Hello, guys, my name is Jean Gasparyan. I am a commercial photographer with more than 20 years of experience. I would like to present you my author's course on Adobe Photoshop. Guys, in today's class we will process a photo from an ordinary home photo shoot. Open the picture, we have a Camera raw filter and see what it shows us. The first thing we will correct is the white balance. You can use your hands, or you can use an eye dropper. I poke, look until I like the color and then I with hand bring a little to the color I like. Let's add some textures here. Luminance, note that I don't set the luminance higher than 30. Otherwise the picture will lose its texture. Even now you can basically check it. Here is the grain, begin to twist luminance. Well, 25 in principle clear, it is not seen further. So you see, I said that I do not set more than 30. From 20 to 25, to remove unnecessary grain, unnecessary noise. But the beauty of this is that we're not going to leave this picture in this format, but we're going to make it more like a movie frame. We are going to do this kind of artistic processing. Well, that's it, I open the object. And I start working with this picture. So, guys, what I'm going to do first is I'm going to reduce the hip line and the shoulder a little bit. Because it looks too big. I make a duplicate layer, that is, I work on a duplicate. Of course we rasterize it. We go to filter, liquify. And then we start to work with liquify. Why am I doing this? Well, in order to make the girl look a little bit miniature, because optics always increases the volume. Basically, you need to correct either the figure or some of these nuances, because during the shooting it is not visible. You will see it when you open this picture in Photoshop. We're going to make it a little bit lower, too. The face, you see how wide the cheekbone was, how it has become. I mean it got a little bit more interesting. I made her a little less miniature. We got a girl that turned out pretty good. Okay, I merge these two layers into one. Control + e or command + e, depends on OS: Mac or Windows. The next step, I will tint it and work with the skin. I enlarge the picture again and see if I have any stronger spots or pimples. There's no pimples, there's a mole. There's one right there, there's a second one. Well, the little pimples are there a little bit. We remove them with spot healing brush on a blank layer, so as not to remove something unnecessary. this is the method we use to remove defects on the skin of the face. I merge the layers and go on. Guys, let's try a little more volume. That is, we take the curves, we create... Blending mode as usual luminosity. And this is how we work with points. That is, I initially set it a volume, but this is a lot, so I reduce it by 50% practically. You can even shrink it down to 32. Merging the layers. The next step we work with the skin, what do we do with it, with this skin? Let's say we do the following: we're going to do some frequency separation. We create several layers at once. To be exact, we create three layers. The first one we call mid, or hi to be exact. The second mid, the third low. At low, we blur by gaussian blur. Optimally, we choose the degree of blur by ourselves. There are no rules, the only rule is that the high tone should be smoothed, but not too much blurred. Well, you can safely leave it at 9. We apply Mid in the image mode - apply image. Layer we choose low. Invert, scale 2, blending mode add, ok. Linear light, hi we put in high pass. Two, this is fine detail. Blending mode is the same, Linear light, but look I have too tinkling picture. How do I get it back to the original position to get rid of this extra sharpness? The adjustment layer is curves. Open it up, click here. Here the value is 192, here the value is 64. And we bind the clipping mask. That is, we bind it to a layer. Layer mid we blur with the same value as we did in hi. High pass we set 2, so we blur mid exactly the same way, with 2. But not high pass, but gaussian blur with value 2. A new layer and bind the mask, here we create an empty layer to work with the mixer brush. You see, the picture is the same as it was. And now if I want to add some sharpness here, I will add transparency to the top layer. But I won't make it too sharp. You can leave it at 70%, otherwise it will be over sharpened. We turn off all the layers and work now on an empty layer in front of low. With a brush you have to work very carefully not to disturb the light and shade pattern. Otherwise the face will be too flat. Look, I try not to disturb the volume. But we will draw the volume separately. Since this is still the primary processing. I'm using the eraser to remove the excess, because her eye, the shade, has popped. That's it, now turn off these layers and work with the layer mid. Yes, that is, with the binding mask. We take the stamp, current and below. 54% opacity of the stamp. Holding alt, I work with the skin texture. We don't forget to work the skin everywhere, because we have hands and feet, don't forget. But her legs are in stockings, so we don't need to touch this brush with a stamp. Look how the skin has evened out. It's smooth now. But we still have the tip, so we have to smooth it out. There's a spot left, too. Well, on the legs, we can go over here, because here are the spots and let's get them out, too. I take the mixer brush again and go over it again. To smooth out these fuzzy spots right here. And she has the stains because she has stockings. Basically, that's it. Now we start working with tone and color. You can try tinting. Solid color, let's take brown, soft light. With opacity we work like this. I lack working with contrast. Let's try some more with contrast, levels. As you see, it became more interesting. But there is another thing, let's try to add light on her face, on the skin. How to do this? We merge the layers, shift options command e, or it will be shift alt control e. Camera raw filter, and here in luminance we work, adding exactly the light to the color. And then we make the bed right away blue, like this blue bed. Here we have the original photo, and that is what we have got. But we can also put the red color in the shadows here. Color balance, shadows. Look, the picture is getting warmer. Merged the layers, and I begin to further try and see what I can improve in this photo, besides the composition, because next we will work with the composition. But for now I'm still trying to work with color. Trying to add some general light, yes, that is, we get a lighter picture. It's interesting overall, but no, I'll probably leave it darker. So, don't be afraid to experiment, because there is no such thing as a perfect picture, you can always improve something, and you can always make it a little bit better. That's why I always experiment a little, see what is better and what is worse. Now I'm going to try some more color. I'll do the curves again, try to work with the curves. This is like we did before, curves. We change the blending mode to luminosity. Then we go back to the curved points and work with volume. You see, there is still a small trace here. I will remove it with this wonderful healing brush. Let's add light to the eyes with it, also with curves. And be sure not to forget to blur them. I could also... That is, I repeated the same action three times. And add opacity a little bit, so that the eyes were more alive. Otherwise they just get lost, and we lightened them up a bit. We change the format to 16 to 9. And then we do this movie format. I'm going to add some exposure here. You can do it this way. You see, I have a slight haze in the shadows, raised blacks. But you can also do it with curves. Take out this layer, I remove it. And I take the normal curves and do the same thing. A light haze to make the picture look airy. I still want this tenderness in the picture. I really like this 16-to-9 format, because it reminds me of a still frame from a movie. And I try to do the same delicate processing, closer to a movie frame. Of course, you can play with it in different ways, you can use filters. But on this shot, I showed you how to process it without any filters, that is, you can use only the internal capabilities of Photoshop itself. You can create a slight vignette, so that you can dim the lighting here. How do you do that? We take another layer, make it a duplicate. And with overlay we select and see what we get, that is, at this stage it is multiply. Layer-mask, big brush, do not forget we have a layer mask white. We make it a black brush. That is, in fact, we have made a small vignette. This is what we got, we created just a vignette. What is the purpose of this vignette here? Well, that's easy, because the vignette allows us to focus our attention on the spot of light. The spot of light at this point is the face. The white pillow shouldn't distract us. That's why we've artificially extinguished it a little bit. You can also adjust the face by light, approximately the same method. We make a duplicate of the layer. Immediately layer-mask, blending mode screen. Only here we already look at transparency. Command I. And clean up, only the brush we take, I already forgot to switch, white. Black mask white brush. And see if we like it or not. Well, probably not. It's a little too much, so I'll clean it up. Like this, and I'll try again on all the layers to put a light haze to remove excessive contrast. Now I like it better. So there you have it, we've got a basically beautiful photo. It is processed in a gently bedding tones, that is, we have no crazy contrast here, no over-exposure, and no crazy colors. That is, all the colors are soft enough that it does not hurt our eyes. It doesn't interfere, I mean, there's very minimal processing and it's natural, because we didn't touch anything else like that, by and large. We kept the face natural, we left everything as it was. We kept the skin, we smoothed it out. But you can see the texture of the skin, we do not have a washed-out face, we do not have soap, because we have texture in the skin. We just evened out the tone, we went over more of the tone. So always watch what you're doing to your skin. Another very important point is in the processing, it's very important. Still, I would strongly recommend switching to a tablet. Not to use a mouse, because a mouse won't give you the ability to work as finely and accurately with brushes, with tools. Because the tablet has a soft brush overlay mode. That is, we can vary the level of brush pressure. We can't do it with a mouse, because a mouse is a mouse. A quill is a pen. Well, we can adjust the level of pressure on the pen. The harder we press, the thicker the line. The gentler we press, the paler, more subtle the line. We work with strokes. Thank you for your attention, Jean Gasparian was with you, see you next time.