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FEATURE  
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# Creating a Realistic Composite



Photographers and designers composite images for many different reasons. Some people like to create realistic-looking images, while others go for that surrealistic look. Whatever your goal, your end result should tell a compelling story with correct lighting, shadows, perspective, and depth of field on all of the composited elements. Glyn Dewis, an amazing photographer and Photoshop master, shows us step by step how he created one of his composited images that's part of his popular wildlife series.

*Glyn Dewis*

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## SPECIAL FEATURE

# 42

## The 25 Hottest Features in Adobe Photoshop CC

In honor of 25 years of Photoshop, our amazing team of writers and instructors here at KelbyOne have put together a list of their top 25 features, tips, and hidden gems in Photoshop CC.

## DYNAMIC RANGE

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## 3D Compositing in Photoshop CC

Using 3D models in your Photoshop composites can take your images to a whole new dimension. Corey Barker, our resident 3D expert, shows how to composite a 3D car into a 2D street scene. You'll be amazed at what you can do in Photoshop with 3D.

*Corey Barker*

## But Wait — There's More

### KEY CONCEPTS

These icons at the beginning of columns indicate there's a short video on a tool or function used in that tutorial at the Key Concepts KelbyOne member webpage at <http://kelbyone.com/keyconcepts>.

 Dodge & Burn tools

 Lasso tool

 Layer masks

 Pen tool

 Smart objects

 Quick Selection tool

### CD DOWNLOADABLE CONTENT

Whenever you see this symbol at the end of an article, it means there are either downloadable practice files or additional content for KelbyOne members at <http://kelbyone.com/magazine>.

 All lighting diagrams courtesy of Sylights

< Click this symbol in the magazine to return to the Table of Contents.

# From the Editor

## it's a photoshop and lightroom lovefest



Before we get to the Photoshop and Lightroom lovefest in this issue, I wanted to let you know about something new. We've created a members-only monthly webcast that takes you behind the scenes at KelbyOne and gives you a look at the folks who work so hard to make sure you get world-class training.

The webcast is called *Backstage Pass*, and it's hosted and produced by our own Mia McCormick. In the first episode, she takes you on a "rollerblade tour" of our newly expanded offices using a GoPro Hero camera, along with some additional camera work from our video team. During her tour, she stops by my office for a chat, and she meets up with the Photoshop Guys and other members of our team here at KelbyOne, so I hope you'll give it a watch. You can find it at [KelbyOne.com/podcast](http://KelbyOne.com/podcast) (once you log in as a member), or you can find it on [YouTube.com](http://YouTube.com) (we made the first episode available as a sneak peek to the public; from here on out, they'll be just for members). You can watch it at [https://youtu.be/jJAL4pgA\\_sk](https://youtu.be/jJAL4pgA_sk) (how's that for a fun-to-type URL?).

Our annual Photoshop World Conference & Expo is coming, and you're invited. We just opened registration for this year's event (produced by KelbyOne and sponsored by Adobe Systems), which is coming to Las Vegas August 11–13 at the Mandalay Bay Resort & Casino.

This is the first time we've been able to secure a date in August, and we're particularly excited because so many educators who miss out on Photoshop World because it's in September will now be able to join us. We have all sorts of discounts and early-bird deals if you sign up now, so go to [Photoshopworld.com](http://Photoshopworld.com) to register. It will be three days that will change, inspire, and energize your image making in ways you just can't imagine (ask anyone who has been there). We want you to join us this year in Vegas, and we know you've always wanted to go, so come on, say it with me, "This is the year I'm going!"

Into Lightroom? Us, too! Lightroom is hot; everybody's getting on board and we're upping our Lightroom game big time. First, we launched a new weekly show (released every Friday) called *The Lightroom Show* hosted by me and RC Concepcion, and it's short, sweet, and to the point. Each episode is around 12 minutes, and we pack it from start to finish with Lightroom tips and tutorials. You can find it each Friday at [LightroomKillerTips.com](http://LightroomKillerTips.com), at [KelbyTV.com](http://KelbyTV.com), or on the iTunes Store where you can subscribe for free.

We're also expanding our Lightroom coverage here in the mag this issue and adding even more in future issues, so you'll see *lots* more Lightroom love from our gang, as well as from some very special guests. We're so excited about what's happening in Lightroom that we even have a special dedicated three-day track at Photoshop World where you can totally immerse yourself in Lightroom each and every day.

I'm not sure if you knew this one, but every Thursday is "New Class Thursday," where we release brand-new online training classes for KelbyOne members. Keep an eye on our Twitter and Facebook accounts for these new class announcements, and also keep an eye on your inbox for the *KelbyOne Insider* newsletter that we send out weekly to keep you up to date on new discounts, new classes, new deals, and what's new at KelbyOne (that's a lot of new).

That doesn't leave much room for what's happening in this issue, but here's the short version: It's Photoshop's birthday. It's 25 years old and we're celebrating with a special feature called "The 25 Hottest Features in Adobe Photoshop CC," where the Photoshop Guys discuss all of their favorite Photoshop features in honor of the 25th anniversary of Photoshop.

Our theme this issue is compositing and we have lots of cool stuff from some of the best in the business. I could go on and on, but since you're holding the magazine in your hands right now (or reading it on your tablet), just turn the page and start exploring on your own.

There's a lot of fun stuff happening here at KelbyOne, and we're so glad to have you along with us for this journey.

All my best,

Scott Kelby  
KelbyOne President & CEO  
Editor & Publisher, *Photoshop User*



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Photo by Matt Kloskowski

# Photoshop USER

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#### EDITORIAL:

Scott Kelby, *Editor-in-Chief*  
Chris Main, *Managing Editor*  
Mike Mackenzie, *Senior Editor*

#### Contributing Writers

Corey Barker • Peter Bauer • Tom Bol • Daniel Bryant • Pete Collins  
RC Concepcion • Michael Corsentino • Glyn Dewis • Seán Duggan  
Daniel East • Paul Hebron • Sean McCormack • Mia McCormick  
Scott Onstott • Heather Shortt • Colin Smith • Lesa Snider  
Rob Sylvan • Scott Valentine • Erik Vlietinck • Jake Widman

#### GRAPHICS:

Felix Nelson, *Creative Director*  
Dave Damstra, *Production Manager*  
Taffy Clifford, *Senior Associate Designer*  
Dave Korman, *Senior Premedia Specialist*  
Margie Rosenstein, *Senior Graphic Designer*  
Eduardo Lowe • Jessica Maldonado • Angela Naymick

#### MARKETING:

Audra Carpenter, *V.P., Marketing & Communications*  
Ajna Adams • Stephen Bell • Diana Blackburn • Tracy Cook • Perry  
Lawrence • Heather Shortt

#### WEB:

Karey Johnson, *Director of Web Development*  
Nicolas Abramovitz • Melissa Cozart • Yojance Rabelo • Pam Tingiris  
Aaron Westgate

#### PUBLISHING:

Scott Kelby, *Publisher*  
David Moser, *Executive Publisher*  
Kalebra Kelby, *Executive V.P.*  
Jean A. Kendra, *Business Manager*

#### ADVERTISING:

Kevin Agren, *V.P., Sales* 813-433-2370  
Jeanne Jilleba, *Advertising Coordinator* 800-738-8513 ext. 152  
Veronica (Ronni) O'Neil, *Director of Circulation/Distribution*  
800-738-8513 ext. 235

#### HOW TO CONTACT KELBYONE:

U.S. Mail: 118 Douglas Road East • Oldsmar, FL 34677-2922  
Voice: 813-433-5005 • Fax: 813-433-5015  
Customer Service: [info@kelbymediagroup.com](mailto:info@kelbymediagroup.com)  
Letters to the Editor: [letters@photoshopuser.com](mailto:letters@photoshopuser.com)  
World Wide Web Including the Photoshop Help Desk,  
Photo Gear Desk, and Advice Desk: <http://members.photoshopuser.com>

#### COLOPHON:

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# Contributing Writers

## PETER BAUER

is an Adobe Certified Expert that does computer graphics consulting for a select group of corporate clients. His latest book is *Photoshop CC for Dummies*. He was inducted into the Photoshop Hall of Fame in 2010.



## TOM BOL

is an editorial and commercial photographer specializing in adventure sports, portraits, and outdoor lifestyle photography. His images and stories are used worldwide. You can see more of his work at [www.tombolphoto.com](http://www.tombolphoto.com).



## DANIEL BRYANT

is a motion designer and video editor for KelbyOne. He's worked on graphics for projects including KelbyOne podcasts, the Photoshop World keynote, and the opening graphics package for KelbyOne classes.



## PETE COLLINS

is an education and curriculum developer and website overseer for KelbyOne. He is one of the Photoshop Guys and co-hosts *Photoshop User TV*. With a fine arts background, Pete is well versed in photography, graphic design, and illustration.



## RAFAEL "RC" CONCEPCION

is director of content and education for KelbyOne. An Adobe Certified Instructor in Photoshop, Illustrator, and Lightroom, RC has 10+ years in the I.T. and ecommerce industries. RC has held training seminars in the U.S., Europe, and Latin America..



## MICHAEL CORSENTINO

is an award-winning wedding and portrait photographer, Photoshop and Lightroom expert, author, columnist for *Shutter Magazine* and *Resource Magazine*, and speaker and international workshop leader. Learn more at [www.michaelcorsentino.com](http://www.michaelcorsentino.com).



## GLYN DEWIS

is a photographer, retoucher, trainer, and author based in Oxford, UK. His clients range from athletes to the BBC. An Adobe Influencer and Photoshop World Dream Team Instructor, he teaches around the world, including at his own series of workshops.



## SEÁN DUGGAN

is the co-author of *Photoshop Masking & Compositing*, *Real World Digital Photography*, and *The Creative Digital Darkroom*. He leads workshops on digital photography, Photoshop, and Lightroom ([SeanDuggan.com](http://SeanDuggan.com)).



## DANIEL EAST

is an author, freelance writer, presenter/trainer, and consultant with more than 20 years' experience in photography, pro-audio, and marketing. Daniel is also founder and president of The Apple Groups Team support network for user groups.



## PAUL HEBRON

is a freelance consultant in the Seattle area. He has worked as a graphic designer, an art director, and a creative director. For more information about Paul, visit <http://about.me/paulhebron>.



## SEAN McCORMACK

is the author of *Essential Development: 20 Great Techniques for Lightroom 5*. Based in Galway, Ireland, he shoots subjects from musicians, models, and actors to landscapes and architecture. Learn more at <http://lightroom-blog.com>.



## SCOTT ONSTOTT

is the creator of *Photoshop for Architects: CC Edition* and author of *Enhancing Architectural Drawings and Models with Photoshop*, *Taking Measure* ([secretsinplainsight.com](http://secretsinplainsight.com)), and other books and videos. See what he's up to at [ScottOnstott.com](http://ScottOnstott.com).



## COLIN SMITH

is an award-winning digital artist, photographer, and lecturer who has authored 18 books and has created a series of training videos. Colin is also the founder of the online resource [PhotoshopCAFE.com](http://PhotoshopCAFE.com) and president of [Software-Cinema.com](http://Software-Cinema.com).



## LESA SNIDER

is the author of *Photoshop CC: The Missing Manual*, several eBooks, and video courses, as well as co-author of *iPhoto: The Missing Manual*. She's also a columnist for *Macworld* and *Photographic Elements Techniques*. For more info, visit [PhotoLesa.com](http://PhotoLesa.com).



## ROB SYLVAN

is the Lightroom Help Desk Specialist for KelbyOne, on staff at the Digital Photo Workshops, and the author of *Lightroom 5: Streamlining Your Digital Photography Process*. You can learn more at [www.lightroomers.com](http://www.lightroomers.com).



## SCOTT VALENTINE

is an Adobe Community Professional and Photoshop author. His latest book is *The Hidden Power of Adjustment Layers* (Adobe Press). Keep up with him at [scoxel.com](http://scoxel.com).



## ERIK VLIETINCK

founded IT Enquirer in 1999 (<http://it-enquirer.com>). A J.D. by education, Erik has been a freelance technology editor for more than 20 years. He has written for *Macworld*, *Computer Arts*, *Windows NT Magazine*, and many others.



## JAKE WIDMAN

is a writer and editor who lives in San Francisco. He's been covering the intersection of computers and graphic design for about 25 years now—since back when it was called "desktop publishing" and Photoshop was just a piece of scanning software.



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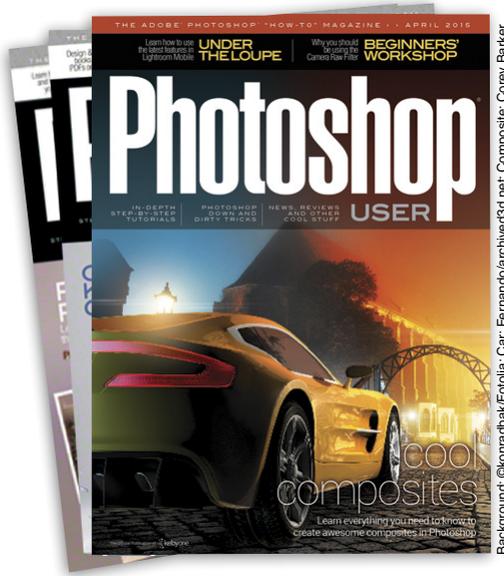
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*Photoshop User* magazine is the official publication of KelbyOne. As a KelbyOne member, you automatically receive *Photoshop User* delivered right to your door (or digitally) ten times a year. Each issue features in-depth Photoshop, Lightroom, and photography tutorials written by the most talented designers, photographers, and leading authors in the industry.

## About KelbyOne

### KELBYONE

is the world's leading resource for Adobe® Photoshop®, Lightroom®, and photography training, news, and education. Founded in 1998 as the National Association of Photoshop Professionals (NAPP), KelbyOne has evolved from NAPP and KelbyTraining to create a singular hub for creative people to learn, grow, and inspire. From photographers to graphic designers, beginners to professionals, KelbyOne is open to everyone.

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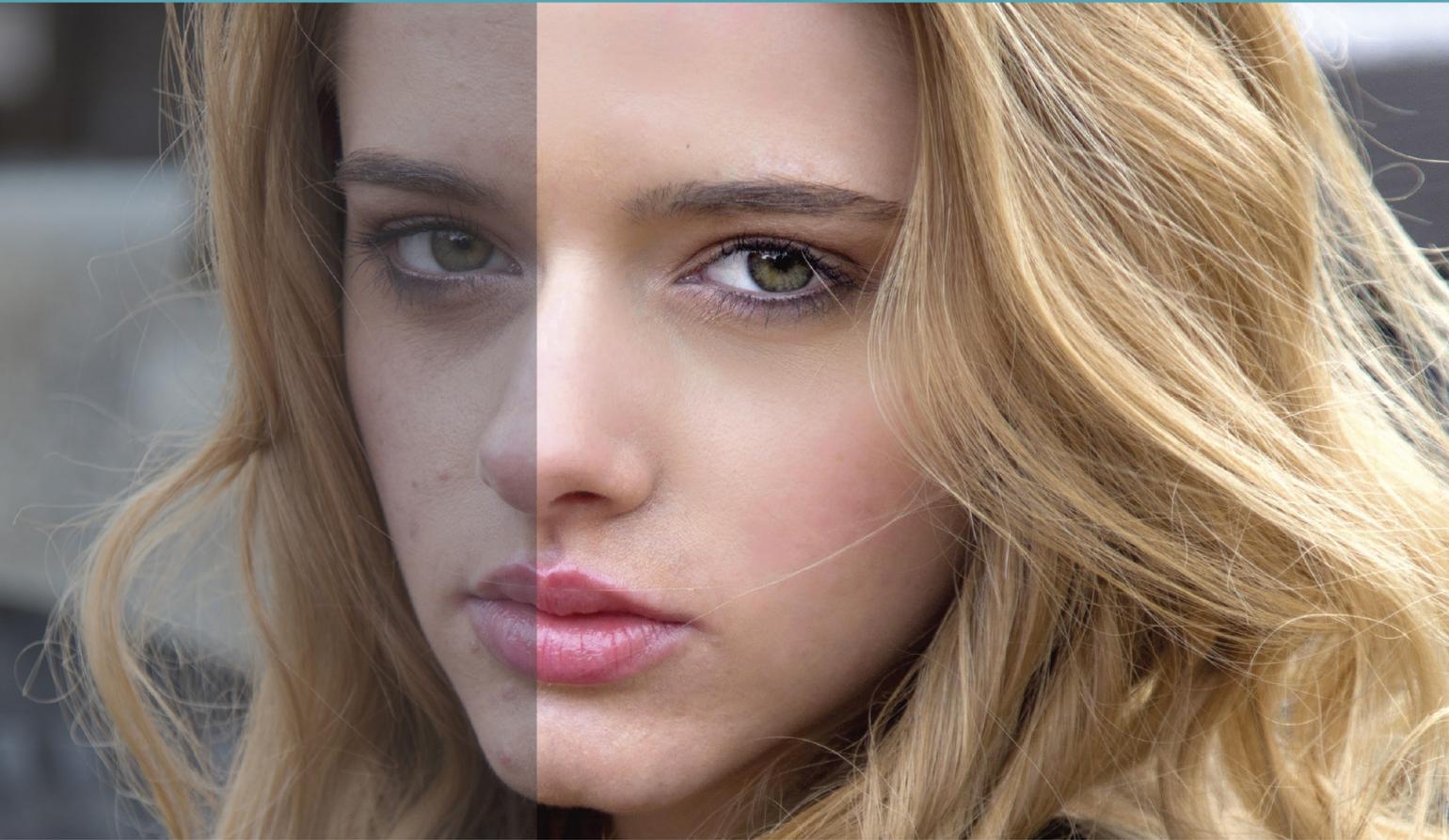
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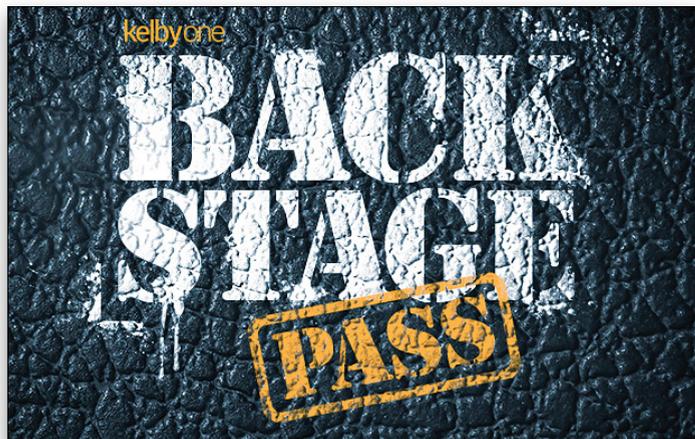
› › Inspiration, information, and member musings to fuel your creative think tank

BY HEATHER SHORTT

## New to the kelbyone airwaves

The creative madmen (and women) over here in KelbyOne land have drummed up yet another couple of shows for your viewing pleasure. It's just all part of our master plan to keep you fixated and focused in a training trance (insert evil laugh here). Here's an inside look at the newest shows to pencil into your weekly schedule.

*The Lightroom Show* (airs Fridays on [KelbyTV.com](http://KelbyTV.com)): Calling all Lightroom lovers! Hosted by Scott Kelby and RC Concepcion, this show is just for you. Every Friday, you can learn everything you want to know about the photographer's program of choice. *The Lightroom Show* is packed with weekly tips, tricks, inspiration, and ideas, and of course, the regular hilarity of a Scott-and-RC duo. To make this show even more about the viewer, we pull all our ideas from your suggestions, comments, and questions.



*Backstage Pass* (airs monthly on <http://kelbyone.com/podcast>): Our members are family. We know you're here to learn, improve, and grow your creative skills, and when you joined, you became a part of a creative community. That's why we've created *Backstage Pass*, a monthly members-only podcast to bring you inside the doors of KelbyOne. You'll get a personal tour each month from Scott Kelby, Corey Barker, Pete Collins, RC Concepcion, and Mia McCormick that covers what's going on in production, fun side projects, and well, the everyday antics of working with some of the most creative people in the biz.

## Something's Brewing in the creativity lab

We've always got something in the hopper, and when you leave a couple of guys like Corey Barker and Pete Collins in charge, you're bound to get something that oozes law-defying creativity. No laws were actually broken in the making of this new project—we think—but we digress. Coming soon, very soon, is The Creativity Lab.

This new community feature built from the minds of our graphic design superheroes, Corey and Pete, will be the hot spot for our community to showcase, share, and discuss their design chops. Plus, it will host weekly short, but powerful tutorials and videos that will keep your graphic skills fresh in Photoshop. Members will also continue to engage in friendly competition with Pete's popular Pixel Fight Club, and sound off on the latest industry topics with like-minded creatives and designers.



©ephan/Dollar Photo Club

Be on the lookout for this new community feature, available to members on [KelbyOne.com](http://KelbyOne.com) in the coming months.



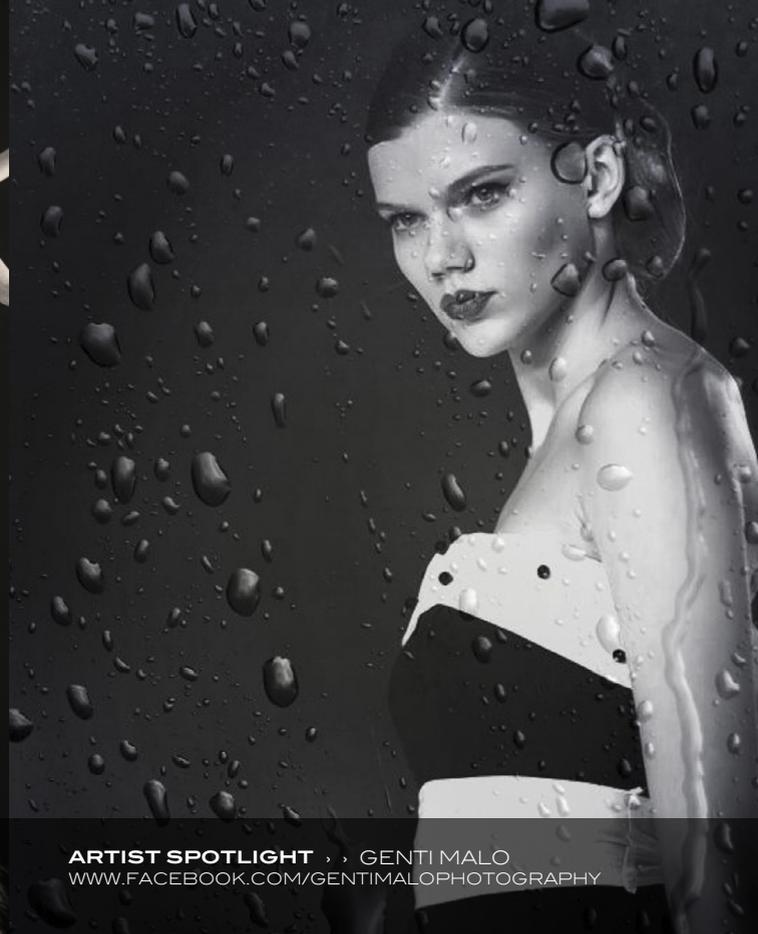
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## Fresh New Classes released at [kelbyone.com](http://kelbyone.com)

Here's a roundup of our latest classes and tutorials that you won't want to miss. Log into your member account at KelbyOne.com or check out these new releases on our app. Not a member? You can try KelbyOne for free. Visit [KelbyOne.com/freetrial](http://KelbyOne.com/freetrial) to view these classes and more.

### *Photoshop In-Depth: Advanced Filters*

Join Pete Collins as he takes you on an in-depth tour of the most powerful and useful filters in Photoshop. Whether you're a photographer or a designer, these are filters you'll want to add to your repertoire of techniques. There are so many ways these filters can help you with your work, and, once you've had time to experiment with how they can be used, you'll be on your way to finding creative ways to implement them in all of your Photoshop projects.

### *Double Play Sports: Baseball and Volleyball*

Heads up, sports fans: Join legendary sports photographer Dave Black as he takes you through his approach and process for covering baseball and volleyball. Dave digs deep into his decades' worth of experience to share his tips and techniques for helping you get in the right position, with the right gear, and the right settings to get the shot you need.

### *The Best of Down & Dirty Tricks in Adobe Photoshop*

Straight from one of the most popular columns in *Photoshop User* magazine, Corey Barker takes us through his favorite "Down & Dirty Tricks" in Adobe Photoshop. Each project reveals new techniques for everything from compositing to 3D text effects. You may have read the columns, but seeing the tutorials come to life with Corey's narration and insights takes them to a whole new level.

## Who's Who in the in the [kelbyone](http://kelbyone.com) community

Say hello to Sherrie Stambaugh. A member for two years and a recent winner of Pete Collin's Pixel Fight Club, this design superstar flexes her creative muscles in her playful *Puppies & Planes* composite. Her unique storytelling approach invites us to play along in the imaginative world of a boy and his beagle. Take a peek inside Sherrie's world and see what keeps her telling epic adventures through Photoshop.

### **You have a unique style that leads viewers on a journey. Tell us about your approach to creating composites.**

My creative approach for composites is to brainstorm different ideas. I try different ways, things, and approaches till something grabs me to convey a story.

### **When you first started dabbling in the creative world, who inspired you most?**

I think I have been most inspired by my high school vo-teacher (for commercial art) back in 1973. He taught us to do research, gather a lot of resources for your project, never copy someone else's work or ideas, work hard, and rest when you're in the grave (something I always remember him saying).

### **How has KelbyOne helped grow your creative skills?**

The different tutorials and classes that KelbyOne offers have been so helpful for learning new things. I also learned so much from doing the Pixel Fight Club each week from Pete Collin's feedback he gives each of us. It has pushed me to try different things and different techniques.

### **How do you keep your creativity flowing?**

I think my source of inspiration is life itself, things that happen around me, and memories. Looking at different kinds of art



from various artists also really helps push my creativity, and keeps me inspired.

### **You're on an island and can only have three things with you. What are they?**

My computer, Photoshop, and a Cherry Coke.

### **Name something you want to cross off your bucket list?**

I would love to go to Paris, France, and see the Louvre Museum.

### **What's the best piece of advice you've ever received?**

That it's not just about doing good work, it's about telling a story. You want to tell a story and you want your work to pull people in.

Consider us pulled in, Sherrie. You can take more adventures through Sherrie's work by viewing her portfolio at [members.photoshopper.com/plumgrumpy](http://members.photoshopper.com/plumgrumpy). ■

# Exposed: Industry News

> > The latest news about photography gear, software, and services

BY CHRIS MAIN

## Adorama Adds Ring Flash to Its Flashpoint Lithium-Ion family of on- and off-camera strobes

Adorama recently announced the availability of the new Flashpoint Ring Li-on Flash, a 400ws lithium-powered, self-contained ring flash. Ring flashes are popular for macro and close-up work for their even illumination and shadow-free light. Portrait shooters also use them to add circular catch lights to eyes.

The rear panel allows users to view settings and select modes that include manual, intelligent and standard optical slave, and stroboscopic. Power is adjustable in third-stop increments starting at 1/128th power (3ws). The interchangeable 11.1-volt lithium-ion battery can deliver up to 450 full-power flashes with a recycle time between 0.5 to 2.8 seconds. It also offers constant LED lighting with three levels of output for modeling or for video at a maximum 440 lux (0.5m).

The Ring Li-on Ring Flash is available now for \$499.95 exclusively from Adorama. It includes a snap-on diffusion cover, Li-Ion battery pack, battery charger, folding camera bracket, and umbrella bracket. For more information visit [www.adorama.com](http://www.adorama.com).



## Profoto Introduces new lighting solutions

When Profoto released the B1 off-camera flash in 2013, many considered it a game changer for its portability, ease of use, and performance compared to a professional monolight. Profoto has now introduced the B2, which is a lighter and more portable counterpart to the B1. The B2 consists of a battery pack and a head. The head is small enough to be mounted on a monopod or a bracket on the camera.

As with the B1, the B2 has TTL and high-speed sync. It's fast enough to keep up with your camera, and according to Profoto, it's five times as powerful as the average off-camera flash. It can also be used with the entire range of Profoto Light Shaping Tools. Profoto also announced new OCF Light Shaping Tools that are smaller and lighter, use fewer parts, and are fast and easy to mount. The new tools include four softboxes, a grid kit, a snoot, and a barndoor.

Everything is compatible with the B1 and Profoto's patented AirTTL system. For more information, visit [www.profoto.com](http://www.profoto.com).



## Mister Retro Rebuilds Permanent Press from the ground up

Mister Retro, a developer of Photoshop plug-ins and vector image collections, recently updated Permanent Press to version 2. This Photoshop plug-in creates vintage offset, silkscreen, and letterpress printing effects. Starting from scratch, Mister Retro has added new features to create even more realistic printing effects.

The Permanent Press preview window can now be any size, so no more tiny previews. There are hundreds of new presets and textures for more than 200 basic presets to get you started. Instead of applying an effect to a solid color, you can now choose from 35 paper surfaces for a more realistic look, and you can choose from 35 ink textures. Halftone styles support black CMYK effects, and new speckled and screened effects have been added. Other new features include ink plate depth for embossed and debossed effects, and more edge effects.

Permanent Press 2 is available now for \$99. Visit [www.misterretro.com](http://www.misterretro.com).



## Eyefi Offers a Pro Version of Their mobi wi-fi sd card

According to Eyefi, the new Mobi Pro 32-GB Wi-Fi SD card is the most powerful Wi-Fi SD card ever made. The Mobi Pro allows users to wirelessly transfer their images to mobile devices and computers for editing, sharing, and syncing. With selective transfer, photographers can decide which images to transfer, including RAW and JPEG images. Images are securely and automatically transferred no matter where you're shooting. At home or in the studio, Mobi Pro connects to local networks for high-speed transfers. In the field, the Mobi Pro creates its own Wi-Fi hotspot.

Both the Eyefi Mobi and Mobi Pro include mobile and desktop apps for accessing photos from anywhere. These apps work with Eyefi Cloud, which intelligently retains original resolution images while rendering the best image for the viewing device. Users can also upload images from their computer to the Cloud.

Mobi Pro is available now for \$99.99 and comes with one full year of Eyefi Cloud with unlimited syncing and storage (a \$49.99 value). For more information, visit [www.eyefi.com](http://www.eyefi.com).

## Really Right Stuff Announces the vra-15 video rod adapter

Really Right Stuff has been producing high-quality camera support hardware for the past 25 years. Continuing that tradition, they recently released the VRA-15 Video Rod Adapter. The VRA-15 is designed for Arca-style plate users who need to add industry standard 15mm rod accessories to their video rig. While other 15mm rod systems will require you to forgo your quick-release system, the VRA-15 incorporates Really Right Stuff's patented Quick Release lever-style clamp for convenience and stability.

The QR-clamp accepts all Really Right Stuff plates and rails, and will also accept Arca-style plates from most other manufacturers. Users can rotate the clamp without tools (using the folding wing screw), which makes changing the direction of the clamp fast and easy and keeps the clamp jaw in perfect parallel or perpendicular alignment with the rod axis. The VRA-15 is also compatible with tripod plates that come with most fluid heads.

The VRA-15 Video Rod Adapter is available now for \$335. Kits with rods and rails are also available. Visit [www.reallyrightstuff.com](http://www.reallyrightstuff.com) for more information. ■



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# Down & Dirty Tricks

## *gotham* promo poster effect

BY COREY BARKER

Here's another effect inspired by a TV show that I don't actually watch. *Gotham* is a new show about the early years of Bruce Wayne long before he became Batman. It sounds interesting but what caught my attention were the really cool dramatic Hollywood effects they used on the online promotional images for the show. Let's see what we can do to re-create those effects.

**Step One:** As usual, we'll begin with a photo of our subject. Since this is going to be a villain poster, I found this great image at [Fotolia.com](http://Fotolia.com). It's already pretty creepy but we're going to make it even creepier. As cool as this original image is, the design here calls for it to be cropped close in on the face. If you're a KelbyOne member, you can download the cropped version and follow along.

[KelbyOne members may download the files used in this tutorial at [http://kelbyone.com/magazine/issue/april\\_2015](http://kelbyone.com/magazine/issue/april_2015). All files are for personal use only.]

**Step Two:** In the cropped version, we can still see part of the axe. To get rid of the axe, we'll use the Patch tool, which is located under the retouching tools in the Toolbox. Click-and-hold on the Spot Healing Brush tool (J) and choose the Patch tool when the menu pops out. In the Options Bar, set the Patch drop-down menu to Content-Aware, and draw a selection around the axe. Then, click inside the selection, drag it to another clean area of the suit, and release. Press Command-D (PC: Ctrl-D) to deselect.

**Step Three:** Go to Image>Duplicate to create another version of the file. You don't have to name the duplicate as this is a temporary file, so just click OK. Go under the Image menu again but this time go to Adjustments>HDR Toning. Go to the bottom of the HDR Toning dialog and drop the Saturation to -100% to remove all color. In the Tone and Detail section, increase the Detail a bit, then adjust the Exposure to compensate for the Detail increase. Tweak the Edge Glow settings to get a grittier look. Also, check on Smooth Edges, and click OK.

**Step Four:** Switch to the Move tool (V) and drag-and-drop this HDR-toned image back to the original document. Be sure to hold the Shift key as you drag so the image will be centered when you drop it, as the two layers need to line up perfectly. Change the layer blend mode of the HDR layer to Multiply near the top left of the Layers panel. This adds a bit of grit to the character and also tones down the lighting to add more drama.

**Step Five:** Click on the Background layer to make it active. Go to Image>Adjustments>Hue/Saturation. Lower the Saturation to -50% and click OK. Click on the HDR-toned layer to make it active, and press Command-E (PC: Ctrl-E) to merge the layer down into the Background layer.

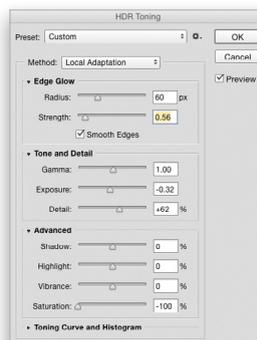
**Step Six:** While the subject has a rather sinister stare, I'm thinking we could add a little more to that. Go to Filter>Liquify, and make sure the Forward Warp tool (W) is selected at the top of the toolbar on the left side. Over on right side in the Brush Tool



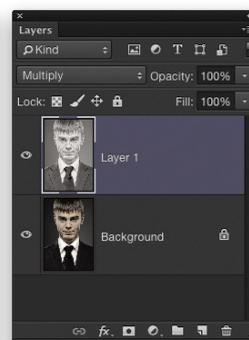
Step One



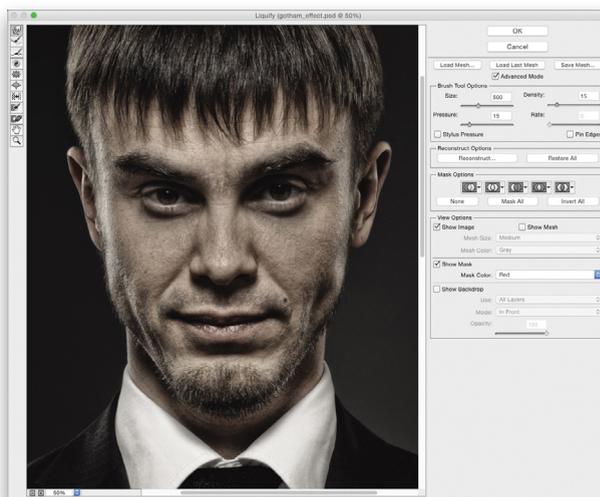
Step Two



Step Three



Step Four

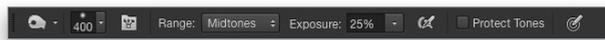


Step Six

Options, set the brush size pretty big (around 500 for high-res images; 50 if you're using the download file). Then, drop both Density and Pressure to 15. We're going to make him look a little meaner by pushing his right eyebrow down a little and pushing his left eyebrow up a little. I also pushed the nose down a little and nudged up the right corner of his mouth, resulting in a subtle smirk. That's it; click OK. Subtlety is key here, and while a change like this may not be obvious, press Command-Z (PC: Ctrl-Z) a couple times to see a quick before and after.

**Step Seven:** Now let's adjust some lighting. Click the Create a New Layer icon at the bottom of the Layers panel, and press Shift-Delete (PC: Shift-Backspace) to open the Fill dialog. Set the Contents drop-down menu to 50% Gray and click OK. Change the blend mode to Hard Light and lower the layer Opacity to 75%.

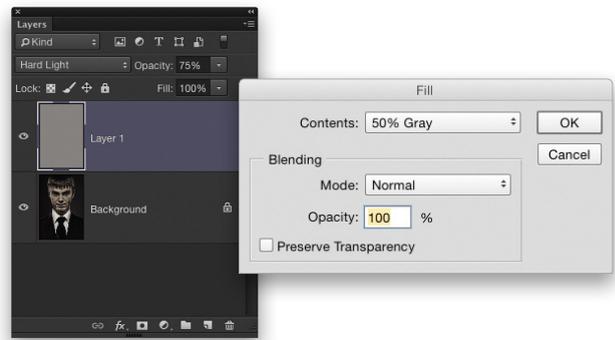
**Step Eight:** Select the Burn tool (nested under the Dodge tool in the Toolbox). In the Options Bar, set Range to Midtones and Exposure to 25%. Set the brush size rather large (around 400 px for high-res; around 100 px for the download file). Paint around the edge of the subject. This will start to darken the edges. Also, burn around the edges of the collar so it appears to focus the light more to the front of the subject.



**Step Nine:** Create another blank layer and fill it with 50% gray as before. This time, however, change the blend mode to Overlay and drop the layer Opacity to 50%. We'll use the same Burn tool to darken more of the detail in the face around the eyes and mouth, and even darken the edges a bit more.

**Step Ten:** Create yet another 50% gray-filled layer and set the blend mode to Overlay again. This time we'll enhance the high-lights. Select the Dodge tool in the Toolbox and use the same settings we used for the Burn tool. Paint in the central area of the face to enhance the lighting. This will boost the contrast to the darker edges and create a sense of dramatic lighting.

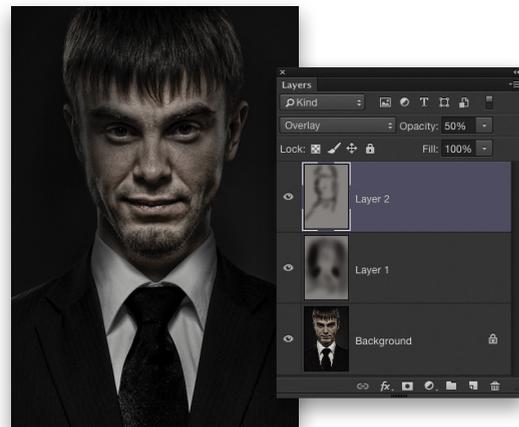
**Step Eleven:** At this point we need a background image to go with the scene. Here we have a cool dark-and-stormy cloud image that will do just fine, but first we need to adjust the layer arrangement. In the Layers panel, unlock the Background layer by clicking the padlock icon to the right of the layer's name. Then, create new blank layer, press D to set the Foreground color



Step Seven



Step Eight



Step Nine



Step Ten

to black, press Option-Delete (PC: Alt-Backspace) to fill the new layer with black, and drag it below the subject layer at the bottom of the layer stack.

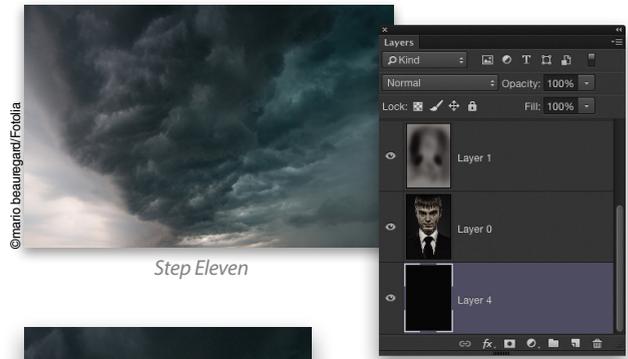
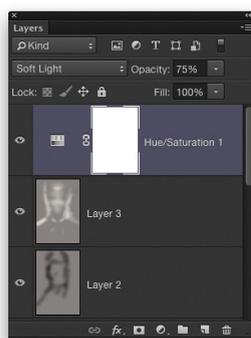
**Step Twelve:** Using the Move tool, drag-and-drop the stormy cloud image into the working document. The layer should be positioned between the subject layer and the black background layer (Layer 4) that you just created. Option-click (PC: Alt-click) the Eye icon to the left of the cloud layer to hide all other layers so you can see the clouds. Press Command-T (PC: Ctrl-T) for Free Transform, then position and scale the image to get the darker areas of the clouds in view. Press Enter to commit the transformation. Option-click (PC: Alt-click) the Eye icon again to reveal the other layers.

**Step Thirteen:** Click on the main subject layer to make it active and click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. Select the Gradient tool (G), and in the Options Bar, click on the preview thumbnail and choose the Foreground to Transparent gradient preset. Click OK to close the Gradient Editor. Then, choose the Radial Gradient type in the Options Bar. Press X until the Foreground color is black. Proceed to add gradients around the subject to gradually reveal the stormy clouds. Start the gradients just outside the image bounds and drag into the image; this will make the background more interesting. Don't worry if the gradient creeps into the subject a little because it will give the scene a subtle sense of atmospheric perspective.

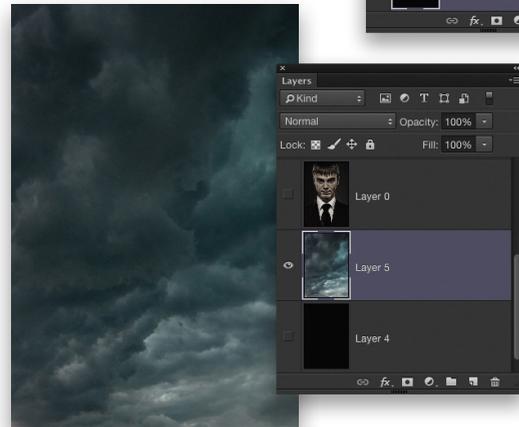


**Step Fourteen:** Create another new blank layer just above the subject layer and change the layer blend mode to Overlay. Press D then X to set the Foreground color to white. Then, add a few gradients around the sky to bring out some of the highlighted areas.

**Step Fifteen:** Go to Layer>New Adjustment Layer>Hue/Saturation, and click OK. Position this adjustment layer at the top of the layer stack, change its blend mode to Soft Light, and drop the Opacity to 75%.



Step Eleven



Step Twelve



Step Thirteen



Step Fourteen

**Step Sixteen:** In the Properties panel, check on Colorize and set the Hue to 18 and the Saturation to 30. This will add a subtle warm cast over the face. With the layer mask active on the adjustment layer, paint with a black brush around the edges of the photo to remove the effect from the clouds.

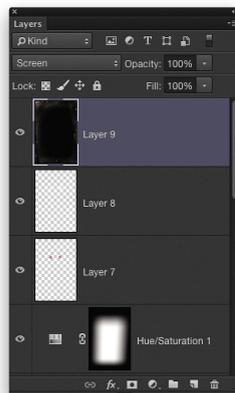
**Step Seventeen:** Now let's add a little something to the eyes. Create a new blank layer, change the blend mode to Soft Light, and drop the Opacity to 50%. Click on the Foreground color swatch, choose a basic red in the Color Picker, and click OK. Using the same radial gradient as before, draw little gradients over the eyes starting in the center and pushing out just a little. Do this to both eyes. You'll start to see a little bloodshot eyes psycho thing happening, but why stop there? Add yet another blank layer set to Overlay and add gradients over the eyes again, but this time use white instead of red. This punches up the contrast of the effect.



**Step Eighteen:** We have one last element to add. I want to add an effect so the edges of the design look like tattered paper, so I found this cool paper texture once again at Fotolia .com. However, we only need the paper so we'll need to crop the image. Choose the Crop tool (C) and set the crop boundary just a little inside the edge of the tattered paper. Press Enter to commit the crop.

**Step Nineteen:** Remove the color by pressing Shift-Command-U (PC: Shift-Ctrl-U), then press Command-I (PC: Ctrl-I) to invert the image. We need the center area to be as dark as possible, so bring up the Levels dialog (Command-L [PC: Ctrl-L]), select the black Eyedropper tool in the Levels dialog, and click on a couple spots in the center of the texture to force most of the center area to black. Click OK.

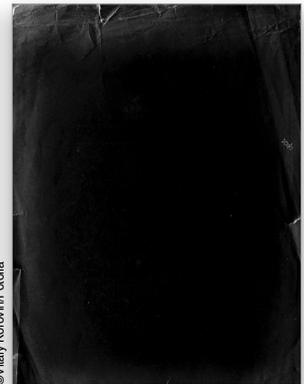
**Step Twenty:** Now drag-and-drop this texture into the main image. Use Free Transform to position and scale it to where the creases are right at the edge, and make sure it's at the top of the layer stack. Press Command-U (PC: Ctrl-U) to open the Hue/Saturation dialog. Check on Colorize and set the Hue to around 43 and the Saturation to around 13. This will give the creases some yellow to enhance that aged look. Finally, change the layer blend mode to Screen and there you have it! ■



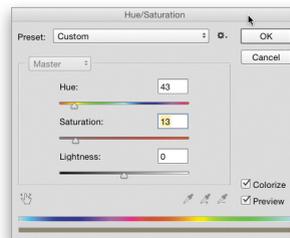
Step Sixteen



Step Eighteen



Step Nineteen



Step Twenty



Final

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[topazlabs.com/psuser-lake](https://topazlabs.com/psuser-lake)



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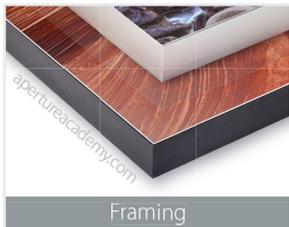
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# Down & Dirty Tricks

## a 25th anniversary graphic for photoshop

BY COREY BARKER

Recently, we celebrated the 25th birthday of Adobe Photoshop here at KelbyOne and, as part of the celebration, we did a special webcast to highlight our favorite features and talk about our first experiences with the program. In this special "Down & Dirty" tutorial, I wanted to show you how to create the graphic I produced for the event. It combines 2D with 3D all in Photoshop.

► **Step One:** Ordinarily, I'd create the background elements from scratch, but as artists, we sometimes don't have the luxury of time, so we need to use stock images in a pinch. Here we have a simple stage element with a spotlight shining down through some smoke.

Create a new document (File>New) measuring 1500x750 pixels at 150 ppi. Press Command-I (PC: Ctrl-I) to invert the background from white to black. Using the Move tool (V), drag the stage graphic into this new document, and then press Command-T (PC: Ctrl-T) to invoke Free Transform. Scale and position the stage image as shown here. Hold down the Shift key as you scale the object to maintain proportions. Press Enter to commit the transformation.

[KelbyOne members may download the files used in this tutorial at [http://kelbyone.com/magazine/issue/april\\_2015](http://kelbyone.com/magazine/issue/april_2015). All files are for personal use only.]

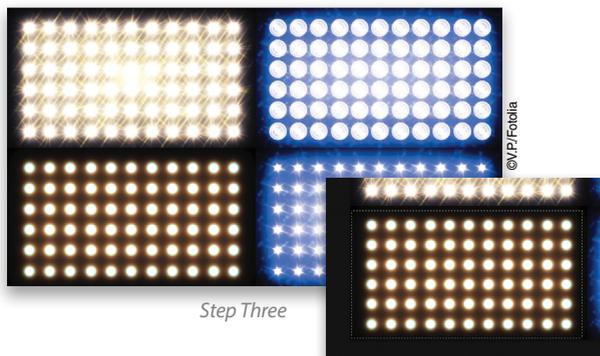


Step One



Step Two

**Step Two:** Click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel to add a mask to this layer. Next, select the Gradient tool (G). Up in the Options Bar, click on the gradient preview thumbnail, choose the Foreground to Transparent preset in the Gradient Editor, and click OK. Select the Linear Gradient icon in the Options Bar. Press D then X to set the Foreground color to black. Fade the bottom and sides of the stage layer by dragging gradients from the left, right, and bottom edges toward the center of the document.



Step Three

**Step Three:** Now we need the backdrop lights. We're using a stock image, but again this wouldn't be hard to create from scratch. (Perhaps that's a tutorial for another time.) Anyway, in this image we have a few different types of light sets to choose from. For this graphic, we liked the one on the lower left, so we switched to the Rectangular Marquee tool (M), drew a selection around the preferred light set, and used the Move tool to drag this element to the working design file. If you're working with the download files, we've already isolated this set of lights for you.



Step Four

**Step Four:** Once the lights are in the composition, position them on the left side of the image and line up the right edge with the center of the image. To do that, press Command-R (PC: Ctrl-R) to bring up the Rulers, click inside the vertical ruler, and drag out a guide to the center of the document; it should snap to the center when you're close. If not, make sure View>Snap is turned on. Then, use the Move tool to drag the right edge of the light layer to the guide; it should snap to the guide.

**Step Five:** Change the layer blend mode for the lights layer from Normal to Screen near the top left of the Layers panel, and then add a layer mask to this layer. Using the same gradient we used in Step Two, draw short gradients to fade out the visible edges at the right, top, and bottom of the light layer.



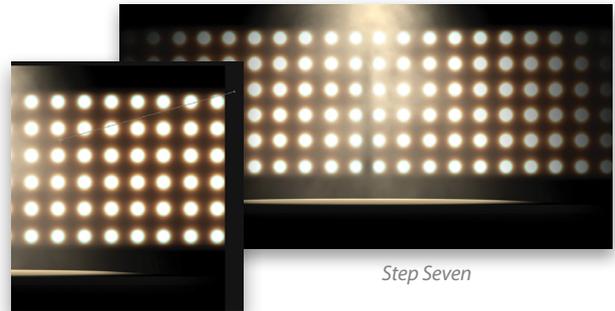
Step Five

**Step Six:** Make a duplicate of this layer by pressing Command-J (PC: Ctrl-J). Then, go to Edit>Transform>Flip Horizontal. Using the Move tool, hold down the Shift key and drag this duplicate layer to the right to complete the wall of lights. Press Command-; (PC: Ctrl-;) to hide the guide.



Step Six

**Step Seven:** In the Layers panel, click on the layer mask thumbnail on the duplicate layer to make it active. Using the same Foreground to Transparent gradient, drag a gradient from the top-right corner at a slight downward angle to fade the lights in the upper-right corner. Do the same to the layer of lights on the left side. This will put more emphasis on the center of the stage.



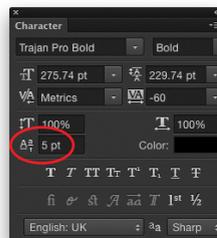
Step Seven

**Step Eight:** With the top layer active, select the Type tool (T) in the Toolbox, press D to set the Foreground color to black, and click on the canvas to set a text layer. In the Options Bar, set the font to Trajan Pro Bold and the size to around 275 pt. Type "25," and press Enter. We need to adjust the spacing between the numbers a little, so highlight both numbers with the Type tool, then in the Character panel (Window>Character), set the tracking to -60.



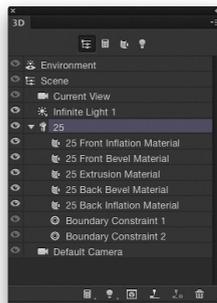
Step Eight

**Step Nine:** Another little problem here is that the bottom of the 5 drops below the baseline. If these numbers are going to appear as if they're sitting on a flat surface, then both numbers have to be level on the baseline. Using the Type tool, highlight just the 5. In the Character panel, set the baseline shift to 5 pt.

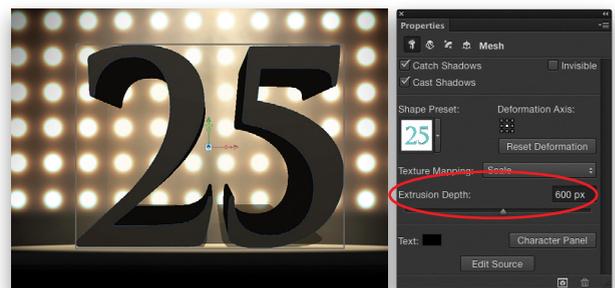
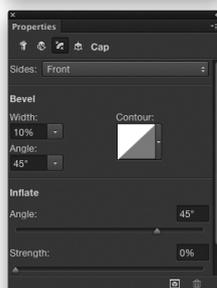


Step Nine

**Step Ten:** Go to 3D>New 3D Extrusion from Selected Layer to extrude the numbers. In the 3D panel (Window>3D), choose the text object layer named "25." In the Properties panel (Window>Properties), set the Extrusion Depth to 600 px.

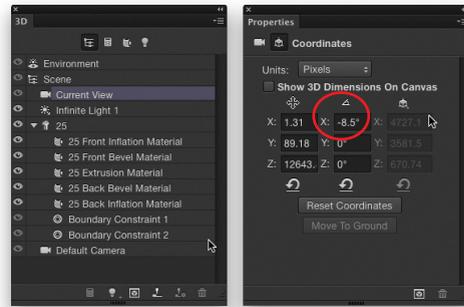


**Step Eleven:** Click on the third icon at the top of the Properties panel for the Cap settings. In the Bevel section, set the Width to 10% to add a bevel to the text.



Step Ten

**Step Twelve:** The angle of the numbers is inconsistent with the stage element. To fix this, select Current View in the 3D panel, then jump over to the Properties panel and click on the Coordinates icon at the top. Go to the middle column and set the X value to  $-8.5^\circ$ . This will tilt the camera view to better match the stage angle. You'll need to reposition the numbers on the stage, so switch to the Move tool, grab the Pan the 3D Camera tool in the 3D Mode section of the Options Bar, and drag the numbers into position on the stage.



Step Twelve

**Step Thirteen:** Back in the 3D panel, select the 25 Front Inflation Material. In the Properties panel, set the Shine to 30% and the Reflection to 40%.

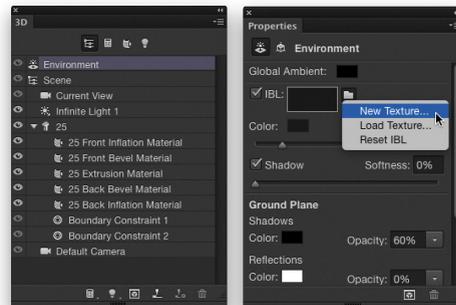


Step Thirteen

Step Fifteen

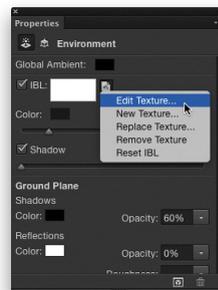
**Step Fourteen:** In the 3D panel, select the 25 Front Bevel Material. This time set the Shine and Reflection to 75%. Click on the color swatch next to Specular near the top of the panel, and when the Color Picker appears, change it to a slightly lighter gray, and click OK. Apply these same settings to the 25 Extrusion Material, as well.

**Step Fifteen:** Turn off the 3D layer for the moment by clicking its Eye icon in the Layers panel. Make the layer just below it active, hold the Option (PC: Alt) key, go into the Layer panel's flyout menu at the top right, and choose Merge Visible. This will create a merged copy of all the visible layers. Press Command-A (PC: Ctrl-A) to select the entire layer, and then press Command-C (PC: Ctrl-C) to copy the layer to the clipboard. Press Command-D (PC: Ctrl-D) to deselect. Make the 3D layer visible and active.



Step Sixteen

**Step Sixteen:** In the 3D panel, select Environment. In the Properties panel, you'll see the IBL (Image Based Light) property at the top. Click on the folder icon next to its thumbnail preview and choose New Texture. (If there's already a texture applied, it will be a page icon instead.) The New document window will reflect the dimensions of the image in the clipboard. Just click OK.



Step Seventeen

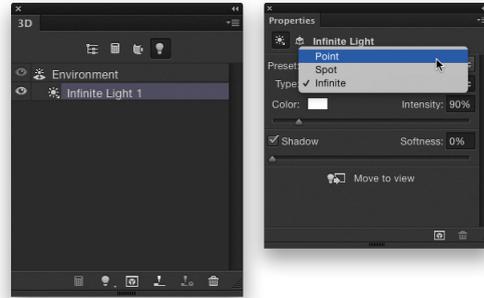
**Step Seventeen:** Go back into the same IBL menu, but this time choose Edit Texture. When the document opens, press Command-V (PC: Ctrl-V) to paste the merged background as the IBL. Close the document and save the changes.

**Step Eighteen:** You'll see a ghosted image of the lights fill the background and a small orb in the center of the canvas. Using the 3D tools in the Options Bar, you can rotate the light on the 3D object. Just click-and-drag and watch how the lights react on the surface of the object. You must have Environment selected in the 3D panel to do this.

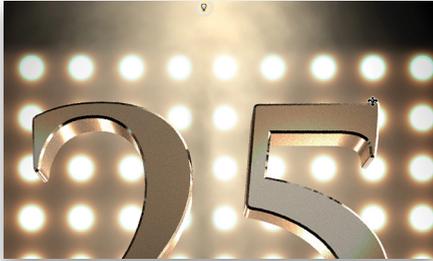


Step Eighteen

**Step Nineteen:** At the top of the 3D panel, click on the light bulb icon. You'll see the Environment property and the default Infinite Light 1. Select the Infinite Light, and in the Properties panel, click on the Infinite Light icon at the top. In the Type drop-down menu, change the Infinite light to a Point light. Then, click the Move to View icon just below. This will move the wireframe for the light to the center of the canvas. Use the 3D Drag and Slide tools in the Options Bar to push the light up above the

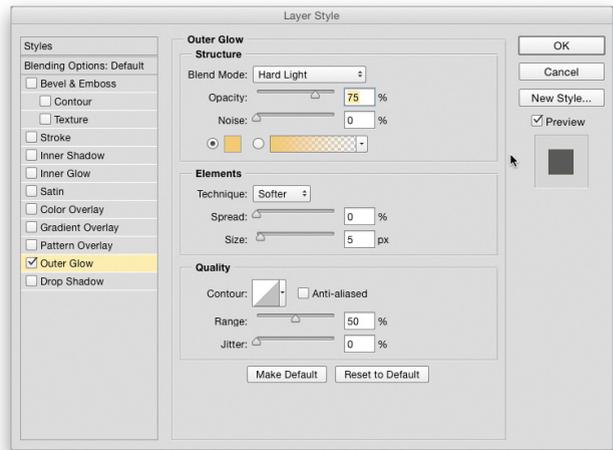
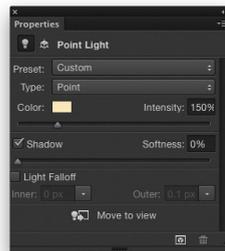


Step Nineteen



numbers beyond the image boundaries. A small icon will appear letting you know the direction of the light. You can use the way the light reacts on the numbers to determine where it looks best.

**Step Twenty:** In the Properties panel, click on the Color swatch and change the light color to a light gold to better match the scene. You can even sample a color in the background when the Color Picker comes up. Also, increase the light Intensity to 150%.



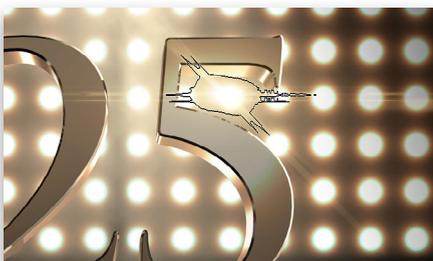
Step Twenty-One

**Step Twenty-One:** Finally, we need to add some flares to enhance the lighting. Click the Create a New Layer icon at the bottom of the Layers panel, and then click the Add a Layer Style icon (fx), and choose Outer Glow. Set the color to a light gold, the Blend Mode to Hard Light, the Opacity to 75%, the Size to 5 px, and click OK.



Step Twenty-Two

**Step Twenty-Two:** Now grab a flare brush. You can find the one we used here in the download files. Just double-click the brush file to load it into Photoshop. Switch to the Brush tool (B), and locate the new brush at the bottom of the Brush Preset Picker in the Options Bar. Set the Foreground color to white by pressing D then X, then just click to add a few flares around the lights. Notice when you do, the existing Outer Glow layer style enhances the flare and helps it blend with the scene. Finally, drop in some finishing text and there you have it! ■



Final

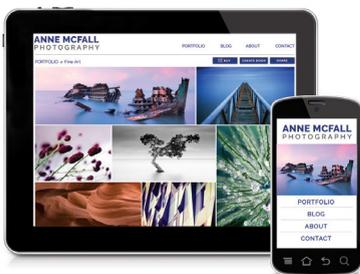
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# Down & Dirty Tricks

## riders' patches

BY PETE COLLINS

While most of us aren't going to join a motorcycle club like the *Sons of Anarchy*, you might want to create some unique patches that look great when applied to leather for that grungy road king look. The process is simple with just a few key ideas. This technique will also work well on wood or any textured background.

► **Step One:** Start by finding elements that you can use to build your patch. Try doing a search for “motorcycle patches” or “vintage motorcycle” images. You’ll probably want crisp, refined elements rather than hand-drawn ones, so look for images that are made from paths called vector images. Notice in this example that the elements look cartoonish but precise; that’s the style that works well here. This can be confusing if you’re not familiar with programs like Illustrator, but Photoshop can still do a lot with this type of image, and vector images can actually have more flexibility than a regular JPEG image. We’ll look at two different ways to deal with potential snags using vectors in Photoshop, so don’t worry.

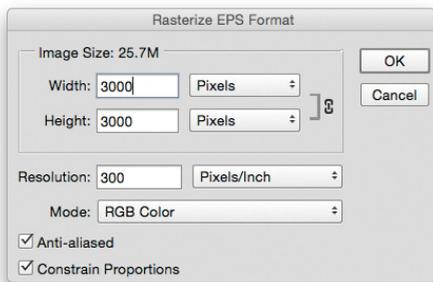
**Step Two:** In the example that follows this one, we’ll take advantage of a vector image with a transparent background, but the image for this example has a gray background. We’ll need to use a couple of simple tricks to remove the gray so that the elements can be used individually. First, we need to figure out how to open this type of file. When you purchase a vector image, it will usually have a filename with .ai, .eps, or .svg, and when you double-click on them in Bridge, it opens them in Adobe Illustrator by default, but you can override that by Right-clicking on the image and choosing Open With>Photoshop [version].



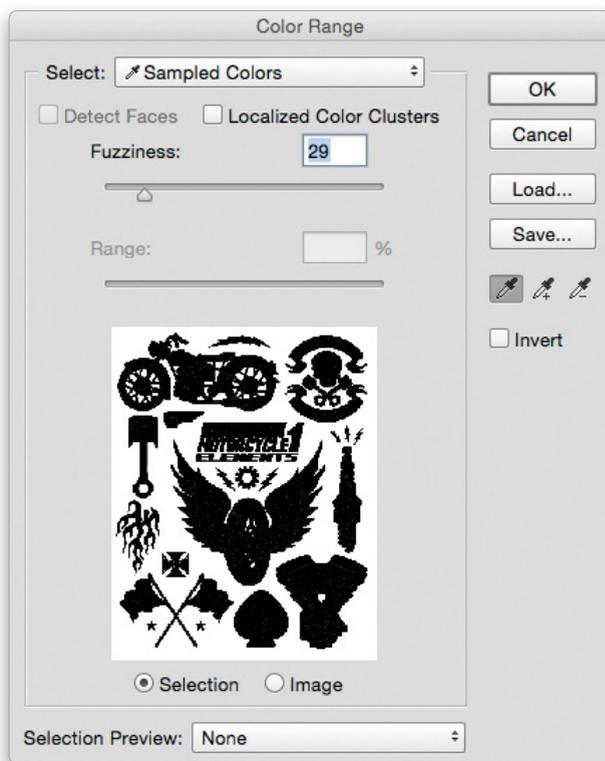
Step One



**Step Three:** A new dialog will open asking how you would like to rasterize this image, which means turn it from an image made from paths to one made from pixels, just like any other JPEG. Vector images can be scaled to any size without losing resolution, so simply type in the dimensions you need. Also, set the Mode drop-down menu to RGB and click OK.



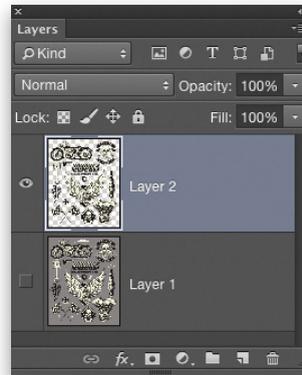
**Step Four:** Now that you’re dealing with an image just like any regular JPEG, there are a bunch of ways to remove the gray background. One of the easiest is to go to Select>Color Range and use the Eyedropper in the Color Range dialog to click on the gray area. Use the Fuzziness slider to tweak the selection, and then click OK.



Step Four

©larygreene/Fotolia

**Step Five:** This usually gives you a pretty good selection, but if you need to tweak it a bit more, go to the Select menu and click Inverse to flip the selection to the elements and not the gray background. Go back up to Select, choose Modify>Contract, select 1 or 2 pixels, and click OK. This will tighten the selections around each element. Press Command-J (PC: Ctrl-J) to copy just the elements onto a new layer without the gray. Hide the Background layer by clicking its Eye icon in the Layers panel to make sure you did it right. You can now use any of your selection tools to make loose selections around individual elements and copy them or drag them around with the Move tool (V) as you need them.



Step Five

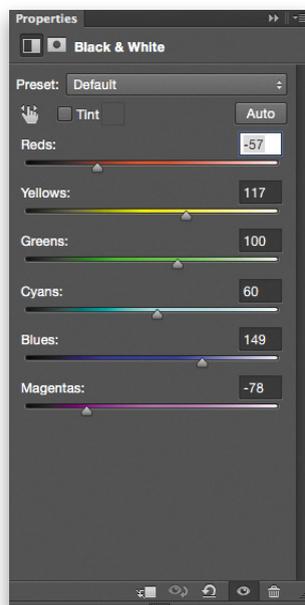
**Step Six:** If the vector image has a white background, more than likely when you open it in Photoshop, it will appear as a transparent background, which is what you want. If so, you can completely skip Steps Four and Five.



©stockshoppe/Fotolia

Step Six

**Step Seven:** You may have another issue, though, especially if you're using multiple stock files. In this example, the image has a different color scheme than the first set of elements, so they probably won't work well together. The easiest solution is to convert the images to black and white by clicking on the Create New Adjustment Layer icon (half-white, half-black circle) at the bottom of the Layers panel and choosing Black & White from the menu. Simply move the color sliders in the Properties panel to get the best combination that has a similar tonal feel to the other images that you're using. We will add color back in later.



Step Seven

**Step Eight:** Open the background texture image that you want to use as the surface for the patch. In this example, we're using a leather texture. Select and drag each element that you want to use from your different files into that background file. Each element will appear on its own layer. Use Free Transform (Command-T [PC: Ctrl-T]) to resize the elements as needed. With the Move tool active, turn on the Auto-Select option in the Options Bar and set the drop-down menu next to it to Layer. Now you can simply click on an element to make it the active layer without having to keep going to the Layers panel.



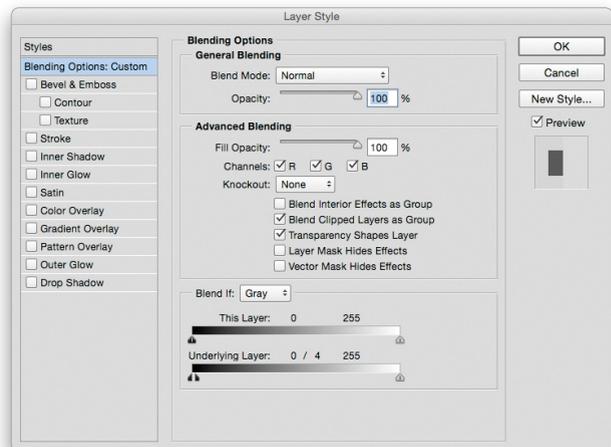
Step Eight

**Step Nine:** You'll want to build a collection of different options or looks. A low-tech way to do this is to have your stable of elements off to the side of the canvas and every time you want to try a combination, duplicate an element and drag it into the canvas. By the way, the font used in the show and in these designs is Carnivalee Freakshow and it can be found over at [Fontspace.com](http://Fontspace.com).



Step Ten

**Step Ten:** When you have a patch with potential, make a layer group with just those copied elements. To do that, Shift-select the layers that you want to include in the Layers panel, and click the Create New Group icon (folder) at the bottom of the panel. Now each design can be in its own folder for ease of handling. Simply click the Eye icon for a group to hide or reveal it. Once you have several different options, print them out or put them all on the screen at the same time for comparison. You may also want to walk away for a bit before making a final decision. Come back with fresh eyes and choose your favorite.



**Step Eleven:** You have your winner chosen, but the patch is just kinda sitting on top of the textured background. Let's make it look like it has been worn into the leather. You should have all of the elements for the patch in a single layer group, so press Command-J (PC: Ctrl-J) to make a copy of that layer group folder and then press Command-E (PC Ctrl-E) to merge all of the elements into one layer. Hide the folder but don't delete it so that you have that as a backup.

**Step Twelve:** Double-click on that layer's thumbnail to bring up the Layer Style dialog. Go to the bottom of the dialog in the Blend If section and, while holding Option (PC: Alt), click-and-drag on the right-hand side of the black slider below Underlying Layer. This will cause the slider to break in half and give you more finesse. Slowly drag the right half of that slider to the right and watch as the texture of the leather starts to show through. Cracked and aged as if by magic! Click OK to apply the layer style.



Step Twelve

**Step Thirteen:** The black-and-white version looks cool and vintage, but you may want to add a bit of color. Try playing with the Adobe Color Themes panel to help choose your colors. Go to Window>Extensions>Adobe Color Themes and find a combination that works for you. Click a color in a theme and it changes the Foreground color. Now you'll be able to apply that color to the appropriate place in your patch.



**Step Fourteen:** Click the Create a New Layer icon at the bottom of the Layers panel to create a new blank layer above the patch layer, and change the blend mode to either Multiply or Linear Burn near the top left of the Layers panel. This will mute the colors a little as you paint, but more importantly have no impact on the black lines of the elements. Now you can use the Brush tool (B) to paint in the colors just like painting into a stained glass window. If the colors are still a bit too bright, lower the Opacity until it's right.

Now you have a vintage-looking patch melding right into a classic leather background, and once you do one for the guys, why not do one for the girls? These make great logos and design elements that you can incorporate into your images, or even turn them into real patches, but that's another tutorial. Have fun. ■



Step Fourteen



Final



Alternate version



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It's incredible to think that Photoshop turned 25 this year. What started in 1987 as Display, a program by Thomas and John Knoll to display grayscale images on a monochrome display, has now turned into a cultural behemoth. While the technical abilities of the program have certainly grown in the past quarter century, the reach of the program extends well beyond what it can do. Photoshop is used from solving problems in the world of forensic science to realizing functional designs on the Web to comedic delivery—both intentional and unintentional. This tool is more than a piece of software; it has entered our cultural Zeitgeist as a movement that is unlike any other program we use today.

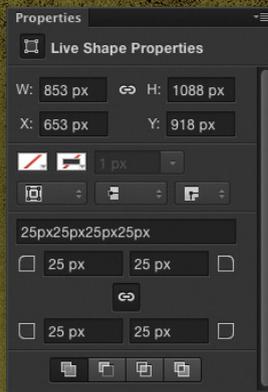
Here at the office, we spend all of our days working in this incredible program. In honor of the 25th anniversary of Photoshop, we thought it would be a good idea to share 25 of our favorite features and tips that we think make our jobs a whole lot easier. If you aren't one of the millions of people who already use Photoshop, perhaps now is the time to check it out. Go to [www.adobe.com/products/photoshop.html](http://www.adobe.com/products/photoshop.html) to download a free trial of Photoshop today, and we guarantee that once you get up to speed on it, you'll feel the same way that we do about this incredible program.

—RC Conception

# THE 25 HOTTEST FEATURES IN PHOTOSHOP CC

## Rounded Rectangle Options

This feature is great, especially if you're a designer who also uses Illustrator to edit vector shapes. Now you can create and modify rounded rectangular shapes and paths in Photoshop using the Rectangle tool (U). With the new Live Shape features you can create and modify the radius of all four corners, or you can change each corner radius individually. You can also edit the stroke alignment and other vector features in the Properties panel.



## Improved Smart Guides

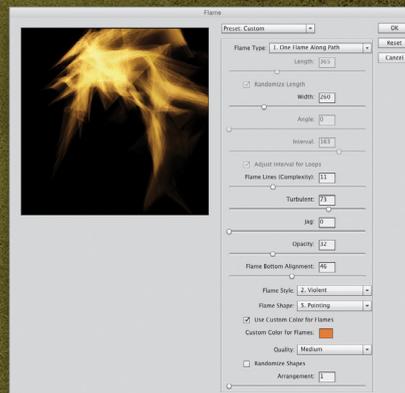
It's all about precision, and the new smarter Smart Guides (View>Show>Smart Guides) allow unprecedented control over the alignment of objects and layers. Once activated, you can use the guides to line up objects at almost any angle. Not only do you have instant guidelines as visual aids but you also get numerical data for exact positioning. This is another added benefit that makes Photoshop your one-stop shop.

## Typekit Integration

Typekit was recently integrated into the Creative Cloud and is available to all desktop apps including Photoshop. You can sync fonts from the Typekit library right to your desktop system and have immediate access in Photoshop. Typekit will even help you troubleshoot missing fonts in your Photoshop files. This is great for consistency of workflow if you're using Photoshop with InDesign, Illustrator, or any other Adobe applications.

## Flame Generator

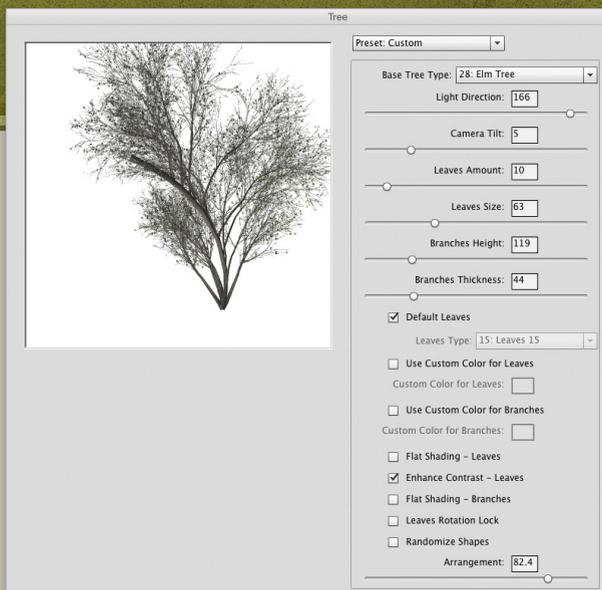
You could consider this a hidden feature depending on how much time you spend in the Filter menu. The Flame generator (Filter>Render>Flames) allows you to create realistic flame effects along a selected vector path. You can control just about every aspect of the flame's appearance, including the type of flame, length, width, complexity, turbulence, shape, color, and a whole bunch of things you probably never attributed to flames—but all the controls are there. The only caveat is that you need to create a path first. You can even create presets to use over and over.



## 3D Enhancements

Most of the recent enhancements to 3D in Photoshop have been for 3D printing. Photoshop has fast become one of the main output sources for 3D printers, and it has improved with more 3D file support, better 3D print workflows, and 3D printing resources. You can also create instances of 3D objects and group them, and there are improved 3D painting features, as well.

# COREY BARKER

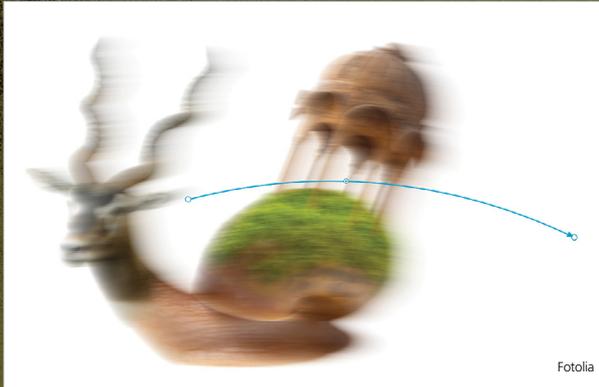


## Tree Generator

The Tree generator (Filter>Render>Tree) is a lot cooler than you might think. Similar to the way the Flame generator works, you can choose from a library of more than 30 different trees, and then modify them by the amount of leaves, leaf size, light direction, branch height, and even custom colors. This is a really handy feature when you want to add a little something to a landscape image. You don't need to start with a path, but you should start with a new blank layer so you can position the tree after you generate it.

## Path Blur

Finally, you can create a blur along a path in any direction using Path Blur (Filter>Blur Gallery>Path Blur). The old Motion Blur filter affected both sides of the object, which made it clunky when trying to recreate directional blur. Now you can shape the blur to go exactly in the direction you want, and even use multiple paths to create extra funkiness.



## Last-Used Brushes

Now that Photoshop remembers recently used brushes, it's so much easier to keep track of what brushes you're using on a project. If you're like me and have a bunch of custom brushes, it's easy to forget which one you used on an earlier part of the image. Now you always have the last seven brushes that you used right at the top of the Brush Preset Picker. You can either click on the brush preview thumbnail in the Options Bar to access the Brush Preset Picker, or Right-click in the image with the Brush tool (B) active.

## Camera Raw Radial Filter

Think of the Radial Filter (J) in Camera Raw as a way to add spot lighting to your images. You can either apply all of the adjustment settings inside or outside the radial depending on the effect you want. It's now a go-to editing tool to relight a scene, or just to add drama to a single part of the image.

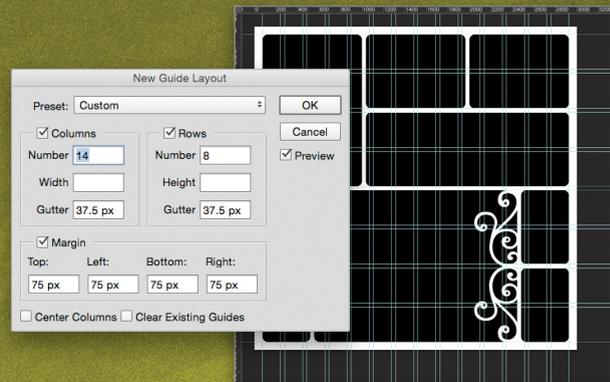


## Spin Blur

If you work with cars, airplanes, or even Ferris wheels, then the Spin Blur filter (Filter>Blur Gallery>Spin Blur) is going to make your life so much easier. Being able to plot and spin in any area of your image means that you can make that car go from 0–100 mph in less than 60 seconds.

## New Layout Guides

Making collages and templates has just gone from labor-intensive to super-easy with the New Guide Layout dialog (View>New Guide Layout). Not only does it give you the ability to set the number of columns and rows, but you can also set the gutter space in between. Creating a layout template used to take quite a while using the Rulers and Guides, but now it only takes a few seconds

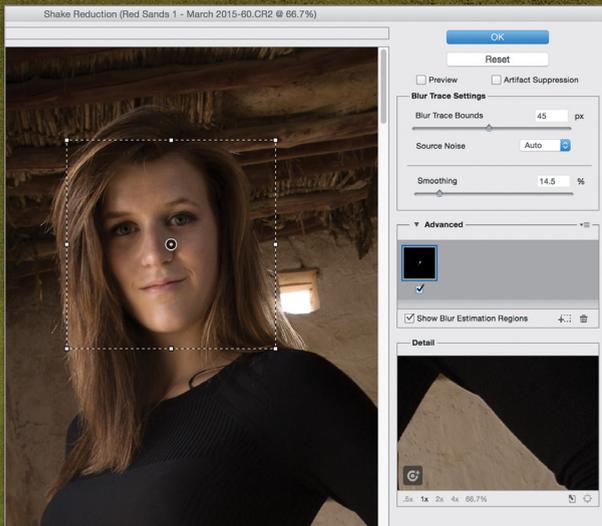


## Creative Cloud Market

In the Assets section of the Creative Cloud app, there's a Market option where you can find all kinds of free goodies from Adobe. Need a tree or a swirly embellishment for a Photoshop design? Now you can simply access the Creative Cloud app and download some awesome resources to add to your image. Did I mention that they're free?

## Camera Shake Reduction

Try as we might, there are times when the slightest camera movement can result in a blurry subject. In some instances, you can save these images by using Filter>Sharpen>Shake Reduction, which will let you specify an area that you can reinterpret and re-sharpen—right from within Photoshop!

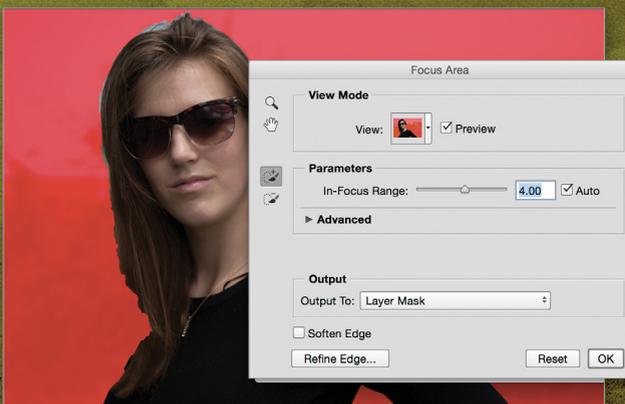


## Goodbye Resizing Plug-ins

You have a great image; but you need to crop in to get just the details that you want in the shot. In the past, we relied on third-party software to help, or a series of resizing steps in Photoshop to take care of this. Photoshop now includes two options that are really good for enlarging an image: Preserve Details and Bicubic Smoother. Select one of the two options, and say goodbye to external programs to make your images bigger.

## Focus Mask

Previous versions of Photoshop allowed you to create automatic selections using a variety of tools; however, this proved to be a little problematic when working with images that were shot with a shallow depth of field. Photoshop CC now has an option called Focus Mask. Go to Select>Focus Area, and Photoshop will try to calculate a selection based on areas that are in focus vs. out of focus. These selections can even be manipulated further using the Refine Edge tool.



ALL IMAGES THIS PAGE BY RC CONCEPCION

## Smart Object: Embedded vs. Linked

The Place command was invaluable in that it offered you a way to insert a graphic into a PSD file and turn it into a smart object; however, there were two problems. First, the file size would become larger (there are two files in it, right?). Second, if this file was included in several Photoshop documents and you needed to make a change to it, you had to update all of the files. With the Place Linked command, you can simply point to the location of the file and it will add it to the document. Now the file lives outside the document, keeping it smaller. Plus, whenever you edit that linked image, all of the PSD files that are using it as a smart object will be updated as well.

## Perspective Warp

Architectural photos that are shot at off-angles can sometimes result in buildings that don't really line up horizontally or vertically. While using the Upright feature in Camera Raw may fix some of these problems, there are times when you may want to take control into your own hands. Edit>Perspective Warp will let you define planes on a building in an image, then reshape it by dragging the points around manually.



## Adobe Camera Raw as a Filter

For me, one of the biggest changes was the inclusion of Adobe Camera Raw (ACR) as a Filter in Photoshop. The interface for exposure control, sharpness, and noise reduction is really quick and intuitive, and something I come back to often while working on a photograph. To be able to click on Filter>Camera Raw Filter and jump into ACR is a godsend. Be sure to convert the layer to a smart object first, so you can always go back into the Camera Raw settings to make changes if needed.

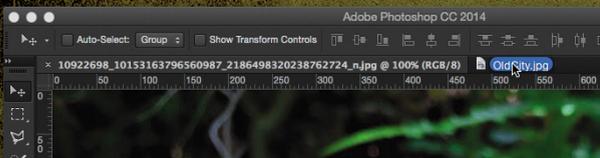
## Blur Gallery Motion Effects

While Photoshop is certainly powerful for special effects, I've always thought that blurs left a little to be desired. This is certainly not the case now. The ability to re-create shallow depth-of-field lens effects, as well as blurs that create motion, can be employed simply by going to the Blur Gallery under the Filter menu.

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## Place vs. Open a New Document in Photoshop

If you have a document open in Photoshop and drag a document into it from the Finder (PC: Windows Explorer), the default behavior is set to take that new image and turn it into a smart object layer. But what if you want that document to open up as a new window? If you're in tab view, simply drag the document to the empty area to the right of the last document tab, and the image will appear as a new image.



## Onscreen Control for Brush Sizes

When working with brushes in Photoshop, the trick to working fast is to find the exact size and feather of a brush that you need. Instead of using the Bracket keys or the Brush panel, try this: On a Mac, press-and-hold the Control and Option keys, and drag from left to right to increase the brush size, and vice versa. If you drag up or down, it changes the feather (Hardness). It's simpler on a PC: hold down the Alt key, Right-click, and drag left and right to change the size, and up and down to change the feather.

MIA McCORMICK

## The Brushes in the Liquify Filter are Much Bigger

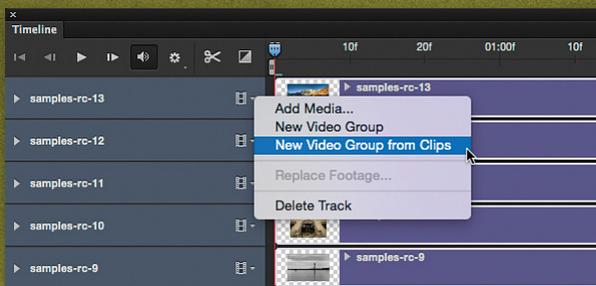
The Liquify filter (Filter>Liquify) in Photoshop is commonly used for portrait retouching; however, the brush was limited to a certain size. Since Photoshop CS6, Liquify has brush sizes that can go up to 15,000 px, which makes it really helpful in adjusting large sections of a picture. This could be very useful in moving around portions of a landscape shot, giving you greater control on positioning what you want where you want it.



RC Conception

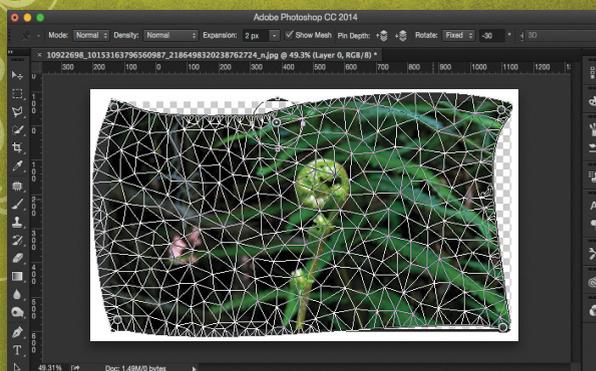
## Creating Slide Shows in Photoshop CC

The video features in Photoshop make it extremely easy to create compelling slide shows with the video Timeline panel. Create a new document using one of the default Film & Video presets. Drag your images into the new document and resize them as you see fit. Once they're complete, click on the Create Video Timeline button in the Timeline panel (Window>Timeline). Highlight all the layers in the Timeline panel and click on one of the filmstrip icons to the left of one of the layers. Select New Video Group from Clips and you have all of the images set for a slide show.



## Puppet Warp to Straighten your Photos

Another great way to change elements in your photo is to use Puppet Warp. Make sure the layer you want to work on is unlocked, and select Edit>Puppet Warp from the list. A mesh appears onscreen (which I usually hide by turning off Show Mesh in the Options Bar). From here, all you have to do is add pins to the image. These points will then become moveable anchors for the image. Click-and-drag them around and you'll see the image adjusted at that point, while the other pinned portions of the image will remain static.



## Windows Touch and High-DPI Displays

Two major changes that I'm really excited about deal with using Photoshop on the Windows platform. As my screens have gone into the 4K realm, I like that Photoshop now supports high-DPI displays. These same PCs that I use employ touchscreens, and it's been great to see Photoshop additionally support touch. Pan, zoom, and rotate with my hands? I'm there! ■

Van Gogh created sunflowers with  
harmonious movement —  
Monet made his lily pond a celebrity

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# Beginners' Workshop

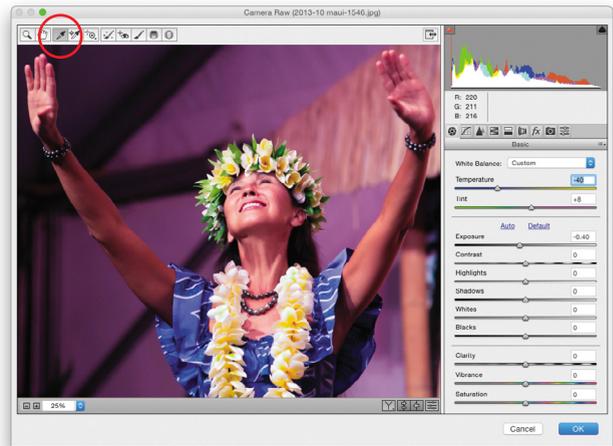
## seven reasons to use the camera raw filter

LESA SNIDER

The Adobe Camera Raw plug-in, used to convert RAW images into pixels Photoshop can understand, is an incredibly powerful yet easy-to-use editor. However, if you don't shoot in RAW format, you might not think to use it. In this column, you'll learn seven reasons to summon the Camera Raw Filter in Photoshop CC.

► First, prepare the image to use the Camera Raw Filter non-destructively. Choose File>Open as Smart Object or, if the image is open and has one layer, choose Filter>Convert for Smart Filters. For multilayer documents, click the top layer to make it active, Shift-click the bottom layer to select them all, then choose Filter>Convert for Smart Filters. Photoshop tucks them into the protective wrapping of a smart object. Next, choose Filter>Camera Raw Filter in any version of Photoshop CC. Once you close the filter, you can reopen its dialog by double-clicking its name in the Layers panel.

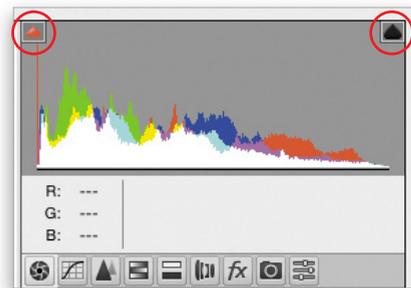
*Tip:* To access layers you've tucked into a smart object, double-click its layer thumbnail and Photoshop opens them in a temporary document. Make your changes, choose File>Save, and then close the temporary document.



Step One

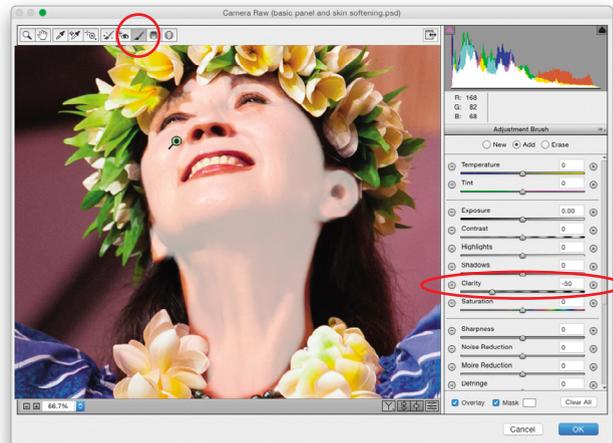
### BASIC COLOR CORRECTION AND SOFTENING SKIN

**Step One:** The Basic panel in Camera Raw has streamlined, slider-based controls for easy color correction and a handy tool for resetting the white balance. Press I to grab the White Balance tool and locate neutral white or gray pixels. As you move your cursor, note the RGB values below the histogram. When they're similar, click to reset the white balance. Keep clicking until the image looks good to you, and then adjust the Temperature and Tint sliders, as needed.



Step Two

**Step Two:** Press U and O on your keyboard to turn on the shadow and highlight clipping warnings, respectively, which outlines their icons in gray. Adjust Exposure and Contrast to your liking, and use the next four sliders to adjust detail in highlights and shadows. If bright red warnings appear, indicating overexposed highlights, try darkening the Highlights or Whites slider (or both). If bright blue warnings appear, indicating underexposed shadows, lighten the Shadows or Blacks slider (or both). To increase contrast in the midtones, drag the Clarity slider rightward (avoid this on portraits as it emphasizes skin texture). To boost colors, use the Vibrance slider.



Step Three

**Step Three:** To soften skin, use a negative Clarity adjustment. Press K to grab the Adjustment Brush, and click the minus icon to the left of Clarity twice to set the panel's sliders to 0 and Clarity to

–50. Brush across your subject's skin. If you paint across an area that you don't want softened, Option-click-and-drag (PC: Alt-click-and-drag) to put the brush in erase mode. *Tip:* Turn on the Mask checkbox at the lower right to view brushstrokes as a white overlay, and use the Left and Right Bracket keys on your keyboard to decrease and increase the brush size, respectively.

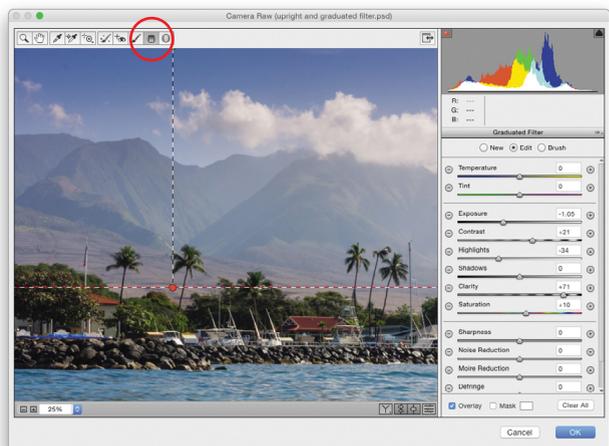
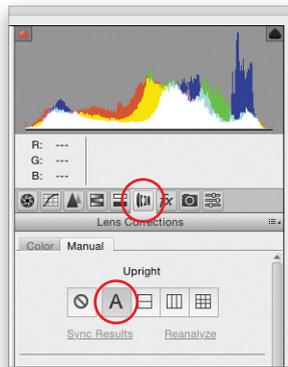
**Step Four:** Turn off the Mask checkbox (if it's on) and adjust the Clarity slider to your liking. Any negative setting softens the pixels. Click OK.



Step Four

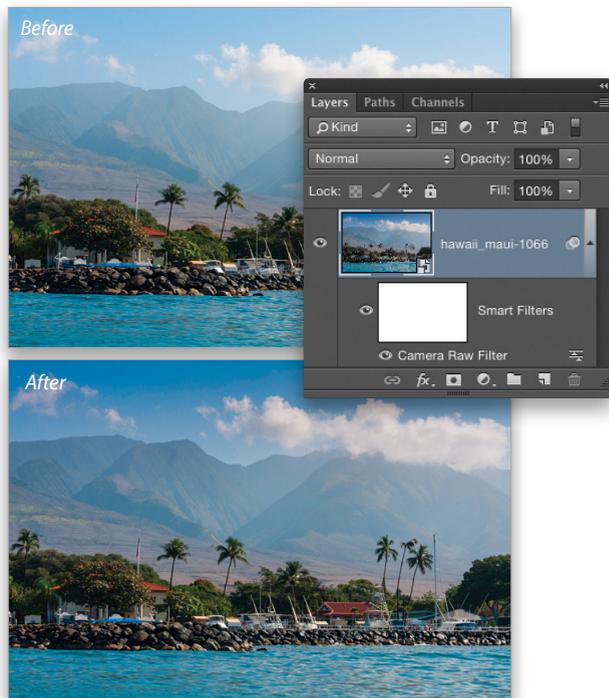
### FIXING PERSPECTIVE AND DARKENING A SKY

**Step One:** The Upright feature in Camera Raw can quickly fix the perspective in your image. Open the Lens Corrections panel. To straighten both vertical and horizontal lines in your image, click the Auto button.



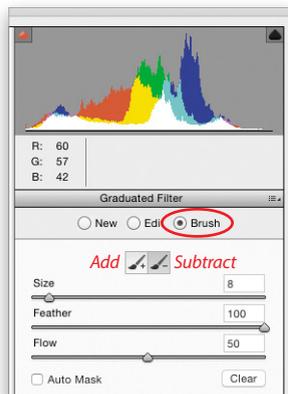
Step Two

**Step Two:** The Graduated Filter tool (G) lets you apply adjustments like a real graduated filter that screws onto the end of a lens. It's handy for fixing overexposed skies because the change is applied gradually across the area you drag over. With the tool selected, drag across the area that needs fixing (Shift-drag to constrain the filter to be perfectly horizontal or vertical). Use the Exposure, Contrast, Highlights, Clarity, and Saturation sliders to adjust the sky to your liking. *Tip:* Uncheck Mask to see the effect.



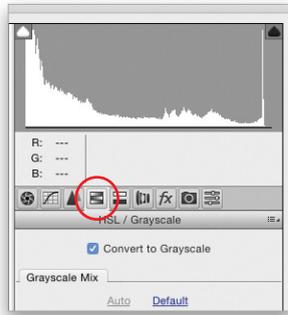
Step Three

**Step Three:** To hide the adjustment from an area, click the Brush radio button and then click-and-drag across that area. *Tip:* To add the adjustment to an area outside the dotted lines, put the Brush in add mode by clicking the button labeled here and then click-and-drag across that spot.

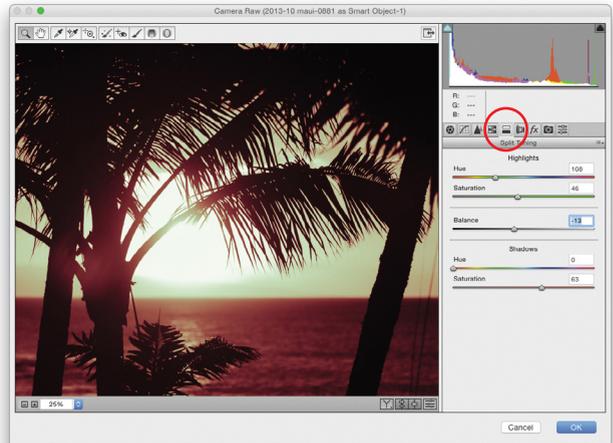


### SPLIT-TONING

**Step One:** Split-toning introduces creative color by remapping shadows to one color (usually dark) and highlights to another (usually light). There are no right or wrong color choices here, but complementary color combos—orange/blue, yellow/purple, green/red—work well. Open the HSL/Grayscale panel and turn on the Convert to Grayscale checkbox.



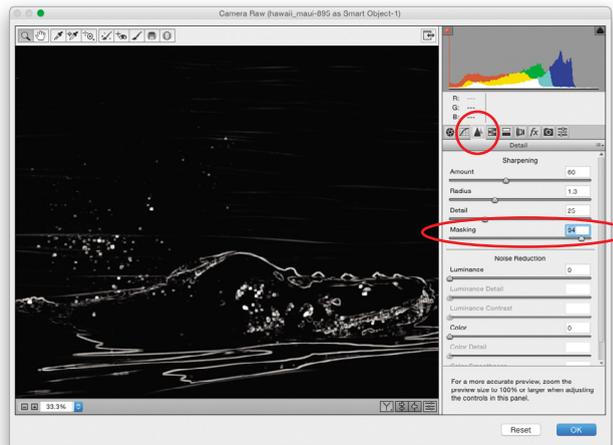
**Step Two:** Open the Split-Toning panel. It's easier to pick a highlight color after picking a shadow color, so Option-drag (PC: Alt-drag) the Hue slider in the Shadows section to see colors temporarily applied at 100% saturation. Release the Option (PC: Alt) key when you find a color you like and then drag the Saturation slider rightward to apply it. Repeat with the Highlight section's Hue slider. Use the Balance slider to set a dominant color—drag leftward to favor shadow color or rightward to favor highlight color. *Tip:* Experiment with setting both Hue sliders to the same color, or try adjusting only the Shadows (remember, the color tint is only visible after increasing Saturation).



Step Two

### SHARPEN HIGH-CONTRAST EDGES

The Camera Raw Filter lets you apply localized sharpening with the Adjustment Brush, Radial Filter, and Graduated Filter, but you can also *restrict global sharpening* to the highest contrast edges, such as the water spray and texture of this baby whale. Open the Detail panel and adjust the sharpening Amount and Radius sliders. Next, Option-drag (PC: Alt-drag) the Masking slider rightward to restrict sharpening based on contrast; areas that will be sharpened appear white and areas that won't be sharpened appear black. *Tip:* Use this technique on portraits to avoid accentuating skin texture.

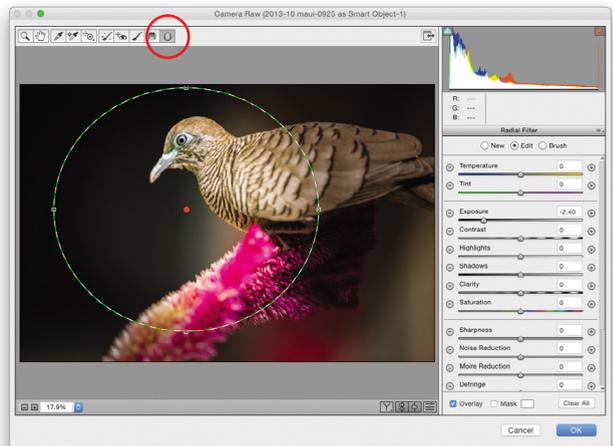


Sharpen high-contrast edges

### CUSTOM EDGE VIGNETTE

If your focal point isn't centered, the Lens Vignetting sliders in the Lens Corrections panel won't do you much good. Instead, create a custom edge vignette using the Radial Filter (J). Draw an oval atop your image. Reposition it using the red pin and resize it using the square handles around the circle. Set all sliders to 0 and then drag Exposure leftward to darken the edges outside the circle. Make sure Effect at the bottom of the panel is set to Outside.

As you can see, the Camera Raw Filter is well worth using. Until next time, may the creative force be with you all. ■



Custom edge vignette

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# Photoshop Proving Ground

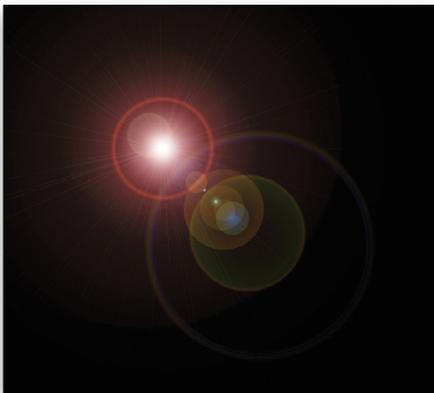
## the insider's guide to lens flare

SCOTT VALENTINE

There's a lot of stigma surrounding the Lens Flare filter in Photoshop in the general public, and much of it appears to be well deserved. I'm here to fill you in on a little conspiracy that pros in the entertainment industries don't want you to know about: the Lens Flare is an essential filter that makes its way into almost every modern photograph and movie. Astute photographers really into lens flare occasionally offer learning sessions, but don't count on them advertising too widely.

▶ A large part of the high-end retouching community couldn't do their job without lens flare. Sharing this with you will annoy a lot of pros who don't want their secrets revealed, so if you don't hear from me next issue, you'll know why. Threats notwithstanding, it's our duty as educators to share these deep insights with you. Use this information well.

First off, what is lens flare? In the real world, it's the reflection of light off of various surfaces in the lens assembly. A lens is typically made up of several pieces of glass, and if you get a bright enough concentrated light source at a slight angle, especially something like the sun or even flashes, you'll get this telltale effect. What's happening is the light is bouncing off the lens surfaces and creating small images that are picked up on the sensor or film. These images most often look like the shape of the aperture, but once in a while they look like Stanley Kubrick. Nobody knows why.



In Photoshop, it's a rather small collection of effects that can be positioned and rotated before being rendered to your layer. However, it's available as a smart filter (Filter>Convert for Smart Filters) in versions CC and later. That's handy if you need to reposition or modify the actual flare later on.

Most people are only familiar with abuses of this precious commodity in big-budget films, and that's all part of the mystique. Pro users are happy to let you think this is the end of it, but there are so many ways to use lens flare, I could easily fill a couple of volumes. I've chosen one of my favorites that's a must-have

for portrait photographers—enhancing eyes with ethereal character and detail. Sure, you can follow other tricks to make eyes pop, but this will make them really explode. Seriously.

The technique is pretty straightforward and can easily be built into an action that runs very quickly. We're going to start by creating a simple chrome sphere that's at the heart of the technique. This model is average, and his eyes really could use some serious help. Let's make them explode with a little lens flare. Here are the steps to create the chrome sphere:

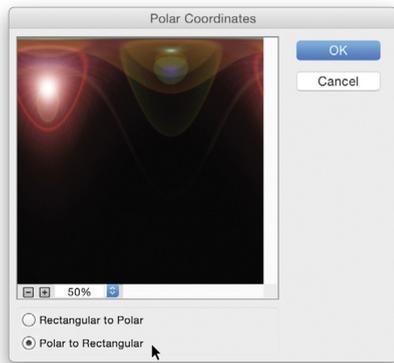


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**Step One:** Create a new, square document (File>New). I prefer to stick to multiples of 256 for pixel dimensions, such as 1024x1024. Press D to set the Foreground color to black, and then press Option-Delete (PC: Alt-Backspace) to fill the Background layer with black.

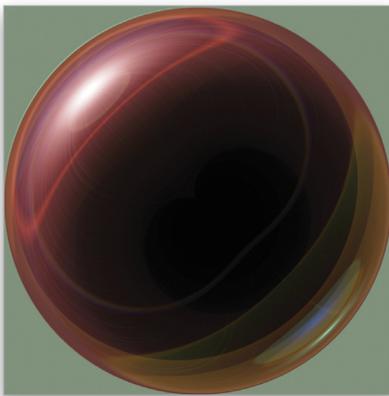
**Step Two:** Apply the Lens Flare filter (Filter>Render>Lens Flare). Choose the 35mm Prime for Lens Type, and set Brightness to about 125%. Click-and-drag the center of the flare just a little away from the center of the preview. The further away you go, the more likely you'll have a sharp point in the middle of the sphere when you're done. Click OK to close the dialog.

**Step Three:** Use Filter>Distort>Polar Coordinates and select Polar to Rectangular. Click OK.

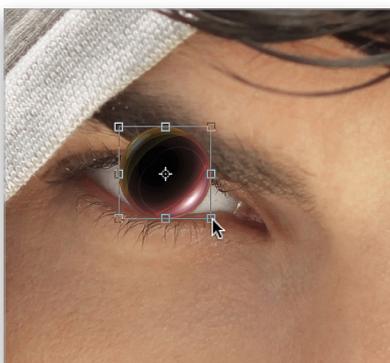


**Step Four:** Click the lock icon that appears on the Background layer in the Layers panel to convert it to a regular layer. Flip the image vertically with Edit>Transform>Flip Vertical.

**Step Five:** Go back to Filter>Distort>Polar Coordinates and this time choose Rectangular to Polar. Click OK.



**Step Six:** You now have your sphere. Select it with the Elliptical Marquee tool (nested under the Rectangular Marquee tool [M] in the Toolbox) and press Command-C (PC: Ctrl-C) to copy it. Select your target document and paste with Command-V (PC: Ctrl-V) to paste it. From there, it's a simple matter of resizing with the transform tools (press Command-T [PC: Ctrl-T] for Free Transform) and masking to fit your subject's eyeballs.



*Tip:* If you have your target document open, Right-click to the right of the layer name in your layers panel and choose Duplicate Layer, then in the resulting dialog you can select your open document from the Document drop-down menu to have the entire layer copied over.

One of the great things about this secret is how many ways you can vary the look. Try different lens types and brightness settings.



For a really dreamy effect, use Filter>Render>Clouds just before applying the lens flare, then use your favorite coloring technique.



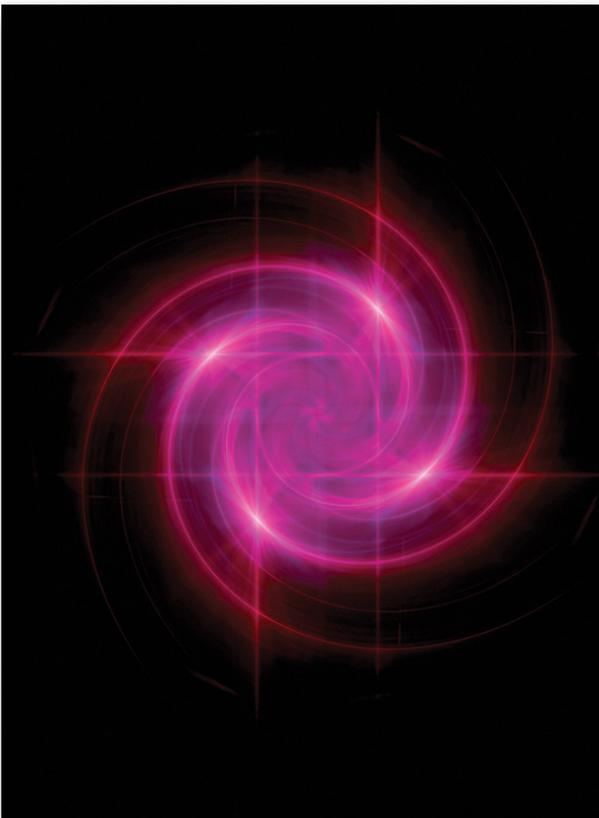
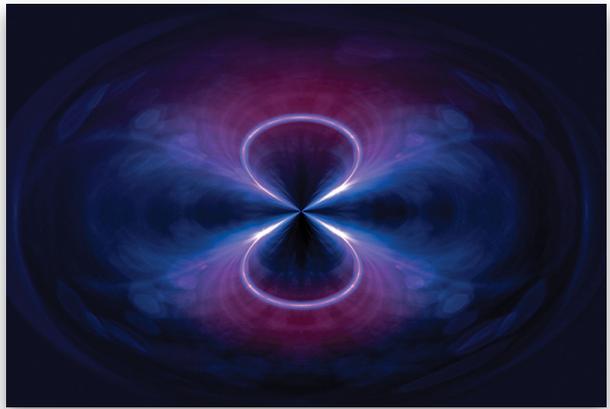
Remember, this is a high-end technique that only the elite retouching community knows about. If you ask that community about it, you're likely to get a practiced look of confusion or even

derision; just move right along knowing they know exactly about it and they're mad that you have mastered an insider's secret.

Of course, you shouldn't take this technique too seriously. Some professionals have been known to pull a good April Fools' joke with it now and then. What I'd really like for you to take from this fun jaunt is to investigate your tools in unusual ways. As you can see, the old Lens Flare filter has some tricks left in her, and it's up to us as artists to really dig deep and discover treasures. This particular one comes from my longtime friend Jon Balza ([jonbalza.com](http://jonbalza.com)). He demonstrated this technique in response to a forum challenge asking people to use Lens Flare as a foundation for something totally unexpected. At the time, many of us were ridiculed for using this filter, but I think you'll

agree that we got the last laugh. From adding subtle glow behind a subject to totally warping reality, you can build up any number of effects and details for your images by using Lens Flare as a base. Create gemstones, unique reflections, add a laser blast—whatever you dream up. And don't forget about creating some really cool eyes.

*Bonus!* Because the actual lens flares native to Photoshop are a little limited, I've arranged for KelbyOne members to get a killer deal on LensFlare Studio by [www.brainfevermedia.com](http://www.brainfevermedia.com). Visit <http://kelbyone.com/discounts> for details and to get the code. You can use these awesome lens effects for all kinds of interesting eyeballs. Or you could use them as actual lens flares. I won't tell if you don't. ■



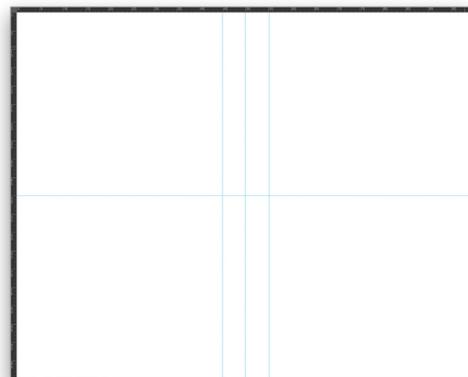
# Beyond Photoshop

## drawing in photoshop

SCOTT ONSTOTT

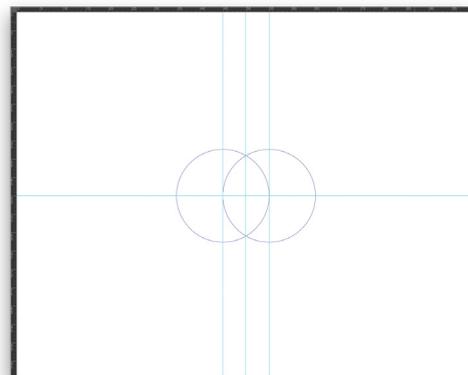
Photoshop isn't generally recognized as a drawing program but its vector tools allow you to illustrate images with shapes such as ellipses, circles, arcs, lines, and polygons. We'll superimpose a sacred geometry diagram on the Sphinx and a Giza pyramid that might very well be their design template.

**Step One:** Choose File>New and create a new document measuring 2500x2000 pixels at 72 ppi with a white background. Toggle on the rulers by pressing Command-R (PC: Ctrl-R). Right-click one of the rulers and choose Percent from the shortcut menu. Verify that View>Snap is selected, and then drag out vertical and horizontal guides from each ruler and snap them at 50%. Drag out two more vertical guides at 45% and 55%.



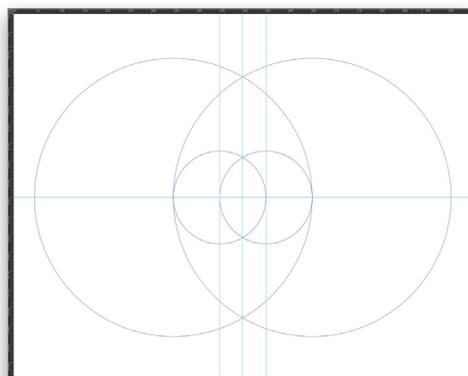
Step One

**Step Two:** Select the Ellipse tool (nested under the Rectangle tool [U]). In the Options Bar, choose Shape from the drop-down menu on the left, set Fill to No Color, and select a blue Stroke color. Select 1 pt as the stroke width because you'll draw thin lines for precision work (we'll thicken them later). Verify that Smart Guides are on under View>Show. Position the cursor at the intersection of the horizontal and leftmost guides, hold Shift-Option (PC: Shift-Alt) to draw a circle from the center, and drag the cursor to the intersection of the horizontal and right guides. (Note: Add the Option [PC: Alt] key *after* you begin dragging out the circle.) Press Command-J (PC: Ctrl-J) to duplicate the circle layer. Select the Move tool (V) and drag the duplicate circle to the right until its center aligns with the intersection of the horizontal and right guides. Multiple magenta smart guides will highlight when you're in the correct position.



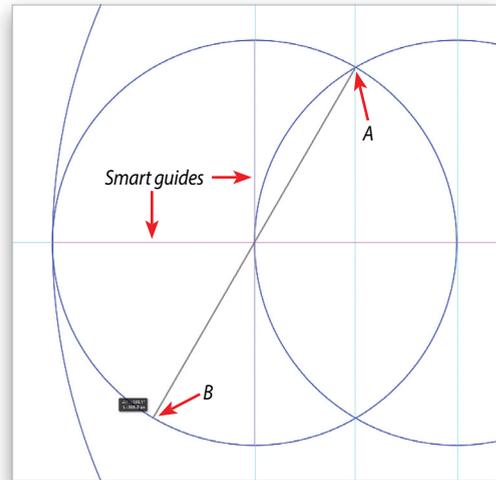
Step Two

**Step Three:** Shift-select both ellipse layers in the Layers panel and press Command-G (PC: Ctrl-G) to put them into a layer group. Double-click the group's name and rename it "Smaller Circles." Press Command-J (PC: Ctrl-J) to duplicate this group and rename it "Larger Circles." Press Command-T (PC: Ctrl-T) to enter Free Transform. In the Options Bar, click the Maintain Aspect Ratio icon (chain link), enter 300% for width, and press Enter twice to accept the transformation.



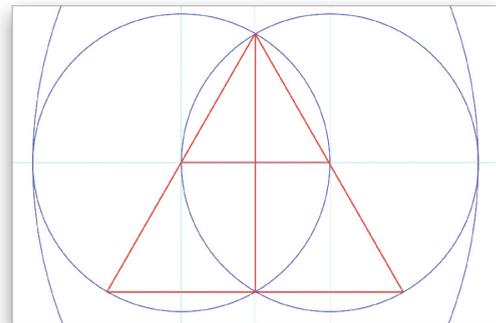
Step Three

**Step Four:** Zoom in to focus on the almond-shaped area between the smaller circles. Select the Larger Circles group and create a new layer above it by clicking the Create a New Layer icon at the bottom of the Layers panel. Select the Line tool (nested under the Rectangle tool [U]), change the Stroke color to red, and the set Width to 1 px. Drag a line from point A to B, as shown. Don't release the mouse button until you see two intersecting smart guides appear, letting you know that the line passes through the intersection of the horizontal and left guides. The new (raster) layer was automatically converted into a shape (vector) layer.



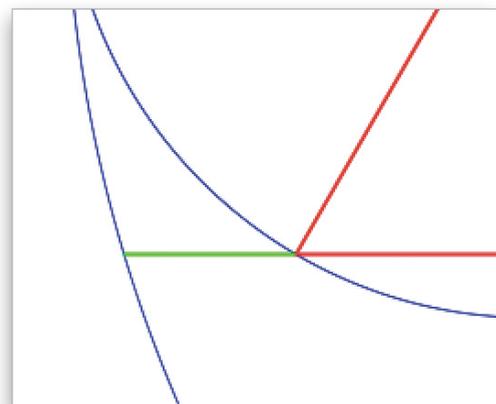
Step Four

**Step Five:** Duplicate the Shape 1 layer and bring up Free Transform. At the left in the Options Bar, select the top-right reference point, put a minus sign (-) in front of the Width value so it reads -100%, and press Enter twice. This mirrors the line to the right of the center guide. Click-and-drag a line connecting the lower endpoints of the two red angled lines. Draw another line along the central vertical guide from the top to the bottom of the blue almond shape. Draw a final line across the center of the almond along the horizontal guide. Shift-select all five shape layers in the Layers panel and put them in a group. Rename this group "Equilateral Triangle."



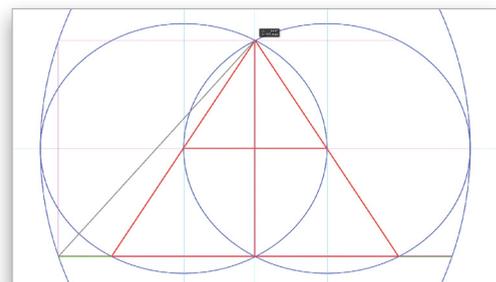
Step Five

**Step Six:** Create a new layer. Select the Line tool and choose a green stroke color. Draw a short horizontal segment from the lower-left corner of the red triangle to the large blue circle on the left.



Step Six

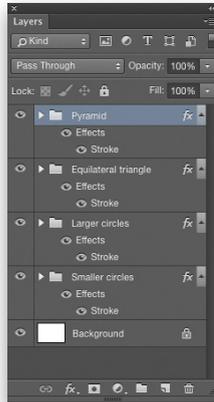
**Step Seven:** Duplicate the green line's layer. Choose the Move tool, press-and-hold the Shift key, and press-and-hold the Right Arrow key to move the new line over to the right. Release the Shift key and nudge the second green line pixel by pixel until it's in a symmetrical position on the right side of the drawing. Draw another green line from the left endpoint of the left green line up to the apex of the red triangle. Note that the slope of this angled line is between 51° and 52°, approximating the slope angle of the largest Giza pyramids.



Step Seven

**Step Eight:** Duplicate the angled green line's layer and enter Free Transform. In the Options Bar, choose the top-right reference point, set the width to -100%, and press Enter twice. Select all four green shape layers to put them into a layer group. Rename this group, "Pyramid."

**Step Nine:** Zoom out to see the entire drawing. Now we'll thicken the lines and circles. Hide the guides by pressing Command-; (PC: Ctrl-;), then choose Layer>Layer Style>Stroke. In the Layer Style dialog, click the color swatch, select green from the Swatches panel (Window>Swatches), click OK to close the Color Picker, set Size to 1 px, select Outside for Position, and click OK to close the Layer Style dialog. Hold Option (PC: Alt) and drag the Stroke layer effect in the layers panel onto the Equilateral Triangle group. Double-click the new Stroke effect and, following the steps above, change its color to red. Repeat this process twice more, copying the Stroke effect onto the Larger and Smaller Circles groups, coloring them blue.

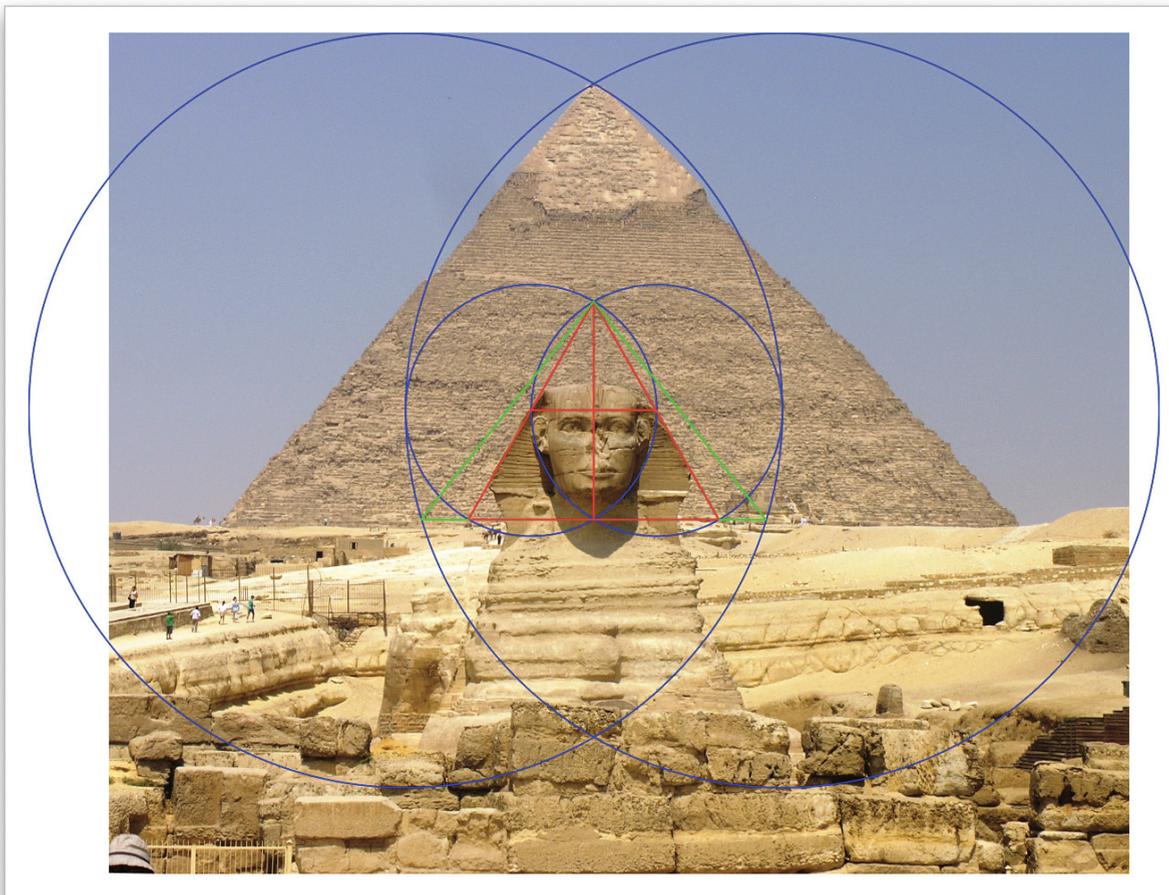


layer, choose File>Place Embedded, navigate to the download file, click Place, and press Enter. (Note: If your Camera Raw Preferences are set to Automatically Open JPEGs and TIFFs, disable those settings before placing the file.) Choose Image>Canvas Size, check Relative, choose Percent, type 5 for Width, click the right-center Anchor button, and choose White as the Canvas Extension Color. Click OK to add a bit of canvas on the left edge.

**Step Eleven:** Select the Drawing smart object layer, enter Free Transform, click the Maintain Aspect Ratio icon (link) in the Options Bar, enter 114% for Width, and press Enter twice to accept the transformation. Switch to the Move tool, and reposition the layer with the Arrow keys so that the edges of the Sphinx's headdress fit within the red triangle and the top intersection of the larger circles coincides with the apex of the pyramid.

**Step Ten:** Select all four layer groups, Right-click on a group, and choose Convert to Smart Object. Rename the smart object "Drawing." Now go to <http://kel.by/1A6VeUo> and download the Original file. Back in your document, select the Background

I discovered this correlation between the sacred geometry drawing and the design of the Sphinx and Giza pyramid. It's especially interesting to me that the crossing red lines at the heart of the drawing locates the Pharaoh's third eye, marked by the uraeus on the Sphinx's forehead. ■ ☞



Daniel Mayer

Step Eleven

# Photoshop Tips

## boost your productivity and creativity

COLIN SMITH

► In this installment of “Photoshop Tips,” I’ve decided to focus on tips that will free you up and allow you to be creative. After all, what’s the point of using Photoshop if you can’t impress, fascinate, and sometimes confuse the viewer? Hopefully, you read this magazine regularly and are no longer in the latter group of people. If not, keep reading, there is hope.

### Uneven Rounded Corners

Rounded corners are trendy and Photoshop has supported them for quite a while. Choose the Rounded Rectangle tool (nested under the Rectangle tool [U]) and enter a Radius in the Options Bar. If you choose the Shape or Path option on the left in the Options Bar, here are some enhancements that you may not be aware of. Create the shape or path and then go to the Properties panel. At the bottom part of the panel, you’ll see four numeric values. If you click the chain link icon to unlink the fields, you can change the values for each corner individually, allowing you to change the shape of the rounded rectangle.

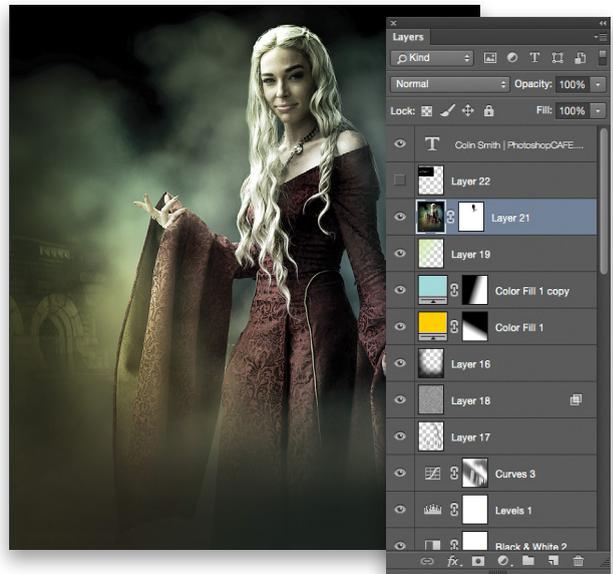
### Make Brushes from Any Photo

If you’re used to making your own brushes in Photoshop (Edit>Define Brush Preset), you’ve probably discovered that the photographs you use to make your brushes have to be taken perfectly level and perpendicular to the subject. If they’re at an angle either horizontally or vertically, the brushes will look odd if they aren’t painted on exactly the same angle when you use them. Did you know that you can make practically any photograph usable for brush creation in a single click? In Photoshop CC, choose Filter>Camera Raw Filter. In Camera Raw, click the Lens Corrections tab (fourth from the right). Choose Manual and then under Upright, click the far right icon. This will straighten the photo to make it look like it’s perfectly level and perpendicular. It may look a little odd, but it’s perfect for making brushes. If you aren’t on Photoshop CC, you can do the same thing by using the Perspective Crop tool; it just requires a little more clicking.

### Composite Layer

When you’re compositing images (the art of combining multiple photographs or elements together), sometimes you want to combine all the layers together for something like sharpening. One thing you don’t want to do is flatten all the layers because you’ll lose flexibility, and you almost always see something you want to go back and change after the fact. That’s why you need

a flattened copy of the image at the top of the layer stack. This is actually really easy. Simply choose the topmost layer and press Command-Option-Shift-E (PC: Ctrl-Alt-Shift-E). This will create a new merged layer at the top of the layer stack (composite layer). You can now sharpen, color correct, or whatever you need to do. As an added bonus, you can create a layer mask and mask out the areas that you want to ignore.



### Realistic Redeye Reduction

That dreaded redevye can easily be fixed in Photoshop, but there’s a trick to make it believable. Redeye is caused by reflection of light. If the distance of the light (flash) and lens are too close, then the light bounces right back at the lens. Light picks up the color it bounces off, so you get the blood vessels behind the pupils bouncing back red light, hence redevye. In Photoshop, there’s the easy-to-use Red Eye tool (nested under the Spot Healing Brush tool [J]). Click on the red part of the eye and it’s fixed, just like that. Here’s the tip: Most people leave it to the default settings and the pupils become unrealistically black or faded. The trick is to adjust the Darken Amount so it matches the photograph. You may have to undo and reapply a few times to get it spot on, but it’s worth the extra effort.

### Apply Layer Mask

I’m sure you have applied a layer mask to a layer many times, which means your layer mask is permanent because you no lon-

ger have an editable layer mask thumbnail. Do you create a new layer and merge the layers? Perhaps you drag the layer mask to the trash and then click the Apply button in the Adobe Photoshop menu? You don't have to do any of that. To apply a mask to a layer, all you need to do is Right-click on the layer mask thumbnail and choose Apply Layer Mask from the menu.

### Puppet Warp, Select Multiple Points

Puppet Warp (Edit>Puppet Warp) is a fun tool where you click to add pins to your image and then warp the shape of the image by dragging a pin. Think of it as printing on some silly putty then stretching it out and pulling on certain points. This is used a lot in reshaping things for retouching or compositing in photos. The problem is that sometimes it stretches too much in one area and not enough in another. You can select more than one point and drag out an entire region rather than just a single point. To do this, hold down the Shift key and click on other points. As long as you're holding down the Shift key, the points that you click on will be added to the selected pins.

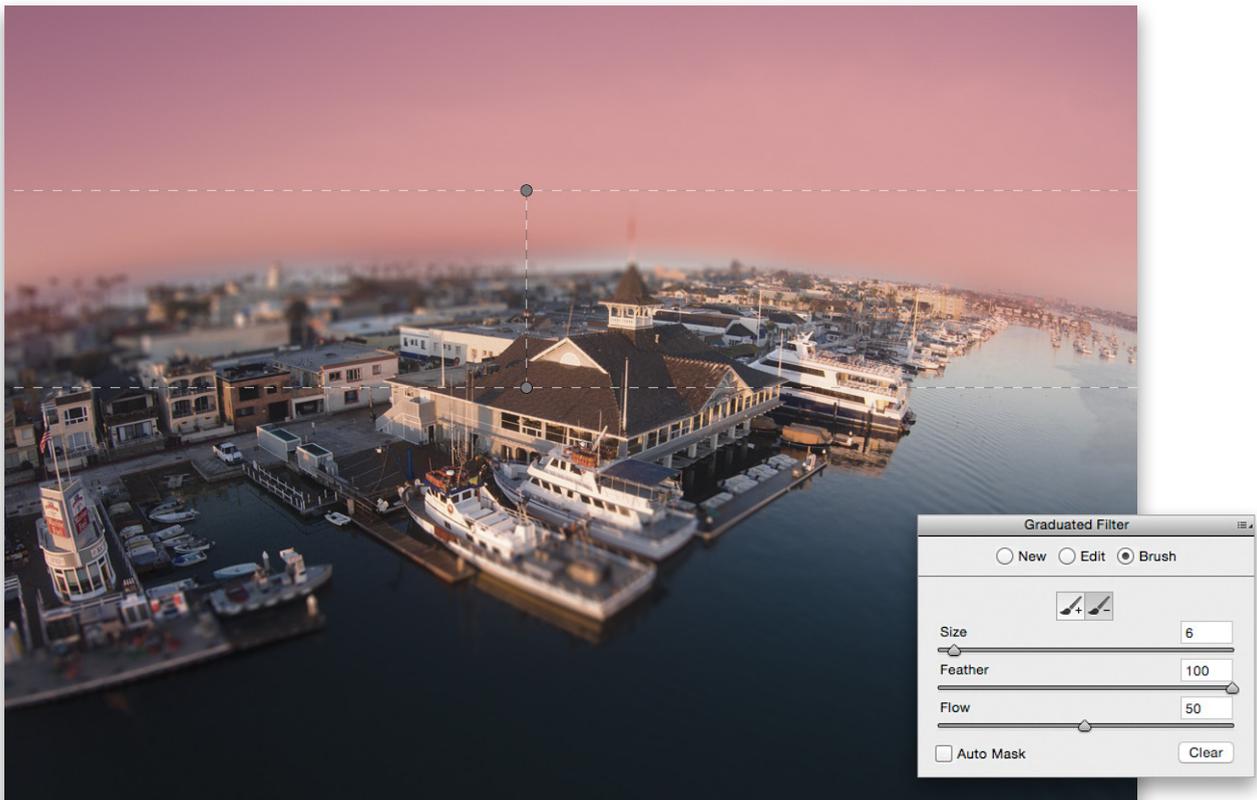
### Inconsistent Color

Sometimes you open an image and it doesn't look like you expected. I hear this a lot from people who choose File>Save for Web. This is because of the color profile that you're using. There are basically three used in the U.S.A.: ProPhoto RGB, Adobe RGB

(1998), and sRGB. What this means is that they support a different number of colors, with ProPhoto RGB being the biggest container, and sRGB the smallest. Most online viewing is done in sRGB because it's more consistent between devices. When you convert your image from a wider color gamut to sRGB, you'll lose some colors and get unexpected changes. Typically, you'd choose Edit>Convert to Profile and select the Profile you're going to use, then make any necessary adjustments before printing or choosing File>Save for Web. The colors will be closer to what you expect. If there's no profile assigned to your image, then you'll need to assign one by going to Edit>Assign Profile and choosing one from the Profile drop-down menu. Unless you went out of your way to avoid it, all images created in Photoshop will have a profile.

### Graduated Filter Brush in Camera Raw

When you apply a Graduated Filter (G) in Camera Raw, you can blend an adjustment into the photograph smoothly. This is commonly used for darkening skies, as the skies tend to be brighter than the other parts of the photograph. It can be challenging when you have something overlaying the sky, such as a building in the foreground, a mountain peak, or some other element that breaks the horizon. What a lot of people don't know is that there's an option in the Graduated Filter panel called Brush. If you click the Brush option and the Erase icon below, you'll be able to paint out the adjustment in certain areas. ■



PHOTOGRAPHY SECRETS

# PHOTOGRAPHY for COMPOSITES

BY GLYN DEWIS



LAYOUT DESIGN: TAFFY CLIFFORD

CREATING COMPOSITE IMAGES WASN'T SOMETHING I EVER SET OUT TO DO WHEN I FIRST BECAME A PHOTOGRAPHER, BUT WAS SOMETHING I GRAVITATED TOWARD MORE OUT OF NECESSITY. THERE WERE MANY OCCASIONS WHEN I'D HAVE A SHOOT THAT INVOLVED CONSIDERABLE PLANNING, INCLUDING LOCATION SCOUTING, OBTAINING PERMITS, TRAVEL ARRANGEMENTS AND MORE; HOWEVER, ONE THING YOU CAN'T PLAN FOR IS UNPREDICTABLE WEATHER. NEEDLESS TO SAY THE SHOOT WOULD HAVE TO BE RESCHEDULED. WHETHER YOU'RE SHOOTING FOR A PERSONAL PROJECT OR A CLIENT, THERE ARE ONLY SO MANY TIMES YOU CAN

POSTPONE TO ANOTHER DAY; HENCE, MY WELCOME TO THE WORLD OF COMPOSITING.

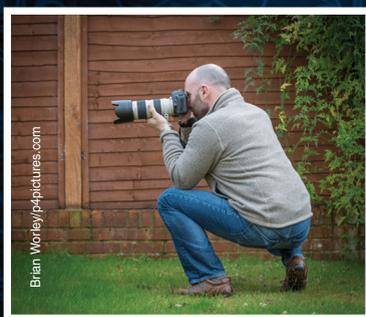
IN THIS ARTICLE I WANT TO GIVE YOU SOME INSIGHT INTO WHAT IS, WITHOUT QUESTION, THE MOST IMPORTANT PART OF COMPOSITING—THE PHOTOGRAPHY. WHETHER YOUR GOAL IS TO CREATE A REALISTIC OR MAYBE EVEN A SURREALISTIC PICTURE, HAVING THE RIGHT STARTING IMAGE WITH THE CORRECT PERSPECTIVE AND LIGHTING IS VITAL TO A SUCCESSFUL COMPOSITE. THE BEST POSSIBLE STARTING IMAGE WILL MAKE THE CREATION OF YOUR COMPOSITES MUCH EASIER, FREEING YOU UP SO YOUR TIME IN PHOTOSHOP CAN BE CREATIVE AS OPPOSED TO CORRECTIVE.

## PERSPECTIVE

Let's kick things off by discussing perspective, which is something I get asked about a lot. People want to know how to get the angle of the subject and the angle of the background to match.

When you're taking the photographs yourself, as opposed to using stock images, it's actually easy to do, and getting it right at the time of the photo shoot can save heaps of time in Photoshop. To get the perspective pretty much spot on, when I shoot a full-length photograph of a model in the studio or on location, I'm generally low to the ground and using my go-to lens, a 70–200mm. Because this is the position I use when photographing a full-length shot, I know that when I'm out and about and see what I think would make a great background, I adopt the same position using the same lens with roughly the same focal length.

In this example, I photographed the door and floor from the crouched position and in the studio photographed the model from exactly the same angle. Doing this ensured that both the perspective of the background and the model match up, as can be seen from the feet and the floor, and no alterations were needed later in Photoshop.



If the angle you photograph the subject is beyond your control (e.g., when photographing animals from inside a car at a wildlife park), then when you photograph the background elements, simply remember to photograph them from roughly the same height.



## THREE-QUARTER-LENGTH COMPOSITES

The same rules above apply when creating composite images when you're using a photograph of a model from the top of the legs and above. For these images, I'll photograph the model from a standing position, lowering myself so that my camera is roughly in line with the model's chest area. When photographing a suitable background, I shoot from the exact same position. I guess you could argue that it's not so important for these kinds of pictures, but I think we should always aim to get it right in camera first. Even though the difference might be slight, later on in the retouching, it's the small things that make the *big* difference.



# WHAT SHOULD YOU PHOTOGRAPH FIRST?

A question I get asked a lot (and for good reason) is, "What should you photograph first? The background or the subject?" I'd love to give you a definitive answer here but in truth, the only one I can give is that it depends. Let me explain.

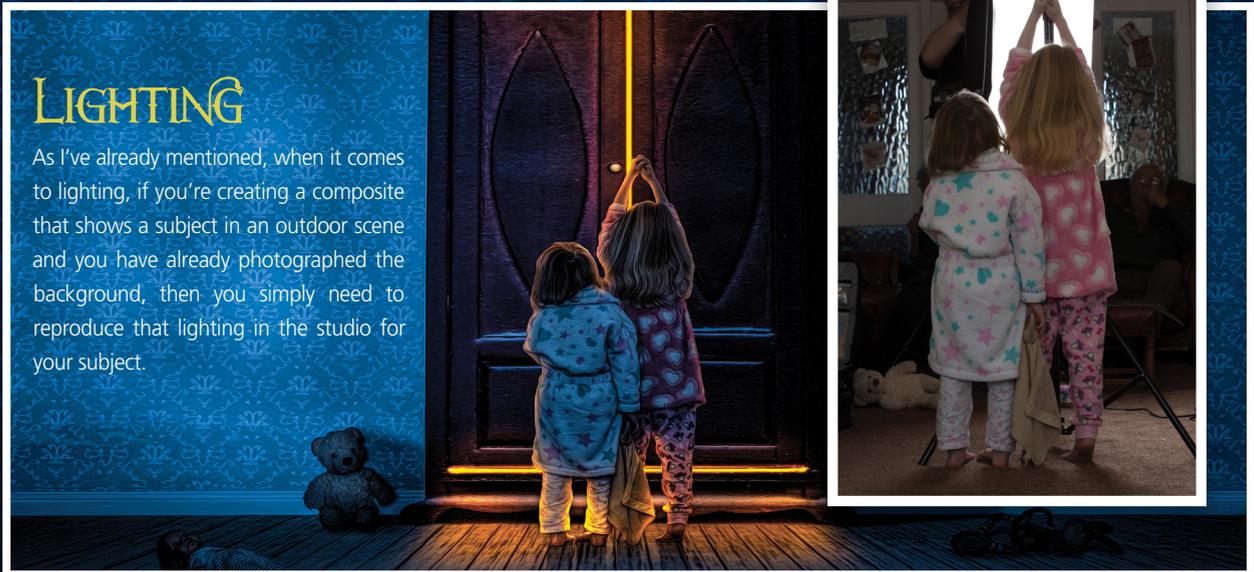
If I were to create a composite where the subject was going to be photographed in the studio and then added into an outdoor scene, I would photograph the outdoor scene first. The reason for this is simply because I would know what lighting I would need to use in the studio when photographing the subject, so that the shadows and highlights cast on them would match. On the other hand, if I photographed the subject first, I would have to wait for the perfect conditions outdoors when the lighting would look right. Does that make sense?

Sometimes I work on pictures where I have to photograph the subject first, as is the case with my ongoing animal composite series. For these pictures I have to photograph the animals first; otherwise, I don't know what I'll have to work with, as I have absolutely no control over them. Obviously, I can't give them any direction or get them to stand in any particular way, so these pictures are what I call reactive. By this I mean that there are only certain days when I'm able to photograph the animals, so if on those days there's hard sunlight or cloudy skies, then I know what lighting conditions I need for my background elements. This is pretty much the opposite of when I know I'm going to be photographing the subject in the studio.



## LIGHTING

As I've already mentioned, when it comes to lighting, if you're creating a composite that shows a subject in an outdoor scene and you have already photographed the background, then you simply need to reproduce that lighting in the studio for your subject.



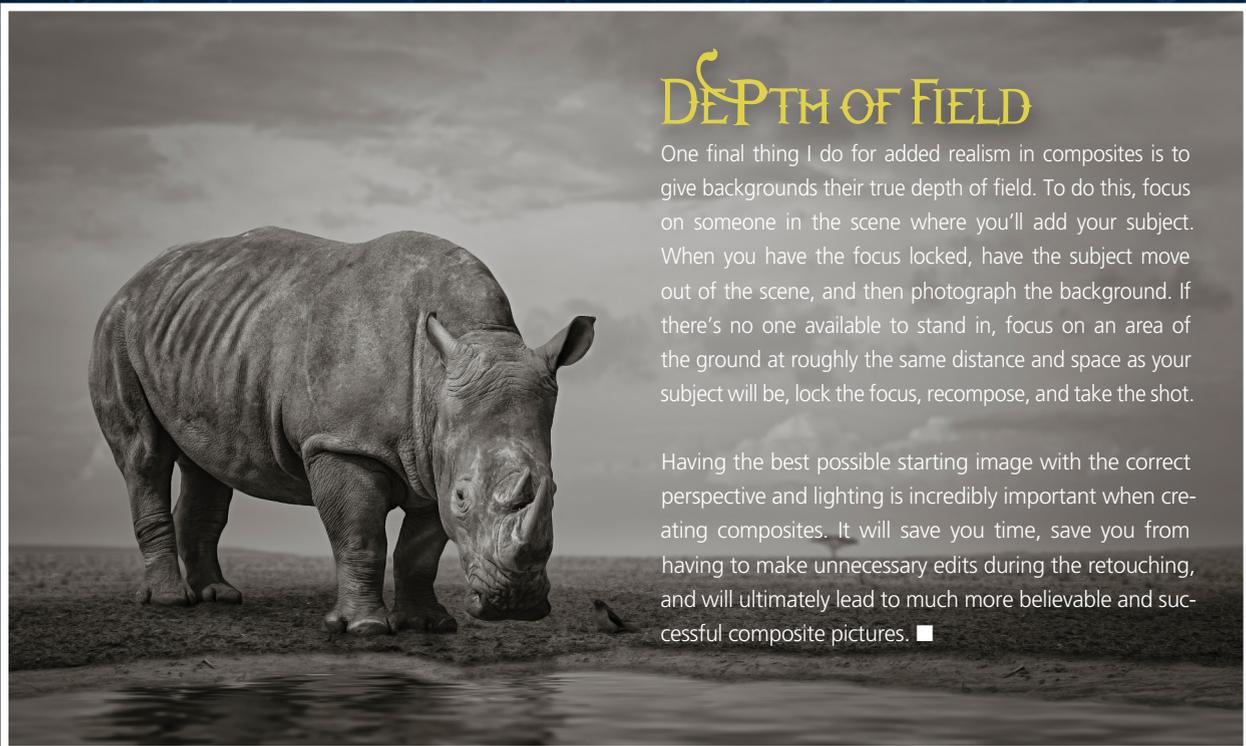
*Tip:* On the subject of photographing backgrounds, whenever I do this I always take a tripod with me. I'll take a number of pictures of the background and when I'm done, I'll set my camera on the tripod and, using the self-timer, take some pictures of myself in the scene. These are incredibly helpful as reference pictures for me in the studio as they show how the highlights and shadows need to be on the subject.

Knowing what you want your final picture to look like is the biggest help of all. When you're photographing your subjects and using artificial lighting (studio lighting or strobes), you simply set them up to replicate the light that they represent. For example, in the picture of the children opening the door to the wardrobe on the previous page, they were photographed in front of a strip box to add the highlights on them, similar to what a bright light

coming from the wardrobe would give. (Note: A light stand was used for the children to interact with, as if they were reaching up to the wardrobe door handle.)

In the superhero photo, one light was positioned behind the model to replicate the moonlight shining on his back, and one light was positioned in front of him aiming upwards to replicate the ambient light coming from the streets below.

“ IN THIS ARTICLE I WANT TO GIVE YOU SOME INSIGHT INTO WHAT IS, WITHOUT QUESTION, THE MOST IMPORTANT PART OF COMPOSITING—THE PHOTOGRAPHY. ”



## DEPTH OF FIELD

One final thing I do for added realism in composites is to give backgrounds their true depth of field. To do this, focus on someone in the scene where you'll add your subject. When you have the focus locked, have the subject move out of the scene, and then photograph the background. If there's no one available to stand in, focus on an area of the ground at roughly the same distance and space as your subject will be, lock the focus, recompose, and take the shot.

Having the best possible starting image with the correct perspective and lighting is incredibly important when creating composites. It will save you time, save you from having to make unnecessary edits during the retouching, and will ultimately lead to much more believable and successful composite pictures. ■



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Houston, TX    April 24  
Portland, OR    April 27  
Boston, MA    May 6  
Denver, CO    May 8

### The Moment It Clicks Tour

*With Joe McNally*

Phoenix, AZ    April 21  
Chicago, IL    May 4  
Philadelphia, PA    May 19





*Layout Design: Taffy Clifford*

*When I first started out as a photographer, I viewed Photoshop as something I could use to just enhance my pictures: maybe add some sharpening, contrast, and remove a blemish or two. However, my journey into the world of compositing happened more from necessity than curiosity, as it seemed all too often a planned photo shoot would be called off because of weather conditions.*

# CREATING

## A REALISTIC COMPOSITE

By Glyn Dewis

Being able to photograph a model in a nice, warm studio, and then later in the comfort of my own home, sit at my desk, add the model into a bespoke scene, and add lighting and special effects, was very much a dream come true, and heaps of fun. Compositing has become incredibly popular over the past few years, giving photographers and artists alike the ability to create images ranging from the realistic to the surrealistic. Images that may very well have been an impossibility for a whole host of reasons, such as location, timing, cost implications, and so on, are now limited only by a person's skill set.

Of course, despite the advances, garbage in, garbage out still applies and having the best possible start image is as important now as it's ever been, which is exactly what I covered in this issue's "Photography Secrets" article on page 60.

As a huge lover of animals, one of my dreams is to go on safari in Africa and experience the sights of lions, elephants, giraffes, and all, in their natural environment. However, despite not having fulfilled this dream just yet, being able to create composite images has led me to working on an ongoing project where I photograph animals in captivity (wildlife parks, zoos) and then use Photoshop to create backgrounds that look like their natural habitat and add them in; feeling almost like I'm setting them free. Does that make sense?

In this tutorial I want to show you the retouching and compositing steps that went into one of my recent realistic images of a lioness originally photographed at Woburn Safari Park in the U.K.

## Building the Background

We'll start by combining two different pictures to create a new background, one with a beautiful cloudy sky and the other of a field with grass we can use to mimic the look of the African landscape.

*Note:* To help with the realism when I create these kinds of pictures, I photograph the animals first and then the background elements. The reason for this is that I have no control over the position or height of the animal at the wildlife park or zoo. After I have my animal photo, I can then photograph the backgrounds from the same height so all blend together much more realistically.

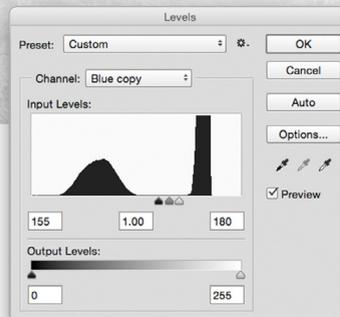
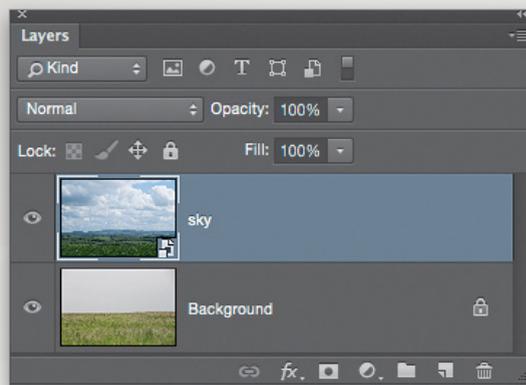
[*KelbyOne* members may download the files used in this tutorial at [http://kelbyone.com/magazine/issue/april\\_2015](http://kelbyone.com/magazine/issue/april_2015). All files are for personal use only.]

**STEP ONE:** Open the Background.jpg file into Photoshop and then go to File>Place Embedded (or File>Place depending on which version of Photoshop you're using), navigate to the sky.jpg file, and click Place. This places the sky file above the Background file in the layer stack. *Note:* When the sky file is brought into Photoshop, you'll see it has transform handles around it. If needed, hold down Shift-Option (PC: Shift-Alt), click on a corner handle, drag outward to resize it to fill the image, and then press Enter.

**STEP TWO:** As the Background layer has a featureless sky, there's a quick way we can make a mask to reveal the blue cloudy sky above. To do this, turn off the sky layer by clicking its Eye icon in the Layers panel, click on the Background layer to make it active, and then go to the Channels panel (Window>Channels). We're looking for the channel that gives us the most contrast or difference between the ground and sky, so click on each of the Red, Green, and Blue channel thumbnails to see. In this case, it's most definitely the Blue channel.

**STEP THREE:** Drag the Blue channel onto the Create New Channel icon at the bottom the Channels panel to create a copy. With this copy active, go to Image>Adjustments>Levels, click on the Shadows Input Levels (black) slider and drag it to the right until it reads 155. This turns the grass area to black, but now the sky area has gone gray. To turn the sky area white, click on the Highlights Input Levels (white) slider, drag it to the left to 180, and click OK; now we have a channel we can use as a mask to add in the blue cloudy sky. Click on the RGB channel thumbnail to return to the full-color image, and go back to the Layers panel.

**STEP FOUR:** Now we need to make sure that the sky layer is in the right position so that we have distant mountains above the horizon line when the mask is created. Go to View>Rulers then, with the Move tool (V), drag down a guide so that it's just below the top of the grass. Next, click on the sky layer and turn it on, and with the Move tool, use the Up and Down Arrow keys so that the distant mountains/hills are above the guide. Throw in the Shift key to move the layer in larger increments. When in place, remove the guide by going to View>Clear Guides.



**STEP FIVE:** Now we're all set to replace the sky, so go to Select>Load Selection and from the Channel drop-down menu, choose Blue copy (which is the channel we made earlier). Click OK and now we can see the active selection in the sky area. Making sure that the sky layer is active, click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel to make the blue cloudy sky visible above the grass.

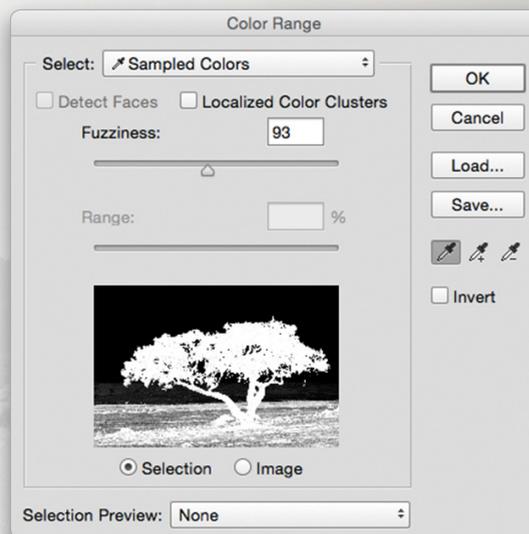
**STEP SIX:** The distant horizon line that we've made with this layer mask does look a little too angular and defined, so to soften it and add to the realism, click on the layer mask thumbnail in the Layers panel and then go to Filter>Blur>Gaussian Blur. Dial in a Radius of 2 Pixels and click OK.



## Adding the Trees

To add to the realism of this African landscape that we're building, we need to add some authentic trees. Of course, you can purchase these from stock websites such as [Fotolia.com](http://Fotolia.com), but my dear friend, artist, and animator, Aaron Blaise, sent me some of his own to use that he took when he was doing research in Africa when he was working on Disney's *The Lion King*.

**STEP SEVEN:** Let's start by adding an acacia tree way in the distance. I find with pictures such as this, Color Range works great for isolating and cutting the tree from the background, so open the little\_tree.jpg and go to Select>Color Range. Hold down the Shift key and click-and-drag around the tree to add to the selection that you can see in the Color Range dialog. Use the Fuzziness slider to finesse the selected area and click OK. (Don't worry about selecting areas of the ground, as we'll remove that in the next step.) Choose the Lasso tool (L), hold down the Option (PC: Alt) key, and drag around the image to remove the active selection from areas other than the tree and around the base of the tree.



Aaron Blaise

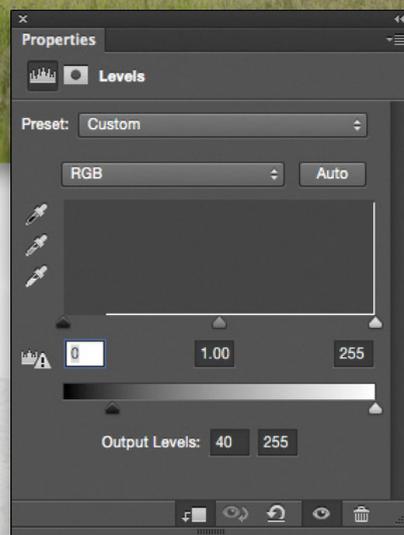
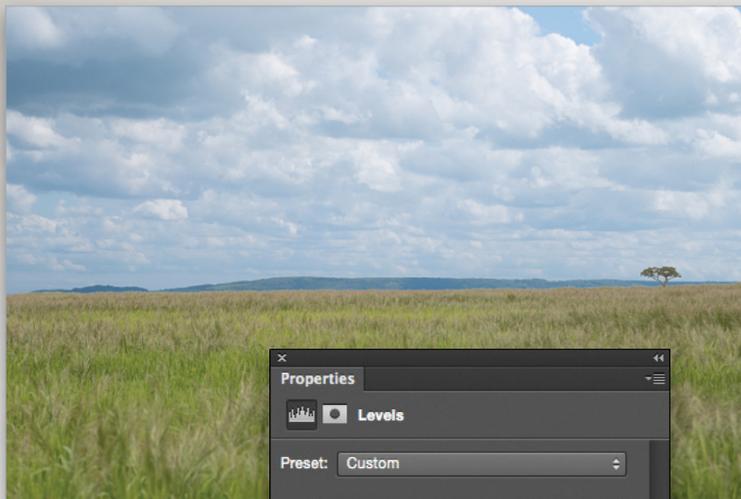
**STEP EIGHT:** With the selection active, click the Add Layer Mask icon at the bottom of the Layers panel. Switch to the Brush tool (B) and paint with a normal, medium soft-edged brush in either black or white on the layer mask to remove or add parts of the tree layer, respectively. (Note: You can also duplicate the layer by pressing Command- J [PC: Ctrl-J] several times to add density back into the tree but beware of increasing the density in the surrounding background, too.) When you're happy with the tree cutout, use the Move tool (V) to drag it into your African landscape scene.

**STEP NINE:** Go to Edit>Free Transform to resize and reposition the little tree into the right-hand side of our scene and along the horizon line to give the impression that the tree is way in the distance. Hold the Shift key to maintain proportions, and press Enter to commit the transformation. Click on the tree's layer mask thumbnail in the Layers panel to make it active, and with a soft-edged black brush, paint along the bottom of the tree to blend it into the grass.

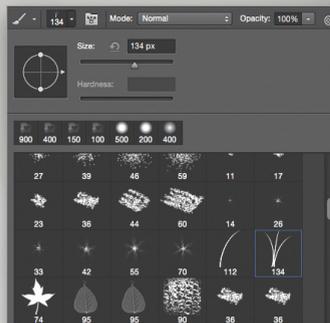
When we look at objects way in the distance, the contrast is less than objects closer to us, so to lower the contrast of the little tree, add a Levels adjustment layer (Layer>New Adjustment Layer>Levels). Click on the clipping mask icon (the first icon at the bottom of the Properties panel) so that the Levels adjustment only affects the little tree layer. Drag the Black Output Levels slider to 40 in the Properties panel.

**STEP TEN:** We'll add a tree to the left side of our picture now. With the big\_tree.jpg file open in Photoshop, use the Quick Selection tool (W) to select the main trunk area and branches. Don't worry about selecting anything too high up, such as the leaves, because we'll transform the tree to make it much larger soon. If you select too much, hold the Option (PC: Alt) key and click to remove those areas from the selection. Go to Select>Modify>Feather, add a Feather Radius of 1 Pixel, and click OK. Then, with the selection active, click on the Add Layer Mask icon at the bottom of the Layers panel to mask out the background area and leave the tree. Now drag the tree into your landscape scene.

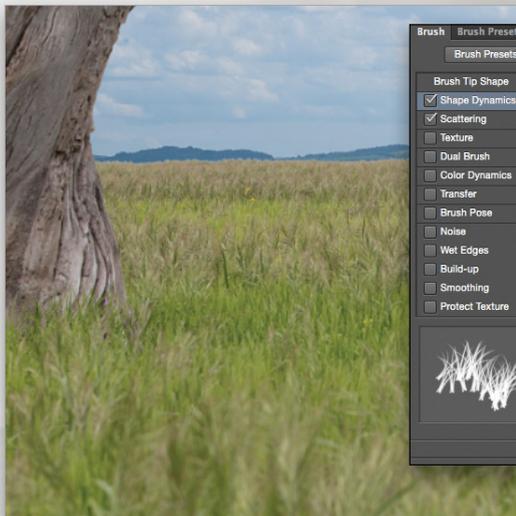
**STEP ELEVEN:** Go to Edit>Free Transform again and, while holding down Shift-Option (PC: Shift-Alt), click one of the corner transform handles and drag outward to resize the tree. Drag it into place on the far left of the picture, and press Enter to commit the transformation.



**STEP TWELVE:** Now we need to blend the bottom of the tree so it looks as though it really is within the grass. This is easy to do thanks to some brushes that come installed with Photoshop. These particular brushes were actually made by legendary digital artist and KelbyOne instructor Bert Monroy. Choose the Brush tool (B) and in the Options Bar at the top of the screen, click on the brush thumbnail to open the Brush Preset Picker. Choose the Grass 134 brush, which looks like three blades of grass.



**STEP THIRTEEN:** In the Brush panel (Window>Brush), turn off all other settings apart from Shape Dynamics and Scattering. In the Shape Dynamics, set the Size Jitter to 25% and Angle Jitter to 10%, and then in the Scattering options, set Scatter to 30% and leave all other settings at their default. Use the Left Bracket key to resize the brush to 100 pixels (seen in the top left of the screen in the Options Bar). Click on the layer mask attached to the big tree layer to make it active and then paint with a black brush across the bottom area of the tree. (Note: Some of the settings in Photoshop that we're using for this tutorial will depend on the resolution of your files; for example, in my original high-res files that I used to create this composition, I used a brush size of 400 pixels, but for the lower-res practice files we only need a 100-pixel brush.)



## Selecting and Cutting Out the Lioness

**STEP FOURTEEN:** Open the lioness.jpg, and use the Quick Selection tool to make a selection of the lioness. The main head and body is quite easy to select but there's no need to be accurate around the lower part, as this will be blended in so she looks like she's really lying down in the grass. Click on Refine Edge in the Options Bar, and use the Refine Radius tool (E) to pick up some of the hair sticking out along the back of her neck, down her back, and also around her head and face. In the Output To dropdown menu, choose Selection, and click OK. Click on the Add Layer Mask icon in the Layers panel. With the Move tool selected, drag the lioness along with the layer mask into your African landscape scene.



**STEP FIFTEEN:** With the same brush we used to blend the big tree into place, and with the exact same settings, click on the layer mask attached to the lioness layer, and paint around the lioness to help her blend into the grass.

## Adding Blur for Depth of Field

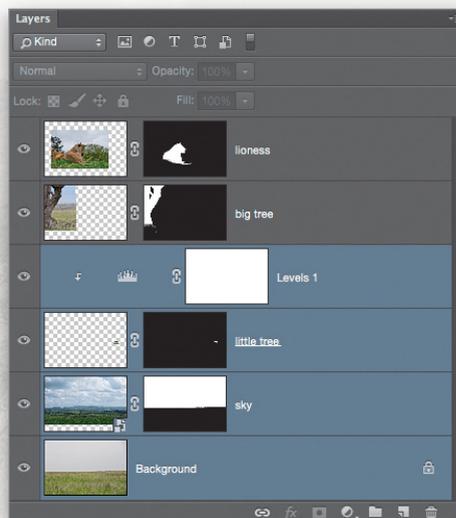
At the moment everything in the distance, especially the little tree, looks a bit too in focus, so now we'll add some blur to give the illusion of depth of field; again helping to add to the realism, as if this picture of a lioness was indeed originally photographed in this African landscape.

**STEP SIXTEEN:** As all the elements making up the background scene are at the bottom of the layer stack we can combine all of these into a smart object and apply the blur. This will mean we're working nondestructively, and any changes we may wish to make in the future will be possible.

Click on the Background layer in the layer stack, hold down the Shift key, and click on the Levels adjustment layer so that the background, sky, little tree, and the Levels adjustment layers are now selected. Then go to Layer>Smart Objects>Convert to Smart Object.

**STEP SEVENTEEN:** With the Rectangular Marquee tool (M), drag out a selection including the sky and a portion of the distant grass area just below the horizon line. We need to feather (soften) this selection; otherwise, when we add blur, there will be a perfectly straight line across the grass and the blur won't blend convincingly. However, it can be a bit of a guessing game how much feather to apply, so with the selection active, press Q to enter Quick Mask mode. If the red overlay is outside of your selected area, double-click the Quick Mask mode icon (dotted circle in a square) near the bottom of the Toolbox. In the resulting Quick Mask Options dialog, choose Selected Areas, click OK, and enter Quick Mask mode again. Then, go to Filter>Blur>Gaussian Blur. Now we can see how much blur (feather) to apply. In this case we'll go for a Radius of 28 pixels (again, use a higher value for high-res images). Click OK to close the Gaussian Blur dialog and then press Q to exit Quick Mask mode.

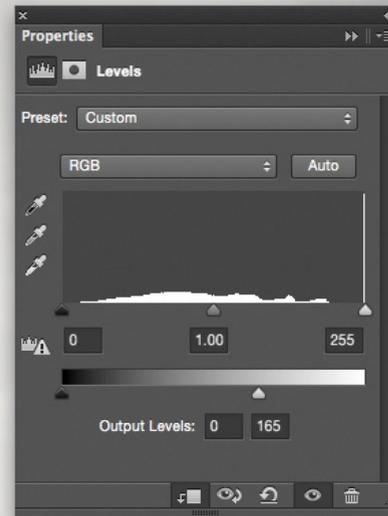
With the feathered selection in place, go back to Gaussian Blur and add a 3-pixel blur to create the depth-of-field effect. Click OK.



## Adding in the Shadows

Adding the shadows is an important part of adding to the realism of this picture. To do this effectively, knowing how they should look will all come from observation. Looking at how shadows behave in the real world and taking reference pictures will be invaluable.

**STEP EIGHTEEN:** Click on the big tree layer and add a Levels adjustment layer. As we only want this to affect the tree, click on the clipping mask icon at the bottom of the Properties panel. Drag the white Output Levels slider in toward the center to around 165. (This is a good starting point, and since it's an adjustment layer, we can always change it later.) Repeat this process, adding Levels adjustment layers with clipping masks to each of the lioness layer and the smart object layer that makes up our African landscape.



**STEP NINETEEN:** Click on the layer mask attached to the Levels adjustment layer that's darkening the grass and sky and invert it by going to Image>Adjustments>Invert. This will hide the adjustment. Then, with a white Foreground color, use the Brush tool to paint on the layer mask to add the shadow back in around the base of the tree and grass around the lioness.

The shadows under a tree wouldn't be solid due to light leaking through the branches, so we need to remove random areas of the Levels adjustment layers that are darkening both the big tree and lioness. Click on the layer mask attached to the Levels adjustment layer above the lioness to make it active, and then paint with a round, soft-edged black brush to hide random areas of the shadow. Vary the Opacity of the brush in the Options Bar when doing so. Repeat for the tree's Levels adjustment layer.



## Finishing Touches

At this point we're pretty much on the home straight as our main picture is built and just needs some finishing touches.

**STEP TWENTY:** We'll start with a black-and-white conversion, so click on the top layer in the layer stack, and then add a Black & White adjustment layer (Layer>New Adjustment Layer>Black & White).

**STEP TWENTY-ONE:** Now add a merged (stamped) layer to the top of the layer stack by pressing Shift-Option-Command-E (PC: Shift-Alt-Ctrl-E). With the Crop tool (C), making sure Delete Cropped Pixels is unchecked in the Options Bar, bring down the top portion of the crop boundary and bring up the bottom part to create more of a letterbox crop. Press Enter to commit the crop.





**STEP TWENTY-TWO:** Using the Rectangular Marquee tool, draw out a selection of the bottom portion of the picture so that it covers the lioness' tail, go to Select>Modify>Feather, and input a radius of 28 pixels (similar to what we did when feathering the top selection a few steps back). Click OK, then add a Gaussian Blur with a Radius of 3 pixels.

**STEP TWENTY-THREE:** Convert the merged layer to a smart object, then go to Filter>Camera Raw Filter. In the Basic tab, add +25 of Clarity; in the Detail tab, add a Sharpening Amount of 40 and enter 65 for Masking; and in the Effects tab, add a Post Crop Vignette by applying an Amount of -25. Finally, in the Split Toning panel, set Hue to 48 and Saturation to 5 in the Highlights section, and Hue to 52 and Saturation to 5 in the Shadows section, with a Balance of 0. This adds a slight tinge of color into the shadow and highlight areas. Click OK.

This has been a look at the main steps I took to create a realistic composite picture of a lioness in what is meant to look like her natural habitat. Sure there were other steps involved when it came to finessing the final image, but this tutorial gives you a look at the main points to consider: the light and shadows, how to use brushes to blend the animal into the scene, and so on. I really do hope it encourages you to go out and give it a try, but beware, it's highly addictive. ■ ☞



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**SPORTS PHOTOGRAPHY**

# Dynamic Range

## 3D Compositing in Photoshop CC

COREY BARKER

One of the great things about 3D in Photoshop is that you're in Photoshop. You have access to everything that makes Photoshop great combined with the ability to create 3D objects and import complex 3D models. A lot of great 3D models can be found for free on sites such as Archive3D.net. The only catch is that the models sometimes import in good shape and sometimes you get a garbled mess, but hey, are you gonna complain about free stuff?

► If anything, it's fun to experiment with these 3D models, as we'll do here by importing a 3D car into a 2D scene and then we'll color and light the car using the powerful 3D tools in Photoshop for a pretty convincing result.

**Step One:** We'll begin by opening the street scene file. In the Layers panel, unlock the Background layer by clicking its lock icon. Cool trick, huh? We need this shot to look like it was taken at a lower angle, so we'll adjust the perspective of the image slightly by scaling the street in the lower area. Select the Rectangular Marquee tool (M) and draw a selection around the lower street area as you see here. Press Command-T (PC: Ctrl-T) to invoke Free Transform. Click-and-drag the bottom center control point up roughly halfway the height of the original selection. Press Enter when done, and then press Command-D (PC: Ctrl-D) to deselect.

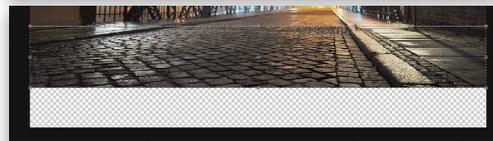
[KelbyOne members may download the street scene used in this tutorial at [http://kelbyone.com/magazine/issue/april\\_2015](http://kelbyone.com/magazine/issue/april_2015). All files are for personal use only.]

**Step Two:** Grab the Crop tool (C) and crop the image to the newly positioned bottom edge, and drag the top edge down a little to lessen the sky area. Press Enter when done.

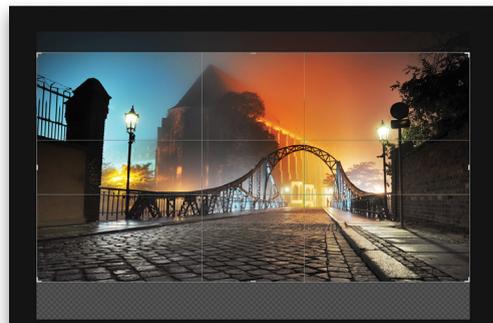
**Step Three:** Now we're ready to open our 3D model, which you can download from <http://kel.by/1BR31s0>. In the downloaded folder, locate the file called Car aston martin one-77 N030813.3DS, and drag it to the Photoshop icon to open it. Photoshop will read a 3DS file among others. You'll be prompted with a New document dialog with the 3D scene information at the top. In the Preset drop-down menu, select Default Photoshop Size, and click OK to open the model. Depending on the complexity of the model, it may take a few moments to



©Konradbak/Fotolia



Step One

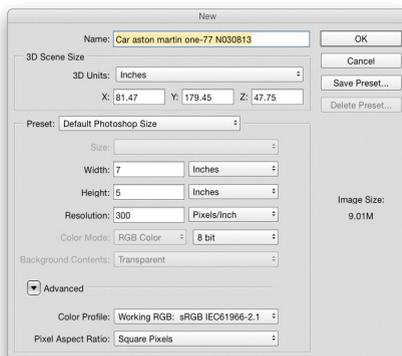


Step Two



Fernando/archived3d.net

Step Three



open. If Photoshop asks if you'd like to switch to the 3D workspace, click Yes. (Note: The lighting on your model may be a little different than shown here. To fix that, click on Environment at the top of the 3D panel [Window>3D], and in the Properties panel [Window>Properties], locate the IBL settings near the top. Click on the page icon to the right of the IBL [Image Based Light] thumbnail, and select Remove Texture. We'll address the IBL settings later.)

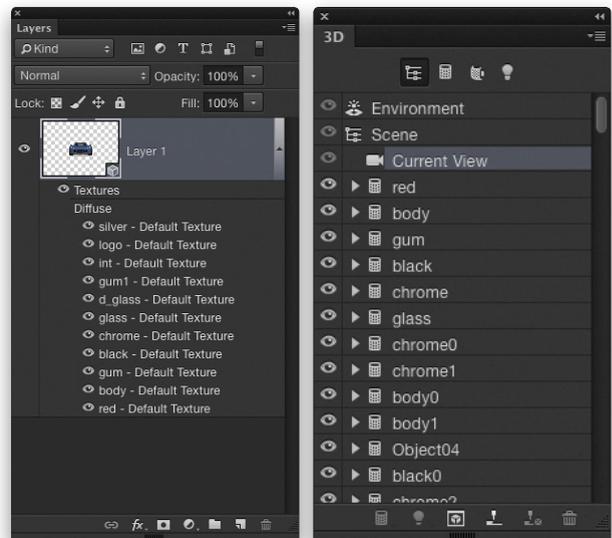
**Step Four:** As I mentioned earlier, it can be hit or miss with these free models, but in this case we have a good 3D model of an Aston Martin. If you look in the Layers panel, you'll see the 3D layer and the myriad texture maps that have been applied to it. Fortunately, they're labeled correctly for better editing. In the 3D panel, you'll see the same collection of texture maps we saw in the Layers panel in addition to other 3D functions.

Make sure the Move tool (V) is selected in the Toolbox and click on Current View in the 3D panel to select the camera. Up in the Options Bar you'll see the 3D tools in the 3D Mode section. Select the first tool, which is the Orbit the 3D Camera tool. Click in the canvas and drag around to rotate your view of the car. Practice this if you're new to 3D. Try using the other 3D tools, as well, and get used to how they move the camera view. When you're finished, go back to the 3D panel, scroll to the bottom, and locate Default Camera. Click on it to reset the camera position to the default view.

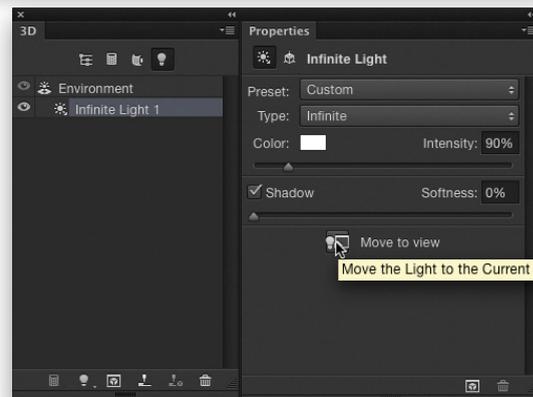
**Step Five:** Once you have a good idea of how to position the camera view of the object, let's bring the 3D model into our street scene. With the Move tool, click on the 3D layer in the Layers panel and drag it to the street scene file. Add the Shift key as you drag so that it will land in the center of the canvas.

**Step Six:** We need to reposition the car in the scene. Using the same Orbit the 3D Camera tool with Current View selected in the 3D panel, rotate the view so the car is facing the direction you see here. Use the Pan the 3D Camera tool to position the car on the left, and drag up with the Slide the 3D Camera tool to make the car smaller (farther away from the camera). If you're new to 3D, you can see a quick video on how I did this at [www.kelbyone.com/keyconcepts](http://www.kelbyone.com/keyconcepts). Make sure that you're changing the Current Camera view (in the 3D panel) and not the object itself. This ensures that the car will stay on the ground plane, which is necessary for the shadows.

When you change the camera angle, the lighting moves with it, so we need to fix that for now. Click on the Filter By: Lights icon (light bulb) at the top of the 3D panel and select the default Infinite Light 1. In the Properties panel, click on the Move to View icon. This will reposition the light based on our view angle.



Step Four



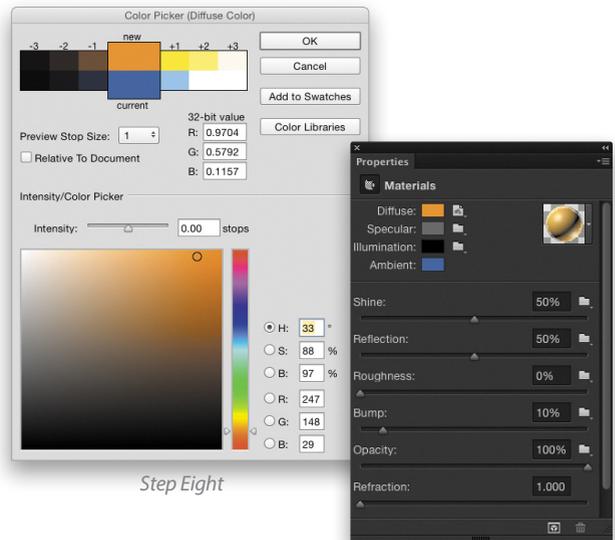
Step Six

**Step Seven:** Each element of the car is editable so, with the Move tool still selected, click on the blue body of the car. You'll see a content-sensitive box appear, and in the 3D panel you'll see the object called body0 highlighted. Click on the body mesh just below to access the surface settings in the Properties panel.



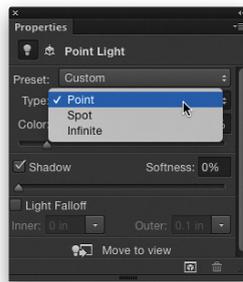
Step Seven

**Step Eight:** Click on the blue swatch next to Diffuse at the top of the Properties panel to change the body color. Here we have chosen a deep yellow for the body color in the Color Picker. Click OK. In the Properties panel, change both the Shine and Reflection settings to 50%.

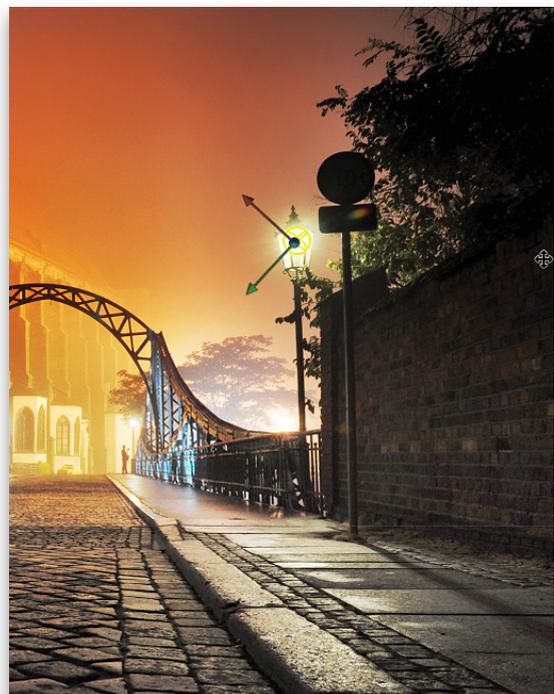


Step Eight

**Step Nine:** Go back to the Lights section of the 3D panel and select the Infinite Light 1 again. Jump over to the Properties panel, and change the Type drop-down menu from Infinite to Point. It will appear as a small, round yellow wireframe in the image. When the light is active in the 3D panel, you'll see a control widget with two arrows on top of the wireframe.

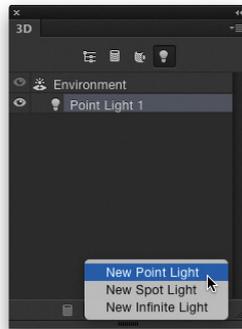


**Step Ten:** Using the same Pan and Slide the 3D Object tools, we need to position this light in the approximate area of the street light on the right side. (Note: Notice that as you hover over the 3D tools in the Options Bar, the tool names have changed from Camera to Object and the Pan tool is now actually called Drag.) Pay attention to how the light reacts on the side of the car as you push it back in the scene with the Slide the 3D Object tool; use that as a guide to position the light in the space, based on the background photo. Once you have it in place, go to the Properties panel and make sure the Intensity of the light is at 100%, then increase the Shadow Softness to 5%.

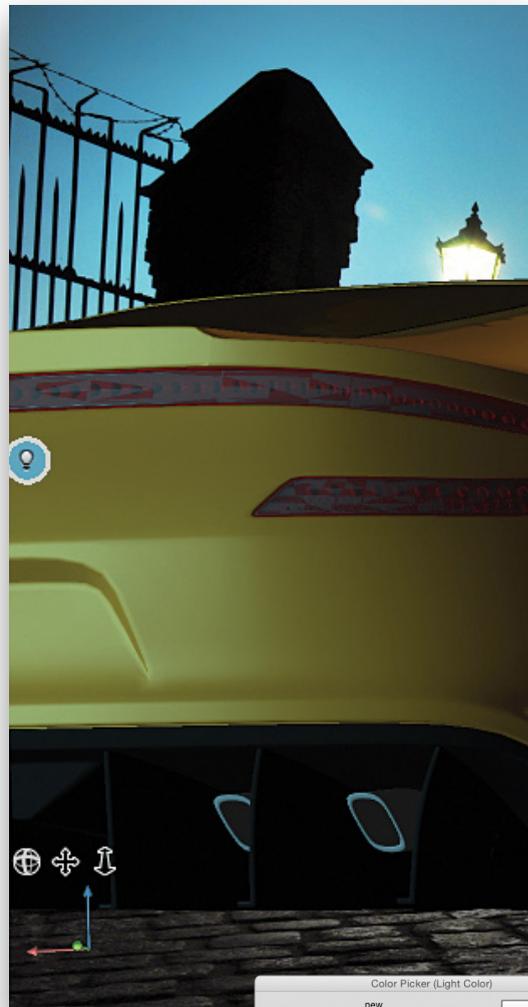


Step Ten

**Step Eleven:** Back in the Light section of the 3D panel, click on the Add New Light to Scene icon (light bulb) at the bottom of the panel and choose New Point Light to add a second light source.

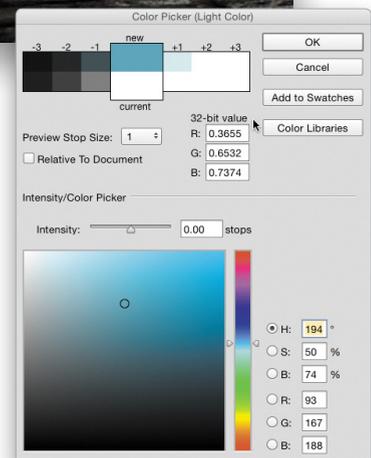
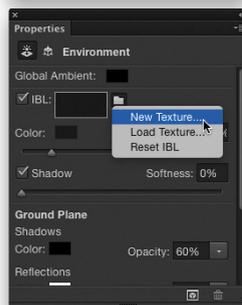
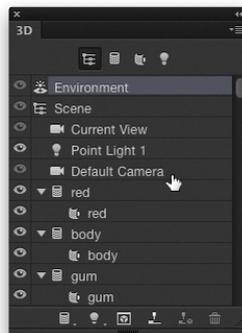


**Step Twelve:** In the Properties panel, click on the Color swatch and when the Color Picker opens, click on the blue sky in the street scene image to sample that color. Click OK. Then, using the Slide and Drag tools again, push this light to the left beyond the boundaries of the document. You'll see a light icon appear, letting you know the direction of the light. Notice how the blue light shines on the back of the car as if it was picking up the ambient blue sky.

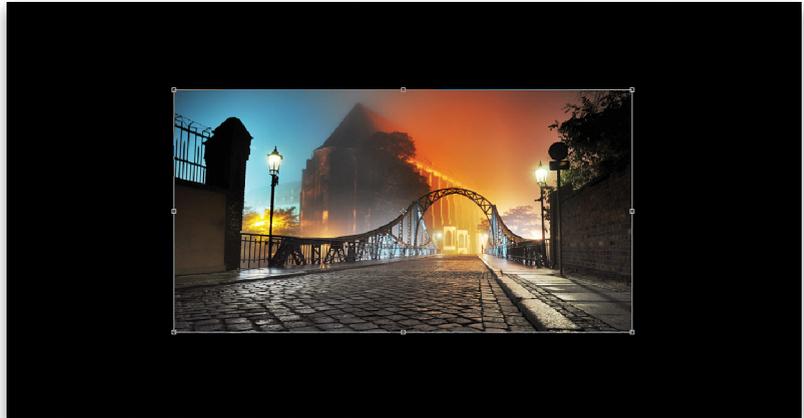


Step Twelve

**Step Thirteen:** Turn off the 3D car layer in the Layers panel by clicking on its Eye icon so you see just the street scene. Click on the street scene layer (Layer 0) to make it active, press Command-A (PC: Ctrl-A) to select all, and then press Command-C (PC: Ctrl-C) to copy it to the clipboard. Press Command-D (PC: Ctrl-D) to deselect. Turn the visibility of the 3D car layer back on and make it the active layer. In the 3D panel, select Environment at the top. In the Properties panel, locate the IBL settings. Click on the folder icon to the right and choose New Texture. You'll see a New document dialog open with the dimensions of the copied image already set. Just click OK.



**Step Fourteen:** Go back into that same IBL drop-down menu (you'll need to select Environment again in the 3D panel), and this time choose Edit Texture. When the file opens, press Command-I (PC: Ctrl-I) to invert the white background to black. Then, press Command-V (PC: Ctrl-V) to paste the copied image. Press Command-T (PC: Ctrl-T) to invoke Free Transform. Hold Shift-Option (PC: Shift-Alt) and scale the image to roughly 50% in the center of the document. Press Enter, close the IBL document, and save the changes.



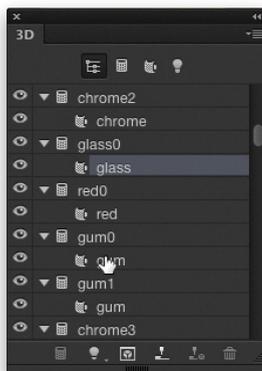
Step Fourteen

**Step Fifteen:** You'll see a small orb in the middle of the canvas with the pasted image inside it. Using the Orbit the 3D Camera tool, click-and-drag around the image reflection on the surface of the car. You want to position it so the warmer side (with the street light) is along the side of the car and the blue area is along the back of the car. Like the Camera View, this may take some practice but this is the final element that really puts the car in the scene. Click on Current View back in the 3D panel to hide the IBL orb.



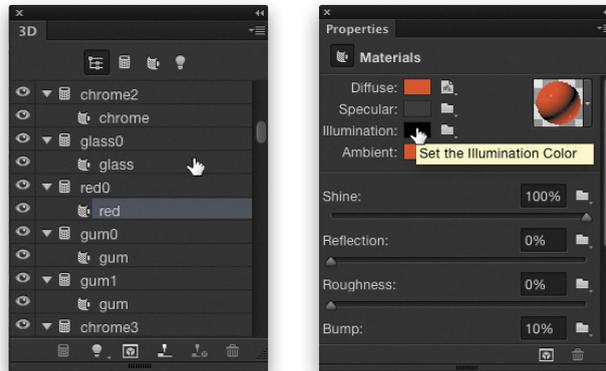
Step Fifteen

**Step Sixteen:** Before we do a render, let's work on the taillight of the car. If you click directly on the taillight object, it selects the glass0 element in the 3D panel. This is the tint cover over the red light. Click on the glass mesh just below that, and change the Opacity in the Properties panel to 75%.

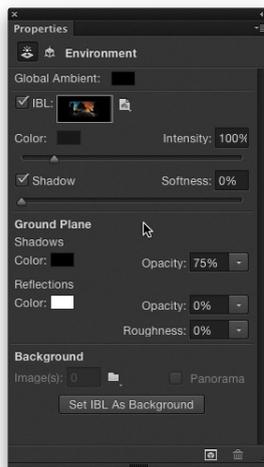


Step Sixteen

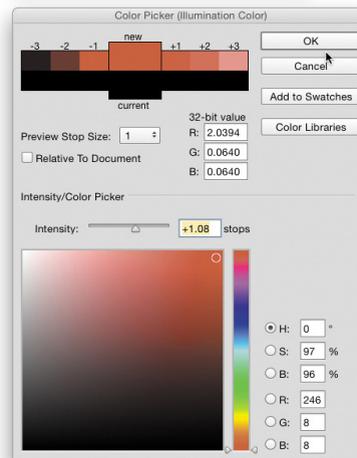
**Step Seventeen:** Just below the glass mesh in the 3D panel you'll see an object called red. Select that mesh and then click on the Illumination color swatch in the Properties panel. Choose a bright red color and boost the Intensity about 1 stop. Click OK.



**Step Eighteen:** One last thing: in the 3D panel, select Environment again. In the Properties panel, go to the Ground Plane settings and increase the Shadows Opacity to 75%.



**Step Nineteen:** Now go to 3D>Render and watch the magic happen. Rendering complex models can take time, so be sure to Save before you do, and don't forget that you can press the Escape key to stop the render at any time to make adjustments.



Step Seventeen

Remember, if you find yourself having trouble with modifying the lights or camera angles, you can refer to the Key Concepts videos over at [www.kelbyone.com/keyconcepts](http://www.kelbyone.com/keyconcepts). ■



# DesignMakeover

JAKE WIDMAN

**CLIENT**  
Michael Froehlich

## [ before ]



“What I do is really simple, so the website doesn’t have to be any more complicated than my work.”

## building an identity

▶ San Francisco-based architect Michael Froehlich started his business around 1990; however, his marketing materials date back to that era as well. He designed his business card—which, admittedly, he doesn’t hand out that many of any more—in 1994. It doesn’t even have his email address printed on it, so he handwrites his address as needed. While the card is outdated in some respects, Froehlich does like the fact that it’s understated and functional, and that there’s empty space for writing stuff when needed.

He also designed his own logo, which appears not only on his marketing materials and stationery but also on his building plans. He feels that having an easily recognizable stamp makes his plans easy to spot for clients and city departments familiar with his work, and for himself when he needs to look for them in places such as the city’s plan room downtown.

Froehlich just got around to working on his website within the past year and has produced a few mockups. They reflect the same understated, functional approach as the business card, with a clean layout and simple navigation. “With a lot of other people’s sites, there’s too much frou-frou stuff,” he says. “What I do is really simple, so the website doesn’t have to be any more complicated than my work.”

When asked about revisions to his marketing materials, Froehlich says he’d like them to look competent but not flashy. Visitors to his website won’t be looking for a “starchitect,” he says. “I don’t do really high-end projects, but it’s not low-end or dirt-cheap either. I’m very careful about my work. A house that works well is about flow and functionality, which is difficult to document.”

We asked three designers to construct a new business card and webpage that would bring those qualities to his collateral.

## makeover submissions

WE’RE LOOKING FOR PRODUCT PACKAGING OR LABELS, PRINT ADVERTISEMENTS, WEBSITES, AND MAGAZINE COVERS THAT ARE CURRENTLY IN THE MARKETPLACE FOR FUTURE “DESIGN MAKEOVERS.” SO IF YOU OR SOMEONE YOU KNOW HAS A DESIGN THAT YOU’D LIKE US TO CONSIDER MAKING OVER, OR IF YOU’RE A DESIGNER AND YOU’D LIKE TO BE CONSIDERED FOR A FUTURE “DESIGN MAKEOVER,” SEND US AN EMAIL AT [LETTERS@PHOTOSHOPUSER.COM](mailto:LETTERS@PHOTOSHOPUSER.COM). (NOTE: THIS IS PURELY A DESIGN EXERCISE AND THE DESIGNERS DO NOT WORK DIRECTLY WITH THE CLIENT, CREATE FUNCTIONING WEBSITES, ETC.)

**DESIGNER**

Daniel Wallace

[www.appliedaestheticmedia.com](http://www.appliedaestheticmedia.com)

**[ after ]**



I wanted to create a clean and basic, yet modern and wonderful look, while maintaining a professional appearance. I decided to limit my palette to white and grayscale colors and to rely on the plain sans-serif fonts Century Gothic, Arial, and Frank Hemmekam’s all-caps Baron Neue.

I like using text and images that occupy somewhat symmetrical space in relation to each other, so that’s how I approached the business card. I made it a bit bigger than the standard business card to accommodate the elements I wanted to use, which might also help it stand out and be more memorable.

Text can sometimes be a visual element first and something to read second, so I wasn’t concerned about the repetition of the name and words like “architect.” Sometimes it’s good to have things repeated, maybe with a slight variation, like the chorus in a song—I think art and design aren’t that different. Rather than design a new logo, I redrew the current one to make it fit better with the rest of the look and project design.

On the webpage, I added a “Curriculum Vitae” button in the header area that would link to the Bio/About and Information pages. Moving down the page, the horizontal image slider in the gray area under the navigation menu would work well with a filter for selecting gallery sections or image categories. I made room for some text areas on the homepage that could be used for quick descriptions of services that Froehlich offers, and also as a place to make a sales pitch to visitors not familiar with the business. I think that if this design were incorporated into a live site using CSS animations with a responsive frame, it would represent the business very nicely.



**about the designer**

**DANIEL WALLACE**

Daniel Wallace freelances under the business name Applied Aesthetic Media, with the mission statement “To create work aesthetically pleasing to the human mind!” Building on his experience with some professional brands, he’s always looking for interesting work that uses his skills in Web design and development, mobile apps, and graphic arts and design, as well as motion graphics, video editing, and audio production.

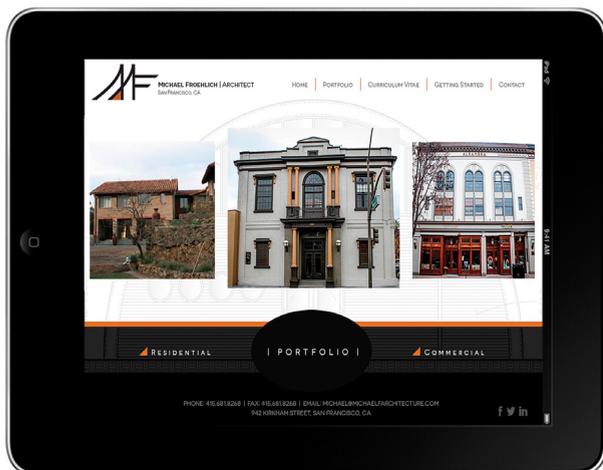
Wallace believes that the way to keep society moving forward is to follow Jesus Christ and His teachings. The failure to do so leads to wars, physical fighting, and the destruction of life, which in turn leads to a lack of inventions and new technology that could solve problems and help people worldwide in massive ways. As an artist and modern digital developer, these beliefs all feed into the decisions Wallace makes when designing. He uses the King James Bible.

## DESIGNER

Julie Torres

[www.julietorresdesign.com](http://www.julietorresdesign.com)

## [ after ]



“The challenge in this project was balancing the white space to create an effective layout that is interesting to the eye.”

► My primary goals for this website and business card redesign were to maintain a clean and functional appearance while updating it with a modern, fresh look. In the current design, the layout is pretty basic and in need of some organization and tailoring, but I liked the idea of incorporating enough white space so that the focus remains on the work, without a cluttered, cramped feeling. The challenge in this project was balancing the white space to create an effective layout that is interesting to the eye.

I started by creating a new logo using Michael’s initials and giving it a structural feel with bold lines, arcs, and angles. For the overall site and business card typography, I used a sans serif called Novacento Sans from Synthview because of its geometric and modern look. I feel this complements the logo nicely and builds on its contemporary style. Color-wise, I kept the designs confined to neutrals with an accent color of orange to inject a little energy.

On the website, as mentioned earlier, I wanted the focus to be on Michael’s work—in this case, photographs in what would be a rotating image slider. To add further visual interest, I used one of his architectural blueprints for the background of the page and also as a pattern for the bottom banner.

The Portfolio bar below the main images divides Michael’s work into Residential and Commercial so users can easily click on one or the other to go directly to the projects that interest them.

The original site didn’t include contact information on the homepage, so I added it, along with social media icons, directly below the Portfolio bar. Now all of this information is readily available and provides a better user experience to potential and current clients.



## about the designer

## JULIE TORRES

Julie Torres is a graphic and Web designer from the Midwest who has always had a passion for art and creativity. She graduated with a B.F.A. in art and art history from the University of Nebraska-Lincoln, and she also holds a certificate in graphic design from Sessions College for Professional Design. Following graduation, her work at a local news station was recognized multiple times by the Associated Press, including an award for Best Website.

Julie has been in the field of design for more than 10 years and is currently employed full-time as a marketing coordinator at OCI Insurance & Financial Services in Omaha, Nebraska. She has also worked on numerous freelance projects, including a Hollywood celebrity’s website and a literary journal for an international cultural association.

When not glued to Photoshop, Julie enjoys reading, traveling to anywhere with a beach, rocking out to Paul McCartney, visiting art museums, and spending time with family and friends.

APPLICATIONS USED: Adobe Photoshop CC and Adobe Illustrator CC

**DESIGNER**

Amie Baker  
[www.amiebakercreative.com](http://www.amiebakercreative.com)

[ after ]



I started by creating a logo that had a strong tie to Michael’s name in order to promote his brand within his name and build on the recognition. I liked the strong and bold lines and the negative space that forms the letters *M* and *F*, and the resulting logo has something of a structural feel.

For the business card, I thought that giving an embossed appearance to the logo was a great way to demonstrate his attention to detail and going the extra step. It also lends itself to the simplistic design. Other than the logo, the back of the card is completely white, giving him the space he needs to jot down notes. On the front, the contact information is set in members of the Univers font family—I wanted to go with a traditional typeface for a timeless and sturdy translation.

I created a single-page website design, so it looks quite long. This is due to the influence of phones and tablets; the scrolling has really changed how websites are presented and how they flow. In this case, the black-and-white images are actually slides that will rotate to show off beautiful examples of his work. I’ve included a space to be able to add some copy updates or blog posts to establish a connection with the visitor and let Michael continuously update the links with useful information.

I’ve kept the color blue because it communicates trust, stability, and confidence. All of these color attributes are important feelings to demonstrate on behalf of Michael to his visitors, and I wanted to capitalize on every opportunity to do so. I’ve used black and white for the images because it made the structural features pop within the image and didn’t allow the surroundings to distract from the details and beautiful work he creates. Plus, it helps keep this site balanced and focused.



about the designer

**AMIE BAKER**

Amie Baker, a graphic designer, entrepreneur, and mother of two, is based in the South Puget Sound area of Washington. After graduating in graphic design from the Art Institute of Seattle in 2004, she held a range of in-house positions, where she enjoyed managing a wide range of projects that supported the brands, while clearly communicating the goals of each brand’s marketing efforts. She gained an understanding of the reach of marketing, from the simple touches of a business card through the complex information compiled in a sales presentation, and how all of those things work together. She drew on this foundation when launching her business, Amie Baker Creative, in 2010.

Amie now serves clients by offering identity and logo design, branding, print design, and Web design through a balance of insightful creative vision and strategic thinking. She partners with small businesses as a resource for efforts in continuously developing and growing their brands. ■ ☐

APPLICATIONS USED: Adobe Photoshop CC and Adobe Illustrator CC

# by design



Paul Hebron

## VISUAL STORYTELLING WITH COMPOSITES

I started using Photoshop in 1990. My computer at that time was a Macintosh IIx with a whopping 16 MB of RAM. That machine was the fastest Mac available at the time, clocking at a blazing 40 MHz. You should have seen it. Other designers would come by my office and say, "Please open something in Photoshop!"



Composited images—like these key art concepts for *Strange Justice*, Paramount Home Entertainment—have the power to come alive and tell their story to the viewer.

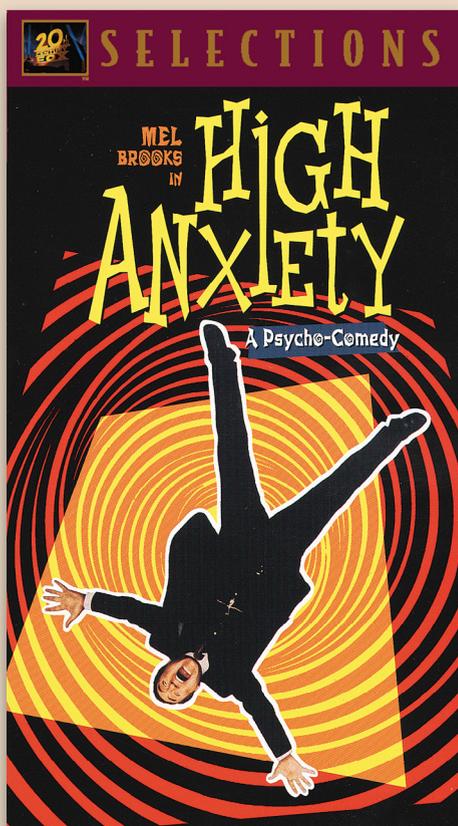
I'd open a blank page, pull out my Wacom pen, and draw things using my Wacom tablet. Yes, the Wacom tablet was available in those days, as well. The oohs and aahs from my peers were resounding. We giggled like school kids while discussing how this new technology would allow us the freedom to be more creative as designers. We didn't know that Photoshop would become a household name associated with image manipulation and the technology used by it would change the industry forever.

Ah, the good ol' days, but I digress. This article is not about ancient tech or the ancients that used that tech. This article is about using photos to tell a story and how to build that story in Photoshop using a visual hierarchy method I learned as a young designer working on key art for movie posters in the early 90s. Key art is a term derived

from a keyframe in animation. The keyframe is a single still image that defines pivotal starting and ending points of a motion sequence. Key art is the still image used as the primary art in a movie campaign to promote the film. That primary art, or key art, is often composed of several images in Photoshop.

### THE POWER OF STORY

It has been said that a picture is worth a thousand words. Taking that adage literally would mean that one picture should be able to tell you a thousand-word story, right? Well, I guess it depends on the picture, or the composite of images you use to make that picture. Just as stories can range from good to bad, so can storytellers. As the visual author of your story, you have the power to make it come alive through your images and composites.



High Anxiety, Fox Home Entertainment

## CREATE A VISUAL HIERARCHY

Let's follow the pattern of written stories. Most written stories use a headline, a subhead, and text or body copy. Using this method visually, you should have a primary image (the headline) that's the largest in the composite; a secondary, smaller image (the subhead) that supplements the larger image; and then finally, smaller images (the body copy) that continue the thoughts of the previous two images.

Photoshop allows layers. Layers allow you to overlay multiple images and move those images around until you've created something you're pleased with. Creating a hierarchy can help make your composites easier to read visually.

*The Visual Heading:* The headline in your composite is the hero or beauty shot and is the largest image. This image may be used with a background or it might be the background. Keep in mind that this image will be used to attract the viewer just as a headline is used to attract a reader. As you start selecting images for this category, look for images that are simple and easy to read. This is the same with headlines. You don't want a headline to be a paragraph; usually shorter headlines read better. This is true with images. Keep the hero image simple.

*The Visual Subhead:* This image adds more of the story to your hero shot, very much the way a subhead will add more information to keep the reader interested. Since it's smaller than the larger image, it can be a little more involved or intricate. Seek to collect images that complement your hero image visually.

*The Visual Body Text:* This is where the little details come into view. These are the smallest of all images used in your composite, and they shouldn't overpower the other images.

*Exceptions to the Rules:* Of course, there are exceptions. If you're using text with your image(s) to tell the story, then it also falls into one of the three categories regarding a visual hierarchy. The title or headline can be either your largest image, or it can be your secondary image to help tell the story. You can also use illustrations or graphic shapes as part of your compositions. A couple of my projects where designed with that in mind. *High Anxiety* was a project where I had limited access to photographic assets. I chose to depict the anxiety idea with shapes that I created in Adobe Illustrator as the background. The Kid Science projects were book covers where illustrations were created as the backgrounds. We did a photo shoot to match the background and layered the images to create a fun composition.



Kid Science book covers, Lowell House Publishing

As you look over your images, what kind of story do they tell? Is it action, mystery, drama, comedy? Sometimes your images will evoke a sense of one or more of these before you start your composite.

### MAKING A MOCK PROJECT

Let's take a look at several different comps for a mock project to see how different images and placement of elements can affect the story. For this project, I'll be working with color images from [Unsplash.com](#) and older black-and-white stock photos I secured from Andy Cake at [RetroPicts.com](#). Yes, that's his real name. Andy also creates some cool stock retro vector graphic images. You can find those at [RetroVectors.com](#). [For more on compositing images in Photoshop, see "Creating a Realistic Composite," p. 66.—Ed.]

For this project, I tried to select images that I thought would be interesting. These images really weren't part of a theme, so that makes it a little bit more complicated. I decided to create a mystery story with my comps. On these comps, I used type as a piece of art by making the type larger than usual. I also decided to call this project Normal Folk.

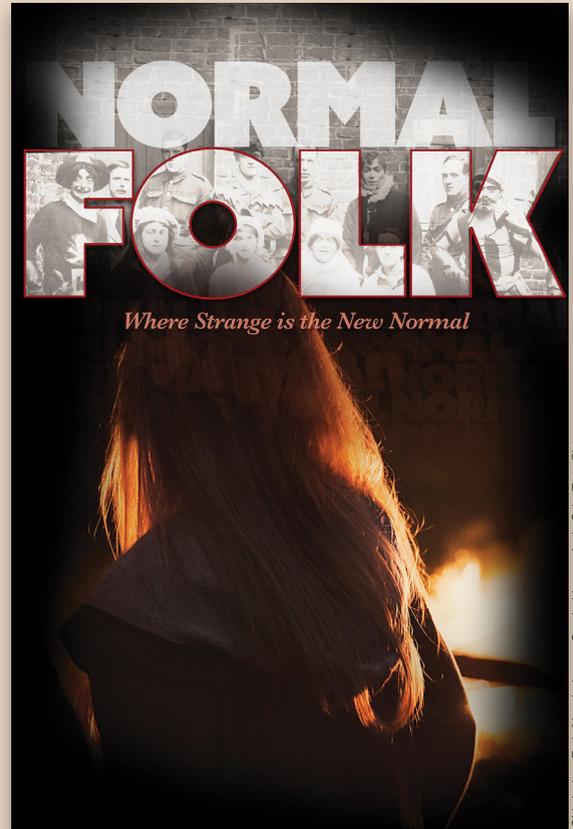
In most cases, I would create a custom title treatment, or one would be supplied by the client (a title treatment is the logo for the poster or book). Even though that could strongly add to the story of the image, I think it might distract from the focus of this article, which is using images to build composites to tell a story.

If you're doing a project like this on your own, hopefully you can select and theme your images from vacation photos, family albums, or something that will tie the images together. If you're shooting your own images and want to create a composite as the final result, keep the visual hierarchy in mind for your story. Try treating the project as if you're making a movie poster or a book cover, and decide upon the category you want to portray: comedy, mystery, action, romance, drama, etc. You might also choose to make a few variations of each comp. [For more on shooting for composites, see "Photography for Composites," p. 60.—Ed.]

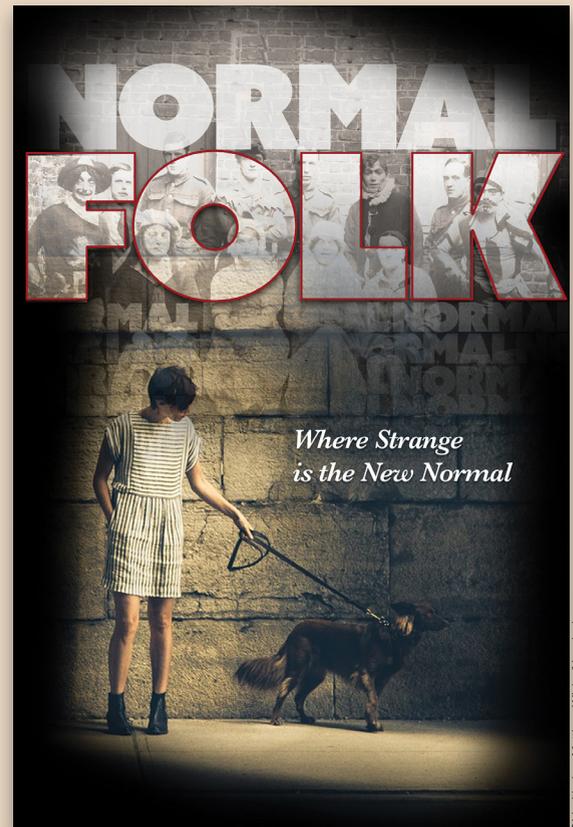
*Normal Folk Comp One:* The large image of the girl looking away from our view is used as the headline. The carnival image in the word "FOLK" is the subhead. The word "FOLK" is used as a graphic and is also part of the subhead. I also ghosted and overlaid the word "NORMAL" as a repeat pattern below FOLK; this is my body copy.

*Normal Folk Comp Two:* In this version, the large image of the girl looking at her dog has replaced the girl looking away as the headline. Although I like the images, the hierarchy gets a little lost here, as FOLK and the girl image seem to compete visually for attention.

*Normal Folk Comps Three (A and B):* In this version, the large image of the ghostly girl looking at the camera is the headline. I created a second comp in which I played with the contrast of the image in



Girl: Joshua Earle/Unsplash.com; Carnival image: Andy Cake/RetroPicts.com



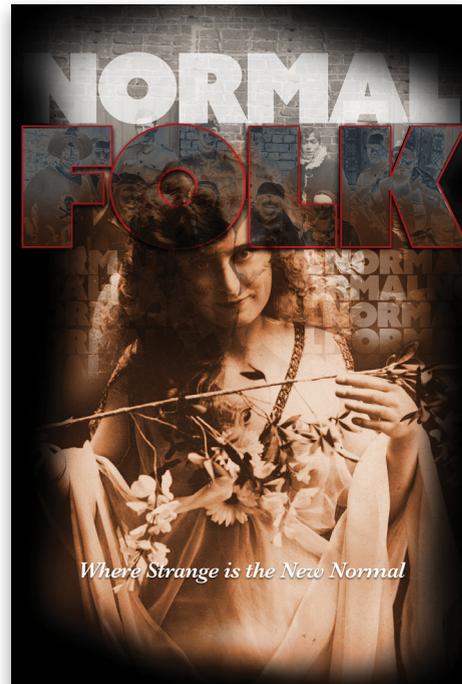
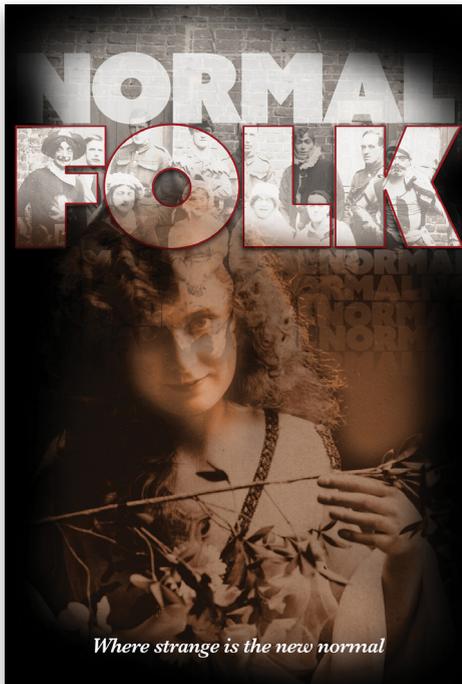
Girl with dog: Matthew Wiebe/Unsplash.com

the word “FOLK.” The hierarchy seems to shift depending on the darker or lighter of the two and the size of the girl image.

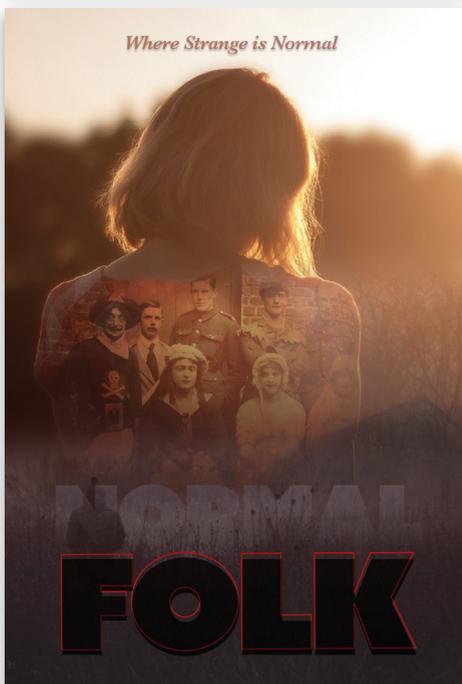
*Normal Folk Comps Four (A and B):* These two versions use additional photographic elements. I used the large image of a girl looking away from the camera as my headline. The carnival folks inside the girl’s back are used as the subhead. I used the two stock images of the lone figure and the barn at the bottom of the page as the body copy to finish the story. The visual hierarchy in these comps seems to work better.

## ABOUT THE MOCKUPS

I didn’t spend a lot of time on these comps and some are better than others. The nice thing about Photoshop and working in layers is that it’s very forgiving. I’d suggest playing around with your images until you get the results you want. As you have seen from my mock project, changing the hierarchy can impact the readability of the story. I have my favorites, but I wanted to show them all as examples. For me, it’s always a discovery process. Twenty-five years later, I still love using Photoshop to create composites to tell visual stories. ■



Ghostly girl: Andy Cakel/RetroPics.com



Girl: Sunset Girl/Unsplash.com; Man: Caleb George/Unsplash.com; Barn: Kyle Richter/Unsplash.com



>> LIGHT IT



# MOMENTS IN TIME

MY PHOTO CAREER HAS BEEN BASED ON PHOTOGRAPHING ACTION SPORTS. I CAN'T CONTAIN MY EXCITEMENT WHEN I'M PHOTOGRAPHING A SNOWBOARDER FLYING OFF THE LIP OF A SUPERPIPE, OR WATCHING A KAYAKER SUSPENDED IN TIME AS HE PADDLES OFF A 60' WATERFALL INTO A WHITEWATER CALDRON BELOW. JUST WRITING ABOUT IT GETS MY HEART PUMPING!



By  
Tom Bol

My standard approach to shooting action sequences is setting my Nikon D4 to 10 frames per second (fps) and blazing away as my subject performs his jump. Later in Photoshop, I seam all the images into one single frame illustrating every moment in time during the aerial. But I have always had one limiting factor; I had to shoot in available light. Many times available light worked fine, but on other shoots I was faced with flat, boring, overcast skies. No contrast, muted colors, no shadows—ugh! If I only had a strobe that could keep up with 10 fps and have power to push light far into a scene. Enter the Elinchrom ELC Pro HD 1000.

This new flash from Elinchrom can shoot 20 flashes per second in Strobe mode, and shoot standard flash bursts faster than my D4 can shoot. In other words, this light can fire flashes every frame like a wild disco light during a ski jump or BMX bike trick. Amazing! This new light will allow me to do something I have envisioned for years: photograph a sequence shot with every frame illuminated by flash.

### STEP ONE

Find a location and a pro BMX biker that can safely perform big jumps. Lucky for me, I know a lot of pro skiers and bikers, so I contacted a local rider that I know can go big. Better yet, an amazing dirt BMX track is located right near my house, and this track has big jumps.

Another concern I always have photographing extreme sports is safety for all involved. In this case the rider was my concern because we were standing on flat ground. Chance, my rider, maintains this BMX track and hits these jumps every week. Basically, he would be doing backflips whether I was photographing him or not, so I knew he was comfortable performing the aerials.



Casey Battezel

### STEP TWO

Two variables came into play on the shoot. First, I needed to transport all my gear into a field away from my car. Second, I needed a generator. The Elinchrom ELC Pro HD 1000s are AC lights and draw large quantities of power very quickly. To keep up with this fast power consumption, I brought along a 2000-watt Honda generator. I planned on running two

1000-watt lights at 10 fps, and I knew this generator was up to the task.



I hired two assistants to help me carry the gear into the location. The generator weighs around 50 lbs, so that was the biggest load. In addition, we brought two Manfrotto 11' light stands, two ELC 1000 lights, two sports reflectors, and camera gear. For this shot I planned on using my D4 with a 14–24mm lens.



Casey Battezel

### STEP THREE

Sometimes you get lucky. As we were setting up, I couldn't believe the sky. Layers of clouds were streaming across the sky, creating a mosaic of shapes and colors. This was a sky that photographers dream about. But what got me excited was how lighting would transform the scene. Since the biker would be lit by flash, I could underexpose the background to saturate the colors and ramp up the drama. We were shooting in the evening, so the light and cloud cover was only getting better as time passed.

We started by using one ELC strobe with a sports reflector attached. The sports reflector projects light efficiently, which meant I could use a low power setting on my flash. My biggest concern was causing the generator to blow a fuse if I shot at high power at 10 fps. Because the light was only about 12' from the rider, I was shooting the ELC 1000 at less than half power. To determine flash output, I had my assistant hold a tripod in the air about where the BMX rider would go. I adjusted flash power until my tripod looked correctly exposed.



Casey Batezel



Casey Batezel



Casey Batezel

### STEP FOUR

After one jump by my biker, I realized a couple of things. First, I needed to aim my light higher. The biker was flying so high in the air that my light missed him for much of the jump. Second,

because he was traveling so far, I needed a second ELC 1000 to light the entire jump. The sports strobes narrowed the angle of my light, similar to using a grid, so I aimed one light at the beginning of his jump and the second where he was landing. With my second light ready to go, we tried a few more jumps.



Casey Batezel



Casey Batezel

### STEP FIVE

Using two lights solved the uneven lighting issue and I was delighted to see that my generator was supplying constant power for every pop of the flash at 10 fps. Upon reviewing the images on my LCD, I realized I had a problem I didn't expect. When my biker hit the jump, his speed dramatically slowed as he hit the high point of his jump. Shooting at 10 fps resulted in very little movement between frames, which would blur edges and positions when I combined all the frames in Photoshop. To solve this problem, I set my frame rate (in the camera's Custom menu) to 8 fps. This created better subject separation in the sequence of shots. The Elinchrom lights have a setting for Fast Recycle in the menu, and they didn't miss a single flash with this quick recycling. I used an Elinchrom Skyport wireless transmitter on my camera hot shoe to trigger and adjust the power of the lights. This image shows the sequence of photos composited in Photoshop (see Steps Seven and Eight for info on compositing the images).



### STEP SIX

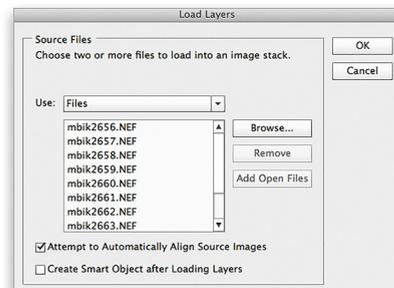
Chance, my biker, was doing trick after trick hitting the jump: backflips, tail whips, Supermans, barspins; you name it, Chance was doing it. I was shooting from my tripod, which would make it easier to combine the shots later.

At this point the clouds were really getting dramatic. I continued to shoot with the ambient light underexposed 1 1/2 stops to saturate the colors and create stunning separation between the illuminated biker and dark background. It's important to shoot in Manual mode so all the exposures have the same

brightness. This makes creating the sequence shot in Photoshop much easier. I experimented with both front lighting and cross-lighting with the strobes. The front lighting looked the best against the dramatic sky. After more than an hour of riding, it was time to call it quits. Performing jumps over and over is exhausting, and my generator was running low on gas.

### STEP SEVEN

Now it's time to combine the images in Photoshop. There are many ways to combine images in postprocessing, but here's my technique. First, put all the images in a sequence into a folder. If you rename the images, make sure to keep the order the same. In Photoshop choose File>Scripts>Load Files into Stack. You can select the box to Attempt to Automatically Align Source Images, but if you shot on a tripod this isn't necessary. Click the Browse



button, navigate to the folder with your sequence images, select the images you want to use, and click OK. All the files are opened in sequence as layers in Photoshop.

### STEP EIGHT

Now the real fun begins. In the Layers panel, select the top (beginning) image in the sequence, then Option-click (PC: Alt-click) the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel to add a layer mask filled with black. Adding the black mask will hide your starting image and reveal the second shot in the sequence. Next, choose the Brush tool (B) and press D to make the Foreground color white. Now paint over the image where your original subject was in the shot, slowly revealing the subject in the frame. Carefully brush and reveal the subject in the frame. Stay consistent with the overlap areas. For instance, with my BMX rider, I want the tires to be on top of one another through the sequence. Continue moving down the layer stack, adding black layer masks as you go, and painting with white to reveal your subject throughout the sequence. When you're done, save a copy with layers in case you want to adjust layers down the road. Finally, save a flattened copy and make standard adjustments, such as saturation, clarity, white balance, etc.

Sequence shots are an exciting way to record an athlete's every move through a jump. Start with using available light

and shoot a simple subject like a runner or dancer across the frame. If you really want to add some drama, try using flash with your sequence. You won't be disappointed. ■





Rob Sylvan

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BY SCOTT KELBY



# Lightroom Workshop

## using the tone curve to add contrast

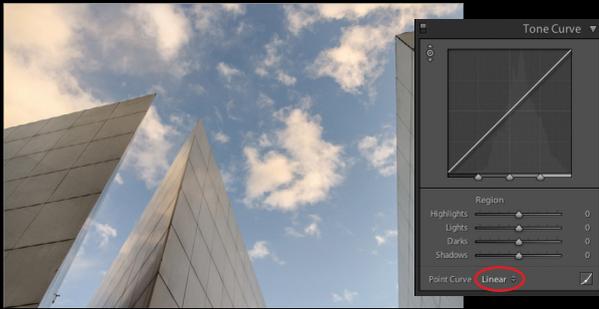
BY SCOTT KELBY

Once we've made our edits in the Basic panel, we head down to the Tone Curve panel to adjust the overall contrast in our photos (I recommend doing your basic edits in the Basic panel, then using the tone curve to finish things). We use this tone curve rather than the Contrast slider in the Basic panel because this gives us much more control, plus the tone curve helps keep you from blowing out your highlights, actually helps you see which areas to adjust, and lets you adjust the contrast interactively.



Excerpted from The Adobe Photoshop  
Lightroom 5 Book for Digital Photographers

**step one:** If you scroll down past the Basic panel, you'll find the Tone Curve panel, which is where we apply contrast to our photo (rather than using the Contrast slider in the Basic panel, which seems too broad in some cases). As you can see, there's no Tone Curve contrast automatically applied (look at the bottom of the Tone Curve panel, and you'll see the word Linear, which means the curve is flat—there's no contrast applied).



**step two:** The fastest and easiest way to apply contrast is to choose one of the presets from the Point Curve pop-up menu. For example, choose Strong Contrast and then look at the difference in your photo. Look how much more contrasty the photo now looks—the shadow areas are stronger, and the highlights are brighter, and all you had to do was choose this from a pop-up menu. You can see the contrast curve that was applied in the graph at the top of the panel.



**step three:** If you think the Strong Contrast preset isn't strong enough (here, I think it needs a lot more contrast), you can edit this curve yourself, but it's helpful to know this rule: the steeper you make the S-shaped curve, the stronger the contrast. To make this curve steeper, you'd move the point near the top of the curve (the highlights) upward and the bottom of the curve (the darks and shadows) downward. (Note: If you see sliders beneath your curve graph, you won't see the points on your curve. Click on the Point Curve icon to the right of the Point Curve pop-up menu to hide the sliders and see the points.) To move your top point higher, move your cursor right over the top point, and a cursor with a two-headed arrow appears. Click-and-drag it upward and the

image gets more contrasty in the highlights. By the way, if you start with the Linear curve, you'll have to add your own points: Click about 3/4 of the way up to add a Highlights point, then drag it upward. Add another about 1/4 of the way up to add a Shadows adjustment and drag down until you have a steep S-shaped curve.



**step four:** Here, I've dragged the Shadow point down quite a bit (well, there are two, so I dragged them both down) to make the S-shaped curve steeper, and now I have more contrast in the highlight and shadow areas. Remember, the steeper the curve, the more contrast you're applying. Also, you can adjust the individual RGB (Red, Green, and Blue) channels by clicking on the Channel pop-up menu, choosing a channel to edit, and dragging the curve to add more contrast to that particular color channel.



### tip: adding mega-contrast

If you did apply some Contrast in the Basic panel, using the tone curve actually adds more contrast on top of that contrast, so you get mega-contrast.

**step five:** There's another way to adjust contrast using the tone curve, but before we get to that, click on the little Point Curve icon to reveal the curve sliders again. Each slider represents part of the curve, so if you don't like the idea of dragging the curve, you can drag the sliders instead, as shown on the next page. (More on this in Step Seven.) Besides using the sliders, you can also use the Targeted Adjustment tool (or TAT, for short). The TAT is that little round

target-looking icon in the top-left corner of the Tone Curve panel. It lets you click-and-drag up or down directly on your image, and adjusts the curve for the part you're clicking on. The crosshair part is actually where the tool is located (as shown)—the target with the triangles is there to remind you which way to drag the tool, which, as you can see from the triangles, is up and down.



**step six:** Now, let's put it to use. First, reset the Point Curve pop-up menu to Strong Contrast. Then, take the TAT and move it over your photo (I put it over the building on the left because I want that area to be darker). Look at the tone curve and you'll see two things: there's a point on the curve where the tones you're hovering over are located, and the

name of the area you'll be adjusting appears at the bottom of the graph (in this case, it says Darks). Now, click-and-drag straight downward (if you drag straight upward, it brightens the building instead). You can move around your image and click-and-drag straight upward to adjust the curve to brighten those areas, and drag straight downward to have the curve darken those areas. When you're done, click the TAT back where you found it. By the way, the keyboard shortcut to get the TAT is Command-Option-Shift-T (PC: Ctrl-Alt-Shift-T).



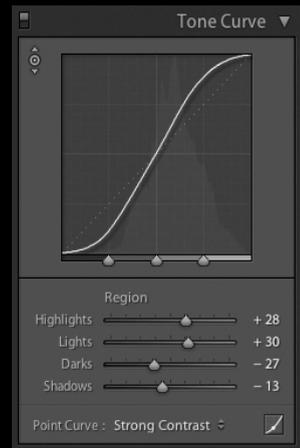
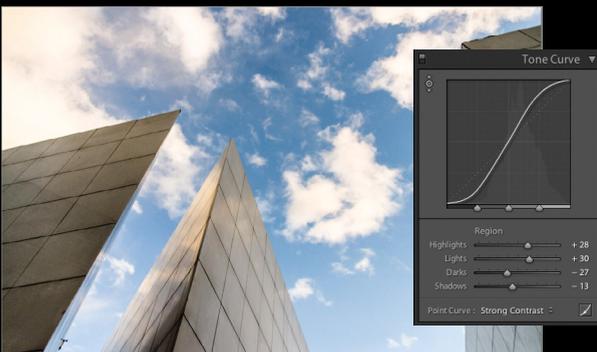
**step seven:** The final method of adjusting the tone curve is to simply click-and-drag the four Region sliders (Highlights, Lights, Darks, and Shadows) near the bottom of the panel, and as you do, it adjusts the shape of the curve. Here,



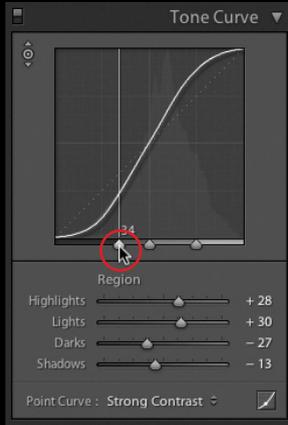


I dragged the Highlights slider to the right to brighten the highlights. I dragged the Darks to the left to lower the mid-tones a bit, and I also dragged the Shadows slider to the left to keep everything from looking washed out. Finally, I moved the Lights slider quite a bit to the right to bring out some upper midtones and lower highlights. Also, if you look at the sliders themselves, they have the same little gradients behind them as in the Basic panel, so you know which way to drag (toward white to make that adjustment lighter, or toward black to make it darker). By the way, when you adjust a curve point (no matter which method you choose), a gray shaded area appears in the graph showing you the curve's boundary (how far you can drag the curve in either direction).

**step eight:** That's the scoop. To adjust your photo's contrast, you're going to either: use a preset contrast curve from the Point Curve pop-up menu; use the TAT and click-and-drag up or down in your photo to adjust the curve; use either one of those two, then move the point up/down using the Arrow keys on your keyboard; or manually adjust the curve using the Region sliders. *Note:* If you find that you're not using the sliders, you can save space by hiding them from view (as I mentioned earlier): click on the Point Curve icon to the right of the Point Curve pop-up menu. If you decide you want them back one day, click that same icon again.

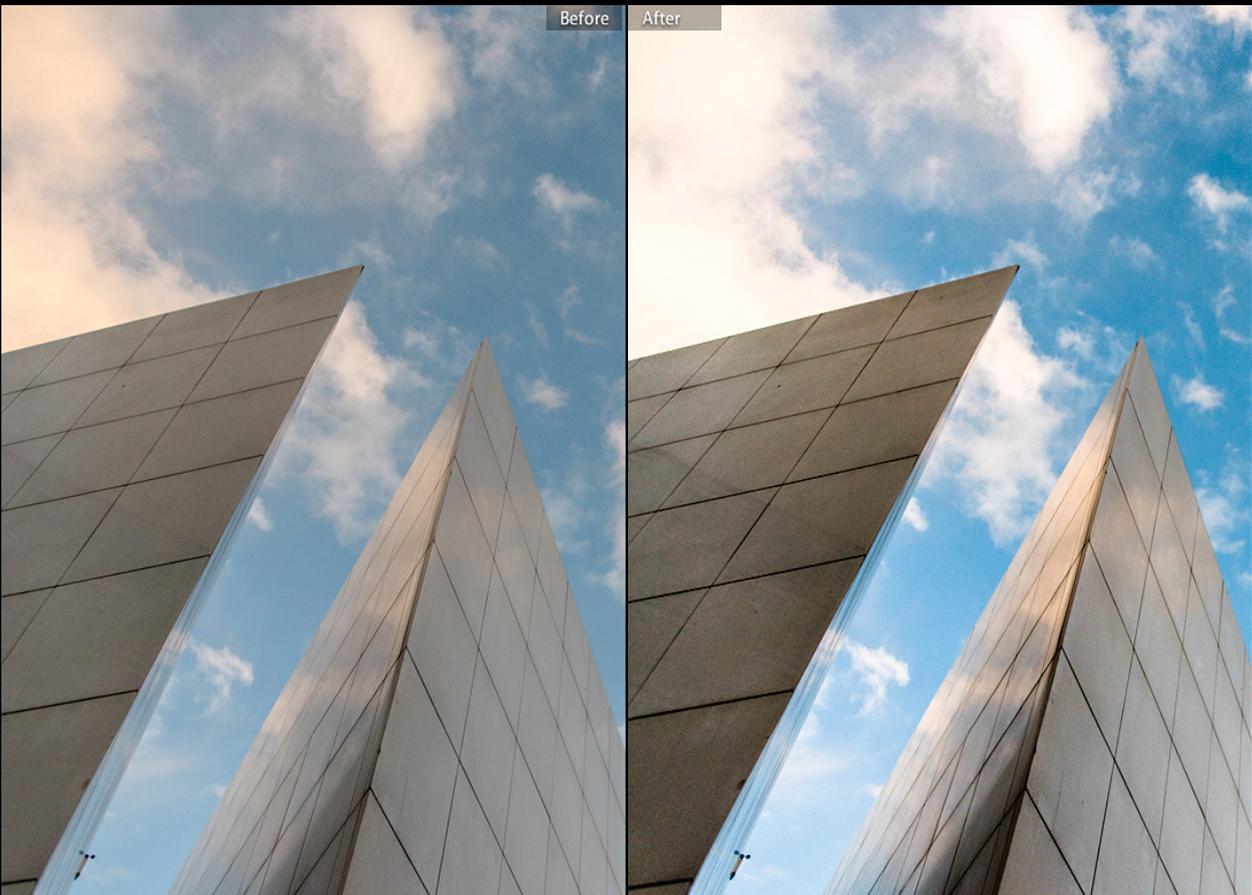
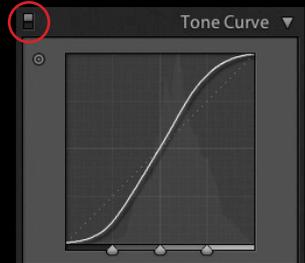


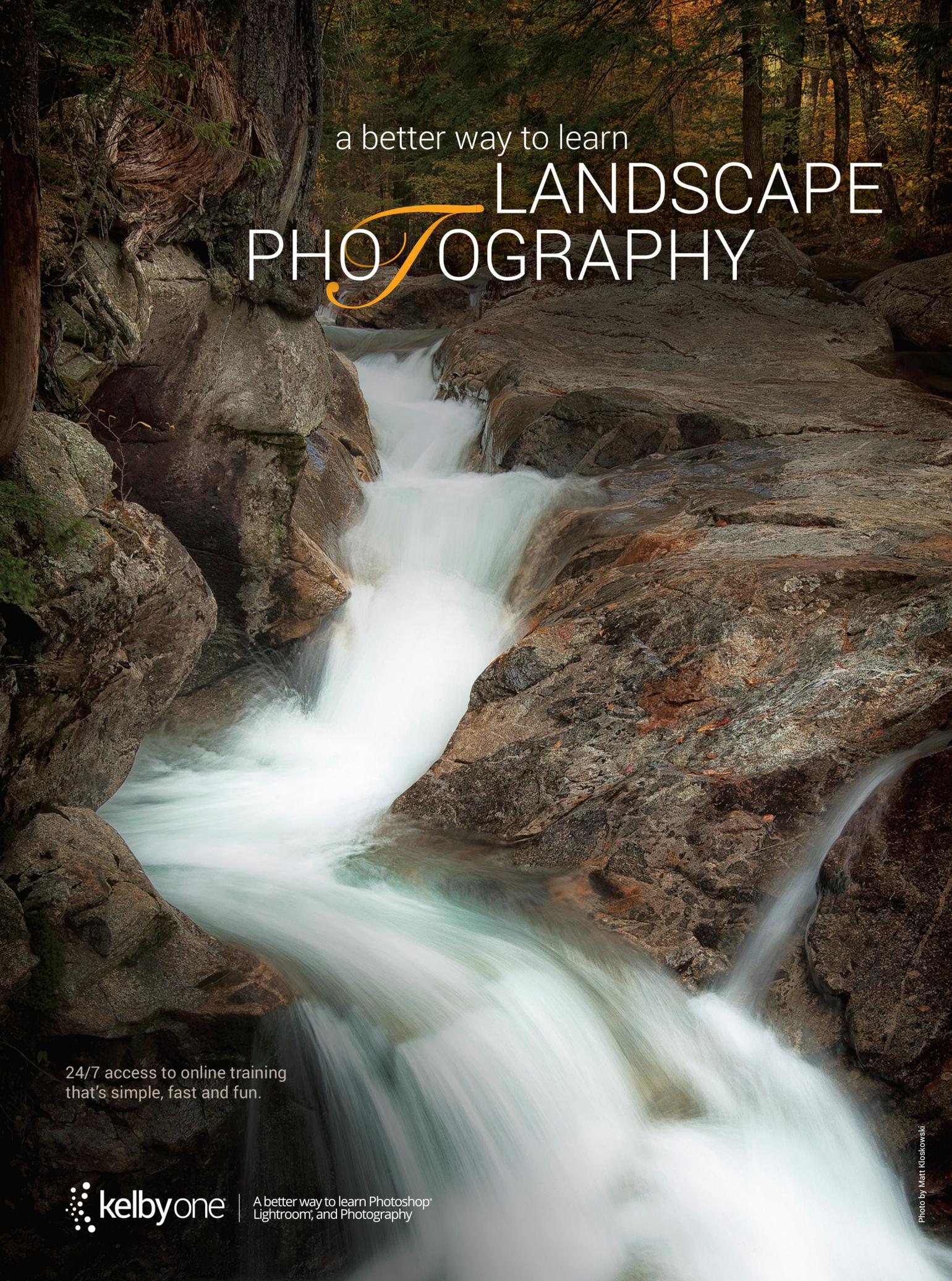
**step nine:** There are three more things you'll need to know about the Tone Curve panel, and then we're set: The first is how to use the three slider knobs that appear at the bottom of the graph. Those are called Range sliders, and essentially they let you choose where the black, white, and midpoint ranges are that the tone curve will adjust (you determine what's a shadow, what's a midtone, and what's a highlight by where you place them). For example, the Range slider on the left represents the shadow areas, and the area that appears to the left of that knob will be affected by the Shadows slider. If you want to expand the range of what the Shadows slider controls, click-and-drag the left Range slider to the right. Now your Shadows slider adjustments affect a larger range of your photo. The middle Range



slider covers the midtones. Clicking-and-dragging that midtones Range slider to the right decreases the space between the midtone and highlight areas, so your Lights slider now controls less of a range, and your Darks slider controls more of a range. To reset any of these sliders to their default position, just double-click directly on the one you want to reset.

**step ten:** The second thing you'll want to know is how to reset your tone curve and start over. Just double-click directly on the word Region and it resets all four sliders to 0. The third thing is how to see a before and after of the contrast you've added with the Tone Curve panel. You can toggle the Tone Curve panel adjustments off and on by using the little switch on the left side of the panel header. Just click it on or off. As we finish this, here's a before and after with no adjustments whatsoever except for the tone curve. It's more powerful than it looks. ■





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# < Under the Loupe

catching up with  
lightroom mobile

BY ROB SYLVAN

One of the greatest features of Lightroom Mobile is that it's updated with new features and functionality on a regular rolling basis. There's finally some good news for Android users, plus a few important updates for iOS users, too.

I first wrote about Lightroom Mobile back in the July/August 2014 issue of *Photoshop User* magazine (KelbyOne subscribers can view that issue at <http://kelbyone.com/magazine/issue/july-august-2014>), and a lot has changed since then. I'll pick up where I left off by exploring the new features that have been added.

## android support

One of the most important pieces of news on the Lightroom Mobile front is the long-awaited expansion to the Android platform. Somewhat similar to when Lightroom Mobile first launched and was only available on the iPad, the expansion to the Android platform is starting out being limited to Android phones only. My understanding is that Adobe wanted to be able to deliver a consistently good experience on the relatively smaller screen sizes of the Android phones while they worked to optimize the experience for larger tablet screens. There hasn't been an indication of when support will expand to tablets, but I can only hope it won't be too long.

Android users can grab Lightroom Mobile from the Google Play store, and keep in mind that as of this writing, the Android version of Lightroom Mobile is at 1.0.1 and may lag a little behind the iOS version in features. Just as with the iOS version you'll need to be a Creative Cloud subscriber to take advantage of Lightroom Mobile, though there is a 30-day free trial to check it out.

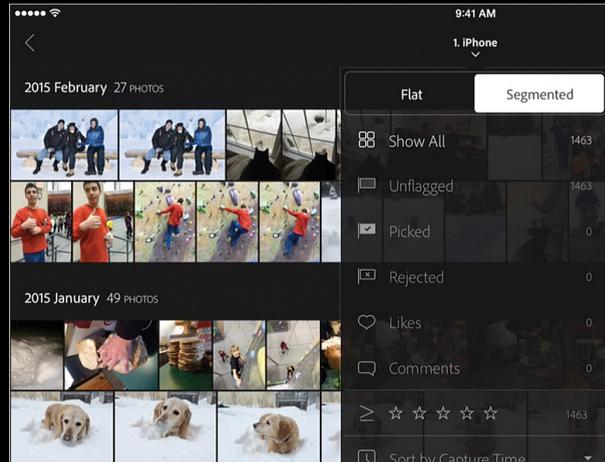
## ios version updated

On that note, since I last wrote about Lightroom Mobile for iOS, we have seen support expand to the iPhone, and the latest version of the app is 1.3.1, which has introduced a few welcome new features.

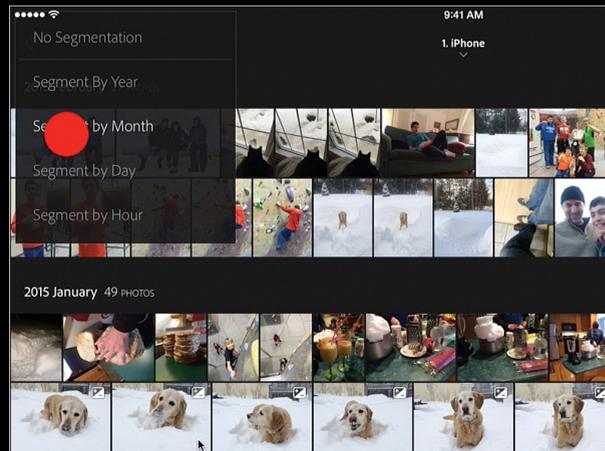
## segmented view

One of the ways I use Lightroom Mobile is to manage all of the photos I take with my iPhone. I have a special collection just for iPhone photos, which is set to automatically import new photos from my Camera Roll. As a result there are a lot of photos in that collection, and up until this latest update I could only view that collection as one very long scrolling grid. The addition of a new Segmented view gives me the ability to view the contents of a collection by grouping the photos by date. To access this new view you first need to enter a collection, then tap the name of the collec-

tion at the top of the screen to open the menu for filtering the way it is viewed.

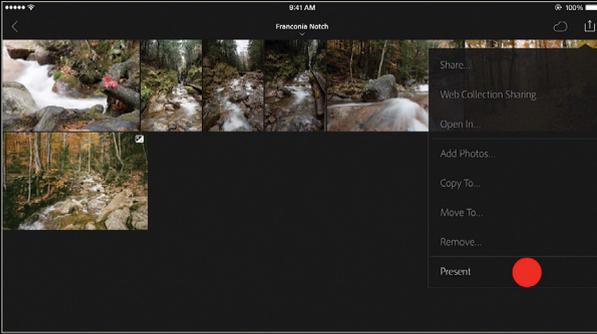


Here you'll see the original view option named Flat and the new option named Segmented. Once Segmented is chosen, the photos are automatically grouped by date. You can long-tap any date heading to see a list of alternative date groupings (hour, day, month, and year).



## presentation mode

There are times when you probably hand off your mobile device to another person to let him or her scroll through a set of photos. To avoid the inadvertent changing of flags, ratings, or Develop adjustments, you might want to consider switching the collection into Presentation mode before handing it over. Start by entering the collection you want to show, then tap the Share icon in the upper-right corner and choose Present at the bottom of the menu (see next page).



When they hand it back, you can exit Presentation mode by tapping the X in the upper-left corner, then confirming your choice to exit.

### copy-and-paste

By far the most useful addition in this update is the ability to copy-and-paste settings from one photo to another. At first look that might not see very significant, but if you dive a little deeper you'll see it opens a range of new possibilities as it allows you to copy-and-paste settings that aren't exposed inside of Lightroom Mobile. Let me take you through a couple of examples.

I mentioned earlier that I use Lightroom Mobile on my phone to manage all of my iPhone photos, and you may be aware that in Lightroom Desktop it's possible to apply a lens correction profile to JPGs created by an iPhone, but lens corrections (among other things) aren't something you can apply from within Lightroom Mobile. To take advantage of this new feature, I created and synced a special collection I call iPhone Lens Profile, and inside it I have a single iPhone

photo with a lens profile applied via Lightroom Desktop. Now I can apply it to any of my new iPhone photos right from inside the Lightroom Mobile app. Here's how:

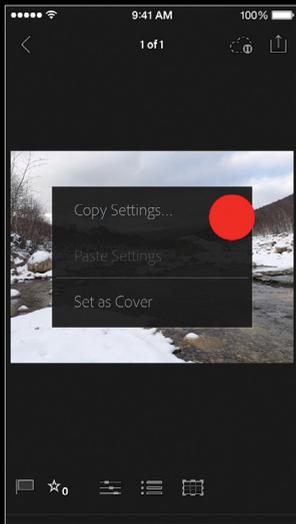
**step one:** Open the photo in Lightroom Mobile containing the settings you want to copy, long-tap the photo to open the Copy pop-up menu, and choose Copy Settings.

**step two:** This opens the Copy Settings dialog where you can choose from the list of all possible settings that have been applied. In this case I first tapped Deselect All to clear it, and then only chose Lens Corrections. Then tap OK.

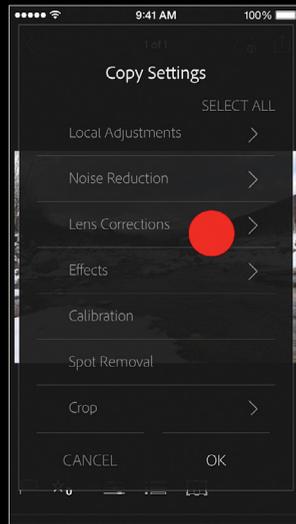
**step three:** Open the photo you want to paste the settings onto. For this I went back to my main iPhone photos collection and selected a new photo.

**step four:** Long-tap the photo to invoke the menu and choose Paste Settings.

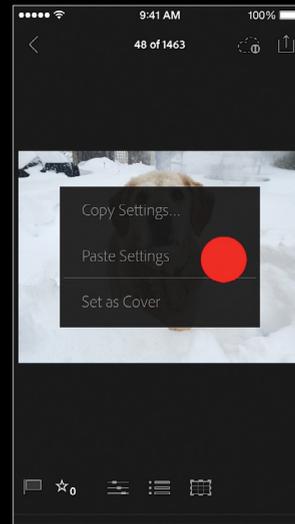
Another way this is super useful is if you only have time to apply adjustments to one photo from a shoot in a collection synced to Lightroom Mobile, you can now easily copy-and-paste those settings from that one photo to the rest of the photos in the collection (which can include everything from noise reduction to camera profiles and local adjustments to tone curves). Unfortunately, there's not yet a way to batch copy-and-paste (at least none that I've yet to discover), but here's a relatively quick way to move through a collection.



Step One

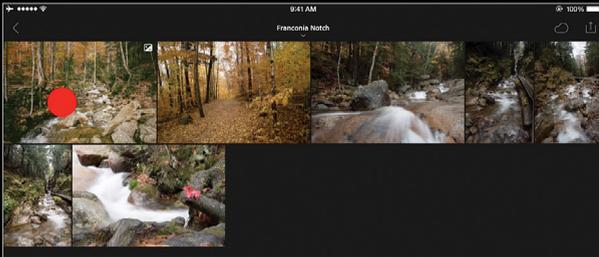


Step Two



Step Four

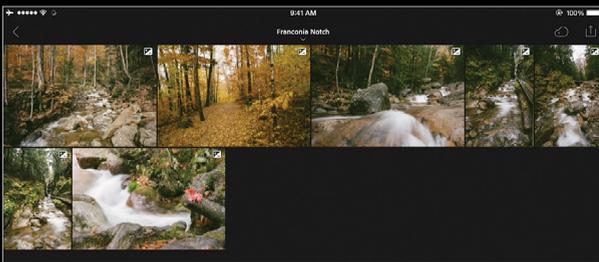
**step one:** Just like before, start with the photo containing the settings you want to copy. Long-tap that photo and choose Copy Settings.



**step two:** Make your choices from the list of settings you want to paste to the other photos in the Copy Settings dialog, and click OK. In my case I'm choosing all settings except Basic Tone because I want to adjust those settings on a per image basis.

**step three:** Swipe to the left to advance to the next (un-edited) photo in the collection and invoke the Paste Settings command via long-tap on the photo.

**step four:** Continue to advance to each photo and paste the settings each time before moving on.



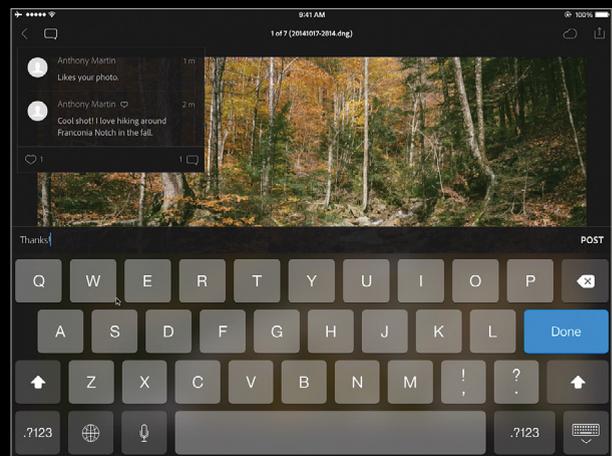
Is that a bit tedious? Yes. Would it be great if you could select all and apply or sync across a group of photos? Yes, yes it would. Until that time comes, though, at least we're making progress in that direction. I'm starting to see people create collections of photos that have some of their favorite presets applied that they can pick and choose for copying-and-pasting to other photos from inside the app. Would having the ability to access custom presets be a lot better? Sure, but this is still a version 1 app, and I can only expect increased functionality is on the way. Who knows, perhaps by the time you read this there will have been even more new features added.

## improved sharing

I briefly mentioned the ability to view and share a collection of photos through Lightroom Web View ([lightroom.adobe.com](http://lightroom.adobe.com))

at the end of my last column on this topic, and since that time this functionality has improved a great deal. You can share a collection from within Lightroom Desktop by clicking the Share button at the top of the synced collection, or from within the app via the Share menu by choosing Web Collection Sharing.

Once shared publicly you can send a link to another person for viewing via their Web browser, which is great. However, if that person logs in with an Adobe ID he or she then has the ability to leave comments and "like" the photo. Any comments and likes are then synced back to the app and Lightroom Desktop, where you can view them and even reply. Back in Lightroom Desktop you'll see there's a special badge for when comments are left on a photo, and the comments themselves can be viewed and replied to via the Comments panel. ■



ALL IMAGES BY ROB SYLVAN



# < Maximum Workflow

tiffen dfx v4  
photo plug-in

BY SEAN MCCORMACK

The Tiffen Company recently launched version 4 of Dfx, their popular digital filter suite. I came across version 3 of Dfx and was really surprised at its depth. Dfx uses presets as the foundation of the program, with more than 2,000 simulations available. In addition to film stocks, there are also gel and gobo libraries, along with a vast array of other filters.

The presets are great, but the fact that you can access and change the underlying parameters is even better. Dfx v4 also uses layers to build up looks, and has some of the top masking options I've seen in a plug-in. Of course, Dfx now comes in a standalone form as well. There are also video options, with a price to match. Being "Maximum Workflow," it's the Photo Plug-in that interests us, so that's what we'll be working with.

## Installation

Installation is straightforward. Unzip the installer and run it. The installer contains all the variants of the plug-in, so in the Select Components dialog, choose the one to match your license (or select all, if you want to run them as a demo). It detects compatible software, so it even allows you to install it in older applications. For Lightroom, an Edit In Additional External Editor preset is created as part of the install. You need to restart Lightroom after installation completes for this to load.



## getting started

For this article, we'll make the assumption that you have no previous experience with Dfx. To open an image from Lightroom, run the Dfx v4 plug-in from the Photo>Edit In menu. Alternatively, Right-click on the image and choose Edit In>Dfx v4.0.

[KelbyOne members may download the file used in this first tutorial at [http://kelbyone.com/magazine/issue/april\\_2015](http://kelbyone.com/magazine/issue/april_2015). All files are for personal use only.]

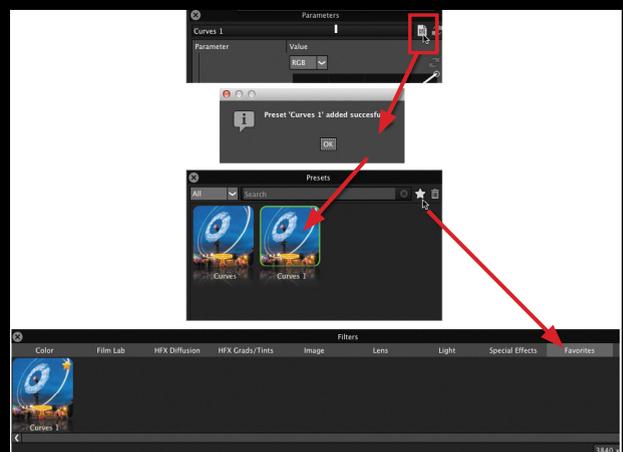
The Edit Photo with Dfx Lightroom dialog will appear. Choose what you want to do with it here and click Edit. We've opted to Edit a Copy with Lightroom Adjustments, and work with an 8-bit JPEG in sRGB to speed editing. For higher quality, you may want to go with a TIFF.

Dfx will open with the file in the center of the interface. You probably won't be surprised to see how similar it

looks to Lightroom, which seems to be the inspiration for more plug-ins now. We've selected Curves from the Color group in the Filters panel at the bottom of the interface just to have something to show in the right panel here. Curves is one of the new Filters in v4. There are six main parts to the Dfx user interface:



1. The file tools at the top left are Done (return to Lightroom), Cancel, Reset All, and Add Mask.
2. The preview tools are situated above the central preview and used for zooming, before and after, showing masks, the histogram, as well as creating and viewing snapshots of your progress.
3. This is the Effect panel where you can view layers, add additional filter layers, and view masks. Layers and their masks can be turned on and off here.
4. This panel contains the available Presets and the Parameters for the currently selected filter. Presets initially contain just the factory looks, but by going to the Parameters tab at the bottom, you can tweak the look and save your own presets by clicking the Create Custom Preset icon (turned page) to the right of the preset name in Parameters. You can make this new preset a Favorite by clicking on the star icon to the right of the Presets search panel.



5. The Filters panel at the bottom (which looks like the Film Strip in Lightroom) is where you choose different filter groups. The options are Color, Film Lab, HFX Diffusion, HFX Grads/Tints, Image, Lens, Light, Special Effects, and Favorites. Color is a new filter group in Dfx v4.
6. These are the individual filters in each filter group in a thumbnail preview form.

## time to play

As we've already applied Curves and they're a new feature, let's take a look at them first. Curves is one of the most powerful color-changing tools available. Lightroom has them, but the advantage Dfx has is that you can mask the curve—something I really wish you could do via the Adjustment Brush in Lightroom.

Let's work on the sky first. In the Value drop-down menu, choose Blue for the Blue channel. Increase it from the center. Then select Red, and pull it down from the center. This increases the cyan in the image—the opposite of red. Decreasing blue would give yellow, and decreasing green would give magenta. The settings we've used are below. The sliders under the curve let you increase or decrease each channel, while the little square icon to the far right of the slider lets you reset it.



## previewing our changes

To see what we've done, let's take a look at our preview tools. The last two tools, the Histogram and the Magnifier, could be left on all the time. The Histogram panel shows the range of color and its intensity in the photo. The Magnifier panel gives a zoomed view of the image. Click-and-drag in the panel to move the view around. Holding and releasing also gives a comparison view between the original and the edited versions.

Looking at the remaining options starting from the left, the first two tools are Zoom In and Zoom Out. While the zoom percentage appears to be selectable for manual entry, it's not. The next tool is the Zoom to Fit tool. This brings the entire image back into view. Fourth is the Zoom tool; click-and-drag around an area to zoom into it. Next is the Pan tool to move a zoomed area around.

Clicking the Side-by-Side Comparison icon moves the after image to the left, showing the before on the right—the opposite of Lightroom. The difference in the sky is subtle, but I like what we've done to the wheel. The ground on the other hand is horrible, so we'll use a mask to fix it shortly.



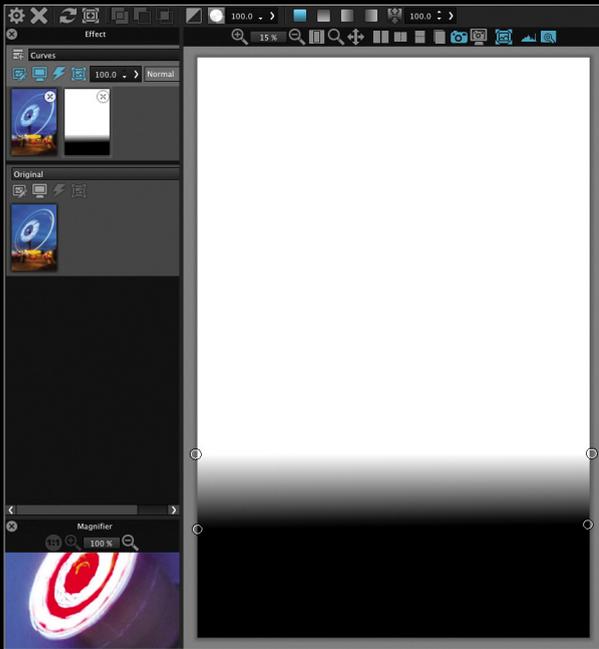
Next are the Vertical Split Comparison icon, the Horizontal Split Comparison icon, and the A/B Comparison. Clicking this adds an icon to the right to toggle between before and after views.

Next is the Snapshot tool, which records the current view. A new icon is created when you use this: View Snapshot. This lets you view that snapshot as you edit further.

The final icon is the Show Mask icon, one we'll be using almost immediately. To fix the ground, we need to mask the Curves effect, so on the top left, click the Add Mask icon. From the list of options, choose Gradient.



A Gradient mask is applied. The only hints of it in your photo are the circles in each corner of the photo. Click the Show Mask icon, or press M, to make the mask visible. Drag the individual circles to change the mask gradient as shown here. Toggle the mask off to see the effect.



we've selected Invert to make the edge black. To make the edges rougher and more random, we've tweaked the relevant sliders a little. Finally, we softened the edge to reduce the artifacts that these tweaks made.

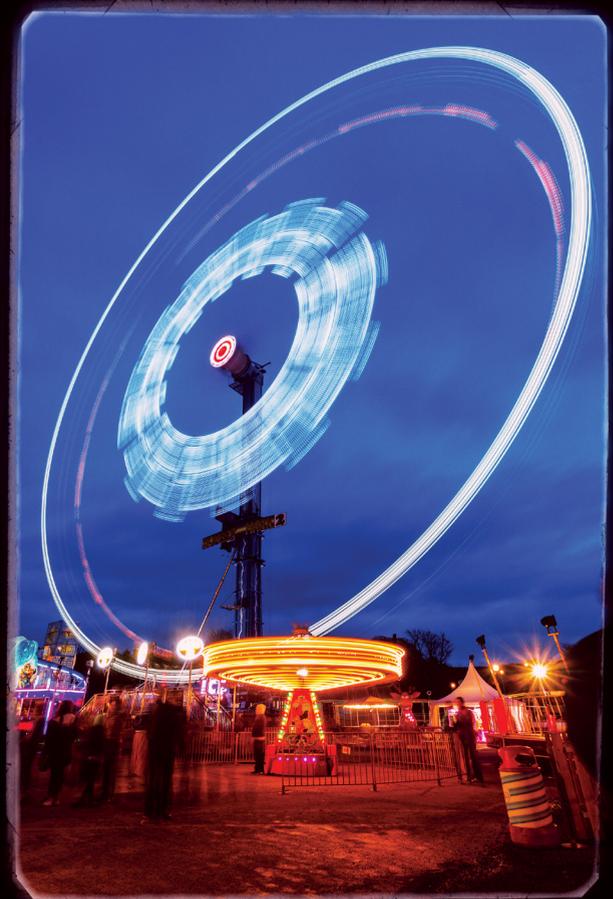


Pressing the Done icon (gear) on the top left saves the file and brings it back into Lightroom beside the original file.

To add a new filter to this, click the Add Layer icon at the top left of the Effect panel. From the Filters panel, select the Film Lab group, click on Film Stocks, and select Kodachrome 200 in the Presets panel.



Finally for this image, let's add a border. Go to the Special Effects group in the Filters panel and select the first option, which is Borders. We've selected the Border 5 preset in the Presets panel. Switching to the Parameters panel,

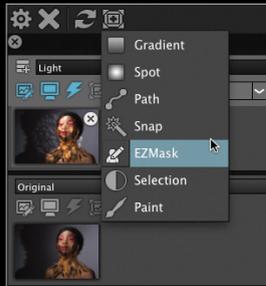


## ez mask

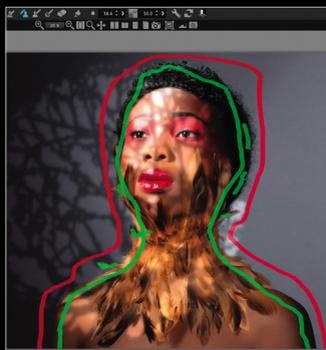
EZ Mask really lives up to its name. While Refine Edge makes working with masks in Photoshop easier, EZ Mask does as good a job without any of the work. To demonstrate this, we'll use a new image. The area behind Lola is a little blank; so let's add some lighting. Choose Light from the Light group in the Filters panel. (These gobos are one of my favorite things in Dfx, and I have a whole series of photos using them.) For this image, I've gone for Spring Branches-251.



The light is covering her face, and we really only want it on the background. EZ Mask in the Add Mask menu comes to the rescue. You'll see a series of masking tools appear at the top.



To begin, select the Paint Foreground tool (looks like a pencil on a person). Paint around the edge of the subject (the green stroke in the image to the right). There's no need to fill it in, although there is a Fill tool (paint bucket) to do so if you want. Now



switch to the Paint Background tool; it's the one with the pencil above the person. Paint on the background around the subject (the red stroke). Now click the Generate Mask icon (person with a gear) at the end of the row.

The mask is generated, and we can see the lit areas where the feathers and hair strands have been masked correctly. If they aren't, add more foreground and background paint to give EZ Mask more information, and generate the mask again. If your mask is masking the background

instead of the subject, click the Invert Mask icon (half-black, half-color square) above the Effect panel.

To see the image without the mask painting, click on the photo thumbnail in the layer stack. To move the lighting effect, click-and-drag the little circle in the image.



## further additions

We've covered some of the new features, but let's look quickly at a few more. Develop in the Color group gives a panel reminiscent of the Lightroom 3 Basic panel in the Develop module. The Pearlescent and Black Pearlescent presets in the Pearlescent group in the HFX Diffusion group add highlight glows, with the Black version giving more contrast control. Radial Tint in the HFX Grads/Tints group adds four color tints in radial patterns on the photo for a super-gelled effect. Tone Adjust in the Color group re-creates the HDR look via contrast tweaking. Detail in the Image group allows for precision sharpening or smoothing. This smoothing can be masked for skin work, for example.



"Maximum Workflow" covers quite a lot of third-party plug-ins. Dfx v4 has a host of new features that make it possible to use as your only plug-in, if you were forced to choose only one. I'm a huge fan of this plug-in, but fortunately, I don't have to make that choice; however, I'd hate not to have this plug-in in my effects arsenal. ■

# Tips & Tricks

SEÁN DUGGAN

One of the more common questions I hear from new Lightroom users is how to get photos out of Lightroom while still preserving all the adjustments you may have applied in the Develop module? Read on for some solutions.

## beware the casual drag-and-drop

Recently, I worked with a client who wanted to attach a photo to an email. He dragged the thumbnail from the Library module to the open email message he had started. The image came along and was attached to the email, but none of the Develop module adjustments came with it. The reason for this is that the changes you apply in Lightroom are not permanently written to the actual image file; they're stored as instructions in the catalog database. To preserve those changes while moving a photo out of Lightroom, you have to follow more prescribed paths.

## using the email photo dialog

Let's begin with the email example. In the File menu, you'll see a choice for Email Photo. Choosing this will prepare the selected photo (or photos) as attachments that will be added to an email. In the Email Photo dialog, there are fields for entering the email address, subject line, and choosing the email program you want to use.

An important thing to note is that you *do not have to enter an address here*; just choose a size from the Preset menu at the bottom left and click Send. If no address is entered, a new email message will open with the photo already attached. This way you can enter the address in the message and it will autofill to complete the address. From the Preset menu, you can choose Small, Medium, Large, or Full Size (not recommended for most email purposes). You can also choose any existing presets that are designated for email, or choose Create New Preset and choose your settings in the Export dialog that appears (see below). I created the For Email 1100px preset via this option.



## the export dialog

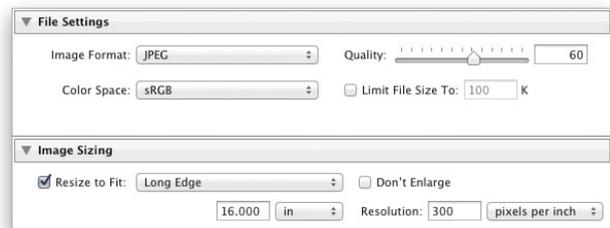
The most common way to prepare a file that can be used for other purposes is to use the Export dialog (File>Export, or click the Export button at the bottom left of the Library module). The Export dialog contains a number of settings that determine where the images are exported to, whether they're renamed, how they're exported (file format, size, and quality), and other choices, as well. At the top of the dialog, make sure Export To is set to Hard Drive.

## export dialog solo mode

The array of different choices may be somewhat overwhelming at first. To simplify the list, Command-click (PC: Ctrl-click) on the triangle next to an expanded section name to close all the tabs (this shortcut also works on panels throughout Lightroom). Now you can open them one by one and go through them in order.

## file settings and image size

In terms of image size and quality, the File Settings and Image Sizing tabs contain what are arguably the most important settings in the Export dialog. Select an Image Format, Quality, and the Color Space in File Settings, then set the image size in the Image Sizing tab. Rather than specify an exact dimension, I set the Resize to Fit menu to Long Edge and then enter a value for the longest edge of the image. If the image will be sent out for prints, make sure the Resolution is large enough for that purpose.



## export location

For the Export Location tab, unless you need to export files to a specific folder location, set the Export To menu to Choose Folder Later (Useful for Presets). When you click the Export button at the bottom right, the Choose Folder dialog will open and you can specify the folder (or create a new one) at this time. Speaking of presets, if you'll be using these same settings again in the future, click the Add button at the bottom left to save a preset of the currently configured export settings.

There are other ways to get your images out of Lightroom, of course, and we'll take a look at those in a future column. ■

# Product Reviews

## ▼ Film Styles for Capture One

### Automatically Process Images Using a Set of 100 Film Styles

Review by Erik Vlietinck

There's one thing that has always been missing from Capture One: film emulation styles. Film Styles for Capture One seeks to fix this. The Film Styles for Capture One bundle has 100 black-and-white and color film styles combined.

The developer, Alexander Svet, didn't scan films for Film Styles for Capture One, but re-created them based on research and experience. When you buy his styles bundle, you'll get two folders, one for Capture One 7 and one for version 8. You can use Capture One to import the styles or drop the folders into the host app's Styles folder in the Library directory, with the latter allowing for better organization. The developer's online explanation on the benefits of each method—as well as on how to use the second, manual-installation route—is helpful.

I opted for the manual folder drop to organize my styles in the B&W and Color categories already created by the developer. In the Capture One Pro 8 Styles and Presets drop-down, I found the B&W Film Styles and Color Film Styles under User Styles in the Styles Library tab. The list of films that Svet has re-created



is impressive, with a number of unique film types like PL PX-70 and PX-680, which are exclusive to Film Styles for Capture One.

The quality of the film styles is identical to other such applications, but there's one thing they don't offer: grain presets. You need to set grain yourself. I don't think that's a bad thing, considering that these are styles, not exact duplicates of real film. Also, Capture One Pro 8 makes it very easy to add grain—even different types—to create just the look you want. Capture One, however, does lack support for "real" film grain, so you may never get what you want if your goal is to have an exact film look. ■

Company: Alexander Svet

Price: \$49.95

Web: <http://captureonestyles.com>

Rating: ◆◆◆◆◆

▲ Hot: Unique films; easy to adjust to your liking

▼ Not: No grain presets

## ▼ Hydra for iOS 8

### HDR, Zoomed, and Super-Resolution Images from Your iPad and iPhone

Review by Erik Vlietinck

Hydra, from Creaceed, is known for its ability to generate HDR images quickly from up to seven photos. Now there's also an iOS Hydra app to shoot HDR images and video, noise-free low-light images, and zoomed photos at native resolution. In addition, it provides a Hi-Res mode that doubles or quadruples your iPhone or iPad's built-in camera resolution.

With a 64-GB iPad Air 2 running iOS 8.1.3, you can shoot 8-megapixel JPEG images; but low-light photos may disappoint because of ugly chroma noise. Shooting in Lo-Light mode with the Hydra app reduces noise to almost indiscernible levels, even in a dimly lit room. There's a catch, however: The app takes some 10 shots and composes these to arrive at the result. While shooting on the iPad Air 2 is blazingly fast, you had best use a tripod (or similar device) to get sharp results.

The HDR capability using Hydra is simple but effective: The app shoots a large number of photos and then presents you with an image that, by default, has Medium HDR strength applied. You can choose from B&W and Strong as alternatives, but you can't tune the results, as you can with Hydra for the Mac.



Zooming is also based on multiple shots. In essence, digital zooming is cropping. The Hydra algorithm blows up the cropped image and applies anti-aliasing to the edges. The result looks smoother, and as sharp as zooming with the iOS 8 Camera app.

With Hi-Res mode, Hydra blows up the 8-megapixel native resolution of the iPad or iPhone to a 32-megapixel image. The images do have slightly jagged edges, though.

Finally, HDR video actually creates more balanced video with shadow areas opened up and highlights somewhat tuned down. Even with little motion, the lens keeps auto-focusing, which gave awkward results in my test. ■

Company: Creaceed S.P.R.L.

Price: \$4.99

Web: [www.creaceed.com](http://www.creaceed.com)

Rating: ◆◆◆◆◆

▲ Hot: HDR quality; noise-free low-light shooting

▼ Not: HDR video keeps auto-focusing; no HDR tuning

## ▼ Rogue FlashBender 2 XL Pro Lighting System



### Portable Lighting System for Photographers

Review by Erik Vlietinck

The FlashBender 2 XL Pro Lighting System comes with a 2 XL Reflector, a 2 XL Soft Box Diffuser, a 2 XL Strip Grid, and a travel bag. The reflector has a new Velcro attachment system, and its white surface is less opaque than the previous FlashBender version. The new 2 XL Pro Strip Grid produces a long and narrow light for edge and rim lighting.

To compare the new FlashBender 2 XL Pro Reflector with the first-generation XL Pro, I mounted the camera and a LumoPro LP160 off-camera flash with the FlashBenders attached on tripods and shot a white surface with identical settings. My biggest problem with the FlashBender XL Pro Reflector was that not only was it heavy (306 grams vs. 236 grams for the FlashBender 2 XL Pro Reflector), but also that the attachment system would easily slip when handling accessories with the reflector still attached to the flash head.

With the improved system on the 2 XL Pro, you wrap the integrated attachment strap around the flash head, pull the strap through one of two buckle positions, and fasten everything with the Velcro strip. Because the material is very strong, you can pull as hard as you want and fix the reflector more securely.

I was also curious to see whether the thinner fabric would influence the white balance or luminosity value of the light being

reflected. I'm happy to report that it didn't. The first-generation FlashBender XL Pro Reflector had a luminosity value of 198.05, while the FlashBender 2 XL Pro Reflector had a luminosity value of 191.60. With white balance, too, I could only find a pretty much invisible difference.

I had hoped that the silver/flag combination that came with the FlashBender XL Pro Lighting System would be included with the new 2 XL Pro system; but it would have added to the weight. Of course, you can achieve the same effect by mounting a gel filter onto your flash. ■

Company: Expomaging, Inc.

Price: \$99.95

Web: [www.expomaging.com](http://www.expomaging.com)

Rating: ◆◆◆◆◆

▲ Hot: Secure fasteners; lighter weight; better strip grid

▼ Not:

## ▼ FUJINON XF56mmF1.2 R APD

### Great Glass Makes a Difference

Review by Michael Corsentino

Even the best cameras are left wanting without good glass. Pro photographers have long known that great lenses (a.k.a. glass) make all the difference. This is especially true with lenses designed specifically from the ground up to pair seamlessly with a particular camera body. Last issue, we looked at the FUJIFILM X-T1 mirrorless camera. I think it's safe to say that the FUJINON XF56mmF1.2 R APD lens is its soul mate.

Full disclosure: I own and love this lens. Why do I love it? There are several reasons, starting with its superior image quality and crisp resolving power. This is due in large part to a new optical design featuring 11 elements in 8 groups. Spherical and chromatic aberrations are reduced by two ED (extra-low dispersion) elements and one double-sided aspherical element. Four of the elements feature convex surfaces to ensure excellent light coverage, even when shooting wide open.

At f/1.2, this lens is wicked fast; in other words, it lets in a ton of light. This makes it the perfect choice for low-light shooting. The main benefit of its f/1.2 aperture, along with the built-in APD (apodization) filter, is that it delivers beautiful background bokeh



for portraits. The APD filter smooths the bokeh's outlines, and has only been available in manual focus lenses until now. Compatible with any FUJIFILM X Series camera, the FUJINON 56mm lens is my go-to optic for portraits. That statement might raise a few eyebrows were it not for the lens's 85mm-equivalent focal length, when compared to 35mm format.

When it comes to image quality, size, and a dynamite choice for portraits, the FUJINON XF56mmF1.2 R APD is hard to beat. All this greatness ain't cheap, though, so start saving your pennies! ■

Company: Fujifilm Corporation

Price: \$1,498.95

Web: [www.fujifilm.com](http://www.fujifilm.com)

Rating: ◆◆◆◆◆

▲ Hot: Image quality; fast aperture; 85mm-equivalent focal length

▼ Not: Price

## ▼ DEFY G2x Gimbal

### Silky-Smooth Video Footage on the Fly

Review by Michael Corsentino

Everybody loves smooth-as-silk handheld action shots; footage so stable that it leaves you asking, "How the heck did they do that? My handheld footage always looks like I shot it while I was drunk." The answer: They used a gimbal. Once out of reach for all but pro cinematographers, gimbals are now available at a price point reasonable enough for folks other than Martin Scorsese. Other than price, the big impediments to gimbal use up until now have been setup, learning curve, and portability. The brand-new G2x gimbal from DEFY solves all this and more.

The lightest, most powerful, powered gimbal in its class, the G2x is able to support up to 3.5 lbs., and it sports killer features such as pre-selected auto-tuned modes for different camera weights and an inverted, flat-top configuration that does away with the need to first balance on a stand. Seriously, you can be balanced and shooting within three minutes, all without software or the need for calibration. With its dual IMU sensors for auto-sensing camera orientation, it's easy to use this extremely compact, 4.5-lb gimbal either inverted or upright for hours of comfortable shooting.

This is serious gear with a serious price. If you're in need of super-smooth handheld footage delivered via an easy-to-set-



up-and-use, flexible, portable gimbal solution, then the DEFY G2x is the tool for you. Supported cameras include: Black Magic Pocket Cinema; Panasonic GH2, GH3, and GH4; Sony NEX Series, a7S, and a6000; Canon EOS 5D and 7D with 16–35mm L series, 24–105mm L series, and lighter; and Nikon D800 with lens combos under 3.5 lbs. The company says it will add others as they test and approve them for use on the G2x. ■

Company: DEFY	Price: \$1,995
Web: <a href="http://www.defywithus.com">www.defywithus.com</a>	Rating: ◆◆◆◆◆
▲ Hot: Lightweight; portable; powered; easy-to-use; auto configuring	
▼ Not:	

## ▼ PixelGear 2

### Retouching Extension for Photoshop

Review by Daniel M. East

Portrait retouching is something of an art form, and although there are great plug-ins that seem to do it all for you, there is more to finesse from your subject images than just a preset that makes the eyes pop and smoothes out the rough spots. With PixelGear 2, each step is its own aspect of the retouching process, allowing greater precision in tuning up your photos.

Be careful not to overuse the smoothing and tonal corrections. They're so effective that you may not realize that you've turned skin from smooth to plastic (unless you want that effect). The best results come from adjusting the presets (the default may be a bit strong) to the desired levels, and saving them as user presets. Another way to do this is to make the refinements and corrections first, and then adjust the layer opacity to see if the corrections still look natural. This is a better gauge versus simply turning off the layer, and it helps to refine your presets for the best possible results.

This product is very task-specific in that it is for use with headshots. Each aspect of your correction, from skin surface to tonal balance and details, looks great with proper use. Each type of correction has its own nondestructive layer that allows adjustments after the initial application.



When comparing PixelGear 2 to its competition, the \$49.90 price tag is a big saving over Imagenomic's Portraiture (\$199.95). And on1 Software's Perfect Portrait 9 standalone version comes in at \$59.95, but adds a few features like teeth whitening and color correction. Check out some of the video demos and trial versions of these titles to help find the best one for your specific needs. ■

Company: PSKiss	Price: \$49.90
Web: <a href="http://www.pskiss.com">www.pskiss.com</a>	Rating: ◆◆◆◆◇
▲ Hot: Ease of use; real-time previews; excellent output quality	
▼ Not: Easily over-applied; no support for Photoshop before CC	

## ▼ Cosmic Pack 3D

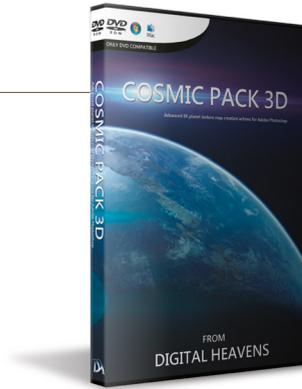
### Photoshop Action Set for Creating Planetary Texture Maps

Review by Daniel M. East

Let's get this out of the way right up front: Cosmic Pack 3D is not an update to Digital Heavens' popular Cosmic Pack 3 actions, but they can work together. Cosmic Pack 3D is for creating the texture maps for use with 3D editing products such as Cosmic Pack 3, Lightwave, and 3ds Max.

Make no mistake: This is a pro-application set of Adobe Photoshop actions. The learning curve is a bit steeper than most click-and-go action sets in that there's far more control over each texture layer and the look of each image. The output is, of course, adjustable with the max capability of 8K (8,192x4,096) resolution in the standard version (as tested). The Professional version of Cosmic Pack 3D can produce 16K (16,394x8,192) resolution for animations or extreme close-up views of your own personal solar system. Like Cosmic Pack 3, the Professional version is a heavier drain than some action sets on processors and system RAM. While these actions work well with Photoshop CS3 or later, having hardware that is more recent will help to reduce wait times as the textures render.

Given that, Cosmic Pack 3D is really an add-on to existing 3D editors and not a standalone software title. Of course, the texture



and image-output quality can take you as far as your mind's eye can see. The standard version is excellent for applications where some far-out textures might also make for unique backdrops or surface images. So, from the atmosphere to the city lights one might imagine on some distant world, a bit of patience and imagination are really your only personal requirements with this fun set of actions. ■

Company: Digital Heavens Price: Standard: £49.95 (approx. \$77); Professional: £89.95 (approx. \$135)

Web: [www.digitalheavens.co.uk](http://www.digitalheavens.co.uk) Rating: ◆◆◆◆◆

▲ Hot: Excellent output detail and quality; includes lots of usable content

▼ Not: High processor/RAM drain; large space requirement

## ▼ Element 3D V2

### High-Performance After Effects Plug-In

Review by Daniel Bryant

As a motion designer, I can remember being frustrated at not being able to make or use real 3D objects inside After Effects. Yeah, of course we've always had the option to use the 3D space in After Effects; but we were only able to use two-dimensional objects, and everything created always looked a bit faux-3D.

I can still remember the excitement I felt when Adobe added 3D text and shape options to After Effects; but then I was left vaguely disappointed when I realized just how few my options were—not to mention that complex 3D rendering in After Effects is a rendering nightmare.

With almost perfect timing, Video Copilot stepped in with Element 3D, which is an After Effects plug-in that offers 3D object import and texturing capabilities at incredible speeds. It also has the option to create primitive shapes and 3D renderings based on masks and text to create and animate dynamic 3D *inside* After Effects. Recently, Video Copilot released Element 3D V2.

Element 3D is not a 3D graphic-creation program, such as Cinema 4D or Maya (we have those programs to do that); however, it is a 3D rendering and animation beast. The speed alone is worth the



purchase. On Video Copilot's website, there's a ton of resources, such as tutorials on how to use Element 3D V2, as well as many additional 3D graphic models and professional shaders available for purchase. There is a bit of a learning curve, though, especially on how to navigate the plug-in's pop-out window, but the learning process is seamless when creatively mixed with the dynamic, real-life, problem-solving tutorials available on the website.

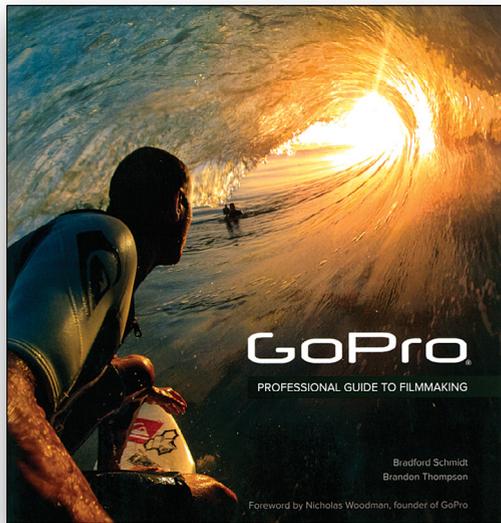
In my opinion, Element 3D V2 is a must-have, and a motion graphic game-changer. ■

Company: Video Copilot Price: \$199.95 (Upgrade: \$99.95)

Web: [www.videocopilot.net](http://www.videocopilot.net) Rating: ◆◆◆◆◆

▲ Hot: A necessity for motion graphic designers

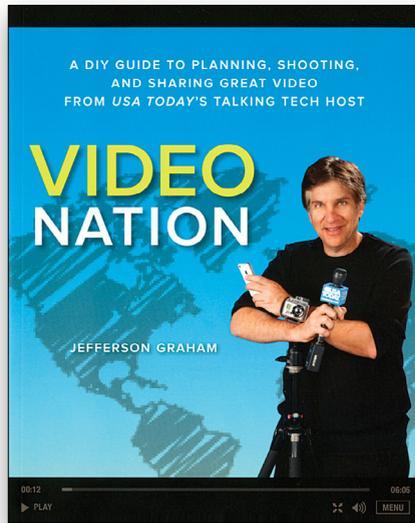
▼ Not: Bit of a learning curve



## GoPro: Professional Guide to Filmmaking

By Bradford Schmidt & Brandon Thompson

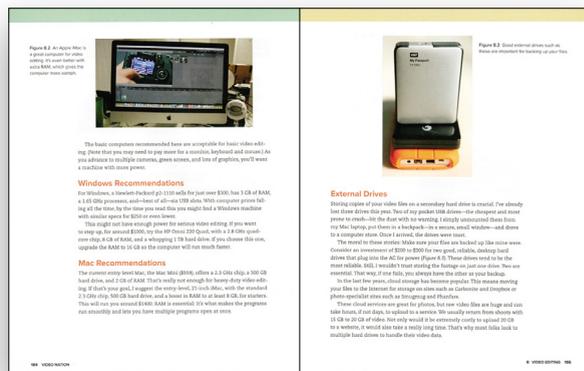
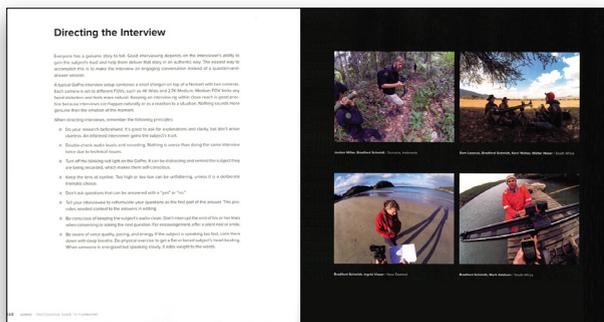
If you own a GoPro camera, regardless of your self-evaluated skill with the device, this is a great book to own. It's interesting to read about how the product developed in the Forward, Preface, and Introduction. Those sections may even encourage you to go forward with the idea that's been bubbling along in the back of your head for the past few years. Even if you've been using a GoPro for years, don't skip Chapter 1, GoPro Primer. The devices have some fantastic options about which you may not know. Most of the rest of the book describes specific video projects, including QR codes and URLs so you can view the actual video being described. In addition to learning how to use a GoPro, you'll find hours of entertainment in the videos. It comes in both a print version, reviewed here, and as an e-book for \$27.99.



## Video Nation

By Jefferson Graham

If you're interested in improving the content of your YouTube videos or want to create professional-looking videos to promote yourself or your products on your own website and don't want to spend a fortune in the process, start with this book. Working with iPhones, DSLRs, and affordable software, this book walks you through the steps necessary to produce high-quality video. If you want to add video to your wedding photography business, this is also worth a look. From gear selection to planning to lighting to capture to postproduction, this book covers every aspect. There are also associated videos available on the book's website, although some of the outside videos referenced in the videos on the book's site are hard to find or not available. The author also offers advice on preparing videos for uploading to various websites. Most of the editing techniques can be done in Photoshop.



Publisher: Peachpit Press      Pages: 296

Website: [www.peachpit.com](http://www.peachpit.com)

▶ Price: \$34.99      ▶ Rating: ◆◆◆◆◆

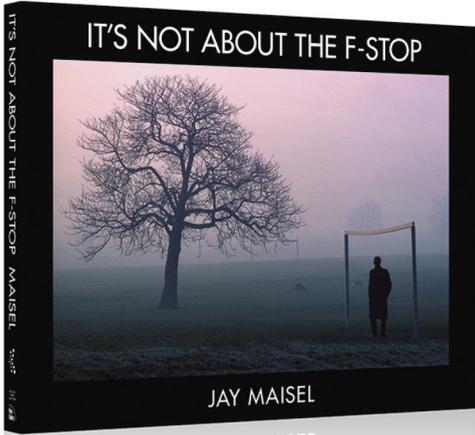
Publisher: Peachpit Press      Pages: 239

Website: [www.peachpit.com](http://www.peachpit.com)

▶ Price: \$29.99      ▶ Rating: ◆◆◆◆◆



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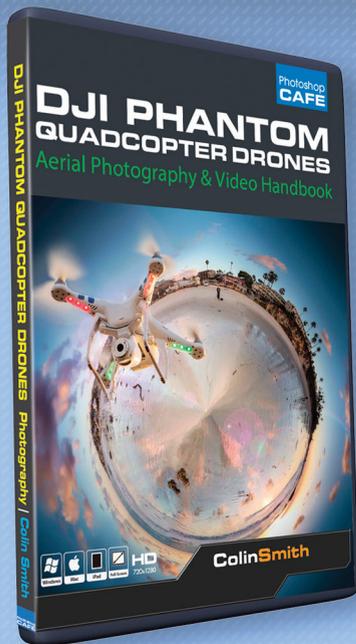
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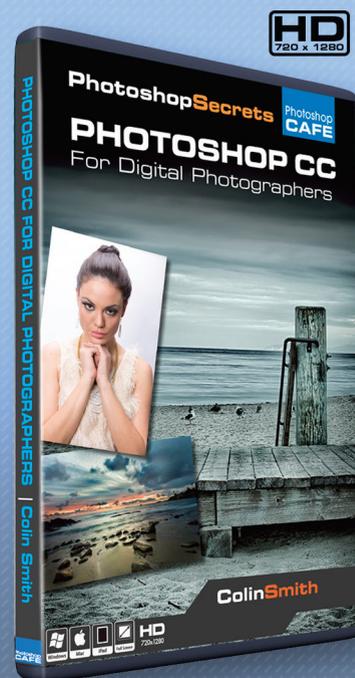
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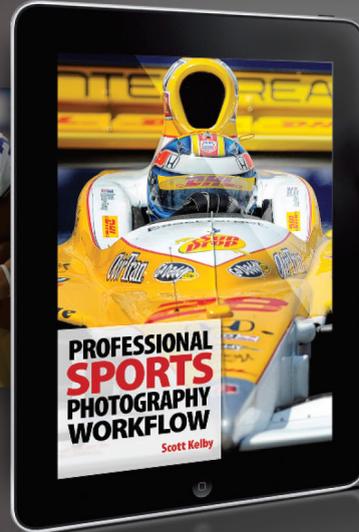
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# From The Help Desk

## > > Answers to Photoshop and gear-related questions

BY PETER BAUER

**I recently received a GoPro camera for my birthday and want to get some tips on how to use it and how to edit the video in Photoshop. Any ideas?**—Charlie

**To: Charlie**

**From: KelbyOne Help Desk**

GoPro cameras capture video and still images, and are designed for the adventurous. With a variety of mounting options, including some military-specific helmet mounts, they can be used to capture what's ahead of you or capture you during the course of your adventures. They're highly popular with snowboarders, skateboarders, and a variety of other people who like to share their exploits with friends (and strangers, too). The videos can be posted online or shared privately.

Currently, there are a number of models available, ranging in price from \$129.99–499.99. All models, including the most basic, are waterproof to a depth of 131' and can handle some of the most challenging weather conditions you can survive. (As we used to say back when I lived in the Bavarian Alps, "There's no such thing as bad weather, just inappropriate clothing.") I would have loved to have a GoPro during my Alpine extreme skiing days to record some of our more daring exploits; instead, I carried a rather substantial 35mm camera and a couple of lenses in a fanny pack. It's hard to change lenses at subzero wind chills on 45° slopes—and there were times when my camera would simply freeze up, something I've never heard happen to a GoPro.

First, decide what you want to capture during your adventure. That will determine what sort of mounting equipment you'll need—pointing backward at you or forward at what you're seeing. You can also use the Wi-Fi capabilities built into all models to control the camera remotely.

Remember, too, that a GoPro video camera doesn't need to be used only in extreme conditions or death-

defying adventures. They're also great for simply recording an interview or a wedding, filming the kids opening birthday or Christmas gifts, or making a video record of your vacation travels.

Depending on what model you have, you may need to use the free GoPro Studio software to convert the video to an uncompressed file that can be opened in Photoshop. Typically, from Photoshop you'll use the MP4 file format and H.264 video codec for sharing on the Web. You can share via YouTube, Instagram, Facebook, and Vimeo, as well as your personal website.

Once you have downloaded the video to your hard drive (and converted it, if necessary), you can open the file in Photoshop with the File>Open command or in Bridge by choosing File>Open With. (Double-clicking the file on the hard drive is likely to open the video into another program.)

In Photoshop, your main feature for editing video is the Timeline panel. You can add multiple video clips into a single video, editing out sections that don't help convey your story (e.g., the short clip of you screaming like a baby as your kayak shoots through a particularly rocky section of the river). You can also add titles, replace audio, and add transitions between segments of your video. (After using the File>Export>Render Video command in Photoshop, remember to make a backup copy on DVD or another hard drive.)

You'll find an excellent introduction to video editing in Photoshop by Lesa Snider in the last edition of *Photoshop User* (March 2015, p. 64), as well as book reviews of *GoPro: Professional Guide to Filmmaking* and *Video Nation* on page 116 of this issue.

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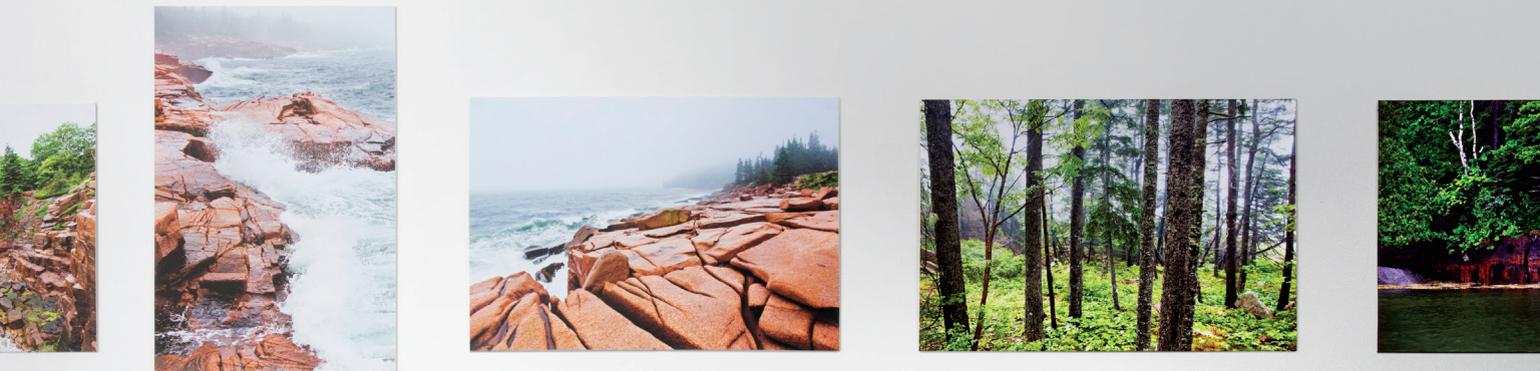


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