

100% INDEPENDENT



ADOBE

Photoshop

Complete
Manual

**Expert
Help
Guides &
Tutorials**

**Learn new skills
from professionals**

**Level up your
knowledge**



Papercut

Save a Huge 50% Off ALL Digital Manuals!*



As a token of our thanks for your support,  **Papercut** bring you this unmissable offer! Not only can you learn new skills and master your tech, but you can now **SAVE 50%** off all of our coding, photography and consumer tech digital manuals!

To take advantage of this amazing offer visit:

www.pclpublications.com/product-category/digital/

Make your selection(s) and then simply use the following exclusive code at checkout to get your purchase at half price:

SAVE50

*Please note this exclusive single use per user discount code requires sign up for activation. Discount cannot be applied against discounted items, print titles or used with an additional discount code.



ADOBE

Photoshop

Complete
Manual

“Add the power of Photoshop to your digital workflow and let your creativity soar.”

Photoshop has been a world leader in image editing for decades now, but Adobe have never been ones to rest on their laurels. With the advent of AI automation being integrated into many of our daily tasks, Photoshop is no exception. The new Generative options really open up so many possibilities in both image editing and image creation. We'll take you through these as well as all the basics to help you master this amazing piece of software.

Contents



6

Welcome to Adobe Photoshop

8	Main interface
10	The toolbar
12	Menus
14	Keyboard shortcuts
16	Photoshop preferences guide
18	The Photoshop home screen
20	Your first PSD document
22	Open and save your first image
24	Placing and importing images
26	Using layers
28	Your first composition

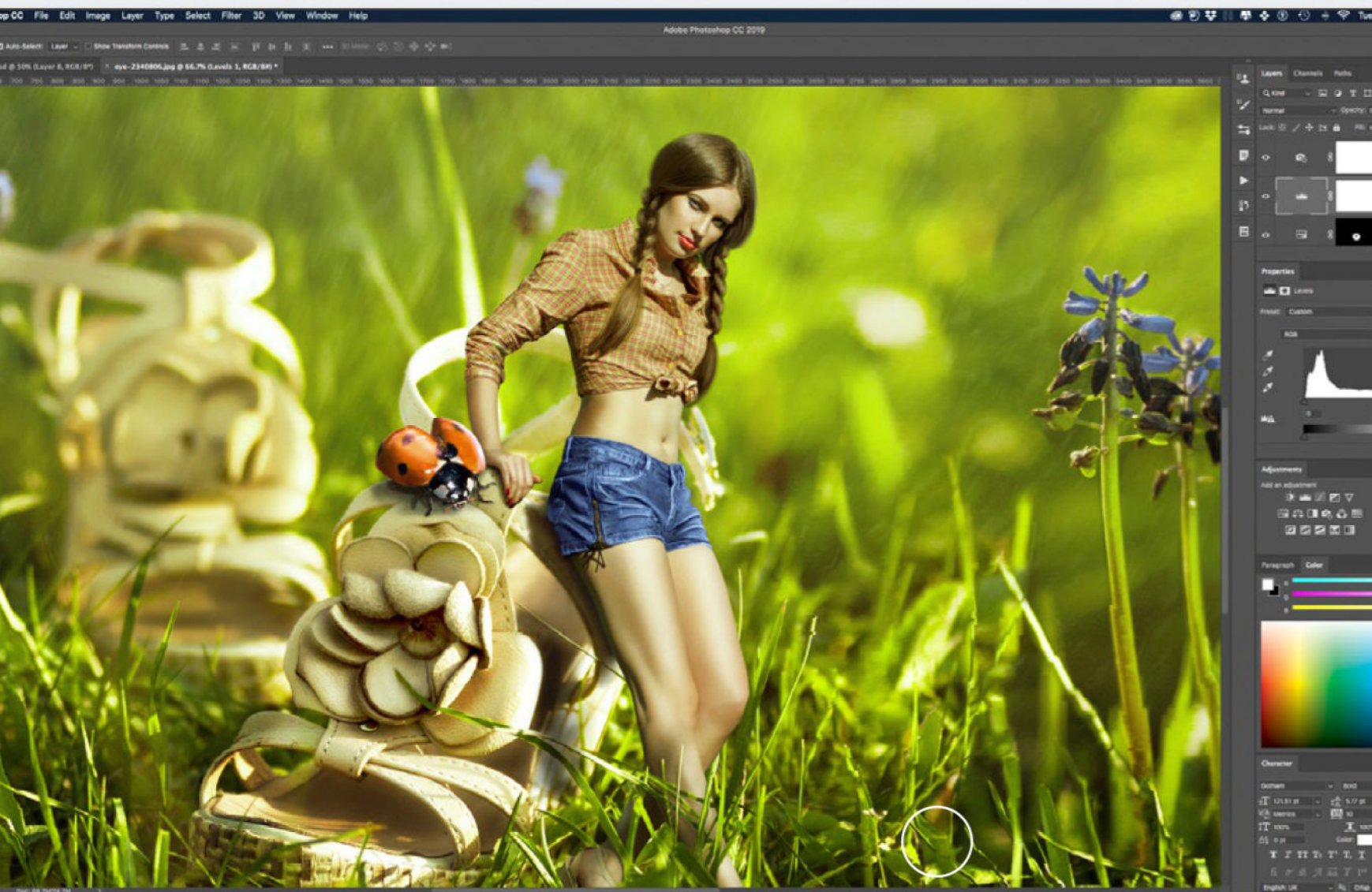
30	Your first cut out
32	Selection tools
34	Mega Tip: Front image cropping
36	Generative AI
38	Using generate image
40	Your first layer mask
42	Your first set of adjustments
44	Your first type tool project
46	Artwork compositing
54	Mega Tip: Add colour from anywhere



56

Photoshop Essentials

58	Non-destructive enhancement
62	Brushes, pencil and eraser
64	Making selections
66	Modifying selections
68	Quick mask mode
70	Healing brush tools
72	The Clone stamp tool
74	Perspective cloning





Welcome to Adobe Photoshop

Over the years, Adobe has continually refined and honed the tools available in Photoshop, but at its heart, the basics have always remained the same. You can simply crop a photo, create a complex and multi-layered artwork or anything in between. Let's take a look at what Photoshop is all about.

Main Interface

This is Photoshop's graphic user front end

Photoshop has a great interface, with a dark slate grey work area, slightly lighter menu and palette bars and sharp white text. It looks great and really makes photos stand out from the background. Let's see what it has to offer.

Menu Bar

You'll find all the menu options here and many more nested menus to control all aspects of Photoshop. Read on for more details.

Tool Palette

Here you'll find your main editing tools. The following pages look at the individual tools and what you can do with them.

Tool Option Bar

For each tool on the palette there are options, such as brush size or softness. You'll find them in this area.

Document Window

Each window you open will have its own tab to identify it. It includes the document name, current scaling and colour space being used.

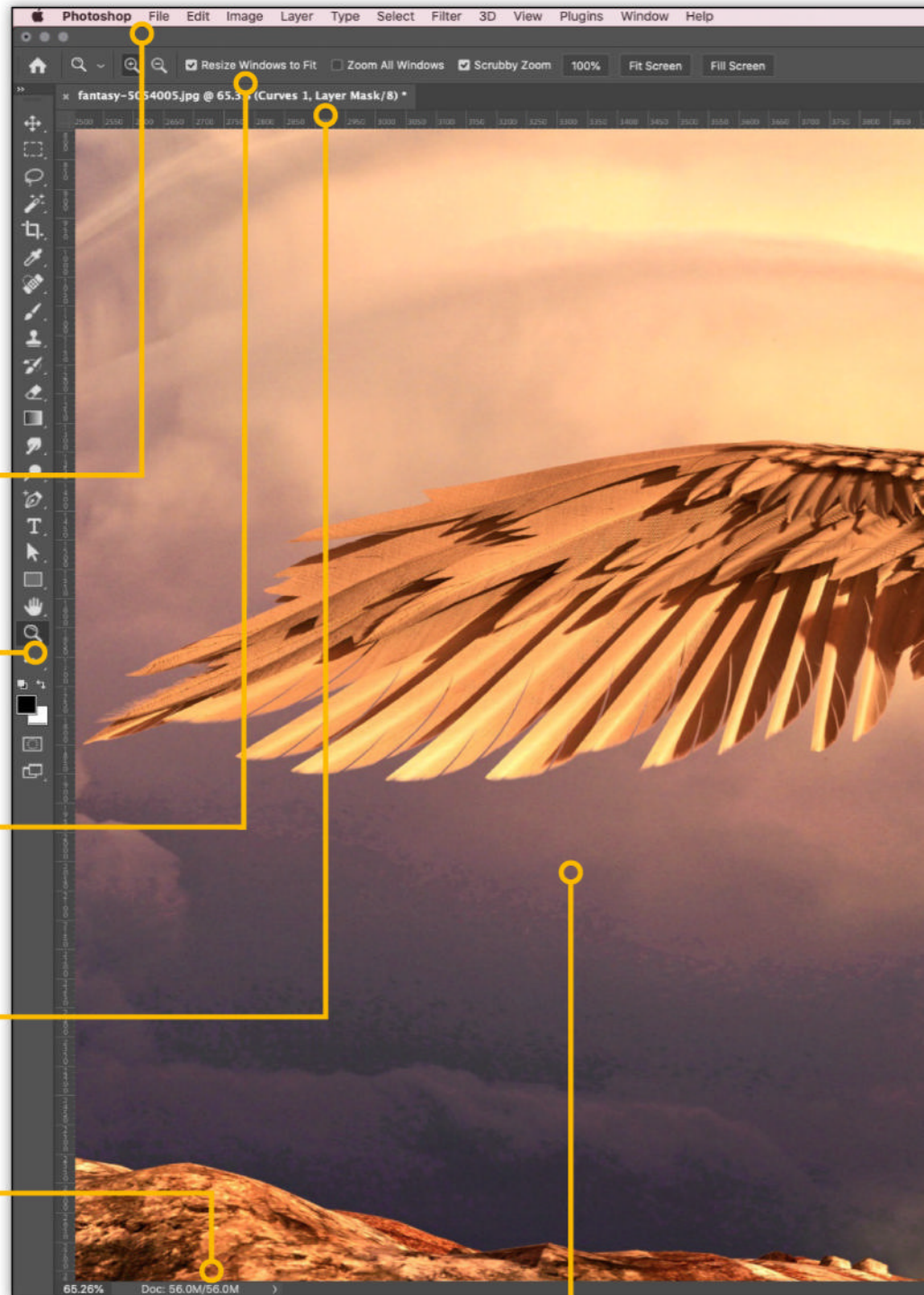
Document Details

Here you'll find the compressed and real size of your document. You can also call up other information such as document pixel dimensions.



USEFUL TIP

You can set up your own workspaces to reflect the way you work and save them so that you can quickly switch from one to another.



Active Image

The new interface provides a larger area to work on your images, with a darker background colour.

Rulers

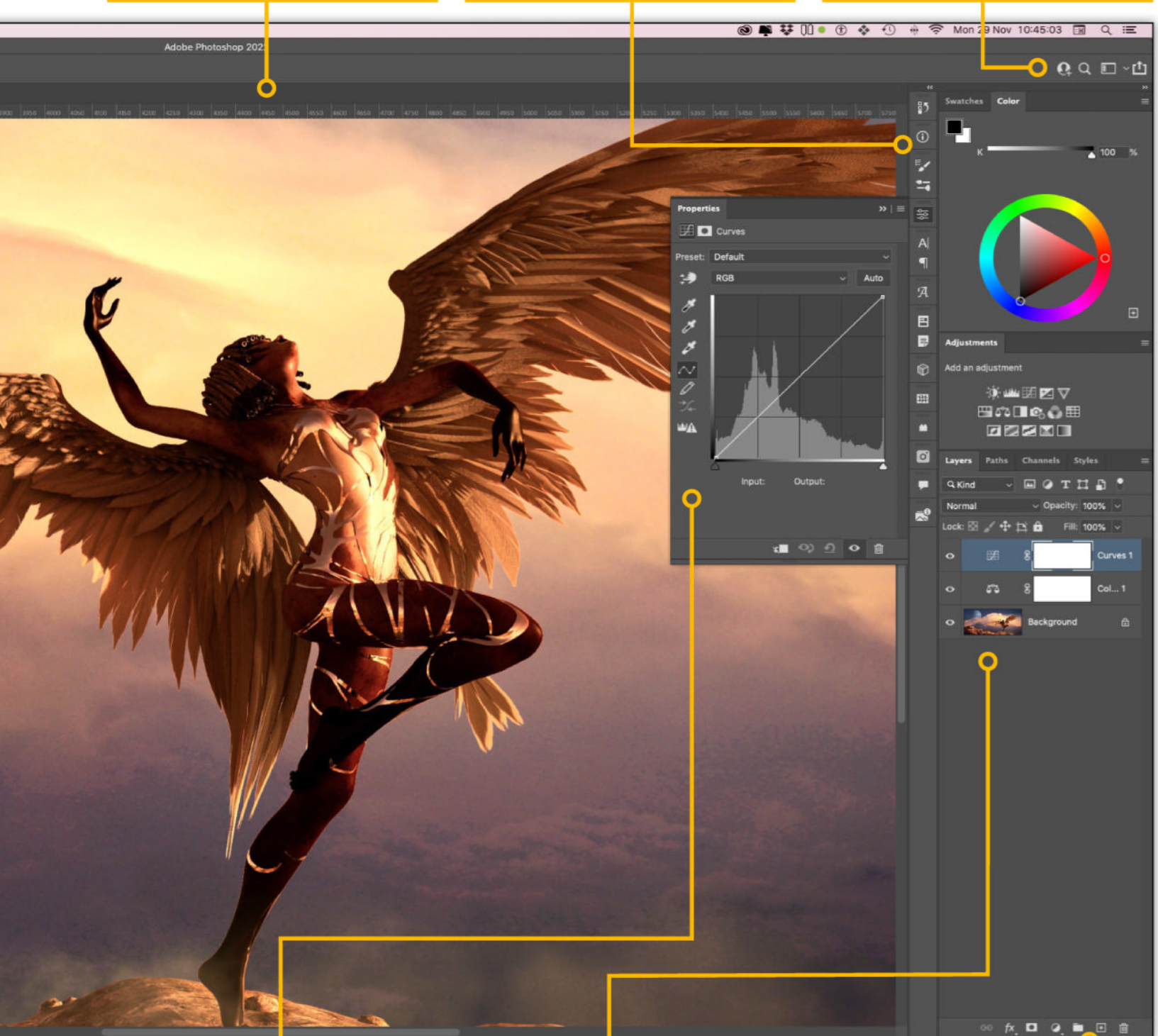
Use these to accurately measure positions on your image and drag guidelines from here to help line up text and layers.

Palettes

There are a number of interchangeable palettes available, which you can choose from the Window menu.

Workspace Option

Choose between preset workspace arrangements, including 3D workspaces, zoom and Share for Commenting.



Fly-out Palettes

You can set up your own custom list of frequently used palettes and access them by clicking on these buttons.

Layer Palette

Here you'll find the layers of the image you're currently working on. Layers at the top of the stack will appear above those below.

Layer Options

Here you can add effects, layer styles, adjustments and other options to your currently active layers.

The Toolbar

Let's take a look at Photoshop's main editing tools

The main elements of the Photoshop Toolbar haven't changed all that much since the introduction of Layers and the Move Tool with version 3.0, back in 1994. The shape has changed a bit, elongating

into a single column to take advantage of today's larger monitors and a few more tools have been added, but anyone who's familiar with any previous version of Photoshop will soon feel right at home.

Move

Used to move pixel information on the active layer or selection. You can also create multiple layouts using the Artboard feature.

- Move Tool
- Artboard Tool

Marquee

The Marquee is used to select an area of the active layer. Alternative options include an elliptical shape and single row or column selections.

- Rectangular Marquee Tool
- Elliptical Marquee Tool
- Single Row Marquee Tool
- Single Column Marquee Tool

Lasso

The Lasso is also used to make area selections from the active layer by clicking or drawing a line around the area to be selected.

- Lasso Tool
- Polygonal Lasso Tool
- Magnetic Lasso Tool

Magic Wand

This tool can select an area based on its colour. The alternative option is Quick Selection, or the newly updated Object Selection Tool that scans the image automatically.

- Object Selection Tool
- Quick Selection Tool
- Magic Wand Tool

Crop

The Crop Tool has seen a major overhaul in the past, but it still does the same job. Use it to select one area of an image and discard the rest.

- Crop Tool
- Perspective Crop Tool
- Slice Tool
- Slice Select Tool

Frame Tool

The Frame Tool can be used to create placeholder frames for images. You can create any kind of shape and drop an image into it.

- Slice Select Tool
- Frame Tool
- Eyedropper Tool

Eyedropper

The Eyedropper and its extensive list of alternatives provide you with tools that can tell you more about the image you're working on, such as colour values, sizes and object count.

- Eyedropper Tool
- Color Sampler Tool
- Ruler Tool
- Note Tool
- Count Tool

Spot Healing

Another tool that has seen some changes in the latest version, the Spot Healing Tool is for removing small blemishes such as stray hairs or dust spots from your images.

- Spot Healing Brush Tool
- Remove Tool
- Healing Brush Tool
- Patch Tool
- Content-Aware Move Tool
- Red Eye Tool

Brush

This is a basic but useful tool for all types of image editing, painting and drawing. Alternatives include the equally useful Pencil Tool, as well as colour replacement and mixing.

- Brush Tool
- Pencil Tool
- Color Replacement Tool
- Mixer Brush Tool

Clone Stamp

Clone Stamp is used to copy one area of an image onto another. It can remove any unwanted element in your image.

- Clone Stamp Tool
- Pattern Stamp Tool

History Brush

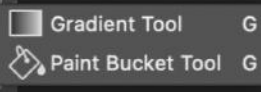
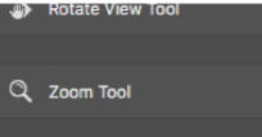
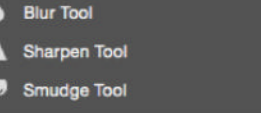
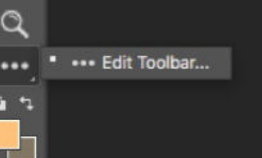
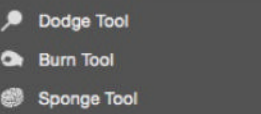
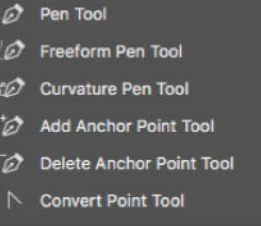
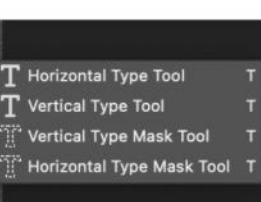
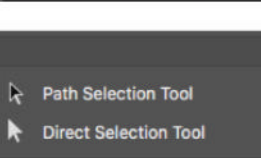
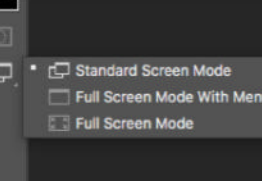
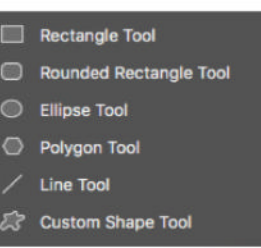
The History Brush can be used to selectively restore certain areas of an image to a previous state.

- History Brush Tool
- Art History Brush Tool

Eraser

As the name implies, the Eraser Tool is a special brush that can delete an area of an image, layer or selection.

- Eraser Tool
- Background Eraser Tool
- Magic Eraser Tool

	Gradient The Gradient Tool can apply a fill-in to an area that fades gradually from one colour to another.			Zoom This zooms in to an area of the image. Again it is most often used via a shortcut, in this case CTRL + or CTRL -.	
	Smudge The Smudge Tool and its options, can be used to blend and alter colours and details in the image.			Edit Toolbar This tool enables you to customise your toolbar to add or remove tools to your specific requirements.	
	Burn Burn and its alternatives Dodge and Sponge, are based on photographic darkroom techniques and are used to selectively lighten, darken images.			Switch Colour Clicking on the first icon sets the colours to their defaults. The other swaps the background and foreground colours over.	
	Pen The Pen Tool is used to draw smooth curves for lines or selections, using something called Bezier curves. They can produce great results.			Set Colour Clicking here brings up the colour chooser palette, which lets you choose the foreground or background colours.	
	Type The Type Tool is another area that has continued to receive various updates and overhauls and is now part of a powerful text system.			Quick Mask The Quick Mask mode is a great way of making complex selections using the drawing and painting tools.	
	Path Selection Paths are used for many purposes in Photoshop. Use this tool and its alternative to select a path to use.			Screen Mode Click here to switch between the current screen mode and a full-screen view of your current image.	
	Line The Line Tool and its alternatives are used to create shapes and paths on your images. It is very useful for graphics work and adding arrows and custom shapes.			Hand The Hand Tool is used to navigate around a large image. It is most often used via the space bar.	



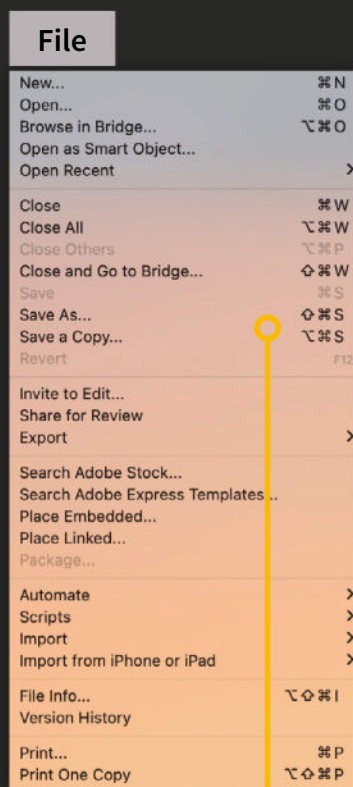
USEFUL TIP

Most of the tools in the toolbar have alternative options, denoted by the small arrow below and right of the icon. Click and hold on the icon to see the pop-up alternative menu. This diagram shows the alternative menus for each tool. You can move the toolbar around by dragging the border at the top, or switch back to the old two-column look by clicking the double arrow.

Menus

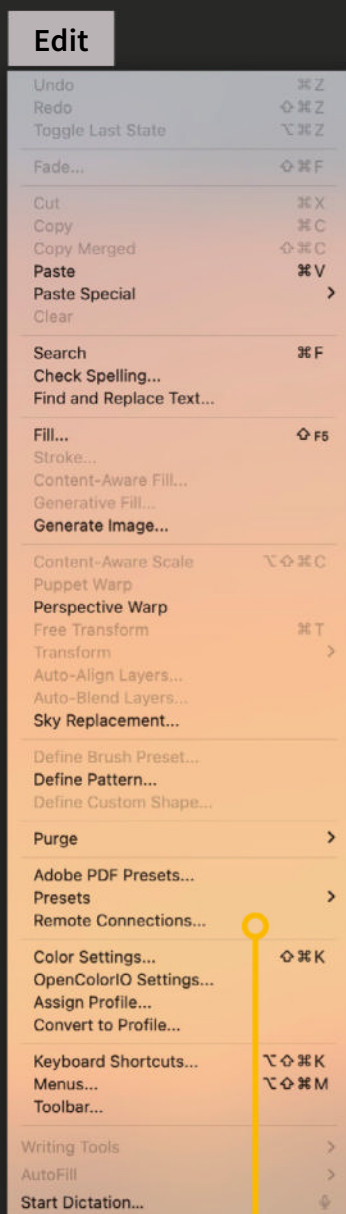
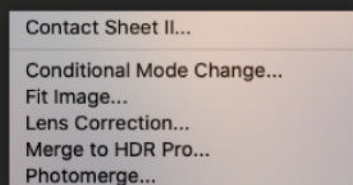
One look at the menus and you begin to understand Photoshop's complexity and versatility

The main interface of Photoshop has no fewer than twelve menus and a Help option, each with many options and with many additional nested sub-menus. It's vital to become familiar with the contents of the most important ones, because once you know where to look for everything you'll be able to work more quickly, efficiently and confidently. Let's take a look at some of the key menu listings.



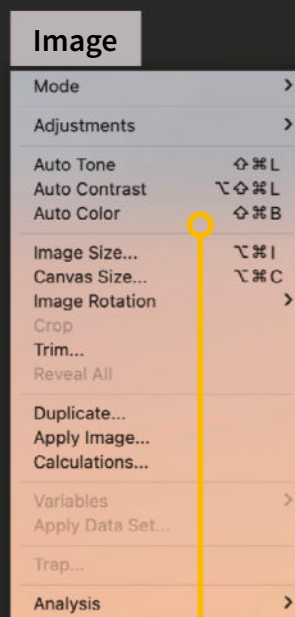
File

The most important options here are New... to create a new document, Open... to open your file, Save to save your current project in its default file format and location and Save As... which gives you the option to save in a different format or location and to change the file name. Also in the File menu are the important Automate and Scripts sub-menus, which provide advanced batch processing and automated editing options.



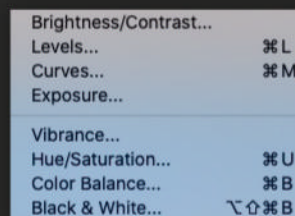
Edit

The Edit menu has many features you'll find familiar including Copy, Paste and Cut functions. You'll also find the useful features Fill, Stroke, Content-aware Scale as well as AI Image Generation.

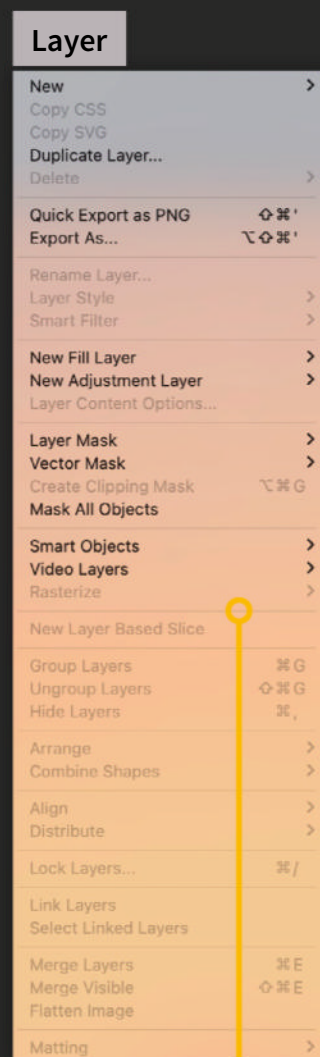


Image

The Image menu is where you come to make changes to the whole image, including Mode (colour type), Image Size, Canvas Size and Image Rotation, but the most important thing you'll find here is the Adjustments sub-menu,



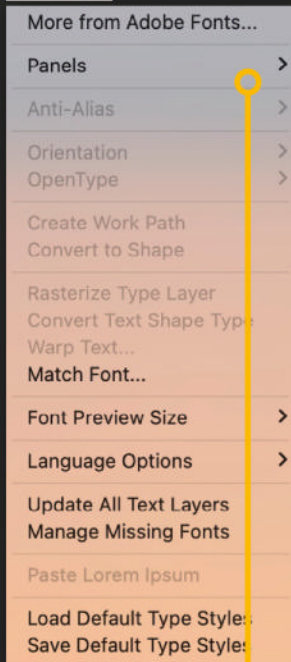
which Adobe could probably have made into a separate main menu in its own right. Under Adjustments you'll find all your main image controls, such as Brightness/Contrast, Levels, Curves, Hue/Saturation and many more. You'll find many of these duplicated on the Adjustment Layer palette.



Layer

Layers are a vital feature of Photoshop. The most important options here though are New, which lets you create and name a new layer and New Adjustment Layer, which adds a non-destructive editing layer to your image. The Merge and Flatten options can also be found here along with Mask and Slice options.

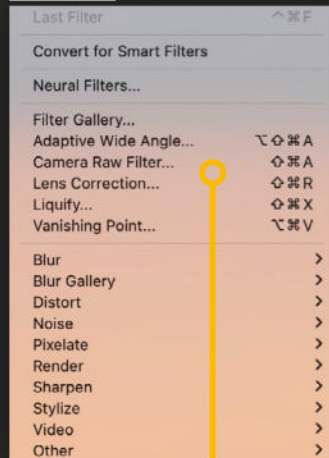
Type



Type

The latest version of Photoshop includes many new text presentation and handling options. Most of these can be found in the fly-out Character and Paragraph panels on the right of the screen or the Panels option. Others can be found here, including warping and special foreign language options and glyphs.

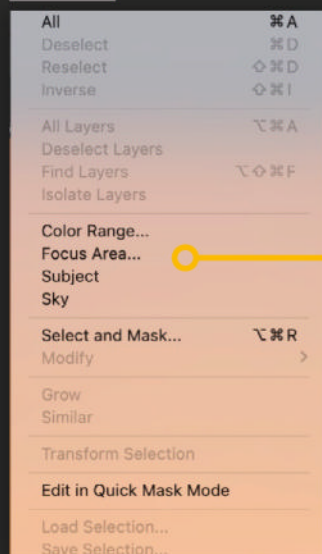
Filter



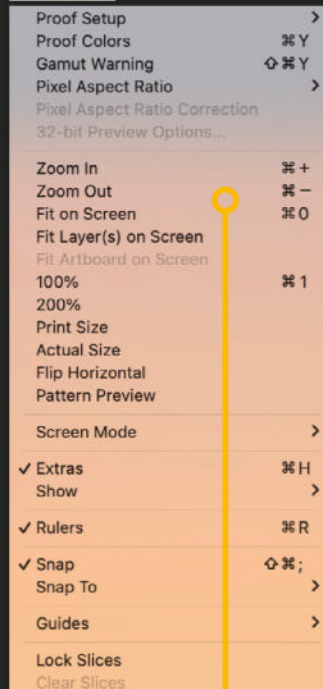
Filter

Photoshop has always been popular for its range of filter effects and it's been updated with a more powerful Camera Raw Filter [2.0 at time of writing] and also Neural Filters that offer AI fixes for Portraits, Color and Creative styles.

Select



View



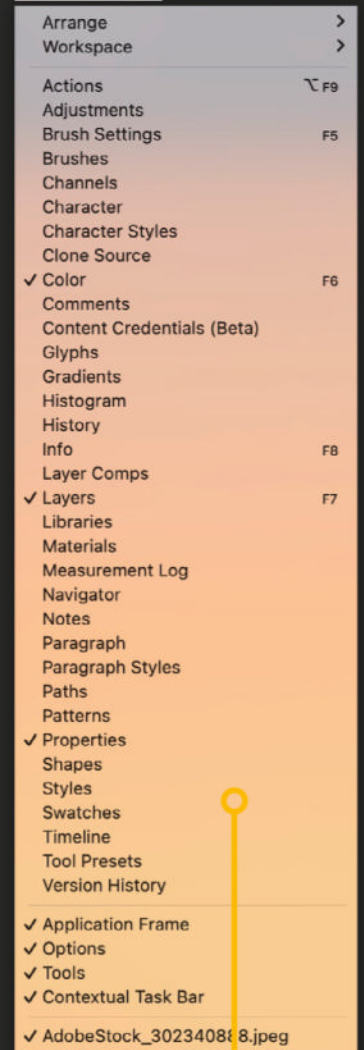
View

The View menu is home to the basic viewing controls such as zoom level, but again you'll want to control those using shortcuts to save time. You'll also find the very useful controls for the Snap functions, including guide lines, essential when you're laying out a more complex design or composing text on an image.

Select

The Select menu contains the main tools that let you control any or all selections that are currently active within your current document. Whether you've got the Lasso Tool active, Quick Selection or Magic Wand, you can modify and transform those selections here. You can also select all your layers or just items in selected layers.

Window



Window

This isn't a menu you'll be using constantly, but it does hold some very useful features, such as the Arrange and Workspace sub-menus, which allow you to control the layout of tabs, windows and the various tool palettes and panels.

Keyboard Shortcuts

There's always a quicker way of doing almost everything in Photoshop



USEFUL TIP

Learning the keyboard shortcuts will speed up your editing and you can also set up your own in the Edit menu. Just be aware of creating 'shortcut collisions' where a custom shortcut is the same as a current default one.

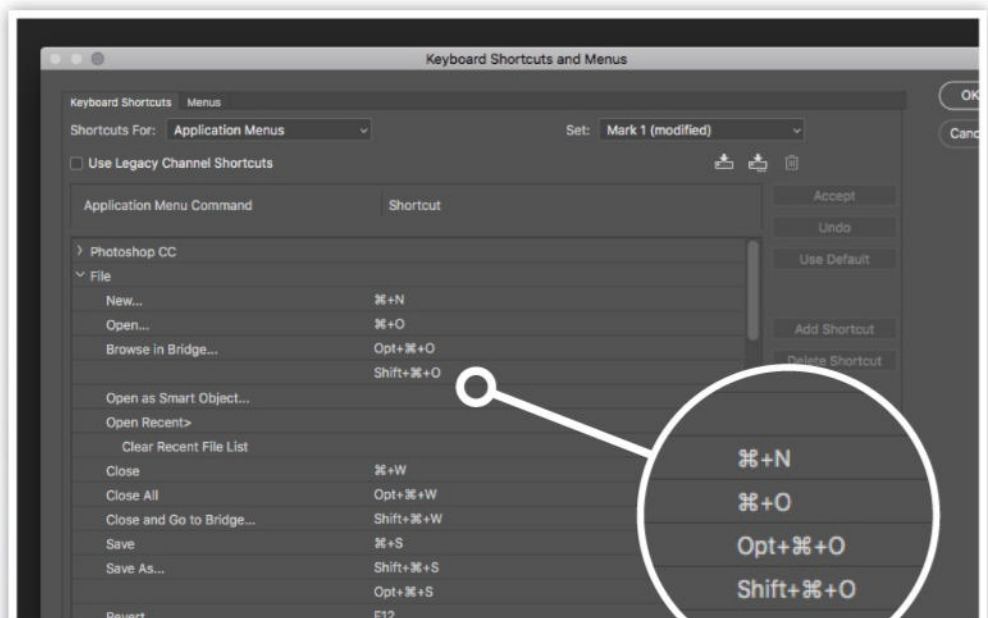
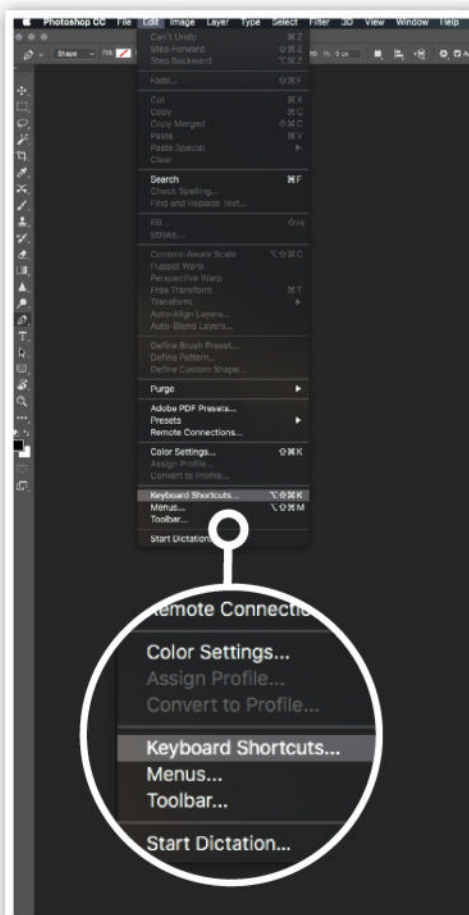
One of Photoshop's best features is its huge list of fully customisable keyboard shortcuts. Almost all of the program's functions can be accessed quickly by pressing various combinations of keys and once you learn those shortcuts your workflow will speed up immensely. You can even make up your own for your most frequently-used operations.

Customising Shortcuts

You'll find the Keyboard Shortcut preferences menu at the bottom of the Edit menu, although naturally it has its own keyboard shortcut, Alt+Shift+Ctrl+K. You'll find an exhaustive list of all Photoshop functions, broken down into category headings matching the names of the main menus. You'll find that many operations

already have their own default shortcuts. You can easily change these, or even add your own new ones. To apply a shortcut to an operation, first locate it in the list and then click in the space to the right of the name. You'll see a small text window appear and the next key or combination of keys that you press will appear here. If the

combination is already used by another shortcut you'll see a notification warning you of this and asking if you want to proceed with the change. If you click Accept the new shortcut will be applied immediately. Take care when making your own shortcuts that you don't accidentally overwrite some useful defaults.



Some Useful Default Shortcuts

Here are some of the more commonly-used shortcuts for image editing. There are many more of course, but it's worth taking the time to memorise these ones. You'll work efficiently and they'll make your life a whole lot easier.

CREATE NEW DOCUMENT

control + N

REDO LAST STEP

shift + control + Z

INVERT SELECTION

shift + control + I

PASTE FROM CLIPBOARD

control + V

CREATE NEW LAYER

shift + control + N

LEVELS

control + L

ZOOM IN VIEW

control + +

COPY TO CLIPBOARD

control + C

CLOSE CURRENT DOCUMENT

control + W

CURVES

control + M

ZOOM OUT VIEW

control + -

CUT TO CLIPBOARD

control + X

CLOSE ALL DOCUMENTS

alt + control + W

INCREASE BRUSH SIZE

}

FIT ON SCREEN

control + 0

FREE TRANSFORM

control + T

SAVE CURRENT DOCUMENT

control + S

DECREASE BRUSH SIZE

{

100% ZOOM

alt + control + 0

TURN SNAP ON OR OFF

shift + control + ;

SAVE AS

control + shift + S

BRING CURRENT LAYER TO TOP

shift + control + }

SHOW RULERS

control + R

SELECT ALL ON CURRENT LAYER

control + A

UNDO LAST STEP

control + Z

MOVE CURRENT LAYER UP

control + }

SHOW OR HIDE GRID

control + "

DESELECT ALL

control + D

TOGGLE LAST STATE

alt + control + Z

MOVE CURRENT LAYER DOWN

control + {

SHOW OR HIDE GUIDES

control + ;

HELP

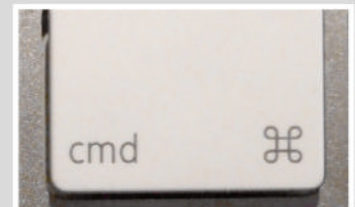
F1

Important Note

On a PC the Ctrl key for your shortcuts looks like this on a standard Windows keyboard. If you use a PC and you see an instruction in this title to use a Cmd key, then just use Ctrl instead.



On a Mac computer the Ctrl key is replaced by the Cmd key on a standard Mac keyboard. If you use a Mac and you see an instruction in this title to use the Ctrl key, just use your Cmd key instead.



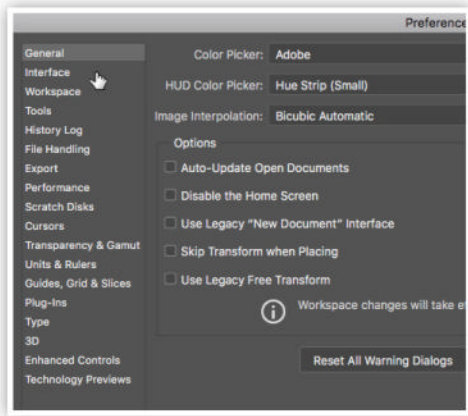
Photoshop Preferences Guide

Here are all the preferences and what they do

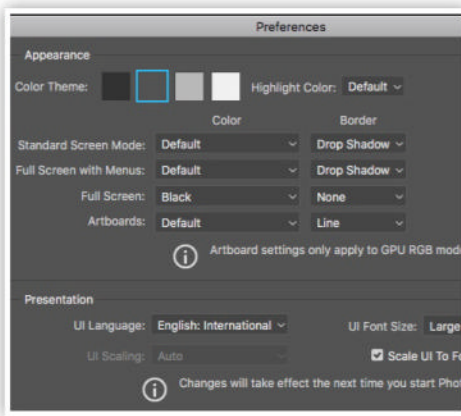
Photoshop is nothing if not customisable. You can shape and adjust the user interface to suit your own needs and make it a very personalised, and customised, workspace. Not only can you choose what appears in the main toolbar, you can also arrange and group the



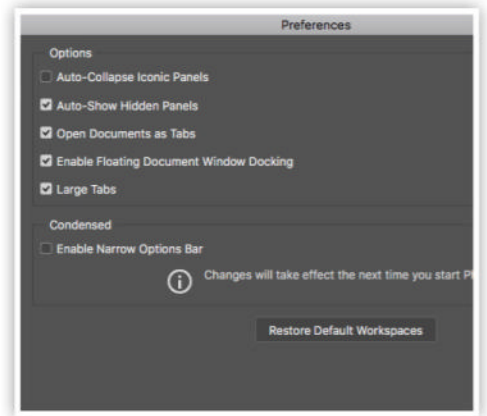
various windows and features entirely to your preference. That accounts for the items you interact with on the screen, however there are also a number of options you can tweak to adjust various 'under the hood' settings, as it were, too. Photoshop has a listing of all its Preferences both general and specific, so we thought we'd share the salient points with you here.



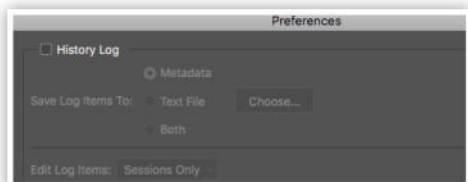
01 Under Photoshop 2025 > Settings > General (Cmd + K) you will see the list of preferences available. The General preferences provide you with options to use some legacy features from older versions of Photoshop, Clipboard options, Smart Object creation and more.



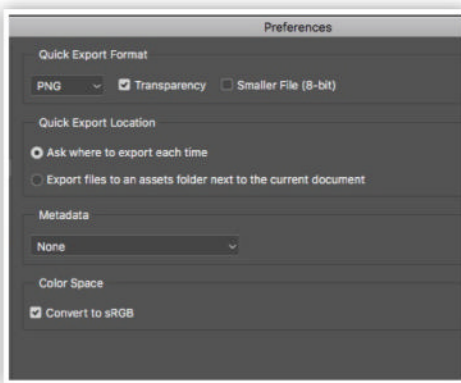
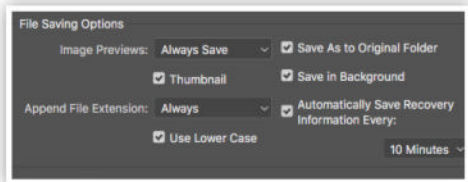
02 The next preference option is Interface. This is one you are likely to access more than most. This section primarily concerns itself with the appearance of your workspace. The main Colour Theme and the various colours employed by the screen modes are set here.



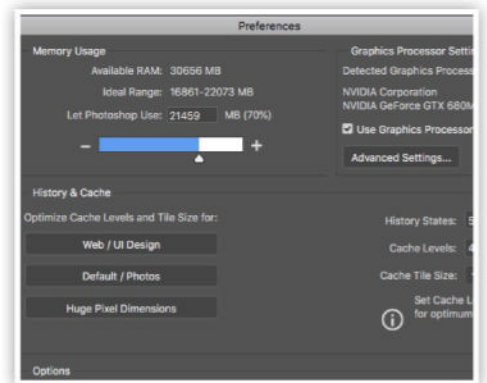
03 The Workspace preferences are fairly simple and let you Auto-Show or Auto-Collapse panels as required without the need to manually open their properties. The Tools section below that allows the use of Tooltips and panning and zooming options can be turned on or off here.



04 History Log lets track your actions in each Photoshop session and then save them out as a text file. File Handling offers a set of options to control the use of Image Previews and File Extensions. You can also adjust the File Compatibility options such as layered Tiff files.



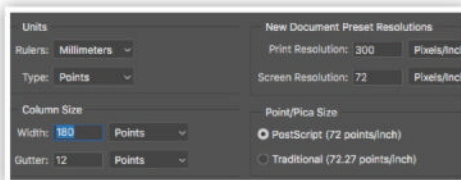
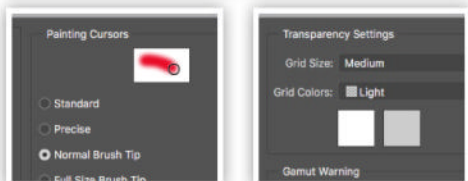
05 Export contains a few options that govern what format your images are if you choose to use the Quick Export function. You can also decide on a Quick Export Location, choose if any Metadata is appended to the image format and what Colour Space the image will be.



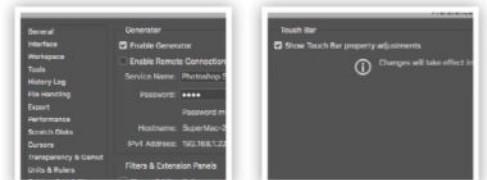
06 Performance is a key area in which to spend some time as it will greatly speed up your work if set up correctly. Here you can control how much RAM Photoshop uses and, if your graphics card is compatible, to allow the use of advanced Graphics Processor Settings.



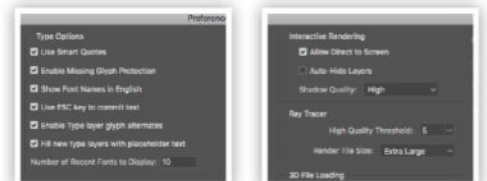
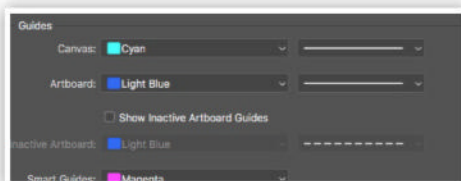
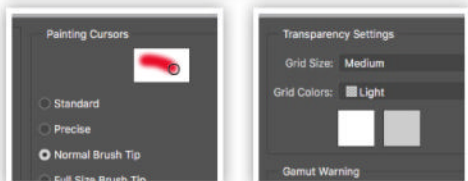
07 Scratch Disks lets you use hard drive storage as virtual RAM, whilst Cursors lets you specify the precision, size and shape of the Brush Tip. Transparency and Gamut govern the transparent, background grid size and in what colour a Gamut warning will appear.



08 Units & Rulers is fairly self-explanatory with options for in which units of measurement your Rulers and Type sizes appear. Grids, Grid & Slices is a useful set of options when you need precise grids added to your document in terms of colour and grid line frequency.



09 You can control the use of Plug-Ins and Type Options in the next two preference sections. Then there is the 3D section where you can set VRAM usage, 3D Overlays and Interactive Rendering. Enhanced Controls for Touch Bar and Technology Previews round out the list.



The Photoshop Home Screen

We show you what the Photoshop user front end has on offer in the latest versions

In the good old days of Photoshop CS, you had a product that you opened up and simply started using with nothing else getting in the way. These days that is no longer the case. The Adobe Creative Cloud series of apps now offer user interactive front-end

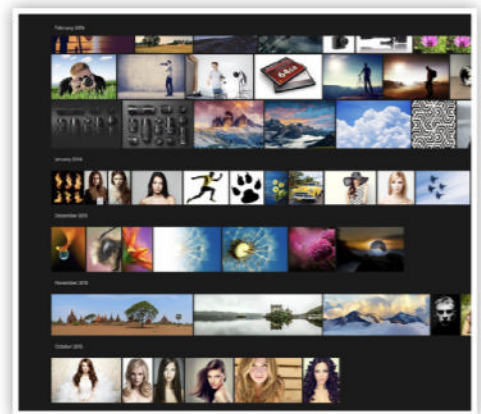
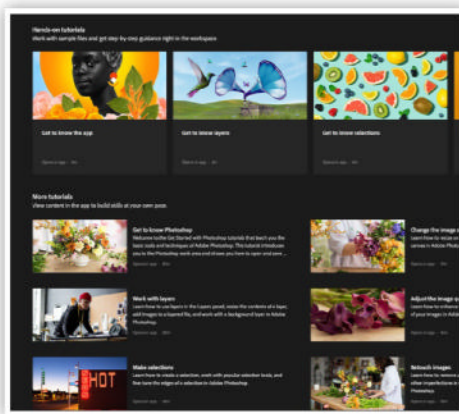
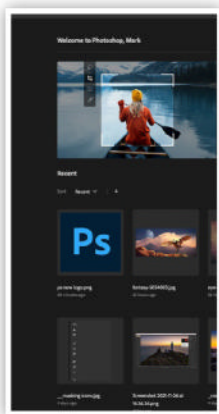
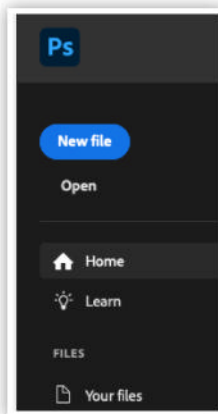
environments that are more than just a list of recently opened files. Now you can browse and sort those files and display them in thumbnail or list form. That's not all, you also have access to Adobe's online web tutorials covering every topic you can think of. From

basic videos on getting started with layers and cutting out images, to more advanced topics, you have a library of knowledge at your beck and call. Even creating a new document has a huge wealth of choice for every creative need.



USEFUL TIP

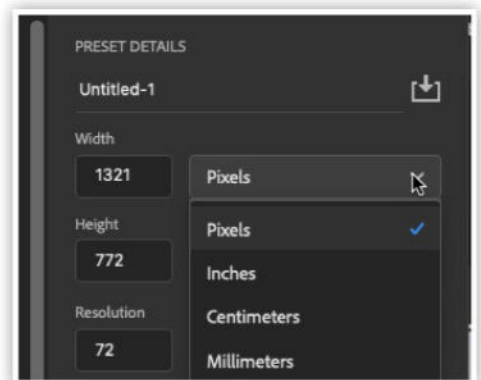
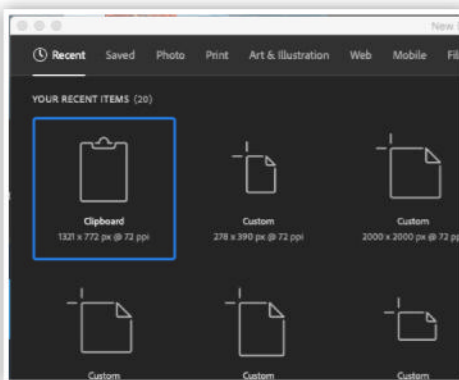
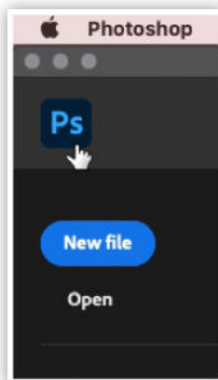
Want to learn more about Photoshop and all its techniques? The Home Screen has a number of links to some very useful tutorials, as shown above, that will walk you through some of the essential skills needed to get you up and running.



01 When you open Photoshop, rather than just going direct to the workspace, you are first presented with the Adobe Photoshop Home screen. The main part of the window concerns itself with the display of your Recent files in ascending or descending order.

02 In the top left of the screen you can click on the menu items. Home is active by default, but you can click on the Learn button to display a page of available tutorials from which you can choose. At the bottom, there is the option to go to Adobe.com for even more.

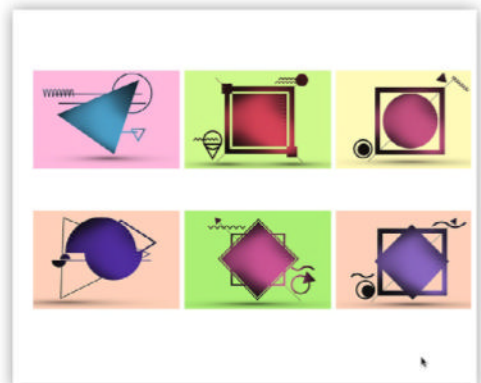
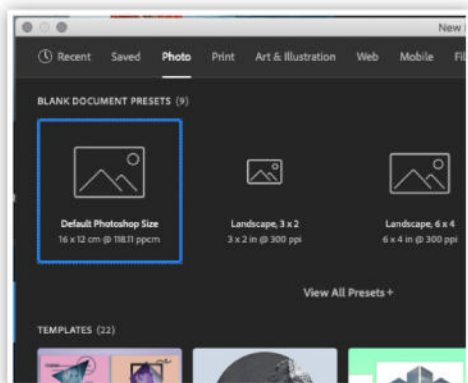
03 Below the Learn option is LR Photos. When you click on this option, it displays a page of your Lightroom images that are stored online. View them and choose which ones you would like to select for import. They will then download and open in Photoshop.



04 For your reference, in the top left corner is the PS icon. If you click on that, it will open the Photoshop workspace, but no images will be opened. You can start your workflow if needs be, or you can click on the Home button to return to the Home screen once more.

05 The next option on the left of the Home screen is Create New. When you click on this button the New Document screen will appear. The first screen will list Recent items and the document sizes available will reflect image sizes you've used in the past.

06 You can input your own dimensions in the Width and Height fields and choose a unit of measurement for your new document. You can select the Orientation, Resolution, Color Mode and even Pixel Aspect Ratio. Then click Create to open the document and start working.



07 Across the top of the New Document window, you will see a number of Blank Document Presets from which you can choose. First is any you have saved yourself, then there are the Photo presets. These are a range of standard photo print sizes such as 7 x 5 in @ 300ppi.

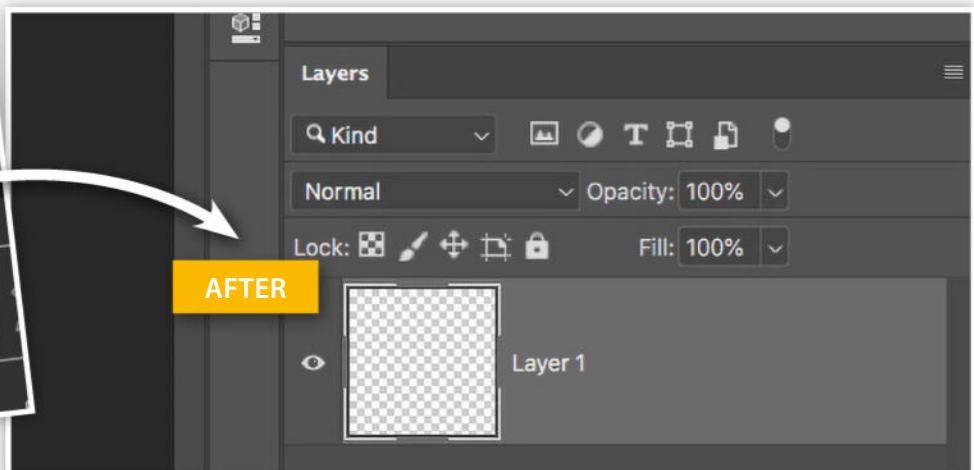
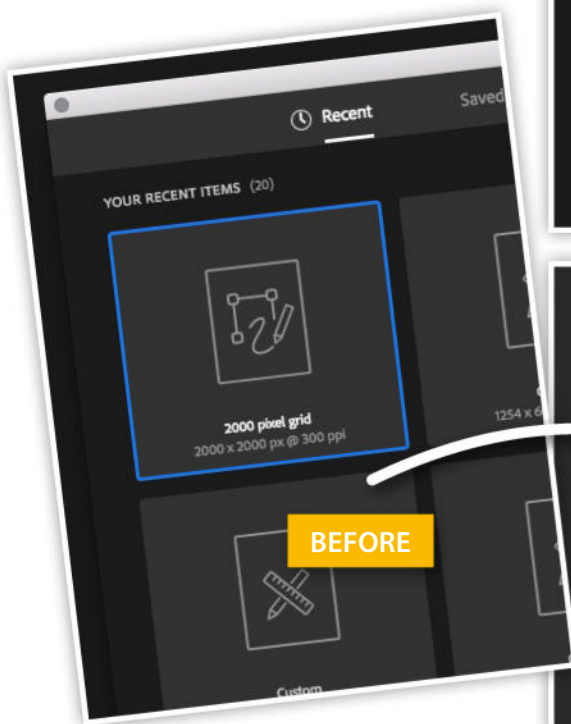
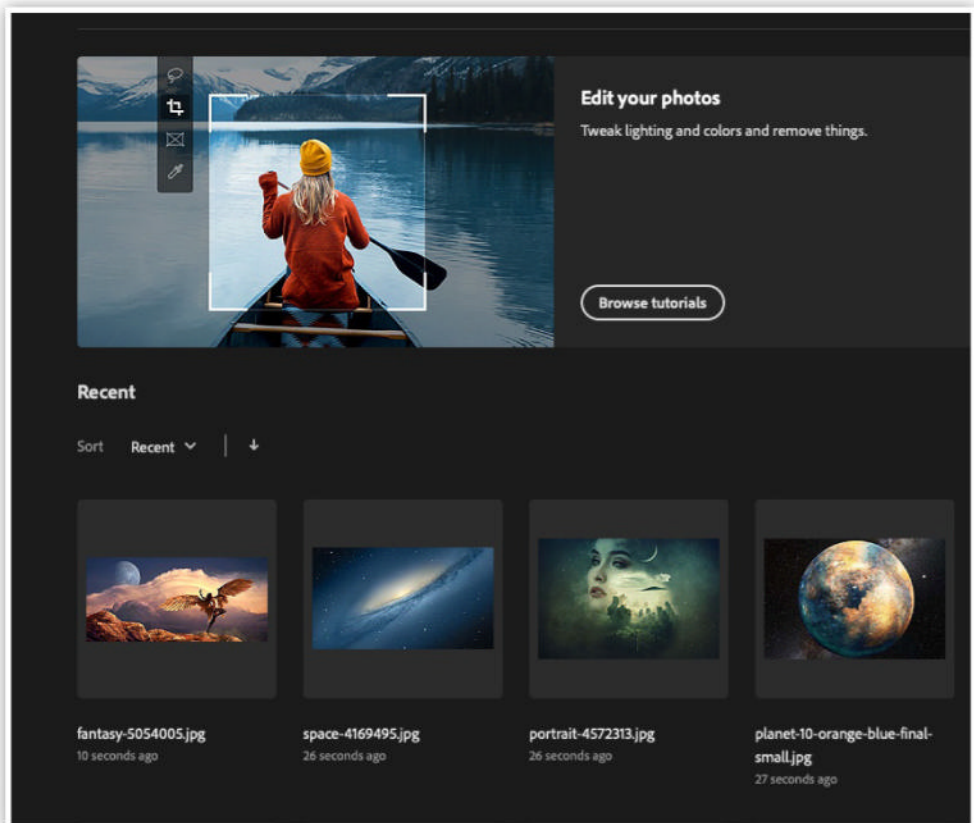
08 Below the Presets are a number of masking Templates, provided free by Adobe, for you to use. They range from Gallery Frames to Collage Layouts. When you click on any of the templates, you will see a set of details listed to the right of the New Document window.

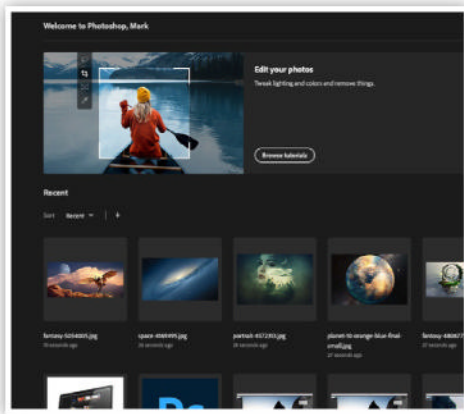
09 If you click the See Preview button, you can look at the templates in more detail prior to deciding if you want to download it or not. There are also Presets and making Templates for Print, Art & Illustration, Web, Mobile and Film & Video.

Your First PSD Document

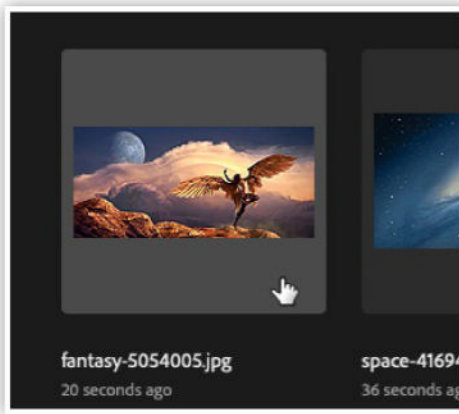
Let's start at the very beginning and walk you through the process of making your very first document

You might think that opening or creating a new Photoshop document is a very simple task to achieve. In the days of older versions of Photoshop that was certainly true with its original start up sequence. You either opened a photo, or you made a new document and started work. These days, with the advent of Photoshop 2025, it's a slightly more involved affair and goes way beyond anything that has been seen in Photoshop before. The newest version of the program has a Home screen and a more interactive front end, offering a lot more choice from the very moment you open the program. Let's start at the very beginning, dive in and have a quick look at what the Home Screen has on offer for the new user, create a couple of different documents and get to know the options available to us.

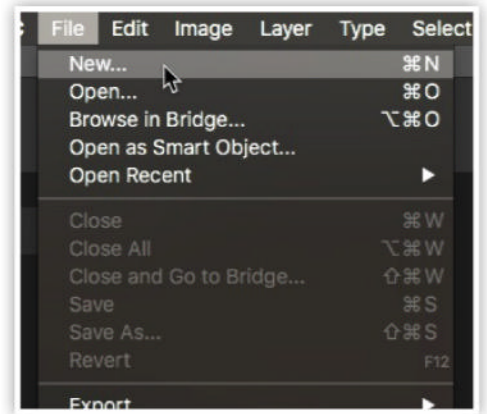




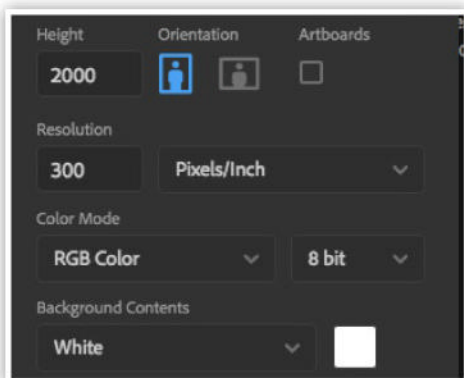
01 If you have never used Photoshop before, the first time you open the program you are presented with the Welcome screen giving you the option to take a tour, check out the new features or just open an image and get started on your new project.



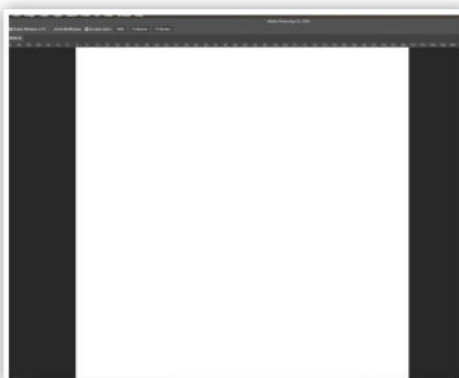
02 If you've used Photoshop a few times, your Home screen will look slightly different. It will display any recent images you have been working on as a set of thumbnails. You can click on any thumbnail to open that file and resume working on it.



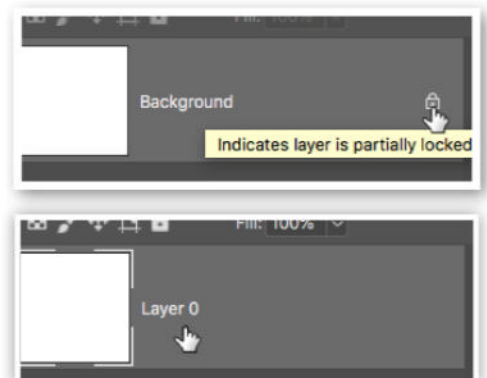
03 To create a new document, you can either go to the top file menu and choose File > New (Cmd + N), or simply click on the Create New button on the left of the Home screen. Either option will open the New Document screen, ready to start your project.



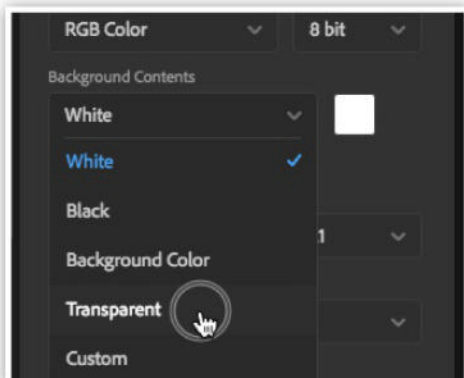
04 We've chosen a 2000 x 2000 pixel document. The default resolution is 300 pixels/inch and in RGB Color mode with White Background Contents. If you are not familiar with Colour Mode and Colour Profile, you can happily stick with the defaults for general use.



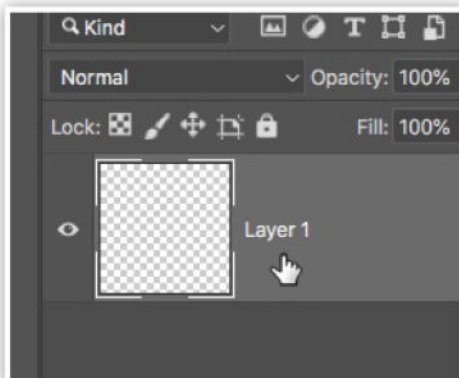
05 When you hit the Create button, a new document is created with your settings applied from the New Document screen. Since we opted for the Background Contents to be white, the new document will be created with the Background layer appearing as a locked, white layer.



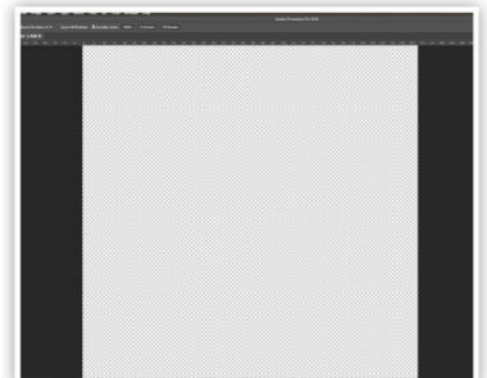
06 If you look at the Background layer in your layers palette, you will see the small Padlock icon that indicates the layer is locked. If you click on the Padlock icon, you can unlock the layer and turn it into a standard, editable layer called Layer 0.



07 Just for comparison, if we start going through the new document procedure once more, we can also alter the Background Contents and, in this case, choose Transparent instead. Now, when you hit the Create button, you will have a different looking document.



08 This time, when your new document appears, it will have a transparent background layer, called Layer 1, which will also be unlocked and ready to edit. Transparent layers are easy to spot since you will see the chequerboard pattern of white and grey squares.

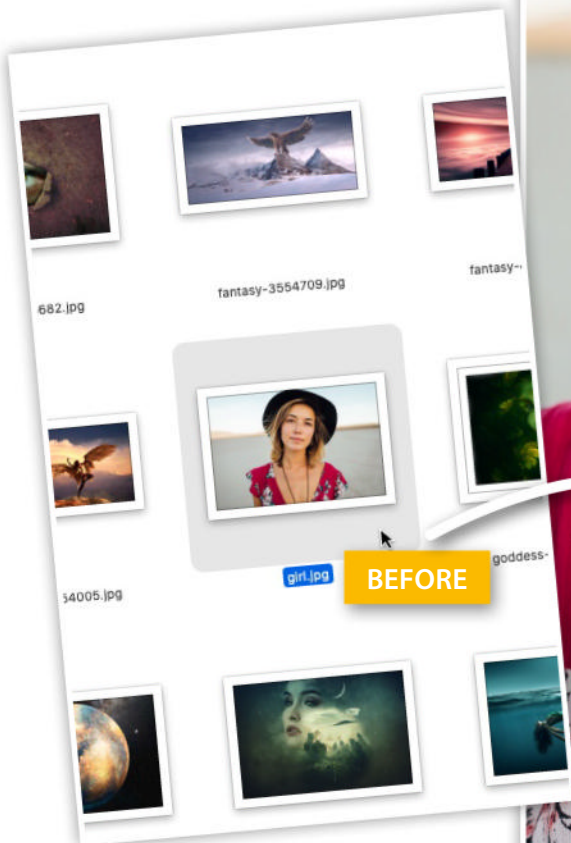


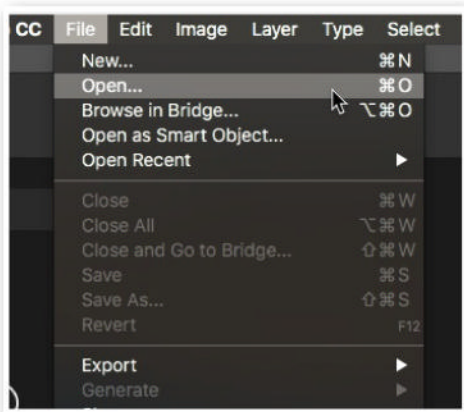
09 That is your first document created. So far so good, now, of course, you can start populating the document with images and graphics to create your very own work of art. Don't worry if you've not tried it before. We can show you how it's done.

Open and Save Your First Image

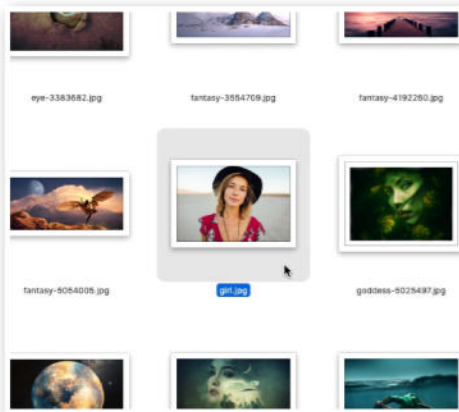
A quick guide on how to open new photos and images in Photoshop, and then save your edits

A true Photoshop masterpiece has to start somewhere right? In order to create that masterpiece you have to be able to open and navigate to your various image assets, and then fire them up in Photoshop in order to begin working on them. Photoshop is no different to many other programs in that it allows you to bring up a browser window in order to find the files you require. It also has its own methods for both managing and locating your images in the form of Adobe Bridge, which lets you search for images as well as keyword them making future searches much easier. This is all useful stuff, so get ready to try it out.





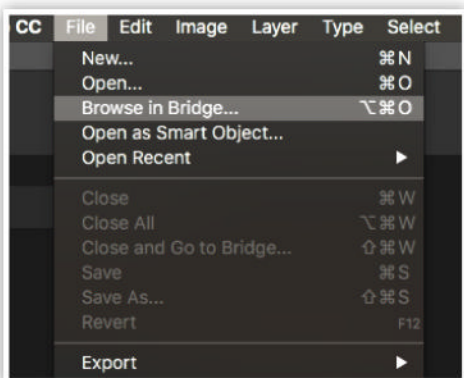
01 Since we've covered how to create a new document, it seems worthwhile just touching on the other options available. One of which is simply to open a base photo. You have the Open option on the Home screen, or, from the top file menu, you can choose File > Open (Cmd + O).



02 This calls up a new window where you can browse your computer's folders for any stored images. It makes sense to try and keep all your image files in a centralised repository, rather than casting around the darkest corners of your hard drive.



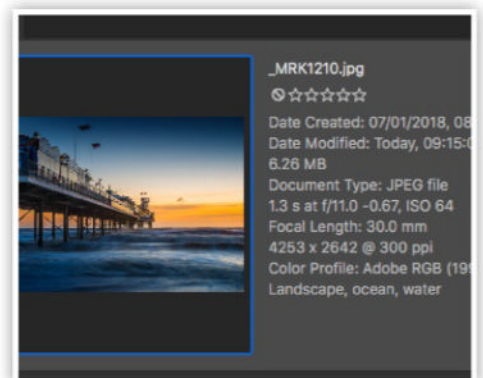
03 Once you have found your image, it is simply a case of either double-clicking the image in question, or highlighting it (or several images at once) and then clicking on the Open button at the lower right of the browser window. They will then open in Photoshop.



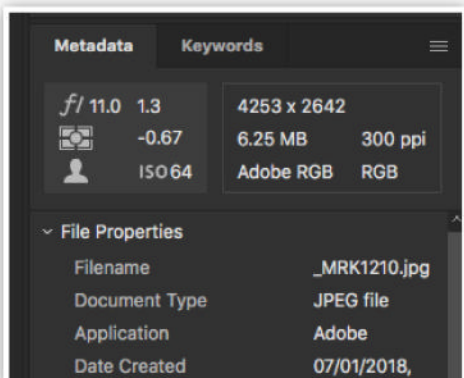
04 If we can step back to the Home screen for a moment. Rather than using the File > Open menu command, you can choose instead to use the File > Browse in Bridge (Alt + Cmd + O). Bridge is Adobe's image management, cataloguing and key wording application.



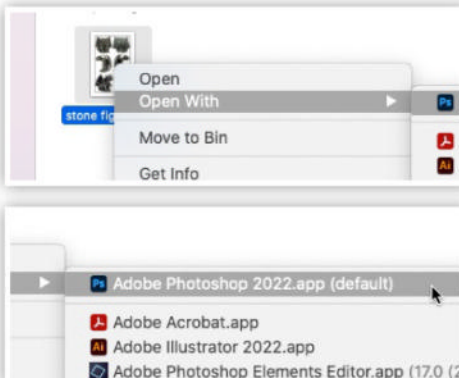
05 Rather than just using a standard browser window, you can use Adobe Bridge to find your images, display them, arrange them in date order and even add specific keywords making them that much easier to search for, and find, if you need them again.



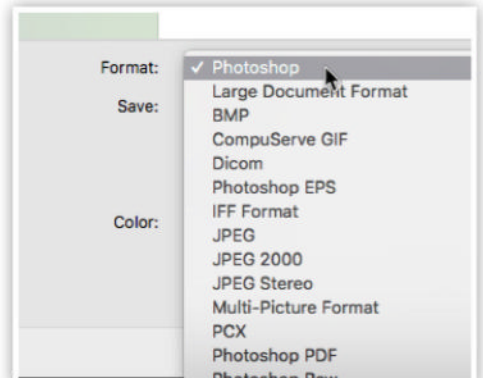
06 You can click single images and add keywords or you can select images in bulk, and, in the Keywords section of Bridge, click the New Keyword button and add keywords specific to those you have currently highlighted. They will then be displayed alongside the images.



07 In Bridge, you can browse your images in much the same way as in a browser window except you have a lot more control over what you can do with them. You also have a lot more image data available to you, which is found in the Metadata section.



08 When you have found your image, click on it to highlight it and then right-click it to bring up a context menu where you can choose from a number of options. In this case, we would go for the Open With > Adobe Photoshop 2022 (default) option.



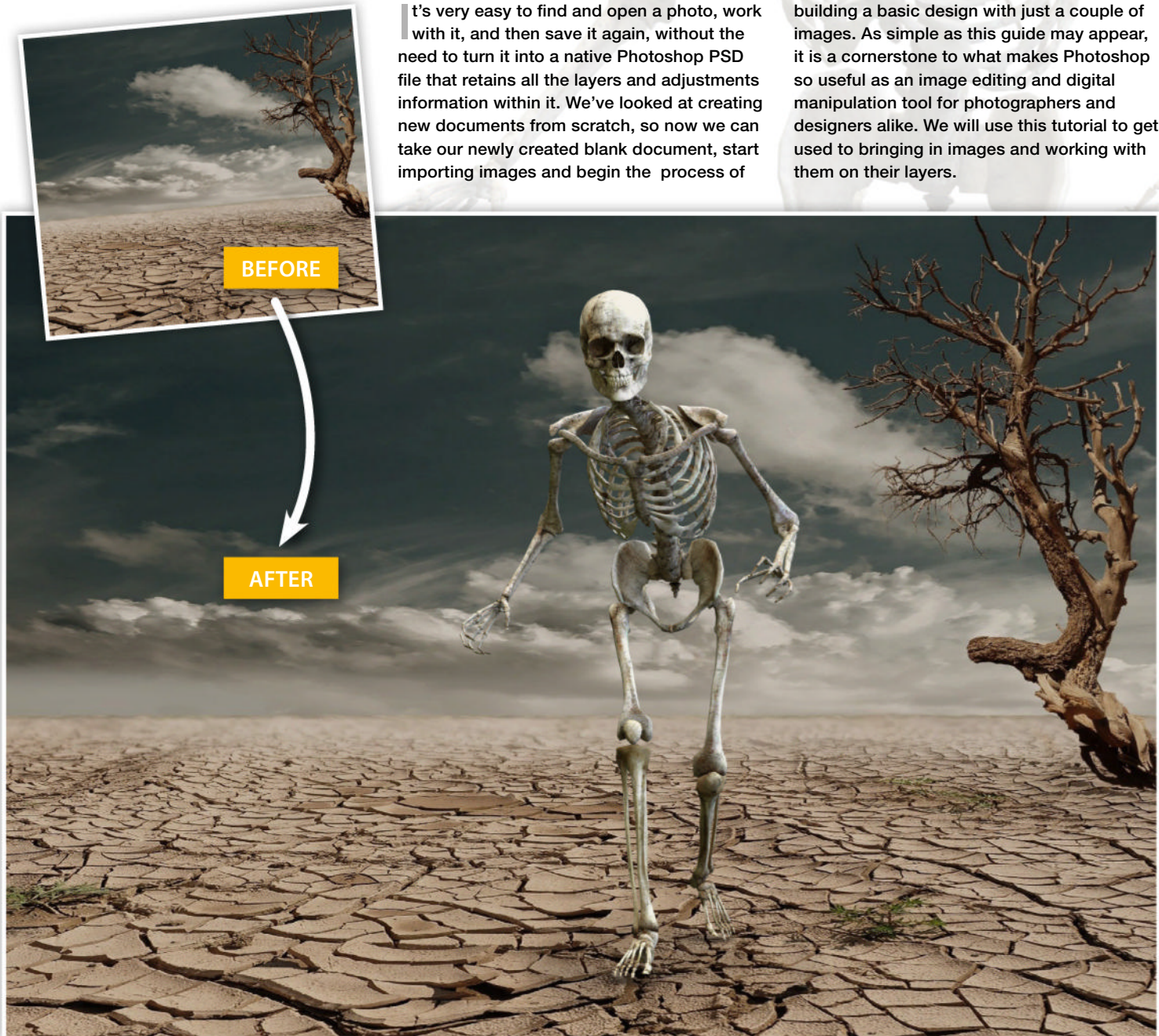
09 If you open a Jpeg and do not add any new layers, when you save it after editing, it will be saved in its original Jpeg format. If, however, you make edits that involve layers and adjustments, then it will need to be saved in PSD format to retain those layers.

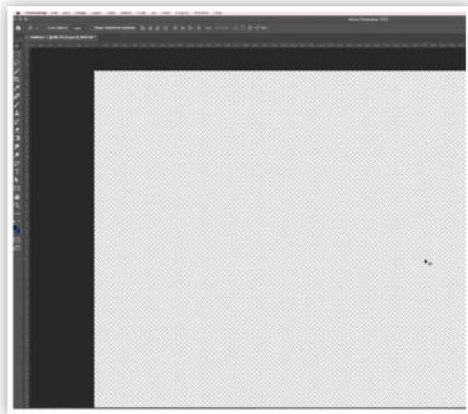
Placing and Importing Images

Now we will show you how to bring content into your document and make it look amazing

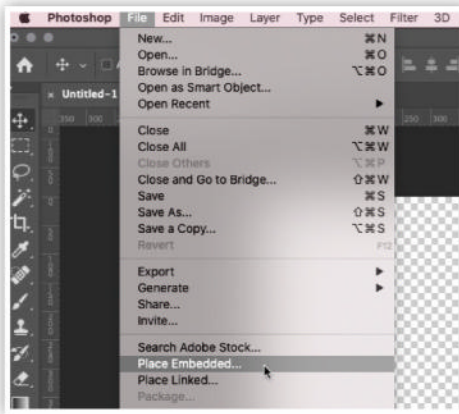
It's very easy to find and open a photo, work with it, and then save it again, without the need to turn it into a native Photoshop PSD file that retains all the layers and adjustments information within it. We've looked at creating new documents from scratch, so now we can take our newly created blank document, start importing images and begin the process of

building a basic design with just a couple of images. As simple as this guide may appear, it is a cornerstone to what makes Photoshop so useful as an image editing and digital manipulation tool for photographers and designers alike. We will use this tutorial to get used to bringing in images and working with them on their layers.

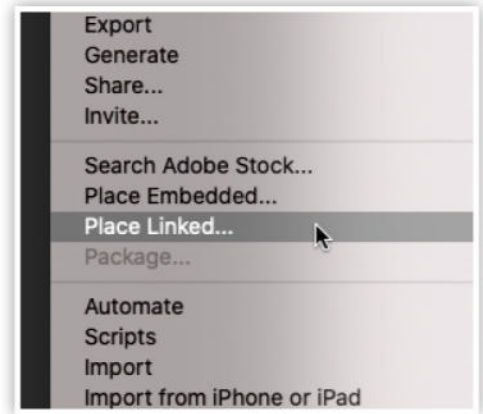




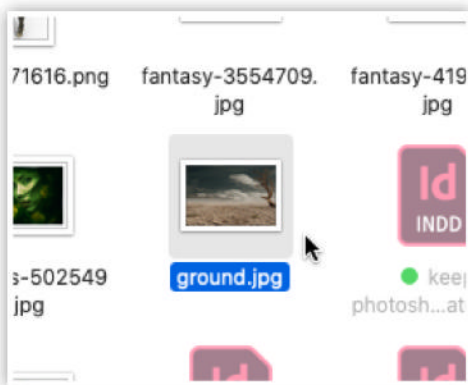
01 Opening a single image is a fairly simple process, which Photoshop makes even easier thanks to the number of ways you can interact with your files before opening them. Now, having made a blank document to your requirements, we'll go a step further and populate it.



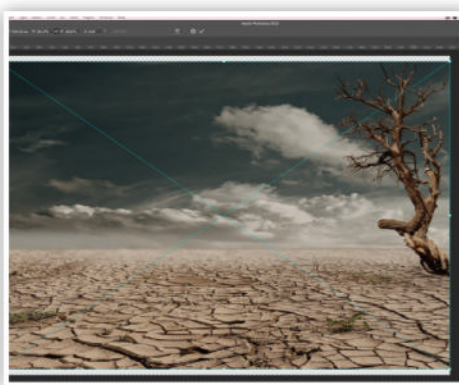
02 To begin, a quick word about the two methods on offer for imported images. You can use the Place Embedded option, which embeds images as Smart Objects that can be edited independently of your active document, but are still contained within it.



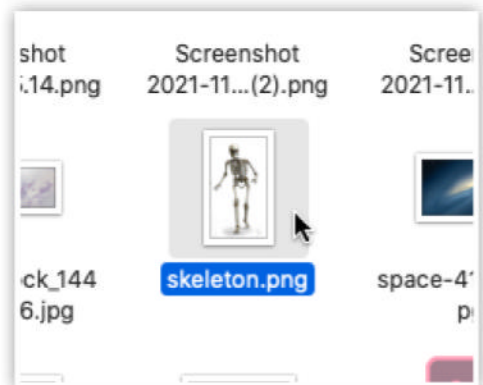
03 Secondly, you have the Place Linked option. This means you have an image that once placed in your document retains a link to the original file that you placed. Now, if you edit the original image, the next time you look at your document containing that image, it will update to the latest saved version.



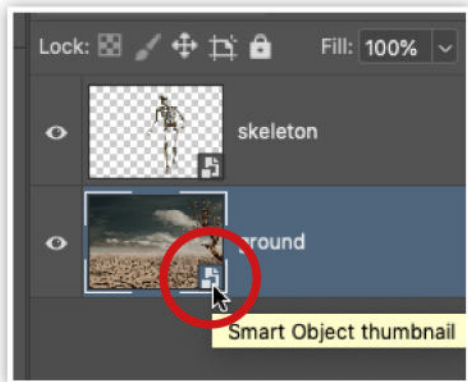
04 Here, we have used File > Place Embedded. Start by navigating to the folder with the first image you're using, highlight it and then click the Place button, or simply double-click it to open it in the document on its blank layer. Note the layer name changes to the image name.



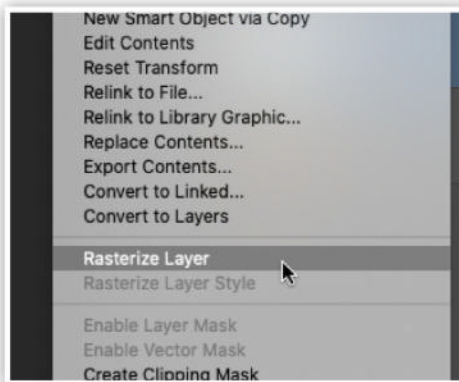
05 You can now move, scale and rotate the image before you commit to finally placing it on its layer. Click and drag the corner control points to scale the image to fully fill the document. Then you can hit Enter on your keyboard to commit the changes.



06 Go to File > Place Embedded again and this time choose a second image. We have a skeleton character we want to bring in to a new layer. Place this new image, and then use the control points to scale the image and also drag it to your preferred position.



07 Both images, since they are embedded, are placed as Smart Objects. If you look in the lower right corner of their thumbnail, you'll see the small icon that denotes a placed Smart Object. If you are happy with them, you can convert them to standard pixels.



08 Right-Click on your layers to call up the Context menu. Look down the list and you will see the Rasterize Layer option. When you select this, you will convert each of the Smart Objects into normal pixel-based images that now behave like standard photos.



09 You have created a basic document with two layers. It might seem quite simple, but this is what makes Photoshop so versatile and offers you the chance to take various image elements and combine them in amazing new ways to create stunning artworks.

Using Layers

Understanding layers is fundamental to Photoshop editing

The concept of Layers was first introduced with Photoshop 3.0 in 1994, and has become the very core of Photoshop image editing, as well as being imitated by every other image editing program on the market. Layers are exactly what they sound like; the elements of the image are stacked up and displayed in

descending order. Since layers can include transparency, lower layers can be visible through higher layers.

Effects, adjustments and operations can be applied to individual layers, or to all the layers at once. You can: move layers around relative to one another, change the order of layers in the stack, turn layers on

or off and delete layers, without affecting the others. Some people seem to have a hard time getting their head around the concept of layers, so the best way to think of them is as a pile of glass panels with the elements that make up the image painted onto them, with you looking down on them from above to see how they stack up.



Layers have a number of advantages. For one thing, the ability to change one element on one layer without affecting the other layers means that you can edit your image non-destructively. For example if you want to perform an operation on a layer but you're not sure how it's going to turn out, just make a duplicate layer, set the original to be invisible, then do your editing on the copy. If you don't like the result, you can simply delete it and go back to the original.

There are four main types of layer. There are Pixel layers, which contain the graphical elements of the image. There are Text layers, which contain text information which can be edited and resized. There are Vector layers, which contain vector information such as shapes and

work paths, and then there are Adjustment layers, which contain embedded commands that affect the layer immediately below. We'll look at Adjustment layers in more detail on the following pages.

There is a downside to using layers, and that is the file sizes they generate. Adding layers and the information that goes along with them massively increases the size of the file, so when you've finished editing and you want to save the picture you've created, it's usually a good idea to Flatten the image, which merges all the layers together into a single image.



USEFUL TIP

Click on a layer, press and hold the Shift key on your keyboard and click on another layer to multi-select a number of layers.

The Layer Palette

Knowing your way around the Layer palette is vital if you want to make the best use of this feature.

Blend Mode

Determines how the layer interacts with the layer below it. Can be changed for every layer one by one, or for a group.

Opacity

Controls how transparent the layer is, and how much of the layer below will show through. You can use the slider or numeric value.

Layer Filters

Choose to display only one type of layer, or all of them, and by selecting the drop-down you can select the order in which you show them.

Fill

Similar to Opacity, but only works on pixel information, ignoring blending options and layer effects.

Layer Locks

By clicking on these buttons you can lock the layer from any further activity. Transparency, image pixels and position can be locked independently of each other.

Text Layer

There are several different types of layer. Text layers, not surprisingly, contain text characters.

Background

The Background layer is the default bottom layer, and always starts off locked when you open a new Photoshop document.

Link Layers

Highlight a few layers and then click this button to link the layers. Transform and Move commands will affect all linked layers.

Visibility

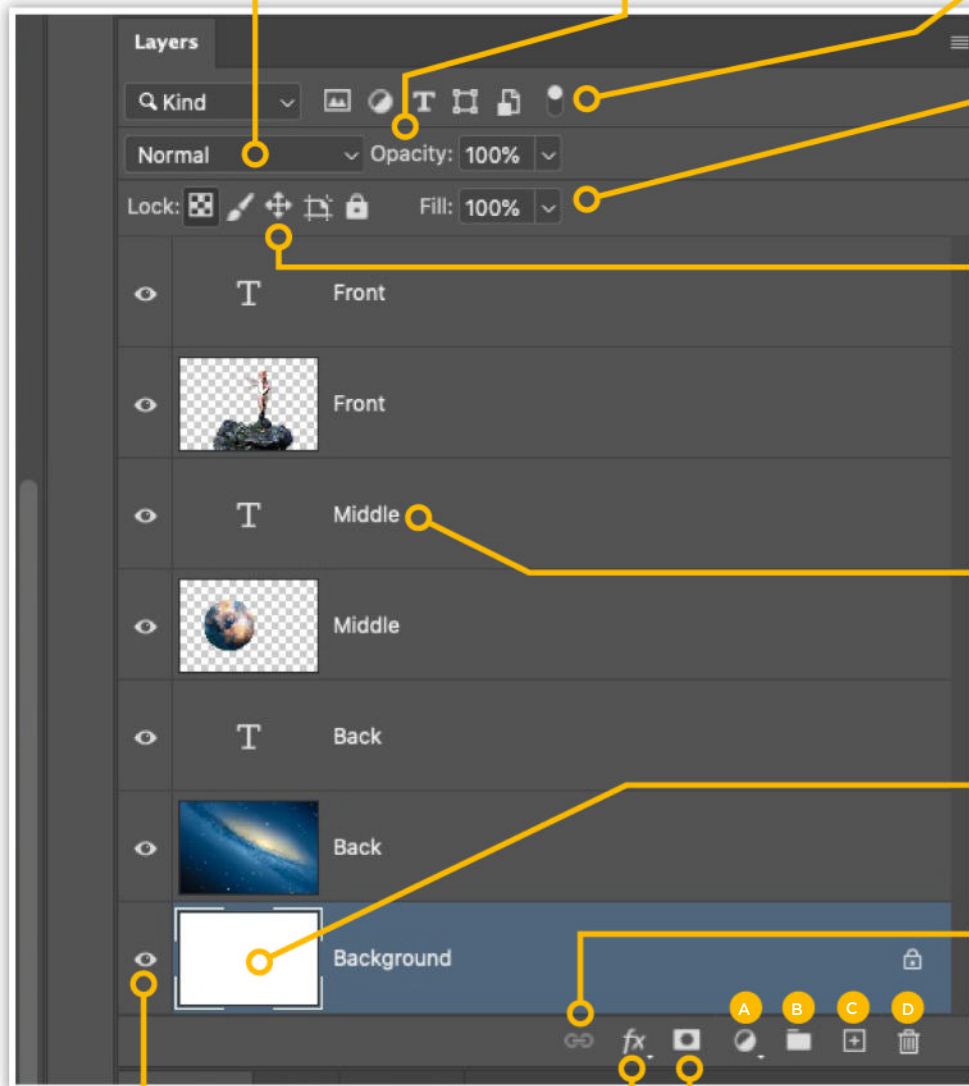
Clicking on the eyeball simply renders the layer and all its effects invisible. Also, Alt + left-click to view that layer on its own.

Layer Styles

This panel lets you add effects such as drop shadow, bevelled edges, inner glow, gradient overlay and much more.

Layer Mask

Add a mask to a pixel-based layer, to reveal or conceal information, using black to conceal or white to reveal.



A Adjustment Layer

An alternative to the main layer menu, and here you can add all the adjustment effects such as Levels, Brightness and Contrast and Saturation.

B New Group

Creates a new layer group, into which you can drag and drop layers, which helps you to organise layers in a big complicated composition.

C New Layer

Clicking on this button creates a new blank layer directly above the currently active layer.

D Delete Layer

Does exactly what you'd expect it to do. Click to delete the currently active layer, or drag a layer onto the button to delete it.

Your First Composition

This is when you discover the power of Photoshop



BEFORE

Now is the chance to get to the nitty gritty of what Photoshop is all about. Working with layers in a document and importing various images and graphics is a key part of how Photoshop functions. Opening a photo and then adding layers of adjustment or additional elements on top is what makes Photoshop the incredibly useful image

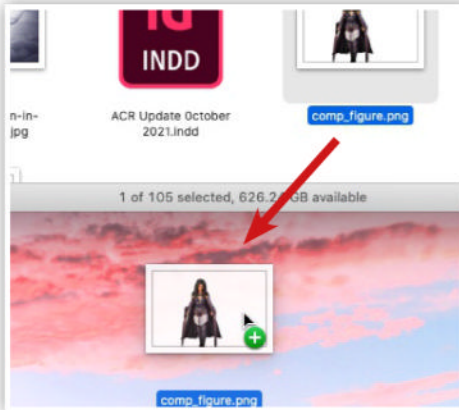
editing program it has become. You can simply enhance a favourite photo to make its colours look more vibrant and the details a little sharper, or you can create amazing compositions by combining various images, or parts of them, in new and exciting ways that will have your viewers wishing they could do it too.



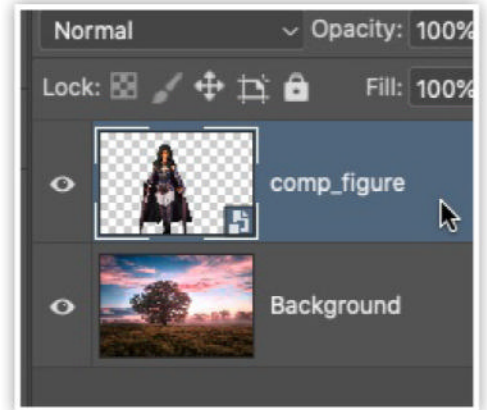
AFTER



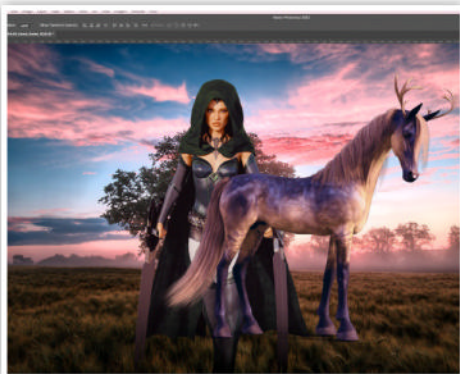
01 This new artwork starts with the opening of a base image. In this case, we chose File > Open (Cmd + O) and then navigated to where our background image was stored. We have chosen a pasture background image for our new composition. Now we can add more elements.



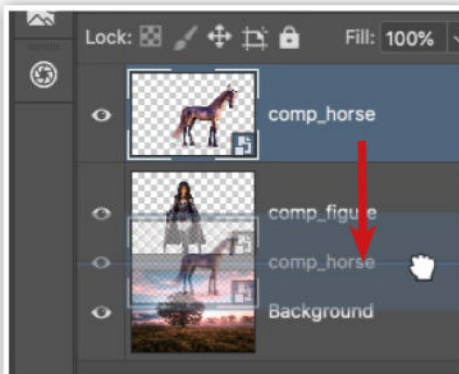
02 If you wanted to, you can keep a browser window open on your computer that contains your images and, rather than going through the open and find procedure, you can simply bring the browser window to the front and drag your next image on top on the base image.



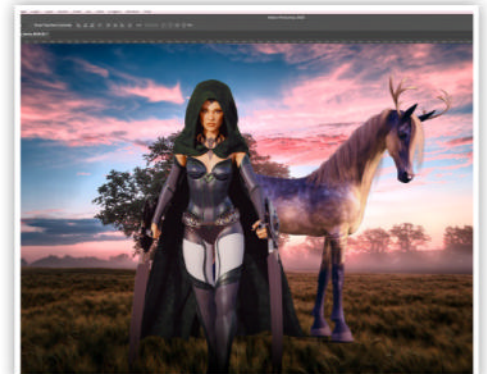
03 This means our dropped image will open on its own layer, which will be named after the title of the file. In this example, an image of a warrior princess now sits above our base image on a new layer. Next, we need a little more background interest to flesh out the scene.



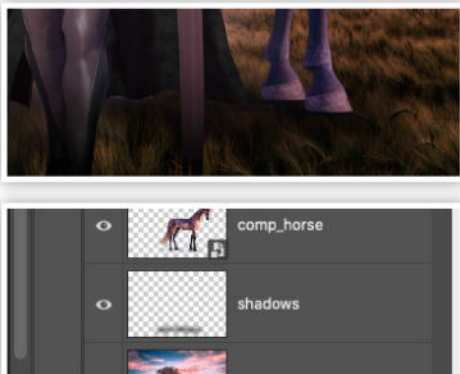
04 Using the same drag and drop technique, we add a mythical creature that sits quite nicely in the background. There is one problem however; the horse now appears to be covering our foreground character. This is when layers become so useful.



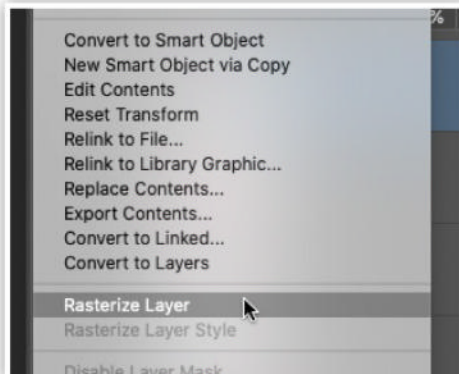
05 By clicking and holding the mouse over the layer containing the horse, we can actually drag that layer so that it sits underneath the layer containing the princess. Now, with our figure in the foreground and the horse behind her, the image makes more sense.



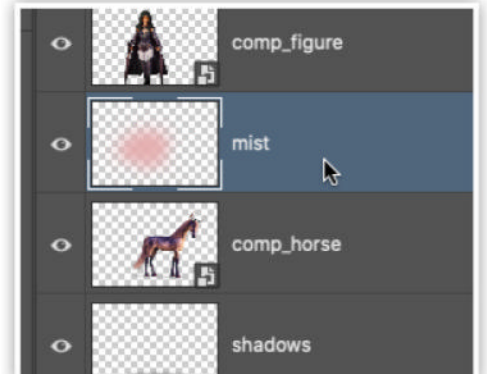
06 Since each element is on a separate layer, they can be edited and manipulated independently of each other. For instance, the horse might look better if it were the other way around, so the layer could be flipped horizontally for a different composition if you wanted.



07 If you go to the layer options palette, you can click on the Create A New Layer button and then add a layer between the horse and the base image called 'shadows'. Here you can use a soft black brush to add some shadow to anchor the creature to the ground more realistically.



08 Since both the figure and the horse are Smart Objects, when we are happy with their final placement, orientation and size, we right-click on them, choose Rasterize Layer from the menu and convert them to normal pixel images in each of their layers.



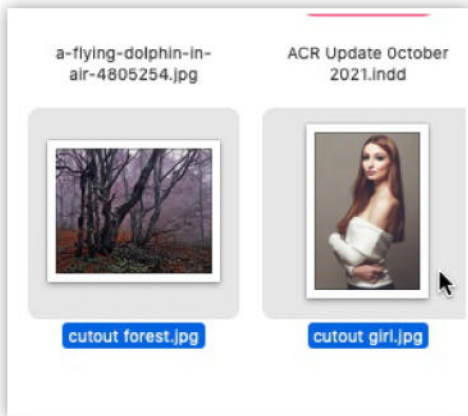
09 One final addition for this example is a new layer named 'mist', which is placed between the princess and the horse. This layer of mist contains white brush marks and then, to complete this dramatic composition, its Opacity can be dropped to about 45%.

Your First Cut Out

Learn how to cut out parts of one image to use on another

If we are talking about key skills that make Photoshop the most popular photo editing program around, then we have to talk about the ability to cut out parts of one image and then use it as part of another image entirely. Cut outs are another staple of image enhancement and manipulation that are essential skills to have. It is lucky for us that Photoshop has a number of tools at its fingertips that can help make the process less of a chore. We are going to take two images and then cut out part of one and use it on the other. Yes, it's a very simple tutorial, but it's also very useful. This is a skill you will need to use a lot if you wish to create works of art involving multiple image sources. It's not as daunting as you might imagine and we can show you how.

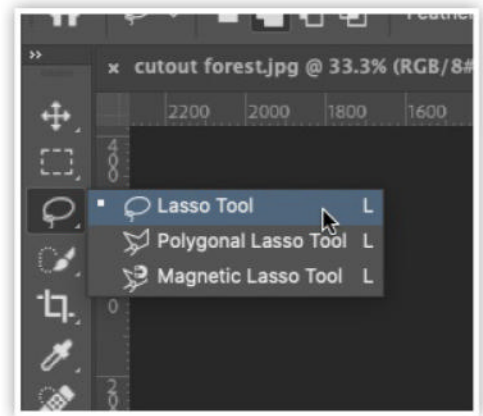




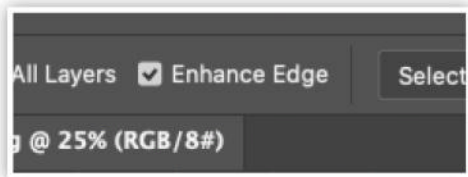
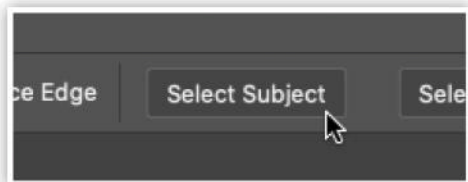
01 We have gone to File > Open and then navigated to a folder containing the two images we want to combine. They consist of a shot of a model along with a very moody woodland shot we want to use as a backdrop. We select both and then click on Open to get started.



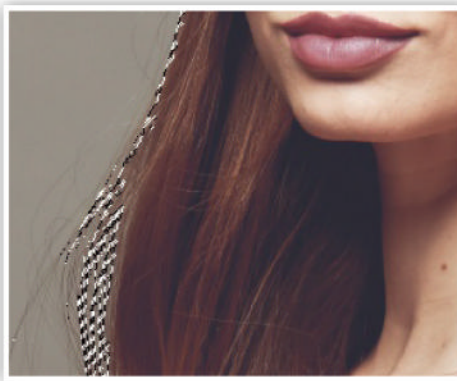
02 We need to concentrate on the girl's image first since we want to remove her from her background. This image has one immediate benefit in that, for the most part, the girl's outline is reasonably well defined against the lighter colours of the background she is pictured front of.



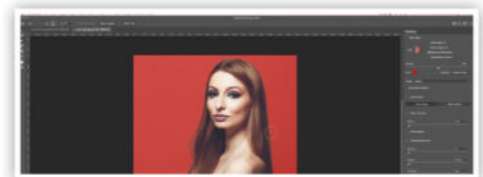
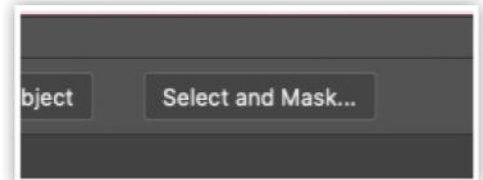
03 We could choose the Lasso tool (L) and try to draw freehand around the outline of the girl. This can be a time-consuming, tricky and relatively inaccurate way to do it when there are other tools available to us in Photoshop's comprehensive selection arsenal.



04 In this example, the Quick Selection tool (W) could be a better option, but since this is a recently updated version of Photoshop, there are newer selection tools that might be even better. The Select Subject button in the tool options bar is just the ticket.



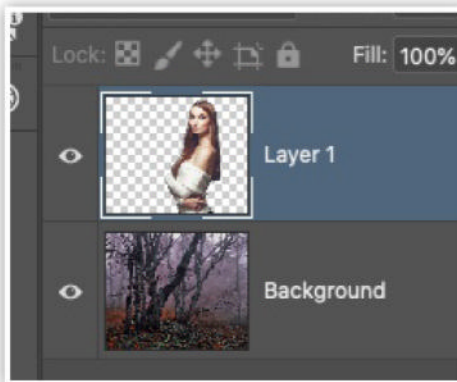
05 The Select Subject tool will automatically scan and analyse the image for you and then it will make a best guess of what it considers to be the main subject and put a selection around it. Since our model is posing against a plain background, the selection is fairly accurate.



06 Luckily, we have additional tools that allow us to refine the selection still further using the Select and Mask tool. We can click on it and use the Refine Edge Brush tool (R) to brush over any areas that might be in need of some targeted refinement and we can use the Refine Hair tool.



07 If you're happy with the refinement, click OK to proceed and return to the main image. You can now go to Edit > Copy (Cmd + C) to copy all the pixels inside the selection area you have created. You can then click on the document tab of the other image to open it.



08 Now we can go to Edit > Paste (Cmd + V) and paste the cut out girl into this document on its own layer, which is called 'Layer 1' by default. The figure can be moved, scaled and rotated if we wish until we have it how we want it against the woodland background.



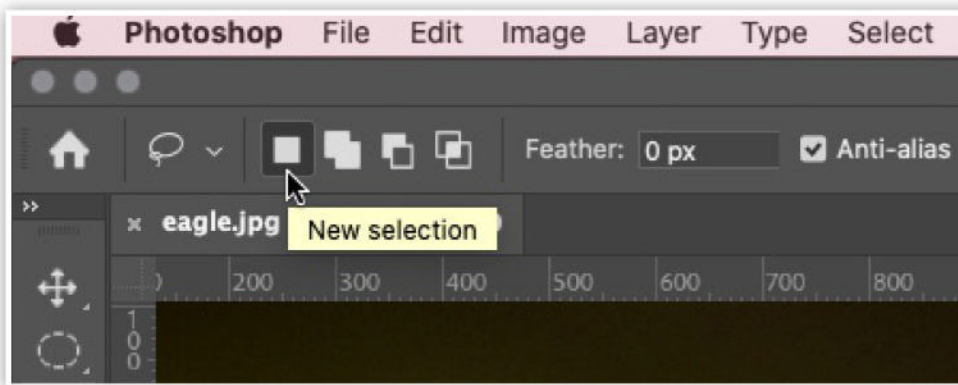
09 All we did next was to use a couple of Levels adjustments to add more contrast to the figure and a little Color Balance adjustment on the woods to make their colours more compatible. The end result is a fine example of how to quickly make cut outs in Photoshop.

Selection Tools

This fundamental technique allows multiple methods for isolating specific areas of your image

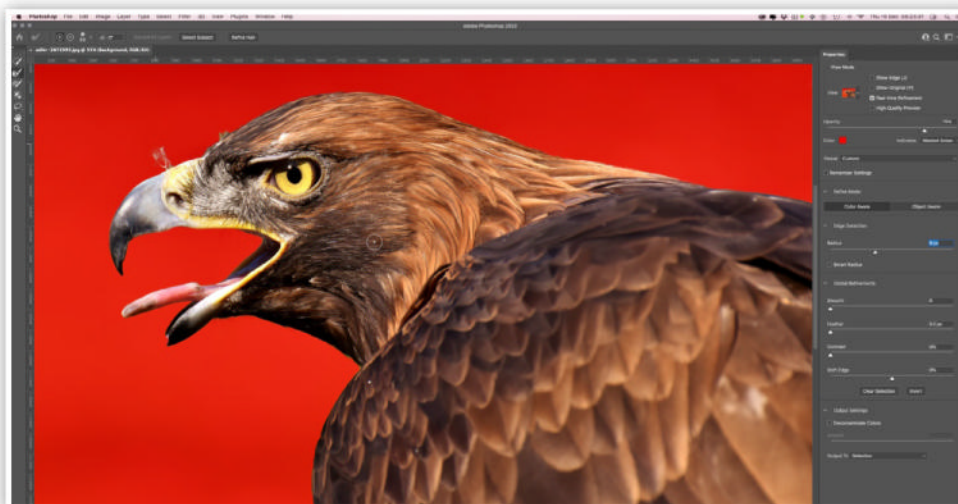
The ability to select discrete areas of an image and change them in isolation is fundamental to Photoshop editing and to help with this there are many different ways of making that selection. The most frequently used are the Marquee tools, which allow

you to select regular shapes such as rectangles, ellipses and lines. For irregular shapes there are several Lasso tools, which let you draw the area to be selected. For quicker selections there are the Magic Wand and Quick Selection tools.



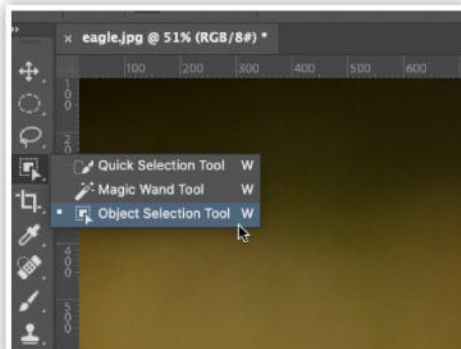
Common Options

If you look across the top left of your menu bar, you will see there are common tool options for all of the selection tools. After the Home button and the Tool preset picker are the selection options. The row of four buttons are: New Selection, which is the default setting; Add To Selection, which can also be activated temporarily by holding down the Shift key; Subtract From Selection, also activated by the Alt key; and Intersect With Selection, which selects only from areas you have already selected.



Edge Refinement

The next option is Feather, which softens the edge of the selection based on the number of pixels you enter in the Feather input field. This is useful for gradual effects where you do not want a hard edge around your active selection. If you want even more control, the edge of the selection can be further adjusted by using Select and Mask, which uses sophisticated edge-detection techniques to automatically select around things like fine hair or soft and blurred edges. You are given a number of options and tools to control just how much refinement and adjustment you want to apply to your selection. A number of selection tools are also included within the Select and Mask panel itself.



Object Selection Tool

The most recent update to Photoshop has seen a number of improvements to the selection tools on offer. Most notable is the Object Selection Tool which can scan your image and individually target all the differentiated objects in your photo. This is a handy new feature and when used in conjunction with all the other selection methods such as Select Subject, Select Sky and all those shown opposite, you have lots to choose from.



USEFUL TIP

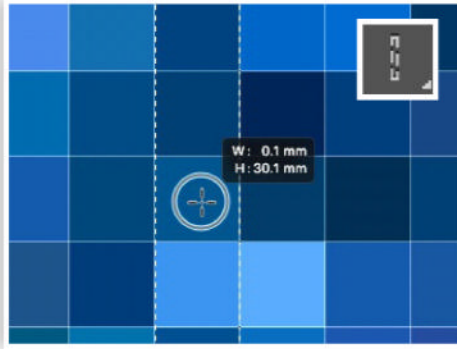
You can use the Quick Selection tool to quickly paint a selection using an adjustable round brush tip. As you drag, the selection expands outward and automatically finds and follows defined edges in the image. If the tool isn't visible in your toolbar, hold down the Magic Wand tool to see the fly-out menu with the additional options that are available to you.

Rectangular Marquee



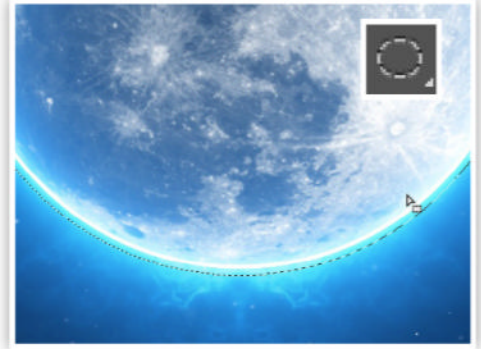
Make a selection of a rectangular area of any size or aspect ratio. Just click and drag to the right size. Hold down the Shift key to constrain the selection to a square shape and use the arrow keys to move the selection area.

Single Column Marquee



This option creates a selection of just a single vertical column of pixels. This is useful for tidying up other selections or crops that are just a little too big. Click near the area you want to select and then drag the marquee to the exact location.

Elliptical Marquee



Create a selection of an elliptical shape of any size or proportion. Just click and drag to the size and shape you need and hold down the Shift key to draw a circle. If you hold down the Alt key the ellipse will be centred on the starting point.

Magnetic Lasso



This tool uses edge-detection to try to match your selection to the edges of the subject in the image. You simply draw a line as closely as possible to what you want and it should automatically snap to the edge. Works best on high contrast areas.

Lasso



The Lasso is also used to make area selections from the active layer, but this time the shape can be irregular, marked out by clicking or drawing a line around the area to be selected. Join up your lasso at the point you started to close the selection.

Single Row Marquee



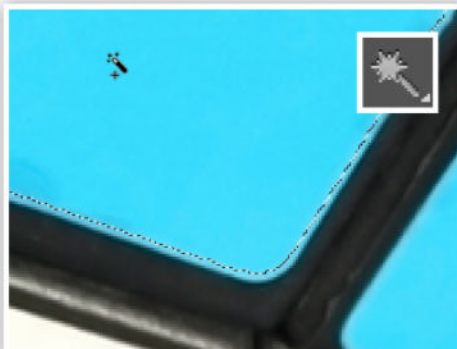
This is the same as Single Column Marquee, but this time it selects a single horizontal row of pixels. As with the Single Column Marquee option, click near the area you want to select and then drag the marquee to the exact location.

Polygonal Lasso



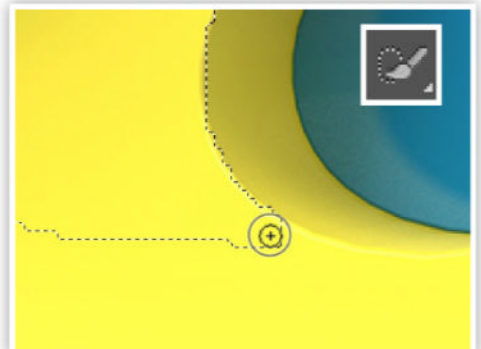
The Polygonal Lasso lets you draw a point-to-point line around your subject. It can only draw straight lines, but by using very short sections it's possible to approximate a curved line. To draw curved lines you need to use the Pen tool.

Magic Wand

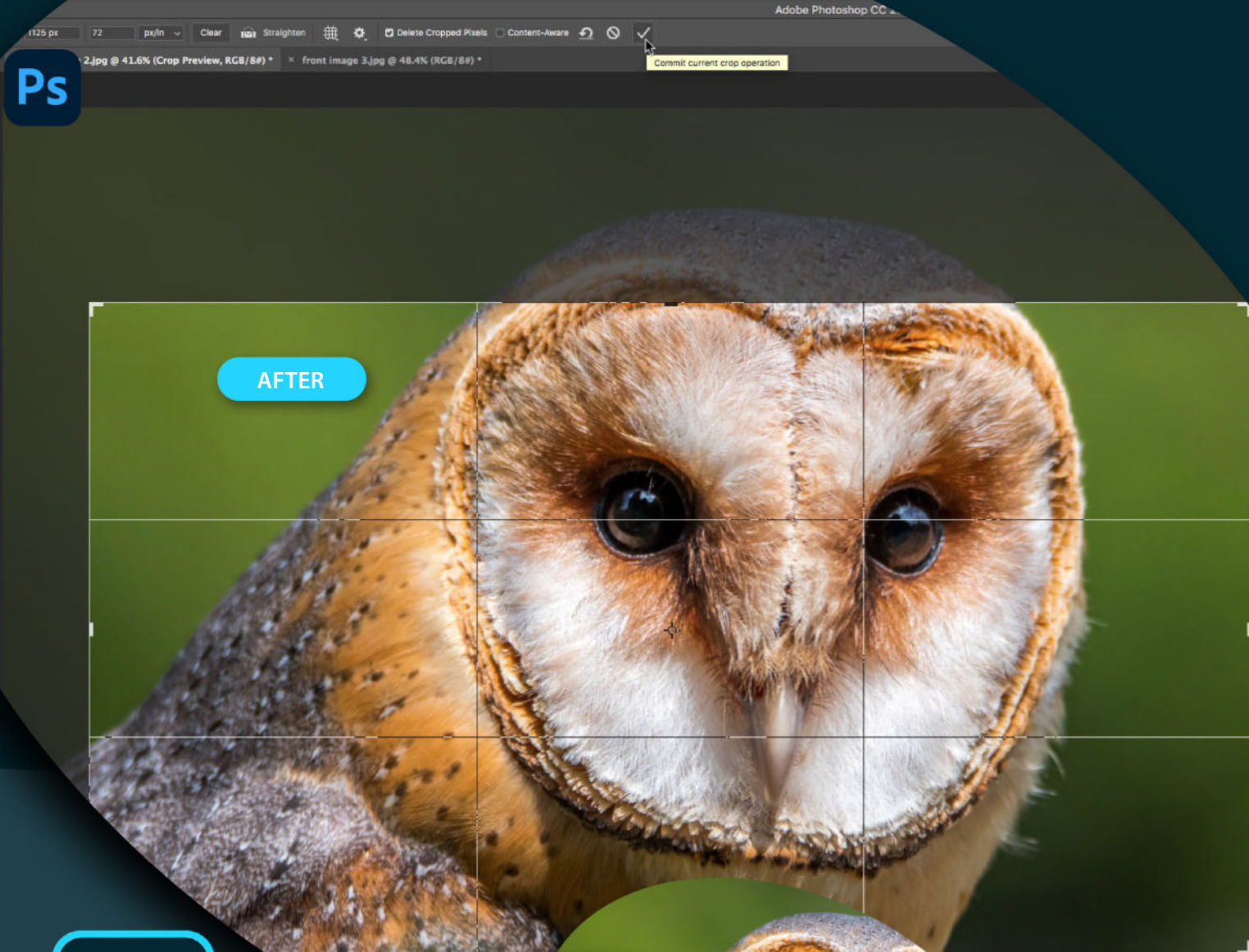


This tool lets you make selections from areas of the same colour and brightness and by adjusting the tolerance and whether or not it will select contiguous areas, you can use it to do things like automatically select all the sky in your image.

Quick Selection



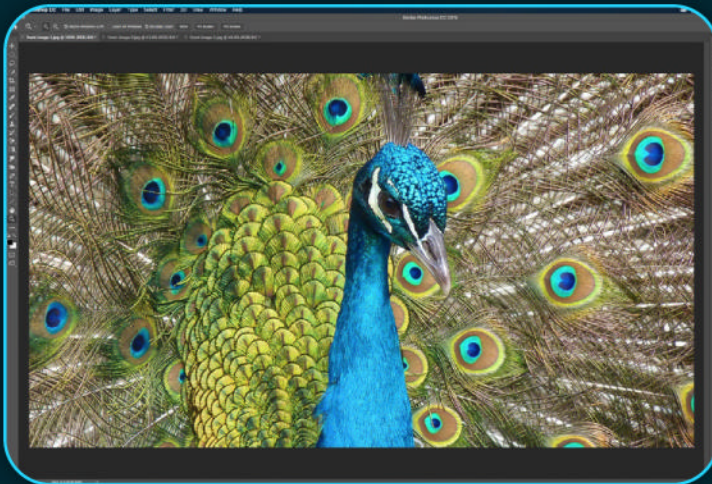
This tool lets you paint a selection and uses edge detection to try to match the selection to the nearest hard edge in the image. Again it's often only an approximation and will have problems with blurred or low contrast edges.



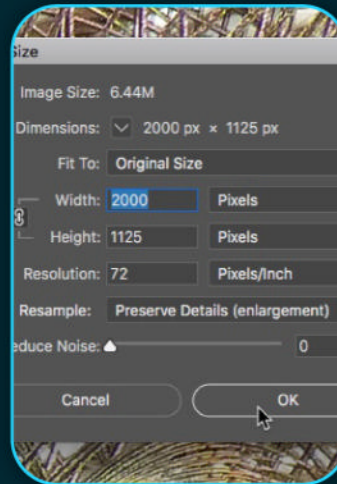
MEGA TIP

Front Image Cropping

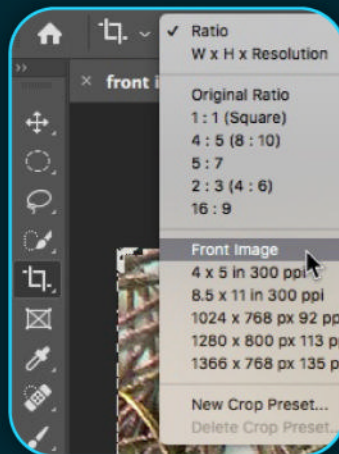
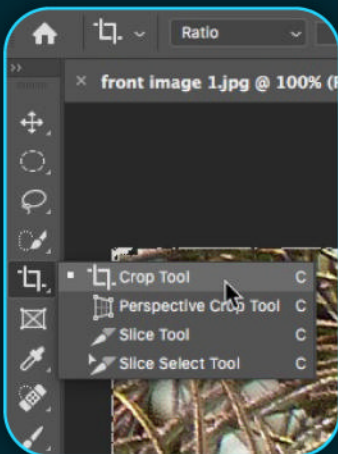
There is a Crop Tool option that has a very useful function, but you might not have seen it. If you need to match a series of images with the same, cropped sizes and dimensions, then Front Image cropping is for you.



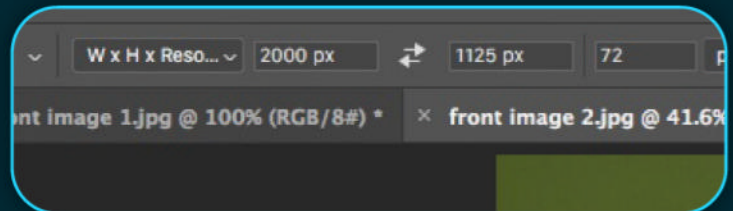
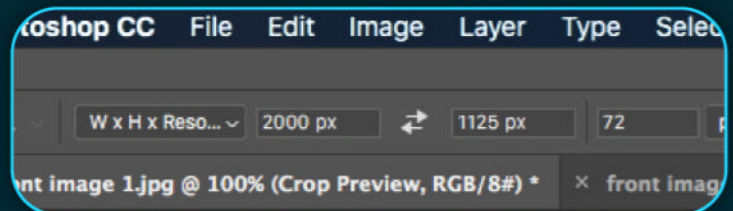
01 We have our example target image cropped and sized, to our preference, in the shape of a peacock. This is the first image document opened and we want all subsequent images cropped to the same proportions and the same pixel dimensions, to match this one.



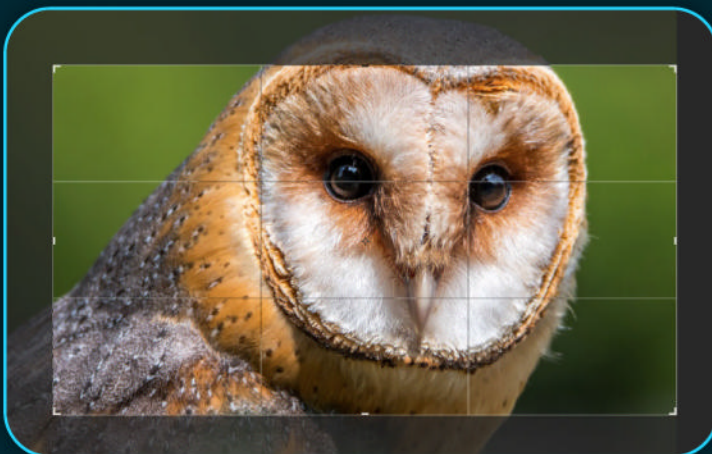
02 The peacock photo is 2000 pixels wide by 1125 pixels high. By comparison, the next image of a barn owl is 3544 pixels wide by 3132 pixels high and the third image of a parrot is 2619 pixels wide by 2694 pixels high. The last two need to match the peacock and there is a smart way to do it.



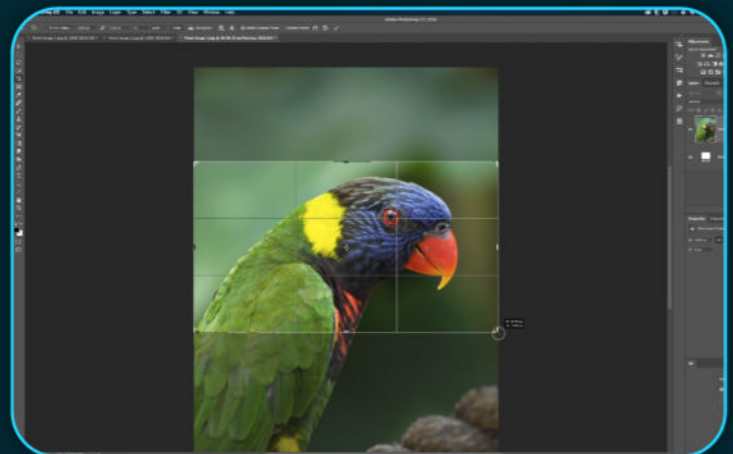
03 Go back to your target image (the peacock in our case), go to the toolbar and click on the Crop Tool (C). Then go up to the Crop Tool options bar and click on the Aspect Ratio box to view the various pre-set options available. Click on Front Image.



04 Initially, nothing will appear to change. A crop box will encompass the entire image and the width and height boxes in the options bar will show the image is 2000 x 1125 px. If you click on the next document tab, to view your other images, they will now have a crop box placed on them.



05 The crop box will match the same ratio as your peacock image. You can move and scale the crop box and even though it indicates it is still 3299 x 1855 px, as soon as you commit the crop, it will be resized automatically to match the peacock image of 2000 x 1125 px.



06 Open the next photo. It too will have a crop box ready for you in the correct aspect ratio. Move and scale the box to suit and then, when you commit the changes, that image will also be cropped and scaled to match the target image. Any subsequent images that you open can be altered in this way.

Generative AI

The latest feature to be added to Photoshop is complete AI-powered image generation.

Even though Artificial Intelligence is a very new technology, it seems to have taken the world by storm in an amazingly short time. OpenAI's ChatGPT was only launched in 2022, but already similar "large language model" AI systems are being built into web browsers, mobile phones and online help centres, and new applications for this technology are being developed at a breakneck pace.

Related to this is Generative AI, which is capable of creating digital images from natural language descriptions, known as "prompts". The three best-known systems are Stable Diffusion and Midjourney, both launched in 2022, and DALL-E, which was added to ChatGPT in 2023. They all differ slightly in their exact method of

operation, but produce similar results: high-quality digital images which, in some cases, are all but indistinguishable from human-created artwork and even photographs.

The reason that they are able to do this with such astonishing accuracy is the cause of some controversy. The three leading Generative AI systems are "trained" using hundreds of millions of images gathered from the Internet, allegedly including copyrighted work by the same professional artists and photographers whose livelihoods may be threatened by this new technology. This is currently the subject of at least one major class-action lawsuit in the USA, and the outcome is not yet known at the time of going to press. For Adobe, the Generative AI tool utilises Adobe Stock, its own extensive library of images.

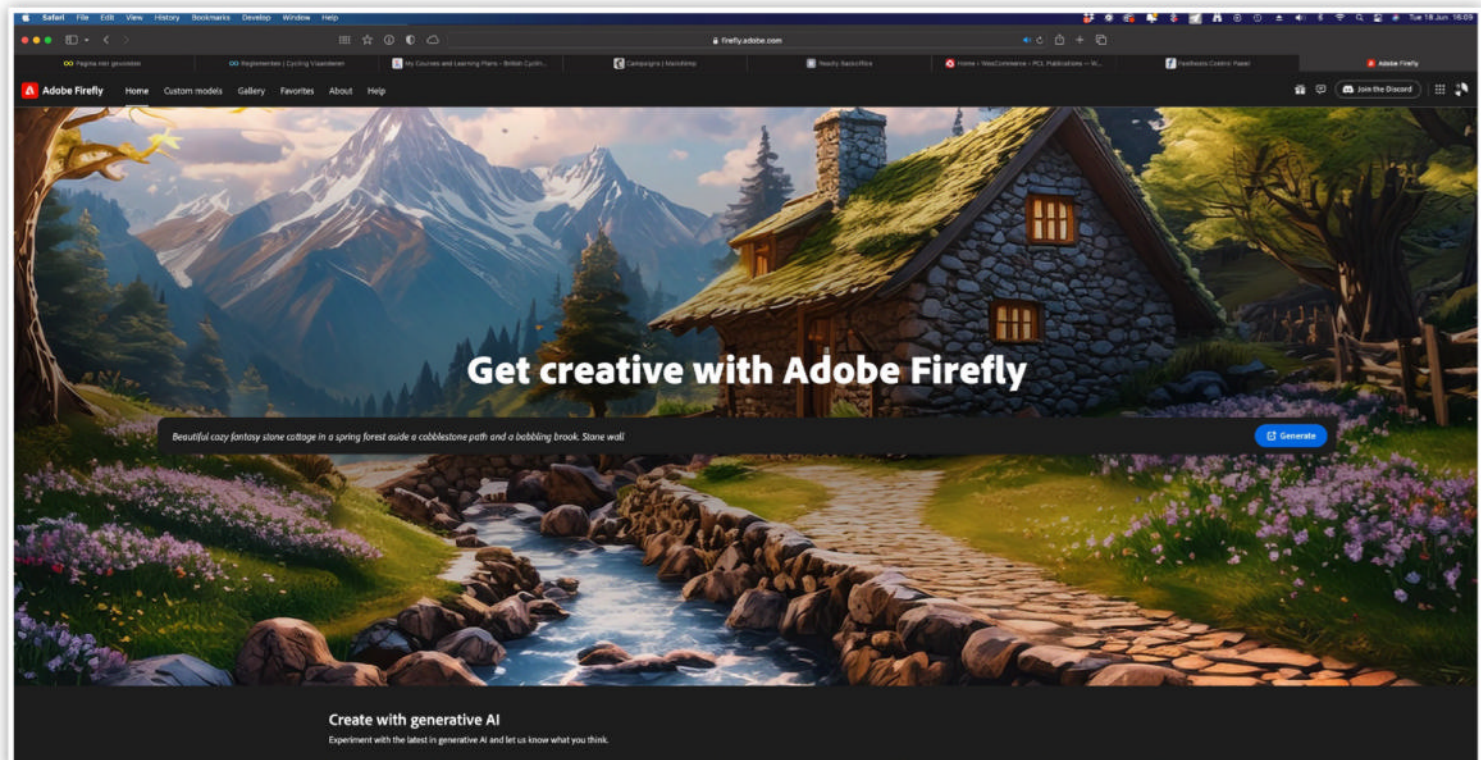
Adobe Firefly

Not wishing to be left out of the race to exploit the potential of Generative AI, in September 2022 Adobe announced its own system, called Firefly. It is a text-to-image system similar to the three market leaders, but in order to avoid potential legal entanglements it has been trained only on public-domain images, including 300 million images and videos from Adobe's own extensive stock library.

The Generative Fill and Generative Expand features that are included in the latest version of Photoshop are powered by Firefly, which is why you need to be connected to the Internet in order to use them; the image generation calculation is done on Adobe's servers, not on your own computer.

Firefly exists as a separate entity from Photoshop, and you can try it out by going to the website at <https://firefly.adobe.com/>

The big news is that as of March 2023, Adobe announced a Beta version of Adobe Photoshop that includes full integration with Firefly, allowing users to generate images directly within the familiar Photoshop interface. You can sign up for this Beta test using your Creative Cloud account, and download the new experimental version of Photoshop with Firefly to try for yourself.

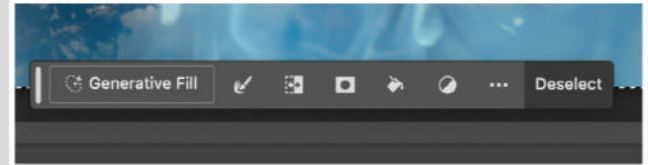


AI Integration In Photoshop

With the development and ultimately the integration of artificial intelligence into Photoshop playing an increasing role in our workflows, thus quickly accessing these time saving additions is of great importance. These new and sure to be added to AI features are available via the one click Contextual Task Bar, a tool that all users must learn to use to its full potential. Read on...

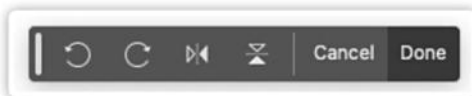
What and Where is the Contextual Task Bar?

The Contextual Task Bar is a handy floating menu that uses AI to provide users with the most relevant next steps in their workflow. In most occasions the bar will pop up in the middle of the screen. For instance, when you select an object, the Contextual Task Bar will appear on the canvas with a selection of tailored options for your next potential actions. What follows is a breakdown of the current features available.



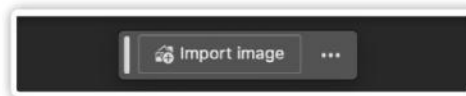
Transform Contextual Task Bar

Use this feature to rotate the task bar itself in a counterclockwise and clockwise motion when the Transform bar is active.



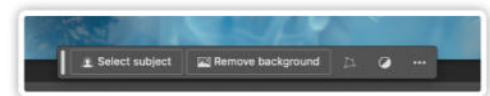
New document workflow

This task bar pops up when you open a new, blank document from the Photoshop home screen or from File > New.



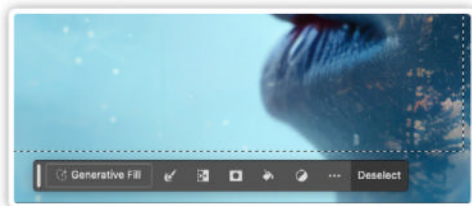
Open image/file workflow

This version of the task bar appears when you open an image or file from the home screen or from File > Open.



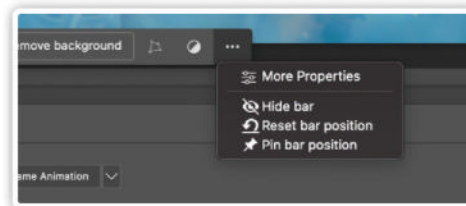
Selections workflow

This bar offers options to refine a selection or create a mask after you have made a selection. It also provides the option to use the Generative Fill feature once your selection has been made.



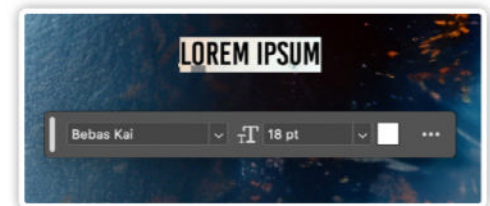
Additional Functions

By selecting the three-dot icon, users can access an extra options menu with the ability to hide, reset, and pin the task bars. These actions apply to all bars displayed.



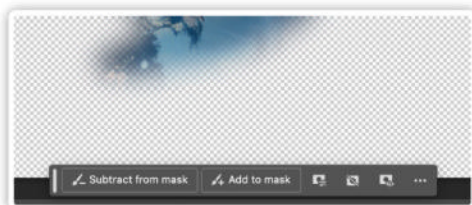
Type tool workflow

When you use the text tool to click or draw a text box on the canvas, this task bar will appear and enable you to modify font properties and text alignment, leading, and spacing.



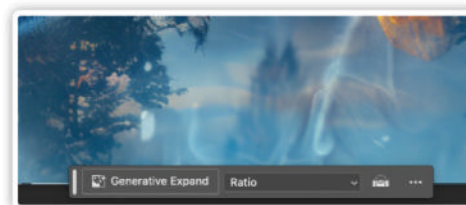
Masking workflow

Open the Select and Mask options to activate this bar and using to refine your mask by adding or subtracting from your masked area, view mode options, and modifying options for density and feather.



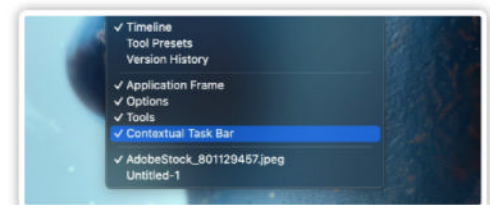
Generative Expand workflow

This bar appears when the Crop tool is used and offers options to straighten and adjust ratio. You also have an option to use the Generative Expand feature if the canvas is expanded, not cropped.



Disabling the Contextual Task Bar

To turn off the Contextual Task Bar and stop any further pop-up suggestions and workflow short cuts, simply go to Window > Contextual Task Bar and click disable, as it's enabled by default.



Using Generate Image in Photoshop

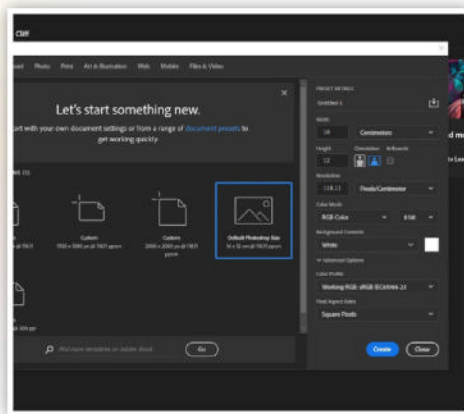
The addition of Firefly Generative AI to Photoshop opens up an exciting new world of creativity

Firefly is what is known as a text-to-image Generative AI. What that means is that you can tell the system what image you want it to create using a short description in plain, natural language, called a “prompt”. What happens next is massively complex, but in layman’s terms, Firefly uses that description to choose elements from its vast database of images, and then synthesise them together to create a new image that will hopefully match what you were looking for. It can imitate many different art styles, from realistic-

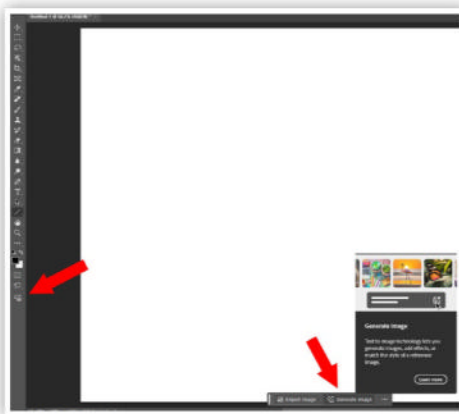
looking photos to simple line drawings, add a wide range of filters and effects, and the range of image subjects is limited only by your imagination and one obvious rule; at present, since Photoshop is not age-restricted, Firefly cannot be used to create nudity or sexual images.

It’s also important to note that in order to use Firefly your computer needs to be connected to the Internet. The actual AI calculations take place on Adobe’s servers, so the speed of operation is dictated not by the capabilities of your graphics card, but by the speed of your Internet connection.

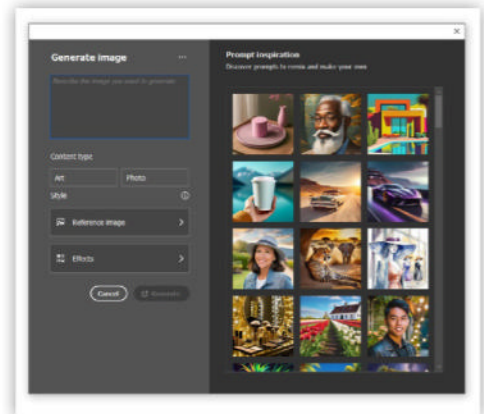




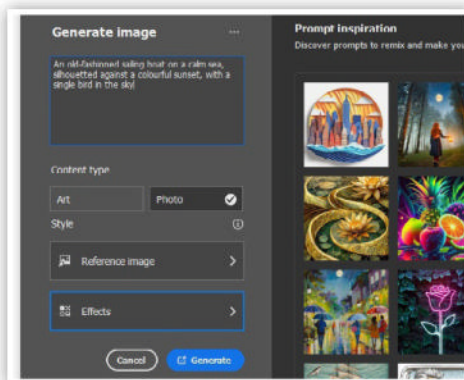
01 To get started, go to your File menu and select New, and create a blank page of whatever dimensions you want for your first image. We'll start with the default Photoshop New Document size, 16x12cm, in landscape format, click Create and your new document will launch.



02 If you have the Contextual Taskbar active, you'll notice that it offers the option to Generate Image. Alternatively, you will see that there is a new tool that has been added to the bottom of your tool bar, also labelled Generate Image. Click on either of these.



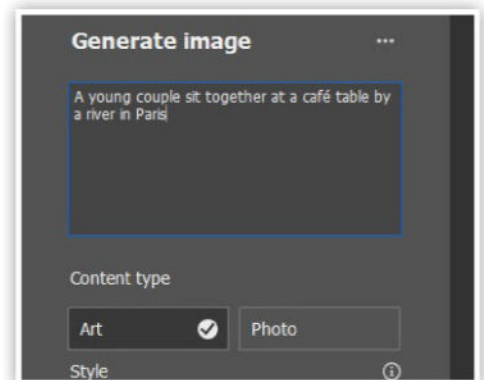
03 The new Firefly Generate Image screen will appear. At the top is a box to input your text prompt. Below that are two buttons to select either an artwork or a realistic photo style, and then there are two menus that we'll come to later. There is also a panel of sample images.



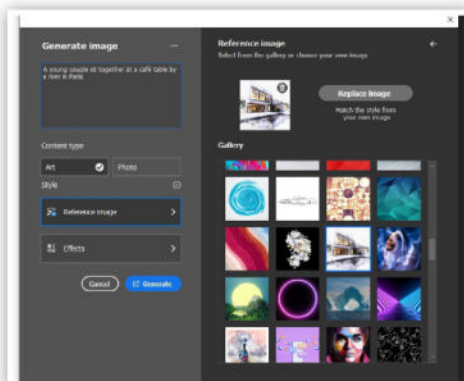
04 Let's give it a try. In the text box, type in "An old-fashioned sailing boat on a calm sea, silhouetted against a colourful sunset, with a single bird in the sky", and click on the Photo button. Ignore the other menus for now, and click Generate.



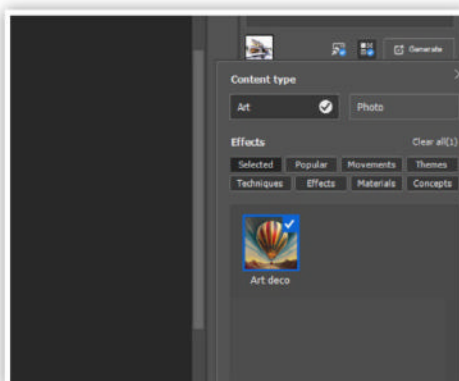
05 After a few seconds, your image should appear. On the right of the screen you'll see the Generate Layer properties menu, which offers three different variations of your generated image. If you don't like any of them, click the Generate button to run the same prompt again.



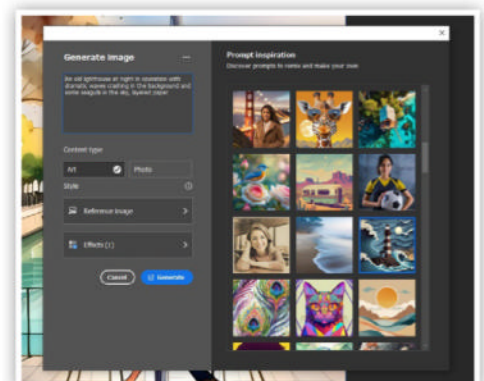
06 Next, let's try the Art style, and take a look at the Reference and Effects menus. Create a new file, this time in portrait format, click on Generate image, and in the prompt box type "A young couple sit together at a café table by a river in Paris". Click on the Art button.



07 Click on the Reference Image menu, and select one of the watercolour images. This tells Firefly that you want it to create the image in a watercolour style. In the Effects menu, click on Movements and Art Deco. You can add other effects, but let's keep it simple for now. Click on Generate.



08 Once the image has been generated, you can add more variations by playing with the small Reference Image and Style Effects buttons in the Generative Layer properties panel, and clicking on Generate to create more variations. There are thousands of combinations to choose from.



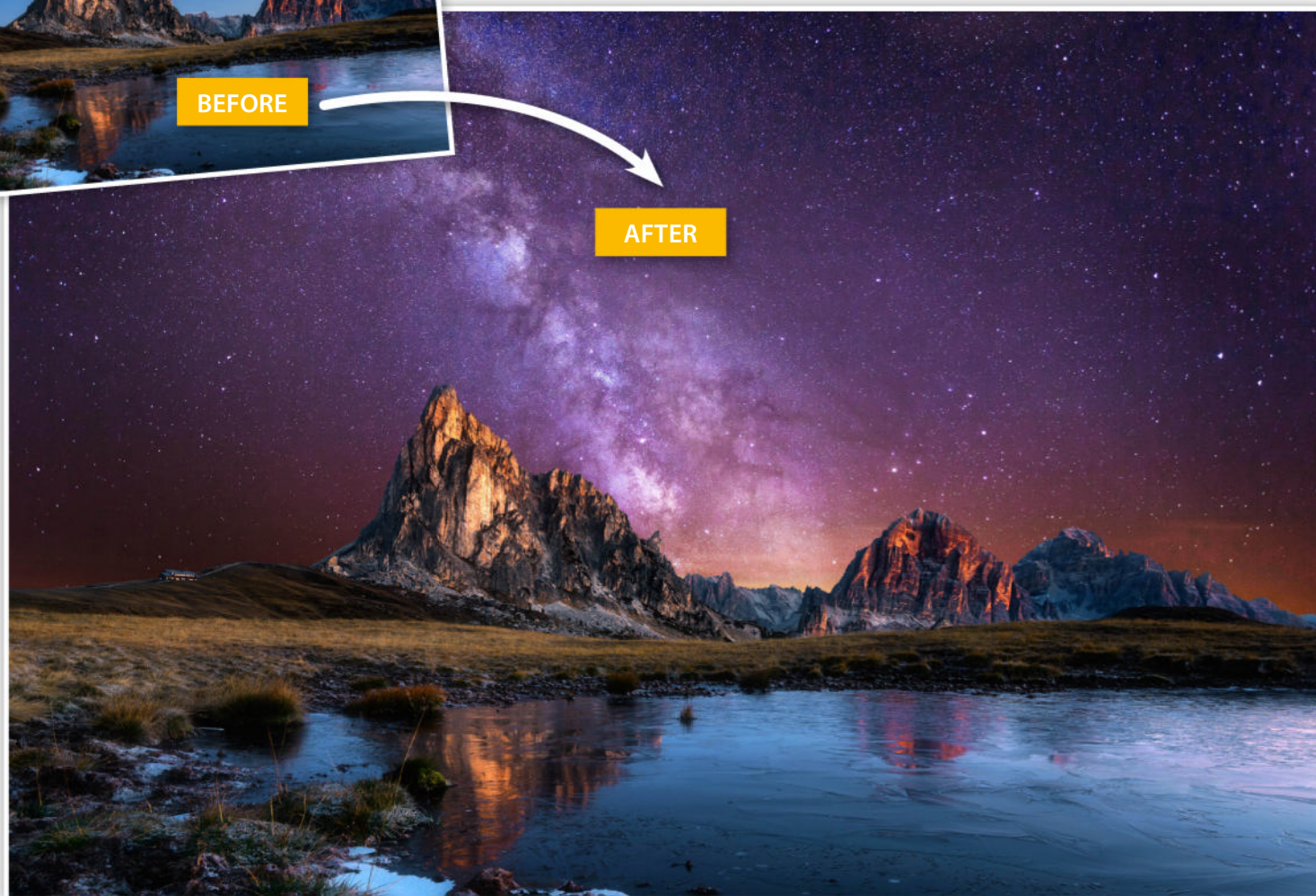
09 Firefly offers virtually limitless creations. Try your own prompts, and if you're stuck for inspiration, click on one of the Prompt Inspiration images on the right of the Generate Image interface. It will show you the prompt used to create that image, so you can remix it to your own style.

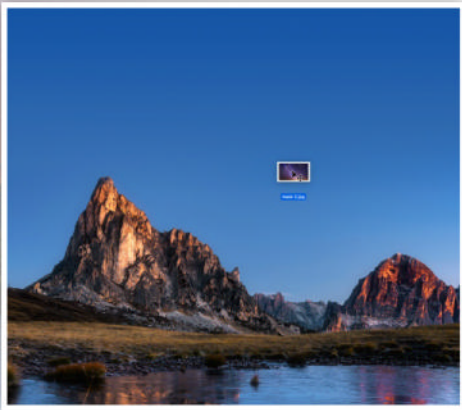
Your First Layer Mask

An introduction to one of the key ingredients of Photoshop work

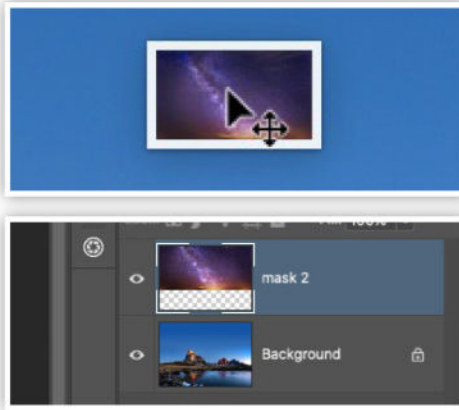
Photoshop's use of layers is one of the most important aspects of what makes it so versatile and enables the user to unleash their full creativity. Once you include the ability to add masks to those layers, you have yet another very powerful tool that lets you blend or hide parts of one image on a layer and control how they interact with another. Masks are not only very useful in hiding or revealing parts of an image, they

can also be used, in conjunction with an adjustment layer, to provide the same function of hiding or revealing parts of the effect you've chosen. We are getting ahead of ourselves however. Let's take a look at how you can use a simple mask to produce a very cool effect. In this case, cover up part of a base image and allow part of another image to show through to transform the look of the original.

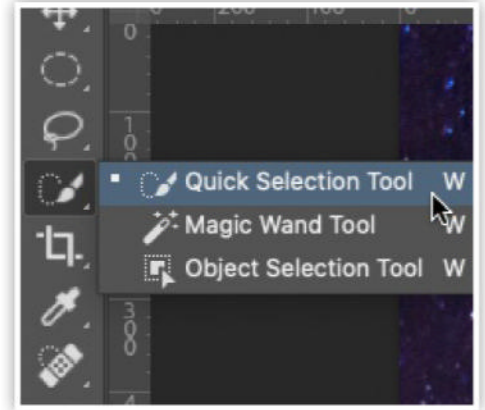




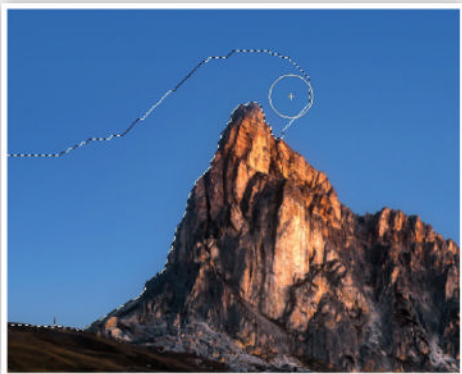
01 We have opened an example image of a beautifully scenic lakeside mountain scene. As lovely as this image is, we want to be able to replace the sky with something a little more exciting, and masking is a method that allows us to do just that.



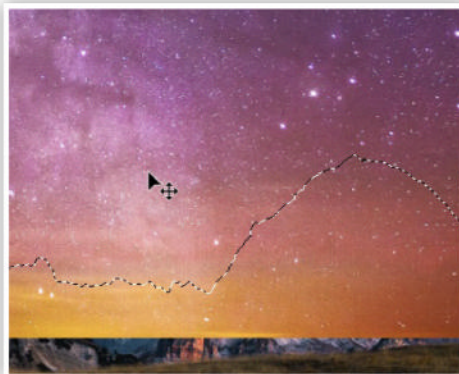
02 We have another photo with a great night sky that should work well with our original mountain image. We simply drag and drop the sky image onto the active document, which then appears on its own layer. We then scale the image so that the sky fills most of the frame.



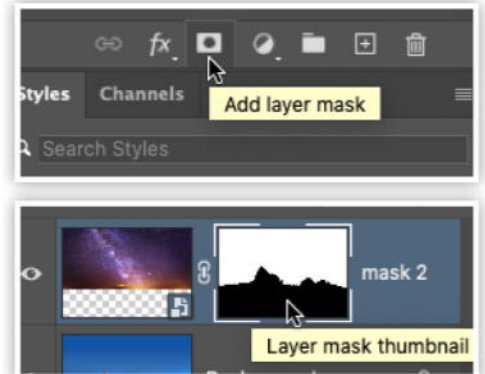
03 Making the new layer invisible for a moment, we make the Background image active by clicking its layer, then go over to the toolbar and choose the Quick Selection Tool (W). This tool allows for simple area selection based on detecting contrasting edges.



04 Because the outline of the mountain against the featureless sky is very well defined, the Quick Selection Tool can easily select the sky alone. All you do is click the tool on an area of sky and then slowly drag the cursor around the sky area, selecting more sky as you go.



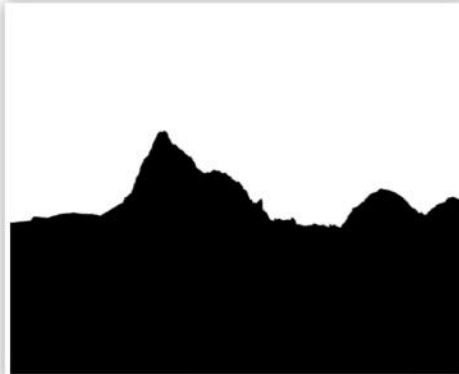
05 Make the top layer visible and active again and you will notice your active selection that encloses the sky area (indicated by the black and lines known as marching ants) is now overlaid. We want to turn this area into a mask that hides the area outside the selection.



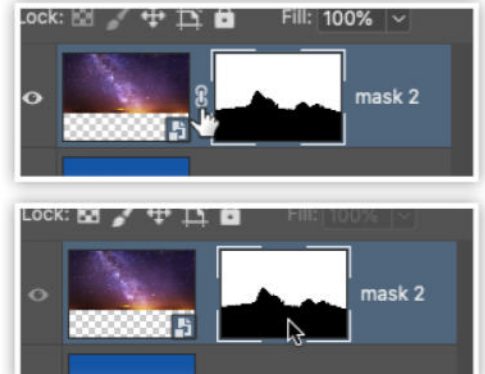
06 Keeping the selection active, go down to the layer options palette and choose Add Layer Mask. When you do, a mask will be added to the top layer in the shape of the selection you made. The area inside the selection is white, the area outside the selection is black.



07 Any white masked area allows that part of the layer to be seen, whilst any black part of the mask hides that part of the layer. The result is that only the interesting sky area of the top layer is visible, while the featureless sky is hidden on the layer below.



08 To view the mask on its own, hold the Alt key on your keyboard and left-click on the mask itself. The Quick Selection Tool made a decent job of discerning the edge between the mountain and the featureless sky. Alt + left-click on the mask to return to normal view.

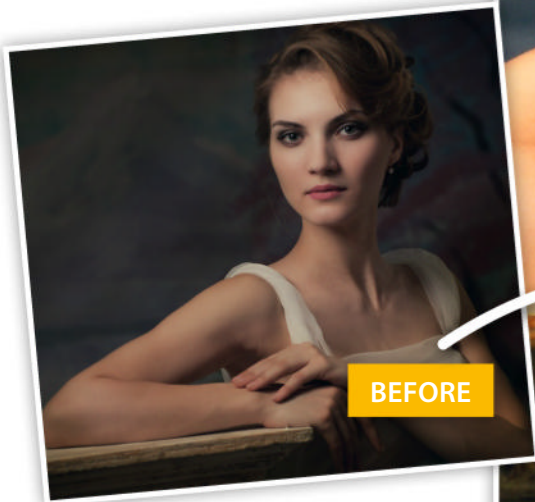


09 To move the sky in the top layer around, but keep the mask in the correct position, you can click on the small Chain link icon between the layer thumbnail and the layer mask thumbnail. This unlinks the image from the mask so either can move without affecting the other.

Your First Set of Adjustments

The use of adjustments in Photoshop are another key aspect of non-destructive editing

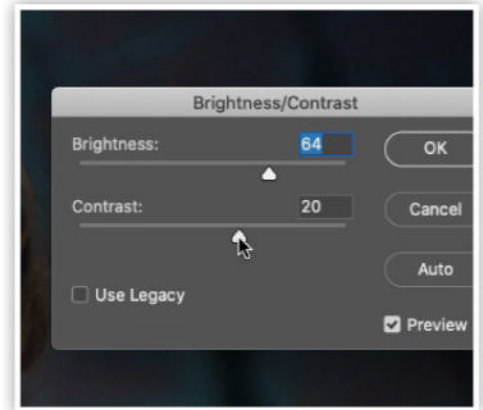
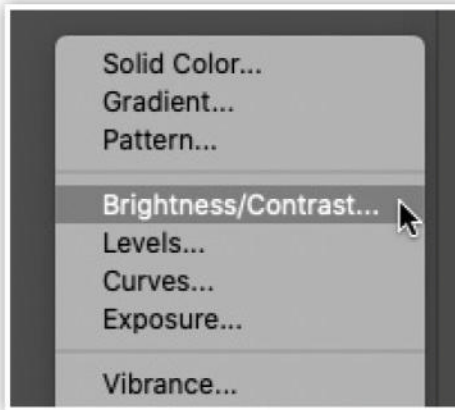
What do we mean when we say non-destructive? Well, in simple terms, if you open a photo shot as a jpeg file and make all your edits and enhancements directly to the image itself, you will find that unless you save the results as another jpeg file, the original will be lost to you. You have effectively overwritten the original with your edited version and there is now no way to retrieve it. Unless you specifically wanted to only use the edited version from then on, that could be a very annoying outcome. This is where Photoshop's use of layers and adjustment layers comes in very handy. Something simple like a boost to brightness and contrast need not be applied to the image itself. You can use an adjustment layer to affect the image, which means if you remove the adjustment layer, the image returns to its previous state. Not only that, once you use layers, you can save your work as a PSD and create a document with everything you've used also preserved. You can go back into it at any time and make further adjustments knowing that the base original has not been affected.



BEFORE



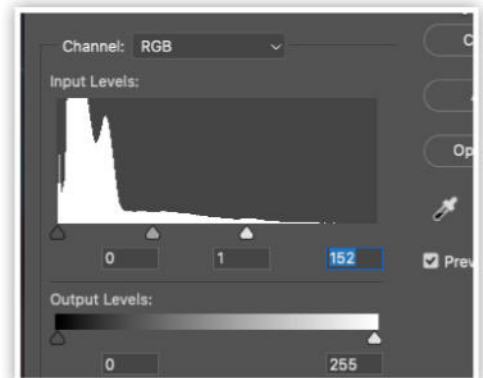
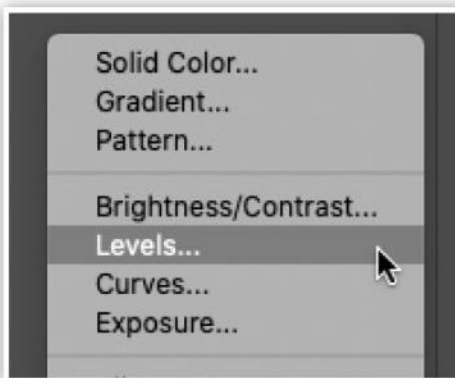
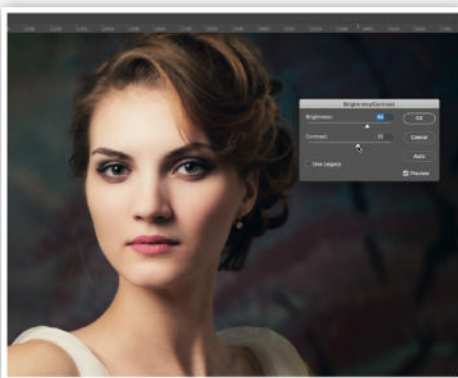
AFTER



01 Let's take a fairly typical example as our first step into adjustment layers. We have a photograph of a young lady taken indoors. The image is a bit underexposed and lacking any real punch and colour. That's ok, we can use adjustment layers to help us.

02 The image can remain as a locked Background layer. If you go to the Layer Options panel, click on the Create New Fill or Adjustment Layer button and choose Brightness/Contrast from the list that appears. An adjustment layer will now appear above your main image.

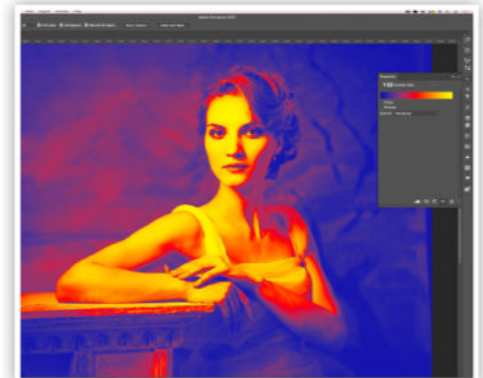
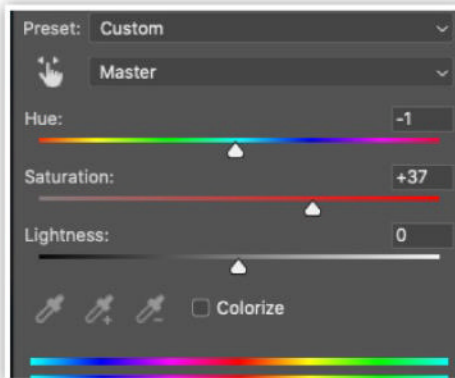
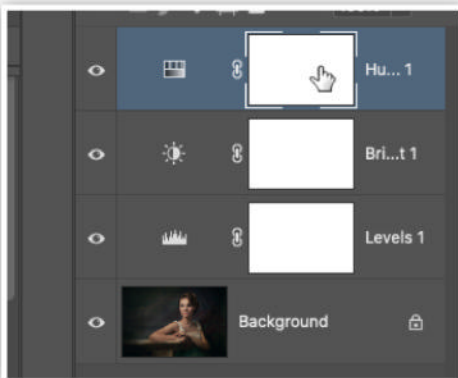
03 If the Properties panel does not automatically appear, simply double-click the adjustment layer thumbnail (not the mask) and the properties panel will appear for that particular adjustment; in this case, two sliders that control Brightness and Contrast.



04 This image looks better after a +50 boost to the Brightness along with a small -8 adjustment to the Contrast. The problem is that the darkest areas still look too black with not much visible detail. There is another adjustment that can help out in this case.

05 Click on the Create New Fill or Adjustment Layer again and choose Levels to add a Levels 1 adjustment above Brightness/Contrast 1. Levels gives you more control, of any shadows, midtones and highlights in the image, than Brightness and Contrast alone can offer.

06 Click on the middle slider and move it to the left, all the middle tones will get lighter. You can also move the Black Point slider below slightly to the right, to remap solid black to progressively lighter tones. The darker areas should now show more detail.



07 Now we can address the colour in the image. At the moment, all the colours look a little subdued. We can boost the vibrancy of the image with another adjustment layer. This time, choose Hue/Saturation and add that to the top of the growing layer stack.

08 How much you decide to boost saturation is purely down to personal taste. In this case, the Hue has a +5 adjustment, Saturation is +49 and Lightness +6. Because these adjustments are all on layers, they can be modified or removed at any time with no issue.

09 You aren't limited to standard adjustments either. If you wish, you can experiment with Things like Gradient Map. This uses several colours initially, to replace the lightest and darkest tones in the photo. In this case dark purple blends into red, then orange, then bright yellow.

Your First Type Tool Project

Get to know what the various Type Tool options can do to really lift your artwork

BEFORE

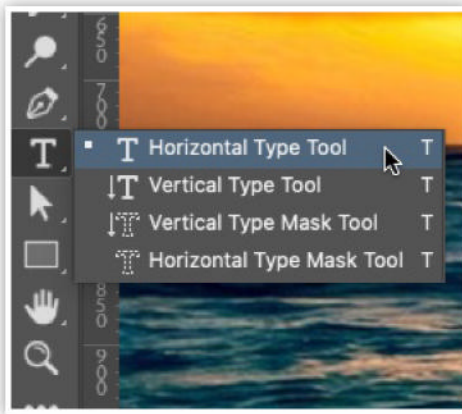


AFTER

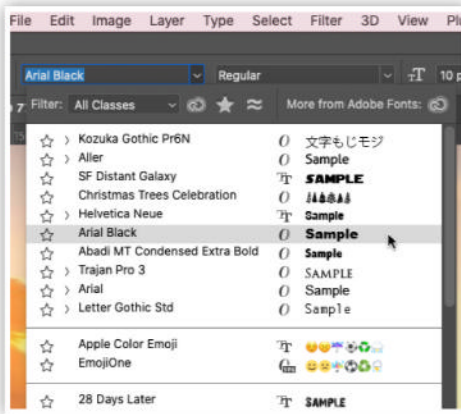
BEACH

Lorem ipsum dolor sit amet, consectetur adipiscing elit, sed
do eiusmod tempor incididunt ut labore et dolore magna
aliqua. Quis ipsum suspendisse ultrices gravida. Risus com-
modo viverra maecenas accumsan lacus vel facilisis.

The introduction of text and type effects in Photoshop now means that you can create cool logos or even documents with paragraphs of text in them, if you want. Although you don't have the more complex control of text that you might have in desktop publishing programs such as InDesign, you can still produce simple text layouts, and other effects with relative ease, thanks to a set of useful tools and text controls. You can produce normal horizontal text and vertical text if required, and you can also use both vertical and horizontal text to create masks. The only limiting factor is the number of fonts you carry on your system. The more fonts you have, the more choice you have.



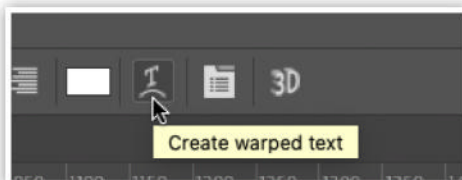
01 Having opened an image, in the form of a photo of a sunset beach, we want to incorporate it with some text in order to use it as a title graphic. To access the Type tools, we need to go to the toolbar on the right and click on the Horizontal Type Tool (T).



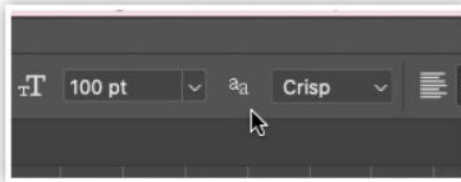
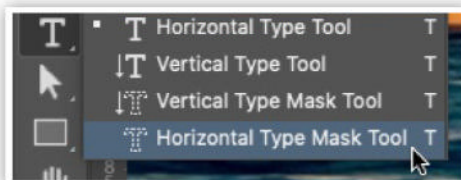
02 When you click on the Type tool, your options menu at the top of your screen will reflect what is available for that specific tool. In this case, you can choose your font, the weight of that font and the size you want it to be, along with some other basic options.



03 If you drag an area with the Type tool on your image, it will automatically create a new text layer and then display some default text to show you what it looks like in your chosen font and size. We can then type in whatever text we want to use; we have simply typed 'BEACH'.



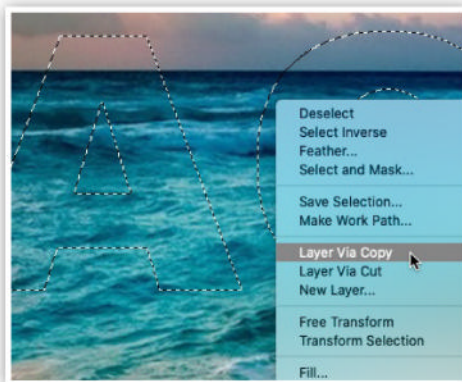
04 If you highlight your text, you can add some Warp Text effects by clicking on the icon in the options menu. Here, you can choose from a number of effects such as Arc, Bulge, Fisheye and Flag. Our example is a simple Wave effect with sliders to control Bend and Distortion.



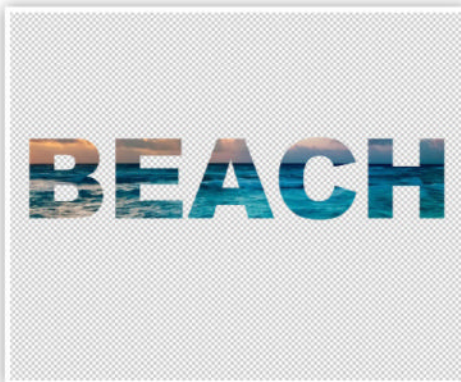
05 That was one option. Now, to use text to create a mask, go to the toolbar again and, this time, choose the Horizontal Type Mask Tool (T). We have dragged out a text box over the flowers and typed the word 'BEACH' again in large text. We can move/scale the text box if necessary.



06 You will see that the area inside the text shows the image clearly. Anything shown that is outside the text is currently coloured red, which means when you move on to the next stage of the masking process, using this text mask, it will not be selected.



07 Click on the Commit Changes button, the text will turn into an active selection. At this point, you have a couple of options. You can click on a selection tool like the Lasso Tool, right-click the selection, then choose Layer Via Copy to copy the area inside the text to a new layer.



08 If you prefer, you can go to the layer options panel and choose Add A Mask. This will mask the entire image of the beach scene, leaving only the area inside the selection visible. When masking, remember that white reveals and black conceals.



09 As mentioned, you can also create paragraphs of text by dragging out a text box of the size you want. Placeholder text will appear in the box and you can then use the Character and Paragraph properties to format your text to suit your preferences.

Artwork Compositing

How to incorporate multiple image elements into a unique piece of artwork

If there is one area that really helps artists to show off their skills, it is in the creation of unique images and fantasy artworks. Websites like DeviantArt and Pixabay are full of images that have been assembled in Photoshop, using many disparate components to create a final, cohesive end result. Part of the attraction of those websites is that artists and photographers create content and allow others to download their images and use them for their own artworks. If you find yourself wanting to create

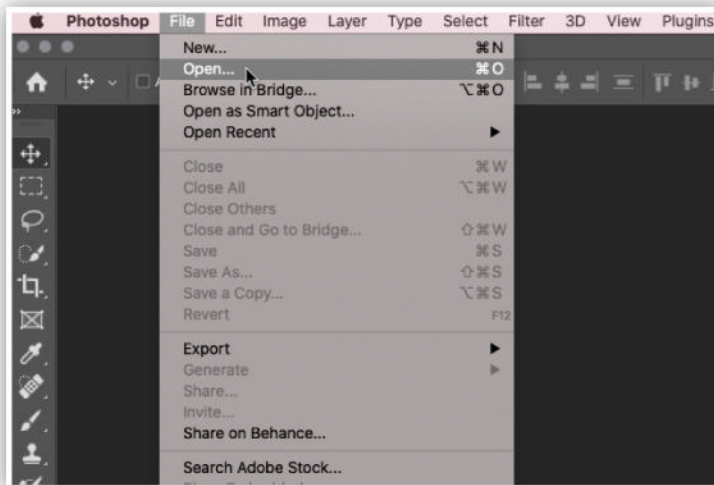
your own brand new fantasy image, then Photoshop is perfect. It lets you put each image element on its own layer and with some careful editing and masking, you can blend them to produce a final image worthy of any fantasy genre. So why don't we have a go right now? In our example, we've downloaded a number of free images which we are going to assemble into a final artwork.



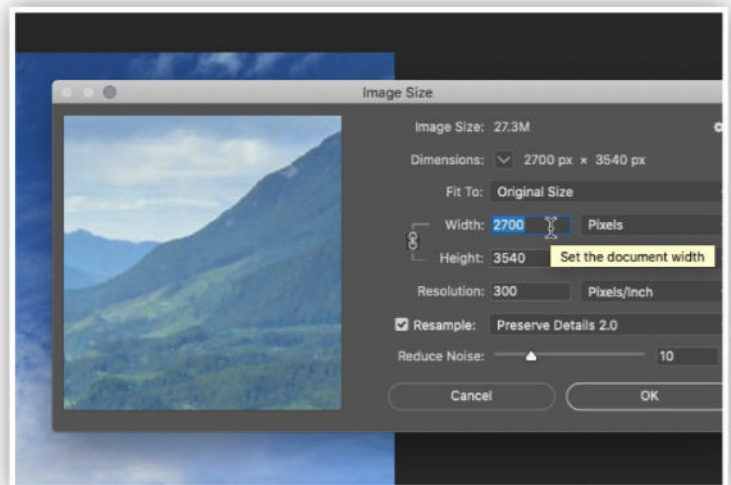
AFTER

BEFORE

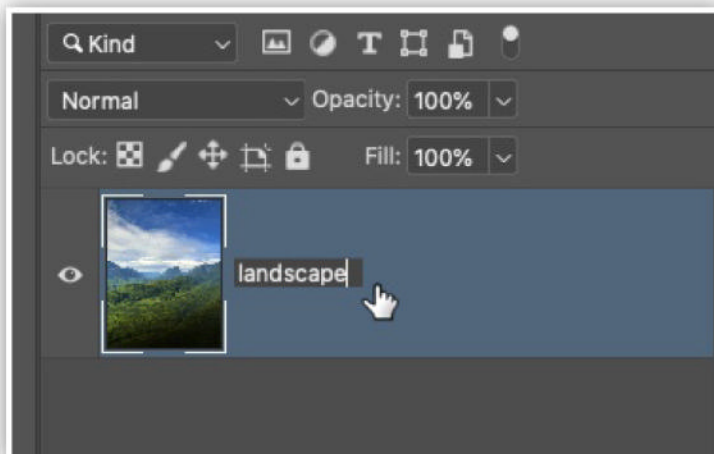




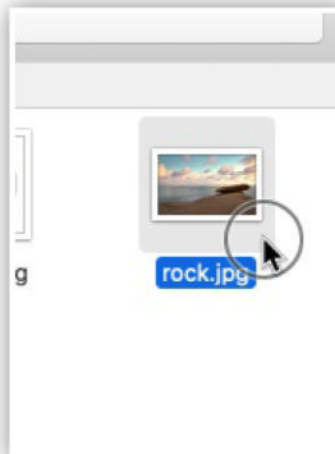
01 Let's kick off the process by firing up Photoshop and from the file menu selecting File > Open. Navigate to where your images are stored. Our base image is a jpeg file called 'landscape'. If you double-click your image or click the Open button, the image will open in Photoshop as a new document.



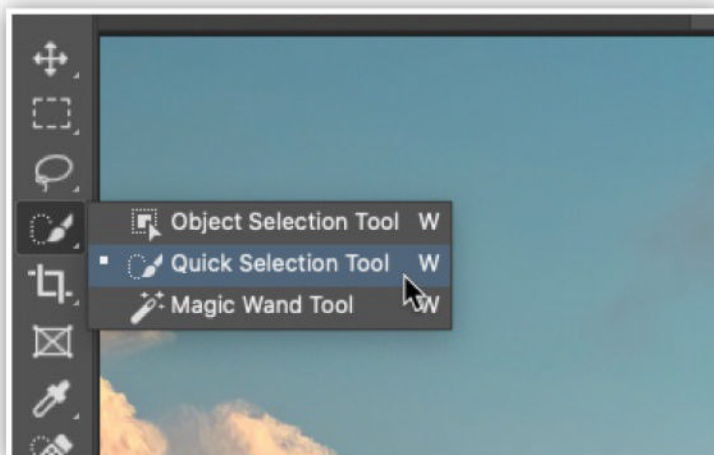
02 Our main background image, sourced from Pixabay, is 2700 pixels wide x 3540 pixels high. Any brushes and other effects used in this document will be sized according to the scale of this image. If you're using other images of different sizes, scale your brushes proportionally to your image if needed.



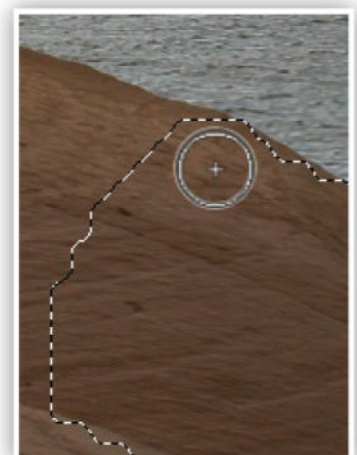
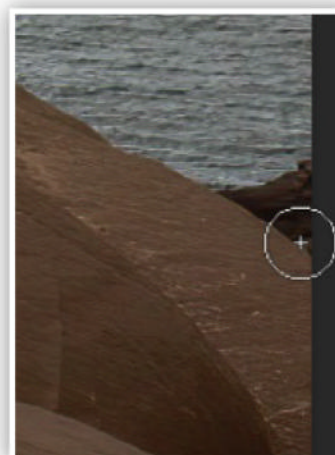
03 This layer is named 'landscape'. It makes sense to name all your layers as you create them, just so you don't lose track of all the elements. More complex creations in Photoshop can use many layers and adjustments, so be aware of this as you proceed.



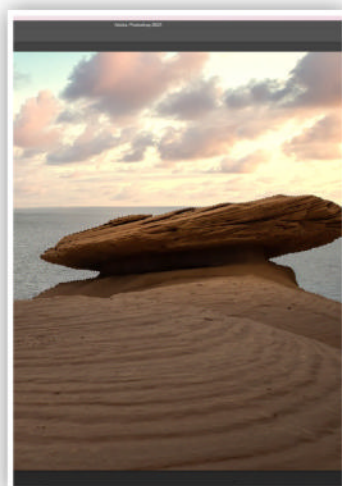
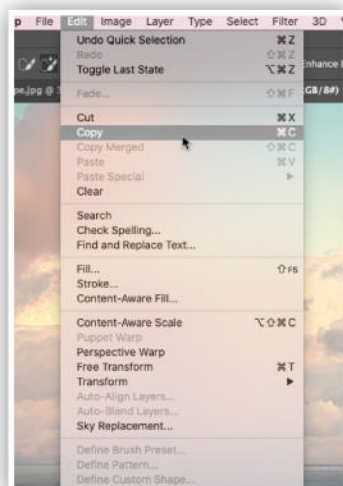
04 Now we need to start bringing in the various image elements needed in this creation. A rocky outcrop is needed as our foreground, so we need to go to File > Open, and navigate to our foreground image named 'rock'. This can be double-clicked to open it in its own window in Photoshop.



05 The part of the image that interests us is just the rock foreground. The sea and sky are not needed. This means we need to select just the rocky area. There are a number of ways you can do it, but it's probably easiest to go to the toolbar and choose the Quick Selection Tool (W).

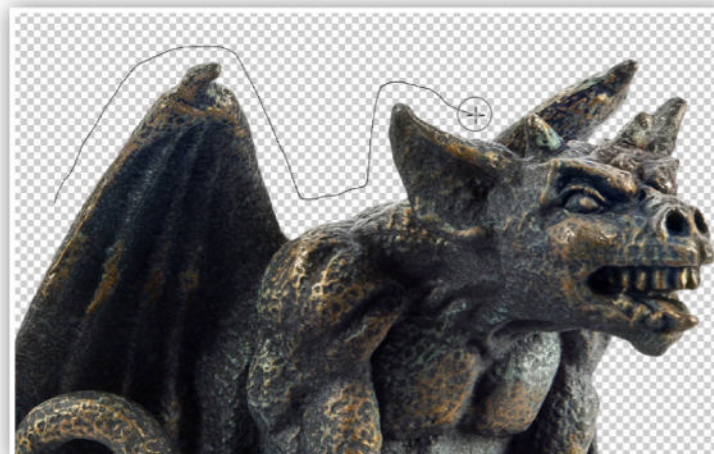
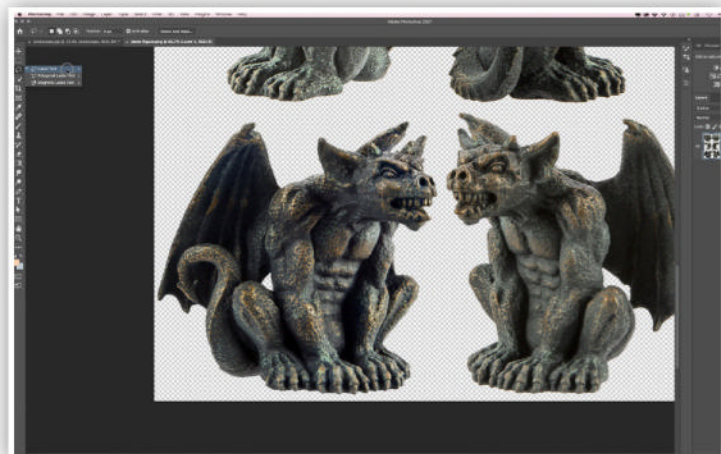


06 With the tool selected, and using a relatively small brush size of 50 pixels, you can click on the rock foreground and start to drag the selection tool across all of the rocky areas. Because there is sufficient contrast between the rock and the sea and sky, just the rock is selected.



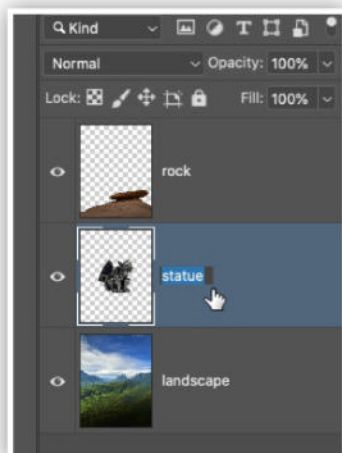
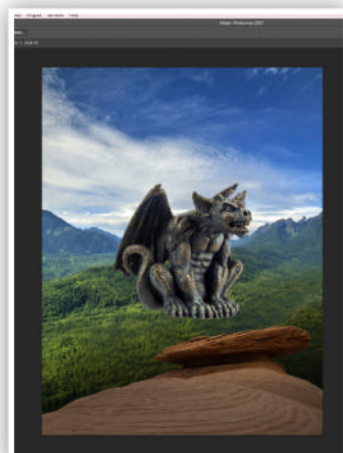
07 When you have all the foreground rock selected, you can copy the pixels within the selection by going to **Edit > Copy** or pressing **Cmd + C**. This copies the selected area to the clipboard. Click on the document tab of your original 'landscape' image to make it the active window.

08 Now you can either go to **File > Paste** or press **Cmd + V**. This pastes the rock image you selected into your document. Notice that a new layer will be created for it. You can name the layer 'rock'. We positioned the image at the bottom of the document to create an outcrop overlooking the scene.



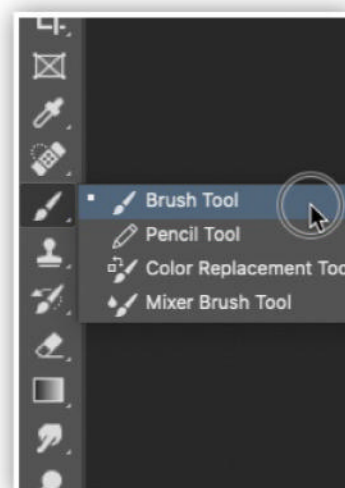
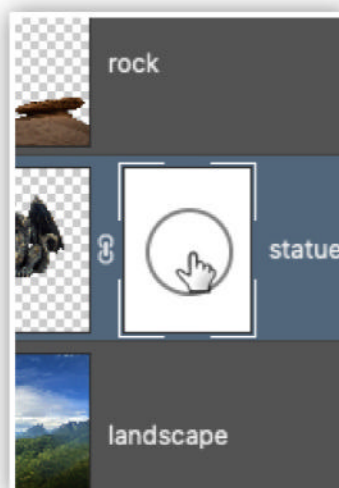
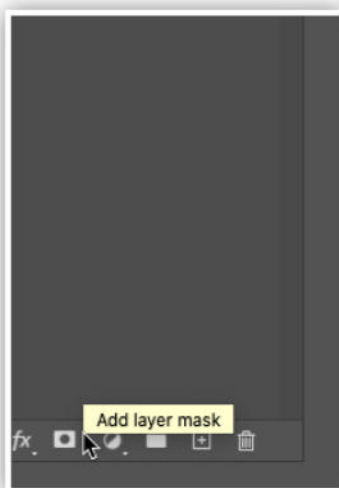
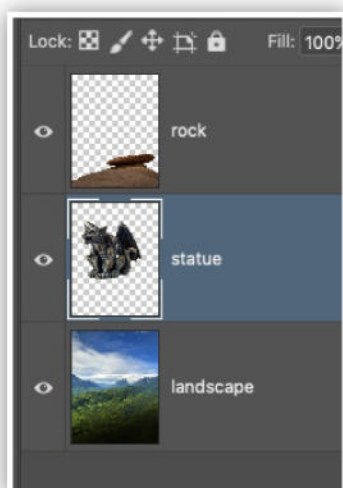
09 Now we can continue to bring other image elements into the document. Go to **File > Open** and navigate to your next image element. We have a series of stone figures which have already been cut out by its author. We prefer the statue down in the lower left of the file.

10 Because the statue is already on a transparent background, we can simply pick the **Lasso Tool (L)** and draw around it so it is completely enclosed by a selection. Then you can either go **Edit > Copy** again or press **Cmd + C**. The statue will be copied to the clipboard.



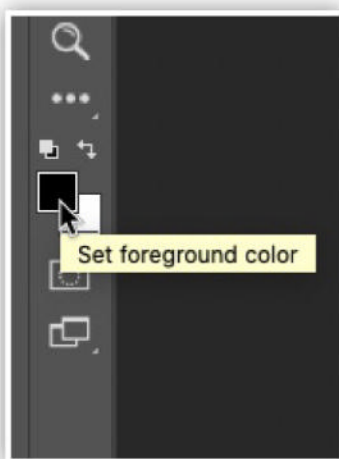
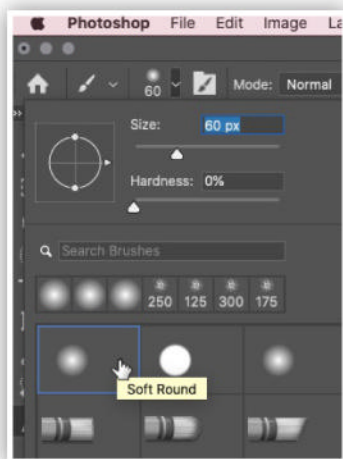
11 Back to the work in progress and press **Cmd + V** to paste the statue into the document. Make sure this new 'statue' layer is between the 'rock' and 'landscape' layers. We prefer the statue to be facing the other way, so we can go to **Edit > Transform > Flip Horizontal** to have it face the other way.

12 Next, the statue needs to be scaled up a bit. With the 'statue' layer active, go to **Edit > Transform > Scale**. Control points will appear around the image which you can drag to enlarge the statue. We scaled it up and placed it slightly to the left of the frame.



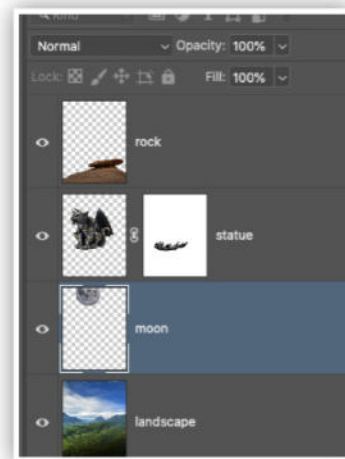
13 We want the statue to appear as if it is some giant artefact dwarfing the surrounding landscape. We also want it to look like it has foliage growing up around it, rather than looking like it's just been dropped there. From the Layer Options panel, choose Add Layer Mask.

14 A layer mask will be added to the 'statue' image. Click the layer mask thumbnail to make it active. This is important as the next step requires brushing onto the mask and not the image itself. Go to the toolbar and choose the Brush Tool (B) from the menu.



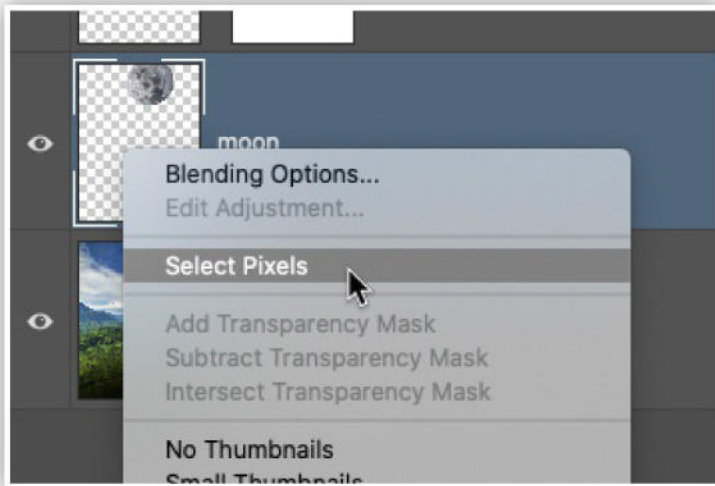
15 With the Brush Tool active, you can go to the Tool Options panel at the top of the document and open the Brush Preset Picker. We need a brush of about 60 pixels with Hardness set to 0% so it will be nice and soft. Then, set the foreground colour to Black, using the Set Color tool.

16 Now you can begin to paint with a black brush onto the statue's layer mask. Each brush stroke of black will hide that part of the statue and the foliage underneath will show through. You can paint areas around the toes and make it look like foliage is growing up around its feet.

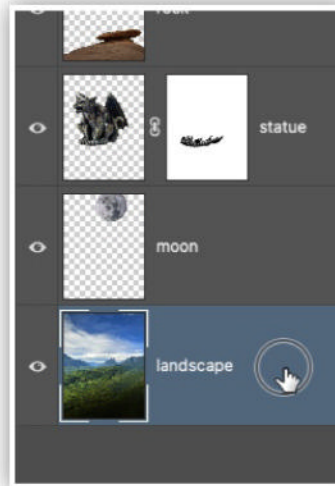


17 If you press Alt + Left-Click the layer mask thumbnail, you can view your handywork. The brush marks are enough to make the statue look more a part of its surroundings, and gives it scale relative to the landscape it is in. You can click on the statue layer thumbnail to exit this view.

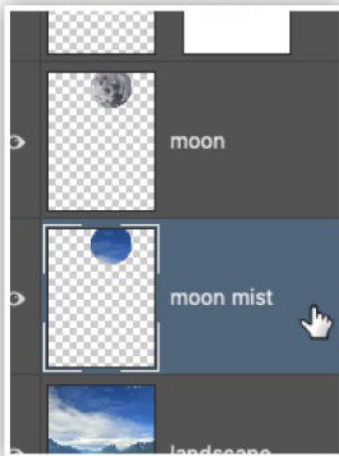
18 Now we can continue layering in new elements. Go File > Open and bring in another image of the moon which we copied to the clipboard. We pasted, scaled and positioned the moon in the working document in a layer called 'moon', between the 'landscape' and 'statue' layers.



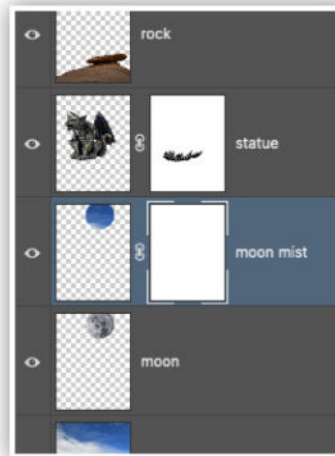
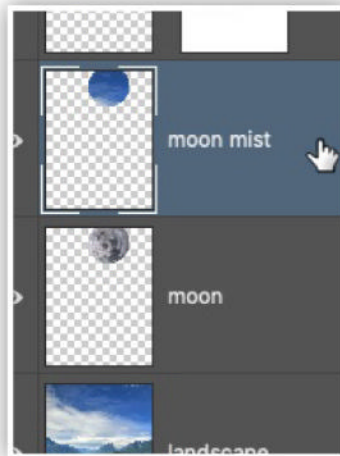
19 The moon looks odd hanging there in front of the clouds, but we can blend it in with some masking. Right-Click the 'moon' layer thumbnail and choose Select Pixels from the list. Alternatively, you can press Alt + Right-Click the 'moon' layer thumbnail. This makes a selection of the moon.



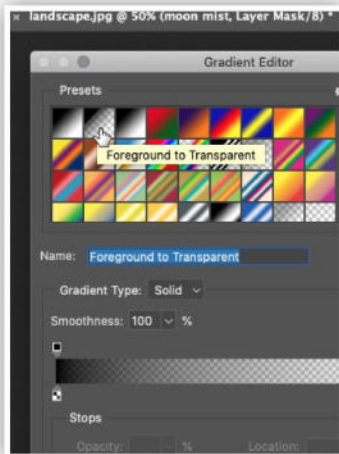
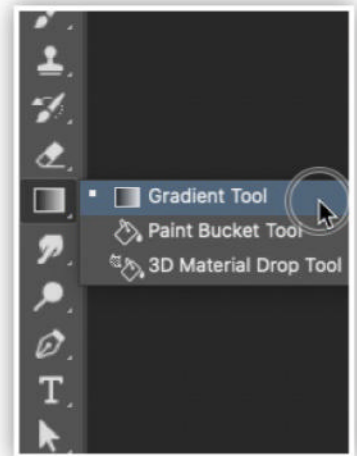
20 With the selection still active, click on the 'landscape' layer. Now choose any selection tool such as the Lasso (L). Right-Click inside the selection area denoted by the 'marching ants' and choose Layer Via Copy from the list. This has just copied the section of sky directly under the moon.



21 This copied area will appear on its own layer which you can call 'moon mist'. You can click and drag this layer so it appears above the 'moon' layer. The moon image will effectively disappear, but it is still there. Click on the 'moon mist' layer to make sure it is active.



22 Press Cmd + D to ensure no selections are active. In the Layer Options panel, click on the Add layer Mask button. A layer mask will appear on the 'moon mist' layer. Click the layer mask thumbnail to make it active, then go to the toolbar and choose the Gradient Tool (G).

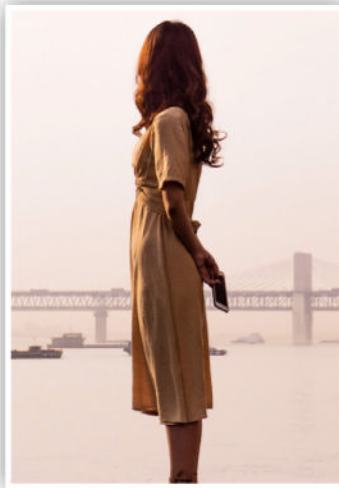
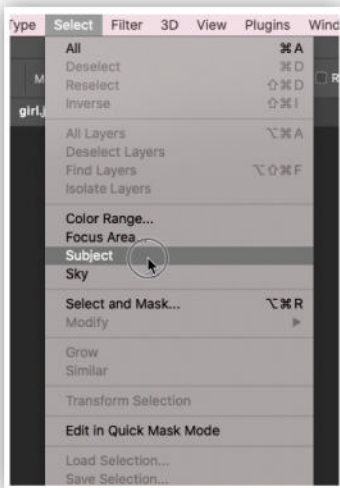


23 Use the Gradient Tool Options Panel to make sure you have the Foreground to Transparent type selected in the Gradient Editor. Now you can click and drag the Gradient Tool from the top of the moon down to the lower part of the moon. When you let go, a black gradient will be created on the mask.



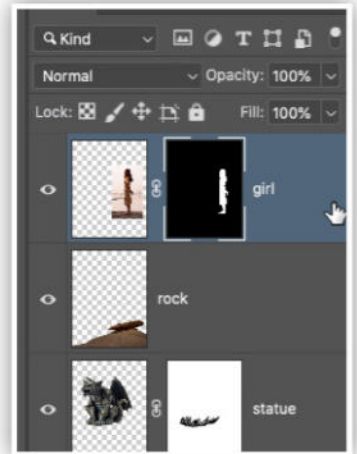
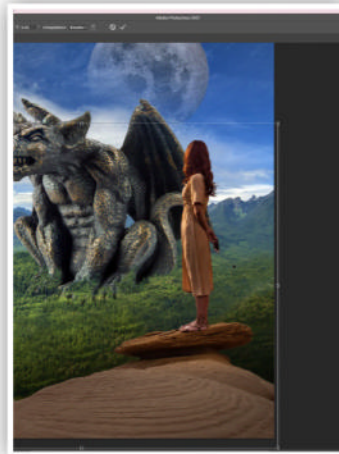
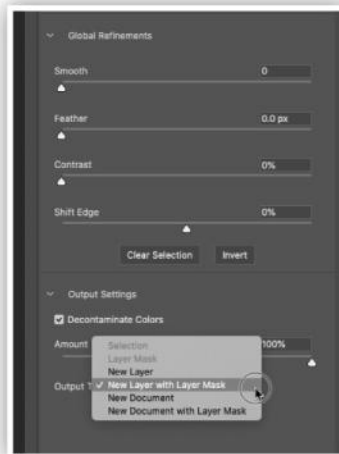
24 Where the gradient is solid black, the 'moon mist' layer is concealed. As the gradient fades to transparent, more of the layer is revealed. This creates the illusion that the moon is just visible through the atmosphere. You can also make the 'moon' layer Opacity 85% to help it blend in.





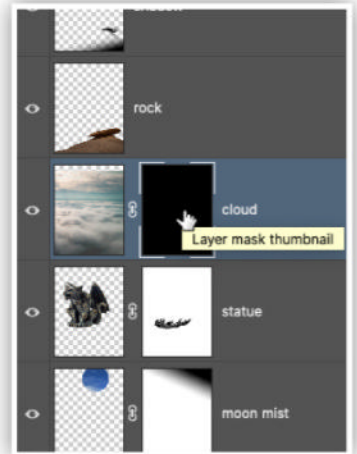
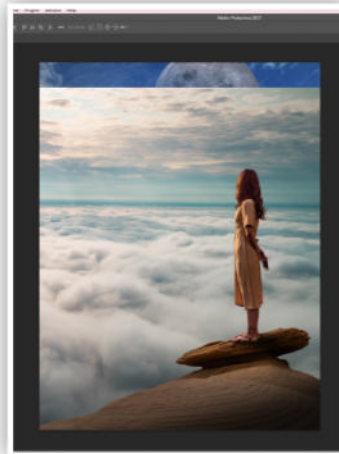
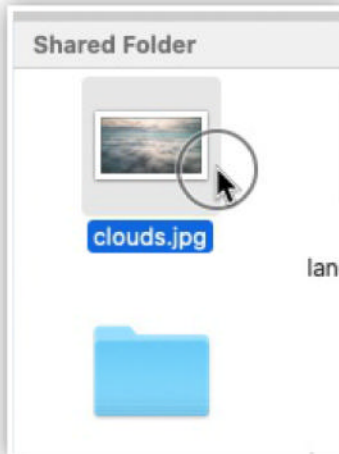
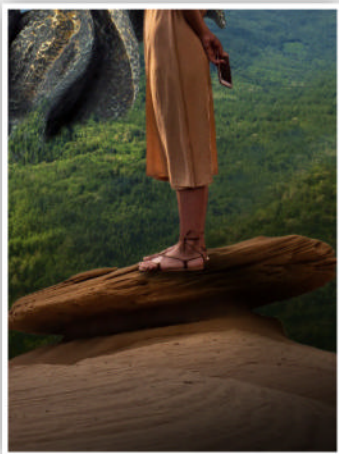
25 We're going to add a foreground character. Go to File > Open and navigate to your image and open it; ours is called 'girl'. We need to extract her from the image. There are a few ways to do this, but Photoshop has introduced the Select Subject feature that can automate the selection process for you.

26 The Select Subject tool has done a reasonable job apart from her toes. Select the Lasso Tool (L) and make sure the Add to Selection button is active in the Tool Options panel. Now you can draw around the parts of her feet that haven't been selected, ready for the next part.



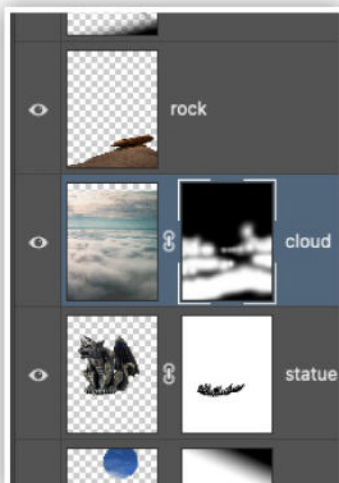
27 Click the Select and Mask button in the Tool Options panel. Use the Refine Edge Brush Tool (R), to refine the quality of the mask around the girl. Increasing the Edge Detection Radius to 8 pixels can help. Click the Decontaminate Colors button, choose New Layer with Layer Mask, then click OK.

28 Copy and paste the new layer into your working document. Put this new layer at the top of the stack above the 'rock' layer and name it 'girl'. You may want to scale both her and the rocks to a slightly smaller size by pressing Cmd + T and dragging and scaling until you have it how you want it.

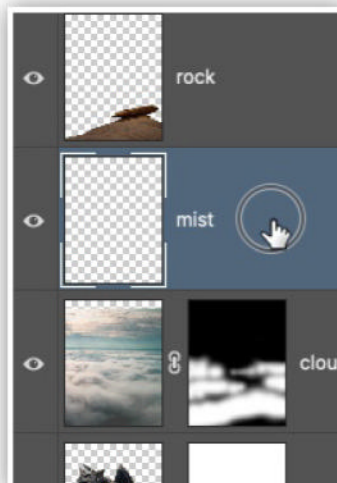


29 We also added a layer between the girl and the rocks called 'shadow'. We simply used a small, soft, black brush to add a dark area under her feet, to make it look she was standing on the rocks. Next, we went to File > Open and double-clicked on a file called 'clouds' to open it.

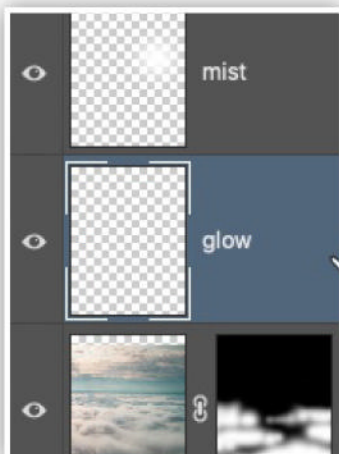
30 We copied and pasted the clouds image onto its own layer between the statue and rock layers. Then we clicked the Add Layer Mask button whilst holding the Alt key to add a black Layer Mask to the cloud image, effectively concealing it for the moment.



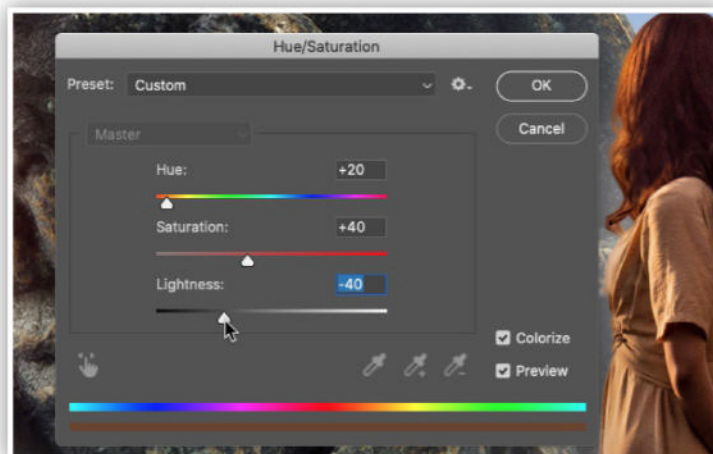
31 We then chose a 500 pixel soft brush and set its colour to white. Then, by painting white brush marks on the black layer mask, we were able to reveal areas of cloud to give the illusion of a fog layer hovering above the foliage and around the base of the statue.



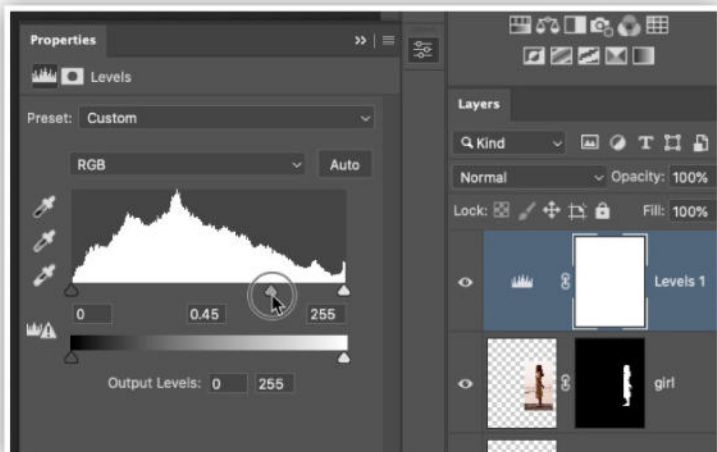
32 We also added a 'mist' layer between the 'cloud' and 'rock' layers and used a 1200 pixel soft white brush to add extra mist, just by the girl's head and shoulders. We dropped the 'mist' layer's Opacity to about 50%. This gave a little separation between the girl and the statue.



33 At this point we want to add a little glow, as if the sun is just off to one side of the scene. We added a new layer called 'glow' between the 'cloud' and 'mist' layers. Then we used a 1200 pixel soft white brush to paint a large blob off to the left of the scene, below the statue's mouth.



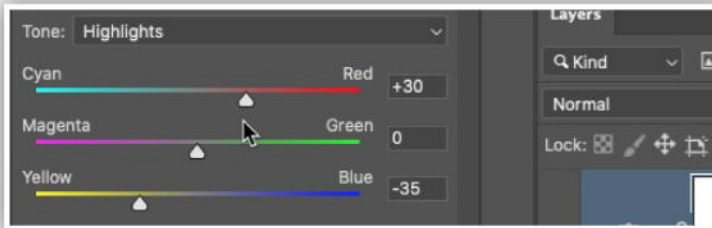
34 The 'glow' layer's Blend Mode needs to be changed to Linear Light. Then go to Image > Adjustments > Hue/Saturation (Cmd + U), to bring up the Hue/Saturation panel. Make Hue +20, Saturation +40 and Lightness -40, and check the Colorize button. The white blob should now be a warm glow. Click OK.



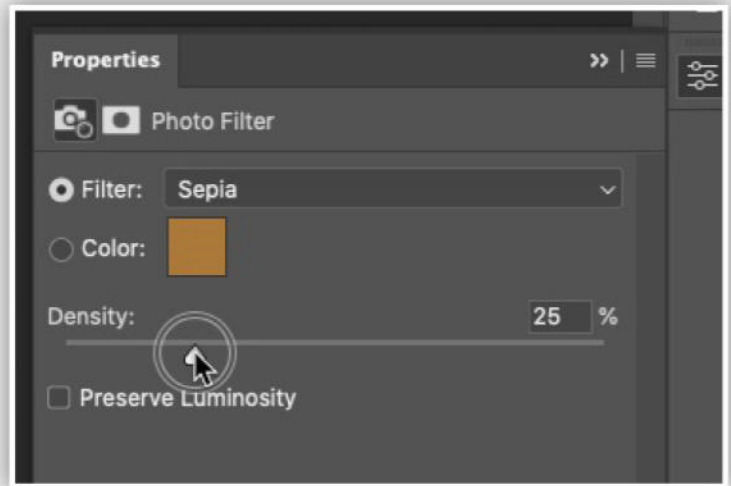
35 In the Layer Option panel, click the New Fill or Adjustment Layer button and choose Levels. Make sure 'Levels 1' is at the very top of the layer stack. In the Levels' properties panel, drag the mid-tone slider to the right, then drag the White Point slider to the left to darken the image.



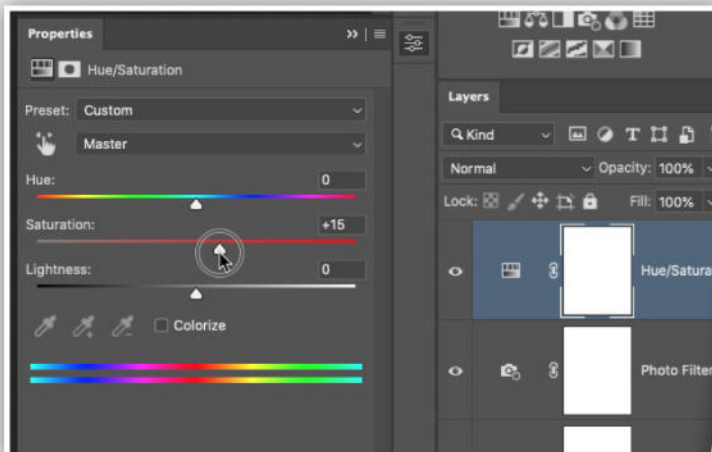
36 Then take a large 1600 pixel soft, black, brush and begin to paint on the 'Levels 1' layer mask to reveal areas you want to be at their original brightness such as the glow, moon, clouds and other areas that you like. This adds a little more mood to the overall look of the scene.



37 We then added a new Color Balance adjustment layer to the top of the stack. We added Cyan and Blue to the Shadows and Red and Yellow to the Highlights. Preserve Luminosity was unchecked. This added more drama to the scene and also evens out the global colour palette a little.



38 Then we added a Photo Filter adjustment, and used Sepia as the filter colour; setting its Density to 25% and unchecking the Preserve Luminosity button. This adds a global colour cast to the image that ties all the various objects of differing colours together.



39 A new Hue/Saturation adjustment layer was added to boost the overall saturation of the scene. We then thought that the addition of a small flock of birds in the middle distance would add some more scale to the statue. This final tweak meant that our fantasy scene was now complete.



Bring your vision to life

Compositing allows you to create amazing artworks.

Ps

AFTER

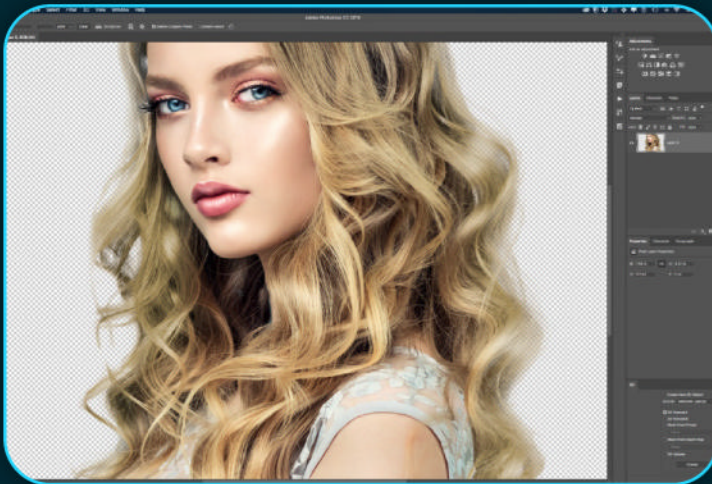
BEFORE



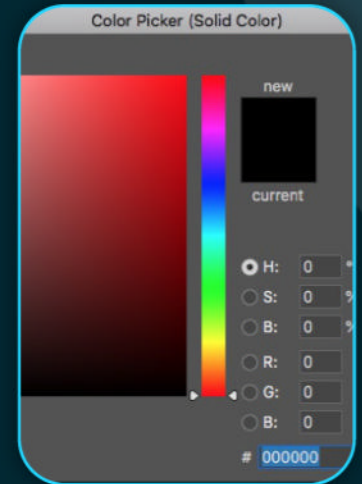
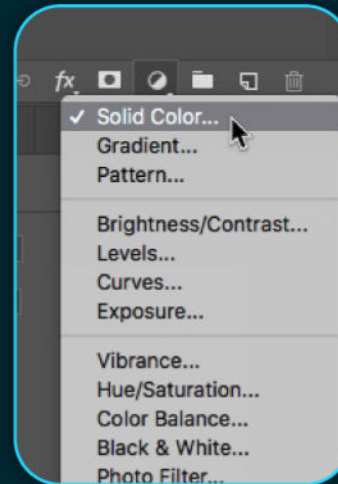
MEGA TIP

Any Colour From Anywhere

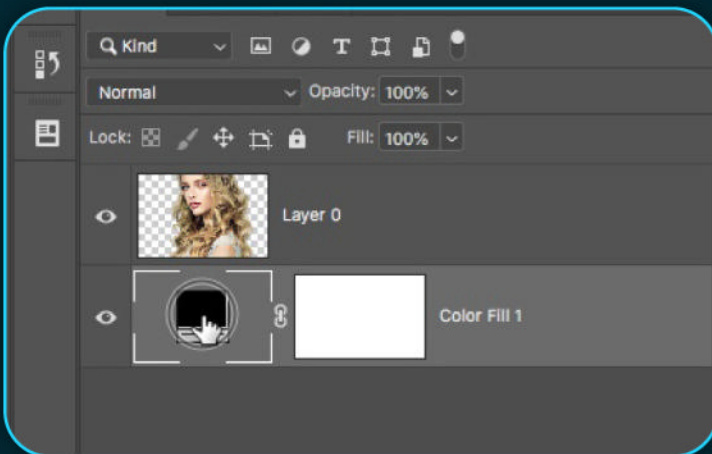
When creating a Photoshop document, you will sometimes need to be able to sample colours to use in your document. Do you know that you can sample any colour on your screen, whether it's in Photoshop or not? We show you how.



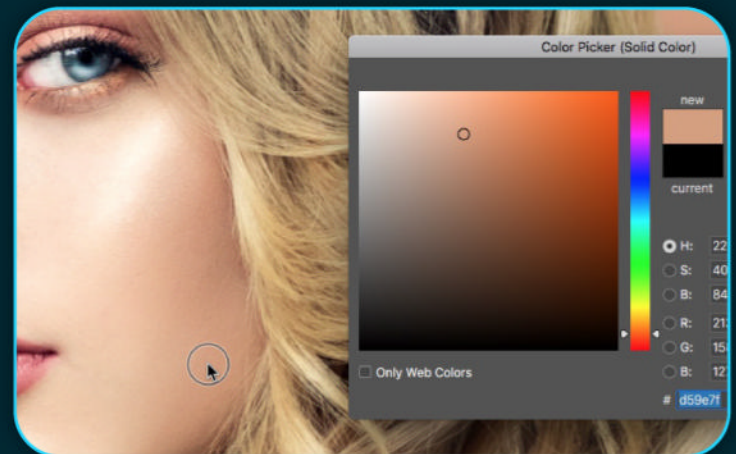
01 Let us say, for the sake of argument, that we are preparing an image that requires a coloured background. The subject of the image has been removed from its original background and you need to place a colour behind it to complete the document.



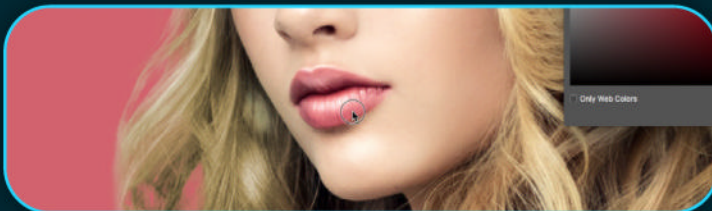
02 If you go to the bottom of the Layer Palette and click on the Create New Fill Or Adjustment Layer icon, you can choose from a number of layer adjustments. In this case, choose Solid Color. When you do, the Color Picker (Solid Color) will open.



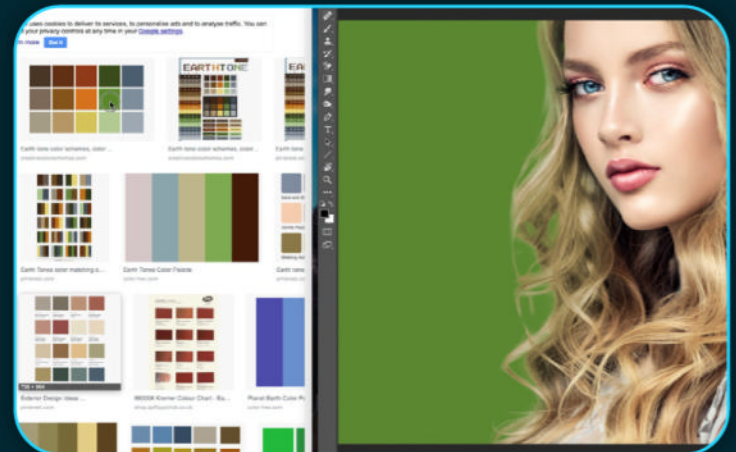
03 The default colour for Solid Colour is usually black, unless you have a colour chosen which is the active foreground colour. The new 'Colour Fill 1' layer will be placed above your cut out subject. Click and drag it so it sits beneath the subject. Now your subject should be sat on a black background.



04 Double-click the Colour Fill 1 thumbnail (not the mask) and the Colour Picker will appear again. Hover your cursor over any part of the Photoshop workspace and then left-click and hold. Wherever your cursor is, the colour directly beneath it will become the new background colour.



05 Move the cursor over your subject's cheek and, in real time, the background will become that colour. Hover the cursor over her lips and it becomes a pink colour. Place the cursor over an iris and the background becomes a steel blue colour. This is great, but you can go even further.



06 While the Colour Picker is active, resize the Photoshop window and then open another window beside it. In this case, we opened Google and did a search for 'earth colour swatches'. With the Color Picker active, hover your cursor over the contents of the other window to sample even more colours.

Ps

More Photoshop Essentials

As you've progressed through this manual, you'll have become more familiar with how Photoshop works, and should now be ready to take on a few more features that are key to successful image editing. We'll delve even deeper into the toolbox, learning more about layer-based editing, making selections and cloning.

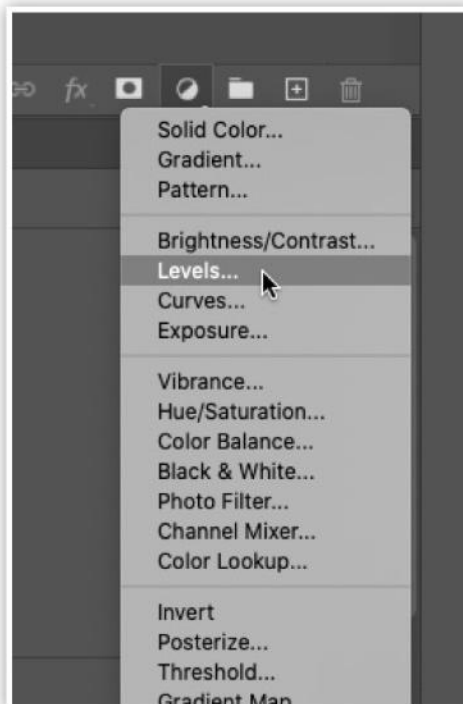
Non-destructive Enhancement Part 1

A great way to edit your images without damaging them

Although there are many editing options in the Image > Adjustment menu, they all have one thing in common. When you apply them to an image the effect they have is destructive, because they discard information from the original image. For example, if you apply Curves, then Hue/

Saturation, then add a Photo Filter effect, that's three operations that have discarded information, each one degrading your image quality. If you apply an operation repeatedly, such as multiple Curves corrections, you'll actually be able to see the degradation. The only way to undo

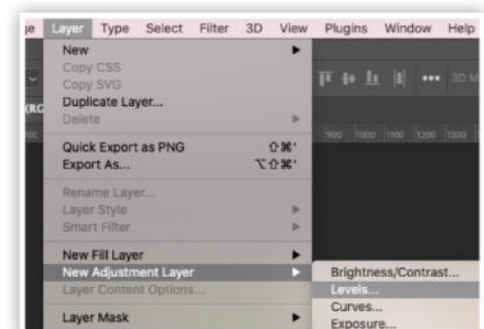
the damage done by these modifications is to revert to an earlier version by using undo or the History palette, but that also undoes all your subsequent editing as well. This degradation is much worse with 8-bit than with 16-bit images, since there's less information to start with.



It's impossible to avoid this image degradation altogether, but by using Adjustment Layers we can reduce it as much as possible. Adjustment Layers sit above the pixel layer in the stack and their effects are applied in real time as the layers are displayed. That way if you change your mind about an effect, or wish to change it after it has been applied, your alteration doesn't have any further effect on the layer below it and the image degradation isn't applied until the layers are

merged when flattening the image.

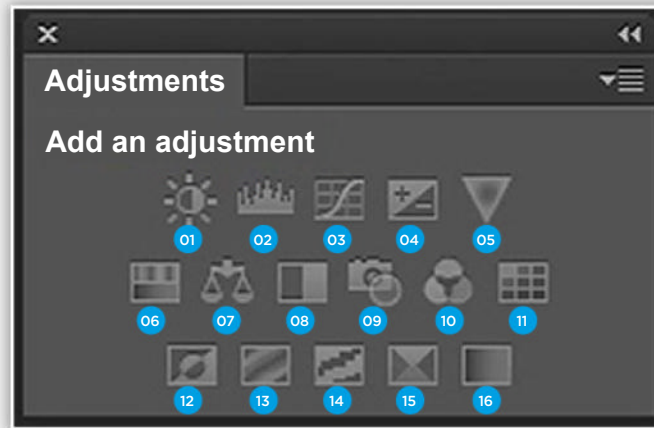
You can apply Adjustment Layers in several ways. First, you'll find a list of available layers in the Layer > New Adjustment Layer menu. Second, if you have the Adjustments palette open (it's open in the default interface workspace) you can click on the button for the layer you want to apply. Third, you can click on the middle button at the bottom of the Layer Palette. All of these offer exactly the same list of options and produce the same results.



The Adjustment Layer Palette

Click on any of these buttons to instantly create a new adjustment layer.

- 01 **Brightness/Contrast**
Edit image tonal range.
- 02 **Levels**
Adjust colour and tonal range.
- 03 **Curves**
Adjust points through the tonal range.
- 04 **Exposure**
Adjust an images' exposure range.
- 05 **Vibrance**
Enhance less saturated colours first.
- 06 **Hue/Saturation**
Alter Hue, Saturation and Lightness.
- 07 **Colour Balance**
Add colour to shadows and highlights.
- 08 **Black and White**
Convert to monotone or greyscale.



- 09 **Photo Filter**
Add custom colour cast to images.
- 10 **Channel Mixer**
Create tinted or greyscale images.
- 11 **Colour Lookup**
Add preset colour effects to images.
- 12 **Invert**
Inverts image colours like a negative.
- 13 **Posterize**
Adjust the number of tonal levels.
- 14 **Threshold**
Convert to black and white bitmap.
- 15 **Selective Colour**
Alter individual primary colours.
- 16 **Gradient Map**
Maps an image to a custom gradient fill.



Before and After

This photo of a girl and her horse was taken on an intermediate level digital camera on a fairly overcast day. The subject was photographed against a dark green foliage and overall, the image lacks any contrast. By applying Levels, Saturation and Color Balance adjustments to the image, the colours have been saturated and contrast enhanced to bring back some life and detail to the image.

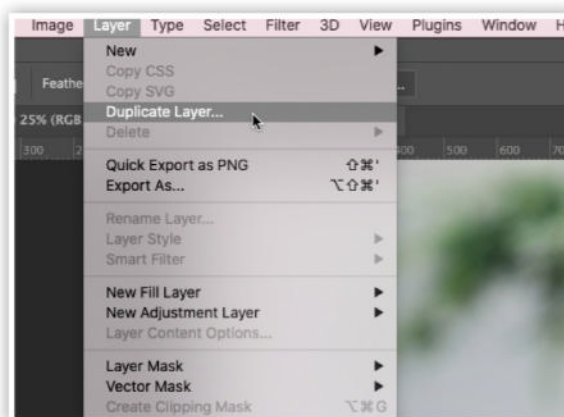
Non-destructive Enhancement Part 2

Add effects non-destructively with Layer Masks

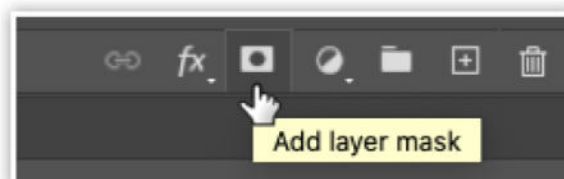
While a Quick Mask function is an easy way to selectively edit your pictures, the more traditional method is to use Layer Masks. The advantage to this method is that it is non-destructive, so if you don't like the results you can just go back and start again. It is also repeatable, because you can use the same mask for multiple effects, saving you time and effort. For this quick tutorial we'll use a Layer Mask to apply a selective monochrome or colour extraction effect. We'll start with this bright image of a lady in a red dress. The red tones will remain in colour while the rest of the picture will be changed to black and white.



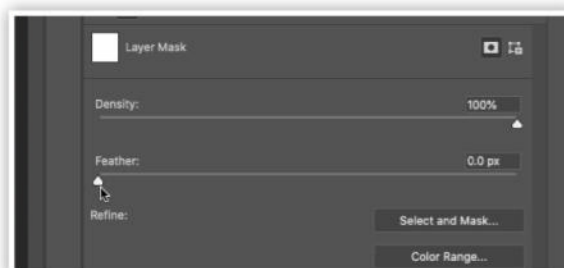
01 To start with, right-click on the thumbnail of the photo in the layer palette and select Duplicate Layer from the menu. Alternatively click and drag the layer thumbnail in the palette onto the New Layer button at the bottom of the palette, which will also duplicate the layer.



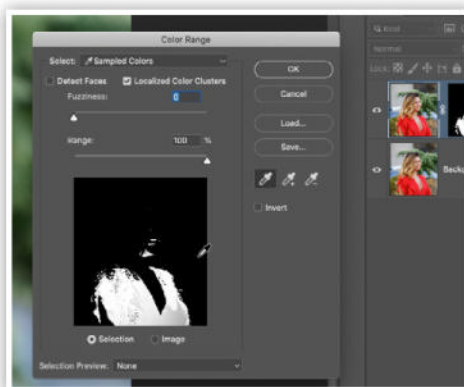
02 Next, activate the new layer by clicking on it in the palette and then click on the Add Layer Mask button at the bottom of the palette.



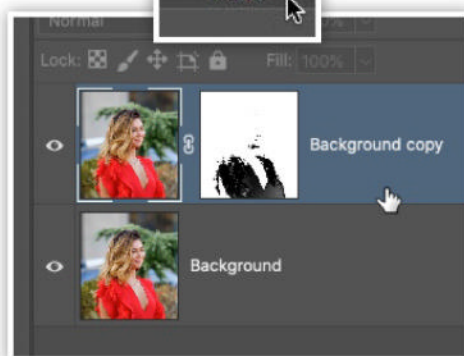
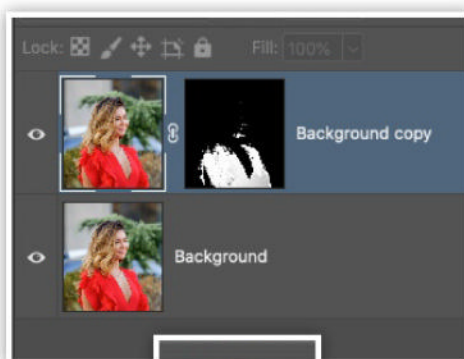
03 A white square will appear in the layer palette representing the new mask. Double-click on this and the Layer Mask palette will fly-out. This palette lets you configure the mask in a variety of ways.



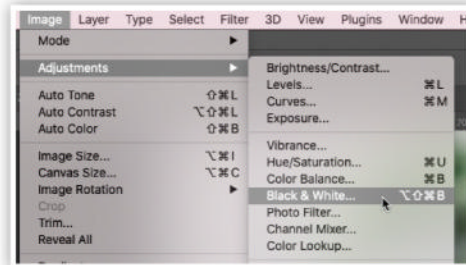
04 Click on the Color Range button and you'll see a new window appear with a colour range picker and the cursor will change to an eyedropper tool. Click on the red material of the dress and adjust the sliders so that as much of the colour as possible is selected, but none of the background. Click OK when you're happy.



05 Now we've got a mask that covers the shape of the dress but what we need is a mask that leaves the chosen colour, while covering everything else, so click on the Invert button that swaps the mask and the background. This effectively creates a hole in the layer through which the background layer will be visible.



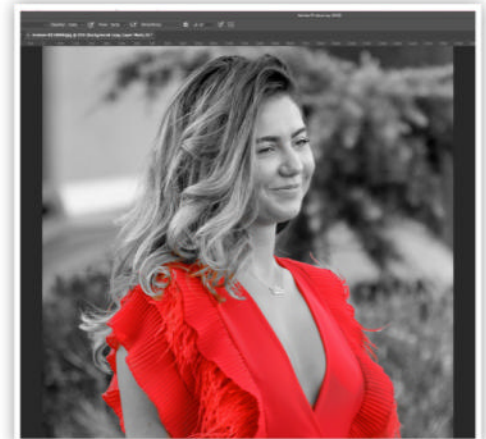
06 Next we can apply the effect to the top layer. For this one we'll use the Black and White menu option, since it's a quick and easy effect. You'll find it in the Image > Adjustments menu.



07 You can adjust the parameters of the Black and White effect with the sliders on the window that appears. The results are a matter of personal taste, so adjust the parameters until you're happy.



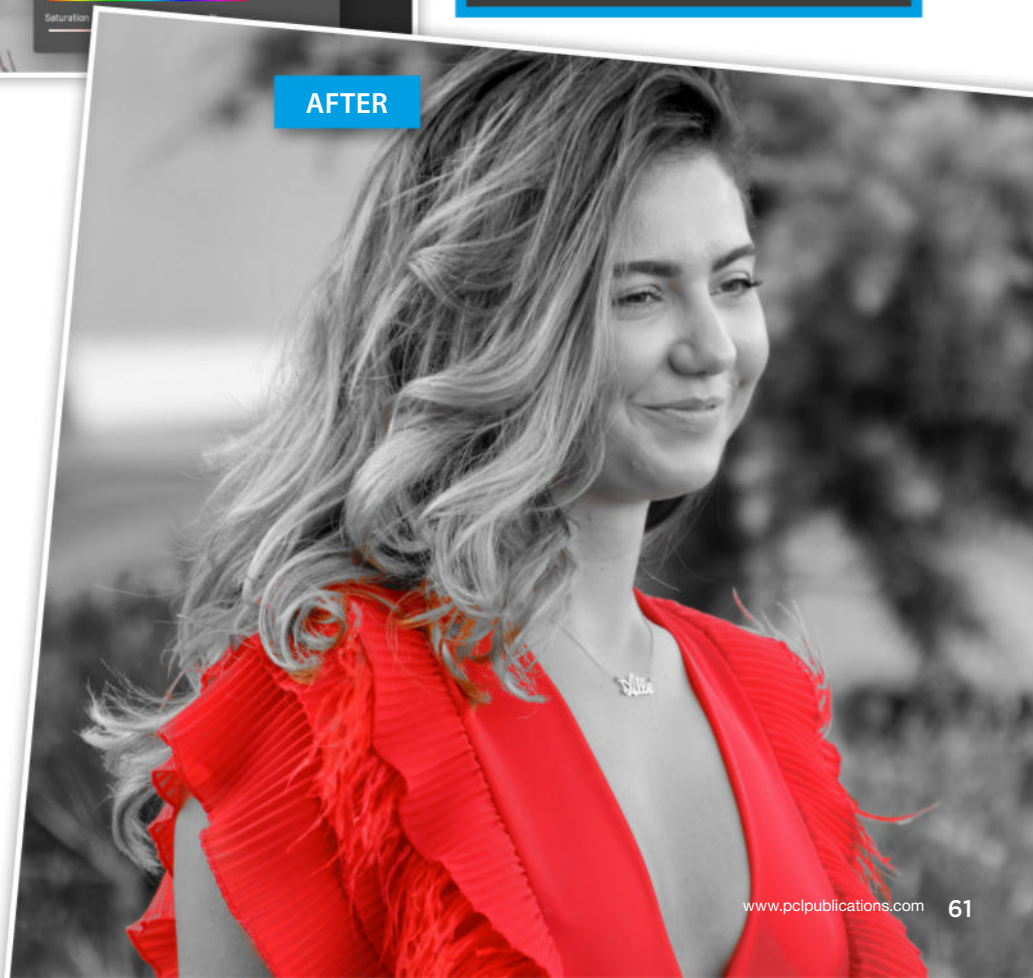
08 The Layer Mask can be used to produce any kind of selective effect like this and the great part of it is that the original image is still intact in the background layer, so if you're unhappy with the finished result you can just delete the effect layer and start again. However as you can see, with a little cleaning up of the layer mask, the effect is working well.



USEFUL TIP

Always remember that layer masks do not erase any of a layer's detail, it just makes certain details invisible without deleting them. This is referred to as non-destructive image editing.

AFTER



Brushes, Pencil and Eraser

Photoshop has many tools to help you create images as well as edit them

Although it is primarily designed and best known as an image editing program, Photoshop also offers a range of versatile tools, allowing you to create original artwork as well as adapting existing images. The brushes, pencils and eraser are designed to behave as much like their real life counterparts as possible, to make using them an intuitive process. If you have a graphics tablet and a pen, this helps even more.

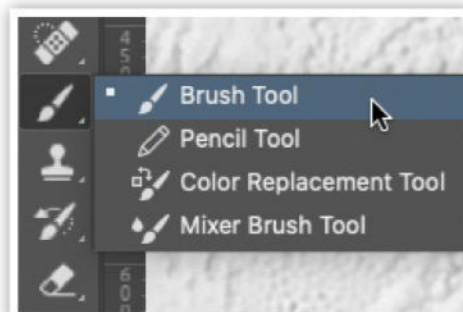


The Brush Tool

The most useful drawing implement is the Brush (keyboard shortcut B), which is a multi-purpose tool that can emulate almost any type of drawing tool imaginable, be it a fine pencil, a felt-tip marker pen, a soft-bristle brush, an airbrush, or anything in between. The Brush tool has received a major upgrade for version CS6 and now has more options and more presets than ever before, giving you unparalleled versatility for creating your own artistic Photoshop masterpieces.

You select the Brush tool by clicking on its icon in the tool palette, but to get the most out of it you need to open the new Brush palette by clicking on the little folder-shaped icon in the options bar.

When you take a look at the new Brush palette you'll be blown away by just how customisable it is. You can adjust the shape of the brush tip, the density, length, thickness, stiffness and angle of the brush bristles and adjust or disable brush spacing. As well as



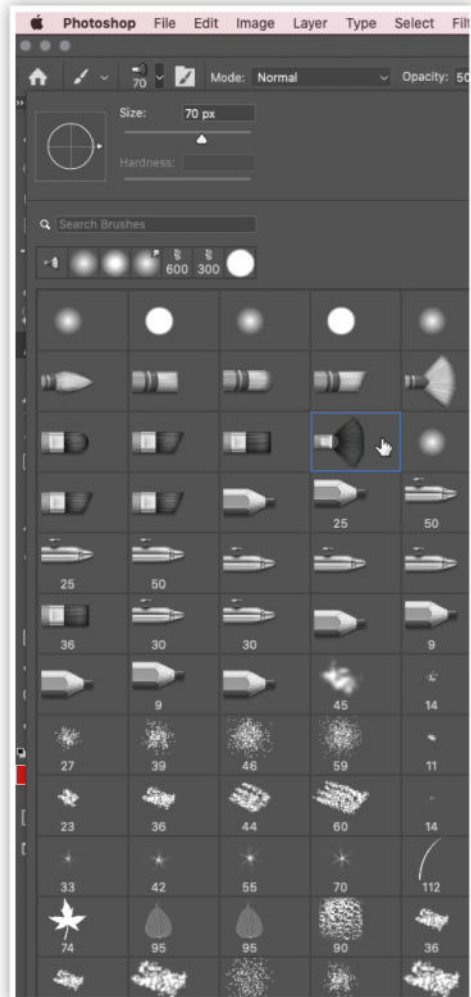
The Pencil Tool

The Pencil tool used to be a separate item from the Brush tool, but with radical expansion of the Brush in Photoshop to include simulations of numerous types of pencil, the Pencil tool itself is now just a variation of the Brush tool and uses the same options palette. It's not without its uses though.

The Pencil can be used as a secondary brush, which can save time swapping between pre-sets and can also be used to apply a stroke to work paths. You can press Shift + B to make it appear. By default it uses the 1 pixel brush size. The pencil tool is limited to hard-edged brush shapes of various sizes.

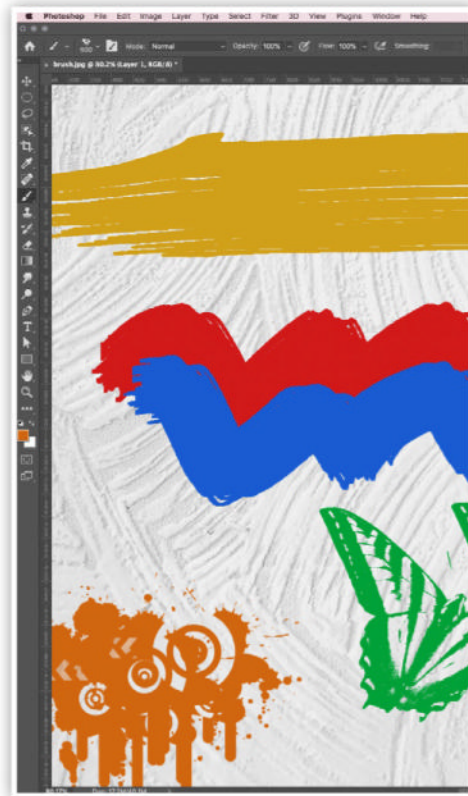


this there are many more options, allowing you to add random scattering, noise, texture, wet edge simulation, airbrush-like build-up and both shape and colour dynamics. If this degree of control is too time-consuming there are also dozens of preset brushes, a small sample of which you can see in the picture shown below.



There are preset brushes to simulate airbrushes, pastel crayons, big soft brushes, small stiff bristles, pencils, felt pens, sponges and even template brushes to quickly draw grass or leaves. The options and adjustments can be applied to preset brushes, so you can customise them for your own specific needs. You can even make your own brushes if you want.

As well as options for the appearance and texture of the brush, there are also options for how it interacts with the layer that you paint on. These are called Blend Modes and you can choose which one to use by clicking on the Modes button in the tool options bar.



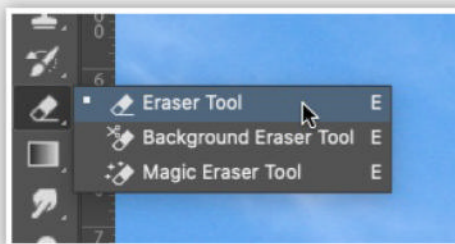
Many people may choose to use Photoshop with a pen and tablet device, such as the Wacom Intuos range shown here. The Brush tool includes options for pen tablet users, such as allowing pen pressure to control either brush size or opacity.



The Eraser Tool

The Eraser tool (keyboard shortcut E) is a specialised variation on the brush tool and uses the same palette options. It differs from the standard brush in that it can render pixels from a layer transparent, allowing the layer beneath to show through. If used on the background layer it paints in whatever the current background colour is set to.

As well as the Brush palette options, the Eraser also has tool options including Opacity, Flow and one unique one, Erase to History, which can be used in conjunction with the History palette to selectively undo changes in layers. The Mode options for the Eraser are Brush, Pencil or Block, which is a small square-shaped eraser of fixed size and full opacity.

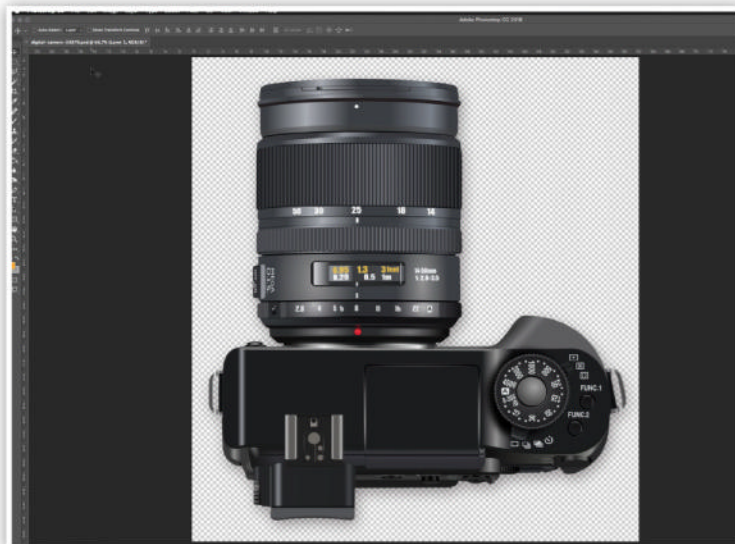


There are two other Eraser options available if you click and hold on the Eraser tool. Background Eraser can, as the name suggests, erase parts of the background, but it does this by converting the background into a layer. Magic Eraser simply combines the Magic Wand tool with the Eraser tool and selectively erases contiguous areas of colour.



Making Selections

The ability to select and modify only part of an image is fundamental to how Photoshop works



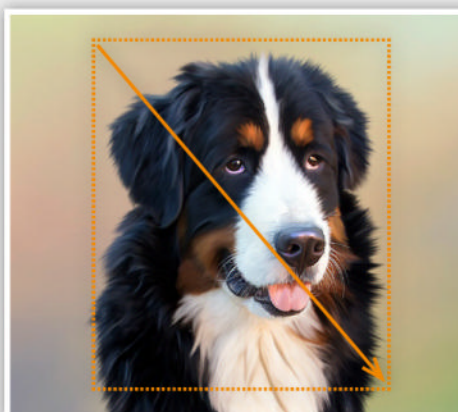
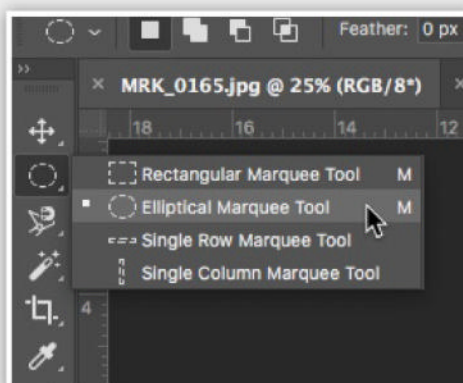
One of the most basic features of Photoshop is the ability to modify only part of an image, leaving the rest unchanged. The way that we do this is by using Selections, and there are several tools and menu operations that we can use to help us achieve this.

After the Move Tool, the next three icons on the Tool Palette are all selection tools, giving you a wide range of methods for isolating an area of your image. Some are fully manual, while others use varying degrees of automation.

The most basic selection tools are the Rectangular and Elliptical Marquee Tools. These both allow you to manually select a simple shape of any size, or of a fixed size or aspect ratio. You can select several areas, either separately or joined together, and with a hard edge or a soft feathered edge. The various Lasso Tools let you select an area of irregular shape, again with the option of a feathered edge. You can draw the area freehand, or use point-to-point lines for greater precision.

Let's take a look at the process of making a selection, and examine the various options that are available.

Elliptical Marquee Tool

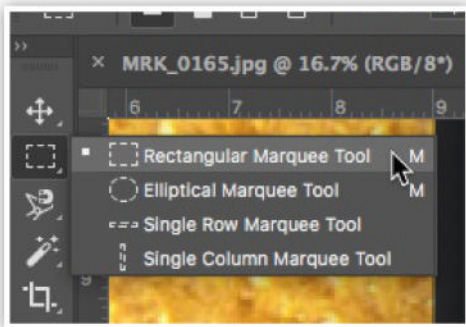


01 The Elliptical Marquee Tool works in much the same way as the Rectangular Marquee, but draws a curved shape.

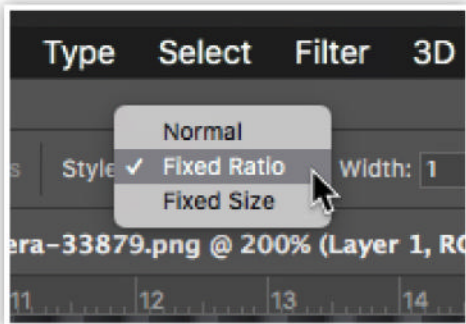
02 As with the Rectangular Marquee, you can set the size or aspect ratio. A ratio of 1x1 draws a circle, other ratios draw ellipses of various sizes.

03 To draw an ellipse around your subject, imagine that it's actually a rectangle, start from one corner and drag to the diagonally opposite corner. This can be tricky to get right, so alternatively hold down the Alt key and start from the centre of where you want your ellipse to be.

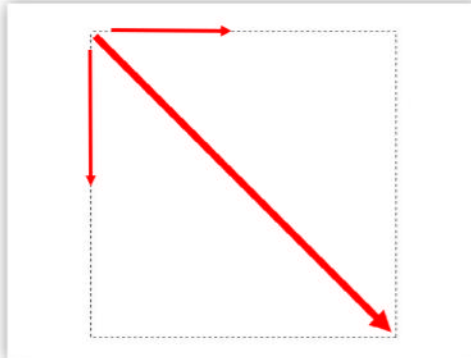
Simple Area Selection



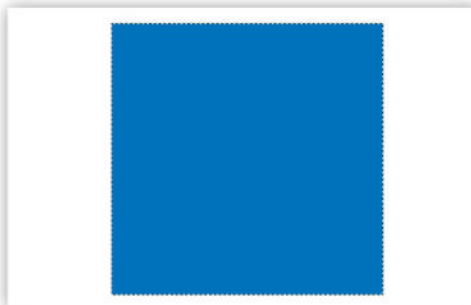
01 Let's start off with the simplest selection tool, the Rectangular Marquee. This is used, as the name implies, for selecting simple rectangular shapes.



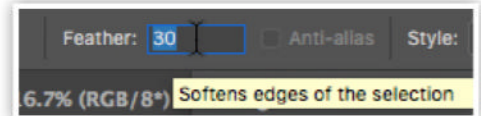
02 You can draw a freehand rectangle, or fix the size or aspect ratio by using the Tool Options. Let's draw a perfect square selection by setting a ratio of 1x1.



03 To draw a square, click on a point where you want one of the corners to be, then hold and drag to the diagonally opposite corner. You'll see the "marching ants" line of the selection box appear following the cursor.



04 If you use the Paint Bucket Tool to fill the area you've selected you'll see that the edges are very sharp.



05 To make a soft-edged selection, type a number into the Feather box. The higher the number, the more blurred the edge will be.

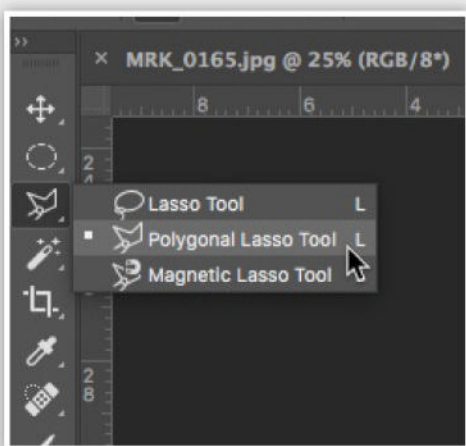


06 This time if you draw a selection and fill it, you'll see that the edges are very blurred, with the marquee "marching ants" line in the middle of the blurred area.

USEFUL TIP

If you want to select more than one area or add to the current selection, holding down the Shift key will temporarily put the tool into "Add to Selection" mode.

Polygonal Lasso Tool



01 For selecting more complex shapes, the best option is the Polygonal Lasso Tool, or if you want to draw freehand, then the Lasso Tool is the one to go for. Drawing freehand may be quite odd using a mouse, but with a little practice you can use it with confidence.



02 With the Polygonal Lasso, you click around the edge of the area you want to select. When you complete the loop, or double-click, the selection is completed and you'll see the "marching ants" border.



03 A Polygonal Lasso selection is ideal if you want to cut or copy a complex shape out of a background, for example to make it part of another picture. It is particularly helpful when your subject has lots of straight, regular edges that are easy to follow.

Modifying Selections

Photoshop has sophisticated tools to refine selections

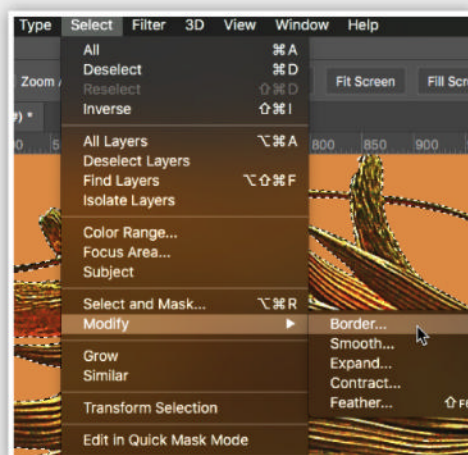


Photoshop's standard selection tools: the Marquee, Lasso and Magic Wand, are fine for making basic selections of regular, well defined shapes, but they're not so good at picking out soft-edged or very fine shapes. One thing in particular, that has always been a problem, is the edge of fine or untidy hair. Take the photo shown here for example:

This image is representative of a typical studio setting, with good lighting and against a plain background. Photos like this are used all the time for catalogues, advertising posters and the like.

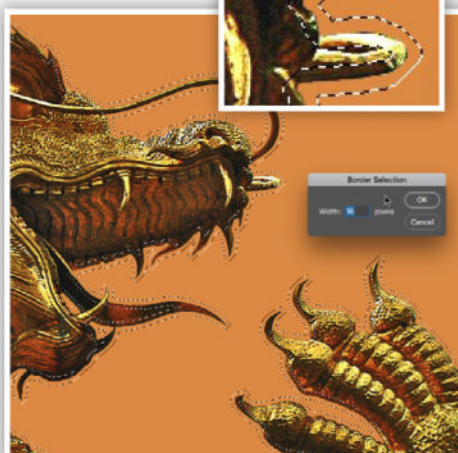
However, in order to fit these needs the model will have to be separated from the background. With a plain background like this, it would be tempting to use a normal selection tool such as the Magic Wand. However if we try it, what we end up with is something like this:

Modify Selection



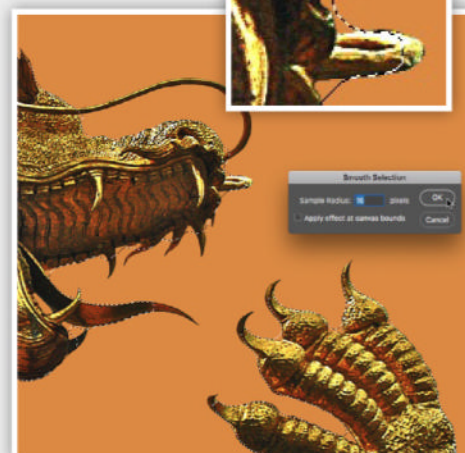
Photoshop has other tools to modify a selection which you'll find, appropriately enough, in the Select menu, under Modify. The options include: Border, Smooth, Expand, Contract and Feather. They're all relatively simple, but useful nonetheless. We have some examples to show you.

Border

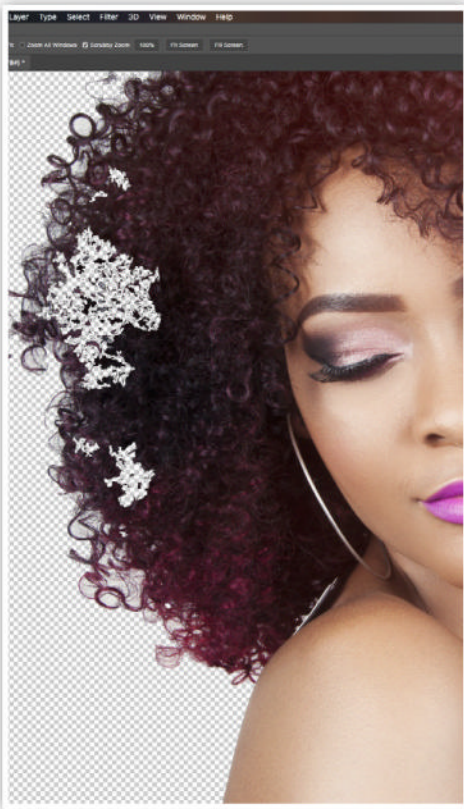


Border converts the single-line selection into a border of the specified width. You can use this selection to create a border around your original selection by using the Paint Bucket Tool. Be aware that the border extends an equal amount from either side of your original selection.

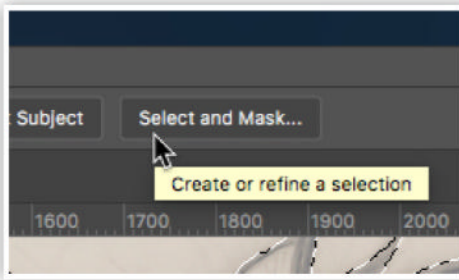
Smooth



Smooth removes the kinks and wrinkles from the line of your selection. It's useful when you're selecting smooth-edged objects, but it will round off the corners of any irregular shapes. The larger the value of Smooth Selection, the smoother and less detailed the selection becomes.



As you can see, the edge around the model's hair looks terrible. The automatic Magic Wand selection has produced a very jagged edge, because it can't distinguish between the fine edge of the hair and the background. Fortunately the latest version of Photoshop has a feature called Select and Mask, which is capable of making much finer distinctions.



Select and Mask is very easy to use. Starting with a Magic Wand or Polygonal Lasso selection as close as possible to the edge of the hair, or any other soft edge, click on the Refine Edge button on the Tool Options bar. In the dialog window that opens, in Edge Definition, check the box marked Smart Radius and use the square brackets keys to set the brush size so that it's large enough to cover the hazy edge area around the hair. Then simply paint around the edge, overlapping both the model and the background.



When you've been around all the edge area that you want to refine, click OK and then wait a few seconds while the program recalculates the edge. As you can see here, the result is a good improvement over the first attempt.

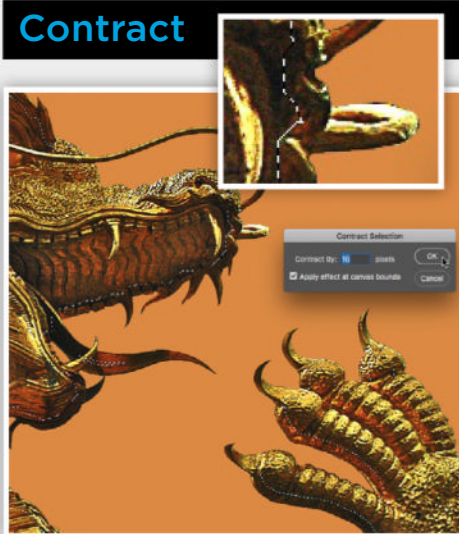


Expand



Expand, as the name suggests, expands the size of the selection by the specified number of pixels. The larger the value you expand the selection by, the more the detail and shape of your original selection will begin to decrease as it enlarges outwards.

Contract



Contract is the opposite of Expand. It shrinks the size of the selection by the specified number of pixels. As with the Expand option, the more you Contract the selection, the more the original selection shape's detail will become less well defined.

Feather



We've looked at Feather before. It softens the edge of the selection by the radius set in the dialog box. It's perhaps the most useful option here, particularly if you're trying to copy and paste the selection into a background. Unlike Smooth, this creates a soft vignette effect.

Quick Mask Mode



USEFUL TIP

By varying the transparency of the Quick Mask selection you can alter the effect of the edit you want to perform.

There's a quicker way of editing selections and masks



Often when editing in Photoshop it's useful to be able to block off certain areas that we don't want to be affected. For that we use masks and there are several ways of creating them, but by far the easiest is Quick Mask, a fantastically useful feature that was first introduced in Photoshop 7. Quick Mask lets you create and edit masks and selections quickly and easily using any of Photoshop's pixel painting tools to apply a brushed mask with freehand strokes of the mouse. It's extremely simple to use, but it can produce a wide and varied range of results. You'll find the Quick Mask mode button near the bottom of the Tool Palette. Clicking it will toggle Quick Mask mode on or off.



The most basic way to use Quick Mask is with the brush tool. When you switch on Quick Mask, you'll notice that the foreground and background colours change to black and white. Select a normal paint brush and start painting in black. You'll see that instead of black, the colour is a translucent red. Paint this colour over the area you want to mask.

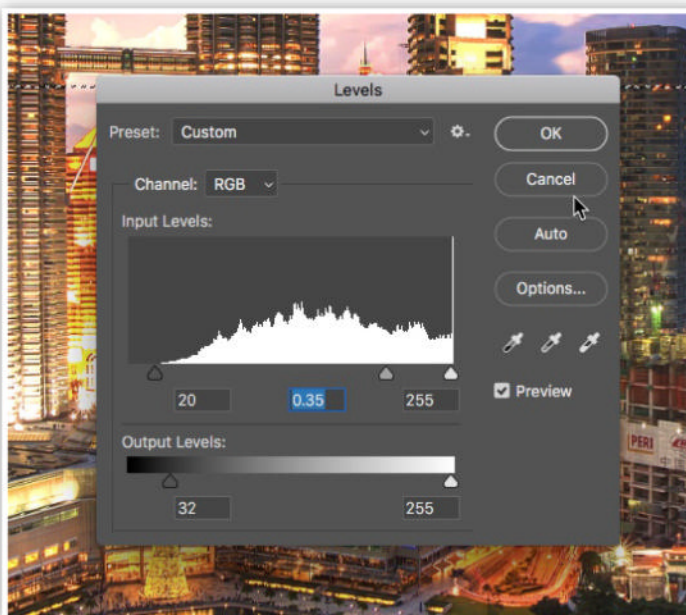
If you make a mistake and overlap your area, simply switch to the white background colour. Painting white will erase the mask.

By using a combination of the two you can mask out even quite complex shapes. If you then toggle out of Quick Mask mode, you'll find that all but the area you've masked will be selected. You can now alter very specific areas of your image, such as just the beak and eye areas on this eagle portrait.



Gradient Mask

There are other ways to apply Quick Mask. For example it can be used with the Gradient Tool to produce gradual mask effects. Simply enter Quick Mask mode, then select the Gradient Tool. Drag a gradient fill over the area you wish to affect and when you release the Mouse button you'll see that the gradient effect is in translucent red, like the painted Quick Mask.



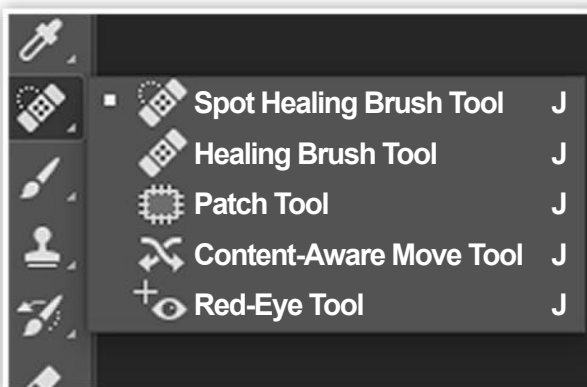
You can now use this gradient mask to produce graduated effects on an image. For instance, on this picture we can darken the sky and leave the foreground as it is by using a graduated Levels function. The gradient mask ensures a smooth transition from the full effect at the upper edge to zero effect at the lower edge of the picture.

Healing Brush Tools

Clean up minor blemishes, dust spots and stray hairs with the Healing Brush Tools

Even with a modern digital camera, your photos may have slight imperfections. Maybe it's just a stray hair or an unwelcome skin blemish in a portrait, or maybe some dust has managed to get onto your sensor, causing dark spots on your photo.

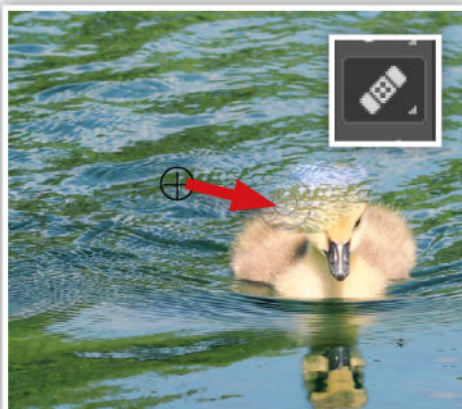
Whatever the reason, sometimes you need to remove some small features from your images and the best tools for this are the Healing Tools. There are five Healing Tools in Photoshop, which you can see if you click and hold on the Spot Healing Brush Tool icon in the tool palette.



USEFUL TIP

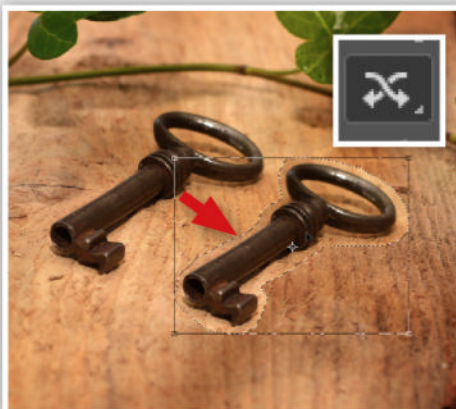
To get the best out of the healing tools, you need to work with care and not overdo the effect. The key to success is to be subtle. There is also no reason you can't use several of the healing brushes to make sure you get a perfectly healed image.

Healing Brush Tool



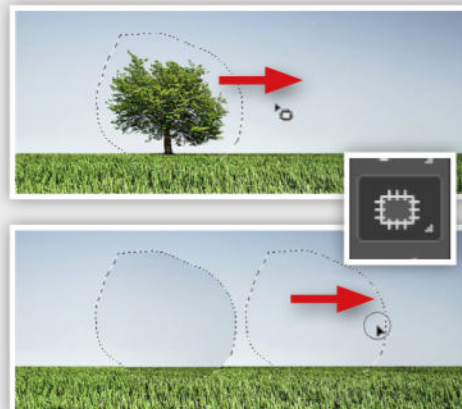
The Healing Brush is a legacy from older versions of Photoshop. It does much the same job as the Spot Healing Brush, but is rather less sophisticated. It works in much the same way as the Clone Stamp Tool. To heal a blemish, you first need to set a sample point by clicking on an area of similar texture while holding down the Alt key, then painting the sample over the blemish. As ever, when it comes to healing and cloning techniques, subtlety is the key. You may find that it might take several attempts to get a good texture that doesn't stand out as being cloned in.

Content Aware Move



The Content-Aware Move Tool was introduced in Photoshop CS6. The idea is that you can simply draw a selection around an object and then drag it to another place. The program analyses the surrounding area and fills in the source with a matching texture. In practice the Content-Aware Move Tool is only useful in very specific circumstances, when the object you want to move is surrounded by a uniform texture. You will find that the more even the texture, the better the final result. Backgrounds such as grass and blue sky are much more successful candidates for this.

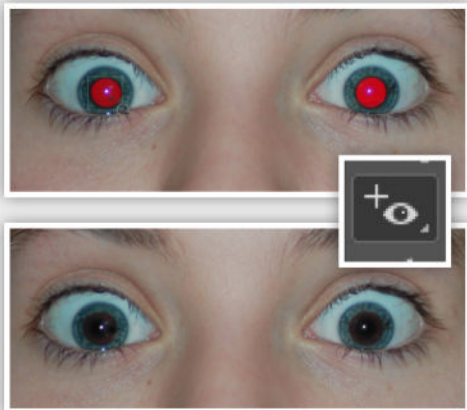
Patch Tool



The Patch Tool is used for repairing larger areas. It can be used in one of two ways; either draw around the area you want to replace and then drag the sample to an area of matching clean texture, or sample an area of clean texture and then drag it over the part you want to replace. Here, a patch of wooden floor can be used to remove some bread crumbs from the shot. As you drag the patch, it will show you a real-time overlay over your target area so you can align it as best you can to ensure a good patch.

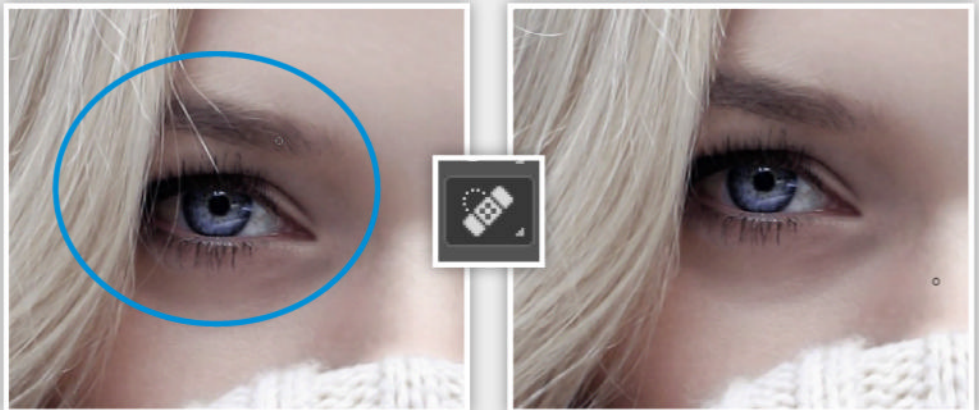


Red Eye Tool



Red Eye is caused by light from a camera flash reflecting off the blood vessels at the back of the eye when the pupil is wide open. It's possible to avoid it by proper camera technique, but if you find it in one of your portraits, Photoshop has a quick and easy tool to help remove it. Simply click on the offending redness and the tool will automatically analyse how much redness there is in the subject's eyes and remove it and replace it with a more natural-looking tone which is usually black or a very dark tone.

Spot Healing Brush Tool



For removing small objects such as dust spots and stray hairs, the Spot Healing Brush is the most useful and effective tool at your disposal. In some cases, you can even remove larger objects and people. When you use it to paint over an object, the brush samples the area around it and replaces the object with a simulation of the background. The way that it samples can be selected and the most effective option is Content Aware sampling. The brush parameters can be adjusted like any other brush.



USEFUL TIP

Camera sensors pick up dust spots over time. Use the Spot Healing Brush to remove unwanted sensor dust spots that appear on your digital images. As you can see from these examples, you can also remove larger objects as long as you have an even background behind it, otherwise the effect might look fake.

The Clone Stamp Tool



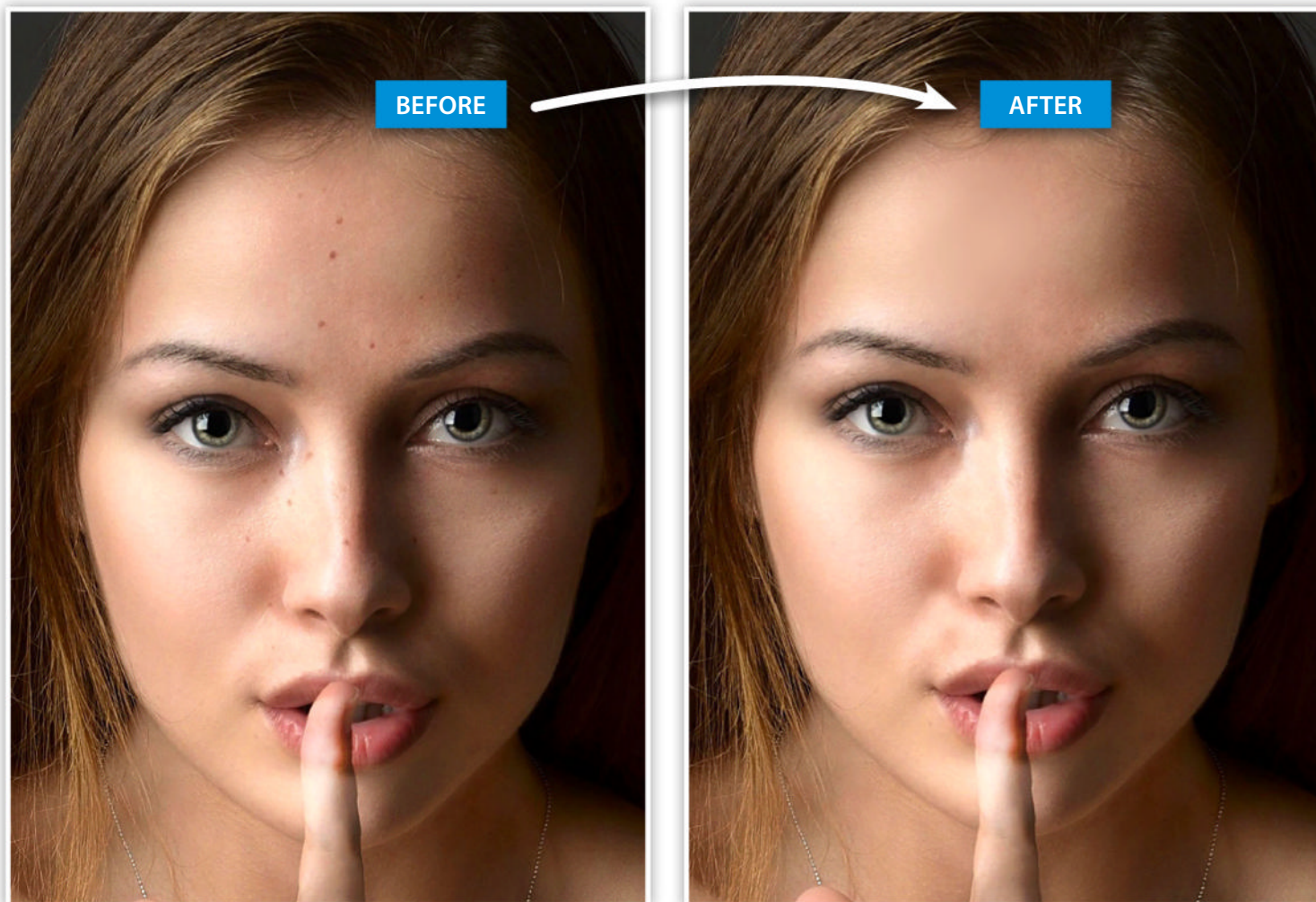
USEFUL TIP

Vary brush size by using the open and close square brackets keys and vary brush hardness with the curly brackets.

Remove unwanted elements from your photos

The Clone Stamp Tool (also known as the Clone Brush in some programs) is one of the most useful items in your image editing tool kit. Despite recent developments such as Photoshop's Spot Healing Tool and Content-aware fill, it is still the most precise and reliable way to retouch photographs, allowing you to remove unwanted

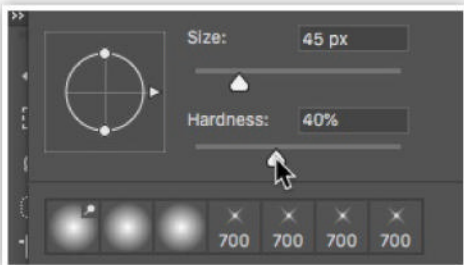
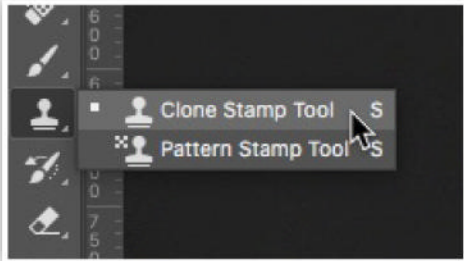
elements such as dust spots, skin blemishes, lens flare, telephone lines and other intrusive objects from your pictures. Because the process is entirely manual it can be somewhat time-consuming, but the results are often superior to the output of the more modern automatic tools.



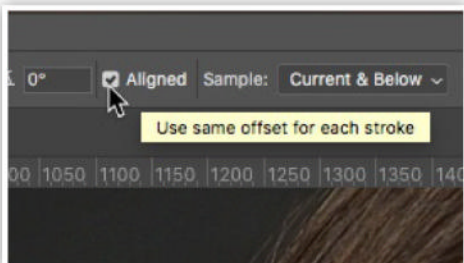
The Clone Stamp works by copying ("cloning") pixels from a selected target area and placing them over the unwanted objects. Using the Clone Stamp, it is relatively straightforward to remove even quite large unwanted objects from a photo. Our example is a close up portrait photo, taken in a studio setting, of a young girl.

We decided it would be a good demonstration of the power of the Clone Stamp Tool to use it for one of its classic purposes. Since Photoshop has been able to do it, retouching skin is one of those techniques that were designed with the Clone Stamp Tool in mind. This girl's portrait reveals some blemishes that can be removed with this tool.

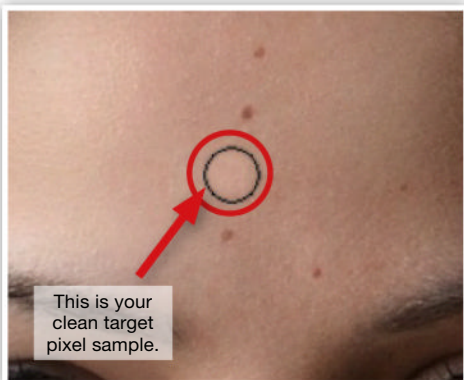
01 Go to your toolbar and select the Clone Stamp Tool (S). For the image we're working on, a brush Size of about 25 - 45 pixels will be fine. You can make the brush Hardness anywhere between 0% - 40%. We're going to start with the blemishes under her left eye.



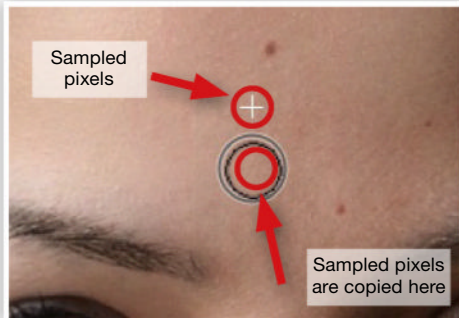
02 Make sure that you have the Aligned option ticked. This means that the sampling area of your brush moves as your brush does, otherwise you will clone the same sampled area repeatedly until you alter it.



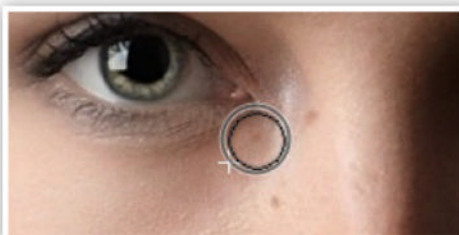
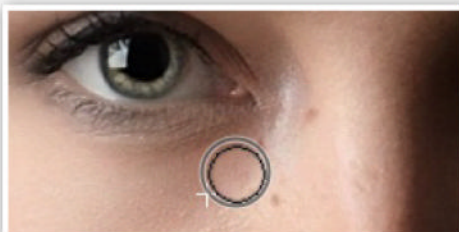
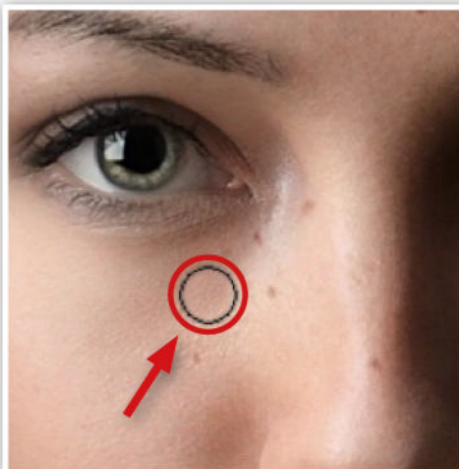
03 Find an area of clean skin next to the blemish and then press your Alt key. A small target icon will appear. Anything under this target will be your sample to be used as the starting point of the cloning. Left-click your mouse to confirm this as your sample area.



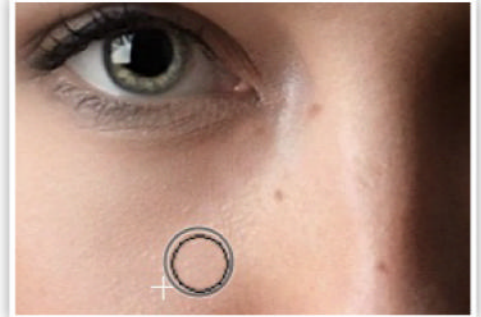
04 Now move your cursor over the top of the face and position it over the small blemish directly below the area you just sampled. It is shown as an overlay so you can see what you are about to clone on top of your figure. If you click your mouse over the blemish, the clean skin just sampled will be cloned over the top of it.



05 You can now choose another clean target sample below her left eye and clone skin from that side over the blemishes just below her eye. If you notice any repeated areas that stand out as being cloned, or differences in brightness and skin tone, you can choose a new target area and clone in some new skin to keep the pattern random.



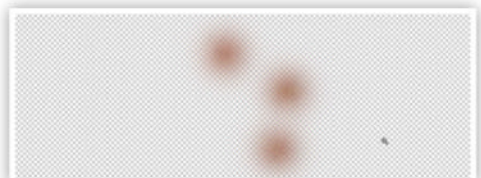
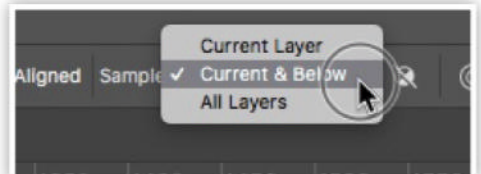
06 Now that you know how to clone a clean area of skin and use it to remove blemishes, you can start to work around the face and remove any other blemishes required..



07 As you clone, watch out for any obvious repeating patterns that give the game away. These repeats appear because you have a blemish in your original sampled area which is being stamped over the target skin. Patterns like this highlight the fact that cloning has been used. If you see any patterns like this emerging, you can press Cmd + Z and undo those steps and find a clean area of skin to sample and try cloning over your target area again.



08 Another trick to help you, is to create a new transparent layer and clone your new pixels onto that. Make sure you have Current And Below selected from the Sample: menu. You can then clone onto this clean layer, preserving all the pixels underneath on the base layer.

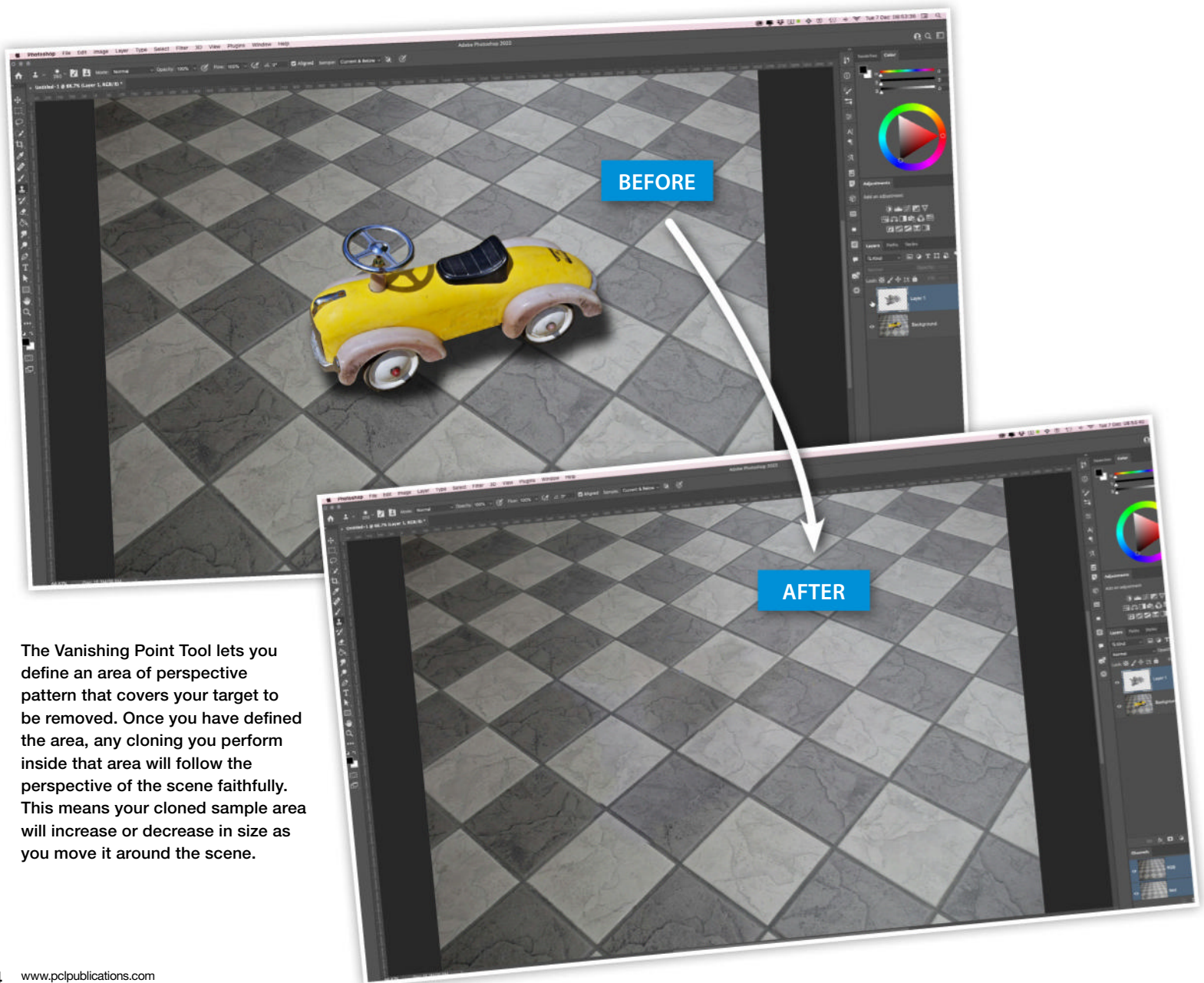


Perspective Cloning

Clone out items accurately using the Vanishing Point tool

The Clone Stamp Tool is very powerful as we've already seen, but on its own, it does have its limitations. The shortcomings of the Clone Stamp Tool are most obvious when trying to clone out an item that is on top of a very regular pattern with a perspective. The repeating pattern of a brick wall or tiled floor looked at from an angle

will appear to recede into the distance and get smaller, or get closer and larger. The Clone Stamp Tool cannot match this perspective on its own and your cloning will look pretty bad. It's ok though. Photoshop has just the tool to help with this tricky form of cloning. It can be found under the Filter menu and is called the Vanishing Point Tool.



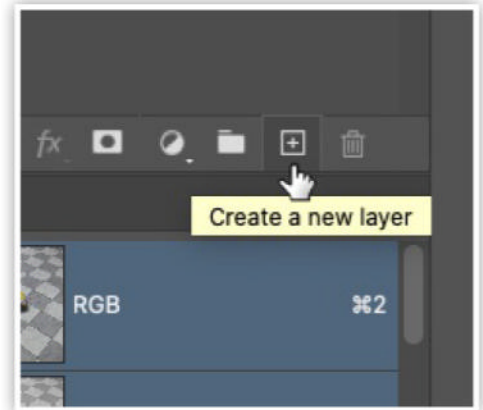
The Vanishing Point Tool lets you define an area of perspective pattern that covers your target to be removed. Once you have defined the area, any cloning you perform inside that area will follow the perspective of the scene faithfully. This means your cloned sample area will increase or decrease in size as you move it around the scene.



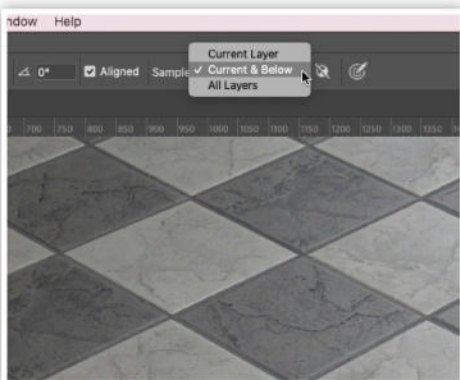
01 We've created a tricky cloning challenge for ourselves. We have a toy car on a tiled floor background. The challenge is going to be to completely remove the toy car and maintain a good tiled pattern and hopefully keep the relative brightness of the tiles intact.



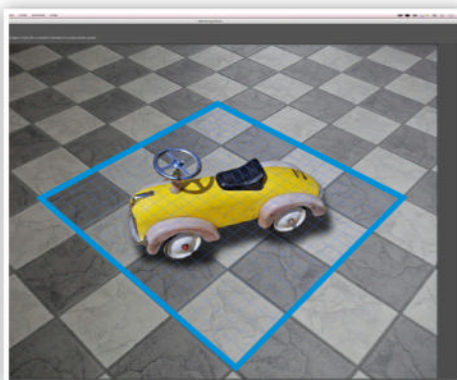
02 In this example, just using the Clone Stamp Tool straight out of the box is going to give you problems. If you sample a clean area of tiled floor near the car and position your cursor over the parts of the car you want to remove, you will see straight away that they won't line up.



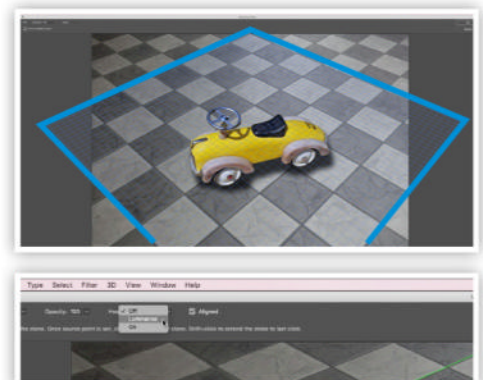
03 We are going to clone out the car, but rather than destroy the original pixel data, we are going to clone onto a new layer so we can do it as a non-destructive edit. Go to the layers palette and click on the Create a New Layer button. The new layer appears above the base image.



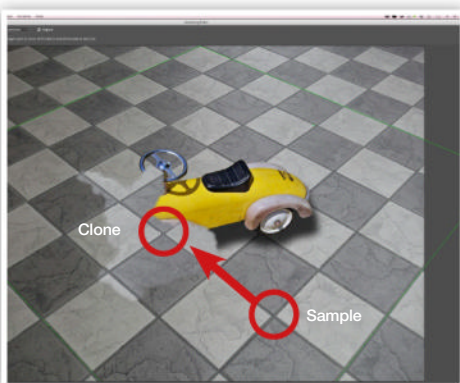
04 With the new layer selected, make sure that in the menu bar, the Sample option is set to Current & Below. This means that data will be cloned from the base image and placed on the layer above so as not to destroy the original image that you started with.



05 Keep the new layer active and choose Filter > Vanishing Point from the menu. This opens the Vanishing Point panel. Next, click on an area that covers the car and adheres to the corners of the tiles. This area you've defined will control how the cloned samples match the perspective.



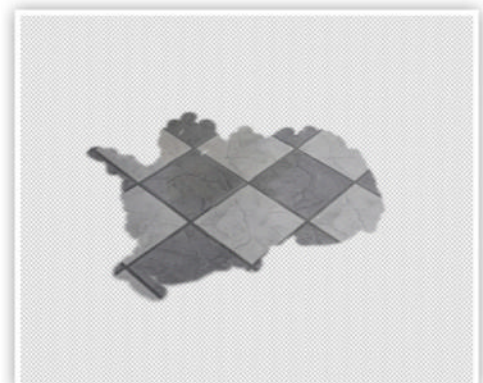
06 Click and drag the box you've created and make it bigger to give you more sampling areas to work with. This is fine as it will follow the perspective of the tiled floor precisely. Before you start cloning, make sure Heal is set to Luminance so cloned areas are the correct brightness.



07 Click the Stamp Tool (S) and Alt + Left-Click to define a clean area of tile. Use a point where tiles intersect and then move your cursor over a corresponding area of tile with the car on it and start to paint out the car. The Luminance Heal will make the cloned areas the correct brightness.



08 Work your way around the car in small increments. You can Alt + Left-Click to re-sample a new area of clean tile at any point. Once the car is removed, you can go over any slight mismatched areas and do a final clean up until you have the tiled floor empty.



09 Once done, click OK to commit the all the cloning changes and return to your main document. If you look at the new layer you created, all your cloning work is on that layer and the original image containing the car is completely untouched. This is the beauty of layer-based editing.



COMPLETE MANUAL SERIES

Stay tuned...

This issue has come to its end, thank you for joining on this adventure, don't worry as our journey together is just getting started. So don't miss out on our exciting next issue, coming in March 2026. Hit that Subscribe button as we have even more high quality professional tech support, tutorials and guides that you can't afford to miss!

Also From Papercut...

Why not check out these other amazing publications from the world leader in consumer technology bookazines, Papercut.



The Complete Manual Series:

Photoshop Image Editing

26 | ISBN: 978-1-914404-64-1

Published by: Papercut Limited

Digital distribution by: Ready, Zinio & Pocketmags

© 2025 Papercut Limited All rights reserved. No part of this publication may be reproduced in any form, stored in a retrieval system or integrated into any other publication, database or commercial programs without the express written permission of the publisher. Under no circumstances should this publication and its contents be resold, loaned out or used in any form by way of trade without the publisher's written permission. While we pride ourselves on the quality of the information we provide, Papercut Limited reserves the right not to be held responsible for any mistakes or inaccuracies found within the text of this publication. Due to the nature of the tech industry, the publisher cannot guarantee that all apps and software will work on every version of

device. It remains the purchaser's sole responsibility to determine the suitability of this book and its content for whatever purpose. We advise all potential buyers to check listing prior to purchase for confirmation of actual content. All editorial opinion herein is that of the reviewer - as an individual - and is not representative of the publisher or any of its affiliates. Therefore the publisher holds no responsibility in regard to editorial opinion and content.

This is an independent publication and as such does not necessarily reflect the views or opinions of the producers of software or products contained within. This publication is not endorsed or associated in any way with Adobe Inc, Photoshop, Lightroom, Elements or any associate or affiliate company. All copyrights, trademarks and registered trademarks for the respective companies and developers are acknowledged. Additional images contained within this publication are reproduced under licence from Shutterstock and Pixabay. Cover images are used for illustrative purposes only and are not representative of

content. Guides in this title are based on Adobe Photoshop, Camera Raw, Elements, Lightroom and Lightroom Classic. Adobe is a registered trademark of Adobe Systems, registered in the US and other countries. Adobe © 2022-2025 Adobe Systems. Some content may have been previously published in other titles. We advise potential buyers to check the suitability of contents prior to purchase. All information was correct at time of print.



Papercut Limited

Registered in England & Wales No: 04308513

ADVERTISING – For our latest media packs please contact:
Brad Francis - email: brad@papercutltd.co.uk
Web - www.pcppublications.com

INTERNATIONAL LICENSING – Papercut Limited has many great publications and all are available for licensing worldwide.
For more information email: jgale@pcpublications.com

Save a Huge 50% Off ALL Digital Manuals!*



As a token of our thanks for your support,  **Papercut** bring you this unmissable offer! Not only can you learn new skills and master your tech, but you can now **SAVE 50%** off all of our coding, photography and consumer tech digital manuals!

To take advantage of this amazing offer visit:

www.pclpublications.com/product-category/digital/

Make your selection(s) and then simply use the following exclusive code at checkout to get your purchase at half price:

SAVE50

*Please note this exclusive single use per user discount code requires sign up for activation. Discount cannot be applied against discounted items, print titles or used with an additional discount code.

