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challenging winter
scenes in Lightroom

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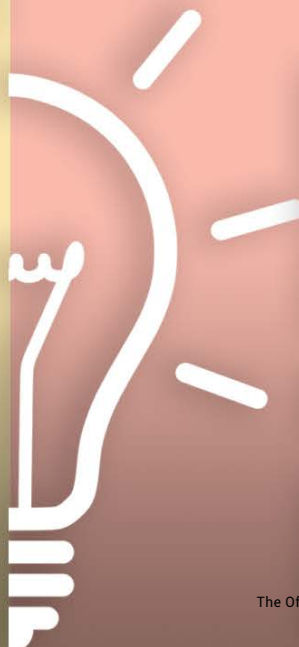
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FEATURE
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Photography, Branding & Design

Branding and design for a photography business goes way beyond just creating nice-looking logos, websites, and marketing collateral. A photographer really needs to understand who he or she is and his or her style of photography. You also need to decide if you're going to go it alone or employ the services of a professional designer. Paul Hebron sat down with designer Meg Long and photographers Pam Conchas and Tara Nalani to discuss all of these topics and more.

Paul Hebron

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DYNAMIC
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How to Create Shadows in a Composed Scene

You can have a nearly perfect composed scene that you created in Photoshop, but if you haven't nailed the shadows, it just won't look right to most people. Uli Staiger discusses various types of shadows and shows you how to create them in Photoshop for a killer composition.

Uli Staiger

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



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

welcome to super photoshop world



It's a brand-new year, and there's so much cool stuff to share, but I want to start with some pretty big news. We're excited to announce that for the first time ever we're combining our East and West Coast Photoshop World Conferences into one mega show this August 10–13, 2015, in Las Vegas. (Don't worry—we're not going to call it Mega Photoshop World, but I have to admit, the thought did cross my mind.)

This is a first for us on so many levels. It's the first time we've been able to hold the conference in August, which will enable many more educators to attend the conference who normally miss out because school is already in session. It also allows us to offer more training than ever with more instructors and to expand our video training, making the best conference of its kind even bigger and better. Lastly, it lets us focus our energy on one show per year, rather than splitting our efforts, and audience, between the two coasts, allowing us much more time to focus on providing the best way to learn Photoshop, photography, Lightroom, and design all year long.

What else does this year have in store? A lot more full-length online training courses are already in the works. We now have more than 500 in-depth, full-length classes, and our library of classes keeps growing every week. By the way, Thursday is new class day at KelbyOne, and we release anywhere between one to three new classes created exclusively for KelbyOne members.

How about here in the mag? We're adding more Lightroom tutorials and training, more on the Creative Cloud apps, and of course, loads and loads of Photoshop (but you knew that part, right?). With Adobe releasing new features to Creative Cloud users (there are well more than three million Creative Cloud subscribers and growing), it keeps us jumping staying on top of it all, but hey, we're not complaining—that's our job (plus, it's nice not having to wait 18 months for new features). Of course, we'll still have loads of tutorials for users of CS6, as well, so don't worry, we have everybody covered in 2015.

To kick off the new year, we launched the KelbyOne Blog, and with it, we brought Julio Aguilar onboard as a new team member to host it. Julio will be joining RC Concepcion, Pete Collins, Corey Barker, and me in creating an absolutely kick-butt blog, packed with tutorials, news, reviews, and everything cool in Photoshop, Lightroom, photography, and design (are you picking up on a theme here?). Julio is an awesome guy, and we think you're totally going to dig hearing from him every day on the blog. If you haven't checked it out yet, head over to kelbyone.com/blog.

In this issue, there's a lot of awesome stuff. Our cover story is from Paul Hebron and it's called "Photography, Branding, and Design." It has some great advice on when photographers should try to create their own branding and when it's time to hire a designer. But no matter which path you choose, this article offers some great tips on things you should think about when creating your brand.

One of my favorites this issue is Scott Valentine's article on one of the hottest portrait-retouching techniques for working with skin: frequency separation. Scott teaches you how to identify the frequencies in your images to make this technique even more effective. It will change how you retouch skin from here on out. In our "Dynamic Range" column, Uli Staiger shows us "How to Create Shadows in Composed Scenes" (shadows are key to making composites look realistic). There's a bunch more, from our "Beginners' Workshop" column to Lightroom to lighting, and it's all right here, so turn the page and get right to it.

We're going to have a kick-butt 2015, and I'm very grateful you're here with us on this educational journey. We have lots of exciting new courses, tutorials, articles, news, reviews, a brand-new blog, new ways to learn, and a mega conference in Vegas, and we want you to be a part of every bit of it as we inform, inspire, connect, and take the creative world by storm. The year 2015 is going to rock!

All my best,

Scott Kelby

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



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FEBRUARY 2015 • Volume 18 • Number 2 • Printed in USA

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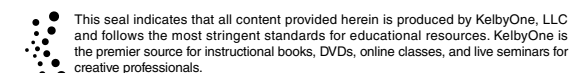
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Photoshop User was produced using Adobe Photoshop CC 2014 and Adobe InDesign CC 2014. Roboto was used for headlines and subheads. Frutiger LT Std for text.



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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.

There's no faster, easier, and more affordable way to get really good at Photoshop and photography. You can join for only \$25 per month or \$249 U.S. for a full year of training. To learn more, visit www.kelbyone.com.

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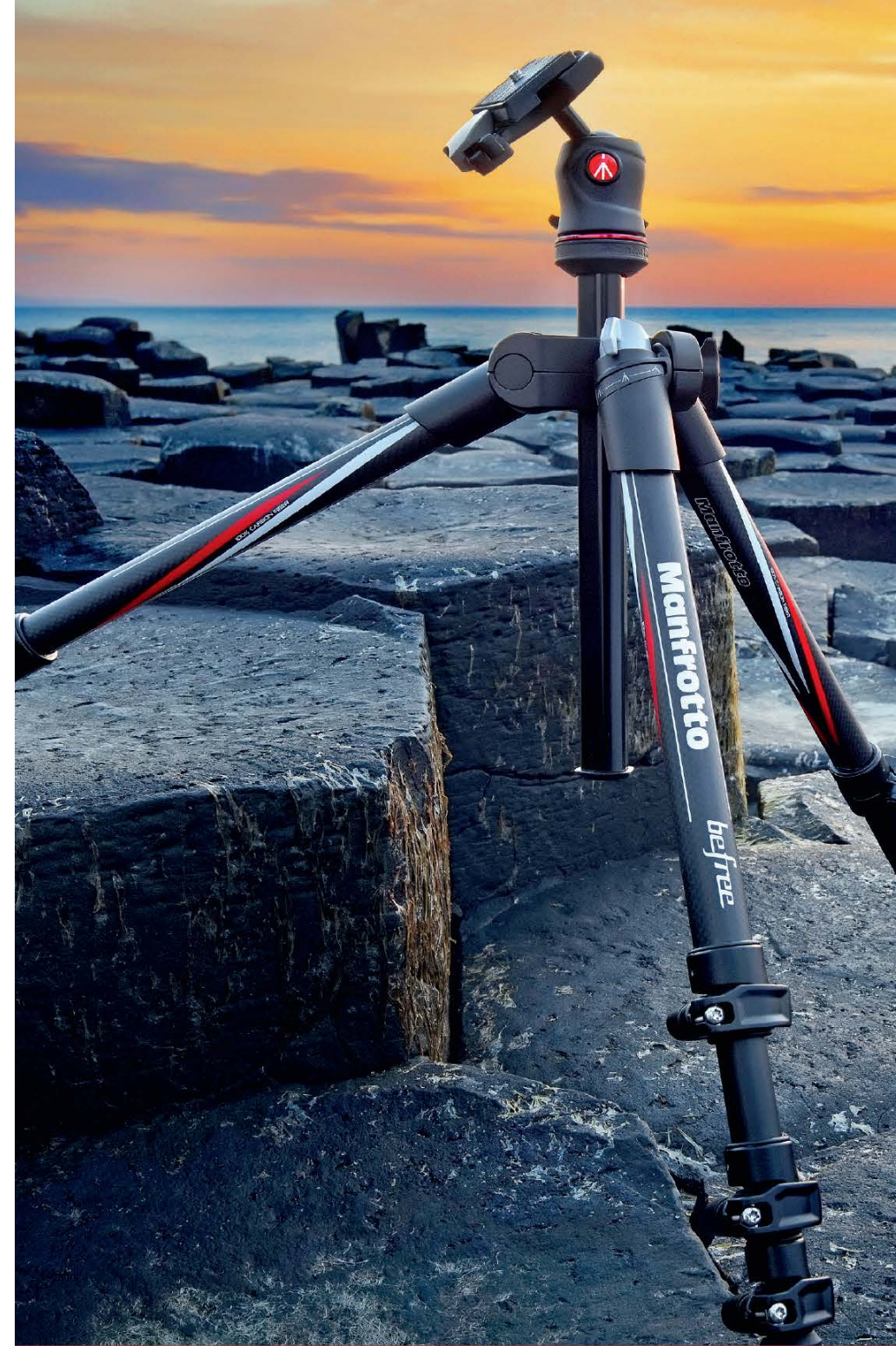
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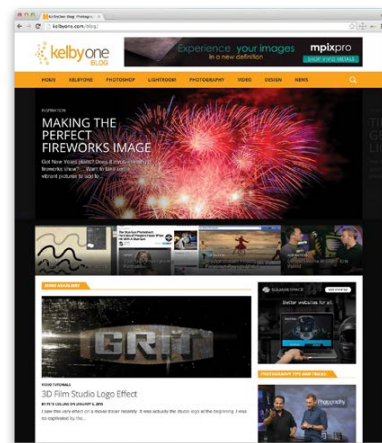
› › Inspiration, information, and member musings to fuel your creative think tank
BY HEATHER SHORTT

The KelbyOne Blog: a new source of inspiration

It's time to bookmark your new favorite blog—the KelbyOne blog at kelbyone.com/blog. While it may have launched a few months ago, the content we're serving up is fresh, hot, and winning a lot of cool points among our community.

What will we be blogging about in 2015? Really, really, ridiculously awesome stuff to keep you inspired, motivated, and informed. We vow to make sure you're in the know about all things photography, Photoshop, Lightroom, design, and video. Our content gurus are people in the biz. They know what growing creatives want to hear and learn about. You can expect straight-shooting commentary on industry trends and what's happening in today's world of photography and design. This covers news, technology updates, and hot, trending topics. As always, we'll keep you informed about all things KelbyOne, including behind-the-scenes sneak peeks at upcoming classes, instructor news, and quick-and-dirty tips you can immediately apply to everyday projects.

And while we love spoon-feeding you the latest and greatest material in this big, bold, creative world we like to dwell in, the blog is the perfect spot for us to hear from you. Be sure to comment and share your two cents on the stories and posts that strike your fancy. What would be even better is submitting your ideas on what you want to see. Just drop us a line at kelbyone.com/blog/submit-idea. You may be the inspiration for our next post.



Filmmaking made easy

One hot topic you'll be seeing a lot from us this year is DSLR filmmaking. Over the past few years, shooting high-definition video with your DSLR has been relatively popular. It even became the fast choice for indie cinematographers around the world. But budding photographers and even professionals focused primarily on specific niches may be overlooking this fun, fast-growing feature on their DSLR.

At KelbyOne, we have our very own experts who can help you tap into this bonus feature, and who knows, maybe you'll be the next big indie filmmaker. This isn't so far fetched considering with the right training (ahem, KelbyOne) you can start bringing a new stream of income into your photography business. This year is the perfect time to start learning from working professionals like Brandon Ford and Adam Rohrmann on how to leverage the video feature on your DSLR.

Soon we'll be rolling out fresh new training on lighting, editing, and audio for video. But for now, we have a whole batch of content that can help you get started with filmmaking. Here's a quick list on where you should head first to kick off your DSLR filmmaking cram sessions.

Using the Video Feature in Your New DSLR

Brandon Ford recently answered the top five questions photographers have about using the DSLR feature on their camera. Check out these quick tips over at kelbyone.com/blog/using-video-feature-new-dslr.

DSLR Filmmaking: Video Basics

Learn the basics with Mia McCormick as she breaks down the simple steps and settings to getting started with your DSLR video feature.



DSLR Filmmaking: Camera Motion & Support

When you're ready for the next level, jump into Adam Rohrmann's *DSLR Filmmaking: Camera Motion & Support*, where he'll take you through the technical how-to aspects of six of the most common camera supports used in DSLR filmmaking.



DSLR Filmmaking: 25 Tips in Premiere Pro

When you're ready to make your editing workflow smoother, faster, and more efficient, jump into *25 Tips in Premiere Pro* with Brandon Ford. He covers all the little tricks of the trade for effective editing.



This is just a quick start into the world of DSLR filmmaking. Be sure to add it to your things to try in 2015. We'll be dropping more classes on this topic, but you can find the above titles and so much more under the Video category at Kelbyone.com.



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Who's Who in the kelbyone community

Meet Claudia McKinney. This five-year KelbyOne alum has been making a successful mark as a digital artist focused on best-selling book covers. She caught the eye of Pete Collins as a recent Image of the Week pick at <http://members.photoshouser.com> with her depiction of childlike wonder in *Maria's Angel*. Take a look inside the magical world of Claudia.

Tell us about *Maria's Angel*. Was it work or play?

I must admit that 99% of my work is fun—even when it's for work. Occasionally, I will have one of those odd pieces where it's like pulling hair, but those are a rarity for me. This image was done for a very dear friend and author, Maria Hooley. This is her beautiful daughter. The minute she showed me the raw image, I knew I wanted an angel made. So this piece was a total labor of love.

What keeps you inspired in your work?

I have family who have lived through incredible hardships, and they are really what inspire me the most in my day-to-day work—a constant reminder and inspiration of what is possible in my life.

How has KelbyOne helped in your creative journey?

KelbyOne is full of great people and teachers. It's a feeling of community, a nice place to visit and share.

What's one of the most helpful lessons you've learned?

Stay true to yourself. There are so many people who copy ideas and concepts. It's one thing to be inspired by another artist; it's another to steal. So I guess the most important thing is to create art that flows from the deepest part of you. The rest will fall into place as you learn and grow as an artist.

If you could pick anyone (living or dead) to be your mentor, who would it be?

Wow that's a toughie—so many people! If you had to say just for art alone, Michelangelo, William-Adolphe Bouguereau, or more contemporary, Andrew Wyeth. If you were to say for photography—too many to choose. If you were to say in life, I would say St. Francis of Assisi. His love for the Creator, nature, beauty in general—and most of all, joyful simplicity in everything—motivates me every day I sit down to work. If we're talking music, that's easy: Vivaldi. John Denver, too. His music has inspired me since I was two. Many of my artwork is named after his songs.



Claudia McKinney

You're in a time machine and photographing a past, present, or future event is possible. What is it?

The Birth of Christ, the Crucifixion, or the Resurrection—one of those three.

It's time for some shameless bragging. Tell us about some cool things you've been honored to be a part of.

I have been invited to speak on panels at Comic Con (next year, too) and have worked with some of the best photographers in the world, including *National Geographic* photographer, Michael Nolan. I work with film studios here in L.A. on various projects and now will be creating a unique line of animal-themed artworks with Michael Nolan.

Final question just for kicks: What would your superpower be?

I know I always wished I could fly! But is that really a superpower?

We think your creativity and successes are flying pretty high, Claudia. Keep soaring. We'll be watching. Check out more of Claudia's work at <http://phatpuppyart.com>.

Spread the good word

Teaching is our passion. It's in everything we do. And hearing your success validates the very reason why we're here. So preach on about the good word. We're all ears.

"Happy New Year! I am looking forward to more learning with you during the course of the new year!"—Arthur B.

"I've been a member for a week or two now. In such a short time I have learned soooooo much more about 2 programs I've had for years. Thank you all."—Alan P.

"I love street photography, not something I get to do that often. However, Jay Maisel, albeit controversial at times, might be one of my favorite photographers at all time. If you have a KelbyOne subscription this series is worth watching."—John M.

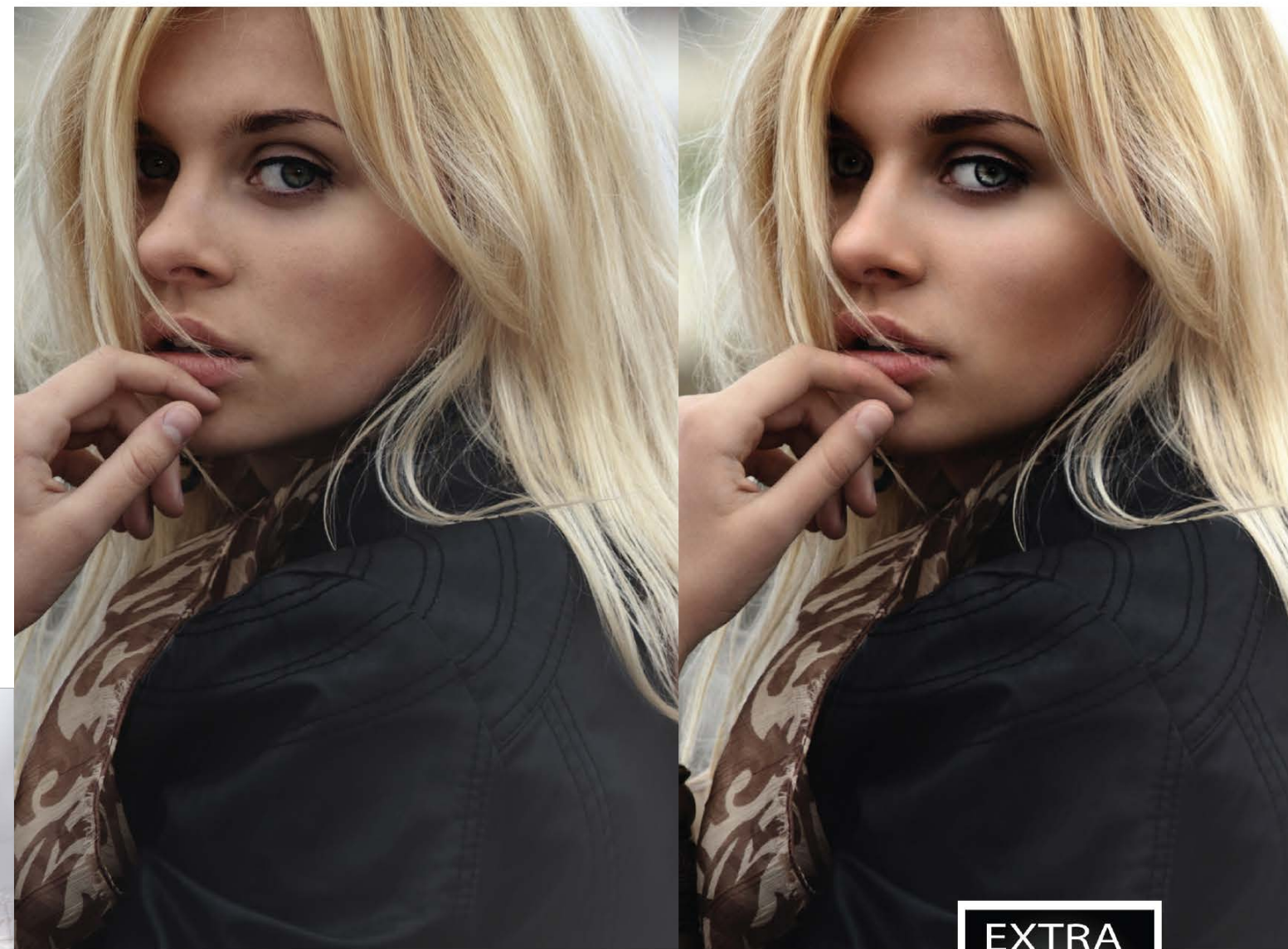
"Just watched *The Grid* and am hooked, it was so inspiring. Thank you."—Aurora J.

"KelbyOne is my source for learning LR and PS."—Armando L. ■

"@aboutrc Your Photomatix lesson on @kelbyone esp the HDR panoramic bit just answered soooo many questions! Thank you! #learningisgreat"—@rmtempler

"@martinwacephoto Thanks Martin. Do you use @kelbyone or perhaps intend to in the future? It's fantastic and recommended fully by me!"—@PhotoshopPro

"Finally got around to watch @miamac's Trailblazer interview with @StacyPearsall over on @kelbyone #blewmy mind #mesmerized"—@Mbaeckman



THE FASTEST, EASIEST RETOUCHING SOFTWARE

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Photoshop User Jul/Aug 2014



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

BY MIKE MACKENZIE AND CHRIS MAIN

Nikon Announces new dslr and two lenses

Nikon kicked off 2015 by announcing the new Nikon D5500 DSLR and NIKKOR 55–200mm and 300mm lenses. The D5500 is a lightweight, DX-format camera with a 24.2-megapixel CMOS sensor. The removal of the optical low-pass filter allows for sharp, detailed photos, and the EXPEED 4 image processing engine gives the D5500 improved speed and performance.

Other features of the D5500 include a 3.2" Vari-angle touch LCD display; an ISO range from 100–25,600; HD 1080/60p video capture with full-time autofocus and stereo sound; a 39-point autofocus system with 9 cross-type sensors; and a durable monocoque structure that keeps the camera safe. Photographers also benefit from 16 scene modes, more effects modes, and enhanced picture controls. The D5500 also includes built-in Wi-Fi that allows photographers to easily share photos with friends.

The D5500 is available in early February, comes in black or red, and costs \$899.95 for the body only, \$999.95 with the AF-S DX NIKKOR 18–55mm f/3.5–5.6G VR II lens, or \$1,199.95 with the AF-S DX NIKKOR 18–140mm f/3.5–5.6G ED VR lens.

On the lens front, Nikon announced the AF-S NIKKOR 55–200mm f/4–5.6G ED VR II zoom lens for DX-format cameras, and the FX-format AF-S NIKKOR 300mm f/4E PF ED VR lens. The 55–200mm is a kit lens that's compact, lightweight, has 3 stops of Vibration Reduction stabilization, and a Silent Wave Motor, making it a great choice for photographing school functions, sports, and people.

The 300mm f/4 lens is billed as the world's lightest 300mm, full-frame, fixed focal length, AF lens. It's nearly 30% shorter and 1.5 lbs lighter than its predecessor, so it should be easy to handle. The lens uses Phase Fresnel optical technology to help correct chromatic aberration. It also features up to 4.5 stops of Vibration Reduction stabilization, VR sport mode, VR tripod detection, electromagnetic aperture control, a Silent Wave Motor, ED glass to further control chromatic aberrations, and Nano Crystal Coat for superior image quality.

The AF-S DX NIKKOR 55–200mm f/4–5.6G ED VR II and AF-S NIKKOR 300mm f/4E PF ED VR lenses will also be available in early February for \$349.95 and \$1,999.95, respectively. For more information, visit www.nikonusa.com.



Adorama Unveils New Flashpoint Zoom Li-on On-Camera flashes and accessories

As we were going to press, Adorama (www.adorama.com) announced the immediate availability of Flashpoint Zoom Li-on Flashes and Commander Transmitter and Receiver Set. The Zoom Li-on Flash is a hot-shoe flash available in Manual, Canon TTL, and Nikon TTL models. It runs off an internal lithium-ion battery, giving it the benefits of an external battery pack without the cables. It has a recycle time of 1.5 seconds, and it can fire up to 350 full-power shots on a battery charge. The flash head rotates 360° and tilts more than 90°, and it has a zoom range from 24–105mm.

The TTL models offer the extra features of proprietary TTL flash units, such as high-speed sync (HSS) up to 1/8000, exposure compensation, exposure bracketing, automatic zoom, and exposure lock. They're integrated with proprietary TTL strobe IR remote systems, and can be used as a master, slave, or in groups.

The Zoom Li-on Flash comes with a lithium-ion battery pack, charger, mini stand, case, and instruction manual. The Manual flash costs \$99.95, and the Canon TTL and Nikon TTL models go for \$179.95.

Accompanying the Zoom Li-on Flash is the new Zoom Li-on Flash Commander Transmitter and Receiver Set. The set allows for control from 150' away, and you can adjust the flash remotely. It has 16 channels and 16 groups, so you can control individual units or groups and not interfere with other photographers. The Command Transmitter and Receiver Set sells for \$69.95.

Adobe to acquire fotolia

Recently, Adobe announced that it entered into an agreement to acquire Fotolia, a leading provider of royalty-free photos, images, graphics, and HD videos. Adobe will integrate Fotolia into the Adobe Creative Cloud, providing current and future Creative Cloud members with the ability to access and purchase images and videos for their projects. The move bolsters Creative Cloud's marketplace for creatives to buy and sell assets, as well as showcase their talent to a global audience. Adobe also plans to continue operating Fotolia as a standalone stock service that's accessible to anyone.

The transaction is expected to close in the second half of Adobe's fiscal first quarter 2015. Until the closing, both companies will continue to operate independently. After closing, Fotolia CEO Oleg Tscheltzoff will continue to lead the Fotolia team as part of Adobe's Digital Media business. For further details about the acquisition, visit www.adobe.com.

Canon Announces five new powershot cameras

Canon (www.usa.canon.com) has been busy fortifying its line of PowerShot compact cameras, announcing that five new models will be available in February. The PowerShot SX530 HS has a 50x optical zoom lens (equivalent to 24–1200mm) with Optical Image Stabilization, making it a great choice for photographing wild-life and adventures. It combines a 16-megapixel CMOS sensor and DIGIC 4+ Image Processor, allowing for excellent low-light performance. The SX530 HS includes Canon's Zoom Framing Assist feature that intelligently controls the lens, making it easy to identify the subject, even when it's in motion. It also captures 1080p Full HD video and is Wi-Fi and NFC capable. The PowerShot SX530 HS costs \$429.99.

Next up is the PowerShot SX710 HS with a 30x optical zoom lens (25–750mm equivalent), Intelligent IS, 20.3-megapixel CMOS sensor, and DIGIC 6 Image Processor. The SX710 HS also includes Zoom Framing Assist, 1080p Full HD video at up to 60 frames per second, and Creative Shot and Short Clip modes for artistic and creative photos and videos. An interesting feature is Story Highlights mode, where the camera creates a highlight reel of selected images to create a unique imaging experience. Photographers can then share their photos via built-in Wi-Fi. The PowerShot SX710 HS goes for \$349.99.

The PowerShot SX610 HS is a 20.2-megapixel compact camera with a DIGIC 4+ Image Processor, 18x optical zoom lens (equivalent to 25–450mm), and Wi-Fi and NFC connectivity. It's available in red, white, or black and costs \$249.99.

Rounding out the new releases is a pair of PowerShot ELPH cameras: the ELPH 170 IS and ELPH 160. The ELPH 170 IS has a 12x optical zoom lens (25–300mm equivalent), 20-megapixel CCD sensor, Intelligent IS, 720p HD video capture, a Smart AUTO mode that chooses optimal settings for photos, and creative effects, such as Toy Camera and Monochrome. It comes in blue, silver, or black and costs \$149.99.

The ELPH 160 has an 8x optical zoom lens (28–224mm equivalent), 20-megapixel CCD sensor, and 720p HD video capture. It's available in black, white, silver, or red for \$119.99.



Wacom Launches New Flagship cintiq and cintiq companion 2

At CES 2015, Wacom announced the new Cintiq 27QHD and Cintiq 27QHD touch, as well as the Cintiq Companion 2. The Cintiq 27QHD displays 1.07 billion colors and 97% of Adobe's color gamut with a resolution of 2560x1440. Using different pen nibs, including felt nibs, designers, artists, and game developers can work directly onscreen with a natural pen-on-paper feel. The touch version allows users to manipulate images onscreen with their fingers on one hand while sculpting or sketching with the pen in their other hand.

The Cintiqs also come with the new ExpressKey Remote. The remote, which can be placed onscreen or next to the keyboard, provides users with a customized set of keyboard shortcuts. The Cintiq 27QHD will retail for \$2,299.99 and the touch version will be \$2,799.99. They will replace the Cintiq 24HD and should be available in late January.

The new Cintiq Companion 2 is a mobile solution that works either as a Windows 8 tablet with all the capabilities of a Cintiq, or you can connect it to a Mac or PC and use it as a secondary Cintiq display. Several configurations of the Cintiq Companion 2 will be available in February, with prices starting at \$1,299.99. For more information on all Cintiq models, visit www.wacom.com. ■

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Down & Dirty Tricks

splash and color effects

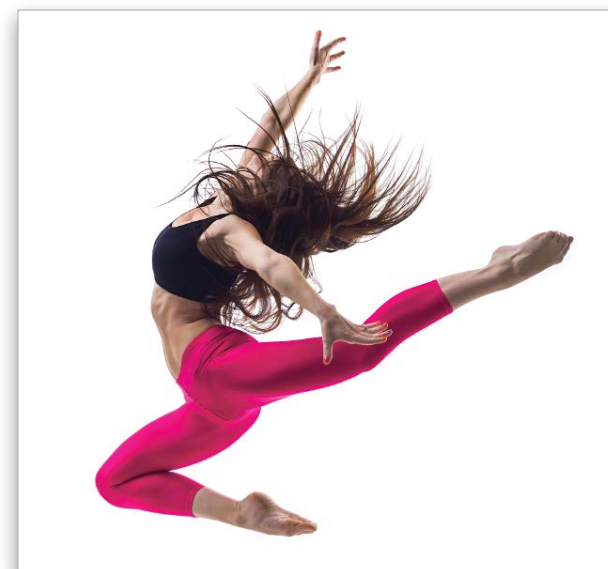
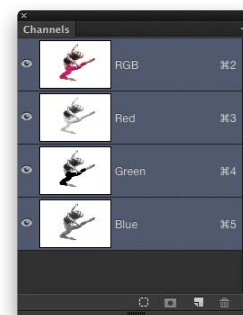
BY COREY BARKER

This was part of a request I received a while back from a designer who wanted to be able to add splash effects to a photo without having to shoot the splashes himself. You've probably seen images floating around with dresses made from splashes and such. Well, here's a quick and easy way to get that look with a few simple stock images, and it's not quite as messy. Enjoy!

► **Step One:** As usual, we'll begin with a photo. Here's a shot of a dancer in midair. I like this one because of the position of the dancer, but I also like the color of her leggings. We'll use that as a base to color the splashes later. You can download this image, along with the other asset files to follow along, or you can use your own.

[KelbyOne members may download the files used in this tutorial at <http://kelbyone.com/magazine/issue/february-2015>. All files are for personal use only.]

Step Two: The first thing we need to do is extract the dancer from the white background. Since the background is solid white, extracting her should be pretty easy. Remember, the simpler the background the better. In this case we'll use a channel method to extract. Open the Channels panel (Window>Channels) and Command-click (PC: Ctrl-click) on the RGB thumbnail preview. This will load the overall brightness of the image as an active selection. Since the background is white and the subject is mostly darker, we know that the background is 100% selected and the subject is partially selected.



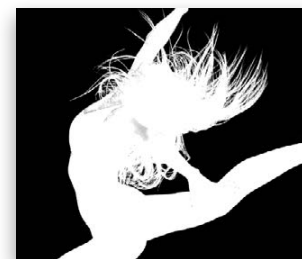
Step One

Step Three: Now choose Select>Inverse. This will flip the selection around, leaving the background unselected and the subject mostly selected. With the selection inverted, click the Create New Channel icon at the bottom of Channels panel to add a new alpha channel. Press Shift-Delete (PC: Shift-Backspace) to open the Fill dialog. Choose White from the Contents menu, leave the Mode set to Normal, and Opacity at 100%. Click OK. You should have what looks like a negative of the original image.



Step Three

Step Four: For a clean extraction, we need the subject to be all white and the background black. The background is fine but we still have a lot of gray in the subject. To clean that up, press Shift-Delete (PC: Shift-Backspace) again, keep the Contents set to White, but this time change the blend Mode to Overlay, and leave the Opacity at 100%. Click OK. This will force a lot of the gray area to white and will leave the black background alone. Repeat this step a few more times to fully clean up all the gray areas. The result will be a perfectly clean mask.



Step Four

©Alexander Yakovlev/Fotolia

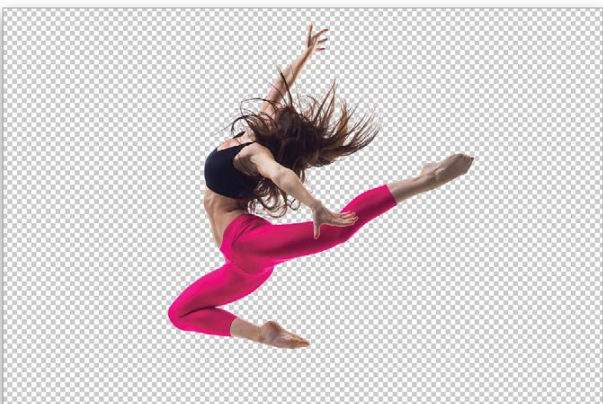
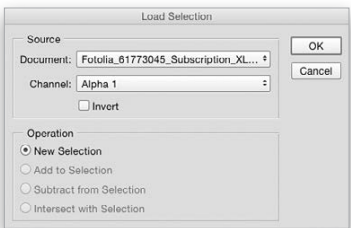
Step Five: Click the main RGB channel to reactivate it, go to the Layers panel, and make sure the Background layer is selected. Choose Select>Load Selection. In the Load Selection dialog, choose the Alpha 1 channel in the Channel menu, and load it as a New Selection. Click OK. Now press Command-J (PC: Ctrl-J) to copy the selected area to a new layer and voilà! Clean extraction.

Step Six: Now that we have the subject removed from the background, let's bring this image to a new document to build the final design. Choose File>New and create a new document measuring 1000x560 pixels at 150 ppi. Choose the Move tool (V) and click-and-drag the extracted subject into the new document. Press Command-T (PC: Ctrl-T) to enter Free Transform, and Shift-drag a corner handle to resize the subject. Press Enter to commit the transformation. Position her a little to the left side to make space for the splashes we'll add in a bit.

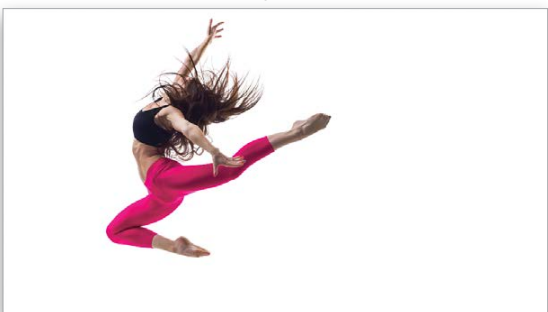
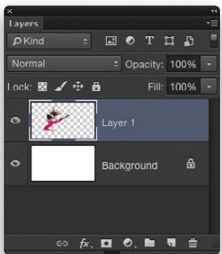
Step Seven: Before we bring in the splashes, let's boost the contrast of the subject with a quick little trick. Make a duplicate of the subject layer by pressing Command-J (PC: Ctrl-J), then remove the color by pressing Shift-Command-U (PC: Shift-Ctrl-U). Finally, change the Layer 1 copy blend mode to Soft Light, and drop the Opacity to 75%.

Step Eight: Now open the file containing the set of three splash elements. Notice these splashes are red, but you don't need to concern yourself with color when searching for elements like this. You can always change the color. I like the solidity of these splashes, and they're abstract so they can be configured pretty much any way. But first, we need to extract them from the background.

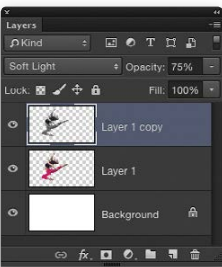
Step Nine: We'll use an extraction method similar to what we used earlier, but a bit different. Go ahead and open the Channels panel. Instead of making a luminosity-based selection, select the Blue channel, click the Channels panel flyout menu, choose Duplicate Channel, and click OK. Select the Blue copy channel, click the empty box to the left to make it visible, and click the



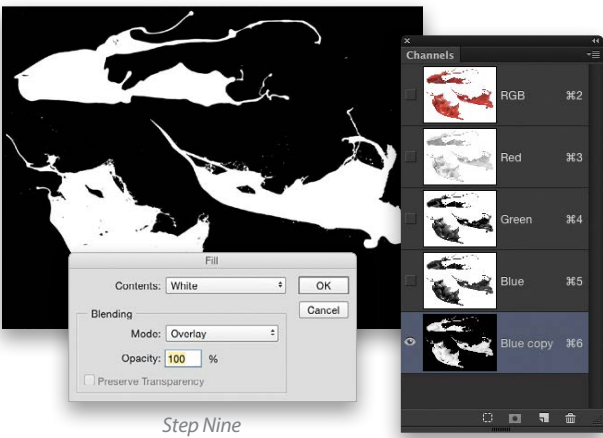
Step Five



Step Six



Step Eight



Step Nine

Eye icon next to the Blue channel to turn it off. Now choose Image>Adjustments>Invert to create the negative image. Press Shift-Delete (PC: Shift-Backspace) to open the Fill dialog, and use the Overlay fill again to force the gray areas of the splash to white. Remember, it may take a few tries to get to pure white.

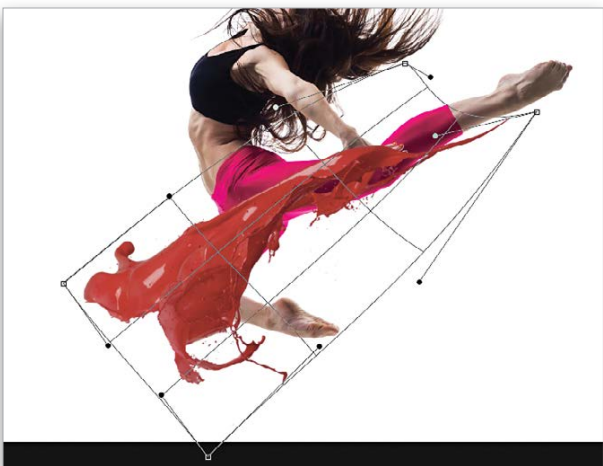
Step Ten: Repeat Step Five to load the channel selection and copy the selected splashes to a new layer. Now choose Layer>Matting>Defringe, set the Width to 1 pixel, and click OK. This will clean up any anti-alias noise around the edges.

Step Eleven: Choose the Lasso tool (L) and draw a selection around the middle-right splash. Grab the Move tool and click-and-drag the selection to the main working file. Once there, you'll need to rotate the object to determine the best position for it in relation to the subject. We placed this splash over the subject's right leg. Press Command-T (PC: Ctrl-T) to enter Free Transform and resize and reposition the splash. Now Right-click in the transform bounding box and choose Warp from the menu. We proceeded to basically sculpt the splash to the shape of the leg. When you're done, press Enter to commit the change.

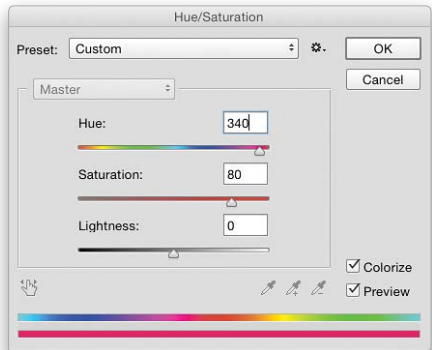
Step Twelve: Now we need to match the splash color to the color of the subject's leggings, which are a rather hot pink. Press Command-U (PC: Ctrl-U) to open the Hue/Saturation dialog. Click the Colorize checkbox in the bottom-right corner, set the Hue to 340, Saturation to 80, and click OK.

Step Thirteen: The color matches pretty good, but I want to be able to see through the splash a little so I can see the legs. For that, we'll use a feature that has been in Photoshop pretty much since the beginning. Select the layer containing the splash, click the Add a Layer Style icon (fx) at the bottom of the Layers panel, and choose Blending Options. At the bottom of the Blending Options, you'll see the Blend If section where you can blend two layers based on the range of tones. In this case, go to the Underlying Layer sliders, hold down the Option (PC: Alt) key, and click on the black slider to split it. Now drag the right half of the black slider to around 128. This will allow for the darker shadow areas of the subject to peer through the splash. Click OK to close the Layer Style dialog.

Step Fourteen: Let's fade out the right side of the splash, as it's merely excess that we don't need. Click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. Choose the Gradient tool (G), press D then X to make the Foreground color black, click the gradient thumbnail in the Options Bar, choose Foreground to Transparent (second option), click OK to close the Gradient Editor, and click the Radial Gradient icon (also the second option). Drag out a series of gradients to remove the right side of the splash.



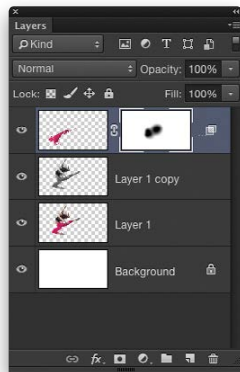
Step Eleven



Step Twelve



Step Thirteen



Step Fourteen

Step Fifteen: Go back to the file containing the splash elements, and this time use the Lasso tool to select the splash on the lower left. This one will go over the subject's left leg. Use Free Transform to resize and reposition the splash. Remember, when you have it in position, Right-click in the bounding box and choose Warp. Reshape the splash to better conform to the shape of the subject. Again, the shape is abstract, so you can get away with quite a bit of manipulation here. Press Enter to commit the changes.

Step Sixteen: With the splash in place, change the color using the settings we used in Step Twelve. Now click the Add a Layer Style icon and choose Blending Options. Again, split the black Underlying Layer slider and drag the right half to help blend the shadow areas of the subject with the splash, and click OK to close the Layer Style dialog. Use a layer mask if you need to hide any areas of the splash.

Step Seventeen: Now with the new splash in place, we have a small problem; the left arm is now behind the splash and we need it to be in front. For the moment, click the Eye icons for the splash layers to hide them, and select the duplicate subject layer. Press Command-E (PC: Ctrl-E) to merge the duplicate layer with the original. Choose the Quick Selection tool (W) and click-and-drag over the subject's left arm, making sure to get the entire hand and arm, at least as far as the elbow. Now click the Refine Edge button in the Options Bar. Nudge the Radius setting under Edge Detection up a little, set the Output To menu to New Layer, and click OK.

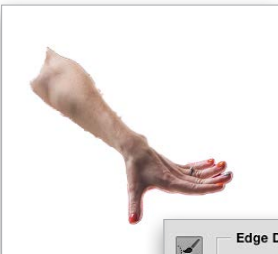
Step Eighteen: Click-and-drag the arm layer to the top of the layer stack and turn on the visibility of the hidden layers. This will give the appearance that the arm is in front of the splash while the rest of the subject is behind it.

Step Nineteen: Return to the splash file, select the final splash, and drag it into the working file. Follow Steps Eleven through Thirteen to resize, reposition, and change the color of the splash as you see here. We also have another splash file that's similar to one of the splashes in the set, but this one has more detail and more scattered elements. Repeat Steps Nine and Ten to extract this splash, then change the color and position this one under the previous splash to add volume to the overall effect. If these splashes cover the subject's hand, simply drag the arm layer to the top of the layer stack. Now it looks more like a splash dress with multiple levels.

Once you have the blending and color matching sorted, you can continue to play with different arrangements of the splash, or even add more to it depending on the effect you're going for. ■



Step Fifteen



Step Seventeen



Step Eighteen



Step Nineteen

Rescue the Details.



You don't have to be a pro to get results like this.

This image was enhanced using the proprietary technology found in the Topaz plug-ins. Tools such as adaptive exposure, selective saturation and advanced masking extend beyond what can be found in Photoshop, saving time and most importantly producing extraordinary results.

See the steps taken to transform this image

topazlabs.com/psuser-lake



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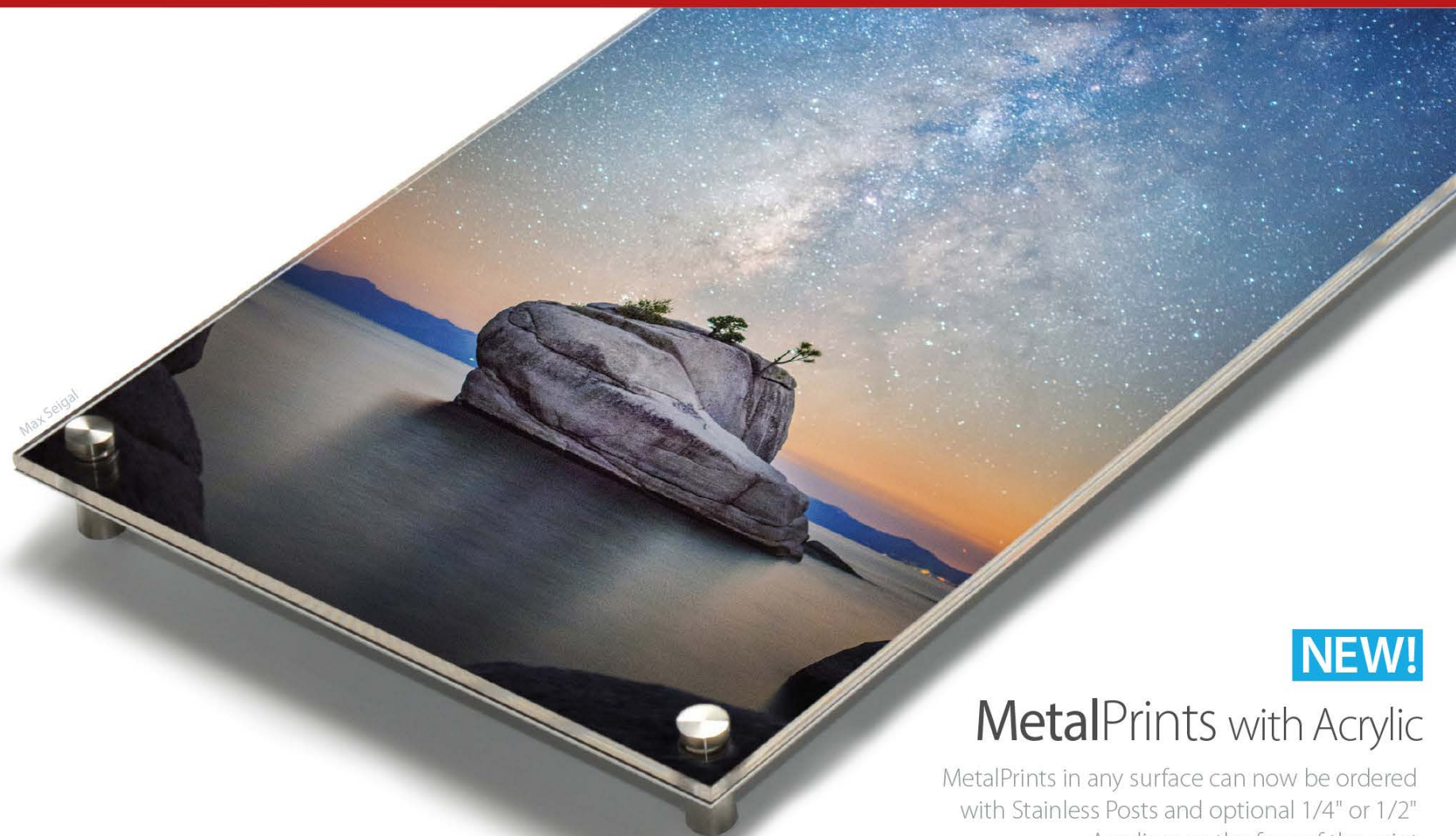
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Down & Dirty Tricks

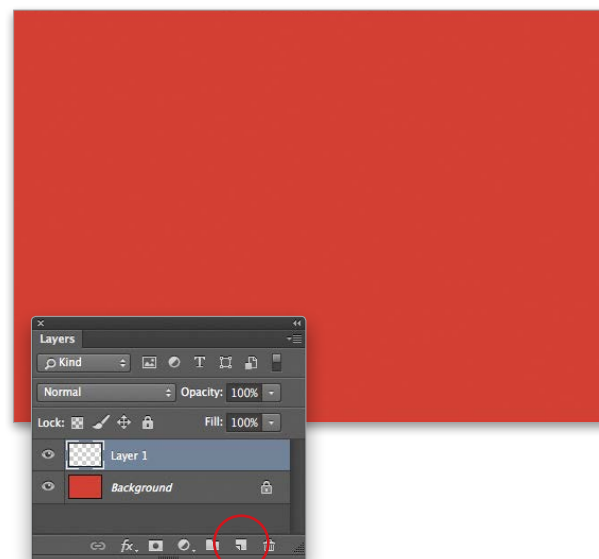
layer styles: back to basics

BY FELIX NELSON

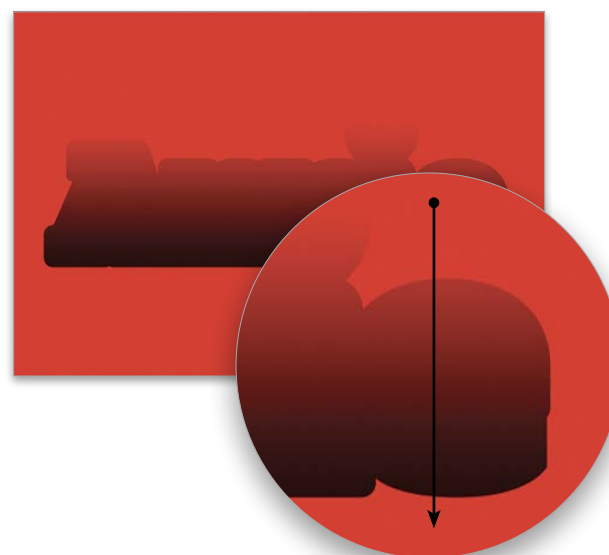
We're constantly showing you how to create effects with the latest and greatest Photoshop features. That's awesome, but many of our members (readers) are fairly new to Photoshop and haven't learned some of the basic techniques we use daily (and sometimes take for granted). Even though layer styles have become a staple of our Photoshop workflow, it never hurts to revisit fundamental layer style techniques from time to time. These techniques are basic by design, but they can also be extremely effective and eye-catching. The logo for the new *Annie* movie is a great example of how simplicity can be effective. Let's get back to basics and we'll show you how we re-created it.

► **Step One:** Open the [Annie_paths.psd](#) download file. Click the Create a New Layer icon at the bottom of the Layers panel to add a new layer (Layer 1). Click the Foreground color swatch at the bottom of the Toolbox, choose a red color (R:228, G:12, B:23), and click OK. Click the Background color swatch, choose a dark-red color (R:36, G:1, B:2), and click OK.

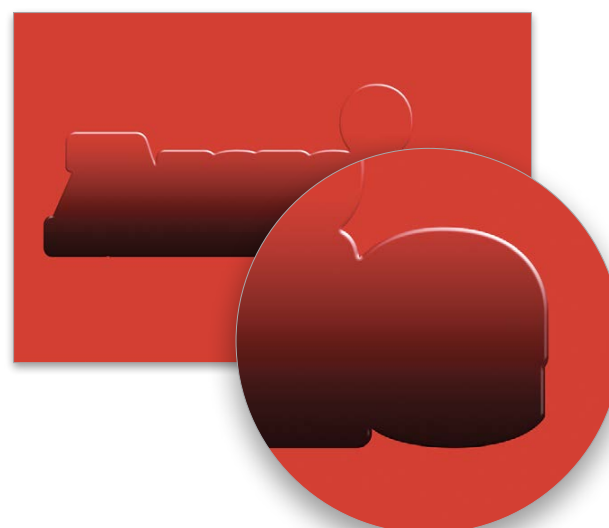
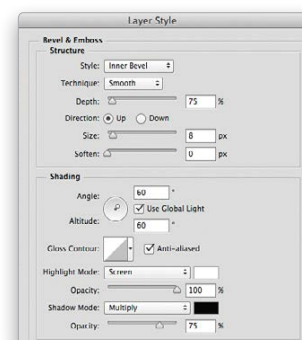
[KelbyOne members may download the *Annie_paths.psd* file used in this tutorial at <http://kelbyone.com/magazine/issue/february-2015>. All images are for personal use only.]



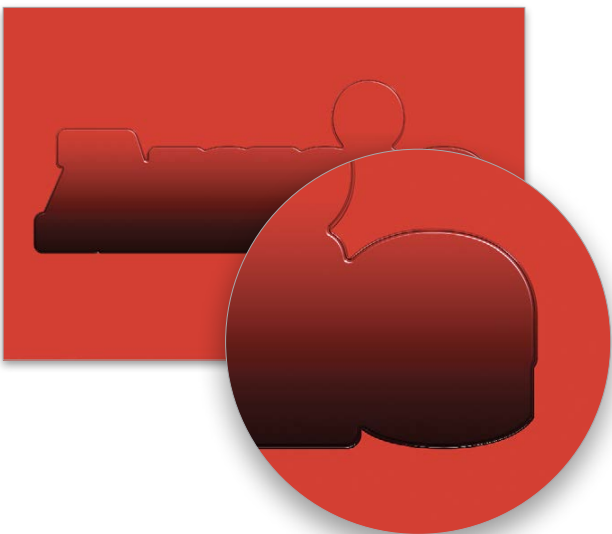
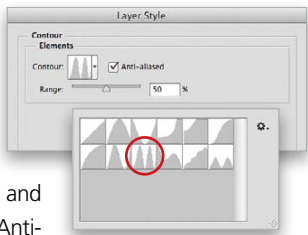
Step Two: Command-click (PC: Ctrl-click) on the Path 2 thumbnail in the Paths panel (Window>Paths) to load it as a selection. Choose the Gradient tool (G) from the Toolbox. Now click the gradient thumbnail in the Options Bar, choose the Foreground to Background preset, and click OK to close the Gradient Editor. Click the Linear Gradient icon on the left in the Options Bar. Click-and-drag a gradient from the top toward the bottom of the selection. Press Command-D (PC: Ctrl-D) to deselect.



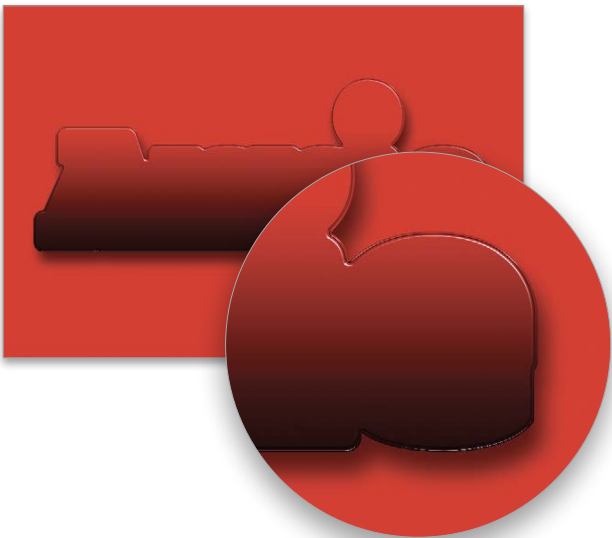
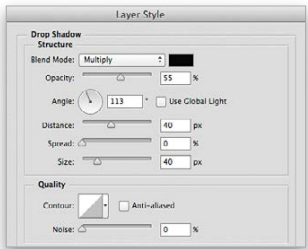
Step Three: Click the Add a Layer Style icon (fx) at the bottom of the Layers panel, and choose Bevel & Emboss. Choose Smooth for Technique, set Depth to 75%, and enter 8 px for Size. Check the Anti-aliased box. Enter 60° for Angle and for Altitude. Raise the Highlight Mode Opacity to 100%. Don't click OK yet.



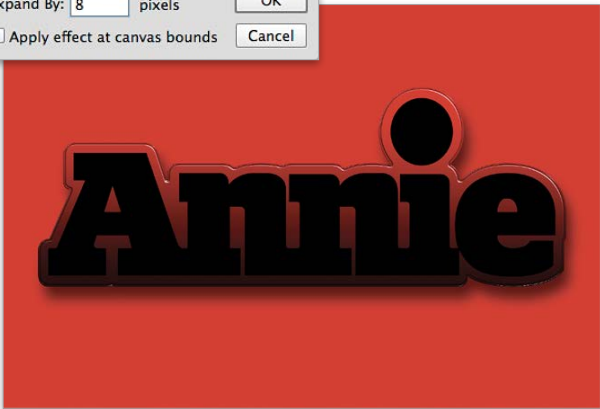
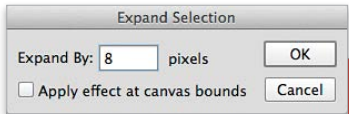
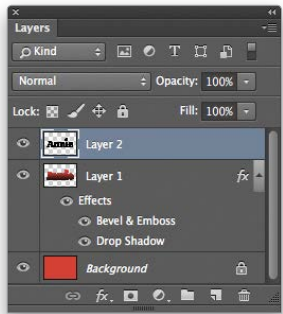
Step Four: Click on the word “Contour” in the Styles list on the left side of the Layer Style dialog. Click on the down-facing arrow next to the Contour thumbnail and choose Ring – Double. Turn on Anti-aliased, and enter 50% for Range. We’re still not ready to click OK yet.



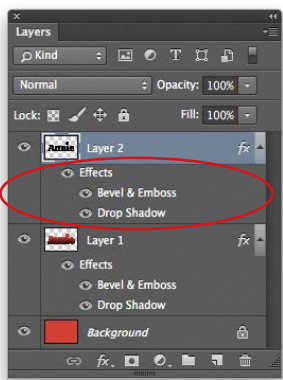
Step Five: Choose Drop Shadow from the Styles list. Enter 55% for Opacity. Uncheck Use Global Light, and enter 113° for Angle, 40 px for Distance, and 40 px for Size. Click OK to apply the layer styles.



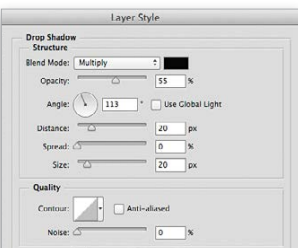
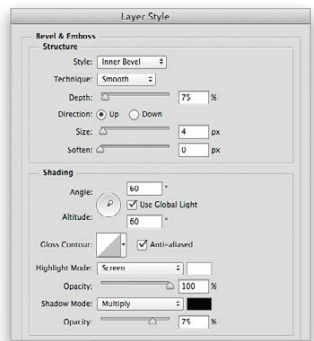
Step Six: Create a new layer (Layer 2). Press D to set the Foreground color to black. Load Path 1 as a selection. Go to Select>Modify>Expand. Enter 8 pixels and click OK. Now, press Option-Delete (PC: Alt-Backspace) to fill the selection with black. Deselect.



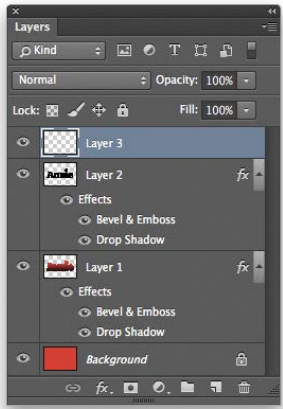
Step Seven: While holding down the Option (PC: Alt) key, click on the word “Effects” below Layer 1 and drag it below Layer 2 to duplicate the layer styles and apply them to Layer 2.



Step Eight: Double-click on Bevel & Emboss under Layer 2 to open the Layer Style dialog. Enter 4 px for Size. Choose Drop Shadow from the Styles list. Enter 20 px for Distance and 20 px for Size. Click OK to apply the layer style changes.



Step Nine: Add another new layer (Layer 3). Press X to change the Foreground color to white, click the Background color swatch, and choose a light-gray color (R:207, G:213, B:227). Load Path 1 as a selection. Choose the Gradient tool and click-and-drag a gradient from the top toward the bottom of the selection. Deselect.



Step Ten: Add another layer (Layer 4). Change the layer blend mode to Overlay near the top left of the Layers panel. Load Path 2 as a selection. Choose the Brush tool (B) from the Toolbox. Using a large, soft-edged brush (about 300 pixels), paint a bright highlight area on the upper-center portion of the letters. Deselect.



Step Eleven: Open an image of a person's silhouette. Using the selection tool of your choice, isolate the silhouette from the background. Copy-and-paste (Command-C then Command-V [PC: Ctrl-C then Ctrl-V]) the selected silhouette into the Annie document. This will add a new layer (Layer 5).



Step Twelve: Press Command-T (PC: Ctrl-T) to bring up the Free Transform bounding box. Resize the silhouette so it fits inside the dot of the letter "i." (Tip: Press-and-hold the Shift key and click-and-drag a corner handle to resize and constrain the proportions.) Press Enter to apply the transformation. Click on the Add a Layer Style icon and choose Color Overlay. Click on the color swatch, choose red for the color, and click OK to close the Color Picker. Click OK to apply the layer style and complete the effect. ■



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Down & Dirty Tricks

landscape portrait

BY PETE COLLINS

If you look around on websites such as 500px you may come across an interesting image style that combines a portrait with a unique background that has a faux double-exposure look to it. This tutorial will show you an easy way to incorporate this technique into your own images. The goal of this exercise is to add drama and visual interest to your work with only a few key steps. The result will be a stunning, one-of-a-kind image that will have a lasting impact on both the audience and hopefully, if you're the photographer, the subject of the portrait.

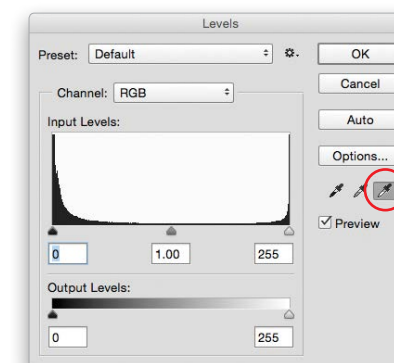
► **Step One:** Start with a portrait. You're going to want to use one that's high contrast with a good bit of shadows and a pure white background. You can take a regular portrait and knock out the background and use dodging and burning to get the right look, but if you're the photographer, try to shoot on a white background and light it appropriately. If you're a graphic designer or just want to practice to see how things work, you can find great examples on stock sites. For this image, the search parameters were "shadow" and "portrait" with the added criteria of "isolated" checked on under Options in the sidebar of Fotolia.com. This shot was about half way down the page, and the lady's hair and profile is perfect for this look.

[KelbyOne members may download the files used in this tutorial at <http://kelbyone.com/magazine/issue/february-2015>. All files are for personal use only.]



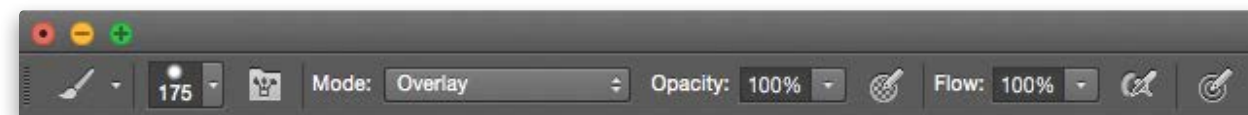
Step One

Step Two: We need to make sure that the background is completely white, so open the Levels dialog by pressing Command-L (PC: Ctrl-L). Choose the white Eyedropper icon on the right side of the dialog. With that Eyedropper over the background, click in an area that is supposed to be white. Click OK to close the Levels dialog.



Step Two

Step Three: If there are any little stubborn areas that are still slightly off-white, simply grab the Brush tool (B), press D then X to set the Foreground color to white, and change its blend Mode to Overlay in the Options Bar. Now paint in the stubborn areas and only the parts that are lighter than medium gray will be changed to white while any darker areas will be left untouched.



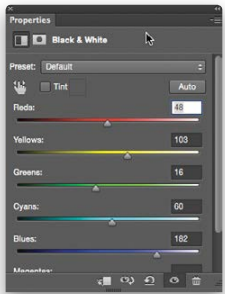
Step Three

Step Four: Find the appropriate background image. You can get creative and use many different types of images for this, such as a cracked desert floor, waterfalls, brick walls, etc. This image worked because her hairstyle seemed to be a natural fit for adding branches and leaves (sorry for that pun—it’s a sickness). Searching for “autumn” and “branches” will help you find some good imagery that has the right combination of leaves and branches.



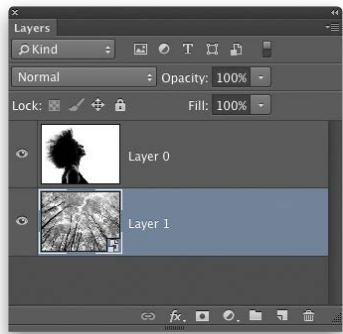
Step Four

Step Five: You’ll want to change the color to black and white on each image. There are plenty of ways to do this, but one way that has the most latitude is to choose Black & White from the Create New Adjustment Layer icon (half-white, half-black circle) at the bottom of the Layers panel. Now you can tweak the contrast of the image by moving the sliders for the individual colors. You’ll want to aim for a good bit of contrast in both images. Once you get the look you like, you can merge the Black & White adjustment layer and the background together by making the adjustment layer active in the Layers panel and pressing Command-E (PC: Ctrl-E).



Step Five

Step Six: Using the Move tool (V), drag the tree image into the portrait image. If the portrait image still has the Background layer locked, click on the Lock icon to the right of its name in the Layers panel and it will change to a regular layer. Now you can drag the tree layer below the portrait layer. Since you’re probably going to manipulate the size of this image, it might not hurt to Right-click on that layer and choose Convert to Smart Object.



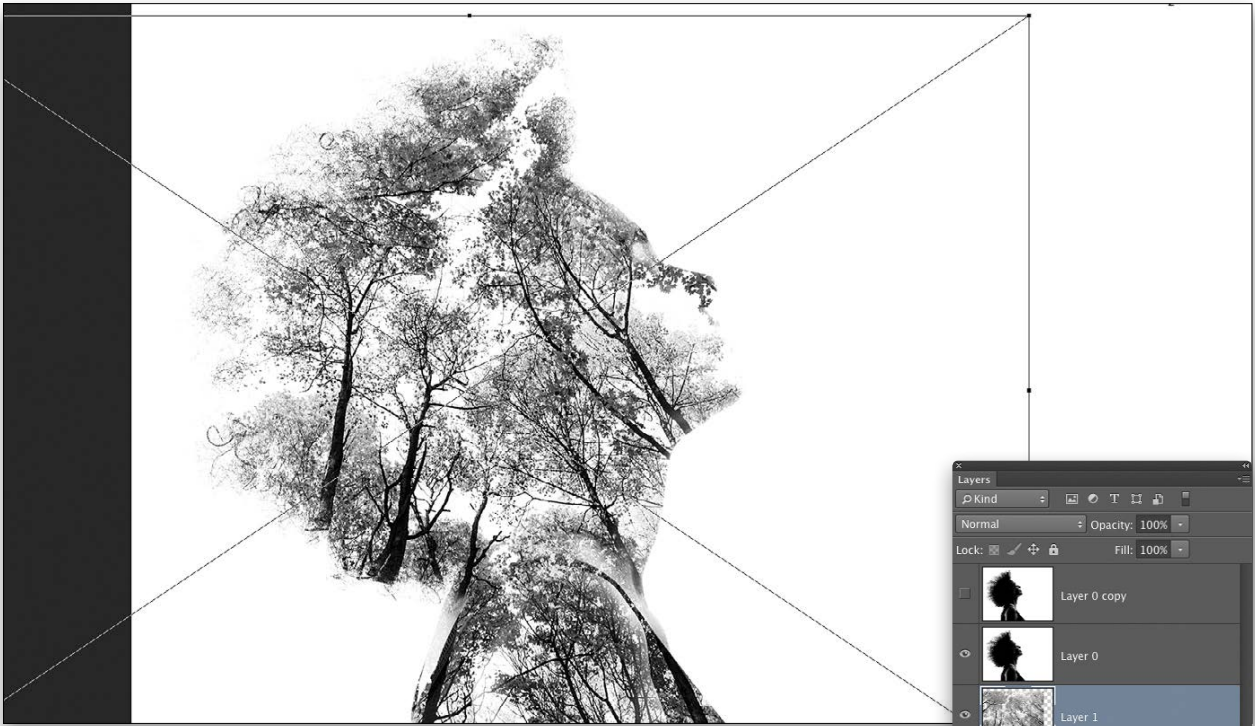
Step Six

Step Seven: Click on the black-and-white portrait layer to make it active in the Layers panel, and press Command-J (PC: Ctrl-J) to duplicate it. Hide the copied layer for a moment by clicking its Eye icon. Change the blend mode of the original portrait layer that’s directly above the tree layer to Screen. Any area that isn’t white on the portrait layer will reveal what’s beneath it in the layer below. Now the leaves appear as if they were cut out using the portrait as a guide.

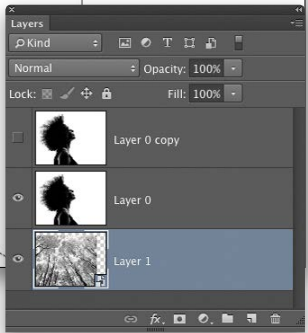


Step Seven

Step Eight: Make the tree layer active and press Command-T (PC: Ctrl-T) for Free Transform. Now you can rotate, flip, or even warp the branches to help accentuate the drama of the portrait. In this example, we moved the tree layer slightly down and to the left and increased its size a little. Press Enter to commit the transformation. The branches of this image work well to give a sense of uplifting serenity and peace to the portrait. That’s what you’re trying to find, a combination of images that works together to convey a feeling that enhances the impact.



Step Eight

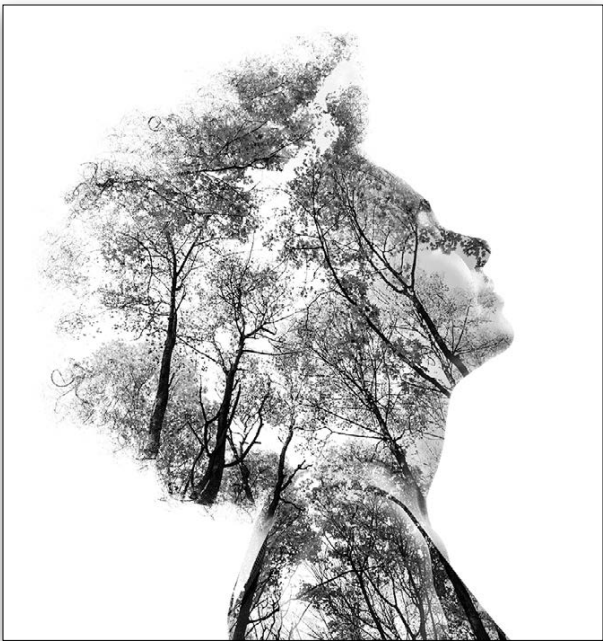


Step Nine: Once you have the branches set where you want them, go to the duplicated portrait layer, click where its Eye icon used to be to reveal it, and make it the active layer. Change the blend mode of this layer to Multiply. Press-and-hold Option (PC: Alt) and click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. This will add a mask filled with black, which hides the entire layer.

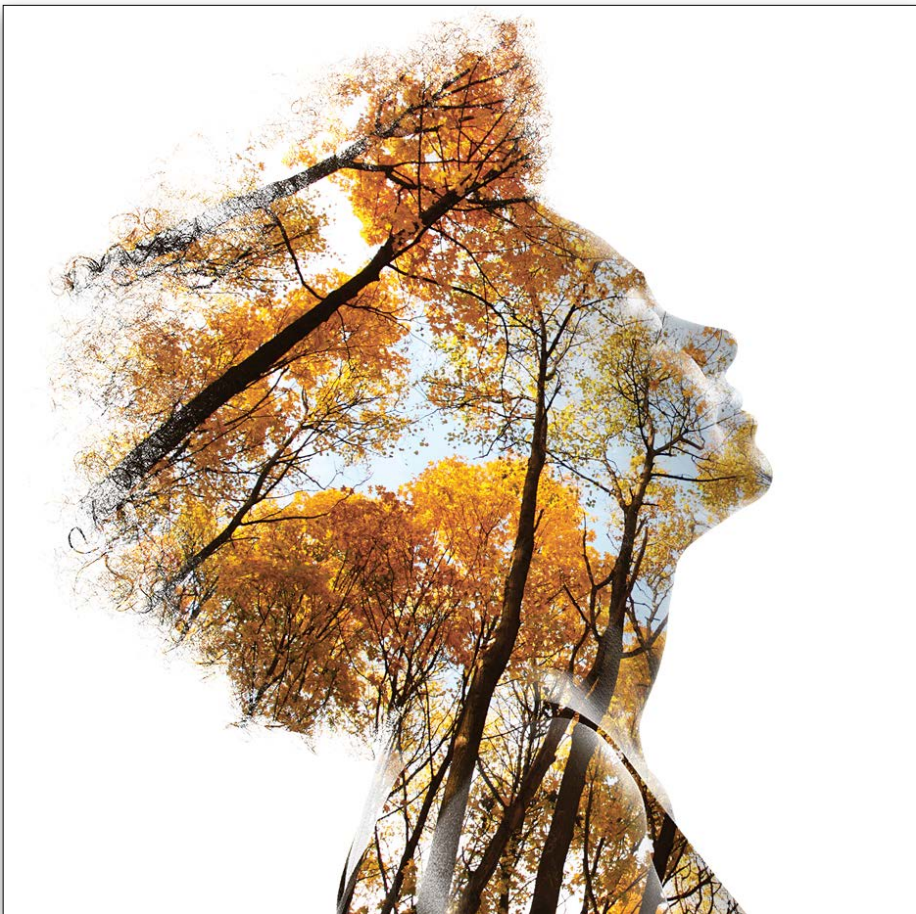
Step Ten: Now simply choose a soft-edged white Brush. In the Options Bar, set the blend Mode to Normal and the Opacity to a low amount. Paint in the areas that you want to reveal of the model's face and clothing. Paint multiple strokes to reveal more of an area. If you get too heavy-handed just press X to switch to black and paint away any extra parts. This is where you get to add your artistic tastes to how the images interact.

Step Eleven: Now add some simple, elegant text for a wonderful advertising piece or a poster, or try it with a color image instead of black and white—it still works the same. This would make a great option for a mom or dad to create portraits of their kids using background images and textures that tell a bit about the personality of each kid.

Now that you know how to make this wonderful image, the quest is going to be to find the right combination of images that creates the biggest impact. It may even lead to you seeking out textures and taking pictures of things that you want to use for the perfect image, so have fun. ■



Step Ten



Step Eleven



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JAKE WIDMAN

CLIENT

Charley Paff

<http://sites.google.com/site/charleypaff/art>

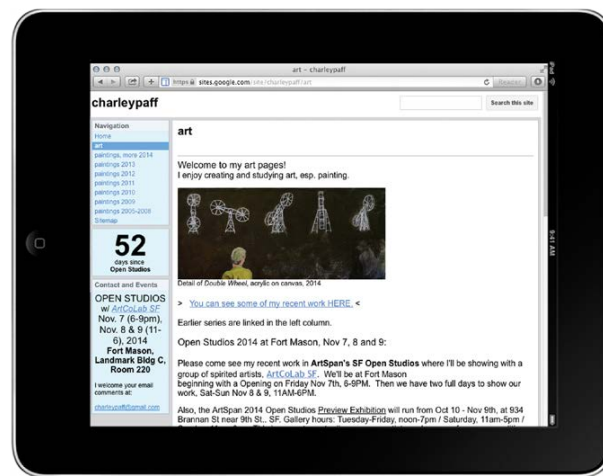
DESIGNER

Angela Maternowski

<http://elavcreative.com>

artist's statement

[before]



Charley Paff
Painting 510-526-3593

SF Open Studios
Oct. 18–20, 2013
Fort Mason, Bldg C 370

charleypaff@gmail.com
<http://sites.google.com/site/charleypaff/art>



"Paff put up a website via Google Sites around 2008—he compares it to an art blog."

► Charley Paff is the *nom de pinceau* of Charley Paffenbarger, a computer systems and network administrator at the University of California, Berkeley Seismological Lab. Since he moved to California in the 1960s, he's been introducing himself as Charley Paff, and when he took up painting in 2001, he adopted it as the name he'd paint under.

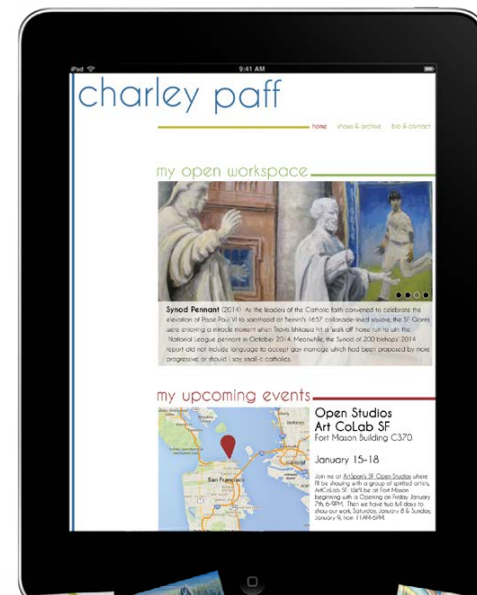
"My artistic background started when I was very young," says Paff. He took art classes in high school and worked in architecture through the 1980s. After being away from it for a while as he pursued his IT career, he realized he missed it and started taking figure drawing and painting classes. Call it a "midlife adult reeducation," he says.

Paff put up a website via Google Sites around 2008 to give himself the opportunity to communicate and explain what he does—he compares it to an art blog. At the moment, he doesn't try to sell his art through the site: "I have a day job, so I'm not as focused on trying to sell, though I am open to it." But he doesn't think his work looks like what people shop for on art-for-sale websites, and he relishes the freedom to experiment that the lack of a commercial purpose gives him.

He also makes *ad hoc* business cards himself to hand out at his exhibitions and to leave a business card at the occasional juried show he participates in.

He recognizes that his current site doesn't represent his art very well. "Visually, it has next to no appeal," he says. He blames it on his scientific background—much of his work for the past two decades has involved sitting in front of text-heavy webpages. Ideally, he'd like something engaging that has some wit. A new site should "put a smile on somebody's face," he says. We asked three designers to give Paff a wittier Web presence with business cards to match.

[after]



"I chose four colors, pulled from his current paintings, and created a color profile...."

► It was my goal to create a clean identity flow between Charley's work, website, and business cards. I used large images of Charley's work in both projects to visually represent his work. Larger, colorful images on smaller mediums, such as a business card, will easily distinguish and set apart his collateral from others while maintaining the integrity of the identity system. The slide show on Charley's website serves a similar purpose, allowing the visitor to easily recognize Charley's work.

Charley's current website offers a vast amount of information, but it lacks organization and a sense of unity. For the redesign, my goal was to create a space that was easy to navigate while retaining a visually simple layout. Since the site is an artist's cyber representation, I didn't want the artistic focus to be anywhere but on Charley's work.

I chose four colors, pulled from his current paintings, and created a color profile to establish a relationship between gallery hung canvas, paper business cards, and his website. For the webpage, I used Adobe Illustrator for a majority of the layout and Photoshop to create the transparent layer of canvas on Charley's slide show to convey his medium and to give the slide show definition. For the business cards, I chose four images, each highlighting one of the four theme colors, and created four simple, informative contact cards. The transparent canvas layer is applied to each of these cards, as well.

I chose to employ a simple sans-serif typeface as to not distract from Charley's work. It will complement a wide variety of art mediums and styles. Charley's website and cards can easily be updated with a change of color and image as his artistic style grows and develops. Both communicate a strong identity, yet leave an openness for his creative influence to be reflected.

about the designer



ANGELA MATERNOWSKI

Angela Maternowski, owner of Ela V Creative, is a creative thinker, big dreamer, and active doer. She enjoys being bound into creative knots, just to process how they become unraveled. She awakens daily with a burning passion to create, whether it's placing a bit of wit throughout copy, developing a branding system for a nonprofit, or carefully blending enough skim milk to her coffee to uncover a light-hearted caramel tone.

Besides design, she is on her way to becoming a yoga instructor. Despite her gypsy soul, Angela is a bit of a homebody, with a few quirky life objectives. She believes in giving it your all, and presenting the best of you that you can each and every day, professionally as well as personally. Her creativity is as necessary to her life as breath.

APPLICATIONS USED: Adobe Photoshop and Adobe Illustrator

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. (NOTE: THIS IS PURELY A DESIGN EXERCISE AND THE DESIGNERS DO NOT WORK DIRECTLY WITH THE CLIENT, CREATE FUNCTIONING WEBSITES, ETC.)

DESIGNER

Thom Vallance
www.thomvallance.com

DESIGNER

Michael Sarcone
<https://www.behance.net/gallery/Michael-Sarcones-Portfolio/959996>

[after]



► I wanted to present Charley and his work in a socially connecting fashion that helps his audience quickly engage with his images and the artist. To do this, I felt his artwork and narrative needs to be center stage and somewhat in your face, but not obnoxiously so.

With this redesign, I presented five of his pieces as introductions to his style, cropping them to tease viewers into wanting more. The homepage is topped with a distinctive new logo I created using Blackoak Std Regular, which also acts as a homepage button, and text navigation on top right set in Avenir Medium. The navigation link drops down to an expanded chronological list of Charley's work, along the lines of what's on his current site.

In the center of the homepage, the cropped images link to other pages with the full works shown along with their descriptions. On these related pages, the structure would include a blog setup for viewers to add their comments.

To provide art lovers with more access to Charley and his work, I included social media buttons in the lower-left corner, and an expanded Upcoming Shows text box with information and a link at the lower right. Also in the lower left is a subtle link for Charley to log in and add new text and images to his pages.

For the business card makeover, I mimicked the image of the homepage on the front, while emphasizing the new logo, keeping it clean and simple. On the back of the card, I used another image of Charley's as a bleed, incorporating his name (in Blackoak Std) and contact info (in Avenir Medium) into a niche of the artwork layout.

"...I felt his artwork and narrative needs to be center stage and somewhat in your face, but not obnoxiously so."



about the designer

THOM VALLANCE

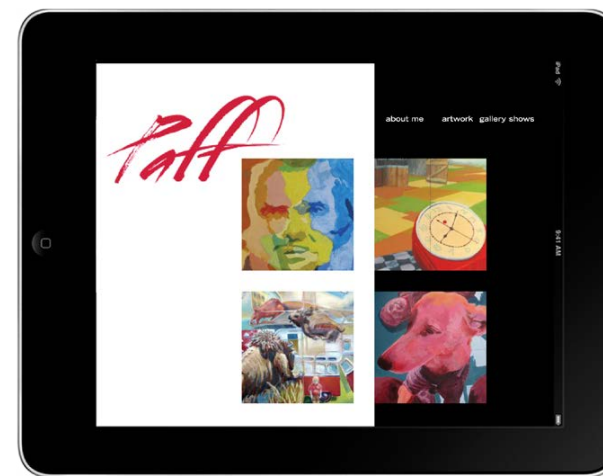
Thom discovered his interest in graphic design as a kid, illustrating and writing his own children's books. In tenth grade, his commercial art teacher, Paul Ender, began grooming Thom's talents, introducing him to layout and identity design, then eventually publication design as the chief editor of the 300+ page yearbook. Mr. Ender transitioned Thom to California State University, Chico, where he got his communication degree with Greg Berryman.

As an art director, his work has appeared in *The Art of the Gun: Magnificent Colts* (Yellowstone Press), which has been on exhibit at the Metropolitan Museum of Art and the Nevada Museum of Art. As a freelancer, he has worked with Aflac Insurance, Alpine Meadows Resort, Cisco Systems, Peppermill Casino, and VisitAuburnCA.com.

Thom enjoys living in south Reno, Nevada, with his wife and three kids, where they love to ski, hike, bike, and hang out on Lake Tahoe beaches.

APPLICATION USED: Adobe Photoshop CC 2014

[after]



► Creating any sort of marketing materials for a fine artist begins with determining what is unique about his product and then finding a creative way to present that to the viewer. Every artist has an individual style and method, so that makes it easy—and at the same time, challenging.

In creating a landing page for Charley Paffenbarger (who goes by the name Charley Paff), I wanted to showcase his unique style and use of color. But at the same time, I felt it would be to his advantage to place multiple samples of his artwork on the page, like paintings in a gallery. Of course, space is always at a premium, so the sample images I chose are carefully cropped to offer the viewer a partial look at the entire piece, with the full image just a click away.

As for fonts, a simple sans-serif Helvetica works well, reversed from the solid black background, and the Paff signature is lifted directly from the canvas.

On some of my preliminary designs, I explored a different approach that included a more corporate logo, but decided on one that would be unique and personal, which is the Paff brushstroke logo. It's the one constant that would appear on every painting, and like a fingerprint belongs to the artist. And I think people like that personal touch.

I included these elements on the business card to tie in with his landing page. The small thumbnails of some of his artwork tell the viewer who he is and what he does—no title necessary.

"...the Paff brushstroke logo [is] the one constant that would appear on every painting, and like a fingerprint belongs to the artist."



about the designer

MICHAEL SARCONE

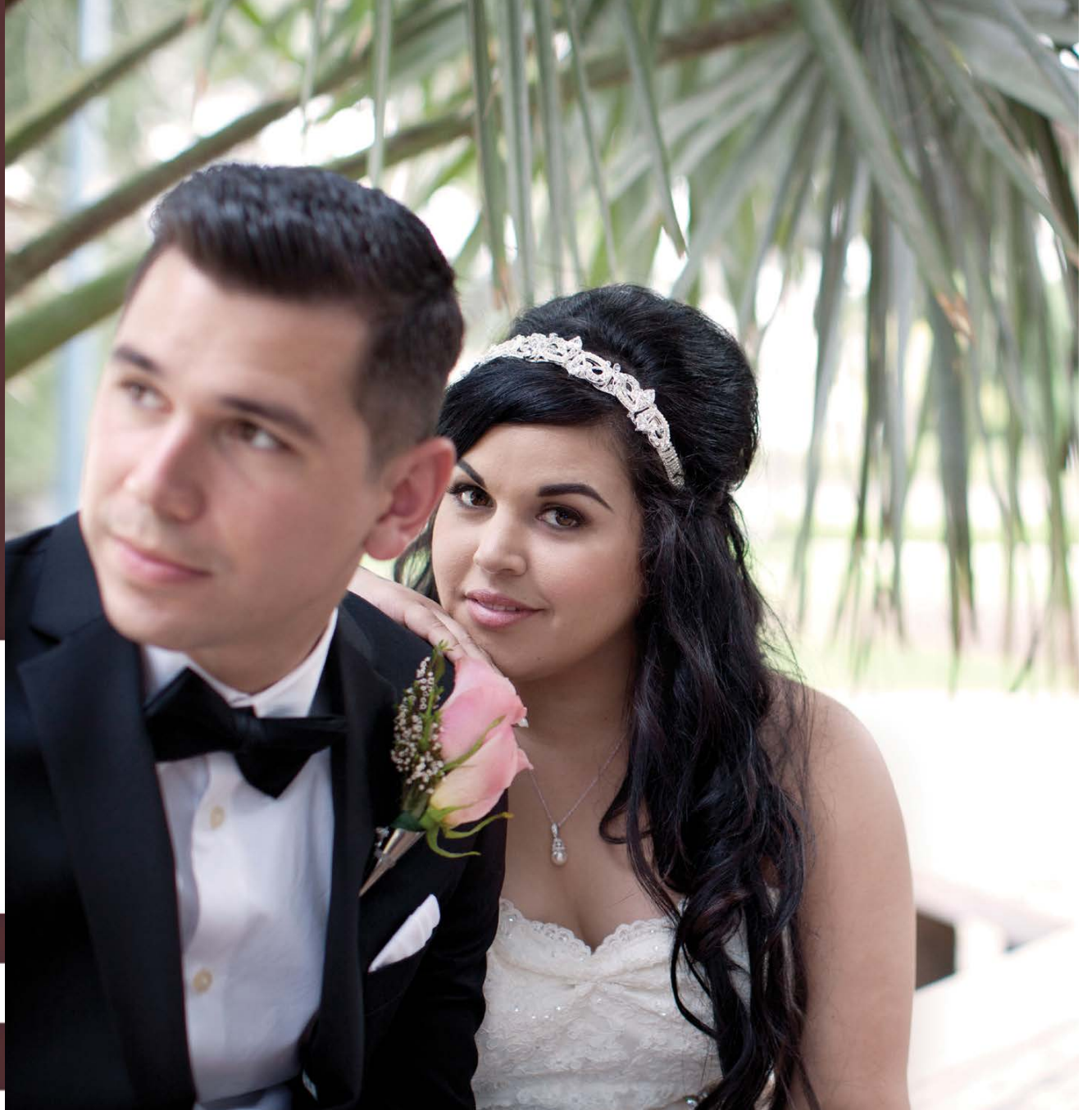
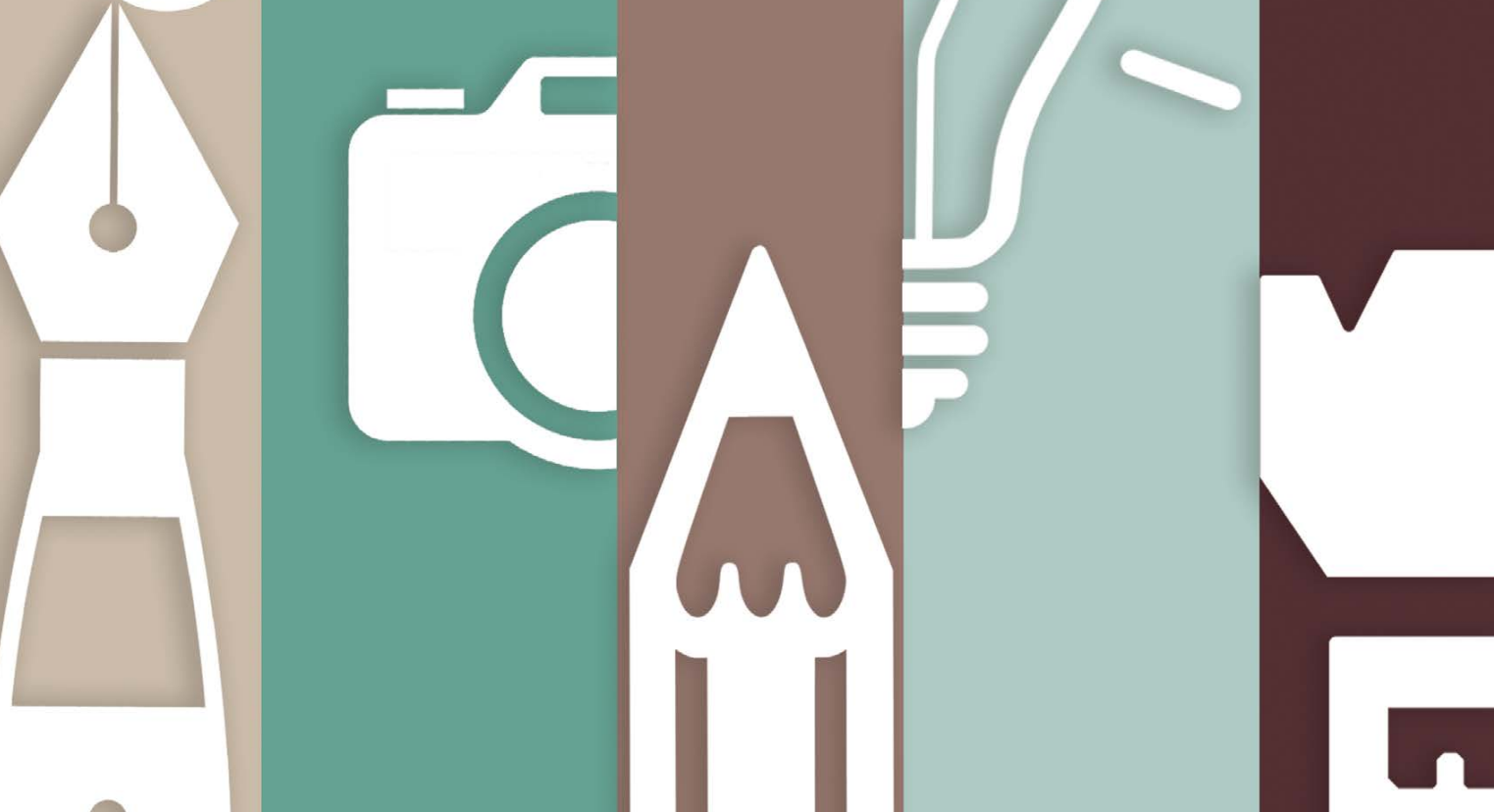
Michael Sarcone is a graduate of the College of Design at Iowa State University and now lives in West Des Moines, Iowa. He has more than 30 years of experience in design and art direction and has spent the last seven at FBL Financial Group, Inc., a large insurance and financial products company, where he's an art director. In addition to his 8–5 job, he has a diverse list of freelance clients who provide him with a variety of ongoing projects. Not surprisingly, many of his clients are agriculture and insurance related—businesses that drive the economy of Iowa.

When not in front of the Mac, Mike can be found in the garage tinkering on an old British sports car, going to a farmer's market, or working on a never-ending list of home-improvement projects. He's married with three children, all currently in college or graduate school. ■ CD

APPLICATIONS USED: Adobe InDesign CS6 and Adobe Illustrator CS6

PHOTOGRAPHY / BRANDING & DESIGN

By Paul Hebron



I'm

a creative who seeks collaboration. This is extremely important to me because I don't like working in a vacuum. I have several go-to friends that I can call on for brainstorming and bouncing around ideas. Most designers I know do the same thing, especially when it comes to self-branding. If there's a time when I second-guess my decisions, it's when I'm working on my own promotional material. Even though I can use the same processes I use for clients, it's still hard to be objective on my own brand.

How about you? As a photographer, do you hire or consult with a designer when you work on your own promotional material? What should you consider when creating your brand? Are you able to be objective when trying to create your own branding material? Do you know how to position your business? What's the first step in your process?

We'll find out why one photography business decided to use a designer. Then we'll ask that very same designer to give some tips that might be helpful toward you making a decision to either do it yourself or call on a designer to help your brand.

PAM & TARA PHOTOGRAPHY: WWW.PAMANDTARA.COM

Tara Nalani started with photography in her teenage years. Her dad is a photographer who specialized in portraits and weddings. Tara would help him out at weddings by carrying equipment, moving hair out of the bride's face, and that sort of thing. She remembers going with him to drop off film back in those days and having to wait for it to be processed. She can't even imagine doing film today. "With digital, we're a bit spoiled, being able to see images instantly in the back of our cameras."

She also started scrapbooking in her teenage years. She learned to story tell through the photo albums she created. Eventually, her hobby started to grow and she purchased a DSLR and continued shooting with her dad. It all seemed to grow organically from there. Friends and family would say, "Hey, Tara, you have a camera; you should take our pictures." She purchased books, studied online, and started using what she learned from her dad. Eventually, she began trying out new things with the camera. Having friends and family that allowed her to experiment on was fun. The next thing she knew she was starting a portrait and wedding photography business, and now she gets paid for her craft.

It was scrapbooking that led Pam Conchas to her current passion for photography. She began in her teens and said, "I almost never left home without my camera. As a teenager, I was the photographer in our group of friends."

Pam also began taking in-the-moment photos of her husband and two daughters, photo-cataloging everyday moments and special occasions for family and friends. Because of her background in scrapbooking, she says she is able to look with a nontraditional eye. Her goal is to capture the right shot at the right moment to create lasting memories for her clients. Pam says, "My photos are real-life moments. Not always perfectly posed, but spontaneous photos that capture the true essence of the moment."

TWO BECOME ONE

Pam lives in the San Diego area and Tara lives in the Seattle area. The two photographers have been friends for more than 25 years. Both photographers have their own portrait photography businesses. Tara said, "Any time we booked a wedding, we'd call the other one to help out. Weddings can be a large and long ordeal. Having the extra set of hands can be helpful. Someone can focus on the bride and groom, while the other focuses on the guests. It's just nice to have the two sets of hands. When we first started shooting weddings together, it became a bit confusing because clients would ask who was the main photographer or which company we were shooting under. Even though we both have our own separate businesses, we decided to partner as wedding photographers."

Both photographers worked well together and said they seemed to know what the other was thinking at times, even though they are different in other aspects. Tara and Pam realized they needed to create and present a brand for this new partnership that would represent both of their styles.



PAM & TARA PHOTOGRAPHY HIRE SOMEONE TO CREATE A BRAND

When I asked Pam and Tara why they chose to hire someone to do their branding, Tara said, "If you look at us, we're very different. Even our likes are different, but because we've been friends for so long, we obviously have some things in common. We didn't know how to pull the common things out to mesh together as a brand. That's why we hired a professional to help us do that. We're not experts in design or branding at all. We know how to take pictures and then edit and share them, but branding and trying to present ourselves as a holistic brand is not within our skill set."

Tara goes on to say that finding a designer can be challenging because there are so many out there to choose from, "especially if you base it only on what you see online." One day Tara was watching a CreativeLive show online called "Restart: A Photography Business Makeover" with photographer Jasmine Star. Jasmine brought on three photographers who wanted to do a business brand makeover. They pulled in different graphic designers to assist the photographers with the rebrand. That's when Tara discovered Meg Long who was one of the designers on the show. Meg designed the visual brand for Nikki Closser, a Washington photographer, and Tara was impressed by not only the end results but also how Nikki described the working relationship.

Tara contacted Meg for an initial phone consult. Tara said, "We hit it off and decided to work together at that point. Having that connection with her on the phone was important."

Pam said, "Once we selected Meg. She gave us homework to complete. There were things we needed to gather on Pinterest boards, such as fonts that we liked, colors, and other things that would reflect our individual personality. We also had a few Google chats and communicated via email. I'm not super hip on social media, so everything was kind of new to me. It was interesting to see how she identified each of our personalities without really knowing us."



THE DESIGNER: MEG LONG OF GO LIVE HQ (GOLIVEHQ.CO)

Meg Long was working as a full-time designer and creative manager at a nonprofit when one of her wedding photographer friends needed a website designed. They decided to trade services. This work snowballed into one referral after another. Other photographers saw Meg's design work and she began freelancing on the side. Eventually, 90% of Meg's freelance clients were photographers.

Fast-forward a few years when designer Promise Tangeman of Go Live HQ (formerly Sitehouse) contacted Meg and asked if she wanted to partner with her in doing a CreativeLive session called "Restart" with Jasmine Star. Meg was paired with a photographer out of Washington to design her site. Meg says she got about a hundred inquiries on the day it was featured on the CreativeLive site, which enabled her to quit her full-time job and she began her design business full-time in March of 2013.

DIY VS. HIRING A DESIGNER

I asked Meg if photographers should ever use free services to build their website and do their own branding. Meg responded, "It depends on the photographer. If you're starting out, shooting whatever you can to make some money and just grow your business, this is really smart in a lot of ways, especially if you don't really know what you want yet. But I think once you start to refine your photography and editing style and know who your ideal client is, sometimes it's really helpful to have that person to bounce ideas off of. It's hard to make those decisions by yourself, especially about your own brand. It can be hard to be objective. At that point, it's really helpful to have some kind of branding expert, a designer to go through that process with and legitimize where you are at this point, especially if you're ready to compete and take your business to the next level.

"I recommend people not to invest in design if I can tell they are uncomfortable with spending the money on design. I found it doesn't usually go well when somebody can't really afford it because they are stretching themselves and maybe taking on some debt to go through a design process. It tends to put a lot of pressure on the design process and that's not really good. I especially think this happens to young photographers where they have a little money to start with and they're not sure if they should invest in design or something else."

Meg goes on to say that if the photographer isn't sure and they're "waffling between design and taking a workshop to improve their craft, then take the workshop or something that will build your photography skills." Design isn't the silver bullet that's going to grow your business if you have other things that you're not confident in. I've had people wait, focus on their skills, and come back a year later and say, 'Okay, I'm ready.'"

When I asked Meg how she decides if she's going to work with a client or not, she stated, "I generally don't turn too many people away. I think it's pretty clear in the work that I do that I have a certain style. Someone described it once as whimsical editorial. So that doesn't fit everybody. Most of the time, when people contact me, it's because they have already seen my work, or a friend referred them. Most of my inquiries are a good fit for me, but when they're not, it's usually a style thing. Sometimes it's money. A lot of people when they are starting out in photography want to right away invest a bunch of money in design, and I actually don't think that's the very best way to use their money if they're only a few months in the business. I think it's better for them to invest in their photography and build that up because the website is never going to look the way they dreamed if their photography isn't where they want it to be.

"I always recommend waiting a little bit until you're a little more financially stable and you know what your brand is and the direction you want to go; know what kind of photography you want to focus on and then contact a designer. Sometimes I get inquiries like that and I try to steer them to some lower-cost options to get them started. Occasionally, I'll have somebody who really wants a particular style, say super minimalistic or masculine style. If their vibe is such that I'm not going to honor as well as some other designer, I'll usually refer them to one of my designer friends that might be

a better fit for them. I'm always eager to make sure they're fitted with a designer that will be equally enthusiastic about the vibe that they want to go for."

MEG'S DESIGN PROCESS

After a client books Meg, she'll invite them to Basecamp, the project management system she uses to keep everything organized. She says most designers she knows use a project management system to avoid having hundreds of emails floating back and forth. Once the client is invited to Basecamp, Meg will have homework assignments already waiting for him.

"I'll have a questionnaire they'll need to fill out. It's a four-page PDF with different questions. Some of it just collects basic business information, such as your business name and social media links. From there the questions are, can you tell me about your business, can you describe your business in one sentence, if your business were a person what would their personality be like, what does your brand stand for, etc.? I want to know what makes them unique and sets them apart. Who is their target customer and so on.



The initial creative questionnaire that Meg sent to Pam and Tara. This provides basic business info and then helps them verbalize their vision, goals, and brand aesthetic.

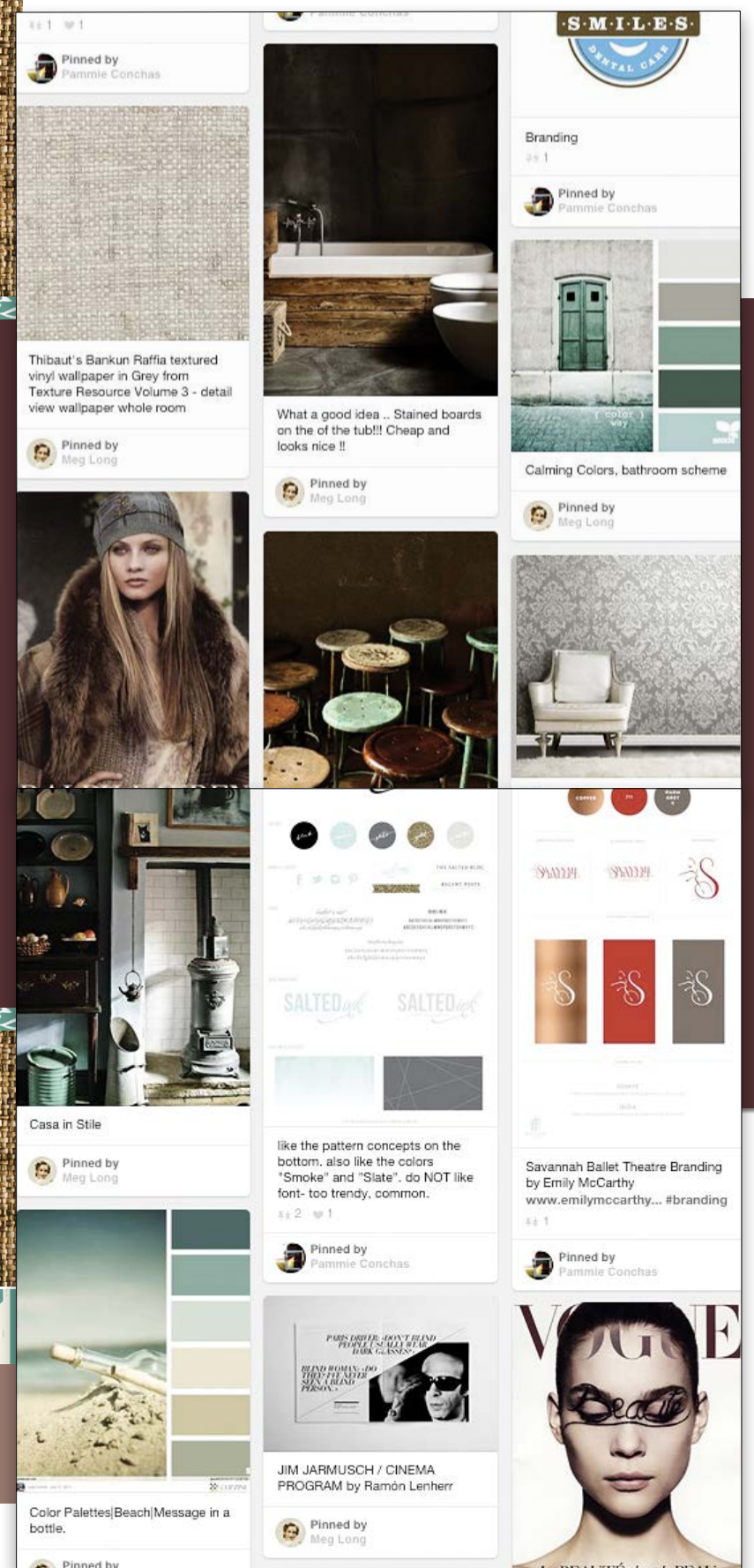
"We also do what I call a brand safari. This is where they have to take a picture of something every day for 30 days. I will use the results of the safari to peel apart the onion of their business to understand what their values are, their aesthetics, and other things that they might not be able to communicate verbally, but they can communicate through pictures." These photos are not random photos; Meg has created 30 photo prompts designed to give her insight into what the clients' visual and aesthetic values are and what makes them unique.

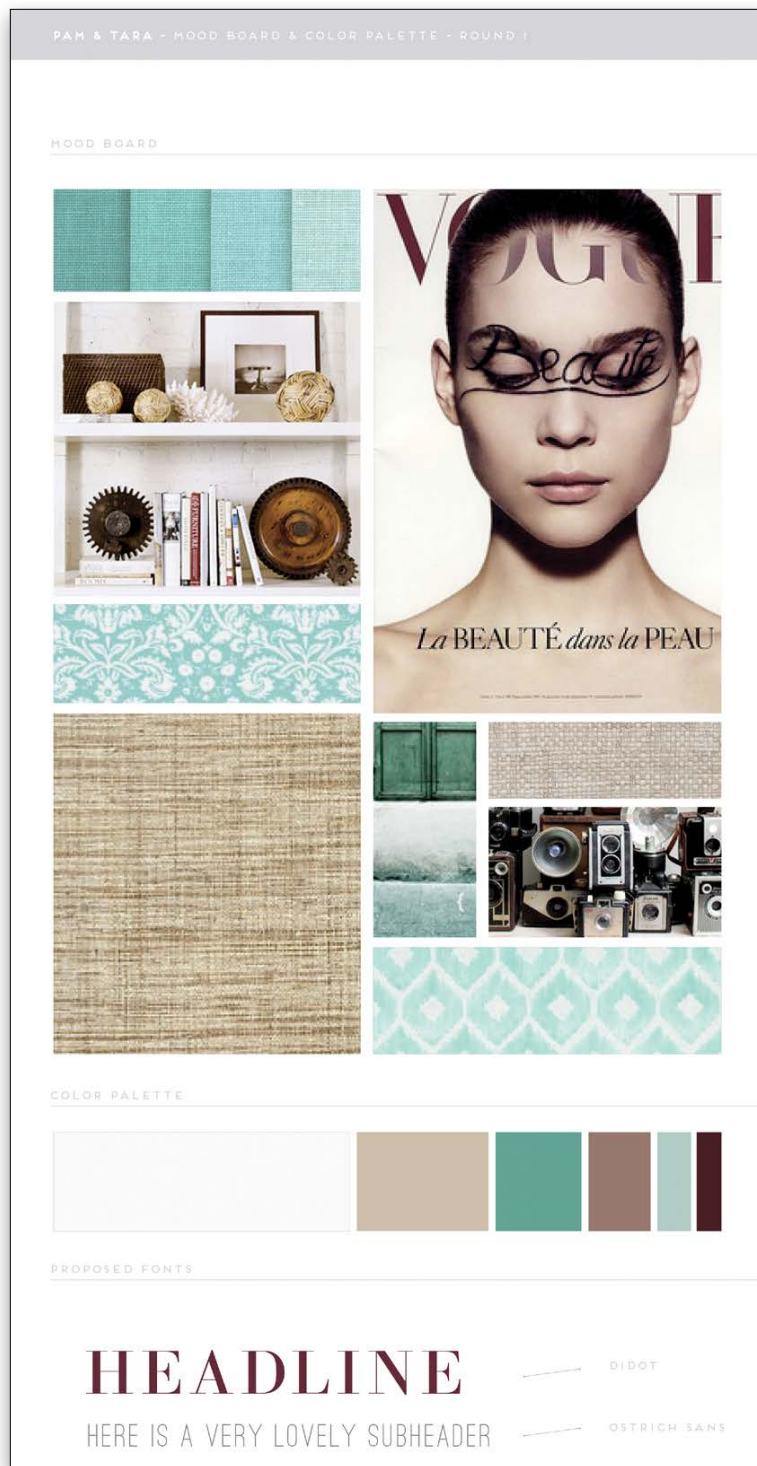


One of Tara's Instagram posts where she was doing the brand safari prompts. Some of the brand safari photos ended up on the website.

As Pam and Tara mentioned earlier, Meg will have clients do specific types of Pinterest boards: one for typography, one for texture and shapes, and the last one for color. Meg requires that the client write a note on each Pin describing what they like about it. She says the notes are helpful in identifying exactly what they like about each Pin. From there, Meg is able to recognize a pattern. She says she might use Skype to discuss the questionnaire, the safari images, or the boards. Meg regularly communicates with the client to make sure she understands the visual values representing their business. In some cases, she might create a separate Pinterest board that culls what she thinks is the direction from the boards that they've created, and together, they might tweak it from there.

Pinterest board Meg created where she consolidated some of the ideas, colors, textures, and typography from both Pam and Tara's individual boards into a more unified direction.





Mood board Meg created after they all agreed that they liked the direction of the consolidated Pinterest board. This served as a road map for the colors, textures, typography, and overall tone that they wanted to achieve as they moved into the logo and website design phase.

Mood board images left column top to bottom:
www.etsy.com/shop/Grepic
www.bhg.com
<http://kel.by/1BdsMcR>
www.houzz.com

Mood board images right column top to bottom:
<http://eeryelegance.blogspot.com>
<http://owensolivia.blogspot.com>
www.thibautdesign.com
<http://kel.by/1D0yeLL>
<http://www.damasklove.com>

Next, Meg creates a formal mood board, a collage of the items they selected on Pinterest along with the images from their brand safari. The mood board also includes her suggested fonts along with a suggested color palette. Mood boards may go through a few revisions until Meg and her client are in total agreement about the visual look and feel of the brand. After all this, Meg will then go into the actual logo and website design.

"Most of my clients will hire me to do brand identity, research, logos, secondary logo and brand elements, the portfolio website, and a separate blog." Meg says the process after the research can take 4-6 weeks, depending if they're doing a blog along with the website.

I asked Meg if she ever gets requests from photographers to create a website in a very short amount of time? She replied, "Yes, and actually this is where I should talk about Go Live HQ, a creative firm I now work with full-time. Something I'm really passionate about is improving the design process so that it isn't so long—to make it more fun and efficient, because the sooner a business gets a great website, the sooner their business can grow and attract their target clients. I feel like there's a space for a long, drawn-out branding process, but for a lot of small businesses, they just need something up that looks amazing—and they want it fast. Go Live HQ—comprised of creative director Promise Tangeman, me, another designer named Liz Grant, and our creative manager Ash Gardner—is a firm dedicated to helping entrepreneurs go live with a knockout site very quickly. We've refined a homework process that is very similar to what I did with Pam and Tara: questionnaires, Pinterest boards, etc. Our clients have about a month to do the homework. Then once we start, depending on which service a client books, it's anywhere from one day to two weeks from beginning to end—a custom logo design and website design in a matter of weeks, which is pretty cool. We've had really amazing results with this; some clients have even tripled their business."



THE LOGO DESIGN PHASES

Here's a look at the three rounds of logo design.



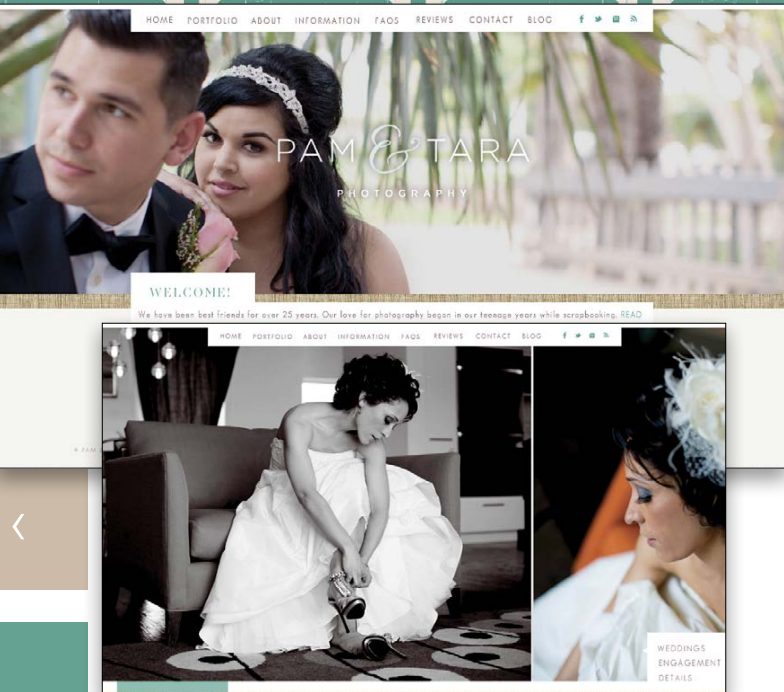
The logo concepts Meg presented for the first round of the logo design phase.



Round 2 of the design phase.



These are the final logos chosen by Pam and Tara.



The final website design that can be seen at www.pamandtara.com, including the homepage, a gallery page, and their blog.

Working with Pam & Tara

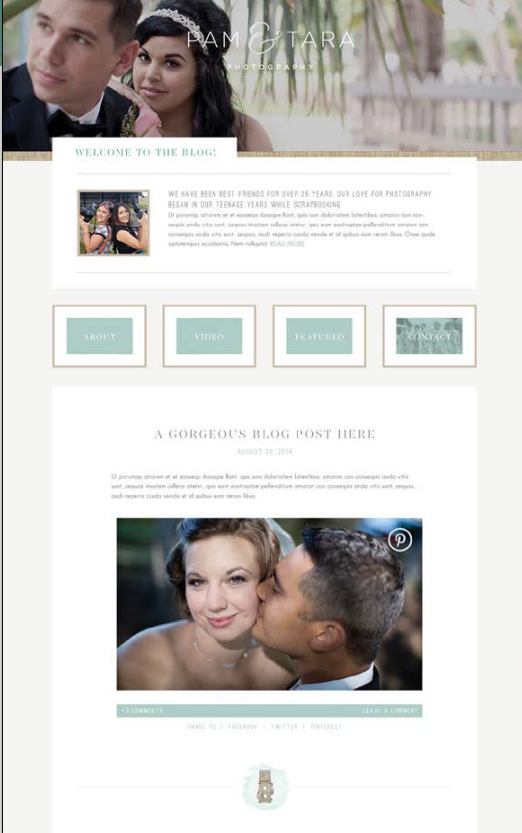
Finally, I asked Meg what was it like working with Pam and Tara, business partners located in different states?

“It was really fun. Working remotely wasn’t an issue since most of my clients are remote. I’ve only worked with one other client that was in my same city. I’m pretty used to working with people who are far away. I think it makes us be more intentional about making sure we were all on the same page with the direction and the visuals. Whenever you have more than one decision maker, there is the potential for one person to have an idea for the brand and the other person has a different idea. It can be a little difficult to make everyone get on the same page. All three of us were aware from the get-go that this might be a challenge that we had to address.

“Pam and Tara were super thoughtful about doing their homework, the Pinterest boards, and answering questions about their brand. Whenever we chatted, they were very forthright about their different ideas and their vision for the brand. Because they have such a good connection with each other, I think that made it a lot easier to get us all on the same page and get excited about a direction. They were amazing to work with.”

Meg recommends the photographer be honest with the designer. Let the designer know if the work doesn’t reflect what represents you. Be honest throughout the entire process. Don’t think you’ll hurt the designer’s feelings if you don’t like something. A professional designer expects collaboration. If you have trouble making decisions and you have no idea what you want at all, then before you hire a designer, you might want to do some soul searching and think about your business goals, if this is the right time to do this, and your style.

Meg said, “Sometimes people come into the design process and don’t know what they want and I can help them understand what they want if they are able to participate in the process. They



don’t have to go into this 100% sure what they want, but I think they need to be honest and ask, “Can I make a decision?” Sometimes people hire a designer and they want the designer to take the entire design process away from them and do everything. It’s good for photographers to understand it’s going to be a collaboration. They will need to be involved in the process, and honesty is very important. Design is a collaborative process.”

Tara recommends hiring a professional, especially if you’re partnering with another photographer. She said it’s important to get an understanding of who you are. The key word is “research.” Research who you are, your personality, and what vision you’re trying to project to your potential clients. Hiring a designer takes the stress away from trying to do it on your own.

Pam agrees. “With me being a newbie to social media, it was amazing to see how Meg nailed Tara and me. I don’t think we would have been able to get our brand to reflect us so well because we are so different.”

Calling on a designer to bring your brand to the surface is valuable and might help you discover strengths you might have overlooked. If you can’t afford to hire a designer, don’t go broke trying. You might consider doing it yourself or finding a designer willing to barter. If you do the work yourself, ask your clients and friends to help you identify your key attributes that set you apart.

If you can afford a designer, make sure that the designer spends time helping you identify your visual fingerprint, what makes you unique. You should already know what style of photography you’re focusing on and the ideal client you’re seeking; the designer can help you hone in on making your brand unique. Just be prepared to do a little homework up-front and embrace collaboration with the designer. ■

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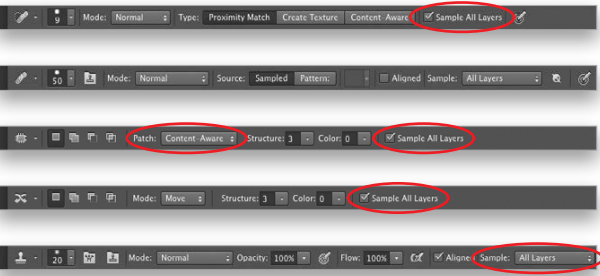
LESA SNIDER

Each version of Photoshop comes with new features that let you work smarter instead of harder; however, old editing habits are hard to break, *especially* if you've been using the program for a long time. In this column, you'll learn how to avoid several mistakes that siphon the editing flexibility from your documents.

► **Perform each edit on a separate layer:** Layers are your key to safe and flexible editing. By color correcting on one layer, zapping blemishes on another, etc., you can back out of any edit anytime you want—even *after* closing the document. You can also lower the Opacity of individual edits (layers) to make each change look realistic (crucial in portrait retouching). As you're about to learn, there are many ways to edit on separate layers, including duplicating a layer by pressing Command-J (PC: Ctrl-J); however, try to employ adjustment layers whenever possible. The first 16 commands in the Image>Adjustments menu are available as adjustment layers (choose Layer>New Adjustment Layer), wherein the adjustment occurs on a *separate* layer. Adjustment layers also come with a layer mask, saving you the step of adding one in order to hide that layer's content from parts of the image. They also make it easy to duplicate an effect onto another image; just drag-and-drop relevant adjustment layers from the Layers panel into another open document.

Use fill layers: Instead of adding an image layer and filling it with a solid color, gradient, or pattern, use the Layer>New Fill Layer command. How is this exciting? Let us count the ways. First, fill layers let you experiment with other colors, patterns, or gradients; just double-click the fill layer's thumbnail to reopen the Color, Pattern, or Gradient Picker. Second, fill layers come with a mask that lets you hide the fill from parts of your image, which is perfect for adding digital makeup, as shown in the first image and Layers panel on the right, or when colorizing a black-and-white image (in fact, if you create a selection prior to adding the fill layer, the fill is visible only inside the selection). Third, fill layers automatically resize themselves to match canvas size when you increase it. Hip hip hooray!

Use empty image layers instead of duplicate layers: Some tools can function on empty layers, alleviating the need to duplicate the whole thing. This maneuver keeps your document size lean by having fewer pixels on layers (note the two healing brush layers in the first Layers panel shown above) and makes it easy to locate the area you changed (Option-click [PC: Alt-click] that layer's visibility Eye icon to see only its content). Position the empty layer at the top of your layer stack and use the Options Bar set-



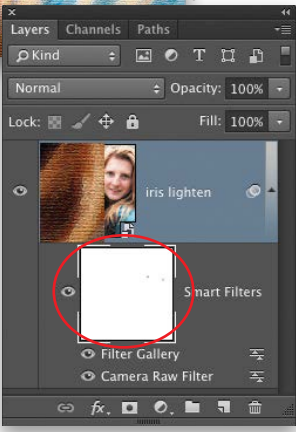
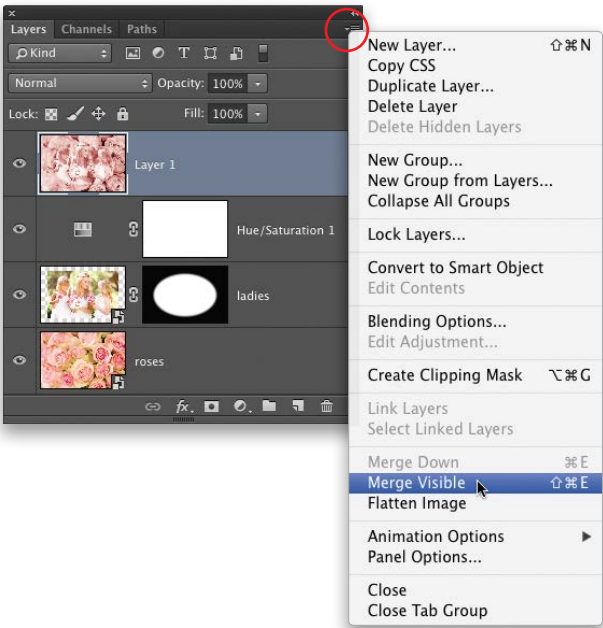
tings shown on the previous page to turn on the tool's Sample All Layers checkbox or set its Sample drop-down menu to Current & Below or All Layers. This trick works with the Spot and Healing Brush tools, the Patch tool (set its mode drop-down menu to Content-Aware to reveal the Sample All Layers checkbox), the Content-Aware Move tool, the Clone Stamp tools, and the Sharpen tool. Unfortunately, the Fill dialog's (Edit>Fill) Content-Aware option in the Contents drop-down menu can't be used on an empty layer, so use it on a duplicate layer or stamped copy instead (described next).

Instead of merging or flattening layers, use a stamped copy or a smart object: Many tools and commands, including filters, only work on single layers, but if you merge or flatten them, you lose edibility. The solution is to create one layer from many using a stamped copy or smart object. To create a stamped copy, press-and-hold Option (PC: Alt) and choose Merge Visible from the Layers panel flyout menu shown here, or press Shift-Option-Command-E (PC: Shift-Alt-Ctrl-E). Photoshop then combines all *visible* layer content onto a new layer; just drag it to the top of your layer stack and edit away.

Alternatively, you can sandwich layers into the protective wrapping of a smart object. Shift- or Command-click (PC: Ctrl-click) to activate your layers in the Layers panel and choose Layer>Smart Objects>Convert to Smart Object, and your layers disappear from view in the Layers panel. Expand the smart object by double-clicking its layer thumbnail, causing your layers to open in a temporary document. Simply make your changes, choose File>Save (not Save As), close the temporary document, and the smart object updates itself in the original document.

Use smart filters: To run filters safely on single or multiple layers—whether for retouching or compositing—first activate the layer(s) and choose Filter>Convert for Smart Filters; Photoshop sandwiches them into a smart object. Now after you apply certain filters from the Filter menu, you can reopen the filter anytime for more editing (double-click its name in the Layers panel); hide the filter's effect from parts of your image using the included mask (circled and used here to lessen the filter effect on her eyes); change the filter's blend Mode and Opacity (double-click the icon to the filter's right to open the Blending Options dialog); or delete the filter by dragging it to the Delete Layer icon (trash can) at the bottom of the Layers panel. A variety of filters were applied here to create a painted effect.

Convert to smart object before resizing image layers: Each time you transform an image layer to resize it, you lose quality. After as few as three size changes, quality loss can become noticeable. To preserve quality, convert the layer(s) to a smart object as described earlier and resize that instead. Due to its pro-



protective wrapping, you can resize smart object content until the cows come home without making pixel pudding. (The Content-Aware Scale command in the Edit menu doesn't work with smart objects, so use it on a duplicate layer or stamped copy instead.)

Use the Properties panel to feather masks and adjust mask opacity: It's better to feather layer masks than selections because you get a preview and you can alter feather amount after closing the document. For example, to create a soft-edged selection, say, for a soft oval vignette collage, create a selection with the Elliptical Marquee tool (nested under the Rectangular Marquee tool [M] in the Toolbox), click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel, and then double-click the mask's thumbnail. In the resulting Properties panel, use the Feather slider to feather on the fly. The Density slider is handy for adjusting mask opacity. Just double-click any mask—even the one you get with smart filters—to summon these sliders.

Get out of Photoshop: Omnipotent as it seems, Photoshop isn't always the best place to edit imagery. For example, it's far easier in Adobe Camera Raw than in Photoshop to correct exposure, color, and overexposed skies (use the Graduated Filter [G]); remove sen-

sor spots; fix perspective and geometric distortion; smooth skin (use the Adjustment Brush [K] set to a negative Clarity setting); create split tones and black and whites; sharpen; and add edge vignettes. Camera Raw is installed with Photoshop and opens when you double-click a RAW-format image; however, you can access a *version* of it in Photoshop CC by choosing Filter>Camera Raw Filter (be sure to use smart filters).

That said, Adobe Photoshop Lightroom can do *all* that and more. Imagine the Camera Raw plug-in plopped atop a powerful database that you can use to import and organize your images. Lightroom lets you copy-and-paste or sync changes across multiple photos, heal and clone, create virtual image copies for experimentation, create export presets for resizing and watermarking, and make pro-level photo books, slide shows, print templates, and Web galleries. It's included in both Creative Cloud Photography and full Creative Cloud subscriptions. Any edits you make in the Camera Raw plug-in or in Lightroom are 100% nondestructive, meaning you can undo them anytime you want.

As you can see, these tips will keep your documents as flexible as they can possibly be. Until next time, may the creative force be with you all. ■



Bride with bridesmaids: ©Monkey Business/Fotolia; Pink roses: ©Nelly/Fotolia



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The Photographers Creative Revolution Tour
With Joel Grimes
Friday February 27, 2015
Arlington Convention Center
Arlington, TX



STOCK

photography

for designers

By Corey Barker

As a designer, I've used stock images for years. They're a designer's secret weapons, and these days there are so many resources for acquiring royalty-free stock images that you rarely have to shoot your own images, but in some cases, there are things you might need that no stock resource will have. I remember back in the old days when you had to order stock images on a CD from companies like PhotoDisc. One disc would cost hundreds of dollars and have maybe 50 images. With modern-day stock sites such as Fotolia.com and DollarPhotoClub.com, you have millions of images ready to download at the click of the mouse, and they're actually affordable.

Whether you're a designer that's looking for good stock imagery, or a photographer that wants to shoot stock images to sell to a stock resource, keep reading because we're going to approach this from both angles. As a designer, what to look for when you're shopping for stock images really depends on the project at hand, but I have some simple guidelines that will help you better navigate when searching. As a photographer, there are some things you need to consider when shooting stock images to make it easier for the designer that will be using your images. Even if you're just shooting for yourself, I have a few tips to keep in mind to make your post work in Photoshop much easier.



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THE Designer's approach

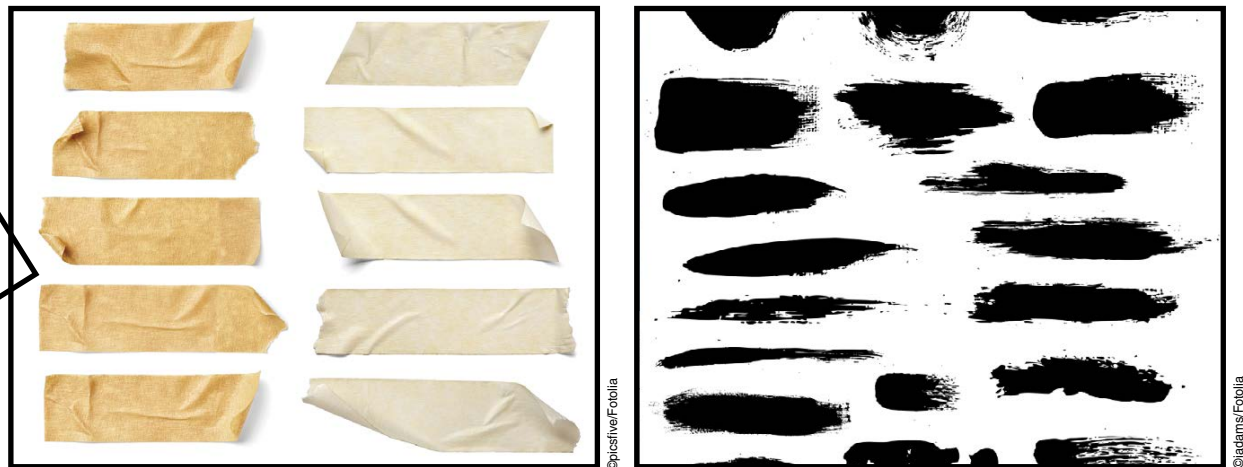
As I mentioned before, I've used stock imagery for years. I go to stock image sites for various reasons. One is simply to get ideas and inspiration. Most stock image sites not only offer photos, but they also provide graphic elements such as logos or even fully illustrated artwork. Some even offer video and animation clips—all which are reasonably priced. I'll browse the library and feed my creative incubator and let the ideas start to swirl around. Try it sometime.

However, you'll often find yourself in need of a specific image or subject matter. For instance, in my work I'm often looking for subjects to use in complex composites, such as movie posters. Well, to get the best image possible, I not only need to find the right subject, but it also needs to be shot in a way that makes the compositing task easier. I'm going to extract the subject from whatever background they're on, so it's best to find a subject that's been shot in a studio setting with very basic lighting on a white or even gray background.

This makes the process of extraction much easier than if the subject were shot in a crowded party, or where there's little contrast between the subject and background. Look for images that are isolated on white or gray backgrounds; for example, I'll do a search for a businesswoman on a white background. This helps narrow the search to what I'm looking for. If I just searched for businesswoman, then I would get back thousands of results.



Another thing to consider is design elements. In a lot of my work, I use people and elements like fire, water, or any object that might be relevant to my project. Let's say I need to find a picture of a piece of tape so I can make something look like it was taped to a wall. I could do a search for a specific type of tape and that will be all I get, but here's a cool tip: When you're searching for elements, try to find images that have a large variety of that element in one file like the stock image shown here of many different kinds of tape in a single image. The beauty here is that you're only paying for a single image but you get a collection of design elements. I do this all the time with elements that I need for a project like this example of brushes shown here. It's just about being a little bit smarter when you're doing your initial search.



Another thing a designer or artist might consider is video. Many stock sites offer short video clips and animations in various resolutions. I've used many stock video clips for many reasons, but a video clip is merely a series of stills that show some progression. I've actually downloaded time-lapse videos, such as rolling clouds, and extracted frames from these high-resolution clips to use as backgrounds in static designs. That means I have several hundred cloud images. With Photoshop being able to open and edit video clips, you can extract several different cloud configurations from a single video clip.

THE Photographer's approach

Let's take a look at this from the photographer's approach. If you're a photographer and you want to start shooting your own library of stock images, or if you plan on selling your images to a stock resource, then there are a few things you need to consider. I asked my *Photoshop User TV* co-host, Pete Collins, to weigh in on this part because he's had some experience with producing stock imagery for sites such as [iStockphoto.com](https://www.istockphoto.com).

When shooting for stock, you have to put yourself in the mind of the end user, because the better you understand what a designer or artist may be looking for, the better chance you have that your images will be purchased over others.



Lighting:

Be sure to light your subjects very evenly. Avoid overly dramatic lighting scenarios as this limits the designer's options. That doesn't mean there isn't a place for images with dramatic light; just keep in mind that they tend to get overlooked by designers. For example, this image would be great if the background were simpler for the purpose of extracting. It's just too dark, especially at the bottom, which leaves very little contrast of the subject to the background.



Backgrounds:

Because most designers and artists will need to extract the subject from the background, you need to make that job as easy for them as possible. Shooting subjects on white, gray, or even black backgrounds is the best idea, bearing in mind that lighting is key. Avoid shooting subjects on a green screen. That's mainly for video production, and in photography the green reflects on the subject, which is overly apparent when you extract the subject and place him or her on a different background.

This also applies to any inanimate design element or even fire, smoke, or dirt. In fact, one time I took a large piece of white paper and tossed some dirt on it to get a scattered particle effect. By using the white paper, I was able to extract the dirt easily.



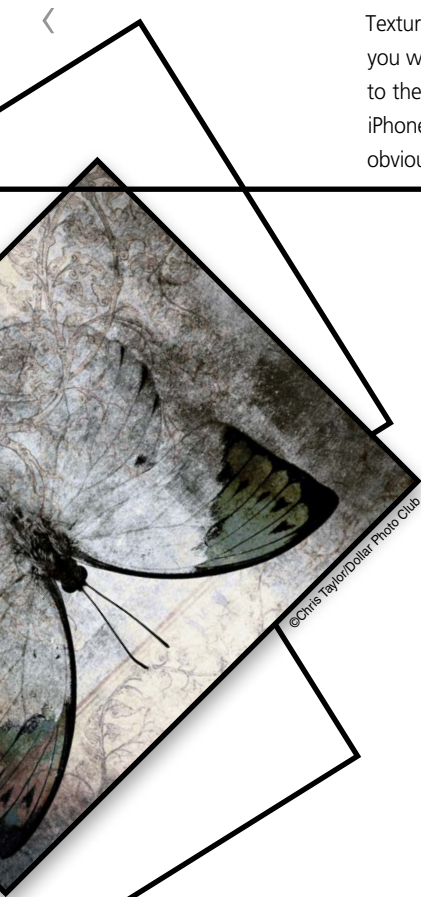


Corey Barker

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Textures:

Textures are a big deal with designers these days and you can never have too many in your arsenal. Like people, you want to shoot textures with even lighting and preferably straight on, meaning you need to be perpendicular to the texture you're shooting to get an even texture. I shoot a lot of textures with my DSLR and even with my iPhone. I also use a lot of stock textures. The best kind is seamless textures, which will tile in Photoshop with no obvious seams.



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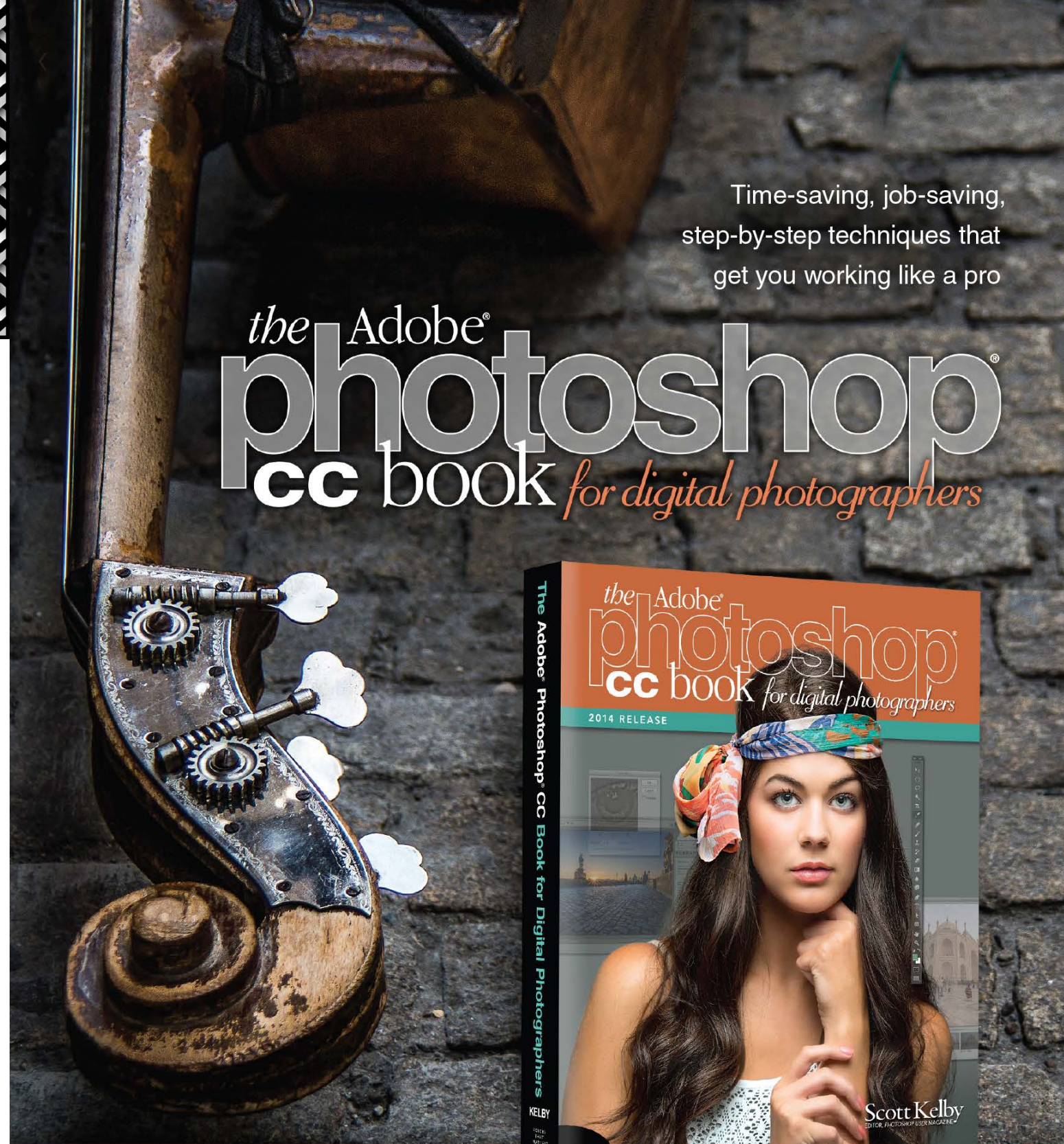
Collections:

As I mentioned earlier, it's of great benefit to the designer to offer elements that are part of a collection contained in a single image. If you're the photographer putting together these collections, you can assemble them on one set and shoot them, or you can shoot the individual elements and then assemble them into a single document in post.

Clipping paths:

Another thing to consider, especially with products and other elements, is to create a clipping path for the object. It's a little more work but it will be a better option for designers, as they won't have to deal with the labor of extracting the element themselves. In many cases, designers will choose these types of images over others just for the timesaving aspect.

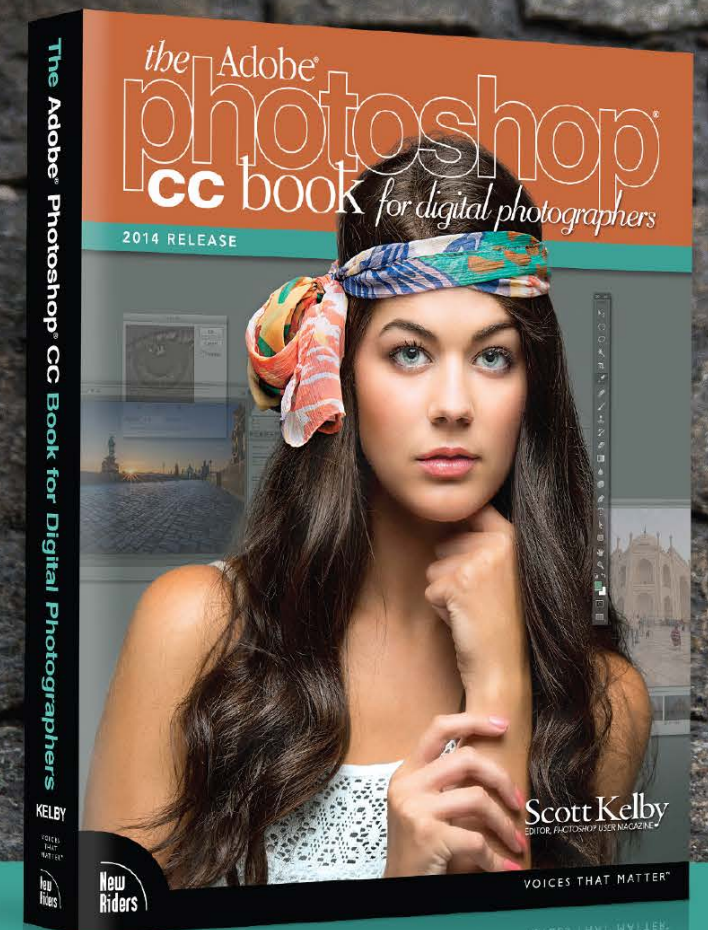
Hopefully this gives you a better idea of what to consider, whether you're looking for stock images for your design work or if you're shooting stock images for designers. Efficiency is key, and as the photographer, the easier you make it for the end user the better chance your images will sell. ■



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By Tom Bol



The environment is a critical part of the shot, and contributes heavily to the success of the image. Living in Colorado, I have many studio choices. Recently, I had a chance to photograph a mountain biker in between rides. My assignment was to create an engaging environmental portrait.

Successful environmental portraits hinge on three principles: good rapport, relevant location, and solid technique. Connecting with your model and establishing good rapport will enable you to create better images and hopefully an honest shot. On many shoots I run through the paces with my subject, trying different poses and getting nice images. After working with my subject a while, she starts to relax and open up to the camera. I get more honest expressions and capture a real connection between subject and photographer—always a magical moment on a portrait shoot.

Next, the environment has to be relevant and important to the image. Environmental portraits allow the photographer to tell a story in the single image by using the location as a storyboard for the portrait. A raging rapid in the background of a kayaker portrait hints at the seriousness of the sport and the ability of the kayaker.

Finally, good portraits require solid camera technique: lighting, aperture and shutter speed, perspective, and angle of view are the variables photographers use to express their vision in the final shot. Let's take a look at how these principles worked on the mountain biking shoot.

STEP ONE

Scout the location. Mountain biking traditionally takes place in the mountains on rugged trails, so a mountain location makes sense. I decided to scout a rocky ridge with good views in the distance. Since I would be shooting in late afternoon sun, I needed a spot where the model could position herself with her back to the sun but still look natural sitting on her bike on the rocks.

I found a nice spot but I had a small problem. Snow patches covered the rocks and I didn't want bright white snow spots in my final shot. I always carry a broom with me on shoots (sweep out glass from alleys, dirt off streets, etc.), so I swept off the snow and let the sun melt what was left.

Another useful thing to do is stand exactly where you want your model to be. Is it comfortable? Safe? Where is the sun? I often change things up after I position myself as the subject, and this also helps me visualize poses. The only other location issue was a power line in the background. Since I would be shooting at a shallow depth of field for my final shot, the power lines wouldn't be visible.

STEP TWO

Casey, the mountain biker, arrived and we were ready to go. Casey is classic Colorado: healthy, fit, and loves any outdoor activity in the mountains. I've photographed her many times,



so rapport was a given. Even better, she models and knows exactly what to do in front of the camera.

We chose a combination of helmet, gloves, clothes, and bike that would look good. Within about 10 minutes, she was on the bike ready for action. The weather changed for the better as clouds started rolling in, which meant she could face any direction without squinting into the sun. As much as I like bluebird cloudless days in Colorado, clouds make photographs more interesting.

STEP THREE

Available light would not work for this shot. The overhead clouds created soft, flat light. While soft light might work fine for some portraits, I wanted dramatic shadows and contrast to match the thrill of mountain biking. I brought my Elinchrom Rangers along to light the shot. These packs have 1,100 watts of power, which is plenty of juice to overpower the bright sun. To trigger the lights, I used Elinchrom Skyports, which also allowed me to adjust power from the transmitter on my Nikon D800. I used Elinchrom Free Lite S heads with the Rangers. The S heads have a slower flash duration than the A heads, but because this was a static shot, it didn't matter.



STEP FOUR

For the first image, I used an Elinchrom 39" Rotalux Deep Octa-Box, my favorite softbox for athletic portraits. The deep profile of this softbox adds a nice edge to the light, somewhere between a traditional softbox and a beauty dish.



With any portrait there are two lighting ratios to determine. First, what's the lighting ratio between your lights? Second, what's the ratio between your lights and the ambient light? In the studio, ambient light is often not an issue; your strobes are the only lights illuminating the subject. But with environmental portraits, ambient light and your location are an important part of the shot.

I started by shooting in manual mode and establishing the ambient outside light to be one stop underexposed from the correct exposure. Underexposing the background one stop shows the background, but in a muted way that doesn't compete with the subject. When the subject is illuminated by flash, she pops off the background.

**STEP FIVE**

Honestly, I was already feeling like I had a good shot. The Octa-Box illuminated Casey with a nice specular light, and the darkened background and clouds gave the image an edgy feel. But I'm always game for more lights! I decided to add a second

light opposite my main light. This light was an Elinchrom Ranger S head with a 30° grid attached. The grid would focus the light on Casey's shoulder and prevent spill onto the rocks. I powered this light up to be about one stop brighter than the main light. Using two lights this way is classic cross-lighting, great for separating a subject from their background. I was shooting at f/16 with this series of images to keep the background in focus, but I decided to mix things up and shoot using a wider aperture to soften (blur) the background.

**STEP SIX**

I moved Casey for a different angle and changed the power on my lights so I could shoot at f/5.6. Shooting at ISO 100 under a dark sky allowed me to shoot at f/5.6 and still have a correct background exposure. If it had been brighter, or had I wanted to use a wider aperture opening, I would have attached a two-stop neutral-density (ND) filter and powered up my lights to compensate for the ND filter.



Because we were still working on the cliff's edge, the only way I could secure my gridded accent light was by jamming my light stand into a crack in the rock. This worked great, and we were able to create another series of images with nice background bokeh.

STEP SEVEN

In the final shot, I like the balance and overall feel created by the scenic location and edgy cross-lighting. I processed my favorite images with Topaz Adjust 5 using the Dynamic Pop II preset set to about 50% Opacity. This action adds grit to the image and enhances the clouds, which works well for an adventure sports environmental portrait. ■



Developing Landscapes and Taking Snapshots

BY SEÁN DUGGAN

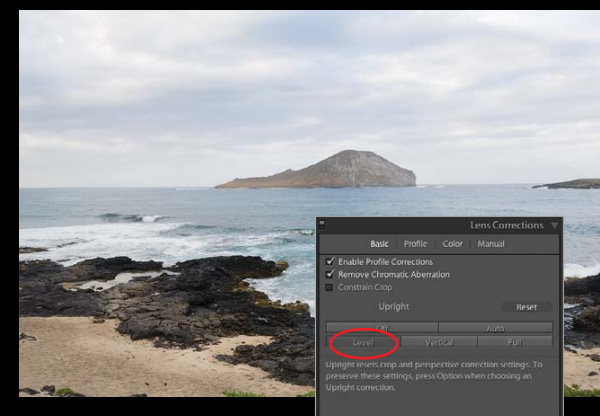
In this tutorial, we'll work on a single landscape image of a small island near Makapuu Point on the island of Oahu in Hawaii. We'll transform the washed-out RAW original into a rich and dramatic color image and then explore an alternate, moody black-and-white interpretation.



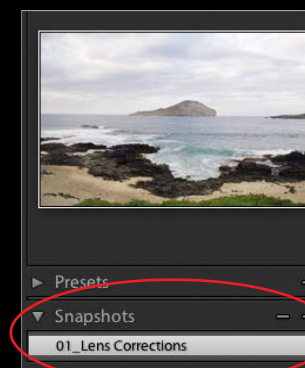
Along the way, you'll use the snapshots feature to make a record of each significant processing step so you can easily click through them to see what each change brought to the image as part of the overall transformation. This can be a great tool for teaching Lightroom and makes it easy to track the processing progress of an image.

step one: If you're working along with this tutorial using the `Duggan_6406_Island.dng` image, go to the Lens Corrections panel in the Develop module and turn on Enable Profile Corrections and Remove Chromatic Aberration. Since the horizon is slightly crooked, click on Level in the Upright controls to straighten the image.

[KelbyOne members may download the file used in this tutorial at <http://kelbyone.com/magazine/issue/february-2015>. All files are for personal use only.]



step two: I like to use snapshots in Lightroom, not only to create a record of different creative interpretations, but also to document how the image looks at key points in the process. This is an optional part of this tutorial, but if you want to be able to quickly see how each adjustment step affected the image, it's very useful. To create a new snapshot, go to the Snapshots panel on the left side of the interface and click the Create Snapshot icon (+). Name the snapshot "01_Lens Corrections," and click Create. As we continue working on the image, we'll make a new snapshot for significant adjustments, making it easy for you to review how each change has enhanced the image.

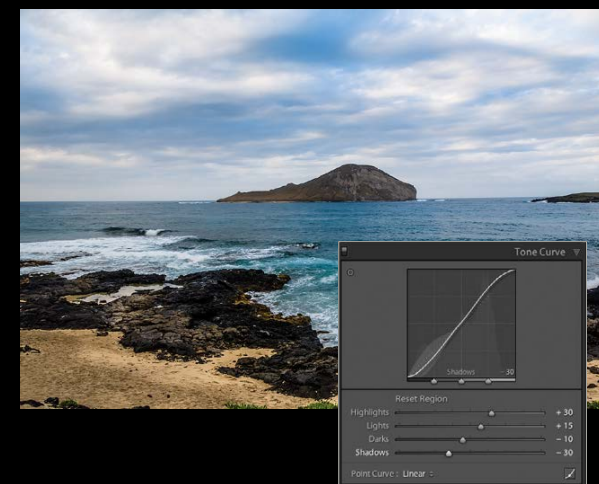


step three: Next, open the Basic panel to adjust the overall brightness and contrast for the photo. Feel free to experiment

with settings that please you for this image, but I set Exposure to -1.10 and Contrast to $+18$. By lowering the Exposure, the shadows of the rocks get too dark, so lighten these by raising the Shadows value to $+85$. Finally, to enhance the midtone contrast edges, set the Clarity to $+40$, and add some pop to the colors by increasing the Vibrance to $+31$. These simple adjustments go a long way to making the image look much better, but there's still more we can do. Before moving on, save a new snapshot and name it "02_Basic."

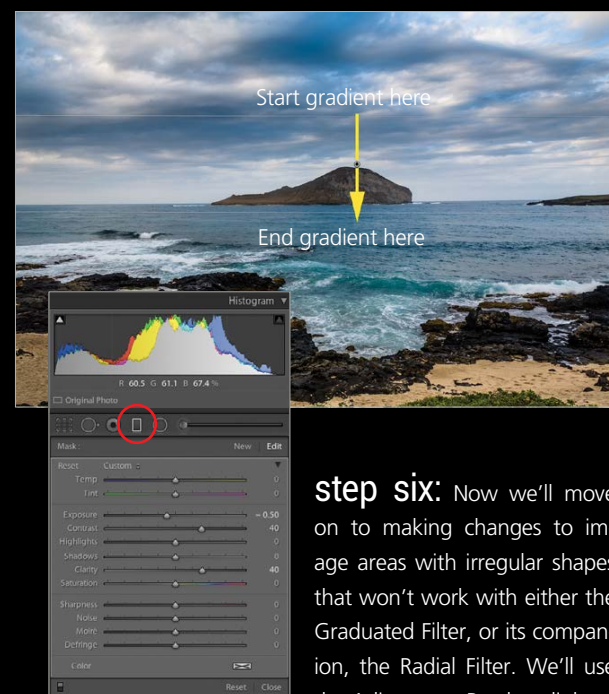


step four: Open the Tone Curve panel and apply a slight S-curve to increase the contrast. You can do something similar with the Contrast slider in the Basic panel, of course, but in most cases I prefer to use the Tone Curve to apply contrast adjustments because I can vary how each of the four major tonal regions is affected. The name S-curve refers to the curve's slight resemblance to the letter S, and it's a common contrast adjustment that can work well on many images. To match the S-curve we used here, set Highlights to $+30$; Lights to $+15$; Darks to -10 ; and Shadows to -30 . (Note: If you don't see the four sliders in the panel,



click the little curve icon at the bottom right of the panel.) Save a new snapshot and name it "03_Tone Curve."

step five: We've done a lot so far with overall adjustments to the image. Now it's time to get local with changes that we can apply to specific areas of the photo. Click the icon for the Graduated Filter (fourth from the left just under the Histogram), or press the letter M. In the tool's panel, set Exposure to -0.50; Contrast to +40; and Clarity to +40. Position your cursor approximately halfway between the top of the image and the top of the island and drag down until the bottom line of the Graduated Filter is a short distance below the horizon (hold the Shift key to constrain the filter to a horizontal orientation). Create a new snapshot and name it "04_Graduated Filter-Darken Sky."

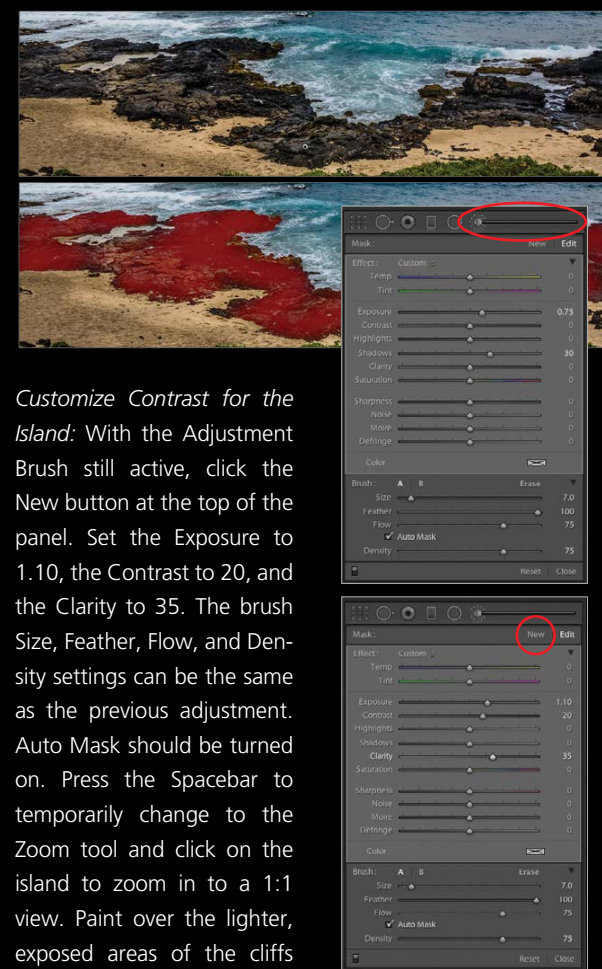


step six: Now we'll move on to making changes to image areas with irregular shapes that won't work with either the Graduated Filter, or its companion, the Radial Filter. We'll use the Adjustment Brush to lighten

the shadow detail in the dark rocks, and also to make modifications to the island. Click the icon for the Adjustment Brush (sixth from the left just under the Histogram), or press the letter K. If any previous settings are still in place, you can reset all the sliders for this tool by double-clicking the word "Effect" at the top of the panel (this also works for the Graduated and Radial Filters). Set the Exposure to 0.75 and the Shadows to 30. The brush Size should be about 7.0, the Feather 100, and Flow and Density can both be 75. Make sure the Auto Mask checkbox is enabled.

Lighten the Rocks: Paint over the dark rocks to lighten them. Once you start to see changes appear, you can adjust the sliders if necessary. Keep the crosshair that appears in the center of the brush on the area you want to affect. The Auto Mask setting will prevent it from spilling outside that area. Press O to see the red overlay view of the area that's affected by the adjustments, then press O again to hide it and resume your work. The nice thing about the Adjustment Brush is that you can always refine

the adjustment sliders after you've defined the area that will be affected. To track the progression of the changes in the image, save a new snapshot and name it "05_Lighten Rocks."



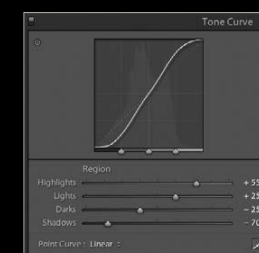
step seven: Press Y to see a Before and After view. The image is looking much better than when we started! Press Y once again to return to the current version of the photo. Now that we have a good color version, it's time to branch out and explore another creative interpretation. To do this in a way that allows us to compare our different versions side by side, we'll use virtual copies. To create a virtual copy, use the shortcut Command-' (PC: Ctrl-'), or you can also find this command in the Photo menu, or by Right-clicking on the image.



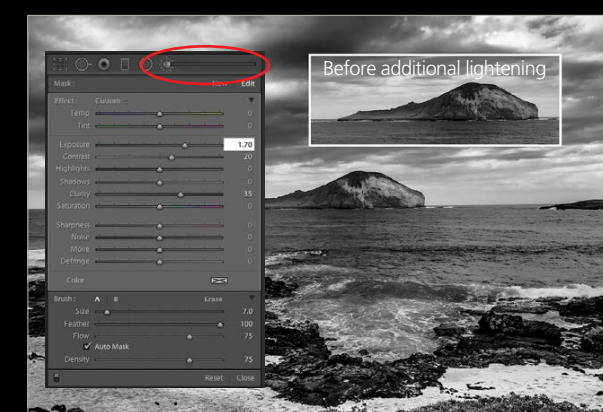
step eight: Press V to convert the virtual copy to black and white, then save a snapshot named "07_Default B&W." In the B&W panel, adjust the sliders to modify tonal values based on the original colors in the image. For instance, with this image, I moved the Orange, Yellow, and Aqua sliders to the right to lighten the sand and the lighter parts of the water near the beach, and dragged the Blue slider to the left to darken the ocean, as well as the clouds. Save a new snapshot called "08_Custom B&W."



step nine: Return to the Tone Curve panel and increase the contrast by spreading the sliders out a bit more. Set Highlights to +55; Lights to +25; Darks to -25; and Shadows to -70. This creates a darker and more brooding feel for the scene. Make a snapshot called "09_BW Tone Curve."



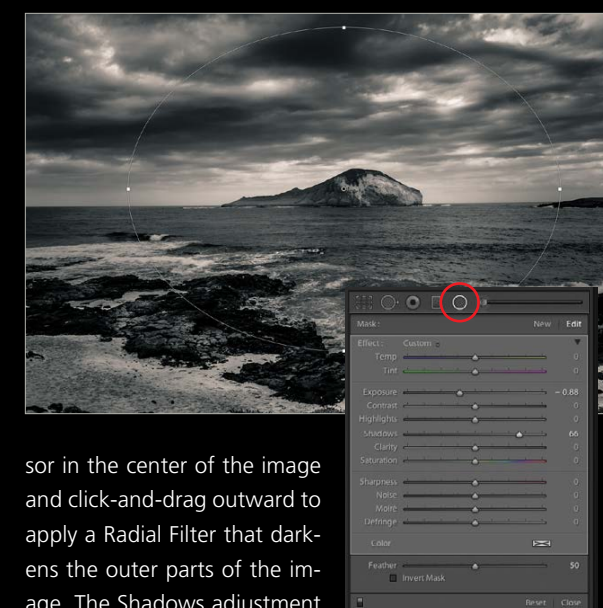
step ten: Make the Adjustment Brush active and click on the brush pin on the island. Increase the exposure to 1.70 to lighten the island cliffs some more. Create a snapshot for this step named "10_Island Adjustment for BW." Click the Adjustment Brush icon to close its panel.



step eleven: Open the Split Toning panel. In the Highlights section, set Hue to 40 and Saturation to 20; in the Shadows section, set Hue to 210 and Saturation to 10. This adds a sepia or warm tone to the brighter tones and a subtle cooler tone to the shadows. Make the usual snapshot of this step and name it "11_Split Tone."



step twelve: Open the Radial Filter panel (fifth from the left just under the Histogram, or press Shift-M) and set the Exposure to -0.88 and the Shadows to 66. Place the cur-

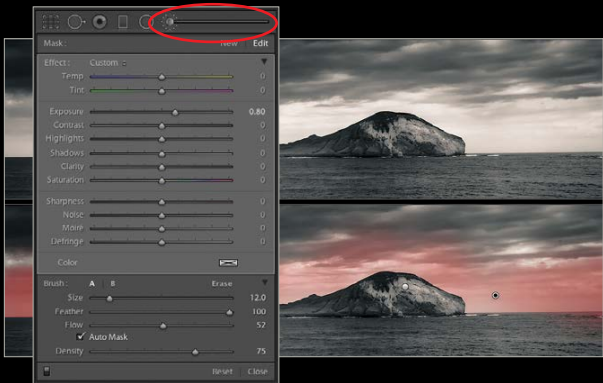


sor in the center of the image and click-and-drag outward to apply a Radial Filter that darkens the outer parts of the image. The Shadows adjustment

prevents the rocks from becoming too dark. Make a twelfth snapshot and name it to describe the adjustment.

step thirteen: To make the island stand out more in the image, I added a new Adjustment Brush pin that lightened the sky area above the horizon and just above the island (the Exposure was set to 0.80 for this change). That's it. If you saved snap-

shots as you followed along, now you can click on various snapshots to see how your settings changed the image over time, or you can click on a snapshot and then take the image into a totally different direction from that point. ■ ▢



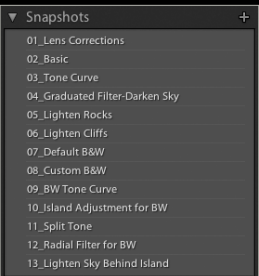
Before



After

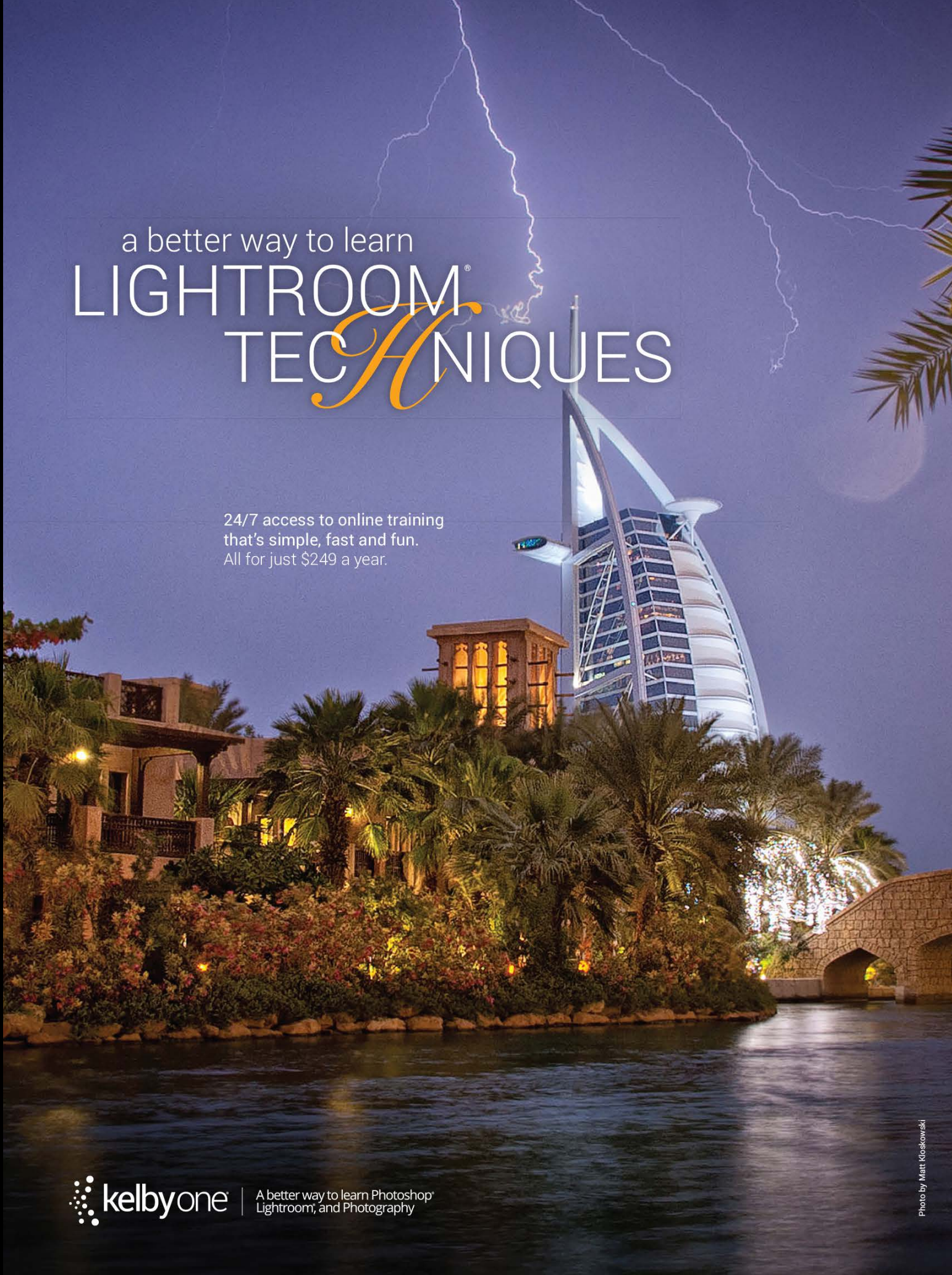


Black-and-white interpretation



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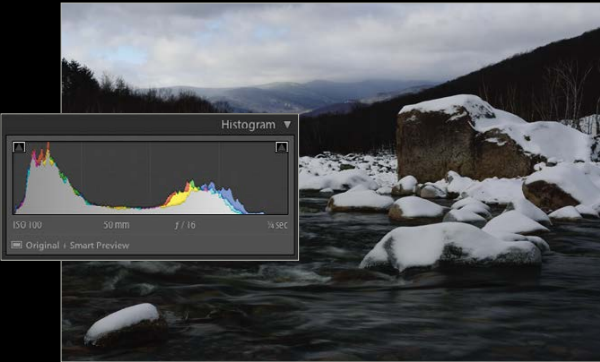




One of the things I love most about living in New Hampshire is that we get to experience the best that all four seasons have to offer. One of my favorite seasons for getting out of doors is winter because even the most ordinary scene can become magical after being draped with a blanket of snow. And there are no mosquitoes!

dealing with underexposure

Correcting underexposure is one of the most common problems with snow scene photographs due to how the reflective snow can trick the camera meter into underexposing the scene. This is obviously best corrected at the time of capture by using positive exposure compensation, shooting in Manual mode, or exposure bracketing the scene (I have a few other tips for shooting in snow at the end of this tutorial). I usually shoot in Manual mode and bracket, but for the sake of demonstration I'm going to start with a photo that was shot at the correct exposure as determined by the camera while in Aperture Priority mode with no exposure compensation. As you can see it's about a full stop underexposed.

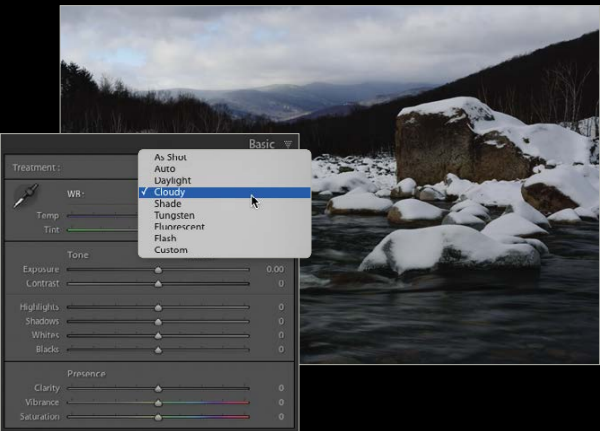


file found in the Camera Calibration panel at the bottom of the right-side panels area. For snow scenes I prefer to start with a lower-contrast camera profile to help bring out more detail in the highlights and shadows, so in this case I went with Camera Standard. The choices for camera profile will vary with the camera model you're using (and only apply to RAW files), so try each one you have to see what works best for your photo. From there, it's back up to the Basic panel to address white balance and tonal values.



balancing act

White balance can be tricky for snow scenes due to the reflective nature of snow and the evocative nature of color casts on the viewer. It's no surprise that snow looks blue under a clear blue sky, while it can look a soupy grayish-yellow under overcast skies. Since snow scenes depict a cold environment, I prefer a white balance that is a tad cooler than neutral to help convey that feeling of coldness. I had the in-camera white balance set to Daylight in this photo, and that's not too bad. If I were to switch it to Cloudy, it would go too warm for my taste. If there's something in the scene that's neutral, you can use that with the White Balance Selector tool (W), but clicking on the snow itself can yield mixed results.



< Under the Loupe processing winter scenes in lightroom

BY ROB SYLVAN

Photographing winter scenes brings its own set of challenges due to the weather. Similarly, processing those same scenes in Lightroom presents unique challenges due to the variable lighting conditions and the abundance of reflective snow.

One of my goals when processing a snow scene is for the snow to appear white yet still retain some texture. Whether you're exposing for the scene at the time of capture or when adjusting exposure in Lightroom, you always want to avoid losing detail in the highlights. Because the photo was underexposed, we know the highlights have not been clipped, but now we need to take steps to minimize making existing noise more visible as we brighten the image. I typically have a top-down approach for processing in the Develop module, with one exception: the camera Pro-

I always carry a ColorChecker Passport in my pack and take a shot of it in these conditions just to have as a reference. With the shot of the ColorChecker as the most selected photo and the photo of my scene also selected, I can enable Auto Sync and simply click the light gray swatch on the ColorChecker to set a neutral white balance to both photos at once. (Note: If you see the Sync button, click the switch to the left of the button to enable Auto Sync.) This gives a much more natural result without the snow getting too warm. Depending on the scene I may use the Temp slider to cool it down a little for effect. No matter what you use for a starting point I find manually tweaking the white balance adjustment usually gives me the most preferable result.

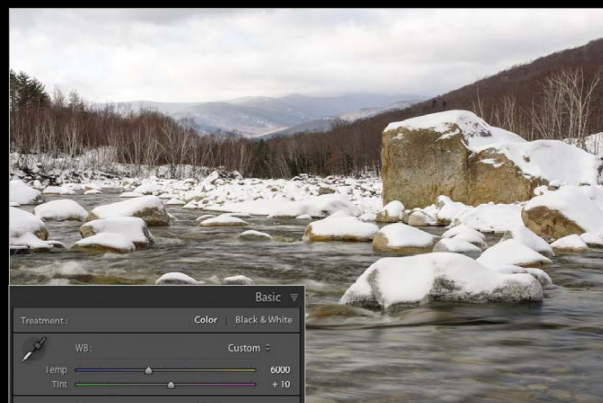


setting the tone

Now I can move on to adjusting tonal values, starting with Exposure. For this photo, I want to increase the Exposure slider at least a full stop. Having the snow end up with RGB percentages in the low 90s should yield white snow with detail. My next move is to reduce the Contrast slider to help reveal texture in the snow (reducing contrast also reduces saturation and that works well for many winter scenes). We'll add snap to the photo later with the Tone Curve.

As I continue down the Basic panel, I'll reduce Highlights to bring out that snow detail and increase Shadows to brighten the darker parts of the image. Now I feel that I'm in a good place to set the white and black points with the Whites and Blacks sliders, respectively. I like to work with the highlight clipping indicators turned on in the Histogram, which can be done by pressing the J key, to alert me if I'm pushing it too far (seeing red tells me I'm clipping my highlights and blue indicates the blacks are being clipped).

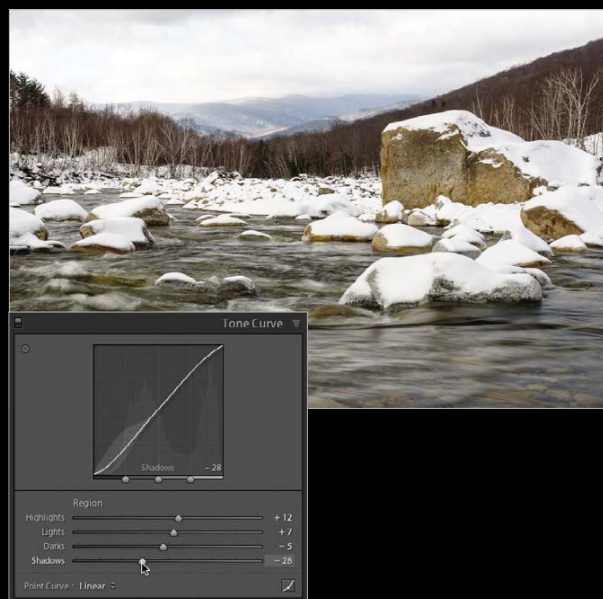
An automated way to set the white and black points is to press-and-hold the Shift key and double-click each slider label in turn. It's not unusual to have to go back and tweak Shadows and Highlights to fine-tune the adjustment.



make it curvy

At this point I've succeeded in brightening the overall image to where it should be, preserved detail in highlights and shadows, and added back some contrast to what was becoming a flat scene. Now I want to finesse the contrast using the Tone Curve panel.

The Tone Curve can be used to add or reduce contrast, as well as brighten or darken parts of an image. I want to remain mindful of my highlight detail, but I also want that snow to look a nice, bright white. At the same time, darkening the Darks and Shadows



regions will add back the amount of contrast I want in the scene.

There are a few ways to apply adjustments with the Tone Curve, but I find it easiest to make these adjustments by dragging the respective sliders while visually evaluating the change made to the photo.

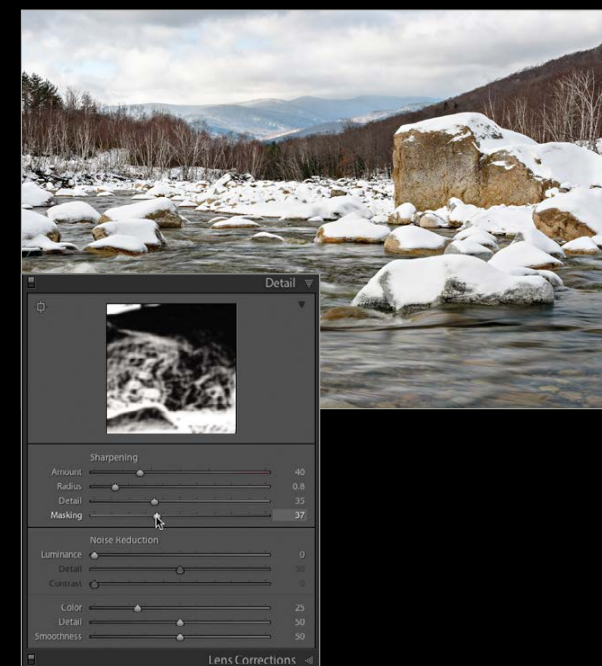
eye in the sky

True to most landscape photos, you may have to deal with the sky separately from the foreground using the Graduated Filter (M). In this case, I applied a Graduated Filter over most of the sky, reducing the Exposure by almost another half of a stop, darkening the Highlights a little more, and increasing the Shadows to brighten the parts of the treetops and hills that were inadvertently affected by the Graduated Filter. Press M to close the filter.

a time to sharpen

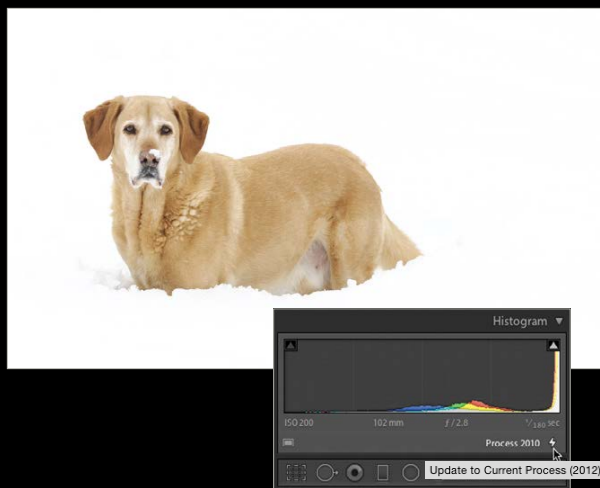
The next set of adjustments I want to make in Lightroom are in the Detail panel. Because I was correcting an underexposed photo, I want to do what I can to mitigate any noise I made more visible, and I want to enhance good detail with capture sharpening. For a landscape photo, a great place to start is the Sharpen – Scenic preset found under Lightroom General Presets in the Presets panel.

The only setting I want to change here is Masking. This preset sets Masking to 0, which means the sharpening settings are being applied to all pixels in the image. I don't want to make noise more visible by sharpening it, so I want to increase the Masking amount to limit sharpening to just important detail edges. Hold down the Option (PC: Alt) key while dragging the Masking slider and you'll see the mask that Lightroom is generating based on the edges in the image. White areas will receive the full sharpening amounts and the black areas get no additional sharpening. It can help to zoom into an area of smooth color, like the sky, where there's no detail you want sharpened, and keep increasing the Masking slider until that area is nearly (or completely) black. That will go a long way in the quest to avoid enhancing noise. If there's still some noise present, go down to the Luminance Noise Reduction slider and increase it to finish the job. Remember, it's usually better to have a little noise and good detail than no noise and mushy detail.



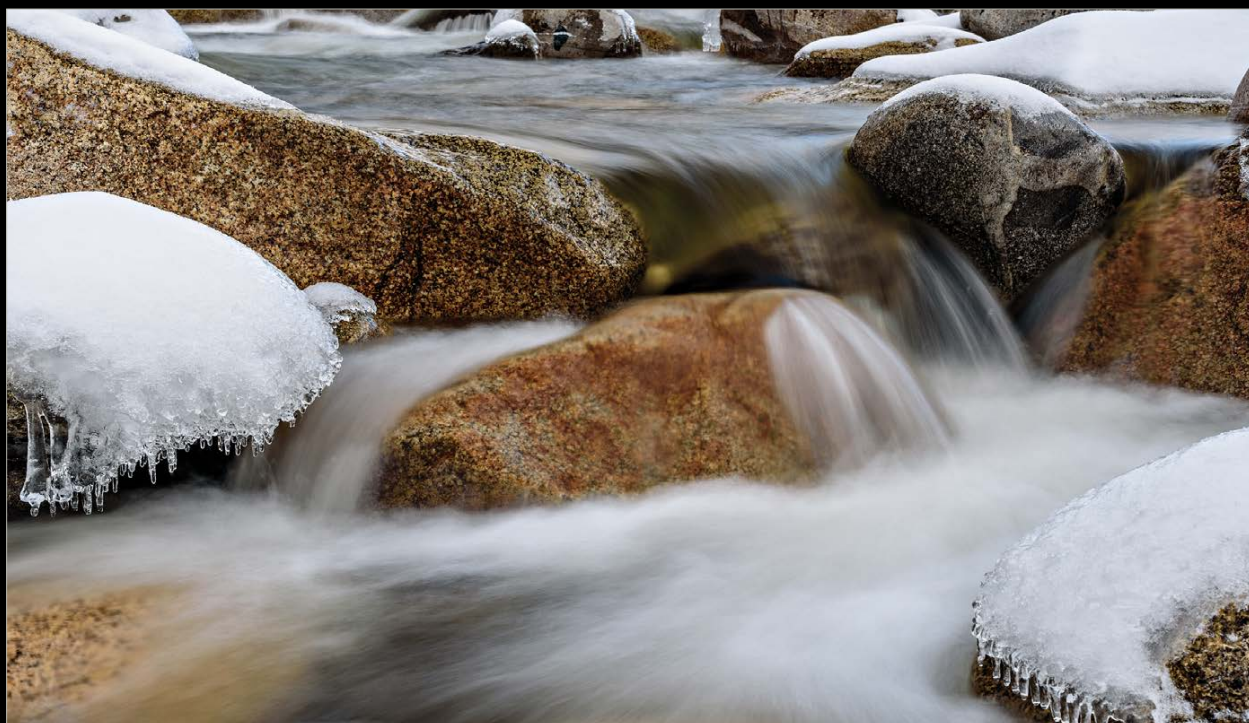
revisiting older photos

This is the usual approach I have to all snow scenes with the difference in settings mainly being driven by how good the original exposure was to start out. I went back to some photos taken in 2011 and found this shot of my dog chest deep in snow. It looked to be completely blown out, but then I realized it was imported into Lightroom before we had Process Version 2012 (under Process in the Camera Calibration panel). By simply updating the photo to PV2012 (click the lightning bolt icon in the Histogram panel), all of the highlight detail was recovered.



The steps in my process to correct this photo were exactly the same as the one before except that I moved the Exposure slider in a negative direction (very slightly) this time since it wasn't underexposed. I usually finish these types of photos in Lightroom with an increase in Clarity to give it another touch of snappiness before sending to Photoshop to do any needed retouching and creative sharpening. I leave you with some tips for shooting in winter:

- Keep spare batteries in inner pockets.
- Use a lens hood to keep falling snow off glass.
- Fingerless gloves and hand warmers make a good combo for dexterity and comfort.
- Put the camera in a case before coming inside to prevent fogging. ■



ALL IMAGES BY ROB SYLVAN

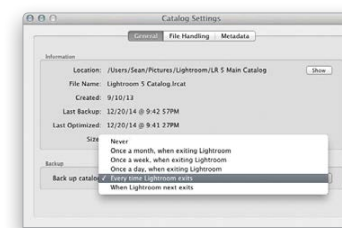
Tips & Tricks

SEÁN DUGGAN

Let's face it, calamities sometimes happen, in real life and in our digital lives. Fortunately, there are a few things you can do in Lightroom to mitigate any digital disasters that may befall your image catalog.

back up the images, back up the catalog

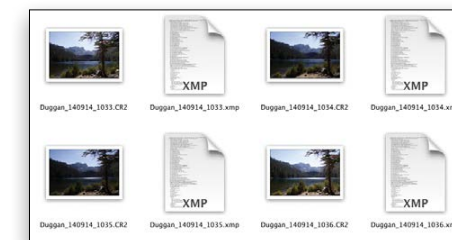
Okay, this one is so obvious, but it always bears repeating, especially for new users. Always have at least one backup of your image files on a separate hard drive (two backups—one kept offsite—is even better!). This backup is one you have to handle on your own (meaning Lightroom doesn't do it for you), either manually or by using backup software. Lightroom can handle the backup of the catalog for you, however, and you should definitely take advantage of this. In the General section of the Catalog Settings dialog (Lightroom [PC: Edit]>Catalog Settings) you can specify how often Lightroom prompts you to back up the catalog. I have mine set to Every Time Lightroom Exits. That doesn't mean I actually back it up every time I quit the program, but if I've done a lot of work on the catalog in that session, then I typically will back it up. Backing up the catalog protects it against a hard drive failure, of course, but it can also be critical in case the catalog becomes corrupted and you need to revert to an earlier, noncorrupted version. Lightroom creates a new folder for each backup. Typically, I only save the most recent five of six backups and delete the older ones.



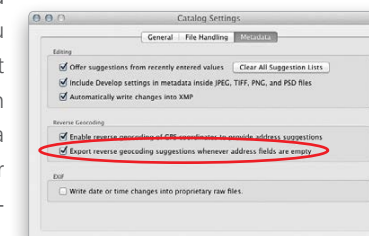
write changes to xmp

Lightroom stores the changes you make to the file (i.e., keywords, Develop settings, etc.) in the catalog database. In a dire situation where you have to ditch the catalog and reimport images into a new catalog, you'll lose all of that work. By writing changes into XMP files, however, that metadata, including any Develop module settings, is stored in XMP sidecar files that reside in the same folder as the images. When these images are imported into a new catalog, Lightroom will see those XMP files and all your previous metadata and Develop settings will be applied in the new catalog. I've worked with a number of clients where this has saved the day when they had to reimport images they had done a lot of work on.

You can save the metadata into XMP files on a case-by-case basis by selecting a group of images and using the Command-S



shortcut (PC: Ctrl-S). The menu command for this is Save Metadata to Files and can be found in the Metadata menu in the Library module, or the Photo menu in the Develop module. You can also have Lightroom automatically write all changes to XMP by choosing this in the Metadata section of the Catalog Settings dialog. Catalog Settings can be found in the Lightroom menu on a Mac, or in the Edit menu on a PC (or it can also be accessed via a button in the lower right of the General section of the Preferences).



use collection names as keywords

Saving the metadata to an XMP file will preserve any text-based metadata you've added (keywords, copyright notices, captions, descriptions, contact info, etc.), as well as the Develop settings, but the one thing that isn't saved here are the names of any collections an image may be a part of. If you have spent a lot of time arranging images into collections as part of your organization process, that's a big blow to lose all that work if you have to start from scratch with a new catalog.

One potential way around that is to add the collection name as a keyword to any images in the collection (ideally it would be useful to have a collection setting that did this for you automatically). To do this, Right-click on a collection and choose Rename. Then, just highlight and copy (Command-C [PC: Ctrl-C]) the name of the collection and Cancel the Rename Collection dialog. Next, with the images in Grid view (G) in the Library module, select all the images (Command-A [PC: Ctrl-A]) in a given collection and then paste (Command-V [PC: Ctrl-V]) the copied collection name into the keywords field in the Keywording panel for all the files in that collection. If you ever have to reimport from scratch, that information in the XMP file will be recognized by Lightroom and you can then use the keyword search capabilities to isolate just those images and rebuild your collection structure. ■

ALL IMAGES BY SEÁN DUGGAN

HOW TO CREATE SHADOWS IN A COMPOSED SCENE

By Uli Staiger

Did you ever compose an image and ask yourself why the composed objects look sort of fake? Well, maybe it was because they don't have the right shadows. It's not complicated to create a physically correct shadow, but there are a few things that you should consider. There are three types of shadows, and the good news is all three of them can be created in Photoshop.

Let's start with shadowed areas on buildings or other objects. Imagine a tall building that's lit by the sun from the left. The side facing the sun is brightly lit; the side not facing the sun is a lot darker and has considerably less contrast. This type of shadow can simply be painted onto the building using a Levels adjustment layer and a layer mask. But that's not all: the building itself creates a shadow, as well. This type, the so-called drop shadow, is a bit more complex to build, but with a little Photoshop strategy it's not a big problem. The third type of shadow is an effect you can see. For example, if you observe a cup on a table, there's a thin black line between the cup and the table surface. This thin black line is very important to make a shadow look real. Let's begin by taking a look at all three types of shadows.

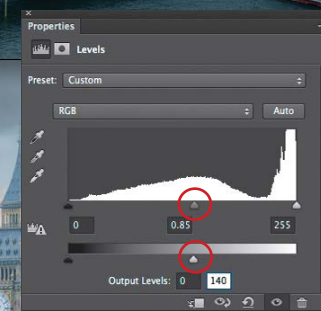
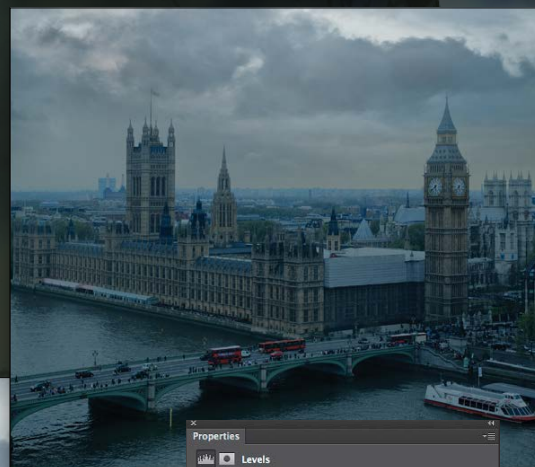
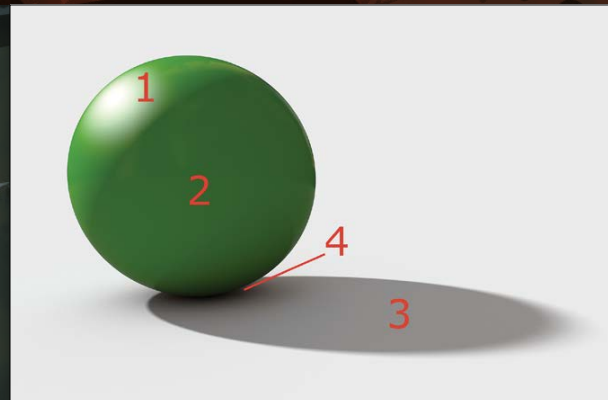
[KelbyOne members may download the files used in this tutorial at <http://kelbyone.com/magazine/issue/february-2015>. All files are for personal use only.]

SHADOW TYPES

In this simple image, you can see all three types of shadows. The main light source comes from the upper-left corner and divides the sphere in a bright, sunlit part (1) and a darker one that has a lower contrast (2). On the right side of the sphere we see the cast shadow, which is basically a projection of the sphere's shape (3), and right underneath the sphere there's the deep shadow that leads from middle gray into deep black (4).

Step One: Preparation—Levels

This photograph of London was taken on a cloudy day. The light is very soft and—let's face it—quite boring. This beautiful view, taken from the London Eye, deserves much better lighting, so we'll paint the shadows into the photograph. First, use a Levels adjustment layer (Layer>New Adjustment Layer>Levels) to produce a dim, shadowlike lighting by pushing the Output Levels highlight slider to the left. This reduces the brightness and the contrast of the image. Then, you might increase the shadow contrast a little by moving the midtones Input Levels slider (below the histogram) to the right.



Step Two: Painting Shadow

Of course, we don't want the entire image to be dark, so mask the whole Levels adjustment layer by inverting its layer mask to black (press Command-I [PC: Ctrl-I]). In this scene, I decided to let the sunlight come from the right side. That means that the shadow areas can only be on the parts of the buildings that look to the left. Just take the Brush tool (B), use a soft brush with a Hardness of 30–50%, and begin to paint the shadows onto the layer mask. (Note: You can find the Hardness setting by either clicking on the brush preview thumbnail in the Options Bar, or by Right-clicking in the image.)

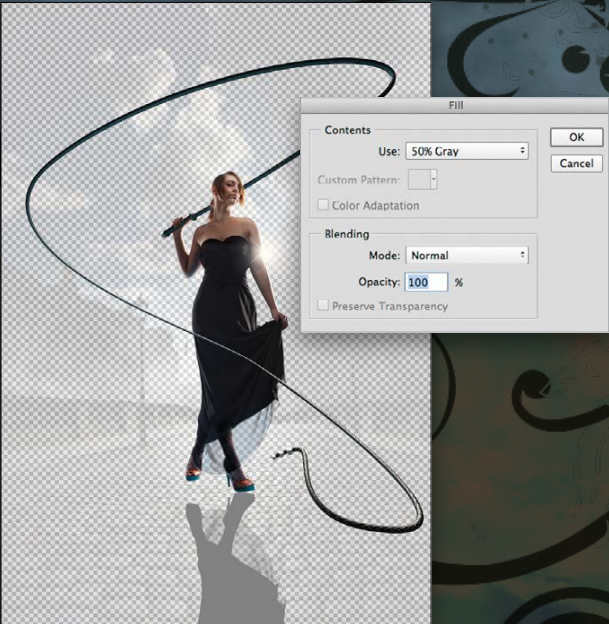
DIRECTION OF LIGHTING

Before you even think of building a drop shadow, you should analyze the position of the main light source in your picture. In the picture here, we have two light sources: the sky, which lights the whole scene without producing any hard shadows; and the sun, which is positioned right behind the model. That's a good starting position because we can use the silhouette of the model to create the shadow.

Step One: Creation of the Shadow

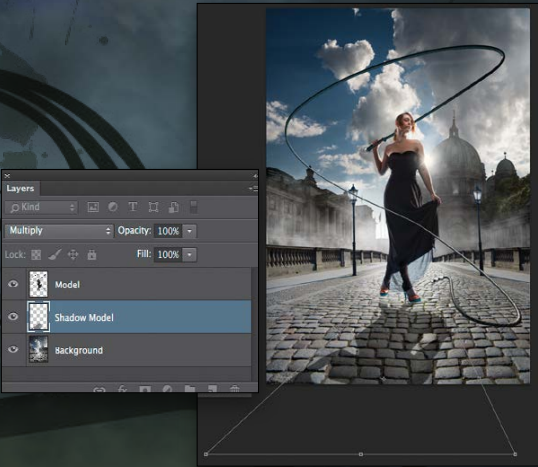
First, we need a selection of the model's outline. Since she's already on her own layer, this is easy to get by holding the Command (PC: Ctrl) key and clicking on the model's thumbnail in the Layers panel. We need to remove the whip from the selection, so press L to switch to the Lasso tool, hold down the Option (PC: Alt) key, and drag around the various sections of the whip to remove it from the selection. Of course, we want the shadow to be on its own layer, so click the Create a New Layer icon at the bottom of the Layers panel to create a new layer underneath the model's layer.

Go to Edit>Fill, select 50% Gray in the Use drop-down menu, and click OK to fill the selection with 50% gray. Press Command-D (PC: Ctrl-D) to deselect. Go to Edit>Transform>Flip Vertical to flip the layer vertically. Then, move the shadow down with the Move tool (V) until the bottom of its right foot touches the bottom of the model's right foot. (Note: We've lowered the Opacity of the Background layer in the image here so you can better see the shadow.)



Step Two: Blend Mode and Transformation

A drop shadow like the one we just created is always translucent. Lowering the Opacity of the layer looks unnatural, so we keep it at 100% and instead change the blend mode from Normal to Multiply at the top of the Layers panel. Considering the sun as the projection light source for the shadow, it needs a perspective transformation. In the Edit>Transform menu you'll find the Perspective transformation. Click-and-drag the bottom-left corner of the bounding box to match roughly the perspective lines of the cobblestones and your transformation will be perfect! Press Enter to commit the transformation.



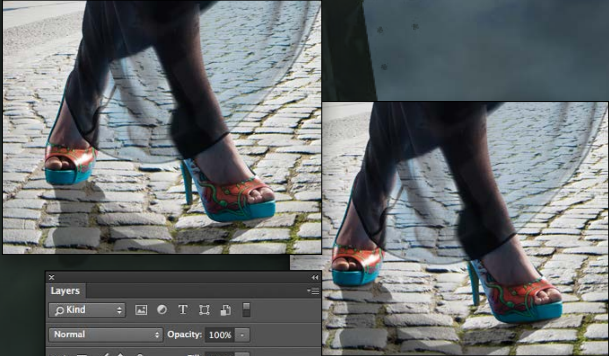
Step Three: Adaption of Perspective View

The model's left foot is positioned slightly behind her right foot. Unfortunately, this means that the foot and its shadow have a different level, so we have to pull the shadow toward the model's left foot. This is a great task for the Puppet Warp tool, which you'll find in the Edit menu. Just click on five or six spots on the shadow that you want to lock into position (you don't have to click on the intersection of the lines), then click on the spot representing the foot and pull it right underneath the model's foot. Done! Press enter to commit the Puppet Warp.



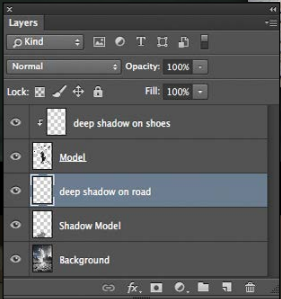
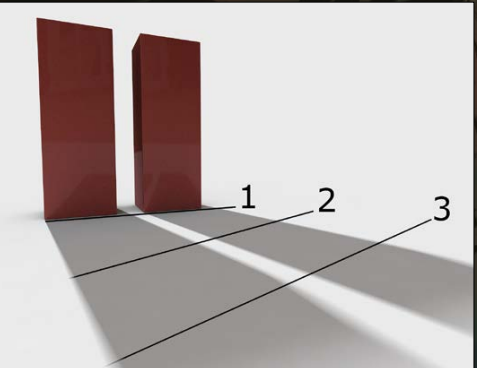
Step Four: Painting the Deep Shadow

This seems to be a small detail that's not important, but believe me, it's very important: The thin line of the deep shadow where her shoes meet the road is necessary to nail the model to the ground. Create a new layer above the shadow model layer, and paint right underneath her shoes with a small brush set to black with a Hardness of 0% and an Opacity of 20%. You get an even better result if you do the same to the model's shoes in a separate layer above the model's layer. Hold the Option (PC: Alt) key and click on the line between these two layers, to add a clipping mask; otherwise, you darken not only the model's shoes but the road, as well.



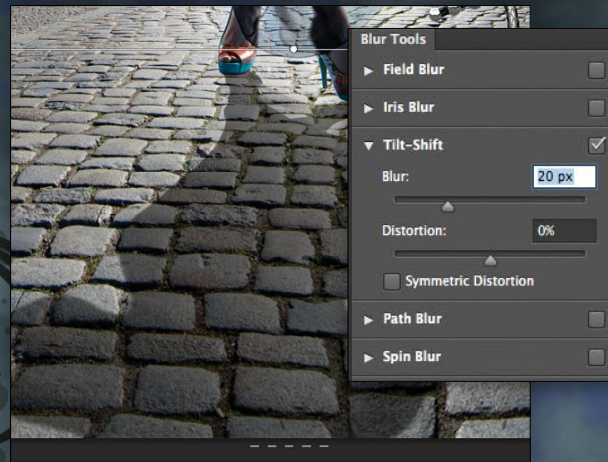
Step Five: Softness

Still, our shadow doesn't look very natural. There's a physical effect called diffraction, which simply means that the light collides with the edge of an object. Looking at the shadow where it's close to the object, this effect is hardly visible (1). The further away from the object, the more the shadow gets blurred (2). On the end of the shadow that represents the top edge of the object, the blur reaches its maximum (3).



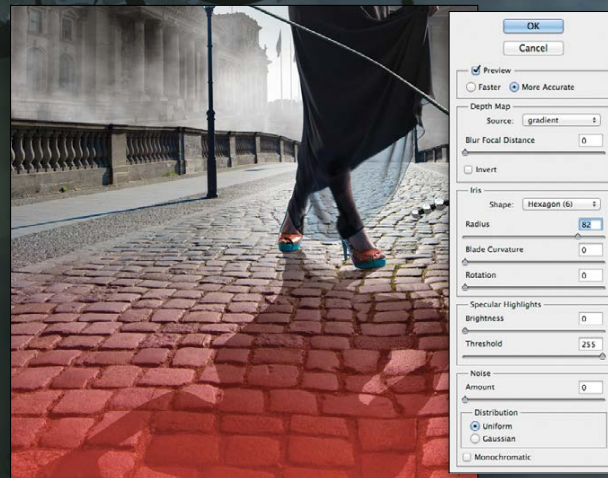
Step Six: Creating Softness by Using the Filter Gallery

There are two different ways of creating this kind of blur in relation to the distance between model and shadow. The easiest way is to use the Tilt-Shift filter, which you find in the Filter>Blur Gallery. If you're not sure yet how much blur you want to apply, convert the model's shadow layer into a smart object (Filter>Convert for Smart Filters) before applying the filter. Then, open the filter and move the solid bottom line close to the shoes and the bottom dashed line toward the end of the shadow. A Blur of around 20 px in the Blur Tools panel is perfect. Click OK in the Options Bar to apply the blur.



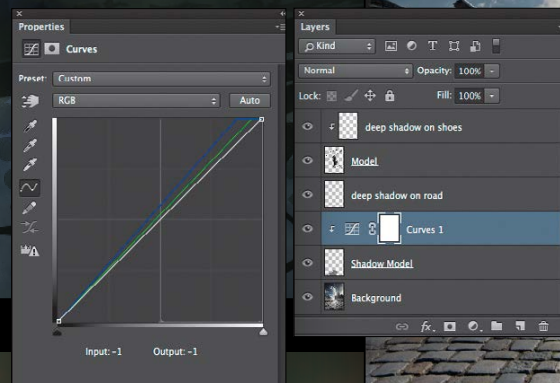
Step Seven: Creating Softness by Using the Lens Blur Filter

If you're using Photoshop CS6 or older, you can choose another way. First, switch to Quick Mask mode by pressing Q. Then, using the Gradient tool (G), create a linear gradient that starts at the shoes and reaches all the way down to the bottom of the image. (Note: If your red overlay doesn't match the one shown here, don't worry, we'll fix that in Lens Blur.) Press Q to change back to normal mode, save the selection as a channel (Selection>Save Selection), give the selection a name such as "gradient," and click OK. Then, open the Lens Blur filter (Filter>Blur>Lens Blur) and make sure the channel you saved is selected in the Source drop-down menu (unfortunately, this filter doesn't work with a smart object). Use a blur Radius between 60 and 90. If for any reason the blur appears on the wrong end of the shadow, just click Invert. Click OK to apply the blur.



Step Eight: Color Adaption

We're almost there; we just have to take a final look at the color. The shadow we created is a projection of the model's silhouette. Although not hit by any sunlight, shadows are never black, but translucent. There's always a surrounding light source: the sky in this case. On an overcast day, the shadows are almost colorless, but in this image, we have a great blue sky. Create a new Curves adjustment layer (Layer>New Adjustment Layer>Curves) for the shadow layer—don't forget the clipping mask. Then, choose the Blue channel in the channel drop-down menu near the top of the Properties panel and lower its highlight Input level (white slider) to 224. Lower the Green channel to 243. That's it. ■



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JAY MAISEL
LIGHT
GESTURE
& COLOR

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Photoshop Proving Ground

understanding frequency

SCOTT VALENTINE

Frequency separation is one of the hottest topics in portrait retouching, even though the technique has been around for years. The idea is as simple as it is powerful: by splitting high and low frequencies into different layers, we can work with each frequency individually and be more precise while working more quickly. That's pretty cool, but do you really know how to visualize and identify frequency in your images? After you read this article you will.

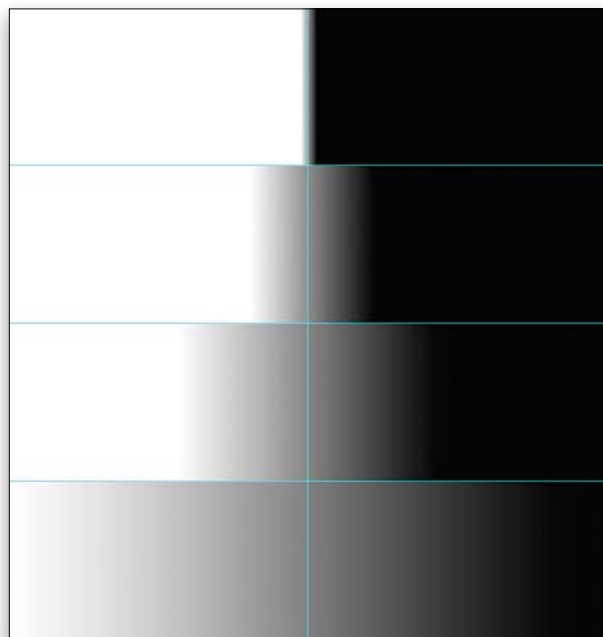
► The first thing we need is a good working definition that lets us talk about frequency in a meaningful way. If you're familiar with the term from other technical experience, you know it usually comes up in context of how often something changes within a given time period—cycles per second is a pretty common unit of measure. Photographs show a single slice of time, so we need to talk instead about change with respect to position in the image. Think about your photos as two-dimensional maps of pixels, and each pixel has the characteristics of location, brightness, and color. Frequency is a description of how much change in brightness or color there is between locations. It's essentially the contrast boundary between regions, no matter how large or small those regions are. It's the change that's important.

Note: Technical uses of the term *frequency* often involve repeating cycles or patterns. For our purposes, there is no need to go beyond the simple idea of rate of change versus position.

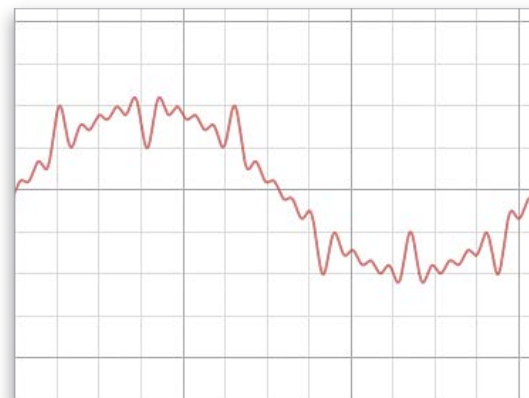
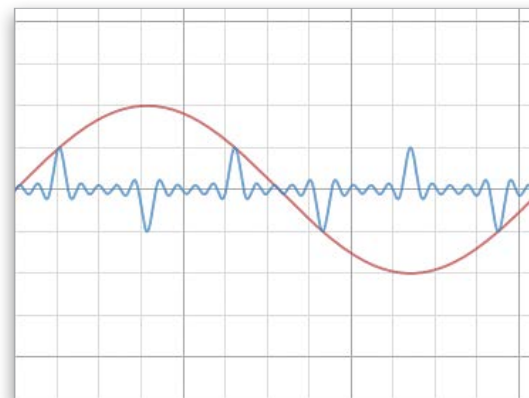


A dramatic change in brightness over a very short distance would be considered high frequency—think of them as boundaries. A subtle gradient across an entire photo would be considered low frequency—we'll think of these as transitions. Classic examples of high-frequency elements are skin texture, grass in a field, and even digital noise. These features tend to be very small details, and their edges generally have a lot of contrast. The rate of change is high compared to the small number of pixels involved.

Low-frequency examples may include exposure differences in a view of the sky, uneven skin tones, and soft ripples in fabric. Transitions tend to be soft, and changes in brightness or color are spread over longer distances—they take up more of the scene, and we think of them as large in context of the photo. The rate of change is considered low with respect to position. Remember that for the moment, frequency has to do with changes instead of repetition. This simple gradient shows the change from a high-frequency *boundary* at the top to a low-frequency *transition* at the bottom.



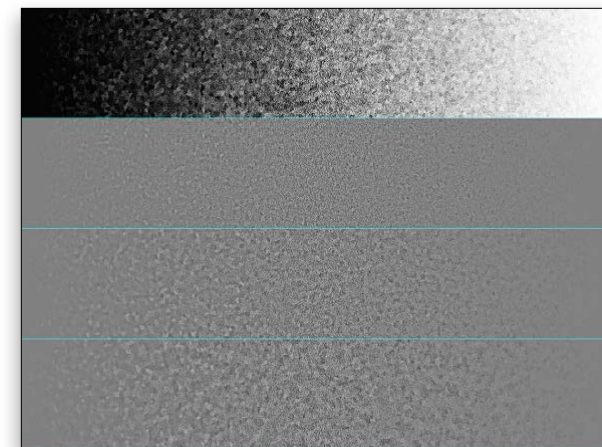
Making things a little more complicated is the fact that different frequencies typically overlap. You may have seen the standard graphic of two different kinds of sine waves added together. This illustrates how different frequencies combine in our images, sometimes making the task of separation seem very difficult. The high-frequency component (waves that are small and close together) changes the smooth, continuous wave of the low-frequency component.



This cloth is a good example of combining both high and low frequencies: the texture of the fabric is high, while the folds are low.



I built the black-and-white gradient here to show that using the frequency separation technique, you can target different feature sizes, even if they're hard to see. The original gradient is at the top, followed by fine, medium, and coarse separations (the supplement to this article [see next page] includes this PSD file so you can see more details). Each one of these can be edited individually to target different feature sizes. The low-frequency feature is simply the black-to-white gradient underneath the noise.



It's All Relative

This leads me to the first of two major concepts I want you keep in mind while looking at frequency in your image:

Frequency is relative: As a given feature fills more or less of the entire image, that feature's apparent frequency changes. In this picture from the Valles Grande Caldera in New Mexico (see top of next page), the dirt and rocks in the foreground are visually about the same size as the larger branches in the middle ground trees. Of course, in real life they're vastly different sizes, but in terms of frequency in our image, they're roughly the same. In the background, entire trees are about the same size as the foreground rocks. Also look closely at the hard edges of shadows in the closest rocks. Making a frequency selection of just the tiniest details will pick up those edges because, to Photoshop, they're very rapid transitions. Even though the actual shadows may be larger than the smallest rocks, the boundary will show up once you've performed a frequency separation pass.

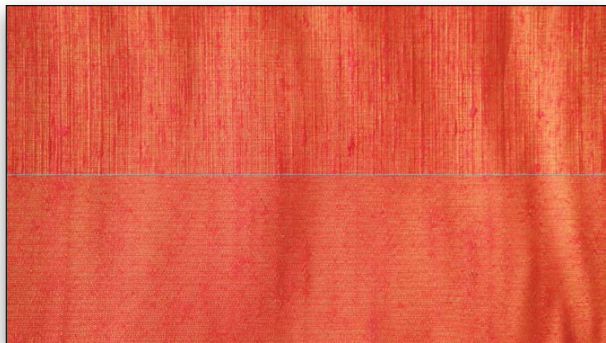
This is important to remember because it affects how you approach editing. Using frequency separation, you choose blur settings based on the size of features you want to work with. In fact, many retouchers use multiple passes with this technique, taking the output of one pass as the input to the next pass. Consider a situation where you need to deal with redness on a model's face, but he also has freckles that you want to preserve. Being



aware of the differences will allow you to work more quickly without destroying important characteristics in your photo.

The next major concept is a little trickier to deal with:

Frequency can be directional: This is a weird idea at first, but check out this image of raw silk. There are strong vertical lines where some threads are much thicker. There are horizontal lines as well, but they're less pronounced. The undulations in the fabric are, of course, low frequency, and they're mostly vertical. The finest detail threads are both horizontal and vertical, and are more or less uniform. As an exercise, I've removed the heavy vertical threads and left the rest alone. The original is on top; the edit is on the bottom.



[KelbyOne members may download a PDF that shows the exact steps Scott used to remove the heavy vertical threads, plus two sample images at <http://kelbyone.com/magazine/issue/february-2015>. All files are for personal use only.]

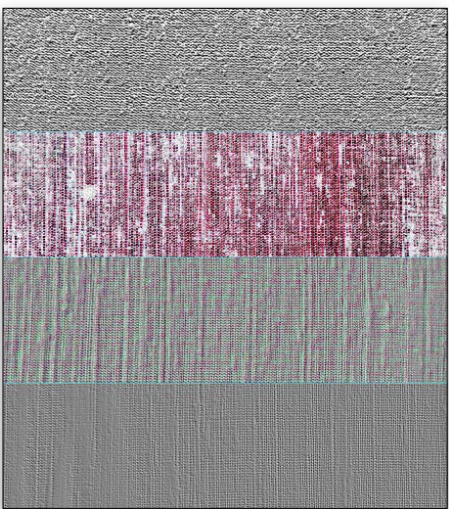
The trick here is that instead of the usual approach to frequency separation where you would apply a Gaussian Blur to isolate the low frequencies, I've used a Motion Blur along the direction of the feature I want to isolate (vertical). Gaussian Blur creates a blur in all directions, but Motion blur lets me choose a specific direction.

I then use the Apply Image step as normal, but go back to the Motion Blur layer and then blur it again using a small Gaussian Blur. When you blur as part of frequency separation, you're defining detail size—the base image subtracted from the blurred image gives you those details. Doing the same thing with Motion Blur first means you can choose the direction of those details. The second blur using Gaussian is what removes the directional details. Note that the larger and smaller features are all still there. And I can in fact repeat the process to remove the horizontal elements.

Homework Assignment

For homework, I want you to try out some ways to visualize frequency in your images. Here are some simple filters you can use to help you in this task. Some have options to refine the results, and while they're helpful for this exercise, they aren't directly applicable to frequency separation techniques. Still, they should give you a way to see new things in your images. (Note: If you don't see the below filters in the Filter menu, go to Photoshop [PC: Edit]>Preferences>Plug-ins, and turn on Show All Filter Gallery Groups and Names.)

- Filter>Sketch>Bas Relief
- Filter>Stylize>Find Edges
- Filter>Stylize>Emboss



Bas Relief

Find Edges

Emboss: 12px

Emboss: 3px

I'd love to see what you come up with! Please share your experiments, results, and questions at [fb.com/PSinsight](https://www.facebook.com/PSinsight) or right on the KelbyOne Facebook page. ■

ALL IMAGES BY SCOTT VALENTINE EXCEPT WHERE NOTED

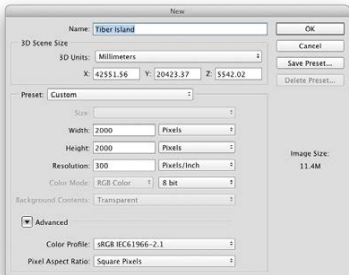
Beyond Photoshop

composing 3d scenes

SCOTT ONSTOTT

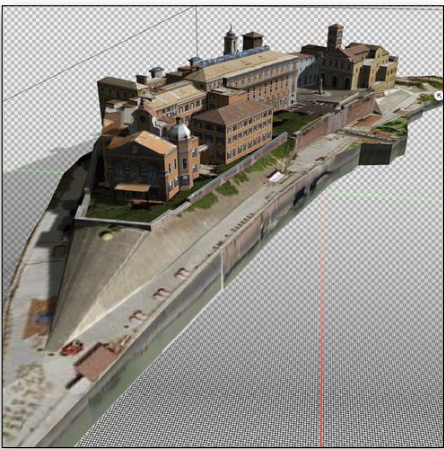
Three-dimensional models representing architectural complexes contain the textures and geometry that are needed to describe them; however, 3D models are rarely displayed in a way that would please a photographer's trained eye. Here we learn to adapt our eyes for composing a 3D scene to a virtual camera lens.

Step One: Go to <http://kel.by/1yw7o4a>, click on the Download link near the top right of the page, and select KMZ from SketchUp. Navigate to where the Isola-Tiberina,-Roma1.kmz file downloaded and open it in Photoshop. In the New dialog, specify 2000x2000 Pixels; leave the 3D Units set to Millimeters, which are what was used to model the structures on Rome's tiny island; change the X value to 42551.56 (the Y and Z values will change automatically); and click OK.



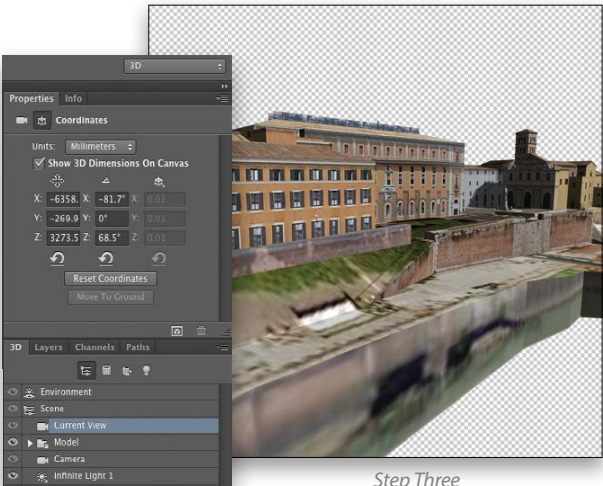
Step One

Step Two: Accept the offer to switch to the 3D workspace by clicking Yes when prompted. In the Layers panel, double-click the 3D layer's name and rename it "Tiber Island." Click on the black triangle to the right of the layer's name to collapse the display of its texture maps. Press V to select the Move tool, and in the Options Bar, make sure the Orbit the 3D Camera tool (the first icon in the 3D Mode section) is selected. Click-and-drag to orbit the model to visualize it for yourself.



Step Two

Step Three: Alternately, you can rotate, drag, slide, and zoom the current view by using the corresponding 3D Mode tools in the Options Bar to compose an attractive view of the complex from the Tiber. Make the courtyard with the obelisk the focus of your composition, although not necessarily its center. If you want to match the 3D camera settings to mine, rather than winging it, select Current View in the 3D panel, and then set FOV (field of view) to 30mm lens in the Properties panel. Click the Coordinates icon at the top of the Properties panel and enter each of the numeric values as shown here.



Step Three

Step Four: Press C for the Crop tool and crop away the expanse of sky and river, creating a composition wider than it is tall (landscape proportions). Press V to select the Move tool and click on the unsightly railing that’s visible on top of one of the buildings. When you click this object, its corresponding mesh, mesh19, is highlighted in the 3D panel. Click mesh19’s Eye icon to toggle it off.



Step Four

Step Five: This low-poly 3D model will look better with a depth-of-field effect blurring the lack of detail in the foreground. We want to guide the viewer’s eye to the courtyard in front of the Baroque church where there’s a lot of interesting detail. Scroll to the top of the 3D panel and select Current View. In the Properties panel, set Depth of Field to 0.8 and Distance to 0.28 in order to keep the courtyard in sharp focus and everything else with increasing amounts of blur.



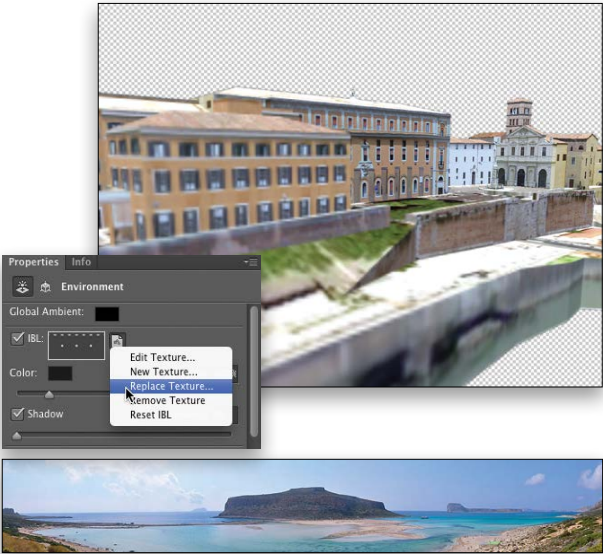
Step Six

Step Six: Right now the church’s façade is in shadow. Collapse the Model node in the 3D panel and select Infinite Light 1. Drag the light so that the virtual sun is overhead but slightly behind the viewer so that it illuminates the façade.

Step Seven: We could adjust Infinite Light 1’s color and intensity but we’ll get better results by using image-based lighting (IBL) instead. IBL maps an image to a cylinder that wraps around the entire model and uses the color and luminosity of each pixel to represent separate infinite lights. That’s a finite, but large number or infinite lights!

The ultimate IBL would be to use a high-dynamic-range cylindrical panorama taken on site, but not being in Rome myself, I can’t easily capture that data. Instead, we’ll use a Creative Commons panorama taken off the coast of Crete as a substitute. Go to <http://kel.by/1ylnMme> and download the 1280x373-version of the Bay of Balos, Crete 002.jpg. Open the image in Photoshop, crop it to 1280x199, and then Save and close it.

Select Environment in the 3D panel and then in the Properties panel, click the Map for Image Based Lighting icon next to the IBL thumbnail and choose Replace Texture from the shortcut menu. Navigate to the 1280px-Bay_of_Balos,_Crete_002.jpg file, click Open, and the lighting on the 3D model immediately updates.



Step Seven

Step Eight: The lighting is now too blue for my taste and that’s due to the quality of light in the panorama we used. Let’s try another panorama with different lighting conditions. Go to <http://kel.by/12YBAx1>, and download the 1280x199-pixel version of the Beach of Balos and Gramvousa (Panorama).jpg. Click the Map for Image Based Lighting icon next to IBL and select Replace Texture. Navigate to the 1280px-Beach_of_Balos_and_Gramvousa_(Panorama).jpg file and click Open. Much better!

Step Nine: We’re going to create a two-color gradient to simulate the sky. Command-click (PC: Ctrl-click) the Tiber Island layer thumbnail in the Layers panel to select all of the pixels in the model. Choose Select>Inverse and then Layer>New Fill Layer>Gradient. Click OK, and then in the resulting Gradient Fill dialog, click the Gradient thumbnail. Select the Foreground to Background preset (it’s the first one), double-click the left color stop below the gradient bar, enter #effeff at the bottom of the resulting Color Picker, and click OK to close the Color Picker. Double-click the color stop on the right, enter #8ab1f1 in the Color Picker, and click OK. Name the Gradient “Sky,” and click OK twice.

Step Ten: Open Water.jpg. Choose Select>All and Edit>Define Pattern. Type “Water” in the Pattern Name dialog and click OK. Close Water.jpg without saving. Click the Create a New Layer icon at the bottom of the Layers panel. Using the Quick Selection tool (W) set to Sample All Layers in the Options Bar, paint over the vertical wall at the bottom of the 3D model and the place where the Tiber should be on the right of the composition. Choose Layer>New Fill Layer>Pattern. Click OK to accept the default name, set Scale to 200% in the Pattern Fill dialog, and click OK. Press V for the Move tool and drag the water surface down slightly. If you see a white line running through the water, click on the layer mask thumbnail for Pattern Fill 1 to make it active, switch to the Brush tool (B), press X until the Foreground color is white, and paint away the line.

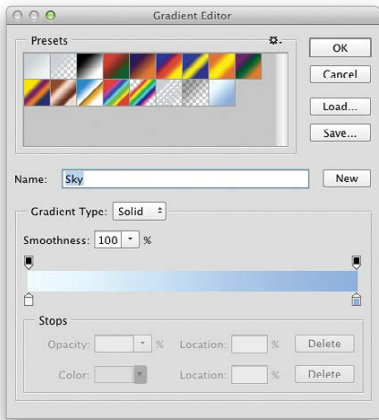
[KelbyOne members may download the Water.jpg used in this tutorial at <http://kelbyone.com/magazine/issue/february-2015>. All files are for personal use only.]

Step Eleven: The water surface needs blur to match the field of view applied to the 3D layer. Right-click layer Pattern Fill 1 and choose Rasterize Layer from the shortcut menu. Choose Filter>Blur Gallery>Tilt-Shift. Drag the bottom solid line to just above the top of the water’s edge. In the Blur Tools panel, set Blur to 7 px, and click OK in the Options Bar.

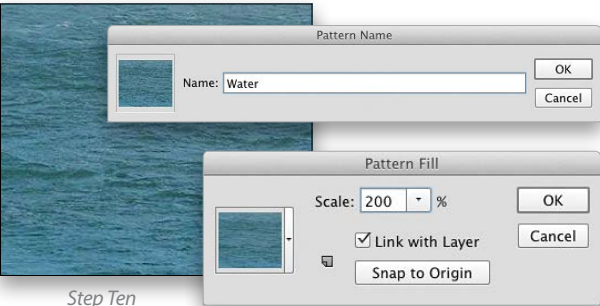
In this article you’ve learned many skills used in composing 3D scenes, including manipulating the virtual camera, adjusting its depth of field and mesh visibility, altering an infinite light’s angle, applying image-based lighting, and compositing a gradient sky and patterned foreground. ■



Step Eight



Step Nine



Step Ten



Step Eleven

<

Product Reviews

▼ SanDisk Extreme Pro 480-GB SSD

Fast, Reliable, and Lightweight
Review by Erik Vlietinck

On their website, Atomos lists drives they recommend for video recording to their Ninja, Samurai, and Shogun devices. Highest on that list are SanDisk Extreme Pro SSDs. With a write speed I saw increasing to more than 480 MB/s, I didn't expect my Ninja Blade to have any problems writing to ProRes 422 HQ using the Extreme Pro 480-GB SSD. My tests, therefore, concentrated on sturdiness and frame loss.

With ordinary hard disks, camera motions are best kept to a strict minimum. If you have to move, you need to make movements slow and smooth. Abrupt changes of direction or sudden motions will inevitably result in loss of frames.

Another problem is heat. Video recorders have no cooling system. Using a Ninja for three hours continuously makes the unit really hot, which is detrimental to hard disk lifespan and increases the risk of write errors.

None of these problems arose with the SanDisk Extreme Pro 480 GB inside the Ninja Blade. The SanDisk had no trouble keeping up with even the most abrupt camera movements. It also didn't become hot, only lukewarm after three hours of continuous use.



The only problem I could see is when you would be using a SanDisk Extreme Pro SSD with a recorder without a cradle. Because of the plastic enclosure, you could theoretically break your SSD if you're not careful handling it; however, in practice the plastic housing is robust enough to withstand even rough handling. You can throw them around without worrying. You probably shouldn't drive an SUV over them, but why would you want to do that?

With a throughput speed of roughly 450 MB/s even when the disk is almost full, SanDisk Extreme Pro SSDs are perfect replacements for hard disks in any environment. ■

Company: SanDisk Corporation	Price: \$389.99
Web: www.sandisk.com	Rating: ◆◆◆◆◆
▲ Hot: Speed; reliability; weight	
▼ Not:	

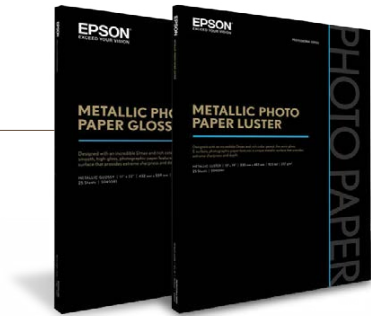
▼ Epson Metallic Photo Paper Luster and Glossy

Professional Photo Paper
Reviewed by Steve Baczewski

Epson recently added two metallic resin-coated papers to their inventory: Metallic Photo Paper Luster and Metallic Photo Paper Glossy.

The glossy paper has a smooth texture with a high reflectance. The luster paper has a subtle textured surface, and reflectance is similar to Epson's popular Premium Luster Photo Paper. Of the two papers, the metallic glossy appears to have slightly richer blacks with colors appearing more vibrant and saturated. Both papers have a pearl surface, slightly warm tone, and both use minimal Optical Brightener Additives (OBAs). Epson supplies ICC paper profiles for download from their website for both papers.

I printed a standard reference target on both papers. The reference target is comprised of various skin tones, color patches, grayscale ramps, and assorted color and black-and-white images. The results are both papers have a wide color gamut, deep blacks (Dmax 2.3), and excellent color fidelity. Both papers display images with sharp, rich detail in the shadow areas. The metallic substance appears uniformly distributed in both papers and has a characteristic that gives the paper a shimmer, adding a sense of dimensionality and depth. The metallic characteristic becomes apparent when you hold the papers and light plays off the surface.



Both papers have a thickness of 10.5 mil and a weight of 257 gsm. By comparison, Epson's Exhibition Fiber has a more substantive feel with a thickness of 13 mil and a weight of 310 gsm. Both papers lay flat without curling.

The metallic look is hard to define or compare to common metals like silver, gold, or bronze, but the distinct look of both papers is especially effective with black-and-white prints, adding a luminous dimensionality that makes the image pop. The metallic quality is more for a specific look than general, all-purpose use. Of course, the paper you use to present your images is highly subjective. ■

Company: Epson America, Inc.	Price: Varies by sheet and roll
Web: www.epson.com	Rating: ◆◆◆◆◆
▲ Hot: Deep blacks; rich shadow detail	
▼ Not: Loses some metallic look under glass	

▼ DxO OpticsPro 10 Elite Edition

Professional Image-Editing Software
Review by Erik Vlietinck

DxO has improved its flagship image-processing app once again. DxO OpticsPro 10 Elite has a new ClearView feature to remove haze and an improved Probabilistic RAW Image Enhancement (PRIME) denoising algorithm. DxO OpticsPro 10 also integrates with DxO ViewPoint if you have it on your system, giving you access to its distortion correction tool.

DxO ClearView is designed to automatically eliminate atmospheric haze that's visible in many landscapes and cityscapes. It works by analyzing the color components of each pixel and then locally improving contrast. The algorithm creates a sort of depth map of the image scene and removes the gray veil when necessary. Advanced users can modify the intensity of the effect or turn it off completely. I tried it with a photo of a city containing a horizon with some buildings half hidden in smog. The ClearView feature worked fine but also increased contrast in the clouds and foreground buildings. Still, by decreasing the effect from its default setting of 50 to 30, I achieved a balanced look with less haze but still outspoken depth and less brightness loss in the darker areas that were closer by.



DxO ClearView left me with mixed feelings. You don't need to create complex masked areas or graduated filters to achieve the same effect, but I couldn't achieve the perfection that I'm used to with PRIME, for example. PRIME has become faster and is slightly better than the original. A nice feature in the improved PRIME is the bigger preview panel.

Another nice feature is the integration with DxO ViewPoint 2. If you have a license for ViewPoint 2, you can use the ViewPoint features to correct for perspective, horizon, and other geometrical problems right in DxO OpticsPro 10. ■

Company: DxO Labs	Price: \$199
Web: www.dxo.com	Rating: ◆◆◆◆◆
▲ Hot: PRIME denoising; integration with ViewPoint 2.5	
▼ Not: ClearView affects nearby objects at its default setting	

▼ DxO FilmPack 5 Elite Edition

More Film Emulations and Creative Features
Review by Erik Vlietinck

DxO FilmPack 5 has 16 new analog film renderings, including the more exotic ones like Adox CHS 100 II, Bergger BRF 400 PLUS, and Foma Fomapan 100 Classic. The excellent Ilford Pan 100 and Adox Color Implosion are also included. No matter how much I like the new included films, I especially like the updated interface and creative controls.

The most appealing new feature must be FilmPack 5's support for the RAW image format. It allows the software to fully exploit all of the calibrated camera data. When I opened a couple of photos, the app first asked me if it correctly recognised my Zeiss lens. When I clicked OK, the lens data was downloaded and color was immediately adjusted. Lens data also increases the effectiveness of DxO FilmPack's automatic Color Protection processing.

The new interface shows all films in thumbnail format in the right panel. The Fomapan films were a revelation, as was Adox Silvermax 21. These are rich in contrast, with a bit of a dark, almost gloomy atmosphere. The others seemed more mainstream, at least to me.



You can quickly go through all film presets, but you can adjust the image either with film and grain settings or from scratch. In both scenarios, the panel changes to creative controls, where you'll find a new micro-contrast tool that brings out relief and details in images. The effects remained subtle and natural, and never got so far as to mimic faux HDR.

A new Toning tool lets you apply a color effect separately to highlights and shadows, bringing the simulation of historical photo colors within easy reach. The Blur tool has been simplified and offers two modes: Vignetting and Soft Focus, for creating an artistic blur effect that's ideal for portraits. ■

Company: DxO Labs	Price: \$129
Web: www.dxo.com	Rating: ◆◆◆◆◆
▲ Hot: New films; interface	
▼ Not:	

▼ Acer B286HK Display

4K Ultra High-Definition Display

Review by Steve Baczewski

Acer's B286HK 4K ultra high-definition display has an impressive native resolution of 3840x2160 pixels, which is great news for graphic artists and photographers wanting to work in fine detail. There are, however, other considerations to think about before buying.

The B286HK has a 28" nonglare-coated screen supported by a sturdy stand that allows the display to move smoothly when adjusting the screen's height, swivel, tilt, or orientation to either landscape or portrait mode. The large screen is perfect for simultaneously viewing multiple documents. It supports broad connectivity with DVI, full and mini DisplayPorts, HDMI, and four USB 3 ports. It has an onscreen manager with a six-button control panel on the bezel's lower-right corner. The control panel includes five color screen presets and adjustments for brightness, sharpness, contrast, and color temperature.

Using Datacolor software and colorimeter, I measured the color space to be 75% of Adobe RGB 1998, well below the usual 98%-wide color gamut used by most photography professionals.

There are several other considerations before buying a 4K display. The first regards content availability and, at this point, 4K displays aren't supported by Adobe for Lightroom or Photoshop, and there



has been no word as to when support will be added. On the other hand, games supporting 4K have lots of detail and look striking. Make sure your graphics card has DisplayPort connectivity and enough VRAM. DisplayPort connectivity is necessary to get 4K resolution running at 60 Hz; otherwise, it runs 4K at 30 Hz, which isn't ideal for smooth movement. Finally, when working at 4K's native resolution, type becomes small and if you have trouble reading panels in Photoshop, it gets worse. With the lack of Adobe support for 4K displays, scaling type in Photoshop preferences won't work. This is a good display but it will be better when supported by more content. ■

Company: Acer	Price: \$599.99
Web: www.acer.com	Rating: ◆◆◆◆◆
▲ Hot: Ergonomics; contrast; angle of view	
▼ Not: Restricted content; small color space; weak internal speakers	

▼ ColorRight Lumenator Pro

LED and Flash Diffuser

Review by Erik Vlietinck

The Lumenator Pro can be used to complement your flash or as a video light. When I opened the device package, the plastic shell fell apart. Along the edge of one half were the LEDs, electronics, and battery/power interface, while the other half held the semi-transparent reflection disc. I glued the whole thing back together and then tried to read the literal, Chinese-to-English translated instructions to charge the battery. (ColorRight should make an effort to include more useful battery-operation instructions, as improper use can be dangerous.)

The Lumenator Pro comes with Samsung LEDs, claimed by the company to produce the smoothest, most natural LED light available; however, based on Samsung's press release (May 2014), the Lumenator's color rendering index (CRI) is only 90 or less. With the dim switch in the lowest position, the LEDs became bright points. The dim switch itself was flimsy and unreliable. Dimming isn't always flicker-free, which makes the device less suitable for video.

The Lumenator Pro's battery is a 2800 mAh, li-ion, nonstandard model. My review battery was a 3800 mAh model, so I can't comment on runtime. Even dSLR video shooters will prefer standard batteries such as Bauer, Sony NP, etc.



You use a Velcro strap to mount the Lumenator onto a flash, but ColorRight says it's powerful enough for studio use (an overstatement). At its highest brightness, measured at a distance of 20", the Lumenator Pro spit out 420 lx at 5920K. At its lowest setting, I was left with 42.5 lx at 5800K.

All my findings are based on a damaged test unit that had been used previously for an unspecified period of time. I emailed the company informing them of all these issues, but never received a new unit. ■

Company: ColorRight	Price: \$149
Web: http://colorright.com	Rating: ◆◆◆◆◆
▲ Hot: Great concepts	
▼ Not: Flimsy; average CRI; low lux; nonstandard battery; no support	

▼ Blackmagic Pocket Cinema Camera

Super 16 Digital Camera

Review by Michael Corsentino



It's true that good things do come in small packages. I don't think a better statement exists to sum up the Blackmagic Pocket Cinema Camera. This tiny, dedicated cinema-quality video camera packs a wallop in the quality and features versus size department.

The Pocket Cinema Camera allows you to carry the creative power of high-resolution 1080HD capture, a Super 16mm-sized sensor, and a staggering 13 stops of dynamic range, all in the palm of your hand. Thirteen stops of dynamic range translates into superior image detail and the film look Blackmagic cameras are known for. Along with its support for RAW capture, the Pocket Cinema Camera's dynamic range also provides a greater latitude for color grading and other postproduction tasks. In fact, the Pocket Cinema Camera shares many features with its larger and costlier brethren.

A Micro Four Thirds lens mount means compatibility with a wide range of high-quality lenses. It's also compatible with PL mount and Super 16 cine lenses via common available third-party adapters. The Pocket Cinema Camera's built-in SD card recorder makes long recordings easy and its numerous open file formats,

such as ProRes 422 (HQ) and lossless compressed CinemaDNG 12-bit RAW, are all compatible with popular NLE editing software. As a matter of fact, Blackmagic makes a lite version of DaVinci Resolve available free to anyone.

Inputs and outputs also don't disappoint with the following included: mini jack mic/line audio in, micro HDMI output (for monitoring with camera status graphic overlay), headphone mini jack, LANC remote control, and a 12V DC power connection. Controlling the camera and settings is intuitive via the built-in LCD and easy-to-use menu system. ■

Company: Blackmagic Design Pty. Ltd.	Price: \$995
Web: www.blackmagicdesign.com	Rating: ◆◆◆◆◆
▲ Hot: Dedicated cinema camera; compact; lightweight; RAW support	
▼ Not:	

▼ Lupolux Dayled 650 & 1000

Daylight LED Fresnels

Review by Michael Corsentino

If you're just getting started with lighting, nothing beats constant lights; what you see is what you get. You could easily argue the king of the constant light jungle is the Fresnel with its focusable beam (spot to flood, hard to soft), barn doors, and venerable history of uses in theatrical, still, and motion-picture applications. Italian lighting manufacturer Lupo Lux has ushered the Fresnel into the modern age with the introduction of their new Lupolux Dayled 650 and 1000. Each has a color temperature range from 3200–5600K, is flicker-free for video use, and draws power via AC or 14.8 V batteries.

If you're a fan of the glamour style of lighting popularized by legendary Hollywood photographer George Hurrell, then these are the lights for you. They also excel at noir, boudoir, beauty, you name it. They have all the benefits of traditional focusable Fresnel hot lights, but without the heat. They sport modern tech amenities, such as daylight-balanced LEDs, digitally controlled dimmers, LCD display, and DMX capabilities (lights can be linked and controlled simultaneously). Additionally, they run silently, have a high color rendering index (CRI), and they're very efficient, requiring



minimal power consumption from 50–90W depending on the model in use. Full disclosure: I own a bunch of these lights and I love them!

Tough as nails carbon-fiber construction also helps these lights stand up to rigors of daily studio use. All of this makes the Lupolux Dayled Fresnels a winning combination for lighting geeks everywhere. ■

Company: Lupo Lux srl	Price: LL650: \$1,595; LL1000: \$1,995
Web: www.lupolux.com	Rating: ◆◆◆◆◆
▲ Hot: Build quality; dimmer; Fresnel lens; cool to the touch	
▼ Not: Mechanism for attaching barn doors could be better	

▼ Exposure 7

Analog Effects for Digital Images
Review by Daniel M. East

Even though it has only been a brief amount of time since the release of Exposure 6, Alien Skin isn't a company that releases service updates. Their continuing full version updates offer real feature changes, improvements, and performance upgrades. Already a longtime favorite for photographers who want to emulate their beloved analog film emulsions and create detailed digital effects, Exposure 7 steps up as must-have software, even if you're too young to have ever used analog film.

Exposure offers high-quality analog film, lens, and bokeh emulation effects in Photoshop and Lightroom, or as a stand-alone application. Since it requires more recent operating systems, host software versions, and hardware, using the desktop version may be your only option if you don't meet the system requirements. It's worthwhile, though, given the quality of the output.

Alien Skin has added an image browser so there's no need for the open file command. It does take a second to realize this, but it's easy to navigate, especially with external drives and servers. The new film types added include some popular favorites of both consumers and pros. As a former manager of professional analog photo labs, I can tell you that the presets are remarkably true to the emulsion types of the original films. The new ability to crop



and rotate your image in the software saves both time and steps when editing your images.

If you haven't tried Exposure, Alien Skin offers free online video tutorials and a free trial version. From retro effects to abstract concepts and more, Alien Skin Exposure 7 goes beyond its origins and takes digital imaging to a place where past, present, and future combine. For the longtime or first-time user, you may find yourself creating presets, or just playing with settings, to bring new life to your images. ■

Company: Alien Skin Software, LLC	Price: \$149 (Upgrade: \$69)
Web: www.alienskin.com	Rating: ◆◆◆◆◆
▲ Hot: New features; RAW support in stand-alone app; image browser	
▼ Not: Requires later versions of software and hardware; no longer a free upgrade from previous version	

▼ Topaz Glow

Add Light and Electrifying Effects to Your Images
Review by Daniel M. East

Topaz Glow is almost like Auto-Tune for music. You can take a decent image and modify the output to be beautiful if you make the effects either nearly seamless or obvious to the extremes. It may not be for everyone, but Topaz Labs' Glow makes for some delicious eye candy. From funky to fantasy, and with lots of presets to start you on your path, Glow allows your mind's eye to look beyond traditional effects.

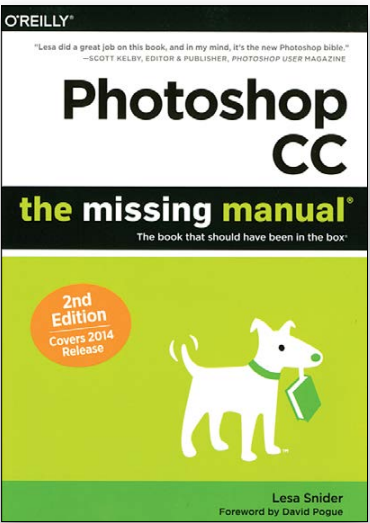
From sketch-like looks to nearly cartoon styling, the user can customize the effects with a very simple (and familiar-looking) slider-based interface. Depending on your personal preference, Glow seems to offer its best results from either minimal opacity or extremely intense effects. Plus, its ability to go beyond the traditional Photoshop effects really gets exciting as you become more familiar with customizing the presets. Adding the effect to a specific element of your image, like a guitar's pickguard or a window reflection, can add a stunning focal point to your images.

Beware the temptation to go too far, though. There's no wrong image for these effects, as you have excellent control over the blur or detail of nearly any image you choose; however, if



you're creating images for clients, having some open space in your overall image prevents the effects from overwhelming the view. If you want to go beyond the old electrify effects to create anything from a movie poster to a business card, but have something more fluid looking in mind, try Glow from Topaz Labs. It will be music to your eyes. ■

Company: Topaz Labs, LLC	Price: \$69.99
Web: www.topazlabs.com	Rating: ◆◆◆◆◆
▲ Hot: Fun; funky; fast; ease of use	
▼ Not: Easily overused	

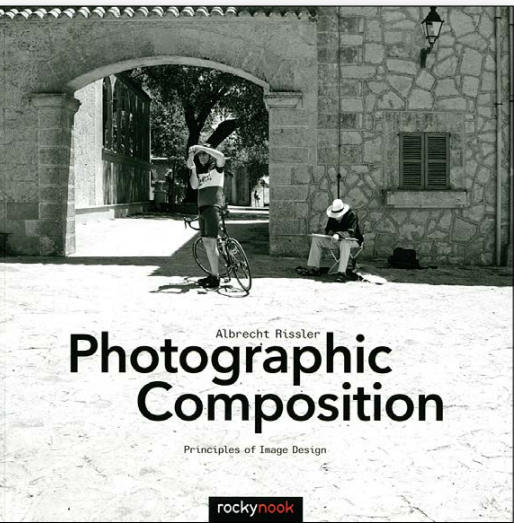


Photoshop CC: The Missing Manual, 2nd Edition
By Lesa Snider

Updated to include Photoshop CC 2014 (and all of the features added to that version up until press time), this is the most detailed book available on Photoshop. In addition to almost a thousand pages, there's a website that includes everything that would have been on a CD. (Not including a physical CD helps keep the price down.) The website includes image files so you can follow along using the same photos with which the author works. You'll also find dozens of additional sections and articles that didn't fit in the print version—after you buy this book visit the website right away to see what's there. While features were added to Photoshop after the book went to print, keep an eye on the author's own website for info on Photoshop updates (and other photo and digital imaging information). This book is appropriate for beginners and advanced Photoshop users.



Publisher: O'Reilly Media, Inc.	Pages: 955
Website: www.oreilly.com	
► Price: \$49.99	► Rating: ◆◆◆◆◆



Photographic Composition: Principles of Image Design
By Albrecht Rissler

Here's another great selection from Germany by Rocky Nook (and another excellent translation by David Schlesinger). The book is mostly short explanations accompanied by several diverse examples. The text is concise but quite informative, and is typically accompanied by a number of images that vary quite a bit while still showing examples of the lesson. In some sections the author shows variations of a single scene, comparing and contrasting the advantages of one over another (or why they both work well). The author has chosen to use only grayscale images in the book, which helps keep the focus on the composition of the images without any distraction that could be caused by color or saturation. You'll find many of the images inspirational and perhaps even something you may want to emulate in your own portfolio. (While the book's images are grayscale, most of them would also be excellent color photos.)



Publisher: Rocky Nook	Pages: 185
Website: www.rockynook.com	
► Price: \$39.95	► Rating: ◆◆◆◆◆

Photoshop Tips

boost your productivity and creativity

COLIN SMITH

► In this installment, I'm going to show you really interesting tips. Many of the tools that you use every day have hidden and undocumented features. I'm going to open up some new possibilities and cool things that you probably didn't know you could do with your favorite tools in Photoshop.

Motion Control

If you have ever added a Motion Blur (Filter>Blur>Motion Blur) and tried to set its Angle to exactly 0° or 90°, it's like trying to put exactly \$40 of gas into your car. You release too soon and you're slightly under, then you give it a nudge and you're slightly over. This can be quite frustrating at times. Sure, you could type in the numbers, but that takes time and effort. The tip is this: hold down the Shift key and the angles will now be constrained to 15° increments. This tip also works for many tools in Photoshop when you're rotating things and want to constrain them.

Precise Vanishing Point

Vanishing Point (Filter>Vanishing Point) is a useful tool for compositing, painting, and cloning in a pseudo 3D space. What does that mean? If your photograph has perspective, you can make your Photoshop tools in Vanishing Point match that perspective. The first thing you have to do is tell Vanishing Point what surface you want to work on and its perspective. You do this by creating

planes with the Create Plane tool (C). When you create a plane, you need to click carefully to precisely place each corner for the four-sided plane. Do you want to get in closer to see the corner? Hold down the X key and it zooms in and makes it easier for you to work with precision.

Change Settings Easily

For most tools in Photoshop where there's a number field, you can click-and-drag on the name of the field to increase or decrease the value. This is known as scrubby sliders because you're literally scrubbing through the settings. The way they work by default is fine about half the time. The rest of the time, don't you wish they were slower or faster? That problem can easily be solved. Hold down Shift or Option (PC: Alt). Shift will speed up the slider 10x, while Option (PC: Alt) will slow it down 10x. I use this one every day in my workflow.

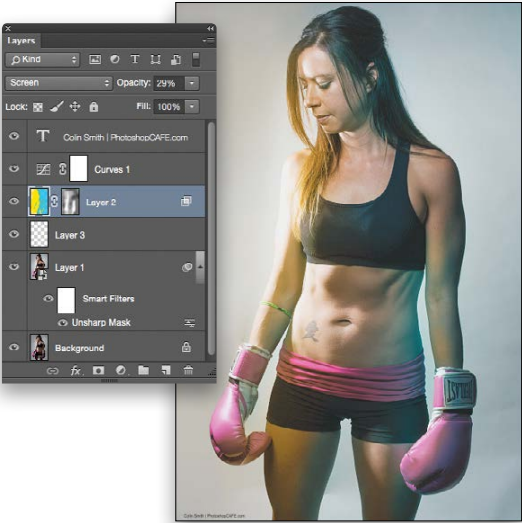
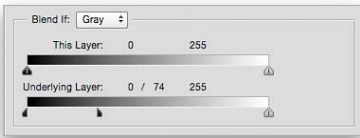
Precise Cursor

Speaking of precision, sometimes when you're working with the tools in Photoshop it's hard to tell exactly where you're going to click because the cursor might be a big circle or a weird tool shape. If you turn on the Caps Lock, you'll get a crosshair for your cursor so you can work pixel perfect.



Splitting Hairs

There are so many uses for the Blending Options in the Layer Style dialog it wouldn't behoove anyone to try and explain them all in this paragraph. The most common use is to drag the black slider below Underlying Layer to let the shadows come through from the layer below, or move the white slider to let the highlights come through from below. To enter this mode, make the layer you're working on active, click on the Add a Layer Style icon (fx) at the bottom of the Layers panel, and choose Blending Options. No matter how you choose to use this tool, you'll get harsh transitions with the triangle sliders. The trick is to hold down the Option (PC: Alt) key to split the triangles in half and drag one side only, making a smoother transition.



Show Your Limits

When making adjustments with sliders in powerful tools such as Levels and Curves (this also applies to all the basic exposure settings in Camera Raw), it's important to keep your eye on the brightest and the darkest parts of the photo. This is to prevent losing detail. Some people keep their eye on the histogram, and that's a good thing to do. If you hold down the Option (PC: Alt) key while dragging the sliders, you'll get a visual indication when the highlights and shadows are past their limits (known as clipping). This gives you a good idea how far to move a slider if you're going for maximum contrast while still keeping the details in an image.

New Document with Options

To create new layers quickly, click the Create a New Layer icon at the bottom of the Layers panel. You can also use the keyboard

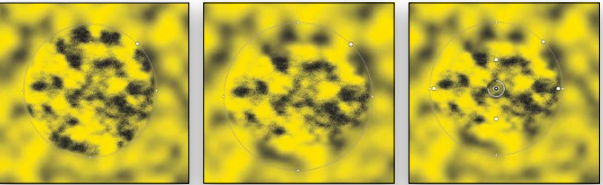
shortcut Command-Option-Shift-N (PC: Ctrl-Alt-Shift-N). This is great most of the time. There are times when you need a layer that's filled with a neutral color for more control over different special effects (dodge and burn, lens flares, etc.). The quickest way to do this is to hold down Option (PC: Alt) as you click the Create a New Layer icon. When you do this, a dialog will appear with the option to choose different blend modes. Some of the blend modes allow you to fill with a neutral color, either black, white, or 50% gray.

Clouds with Contrast

When you want to make clouds, which don't really look like real clouds but do form the basis of many textures, the way to do it is Filter>Render>Clouds. Press Command-F (PC: Ctrl-F) to change the clouds until you see some you like. If, however, you want to make clouds that are denser and have more contrast, hold down the Option (PC: Alt) key as you apply the clouds and you'll now see significantly more contrast in the clouds.

Controlling Blur Edges

When you're creating nondestructive blurs using the Blur Gallery (Filter>Blur Gallery), there's a hidden secret in the Iris Blur (the one that creates a Lensbaby-type effect). If you hover your cursor inside the circle in the Iris Blur, you'll see four dots. You can drag the dots toward the outer circle to make a harder edge between the blurred and nonblurred portions of the image. If you drag inward, the falloff will be gentler, making a softer edge. Notice all four dots move together, no matter which one you drag. You can move them individually and create a nonround falloff. To do this, hold down our good friend the Option (PC: Alt) key. Now, you can drag each dot independently from the others.



More Eyedropper Options

The Eyedropper tool (I) is a useful tool for grabbing colors from an image. With the Eyedropper, you click on the color that you want to use, and your Foreground color changes to that new color. What if you want to sample a different color and keep the current one? You can sample a color and change the Background to that new color instead of the Foreground. All you have to do is, you guessed it, hold down Option (PC: Alt) and click on a color and it becomes the Background color. To switch between the two colors, press the X key. ■

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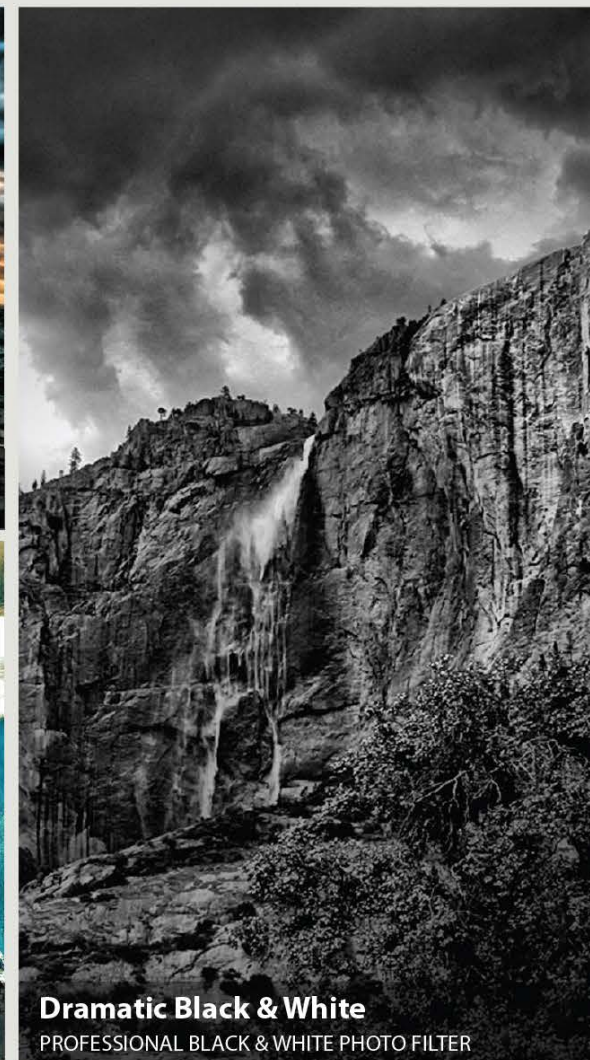
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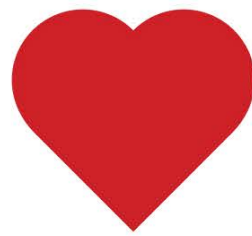


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From The Help Desk

>> Answers to Photoshop and gear-related questions

BY PETER BAUER

What is the Libraries panel and how do I use it?—William

To: William

From: KelbyOne Help Desk

The Libraries panel (Window>Libraries) enables you to store assets that can be used over and over again. You can also share assets between programs (Photoshop, Illustrator, and some of Adobe's mobile apps).

Assets can be images, type styles, color swatches, brushes, and layer styles. When you create a new library or add an asset to a library, it's automatically synced through the Creative Cloud to all library-capable programs and apps. (If you're not connected to the Internet at the time, an exclamation point appears on the Creative Cloud logo. When you next connect, the Creative Cloud Manager will automatically update your libraries.) The Libraries panel is a "smart panel"—it will display only the assets in the selected library that can be used in that program. When in Illustrator, for example, the Libraries panel will not display Photoshop layer styles.

The Libraries panel starts with an empty library named My Library. That library is great for items that you need for multiple projects. You can create individual libraries for each of your projects. Click on the Libraries drop-down menu (where you originally see My Library), select Create New Library, name the library, and click the Create button. The new library is added to the top of the list. You can have an unlimited number of libraries, so be specific when naming new libraries for specific projects. Keep in mind that each library can contain up to 1,000 items, so for complex projects you may need multiple libraries.

Libraries can be renamed and deleted through the Libraries panel's flyout menu. You can also elect to

show the assets in a library sorted by date created or alphabetically. And note the two icons directly to the right of the Libraries drop-down menu. The first (the default) enables you to view each asset in the library as an icon; the second icon shows all assets in a list format. A list may be helpful if you have a number of type styles, since it displays more info about the type style. But if you have lots of graphic assets in a library, you'll get a better look at them using the icon option.

To add an image asset to the active library, simply click on it in the image window with the Move tool (V) and drag it to the Libraries panel. You can also activate the layer in the Layers panel that contains the graphic and then click the Add Graphic icon in the lower-left corner of the Libraries panel. To add a color swatch to the active library, click on something of that color in the image window using the Eyedropper tool (I), then click the fourth icon to the lower-left, Add Foreground Color, and the swatch is added to the library. Text styles and layer styles are added in a similar manner: activate a layer in the Layers panel that uses the style, then click the appropriate icon at the bottom of the panel to add that style as an asset. Double-click an asset name in the Libraries panel to rename it.

Six of Adobe's apps can work with your libraries. You can use Photoshop Sketch (to create brushes), Illustrator Draw (images and shapes), Illustrator Line (images), Shape CC (vector shapes), Color CC (swatches, color themes), and Brush CC (brushes). You can also get free high-quality assets through the Creative Cloud Manager.



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