will learn as you go along. You can edit, paste, draw, and move images or elements around on a specific layer without disturbing the rest. This palette is the headquarters where all layer information is stored and organized; all layers are listed in an image and a thumbnail of its contents is displayed to the left of the layer name or label. This palette can be used to create, hide, display, copy, merge, and delete layers.



In Photoshop, opaque and transparent elements are arranged in layers and stacked to create a

composite. Text in the top layer may be opaque, and the rest of the layers are transparent, so that information below it is still visible. Transparency is represented by a gray and white checkered pattern.

The *Adjustments* palette is where adjustments that you wish to apply to layers are created and edited. Adjustment layers are not destructive, reflecting image changes in all layers that are below. They can be turned off and on and are commonly used for correction of colors, specifically exposure, balance, saturation, brightness, and contrast. Other types of adjustments can result in a major alteration to the entire image.

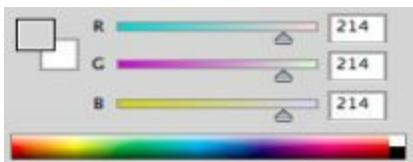


The Color Channels palette will aid in the delineation of the specific colors on your picture. RGB mode will give you Red, Green, and Blue. There are going to be some variations in these color channels if you are in another color space like Grayscale, CMYK, Sepia, LAB, or other. When you pick a certain color, your image will be represented in different types of white and black, due to the fact that every color channel is a single-color image that shows the light representation of only that specific color in the photo. To illustrate, the green channel will only look at the green light in the image you're editing.



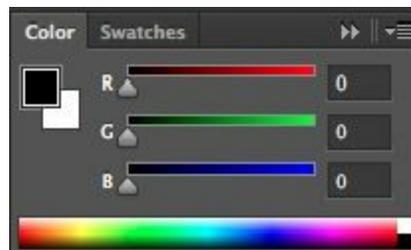
Switching between these channels enables color-channel specific touchups, black-and-white conversion, and contrast sharpening.

The *Color Palette* enables easy adjustment of foreground and background colors with the use of slide adjusters.

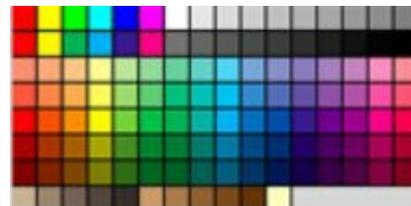


Using the Color palette, you can select and change the colors that will be used with brushes and fills.

To change the color space from RGB to CMYK, Grayscale, LAB, or other, click on the last icon () in the color palette. To change the color, you may either use the slider or double click on a color to show the color picker.



The *Color Swatches* palette is a set or pre-defined color scheme for you to choose from. You have the option of loading swatch collections that are pre-made or making your own collection.



The *Text* and *Paragraph* palettes allow you to make all types of alterations to text you create, using the Type tool. The options are quite similar to the options in Word Processor, but with more detail like precise and specific spacing, and character width, which are necessary in working with design.



By default, the *History* palette logs the last 20 actions you perform on Photoshop. Each time you change an image, an additional state is added to the History palette. To review a past action, you can jump to any state by clicking on its name in the History palette and all actions after that state will become grayed and italicized. It is important to bear in mind that if you return to a preceding state, and right there, perform an action, all previous actions and edits will be deleted. The *Snapshot* command allows you to capture a snapshot of any state that is in the History palette and display it at the top of that palette, along with the other snapshots. Another thing to remember is that snapshots and states in the History panel are not saved after closing the file.





Most of the items you will see on a Photoshop MENU are also seen in the tools, which we have talked about earlier. The most common are File, Edit, Image, Layer, Select, Filter, Analysis, 3D, and View.

- The *File* menu is used to open, close, and save files. More advanced options include Save for Web
- The *Edit* menu handles copy, cut, and paste. It is also where you set color spaces and transform layers
- The *Image* menu is found in the adjustments palette and is applied to canvas and image adjustments. It includes destructive effects. On this button, even though some adjustments apply to a single layer only, options are supposed to affect the entire image
- *Layer* allows all the actions you can perform in your layers palette, with some options to create smart objects (a group of layers that are acting like a single object), and adjustment layers
- *Select* helps you refine selections made with Lasso and Marquee tools. It is also able to create completely new selections that are founded on new criteria (e.g. luminosity or color range)
- *Filter* offers a wide range of Photoshop's built-in filters, which can distort, sharpen, blur, and change either the whole photo or just some layers

- ***Analysis* contains measuring tools, which you need when making alterations to your image, to maintain the correct proportions**
 - *3D Text* creation on Photoshop needs an alteration of the perspective of the text, converting it to a shape, whether vertical or horizontal, after which, text; for example, will not be editable if rasterized. However, the perspective of a shape can be altered and converted to 3D using a series of commands, which we will not be discussing here
- ***View* contains different view options and allows HIDE and SHOW options for guides you have created to make Photoshop not to snap or to snap to the corners or edges or whether to grid on the canvas or not. Viewing of the invisible grid may also be turned off or turned on in View menu**
 - Window allows you to hide or display certain windows and palettes. Photoshop windows and palettes may be arranged to your liking and saved as a window preset

Chapter 6: PHOTO EDITING WITH PHOTOSHOP

You can start editing your images and photos once you load Photoshop. Stored Photoshop files (.psd) or images may be opened for editing.

PERSONALIZE YOUR PHOTOSHOP EXPERIENCE

After knowing all about the tools and palettes that you will be working with in Photoshop, it is time to make your experience more memorable and enjoyable by customizing your workspace.

You may do this by performing the following steps:

- **Go to *Window* in the menu**
- **Select *Workspace***
- **Choose one of the presets**

In the previous chapter, you learned that palettes may be hidden, revealed, moved, and organized as you wish. Each Photoshop package is accompanied by several preset workspaces, each equipped with palettes and options to choose from.

- ***Move* by clicking on the palettes tab and dragging it**
- ***Customize* the palettes in your Photoshop workspace and save for later use**
 - **Go to *Window* in the menu**
 - **Select *Workspace*, then**
 - **Select *New Workspace***

AND VOILA! You now have your personalized, customized Photoshop workspace.

PHOTO EDITING TECHNIQUES

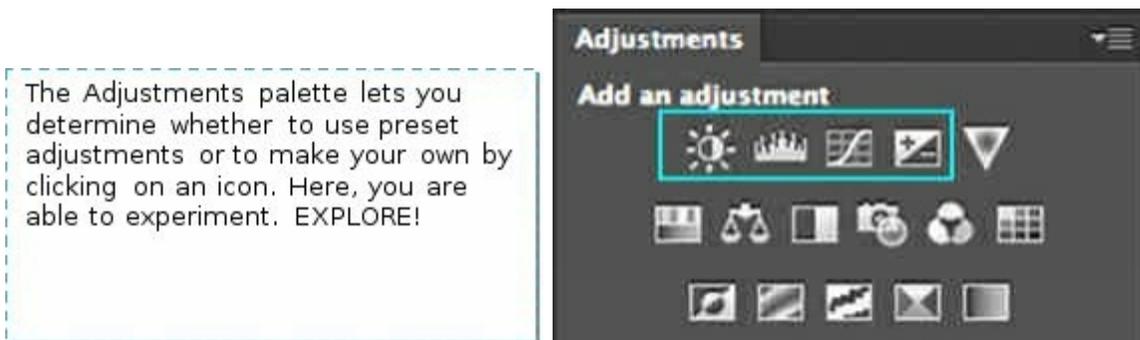
Since Photoshop is a photo editing software, much of the work to be done has to do with color, which involves a wide array of tools, and with some important points to remember:

- When applying fill layers, open a new layer to make alterations or adjustments easier, just in case you change your mind
- Keep in mind your color vocabulary
 - ***Hue*** pertains to the color or shade
 - ***Saturation*** refers to purity
 - ***Lightness*** refers to how much white or black there is in the photo

CORRECTING TONE/EXPOSURE IN AN IMAGE

Photoshop provides various ways to enable you to alter tones and the exposure in a photo.

- You are able to change brightness and contrast of the image
- You can also choose to apply your change to only a certain area of the image



Brightness/Contrast applies a 1:1 adjustment to each pixel in the image or selection. When you increase the value of brightness by 20, the equivalent 20 is automatically added to each pixels' brightness value.

Levels deals with precise adjustments of three variables, namely highlights (white), shadows (black), and mid-tones (gray), using the corresponding sliders in order to make adjustments in white or black point and brightness in general.

The *Curves* feature is similar to the levels option, but instead of changing sliders, points may be

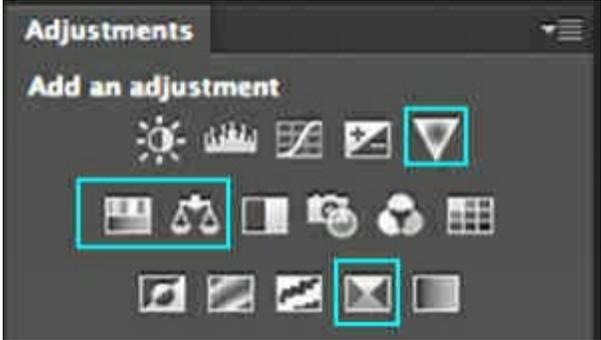
added to a graph in one of two ways:

- Use the Eyedropper options () to determine white and black points, or
- Use the Hand icon () and click on the image, exactly where you want it to be darker or lighter, and then move the cursor up and down in order to darken or brighten your image

Exposure is adjusted with the use of multiple sliders. These same sliders are used in the adjustment of gamma and the offset of your photo.

CORRECTING COLOR IN AN IMAGE

The *Adjustments* tab lets you select presets or you can make your own selections by clicking on an icon and making your choice through trial and error. DISCOVER!



Vibrance allows a fast and simple increase in the vibrancy and saturation of the photo.

Hue and/or *Saturation* are adjusted with the aid of multiple sliders, which quickly apply changes in hue, saturation, and lightness.

Color/Balance allows you to change the proportionate mix of colors in a color image, with the use of sliders in complementary colors, in order to eliminate color cast and to fix the whole color of the photo.

Selective Color serves for choosing some specific color and changing the mixture and value of some particular color. For example, select Violet in the selective color panel and provided sliders will make a way for you to adjust how that Violet appears. You may want to add more blue, less black, a tinge of red, or whatever color combination of your choice.

INSERTING TEXT THROUGH TYPE TOOL MANIPULATION

Type tools are used for inclusion of some text into the Photoshop document. There are four different types of these tools and users can create both vertical and horizontal types.

- *Horizontal Type* types text from left to right like a conventional typewriter (horizontal plane)
- *Vertical Type* writes the typed text from top to bottom (vertical plane)
- The *Horizontal Type Mask Tool* is designed to create a selection of some text, and that selection can sometimes be used to create clippings and masks
- The *Vertical Type Mask Tool* is designed to create text selections and to format that text on a vertical plane; this can be used to create clippings and masks as well.

Whenever you create new type, Photoshop creates a new layer too. This is so that having to make changes will affect only the text layer and not the whole document. In the same way, changes made to the other layers will not affect the typed text.

When you select Type tool () , the *Type Tool Options Palette* appears:



Here, you can make font size, alignment, font, and color changes.

EDITING TYPE TEXT

Aside from the Type Tool Options Palette, *Character* and *Paragraph Palettes* contain a few more options. To open:

- go to *Windows* in the menu
- Select *Character* or *Paragraph*

Character enables adjustment to tracking, kerning, and leading.

Paragraph offers adjustment options to alignment, indentation, and word hyphenation.



In order to edit Type in Photoshop, you can use Character Palette or Tools Options Palette. You use the Paragraph Palette when you have to work with a higher amount of text – paragraphs.

TEXT WARP FEATURES

Photoshop comes with a Text Warp feature, which you can use to warp your text in different styles, such as flag, fisheye, or arch, for instance.

STEPS IN TEXT WARPING:

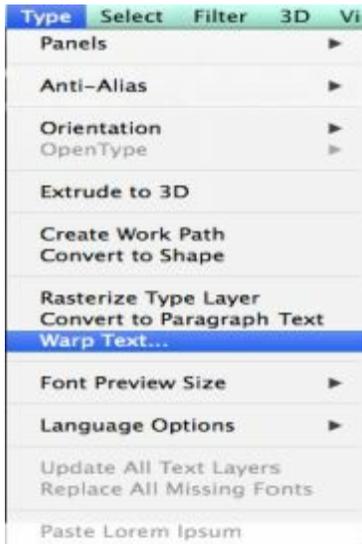
- Open the dialog box

TO OPEN THE *WARP TEXT* DIALOG BOX:

If your Type Tool is active, then you should click within the text, and then select the *Text Warp* button in Tools Options Palette.

If your Type Tool is inactive, then click onto the Type layer you would like to warp in the Layers Palette. Go to:

- Menu
- Select *Type*
- Select *Warp Text*



TO WARP YOUR TEXT

Choose the type of warp you want to create in dropdown menu

In order to change appearance of the wrapped text you can use Horizontal, Bend and Vertical Distortion sliders.

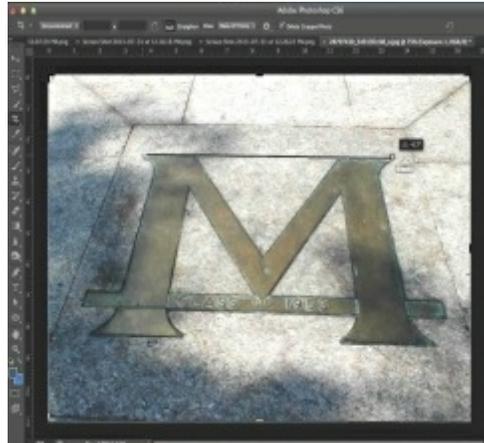


USING THE CROP TOOL

When you want to straighten the edges or remove unwanted portions of a photo, you use the *Crop Tool*.

TO STRAIGHTEN AN IMAGE

1. Go to the Tools Palette and choose the *Crop Tool* (⌘C). Around the image edges, the Crop box will appear.
2. If the photo requires straightening, navigate to the Options Palette and click the Straighten button (⌘S Straighten).
3. All you have to do is click and drag over the line you want to straighten.



When you release the mouse, the image will be straightened automatically.

TO CROP AN IMAGE

1. Select the *Crop Tool* (C) from the Tools Palette; a Crop box will appear around the edges of your image.
2. Take hold of the little square, which serves as the corner handles of the Crop frame, and then drag it in order to change the Crop box's size.
3. Using the handles, you can adjust the crop box to the desired size.
4. If you're happy with the results, in order to save your changes, press RETURN (Mac) or press ENTER (Windows) or go to the Options Palette and click on the check mark (✓).

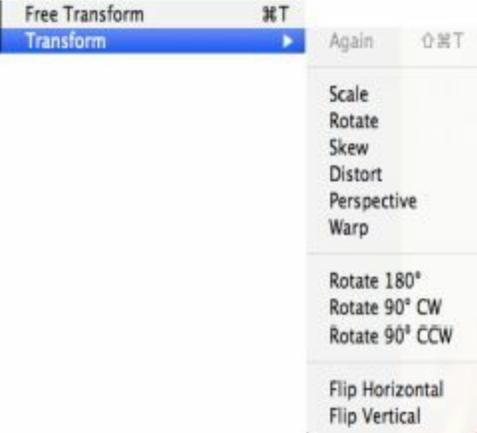


TRANSFORMING AN IMAGE OR SELECTION

Images, shapes, or objects that we get while editing a photo aren't always the right adequate rotation, skew, or size. Photoshop allows us to change and transform these with the *Transform* and *Free Transform* Tools.

With the *Transform* feature, you can change the selection or object in a few ways: rotate, mirror (flip) scale, distort.

With the *Free Transform* option, you can perform more alterations at once.



TO USE THE *TRANSFORM* FEATURE

- Select a single layer or make new selections
- Go to the Menu and select *Edit*
- Select *Transform* and the transformation of your choice
- A dancing box will surround your selection and allow transformation by using handles (the little squares)
- If you; for example, use *Rotate 90°*, *Rotate 180°*, *Flip Vertical*, or *Flip Horizontal*, then your image will automatically be transformed.

TO USE THE *FREE TRANSFORM* FEATURE

- Select a single layer or make new selections
- In the Menu, go to *Edit* and select *Free Transform*
- A dancing box will surround your selection
- The selected area may now be transformed by using the handles
 - ***Scale.* Adjust the size by grabbing corner handles**
 - ***Rotate.* Position the cursor near the corner handle, but not touching it. Then, move the cursor *away* from the corner handle and away from your selection. Lastly, your cursor will turn into a double arrow that is curved and you can rotate your selection**
 - ***Distort.* Place the cursor on the handle and press COMMAND (Mac) or CTRL (Windows); wait until the cursor turns *white*, then grab a handle and rotate**
 - ***Skew.* The cursor should be placed on the handle, and then press the COMMAND (Mac) or CTRL (Windows) + SHIFT keys; wait until the cursor turns *white*, then grab a handle so you can skew**

- ***Perspective.*** Position the cursor on the handle and press **COMMAND (Mac) or CTRL (Windows) + ALT + SHIFT** in order for the cursor to turn white, and *then* take the handle to alter the perspective. ***Changing the perspective adds depth to an image***

WORKING WITH LAYERS

Knowing how to organize and navigate are valuable skills that contribute to a fruitful Photoshop experience.

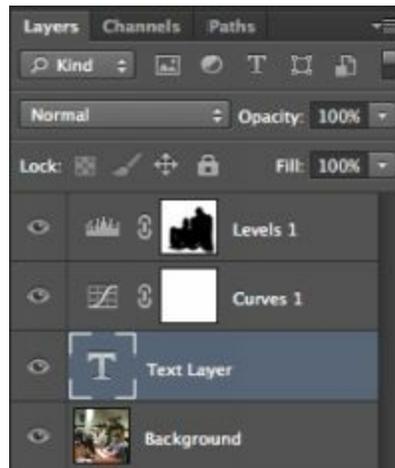
SELECTING A LAYER

In order to perform the majority of actions on Photoshop, you simply have to choose a layer or more of them.

You can choose a layer by clicking on it in the Layers Palette. The certain layer will become blue, which means it is selected.

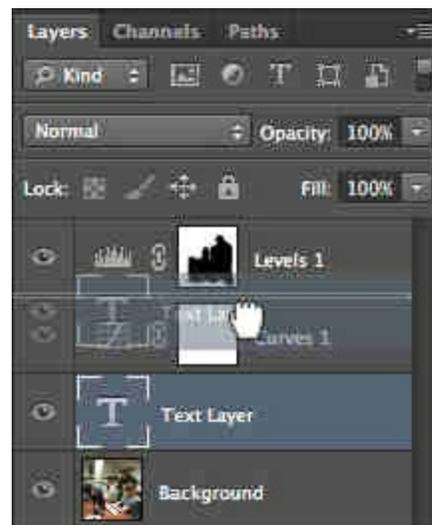
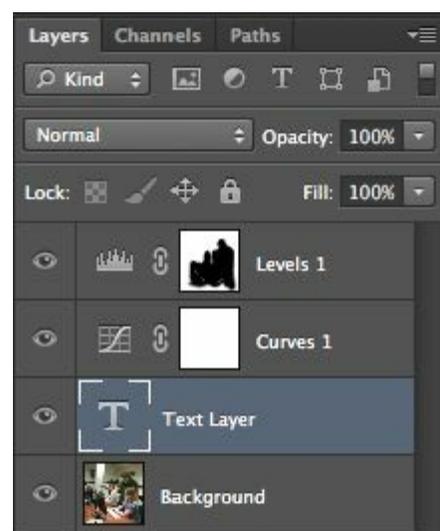
If you want to choose more layers, you have to press **COMMAND/CMD** key (Mac) or **CONTROL/CTRL** key (Windows) on the keyboard, and then click on every layer you want to work on.

In order to select more consecutive layers, you have to choose the first layer and press **SHIFT** in order to select the last one.



MOVING LAYERS

The order in which layers are aligned makes a difference in how your image will look. You need to move layers to rearrange them as needed in a two-step simple operation:



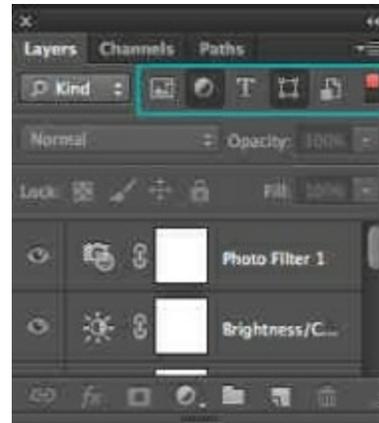
Using your mouse, drag the layer to its new position.

First, select the layer you want to move.

Between the layers, a thick line will show up in order to show the place where this layer is going to be dropped. The layer is moved to the new location upon release of the mouse.

LOCATING LAYERS

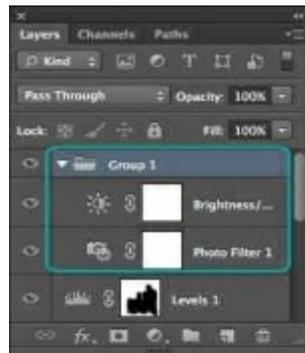
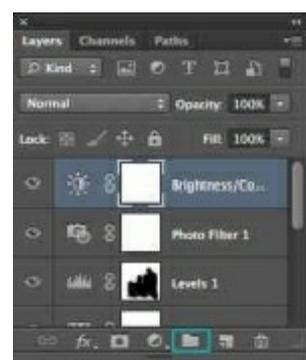
When you are working with several layers in Photoshop, you may sometimes find it difficult to find them.



You can also search for additional attributes for better search results. That can be done with the options to the right of the Search Dropdown menu.

You can search by Name, Kind, Effect, Mode, Attribute, or color by clicking on Search Dropdown.

One of the effective ways to organize multi-layers in Photoshop is to batch them into groups, sorted by folders. When they have been organized into folders, then they can be put together any way you want.



In your Layers Palette, click the *Create a New Group* icon.

Then, drag certain layers in the group you created.

In order to change the group name, you can do so by going to the Layers Palette and double clicking the name of the group.

UNLOCKING THE BACKGROUND LAYER

When you first open Photoshop, the first layer containing your image is the Background Layer, which is protected by default, preventing the application of filters and effects.

You can unlock the background layer by double clicking the layer's name in the Layer's Palette. A dialog box will appear which will enable you to change the name and other details as you wish. Click OK when you are finished.

Your background layer will now be unprotected or unlocked, enabling changes to be made.

ONE FINAL PROJECT

So far, you have learned some basic stuff about Photoshop, so it is time for one final project.

- First, open your Photoshop and paste your own photo in it
- Get rid of your pimples and blemishes

Using the Clone Stamp tool, hit ALT where your skin looks perfectly normal next to the pimple. Then, start drawing over your blemished pimple. Repeat until you have covered all the pimples.



- Fix unruly hair

Repeat the above to smoothen out unruly hair and stray hairs on the face.

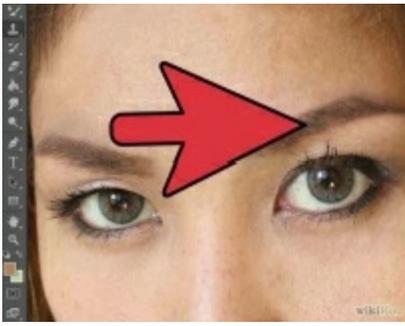


- Brighten and whiten eyes

Feather your free selection tool to 1-5 px. Then, select the white surface in both eyes. Go to Brighten Contrast and make them brighter.



- Create a clean look



Select the tip of your nose, chin, forehead, and cheeks. Using the Free Selection Tool, feather it from 10-50 px. Go to Filter - Blur -Gaussian Blur. Blur your selection to smoothen skin without overdoing it.

- Accentuate the irises or change eye color

You can burn the outside of the colored eye part with the Burn Tool. Dodge the inner part that is outlining the black with the dodge tool. Make sure you don't touch the black part.



If you'd like to know how you look with a different eye color, then you have to select the part of your eye that is colored using your elliptical shape (choose the circle). When you choose the circle, confirm the selection and open the new layer. You can use any color to fill that layer. You can also experiment with the layer setting such as soft, light, etc.

- Preparing the lips for lip color application

Zoom in the lips and select the Brush Tool. Choose a soft-edged brush with 100% black, and set a brush smaller than the lip. Create a new layer and press "Q" to open Quick Mask Mode.



- Paint the lips

Paint over the lips. The area will appear to be Translucent Red. After you have finished, click "Q" again to leave the Quick Mask mode. The lips will now be surrounded with a Selection Marquee.



- Open Solid Color and select your lipstick color



- Reduce color opacity to make the lip color more transparent, natural, and realistic



- Use Eraser to remove smudges or areas you do not need



FINISHED!

Now it is time to save your work. On the Menu, click File – Save for future editing or use in layers with lighting and text. Experiment!

Conclusion

Thank you again for downloading this book!

I hope this book was able to help you to learn some basic editing techniques in Photoshop.

The next step, upon successful completion of this book, is to try out the project outlined in the book, as well as other small projects you may have in mind. Do not be afraid to make mistakes, explore, and experiment to discover the full potential of this wonderful software as you gain the confidence to apply what you have learned.

[Finally, if you enjoyed this book, please take the time to share your thoughts and post a review on Amazon. It'd be greatly appreciated!](#)

Thank you and good luck!

PHOTOSHOP

***THE COMPLETE BEGINNERS GUIDE TO
MASTERING PHOTOSHOP IN 24 HOURS
OR LESS!***

SECRETS OF COLOR GRADING AND PHOTO MANIPULATION!

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Introduction

This book contains proven steps and strategies on how to easily learn the basics of Photoshop.

In this book, you will first be introduced to Photoshop's origins and general uses. You will then learn about the basic tools, which you will need in order to edit and style your photos just like the professionals do. You will learn what color grading is and why it is so popular today, what you should never do in Photoshop, why Photoshop is considered the best image editing software on the market, and why it is used worldwide by so many professionals.

Thanks again for downloading this book. I hope you enjoy it!

Chapter 1: What is Photoshop?

Before you enter the world of Photoshop, you will need to know what exactly Photoshop is and what you can do with it. To explain the second point first, there is not much you can't do with Photoshop. Its uses range from basic options like simply cropping an image or adjusting the colors on your photo, to more complex manipulation of photos and videos. If you want to make yourself or one of your friends look like a super hero or even an alien in a picture, you can do it with Photoshop. Photoshop was developed primarily as a professional tool, but it can also be very fun to use.

Photoshop is the most popular application for editing and manipulating images or videos. It can also be used for creating completely new images from scratch. Photoshop is used mainly by professionals, but today, almost everyone uses Photoshop or some similar application for editing their own photos. With the expansion of digital photography, it is very easy to create a great number of photos today. Photoshop gives you multiple options to edit them and make them perfect. In the past, you had to first take the photos, then wait for them to be developed. Only then could you see if your photos were good or not. Today, seeing if photos are good is not so complicated; you can instantly see the photo you have taken. You can easily upload the photos on your computer and edit them in any way you like.

Photoshop was created by two brothers, Thomas and John Knoll, in 1988. They presented Photoshop to Apple and Adobe executives. Both presentations went well and the first version of Photoshop was released on 19 February 1990 by Adobe for the Apple Macintosh only. Today, Photoshop is available for both Windows and Macintosh. What sets Photoshop apart from similar applications is that in Photoshop, not only can you edit, but you can also create images; you can even use multiple images to create 3D animations. Photoshop has many options that allow you to practically do anything. Photoshop can be very fun to use; all you need is a little creativity.

You must be wondering now what exactly can be done in Photoshop. With Photoshop, you can edit your own photos, you can create completely new images from scratch, you can generate 2D - 3D animations, and you can also edit text and videos. Also in Photoshop, you can alter the look of a person so drastically that, when you are finished, the person will be unrecognizable. Today, it is almost impossible to see an image that hasn't been processed or made in Photoshop.

Since it was first created, Photoshop has become a popular tool among professionals and, in the past few years, among regular people too. Photoshop is used in many different fields such as photography, web design, forensics, architecture, astronomy, medicine, and many more. We are usually more familiar with the use of Photoshop in photography because that is what we see the most.

It is very possible that almost every image we have ever seen on the internet is either edited or even made from scratch in Photoshop and that all of the photos we see in magazines use Photoshop too.

Since the first version of Photoshop, many new versions have been introduced to the market and with every new version, newer options have been added. The first version of Photoshop was simply called the Photoshop 1.0. With each of the first several new versions, the number changed so we had Photoshop 2.0, 3.0, and so on up until Photoshop 7.0. After this version, adobe changed the marking of new versions to Photoshop CS, which stands for Creative Suite. The first version of Photoshop CS was released in 2003 and the last, CS7, was released in 2012. In 2013, Photoshop CC was released and in 2014, the most recent version, Photoshop CC 2014 came out. Photoshop has undergone many changes from the very first version up to the latest version. The very first version of Photoshop could fit on a floppy disc while for the latest version, you need a minimum of 2GB of free space on your hard drive. On top of the basic version of Photoshop, there is a large number of plug-ins you can install later, depending on your needs. Besides Photoshop, Adobe also publishes additional software, including Adobe Fireworks, Adobe ImageReady, and Adobe Bridge.

Chapter 2: Learn the Basics of Photoshop

When you start to learn Photoshop, the first step is to learn where everything is located and to learn some terminology used in Photoshop. There are many video tutorials about the basic use of Photoshop, but you may be confused while you watch these tutorials because you are not familiar with the terminology.

Before you begin to edit your photo, you should learn the most frequently used tools and what each one of them does. When you open Photoshop, you will see the “Tools” menu on the left side of the screen. The names of the tools may confuse you if you are new to Photoshop. The most commonly used tools are the “Move tool”, the “Magic Wand”, the “Eyedropper”, the “Marquee Tool”, the “Healing Brush”, the “Lasso Tool”, the “Pencil”, the “Paintbrush”, and the “Eraser”.

The Move tool is used for moving objects in your photo; you just click on the object you want to move and drag it anywhere on the photo. The Magic Wand tool enables you to select a specific area of the photo and have Photoshop automatically select the surrounding area, which is similar to the one you clicked on. The Marquee Tool enables you to select a part of the photo of a certain shape: a circle, an ellipse, or a rectangle of adjustable size. With the Eyedropper tool, you can take a sample of a specific color in the photo by clicking on the part of the photo where the wanted color is. These are just some of the basic tools you will need in the beginning. It is good to learn more about them before you start to use Photoshop as this will make your job much easier. As you probably already know, Photoshop is a very expensive application, but Adobe offers a 30-day free trial so you have the opportunity to see if Photoshop is a good match for you.

Chapter 3: What is Color Grading and How Do You Use It?

This particular technique is mainly used for films, but today, many people use it for photos too. When you see the same photo before color grading and after color grading, you will certainly see the difference. Color grading makes it possible to adjust colors and shadows of the photo. With these simple adjustments, you are able to create a certain mood you wish to present. You have probably noticed that most of the movies in the last few years look different: the actors seem to pop out more in the scenes. This is all because of color grading. The key to successful color grading is to use complementary colors; what exactly that means will be explained in detail later on. The selection of colors depend on the feel you want to present on a specific photo; if you want your photo to have a romantic feel to it, you will use warmer tones and if your photo is more action oriented, you will use completely different colors. If you are a beginner, there are some presets for color grading where the colors have already been selected; all you need to do is apply them on your photo. This makes it much easier for beginners, but with time, you will learn more about color grading and you will be able to create your own color selection.

The term “color grading” is often confused with the term “color correction,” but these are two completely different processes. Color correction is used for parts of an image which don’t have the color that they should. Sometimes, white objects don’t look white in photos or skin looks unnatural; it all depends on the lighting. In cases like these, color adjustment is used. Color grading is not used to fix the color of an object, it is used to make a person or an object in a photo stand out by making small adjustments to the colors.

Color grading became very popular in the last few years; it is now not only being used for movies, but also for photos. By using color grading, a person or an object in the photo stands out against the background so that the viewers’ attention is completely on the object that you want viewers to notice. This kind of photo is easy on the eye, which is the main reason color grading is used so often.

You have probably seen a magazine cover or a movie poster on which color grading was used; Photoshop lets you easily make your own photos look just as pleasant and eye-catching.

The key to successful color grading is to use complementary colors. Complementary colors are the opposite colors on the color wheel. For example, red and green are complementary colors. When color grading a person, you will want to keep the blues and the greens in the shadows and oranges in the highlights. Orange is used for highlighting the skin tone and because you use complementary colors in the shadows, the person on your photo will stand out against the background.

Before you start with color grading, you should do some preparation. You should crop the photo and do whatever basic retouching of the photo is needed. Once this is done, you are ready for color grading.

Color grading can be done in a couple of different ways in Photoshop. One of the easiest ways is to use the “Curves adjustment panel”. All you need to do is open it. By default, it is set to RGB channel. This means that by simply moving the line that is located in the middle of the panel, you are adjusting the red, green, and blue color channel at the same time. Basically, the RGB channel controls the lightness of the photo. If you pull up the curve, you will make it brighter and if you pull it down, the photo will become darker. You can change this setting and you can also work with each color channel separately. The color choice is completely up to you. It is usually best to keep your photo looking realistic in the end, but you can make it look any way you like. When you make the adjustments and you are happy with the result, it is a good idea to take a short break and, after a few minutes, look at the photo again. It is possible that you will see some things you didn’t before or you might have some different ideas when you come back to the picture. After your break, you can make any final adjustments.

When you start with color grading, it will be easier for you to use the presets; it is not necessary, but it will help you. When it comes to choosing the right colors, there is not a right or wrong choice – you simply choose the color adjustments that you think will go best with the specific photo and apply them. This is one of the reasons color grading became so popular: there are no strict rules of how you should do it.

If you want to create a bold and dramatic image, the type of image that is mostly seen in action movies, you will need to add more green and blue colors. These colors will give the photo the desired bold and dramatic look. On the other hand, if you want to create a more romantic and warm feel, you will need to add more of the red and yellow. Again, there are no strict rules; you can just play in Photoshop until you get the result you like the best.

Chapter 4: How to Create a Dramatic Image Using Color Grading

Here is a suggestion of how to apply color grading to your photo in four easy steps

Step 1

The first step is to De-saturate the photo until it looks almost black and white, then create a new Hue/Saturation Adjustment Layer and drag the “Saturation” slide to the left side (to approximately -40). Then, look at the result. If you don’t like the result, you can change the Saturation so it fits your photo better. This kind of saturation will add the desired drama to your photo.

Step 2

The next step is to create the “Curves Adjustment Layer”. It is important to be very subtle when making these adjustments. You will be making adjustments in the Red, Blue, and Green channels. Just pull down the mid-tones; you will know you are done when your photo gets more of a green and blue tinted look.

Step 3

The final step is to bring back the color to the highlights. You will do this by creating a new “Levels Adjustment Layer”. You need to adjust the Blue channel. To do this, there is a white and a black handle. When you move the black handle to the right, you will bring blue to the shadows. Highlights need more red and you will achieve this by moving the white handle to the left. These are some very fine adjustments and the end result needs to be very subtle, still bringing the focus to the person in the photo, instead of the background.

How to Create a Warm, Romantic Image by Using Color Grading

Warm images usually require applying less dramatic effects. Here is how you can use color grading to create a warm and romantic image. Basically, we will use the same steps as we did above, but we will apply different adjustments.

Step 1

Create the new Hue/Saturation Adjustment Layer. In this case, the Saturation will be very different from when we created cold and dramatic images. Set the Saturation at -15; this will add a little drama to the photo, but nothing too drastic.

Step 2

Next is the Curves Adjustment Layer. You will need to pull up the Red in the highlights and then go to the Green channel. Now, we want to create a contrast; pull up the highlights and pull down the shadows and then, do the same with the Blue channel.

Step 3

Now create the Levels Adjustment Layer. Go to the Blue channel and move the black slider to the right to bring out the blue in the shadows and then use the white slider, moving it to the left in order to bring more red to the highlights.

Step 4

Now, we want to add some more warmth to the photo. Do this by creating a “Solid Color Fill” and choose a golden color, similar to the color of the sunlight. Now, you need to change the blending; choose the “Hard Light Mode” and set the opacity to 8%. In the end, you will get a warm and natural look to your photo.

This is only a suggestion for creating two completely different images by using very simple steps. You can see how just a small difference in adjustments can create a very different end result. You could even try to apply these different adjustments to the same photo; that is the best way to understand how simple adjustments can create different effects and represent different moods. It all depends on the mood you wish to present with your photo.

Chapter 5: Photo Manipulation

It is impossible to make a perfect photo. Even the best photographers in the world cannot do it; there is always a detail that you wish you could remove or change. This is when Photo Manipulation comes in handy. With the help of photo manipulation, we can change certain details in a photo. These changes can be subtle like just adjusting the colors or they can be very dramatic and change the complete photo. Photo manipulation is not new and it is not only connected to Photoshop. Photo manipulation can be traced back to the 1860's and it has been used ever since for many different purposes. In the beginning, photo manipulation had to be done manually, but today, it is much more easily done thanks to Photoshop. With Photoshop, anyone can manipulate photos in any way they want. Here are some examples that will give you a better idea of what is considered photo manipulation.

How to Add Fireworks to a Photo

Here is one example of how to add fireworks to a photo by using photo manipulation. For this, you will need to combine three different photos. The first one is a photo of the Hungarian parliament building, the second is a photo of stars, and the third is a photo of fireworks. Doing this should take approximately 20 minutes.



<http://pixabay.com/en/hungarian-parliament-night-budapest-335130/>



<http://pixabay.com/en/milky-way-star-night-starry-sky-472971/>



<http://pixabay.com/en/fireworks-light-night-beautiful-69362/>

When you combine these photos, the end result should be similar to this photo:



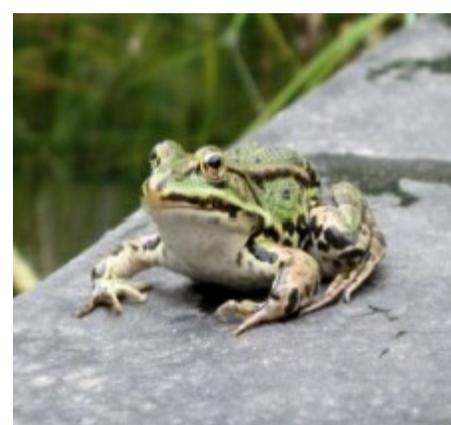
<http://www.photoshopstar.com/photo-effects/add-fireworks-to-a-photo-in-photoshop/>

First, create a new document. If you are using the suggested photos, the size should be 1715px. X 1383px. Now, you need to create a new “Layer” and set the background color to black. We are going to add the stars first. Open the photo of the stars, select the whole image, and then just paste it into your document. You need to make the stars smaller, which you can do by using the keyboard shortcut Ctrl+T and lower the opacity of this layer to 32%. Next, you need to add the fireworks to the photo. Select the fireworks and copy and paste them into your document. Now, you need to resize them and make them smaller. Because the fireworks have their own background, you need to remove it. You can do this by simply changing the “Blending” mode of the fireworks layer; change it to “Screen” and that will remove the background and leave only the fireworks. Finally, you will add the building; select it and copy it into a separate layer. Again, the photo has its own background and you need to remove it. The best way to do this is to add a layer mask to this layer. First, click “Layer”, then go to “Layer Mask” and set it to “Reveal All”. Now, choose “Select”, then “Color Range”. Click on the sky anywhere you want to take the sample of the color. Click again on the layer mask and press Ctrl+I on your keyboard. After this, only the building will be visible without the original background. Because there is water in front of the building, you can add the reflection of the fireworks. Create a new layer for reflection and then open the fireworks layer again and duplicate it. The next step is to transform this layer and resize the fireworks so they fit into the photo in the right way. When this is done, you can add some final adjustments. Change the blending mode of this layer to Screen and lower opacity to 27%. This will give the photo a more realistic look. That’s it. You have successfully added fireworks to a photo in 20 minutes or less.

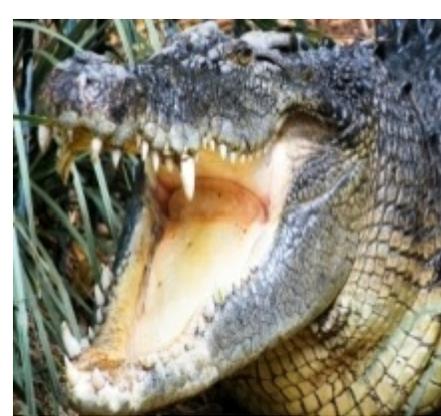
How to Combine Two Animals in Photoshop and Create a Surreal Image

Here is a great example of how to be creative and generate something completely new. We will combine a frog and a crocodile to create an animal that doesn't exist. Before you begin, if you are not using the suggested photos, you will need to find the photos you want to use. You should choose animals of a similar color, so the final result will look realistic. Also, pay attention to the position of the animals in the photos and decide if it is possible to combine them.

We will use these photos:



<http://www.freeimages.com/photo/1205714>



<http://www.freeimages.com/photo/1359140>

The first step is to open the photo of the frog in Photoshop; the image size should be 1024px. X 768px. This is our first Layer. You should now open the photo of the crocodile in Photoshop separately. We will be using only the head; use your favorite tool to select the crocodiles' head and try to do it precisely. Remove any background left in the selected area. Now, you can copy and paste the head onto the new layer, above the frog layer. You will need to resize the crocodiles' head. For this, use the "Transform tool". Choose the right size for the head so that it will fit the frogs' body and place it on the spot where you think it fits the best. These two animals still look very different; you will need to make them look more alike. The "Clone Stamp Tool" is a good choice for this: it is better to use a soft brush to try to join the head to the frogs' neck. With this, you can experiment; create a new layer in which you will try to join the crocodiles' head with frogs' neck and apply the changes you make only to the new Layer. If you do it wrong, you can always delete this layer and start

again. Once you finish with this, look at the photo again and search for any parts you might want to remove, possibly the crocodiles' skin that is covering the frogs' eyes or some similar details. Use the "Eraser Tool" to remove them.

Now is the time for some coloring because the crocodile is much darker than the frog. Select only the crocodiles' head; you can do this by pressing "Ctrl" on the keyboard and clicking on the wanted layer. Open the "Layers" tab and click "Create New Fill" or "Adjustment Layer". Now, choose the "Color Balance" option, and then "Tone Balance". Set the color levels to -13, 0, and -98. Look at the Red color channel and move the slider slightly to the left. Leave the Green channel slider in the middle and on the Blue color channel, move the slider all the way to the left. With this, we have created a mask over the entire head; you will notice that even the crocodiles' teeth and tongue are selected and they do not need a color change. Use the Eraser tool again to remove the parts of the mask in the area whose color you wish to preserve; in this case, the teeth and the tongue. All you need to do now is make the color of the edges of the crocodiles' head lighter so that it matches the color of the frog and they look naturally connected. For this, you can use the "Dodge Tool" or any other tool you prefer. All that is left to do now is to add a shadow underneath the head.

Open up the layer with only the photo of the frog and use the "Burn Tool" to replicate the original shadow of the frogs' head.

Your end result should be similar to the photo below.



<http://design.tutsplus.com/tutorials/crocodile-and-frog-photoshop--psd-22326>

There are a few things to which you need to pay special attention so your photo manipulation will be successful. You need to choose the right size of the objects; for example, you cannot make a cat look bigger than a tree if the point is to make a realistic photo. Shadows are also very important in making the photo look real, so you should add them to the objects on photos. If you need to combine more photos to get the one you have imagined, you should take some time to choose the right photos. Photo manipulation offers you the chance to be very creative; you can create anything you can think of.

Chapter 6: What Every Beginner Should Know how to do in Photoshop

There are a few things that every beginner should know how to do in Photoshop; these are Photoshop techniques most often used by amateurs. Most people want to know how to remove blemishes in Photoshop, how to make skin look better, how to remove unwanted parts of the photo, how to change the background on the photo, and how to apply virtual makeup. To do these things is not hard; all you need is to get acquainted with the basic tools and learn how to use them. Here are some of the easiest ways to do some of these things in Photoshop.

Let's say you have a photo that you want to use for your resume. It is not a perfect photo; maybe you even had a bad hair day. You can make all of the wanted adjustments very easily in just a few minutes, making your photo look 10 times better. First, you will need to select the photo you want to adjust and open it in Photoshop, then look at it carefully and decide what you want to change. You will probably want to remove some blemishes or some wrinkles or even some stray hair; the "Spot Healing" brush is a good choice for this. You will find the Spot Healing icon in the tool panel on the left side of the screen. Click on it and a circle should appear; this is your spot healing brush. You can change the size of the brush, depending on the size of the area you want to remove, and you can adjust the hardness of the brush you are using. You should remove only things that are not permanently on the face like blemishes or scars that will eventually heal. You generally shouldn't remove permanent things like moles or freckles. Now, move the brush over the area that you wish to remove and simply click on it. If you want to remove a wrinkle that is bigger than your brush, just click and hold while you move the brush across the wrinkle. This is one of the easiest ways to remove blemishes and as you will find out, it can be done in just a few minutes.

The next thing that most people want to learn how to do is remove a person or an object from a photo. For this, you will need to choose the right selection tool. There are many selection tools in Photoshop, including the "Lasso Tool", the "Marquee Tool", and the "Quick Selection Tool". The easiest way to remove a person or an object from a photo is to use the Quick Selection tool.

This tool enables you, as the name says; to make a quick selection of the object you want to remove. Besides the object, you should also select the objects' shadow to make sure that it looks like the object was never in the photo. Your selection should be bigger than the object you want to remove. You can do this by clicking on "Select"; a drop down menu will show from which you should chose "Modify" and then click "Expand". You can choose the exact number of pixels you wish to expand your selection by; you will probably have to guess if you are doing this for the first time. When you've made the selection, you will need to click on "Edit", then click on "Fill" and then choose "Content Aware Fill" and simply click "Ok". Photoshop will then remove the selected object from the photo and use the surrounding pixels to fill in the blank where the object used to be.

After doing this, some of the pixels of the removed object may remain. To remove them, you can use the spot healing brush. So again, in a matter of minutes, you will have a completely new photo.

If you want to change a color of an object in your photo, you can do it by using the "Color Replacement brush". Using this tool, you can simply choose the color and then paint over the already existing color. This is the easiest way to change the color of an object in Photoshop. This tool is located in the "Tool" menu; you can also adjust the size of the brush, depending on the size of the object of which you want to change the color.

No matter what kind of changes you wish to make to the photo, you should always try to make the end result look natural. For example, if you are removing wrinkles from someone's face, you do not want to remove every single wrinkle; you should leave some in order to make the person look more natural and realistic instead of doll-like. Of course, this depends on the effect you wish to achieve.

Photoshop offers many possibilities for editing and altering your photos; these are just some of the things that many people would like to know how to do. For an amateur, this is probably enough, but if you are a professional who is new to Photoshop, while these basics will certainly help you to get better acquainted with how Photoshop works, later on, you will notice that there are many more things you can learn to do in Photoshop. Because this is a very sophisticated and complex program, it takes time to master it completely.

With time, you will learn more about the options that Photoshop offers and you will find out that there is more than one way to do most things with it. You will also start to use more complex options and they will enable you to do more precise work.

Chapter 7: Mistakes Often Made in Photoshop

Mistakes are often made in Photoshop by professionals and by amateurs. Photoshop offers so many options and it is very easy to get carried away when it comes to editing photos. This is fine if you want to have some fun with Photoshop, but if you want to do serious photographic manipulation work, you will need to tone it down a little.

People overuse Photoshop in general. Yes, Photoshop has many options and there is not much you cannot do in Photoshop, but you must ask yourself if it is the best choice for the type of work you need to do. For example, if you need to create a logo, Photoshop is not the best option because a logo made in Photoshop will not have good clarity. So, you should find the right solution for the work you need to do and not just assume that Photoshop is the right choice.

The second thing that is used too much is the filters in Photoshop. Filters are very easy and fun to use and there are a lot of them, but if you use them too much, you will not look like a professional. It is best to use the filters in moderation.

If you want to use Photoshop in the right way, you must learn shortcuts. Using shortcuts will save you time and if you use Photoshop regularly, learning shortcuts will make your job much easier.

It is also very important to use layers. When you use layers, the original photo is intact. You are adding the changes through the layers and if you make a mistake, it is very easy to remove one layer instead of starting your work from scratch again.

Another very common mistake made in Photoshop is too much skin smoothing. This mistake is not only made by amateurs; many respected professionals make this mistake. You have probably seen a couple of magazine covers on which a celebrity or a model looks like they are made of plastic; nobody wants to look like a plastic doll. You should not remove all of the wrinkles from a person's face; you can improve a photo by removing some wrinkles, but removing all of the wrinkles looks artificial, especially if the person on the photo is older.

You should never remove shadows under the eyes. Eyes are the most important part of the face, so anytime you apply any changes to the eyes, you are running the risk of making the person look completely unreal. If you remove shadows under the eyes, they will lose their depth and they will look flat and lifeless.

These are some of the most common mistakes made in Photoshop by both professionals and amateurs. Many times, mistakes are noticed too late; after the incorrectly altered picture is already published, so you will need to be very careful when you work in Photoshop.

Besides Photoshop, there are many other applications that have some similar features. They are usually less complex and some of them are even free, but the final result is typically not as good as it would be if you used Photoshop. After using some other applications, it is obvious at first glance that the photo has been edited. These applications are perfectly fine to use if you want to create a funny photo for your friends, but not for serious work purposes. If you were to ask any professional if Photoshop is the best software for editing or manipulating photos, they would nearly all agree that it is. In other words, there is no better choice than Photoshop for professional-looking photographic manipulation.

Chapter 8: How to get a cinematic look on your still images by color grading

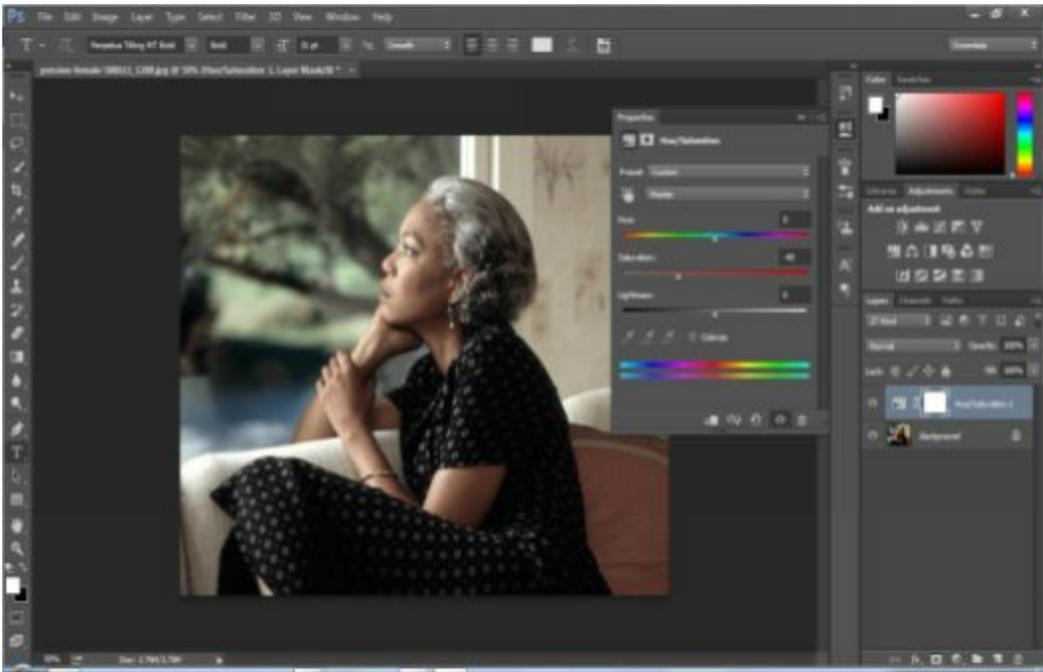
Almost every photographer faces the challenge of creating the perfect shot under given circumstances. Often times, cameras are not able to produce that elusive picture where subjects pop and stand out from the crowd or from a background. Unfortunately, no amount of natural light manipulation or background preparation can help you get the results you want to see on your photos in that regard. What can help you highlight your subjects and get photographs that make you proud is the knowledge of color grading, using Photoshop. The general impression of images bursting with life and color is usually associated with films. This ‘cinematic’ look is achieved with the help of color grading in video editing. Recently, with the growing trend for digital image processing and manipulation, professional photographers are starting to apply the same process to still images too. Some call this process “creative color correction”, but remember, color correction in Photoshop is very different from color grading.

Just a quick review: color correction is a process where you want to check the colors of your image and adjust them so that they are as close to the “real world” color as possible. You can also use color correction to change the color of the image and/or its background entirely for creative shot effects. Generally speaking, color grading is used to manipulate the color of your image to achieve a certain “look” or “mood” or to highlight the subject of your photograph.

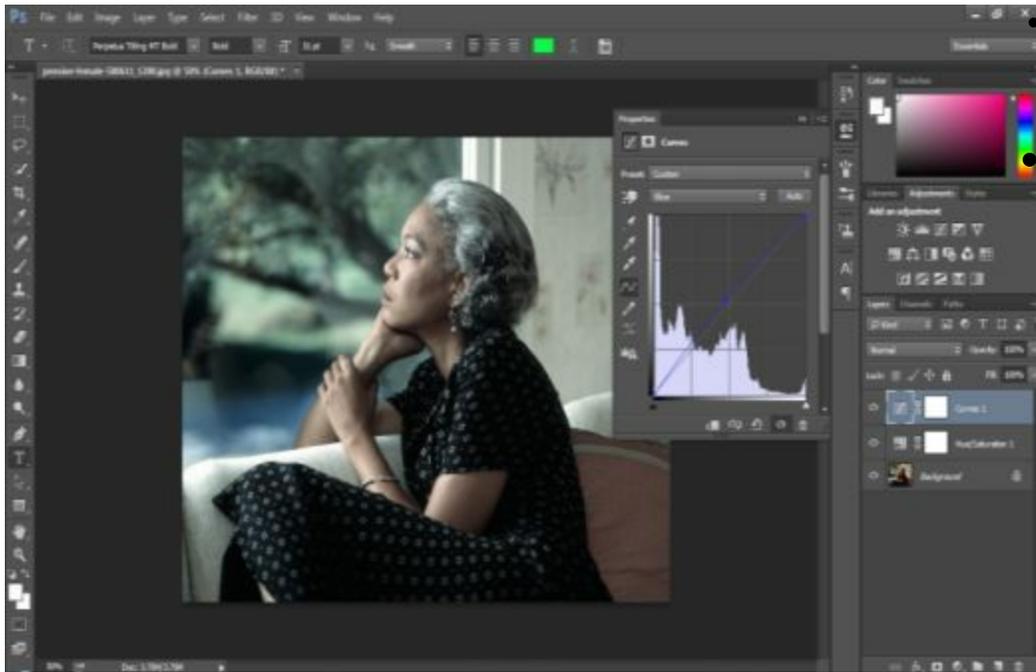
As a beginner or an amateur photo manipulation enthusiast, you too can learn this very simple technique and start applying it to your still images. Learning how to do color grading in Photoshop will enhance the look of your photos and take them to a whole new level of reality simulation.

Here are the steps for achieving a cold and very dramatic look in your photographs:

- Open the photo you wish to edit then create a Hue/Saturation Adjustment Layer. You will be able to do this by clicking the Hue/Saturation icon under the Adjustment tab on the right side of your Photoshop Screen/canvas. After opening the Hue/Saturation panel look for the Saturation slide and drag the slide to the left at about -40; almost halfway to black and white. You will de-saturate the image to create a dramatic look.

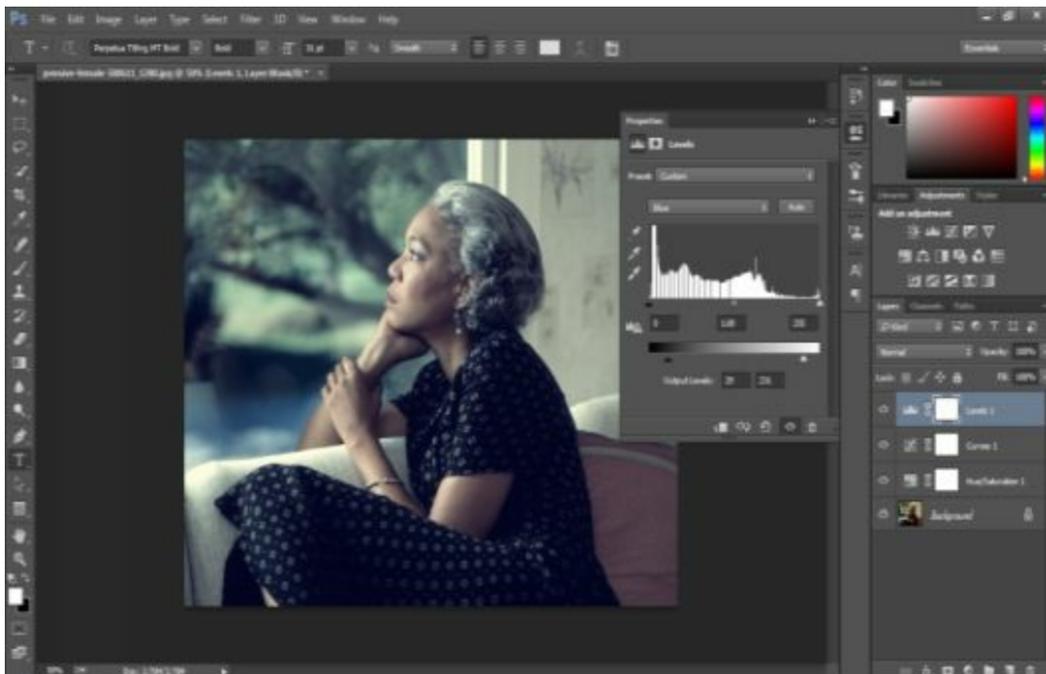


The next step after saturation is to create a moody, almost bluish/greenish tinted photo. This sets the tone of your image. Here, you will use a Curves Adjustment Layer. Using the Curves adjustment is a little tricky, but with practice, your photos will be more “alive” or dramatic. Click on the Curves tab and check the Red, Blue, and Green Channels. Notice the curve on the panel. Click on the midtones and drag it down. Experiment with adjusting the colors by dragging the curves up and down, and from left to right. For a cold, dramatic look, you will want more blue/green on your image.

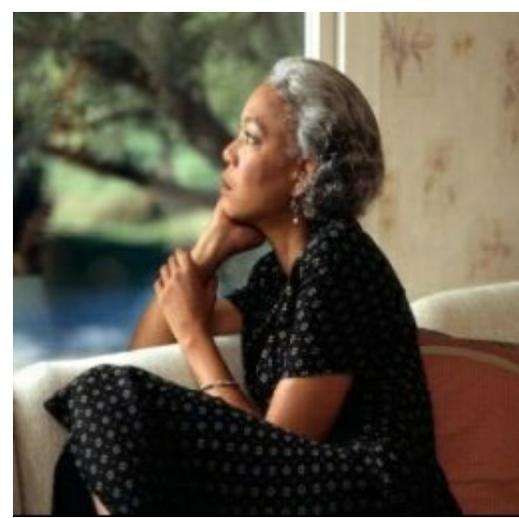


The next step is to manipulate the shadows and lights on the image. We want more blue in the shadows and more warmth in the highlights. On the Adjustments Tab, look for the Levels Adjustment icon and click it. Notice

the two sliders at the bottom of the panel. Click and drag the left slider toward the right. This will give the shadows a slightly bluish color. After that, click and drag the right slider toward the left. This will adjust the warmth in the highlights.



There you have it; a more dramatic, cold look on your photos.

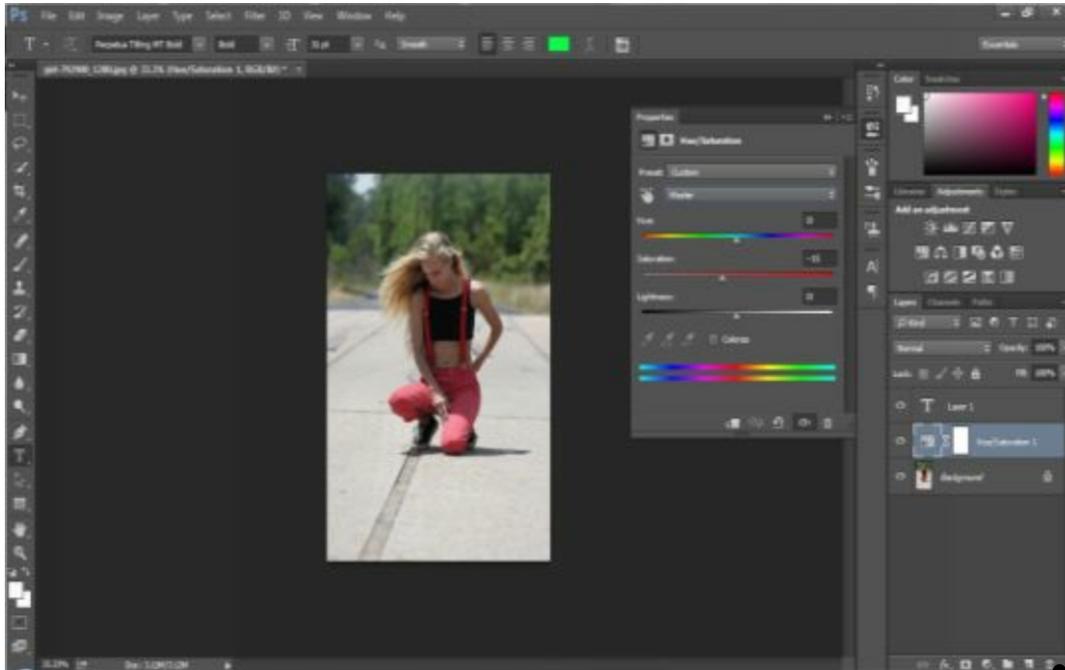


Without Color Grading

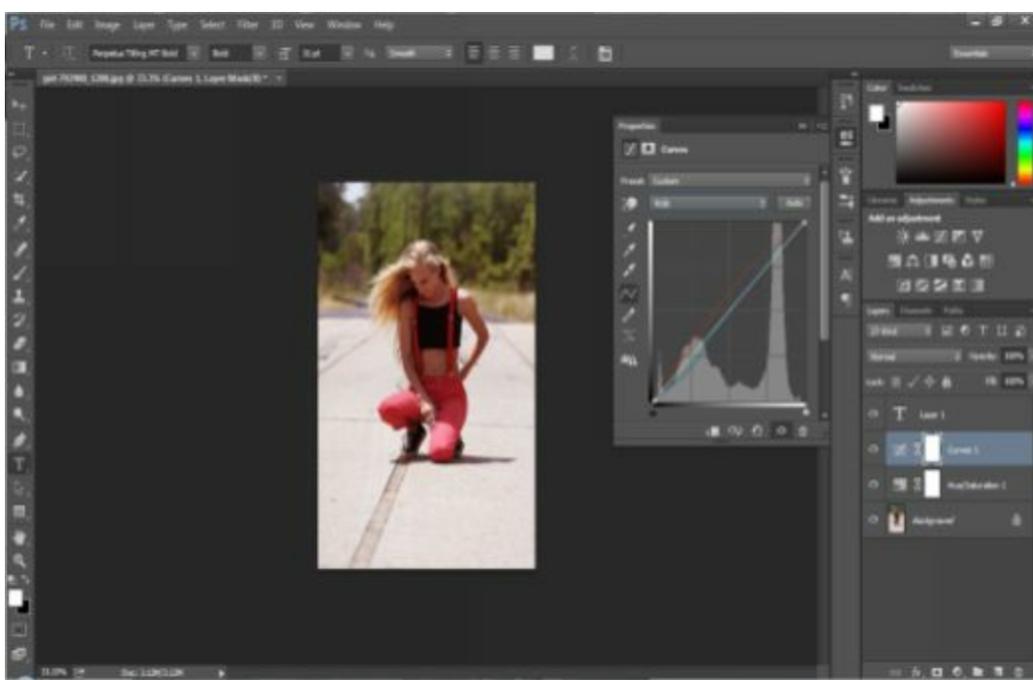
With Color Grading

To achieve a look that is warm and earthy:

- Open the photo you wish to edit, then create a Hue/Saturation Adjustment Layer. For an earthy tone, you will want to add some drama to your photo by saturating the colors a little bit. You will be able to do this by clicking the Hue/Saturation icon under the Adjustment tab on the right side of your Photoshop Screen/canvas. After opening the Hue/Saturation panel, look for the Saturation slide and drag the slide to left at about -15.

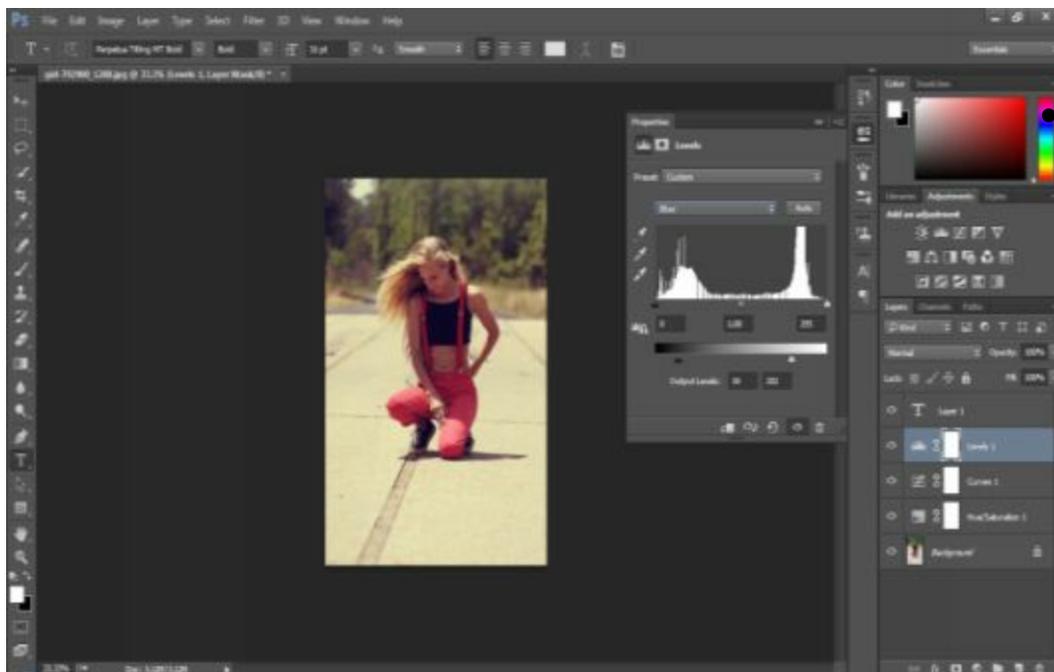


• Now, create a Curves Adjustment Layer. This step will allow you to manipulate the color channels to get the feeling of warmth on the photo. On the curves adjustment layer, click on the curves, and then pull up the highlights on the red channel. Next, go to the green channel on the drop down menu. Click and drag the curves up on the highlights, and drag the curves down on the shadows, to create contrast. After that, go to the blue channel and do a small S-curve, just like you did on the green channel.



Pull the highlights up and drag the shadows down. Now, click the Levels Adjustment Layer. After opening the menu, look for the blue channel on the drop down menu and drag the left slider at the bottom, toward the right just a bit, to bring some blue

into the shadows. Then, drag the right slider toward the left to add more warmth to the highlights. Again, remember that there is no exact number you should be aiming for when you drag the sliders, so trust your creative instinct and check the “feel” of the photo.



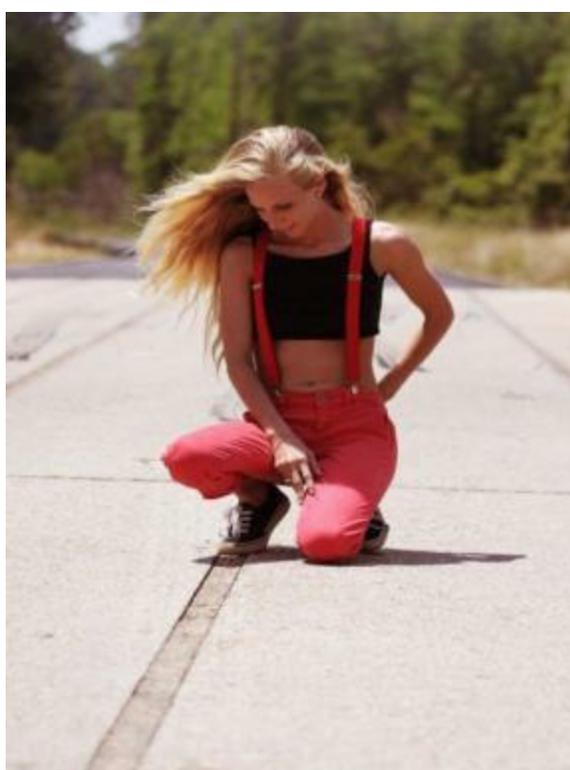
You can also add milky white warmth by adding a gold/brown solid fill color, then changing the blending mode to hard light, and bringing the opacity of the image to about 8%.

There you have it; an earthier, warm toned

image bursting with life.



With Color Grading



Without Color Grading

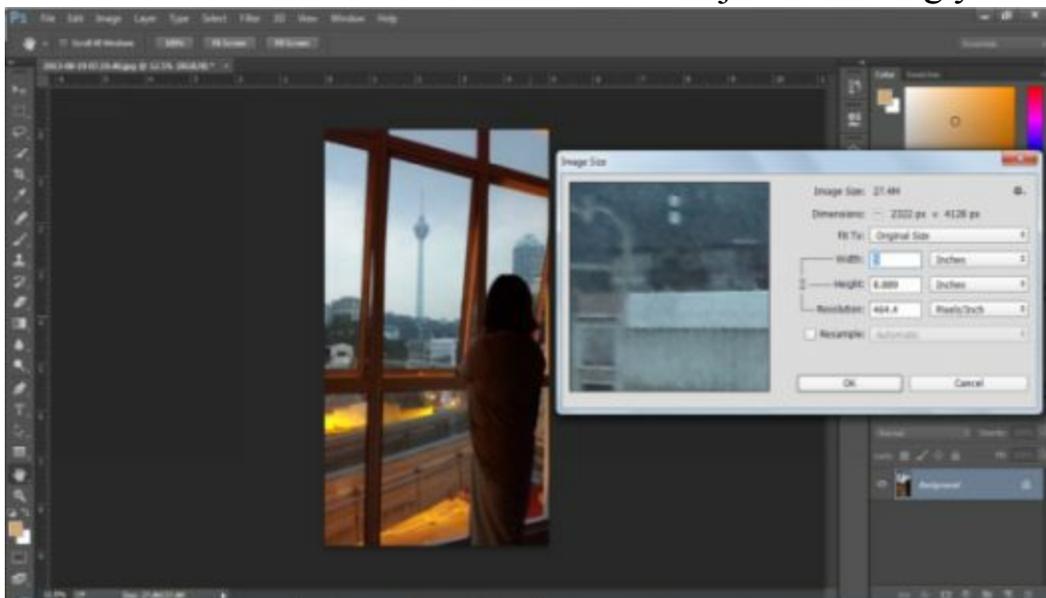
Simple Photo manipulation techniques every photo editor should know

Hurray! Now you know how to do basic color grading. However, every photo editor and graphics designer should learn some additional photo manipulation techniques. These basic techniques will get you started and enhance your images before you learn more advanced photo editing methods.

How to resize your photos without losing the quality

There are times when the image you want to use for your project has a large dimension and you need to resize it in order to be able to use it. Unfortunately, digital photos with large dimensions have low resolutions. When you increase or decrease the size of an image, then print it, the resulting image might be pixelated. Follow these simple steps to resize your digital images without losing the quality.

- On the main menu, click on open, and choose the image you want to edit.
- When you have the image, click on View, and from the drop down menu, choose Rulers to show the ruler on the canvas. This will help you determine the dimension of your image.
- While still on the main menu, click on Image, and then image size. A dialog box should appear. Look for the Resample image box and tick it off. After that, type your desired dimensions. The resolution will adjust accordingly.



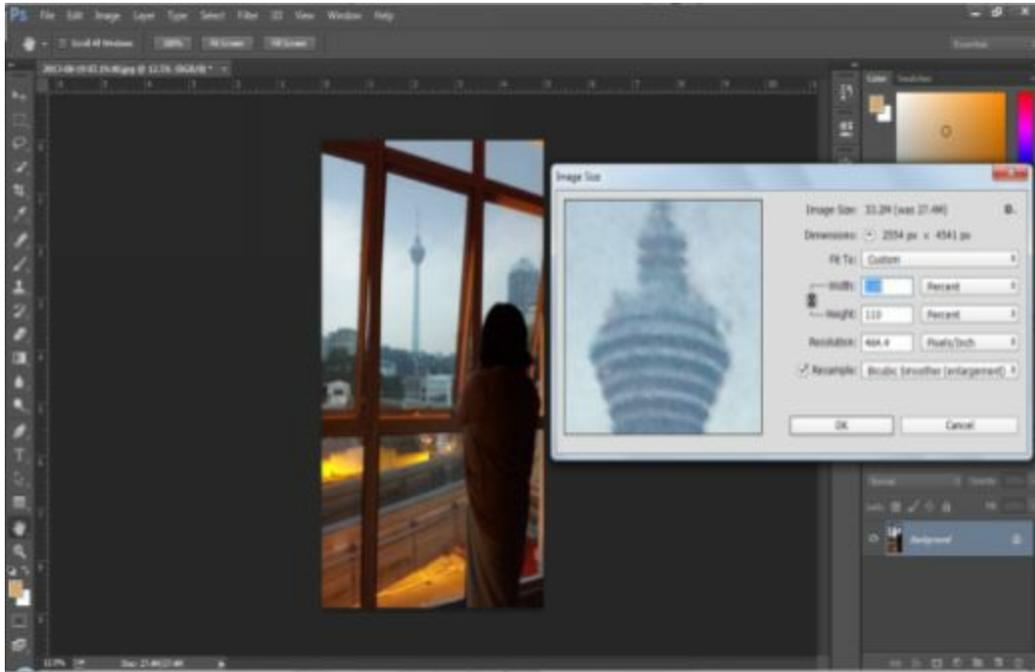
To enlarge a photo without losing quality; such as, if you want a large poster size from your digital image, follow

these simple steps:

- Open the image you wish to edit (using the same steps mentioned before).
- From the main menu, click Image, then from the drop down menu, chose Image Size.
- When the Dialog box appears, check that the Resample Image box is ticked on. Choose Bicubic Smoother from the dropdown menu.
- Check the document size menu and make sure that the measurements are in Percent. Under width, try typing 110. This will make the width of your image increase by 10

percent.

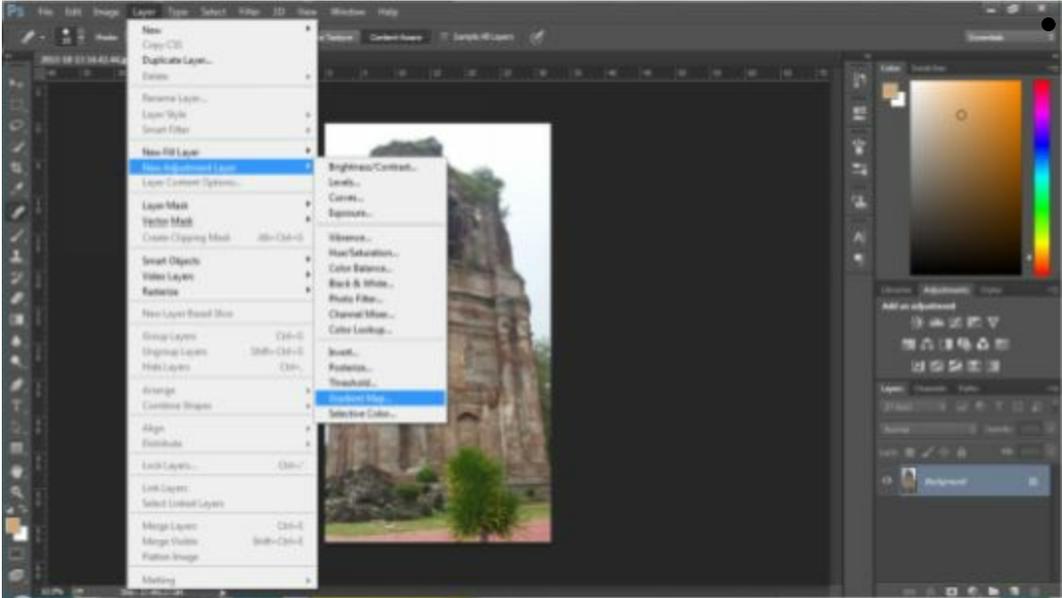
- You can experiment with different percentages until you are satisfied with the size of your image.



Getting a “Vintage” or “Old School” effect with your photos

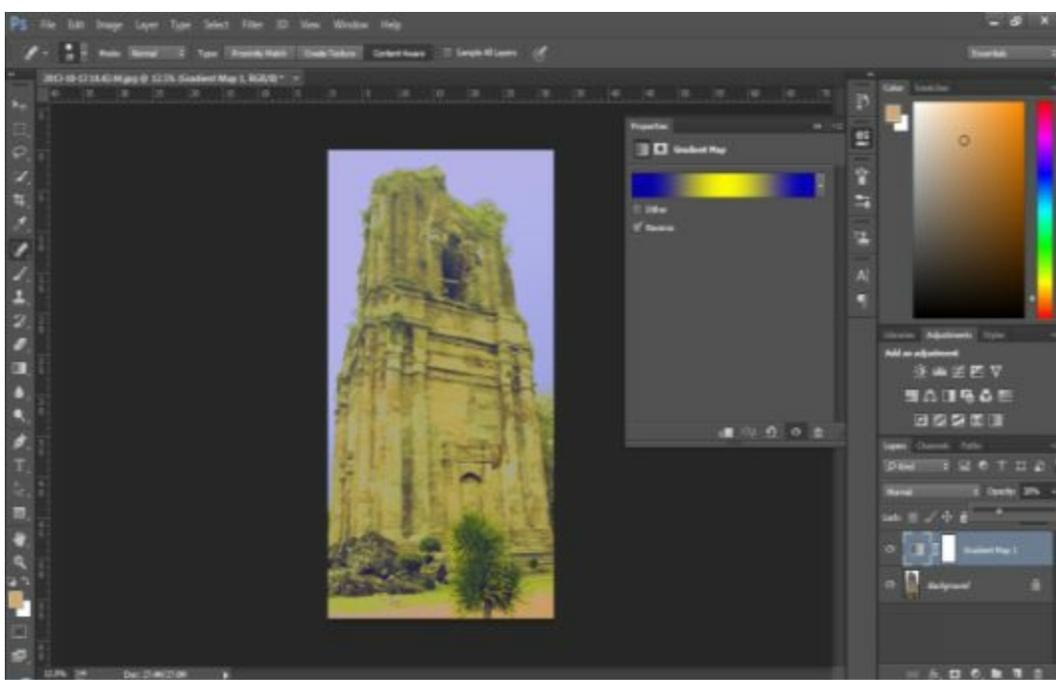
Retro images are highly popular today, so the next photo manipulation tutorial will give you steps on how to alter your images to have that vintage look.

- Open the image or photo you wish to manipulate, using the steps we mentioned before.

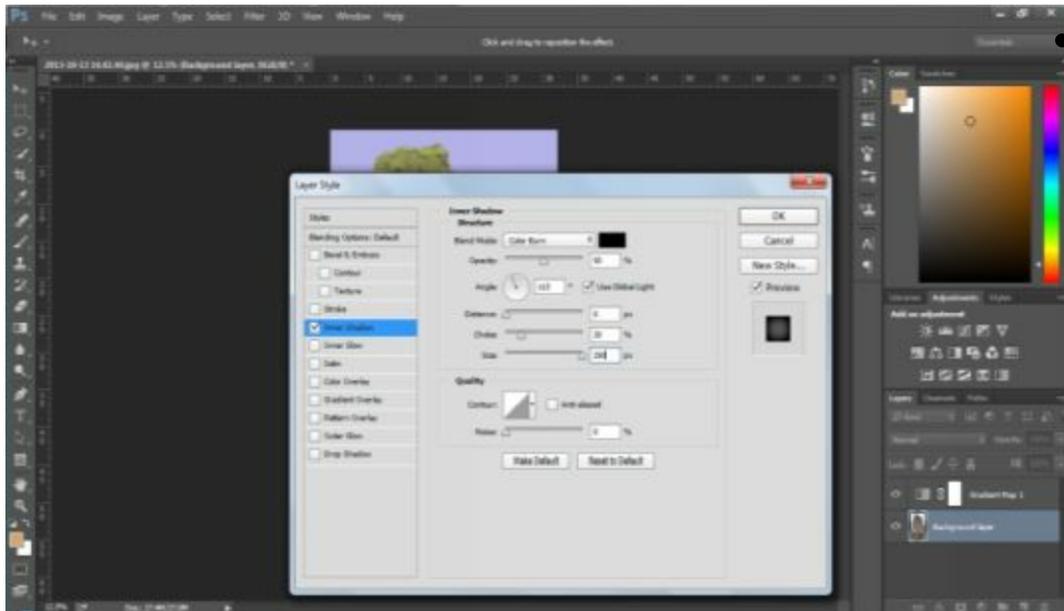


- Then, edit the photo using a gradient map. You can do this by going to Layer, then New Adjustment Layer, then Gradient Map. Check on the properties and make sure that you check the.

- Reverse option box. Choose the (blue, yellow, blue) gradient presets found on the drop down menu.
- After choosing the (blue, yellow, blue) gradient preset, reduce the opacity to around 30 percent.



After reducing the opacity, add an Inner Shadow layer to your image. This will enhance the image even better. Go to the Layers panel again, and double click on the background layer, then click ok. From the background layer, chose Layer, then Layer Style, and then chose Inner Shadow. On the drop down box, edit the inner shadow preset. Choose Color burn under blend mode and reduce the opacity to 50 percent. Type 113 on the Angle box and click Use Global Light. After that, check distance, and see to it that it is set to Zero, Choke is set to 20, and Size is set to 250.



overlay, your image should look like this:

- Add a gradient overlay style; the steps are the same as those listed above, except that you will need to choose Gradient Overlay. On the pop up dialog box, check that the blend mode is set to overlay, opacity is set to 21 percent, style set to linear, and angle is set to 90 percent.
- After doing the gradient



With photo manipulation

- You can experiment with other layer styles or gradient styles until you get the image that you want.



Original Photo

Conclusion

Thank you again for downloading this book!

I am sure this book was able to help you to acquire basic knowledge about Photoshop and some of the options that Photoshop offers for making your photos look just like a magazine cover or other professional work of photography.

The next step is to open Photoshop and start editing your photos like a professional.

Finally, if you enjoyed this book, then I'd like to ask you for a favor. Would you be kind enough to leave a review for this book on Amazon? It would be greatly appreciated!

Thank you and good luck!

Photoshop

*The Beginner's Guide to Mastering Photoshop,
With Tutorials on How to Create Professional
Looking Photos and Images in 24 Hours or
Less!*

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Introduction

First and foremost, I want to thank you for downloading the book, *Photoshop: The Complete Beginners Guide To Mastering Photoshop, Secrets Of Color Grading, And Photo Manipulation, I 24 Hours Or Less*.

In this book, you will learn how to use Photoshop and master it in a very short period of time. You will also learn about basic tools and how to use them. You will understand what layers and masks are, and why it is important to use them. In the end, we will give you some tutorials, and you will be able to put your newly acquired knowledge to the test right away.

Thanks again for downloading this book, I hope you enjoy it!

Chapter 1: What Is Photoshop? A Quick Run down Memory Lane

Almost every person in the world has heard of Photoshop. The software has become so popular throughout the years that its name has since become a verb, which is synonymous to “digital manipulation or editing of images. You often hear this phrase: “Yes, this photo is Photoshopped” to mean that the photo was edited or altered. Photoshop has become very popular, since its introduction to the market by the Knoll brothers. These two brothers, Thomas, and John Knoll, developed the code for Photoshop in 1987. Their father, Glenn Knoll, was a college professor and a photo enthusiast. Because of this, they had a darkroom at the basement of their home where Glenn manipulated and developed his photos. Glen was also a technology fan; he was one of the first owners of the Apple II Plus, a personal computer. These hobbies, combined with the very intuitive nature of the Knolls, paved the way for the development of the digital image processing application that we all know as Photoshop.

The brothers, specifically Thomas Knoll, wrote subroutines on an Apple Mac Plus pc when the software on his computer was not able to render a gray scale level in his image for his PhD work. These subroutines became the precursors of the first version of Photoshop. From these subroutines, Thomas teamed up with his brother, John, to come up with a digital image processing application that they called “Display,” in 1987. Later, they changed the name to “Image Pro” in order to incorporate a more refined version of their software. They tried to sell the application commercially to different technology-driven companies, specifically to Silicon Valley. One company, BarneyScan, offered to bundle the image application with their slide scanner. About 200 copies of Knoll’s software were shipped, along with their products. It was not until the Knoll brothers presented and demonstrated the power of their application to Adobe’s creative team that their luck had dramatically changed. The Internal Creative team of Adobe loved the product and they proposed a licensing agreement. After 10 months of software development, in February 1990, Adobe shipped out, and made available commercially, Photoshop 1.0.

Photoshop is a very powerful application, some would say too powerful, because there is almost nothing you cannot do using Photoshop. Today, millions of photographers, web designers, graphic designers, artists, and even teachers, use Photoshop. It is very possible that every photo you have ever seen on the internet or in magazines or even movie posters and book covers, have been created or edited using Photoshop. Today, Photoshop is not only used for commercial purposes, a great number of forensic technicians, medical researchers, medical professionals, and scientific researchers use it as well.

Although Photoshop is intended to be used by professionals, and it is really a very powerful, complex, and sophisticated program, those like us who are merely image editing enthusiasts, can also take advantage of its many features. It is true that with every new version of Photoshop released, so many new tools and features are available to learn. However, with this e-book as your guide, expect the journey of learning Photoshop to be exciting and quite fulfilling. We will get you up and running, doing image editing in no time.

As of this writing, the Adobe Photoshop Family of software includes not only the Adobe Photoshop CC application, but also, Photoshop Lightroom, Photoshop Elements, and Premiere elements. This family of software can be your greatest ally when it comes to unleashing your creativity and transforming your digital images in more extraordinary ways.

Throughout the years, many new versions of Photoshop have been presented, and the software itself has changed a lot from the first version. With every new version of the software, many new features, options, and tools have been added. From the Photoshop application, developed by the Knolls, the software went through several modifications, specifically when Adobe acquired the license to distribute the product. Adobe launched the “Adobe Creative Suites” branding in 2003. The newest version of this software is Cs 6. As of June 2014, the Adobe Photoshop family of software moved to the cloud and it is now called Photoshop CC (Creative Cloud).

As a powerful digital image editing software, there had been reported cases of extreme image manipulation, especially in the fashion industry, to deceive viewers. Several print or digital magazines highlight images of models or fashion icons. However, upon closer inspection, it was found out that these images had been altered or edited. Some even say they were “Photoshopped.” This situation had caused a public outrage to the point that public demonstrations were held in front of fashion magazine offices, demanding that they use unaltered photos of models. According to these protestors, the magazines are sending a wrong message about real beauty by manipulating images to make their models look almost perfect.

The next chapters will go deeper on the program itself, and focus on the learning of different features and tools to help you develop your Photoshop skills, even if you are still an amateur in terms of

digital photo editing.

Using Photoshop For The First Time: What You Must Know And What You Can Do With It

If you have never used Photoshop before, you probably don't have this program installed on your computer yet. Therefore, the first step on how to learn this powerful software is to download and install it on your computer. Adobe offers a free 30-day trial, so if you have never used Photoshop before, you will have enough time to find out if Photoshop is a good match for you and your needs. Photoshop is professional software and it is very expensive, but the good thing is that if you find that Photoshop is too complex or expensive for you, there are some less complicated and less expensive alternatives to this software. There are also discounts for students or teachers who would only use the software on a limited basis.

Once you download and install Photoshop on your computer, look for it on your "programs" menu and open it. When you open Photoshop for the first time, you will need to get acquainted with it; that is, to know where everything is located. Of course, you cannot learn and memorize everything in one sitting. The important thing is to open the program often and browse the different options and menus available.

On the top, you will see many different menu options, each one offers a great number of choices that can be made by simply clicking on a wanted choice. On the left side of the screen, you will see a large number of tool icons. This is also called a tool bar. Some of the tools have a small triangle on the right bottom corner, this means that this tool has more options. By clicking on the triangle, you will be able to see the additional choices. On the right side of the screen, you will see some boxes with words like layers, channels, styles, etc., which will be explained in detail in later chapters.

After you are acquainted with Photoshop, you will need to open a Photo you wish to edit. There are a few ways to open an image in Photoshop. The easiest way is to click on "file" on the menu bar, then click on "open", and then, you choose an image you wish to edit. When you do this, you will see the image you chose on the canvas and you can start editing.

Chapter 2: Using Photoshop for the First Time: What You Must Know and What You Can Do With It

Photoshop is an image editor software. That being said, in Photoshop, you can edit images in any way you want. You can add or remove persons and objects, you can change the background completely, and you can combine two or more images and create a completely new and entirely different image. You can also restore old photos, add text to photos, and create 3D animations. You can also correct mistakes in photos; we all know that taking a perfect photo is practically impossible. No matter how good a photo is, there is always something that we would like to alter or edit or change entirely. Photoshop enables us to do just that; to make our already good photos better.

In Photoshop, you can create an image from scratch. Photoshop can be very fun to use because you can create images of things that are impossible to happen in real life; all you need is your imagination. You can also create web banners and buttons and you can combine photos and text - the options are limitless.

Your mind is the limit of your creativity. This is the main reason Photoshop is so popular and the most used image editing software today.

Even though many photo enthusiasts consider Photoshop as something “magical” and believe that there is almost nothing you cannot do in Photoshop, still, there are some things that even Photoshop cannot fix. If a person took a photo from a bad camera position, there are limited things you can do to fix it. For example, if you are too far from the object, you can fix that by simply cropping the photo. If you are closer to your photo subject; unfortunately, you cannot do anything to move the image backward.

Another example of photo mistakes that even Photoshop cannot fix is when you photograph and catch an object in motion and the photo turns out blurred. In Photoshop, you cannot change the direction from which the light is coming. If an image is out of focus, you cannot fix it with Photoshop. Photoshop is a very powerful software, but there are still some limits to its capability in manipulating images. When the photo that makes up the foundation of your work is weak or wrong, then it is next to impossible for Photoshop to change it. There are things that simply cannot be fixed, not even in Photoshop.

In the next chapter, you will learn about the basic tools you will need as a beginner in using Photoshop. You will also learn what each of those tools do and how to use them. There are also keyboard shortcuts for these tools, and learning those keyboard shortcuts can make your work more efficient, once you remember them.

Chapter 3: Basic Tools in Photoshop

As discussed in previous chapters, the developers of Photoshop intended the software for professional use and for those who are hardcore photography enthusiasts. Nevertheless, because of its power to alter photos and to create graphics from scratch, even those who are casual photo editors want to learn how to use Photoshop for editing their own personal photos. For many people using Photoshop for the first time, this task can be quite challenging because this is a very sophisticated and complex software application. Learning it is challenging; yes, but not impossible, even for those of us who are not professional photographers or graphic artists. It is possible to learn the basics and successfully edit your own photos in a very short amount of time. The key to this is to first learn the basic tools that you will need to use often. Of course, after learning the tools, you have to learn how to use them properly.

In Photoshop, you will find a great number of tools, but as a beginner, you will only need to learn how to use the basic tools: the Move Tool, the Marquee Tools, the Lasso Tool, the Magic Wand Tool, the Crop Tool, the Eyedropper Tool, the Spot Healing Brush, the Red Eye Tool, the Paint Brush Tool, the Eraser Tool, the Pencil Tool, the Clone Stamp Tool, and the Gradient Tool. These are the essential tools that everyone who wants to use Photoshop successfully should learn how to use.

The Move Tool is the first option on the tool bar. It allows you to move objects within the photo. This is a very basic tool and it is very easy to use.

The Marquee Tool lets you select any object of rectangular or elliptical shape. This is very useful because it is much faster than hand drawing around the desired object.

The Lasso Tool allows you to select an area of the image by hand-drawing, which is very useful if you want to select objects of an irregular shape.

The Magic Wand Tool When using this tool, you click on any area of the photo and all surrounding areas of similar color are automatically selected. You can apply the Magic Wand Tool more than once to select portions of your image with different colors.

The Crop Tool allows you to crop any section of an image. This is another basic, easy-to-use tool.

The Eyedropper Tool allows you to take samples of a certain color and apply them to other parts of your image.

The Spot Healing Brush is very useful if you are editing a portrait. It allows you to remove blemishes from a person's skin. This is one of the most-used Photoshop tools, popular with both professionals and amateurs.

The Red Eye Tool is also often used for portraits. When using the Red Eye Tool, it is possible to eliminate the red color that often shows in the eyes of photographed subjects. All you need to do is click on the red area of the eye and let Photoshop remove all the red automatically.

The Brush Tool is a basic painting tool. There is a great selection of virtual brushes built in to the basic Photoshop program. You can also download brush sets if other kinds of brushes better suit your needs.

The Eraser Tool has three variations: Eraser, Background Eraser, and Magic Eraser. When you use Eraser, it erases pixels completely, so it is important to have a locked layer when you use this tool, so that you don't accidentally lose parts of your photo. With the Background Eraser Tool, you can remove the background color of a photo or a layer. When you use the Magic Eraser Tool, you must set the tolerance first. Once you've done that, this tool erases all of the color within the set tolerance.

The Clone Stamp Tool is very similar to the Spot Healing Brush Tool. These two tools are used the same way, but the Clone Stamp tool doesn't blend the edges. These tools work very well together once you have mastered each of them.

The tools mentioned above are just some of the tools included in the basic Photoshop installation. There are other tools available and other features. However, learning how to use these tools is a good start for any Photoshop beginner. These tools are the ones most essential to basic photo manipulation. It is very important to learn how to use these tools properly before you start to edit your photos.

Photoshop offers many other tools, but learning these basic tools is enough to edit most photos in a way that looks professional.

To make editing faster and more efficient, knowledge of some keyboard shortcuts is essential. For every tool, Photoshop has assigned a keyboard shortcut. Using these shortcuts can save a lot of time. Learning keyboard shortcuts is important because it will allow you to work in Photoshop much faster.

Here are some of the essential shortcuts:

Move Tool – **V**

Rectangular Marquee Tool – **M**

Lasso Tool – **L**

Magic Wand Tool – **W**

Crop Tool – **C**

Eyedropper Tool – **I**

Spot Healing Brush Tool – **J**

Brush Tool – **B**

Clone Stamp Tool – **S**

History Brush Tool – **Y**

Eraser Tool – **E**

To use these shortcuts while on the Photoshop canvass, just press the corresponding keyboard letter for the tool you want to use. Remember to press only the letter corresponding to the shortcut you want to use.

The best way to find out how each tool works is to use it and use it often. You can try using different tools on the same image in order to learn which one of them is right for the thing you need to do. However, when you start your photo editing, it is important to first make a copy of the photo you are editing.

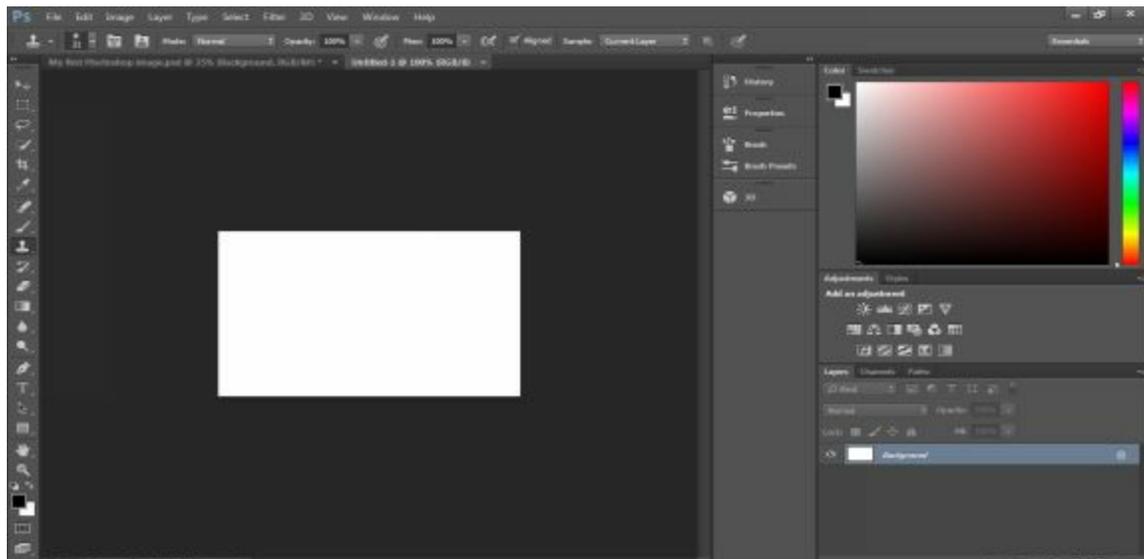
If you are trying the tools on a photo that is important to you, don't use your only version of that photo. Stock imagery or stock photo web sites are also a good source of photos to use for practice.

At this point, you might want to try out your new knowledge of the different keyboard shortcuts and open an image or photo to practice your skills.

In the next chapter, you will learn what Layers and Layer Masks are and why it is so important to use them. You will find out exactly what you can do with them and in what way they will make your job easier.

Chapter 4: An Explanation of Layers and Layer Masks

One very useful photo-editing technique, allowed by Photoshop, is the use of layers. Think of layers as different surfaces, one on top of the other. Using layers in Photoshop is very important because layers will allow you to change specific things on your photo without making changes to the surface of the original photo itself. Since you are using layers, you are manipulating and adding effects on the layer, not on the photo. This is very useful because you will not lose the original quality of the photo. Even if you make a mistake, you can just remove the layer that contains the error and start again. With every new layer, you can also add different effects separately, even change the opacity for any effect you choose.



When you open Photoshop, you first need to create a new document. You can do this by clicking on “file”, then on “new”. Next, you must select the size of your image. Once you create a new document, you will see your layers on the

bottom right side of the screen. At first, you will have only one layer, the Background Layer. This layer is locked by default, so you cannot make any changes to this layer. If you want to make changes to the Background Layer, you will first need to unlock it. You can also lock any other layer in which you do not want to make changes.

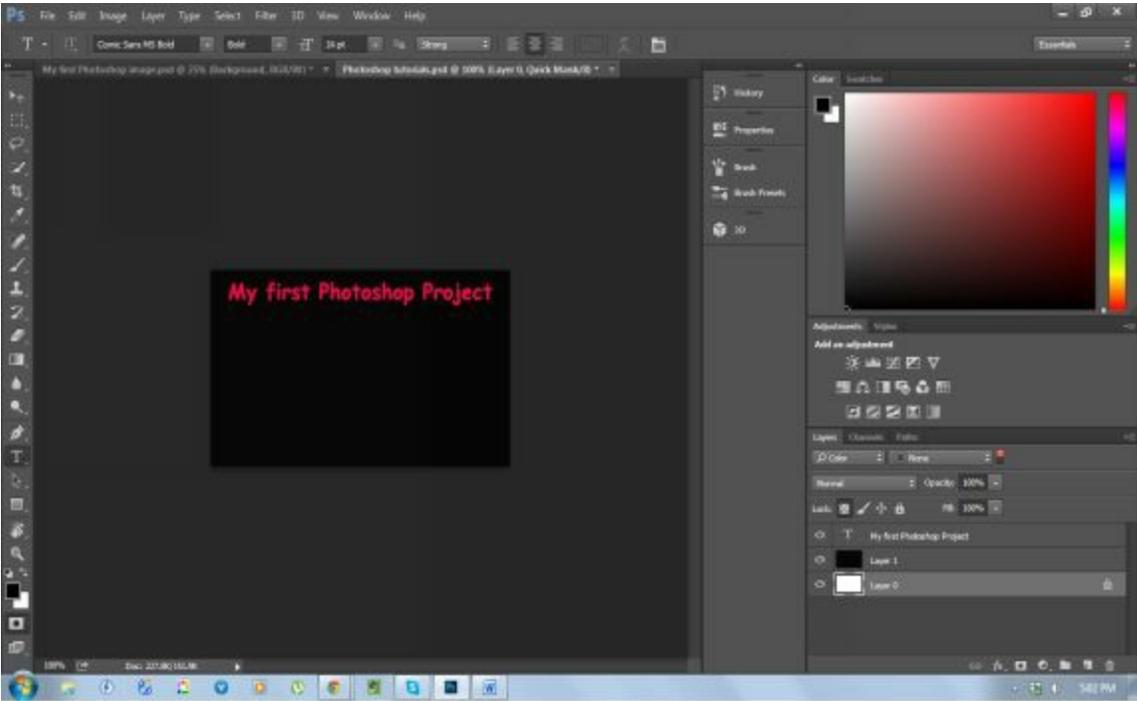
When you create a new document, your Background Layer will be filled with white because Photoshop always creates blank new layers.

Next, you need to create a new layer. You will find this button at the bottom of the of the layers window. The new layer will also be blank and you will see no changes on your canvas. By default, the new layer will be named Layer 1, but you can rename it by simply double clicking on the layer name. Giving different names for each layer will make it easier to keep track of the effects or changes you have done on each.

After creating the new layer, it is time to add some color to it. Select Layer 1 and set the foreground color. For your first attempt, choose black. Select the Paint Bucket Tool and fill the layer with black. When you look at your layers now, you should see the Background Layer, which should still be filled with white and Layer 1, which should be filled with black. Your canvas should also be black now, but these changes are only applied on the layer, so if you were to remove Layer 1 you would see only the background white layer. Try this yourself to get some experience with how layers work.

Next, we will learn how to add some text to the image. Once again, choose a foreground color, but this time, you will want to choose some brighter color; for example, red, so that it will stand out against the black background. Now, you can use the Horizontal Type Tool to write something. Just click on the icon corresponding to the Horizontal Type Tool or press “T” as a keyboard shortcut. There is no need to create a new layer now, since Photoshop will do this for you after you have created the text using the Horizontal Type Tool.

It will create a different type of layer, which will contain the text. After doing this, you will now be able to see your text on the black background.



A picture, consisting of a Background Layer, a color layer, and a text layer

It is better to practice the use of layers with colors in the beginning because it will give you a visual reminder of what layers are and what you can do with them. If you are working on a very complex project, you can create groups of layers. Because some projects may require you to have more than 30 layers, grouping them will keep you from getting lost in your layers.

What Are Layer Masks and How Do You Use Them?

You have probably heard the term “layer masks” or “masking” in Photoshop, but you may not be sure what that is and how it is used. Many people do not use masks because they do not understand how they work. Once you get the hang of the basics in Photoshop, using layer masks should be very easy. For someone who is only beginning to use Photoshop for photo editing, knowing how to incorporate layer masks into a project can provide more options when manipulating or creating images.

We’ve established that knowing how to use layer masks is important, so the big question is, “*what are layer masks?*”

Layer masks control the transparency of a layer, nothing more. Transparency can also be controlled with the Opacity option, but there is a big difference between using the Opacity option and a layer mask for this. When you use the Opacity option to control the transparency level, you are affecting the transparency of the entire layer and, in some cases, this is enough. But, in cases when you need; for example, only the left side of an image to be transparent, you will need to use a layer mask. Layer masks allow you to set different transparency levels for different parts of the same image.

In the next chapter, you will find a number of basic Photoshop editing techniques for beginners. As you read the tutorial, it is a good idea for you to open the Photoshop application and follow the shown steps right away. Now, let us edit your first photos using Photoshop.

Chapter 5: Photoshop Techniques for Beginners

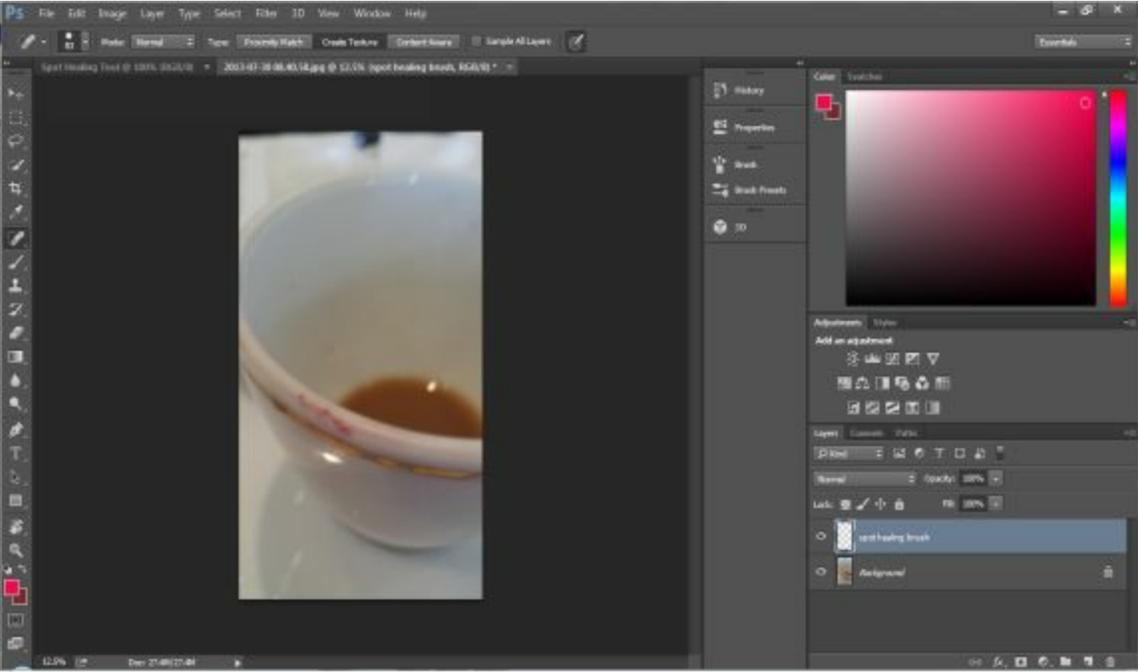
Now that you have been acquainted with the Photoshop application and its basic tools and features, it is time to learn some basic photo editing techniques you can use with it. I have put together some of the basic techniques every beginner who edits or creates images should know how to use in Photoshop. I present these techniques below. You can follow the discussion, as presented in this e-book, while you open Photoshop on your computer. You will feel like a professional photo editor in no time at all!

How to Remove Blemishes in Photoshop

Removing blemishes in Photoshop is something many people want to learn how to do. After all, everyone wants to look their best in photos. The best way to remove blemishes is to use the Spot Healing Brush. The first step is to open the photo in Photoshop. Then, just to be safe, create a new layer. We want to protect the original photo. It is a good idea to rename the new layer, so you can keep track of your work.

Now that you have opened the image you want to fix, select the Spot Healing Brush tool and choose the size of the brush you want to use. Professionals recommend that you use a brush that is slightly bigger than the size of the area you wish to fix. The Spot Healing Brush is amazingly simple to use; you only need to click on the area you wish to fix and the Spot Healing Brush will fix the chosen area on its own. This tool chooses the textures that are around the area you wish to fix and covers the problem area with those textures in an instant. In most cases, the results are very good, especially if the fix is done on small areas. The Spot Healing Brush works very well on small areas of the photo. However, remember that when you are removing blemishes, you should remove only features that are not on the subjects' face permanently, like acne, small cuts, and scars that will eventually heal, and similar things. If you alter the image so much as to remove a permanent mark like a mole or a freckle, then the image may not represent the real person anymore.

In most cases, you should edit your photos in a way that, in the end, the person still looks realistic. Unless your goal is to dramatically alter an image, digital photo editing should only be used to make realistic enhancements.



How to Remove a Background from a Photo

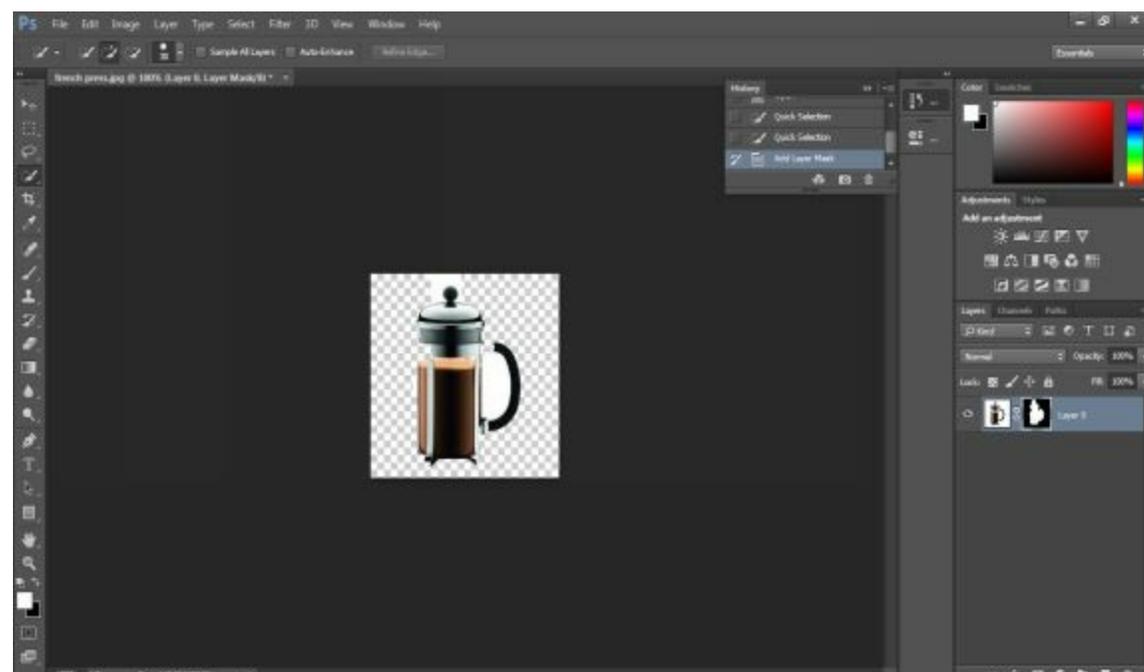
In some cases, removing a background from a photo can be very easy and can be done very fast. In other cases; for example, if your subject is an animal, which has a lot of hair, this task becomes more complicated and takes a

lot more time.

The first step is to open the photo you need to edit in Photoshop. Next, you will need to make a selection by using one of the selection tools in Photoshop. You can make a selection either with the Lasso Tool, the Magic Wand Tool, or the Quick Selection Tool. The Lasso Tool is very accurate, but for beginners, it can be quite difficult to use. It is best to use the Quick Selection Tool if you are still getting the feel of the application. Choose the Quick Selection Tool from the Tool Bar.

Now that you have selected your tool, you will need to select the background you wish to remove.

Do that by clicking on part of the photo containing the background and dragging until you have selected all of the background you wish to remove. When you are making a selection, there is no need to be precise because you will need to refine the edges of the object later. After you have selected all the background, it is time to add a layer mask. Click on Add Layer Mask in the Layers menu. Now your background should be gone and all you will see on your canvas is the object from the photo.



Using the quick selection tool and adding a layer mask. The background of the image was removed from the original photo.

Because your selection was not done precisely, it is time to refine the edges of the object. Look at your Layers panel, find the mask, and click on it. A box with settings should appear. Now, click on the masks' edge and choose Show Radius. You will see the Radius Slider. By moving this slider, you can make adjustments to your photo. This part will probably take some time, but it is good practice. You want the radius to remove all parts of the background that you have left behind.

There is no formula to tell when you are finished. You will have to go through a process of trial and error. When you are happy with the result you see, the process is finished.

Now, unselect Show Radius. It is time to refine those edges. You will see the Refine Mask Preview. Move the slider and, once again, adjust until you are happy with the result you see. You will probably want to add the object that you removed to a new background. All you need to do is to open the desired background in Photoshop and just drag the object to the new background. Depending on the background you have chosen, you may need to change the size of the object. These processes can take as much as 15-20 minutes, depending on the complexity of the photo and the patience of the photo editor. The trick is to practice often and to not get frustrated when, at first, you do not succeed.

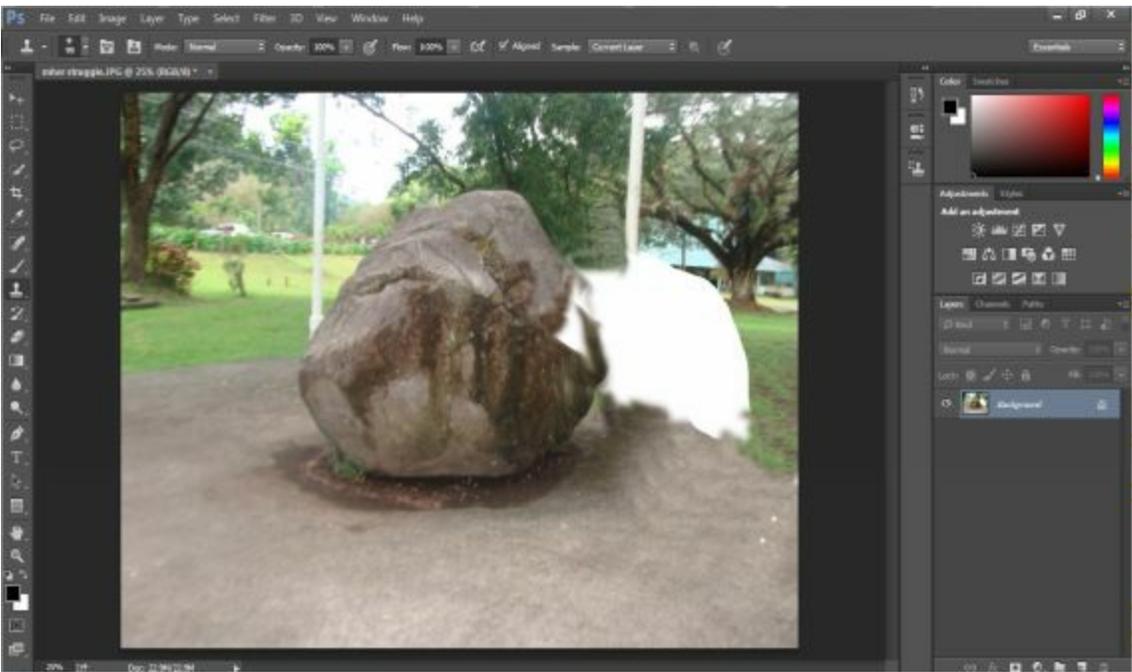
How to Remove a Person or an Object From a Photo

Often, it happens that when you take a photo, there is an object in the background that ruins the look of the photo. Sometimes, if you have taken a photo on the street or in another populated area, there is a person in the background whom you don't want in the photo. Even worse is the person who suddenly appears after you press the shutter. And; of course, there is the popular pastime of replacing one item or person in a photo with another for a comedic or horrific effect. This is actually one of the most common reasons many people want to learn photo editing: to remove or alter parts of a photo, either to get rid of an unwanted intrusion or to create a new work of art.

The first step when removing an object is, as always, to open the photo you want to edit on Photoshop. Then, use one of the tools to select the person or an object you wish to remove. You can use any selection tool you like to work with. The most precise is the Pen Tool, but this is a very complicated tool for a first timer to use, so it is better to use some other, simpler tool, like the Lasso Tool. When you are making a selection on the photo, you need to select an area that is slightly bigger than the object itself because you do not want to leave any trace of the removed object. Remember also, to select the object's shadow.

Once you are finished with your selection, move the cursor in the middle of the selected area. Now, press Alt+Shift on the keyboard and hold. Now, drag and move your selection somewhere where only the background is visible. By doing this, you are not moving the object, the only thing that will move is the selection marquee. Now, chose the Move tool and move the cursor in the middle of the selection marquee. Press again Alt+Shift and hold, drag the marquee selection over the object you are removing. You will need to match the edges and when you do that, release the keys on your keyboard. Instead of your object, you will now see only the background you have chosen. The result will not be perfect, the edges will not be soft, but there is still some work to be done. Now, select the Clone Stamp Tool and select a feathered brush. Press ALT and just click on a good area next to the thing you wish to fix. Next, release the ALT key and click on the precise thing you wish to fix. You can repeat this as many times as you need and you can always use the History panel if you make a mistake. And, that is how you remove a person or an object from a photo. It will take you between 20 and 30 minutes to do this.





Getting unwanted person off the photo and fixing the edges using the Lasso Selection tool and Clone Stamp Tool

How to Create a Color-accented Photo in Photoshop

There are times when you want to highlight a certain area of the photo. You can do this by applying a color accent through Photoshop.

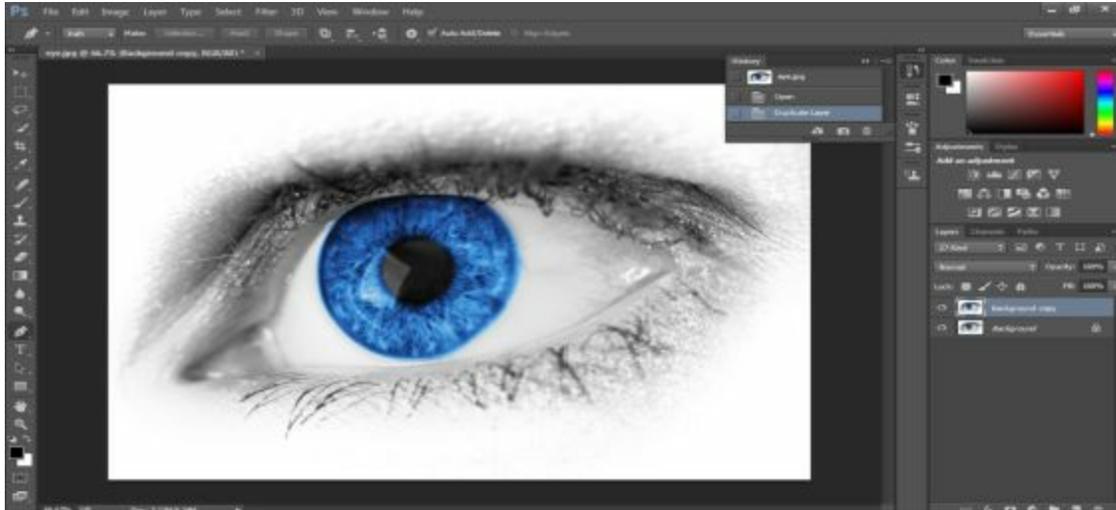
The first step to creating a color-accented photo is to choose a colored photo and open it in Photoshop. You can edit the photo a little, removing blemishes or unwanted objects or crop the photo. Once you finish this, copy the Background Layer. Remember, it is a standard good practice to copy the original photo before doing any manipulation on it, so you do not lose the original image. The next step is to turn your photo from color into black and white. You can do this by simply clicking on Image, then Mode, then choosing Grayscale. Now, your photo will be black and white. Now choose the Eraser tool and start to erase the parts of the layer where you want to have color. When you are done, click on Layer, then on Flatten Image, and that's it. You have created a color-accented photo. For this, you will typically need between 5-10 minutes.



Color accented via Photoshop

How to Change Someone's Eye Color in Photoshop

Changing the color of someone's eyes in a photo is very easy; it takes about 10 minutes of your time, and it can be very fun. You have probably wondered how you would look with a different eye color. Now, you can play in Photoshop and find out in a very short amount of time. It takes little time, but you need to practice often for best results.



To get started, you will first need to find an eye, either your own or another person's. It is the easiest to change the color of blue or green eyes, so you probably want to start with one of those colors. Now, you will need to select only the iris of the eye. Select the Pen Tool and outline

the iris. The Pen Tool is one of the more complicated tools to use, but it is also a very powerful tool when using Photoshop, so the sooner you get comfortable using it, the better. After selecting the iris, just right click on the iris and select Choose Selection, then click OK. Now, we need to make a duplicate of the eye. Press Ctrl+J on the keyboard, then press Ctrl+D to deselect the marquee. Click on the Layer menu, then click on New Adjustment Layer, and then on Hue/Saturation. Now, a pop-up will show. Just click OK. You will now see the color sliders. Move them until the eye changes color to the one you want. While you do this, you will notice that the rest of the photo is changing color too; don't worry, this will be fixed later. When you are happy with the color, just press Ctrl+E to save the color. This will combine the two layers and the color will be applied only on the eye. The rest of the photo will remain unchanged. Now, take a good look at your photo and decide if there is anything else you would like to change.

How to Place an Image in the Text

The first step is to choose the photo, which we will be placing in the text, and open it in Photoshop. Next, we will need to make a copy of the Background Layer. This new layer will be named, by default, Layer 1, but you can rename it if you wish. The keyboard shortcut to copy the layer is Ctrl+J.

After doing this, you should see two layers. The first one is the Background Layer, and the second one is the Layer 1. What we need to do now is to create a new, blank layer between the Background Layer and Layer 1. By default, this layer will be named layer 2. After doing this, you should see three layers in this order: Background, Layer 2, and then finally, Layer 1 on the Layers Tab.

We will now fill the new, blank layer with white color. You can do that by clicking on "edit," and then "fill". A pop-up menu will appear. At the top of this menu, you will see the content menu. Choose white and click OK. Now, your layer will be filled with white color, but your canvas will

remain unchanged.

Now is the time to add the text. Choose Layer 1. Once you start typing your text, Photoshop will automatically create a new Type Layer, so the text will be visible and above the photo. To add the text, you will need to use the Type Tool – the keyboard shortcut is the letter “T”. When you choose the Type Tool at the top of the screen, you will see the Options bar. From there, you can choose the font you wish. At this point, the size of the letters is not important. Now, you can choose white as your foreground color. This is not necessary because the color of the letters is not important, but it will help you to see your text better.

Once you are finished with all of these settings, click on the image to insert your text. After you place the text, look at the options menu, find the checkmark, and click on it. You will now see your image with white text. The next step is to resize and reposition your text. The easiest way to do this is to use the Free Transform Command. The keyboard shortcut is Ctrl+T. Once you activate Free Transform, handles will appear around your text.

Just pull the handles until you are happy with the size and the position of the text. When you finish, press the Enter key to accept the changes.

The next thing we want to do is to move the Type Layer below. Just click on this layer to select it, and then drag it down just below Layer 1. Now, the order of the Layers should be Background Layer, Layer 2, Type Layer, and Layer 1. Now, you will need to select Layer 1. When you do this, the text will not be visible because the image is blocking it. Now, we need to create a new Clipping Mask. For this, you will need to click on the “Layers” menu and choose “Create Clipping Mask.” At this point, you will notice that the image is now in the text. However, the image will probably look flat and lifeless.

Adding a drop shadow will help with this and put some effects to the edited text. First, select the Type Layer. After that, click on “Layer Styles” and choose “Drop Shadow.” Now, the settings options for Drop Shadow will appear. You will not need to make many setting changes. First, lower the opacity to 60%, then set the angle of the shadow to 120 degrees. When you finish with the settings, simply click “OK”, and that’s it. Your work is done! This is how you place an image inside of the text.



These are just some of the basic photo manipulation and editing techniques you can use with Photoshop. All of these tutorials have been made for people who are just starting to use Photoshop, so hopefully, they are very easy to follow. Anyone should be able to do these things in Photoshop right away, even if they have never used Photoshop before.

It is better to first get acquainted with the program by checking out the different tools and features available before you try to edit a photo. You will feel more comfortable and editing will be much easier once you have a feel of the program.

Although, it is one of the most powerful pieces of photo editing software in the market today, Photoshop is also quite expensive. So, if you are not going to use it often or you cannot maximize its features, you should probably at least consider other, less expensive photo editing software. If you have not decided yet if you want to own a copy of Photoshop, then Adobe offers a 30-day trial period. If you do not need Photoshop for professional purposes, there are alternatives. Today, there are a large number of photo editing applications that have some of the options and capabilities of Photoshop; most of them are also very easy to use and some of them are inexpensive or even free.

In the next chapter, we will explain one of the most important things you need to know about Photoshop and advise you on the most common mistakes made in Photoshop and how to avoid them.

Chapter 6: Some Important Things to Remember About Photoshop and How to Avoid Common Mistakes in Photoshop

When you start to use Photoshop, there are a number of things you will want to remember. These things are very useful and they will save you a lot of time. They will also help you to use Photoshop more effectively.

- The first and most important thing is to learn where everything is located on the Photoshop application menu. This might take some time, but it will save you time later when you start your first photo editing project. The best thing is to just poke around and familiarize yourself with how the menus are organized. Before you start to use Photoshop, just open it and look around, try to select different tools, look at the menu. This is one of the best ways for people to learn where everything is located and, once you start to work in Photoshop, it will be much easier for you if you know where menu options are.
- A related task is to learn your tools and the corresponding keyboard shortcuts. Learning which tools are offered to you is essential. Through practice, you will discover which of them is the best fit for you. You can also create your own shortcuts.
- Do not forget to save your work regularly!
- Always use layers. When you use layers, you are not making changes to the original photo, which is very useful if you make a mistake; you can always delete a layer to set yourself back to before you made the error.
- Do not work with the same resolution every time. Default resolution in Photoshop is 72 dpi. This resolution is good for the web, but it is low if you need to print. Before you start your work, make sure to choose the right resolution for the type of project you are doing.

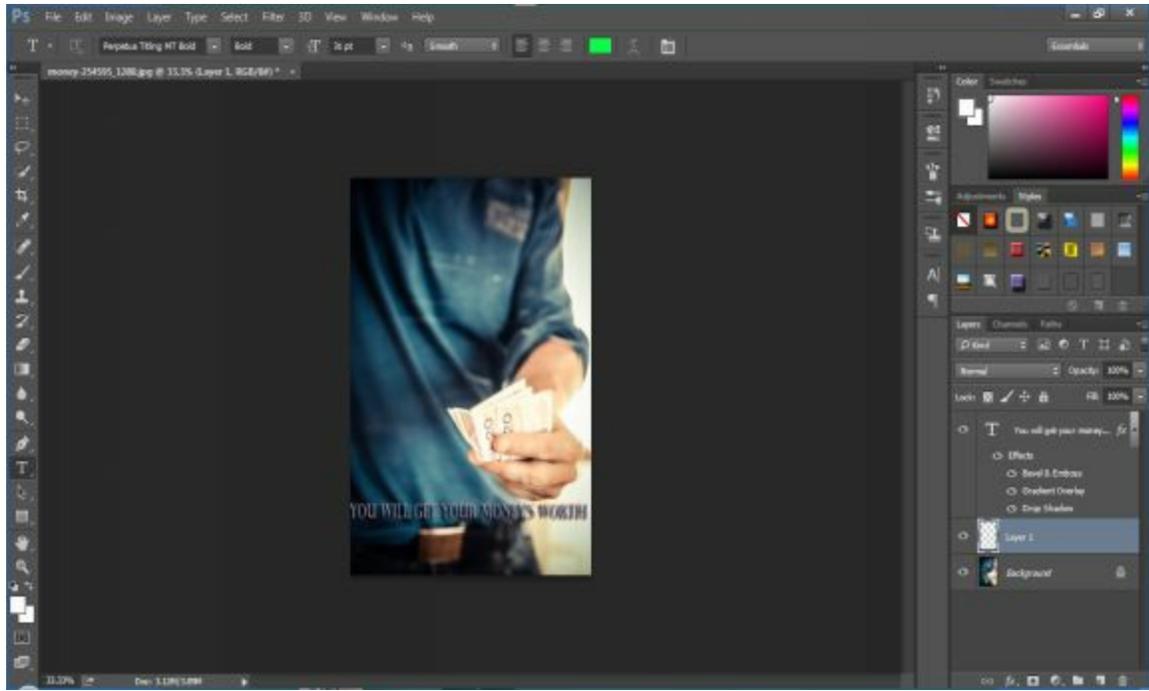
These are just some of the basic things you should remember when you use Photoshop. This is a very sophisticated and complex software, so do not be surprised if it takes you a lot of time to master it. However, with the basic techniques in this e-book, you should be good to go on your first few projects.

Photoshop offers so many options that sometimes, it is easy to get carried away and overuse them. Mistakes are often made in Photoshop by many professionals, as well as by amateurs. These mistakes can easily be avoided by following a few simple guidelines.

- Probably the most common type of work to make mistakes in is retouching photos: too much skin smoothing, over use of filters, and many other mistakes are common. Almost every photo we see today on the web or in a magazine has probably been edited in Photoshop and often, we do not need to be an expert to notice this. Models in photos often look like they are made of plastic. When it comes to the retouching of photos in Photoshop, you need to be very careful. When you are removing blemishes from a persons' skin, remove only the things that are not permanently on the skin. You should not remove moles or freckles. When you are smoothing the skin, it is good to smooth some of the wrinkles, but don't overdo it, especially if the person in the photo is older. If you remove all of their wrinkles, then the persons' skin will look too good to be true. You will know that you have done a good job when, in the end, you can't tell at first glance that the photo has been edited in Photoshop.
- Always take breaks when you work in Photoshop. This will help you to notice some of the mistakes you have made, allowing you to correct them before the photo is seen by large numbers of people.
- Never use De-saturate to turn your photos black and white. If you use this method, you will get a lifeless photo. There are other, more effective ways for turning a photo black and white.
- A very common mistake is the overuse of filters. Photoshop offers a great number of different filters, so it is very easy to get carried away. Filters are also very easy to use, but if you use them too much, your work will not look professional.

When you are adding text or images, it is not a good idea to do so manually; you should always use guides and the grid, since they will help you to line up the objects or text perfectly. Many beginners don't use guides or the grid, probably because they are not sure how to use them.

- The biggest mistake is to use Photoshop for everything. Yes, Photoshop is a very powerful software and there are many things you can do with it. Unfortunately, there is better software for some specific photo editing needs, and using Photoshop may not offer the best solution.



Conclusion

Thank you again for downloading this book!

I hope this book was able to help you to learn the basics of Photoshop and that you are now able to use Photoshop to create professional looking photos and images.

The next step upon successful completion of this book is to apply your newly acquired knowledge practically, so open Photoshop and start manipulating photos and creating art!

Finally, if you enjoyed this book, please take the time to share your thoughts and post a review on Amazon. It'd be greatly appreciated!

Thank you and good luck!

PHOTOSHOP

7 Ways to Use Adobe Photoshop like a Pro

*The Beginners Guide to Mastering Photography
Editing, Using the Same Techniques as
Professional Editors and Photographers*

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Introduction

First, I want to thank you and congratulate you for downloading my book: *“7 Ways to Use Adobe Photoshop Like a Pro: The Beginners Guide to Mastering Photography Editing, Using the Same Techniques as Professional Editors and Photographers”*.

The book brings you useful tips and advice you can take to edit your image. You can learn how to turn every photo you take into an art work. For example, you can create a photo that looks like a comic-book picture, pencil drawing, or painting.

Moreover, to save the old memories, the first thing to do is to save old photos. This book will teach you how to repair all damaged photos in Photoshop and how to colorize old black and white photos.

In the end, there are some tips that are popular among graphic designers: e.g. to make it seem like a certain object is in flames or exploding text light effect.

What you have to do now is to read the book and start editing your photos like a professional.

Part I

Photoshop Art Effects: Turning Photos into Art Work

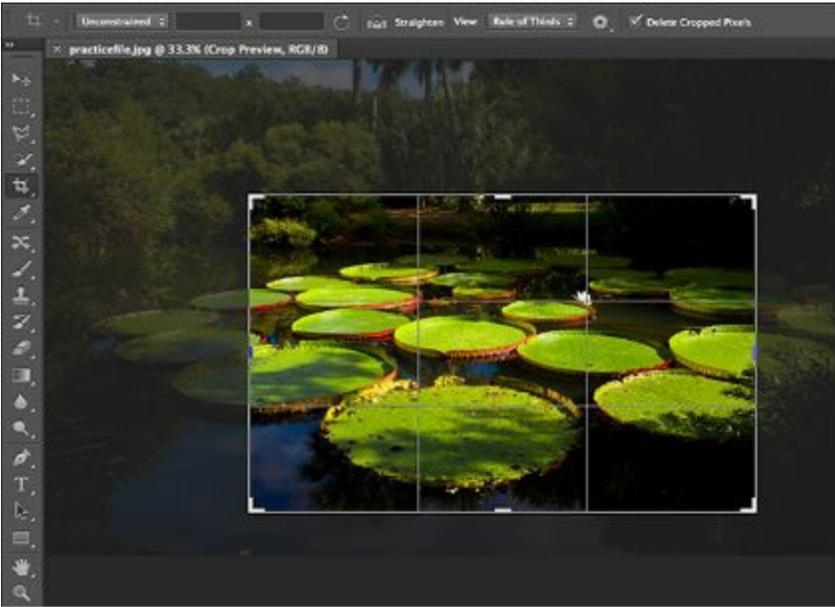
Chapter 1: Turning a Photo into a Painting

Photoshop is the best photo-editing software out there. It allows you to perform various edits in your photos in many different ways. Sometimes, we edit photos just to enhance their quality while making them look natural, and sometimes, we edit them because we want to use our imagination and be creative. One way of being creative is to turn the photo you take into a painting. The process itself is quite simple and turns any photo you take into a breathtaking work of art.

Step 1 – Upload and Crop

Naturally, the first thing you should do is to decide what photo to edit, upload it, and crop. *Why do I have to crop?* The answer is simple; the Crop Tool will provide a better composition. The Crop Tool in Photoshop comes with a built in *Rule of Thirds*, which is a technique that is used by most photographers while they are editing their photos.

The Rule of Thirds is a simple a way of dividing a canvas into thirds, horizontally and vertically. That gives the photo a better focus and draws the viewer’s attention to the most important part on the photo.



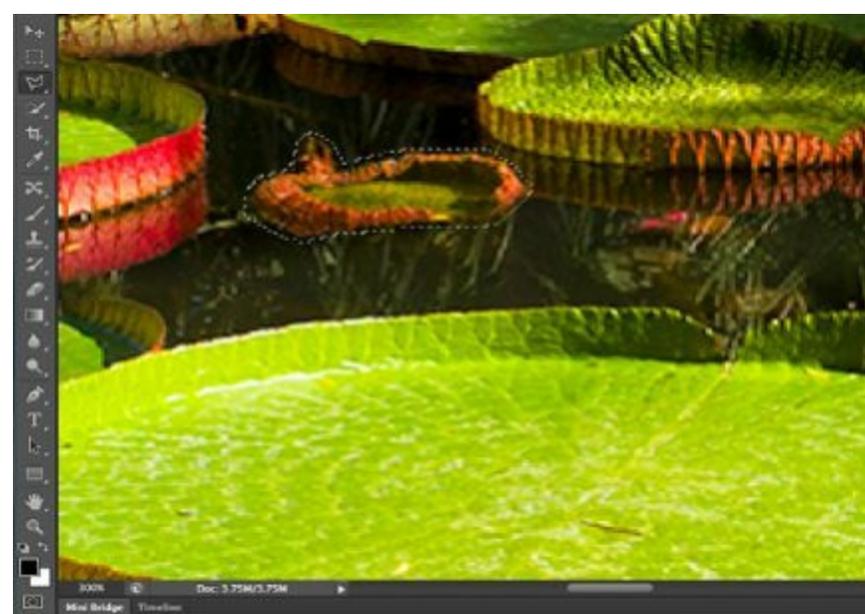
My aim is to bring the focus onto the flower within the image. After I decide what area to focus on and crop everything else out of the image, I just have to double-click inside the borders of the crop tool to apply the settings.

Step 2 – Make a selection

Creating a work of art sometimes means you have to compromise. Artists never stick to things they have if they don’t like them, they simply change them. This is the section where we can do the same. I already said I want to make the flower to be the focus of my photo, so I will have to remove the small

lily that could potentially draw the attention away from the primary focus. This step is important because sometimes, you will find something in your photo that disturbs the rest of the image. Instead of giving up, you can just remove that part and continue editing.

For this, I need a *Polygon Lasso* tool that is located in the *Tools* palette. If you don't see this tool, you can just click on and hold the small arrow next to the *Lasso Tool* in order to reveal it. With this tool, I will click the area around the lily pad to make a selection.

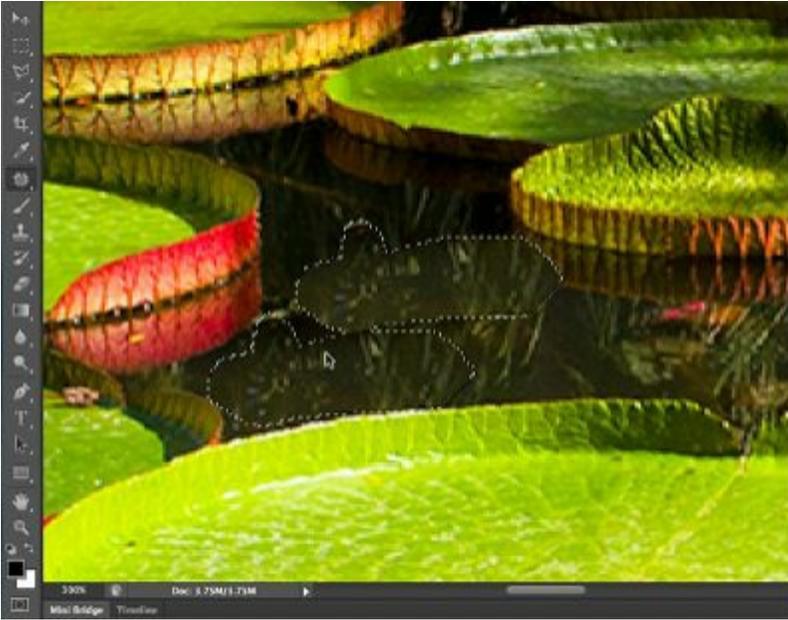


Step 3 – Use the *Patch tool*

Eliminating a certain object from the photo means you have to be precise. In order to get a closer view of what you are doing, make sure you zoom in. Then, select the *Patch tool* that is located in the *Tools palette*. If you don't see it there, you should click and hold a small arrow next to the *Spot Healing Brush tool* in order to reveal it.

You need the Patch tool because its purpose is to replace the pixels in the area of the object you want to eliminate with pixels from another part of the image. Using this tool is easy; you just have to click on the selection you made in *Step 2* and drag it to the area whose pixels you want to sample. That's it.

Make sure you eliminated everything you want. When you are happy with your new composition, then you can proceed by going to *File*, and then clicking *Save*.



Step 4 – Set options

This is the crucial step and we are finally about to start by making a photo into a painting. First, I will go to *Window – History* to open the *History* panel. This panel reveals all changes to an image that have been made. They are called states and this section is important to keep track of your work.



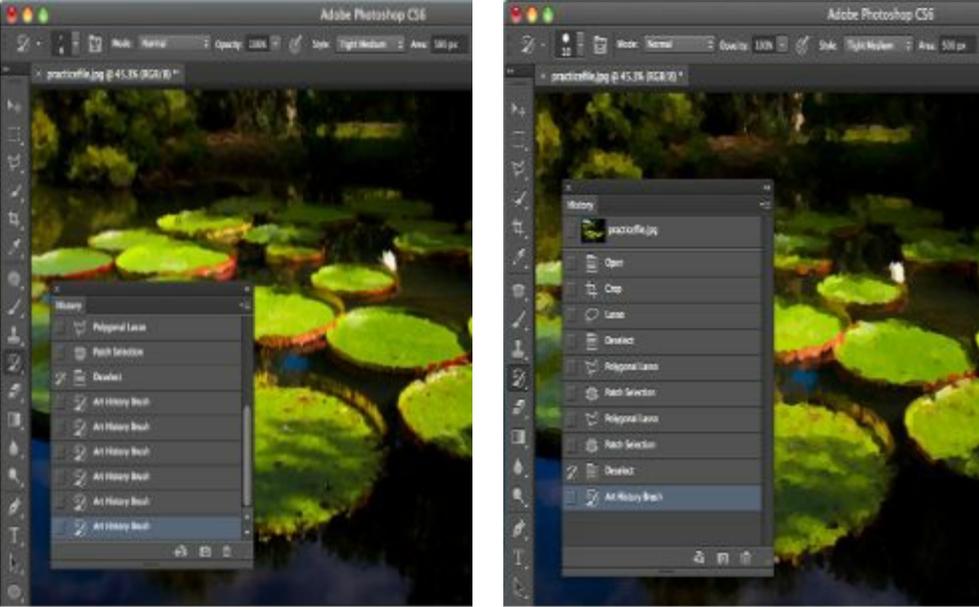
Then, open the *Tools* palette and select the *Art History Brush*. After that, it's time to go to the *Options* menu and click on the tiny arrow, which opens the *Brush Preset* dialogue box. Many people don't pay attention to this dialogue box but it is of huge importance. It gives you the opportunity to adjust the brush to the type of work you are about to do. In this dialogue box, you should set your *brush size* to 10. Other settings I made are:

- Opacity – 100%
- Style – tight medium
- Area – 500 px.

The settings made in this step have the purpose of making a photo look artistic or Impressionistic.

Step 5 – use the *Art History Brush*

This part is fun and very simple. You just have to use the *Art History Brush* and go over the entire image. This move will eliminate all “evidence” of the image being a standard photograph. However, do not be fooled. There are still a few more steps you need to do to finish this task and make it look like a high-quality work of art.



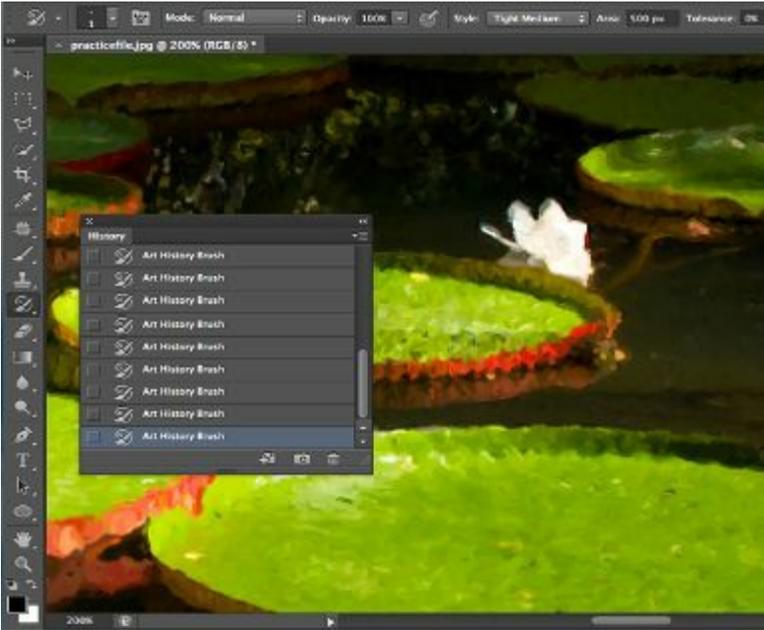
Step 6 – change the brush size

When you go through the entire image, you have to “paint” all over again. This time, you have to change the brush size to 8. In order to make the brush bigger or if you want it smaller, all you need is to press the bracket keys. The point of this step is to work toward restoring some values that were in the image before *Step 5*. This way, colors in the photo won’t look smudged. While you are doing this, leave some areas as they are.

Step 7 – restoring details

The primary aim of restoring some details in the image is to create the illusion of “depth” in the photo. For example, when you are looking at the real painting, there is always a depth in the image, in someone’s face, in an object, animal, etc. Paintings consist of more layers that an artist has used to express their point of view, creativity, etc. That is why this step is important. You want your image in Photoshop to have that “depth” as well.

In order to do this, change the brush size to 3 (smaller brushes restore more details) and use the *Art History Brush*, not on the entire image, but mostly on the foreground. Then, I am going to decrease the brush size to 1 in order to use it on the flower, which is the focus of this image.

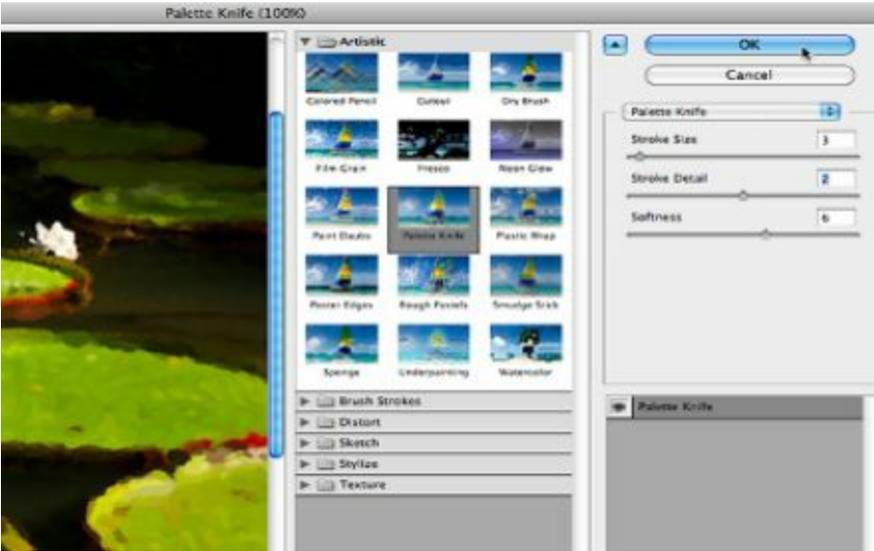


Step 8 – palette *Knife filter*

Now, it's time to play with filters. In order to open the *Filter Gallery*, you just have to go to *Filter – Filter Gallery*, then find the *Knife* filter and click. On the right side of the screen, you will see a few options you can use to adjust the image according to your preference. I chose these settings:

- Stroke size – 3
- Stroke detail – 2
- Softness – 6

When you make your selections, click OK to save the settings.

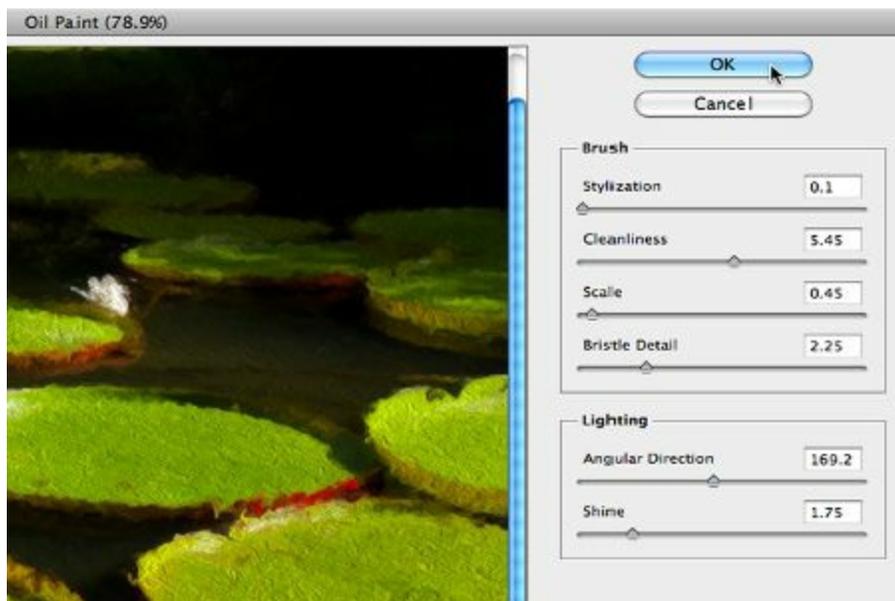


Step 9 – *Oil Paint* filter

The image is starting to look like a proper painting. Just a few more steps and you'll make it. In order to take it one step further, I will add one more filter. It is the *Oil Paint* filter and the settings I made with this filter are:

- Brush stylization – 0.1
- Cleanliness – 5.45
- Scale – 0.45
- Bristle detail – 2.25
- Angular direction – 169.2
- Shine – 1.75

Naturally, when you are done, click *OK*. If your version of Photoshop doesn't have this filter, you can experiment and find a similar one. For example, *Paint Daubs*, *Sprayed Strokes*, etc.



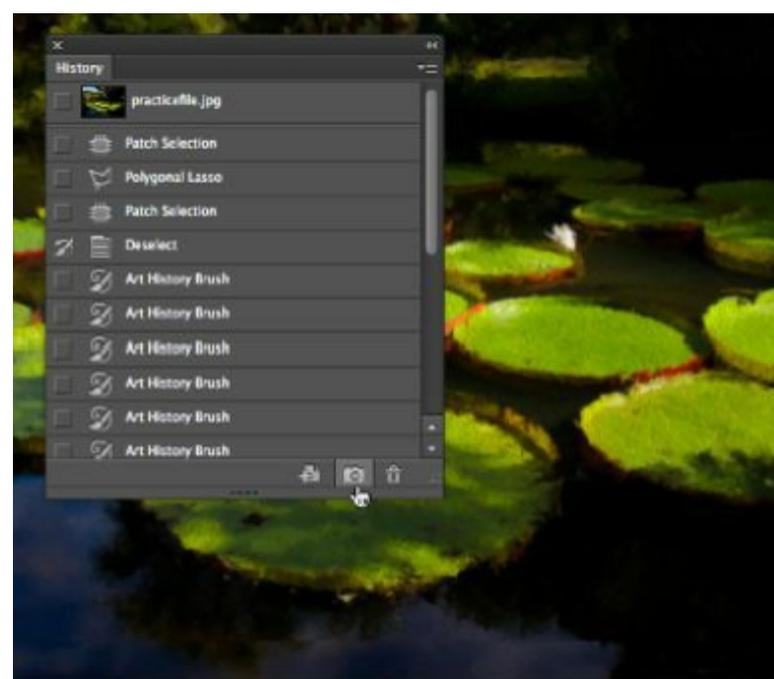
Step 10 – adjust *Brightness* and *Contrast*

It's always good to adjust *Brightness* and *Contrast*, regardless of what you are doing with your photo. In order to do this, you have to open the *Adjustments* palette. I adjusted the brightness to 25 and contrast to -15. You can move the slider up and down to see how the image will look and save the value you like the best.



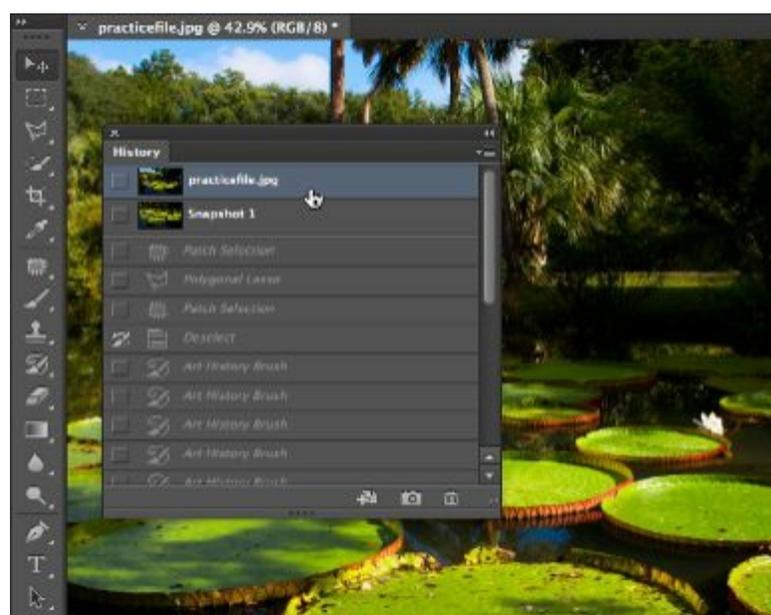
Step 11 – make a *Snapshot*

A *Snapshot* is a temporary copy of the image at any state/phase of the photo-editing process. To make a snapshot, you have to open the *History* palette and click on the camera icon.



Step 12 – compare images

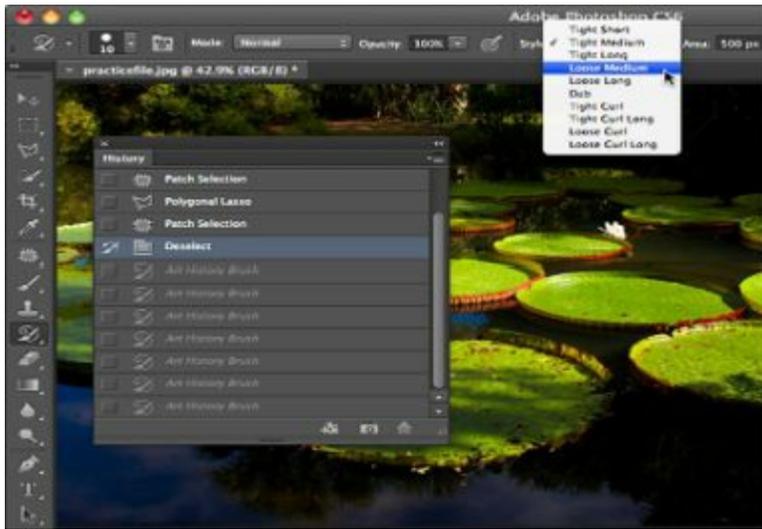
In the History palette, click on the original file and the snapshot you made in *Step 11* to compare the images. When you compare the two images, you will see how much work you already did.



Step 13 – change options

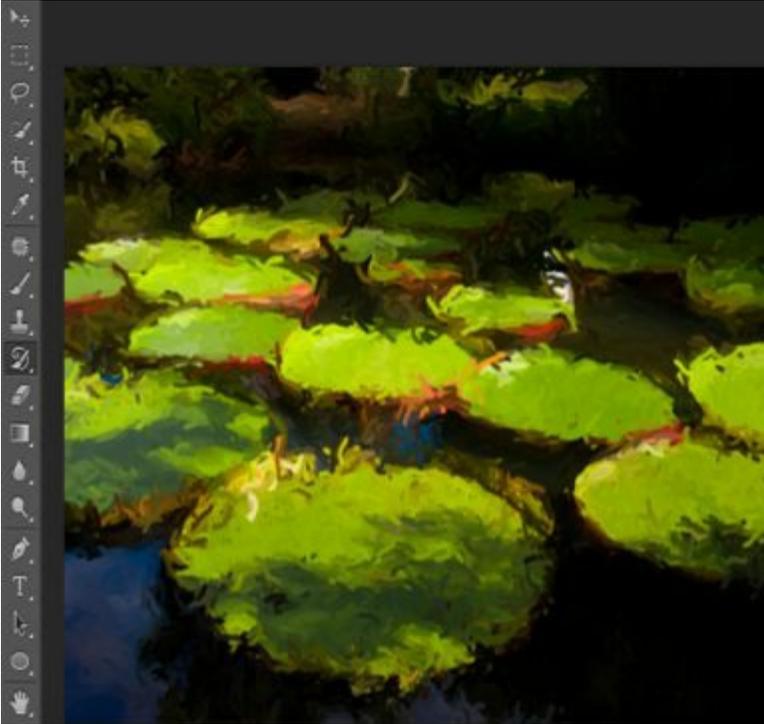
You can also create another version of the painting and you don't have to repeat the entire process all over again. Just go through the *History* palette and select a state to work from. I will go back to the point I had to make options for *Art History Brush* and change the brush size to 10 and style to loose medium.

This part is important because every style has a different look and you should always experiment to see what is best for your painting. You can create one photo in a few different values, and then choose the best one in the end.



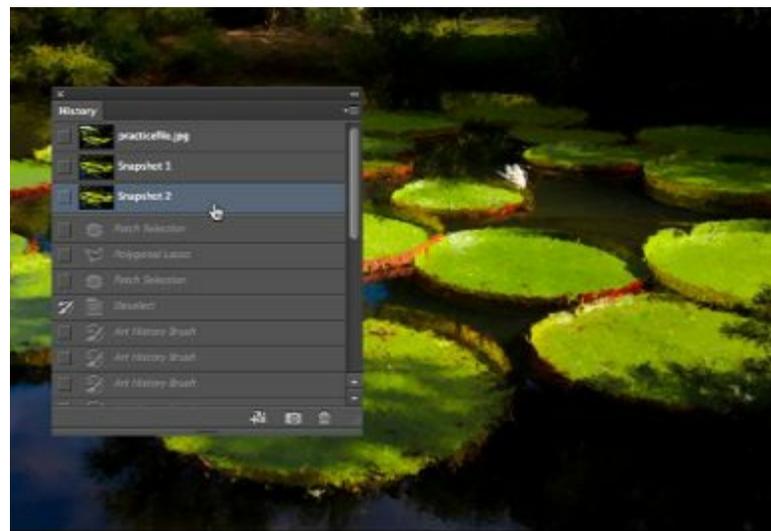
Step 14 – Art History brush, again

Now, I will repeat the same process as before. I will use this brush to go over the entire image, and then I will reduce its size to 8, 6, 4, and 1. I will go over the image again with each brush size to rebuild it.



Step 15 – another snapshot

I like how the image looks after using all these brushes, and I don't think it needs filters. The next step for me is to take another snapshot and compare the original file with the first snapshot, and then with this one.



Then, I will select the snapshot I like the best, which is the second one - go to *File – Save as* in order to save my painting, and that is it. The saved file looks like a true work of art.

Remember, it's always important to make edits with different values and choose the best one in the end. That way, you will know the changes you made are really the best ones for your image.

Turning photos into art work is really fun and that's what we are going to do in the next chapter. You will learn how to make your photo look like a drawing.

Chapter 2: Turning a Photo into a Pencil Drawing

Another way to turn your photo into an art is to create a pencil drawing. Pencil drawings are perfect representations of someone's creativity or talent. In order to turn one of your photos into this type of art form, you will need the brush tool, blending mode, filters, etc. The process is simple and requires 10 easy steps, so let's start.

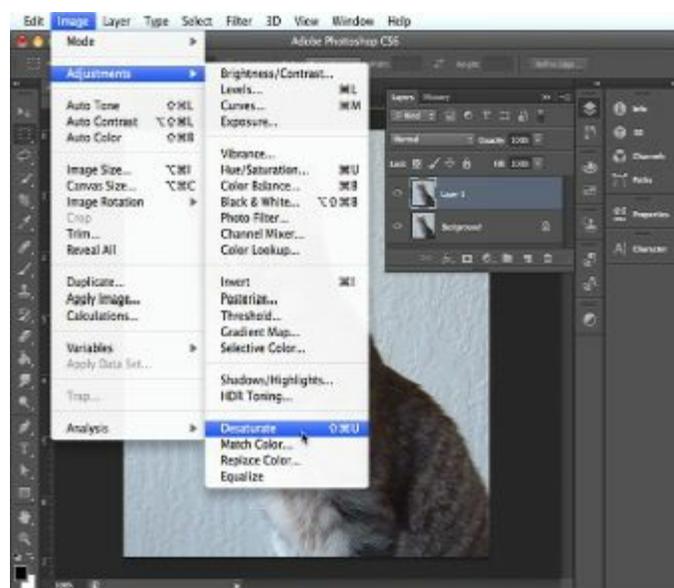
Step 1 – saving the original photo

First, you have to choose the photo you want to turn into a pencil drawing and upload it. I chose the photo of a cat. You should always strive to save the original file, so I am going to rename and save the original photo by going to *File - Save as*, and type in the name *cat*. When I'm done with my settings, I will click *Save* to apply changes.

Step 2 – duplicate and de-saturate layer

You can do this by going to the *Layers* palette. Then, you should right-click on the background layer and select *Duplicate layer*. You can also use a keyboard shortcut to do this: *Command + J* (Mac) or *CTRL + J* (Windows).

When the duplicated layer is selected, your next move is: *Image – Adjustments – De-saturate*.



Step 3 – duplicate the de-saturated layer

Duplicate the de-saturated layer the same way as we duplicated the layer in *Step 2*. This will give you two de-saturated layers. Duplicating layers is a crucial part of the process and you will need

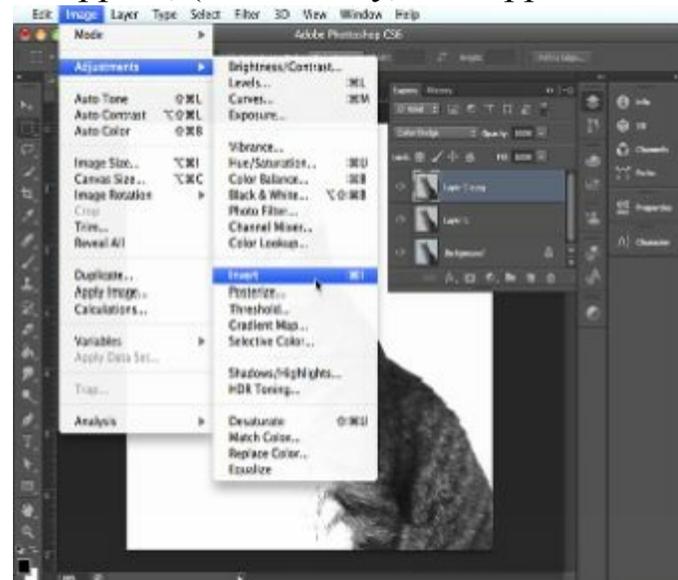
them later.

Step 4 – change blend mode

When the top layer is selected, you should change the *Blend mode* from *Normal* to *Color dodge*.

Step 5 – invert image

In order to do this, you should go to *Image – Adjustments – Invert*. Then, you will see your image disappear; (don't worry, it's supposed to be like that).



Step 6 – create a *Gaussian blur*

Your next move is creating a *Gaussian blur* and you can do it by choosing *Filter – Blur – Gaussian Blur*. If the square next to *Preview* is unchecked, make sure you check it. Then, move the slider at the very bottom of the dialogue box until your photo starts to look like a pencil drawing. Set the *radius* to 20.0 pixels or any other value that looks good on your image and after that, click *OK* to save the changes.

Step 7 – brighten

The result you got in *Step 6* is pretty good, but you have to make it even better to create the illusion that the image was indeed created by pencil only, not the Photoshop software. First, you should check whether the top layer is selected. Then, you have to click the *Create New Fill or Adjustment Layer* button that can be found right on the bottom of the *Layers* palette, then choose *Levels*. When the dialogue box opens, move the middle slider to the left in order to brighten the image.

Step 8 – add detail

The brighter image looks great too, but the overall photo lacks certain details that were present on the

original photo. In order to retrieve some details, you should select the layer under the *Levels* layer and click on the *Brush tool* that is located at the *Tools* palette. In the *Options* bar, select *Airbrush* and indicate that the brush should be round and soft. Additional changes you should make are *Opacity* to about 15% and *flow* to 100%. In order to change the foreground color into black, you have to go straight to the *Tools* palette. When you chose the necessary settings, go over the areas where you want to see more detail.

TIP: If you need a bigger brush size, you can enlarge it or decrease it with bracket keys. Moreover, if you went over the area that you didn't want to darken, do not despair; just change the foreground color to white and go over that area again to lighten it.

Step 9 – duplicate merged layers

After you restore the details you needed to make the pencil drawing perfect, the next move is to duplicate the merged layers. You can do so by going to *Image – Duplicate* and check the little square next to *Duplicate Merged Layers Only*. This will merge all the layers. Flatten the copy while preserving the original.

The image looks like a real pencil drawing now, but it can be even better if you add some texture.



Step 10 – add texture

In order to add texture, you have to do this: *Filter – Sharpen – Unsharp Mask*. Change the *Amount* to 185%, *Radius* to 2.4 pixels, and set the *Threshold* to 4.

You should bear in mind that your values don't have to be the same like here. It all depends on your preferences and the image you're editing. Try out a few values, see the preview, and choose the one that fits in perfectly with your process.

When you are happy with the values, click *OK* to save the settings. Your pencil drawing is ready and the next move is *File – Save*.

In the next chapter, you will learn how to make your photo look like a comic book image.

Chapter 3: Turning a Photo into a Comic Book Art

In this chapter, you will learn how to make the image seem like an art from a comic book done in the style of *Roy Liechtenstein*. He was one of the most popular American pop artists and his photos are characterized by comic book appearance with the conversation bubbles.

Making your own comic book out of “standard” images has never been easier and it can be done in a few simple steps.

Step 1 – getting started by adjusting levels

When you find a perfect photo that you’d like to turn into a comic book art, upload it, and then get the contrast increased. Ideally, you should choose a photo with a great contrast of lights and darks to get an even better effect when adjusting levels. In order to increase the contrast, you should go to *Image – Adjustments – Levels* and type in 45, 1.00, and 220 for the *Input Levels*. Then, see whether you like the changes by clicking the *Preview* option in order to make sure you like the changes. If you like, click *OK*. If you aren’t satisfied with the contrast, then change the values up or down.

Step 2 – add filters

In order to transform your image, you need to apply a few filters. Go to *Filter – Filter Gallery* and find the *Artistic* folder. Find a filter called *Film Grain* and click on it. On the right side of your screen, you will see options to change the values and I chose 4 for *Grain*, 0 for *Highlight Area*, and 8 for *Intensity*. The point of these values is to make the image look like it was printed in a comic book.

Now, you can add one more filter and the procedure is the same: *Filter – Filter Gallery – Artistic* folder, but this time, the name of the filter you’re looking for is *Poster Edges*. The point of this filter is to make the image appear more like a drawing and the values I chose for it are 10 for *Thickness*, 3 for the *Edge Intensity*, and 0 for *Posterization*.

Then, click *OK* to save changes. Naturally, you have the liberty to experiment with values and choose them according your own preferences.



Step 3 – make a selection

In order to do this, you will need the *Quick Selection* tool from the *Tools* palette. Then, you will have to click and paint the area around the person or the object in the image you are editing.

In order to decrease or increase the size of this tool, you can just use your keyboards' bracket keys. Also, if you make a mistake, you can easily fix it by holding down the *Option* (Mac) or *Alt* (Windows) while you are going over the part of the image you are going to deselect and eliminate from your selection.

Step 4 – delete area and move subject

After you have made the selection, press delete on your keyboard, then, select the *Move* tool located in the *Tools* palette. You use this tool by clicking and dragging the person or object on your photo; in this case, down and to the left. This move will make more space for the text you will add later.

Step 5 – choosing the color

Now, you need a color that will appear in the background. My choice is red. In order to do it, I have to tick the *Box* called foreground, and *Fill* in the *Tools* palette. The *Color Picker* dialogue box will show up and I have to click on the bright red area of the color field and click *OK* to save changes.

Step 6 – apply a fill color



Now, you have to apply the color you chose in the previous step. In order to do so, you have to go to *Window – Layers – Create a New Layer*. Then, click onto the new layer and drag it right under the other layer. Select the new layer, and then choose the *Rectangle Marquee* tools from the *Tools* palette. Click and drag it over the whole canvas in order to perform the selection. Then, you should go to *Edit – Fill* and choose the foreground color you selected before. Now, you have to make sure the *Mode* is *Normal* and *Opacity* is 100%. When you save changes, the selected area will become red.

Step 7 – set clone stamp options

Now, you should remove the heavy lines by “cleaning up” the photo. In order to do so, you have to go to the *Layers* palette and select the layer where the object or person is, and then choose *View – Zoom in*. Your next move is: *Tools – Clone Stamp – Options bar – Preset picker*. Then, change the *Hardness* to 25% and the *Size* to 9.

Step 8 – clean up the image

When you set the clone stamp options, you can move on to cleaning up the image by holding down *Option* (Mac) or *Alt* (Windows) while you are clicking on the image parts, which hold pixels or colors. This part depends on your preferences. Click and continue replacing specks until you get the result you really like. You should also bear in mind that the person or object on the image should look like people and objects you see in comic books.

Step 9 – add missing outlines

If you notice that the image is missing some outlines, you can easily add them by clicking on “*D*” in order to restore default colors, and then select a *Brush tool*, which you can find in the *Tools* palette. The *Preset picker* will show up and you should set the *Hardness* to 100% and the *Brush size* to 3. Then, click and drag wherever you want to add the missing outlines.

Step 10 – add thin lines

Zoom in your photo and select the brush tool and set its size to 1. All you have to do now is click and drag in order to make short and curved lines on the subjects’ face, usually around the nose (comic book style).

Step 11 – creating a brand new document

In order to add those dots from comic books to your image, you have two options: either to add a halftone filter or creating and applying a custom made pattern. The latter one is simple and isn't time consuming like the first option, so we will create and apply a custom pattern. But first, you have to make a brand new document and you can do so by going to *File – New* and enter the name “*dots*” into the dialogue box. Additional settings you will need to select are:

- Width and height – 9x9 pixels
- Resolution – 72 pixels per inch
- Color mode – RGB color, 8 bit

Then, select *Transparent*, and then click *OK*. A *small canvas* will appear on your screen and you can enlarge it with *View – Fit on Screen*.

Step 12 – create and define custom pattern

If there is no *Eclipse* tool in *Tools* menu, then click and hold the *Rectangle* tool, which will reveal it. With the *Eclipse* tool, you should press and hold *Shift* while you are clicking and dragging to make a circle on the canvas. You should remember that patterns consist of squares, but their edges will be smooth when you are done.

Head to the *Options* bar, and then click on the *Shape Fill* box. There, click on the *Pastel Magenta* swatch. After that, select the *Shape Stroke* box and select *None*.

Step 13 – creating a new layer

Create a new layer by going to *Layers – Create New Layer icon*. Double click on the name and rename it “*dots*.” Then, click on the *Create New Fill* or *Adjustment Layer* button and select *Pattern*.

Step 14 – choose and scale pattern

When you choose *Pattern*, the dialogue box will appear and you can pick the pattern and also make various adjustments of the scale. I will choose the pattern called *Pink Dots* and adjust the *Scale* to the value of 65% and save the changes by clicking *OK*.

In order to reduce the severity of the pattern, you just have to change the *Blending mode* from *Normal* to *Multiply*.



Step 15 – create a text box

It won't be a comic book without the text after all. In order to create a text box, you have to choose the *Rectangular* tool from the *Tools* menu and click and drag in order to create a rectangle above the person or object. I will choose the upper left side. Then, you need to click *Options* and change the *width* to three hundred pixels and *height* to one hundred pixels. While your *Options* dialogue box is open, go to the *Shape Fill* box and choose a color; my choice is *Pastel Yellow*. Then, click on the *Shape Stroke* box and select a color that you want as the border of the narrative text box; my choice is black.

Step 16 – create a speech bubble

In order to create a speech bubble, you will need the *Eclipse* and *Pen* tools. With the *Eclipse* tool, you should click and drag to create circles where your text will be. Just like with the text box, choose the color of the bubble, e.g. white, and the border, e.g. black. You can make as many speech bubbles as you want.

All speech bubbles point to the person who's talking in the comic books and you can make one of those "pointers" with the *Pen* tool. You use this tool by clicking to make points where you want corners of triangles to be and it will create lines. Then, select *Fill* and *Stroke* for this triangle too and make sure it is the same color as the speech bubbles.

Step 17 – add text

You can add text by going to *Tools – Type – Options – Smack Attack font*. You can add any text color you want and any font type.

In most comic books, the first letter of the text that is in the speech bubble is bigger than the other letters. You can accomplish that too by selecting the *Type* tool, then clicking and dragging over the first letter so that you can highlight it. Then, you are able to alter the size of that letter.

Save your changes and voila, your image looks like a comic book.



Part II

Editing and Repairing Old Photos

Chapter 4: Repairing Damaged Old Photos

You probably have a lot of old photos of your parents or grandparents. You scan them onto your computer, but they are damaged and you get the feeling they're worthless and forever ruined. Luckily, Photoshop can save your photos and the entire process is easily done.

Step 1 – getting started

First, you have to upload the damaged photo you want to repair. Also, make sure you duplicate the layer. It is always good to have the original photo untouched in case something goes wrong. We will edit this photo.



Step 2 – *Healing brush tool*

Repairing old and damaged photographs is one of the simplest photo-editing processes you can do. In order to repair it, you have to select the *Healing Brush Tool*. When you select the tool, press *Option/Alt* and click at the same time on the part of the image you would like to mimic. Then, apply the brush tool over the area you want to repair. Naturally, you can change the brush size with the bracket keys.

Step 3 – *Patch tool*

If the photo is too damaged, sometimes the *Healing Brush Tool* won't work as you'd like. However, that doesn't mean you should give up. In that case, you should use the *Patch tool*. Here is how to do it: select the area you want to repair and drag the selection you made to the area in the photo that you want it to look like.

Step 4 – *Blur tool to soften*

In order to make sure the entire photo is blended perfectly, you should use the *Blur tool* and apply it to the “damaged” areas.

TIP: Another way to repair the photo is by using the *Clone Stamp Tool* and applying it to the affected areas. It functions similar to the *Healing Brush Tool*.

Here is the final result:



As you can see, repairing old and damaged photographs in Photoshop is easy. However, you can do more with these photos like add color to them. Our next chapter will teach you how to colorize old black and white photos.

Chapter 5: Colorizing Old Black and White Photos

Photo manipulation in Photoshop gives us the freedom to express our creativity, and we get to edit an image in any way that we like. One of the great benefits of photo manipulation is the ability to edit old and damaged photos, as well as to add some color to them. In this chapter, I will demonstrate how to colorize old photos. We will colorize this photo:



Step 1: removing white patches

Old photos are usually damaged. If you want to colorize an old photo that is slightly damaged, you will have to repair it first. In order to repair it, follow the instructions from *Chapter 4*.

Step 2: use the *Magnetic Lasso Tool*

When you repair the photo, you can move on to color it (if your photo wasn't damaged, then this will be your first step). Coloring the entire image as a whole is a bad and complicated idea. On the other hand, coloring object by object is easier and very simple. First, choose the *Magnetic Lasso Tool* and select an object on the photo; for example, the hat.

Step 3: using *Hue and Saturation*

Now, when you selected the object, it's time to colorize it. For this, I am going to work with the *Hue and Saturation* option. There are a lot of ways to colorize an object in Photoshop, but this one is the easiest one. When the dialogue box opens, you should add these values:

- Hue – 360
- Saturation – 35
- Lightness – -26

Also, make sure the box next to *Colorize* is checked.

Step 4: adding *Noise*

After the object is colorized, it might look slightly pale. You can increase the color by adding *Noise*. This is how you should do it: *Filters – Noise – Amount – 5*. Make sure the box next to *Monochromatic* is checked to make the object smoother.

Step 5: *Grain Texture*

The hat is done and now we are moving to another, bigger object. In this case, that is the coat. The process is the same, but only the *Hue and saturation* values are different and they are 42, 10, -63.

Also, instead of the *Noise*, I will choose *Grain Texture* because I want the coat to look more natural. You can do so by selecting: *Filter – Filter Gallery – Texture – Grain*. Then, select these options: 10 for *Intensity*, 50 for *Contrast*, and *Soft* for *Grain Type*.

Step 6: use *Variations* to bring back the shine effect

The coat is colorized and I am moving on to shoes. I want to bring back that shine that boots have. For this, I will have to go to: *Image – Adjustments – Variations – Midtones – OK*.

Step 7: *Rectangular Marquee Tool* for borders

The hat, coat, and boots are all colorized. Now, I move on to coloring the door. I have to color the borders first. If you need to color the borders on an old photo, you need the *Rectangular Marquee Tool* and use the *Hue and Saturation* tool, once again, adding values 14, 45, -53.

The next step is to use *Grain Texture* just like in *Step 5*, but you should add these values: 12, 50, Enlarged.

Step 8: *Grain Texture* again

Now, I have to colorize the space between the doors' borders. For this, I will need to use the *Hue and saturation* tool again and add these values 55, 20, -26. Then, you need to move on to *Grain Texture* again and add these values: 12, 50, Enlarged.

Step 9: repeating the same process

I'm almost done. Now, I have to colorize that border around the door that is attached to the wall. The process is the same, just the values are different. For *Hue and Saturation*: 25, 7, -69. For *Texture Grain*: 12, 50, Regular.

Step 10: *Magic Wand Tool* for soil

The next step is to colorize the ground on the image and it can be done by selecting it with the *Magic Wand Tool* and using *Hue and Saturation* (values: 20, 24, -56). After that, it's time to move on to the wall. *Hue and Saturation* values should be 31, 53, -45. Add *Noise* 5 and check *Monochromatic*.

Step 11: color correction

We are done with coloring the image, but this is the most important step. The purpose of this step is to give the image the correct mood and make it realistic. Here is what you should do:

- Increase brightness with – *Image – Adjustments – Curves* (186 for *Output*, 164 for *Input*).

TIP: You can also brighten one object at a time just by changing values according to their size and textures. Here is how our photo looks now:



NOTE: When you are colorizing old photos, always pay attention to textures and select values having that in mind. Whenever you are making your selection, click on *Preview* to see whether you are satisfied with results. If not, change the value.

Part III

Photoshop Hacks for Graphic Designers

Chapter 6: Flaming Objects

Adding a flaming effect to objects isn't as complicated as it seems. In this chapter, I will add a flaming effect to a car, but you can do it with any other object in the image. The image below demonstrates our goal:



Step 1

First, create a new document in Photoshop. You should make a background with the mix of red and black (#160000). The point is to achieve that the photo seems like the car has no background. It's easy to do that:

- Create a new layer by duplicating the cars' layer
- Rename the layer to *Base*
- Hide the original
- Go to *Image*, then *Adjustments*, then *Invert Filter*, then *Stylize*, then *Find Edges*.

The same process should be repeated again in order to get one more layer and use the Hard Light for Blend Mode. Then, merge the two layers into one.

Step 2

Now, when our car looks like there is no background, the light effect should be applied to make it seem like the car is in flames. In the same layer you created in *Step 1*, you should apply *Gaussian Blur*. Here is how to do this step:

- *Filter – Blur – Gaussian Blur*
- *Radius – 1.6* (this value is dependant on the resolution of the image you're working on)
- Change the *Blend Mode* to *Screen*
- Duplicate that layer while keeping the blend mode unchanged
- Apply *Gaussian Blur*, increasing the number of pixels to 3.6
- Rename the layer to "*Top*"
- Duplicate the layer created in *Step 1*, and then merge it with this one
- Duplicate the layer from *Step 1* again and name it "*Red*"
- Select *Image* - then *Adjustments* - then *Hue and Saturation* - then *Colorize* (change the *Saturation* to one hundred). Set *Blend Mode* to *Overlay*
- Repeat the same process to create a *Yellow* version: *Image – Adjustments – Hue and Saturation* (change the *Hue* to 40)
- Do it one more time in order to create an *Orange* version. For the *Hue and Saturation*, use -22
- Change the *Opacity* of the orange and yellow layers to 50%. Put them into a folder (*Layer - then Group Layers*)
- With the group, select *Layer – Vector Mask*, and erase the outlines of the back part of the car

Step 3

Our effect is almost done. Now, we have to duplicate again and this time, it is the original layer that we had to hide in *Step 1*. Select that layer, and then click on *Image – Adjustments – Hue and Saturation – Colorize* (change the *Saturation* to 100). Place the layer into a folder and choose the name "*Car.*"

Step 4

Before you start with adding flames, add a new layer and rename it to *Superior Line*. Here is what you should do in this step:

- Use a *Brush Tool* (Hardness 0) to add a line that follows the tires and skid marks
- *Filter – Blur – Gaussian Blur – Radius 4.5 pixels*
- *Image – Adjustments – Hue and Saturation* (for the Hue: + 76)

TIP: You will have to do it for all tires individually.

Step 5

We're about to start mixing the images. Now, you have to get some flame images and add them into your image. Ideally, they should be in the black background in order to look transparent when you add them into your image. Also, use *Screen* on the *Blend mode*.

TIP: Don't start with high fire flames at once. Try at first to find images of smaller ones.

Step 6

Add more flames to increase their height. Use *Screen* on the *Blend mode* to make them fit perfectly in. If the flames you find aren't going in the direction you want them to go, you can fix it by *Edit – Transform – Perspective*. When you are done, duplicate the layer.

Step 7

Select the flames you used for skid marks and move them underneath the car. Repeat the same process for both the rear and of the car.

Step 8

Now, we will just add a few more details into the entire image.

- Add a new layer and use a *Brush Tool* (rounded brush, 8% Hardness) to create tiny spots of flames following the skid marks. Use different sizes for the spots (change the brush size with bracket keys).

Step 9

You're almost there:

- *Image – Adjustments – Hue and Saturation – Colorize* (Saturation 100, Lightness -50)
- *Blend Mode – Overlay*
- Duplicate the layer and go to *Image – Adjustments – Hue and Saturation – Colorize* (Hue 76). This will add the illusion of smoke.



You can do the same with any other object (or even a person) in Photoshop.

In the next chapter, I will show you how to make an exploding light text effect in Photoshop.

Chapter 7: Creating the Exploding Light Text Effect

When you are a graphic designer or simply passionate about graphic design, editing and implementing various text effects is inevitable. Making the text look like it is exploding expresses your creativity, and it is also the favorite effect to most graphic designers around the world. It's easy to do it and I'm going to show you how.

This is what we want to accomplish:



Step 1

First, choose a nice, big, and heavy font. I'm using the font *Tank*, but you can choose the one you like the best.

Create a square document in Photoshop (1200 x 1200 at 300 dpi). Make the background black and make sure the text is in white.

Step 2

Your text should get a texture now and you can add it by applying *Grain Texture* or you can purchase some of the texture packs available for Photoshop. If you are applying *Grain Texture*, then experiment with values and add the ones you find realistic. Also, the *Texture* menu contains many other patterns that you should try out. When you apply the texture, you should go to *Image – Adjustments – De-saturate*, and adjust the levels to make black parts blacker and white parts whiter.

Step 3

Now, you need a background and you can make a freehand selection with the *Lasso Tool* around the text. Then:

- *Select – Modify – Feather – 50 pixels*
- Fill the selection with solid black on the new layer behind your text
- *Filter – Render – Difference Clouds*. You will need to repeat the *Difference Clouds* a few times before you are happy with the results
- Set the *Opacity* of the clouds layer to 50%

Step 4

Download the *Explosion Brush Set* or you can just use the various shapes of the brushes from the *Brush Tool* to create the illusion of explosion. You can also add little lines that show the sparkles that follow the explosion. To add these thin lines, you have to use the brush and set the minimal size. This is the part where you have to be creative, think about where you would like this explosion to take place (in the middle of the letters, top, bottom etc.), and how big it should be.

Step 5

Now, we can add lighting effects. In order to do that, you should create a new layer and use the *Elliptical Marquee Tool* to draw an oval selection. Feather the selection you made by 30, fill it with black on a new layer, and then render the difference clouds a few times.

Now, we have to reshape the light streak with: *Edit – Transform – Warp tool*. You should create an arc that you can place around the letters. The main goal is to make it seem like the streaks of light are moving around the letters.

When you get the right shape you want with the *Warp* tool, duplicate it, rotate, and place it around the rest of your text in order to correspond with the explosions.

Step 6

Now, we need a bigger explosion effect. In order to do this, choose a brush that would create the best illusion of the explosion, increase the size, and add it to a layer above all others. Then you should go to *Filter – Blur – Radial Blur – Amount 3*, and apply it to that layer.

Step 7

It's time to add some color to your document. On the layer that is above all others, you should add *Gradient Map Adjustment Layer*, and use the settings you can see on the image below.



Step 8

Now, we can proceed to add lighting, and in order to do this, we have to create another layer above the streaks. Then, choose a soft brush and start clicking. You should change the brush sizes between 200 and 400.

In order to light the explosion areas, you should make a new layer behind the text and use the same technique with the brush as the one written above.

Your text is done. This process is easy and you can use any font that you like. Also, you can experiment with textures, brushes, and have fun.

Conclusion

I want to thank you again for downloading my book. I hope the techniques included in this book will inspire you to follow the steps of professional editors and photographers and add more value to your photos.

The next step for you is to start implementing tips from this book and work on your images. There are probably a lot of old photos you can repair and colorize or make into artwork, etc.

Always bear in mind that you should express your creative side and edit according to your preferences. There are a lot of ways to make some edits and this book has showed you just some of them.

You can make your images look like they have been taken by a professional.

In the end, if you liked all tutorials from the book, feel free to review and rate it.

Thank you.

Photoshop Lightroom

17 Tips You Should Know to Get Started Using Photoshop Lightroom

This document is geared toward providing exact and reliable information in regards to the topic and issues covered. The publication is sold with the idea that the publisher is not required to render accounting, officially permitted or otherwise, qualified services. If advice is necessary, legal or professional, a practiced individual in the profession should be ordered.

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Introduction

First, I want to thank you for deciding to download my book, *Photoshop Lightroom: 17 Tips You Should Know to Get Started Using Photoshop Lightroom*.

Lightroom is versatile software that allows you to import photos, edit and organize them, and even share them online. With Lightroom, you can showcase your creativity faster than ever.

The book brings you general info about Lightroom including the difference between Lightroom and Photoshop. Moreover, here you can also find out what the best features of the software are, and how you can edit multiple photos from your smartphone with just one tap on the screen.

Further in the book, you will learn how to organize your photos, convert them to JPEG, share them online, and a bunch of other tips and tricks to make your images look like they've been captured by a professional photographer.

Explore Lightroom and all its abilities in order to create stunning images.

Chapter 1: What Is Lightroom?

Post-processing has quickly become the inevitable part of professional photography. Regardless of one's "domain", such as fashion photography, wedding photography, or photojournalism, it became impossible to post photos without editing them. The popularity of photo-editing software and easy accessibility influenced millions of people around the world to post-process their images as well, and it became quite easy to make your own photos look like they were taken by a professional photographer.

Choosing adequate post-processing software became as equally important as having the right camera to capture an object, person, or moment. *Adobe* is a well-known software development company whose programs, such as *Photoshop* changed the way we think about photography or photo-editing. The software we will introduce throughout this book was designed to take image post-processing into the next level. *Photoshop Lightroom* is similar to its "older brother", but it also comes with some differences as well.

Adobe's intention when creating Photoshop Lightroom was to develop software that will fulfill all the needs that one person has when editing their images. Lightroom is basically the software that you can use to upload, sort, organize, share, and edit your photos from anywhere (computer, iPad, smartphone, etc). Moreover, it contains numerous useful features that make the photo-editing process easier than any other software you can find.

Before we move on to all the tips you need to know when using Lightroom, we will take a look at some FAQ's that beginners usually have about the software.

How do Lightroom and Photoshop differ?

Lightroom features all the necessary tools for organizing, editing, and sharing photos every day. The software helps its users to process one image, multiple images, or an entire library faster and more efficiently. Photoshop became the industry standard in photo-editing and operates with tools you need to operate and perform detailed pixel-level editing with multiple layers.

Does Lightroom work the same on both Mac and Windows?

Yes. Photoshop Lightroom includes the same tools; features that allow it to deliver identical results regardless of the platform or device you use.

When I edit photos on my phone, how do I transfer an edited file onto other devices?

The beauty of Lightroom is in the ability to automatically sync changes across all your devices, which prevents mixed-up versions, duplicated photos, misplaced originals, etc. When you edit a photo on your smartphone, the image will be automatically synced to all your other devices, which only proves the simplicity of the software.

What happens with original photos in Lightroom when I edit them?

Lightroom provides an editing environment that is nondestructive. This means that regardless of the changes and edits you make, the original photo will remain intact.

Chapter 2: Lightroom's Top Features That You Will Find Useful

Due to its versatile nature, Lightroom is a one-stop solution for all picture taking and editing needs. However, before you learn how to use Lightroom, you have to familiarize yourself with everything it offers. In this chapter, I will briefly mention some cool features that show how easy it is to use the software.

Intuitive user interface

Lightroom allows you to view contact sheets in the *Library* grid view, as well as to easily navigate from one photo to another in the *Develop* module. When you're editing your photo in the *Develop* module, all adjustments are aligned in logical order, which allows you to efficiently move through several adjustments on one photo.

Easy import

You can easily transfer your photos into Lightroom with the redesigned *Import* tool. This tool finds your photos on the camera card or hard drive of your device.

Ability to adjust haze in certain areas

With this software, you can increase or decrease the amount of atmospheric haze in parts of your images.

Color control

What used to be a highly demanding process became quite simple with the release of Photoshop Lightroom. Tuning colors in specific areas of your images is done with just a few clicks using the *Targeted Adjustment* tool.

Capture photos

This is one of the coolest features of the software – using Lightroom from shoot to finish. With an in-app camera, you can capture outstanding photos and immediately edit them, which speeds up the entire process.

Easily find your favorite photos

If you take a lot of photos, you already know how difficult it is to find a specific image, particularly if it was taken a few months ago. With this software, you have the ability to find your favorite photos immediately, due to the *Lightroom Photos* collection. The collection shows your *Camera Roll* photos and videos sorted by date.

Fast mobile editing

When you don't have access to your tablet or computer, you can easily edit your images on your smartphone. To make the process even faster, Lightroom allows you to copy adjustments from one photo and paste them onto another.

Chapter 3: Organizing Photos in Lightroom

Now, when you know what Photoshop Lightroom is and what some of the features it includes, we can safely proceed with tips and tricks that every beginner should know. In this chapter, I will show you how to organize your photos before you move on to editing them.

TIP 1: Import and Organize Photos Easily

Learning how to organize photos in Lightroom is beneficial in the long run. It will help you quickly find, edit, and share your photos. It's important to bear in mind that most people have different ways of organizing their files, depending on what approach they find easier. For example, if you were to browse the *organizing photos in Lightroom*, dozens of websites would show up in your search results, but most of them have highly demanding and quite complicated tutorials to a simple process, such as this one. The method you will see below is a standard method of organizing images in Lightroom and is ideal for beginners. Here are the steps you should take to organize and sort your photos in order to start post-processing like a pro.

1. Building folder/directory structure and filling folders with images.

In order to start adding folders and photos into Photoshop Lightroom, you should:

- Choose a location where your photos will be stored (i.e. physical location). To make things easier for you, all your images should be stored in one place. You can store photos either on an internal hard-drive or external drive, depending on your own preferences. For the purpose of this book, I will demonstrate how to store images on an internal drive (which is also the most frequently used approach)
- Select a pre-existing directory for your images. For instance, on a MAC, use */(Username)/ Pictures*, and on Windows, you should use *C:\Users\
(Username)\Pictures* where *(Username)* is your own username; of course. When you choose the directory, you can also make your very own subdirectory; e.g. *My Photos*
- Now, your next step is to import photos, and here is how to do it:
 - Open Lightroom
 - Insert USB or card that contains your photos into the

computer

- Select a source
- Select the images you want to import
- Select *Copy New Paragraphs*
- In the *Destination* panel to your right, choose organizational structure - create or select destination folder (seen below)
- Import your photos

2. Structure and organization

The most important step you have to take to organize images is to decide what structure and organizational approach you will incorporate. For example:

- If you want to store photos according to the date they were captured, then you should go for a date-based directory structure. When you choose this structure, all folders will be named by day, month, and year, as seen in *Figure 1*. Dates in Lightroom are represented in 13 ways. All you have to do is to select the option that you think works best for your preferences. *Figure 1* also displays that you can use the *Rename* function to add a subject; e.g. “Halloween” to a date-based folder name. In order to do this, follow these instructions: *Library – Right click on the name of the folder – Rename – Rename folder dialogue box*
- If you prefer organizing your files according to subject matter, then you should opt for a subject-based folder structure. Here, *directory name* describes the theme or subject of the photos, as you can see in *Figure 2*

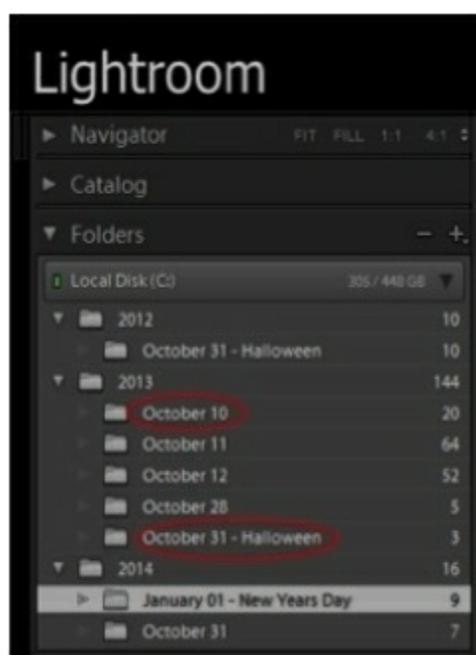


Figure 1

Figure 2

TIP: You can also import photos to Lightroom by pressing *CTRL+SHIFT+I* on your keyboard.

You can store your photos in catalogues, which can contain up to 10,000 photos. Moreover, you can make several adjustments to these catalogues; i.e. how to display photos or adding info that will be applied to all photos in the catalogue instead of adding it manually one by one.

Chapter 4: Sharing Your Photos in Lightroom

Lightroom software gives you the opportunity to share your edited photos straight from the software. You can do so by sending it via email, posting to your Facebook account, or uploading to Flickr.

TIP 2: Using Publishing Services to Share Photos

1. Emailing photos from Lightroom

Before you start emailing your photos, you have to configure your email account settings:

- Click the pop-up menu *From* and select *Go to Email Account Manager*
- In order to add an email address, click *Add* and enter an *Account Name*, then choose a *Service Provider* from the available list. If you wish to delete an email address, select it from the list that can be found in the left column and just click *Remove*
- Lightroom automatically adds port settings, SMTP server, and authentication security options for the most frequently used providers, such as Gmail
- Credential settings – in order to confirm the settings you've made, you have to enter your email address and password, and then click *Validate*

Now, when you have configured your email account settings, you can safely send the images you want without having to download them from Lightroom onto your computer, tablet, or phone. Here is how to email photos:

- Make sure the *Library* module is open. In the *Grid* or *Filmstrip* view, select one or multiple files (images or even videos) that you would like to share from your email
- Click on *Choose file – Email Photo*
- Lightroom will then recognize your default email application and it will create a message to send with the file you selected or more of them as attachments
- Select *Include Caption Metadata as a Description Label* in order to send the body of the email with both caption metadata and photo
- Enter one or multiple email addresses in the message window, and add a subject line
- Click the *Preset* button in order to select the size of the attached file(s)
- Click *Send*. After that, your email message will open in the email application and you have the option to add a message that will accompany your files. After that, click *Send* again

2. Sharing photos on Facebook

The *Publish Services* in the *Library* module allows you to send photos from Lightroom directly to your Facebook account. In order to do so, you should:

- Establish a *Connection* between Lightroom and your Facebook profile – to simplify, it's like connecting Facebook to any other website or software through the *authorize option on the Facebook* window. When the access is authorized, you also have the option to select which album the photos will be posted in; you can choose titles of photos, etc.

TIP: You can change the Facebook connection settings at any time by clicking the + button that is located at the top of the *Publish Services* panel, and select *Facebook – Edit Settings*.

- Add and manage photos in Facebook collection – you can create a collection of photos to export to Facebook. If you work with a lot of photos, these collections give you the liberty to navigate easily, and know exactly what you want to publish and what was already posted. Photos are categorized in several classes like: *new photos to publish, published photos, modified photos to republish, deleted photos to remove*
- Upload photos to Facebook. In order to post images on your Facebook account, you should select a Facebook collection in *Publishing Services*, and then just click *Publish*

3. Publishing to Flickr

After learning how publishing photos on Facebook works (and you saw how easy it is), then it's going to be easy for you to share your photos on your own Flickr account as well with these simple steps:

- Establish a connection to your Flickr profile
 - Add and manage photos in Flickr photoset/collection
- Upload photos

Chapter 5: How to Crop Photos

The first step that most people use when post-processing their photos is cropping their images. This usually happens when you want to emphasize the focus of the photo and crop out an unwanted person or object. Cropping photos in Lightroom is somewhat different from cropping in Photoshop, but it's quite simple and is done in 5 simple steps. You can find out more about it below.

TIP 3: Cropping photos to emphasize the focus of the photo

1. Import photo into Lightroom

If you want to edit a photo that is already imported to Lightroom, then you can skip this step. On the other hand, if you wish to crop and edit a photo that you just took, you can easily import it to Lightroom by following *File – Import Photos and Videos* or you can just click on the *Import* button in the *Library* module. Browse and find the photo you want to crop.

2. Open *Crop and Straighten* panel

In order to crop the photo, you have to open the *Crop and Straighten* panel. To do so, you have to click the *Develop* tab located right above the image in the workspace, then select the *Crop and Straighten* icon from the toolbar. Once you select the panel, options for this tool will open.

TIP: You can also open the *Crop and Straighten* options by pressing *R* on your keyboard.



3. Straighten photo

In order to straighten the photo, you should hover the cursor right outside the edge of the image until the cursor turns into curved double-ended arrows. In order to rotate the photo within the frame, all you have to do is click and drag. For the sample, rotate your image until the horizon line levels.

TIP: Use the overlying grid as a reference to aid in leveling the horizon line.

When you straighten your photo, you can safely release the button of your mouse. If you want to start over with the original image, just click the *Reset* button.

4. Crop image

When you have straightened your photo successfully, you can start cropping it. In order to do so, you just have to click on any corner of the photograph and drag it in order to resize and adjust the crop area according to your preferences. Also, you can press and hold down the *Shift* key on the keyboard to constrain your crop area to a certain dimension. When you're satisfied with results, let go of the mouse button.

Your next move is to click and drag the image in the cropping area in order to choose which part of the photo you will keep.

REMEMBER:By default settings, you are able to resize the cropping area freely. If you prefer selecting one of standard ratios for cropping areas, you can do it by using the *Aspect* dropdown menu. Here, you can select ratios like 5x7 or 1x1. Moreover, in the same menu, you can constrain the original image dimensions or insert a custom ratio. In order to resize the cropping area freely again, you can just head to the right of the *Aspect* dropdown menu and click on the lock icon.

5. You're done

When your photo is cropped and you have succeeded in eliminating objects or details that you don't want to see in your image, just click *Done*, which you can find in the bottom right angle of your workplace.

Chapter 6: Easy Tricks Every Lightroom Beginner Should Know

Lightroom is practical and powerful. Not only does it contain numerous tools that you can use to enhance the quality of your photos, but it also helps you speed up the entire process. This chapter includes various tips that every Lightroom user should know. So, let's begin.

TIP 4: Create *Presets* to edit photos faster and develop your own style

Presets in Lightroom allow you to save the adjustment sliders' configurations in the *Develop* module. This helps you save time as you can apply the same adjustments to multiple images with one click. *Presets* also help you develop your own style by creating images with a consistent look. With Lightroom, there is no need to memorize the settings you've used for some photos; you can save them as preset and use them all over again. Here is how to create a preset in Lightroom:

- Click the *Create New Preset (+)* button in the *Develop* module. It is located right on the top of the *Presets* panel or you can just use *Develop – New Preset*
- You can choose the *Check All* option in order to select everything in the dialogue box or *Check None* in order to deselect preferences that were already made. Also, you can click and select each setting that you can see in the dialogue box in order to include them into your preset
- Create a name for your preset and enter it into the *Preset Name* box, and specify which folder the preset will appear in, then click *Create*
- After clicking *Create*, the preset you made will be added to the folder you have chosen, which is in the *Presets* panel

When editing a photo, all you have to do is choose the particular preset you created and the settings will automatically appear on the image.

TIP 5: Batch process images to save time

In Lightroom, you can edit multiple photos at the same time with the *Quick Develop* panel that you can find in the *Library* module. All you have to do is:

- Go to the *Library* module and select one or more photos in *Grid* view

- *The Quick Develop* panel allows you to: crop multiple photos by choosing a crop area ratio from the pop-up menu, change photos to *Grayscale* from the *Treatment* section, apply *White Balance* from the pop-up menu, adjust brightness, contrast, saturation, etc.

All options you choose will automatically appear on the images you selected, which saves time that you'd usually spend on editing images one by one.

TIP: You can undo adjustments that you don't like by pressing *CTRL+Z* on Windows or *Command+Z* on Mac.

TIP 6: Transfer adjustment settings from one photo to another

If you have several images to edit, you can also transfer adjustment settings from one photo to another with one click and save time. *How to do it?* It's easy. All you have to do is click the *Previous* button in the *Develop* module to transfer settings from one image to another.

TIP 7: Improve the quality of images with creative tools

Lightroom contains a wide range of adjustment creative tools that you can use to enhance the quality of your image and draw the viewer's attention to a specific area; (focus of the photo). Here are some of them:

- *Graduated Filter* – With this filter, you can introduce the gradient-type effect to your photos. For example, you can darken skies and make it seem completely natural
- *Adjustment brush* – This allows you to paint on adjustments to specified areas of the photo. For example, you can brighten a certain part of the photo without ruining the rest of it
-

Post-crop vignette – After you have cropped your photo, you can produce vignettes to make viewers focus on the centers of your photo. Moreover, you can also remove vignettes produced by the camera lens

TIP 8: Get a perfect look with the Spot Removal Tool

How many times have you taken a photo of your friend or even a selfie, only to see blemishes and pimples that get in the way of that pretty face? That happens a lot. Fortunately, in Lightroom, you can easily remove imperfections and get a perfect and smooth look. Here are the instructions:

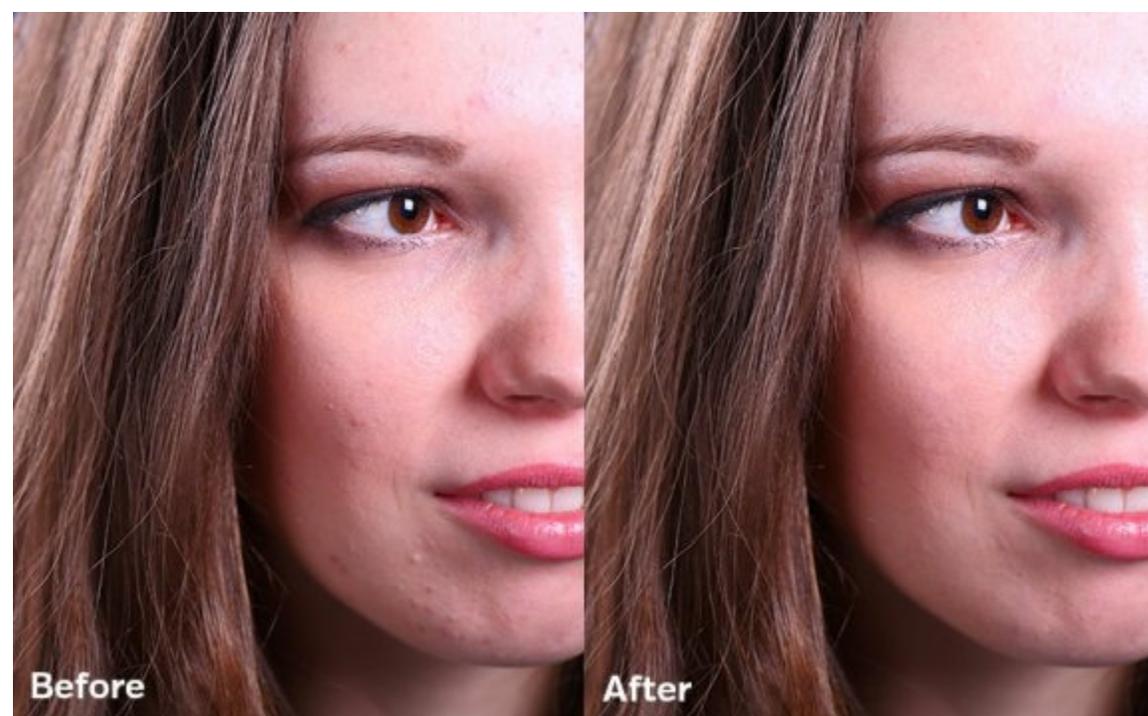
- Choose the photo you want to work on, and then open the *Spot Removal Tool* inside the tools icon in the *Develop* module (the tools menu is located in the top right corner). You can also activate the menu by pressing *Q* on your keyboard
- The *Spot Removal Tool* works in two ways: cloning and healing
- When you activate the *clone* option, you will have to select the blemish or any spot you would like to cover up or fix, and you have to choose another spot on your image to clone
- When the *heal* option is activated, Lightroom automatically blends the brightness and tones of the spot in order to make a more natural look

Regardless of what option you choose; *clone* or *heal*, you will see three sliders that are important for your editing process. They are:

- *Size*
- *Feather*
- *Opacity*

The *Size* slider lets you control the size of the blemish or spot you work with. The *Feather* slider indicates how soft or hard the edges of the spots will be. For example, if the slider is left at 0, that means the edges will be hard and you can soften them by moving the slider and increasing the value. *Opacity* indicates the strength effect. By default, the slider is moved to the right and has the value of 100. If you move it in order to reduce or decrease the opacity, the effect will be weaker and the old spot will start to show through.

Ideally, if you want to cover acne, pimples, and blemishes, you should leave feather at 0 and opacity at 100.



TIP 9: Adjust colors easily with *Luminance*

The *HSL* module is one of the most overlooked sections of Lightroom, but it's quite handy. The term stands for *Hue*, *Saturation*, and *Luminance*, and the section is useful for bringing back the washed out colors in your photos. For example, let's say you took a photo of people or objects on a sunny day and the sky looks washed out and almost white instead of blue. In order to fix it, all you have to do is head to the *Develop* module and open the *HSL* section. Then, click on *Luminance* and do a quick adjustment of blue or any other color you want to emphasize, and you're done.

TIP 10: Rotate multiple photos at once

For example, you import several photos to Lightroom and you realize you have to rotate them. Instead of rotating photos one by one and wasting your time, you can easily rotate multiple photos at once. In the *Library* module, choose the *Thumbnail* view, select images, and rotate photos using one of these methods:

- Toolbar – Press *T* or go to *View – Show Toolbar* and you will see rotation buttons
- Keyboard shortcuts – Use ⌘ +/ to rotate counter-clockwise or left and ⌘ +] to rotate clockwise or right on a Mac. On the other hand, keyboard shortcuts on Windows are *CTRL*+/ for left and *CTRL*+] for right

- Main menu – You can also rotate photos by going to the main menu and following these instructions: *Photo – Rotate left (CCW)* or *Photo – Rotate right (CW)*
- Right click – The main menu version can be accessed by right-clicking or *CTRL* clicking on a Mac. When you use the right click, you will get the same *CCW* or *CW* options

You can choose the method that you find the easiest to rotate all photos and save some time.

REMEMBER: If you want to make a mirror image of your photo, then rotating won't do the trick. You can do it by flipping the photo vertically or horizontally by going to the main menu and: *Photo – Flip horizontal* or *Photo – Flip vertical*.

Chapter 7: Editing Your Images like a Pro

Lightroom is a great tool for editing your images and making them stand out. You can make your photos look like they've been taken by a professional photographer in just a few steps. This article will show you how to make your photos pop.

TIP 11: Creating *HDR Effects* in Lightroom

In other to accomplish the HDR effect, you would usually need to install a plug-in in Photoshop and Photoshop Lightroom. However, what many people don't know is that you can achieve the HDR effect by working with various tools in Lightroom. Before I start explaining how you can create HDR effects on your photos, you should bear in mind that you can easily save these adjustments in presets and use them whenever you want to accomplish the same effect next time.

Step 1

Open the *Develop* module and head to the *Basics* section and make these changes:

- *Contrast*: +20
- *Highlights*: -80
- *Shadows*: +80
- *Whites*: +40
- *Blacks*: -20

These changes will increase the contrast and improve the dynamic range by recovering highlights and lightening the shadows.

Step 2

Now, you should set the value of *clarity* to +25, and the *vibrance* value to +5. Adjusting the clarity slider brings mid-tone contrast to the image, which produces the impression of a sharpened photograph. The value of +25 is actually on a lower end of the HDR look, and if you want to make a greater impact, you can freely move the slider farther to the right. Basically, the higher the value of clarity, the more sharpened the texture of the photo.

Vibrance is also important for the HDR effect. If you want your photo to have a stronger and more drastic look, you can just move the slider a bit farther to your right.

Step 3

This is our final step. Here, we'll play with sharpening and noise reduction. The settings for sharpening are:

- *Amount* – 50
- *Radius* – 1.5
- *Detail* – 40
- *Masking* – 50

Here are the values for noise reduction:

- *Luminance* – 40
- *Detail* – 50
- *Contrast* – 20
- *Color* – 30
- *Detail* – 50 (Not a mistake, You will have to adjust *detail* in two different parts)
- *Smoothness* – 50

The settings I chose will apply a relatively slight amount of noise reduction and sharpening into the

image without making any drastic changes. Naturally, if you want to accomplish a bigger impact, you can change the values. The beauty of Lightroom is in the ability to try out different values and choose the one you like the most. Below, you can see the before and after photos:



TIP 12: Make a fairytale-like sunset landscape

So, if you take a photo of a sunset and want to bring out all its beauty, then you will love this section.

The best, easiest, and most certainly the fastest solution for achieving a fairy-tale like sunset landscape in photos is with the *Split Toning* tool. *Split Toning* is actually a technique originated in film photography, and its primary aim is to transform the colors of the image.

When emphasizing a sunset, the effect is always stronger when other objects are just silhouetted against the sky.

First, import your photo to Lightroom and press *D* to open the *Develop* module. To go with a silhouette, you have to adjust the black level or increase the contrast in order to make sure that the foreground is completely black. After that, scroll down to find the *Split Toning* tool.

You will notice that the tool is split into two groups:

- For altering highlights
- For the shadows

The *balance* slider is located between two groups. Your next step is to use the *hue* slider to get the color you want to see in the photo. Once you're satisfied with the color, move on to the *saturation* slider and bring the value up (move it farther to the right) until you get the preferred intensity.

Do this procedure with both shadows and highlights. This tool gives you the liberty to experiment with different values and color combinations. Try to choose and test different intensities or combinations in order to find out what really looks best on your photo. Remember, the goal is to make it look fairytale-like and natural at the same time.

You can use the *balance* slider to adjust where the boundary between shadows and highlights is. You should use it to decide what portion of the image some color will occupy.

When you're satisfied with the sunset you see on your image, save the changes and you're done.



TIP 13: Creating a dramatic portrait effect

Some portraits require soft and pleasing effects, and yet, there are portraits that look better with a dramatic effect. The purpose of this tutorial is to demonstrate how to create a dramatic effect in Lightroom with just a few clicks. The primary aim of this process is to create a rough and intense feel or atmosphere in the image.

Naturally, the first thing you should do is import your photo into Lightroom. Here is how to create a dramatic portrait effect:

Step 1

Open the *Develop* module (or press *D*) and go to the *Basics* settings. Then, adjust the settings as seen below:

- *Exposure*: +0.36
- *Contrast*: +50
- *Highlights*: -60
- *Shadows*: +40
- *Whites*: -50
- *Blacks*: -40

With these adjustments, we have successfully increased the dynamic range by changing *shadows* and *highlights*. Moreover, we have set a strong black point by moving the *blacks* slider to the left, which also increases the photos' contrast.

The photo you get after *Step 1* may seem too saturated for you, but not to worry. That's going to be fixed in the next step.

Step 2

For this step, you also need the *Basics* settings, but these are the adjustments you should make now:

- *Clarity*: +90
- *Vibrance*: +20
- *Saturation*: -60

Due to the increased *clarity* value, the mid-tone contrast was boosted, which gave the sharpened look to the image. Desaturation resolves the problem from *Step 1* and the image doesn't look too saturated anymore. In turn, the photo has more intensity.

Step 3

Head to the *detail* section where you work on *sharpness* and *noise reduction*. Here are the adjustments you should make for *sharpness*:

- *Amount* – 90
- *Radius* – 2.0
- *Detail* – 60
- *Masking* – 0

Settings for *noise reduction* include:

- *Luminance* – 30
- *Detail* – 50
- *Contrast* – 25
- *Color* – 30
- *Detail* – 30

- *Smoothness* – 15

Step 4

The final step in creating a dramatic portrait is to add a vignette. In the *Post-Crop Vignetting* section, you have to change the *amount* to -20. Your portrait is ready.

REMEMBER: You can create a more dramatic look by increasing or decreasing some values. Play with the settings and presets in order to find what you like best.

Here is how a dramatic portrait looks after just a few clicks:



TIP 14: Creating a *Lomo Effect* in Lightroom

Fun, vintage-style photos are highly popular now, and you can easily create *lomography* in Lightroom.

Step 1

First, open the *Develop* module and head to the *Basics* section where you will have to make some changes. Here are the values I used for my photo:

- *Exposure*: +0.25
- *Contrast*: -25
- *Highlights*: -10
- *Shadows*: +20
- *Whites*: -10
- *Blacks*: +10

- *Clarity*: +20
- *Vibrance*: -10
- *Saturation*: -10

REMEMBER: Every photo has its own story, setting, and scenario, so you may need to make tweaks in some of the settings listed above and change their value up or down in order to get the best results for your particular image.

Step 2

The next step you have to do is change the *tone curve*. For the purpose of this photo, I chose *medium contrast* from the drop down menu in the lower right corner.

Step 3

After changing *tone curve*, you can move on to add a slight *hue*. In the *hue* section of *HSL*, you have sliders and options to change different colors, such as red, orange, yellow, green, aqua, blue, purple, and magenta. For my photo, I chose purple (+10) and magenta (+5).

Step 4

Once you have picked a color you want and adjusted the hue, it's time to play with the *split toning* effect. As you've seen in *TIP 12*, here you are able to adjust *highlights* and *shadows*.

For *highlights*, I chose:

- *Hue* – 50
- *Saturation* – 50

These values give a golden tone to highlights, which are perfect for a lomo effect.

For *shadows*, I used these values:

- *Hue* – 290
- *Saturation* – 50

The purpose of these values is to provide the *lavender lomo* look to the overall image. I also moved the *balance* slider to +25.

Step 5

In our final step for creating the lomo effect, we will add just a bit of *grain* and *vignette*. Again, the strength and intensity of these effects can vary from photo to photo, and you can use the values I set as guidelines to do your own.

For *vignette*, I used a value of -50 for *amount*, and left the other settings as they are. This move gives a dark vignette that is moderately strong.

For the *grain*, I chose these values:

- *Amount* – 20
- *Size* – 40
- *Roughness* – 60

And you're done. This is how my photo looks now:



TIP 15: Create a high contrast black and white photo

Sometimes you need a lot of colors to make a statement, and in some cases, all you need is a black and white photo to send a powerful message or to showcase all the beauty of some object, person, etc. In this section, I will show you how you can do it.

Step 1

Import your photo to Lightroom, open the *Develop* module, and head to the *Basics* section. There, you will notice sections named *color* and *black & white* and; of course, you have to choose the latter. This step automatically converts your photo to the black and white version, and in the next steps, we will work on achieving a high-contrast effect.

Step 2

In this step, we will bring a dull black and white photo to life. You still need the *Basics* section, and here are the values you should insert:

- *Exposure*: +0.12
- *Contrast*: 85
- *Highlights*: +10
- *Shadows*: +15
- *Whites*: +10
- *Blacks*: -12
- *Clarity*: +20

With these values, we gave a major boost to contrast and a moderate boost to clarity. Due to slight increases of exposure and relatively small boosts to highlights, shadows, and whites, we have also lightened the photo. This is important because black and white photos often become a little darker than you intend, particularly if you plan to print the image; therefore, lightening black and white photos is necessary.

Step 3

This is our final step. Here, we have to make some adjustments in the *detail* section and set the values for *sharpness* and *noise reduction*.

For sharpness, I chose a value of 50 for *amount*. On the other hand, I chose 30 for *luminance*.

Basically, values from this tutorial work on most photos that you want to turn into high contrast black and white images. Here is the result:

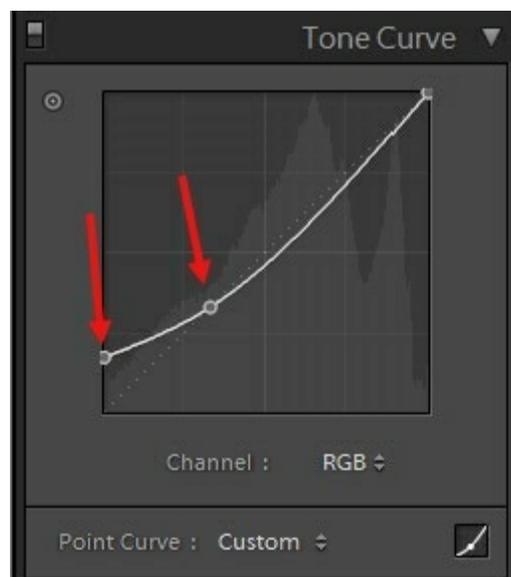


TIP 16: Creating a *grainy matte* effect in Lightroom

A matte effect is simple to create in Lightroom. It can be done in several ways, and in this section, I will show you the easiest method.

Step 1

The first thing you have to do to achieve a *grainy matte effect* is to make adjustments of the *tone curve*. Changes you make in this section include adding one new point and lifting the left end-point slightly. The curve, seen on the image below, is the foundation of matte effects.



Step 2

Now, open the *Basic* section in the *Develop* module and enter some values. Here are the changes I made:

- *Highlights*: -15
- *Shadows*: +40
- *Blacks*: +10
- *Clarity*: +15

- *Saturation*: -10

If you're not happy with the changes you see on the screen, play with the values in order to get the best result.

Step 3

The next step for us is to add a subtle *Split Toning* effect, and you can do so by going to the *Develop* module – *Split toning*. I entered these values for *highlights*:

- *Hue* – 50
- *Saturation* – 5

In the *shadows* section, I made these changes:

- *Hue* – 270
- *Saturation* – 10

The *Balance* remained intact, i.e. the value is 0. In order to strengthen the *split toning* effect, you can increase the *saturation* value.

Step 4

Now, all we have to do is add *grain*. The values I entered are displayed below:

- *Amount* – 40
- *Size* – 30
- *Roughness* – 40

NOTE: Make sure to experiment with values and add values depending on the photos. For example, you don't want to get too much *grain* in your image. If you think your photo has too much grain, in order to fix the problem, just decrease the values you entered. Here is the finished photo:



Chapter 8: How to Save Photos as JPEG's

The format of edited photos in Lightroom is RAW, which isn't always practical for some users when they have to move that photo from the software. Basically, it can be said that in this software, you don't actually *save* photos in JPEG format, you *export* them. The process is simple and below, you can see what you should do.

TIP 17: Saving photos as JPEG

Step 1

First, you have to select what images you'd like to export as JPEG (or other formats, such as PSD, DNG, TIFF, etc.). This can be done in the *Library* module.

Step 2

Once you have selected the photographs to export as JPEG in the *Library* module, you should click on the *Export* button located on the left part of the *Panels* area.

Step 3

In the left side of the *Export* dialogue, Adobe also included *Export* presets whose primary purpose is to prevent filling out the entire dialogue whenever you want to export, which is usually time-wasting. Once you fill out the dialogue box, you just save the settings as preset and you can use them whenever you are about to export photos and save time.

Let's start from the top of the dialogue box:

- In the *Export location* section, you have to specify where you want to save the files you are about to export. By clicking on *Export* in the pop-up menu, you will see the list of suggested places where you can save files.
- If you're making presets, you can also choose folder, subfolders, etc.

Step 4

Once you have specified where your files will be exported, you can move on to the next section; *File naming*. If you don't really want to rename the photos you're about to export, just leave the *Rename to* checkbox turned off.

Step 5

After deciding whether to rename the files or not, you reach the important section called *File settings*. In this section, you choose the format for the photos you are about to save. Formats are chosen from the pop-up menu called *Format*. At this point, you choose JPEG (or any other format). Since our goal is to save as JPEG, you will also see a *Quality* slider. Basically, you should bear in mind that the higher the photo quality, the bigger the file's size.

Step 6

By default settings, the software assumes that you want to export the images in full size. However, if you want to export them in a smaller size, you can head to the *Image Sizing* section and change the size by clicking on the *Resize to fit* checkbox, and then insert the *width*, *height*, and *resolution* you prefer.

Step 7

In the *post-processing* section, you decide what happens with the exported images. For example, if you click *Do nothing* in the *After export* pop-up menu, the photos are simply saved to the folder you specified at the beginning. On the other hand, if you select the option *Open in Adobe Photoshop*, then the photos will be automatically opened in this software after the export. In this section, you can also make a selection to open files in some other application.

Step 8

Now, you should save the settings as preset in order not to repeat this same process whenever you are about to export photos. In order to save settings as preset, click the *add* button on the bottom left corner of the dialogue box and choose a name for the preset, then click the *Create* button and from this moment on, you will be one simple click away from saving/exporting your files as JPEG's.

TIP: Before creating the preset, go one more time through all the sections and make sure you entered the preferred answers.

Step 9

Export your files and you're done.

Conclusion

I would like to thank you again for choosing to download my book. Hopefully, you found all these tips helpful for your first attempts of post-processing in Lightroom.

As you have seen in this book, Lightroom is quite simple and unlike Photoshop, it doesn't operate with multiple layers that tend to be complicated. All edits and photo manipulations can be done with just a few clicks.

Lightroom allows you to explore your imagination, experiment, and edit your photos fast, which is particularly useful if you're constantly on the move. Plus, you will have the liberty to access your images from all your devices.

The next step you should take is to explore Lightroom, import your photos, and start editing them. The great advantage of this software is the ability to create presets where you can edit your photos with just one click. Moreover, Lightroom comes with some built-in presets that you will find useful; plus, you can also download some of them to speed things up.

All edits and maneuvers in Lightroom are easy, and all you have to do is experiment with the values.

In the end, if you liked all the tips you found in this book, feel free to review and rate it.

Thank you.

Photography for Beginners

*The Complete Beginners Guide to Creating
Amazing Digital Pictures in 60 Minutes or Less!!!*

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Introduction

I want to thank you for downloading the book, “Photography for Beginners: *The Complete Beginners Guide to Creating Amazing Digital Pictures in 60 Minutes or Less!!!*”

In this book, you can expect to learn the proven steps and strategies for getting amazing photography results by improving your photography skills.

If you take the time to read this book fully and apply the information held within this book, you will be able to capture astounding moments, landscapes, people, and a lot more with no hitch at all.

Thanks again for downloading this book, I hope you enjoy it!

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Chapter 1

BACK TO THE BASICS

Photography is one of those uncommon abilities that you must possess in this contraption driven world (whether you like it or not). A camera is one of those devices that everybody owns these days, so it's vital to know everything about cameras. But, all jokes aside, who knows; maybe an unsteady picture of your valentine may give birth to an unexpected argument between both of you!

With this in mind, DigitalRev TV has assembled a progression of marvelous photography hacks that will make you look like an expert picture taker in just a flash!

There are tons of tricks and advices out there that can help you enhance your photography in order to obtain the best results out of your DSLR. Here are some of the most important and overlooked tricks - you may already be familiar with a significant number of these tricks, but yet, how frequently do you utilize them?

Manual focus

Sometimes cameras neglect to choose the precise spot to focus on when in Auto Mode. To fix this, simply turn on the switch of the manual focus and pivot the focus ring of the lens until you hit the spot. Furthermore, there's even a faster approach to this and that is to position the subject spot on in the center. Most of the standard lenses have medium focusing technology, which is very hard for them to focus in low light. Photographers in real life circumstances have both favorable circumstances, as well as inconveniences. Imagine a fledgling sitting in a tree directly behind a few branches. In most of the cases, auto-focus is most likely to concentrate on the limb. The usage of manual focus can provide better control for you in such circumstances. Some camera models have an alternative choice for manual override. The camera has an auto-focus, yet you can manually control the focus in case it's not correct.

Keep your hand light on the capture button

One of the most common mistakes among photographers is not pressing the capture button lightly; they are either unaware of this rule or they simply forget to use it. The reason this is important is that the camera's shutter performs two actions in the two degrees of pressure on the shutter button. A light press produces a half press, which adjusts the focus among other different settings. This half press will fix the subject and produce a beep and a green flag to notify the photographer that the camera is

ready to shoot the photograph.

Proceeding to push the button all the way down will shoot the picture. If you are not able to push to go after the first, you should retry it. Please note that this feature is not available in the manual setting mode.

The compatibility of the eyepiece diopter

A very handy feature offered nowadays enables those who use eyeglasses to shoot photographs without them. All they need to do is use a little button that is located near the eye piece, which works to control diopter compatibility. You can switch this feature on and match the diopter of your eyeglasses approximately, and then proceed to use the camera eyeglasses freely! Typically, the camera's diopter will fall in the range of +3 to -3 or +5 to -5. Therefore, if your diopter is out of any of these ranges, you will not be able to use that feature.

Custom Settings

Using manual camera settings is known to be trickier, but to result in much better pictures when properly used. If you happen to capture a great photograph while in manual mode, you can store the settings you were using in custom settings and use them later on when you need to catch a similar photograph. An example of how this feature could come in handy is in cases of special lighting, such as in night photography or when shooting fireworks. However, even if you shoot simple portraits frequently under the same light conditions, you can still store the settings that worked best for you in custom mode for future use.

AE-L/AF-L catch

As mentioned above, cameras fix auto-center and auto-contrast when the shutter button is pushed halfway, but you may wonder why you'd still need a different AE-Lock and AF-Lock catch. This feature enables you to independently opt to fix either the center or the contrast, but not both.

High ISO

This feature is present in most cameras, but it is not recommended even if the DSLR is able to go above ISO 6400. Increasing the ISO setting simply increases the sensitivity of the camera's sensor. The up side of this is that photographs can be captured with very low light, but the down side is that the quality of the photographs captured will decrease as grains in the photographs will increase with the ISO value. If, however, you find yourself in a situation where there is no other way to shoot in the dark, you can increase the ISO value. After all, anything is better than nothing in some cases, and picture editing can improve the quality of the photograph later on.

RGB versus sRGB

Printing, internet use, and advanced pictures all have a standard of sRGB worldwide, so you are most likely using sRGB in your photography if you haven't messed around with your camera's settings that is.

What is the purpose of RGB, you may ask. Well, RGB forces the colors into a lower color spectrum making them blunt. It then records them in that condition on the camera's storage. A unique type of software is used when the images are being opened to restore the colors back to their original form. The advantage of this process is that RGB "sees" a bigger range of colors; therefore, producing better colored images. These images will, however, not be able to appear in their improved form or this

range of colors on any screen or print that you use in your daily life.

"Raw" alternatives

Raw digital pictures, also called advanced negatives, are similar to negatives in traditional photography. They contain information from the digital camera's sensor that is "raw". These pictures need to be processed using special software before they can be "developed".

Firmware Updates

Just like you update your phone's operating system to address any bugs, it is important to update your camera's firmware. Recent cameras normally receive firmware upgrades continuously in order to firm any bugs that have surfaced after the camera's release. The current firmware number of your digital camera can be found on your camera's menu. After finding it, you can download the latest firmware through your camera manufacturer's website.

Implant copyright Information

Inserting copyright data into your photographs can be done through almost any DSLR. To make sure your camera offers this feature, you can check your manual.

The Anti-Shake Feature

This feature can be useful; it works to diminish any effect of shaking after the photograph has been captured. It however, takes a very long time to process the pictures when this feature is used. An alternative that wouldn't pose the same hassle would be post-processing.

Quicker memory cards

Nobody likes a slow device. One way of making your camera quicker is using a faster memory card. This will decrease the camera's handling time, in addition to increasing the camera's burst shooting ability. In order to know how fast a certain memory card is, you only need to check the "class" number written on it. The number would read "Class 2", "Class 5," or "Class 10", for example. The higher the number goes, the higher the speed of the memory card will be. It is important to note that some memory cards with very high speeds will use special terms or directly name their transfer speed.

Light diffuser

The glimmer feature is mostly inbuilt in all DSLR's. However, it is important to note that a shadow may result from using the instant glimmer feature. Here, a light diffuser can come in handy, easing the brutal light. If a small light diffuser is not available, you can alternately wrap a piece of white tissue paper around the camera's lens.

Chapter 2

CAPTURING PERSPECTIVES

If you are a travel photographer, whether an expert or a beginner, there are concerns regarding cost and space. Photography gear is expensive and heavy, so when you are purchasing gear, you need to consider these things. And, as far as space is concerned, you simply can't carry around everything you own no matter how much money you possess. Therefore, when it comes to travel photography, I have found these upcoming tips and tricks very useful in order to spare both cash and space.

The principle of thirds

Imagine that your picture is divided into nine equal segments by two vertical, and two flat lines. Given this grid, take a guess where the most important components would be positioned on your screen, and while doing this, try and position your elements where the lines converge; doing so will refine your technique and will help you anticipate your photograph.

Adjusting the elements

Positioning your main subject in the top third segment, as with the principle of thirds, makes an intriguing photograph; however, it can leave a void in the scene that can make it feel empty. You ought to adjust the "weight" of your subject by including an alternate object of lesser significance to fill the space.

Driving lines

When we take a glimpse at a photograph, our eyes are usually drawn along the lines. With a little planning on how you will produce the image, you can influence the way others see the picture, immersing them inside the scene itself.

Foundation

The human eye is great at recognizing diverse components in a scene while a camera tends to smooth out the frontal area and the foundation and this can usually destroy otherwise incredible photography. Thankfully, this issue is not so difficult to overcome at the right time before shooting. Look around for a plain and subtle foundation and make your shot in such a way that it doesn't occupy or diminish the subject.

Symmetry & Patterns

Wherever we go, we are surrounded by symmetry and examples, both common, as well as man-made. These patterns can transform in amazingly eye-catching pieces, especially when found in circumstances where they are not anticipated. An alternate approach to utilize them is to break this symmetry in some way; for example, by presenting the strain and point of convergence to a scene.

Depth

Depth can be incorporated in a photograph by introducing subjects in the closest view, the center ground, and the foundation. An alternate helpful arrangement strategy is covering where you deliberately cloud one subject with another one. The human eye commonly perceives these layers and rationally differentiates them out, perceiving it as a picture with more depth.

Confinement

The world is brimming with items that create impeccable edges; for example, trees, openings, and gaps. By setting these around the edge of the "storyline," you manage to disconnect the main subject from the outside world. The result is a more focused picture that catches your attention and diverts it to the focal line of the imagined storyline/subject.

Chapter 3

ARTIFICIAL EFFECTS

Outdoor lights

Round projectors are great for enhancing the lighting of your outside pictures. By positioning them to reflect the daylight, you can eliminate shadows and replace them with lovely highlights on the subject you're shooting. Needless to say, most round reflectors work best for a head-and-shoulder shot, and mostly, just for one individual. You can buy a great full-body reflector for around \$70.

One improvised trick that I learned from a photographer who shoots big names is to buy a \$5 protection board, cover the back and the edges with white pipe tape, and you're all set. You'll find protection board with good silver coating at most of your usual Home Depot stores. It comes in a few different sizes. I picked up the one that measures about 4 feet (1.2 meters).

This simple arrangement provides you with a big reflector that is lightweight, and the best thing is, you can utilize one side to reflect silver and the other side to reflect white; Marvelous!

"Jumping" snapshots

The famous jumping-people picture has been a huge trend in photography as of late, from wedding gatherings to performers, and even politicians; however, it's not something new in the world of photography. Truth be told, this type of shot became famous in the 40's and 50's by the hands of a picture taker named Philippe Halsman. His reasoning behind that shot was that jumping reduces

the subject's actions to the mere and simple jump, which makes the veil fall off the individual and brings out his/her true personality. Halsman captured numerous memorable subjects with a specific goal in mind: to immortalize the actual identities of people and he named his technique "jumpology" as a clarification.

1. The lower the photographer positions the camera, the taller the subjects will appear. When the subjects are photographed from a lower point, it will look like the space falling between the subject and the floor is greater. You can sit or squat close to the ground in case you need your subjects to inspire more presence or stature.
2. Always tell your subjects to relax. It is true that people automatically relax when they jump; however, it has a huge impact. In case this doesn't work, try to make them giggle. Jumping around all laughs puts your subjects in a positive mood and gives a cheerful vibe to the picture.
3. To add some twist, replace the straight jump here and there and ask your subjects to take a shot at using their bodies to make shapes while they jump. It will show up as though they are skimming rather than jumping.
4. Utilize the ceaseless blast mode your digital camera offers. This will enable you to shoot several pictures recording the subject's bounce from the takeoff to the landing, and it will ascertain that you don't miss the highest moment of the subjects jump.
5. It is fun when the subjects start counting for themselves, as opposed to having the photographer count for them. That way, they feel in control and are substantially more relaxed. This very simple one, two, and three count makes a huge difference.
6. When needed, use a quick shade velocity to stop the development. In case you are unable to realize what that implies, use the setting with the symbol of a small running man on your cam dial (don't worry if you have no experience with this, it's easy to learn). It's also called the games mode. This mode will attempt to pick up the quickest shade speed it possibly can in order to catch the best image while the subjects are moving.

7. On the off chance that you are on auto setting or are using the running man setting and you realize that the subject you are shooting is obscured, you have to relocate to a better lit area. It will truly be helpful to shoot the moving pictures outside where there is a considerable amount of natural light, so you and your camera can pick up those quicker shade speeds.
8. This is directed to every one of those mobile phone clients out there. You should know that your wireless doesn't take the photo when you push the catch/symbol on the screen; it really takes it when you give up. Because of this, you should adjust the focus in advance to the area your subjects will occupy when they jump by tapping your phone screen, pressing down the shade icon, and holding on to it until your subjects are about to occupy the place you need them at.
9. With selfies being what they are right now, you may get the urge to take a jumping selfie. To do that, use a remote. This will save you from running back and forth between your phone or camera and your photography spot.

Chapter 4

TRICKING WITH CAMERA FLASH

Flash cover

Most DSLR's have inbuilt flash. Utilizing immediate glimmer may deliver brutal shadows and the representation may look standard. You can use a little diffuser to mellow the unforgiving light. On the off chance that you do not discover a smaller-than-expected diffuser, simply wrap a white tissue paper around it and you are ready.

Alternative bounce cards

If you are looking for an alternative to your inbuilt bounce card on your outer flash or the built-in flash might not have one, then you can vouch for several alternatives. Bounce cards are exceptionally helpful in steering the light in a certain bearing and, in addition, bobbing them to get an even flash impact. You may utilize a playing card and an elastic band to supplant your little or lost ricochet card.

Flash control

Cam makers are regularly excessively excited to actually make the flash pop up when it gets marginally dim. This is really a maintenance apparatus for them. On the off chance that the flash pops, the photograph will not look as great, yet individuals will not be blurry in light of the fact that the glimmer solidifies them set up. In the event that enough new picture takers see blurry photographs (despite the fact that they are created by a shameful photographic artistic procedure), they will expect something is not right with the cam and take it once more for a discount.

I would recommend keeping the flash shut and expanding the ISO. In all the cam modes, aside from Manual Mode and Shutter Priority, expanding your ISO will result in the cam to build your shade pace to have a superior possibility of solidifying individuals in movement. Shoot the photograph presently. It will utilize the surrounding (accessible) light, which commonly has more color and character rather than a splendid face and dark foundation.

Subject distance

The vast majority surmise that they need to step back and get a great deal of space around the subject to get the entire scene. Your subject is not an emulation that is stuck in an imperceptible box, it's alright to cut off their temples, legs, or lower a large portion every so often! Take a stab at getting a close-up of somebody's face from the eyebrows to the mouth. Here is a brisk sample:

The issue with zooming way out for each photograph is that it does not make it clear to the viewer what the point or subject of the photograph is. I am a fanatic of subtraction – the less there is in your photograph, the better. The best pictures are straightforward and it is immediately clear to the viewer what "story" you are telling with your pictures.

Perfect focus

This is of tremendous importance! The best pictures are the ones that are straightforward and have breathing space for the subject. Attempt to discover the least complex foundation conceivable. It is comparable to strolling into a super jumbled house versus strolling into a clean moderate space with not very many things to occupy you.

On the off chance that you are taking a photograph of an individual, take the additional second to look around and discover an insignificant foundation that does not occupy the viewer.

Striking ideas

Have you ever heard somebody say that a photographic artist "simply has the eye for it?" I oppose this idea. This is an educated expert, not something that you have been born with.

As you stroll around, pay heed to structures, windows, designs in brickwork, and so forth. I was strolling by a building that I stroll by all the time and something abruptly "clicked" and I acknowledged there was a truly cool example in the brickwork that I had never recognized previously. I ran home and got my cam to shoot it before I overlooked it once more.

Fascinating view points

I would contend that 99% of photographs most viewers ever see are shot from eye-level where the photographic artist was standing – the same perspective we see 99% of our lives from. It is no

amazement when you go to the highest point of a colossal building and look down at a city that it is outwardly dazzling on the grounds that we do not see that viewpoint all the time. You see this winged creature's eye-perspective using a considerable measure as a part of nourishment photography.

The same applies to getting down on your stomach and shooting straight up at the sky. Whenever you have managed an extraordinary perspective, it is continually fascinating to the viewer.

Flawless perfection

Your viewer will do reverse somersaults on the off chance that you can discover a picture that splendidly reflects the same thing from start to finish or right to left! How frequently have we seen something consistently, then see a photographic artist make a picture that is a completely diverse perspective of that thing?

I took a photograph excursion to Italy and deliberately attempted to catch as much symmetry as I could.

Straighten your lines

Rather than simply clicking without end when you see something fascinating, take the additional second to verify that flat lines are level, and vertical lines are vertical. We all have the propensity these days of simply guiding our cams in the general region of what we are shooting. I propose you take a minute and line yourself up consummately with that building or individual.

Max out the opening

What the vast majority see as "aesthetic" photos (aka, better than most) are the ones that utilize a huge opening (little f-number) to smudge the foundation or closer view, to point a subject out more. In the event of using a pack lens, your opening will probably just go down to f/3.5. This is not a large gap.

The lens with the greatest effect and the least expensive interest in apparatus that can make your photographs go from alright to magnificent is a lens with an enormous gap. I suggest buying a 50mm f/1.8 new on Amazon for \$130-\$200 (Canon 50mm f/1.8 or Nikon variant) or you can normally find them in flawless condition and pre-owned from \$80-\$150.

Following the rules

The tenet of thirds is the least complex and most under-used tip in the book. Is it accurate to say that you are prepared for the fastest and least demanding lesson yet? Here we go: go into your cam and turn on the "Matrix" capacity, which will demonstrate a network in your viewfinder with level and vertical lines when you look through it. 99% of new picture takers put their subject smack amidst the casing when they make the photograph. The viewer additionally sees 99% of photographs with the subject right amidst the edge on the grounds that they look straightforwardly at an individual, object, or so on. This gets truly exhausting truly rapidly, as we examined prior.

The tic-tac-toe guideline

Envision a tic-tac-toe board when you look through your viewfinder. A few cams have a "framework" capacity you can turn on to see this through the viewfinder. You generally need to line up the purpose of investment where the lines meet one another. When you form your photograph, line up the purpose of enthusiasm at either $1/3$ toward the privilege or left of the casing and/or the top or base. You need to give your object some space.

THE LENS AND THE LIGHTS

Playing with your lens and lights can help you focus on the objects in a different manner.

50 mm into Macro lens

On the off chance that you take off your lens and hold it before the cam, you get a macro lens! I was truly suspicious about this, yet I recently attempted it and it had exactly the intended effect. There are four things you have to think about before utilizing this trap: (1) your cam will not bring a picture with the lens off unless you are in manual mode. (2) The best central length is by all accounts around 50mm, so either a 50mm prime or an 18-55mm pack lens would be great! (3) Obviously, you lose self-adjust, providing your lens is not joined to the cam. The center is attained to by basically moving closer to or further away from the subject, and (4) the cam cannot open up the opening, so you will have to do it with your hand. On the side of the lens (the side you mount on the cam), move the minimal plastic slider piece that controls the opening. When and if you look in the lens while doing it, you will see the gap open up.

Shaped Bokeh

These days, capturing bokeh falls in the “what is new” category. We all startle at the sight of excellent bokeh in our photographs, yet what you may not know is that there is a truly straightforward way that you can change the state of the light barges in your bokeh. You should simply remove a bit of dark paper (the measure of the front component on your lens). At that point, take a sharp kitchen blade or disposable cutter to cut a shape in the middle of the paper. The shape ought to be marginally bigger than a thumbnail or about the measure of a nickel. Remember that you will just see this impact work on the off chance that you are shooting with a vast opening, so a 50mm f/1.8 would be a great decision for this task. In case you are shooting at f/5.6 on a pack lens, you will likely not see the impact whatsoever.

Extra Blur

The vast majority of novices and specialists depend on their pack lens and desire some great smeared foundation in their pictures. Well, you can very well purchase the economical 50mm f1.8 lens or simply have a great time attempting this trap. Fold the plastic sack. Wrap it at the front of your lens.

Utilize an elastic band to alter it. Tear it at the core using your hand, which will result in stretch stamps and will create a blurring move impact from smudged to sharp locale. You can use two sacks to accomplish a more noteworthy smear. The pictures will be diverse and fascinating. This bokeh is called a forefront bokeh.

Lens Perspective

This perspective has a gigantic effect on the piece of our photograph, and accordingly, it can enormously influence the message that the shot passes on. As opposed to simply shooting from the eye level, consider capturing from high above, down at ground level, from the side, from the once again, from far away, from close up, etc.

Back to the dark

Every now and again, you are out shooting representations on a lovely sunny day and the light simply looks common in all images and you want to change it. This is the trick you need to do. In this trick, you have to turn up the force on flash to the max. This will clearly make the subject look brilliant. On the off chance that you change your cam settings to uncover for the subject, it will make the foundation look amazingly dull on the grounds that the glimmer did not hit it. This makes it appear as though it is evening time regardless of the possibility that it is the middle of the day.

Light quality

It is interesting that it is so natural to take incredible photos, provided that you are simply essentially mindful of these two things. Contemplate this: in the event that you are shooting a photo of somebody outside and the sun is right behind him or her, they will appear as a dull profile. On the off chance that whatever you did was switching positions with this individual so they are confronting the sun, they will be pleasantly lit.

Being mindful of the course and nature of light can likewise tie into step 4 above. I strolled outside of a building, looked down an outside walkway, and perceived the shadows shaping a truly cool example in light of the fact that the sun was splendid and rolling in from the distance. This made an intriguing curve design that very nearly resembled an M.C. Escher sketch.

Chapter 6

ACCESSORY ALTERNATIVES

Many times, people cannot afford accessories after spending a fortune on a camera and lenses or people forget to carry everything along with them while on a trip. Whatever the case may be, there are several alternatives to this. Below, you can find examples:

Lamp-pod

If you have to take a gathering photograph, yet do not have a spot to set the cam, then a lamp is at your rescue! Simply whip the light shade off a light and screw your camera onto the lampshade-holder. The string size of the jolt on a light shade is precisely the same size as the channel string utilized on tripods, so your cam will effortlessly join. Not only will your gathering and indoor pictures look better, but they will also make you look like an eager and passionate photographer.

Beauty dish

A beauty dish is widely used by picture photographic artists to get a lovely lighting impact on their subject. The force of light on a subject is much higher than the encompassing light, which makes it emerge. The silver color reflects and adds to the impact. Simply cut an entire aluminum sheet in a turkey skillet, which ought to be large enough for a flash/knob to be embedded. Include some aluminum thwart in front with the goal that the light is reflected once more to the skillet. You might likewise utilize a small plate for this. Gather as demonstrated underneath, and voila. On the off chance that you do not have an outer flash, you may make use of a light or a fluorescent globule. The quality and white-parity will rely on the sort of light source you pick. You can change them later, yet it is generally great to get things directly at shoot to minimize post handling necessities.

Underwater shooting

Ever envisioned shooting while submerged in a swimming pool? Alternatively, you may be dropping a coin or anything in a pail brimming with water and shooting it from beneath. You can do these marvelous shots ordinarily and simply, but there will be hazard, so attempt it with **consideration and at your own** particular risk. (At the same time, danger is entertaining!). Simply switch on your p&s

and put it inside a zip-lock pack, then close it. You can utilize an alternate greater zip-lock pack for additional assurance. Presently, begin trying different things with submerged photography. Drop objects in the container and shoot from inside the water. Be innovative and use outside lighting like a table light if needed to get faster shade speed.

2x or 1.4x Extender

For the individuals who are occupied with natural life photography, a 2x or 1.4x extender can be an incredible alternative for pushing your central length more remote without paying for more glass. For instance, toss a 2x extender onto a 70-200mm lens and, all of a sudden, you have 140-400mm. On the off chance that you were to buy a 100-400mm lens alone, it would cost you about \$2000. Therefore, in the event that you have a 70-200mm, it does not bode well for purchasing an alternate comparative lens when you can include an extender for between \$200-400, relying upon the brand.

Trigger trick

Well, the other photography hacks in this article are a bit of a trade off in the matter of the nature of the item, which is unquestionably not the situation with the Trigger trick. The Trigger trick is basically a dongle that connects your cell phone and your DSLR. At that point, utilizing the application you download to your telephone, you have got some stunning controls empowered. For example, time lapse, remote shooting, clamor enactment, and substantially more. Presently, an average interval meter costs about \$120. The Tigger trick costs about \$35 and does 4 times the same number of things. It spares space and cash.

Welding Glass ND Filter

This is maybe the most seasoned photography hack in the book. In the event that you head down to your nearby welding store, you ought to have the capacity to get a welding glass for about \$5-10. That welding glass can be used as a part of the same route as a ND channel, and it will lessen the measure of light hitting your sensor and permit you to ease off your shade speed. Furthermore, with awesome 10-stop ND channels costing between \$200-400, this is an **extraordinary** alternative in case you are simply needing to chaos around a bit with long exposures or in case all other options have been exhausted and you need something frantically.

Lens Cap Case

In the event that you take the back top of your lens and the front top off your cam body, an old make-a-trip photography hack is to screw the two together, allowing them to hold things. A lot of people, myself included, utilize this recently discovered “storage room” to hold their memory cards. I can fit around 4 memory cards into my cam’s top case. Furthermore, in case you are going to have these two stray pieces hanging in your rigging anyway, why not make use of them and recover the \$20 you need to spend on a memory card holder.

The Crop Sensor Advantage

One hack that travel photographic artists do not discuss as much as they most likely ought to is the yield sensor advantage. Not only does crop sensor shooting bode well in the value class, it likewise amplifies your adaptability and the scope of your lenses. Case in point; on the off chance that I shoot a 70-200mm lens on a harvest sensor like my 60d, I essentially expand the extent to 112-320mm, which is extraordinary for natural life photography. When it comes to value, the lenses for harvest sensors are less expensive as well. My 10-20mm lens costs about \$400 while my 16-35mm lens (which is basically the same reach when you figure in the 1.6x harvest component) is about \$1200. Obviously, the nature of the full casing glass is better, yet \$800 better? I do not have the foggiest idea.

Conclusion

Thank you again for downloading this book!

This book was made for beginners and I hope that it was able to help you figure out the best and the easiest ways to improve your photography skills.

This book is for those who want to focus on polishing their photography skills. These are routine and minor things that can help you become outstanding at what you do. You will learn how to aid your photography with little or no cost and get amazing results to be appreciated by everyone. You will also learn how to capture magnanimous scenes and locations easily and without much outside help.

By the time you finish reading this book, you are going to be able to shoot as a professional without much ado, and will be able to save a lot for yourself by making the right choices with the props and locations. You will eventually be your our photographic guru and a perfectionist at the same time!

Once you have completed this book in full, the next step is to work on these informative photography tips and notice the marked & improved difference.

Finally, if you enjoyed this book, then I'd like to ask you for a favor. Would you be kind enough to leave a review for this book on Amazon? It'd be greatly appreciated!

Thank you and good luck!

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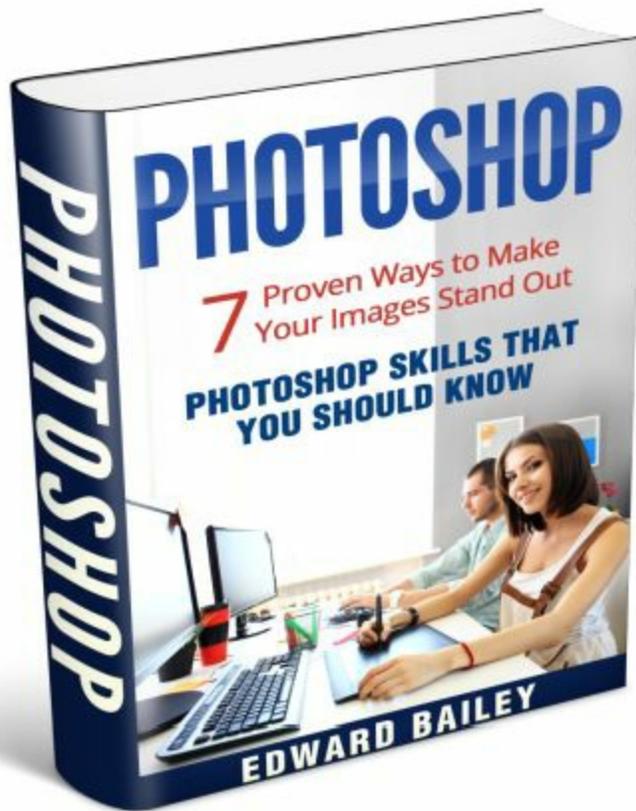
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Make Your Images Stand Out

Do you know all the tips and tricks for achieving a better artistic effect on your photos?

Photo-editing is a great way to bring out the best in a particular image. With the incorporation of some simple techniques and moves, the entire focus of the image can change. However, the success of your intention to make images stand out also depends on what “tool” you use. Photoshop is superior to all other varieties of software of this type, and all you have to do is learn some simple techniques and you’re ready to go.

Adjust images easily

It is impossible to capture a perfect photo; the one that won’t contain any imperfections or things you don’t like in the background, etc. Instead of deleting these photos right away, you can fix them. This book contains simple techniques that you can use to adjust images easily.

Use filters to make your images better

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