No	Video Title	Mins	Photoshop for Photographers Video List
			Content
1	Photoshop for Photographers Introduction	8	What is Photoshop for Photographers and what does it have to offer?
2	Bridge Introduction	6	Adobe's Bridge is much more than a simple browser. In fact it will open or run many other file types including word docs, videos, PDFs and even an executable slide show. It allows us to launch images into PS and/or ACR.
3	Overview & Set Up Personal Workspace	10	We show you around Bridge, but also suggest how we can set up our own saved screen for consistent work. Allow me to suggest what you need in your screen, at least in the short term.
4	Labels, Star Ratings and Review Mode	10	Sorting and selecting images can be a big job given the amount of images we shoot. Here we show how we can add coloured labels or stars and we look at review mode too. We also demo how we can sort images to just show labels and/or stars. Review mode is great to make those final selections for editing.
5	Collections and Smart Collections	14	Imagine gathering images from many different folders and locations and copying them elsewhere for another project. Collections and smart collections makes this task quick and easy. It's an option I use constantly. Smart collections can separate images into the collection automatically, driven by a keyword. Let's show you how it works.
6	Importing Images onto our Computer	7	We need to make this a standard practice with a degree of discipline. The Bridge Photo Downloader will help. We can even back up images at the same time as we import them and apply some copyright information too.
7	Image Management	14	Here we demonstrate the Bridge Light Box. We create stacks, we look at copy, paste and move and batch re-naming of images.
8	Metadata - Keywords - Filters & Searches	20	Here we create our own metadata template and show how that can be used in conjunction with video B5. We show how keywords are applied to images as we import them and how we use them to search for images we want shown. Sometimes we may want to sort images into those that were shot with a particular lens, aperture, shutter speed or ISO. This is a powerful section of Bridge.
9	Batch Processing	9	Here we demonstrate transferring edits from one image to others. See also video 40
10	Lightroom and ACR	5	For those who also use Lightroom we demonstrate how to open images from Lightroom into PS and/or ACR.
11	A Logical Work-Flow	4	Considering the three stages of Editing – Global – Strategic and Finishing Touches.

12	PS Workspace and Preferences	13	The Start Workspace – setting general & colour preferences including scratch disks and setting up a personal user workspace. Make sure that Photoshop looks just as we want it on every visit. Routine when we are learning is a good thing.
13	Tool Box Essentials	15	Overview of PS Toolbox - We look at the three different types of tools we will use. Those that make a physical change, those that help the physical change and finding our way around the image and screen. We place emphasis on three tools that we will be using all the time. The Hand, Move & Zoom tools.
14	Basic Brushes for Photography	10	Many Toolbox Tools are brush based, but for 99.9% of photographic work, we will use a Soft Edged Brush. Here we look at brush size and the Opacity & Flow so we can control what we do.
15	Format Aspect Ratio and Resolution	9	This subject is vital to all other aspects of image editing. What's the difference between Format and Aspect Ratio, what defines shape and what defines size. We need to appreciate the difference between high and low resolution and its impact on our work.
16	Resolution & Image Size	13	Reducing the resolution of a high resolution image for an E-mail attachment, a slide show or a photo competition. Looking at image size window in reasonable detail.
17	The Undo History	5	An important option we all need despite our experience with PS. Looking at the default history states. The history enhances our flexibility, we can do this with a keystroke or the undo history panel. Learning essential keyboard short-cuts.
18	Adobe Camera Raw Overview (ACR)	14	A vital area for us to be comfortable with. How we know an image has been edited in ACR and how to remove and reset edits we have made, including a crop. Many similarities in ACR to the main PS screen. Dealing with Xmp data as either sidecar or database options. Looking at work-flow options for colour depth and Smart Option status. (see Smart Objects in ACR) Viewing before and after images to help our editing choices.
19	Snapshots in ACR	4	A little bit like undo history in ACR where we can save our work at important stages. A good option for when we want to get creative in ACR, which we can now do.
20	Histogram and Clipping	9	The histogram is more important than many photographers appreciate. It's Sat-Nav for image editing, telling us what sliders to use and how far to move them. The histogram will tell you instantly if the image is under or over exposed. We also look at clipping warnings for Highlights and Shadows. This is the route to quality images and editing.
21	Lens Corrections	11	Chromatic Aberration and Profile Corrections. What is Aberration and how do we deal with it. This is vital for us for when we want to increase colour saturation, either with

			Vibrance or Saturation sliders. Profile Corrections will adjust for known distortion in your lenses.
22	Colour Balance in ACR	12	An essential step in image editing, because if one colour isn't right, neither are any others. The colour shift we see most is a shift to blue. It's white balance, understanding it and compensating for it. We look at Temperature, Tint, The White Balance Tools and Pre-Sets.
23	Cropping in PS and ACR	21	Do we crop in ACR or PS? We demonstrate some practical answers to this question. How to display pre-set aspect ratios and the crop overlay in ACR. Cropping in PS including breaking the edge of the canvas. Cropping in PS to pre-set aspect ratios and sizes and setting up our own values. We also look at other composition options, such as diagonal, golden spiral, triangle etc.
24	Spot Removal in ACR	25	Dealing with dust spots with single raw images using visualise spots to see them easily. Dealing with dust spots on a whole batch of Raw images to save a lot of time. Detailed demo of the spot removal tool. Dealing with other image distractions via the spot removal tool in ACR. Adjusting the repair circle and the where the repair will be created from.
25	Spots-Blemishes and Distractions in PS	22	Clone and healing tools demonstrated including onto a new blank layer. Sampling all layers to repair large distractions in our images.
26	Straighten Horizons in ACR and PS	12	We demonstrate this vital repair in both ACR and PS. How do we tell if the horizon is straight. How to ensure that areas that need to be vertical, are vertical. In PS we can use a guide to tell if the horizon is sloping and by how much.
27	Contrast Clarity and Colour in ACR	20	The correct contrast gives images greater sharpness too. We rarely use the Contrast Slider. Contrast, Clarity and Colour is created with any one or a mixture of 10 sliders. We look at the Histogram here too and deal with high contrast images. These 10 sliders from Exposure down to Saturation in ACR can be considered the core image editing sliders.
28	Sharpening Images in ACR and PS	25	This has the potential to do more harm than good. We look at sharpening in ACR via masking to ensure we sharpen only where we need it. The problem we face is that all images vary so much and will need a different approach. What size image do we need to make that judgement. In PS we demonstrate Smart Sharpen and also the High Pass option too.
29	Content Aware Tools in PS	15	Content Aware Scale, Fill and Crop are powerful tools. We demonstrate each of these content aware tools in a number of practical projects. This includes us making selections via add to a selection and remove from a selection.
30	Colour in ACR	19	Getting the colour right, after the colour balance is corrected is vital. So, here we look at

			Vibrance and Saturation and what the difference is. We also look at Temperature and Tint, but also our Hue, Saturation and Luminance sliders. 3 sliders with 8 colours under each tab. 24 different colour adjustments. We dwell a little on the problems of blue. When we increase colour, the blues go wrong, but we have options to fix this. We also look at the Targeted Adjustment tools too.
31	Transform Tools in ACR	9	How to fix Vertical and Horizontals in ACR via transform tools. We look at the auto settings, but also the powerful Guided option, which is my favourite. We demonstrate with 4 different, but practical project images, because each one will be different.
32	Noise Suppression in ACR	18	Dealing effectively with noise caused by high ISO via the ACR noise reduction sliders. Noise is made worse when we try and raise detail from underexposed areas of an image. We can always do something with a noisy, sharp image, but we cannot do anything with a blurred one.
33	Adjustment Brush in ACR	19	One of our strategic raw tools. We look at the brush size, with feather, flow and density. Understanding the Adjustment Brush Pins and viewing the mask and overlay (the brush ring) Adding new brushes and removing edits from an existing brush. This is a vital tool for much of our strategic editing
34	Graduated Filters in ACR	20	Another one of our strategic raw tools. Creating the gradient shape, resetting local settings, because ACR will always remember your previous edits. Gradient Pins and how to use them. Varying the gradient length and rotation either before the edit, or after it's applied. Hiding and revealing the gradient overlay. Adding one gradient to another and/or add colour into the gradient.
35	The Radial Filter in ACR	11	Another one of our strategic raw tools. It works much the same as the two tools above, with masks, pins and local adjustments. We demo the tool in a practical way with real project images.
36	Creating the Wow Value (Landscape)	26	In this video we take you through a manipulation from start to finish. We pull all our skills and tools together and apply them to a specific image. It's where we make a series of small steps that in themselves don't change the image that much, but string them altogether and they do.
37	Creating the Wow Value (Seascape)	33	In this video we take you through a manipulation from start to finish and every subject will be different. That is why I have included three challenging and different subjects. Here we use the editing tools and techniques relevant to the image, the content and the exposure. The length of the video also indicates the breadth of the work I have chosen to

			do here.
38	Creating the Wow Value (Cathedral)	33	In this video we take you through a manipulation from start to finish using a hand held shot taken with a high ISO. Once again we have to use the tools and techniques that are relevant to the content, exposure and viewpoint of the shot.
39	Understanding Layers	22	In this video we look at transparent objects and a blank canvas to demonstrate the concept of layers. We increase canvas size, we duplicate layers and explain the stacking order. We also start to see Smart Guides to help us arrange subjects. We also create a complete new background with gradients in PS as part of this real life project. I do demonstrate how we cut out this soldier in video No 44 Selections - Polygonal Lasso Tool.
40	Layers Basics - Composite	20	Making a two layered stack, adjusting layer opacity, creating good composition and using the free transform tool for image position and size. Adding a layer mask and demonstrating the basics of masks. Using gradient tool and brushes on the mask. Making a magic wand selection, using select and mask feather.
41	Layers Basics - Triptych	29	Probably one of the better exercises and projects to help learn layers. Creating a new canvas, new blank layers, rectangular selections and we see the Smart Guides kick in to help us. Duplicating layers (Ctrl+J), moving subjects around the screen and adjusting size of the artwork. Dragging images into our layered stack, clipping images to our artwork template. Adding FX and style to our triptych with lines and drop shadows and copying them from one layer to another.
42	Layers Basics - Copy and Paste	23	This layers technique is simple, yet extremely effective on very many images where we see large distractions, often through no fault of our own. Even in complex situations we just take things one small step at a time. Probably one of the most widely used fix using layers and masks.
43	Smart Objects in ACR	20	Smart Objects retain the raw status of our images. It's the question of destructive or non destructive editing. We set up smart objects in ACR, which protects images opened in PS from ACR. Smart objects also protect image size as well as other editing. Copying smart objects as a **New Smart Object via Copy.** Editing multiple smart objects. (see also videos No 35, 45 and 47).
44	Smart Objects and Filters in PS	27	Smart objects and smart filters are much the same as each other. Smart filters allow any filter effects to remain live and editable and we demonstrate how smart filters work, including a layer mask automatically created for us. We also demonstrate textures created as smart objects on a new layer.

45	Strategic Creative Colour	23	Often called Colour Popping. We look at using an adjustment layer to do this via a layer mask. How to mask creatively, speedily and effectively with the shift click method. We also look at Creative Colour via raw smart objects from ACR. (see video 37).
46	Making a Monochrome	25	We can use black and white tools in PS for our jpeg images, but for ultimate control we can create our monochrome images through ACR using smart objects.
47	Creating a Panorama in ACR	22	Creating a raw panorama from 8 raw images in ACR. The stitched image in ACR now remains a raw file and that gives us enormous freedom when we come to edit the image, especially as we are dealing with 8 images here, not just one. We also use content aware fill to our project.
48	Making a Montage	27	We demonstrate the techniques and the thought process too. Working with 5 raw images from ACR, layers in PS with blend modes and layer masks. Finishing off in PS with Monochrome and Sepia tone versions.
49	Batch Processing Raw Images	16	Creating our own pre-sets in ACR and how we apply those edits to another image quickly and easily. Then we look at applying our pre-sets from Bridge where we can edit a hundred images in one go if we wish. Pre-sets will not include a crop or certain strategic tools like the radial filter, but we show another method where those edits can be applied to many images in one go. Use this method to fix dust spots in one image and apply it to many others.
50	Text & Text Effects	24	Creating and editing text with our images and adding layers styles. Lines, shadows, bevels are just a few options. We look at using colour from the image and warping text while keeping our text editable. We also look at PS Styles too. We also demonstrate layer masks to weave the text into the image.
51	High Dynamic Range (HDR)	14	One of the ways we can help deal with contrast. We merge to HDR 3 images that have 2 stops of exposure between each. The process creates a raw file and that is important for the remainder of the process. We take you through start to finish.
52	Select & Mask	19	The modern way to make detailed cut-outs working from an ACR raw image. We demonstrate cutting out a blonde hair model from a dark background, including her fine hair. We use a mask and also the decontaminate colour option to put in a completely new background
53	Selections – The Polygonal Lasso Tool	19	Here, we demonstrate a few tips and tricks to make selections completely successful. (see video 30) We look at saving selections and adding one selection to another. We can save the selection one step at a time. Following the creation of the selection, we apply it via a

			layer mask.
54	Bracketed Exposure Editing in ACR & PS	28	My standard editing technique, using ACR, smart objects and multiple images with different exposures. This example was shot from a tripod. We work with smart objects and a mask to balance exposures between two images. We also demonstrate how we can align images hand held too.
55	Actions and the Image Processor	11	We demonstrate how we can record repeatable steps in PS and apply them to others easily and quickly. We demo how to make an action set and an action within the set. We show how it can be run via a function key such as F8, a button, or fully automatically via the image processor. All this can be done with multiple images with no risk to our originals.
56	Portrait - Face Lift	21	Here we need to give the model a face lift, literally. Using a user pre-set to work two images through ACR in an identical way, then swapping the face as you will see in this video.
57	Spotting the Potential	35	Seeing the potential in a pale thumbnail, lacking colour, contrast and clarity. It's a vital part of photography and image editing. If we don't know where we are going, how can we plan to get there
58	Cut-Outs with a Mask	31	Making great cut-outs with a Layer Mask. Very effective, always editable
59	Expose to the Right	35	Squeezing as much light into the sensor as possible, produces better quality images - Fact
60	Landscape with a Zoom	26	Not all landscapes require those wide angle lenses

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