

# Photoshop®

2nd Edition

## for Lightroom Users

**Scott Kelby**

Editor of *Photoshop User* magazine

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Editor of *Photoshop User* magazine



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*This book is dedicated to my  
dear friend, and colleague,  
Rick Sammon—one of the  
very best guys in our entire  
industry, and I'm honored  
to call him my friend.*

## 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 30 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 (21+ years ago), and he has literally grown up around my writing, so you can imagine how incredibly proud I was when he completed his first book, a 243-page fantasy novel, last year. It has been a blast watching him grow up into such a wonderful young man, with his mother's tender and loving heart, and compassion way beyond his years. As he wraps up his senior year of college (#rolltide), he knows that his dad just could not be prouder of, or more excited for, him. Throughout his life, he has touched so many people in so many different ways, and even though he's still a young man, he's already inspired so many people. I just cannot wait to see the amazing adventures, love, and laughter this life has in store for him. Hey, little buddy, this world needs more "yous!"

Thanks to our wonderful daughter, Kira, for being the answer to our prayers, for being such a blessing to your older brother, for being such a strong little girl, 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. It is such a blessing to get to see such a happy, hilarious, clever, creative, and just awesome little force of nature running around the house each day—she just has no idea how happy and proud she makes us. She's what happens when a magical unicorn, a leprechaun, and a fairy princess cosmically collide, and the result gets covered in chocolate sprinkles and cherries. It doesn't get much better than that.

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!

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 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!

## ACKNOWLEDGMENTS

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Also, a big thanks to our copy editor, Cindy Snyder, who helps by reading 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)—she catches lots of little things others would have missed.

A big thanks to my dear friend, rocket photographer, Professor of Tesla studies, unofficial but still official Disney Cruise Guide, and Amazon Prime Aficionado, Mr. Erik Kuna. You are one of the reasons I love coming to work each day. You're always uncovering cool new things, thinking outside the box, and making sure we always do the right thing for the right reasons. Thanks for your friendship, all your hard work, and your invaluable advice.

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.

Thanks to Jeanne Jilleba, my Executive Assistant, for constantly putting my wheels back on the track. I know even finding where I'm at in the building is a challenge, but you just seem to take it all in stride. I'm very grateful to have your help, and your talent, and immeasurable patience every day.

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Thanks to Manny Steigman for always believing in me, and for his support and friendship all these years. Thanks to Gabe, Rebecca, Steve, Joseph, and all the wonderful folks at B&H Photo. It is the greatest camera store in the world, but it's so much more.

I want to thank all the talented and gifted photographers who've taught me so much over the years, including: Moose Peterson, Joe McNally, Anne Cahill, David Ziser, Peter Hurley, Lindsay Adler, Tim Wallace, Jim DiVitale, Dave Black, Frank Doorhof, and Helene Glassman.

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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 Classic Book for Digital Photographers*

*How Do I Do That In Photoshop?*

*Professional Portrait Retouching Techniques for Photographers Using Photoshop*

*The Digital Photography Book, parts 1, 2, 3, 4 & 5*

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

*The Adobe Photoshop CC Book for Digital Photographers*

*How Do I Do That In Lightroom Classic?*

*The Flash Book*

*The Lightroom Mobile Book*

*Professional Sports Photography Workflow*

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He is President and CEO of KelbyOne, an online educational community for learning Lightroom, Photoshop, and photography.

Scott is a photographer, designer, and award-winning author of more than 90 books, including *Light It, Shoot It, Retouch It: Learn Step by Step How to Go from Empty Studio to Finished Image*; *The Adobe Photoshop CC Book for Digital Photographers*; *Professional Portrait Retouching Techniques for Photographers Using Photoshop*; *How Do I Do That In Lightroom?*; and

*The Digital Photography Book* series. The first book in this series, *The Digital Photography Book*, part 1, has become the top-selling book on digital photography in history.

For six years in a row, Scott has been honored with the distinction of being the world's #1 best-selling author of photography techniques books. His books have been translated into dozens of different languages, including Chinese, Russian, Spanish, Korean, Polish, Taiwanese, French, German, Italian, Japanese, Hebrew, Dutch, Swedish, Turkish, and Portuguese, among many others. 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," and the HIPA Special Award, presented for his worldwide contributions to photography education.

Scott is Conference Technical Chair for the annual Photoshop World Conference and a frequent speaker at conferences and trade shows around the world. He is featured in a series of online learning courses at KelbyOne.com and has been training Photoshop users and photographers since 1993.

For more information on Scott, visit him at:

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Instagram: **[@scottkelby](https://instagram.com/scottkelby)**

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## SIX 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 six 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 Chapter 1, and the one in #6 on the next page), so you can follow along using many of the same images that I used, at <http://kelbyone.com/books/PSforLR2>. 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 videos. 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 Classic." 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) 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 300+-page books that covers everything you'd ever want to do (as a photographer) in Photoshop. It's called *The Adobe Photoshop CC 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.



**(6) 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.





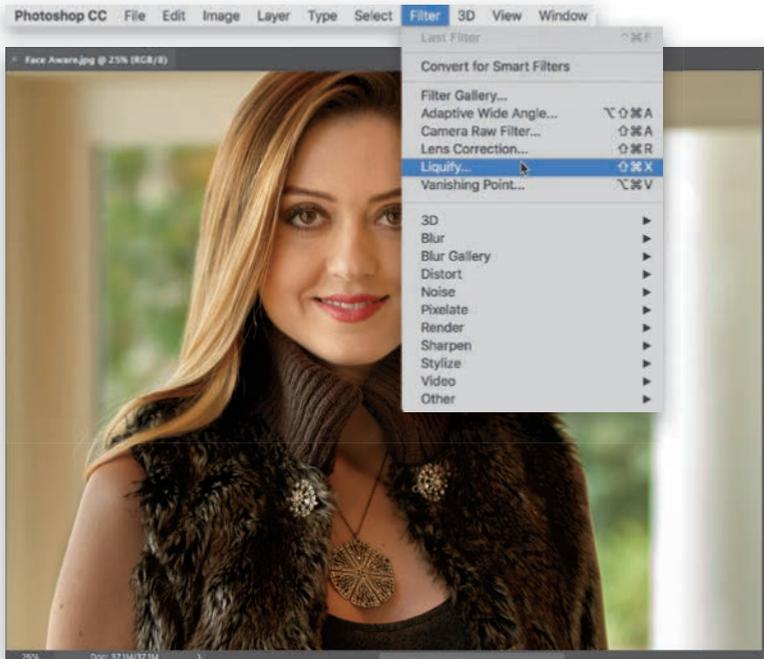
# RE-TOUCH

## 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 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, 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 FACIAL FEATURES THE EASY WAY

You know that term that often gets tossed around, “Photoshop magic”? Yeah, that one. Well, you’re about to experience it firsthand. For many years, we’ve had the Liquify filter, which lets you take a brush and move parts of your subject like they were made of molasses. It’s incredibly useful for retouching (and we’ll tackle that in a few pages), but more recently, Adobe has taken this filter to a whole new level by adding facial recognition, and now things that required a lot of finesse to pull off are just the move of a slider away. This is pretty awesome stuff.

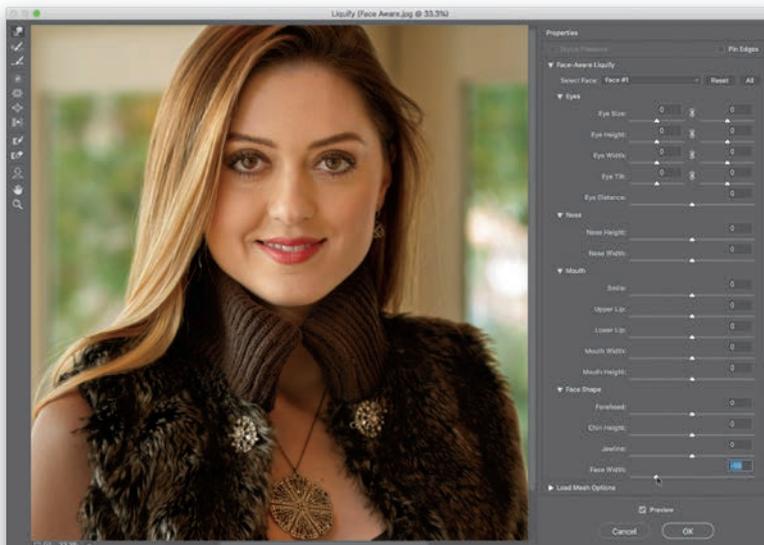


### STEP ONE:

In Lightroom, select the image you want to retouch and then press **Command-E** (PC: **Ctrl-E**) to take it over to Photoshop. (I’m aware our subject here doesn’t actually need facial retouching, but I had to pick some photo to retouch, so....) Now, go under the Filter menu and choose **Liquify** (as shown here), or just use the keyboard shortcut **Command-Shift-X** (PC: **Ctrl-Shift-X**).

### STEP TWO:

That brings up the Liquify dialog (seen here), with a Toolbar on the left and sliders on the right. As I mentioned above, this filter uses facial recognition to automatically assign regions of a face to adjustment sliders in the Face-Aware Liquify section. To adjust any area, all you have to do is drag the corresponding slider to the left to reduce that area or facial feature, or to the right to enlarge that area. Here, in the Face Shape section down near the bottom, I dragged the Face Width slider to the left to thin her face.

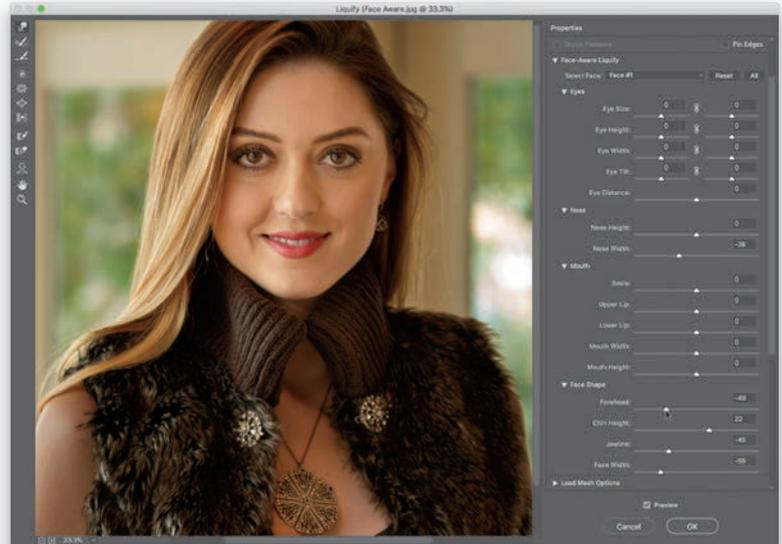


### TIP: HOW TO HANDLE GROUP SHOTS

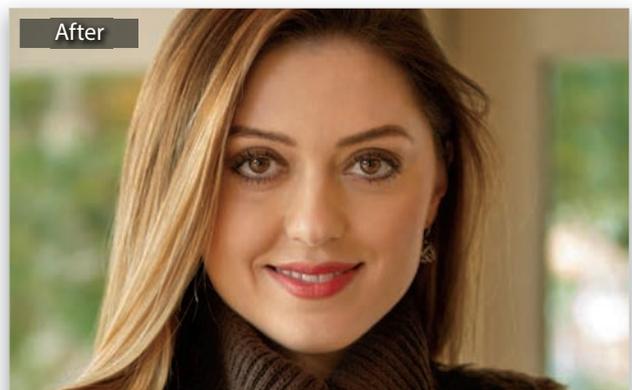
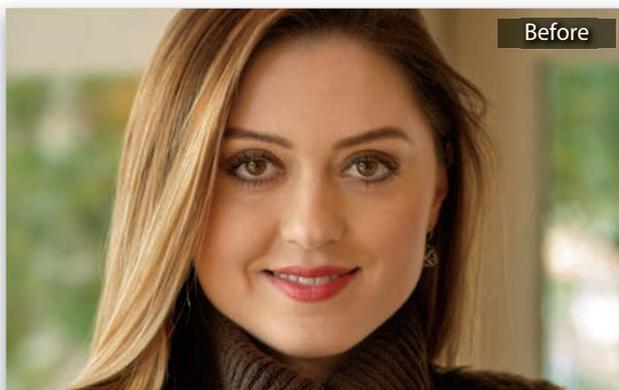
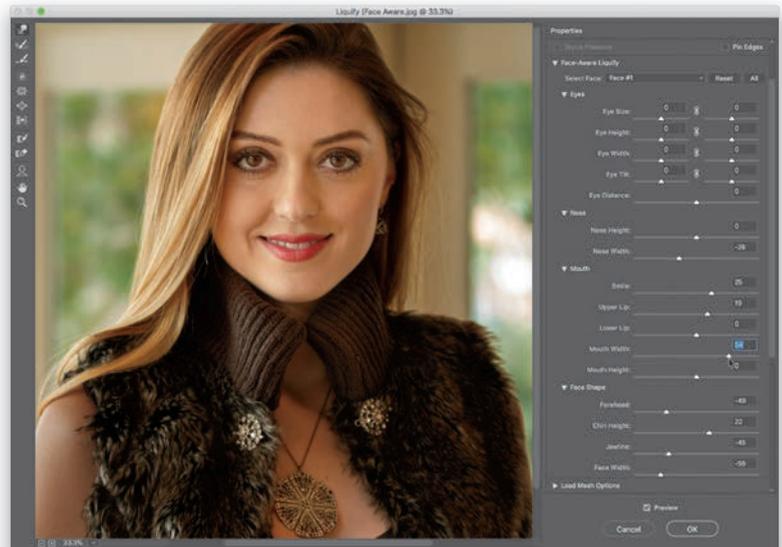
If there’s more than one person in the photo you’re retouching, Liquify automatically recognizes that, and you can choose which face to adjust by choosing it from the Select Face pop-up menu at the top of the Face-Aware Liquify section. You’ll see each face listed as Face #1, Face #2, and so on.

**STEP THREE:**

What's most amazing about this is how seamlessly it makes these adjustments—everything moves, reduces, or enlarges so naturally. Go ahead and drag a few more sliders and you'll see what I mean. Here, I stayed in the Face Shape section and dragged the Jawline slider to the left to tighten the jawline (this is one of my favorite moves in Face-Aware Liquify). I also tweaked her chin height and then pulled down her forehead a little bit (sometimes adjusting one area makes other areas, that didn't stand out before, suddenly stand out). Then, I moved up to the Nose section and thinned her nose a little (I know, she didn't need it, but it would be a really boring project if I didn't adjust some things just to show you how to do it).

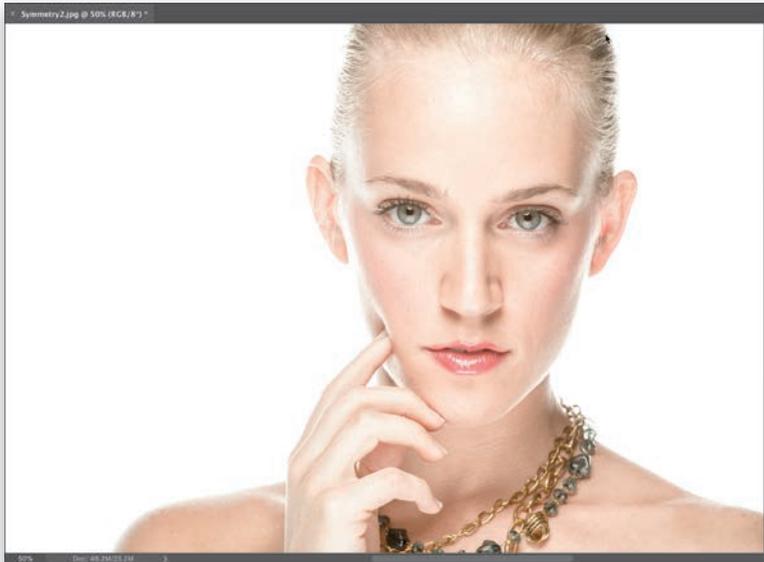
**STEP FOUR:**

Other adjustments that I think are particularly helpful are in the Mouth section. The Smile slider is good when you have a great shot, but either your subject didn't smile or you want a bigger or wider smile (here, I dragged the Smile slider to the right to give her a bigger smile, then I widened her smile by dragging the Mouth Width slider to the right, and then adjusted her upper lip slightly). The great thing about this is that if you move a slider one way or the other, and it doesn't look good, you can just drag the slider back to 0 (zero)—no harm done.



## 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. There's a surprisingly easy fix for this, though.



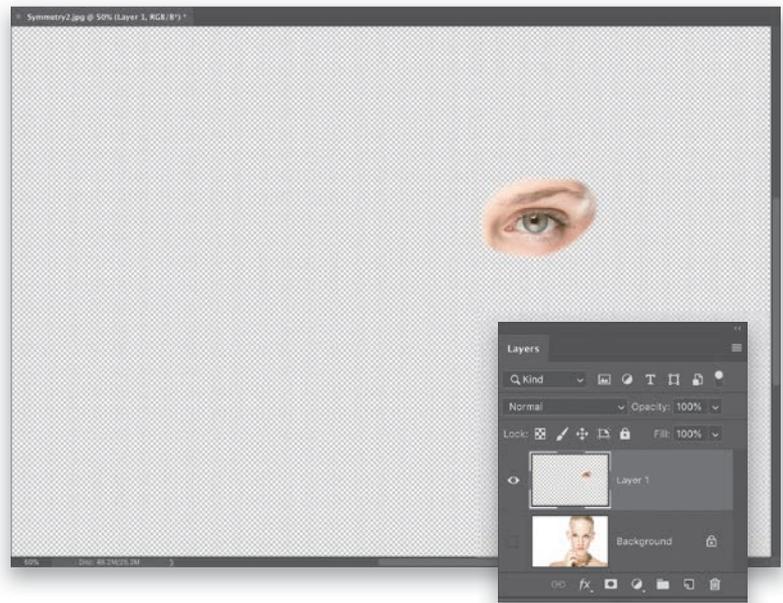
### STEP TWO:

Get the Lasso tool (**L**) and make a very loose selection around both the eye and eyebrow on the right (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 (as seen here), click OK, and now you've softened the edges of your selection.

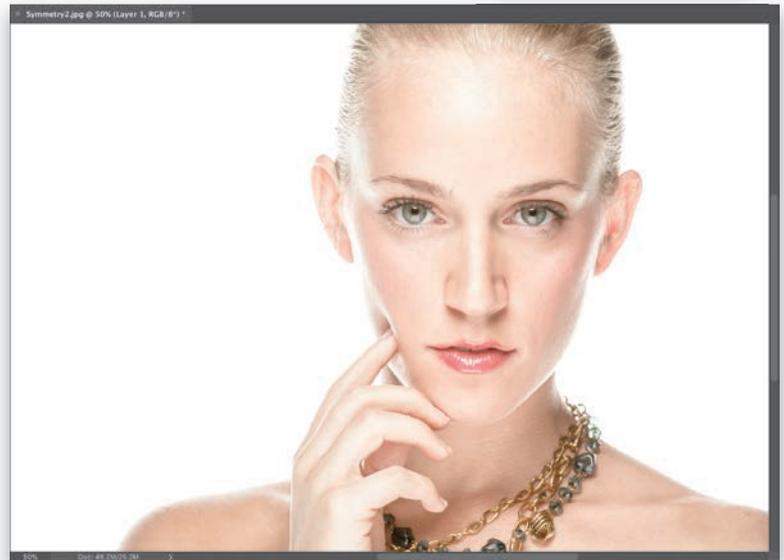


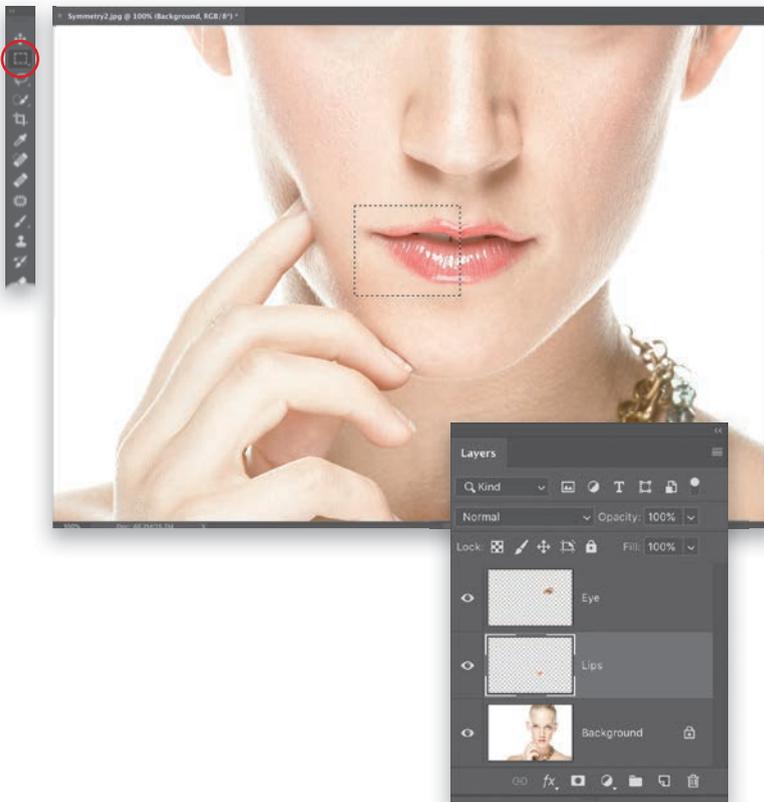
**STEP THREE:**

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 thumbnail. To see the layer again, click where that Eye icon used to be.

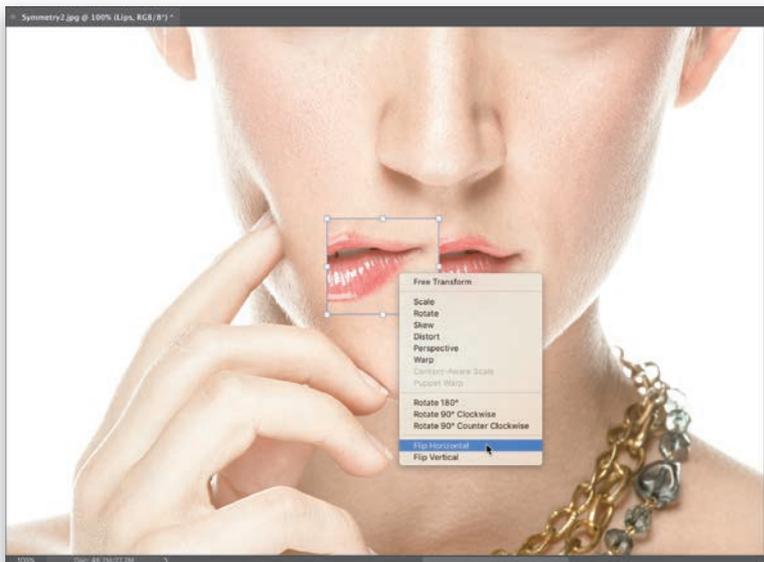
**STEP FOUR:**

Now, switch to the Move tool (**V**) and then press the **Up Arrow key** on your keyboard a few times until her eyes line up (as seen here). In this case, I had to hit the Up Arrow key 12 times until they lined up. Take a look at the before and after below to see what a difference this little move makes. On the next page, we'll look at continuing our facial symmetry project by using a different (but also very popular) technique on her lips.



**STEP FIVE:**

Now let's work on making her lips more symmetrical. If you zoom in (press **Command++** [plus sign; **PC: Ctrl++**]), you'll see that the left side of her lips doesn't look as wide as the right, and they turn up a bit, but this is an easy fix (and when you see the final before and after, you'll see it was worth doing). Click on the Background layer to make it active, then get the Rectangular Marquee tool (**M**) from the Toolbar and make a rectangular selection from the center of her lips to outside of the right edge of her lips (her right, as seen here; we looked at selections back in Chapter 1). Press **Command-J** (**PC: Ctrl-J**) to copy just that selected area up onto its own separate layer. Now that I have three layers, I went ahead and renamed them with descriptive names (to do that, in the Layers panel, just double-click directly on the names themselves. This highlights the text, so you can type in a new name. When you're done renaming, press the **Return** [**PC: Enter**] key to lock in your rename).

**STEP SIX:**

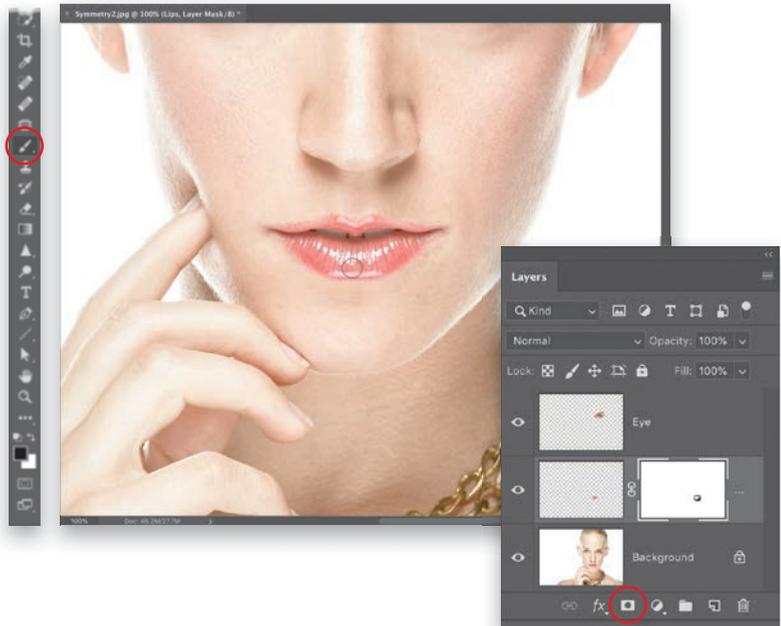
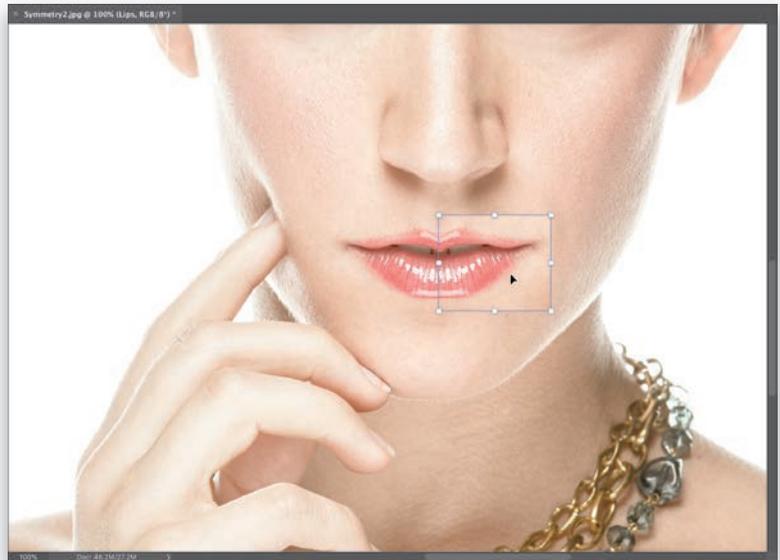
Press **Command-T** (**PC: Ctrl-T**) to bring up Free Transform (you can tell it's engaged when you see control points around the area you put up on its own layer). Now, Right-click anywhere inside your Free Transform bounding box and, from the pop-up menu that appears, choose **Flip Horizontal** (as shown here) to flip your right 1/2 lip over to a left 1/2 lip (as seen here).

**STEP SEVEN:**

Once you've made the flip, move your cursor inside the Free Transform bounding box again, but this time you're just going to drag the flipped lip layer into place over her left lip (as shown here). Now, just click anywhere outside the bounding box to lock in your horizontal flip. If you look at the edges of the area we just flipped, you can see the skin around her lips is a little lighter than the skin its covering. So, in the next step, we'll have to erase those edge areas, so you don't see a noticeable difference.

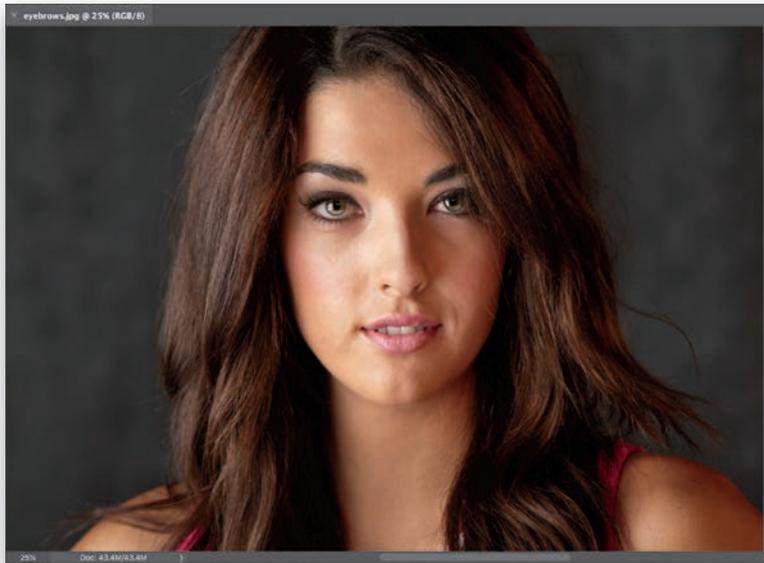
**STEP EIGHT:**

Start by clicking on the Add Layer Mask icon (it's the third icon from the left—it looks like a rectangle with a circle in its center) at the bottom of the Layers panel. If you look in the Layers panel, you can see it added an additional thumbnail to the right of your lips layer. That's the layer mask you just added, and that allows us to hide/show areas using the Brush tool (it's kind of like an eraser that's not permanent, if you make a mistake). Now, get the Brush tool (**B**) from the Toolbar, choose a soft-edged brush from the Brush Picker up in the Options Bar, press **X** on your keyboard to set your Foreground color to black, and then paint over the edges of your flipped lip layer, so it blends in with the skin from the original behind it. Lastly, paint a single black stroke down the center of her lips to better blend that edge (as shown here) to complete the symmetry retouch. A before and after of the lips are shown below.



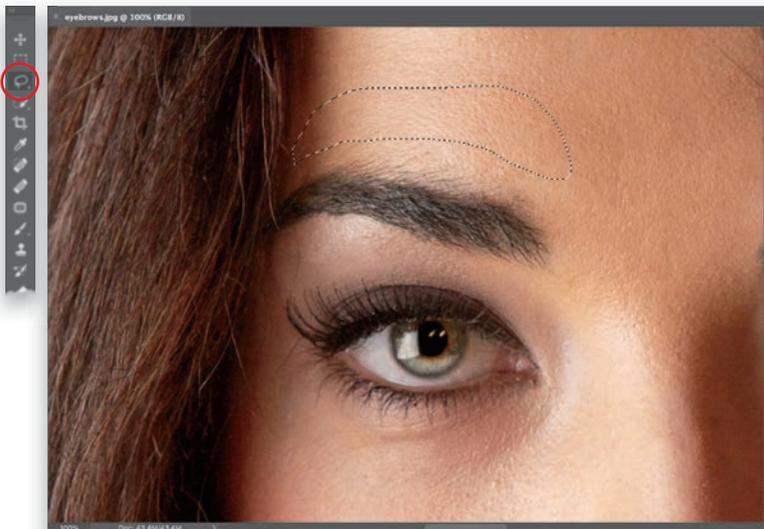
## TRIMMING EYEBROWS

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.



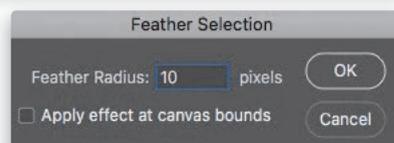
### STEP ONE:

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).



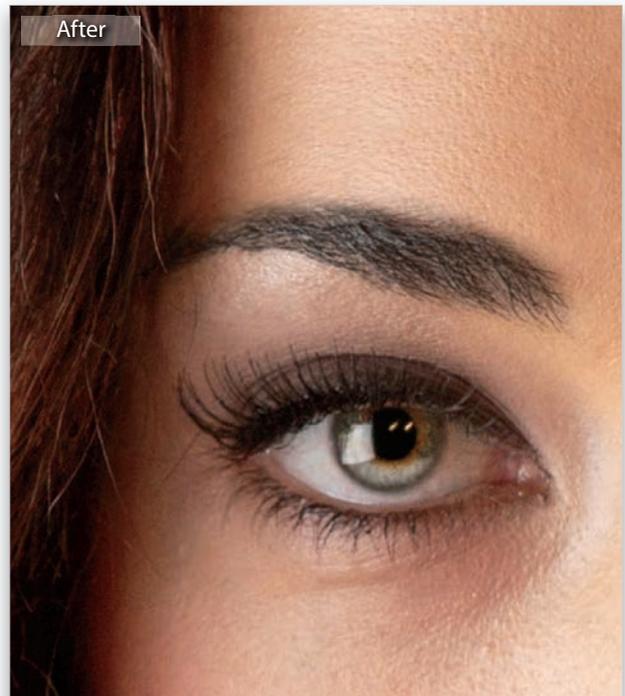
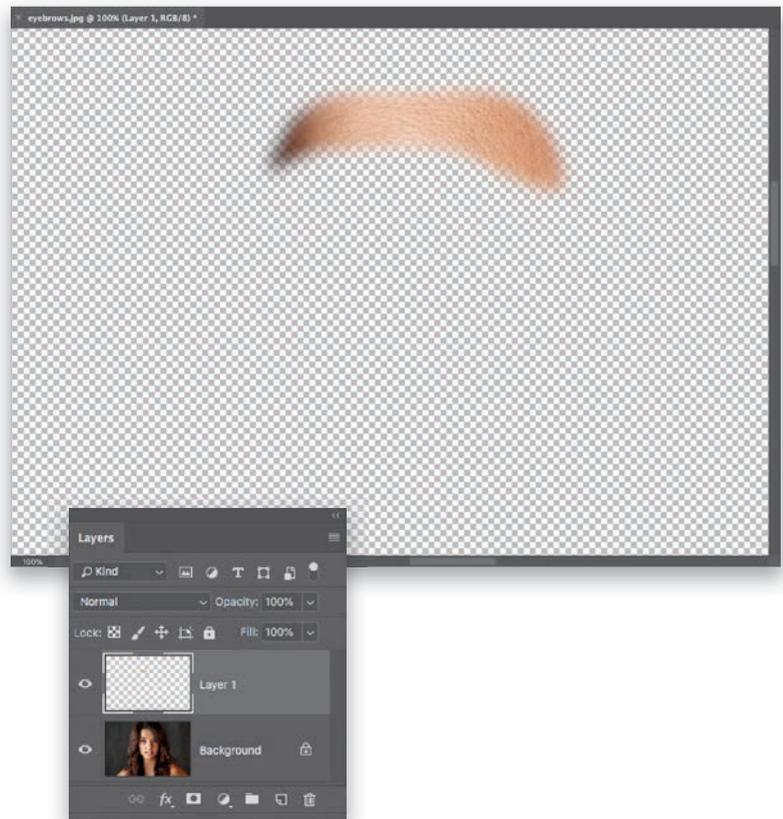
### STEP TWO:

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 10 pixels (just enough to add a little bit of edge softening), and click OK.



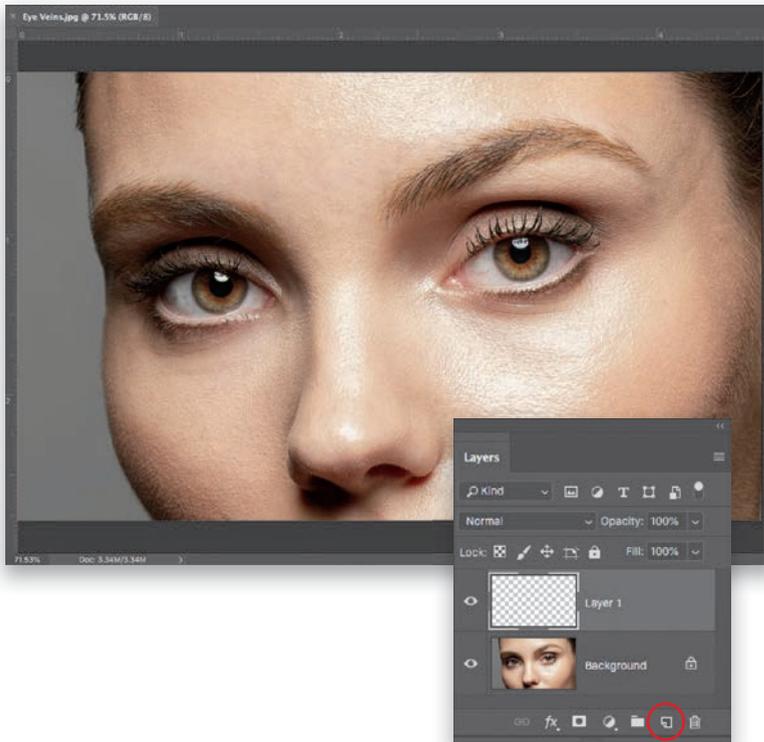
**STEP THREE:**

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 edges. 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 has just one single red vein, and unfortunately that rarely happens, so it's handy to know this technique.

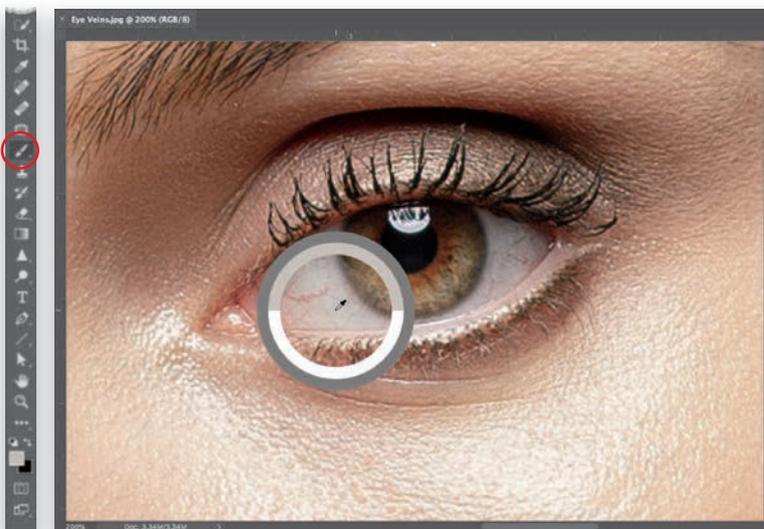


### STEP ONE:

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 (it's the second one from the right) 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 top half of the inside of the ring shows the exact color you just sampled (the bottom half is the color it was before you sampled) and the outside of it is a neutral gray to help you see the color without being influenced by surrounding colors.

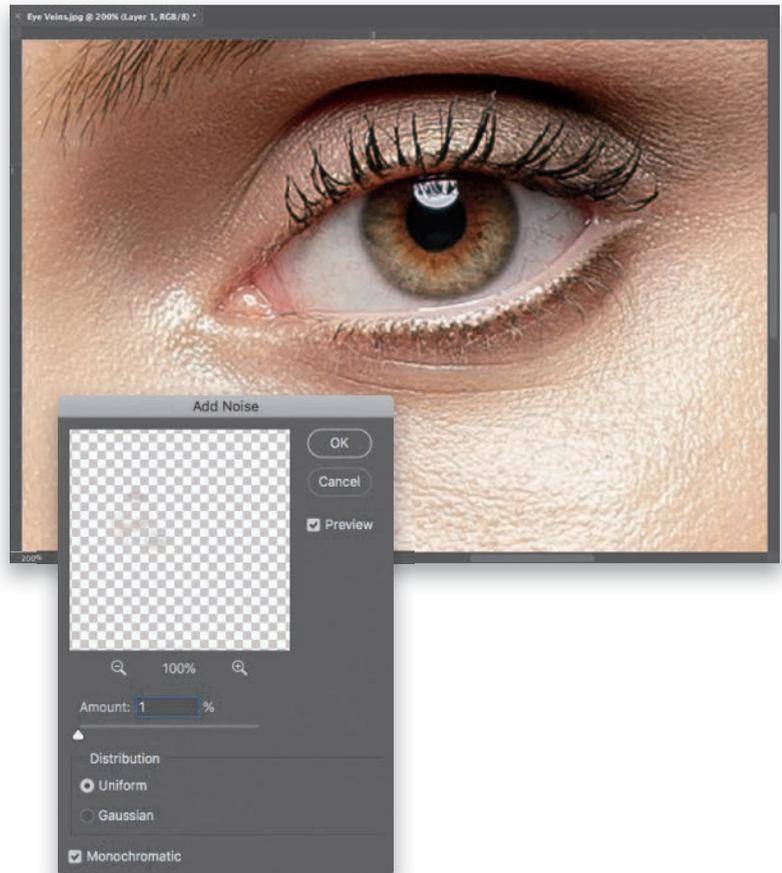
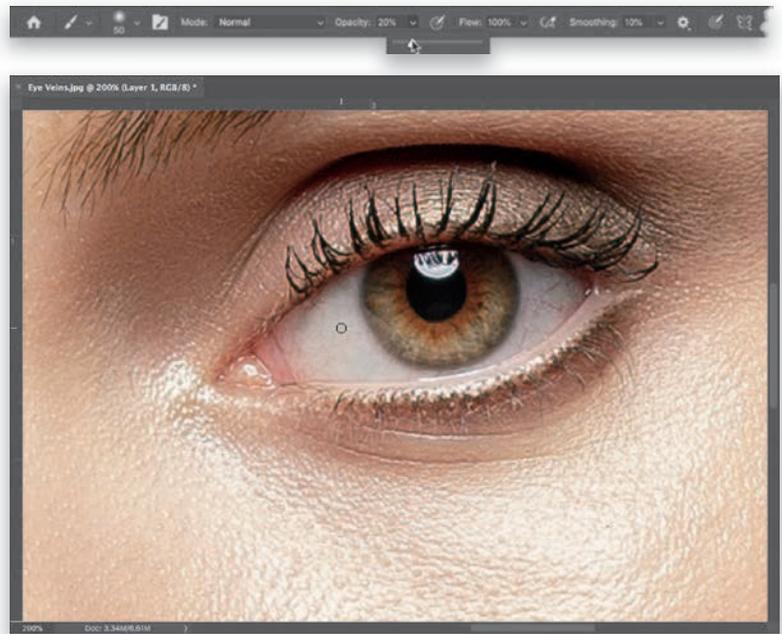


**STEP THREE:**

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 (click on the down-facing arrow to the right of the brush thumbnail in the left side of the Options Bar). Now, 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).

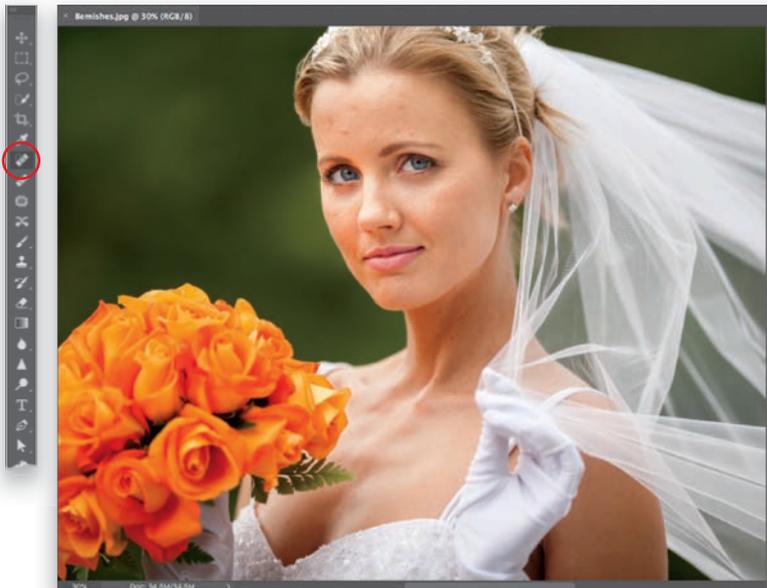
**STEP FOUR:**

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.



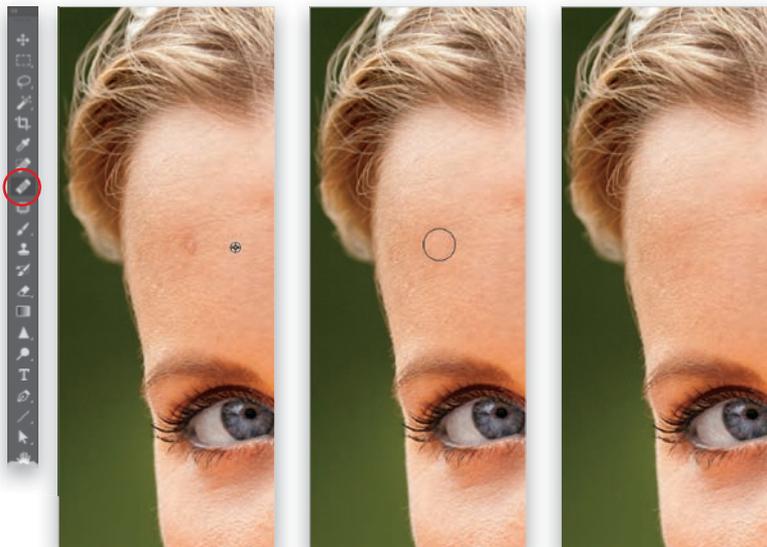
## REMOVING BLEMISHES

Lightroom has a Spot Removal tool and it is well-named—it's for removing spots. But, it's not a serious retouching tool anywhere along the lines of Photoshop's brilliant Healing Brush, Spot Healing Brush, and Patch tools—they are light years ahead of the pretty lame Spot Removal tool in Lightroom. But, the only way you'll truly appreciate how much ridiculously better these tools are is to use them a few times, and then you'll totally "get" why and you'll know why it's worth jumping over to Photoshop to use them (by the way, they are for way more than just retouching, as you'll see in Chapter 8).



### STEP ONE:

Open the image you want to retouch in Photoshop. Here, we want to remove blemishes mostly from her forehead, cheeks, and neck. There are three "healing" tools that we work with, and what and where we're retouching, helps us choose the right one for the task. All three sample an area from a different part of the face (well, only because we're retouching a face here) to use as a basis for the retouch. It doesn't exactly clone that area, it just uses it to help make its repair realistic. The Spot Healing Brush (circled here in the Toolbar) chooses an area to sample for you automatically—use the **Left/Right Bracket keys** on your keyboard to make your brush a little larger than the blemish and just click. So, while it's the easiest to use, it's the least accurate on faces, because in different areas, our skin goes in different directions. The Spot Healing Brush sometimes chooses to sample from an area where the skin's going in the wrong direction, and you end up with a smudge. Not really a problem on body parts, just on faces.



(1) Option-click (PC: Alt-click) on a nearby clean area of skin

(2) Move your cursor over the blemish you want to remove

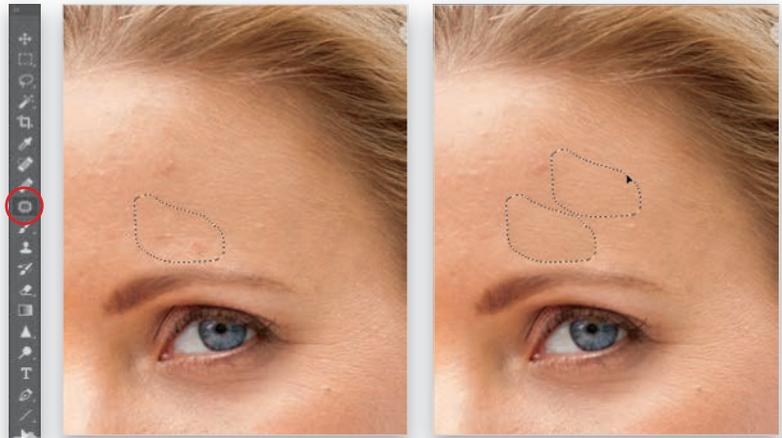
(3) Click once to remove the blemish

### STEP TWO:

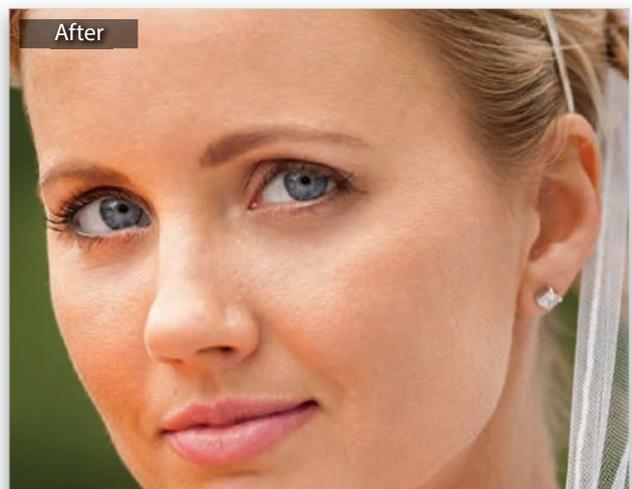
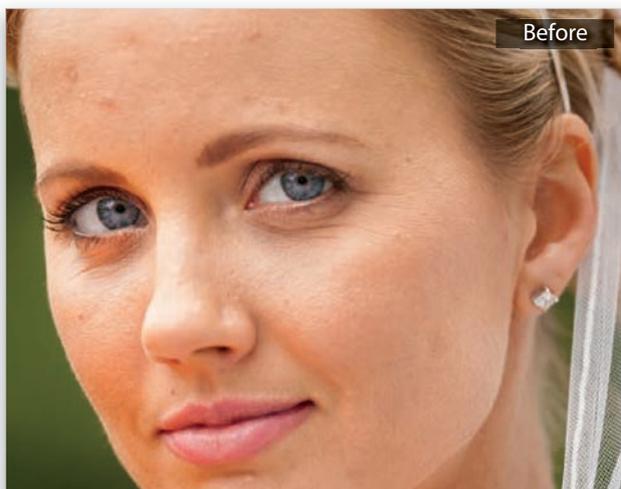
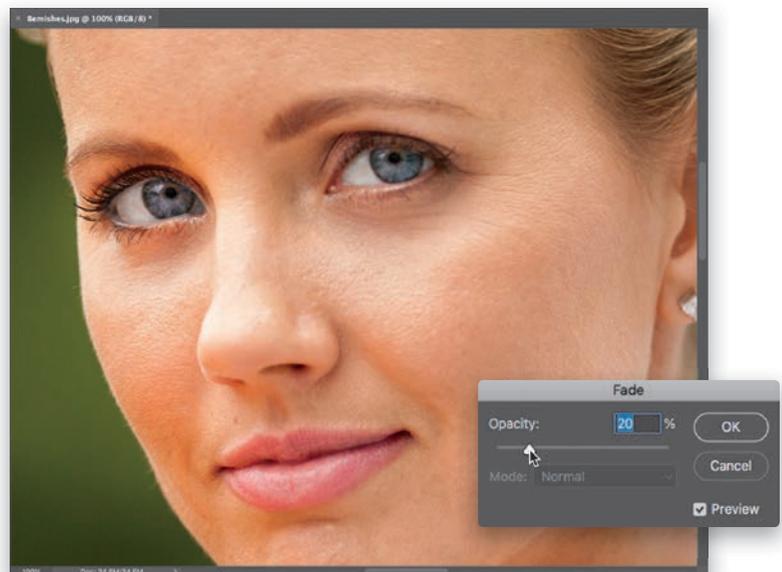
With the Healing Brush (circled here), you tell Photoshop where to sample from—choose a nearby area of skin to where you're retouching and the result is much better, but it's a little more work. Simply move your cursor over a clean area of nearby skin, press-and-hold the Option (PC: Alt) key, and click once in that area to sample it. Then, move your cursor over the blemish you want to remove, make your brush a little larger than the blemish, and just click once. Don't paint. Just click once and it's gone. *Note:* Look at the middle image here. A preview of the retouch appears inside your round brush cursor, but it doesn't apply it until you actually click.

**STEP THREE:**

The third healing tool is the Patch tool (circled here) and, generally, it's used for removing larger blemishes (like a long scar on an arm or a large birthmark), or for removing a bunch of nearby blemishes at once. You use it like the Lasso tool: Click-and-drag a selection around the area of blemishes you want to remove (as seen here on the left). Then, click inside that selected area, drag it to a nearby area of clean skin (as seen here on the right), and you'll see a preview of how the repair will look. If it looks good, just let go of your mouse button and the selection snaps back into place and the blemishes are gone.

**STEP FOUR:**

This last step is for when you want to reduce something, rather than remove it. For example, if you want to reduce a mole, or an area of freckles, but not totally get rid of them. The secret is this: go ahead and remove the mole or blemish, but immediately after removing it (before doing anything else), go under the Edit menu and choose **Fade Healing Brush** (or Fade Patch tool, if that's what you used last). This brings up the Fade dialog, which essentially is "undo on a slider." Drag the slider to the left and it brings back some of the blemish or mole (in this case, the little mole above her lip), so you're reducing it, not totally removing it.



## THE SECRET TO GREAT-LOOKING SKIN

The problem with Lightroom’s method for skin softening is that it’s so soft 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. We’re going to do a technique called “Frequency Separation,” which is wonderful for fixing uneven, splotchy skin and getting rid of a multitude of problems, but without losing the critical skin detail. It’s pretty amazing, really.



### STEP ONE:

In Lightroom, select the image 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 (**Q**) before you even bring it over to Photoshop, or you can use Photoshop’s Spot Healing Brush (**J**), which is awesome (see page 66). Basically, you make your brush a little larger than the blemish you want to remove (using the **Left/Right Bracket keys** on your keyboard), then simply click once over the blemish and it is gone. Once you’ve removed any major blemishes (either in Lightroom or here in Photoshop), you’re going to duplicate the Background layer twice, so press **Command-J (PC: Ctrl-J)** to duplicate it, and then press it again to make a second copy.

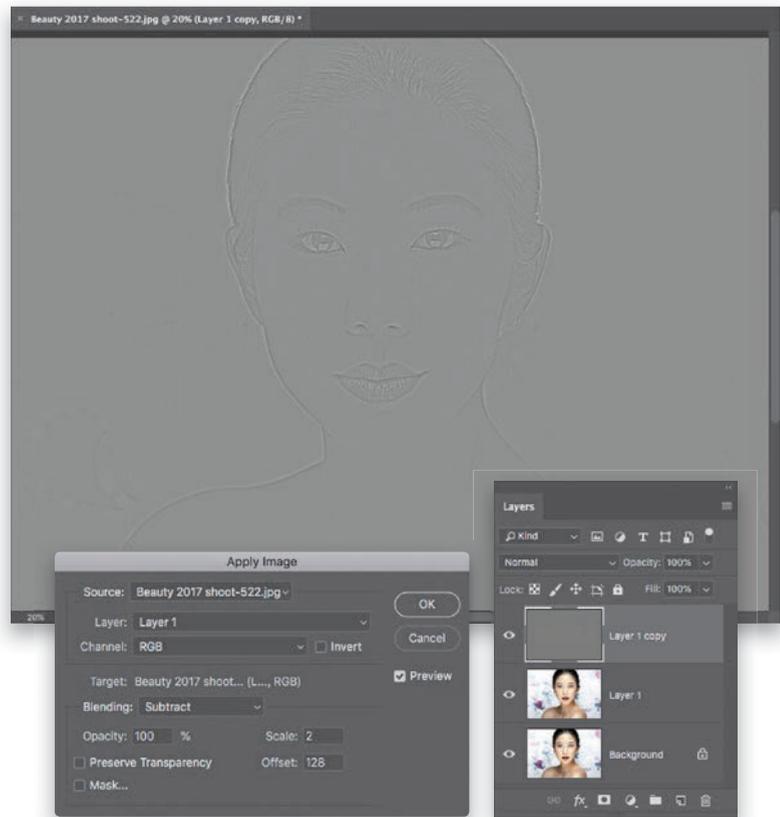
### STEP TWO:

Click on the Eye icon to the left of the *top* layer’s thumbnail to hide it from view, since we’ll be working on the layer below it—the middle layer, Layer 1. Now, click on the middle layer to make it active (as shown here), then go under the Filter menu, under Blur, and choose **Gaussian Blur**. When the filter dialog appears (seen here on the left), we’re going to increase the Radius amount until the skin is blurry, so it looks like all the tones are blending together (I usually wind up around 7 pixels for my 30-megapixel camera, but if you have a higher resolution camera, you might have to go to 8 or 9 pixels. The higher resolution your camera, the higher this number will need to go). Click OK, and we’re done with that middle layer for now.

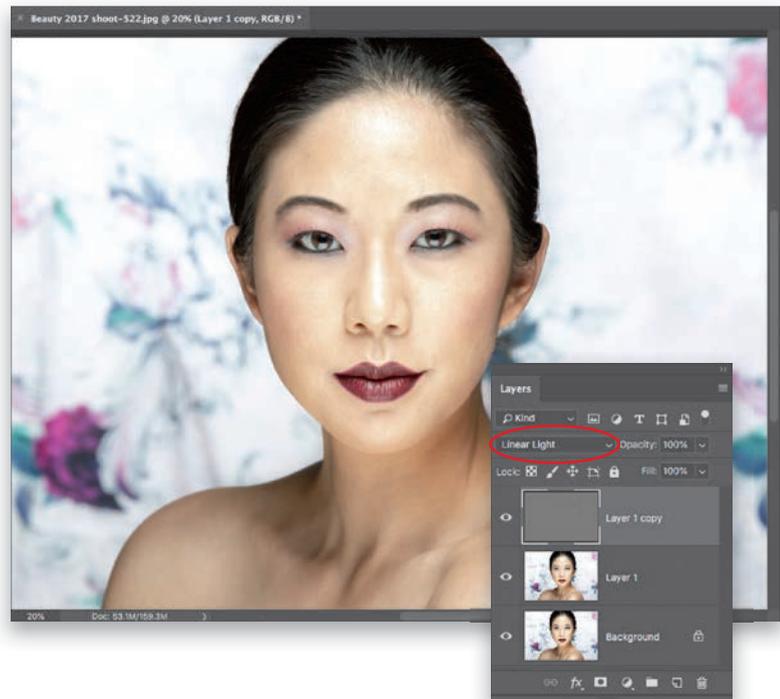


**STEP THREE:**

In the Layers panel, click on the top layer to make it the active layer, then click where that Eye icon used to be (to the left of the layer's thumbnail) to make it visible again. Then, go under the Image menu and choose **Apply Image**. When the Apply Image dialog appears, you're going to input a few settings that you need for this technique. I would explain these in detail if I only understood them, but here's what I do know: they work, so use these settings. From the Layer pop-up menu, choose Layer 1; from the Blending pop-up menu, choose Subtract; for Scale choose 2; for Offset choose 128; and then click OK. Your layer should look gray with a blurry version of your image (as seen here).

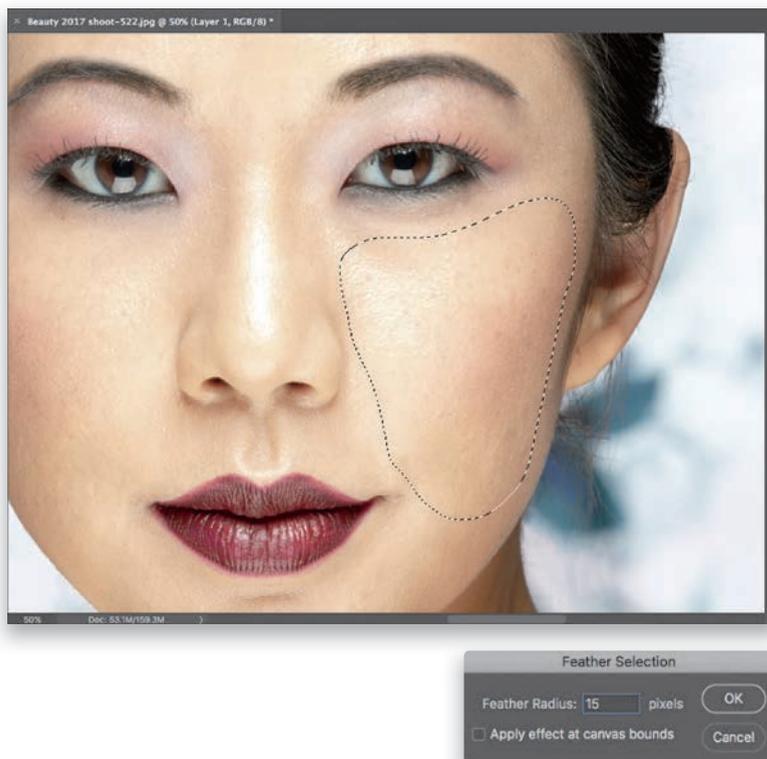
**STEP FOUR:**

From the pop-up menu near the top left of the Layers panel (where it says "Normal"), change the blend mode to **Linear Light** (as seen here). At this point, the image should just look like the normal image (not blurry, not gray, just normal, regular). Don't worry, this gets a whole lot more interesting in a minute (apologies to my editor, who I imagine just shuddered reading the phrase "a whole lot").



**STEP FIVE:**

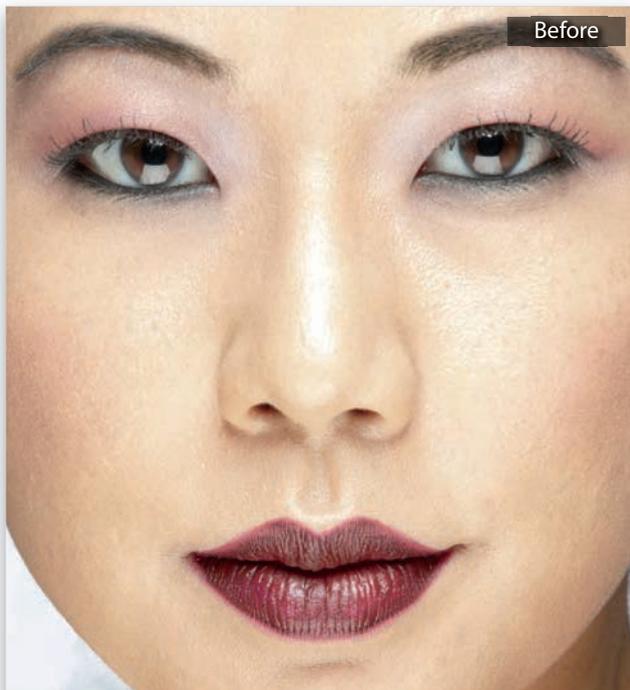
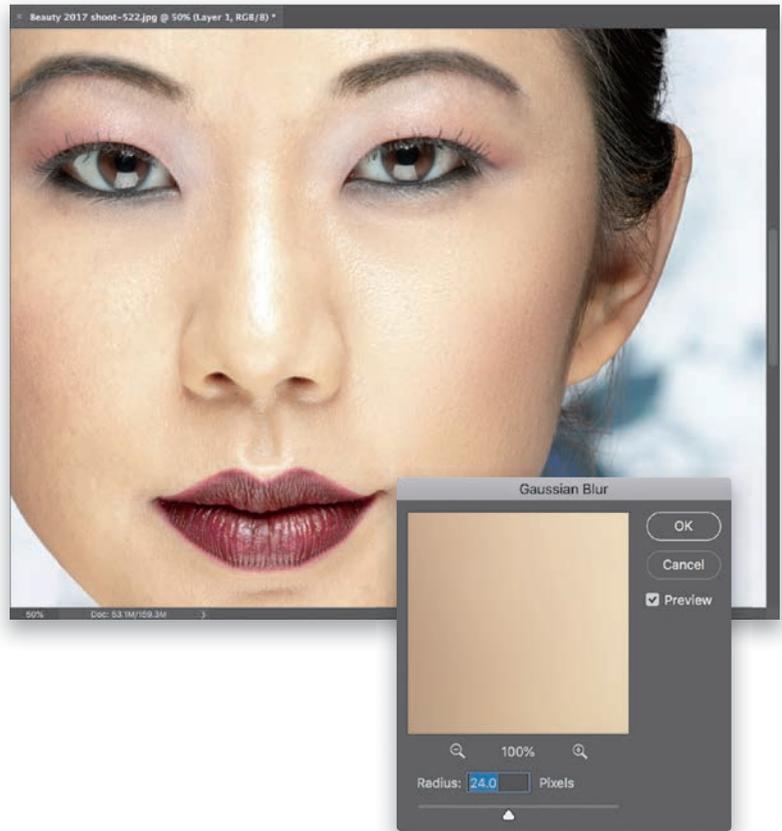
You're going to do your work on the middle layer, so go ahead and click on it in the Layers panel to make it the active layer again. Finally, we're getting to the good part. Get the Lasso tool (**L**) from the Toolbar (this is the one that lets you draw free-form selections), and click-and-drag it around an uneven area of your subject's skin. It can be a fairly large area, like their entire chin area or most of a cheek (like you see here, where I selected her cheek on the right), etc.

**STEP SIX:**

Now that our selection is in place, we're going to do something that we do very often in retouching—soften the edges of that selection you just made. Right now, if we did anything to this area, you'd see a very obvious, hard edge along that selection you just made. So, we soften those edges so they're not hard and obvious, but instead, we get a smooth blend from the area we retouched to the surrounding skin. It's called "feathering" your selection, and to do that, you go up under the Select menu, under Modify, and choose **Feather**. When the dialog appears, I usually enter 15 pixels as my Feather Radius (the higher the number, the softer the edge, and again, if you have a 52-megapixel camera or something like that, you should use 20 pixels or so. In this case, we're going for a feather of 15). Click OK to soften the edges of that lasso-selected area.

**STEP SEVEN:**

Next, you're going to apply a Gaussian Blur to your selected area (I usually wind up using 24 pixels, but again, higher megapixel cameras need a higher number, so try 32 and see how it looks), and once you apply this blur, that's it, it smooths out the skin! It blends in perfectly, and there's plenty of skin texture there, as well. It's a pretty magical technique. Now, you're going to repeat just the last parts of this process for other areas of skin (this includes the face, arms, chest, etc.): (1) Make a selection around another skin area with the Lasso tool. (2) Apply about a 15-pixel Feather Radius to the edges. (3) Apply a 24-pixel Gaussian Blur to finish the technique. Press **Command-D (PC: Ctrl-D)** to Deselect, then repeat somewhere else on your subject's face or other area of skin. I put a before and after below, so you can see the difference.



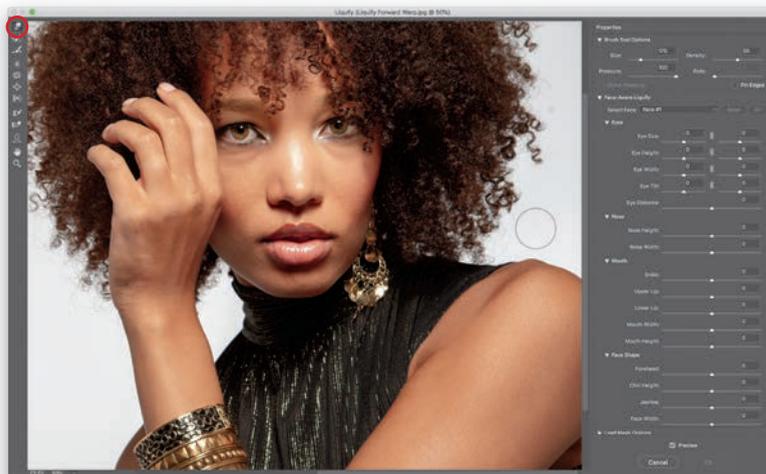
## LIQUIFY'S OTHER KILLER TOOL FOR RETOUCHING BODY PARTS

There's more to the awesome Liquify filter than just the facial recognition sliders (which we looked at earlier in this chapter)—namely, there's the Forward Warp tool, which is way more useful and easier to use than it sounds. It lets you move your subject around like they were made of a thick liquid (think molasses), and there are two tricks to using it well: (1) make your brush just a little larger than the size of the thing you want to move, and (2) just slowly nudge with it. Don't paint big strokes; just gently nudge. Do those two things, and you'll make realistic retouches and leave no sense of what was done.



### STEP ONE:

In this particular pose, it looks like our subject has a small bone sticking out of her shoulder on the right (I circled it here in red). This is a 10-second fix using Photoshop's Liquify filter, so go under the Filter menu up top and choose **Liquify** (as shown here).



### STEP TWO:

When the Liquify dialog appears, choose the top tool in the Toolbar on the left: the Forward Warp tool (**W**; the one that moves things around like they're made of a thick liquid). We're going to use it to get rid of that bump on her shoulder. Remember, one of the two main tricks for success with this tool is to make your brush just a little bigger than the thing you want to retouch. You resize the brush by using the **Left and Right Bracket keys** on your keyboard (they're to the immediate right of the P key on a standard US keyboard). Pressing the Left Bracket key makes the brush smaller; pressing the Right Bracket key makes it larger. Here, I've made it a little larger than the area we want to retouch.

**STEP THREE:**

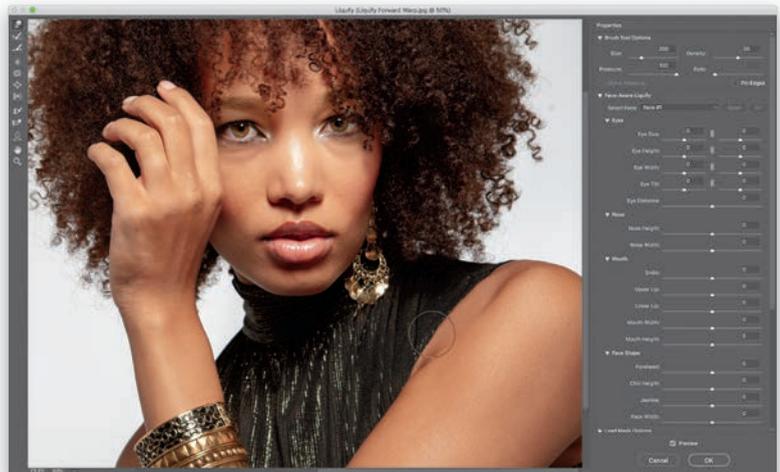
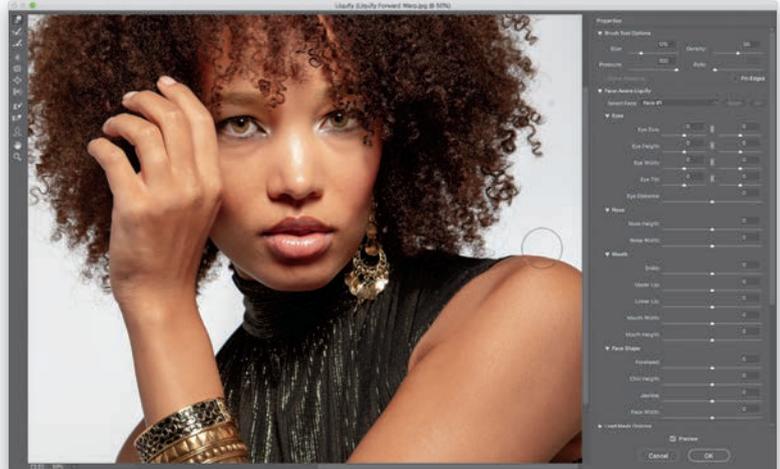
Now take the Forward Warp tool's brush and just nudge that bump right down (as shown here). The whole process takes all of 10 seconds. If for any reason you don't like the results, press **Command-Z** (PC: **Ctrl-Z**) to Undo your retouch, and give it another try. Remember the second tip: just gently nudge with this brush for the best results.

**TIP: FREEZING PARTS YOU DON'T WANT TO MOVE**

If you're moving a large section of anything (like maybe someone's ears, or the side of their face, or their waist, etc.), when you use the Forward Warp tool, you always run the risk of moving things you don't want to move (like their eyes, or cheeks, or nose). You can lock down any areas you don't want to move at all by painting over them with the Freeze Mask tool (F; it's the fifth tool from the bottom in the Toolbar). Just paint over those areas and they appear in a red tint, letting you know they're frozen and will now not move, no matter what. When you're done with the Forward Warp tool, you can erase those red frozen areas with the Thaw Mask tool (D; it's right below the Freeze Mask tool). Just paint over the red areas to unfreeze them.

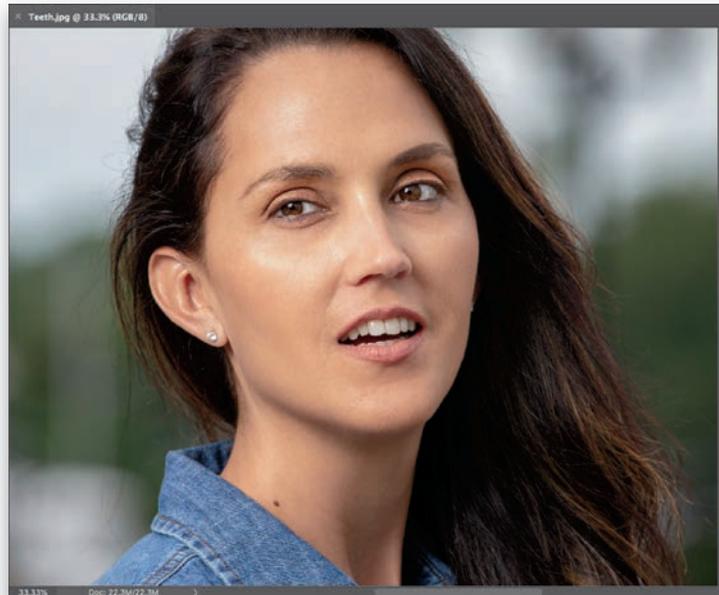
**STEP FOUR:**

After we're done fixing that shoulder bone, we can make a small adjustment where her arm meets her blouse (as shown here). Remember the two important tips for the best results: (1) make the brush just a little larger than what you want to move, and (2) just gently nudge with the brush.



## 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 any distracting gaps between them. I'll fix those that look too pointy or too short compared to the teeth on either side, or anything that might draw attention. 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:

With the image we want to retouch open in Photoshop, let's evaluate what we need to do: The front tooth on the left has a little notch out of it on the bottom right, as does the second tooth from the left. The front tooth on the right has a tiny gap on the bottom left, and I would flatten a few teeth and, generally, just try to even them all out a bit. Her teeth are actually pretty nice, but the angle of this shot makes them look more uneven than they are. So, go under the Filter menu and choose **Liquify**.

### STEP TWO:

When the Liquify dialog appears (seen here; I'm only showing the left side because we're not going to touch any of the sliders or controls on the right—this is all brush work), start by zooming in (press **Command-+** [plus sign; **PC: Ctrl-+**] a few times. I zoomed in to 200%). Then, make sure you have selected the first tool at the top of the Toolbox on the left (the Forward Warp tool [**W**]; it lets you nudge things around like they were made of molasses). The key to working with teeth is to make a number of very small moves—don't just get a big brush and push stuff around. We'll start on that front tooth on the left (I zoomed in on the inset, so you can see the before tooth and the little notch on the bottom right side that's making the bottom of the tooth look uneven). Now, make your brush size just a little larger than that notch (use the **Left/Right Bracket keys** to change the brush size), and gently nudge the area just above that notch downward to fill in the area, making the bottom of the tooth even. That's what you see me doing here—nudging the part of the tooth above the notch down to fill in the notch, so it looks even (it's easier than it sounds).

**STEP THREE:**

Now, let's work on the front tooth on the right. It's just a tiny notch at the bottom left, so shrink your brush size way down, then click right above the notch and gently nudge down a few strokes to fill it in (as shown here). Next, we're going to do more of the same, so let's work on the notch on bottom right of the second tooth from the left. Again, resize your brush to the size of the notch, click right above it, and drag down to fill it in. Making your brush size just a little bigger than the area you want to adjust is one of the big secrets to mastering retouching with Liquify. If you get into trouble, it's probably because your brush is too big.

**STEP FOUR:**

That's basically the process—just move from tooth to tooth. To make a tooth longer, click inside it near the bottom and nudge it down. In looking at the two front teeth (now that their bottoms are pretty straight), I see that the tooth on the left is overlapping the one on the right a bit. So, let's gently nudge the right edge of the tooth on the left over to the left a bit, so they don't appear to overlap as much (as shown here). 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. To see a quick before/after, turn off/on the Preview checkbox at the bottom right of the dialog.



## 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:

In Lightroom, click on the image you want to retouch and then 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 the jowl area that you want to reduce (as shown here, where I zoomed in a bit tighter just to help you see the area I selected better). I avoided selecting his chin because this technique would make it smaller, as well. If you want that, go ahead and select the chin area, too, but in this case, I think his chin itself looks fairly proportional to the rest of his face. Now that our selection is in place, let's soften its edges to help hide the fact that we did a retouch by going under the Select menu, under Modify, and choosing **Feather**. When the Feather Selection dialog appears, enter 10 pixels and click OK.

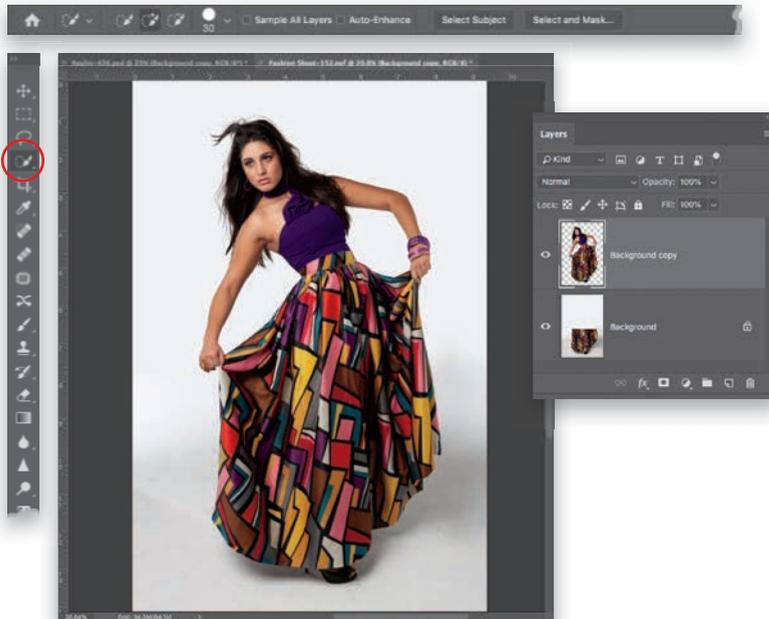
**STEP THREE:**

Now, go under the Filter menu, under Distort, and choose **Pinch**. When the Pinch dialog appears, drag the Amount slider to the right to the point where it reduces the jowl area, but without looking too obvious. In this case, I chose 58%, but depending on your subject, you might need to use more or less—it all depends on the photo. Unfortunately, this filter doesn't show you an onscreen preview. So, to see a quick before and after of what the filter is doing, take your cursor and click-and-hold right inside the preview window (as I'm doing here) 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-Control-F (PC: Ctrl-Alt-F)**. When you're done, press **Command-D (PC: Ctrl-D)** to Deselect.



## REPOSITIONING BODY PARTS USING PUPPET WARP

You reach for Puppet Warp when you need to reposition a body part. It can be a big part of the body, like from the waist up, or the head and shoulders, or it can be as small as repositioning somebody's hand or fingers. It works astonishingly well, and it is an underused and underestimated retouching tool. Use it once or twice, and you'll see how powerful it is and will want to add it to your retouching arsenal. In the first example here, we're going to reposition our subject's head, so it's more upright and not leaning to the left.



### STEP ONE:

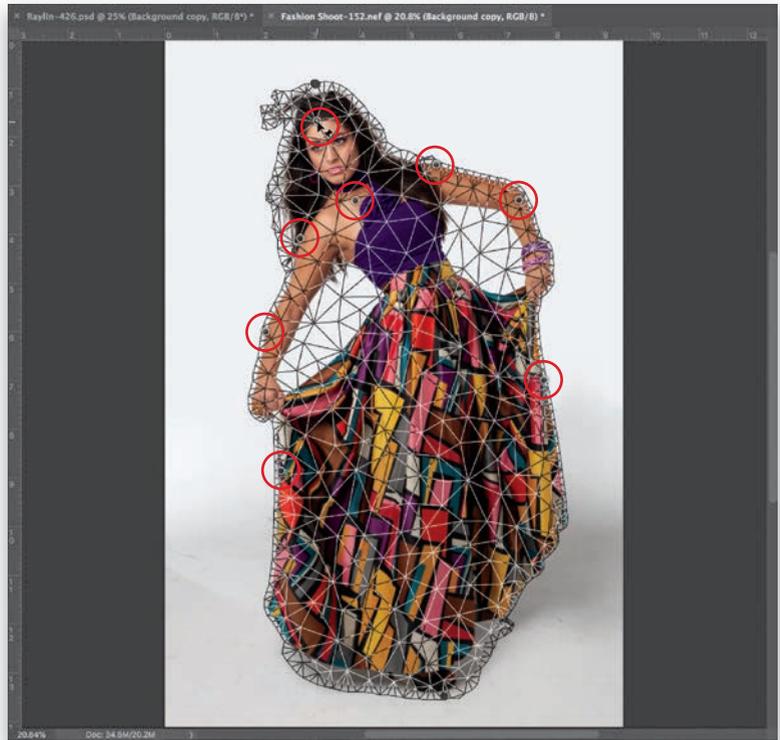
First, select your subject and put them up on their own layer (as seen here). I did this by getting the Quick Selection tool (**W**), and then, up in the Options Bar, clicking the Select Subject button to have Photoshop automatically put a basic selection around my subject. Then, I clicked the Select and Mask button, chose the Refine Edge Brush tool (**R**; in the Select and Mask Toolbar), and painted along the edges of her hair to select the ends. Then, I chose to put my selected subject up on her own layer. (*Note:* We'll look at how to make selections like this more in Chapter 5. It's way easier than you'd think.) With your subject on their own layer, use the Clone Stamp tool (**S**) to get rid of them on the Background layer by Option-clicking (PC: Alt-clicking) on a background area to sample it, then painting over the subject to clone them away (here, I only cloned away her top half, since we're only adjusting that area).

### STEP TWO:

Next, go under the Edit menu and choose **Puppet Warp**. This brings up a mesh over your image (seen here). The mesh is right up against the edges of your subject, and this can sometimes create jaggy edges around them. So, in the Options Bar, increase the Expansion amount to between 20 and 25 pixels. That expands the outside edges of the mesh, giving you a little breathing room, so you don't get those "jaggies." By the way, for a simple reposition like this, leaving the Density pop-up menu, in the Options Bar, set to Normal will work just fine. If what you're moving is smaller and/or more detailed, like feet or hands, choose More Points for a tighter mesh, or if what you want to move is large and simple, choose Fewer Points for a looser mesh with less points.

**STEP THREE:**

Now we're going to click to add anchor points on areas we don't want to move to lock them down. We'll start by clicking on the left side of her dress, and then we'll continue on up—one on her left elbow, one near her shoulder, one right below her neck, and one on her forehead (that's the one we'll move to make her head more upright). Then, click down her right side—one near her shoulder, one on the outside of her forearm, and then another one on the right side of the dress (you can see all my anchor points circled here in red). Although we're only going to move the one of her forehead (so we can reposition her head, so it's more upright instead of leaning to the left), you can click-and-move any of these points. If we don't touch them, they act as anchors to keep those areas from moving. If you start moving an area and it moves other areas right around it, too (and you didn't want those other areas to move), click to add more points nearby to keep those areas from moving.

**STEP FOUR:**

When I'm working with Puppet Warp, once my anchor points are in place, I like to hide the mesh from view so it's not distracting me from having a clear view of the changes I'm making. To hide it, press **Command-H (PC: Ctrl-H)**. With that mesh hidden, the only things that are left visible are those anchor points we laid down (look at how much easier it is to see what you're doing with that mesh hidden from view). Now, click on the point on the top of her forehead and drag it slightly to the right, so her head is more upright (as shown here). The area around her head moves pretty naturally, and the whole repositioning is very fluid-like.

**TIP: REMOVING PINS**

To remove a pin you've added, press-and-hold the Option (PC: Alt) key, then move your cursor over the pin you want to remove, and it will change into a pair of scissors. Click once with the scissors to remove that pin.





Here, her head is tilted to the left

After using Puppet Warp, her head is more upright



### STEP FIVE:

When you're done with your Puppet Warp adjustment, press the **Return (PC: Enter)** key to lock in your adjustment. I put a before/after here, so you can see her before the adjustment, with her head tilted to the left (on the left), and after Puppet Warp, with her head more straightened and upright (on the right). Okay, let's look at another example, because I really want you to be able to use this when you need to.

### STEP SIX:

In this shot, I fired my camera a split-second too soon and didn't get her leg bent up high enough. But, that's an easy thing to fix with Puppet Warp. Remember, the first step is to put a selection around your subject, and then put them up on their own layer, which is what I did here, using the same technique as before—I chose the Quick Selection tool from the Toolbar, then clicked the Select Subject button in the Options Bar to put a basic selection in place. Next, I fine-tuned the selection by clicking the Select and Mask button. When the Select and Mask options appeared, I used the Refine Edge Brush tool to paint over the edges of her hair (as shown here). By the way, to make things easier for me to see what's selected, from the View pop-up menu, at the top of the Properties panel, I choose **Overlay**. That puts a red tint over everything that's not selected, and things that I have selected appear in color, like you see here. Again, there's more about this selection stuff in Chapter 5. When you're done, near the bottom of the Properties panel, choose **New Layer** from the Output To pop-up menu, so your selected subject appears on their own separate layer.

**STEP SEVEN:**

With your subject now up on their own layer, go under the Edit menu and choose Puppet Warp to put a mesh over your subject (as seen here). Now, put down your anchor pins (I added them on her left wrist; her opposite leg, right where her dress ends; one on the bend of her bent leg; one just below the knee on her straight leg; and the one I want to move, I put on the top of her left foot (they're all circled here in red). Next, click on that foot pin and drag it up so the leg bends upward more, like you see here on the right, where I simply dragged it up. When it looks good to you, hit Return (PC: Enter) to lock in your change. Now you have that matter of the extra leg on the original Background layer. In the Layers panel, hide the top layer by clicking on the Eye icon to the left of the layer's thumbnail, and then click on the Background layer to make it active. Then, get the Lasso tool (**L**) from the Toolbar, draw a loose selection around the part of her leg that you moved, then hit **Delete (PC: Backspace)** and choose **Content-Aware**, from the Fill dialog's Contents pop-up menu, to automatically fill that area with some of the gray background. Click OK, press **Command-D (PC: Ctrl-D)** to Deselect, and then click where the Eye icon used to be to the left of the top layer's thumbnail to turn it back on. Easy peasy!



*Here's the original position of her leg*



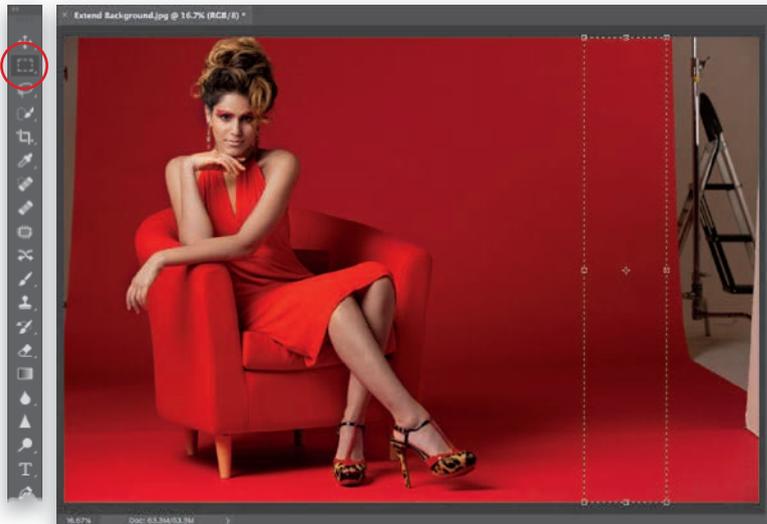
*Here's the same leg kicked up higher*

**STEP EIGHT:**

Here's the before and after, with the original on the left and the version after the Puppet Warp adjustment on the leg on the right, with it kicked up higher.

## COVERING STUDIO MISTAKES

I usually run into this problem (or something like it) while I'm doing a portrait retouch (due to my frequent use of seamless paper backgrounds in the studio), so I'm including it here in the retouching chapter, although you could make a case for it to be in the chapter where we fix, repair, remove, and cover stuff (Chapter 8). But, anyway, it just seems like it should be here (it's such an easy fix that if you learn it now, you'll wind up using it in other places).



### STEP ONE:

In this instance, my seamless roll of red paper wasn't wide enough to cover my background stands and other gear, so we're going to use a quick retouching trick to extend the background. Get the Rectangular Marquee tool (**M**) from the Toolbar (by the way, this gets my vote for the "This tool should be renamed" annual award. Just change the word "Marquee" to "Selection," and then we'll all know what it means). Anyway, get that tool and click-and-drag out a tall selection in a clean area of background right near where the problem is. Now, press **Command-T (PC: Ctrl-T)** to bring up the Free Transform bounding box around your selected area. You can see here it added control points to the corners and at the center of each side (we learned about Free Transform back in Chapter 1).



### STEP TWO:

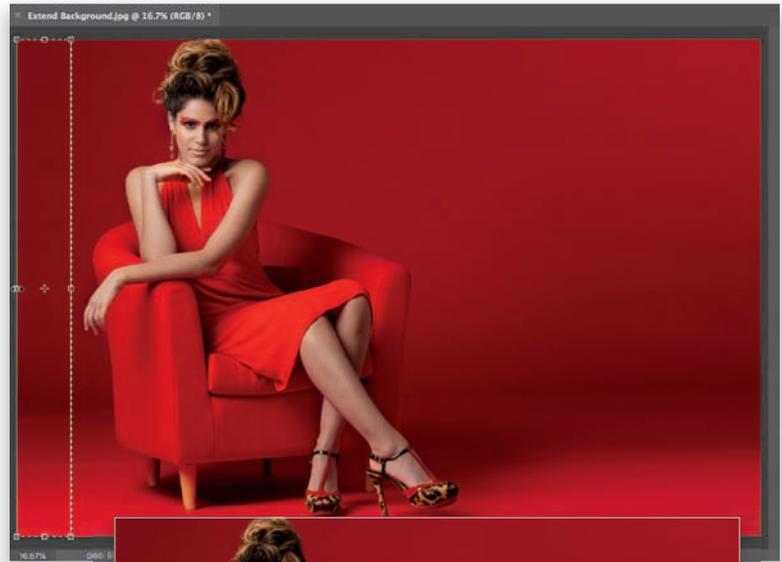
When you move your cursor over a control point, if you look really closely, you can see that it turns into a two-headed arrow, which you can drag in or out. So, to cover all the junk you see on the right, behind my red seamless paper, just grab the right center control point and simply stretch that selected area out, right off the edge of the image, so it covers over that stuff (as shown here). When you're done with this side, just click anywhere outside the bounding box to lock in your transformation, then press **Command-D (PC: Ctrl-D)** to Deselect your rectangular selection. Okay, now let's fix the other side.

**STEP THREE:**

There's a much smaller gap on the left side (but it's still a gap), and we'll do the same thing to fix it. With the Rectangular Marquee tool, click-and-drag out a tall rectangular selection in a nearby area of clean background. Then, press Command-T (PC: Ctrl-T) to bring up the Free Transform bounding box around your selected area (as seen here).

**STEP FOUR:**

Now, the same technique, different side. Grab the left center control point and drag it all the way over to the left (it's okay to pull it right off the edge of the image) to stretch that clean selected area over so it covers that gap (as shown here). Click anywhere outside the bounding box to lock in your transformation, then press Command-D (PC: Ctrl-D) to Deselect. Told ya it was easy.



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