

tutvid 10 Photoshop Tips and Tricks for Photographers

00:04

well hey everybody welcome to this

00:05

Photoshop tutorial brought to you by cut

00:08

vidcom today i want to talk about ten

00:10

things that in my mind are must know

00:13

features for photographers in photoshop

00:15

it was a little difficult putting this

00:17

list together because I could have gone

00:18

very basic and just gone with like

00:20

baseline here you got to know this about

00:23

adjustment layers or sharpening or smart

00:25

object or whatever I decided just to

00:27

pick ten things that I have found have

00:29

either changed the way that I have

00:31

worked as a photographer in Photoshop or

00:33

just been like massively helpful in

00:36

various and sundry types of ways let's

00:40

jump in and check out the ten things

00:42

that I think you ought to know if you're

00:45

a photographer using Photoshop in any

00:47

capacity let's get started now number

00:50

one I want to talk about lifting the

00:52

black point or tweaking contrast into

00:55

them with with levels with curves and

00:57

with selective color so it's a very like

01:01

instagrammy type effect but it can

01:03

really lead to being able to do a lot of

01:05

different color grading treatments and

01:06

things like that when you're working

01:08

with your photography and it can just be

01:10

fun to play with even if you don't end

01:12

up using it let's try levels first here

01:14

add a levels adjustment layer you lift

01:16

the black point by dragging the black

01:17

output slider not the input slider not

01:19

the one that cranks up contrast this one

01:21

kind of decreases contrast so it's like

01:23

flattening out the photo reducing

01:25

contrast you can actually incidentally

01:27

also drop the white point if just your

01:29

whites are just too too much we can also

01:31

go to like blue here and just crank some

01:33

blue into those shadows and you can see

01:34

we start to get this very you know just

01:37

very blues and the shadows faded type of

01:40

look let's shut that off let's try doing

01:41

it with the curves adjustment layer

01:42

curves is I mean it looks very different

01:45

but the principles are the same you've

01:46

got your black point if we lifted the

01:48

black point here by clicking on this

01:49

point you're dragging it you can see we

01:51

lift just if we take the we take all the

01:53

blacks in the image and just say look

01:55

you darkest of black pixels in the photo

01:58

become more like you know ninety percent

02:01

gray you'd be surprised at what it does

02:03

your photo it it really kills off a lot

02:05

of contrast but it gives you this faded

02:07

washed out look one things we can do

02:09

though to combat this is we can like

02:10

pull down here on our mid-tones make

02:12

these a little bit darker

02:13

maybe like bring this bring this the

02:16

darks up even a little bit more right

02:18

let's go a little crazier photoshop's

02:20

behaving a little responding a little

02:22

slow here for me you can see we've

02:23

really washed this out his skin looks

02:25

really red and yellow though so I could

02:27

go to like my color channels go to like

02:28

the blue channel we're going to keep

02:30

this quick and easy so just hit the

02:31

little finger roll tool we know what do

02:33

we want to do we a well yellow is the

02:34

opposite of blue therefore we want to

02:36

boost some blue in his skin so I'm going

02:38

to click and drag upward a little bit

02:39

there we go doesn't look too pink but

02:41

maybe there's a little bit too much

02:42

magenta in his skin now magenta is the

02:43

opposite of green so to get rid of

02:45

magenta what do I do well I add green so

02:48

I'm going to click like here in the

02:49

bridge of his nose where it's very red

02:50

I'm going to drag upward introduce a

02:52

little green I don't want introduce too

02:54

much green because that's going to look

02:55

really really bad on the skin just a

02:56

little bit we're just looking to combat

02:58

and just kind of ping the magenta a

03:00

little bit and then we'll finish the

03:02

magenta off by reducing the Reds a

03:04

little bit so again grab that finger

03:06

roll tool and just pull down a little

03:08

bit to get rid of some of those Reds and

03:10

look at that really cool skin tone

03:12

there's before there's after we've

03:14

totally changed the tone in color of the

03:15

photo we've just given it this very

03:17

washed out faded look I don't know it's

03:19

really neat I just kind of kind of dig

03:21

it and by the way you can do a lot of

03:22

those same things by utilizing the color

03:25

channels here in your levels adjustment

03:27

layer as well the last little adjustment

03:30

layer I want to look at is selective

03:31

color here this is a sleeper down here

03:33

at the bottom of the colors you have

03:34

whites neutrals and blacks if you go to

03:36

blacks you can just straight up reduce

03:38

the amount of black in black so if I

03:41

reduce the blacks that are in blacks you

03:42

can see I get this really faded effect

03:45

one of the things I can also do is play

03:47

with cyan magenta yellow now remember

03:49

the opposite of yellow is blue opposite

03:51

of magenta is green opposite of cyan is

03:52

red RGB CMYK so if I want to like put

03:57

more blue in the shadows I get rid of

03:59

yellow so I pulled back on my yellow

04:01

slider so I'm getting this really cool

04:02

blue up there I can just introduce a

04:04

little magenta as well to just kind of

04:06

give it a little kiss of ink and then I

04:08

can either increase or decrease the

04:09

scion depending on the style I'm going

04:11

for and we get just a number of

04:13

different toned images all done in very

04:16

different ways with very different

04:18

adjustment layers so lifting the black

04:20

point and tweaking contrasts until it

04:22

levels curves and selective color acting

04:24

immensely helpful and useful and the

04:27

so many things you can do with these

04:29

adjustment layers I just had to throw

04:31

this in and lead off with this tip and I

04:34

think what we should do is talk about

04:36

luminosity masks next luminosity masks

04:39

are this is going to be a king for you

04:41

especially if you're a landscape

04:43

photographer as of course I switch over

04:44

here to a portrait of my friend Chelsea

04:46

what we want to do is target the

04:48

highlights we know that like the

04:49

highlights interface need to be

04:50

brightened and spruced up a little bit

04:52

we're going to create a very simple

04:53

luminosity mask to target just the

04:55

highlights interface now you could be

04:56

saying hey you can go select color range

04:58

and you try to select that stuff in her

05:00

face really reduce the fuzziness and you

05:02

can see you're going to get a reasonable

05:04

selection and you can even come in here

05:06

and just say like hey choose the

05:07

highlights and then you can you know

05:09

restrict or increase the level of

05:11

highlights I've never I don't know it's

05:14

never really come to me naturally doing

05:15

it that way I've been doing it using

05:16

channels for the longest time and I love

05:19

what you can do with channels over here

05:20

in the channels the channels panel you

05:23

can load a channel as a selection by

05:25

hitting command option and the number of

05:27

the channel select command option - I'm

05:29

sorry not just a channel but the the

05:30

luminosity the luma values of this image

05:33

if you will are what are being loaded

05:35

here in the composite RGB Channel when I

05:37

hit command option or ctrl alt and the

05:39

number two so I've loaded this as a

05:41

selection you can see like her dress is

05:43

almost entirely selected it's very

05:45

bright it's white

05:46

most of the stuff appear on her forehead

05:47

great we've got some bright spots on the

05:49

rocks behind her wonderful how do I make

05:51

this a selection that saves well create

05:53

a new alpha Channel here hit command or

05:55

control I to inverse your to invert

05:59

excuse me the colors within that

06:00

selection - commander control I don't

06:01

want to actually be select don't hit

06:02

anything just that and you can see we

06:04

have what looks like it's not really

06:06

quite the red green or blue channel it's

06:08

a little bit different than all of them

06:09

we can actually restrict this a little

06:12

bit more though by holding down our

06:13

command shift option keys that be

06:16

control shift alt on the PC and click

06:18

the RGB composite channel again you can

06:20

see it's restricting even more so let's

06:22

create a new channel again hit command

06:24

or control I and you can see it's a

06:26

little bit darker that's kind of cool

06:28

let's hold down command shift option or

06:31

ctrl shift alt and click RGB once more

06:34

and we're going to create another new

06:35

channel commander control I to flip the

06:37

colors and now I'm just going to

06:38

deselect command or control I because

06:40

I've got a really

06:41

stricted channel remember if we were to

06:42

convert this to a mask straight-up white

06:45

is the stuff that shows through so in

06:47

theory we're going to get a ton of

06:49

adjustment applied to her dress and a

06:52

little bit applied to kind of like the

06:53

brighter parts of her skin and less and

06:55

less as it falls off like here and the

06:57

sockets of her eyes or in between her

06:58

lips or beneath her nose I'm going to

07:01

use alpha 3 so actually going to load

07:02

this out of the selection commander

07:03

control and just click on the thumbnail

07:06

for that I'm going to turn my composite

07:07

channel back on selected the red overlay

07:09

it's because we still have alpha 3

07:11

selected hits a little eye ball to shut

07:12

that off go back over the layers and

07:14

let's try applying let's just go with

07:17

the curves adjustment since we already

07:18

were messing around with curves and I'm

07:20

going to pull up on this and you're

07:23

going to see her dress is going to get

07:24

brighter yes but we're also seeing the

07:26

side of her face change so one of the

07:29

things I can do here is I can just close

07:30

my properties panel and maybe I really

07:33

don't want to affect her dress at all in

07:35

which case I can either go into my

07:36

curves mask here or well I probably

07:39

won't do that let's just grab the brush

07:40

tool to keep it simple a big soft edged

07:43

brush you can right click and just go

07:44

500 pixels soft edged brush make it even

07:46

a little bit bigger if you want paint

07:47

with black and I'm going to paint over

07:49

her dress with this large soft edged

07:51

brush and it's going to get rid of

07:52

basically all of the brightening effect

07:55

you can see over here in the mask I've

07:56

painted over this with black and I'm

07:58

just getting rid of any bit of

08:00

adjustment that's going to be messing

08:02

with we're altering the brightness

08:04

values of her dress so if I alter option

08:06

click on my mask I can now see on maybe

08:09

I could just clean that stuff up a

08:10

little bit I can now see the stuff

08:11

that's actually being affected in fact

08:13

that can come here under the skin just

08:14

beneath her neck and I can even come up

08:15

beside her face as well so really our

08:18

curves adjustment is applying a little

08:20

bit of the rocks just because we're kind

08:21

of too lazy to go in there and paint

08:22

that stuff away but mainly her face I

08:24

can alter option click on the mask to

08:26

get back out to my normal view and if I

08:28

shut my curves layer off turn it back on

08:29

it's just a nice little pop in the

08:31

highlights very subtle very beautiful

08:33

subtlety is what you want lots of little

08:36

subtle tweaks and adjustments when

08:38

you're retouching your photos is going

08:39

to equal a great photo in the end it's

08:41

the massive sweeping changes like think

08:43

liquify to like make somebody's butt

08:45

huge

08:45

it always looks terrible it just it

08:48

looks flat and funky and the stuff

08:50

around it is all messed up and distorted

08:52

of subtlety if you do lots of subtle

08:54

liquification changes all the sudden you

08:56

can shape and craft somebody's body into

08:58

something really beautiful same thing

08:59

when we're attacking highlights and

09:01

shadows this is not the only place I

09:02

mentioned that this is great for

09:05

landscape photography so I get this

09:07

photo from Vermont

09:08

this guy is well exposed for the dynamic

09:10

range in this scene was huge I was

09:13

shooting with just a standard DSLR

09:16

camera and I wasn't able to get an

09:19

exposure that exposed the foreground as

09:21

beautifully as I saw it and didn't blow

09:23

out the sky so I chose a point in the

09:25

middle where I knew that my sky was

09:27

going to be exposed for properly and I

09:29

figured I could come in and use

09:29

luminosity masks to bring brightness and

09:33

contrast back to the foreground here's

09:35

how we do this let's go to channels

09:37

let's load the luminosity here alright a

09:39

command option or command or control alt

09:41

- depending on if your pc or mac and i'm

09:44

going to create a new channel and again

09:46

we're going to that hole that little

09:48

song-and-dance again commander or ctrl I

09:50

to invert and to invert the mask and

09:52

just fill that with black or white or

09:55

whatever I'm gonna hit command or ctrl D

09:56

to deselect so at this point really my

09:59

adjustments they don't have to go to the

10:01

sky but the sky is the brightest part of

10:03

this channel so I need to invert the

10:05

entire channel by hitting command or

10:06

control I now you can see all the white

10:08

down here so if I apply this as a layer

10:11

mask we're going to get a ton of

10:12

adjustment here in our foreground not so

10:14

much in the sky we are still going to

10:16

get quite a bit in the sky though

10:17

because this ranges from like a medium

10:19

grey to just darker than medium grey

10:21

back to medium gray to lighter than

10:22

medium gray which means we're going to

10:24

get a lot of adjustment in terms of

10:25

brightness pumped into the sky so we

10:28

need to kind of adjust our luminosity

10:29

mask a little bit let's create a series

10:32

of luminosity masks here so let's let's

10:35

command or control click our RGB channel

10:38

up there and then let's let's go command

10:40

shift option control shift alt and click

10:43

to kind of make that a little you know

10:45

kind of constricted a little bit create

10:47

a new channel command or control eye to

10:50

create that channel but it's actually

10:51

pretty good

10:52

let's command shift option or ctrl shift

10:54

alt click RGB once more create another

10:57

new channel command or ctrl I that's

10:58

pretty good as well let's do it one more

11:00

time here to constrict even more and

11:02

great and I'm just going to command or

11:04

ctrl D to deselect so I'm just going to

11:06

invert each of these

11:08

luminosity masks that we've created so

11:10

you can see they're all varying degrees

11:12

of just how much of like the clouds and

11:14

the foreground they show what I'm

11:16

looking for is just a perfect level of

11:18

I'm going to really brighten up the

11:20

foreground and not really affect the sky

11:22

now of course as we make the foreground

11:24

brighter and brighter the sky also gets

11:26

brighter and brighter so I think

11:28

actually for the purposes of this we're

11:30

going to stick with our original alpha

11:32

Channel I'm going to turn everything

11:33

back on and these are just selections

11:35

we're saving don't overthink it you know

11:37

let's just channel how does it work all

11:38

that stuff it's just easiest to think of

11:40

these in this case as a saved selection

11:43

let's go back over to layers I'm sorry

11:45

let's command or control click that

11:46

alpha channel alright and let's go back

11:48

to our layers and again we'll slap a

11:49

curves adjustment on to this and let's

11:52

begin brightening this up so we're going

11:53

to brighten it brighten up right in it

11:55

now as I brighten it we're going to lose

11:56

a little bit of contrast I want to be

11:57

able to pull back down on the darks to

11:59

increase my contrast but overall I want

12:02

this to be a brightening adjustment

12:03

we're really brightening up the

12:05

foreground so there's before there's

12:06

after look at how much the sky is being

12:08

brightened though so one of the things

12:09

that I like to do especially in a case

12:11

like this and actually real quick in

12:12

curves let's just mess around with this

12:14

let's increase the reds maybe here in

12:16

the foreground decrease the greens a

12:18

little bit just give it like a very

12:20

slight drip of magenta and also decrease

12:22

the blues just a teensy teensy bit she's

12:24

going to give us some great color in our

12:26

foreground here now one of things that I

12:28

do want to look at is part of the value

12:31

of this luminosity mask is and we've

12:33

explained it here but if which is why

12:36

it's taken as long as it has to get this

12:37

luminosity mask but if you come into a

12:39

new image just BAM select that luma

12:40

Channel and create a bunch of different

12:42

levels of luminosity mask and you've got

12:44

it but one of the great things about

12:47

this if i zoom in here like we need to

12:50

obviously brighten the foreground I'm

12:52

zooming right back out of the zoom in we

12:54

need to break the foreground but we

12:55

don't really want to brighten the sky if

12:56

I shut my curves up I can see that he's

12:58

still in brightening the sky a little

12:59

bit too much too much for my liking I

13:02

want to preserve the brightening in the

13:03

foreground get rid of the brightening in

13:04

the sky here's the point I'm trying to

13:06

make see how this detail on the top of

13:08

the trees this is what makes it so

13:09

difficult to do that with luminosity

13:11

mask it selects it in seconds if I alter

13:14

option click on my mask look at all the

13:16

detail along the tree line that we have

13:18

it's so perfectly selected because it's

13:20

just doing it through the

13:21

our channel fit well not really through

13:22

the color channel so what law I guess

13:23

yes through the color channels but

13:25

really through the luminosity values

13:26

here in the image alter option click to

13:28

get back out of the mask the Alpha

13:30

Channel viewing mode back to our image

13:32

we want to get rid of the the effect

13:35

that this is having on the sky so let's

13:37

we can alter option click on the mask

13:39

here or select the mask and you can

13:40

actually use an adjustment layer on the

13:42

mask let's go image adjustments levels

13:44

and we can just bring the black point up

13:46

to bring that up and what it's going to

13:48

do is darken the sky now I don't like

13:51

doing this in here because I can't see

13:52

what it's doing to my actual image I

13:54

just want to do that so you can see it

13:55

I'm going to alter option click book not

13:57

to create a clipping mask let's alter

13:58

option click the mask itself I still the

14:00

mask selected I'm going to do the same

14:02

exact thing image adjustments levels and

14:04

now I'm going to be able to tell like

14:06

hey look look at how much darker this

14:08

guy got look at that as I cut off that

14:11

brightening the sky gets much darker I'm

14:13

going to go to right about there I don't

14:15

want to do damage to my treeline hit

14:16

okay you can see before and after and

14:19

like 95% of our effect is here on the

14:22

foreground so using these luminosity

14:24

matte luminosity mask it's so helpful

14:26

for selecting vast areas of shadow

14:29

highlight mid-tone or literally anywhere

14:32

along the way you can select any of

14:34

those points using luminosity mask and

14:36

just create these super elaborate

14:39

complex masks really really fast

14:42

definitely something I urge you to look

14:43

into and play with because you can

14:45

combine channels and they'll use apply

14:47

imaging calculations there's so much

14:49

that you can do with luminosity masks if

14:51

you're a landscape photographer

14:52

luminosity masks are an absolute

14:55

must-have

14:55

there's before there's after and we do

14:58

it so fast with luminosity masks and we

15:00

can just command or control click our

15:01

current mask if we want to really slag

15:03

off of this and just open up the

15:05

brightness here of the foreground even

15:07

more and we correct some of those

15:08

shadows a little bit add a little

15:10

contrast back in you can see there's

15:12

before there's after we go in and just

15:14

make huge changes to a landscape photo

15:16

and we can do it with relative ease

15:18

because of luminosity masks so I feel

15:21

like if I say luminosity masks

15:22

luminosity masks one more time I'm going

15:25

to self-detonate let's take a break here

15:28

I want to let you guys know I'm selling

15:30

a course over on site vidcom a link

15:31

should appear up in the top corner of

15:33

the video if you're watching this on

15:34

YouTube

15:35

like a little icon with the letter i' in

15:37

it selling a course on my site it's all

15:39

about advanced retouching I really

15:41

advanced but it's retouching photos a

15:43

variety of different ways beauty

15:45

photography food landscape just regular

15:48

fashion portraiture all kinds of

15:50

different things kids we cover all kinds

15:53

of stuff in the course use that link

15:55

head over there pick it up if you feel

15:56

so inclined it really helps us keep

15:58

doing what we're doing here at tot

15:59

vidcom helps me crank out more and more

16:01

and more videos moving onward and upward

16:03

getting bigger better faster stronger

16:05

everything like that let's get back to

16:07

this we're only 2 2 tips and we got

16:10

eight more to go so let's make this go

16:11

fast let's jump back over to Chelsea

16:13

once more I'm going to get rid of the

16:15

curves adjustment I want to talk about

16:17

non-destructive healing and cloning and

16:19

also the cloning panel so when you're

16:22

using any of these tools like the clone

16:24

stamps will write the way it works is

16:26

hey we can just hold down alt or option

16:27

key select from her forehead there and

16:30

we can paint another eyeball into or

16:32

select her eyeball and painted into her

16:34

forehead of course helps up the opacity

16:36

of the tool is turned all the way up you

16:37

can see you're just going to kind of

16:39

clone one area of your photo or image or

16:41

graphic or whatever to another the

16:44

healing brush on the other hand it does

16:46

much it sort of does the same thing

16:49

except that it helps try to blend in

16:52

whatever you are cloning so you can see

16:55

how yeah Shore its cloning the eye but

16:58

it's really trying to blend all that

16:59

skin around it together particularly

17:01

helpful here she got this her spray Tim

17:03

was just wearing off so like I'm using

17:05

my healing brush tool the healing brush

17:07

the Spot Healing Brush I don't use as

17:08

much healing brush tool you hold down

17:10

alt or option to select a skin tone area

17:13

and you can just like paint over little

17:14

blemishes in the skin it's really like

17:16

magic it just works it's so quick and

17:18

easy this isn't a tutorial on The

17:19

Healing Brush tool however I'm going to

17:20

undo that because the way I use the

17:22

Healing Brush tool is up on a new layer

17:25

I'm going to call this blemishes and I

17:27

like to and this is vital you want to

17:29

make sure that the sample drop down menu

17:31

is set to current and below this is

17:33

going to allow you to sample from bits

17:35

of the image that are not your current

17:36

layer stuff below so what does this mean

17:39

well it means that like if she says hey

17:40

can you just get rid of my my little

17:42

necklace I can say yeah yeah sure no

17:44

problem and I you know we go through get

17:46

rid of it and and she comes back to me a

17:48

week later and says ooh

17:49

you know what I really kind of want that

17:50

back well guess what I've saved the

17:52

document I've closed at a closed

17:53

Photoshop I might have gone a vacation

17:55

between now and then I can just come in

17:57

here into my blemishes layer and I can

18:00

get rid of the blemishes layer or mask

18:01

away part of my blemishes layer or

18:03

selected with the lasso tool and delete

18:04

it point is I can get the chain back

18:07

whenever I want I can also do stuff like

18:09

reduce the opacity of my blemishes layer

18:11

to only kind of get rid of part of the

18:12

chain now that doesn't make sense with

18:14

something like a chain of course but it

18:16

does make sense when you're doing

18:17

something like getting rid of these

18:18

lines in her forehead so I can grab my

18:20

my healing brush here alter option and

18:23

sample and I can just paint over these

18:24

lines and just come through here and get

18:27

rid of every little line that I can find

18:29

right this works remarkably well on

18:32

elderly folks as well trying to get rid

18:34

of the wrinkles hey you know what if

18:36

you're 90 95 years old and I can make

18:38

you look like you're 85 that's you know

18:41

that's a that's a great a great little

18:43

adjustment to be able to make with a

18:45

portrait you've shot so we get rid of

18:47

all the lines maybe that's not

18:48

necessarily most realistic a way to go

18:50

about doing this we can also get rid of

18:52

bags into the eyes right I noticed she

18:54

doesn't really have any but once you've

18:56

done massive change like this you can

18:58

use your opacity slider and just back it

19:00

off a little bit and really all we've

19:02

done is just kind of softened those

19:04

wrinkles in her forehead right you can

19:06

see we're just softening everything up

19:09

so it just helps it give you have

19:11

options what I'm trying to say when you

19:13

do your blemish removal up on its own

19:15

layer I'm just going to select all and

19:17

delete to get rid of everything I

19:19

painted onto that layer you leave

19:20

yourself open to lots and lots of

19:21

different options when you work in

19:23

Photoshop that way so that's the way I

19:25

like to use the clone stamp tool and the

19:27

Healing Brush tool now I mentioned the

19:28

clone stamp panel window clone source

19:31

the reason I want to show this is

19:32

because there's a very very important

19:34

little feature in here this angle option

19:36

let's say I want to take her hairline

19:39

and get rid of this little bit that's

19:41

sticking out here well what I can do is

19:44

I can use the clone stamp tool and this

19:46

might not be the best the greatest

19:48

example in the world we're going to go

19:49

with it anyway I'm going to just select

19:51

your hair here and I can make my brush

19:53

bigger and I can see that if I were to

19:55

just start painting the hair is still

19:57

moving in this direction

19:58

I need the hair to be moving either like

20:00

straight up and down or over in that

20:02

direction

20:02

so I can use my rotate feature here and

20:05

you continue in this little overlay of

20:07

kind of how much the image is rotating

20:09

and I can see what I'm going to paint

20:11

it's almost going to be more straight up

20:12

and down it has to be rotated even more

20:14

though let's go 40 50 degrees there we

20:16

go something like that and I can just

20:18

paint the hair in just like that and

20:21

we've kind of automatically applied this

20:23

rotation which is going to allow us to

20:26

sort of correct that hairline a little

20:28

bit now the color and blending of it is

20:31

absolutely hideous and really we should

20:33

probably bring her hair out more than

20:34

take it in but the fact is you can use

20:38

this little angle adjustment as you are

20:40

cloning this is super helpful if you're

20:42

working on a horizon line and there's

20:44

maybe a little mountain or a bump and

20:45

you just need to like rotate the tool a

20:47

little bit you can do it so quickly and

20:49

so easily with the angle options in the

20:52

clone source panel so that's Kyle like to

20:55

use the clone stamp tool and the Healing

20:57

Brush tool let's stay here with Chelsey

20:59

moving on to the fourth thing that I

21:00

think you should know how to do

21:01

targeting subtleties in skin tone and

21:03

colors specifically in skin tone

21:05

something that can be really really

21:07

helpful if you're photographing somebody

21:09

who's very red skinned or maybe they got

21:10

too much of a tan could be helpful in

21:13

getting rid of the remnants of her tan

21:15

that are that are very very noticeable

21:17

but the way that I like to do is the way

21:19

that I typically do it most is with the

21:21

hue/saturation adjustment layer so it's

21:22

like two saturation here and what we can

21:25

do is right off the bat we can try just

21:26

choosing like reds and see what happens

21:28

when we desaturate you can see it does

21:30

all kinds of horrible things and I

21:32

actually would probably urge you to

21:34

avoid just a desaturating

21:36

especially when you're working with skin

21:38

tones usually the issue is a matter of

21:40

hue there's a little bit too much red or

21:42

it's a little too pink you can shift it

21:44

back so if there's a little bit too much

21:45

redness you can you can use shift it a

21:47

little bit here towards the orange or

21:49

shift it and I'm saying shifting it

21:50

toward the orange because the center

21:52

point is really working with the colors

21:54

down here so if I pull it to the left

21:55

it's going to give me more orangey

21:57

yellow if I pull it to the right it's

21:58

going to give me more pink right so it's

21:59

got more pink more orange so but this

22:01

would be something that's a very subtle

22:02

adjustment one two three ticks in either

22:04

direction you can see there's before

22:06

there's after so we just help neutralize

22:08

some of that greenish yellowish cast and

22:11

your skin in fact we can even go to

22:12

yellows and say locate yellows we really

22:14

want you to be a little bit closer to

22:15

like a reddish orange

22:16

colors in her skin all right so you can

22:18

see there if I pull through the greens

22:19

we're getting this crazy greenness we

22:22

really wanted to be more in the

22:23

direction of red so it's get like

22:24

negative five there you can see before

22:26

and after we're just changing your skin

22:28

tone we're really not messing with much

22:30

of the rest of the photo now that does

22:32

begin the question what if there's a big

22:34

giant red car behind her or what you can

22:36

do because this is an adjustment layer

22:37

you can mask everything so you can fill

22:39

the adjustment layer with black

22:40

commander control eye and just use your

22:41

brush tool and paint with white over

22:44

let's say areas that you know are

22:45

definitely skin tone like her face and

22:47

here at the top of her chest and her

22:48

neck underneath the dress a little bit

22:51

where you can see your skin through the

22:52

sleeves we could paint in those areas

22:54

and that will ensure that we're still

22:56

affecting the image so the mask is

22:59

telling us to work on the skintone area

23:00

roughly and the color options within

23:02

hue/saturation are specifically

23:04

targeting reds yellows you know magenta

23:06

as you can go into magenta even now a

23:08

way to you can get even more refined and

23:11

this is just a throw a quick side tip

23:13

into here we can right click and convert

23:15

our image to a smart object we can go

23:17

filter Camera Raw filter now here in

23:20

Camera Raw we can go over to the HSL

23:23

sliders and HSL gives us a couple more

23:25

sliders so we get reds oranges orange as

23:27

an addition to Yale there's going to be

23:29

a lot of orange in your skintone right I

23:30

can shift like you I can shift the

23:32

saturation I can shift the luminance or

23:33

the brightness of it I've got my aquas

23:35

and purples and so I've got some

23:37

additional options here in the Camera

23:40

Raw editor I can hit OK after I've made

23:42

a change because it's a smart object I

23:44

can always double click go back into it

23:46

and also because it's a smart filter I

23:48

can use this layer mask and do exactly

23:51

what we did here with you saturation

23:53

where I feel it was black and I just

23:54

paint over her skin tones to just make

23:57

my Camera Raw HSL adjustment attack her

23:59

skin tones and you know work with skin

24:02

tones work around skin tone it's all

24:04

about subtleties and skin tones you can

24:07

make huge changes and do a lot of good

24:10

to your images by just tweaking and

24:11

adjusting those subtleties but a lot of

24:13

sometimes you'll just have somebody

24:14

who's you know I've got the crazy red

24:15

sunburn on my face and I just you know I

24:17

can you lessen it can you just make it

24:20

maybe not quite so red this is how

24:22

you're going to go in there and do it

24:23

target the Reds use the tools the

24:25

Photoshop gives us the target the Reds

24:26

and work with that color specifically

24:28

really helpful really

24:30

and so cool when you get the hang of it

24:32

and actually before I go on I should

24:33

mention here in hue/saturation when

24:35

you're working with this like here in

24:37

the red channel you can use these little

24:38

eye droppers and say like a look I want

24:40

to select I want to keep adding to the

24:43

reds and oranges that I'm selecting you

24:45

can just go through and kind of expand

24:47

how much of this color you're selecting

24:49

you can do it manually or you can use

24:51

these color eyedroppers and you can just

24:53

expand or contracting and say look I

24:55

really don't want to mess with skin

24:56

tones that match the stuff up here on

24:58

her forehead you can see it contracts

24:59

the area of hue that we would be

25:01

swinging when we do something like that

25:03

so that's just a little tip for using

25:05

hue/saturation on the hue/saturation

25:07

adjustment layer in general alright so

25:10

next up we're going to talk about face

25:11

replacement we're going to take this

25:13

girl and we're going to put this guy's

25:15

face onto her so we're back to this guy

25:17

once more here's how we do this actually

25:20

this is a technique that a buddy of mine

25:22

Hastings Ramirez from Photoshop training

25:24

Channel great guy hey sue so wish you're

25:26

here on the east coast I'm sure we'd

25:28

hang out a lot more but Philadelphia is

25:29

about 3,000 miles away from Oakland

25:31

anyway this is a technique that I

25:33

learned from him it's got to be the best

25:35

technique out there it's just amazing

25:37

let me run through it really really

25:38

quickly

25:39

you grab the lasso tool and cut the face

25:41

out which you're looking to paste in

25:43

place so I'm going to use my lasso tool

25:45

here but boom cut that out go to my

25:47

background there commander control J pop

25:49

it up onto its own layer grab my move

25:51

tool and I'm going to drag it to bring

25:53

it right here over to the girl layer now

25:55

it's always you know best practice to

25:56

work with a face probably this can be

25:58

bigger than the face that you're you

26:00

know like his face is much bigger than

26:01

hers so I've got a lot of data I'm

26:03

working with it's bigger than the one

26:04

I'm pasting over I'm going to reduce the

26:06

opacity of his face and I'm going to you

26:09

know move this so his eyebrow or his eye

26:11

really is over her eye over there and

26:14

I'm gonna hit command or ctrl T to free

26:15

transform move my center point into the

26:17

middle of his eye and hold down shift

26:19

and option as we shift and alt on the PC

26:20

and just scrub the size of the face down

26:23

we really want to make sure the face is

26:25

small enough that it fits on her face

26:26

it's going to look really weird like if

26:28

the lips are way down here and her chin

26:30

is you know a quarter of an inch away

26:31

from the edge of the lips not going to

26:33

look realistic at all so you got to get

26:35

the sizing right I think that's about

26:36

good is that going to lift this up I'm

26:38

really watching the lips here that's

26:39

going to help sell it even if the face

26:41

is a little bit taller than hers because

26:42

I can always like squish it

26:43

down a little bit I can you make it a

26:45

little bit narrower we can we can rotate

26:48

it by double-click this commander

26:49

control T again we can rotate it a

26:51

little bit kind of move it right right

26:53

where you think it needs to be to move

26:54

it into place there we go and I should

26:56

also add this is a nice photo to work on

26:58

because her hair is out of her face I

27:00

can see her entire face the photo of him

27:02

is great because yeah his hairs out of

27:04

his face I can see his entire face so

27:06

it's going to work well with the face

27:08

layer here and I can just name the layer

27:09

face there we go increase the opacity

27:12

back to 100% now we need to do is match

27:15

the color so we need to make sure that

27:17

he is going to kind of sort of blend in

27:19

a little bit so I'm going to command or

27:21

control click on the face and it's

27:23

important that we do that because we

27:25

just want to select colors really within

27:27

her face right within this selection

27:28

here that we're going to use to match

27:30

his face to her face we're going to use

27:32

the command image adjustments match

27:35

color and here in match color we got to

27:37

do a couple things first we got to say

27:38

hey source we want it to be girl that's

27:40

the name of our document girl dot jpg

27:42

and the layer specifically is gonna be

27:44

background because we're copying color

27:45

from her to him ok and now this is

27:49

really bad it's super blown out and

27:51

bright and colorful in all kinds of

27:53

stuff that I don't want it to be so I'm

27:54

going to tone down the color intensity a

27:56

bit I'm also going to tone the luminance

27:58

back back back a little bit and then I'm

28:01

going to begin to fade it a little bit I

28:02

don't really use neutral eyes that kind

28:03

of you know for all intents and purposes

28:05

makes it black and white I'm going to

28:07

keep fading it here until it looks about

28:08

right increase the luminance suggest a

28:10

touch something like that looks good and

28:12

here in the image statistics I've got

28:14

used selection and source to calculate

28:16

the colors and also a selection and

28:18

target to calculate the adjustment

28:19

that's why I loaded the face as a

28:21

selection hit OK and we're going to have

28:23

our face colorize nicely now before we

28:25

do anything else let's go select modify

28:27

contract and just contract this

28:29

selection by 10 you know 5 10 15 20

28:32

pixels this all has to do with the size

28:35

of your photo 10 or 15 pixels works with

28:37

most reasonably high resolution photos

28:40

go ahead and hit OK it's going to pull

28:41

the selection back we deselect now so

28:43

commander ctrl D to deselect select a

28:45

background image and hit command or ctrl

28:47

J to duplicate it now remember I just

28:49

had that selection we can go select

28:51

reselect it's going to bring back that

28:53

little selection let's hide our

28:55

background layer and we're going to hide

28:56

the face now we

28:58

have her selected I'm going to delete

28:59

key it's going to punch a hole right

29:00

through her face commander ctrl D to

29:02

deselect and now we're going to use this

29:05

space to sort of bridge the gap if you

29:07

will you can see we can see a little bit

29:09

of her eyebrow we can clean that up with

29:10

like our good old Healing Brush tool or

29:12

something and he's got facial hair

29:14

there's a lot of problems here

29:15

realistically speaking the texture of

29:17

his skin isn't nearly as smooth as hers

29:18

all kinds of stuff like that we're going

29:20

to suspend that we're going to spend our

29:22

judgment on that for a moment now with

29:24

these two layers we're going to select

29:25

face hold down shift select that

29:27

background and we're going to go edit

29:28

Auto blend two layers and in here I'm

29:31

going to choose panorama seamless tones

29:33

and colors content-aware fill transform

29:35

transparent areas and hit OK I'm going

29:37

to give Photoshop just a moment here and

29:39

you're going to see it's going to blend

29:41

this face in kind of scare really good

29:45

it gives you this new layer that's

29:47

merged and on this layer we can do some

29:49

things like get rid of that little bit

29:51

of nonsense there I'm not even to create

29:53

a new layer for this because this isn't

29:55

really a serious project but you can see

29:56

I can get rid of that little bit of

29:58

something something up there I can get

30:00

rid of that really hard edge there just

30:02

helped I smooth things and then of

30:04

course I mean it's ridiculous because he

30:05

has no facial hair and she had this

30:07

beautiful smooth skin and you know you

30:11

can just go around and and and smooth

30:13

any edges now the edges are can just

30:15

they're super pronounced because the

30:16

faces are so different but just imagine

30:19

if you're using this and you have maybe

30:21

a one portrait session that you

30:24

photographed and somebody's blinking in

30:25

one photo you need to swap their face in

30:27

the other look at how can you imagine

30:28

how amazing this would be if this guy

30:30

was photographed standing right next to

30:31

her under the same light all the same

30:33

conditions everything it would be

30:35

amazing so I can just shut this off and

30:38

you can see there's before there's after

30:39

auto blend did do some funky stuff with

30:42

the background what you can do is in

30:44

order to save the merged space just

30:46

apply a filled layer mask so layer layer

30:49

mask hide all and then we would just

30:51

take our brush tool and paint with white

30:53

just over the face and we would just

30:55

show that blended face over top of her

30:58

and that was maintain your the integrity

31:00

of your background and everything like

31:02

that

31:02

there's before there's after and you can

31:04

see it does a really really impressive

31:05

job even though this face is just

31:07

massively different than what we were

31:10

working on

31:10

for it's actually pretty frightening

31:12

looking alright let's get away from that

31:14

terrifying facial replacement thing that

31:16

we just did Chicago let's talk about

31:18

color technique Chicago one of my

31:21

favorite cities here in the United

31:22

States and this photo shot over the

31:24

river very very blue it's very blue so

31:27

one of the things we can do just quickly

31:29

to correct color is do something like

31:31

slap a curves adjustment layer on this

31:33

and grab this middle eyedropper the gray

31:35

eyedropper and just select something in

31:36

the image that we know should be gray

31:38

like this concrete little edge probably

31:40

should be gray let's click it and you

31:42

can see just how much that warms and

31:43

cleans things up we could do something

31:46

like maybe you know the side of this

31:47

building should be gray and ball doesn't

31:49

really do much of a difference beyond

31:50

that because it's already really really

31:52

corrected a lot I can try down here it's

31:54

going to add a little bit of green to it

31:55

I don't really like that you can see a

31:56

quick before-and-after now this is a

31:58

fairly easy image to correct because

32:00

like you know concrete is probably gonna

32:02

be gray we've all the gray over there

32:04

and gray doesn't have color in it so if

32:06

the gray has like a heavy blue color

32:07

cast well the rest of the image probably

32:09

has a heavy blue color cast because

32:10

that's how color works let's talk about

32:13

an image here like happy couple where

32:15

maybe it's a little bit more difficult

32:17

to find just an obviously gray point

32:19

like we don't know if that wall was

32:20

actually gray when we photographed this

32:22

scene or not now you can use something

32:24

called a gray card which the subject

32:26

would just hold up and you know there's

32:28

a box there that absolutely 100% should

32:30

be gray and you can just use this gray

32:32

eyedropper boom click and you've color

32:33

correcting your image sometimes you

32:35

don't have the luxury of doing that and

32:36

here's how you correct images and help

32:38

find a gray point within the image what

32:40

you do is create a new layer and then

32:42

you go edit fill and we fill this layer

32:44

with 50% gray next we set this layer to

32:47

the blend mode of difference we grab my

32:50

eyedropper tool I've got a little

32:51

sampler down here I'm just going to

32:52

shift drag that to get rid of it I'm

32:54

going to show you exactly what I'm doing

32:55

here next I'm going to apply a threshold

32:58

threshold adjustment layer so remember

33:00

we got 50% gray set to the difference

33:02

blend mode now here on threshold I'm

33:04

going to double click and I'm going to

33:06

pull the threshold level way back until

33:08

I'm just seeing like the first bits of

33:11

black happening so like right there is

33:13

probably where the first bit of black

33:14

comes through so I'm going to zoom in on

33:16

that little bit grab my eyedropper tool

33:18

and I'm going to shift click to drop a

33:19

little crosshair there I'm going to just

33:21

close my information panel and I can

33:23

shut off my threshold

33:24

and my 50% gray layer and I've got that

33:26

little bit of area to click on and what

33:29

I do now is grab my little curves

33:30

adjustment layer grab that middle gray

33:32

eyedropper and click right in there and

33:34

zoom out and what we should get is an

33:37

image that neutralized that looks very

33:39

blue

33:39

but we're neutralizing that greenish

33:41

yellowish color cast you can see it's

33:44

pretty effective if we don't like it

33:46

well the first thing I would encourage

33:48

you to do is just hang tight for a

33:49

second because your eyes will adjust to

33:51

it and now if we go from this very blue

33:53

image back to this greenish yellowish

33:55

one this looks really bad but this

33:57

didn't look that bad when we first

33:58

opened it did it color correcting can be

34:00

tricky which is why it's nice to be able

34:01

to do a little bit of color correction

34:03

kind of by the numbers because it can be

34:05

helpful to lean on Photoshop a little

34:06

bit as your eyes are sort of trying to

34:08

self-correct Photoshop will help you out

34:10

and if you still think it's just too

34:11

blue you can always reduce the opacity a

34:13

little bit and mingle the two a little

34:14

and get a nice balanced image out of

34:17

your little color correction technique

34:20

process or whatever you want to call it

34:22

so moving along from color correction or

34:24

speaking of color I should say let's

34:25

talk about vibrance and saturation so

34:27

let's add a vibrance adjustment layer

34:28

this is going to be a quick one what's

34:30

the difference we've eye brands and

34:31

saturation it's pretty important well if

34:33

we increase saturation saturation

34:35

increases everything with reckless

34:37

disregard it doesn't care about skin

34:39

tones colors where it's doing what it

34:41

just boosts the saturation overall which

34:44

is a great thing but in an image like

34:47

this we've got these people in like her

34:48

skin it looks like she's been put in the

34:50

microwave in him it looks like he slept

34:51

on the tanning bed overnight so we want

34:54

to just set the saturation back to zero

34:56

vibrance on the other hand boosts

34:58

saturation but it lends some respect to

35:01

skin tones now you can see these people

35:02

still look a little half-baked because

35:05

like they're getting a lot of this

35:07

greenish oranges reflected light from

35:09

their environment you know this this you

35:11

know light from the walls and maybe the

35:13

plant or whatever out of plants probably

35:14

not big enough to reflect that much

35:16

light but they're getting a lot of

35:17

reflected light but you can see a huge

35:18

difference between vibrance and

35:20

saturation so something sometimes I like

35:21

to do is boost vibrance a lot like 50 60

35:24

% and then reduce overall saturation a

35:27

little bit it can give you a really nice

35:28

mixture of colors and just kind of pull

35:31

back on some colors that need to be

35:32

dulled a little bit while still boosting

35:35

the the color and tone of some level

35:38

at the tone but just a color of some of

35:40

the images some of the areas of your

35:42

image so make sure you play around with

35:44

the vibrance and saturation sliders and

35:46

use them together there's nothing that

35:47

says you can only use one or the other

35:49

you can always mix it up you can boost

35:51

saturation and reduce vibrance for

35:53

instance and see what kind of effect you

35:55

can get and maybe if that works better

35:57

with the color in your particular photo

35:59

they're very practical uses for that

36:01

when you're using saturation or vibrance

36:03

here in Photoshop let's move on to

36:06

number eight this is something that's

36:08

pretty cool it's actually jump over to

36:09

this photo here let's say I'm sharpening

36:11

this image but I want to reduce the

36:14

noise that's out in these big open areas

36:17

I'm going to use Camera Raw sharpening

36:19

because it allows me to really hone in

36:22

my masking now something like filter

36:24

sharpen smart sharpen does have this

36:27

reduced noise feature which is going to

36:29

allow you to kind of kill off noise in

36:31

these you know massive areas of lots of

36:34

solid color we're applying a ton of

36:35

sharpening will do nothing but sharpen

36:37

the noise in those areas there's there

36:40

can be a more kind of visual way to do

36:43

this though we're going to use Camera

36:45

Raw editor as I mentioned a moment ago

36:46

I'm going to convert this to a smart

36:47

object it's kind of force of habit when

36:49

I'm using the Camera Raw filter filter

36:51

Camera Raw filter right here and here in

36:53

the Camera Raw editor I'm going to come

36:55

over here to sharpening now I can just

36:56

apply a bunch of sharpening and it's

36:58

going to sharpen her up and all that

36:59

good stuff it's also sharpening the

37:01

noise now I have this masking slider

37:03

here if I hold down my alt or option key

37:04

while I slide the masking slider it's

37:07

going to show me the areas that will no

37:09

longer have a huge amount of sharpening

37:11

applied to them they're solid black

37:12

where's all those white lines and stuff

37:14

all over her that stuff is still going

37:16

to be sharpened very nicely so I can

37:17

keep dragging this until I feel that

37:20

I've sufficiently sharpened her while

37:22

not applying wayward sharpening to these

37:25

large areas of just blank color that all

37:29

it's going to do is sharpen up that

37:32

noise now you can also hold your alt or

37:33

option key here when you're adjusting

37:35

the detail level and also the radius

37:37

detail so you can really see the area

37:40

kind of on either side of contrasting

37:42

edges where the camera editor will look

37:44

when you're sharpening up your image so

37:47

make sure you just try different sliders

37:48

there's all kinds of sliders in here

37:50

that if you

37:50

hold down the alt or option key you're

37:52

going to get a different view it's going

37:54

to allow you to get a preview of some

37:55

sort of what you're doing when it comes

37:57

to sharpening eye noise reduction and

37:58

things like that really really helpful

38:00

and it will allow you to get really

38:02

really beautiful sharpening when you're

38:04

sharpening using the Camera Raw filter

38:05

so let's move along to number nine and

38:08

this is what we're going to use this

38:10

portrait here of her this is a selective

38:12

sharpening I like to use high pass

38:15

sometimes for sharpening and when I do

38:17

use high pass for sharpening this is how

38:18

I like to do especially with portraits

38:20

now like her face I don't necessarily

38:21

want sharpen to the same degree as her

38:23

hair and her hair maybe not to the same

38:25

degree as this bit of her sweater here

38:27

in the foreground how do we change this

38:29

well here's what I do first I command or

38:30

control I create a duplicate of my image

38:33

now if I have a bunch of layers and a

38:35

bunch of different things going on in

38:37

here

38:37

whoops like this you know what I'll

38:40

often do is where we don't want the

38:41

black and white layer is I will merge

38:43

everything to a new layer holding down

38:45

command shift option or ctrl shift alt

38:47

make the letter E it gives me this

38:49

composite of all of my layers and this

38:51

would be my sharpen layer it's really

38:54

just a layer from which I'm going to

38:55

make selections though so here with the

38:57

sharpen layer selected we're going to

38:59

enter into quick mask mode but before we

39:01

really do anything in quick mask mode

39:02

double click on the quick mask icon and

39:04

make sure you have selected areas ticked

39:06

on not masked areas but selected areas

39:08

hit OK now we're going to select quick

39:11

mask mode to enter into it once more

39:12

grab the brush tool I want a nice large

39:14

soft edged brush make it a little

39:16

smaller I'm just painting with black

39:17

this is going to be the selection for

39:19

her face it can be very rough does not

39:20

it all have to be perfect we're going to

39:22

go over paint all over her face because

39:24

her face is going to be sharpened up in

39:27

just a moment here I'm gonna hit the

39:29

letter Q it's going to load that as a

39:30

selection great I'm going to go select

39:31

modify feather and I'm going to feather

39:34

this I don't know

39:35

let's go like a hundred pixels something

39:36

pretty substantial and I'm going to hit

39:38

command or ctrl J what does it do well

39:40

it pops this very soft edged bit of the

39:43

image up onto its own layer and what I'm

39:46

going to do is I'm going to use this to

39:47

create a high pass adjustment so I'm

39:49

going to convert this a black and white

39:51

command a shift or ctrl shift you and

39:53

then go filter other High Pass and here

39:56

with this I'm going to maybe give it a

39:59

radius of two points to something like

40:01

that looks pretty good hit OK and I can

40:03

set this to a

40:04

blend mode well let's turn the

40:05

underlying image back on sets into a

40:07

blend mode of something like soft light

40:08

so what we've done is we've just applied

40:11

sharpening to her face and using that

40:12

same technique jump into a quick mask

40:14

mode grab your brush you could paint

40:16

over her hair and you know soften the

40:18

edges of that you could paint over her

40:19

shirt soften the edges of that and so on

40:22

and so forth and selectively sharpen

40:24

your image till the cows come home and

40:26

you get to sharpen every little bit

40:28

exactly as you wish and you don't the

40:30

worry about one giant global overall

40:32

sharpening adjustment and living or

40:35

dying by that let's move on to number 10

40:38

the last of the quick tips for

40:40

photographers I said quick tips this can

40:42

be a long video though the last of the

40:44

quick tips for photographers and this is

40:46

using Camera Raw to create finishing

40:49

grain in your image so a lot of times

40:50

photographers will add grain

40:52

intentionally to images because it helps

40:54

blend adjustments you've made it gets

40:56

rid of like banding and images if you're

40:58

really having to push or pull an image

41:00

you start to get color banding add a

41:02

little bit of grain add a little bit of

41:03

noise it's going to help alleviate some

41:05

of that here's how I use camera raw

41:07

because camera rolls grain is so much

41:09

nicer than the noise filter here in

41:10

Photoshop create a new layer I'm going

41:12

to name it grain doesn't have to be

41:15

named grain but you know I'm trying to

41:16

be a little little more organized grain

41:18

and I'm going to go edit fill and I'm

41:21

going to choose to fill it with 50% gray

41:22

great next we're going to go filter

41:24

Camera Raw filter and here in the camera

41:26

roll filter we just go over here to the

41:28

FX tab and we choose the amount of grain

41:30

we want so we can go grain we can choose

41:32

the size of the grain we can make it

41:33

really soft or really crunchy I'm going

41:35

to go really soft like poufy grain there

41:38

we go hit OK and now all we do is we set

41:41

it to a blend mode of either over layer

41:42

soft light soft light and we get this

41:44

beautiful soft very organic looking

41:46

grain I can reduce the opacity if I like

41:49

and this grain would blend together

41:50

color and retouching and skin tone and

41:53

so many things so beautifully so fast

41:55

it's so easy and by the way if I

41:57

converted my gray layer to a smart

41:59

object I would be able to go into the

42:01

Camera Raw editor and edit this grain a

42:03

hundred times a thousand times if I

42:05

wanted to as many times as I wanted to

42:06

it would all be there for me to work

42:09

with so that's going to be it for this

42:10

one if you enjoyed the video please

42:12

leave a little like on it also if you

42:14

feel so inclined drop a comment below

42:16

subscribe to my channel so you never

42:17

miss an

42:18

their Photoshop or photography or

42:19

Lightroom video or tutorial or anything

42:21

that has to do with picking up a camera

42:23

and taking a picture so for ten quick

42:26

tips or maybe not so quick this pretend

42:28

just tips in Photoshop ranging from

42:31

luminosity masks to selective sharpening

42:34

and grain with camera roll that is it

42:37

get it got it good so Daniel Dodson cut

42:40

vidcom I'll catch

42:46

[Music]

43:02

[Music]

