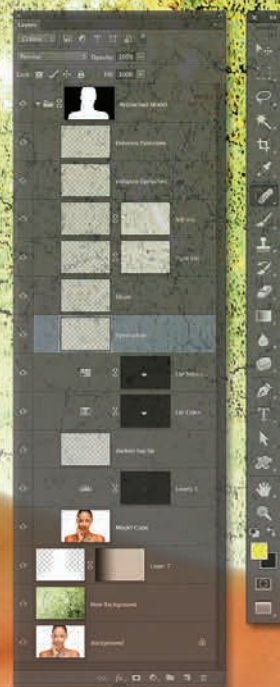


From Scott Kelby, the author of the world's #1 best-selling book on Lightroom,
and the Editor and Publisher of *Photoshop User* magazine

PHOTOSHOP for Lightroom Users

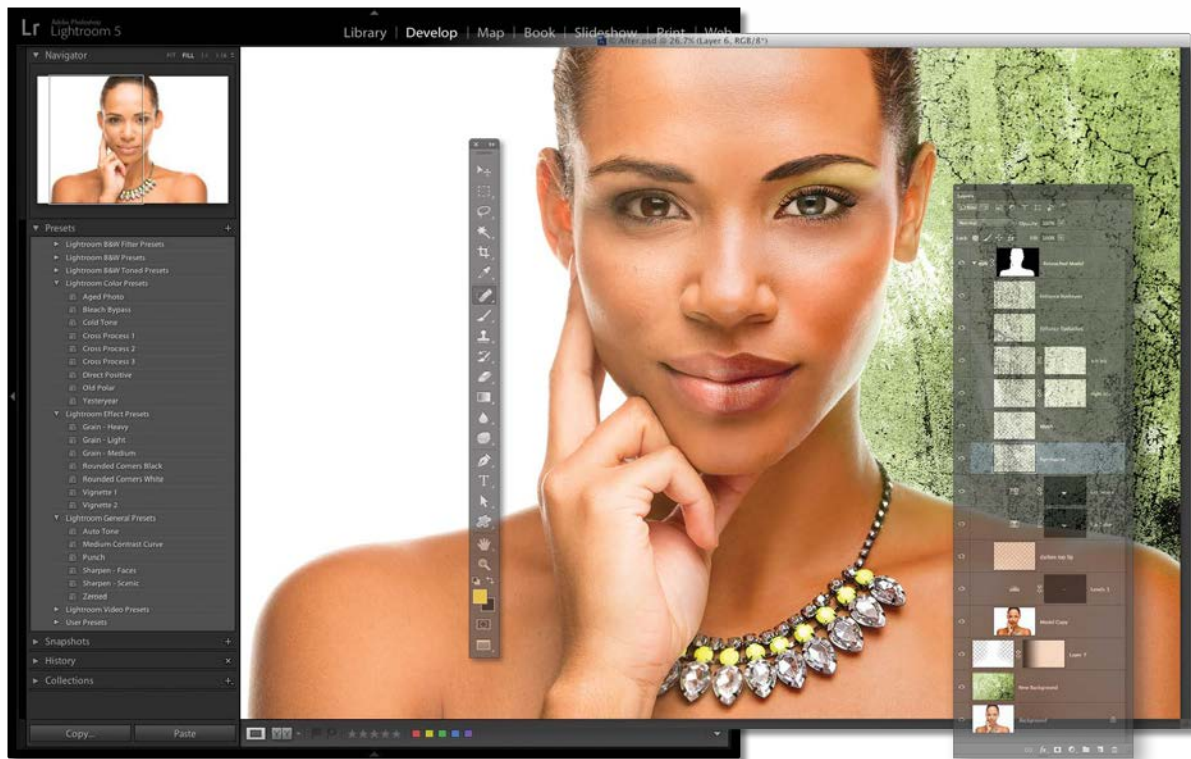


Scott Kelby

New
Riders

VOICES THAT MATTER™

PHOTOSHOP for Lightroom Users



Scott Kelby

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Lightroom Users* Team**

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Published by New Riders

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*This book is for my dear
friend and editor, Ted Waitt.*

ACKNOWLEDGMENTS

I start the acknowledgments for every book I've ever written the same way—by thanking my amazing wife, Kalebra. If you knew what an incredible woman she is, you'd totally understand why.

This is going to sound silly, but if we go grocery shopping together and she sends me off to a different aisle to get milk, when I return with the milk and she sees me coming back down the aisle, she gives me the warmest, most wonderful smile. It's not because she's happy that I found the milk; I get that same smile every time I see her, even if we've only been apart for 60 seconds. It's a smile that says, "There's the man I love."

If you got that smile, dozens of times a day, for nearly 24 years of marriage, you'd feel like the luckiest guy in the world, and believe me—I do. To this day, just seeing her puts a song in my heart and makes it skip a beat. When you go through life like this, it makes you one incredibly happy and grateful guy, and I truly am.

So, thank you, my love. Thanks for your kindness, your hugs, your understanding, your advice, your patience, your generosity, and for being such a caring and compassionate mother and wife. I love you.

Secondly, a big thanks to my son, Jordan. I wrote my first book when my wife was pregnant with him (16 years ago), and he has literally grown up around my writing. Maybe that's why he's so patient as he waits for me to finish a page or two so we can go play *Call of Duty: Black Ops 2* with all his friends, and my buddies Matt, RC, Brad, Hans, and Jeff. He's such a great "little buddy" to me, and it has been a blast watching him grow up into such a wonderful young man, with his mother's tender and loving heart. (You're the greatest, little buddy!)

Thanks to our wonderful daughter, Kira, for being the answer to our prayers, for being such a blessing to your older brother, and for proving once again that miracles happen every day. You are a little clone of your mother, and believe me, there is no greater compliment I could give you. You're my little sweetie!

A special thanks to my big brother, Jeff. I have so much to be thankful for in my life, and having you as such a positive role model while I was growing up is one thing I'm particularly thankful for. You're the best brother any guy could ever have, and I've said it a million times before, but one more surely wouldn't hurt—I love you, man!

My heartfelt thanks go to my entire team at Kelby Media Group. I know everybody thinks their team is really special, but this one time—I'm right. I'm so proud to get to work with you all, and I'm still amazed at what you're able to accomplish day in, day out, and I'm constantly impressed with how much passion and pride you put into everything you do.

A warm word of thanks goes to my in-house Editor Kim Doty. It's her amazing attitude, passion, poise, and attention to detail that has kept me writing books. When you're writing a book like this, sometimes you can really feel like you're all alone, but she really makes me feel that I'm not alone—that we're a team. It often is her encouraging words or helpful ideas that keep me going when I've hit a wall, and I just can't thank her enough. Kim, you are "the best!"

I'm equally as lucky to have the immensely talented Jessica Maldonado (a.k.a. "Photoshop Girl") working on the design of my books. I just love the way Jessica designs, and all the clever little things she adds to her layouts and cover designs. She's not just incredibly talented and a joy to work with, she's a very smart designer and thinks five steps ahead in every layout she builds. I feel very, very fortunate to have her on my team.

ACKNOWLEDGMENTS

Also, a big thanks to my in-house tech editor Cindy Snyder, who helps test all the techniques in the book (and makes sure I didn't leave out that one little step that would take the train off the tracks), and she catches lots of little things others would have missed.

The guy leading this crew of creative superstars is none other than my friend (and Creative Director), Felix Nelson, whose limitless talent, creativity, input, and flat-out great ideas make every book we do that much better.

To my best buddy and book-publishing powerhouse, Dave Moser (also known as "the guiding light, force of nature, miracle birth, etc."), for always insisting that we raise the bar and make everything we do better than anything we've done before.

Thanks to my friend and business partner, Jean A. Kendra, for her support and friendship all these years. You mean a lot to me, to Kalebra, and to our company.

A huge, huge thanks to my Executive Assistant, Susan Hageanon, for all her hard work and for handling so many things so well that I have time to write books.

Thanks to my Editor Ted Waitt at Peachpit Press. Like Kim Doty does in-house, you do outside by helping me feel connected to "the mothership." Thanks for all your hard work and dedication to making the kind of books that make a difference. Also, thanks to my Publisher Nancy Aldrich-Ruenzel, and her team, including Sara Jane Todd and Scott Cowlin. (Lest we forget Gary-Paul.)

Thanks to Adobe Product Manager Tom Hogarty for answering all my late-night emails, and to Bryan O'Neil Hughes for helping out in such an impactful way throughout the original development of this book.

I owe a special debt of gratitude to my buddy, Matt Kloskowski, for being such an excellent sounding board (and sometimes tech editor) during the development of this book. Your input made this book better than it would have been.

Thanks to my friends at Adobe Systems: Terry White, Jim Heiser, Winston Hendrickson, Mala Sharma, John Nack, Scott Morris, Greg Wilson, Bryan Lamkin, Julieanne Kost, and Russell Preston Brown. Gone but not forgotten: Barbara Rice, Cari Gushiken, Rye Livingston, John Loiacono, Kevin Connor, Addy Roff, and Karen Gauthier.

I want to thank all the talented and gifted photographers who've taught me so much over the years, including: Moose Peterson, Joe McNally, Bill Fortney, George Lepp, Anne Cahill, Vincent Versace, David Ziser, Jim DiVitali, Cliff Mautner, Dave Black, Helene Glassman, and Monte Zucker.

Thanks to my mentors, whose wisdom and whip-cracking have helped me immeasurably, including John Graden, Jack Lee, Dave Gales, Judy Farmer, and Douglas Poole.

Most importantly, I want to thank God, and His Son Jesus Christ, for leading me to the woman of my dreams, for blessing us with two amazing children, for allowing me to make a living doing something I truly love, for always being there when I need Him, for blessing me with a wonderful, fulfilling, and happy life, and such a warm, loving family to share it with.

OTHER BOOKS BY SCOTT KELBY

*The Adobe Photoshop Lightroom Book
for Digital Photographers*

*Professional Portrait Retouching Techniques
for Photographers Using Photoshop*

The Digital Photography Book, parts 1, 2, 3 & 4

*Light It, Shoot It, Retouch It: Learn Step by Step
How to Go from Empty Studio to Finished Image*

The Adobe Photoshop Book for Digital Photographers

The Photoshop Elements Book for Digital Photographers

The iPhone Book

Photoshop Down & Dirty Tricks

*Photo Recipes Live: Behind the Scenes: Your Guide to Today's
Most Popular Lighting Techniques, parts 1 & 2*

ABOUT THE AUTHOR



SCOTT KELBY

Scott is Editor, Publisher, and co-founder of *Photoshop User* magazine, Executive Editor and Publisher of *Lightroom* magazine, and host of *The Grid*, the weekly, live, webcast talk show for photographers, as well as the top-rated weekly video webcast, *Photoshop UserTV*.

He is President of the National Association of Photoshop Professionals (NAPP), the trade association for Adobe® Photoshop® users, and he's President of the training, education, and publishing firm, Kelby Media Group, Inc.

Scott is a photographer, designer, and award-winning author of more than 50 books, including *The Adobe Photoshop Book for Digital Photographers*, *The Adobe Photoshop Lightroom Book for Digital Photographers*, *Professional Portrait Retouching Techniques for Photographers Using Photoshop*, *Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image*, *The Photoshop Elements Book for Digital Photographers*, and *The Digital Photography Book*, parts 1, 2, 3 & 4.

For the past three years, Scott has been honored with the distinction of being the world's #1 best-selling author of photography books. His book, *The Digital Photography Book*, part 1, is now the best-selling book on digital photography in history.

His books have been translated into dozens of different languages, including Chinese, Russian, Spanish, Korean, Polish, Taiwanese, French, German, Italian, Japanese, Dutch, Swedish, Turkish, and Portuguese, among others, and he is a recipient of the prestigious ASP International Award, presented annually by the American Society of Photographers for "...contributions in a special or significant way to the ideals of Professional Photography as an art and a science."

Scott is Training Director for the official Adobe Photoshop Seminar Tour and Conference Technical Chair for the Photoshop World Conference & Expo. He's featured in a series of Adobe Photoshop training DVDs and online courses at KelbyTraining.com and has been training Adobe Photoshop users since 1993.

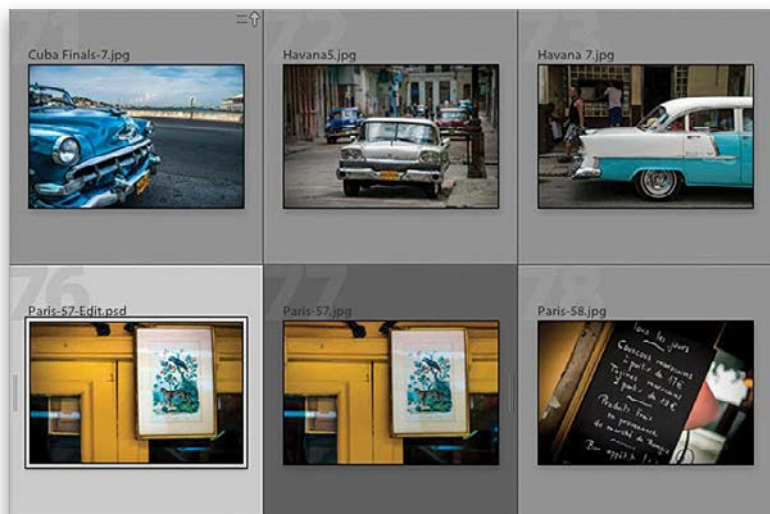
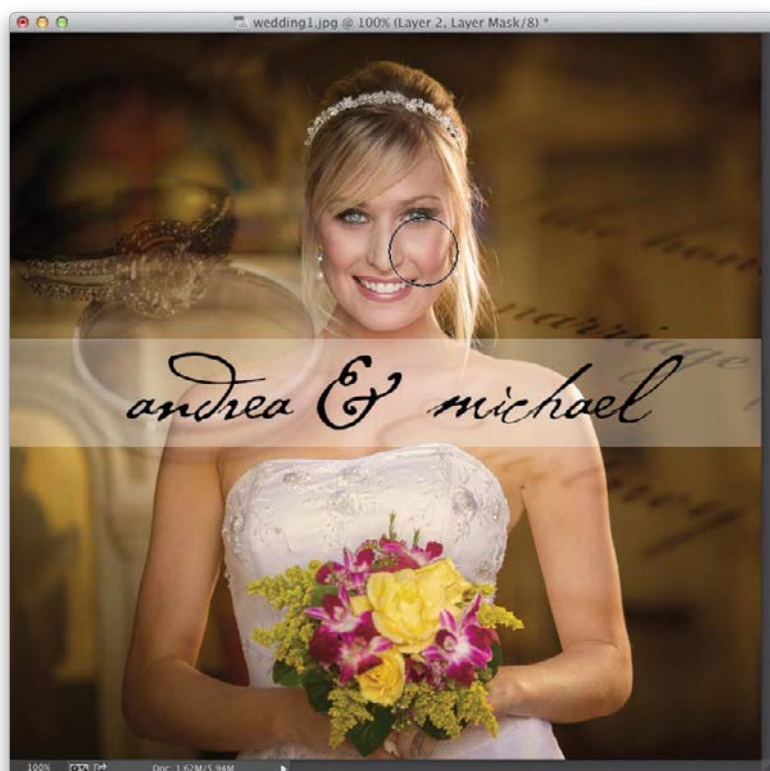
For more information on Scott, visit him at:

His daily blog: <http://scottkelby.com>

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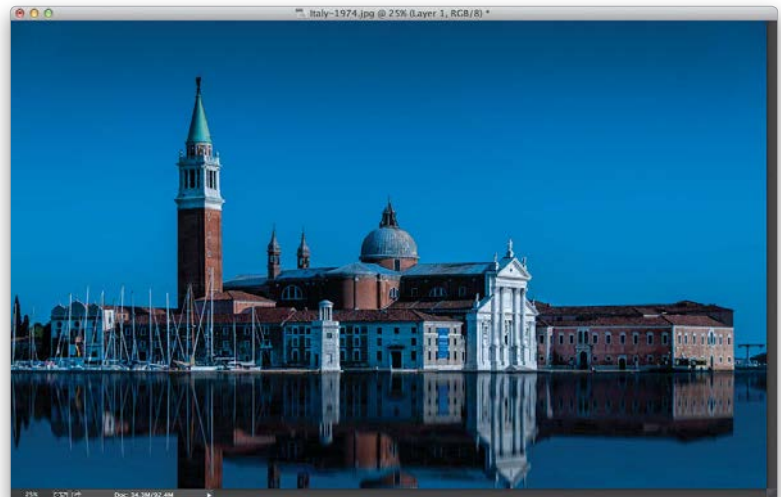
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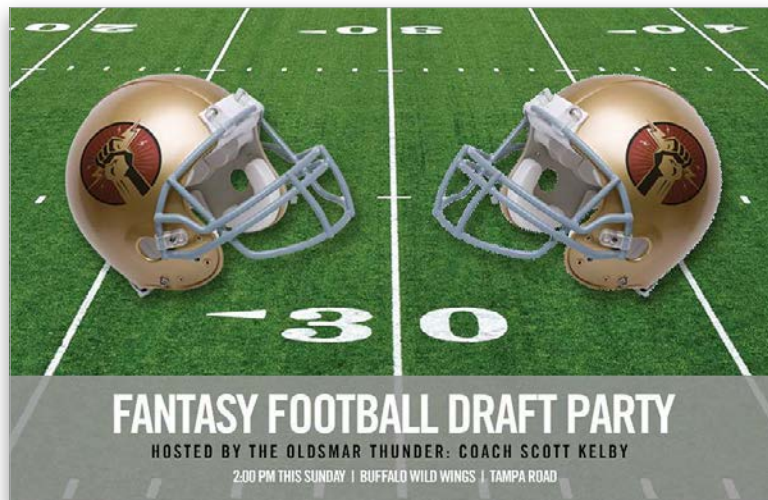
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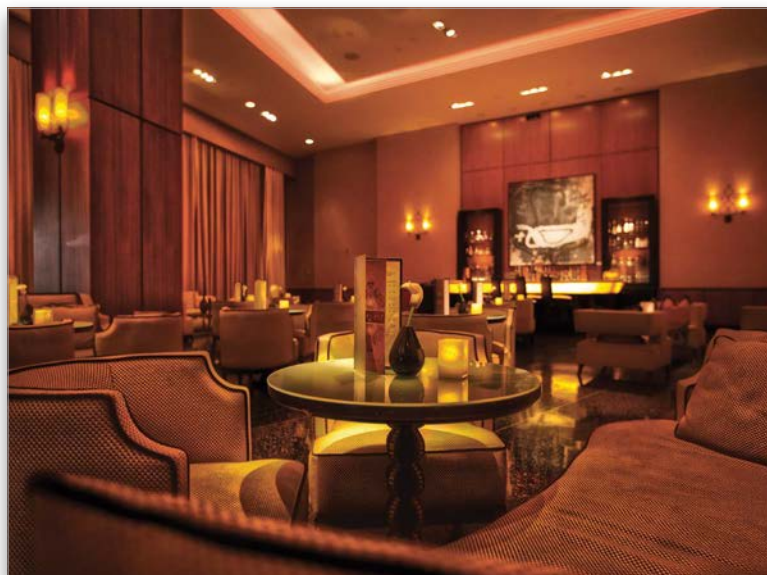
SEVEN THINGS YOU'LL WISH YOU HAD KNOWN BEFORE READING THIS BOOK

I really want to make sure you get the absolute most out of reading this book, and if you take two minutes to read these seven things now, I promise it will make a big difference in your success with Photoshop, and with this book (plus, it will keep you from sending me an email asking something that everyone who skips this part will wind up doing). By the way, the images shown below are just for looks. Hey, we're photographers—how things look matters to us.



(1) You can download many of the key photos used here in the book (and the video I mention in #7 on the next page), so you can follow along using many of the same images that I used, at <http://kelbytraining.com/books/PSforLR>. See, this is one of those things I was talking about that you'd miss if you skipped over this and jumped right to Chapter 1. Then you'd send me an angry email about how I didn't tell you where to download the photos or watch the video. You wouldn't be the first.

(2) If you've read my other books, you know they're usually "jump in anywhere" books, but since you're new to Photoshop, I would really recommend you start with Chapters 1 and 2 first, then you can jump to anywhere else in the book and you'll be fine. But, hey, it's your book—if you decide to just hollow out the insides and store your valuables in there, I'll never know. Also, make sure you read the opening to each project, up at the top of the page. Those actually have information you'll want to know, so don't skip over them.



(3) The official name of the software is "Adobe Photoshop CC." But, if every time I referred to it throughout the book, I called it "Adobe Photoshop CC," you'd eventually want to strangle me, so from here on out, I usually just refer to it as "Photoshop." Same thing with "Adobe Photoshop Lightroom 5." I just refer to it as "Lightroom." Just so you know.

(4) The intro page at the beginning of each chapter is designed to give you a quick mental break, and honestly, they have little to do with the chapter. In fact, they have little to do with anything, but writing these quirky chapter intros is kind of a tradition of mine (I do this in all my books), but if you're one of those really "serious" types, I'm begging you, please skip over them, because they'll just get you really irritated. I'm not kidding.

(5) At the end of the book is a special bonus chapter, where I cover things you might think you need to jump over to Photoshop for, but ya don't. I call this chapter "12 Things You'd Think You'd Need Photoshop For, But Ya Don't." Apparently, I like the direct approach. Anyway, it's worth checking out because although there are definitely times we absolutely need to jump over to Photoshop, if we can do the same (or similar) thing in Lightroom, it's usually quicker to do it there.

(6) What if this book makes me fall deeply in love with Photoshop? That wouldn't be a bad thing, ya know, and if that happens, I got ya covered with one of those big 500+-page books that covers everything you'd ever want to do (as a photographer) in Photoshop. It's called *The Adobe Photoshop Book for Digital Photographers* (I know, the name is kinda, well, direct), but don't worry about that right now—we've got plenty of work to do here first.

(7) I created a short bonus video for you. It shows you step by step how to use Photoshop to edit videos. I didn't include this in the book, because there's no direct link between Lightroom and Photoshop for editing your videos. It's basically an all-Photoshop kind of thing. When you're done with your video, you can import the final completed video back into Lightroom just so you can watch it there, but this is really a standalone Photoshop production. Anyway, I still thought you might dig it, so I made a video especially for you. See? I care.





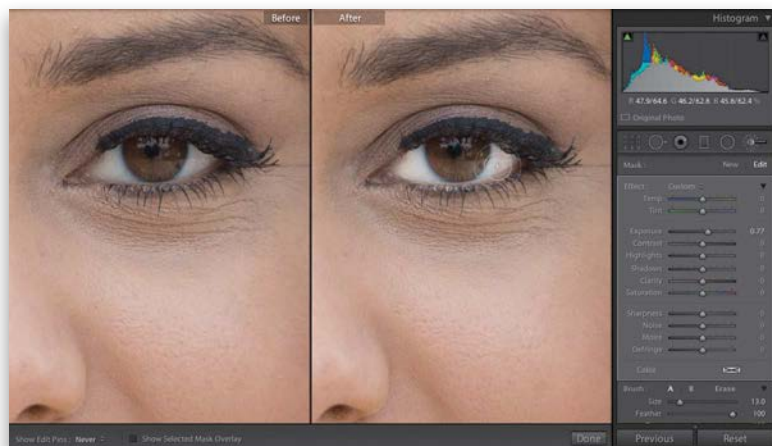
RE-TOUCH

RETOUCHING PORTRAITS

I had it made when it came to naming this chapter because when I typed the word “retouch” into the iTunes Store’s Search Store field, I not only found songs named “Retouch,” but it brought up an artist named “Re-touch,” as well. So, I decided to go with that one, since it wasn’t so obvious. Plus, once I previewed a few of his tracks, I realized there was no way he was paying his mortgage with income from his music career, so maybe this mention will give him some kind of boost. Okay, I’m just kidding, his music is actually pretty good—especially if you like bass drum. I mean, really, really like bass drum for long extended periods of time, and you like it followed by layering weird synthesizer sounds. If that sounds like a dig, it’s not because there are a lot of remixes of Re-touch’s tunes by everybody from Tom Novy to Goldie-Lox to Overnoise, which alone is pretty impressive (I have no idea who those people are, but it’s only because I am very old and these tunes are probably played well after the Early Bird Special ends at Denny’s, so I would’ve missed them, but I’m sure if they played these def tracks at Denny’s around my dinner time [around 4:30 p.m.], there would be plenty of dentures just a-clackin’ away. We call that “crack-a-lackin’,” but that’s just because we’re so “street.” Ball ‘til ya fall, homies!). Anyway, just to circle back around for a moment, you can actually do some minor retouching right within Lightroom itself, and I cover that here at the start of this chapter, but for more serious stuff, you’ve got to jump over to Photoshop because it was born for this stuff. Now, Adobe has done a number of studies, using select focus groups across a wide range of demographics, and these studies have revealed that high-end professional retouchers using Photoshop can increase not only their productivity, but the realism of their retouching by putting on noise-canceling headphones and listening to a long bass drum track followed by layered weird synthesizer sounds, and then mentally picturing themselves at Denny’s. I am not making this up. Google it. You’ll see.

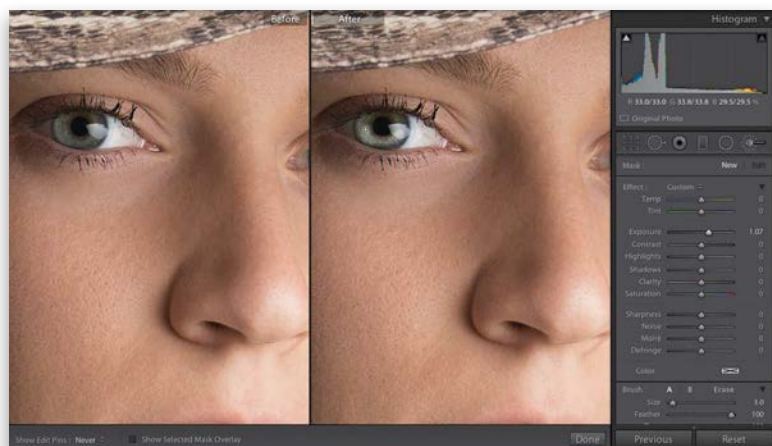
RETOUCHING IN LIGHTROOM

There are a lot of simple retouches we can do in Lightroom's Develop module, but they are usually about making something lighter or darker (like darkening your subject's eye-brows by painting over them with the Adjustment Brush with just the Exposure lowered) or removing something simple. I cover some of the most popular Lightroom retouches right here (including reducing wrinkles and slimming), but there's only so much you can do in Lightroom. That's okay, that's why there's Photoshop. But, first, a little Lightroom.



BRIGHTENING THE WHITES OF THE EYES:

For example, to brighten the whites of the eyes right within Lightroom, we click on the Adjustment Brush (**K**) in the toolbar at the top of the right-side panels, double-click on the word "Effect" to reset all the sliders to zero, then click-and-drag the Exposure slider to the right a little bit. Now, we zoom in tight on the eyes, and then paint over the whites to brighten them. Just be careful not to make them too white or it looks very obvious that they've been retouched.

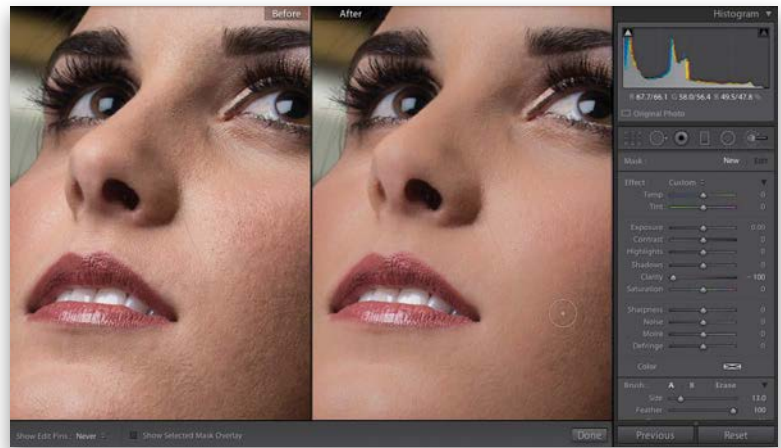


MAKING THE IRIS SPARKLE:

Another nice retouch to the eyes uses the same settings you just applied to the whites of eyes, but this time you're going to add a little "kicker" to the bottom of the iris. Click on the New button at the top of the Adjustment Brush options, and paint over just the bottom of each iris, avoiding the dark ring around the outside of them. Once you're done, you can decide how bright you want your subject's irises to be using the Exposure slider (it won't affect the whites of the eyes because you clicked the New button first).

SOFTENING SKIN:

Granted, it's not great skin softening because it pretty much blurs any skin texture, but it does help. Here's how it's done: Get the Adjustment Brush, double-click on the word "Effect" to reset all the sliders to zero, then click-and-drag the Clarity slider all the way to the left to -100. Now, paint over just the skin, avoiding any detail areas (like the eyes, eyebrows, lips, hair, nostrils, edges of the face, clothes, etc.), and those areas become very soft. Of course, we can do much better in Photoshop, but at least you can do some quick softening right in Lightroom, as long as your goal is speed over quality.



REDUCING WRINKLES:

If your subject is a little bit older, then you don't want to remove their wrinkles (it'll be a dead giveaway it was retouched, especially to their friends). Instead, you want to reduce their wrinkles, so they look 10 years younger (not 40 years younger). Get the Spot Removal tool (**Q**) from the toolbar and paint a stroke over an individual wrinkle, so it's totally gone. Then, go to the Spot Removal tool's options and lower the Opacity to bring back most, but not all, of the original wrinkle. That way, you reduce it, rather than remove it.



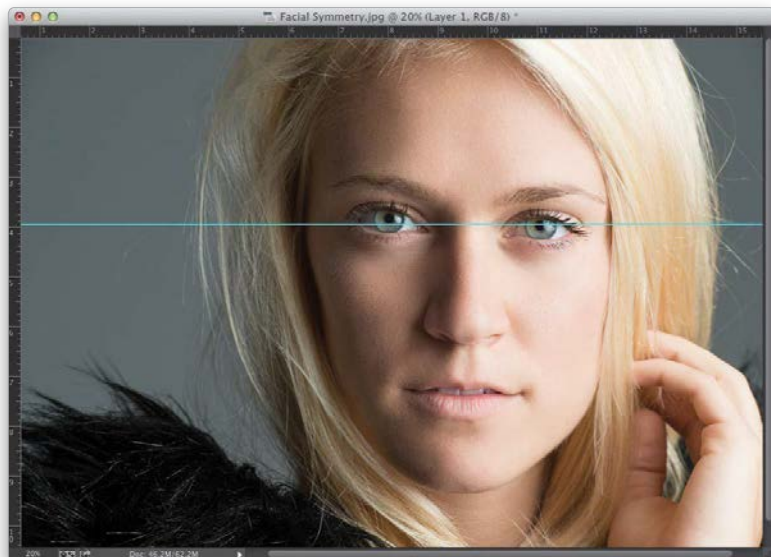
SLIMMING YOUR SUBJECT:

In Lightroom 5, Adobe added a lens correction feature we can use to instantly slim your subject, so they look 10 to 15 lbs. lighter. Go to the Lens Corrections panel, click on the Manual tab, and you'll see the last Transform slider is Aspect. Click-and-drag this slider to the right a little bit (here I dragged it over to +38) and, as you do, it squeezes the photo in from the sides proportionally, and—voilà—your subject is thinner (the farther you drag, the thinner they get). Now, just crop the photo, so the white areas on both sides are gone.



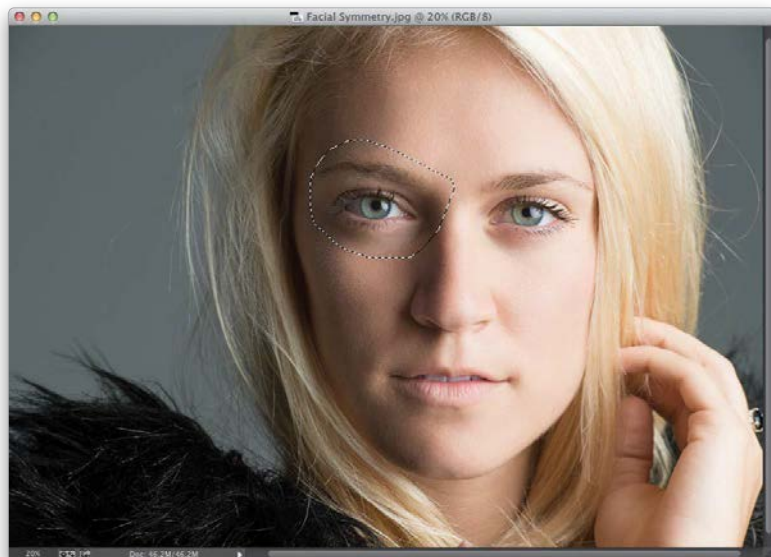
MAKING FACIAL FEATURES SYMMETRICAL

More often than not, the features on your subject's face won't be perfectly symmetrical (one eye might be higher than the other, or their nose might be a little crooked at the nostrils or the bridge, or one side of their smile might extend higher than the other, and so on). Luckily, you can bring all these misaligned features back into alignment using just a few tools, and some techniques you've already learned (but we do get to learn a helpful new tool this time, as well).



STEP ONE:

Here's the image we want to retouch, opened in Photoshop, and there's a very common problem here (well, when it comes to facial symmetry anyway), and that is our subject's eyes aren't lined up perfectly symmetrically (the eye on the left is up a little higher than the one on the right. I put a horizontal guide over the center of her pupil on the right to help you see the difference). There's a surprisingly easy fix, though. By the way, to get guides like this in Photoshop, you just have to make the rulers visible by pressing **Command-R (PC: Ctrl-R)**. Then, you can click-and-drag guides right out from the rulers themselves.



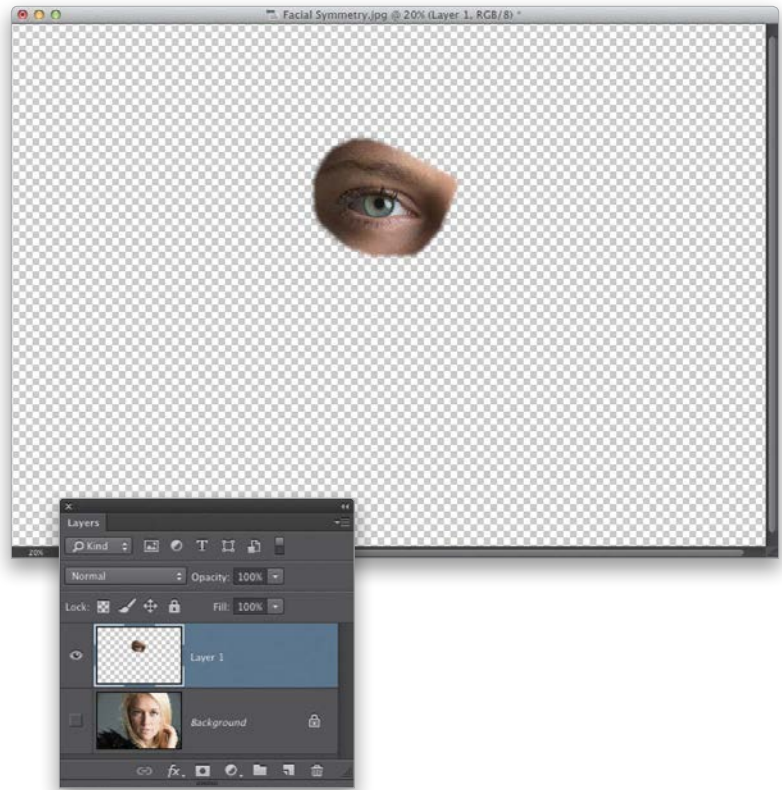
STEP TWO:

Get the Lasso tool (**L**) and make a very loose selection around both the eye and eyebrow on the left (as shown here), because we're going to need to move them together as a unit. Of course, at this point if we moved this selected area, you'd see a very hard edge (a dead giveaway), so we'll need to soften it by adding a feather to the edges that will help it blend right in. So, go under the Select menu, under Modify, and choose **Feather**. When the Feather Selection dialog appears, enter 10 pixels (as shown here) and click OK, and now you've softened the edges of your selection.

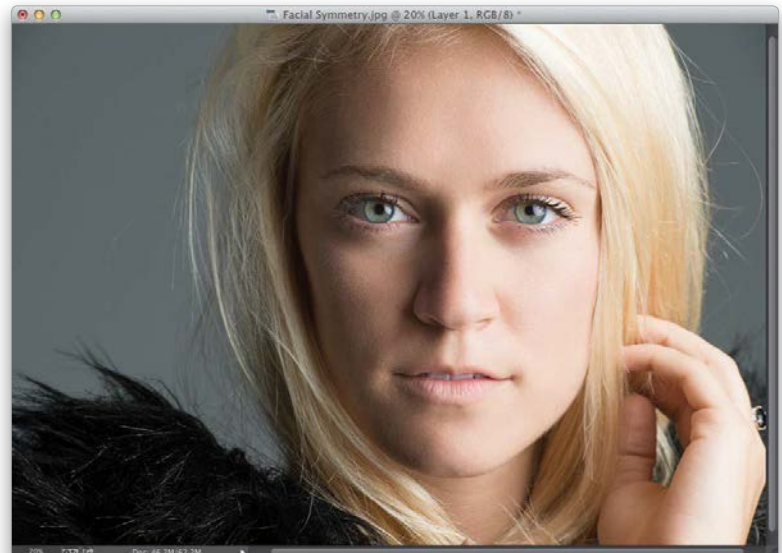


STEP THREE:

Press **Command-J (PC: Ctrl-J)** to copy your selected eye area (with its soft edges) up to its own separate layer. Here, I hid the Background layer, so you can see what just the eye area looks like. What's nice about seeing this view is that you can see the area you selected has soft edges, instead of sharp, harsh edges (the checkerboard pattern shows you which parts of this layer are transparent). By the way, to hide a layer (like the Background layer, in this case), go to the Layers panel and click on the Eye icon to the left of the layer's name. To see the Background layer again, click where that Eye icon used to be.

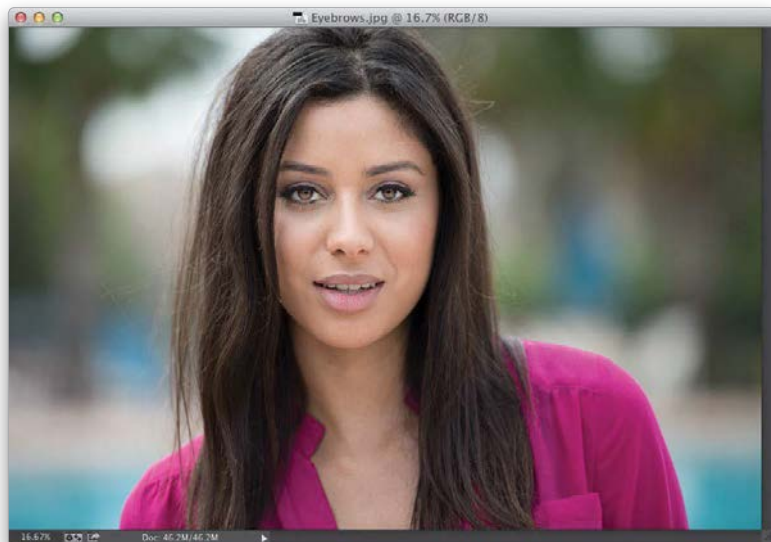
**STEP FOUR:**

Now, switch to the Move tool (**V**) and then press the **Down Arrow key** on your keyboard a few times until her eyes on both sides line up (as shown here). In this case, I had to hit the Down Arrow key seven times until they lined up. You might find it helpful to pull out a horizontal guide (drag it down from the top ruler) to help you align the two eyes right on the money, or you can just eye it. (Oh, come on. That one was pretty good. Get it? "Eye it." Seriously, that was pretty decent, ya gotta admit.)



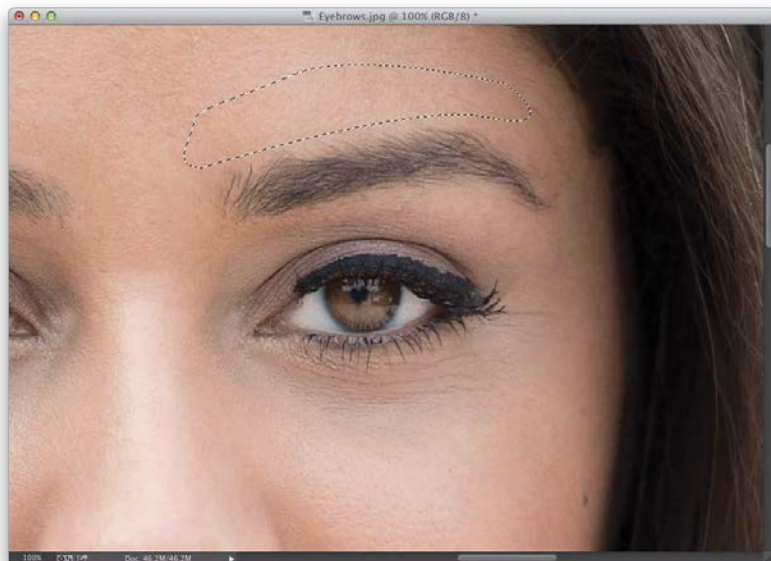
TRIMMING EYEBROWS

This retouch requires you to pick up one part of your image to cover up another part of it, and, of course, Lightroom doesn't have any way to do that. But, luckily, this is the stuff Photoshop is made for. This technique is actually very simple and very quick, but has a big impact when it comes to your subject having perfect eyebrows every time.



STEP ONE:

Once your image is open in Photoshop, start by getting the Lasso tool (**L**) and drawing a shape that kind of looks like an eyebrow itself. Draw this right above one of your subject's existing eyebrows (as shown in the next step).



STEP TWO:

You need to soften the edges of the selection just a little bit, so go under the Select menu, under Modify, and choose **Feather**. When the dialog appears, enter 5 pixels (just enough to add a little bit of edge softening), and click OK.



STEP THREE:

Now, press **Command-J (PC: Ctrl-J)** to place that selected area up on its own separate layer. Here, I turned off the Background layer (by clicking on the Eye icon to the left of the layer thumbnail), so you can see just the selected area with its feathered edge. Switch to the Move tool (**V**) and click-and-drag that shape straight down until it starts to cut off the top of the real eyebrow, and perfectly trims it. Then, go to the Layers panel, click on the Background layer, and do the exact same thing for the other eyebrow. A before and after is shown below.



REMOVING EYE VEINS

Technically, you can remove some eye veins while you're still in Lightroom using the Spot Removal tool, but if you've ever tried it, it's pretty tricky and the results are...well... let's say there's a reason we almost always jump over to Photoshop for a retouch like this. The only time I'd consider doing it in Lightroom alone is if your subject had just one single red vein, and unfortunately that rarely happens, so it's handy to know this technique.



STEP ONE:

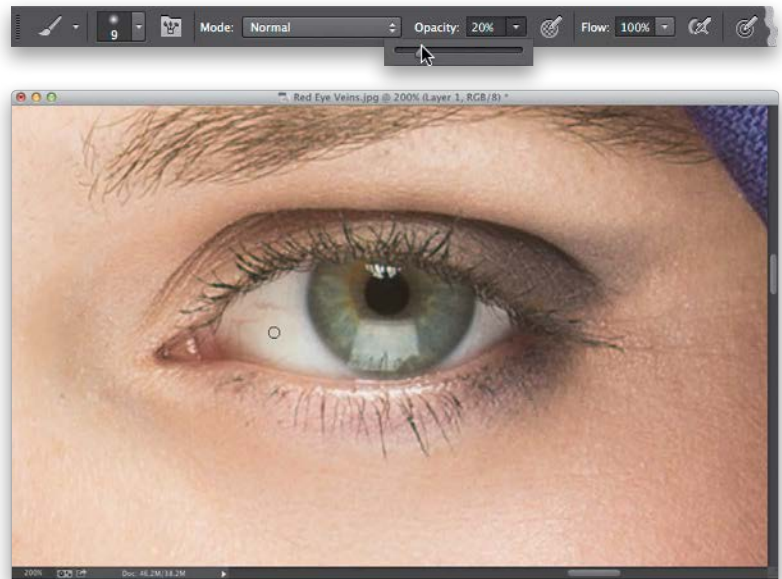
Here's the image we're going to retouch in Photoshop. We'll need to zoom in tight (to at least 100%) to really see what we're working on, so grab the Zoom tool (**Z**) and zoom in on the eye on the right (you can see this in the next step). Then, click on the Create a New Layer icon at the bottom of the Layers panel to create a new blank layer. We're going to do our retouching on this empty layer, so later we can add a filter on top of it that will add texture back into the areas we retouched to make them look more realistic.

STEP TWO:

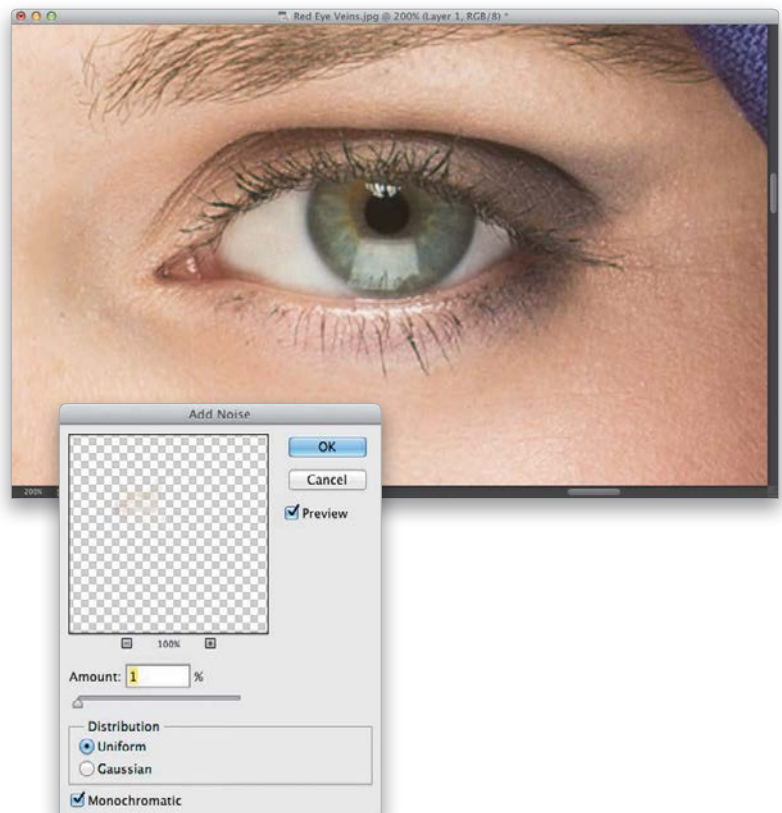
You're going to remove these red veins using the Brush tool (with temporary help from the Eyedropper tool). So, get the Brush tool (**B**), then press-and-hold the **Option (PC: Alt)** key and your cursor will temporarily switch to the Eyedropper tool, so you can steal any color in your image and make it your Foreground color. You're going to want to click the Eyedropper tool right near the red vein you want to remove (as shown here, where I'm clicking it right below the vein I want to remove). A large circular ring appears around your Eyedropper tool when you click—the inside of the ring shows the exact color you just sampled and the outside of it is a neutral gray to help you see the color without being influenced by surrounding colors.

STEP THREE:

Let go of the Option (PC: Alt) key to return to the Brush tool, set your brush Opacity (up in the Options Bar) to 20%, and choose a small, soft-edged brush that's just a little bit larger than the vein you want to remove from the Brush Picker. Now, just start painting a few strokes right over the vein and, in just moments, it's gone! Remember, at 20% opacity, the paint builds up, giving you a lot of control as you build up your paint over the vein, so don't be afraid to go over the same stroke more than once. Since the eye itself is a sphere, the shading changes as you move across it, so be sure to sample again near what you're painting over as you're removing these veins to make sure the color and tone stay right on the money (I resampled about 10 or 12 times during this retouch).

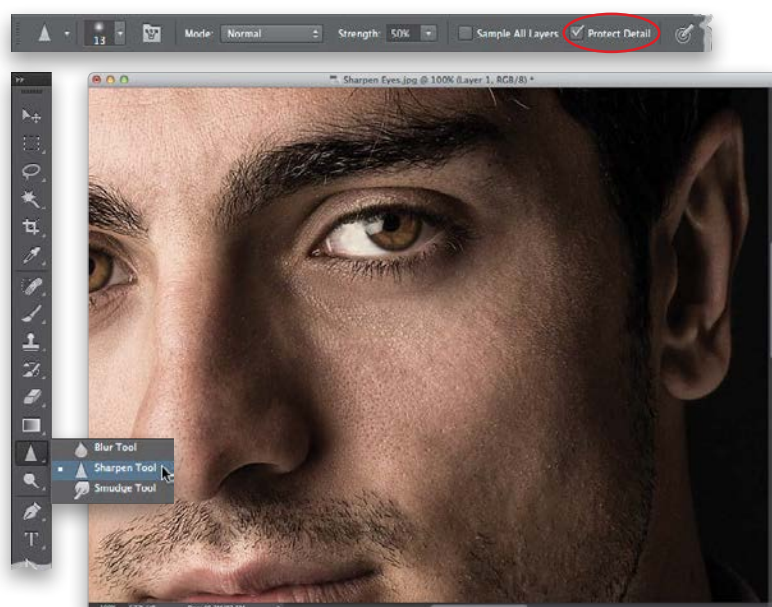
**STEP FOUR:**

Lastly, to keep the whites of the eyes from looking pasty after your retouch, we're going to add a tiny bit of noise to your retouch layer. So, go under the Filter menu, under Noise and choose **Add Noise**. When the filter dialog appears, choose an Amount of 1%, click on the Uniform radio button, and turn on the Monochromatic checkbox. Click OK to add this texture to your retouch. Although it's subtle, it does make a difference.



SHARPENING EYES

If there's one part of your image that is absolutely critical to have in sharp focus, it's the eyes. If the eyes aren't sharp, the whole photo's a bust, so we take extra steps to make sure we sharpen them. In this case, we're going to use the most advanced sharpening Photoshop has to offer: the Sharpen tool. By the way, it wasn't always this way. Adobe went and reworked the math behind the sharpening just a couple of years ago, and now we can apply more sharpening with fewer of the distracting halos and artifacts (junk) you'd get anytime you really sharpened something a bunch.



STEP ONE:

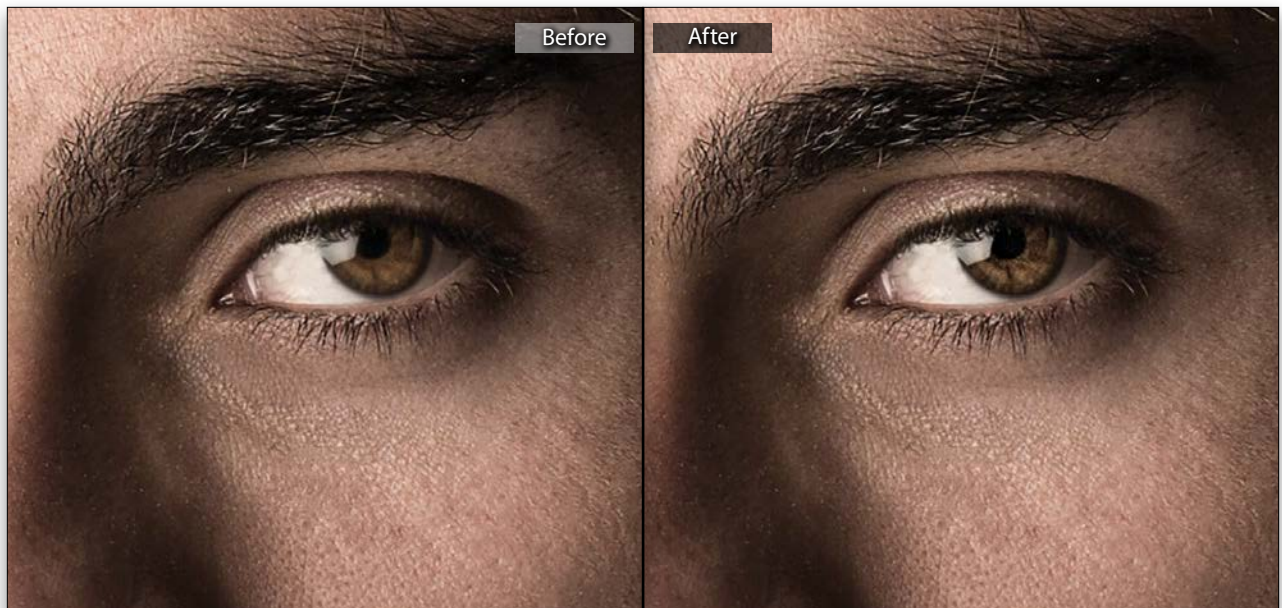
Open the image you want to retouch in Photoshop, and then press **Command-J (PC: Ctrl-J)** to duplicate the Background layer. I generally do this type of sharpening on a duplicate of the Background layer so (1) I can easily toggle the layer on/off to see a before/after while I'm sharpening, (2) I can lower the Opacity amount of the layer if I think I've over-sharpened the eyes, or (3) I can delete the layer altogether if I decide I don't want any sharpening at all.

STEP TWO:

Get the Zoom tool (**Z**; it looks like a magnifying glass) from the Tool-box, and then zoom in on the eyes. Also in the Toolbox, nested under the Blur tool, you'll find the Sharpen tool (seen here). It has been in Photoshop for many years, but was pretty much unusable because it was so harsh we avoided it all costs. But, in Photoshop CS5, Adobe's engineers decided to not only fix this tool, but to make it Photoshop's most advanced sharpening tool (I got that straight from one of Adobe's own Photoshop product managers). However, this new math is only turned on if the Protect Detail checkbox up in the Options Bar is turned on, so make darn sure that it is (as shown here, circled in red), or you'll be using the old version of the Sharpen tool (with the old results).

STEP THREE:

Also in the Options Bar, lower the Strength amount to 20% (as seen here). Using a lower amount like this gives you more control because the sharpening builds up each time you paint, rather than all at once. Then take the Sharpen tool, and paint a few times over an entire iris, including the outside edge of it (as shown here). Do the same thing with the other eye, and keep in mind that since you did this on a layer, if you need to, you can lower the layer's opacity, which lowers the amount of sharpening you've applied. Doing this much sharpening can sometimes sharpen random bits of noise or shift the colors in your image a bit, so change the top layer's blend mode from Normal to **Luminosity**, so it just sharpens the detail and not the color, and you're done. Now, flatten the layers (from the Layers panel's flyout menu) before you save the image and take it back to Lightroom.



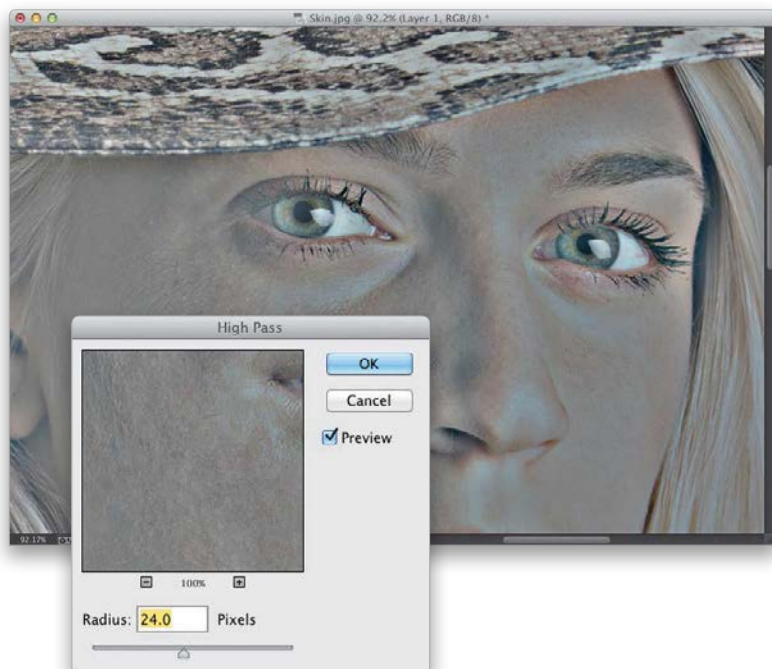
SOFTENING SKIN WHILE RETAINING TEXTURE

The problem with Lightroom's method for skin softening is that it pretty much obliterates the skin texture and your subject's skin winds up looking pretty plastic. That's why, when it comes to softening skin and keeping texture, we always head over to Photoshop. It does take a few steps, but it's really easy.



STEP ONE:

Select the image in Lightroom you want to retouch, then press **Command-E (PC: Ctrl-E)** to open it in Photoshop. Before we do any skin retouching, we always remove any large obvious blemishes first (you can do that in Lightroom using the Spot Removal tool before you even bring it over to Photoshop). It's hard to see at this zoomed out view, but she's got a nice skin texture we want to preserve, and this technique does a great job of that. So, start by pressing **Command-J (PC: Ctrl-J)** to duplicate the Background layer.

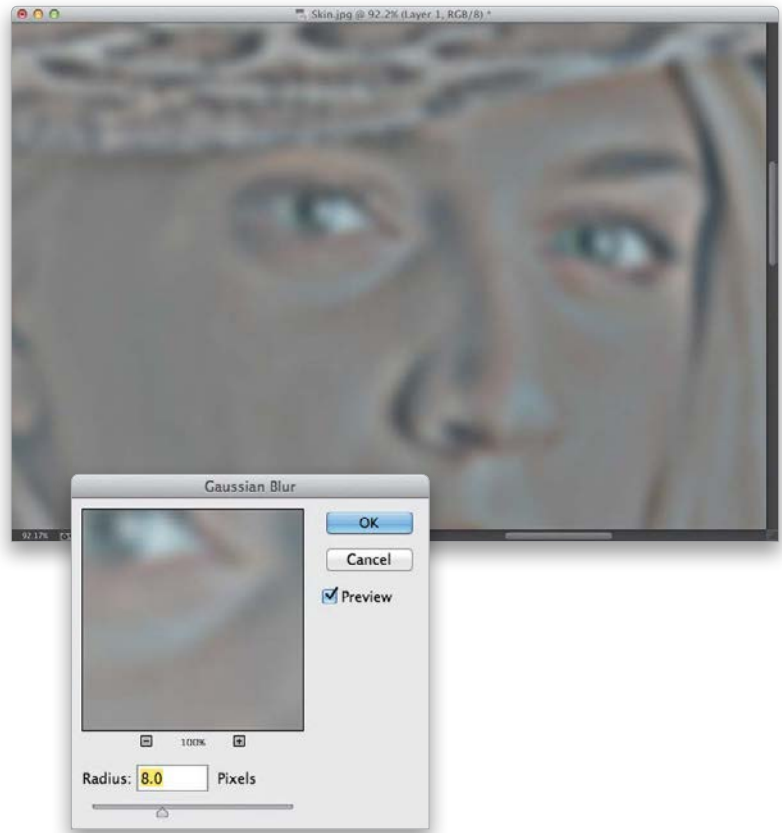


STEP TWO:

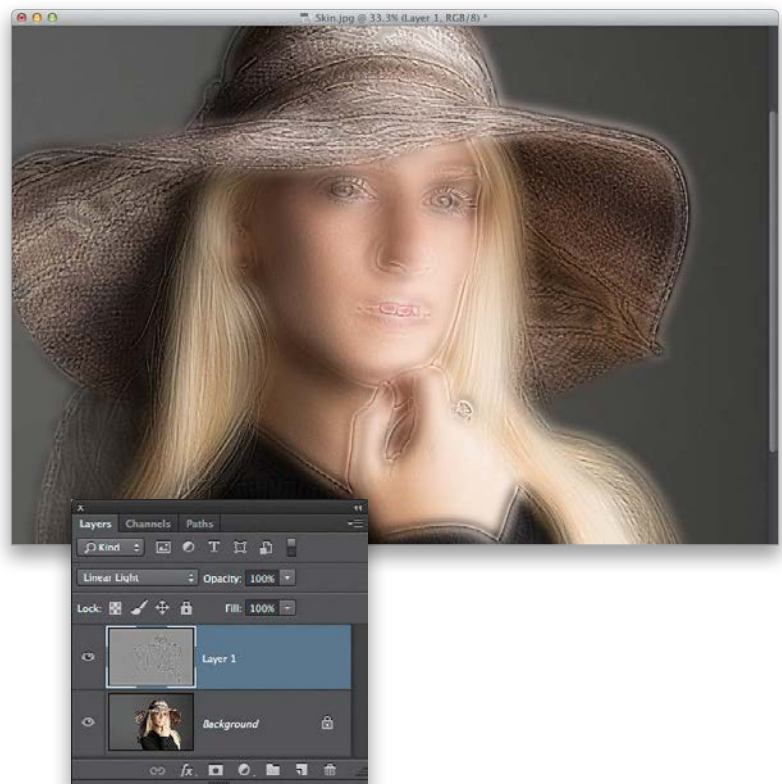
Go under the Filter menu, under Other, and choose **High Pass**. When the High Pass filter dialog appears, enter 24 pixels (as shown here) for images that are cropped in pretty tight like this. If it's more of a full-length or 3/4-length photo of your subject, where they're not so tightly cropped, use 18 pixels instead, then click OK. The image will turn mostly gray (like you see here) when you click OK in the High Pass filter (by the way, we normally use the High Pass filter when we need some really heavy sharpening. See page 134 for more on that technique).

STEP THREE:

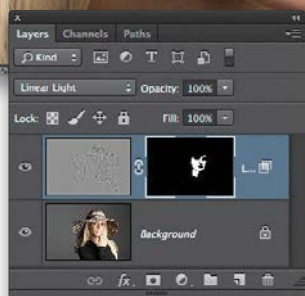
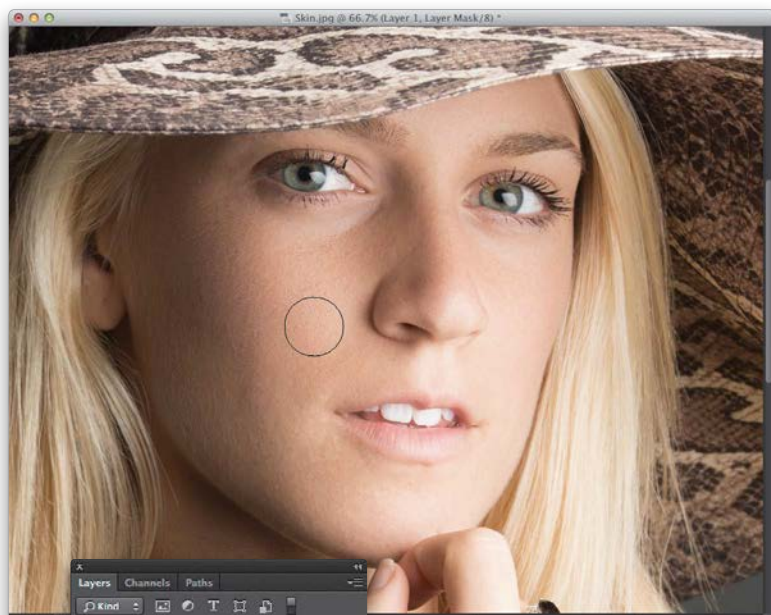
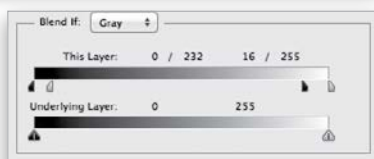
Now, go under the Filter menu, under Blur, and choose **Gaussian Blur**. You're going to enter a number that is 1/3 of the number you entered in the High Pass filter. So, if you had a close-up image like we do here, you'd enter 8 pixels (1/3 of the 24 pixels you entered in the High Pass dialog). If instead your image was a 3/4-length shot or a full-length shot, then you'd enter just 6 pixels (1/3 of 18). Click OK to apply a blur to your High Pass gray layer (as seen here).

**STEP FOUR:**

Next, you're going to invert this High Pass layer by going under the Image menu, under Adjustments, and choosing **Invert**, or by just pressing **Command-I (PC: Ctrl-I)**. At this point, it still looks gray and pretty bad, but we're going to change the blend mode for this layer so it ignores the gray part. Go to the Layers panel and, from the pop-up menu near the top left, change the blend mode from Normal to **Linear Light** to give you the effect you see here. It's still a mess, but at least it's not gray, right? The problem is there are halos around everything. To get rid of all that haloing and stuff, go to the bottom of the Layers panel, click on the Add a Layer Style icon and, from the pop-up menu, choose **Blending Options**.



Continued



STEP FIVE:

When the dialog appears, go right to the bottom, where you'll see two gradients with little triangle-shaped sliders under them (shown below left). These are the Blend If sliders, and they are for controlling how the layer you're currently on blends with the layer(s) below it. If you drag those triangle sliders to the left or right, you'll see how harsh they make the blending. However, if instead you press-and-hold the Option (PC: Alt) key, and then drag the top-right slider (the one marked This Layer), it splits the slider in half and now it makes a very smooth blend. Drag it nearly all the way to left (as seen here at right), and some of those halos go away. Do the same thing with the top-left slider (press-and-hold the Option key and drag it nearly all the way to the other side), and the rest of the haloing junk goes away. Now click OK.

STEP SIX:

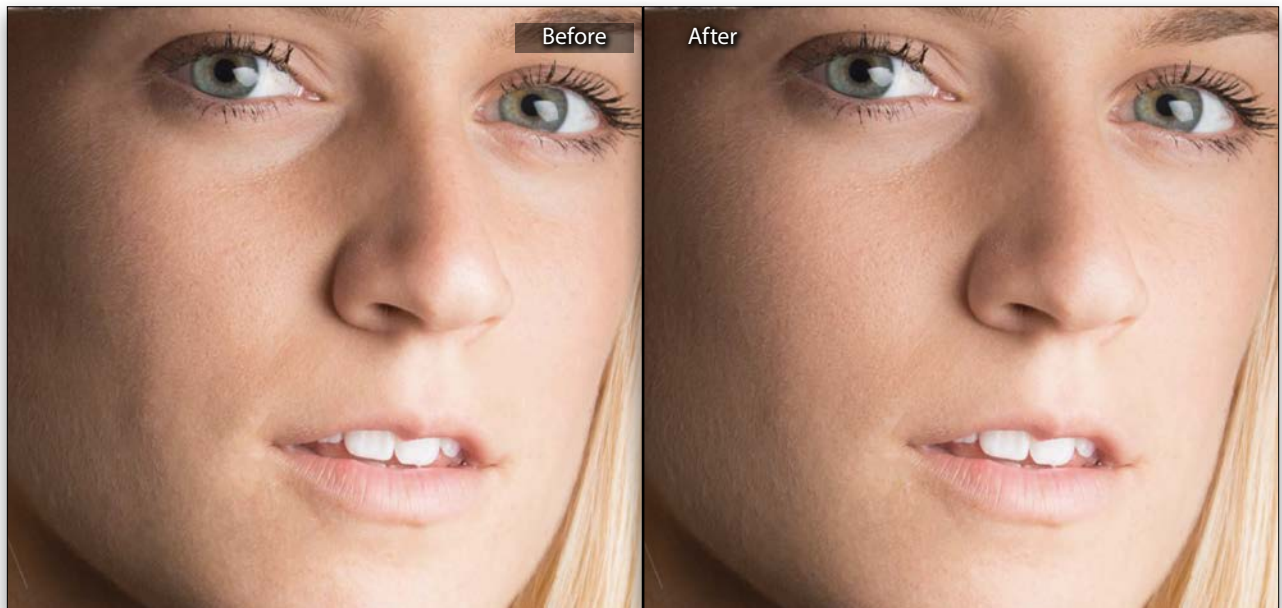
What you're seeing onscreen is what we're going to use for our skin texture, but it's also appearing over her eyes, lips, hair, hat, etc., so we need to hide this layer from view and then reveal just the parts we want. We do this by pressing-and-holding the **Option (PC: Alt) key**, then clicking on the Add Layer Mask icon at the bottom of the Layers panel (it's the third icon from the left). This hides your skin texture layer behind a black layer mask. Now, press **D** to set your Foreground color to white, get the Brush tool (**B**), then in the Brush Picker in the Options Bar, choose a medium-sized, soft-edged brush and set its Opacity to 100%. Paint over just the skin areas (as shown here), avoiding all the detail areas, like the eyebrows, eyes, hair, nostrils, lips, teeth, and the edges of the face (avoid the edges of her face, or they will get softer). Notice how it's smoothing and removing the splotchy areas of skin, but it's actually enhancing the skin texture as you paint? Pretty cool, right?

STEP SEVEN:

At this point, you've applied the skin softening and texture at 100% (full power), but that's normally too much. So, go to the Layers panel and lower the Opacity to around 50% and things start to look more realistic. The lower the opacity, the less of the softening we see, so pick an opacity setting that looks good to you. Normally, I use something between 40% and 50%, but it depends on the person and their skin. There are times I've had to use 70%. It just depends on their skin.

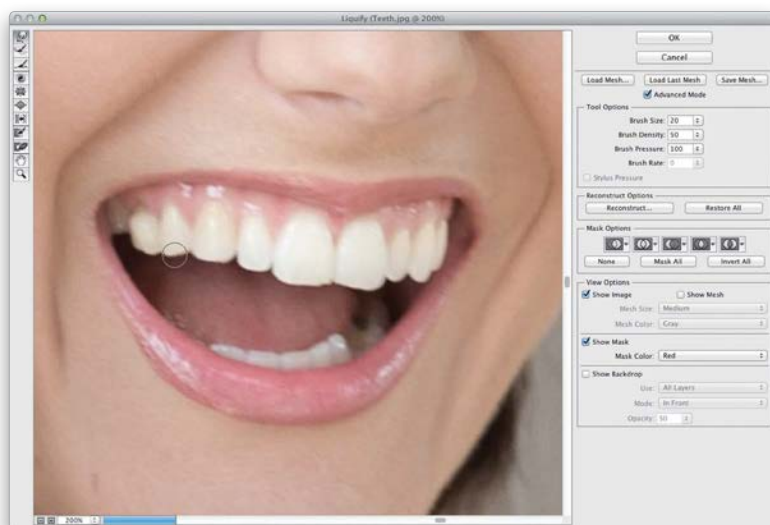
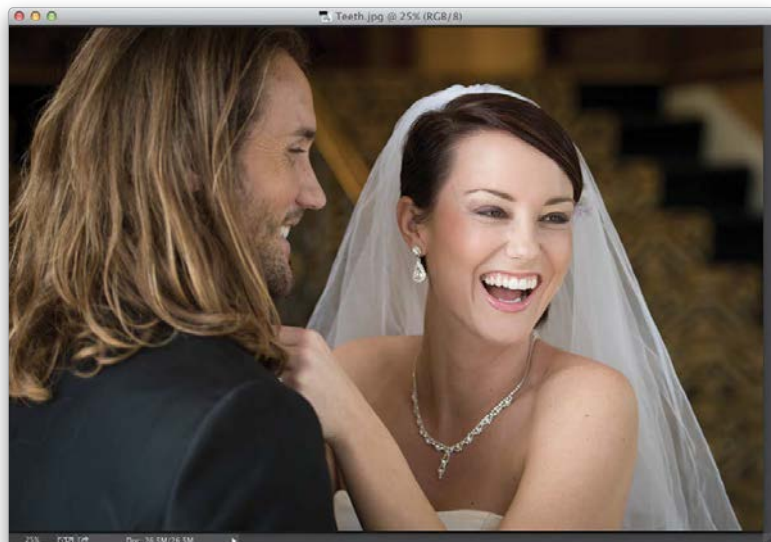
TIP: SEEING IF YOU'VE MISSED ANY AREAS

In the Layers panel, Option-click (PC: Alt-click) directly on the black layer mask thumbnail (seen here). This shows you just the black-and-white mask. In this case, any areas that appear in black haven't been painted over yet, so if you see a gap that should be white, paint over it. When you're done, just Option-click on the thumbnail again.



CREATING BEAUTIFUL TEETH

If someone is smiling in a photo I've taken, I always take a few moments to make sure their teeth line up nicely, without distracting gaps between teeth, or teeth that look too pointy, or too short compared to the teeth on either side, or anything that makes them not look perfectly beautiful. We use the Liquify filter for this because it lets you literally move the teeth around, tooth by tooth, as if they were made of a thick liquid. You can just kind of push and pull them in the direction you need them to go. Here's how it works.



STEP ONE:

Open the image with teeth we want to retouch in Photoshop. First, let's evaluate what we need to do: I see that the two front teeth are a little too long compared to the rest of the other teeth (the front two should be a little longer than the surrounding others, but just a little). So, that's one thing to fix. Then, I would flatten the points on a few teeth and generally just try to even all the teeth out a bit. Her teeth are actually pretty nice, but the angle of this shot makes them look kind of crooked and uneven.

STEP TWO:

Go under the Filter menu and choose **Liquify**. When the Liquify dialog appears (shown here), start by zooming in tight (press **Command++** [plus sign; **PC: Ctrl++**] a few times). Then, make sure you have the first tool at the top of the Toolbox selected (on the left side of the dialog; it's called the Forward Warp tool, and it lets you nudge things around like they were made of molasses). The key to working with the Liquify filter is to make a number of very small moves—don't just get a big brush and push stuff around. Make your brush size (in the Brush Size field on the right) just a little larger than what you're retouching. Now, just gently nudge the teeth on the left side upward a few times each (as shown here) to shorten them and remove the pointiness (if that's even a word).

STEP THREE:

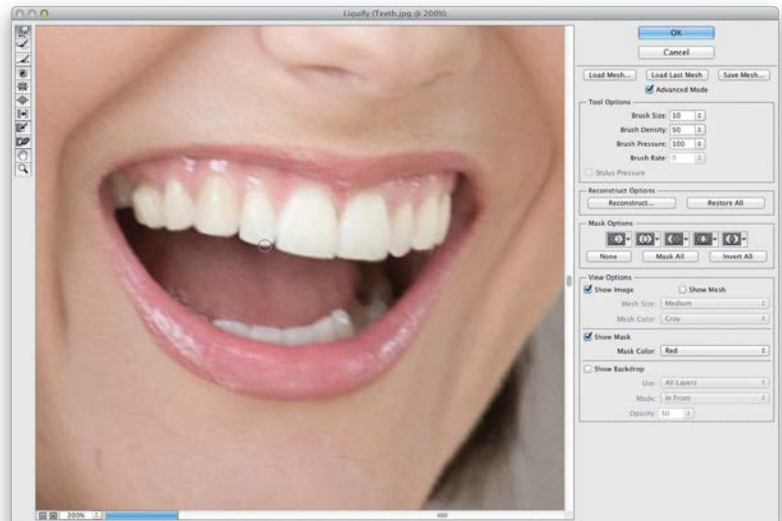
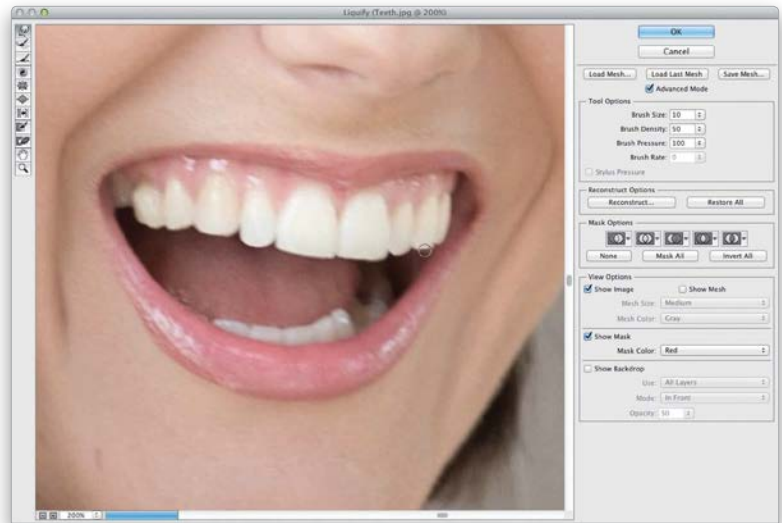
Now we're going to do more of the same. Let's work on the two teeth in the front center. Let's gently nudge them upward a bit to make them shorter, and then go over to that one tooth on the far right that's pointy and sticking down. Make your brush size very small (one of the big secrets of mastering retouching with Liquify is to make your brush just a tiny bit larger than what you're trying to move. If you get into trouble, it's probably because your brush is too big), then tuck up that pointy tooth (as shown here).

STEP FOUR:

So, that's basically the process: you'll move from tooth to tooth. To make a tooth longer, click inside it near the bottom of the tooth and nudge it down. If you need to close a gap, click on the side of the tooth with a very small brush and nudge it over. Here I'm flattening the tooth to the left of the front two teeth. My goal is to make everything pretty straight all the way across. A dentist would cringe if they saw what I did here, because it's not "dentically" correct (hey, I just coined another new term), but we don't have to worry about the teeth actually working to eat food, they just have to work in the context of our photo, which they do.

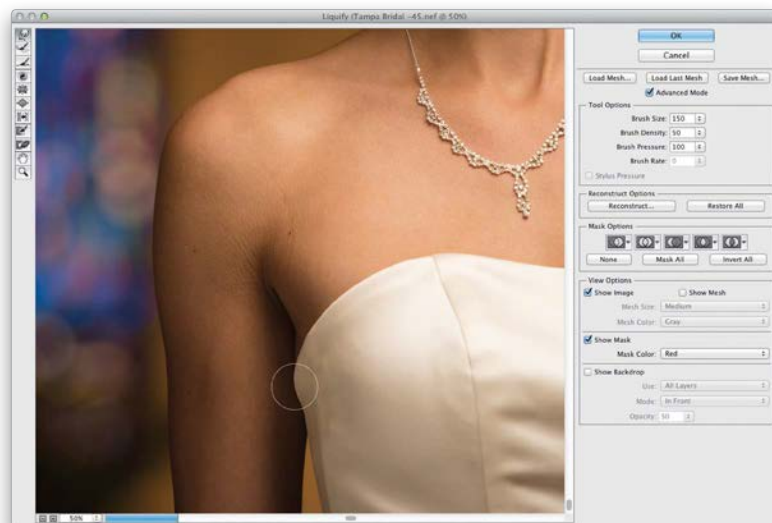
TIP: QUICK BEFORE AND AFTER

If you want to see a quick before and after of your retouch, just turn the Show Backdrop checkbox (near the bottom right of the dialog) on and off. If you don't see it, turn on the Advanced Mode checkbox near the top.



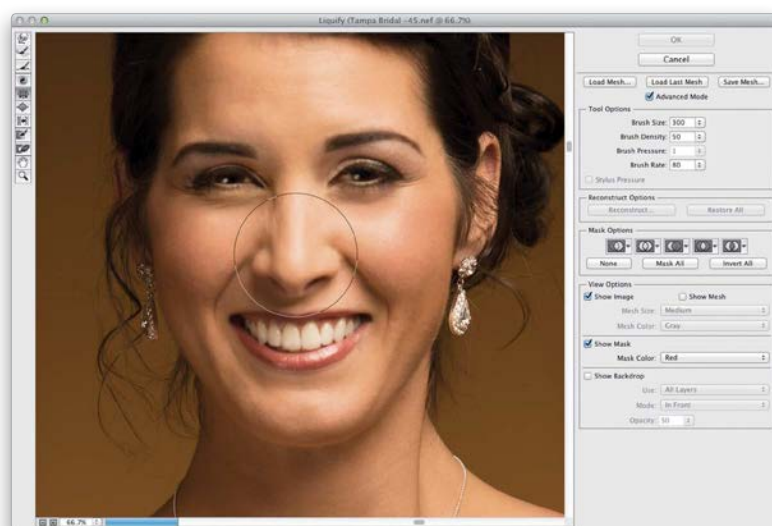
FOUR OTHER RETOUCHES WE USE LIQUIFY FOR

Liquify is an absolutely amazingly powerful tool unto itself, and here are four more instances where it literally comes to the rescue (while you'll find more reasons and ways to use it on your own, these are four situations you'll come across fairly often where it's the perfect tool for the job). Also, one thing you'll learn about retouching is that once you start to correct a certain problem, like ripples or folds in clothes, those problems start to stick out to you almost like they jump off the image, so you'll get really quick at identifying them and fixing them fast using Liquify.



(1) FIXING RIPPLES OR FOLDS IN CLOTHES:

If you see a fold, or a ripple, or anything that needs a bit of tucking in, just tuck it in. You'll use the same Liquify tool we used for nudging teeth around—the Forward Warp tool (it's the first tool at the top of the Toolbox on the left). The same rules apply: make the brush slightly larger than the fold or material you want to move, then just gently nudge it over and it moves like you're moving a thick liquid (like molasses).



(2) SHRINKING NOSE SIZE:

Liquify has a special tool just for making things smaller. It's called the Pucker tool (it's the fifth tool down from the top in the Toolbox on the left) and to use it, just make the brush size a little larger than the area you want to make smaller (in this case, we're going to make our bride's nose smaller, even though it really doesn't need it), and then don't paint with it—just click. Each time you click, it shrinks the area inside your brush a bit more. If you go too far, just press **Command-Z (PC: Ctrl-Z)** and it undoes your last step. You can use this for reducing “bug eyes,” as well.

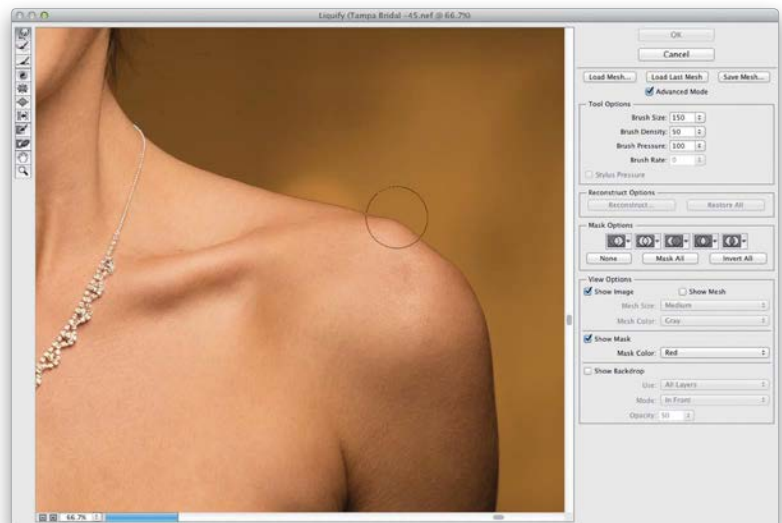
(3) MAKING EYES LARGER:

A very popular retouch is to make your subject's eyes larger (ever-popular on magazine covers) and it's easy to do. You're going to use the cousin of the Pucker tool (which makes things smaller, right?). It's the Bloat tool, and it makes things bigger. It works the same way the Pucker tool does: you just move it over your subject's eye (just do one at a time), make it a little larger than the eye and eyelids, and then just click. Each time you click, the eye gets a little bigger. Remember, if you go too far, or it doesn't look right, use that keyboard shortcut I just mentioned to undo it.



(4) SMOOTHING BODY PARTS:

This is another one I wind up doing quite a bit, especially when your subject has bare shoulders (and today's brides all seem to want strapless bridal gowns, so this is a good one to know). You're going to use the Forward Warp tool (like we do for fixing bumps or folds in clothes) and just gently nudge any bones sticking out along the shoulders (seen here) right back in.



TIP: FREEZING PARTS YOU DON'T WANT TO MOVE

If you're moving a large part of a person's face (like tucking in the sides), you always run the risk of moving things you don't want to move (like their eyes, or cheeks, or ears). You can lock down these areas in the center of their face, or their ears, by using the Freeze Mask tool (it's the fourth tool from the bottom in the Toolbox). Just paint over their eyes or cheeks and that area appears in a red tint, and now it will not move. When you're done, erase those red frozen areas with the Thaw Mask tool (it's right below the Freeze Mask tool).

REDUCING JAWS AND JOWLS

This is a retouch you usually do when there's more than one person in the photo, but you want to slim just one of them. This is one of those techniques that, when you look at it, you think, "There's no way this is going to work." But, it actually works amazingly well, even though it only takes a few seconds. Go figure.



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STEP ONE:

Click on the image in Lightroom you want to retouch and press **Command-E (PC: Ctrl-E)** to open it in Photoshop. Here, we're going to reduce his jaw area and jowls.



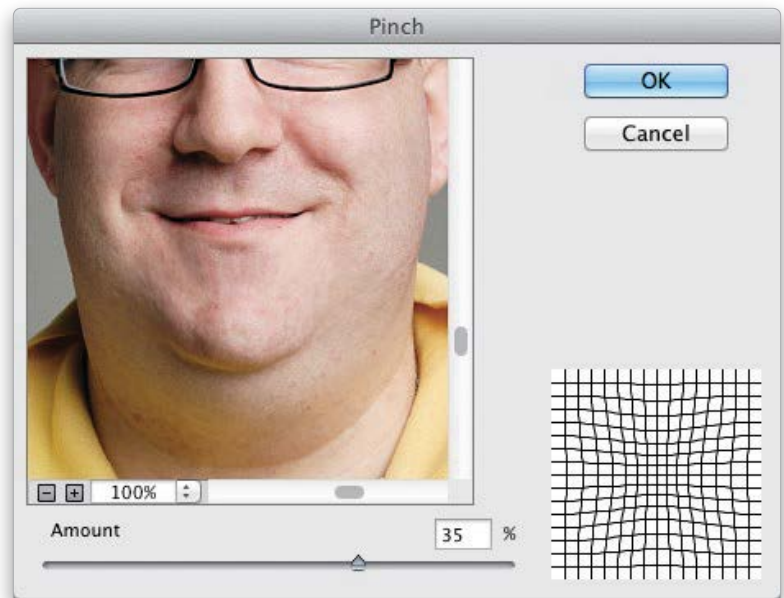
STEP TWO:

Get the Lasso tool (**L**) and draw a very loose selection around your subject's jaw and the lower part of the face on both sides (as shown here). Now, soften the edges of the selection by going under the **Select** menu, under **Modify**, and choosing **Feather**. When the Feather Selection dialog appears, enter 10 pixels and click OK.



STEP THREE:

Go under the Filter menu, under Distort, and choose **Pinch**. When the Pinch dialog appears, drag the slider to the right to the point where it reduces the area but without looking too obvious. You see a preview of how this affects your image in the filter dialog's little preview window as you drag the slider (I chose 35% here, but depending on your subject, you might need to use slightly more or less). To see a quick before and after of what the filter is doing, just take your cursor and click-and-hold right inside the preview window to see the before, then let go to see the after. Click OK, and the Pinch filter is applied to your selected area (a before/after is shown below). In some cases, applying the filter once just isn't enough (it's too subtle), so to apply the same filter again, using the exact same settings, press **Command-F (PC: Ctrl-F)**.



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