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**DYNAMIC RANGE**

Using the Graduated Filter in Lightroom to fix lackluster skies

**LIGHTROOM WORKSHOP**

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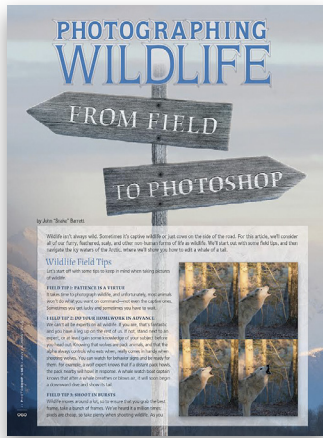
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Moir: John "Snake" Barrett; Other Images: ©Dollar Photo Club

FEATURE  
**60**

# Photographing Wildlife from Field to Photoshop

Join John "Snake" Barrett as he takes us outdoors to give us field tips on capturing wildlife with our DSLRs. Then, head indoors, fire up Photoshop, and follow along as John takes us through Adobe Camera Raw and Photoshop to edit one of his images. From basic edits to luminosity masks, it's a whale of a tale.

*John "Snake" Barrett*

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Patty Brinkmeyer



Greg Noel



Denis Lomme

## DYNAMIC RANGE 46

## Blending Images to Remove Unwanted Objects

When shooting outdoors, there will be times that you just can't capture the image you want without some undesirable object in the way. While you could use Content-Aware in Photoshop to remove the object, Rob Sylvan shows how you can take two different shots and then blend them together in Photoshop using the original pixels from the images to remove objects.

*Rob Sylvan*

## 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

## keeping up with kelbyone, and the great outdoors



Before we get to what's in this issue, there are some things you'll want to know as a KelbyOne member. We do a pretty awesome short-and-sweet weekly email update called the *KelbyOne Insider*. It lets you know, just at a glance, what new classes we've released that week (we release one to two classes every week, so it's good to stay up on this), things we're doing for our members (such as webcasts and special deals or discounts offered by vendors and developers), and anything you might find helpful.

Also, we have a monthly webcast just for KelbyOne members that we've been doing the past few months called *Backstage Pass*, hosted by our own Mia McCormick. It's designed to give you an inside look at what's going on at KelbyOne, and a more intimate look at "The Photoshop Guys" and their lives beyond just making awesome content. You can find the show when you're logged into the member's site (<http://kelbyone.com/podcast>).

If you're into Lightroom, we've posted 13 episodes of our new weekly series for Lightroom users called (wait for it, wait for it) *The Lightroom Show* (we dig the simple, direct naming thing). It's hosted by RC Concepcion and me, and each episode is about 12 minutes long, but we pack a lot in those 12 minutes. Again, you can find that on the member's site under *The Lightroom Show* (<http://kelbyone.com/course/lightroom-show>).

Our annual convention, the Photoshop World Conference & Expo, is almost here. It's in Las Vegas and you absolutely, positively should be there. You'll learn so much in just three days that you'll get better, faster, and more efficient at just about everything, including Lightroom, Photoshop, photography, lighting, business, all the big Adobe Creative Cloud applications, and a whole lot more. You'll make new friends, you'll play in the casino (I probably shouldn't have mentioned that part), and you'll wonder why you waited this long to go (ask anybody who has been—it's the ultimate Photoshop learning experience). Tickets are available at [photoshopworld.com](http://photoshopworld.com) (and if you act now, we have hotel discounts, too).

Okay, here in the magazine, it's our unofficial "outdoor" issue (at least that's what our managing editor Chris Main has been calling it), and our cover story is on "Photographing Wildlife from Field to Photoshop" by our good friend, John "Snake" Barrett (p. 60). John shares some excellent field tips on capturing wildlife, and then takes us on a step-by-step journey as he edits one of his wildlife images in Camera Raw and Photoshop.

Of course, this issue is packed full: Steven Gustafson has a piece on making smart lens choices in our "Photography Secrets" column (p. 68). We're "Shooting Portraits off the Beaten Path," with Iden Ford as he takes us scouting for unique locations to create beautifully lit portraits (p. 74). Rob Sylvan shows us how to blend two images in Photoshop to remove unwanted objects in a scene (p. 46); we have "Content-Aware Move Hacks" by Scott Valentine (p. 52); and our "Beginners' Workshop" is by Lesa Snider, who shows us how to use the Lighting Effects filter to alter the lighting in an outdoor scene to change the mood of the image (p. 42).

This issue also includes *Lightroom Magazine* (our magazine within a magazine starting on p. 79) for all you folks using Lightroom, with a new Q&A column where I tackle some of the most-asked Lightroom questions that I receive (p. 102). Plus, RC is launching a new workflow column called "After the Shoot" (p. 81), where he breaks down all sorts of typical workflows—you don't want to miss this!

There's a lot happening here in the mag, on the site, and out on the road—I'm headed to London, England, on July 14 with my all new "Shoot Like a Pro: Reloaded!" tour. And I'm really glad you're here with us on this educational journey.

All my best,

Scott Kelby

KelbyOne President & CEO

Editor & Publisher, *Photoshop User*



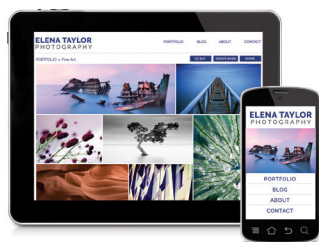
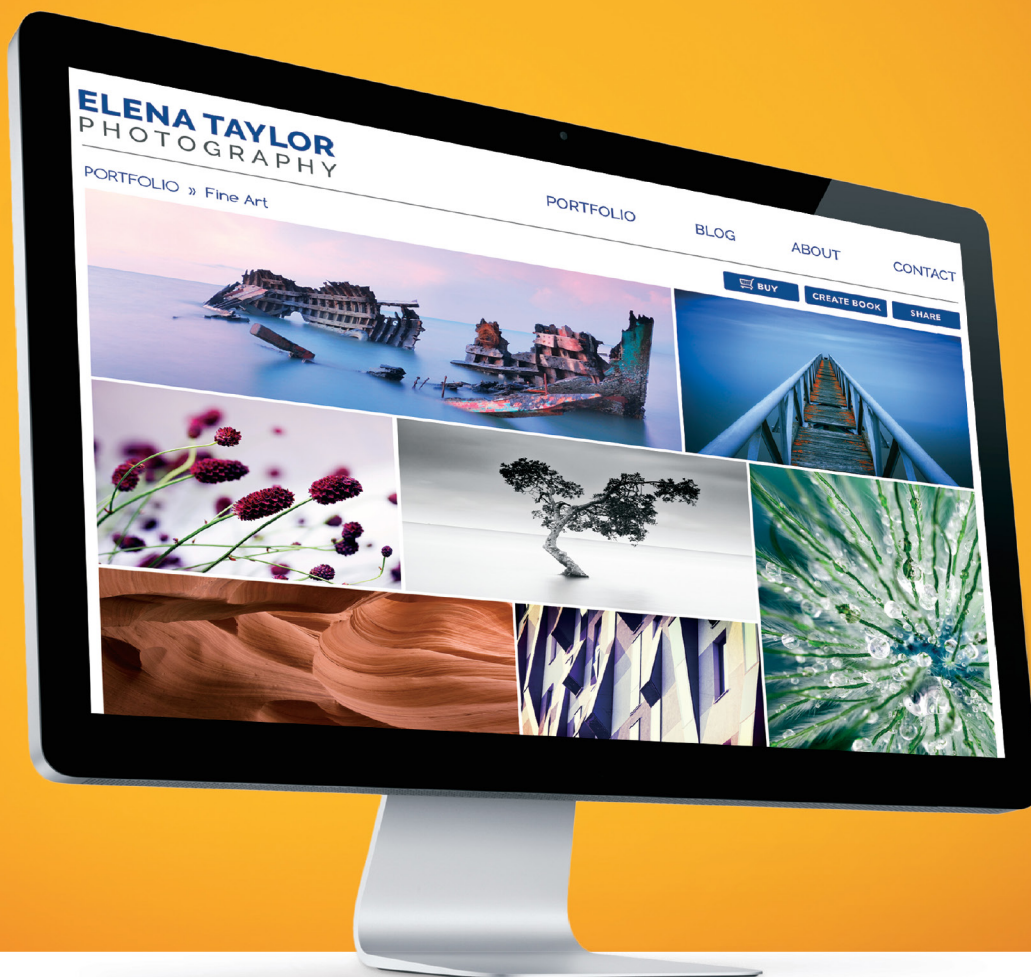
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# Photoshop USER

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**EDITORIAL:**

Scott Kelby, *Editor-in-Chief*  
Chris Main, *Managing Editor*

*Contributing Writers*

Steve Baczewski • Corey Barker • John “Snake” Barrett • Peter Bauer  
Pete Collins • RC Concepcion • Michael Corsentino • Seán Duggan  
Daniel East • Iden Ford • Steven Gustafson • Jessica Maldonado  
Sean McCormack • Jay Nelson • Scott Onstott • Heather Shortt  
Colin Smith • Lesa Snider • Rob Sylvan • Scott Valentine • Jake Widman

**GRAPHICS:**

Dave Damstra, *Production Manager*  
Jessica Maldonado, *Associate Art Director*  
Margie Rosenstein, *Senior Graphic Designer*  
Christine Edwards • Angela Naymick

**MARKETING:**

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

**WEB:**

Yojance Rabelo • Pam Tingiris • Aaron Westgate

**PUBLISHING:**

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

**ADVERTISING:**

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

**HOW TO CONTACT KELBYONE:**

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

**COLOPHON:**

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# Contributing Writers

## STEVE BACZEWSKI

is a freelance writer, professional photographer, graphic designer, and consultant. He also teaches classes in traditional and digital fine arts photography. His company, Sore Tooth Productions, is based in Albany, California.



## JOHN "SNAKE" BARRETT

teaches and learns at His Light Workshops. Making photos provides opportunities to experience the world. John enjoys discovering new places and techniques, and sharing them with those he teaches. For more, visit [JohnBarrettPhotography.com](http://JohnBarrettPhotography.com).



## PETER BAUER

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



## PETE COLLINS

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



## RAFAEL "RC" CONCEPCION

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



## MICHAEL CORSENTINO

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



## SEÁN DUGGAN

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



## DANIEL EAST

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



## IDEN FORD

is based in Toronto, specializing in portrait, corporate, and dance photography, plus set stills for film and television. He's a member of the International Cinematographers Guild of North America Local 667. For more, visit [IdenFordPhotography.com](http://IdenFordPhotography.com).



## STEVEN GUSTAFSON

teaches photography at Chattanooga State University and regularly teaches at art and photography venues. Besides teaching camera and lighting techniques, Steve teaches a unique approach on photographic composition based on visual communication.



## JESSICA MALDONADO

has been art director of books at KelbyOne for more than eight years, has created video tutorials for [LayersMagazine.com](http://LayersMagazine.com) and reviews for *Photoshop User* magazine, and co-hosted *Photoshop User TV* in 2013.



## SEAN McCORMACK

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



## JAY NELSON

is the publisher of *The Skinny Book* series of eBooks ([theskinnybooks.com](http://theskinnybooks.com)) and former publisher of *Design Tools Monthly*. He knows a lot about digital publishing, fonts, and font management. Find him on Twitter @jaynelson.



## SCOTT ONSTOTT

is the creator of *Photoshop for Architects: CC Edition*, *Photoshop CS6 Essentials*, *Enhancing Architectural Drawings and Models with Photoshop*, and many other books and videos. You can see what he's up to at [ScottOnstott.com](http://ScottOnstott.com) and [SecretsInPlainSight.com](http://SecretsInPlainSight.com).



## COLIN SMITH

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



## LESA SNIDER

is the author of *Photoshop CC: The Missing Manual*, *Photos for Mac and iOS: The Missing Manual*, several eBooks, and more than 40 video courses. She also writes a weekly column for *Macworld*. For more info, visit [PhotoLesa.com](http://PhotoLesa.com).



## ROB SYLVAN

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



## SCOTT VALENTINE

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



## JAKE WIDMAN

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







Focal length: 15mm Exposure: F/8 1/40 sec ISO400 © Ian Plant

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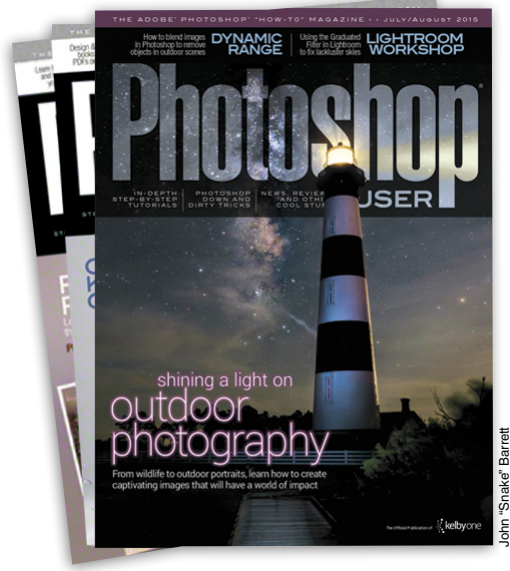
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John "Snake" Barrett

# Photoshop User Magazine

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

## About KelbyOne

### KELBYONE

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

There's no faster, easier, and more affordable way to get really good at Photoshop and photography. You can join for only \$19.99 per month or \$199 U.S. for a full year of training. To learn more, visit [www.kelbyone.com](http://www.kelbyone.com).

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# KelbyOne Community

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

BY HEATHER SHORTT

### Got the Goods to be a guru?

Listen up, folks! This is your time to shine. We know our community is an enormous pool of talent, just dripping with imagination. From photographers with a keen eye for undiscovered beauty to the out-of-the-box thinker who dares to test the limits of graphic design, you guys have some serious creative chops.

That's why we created a place of recognition for creatives just like you. And it's on the industry's largest stage, Photoshop World. The Guru Awards, highlighted at our annual conference and expo, is the opportune moment for our community to have their work showcased in front of not only their peers but also industry experts. Sponsored by B&H, entries are submitted and judged in several categories, including Photography, Photo Retouching, Illustration, Commercial, Best in Show, and more. Entries will be reviewed and winners will be kept secret until the Awards Celebration at Photoshop World.

If you think you have what it takes to be a Guru Award winner, visit [photoshopworld.com](http://photoshopworld.com) to enter your best work. For our Las Vegas show, entries may be submitted for the competition until July 20, 2015. Remember, to win, you must be a registered Photoshop World attendee, so make sure you reserve your spot for your chance to shine on stage August 13, 2015.

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### Fresh New Classes released at kelbyone.com

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

#### *Photographing Your Sense of Humor*

Do you file away fun photo shoot ideas in your head? Join Joe McNally on location at Weeki Wachee Springs where he gets to finally realize a fantastic photo shoot idea he's had in mind for a long time. In true Joe McNally fashion, he pulls out all the stops to ensure he has the lighting, the crew, and the location to pull off his vision.

#### *Photography In-Depth: Mastering the Composition*

What are you really trying to say in your images? Join Pete Collins and Steve Gustafson in *Photography In-Depth: Mastering*

*the Composition* as they explore the role of composition in your photography as a means to having a dialog between you and the audience.

#### *Mastering the Family Outing – Miami*

Get ready for your next outing as the family photographer. Join Annie Cahill at the Miami Metro Zoo as she walks you through everything you need to know to capture those great moments during your next family adventure.

#### *The Art of the Edit*

You've just had an awesome photo session and now you need to narrow it down to just the best images. How do you do it? Join Peter Hurley in *The Art of the Edit*, as he walks you through a series of live headshot sessions and then talks through his editing process with the subjects at the end. Editing is all about narrowing shots down to just the ones that will go into your portfolio to help you get more work.

---

### KelbyOne challenge

Have you ever wondered how you can get a chance to have your image published right here in the award-winning *Photoshop User* magazine? It's really quite simple. You just have to accept a little thing we like to call the "KelbyOne Challenge." Don't worry, there's no fancy ninja skills required. All it takes is doing exactly what you love to do—snap, create, and share your images.

So here are the specifics: Every Thursday, a theme based on Scott Kelby's *The Digital Photography Book* series will be announced on the KelbyOne Blog. You'll have three full days to complete the photo challenge according to the theme, and then submit your entry by the following Monday to be considered. Submissions are accepted on three social platforms—Facebook, Twitter, and Instagram—using the hashtag #KelbyOneChallenge.

The goal is for you to wow us with your creativity and willingness to apply your new skills. Winners will be announced on *The Grid*, the KelbyOne Blog, and in our weekly newsletter, the *KelbyOne Insider*. Learn more about how you can belly up to the next challenge at [KelbyOne.com/blog](http://KelbyOne.com/blog) or on any of our social channels.





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**ARTIST SPOTLIGHT** , , PATTY BRINKMEYER  
MEMBER SINCE 2005 | [WWW.SMALLCREATURES.PHOTOGRAPHY](http://www.smallcreatures.photography)

## Who's Who in the kelbyone community

Say hello to Denise Silva. This longtime member makes a living as a writer and runs domestic and international travel photography tours. She recently struck our fancy with her fantastic mix of photography and digital art. Read up on what keeps this globetrotter snapping pictures everywhere she goes.



Denise Silva

**This image is pretty powerful. Tell us about your creative approach.**

This image is a composite of seven of my own images and 17 additional layers to blend the images together. The image was created for both fun and for my blog. It tells the story of the clash between past and present, which in many respects symbolizes the clash between photography and digital art. When creating digital art, I start by visualizing the final image; sometimes I sketch the ideas out and then I set out finding the right images to achieve my vision. I'll often have to learn new techniques in the process, so each image helps me grow my art form. Composite imagery is definitely a passion of mine. I've been inspired by a number of digital artists, Adrian Sommeling, RC Concepcion, Matt Kloskowski, Julieanne Kost, Glyn Dewis, and Andrei Oprinca, to name a few.

**How does KelbyOne make a difference in your work?**

The tutorials provided by the above-mentioned artists inspire my work and aid in the development of my skills. Most

recently, I've focused my learning by developing my skills around manipulating light. This is by far the most valuable creative skill needed to blend images into believable imagery. Without it, images feel disjointed and artificial. My goal is to create an image that feels like a single shot, yet cannot possibly be real.

**Do you have any nuggets of inspiration for our fellow community?**

Look around you, look behind you, look above you. It's fine to focus on what you saw that made you stop and take an image, but don't forget, there may be a myriad other opportunities available if you just look around.

**So you're into traveling. If you could live anywhere, where would it be?**

I would be nomadic. There's so much to see. My long-term goal is to live on the road and experience as much as I can, capturing images all the while.

**What keeps you inspired day to day?**

Following the work of other photographers. Many folks say that following other photographers stifles their creativity; for me it's just the opposite. I find that seeing the work of other photographers (professional and amateur) inspires me to travel to new locations, to see differently, and it gets the creative juices flowing. I also stay inspired by sharing knowledge with others. I love to teach what I know, and I surround myself with collegiate folks, so we're all always learning from each other.

**A theme song plays everywhere you go—name it.**

*Pompeii* by Bastille.

**What would be a surprising fact people may not know about you?**

I'm a CPA and generally not naturally creative. Photography has allowed me to tap into a side of my personality that has been hidden for decades.

**And finally, because we all want a superpower, what would yours be?**

Power of flight, because there's so much to see, and my bucket list is long.

We think you're soaring pretty high, Denise! Keep traveling and sharing everything your eyes and lens can capture. Check out more of Denise's work on the KelbyOne member site at <http://members.photoshouser.com/neech2000/profile> and at <http://denisesilvaphotography.com>. ■



# Exposed: Industry News

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

BY CHRIS MAIN

### Lily, the Camera that flies itself

How would you like to be able to throw your camera into the air and have it follow you no matter where you go *without* using a controller? That possibility will be here in February 2016 with the introduction of the Lily Camera. The Lily is a quadcopter with a built-in 1080p 60fps/720p 120 fps (slo-mo) camera that can snap 12-megapixel photos. Just throw it in the air and watch it take flight. Using GPS and computer vision, it will follow you via a small, round tracking device that you keep somewhere on your body.

The Lily Camera has a maximum altitude of 50', a minimum altitude of 5', and can fly anywhere from 5 to 100' from the user at speeds up to 25 mph. Not only is it waterproof (rating IP67—up to one meter), it also floats so you can land it in water. (Just don't spin the motors underwater—it's not a submarine!) The tracking device isn't waterproof but it does come with a waterproof wrist case. The camera itself measures 10.29x10.29x3.22" and weighs 2.8 lbs. The built-in Lithium-ion battery takes 2 hours to charge and will keep the camera aloft for 20 minutes.

The Lily Camera ships with a 4-GB micro SD card that can be used in the external memory card slot. The Lily Companion App that's available on both iOS and Android, allows users to change camera settings, create custom shots, and edit and share content. You can also stream low-res video to the app to help frame shots.

As mentioned, the Lily Camera will not be available until next year but you can pre-order it now. You can buy it for \$499 up until June 15, at which time the price will progressively increase until it reaches its regular price of \$999. For more information, visit [www.lily.camera](http://www.lily.camera). (Is it just us, or do you have visions of the Audi commercial where the sky is full of drones and people are running around for their lives, as well?)



### Google Photos Allows You to Back Up and Store unlimited, high-quality photos

Google has released Google Photos, a new standalone product to help you organize and share your photos and video. And it offers free, unlimited storage of high-quality photos and videos. The only caveat is that it will compress images that are more than 16 megapixels. If you want to maintain the original resolution for anything above 16 megapixels, that will count toward your 15 GB of space that you get free with your Google account.

Google Photos works on Android, iOS, and in Web browsers. Photos are automatically backed up and synced and can be accessed from any device. According to Google, the app can automatically organize photos by people, places, and things—no tags or labels needed. And with a tap of a button, Google Photos will adjust the photo according to its color, lighting, and subject. The + button allows you to create collages, animations, movies with soundtracks, and more.

With Google Photos, you can share your images across any service you choose. You can also create links to share sets of photos and videos. Just share a link with whomever you wish (no login required), and that person can view and download the high-quality images associated with that link to their own library. Look for the Photos app on iTunes and Google Play, or visit <https://photos.google.com> to use it in a browser.



## Canon U.S.A Announces new ef 50mm f/1.8 stm lens

The new EF 50mm f/1.8 STM lens that Canon recently introduced is aimed at entry-level to advanced amateur photographers, as well as videographers. At just 1.5" in length, this is the most compact Canon EF 50mm lens ever made. They even moved the placement of the focus ring to help make the lens smaller. By adding STM, Canon's proprietary stepping motor technology, the new 50mm supports Canon's EOS Movie Servo AF (autofocus) function. That means users will experience smooth and quiet continuous autofocus while shooting both movies and stills.

The EF 50mm is composed of six elements in five groups, and features an optimized lens placement and Super Spectra Coating (SSC). This produces less ghosting and flaring when compared to the previous model. It also enhances light transmission and color reproduction. With a seven-blade circular aperture, this new lens produces better blur and sharper images (the previous model had a five-blade, non-circular aperture). And finally, the minimum focus distance has improved from 18" to 14", and it uses a metal mount for better stability and ruggedness.

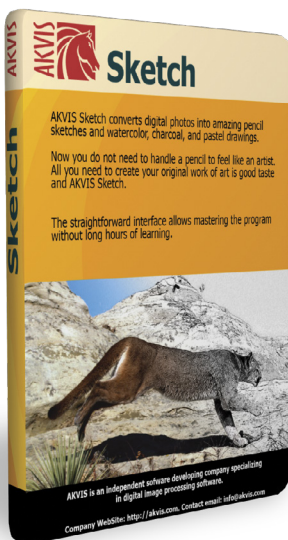
The Canon EF 50mm f/1.8 STM lens should be available by the time you read this for an estimated retail price of \$125.99. For more information, visit [www.usa.canon.com](http://www.usa.canon.com).



## AKVIS Updates Three of Their Applications in the month of may

In the month of May alone, **AKVIS** has updated Sketch to version 17, Decorator to version 4, and SmartMask to version 7. If you haven't heard of AKVIS before, you can probably tell that they've been around for a while considering Sketch is on version 17. The company was founded in 2004 and since then they've released many applications (standalone and Photoshop plug-ins) for both Mac and Windows.

AKVIS Sketch does exactly what you'd think; it creates black-and-white and color drawings from your photos, reproducing graphite and color pencil techniques. Adjusting the settings, you can also create watercolor, pastel, and charcoal effects. Version 17 adds a new cross-hatching feature, more presets, a font search, an improved print dialog, and support for more RAW files. Sketch is available as both a standalone application and a Photoshop plug-in. The Home license is \$72, the Deluxe license is \$89, and the Business license is \$154.



AKVIS Decorator allows you to apply new textures and colors to any object, following its folds and creases. It comes with more than 1,800 textures, including fabrics, stone, metal, food, and nature elements. You can also apply your own textures. The program is useful for designers, decorators, and people remodeling their homes. New features in version 4 include: a Share option for posting pictures to Flickr, Twitter, Google+, and Dropbox; native support for 64 bit; improved compatibility with Adobe Creative Cloud 2014; and minor bug fixes. It's available as both a standalone app, and a Photoshop plug-in. A Home license is available for \$54, a Deluxe license for \$65, and a Business license for \$82.

AKVIS SmartMask, of course, is designed for creating selections and masking objects. New in version 7 is a Refine Edges feature (Deluxe and Business only) for adjusting selections; selection tools for creating geometric and freeform selections; a Strength parameter for the History Brush and Background Eraser; and improved print features. SmartMask also works as a standalone app or Photoshop plug-in, and sells for the following: Home \$69; Deluxe \$90; and Business \$120. ■

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Desert road: ©Nuray-Neta/Fotolia

# Down & Dirty Tricks

## deteriorating road sign

BY COREY BARKER

Sometimes you just have to do a little Photoshop magic to age a street sign. Here you'll see how a simple shape and some textures can turn into a realistic, old-and-tattered road sign that you can customize with any graphic you want.

► **Step One:** Start by creating a new document (File>New) measuring 1500x1500 pixels at 200 ppi. Leave the background white. In the shape tools (U) in the Toolbox, choose the Rounded Rectangle tool. In the Options Bar, choose Shape in the drop-down menu on the left so it will create a vector shape layer. Also, press D to set the default Foreground and Background colors.

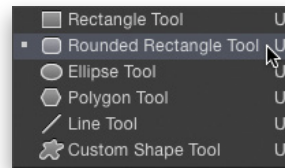
[KelbyOne members may download the files used in this tutorial at [http://kelbyone.com/magazine/issue/july\\_august\\_2015](http://kelbyone.com/magazine/issue/july_august_2015). All files are for personal use only.]

**Step Two:** Click in the canvas to open the Create Rounded Rectangle dialog. Set both the Width and Height to 900 px, and set each corner radius to 50 px. Click OK when done. Press Command-T (PC: Ctrl-T) to activate Free Transform, drag the shape to the center of the document, then hold the Shift key and click-and-drag outside of the shape to rotate it to 45°. The Shift key restrains the rotation to 15° increments. Press Enter to commit the change when done.

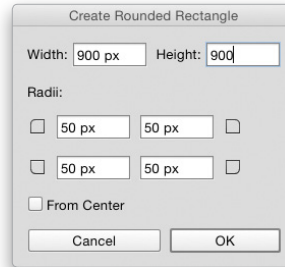
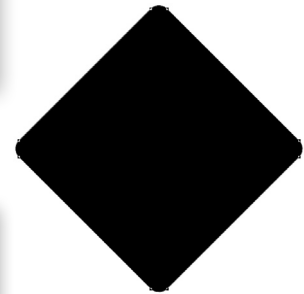
**Step Three:** Double-click the shape layer thumbnail in the Layers panel to open the Color Picker so we can change the color of the shape. We want a rich yellow for the base color, so set the RGB values to R: 238, G: 178, and B: 59. Click OK when done. Now make a duplicate of this shape layer by pressing Command-J (PC: Ctrl-J). Change the color of this duplicate layer back to black.

**Step Four:** Press A to switch to the Path Selection tool (the black arrow) and click on the shape to select the path on this layer. Press Command-T (PC: Ctrl-T) to activate Free Transform and then hold Shift-Option (PC: Shift-Alt) to scale the shape down toward the center just a little. Press Enter when done. Press Command-C (PC: Ctrl-C) to copy and then press Command-V (PC: Ctrl-V) to paste another black shape on top of the existing one. Enter Free Transform again, and, while holding Shift-Option (PC: Shift-Alt), make this shape a little smaller than the original black shape behind it. Press Enter. In the Options Bar, click on the Path Operations icon (two overlapping squares) and choose Subtract Front Shape. This will knock out the front shape, creating a black border for the sign.

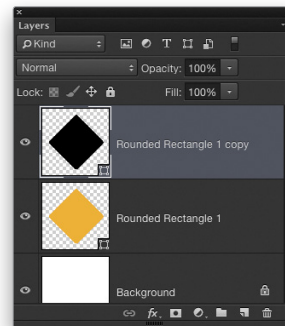
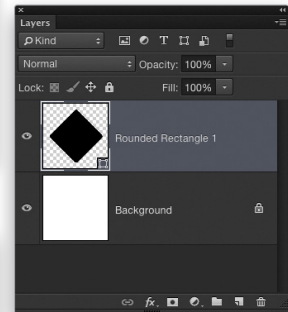
**Step Five:** Let's start layering textures to make the sign look old and tattered. The first one we have here is a nice, scratched-metal texture. Open the file and use the Move tool (V) to drag it into the working file. Use Free Transform to scale it to cover the entire sign, and then position it just above the yellow diamond shape layer in the Layers panel.



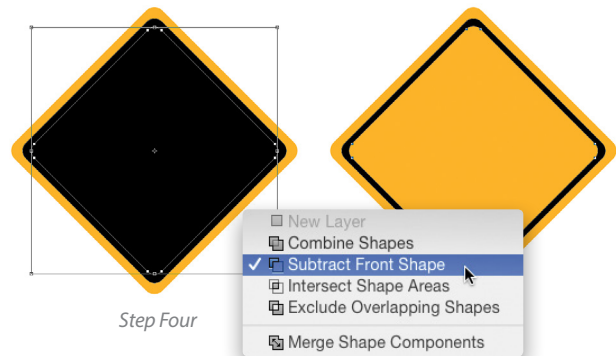
Step One



Step Two



Step Three



Step Four

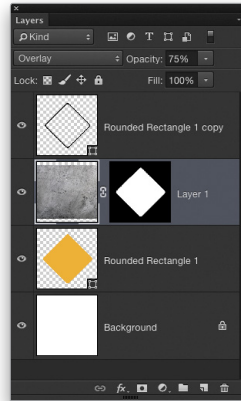


Step Five

©Aerlingardel/Fotolia



**Step Six:** Hold down the Command (PC: Ctrl) key and click on the thumbnail of the yellow diamond shape layer in the Layers panel to load the shape as a selection. With the texture layer active, click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel to mask the texture to just the area of the sign shape. Then, change the layer blend mode near the top left of the Layers panel to Overlay, and drop the layer Opacity to 75%.



Step Six

**Step Seven:** Open the second texture image, which is an aged, rusty metal. I like this one because of the randomness of the rust, though we need to change some things. Bring this into the working file and, if needed, scale it to fit the area of the shape.

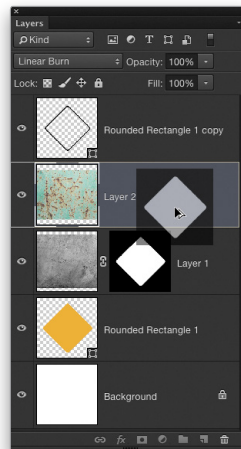


Step Seven

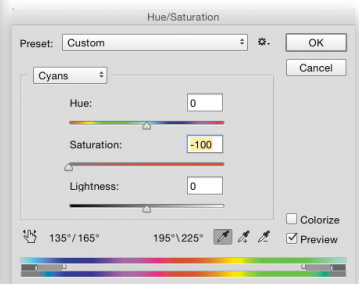
©Nik\_Merkulov/Fotolia

**Step Eight:** We need to mask this texture the same as we did the other, but here's a quick trick: When you want to use the same layer mask from one layer on a different layer, hold down the Option (PC: Alt) key, and then click-and-drag the layer mask to the target layer. This quickly copies the layer mask to the new layer.

**Step Nine:** Change the layer blend mode to Linear Burn. Press Command-U (PC: Ctrl-U) to open Hue/Saturation. We need to get rid of the blue/green color in the sign so only the rust has color. Click on the color drop-down menu where it says Master and choose Cyans. Drop the Saturation to -100, and then do the same for the Blues and the Greens. Click OK when done.

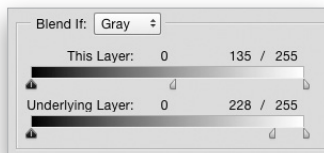


Step Eight

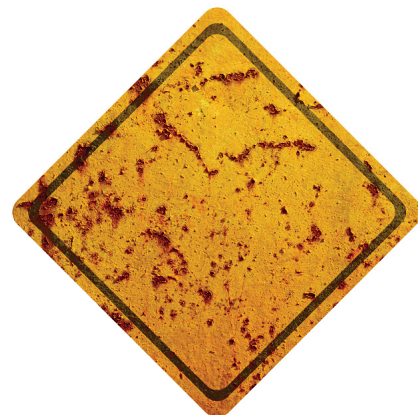
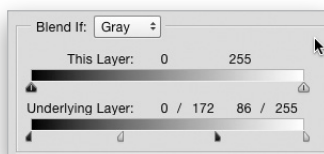


Step Nine

**Step Ten:** In the Layers panel, double-click the empty area to the right of the rust texture's layer name to open the Blending Options in the Layer Style dialog. In the Blend If section at the bottom of the dialog, Option-click (PC: Alt-click) on the white slider below This Layer to split it. Drag the left half of the white slider approximately to the middle. Then, split and move the white slider below Underlying Layer, and move the left half to the left just a little. This will help blend the rust texture with the sign and lighten the areas around it.



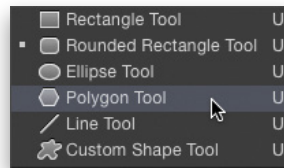
**Step Eleven:** Let's do the same blending with the black border shape. Access the Blend If settings on this layer the same as before. Since the shape is a different color, it will need different settings. You can see here that I didn't touch the sliders for This Layer, but I split the two lower sliders for Underlying Layer and



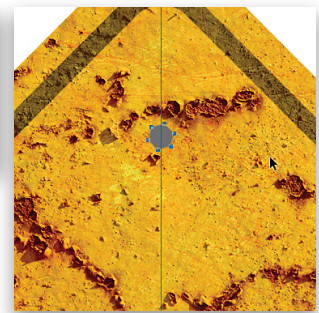
Step Eleven

pushed them both roughly two-thirds of the way across. You can see the result on the image as you do this.

**Step Twelve:** For some added realism, let's add the bolts that hold up the sign. In the shape tools in the Toolbox, choose the Polygon tool. On the right in the Options Bar, you'll see a setting for the number of Sides. Set this to 6. Also, at the left of the Options Bar, make sure the tool is set to Shape.

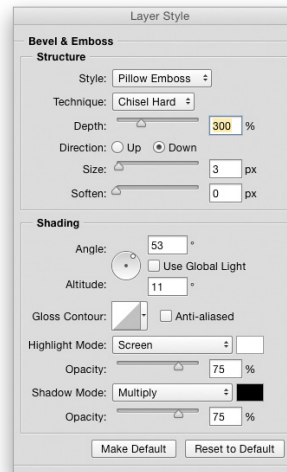


Step Twelve



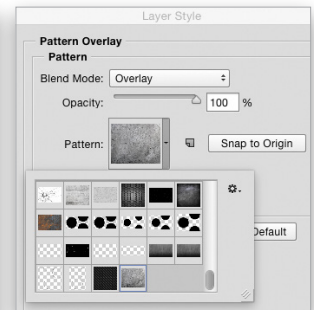
Step Thirteen

**Step Thirteen:** Press Command-R (PC: Ctrl-R) to bring up the rulers, then click on the vertical ruler, and drag out a guide to the center of the sign. Using the Polygon tool, draw a small hexagon near the top of the sign. After you begin drawing the shape, add the Shift key to maintain proportions, and use the Spacebar to move the shape as you draw. Set the Fill color in the Options Bar to a medium gray. Switch to the Path Selection tool (A), press-and-hold Shift-Option (PC: Shift-Alt), and then click-and-drag a duplicate shape straight down near the bottom of the sign. This should keep both shapes on the same shape layer.



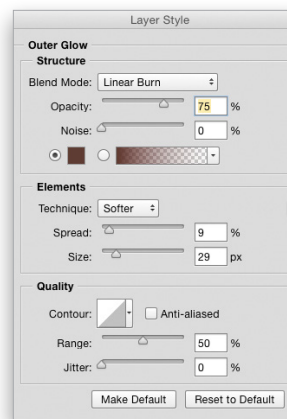
Step Fourteen

**Step Fourteen:** Remember the first scratched-metal texture we used earlier? Open that original file, go to Edit>Define Pattern, give it a name when prompted, and click OK. Back in the sign document, make sure the bolt shape layer is active, click on the Add a Layer Style icon (fx) at the bottom of the Layers panel, and choose Bevel & Emboss. Use the settings shown here. Note that Direction is set to Down, and Use Global Light is turned off. Don't click OK yet.



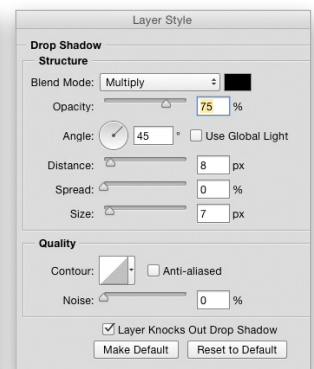
Step Fifteen

**Step Fifteen:** Next, activate Pattern Overlay in the list of Styles on the left side of the Layer Style dialog. Click on the Pattern preview thumbnail and locate the pattern you just defined. Set the Blend Mode to Overlay and reduce the Scale if necessary, depending on how much texture you want to see in the bolts. Don't click OK yet.



Step Sixteen

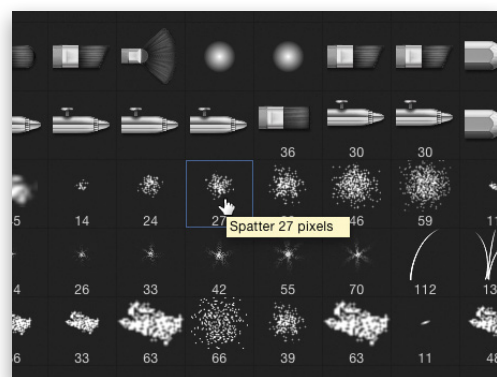
**Step Sixteen:** Now, activate Outer Glow in the list of Styles. Click on the color swatch in the Structure section, and when the Color Picker opens, click the rust color in the image to sample it. Click OK to close the Color Picker. Change the Blend Mode to Linear Burn and, as a starting point, modify the rest of the settings as you see here; however, you may need to tweak some settings based on your image. This will add a little rust around the bolts. Don't click OK yet.



Step Seventeen

**Step Seventeen:** Activate Drop Shadow and use the settings shown here. Make sure to uncheck Use Global Light and set the Angle to 45°. Click OK when done to add all the layer styles.

**Step Eighteen:** Select the Smudge tool, which is grouped with the Blur tool in the Toolbox. In the Options Bar, click on the brush preview thumbnail to open the Brush Preset Picker. Locate the

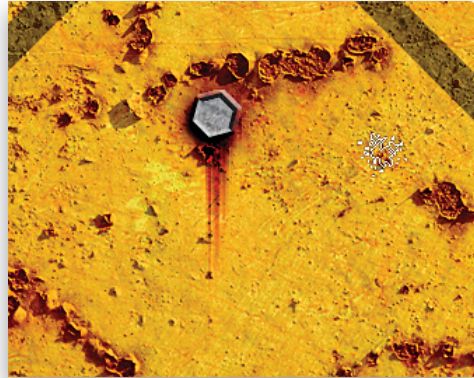
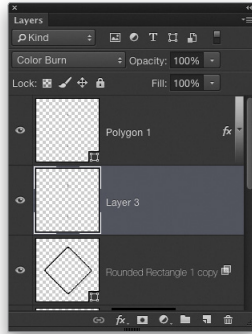


Step Eighteen



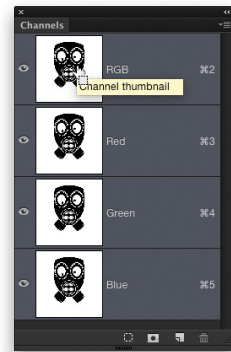
Spatter 27 brush, which is part of the default set. In the Options Bar, set the Mode drop-down menu to Normal, increase the Strength to 85%, and activate Finger Painting.

**Step Nineteen:** Click the Create a New Layer icon at the bottom of the Layers panel, and position it below the layer with the bolts. Use the Eyedropper tool (I) to sample the rust color again, then with the Smudge tool, click in the area below the top bolt, and drag down to give the effect of faded rust lines. Do this for the bottom bolt, as well, and then change the layer blend mode to Color Burn.



Step Nineteen

**Step Twenty:** Finally, we have the main graphic for the sign. We're going to make it a biohazard sign with a slightly humorous touch. I found this stock image of a gas mask, but we need to extract it. Open the Channels panel (Window>Channels) and hold down the Command (PC: Ctrl) key while clicking the RGB channel thumbnail. This will load the bright areas of the image as a selection. Since this graphic is black and white, it selects all of the white areas.



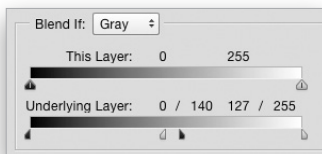
Step Twenty

**Step Twenty-One:** Go to Select>Inverse to flip the selection from the white background to the graphic. Press Command-J (PC: Ctrl-J) to copy the selection to a new layer. Switch to the Elliptical Marquee tool (nested under the Rectangular Marquee tool [M]), hold the Shift key, and draw a small circular eye on the left side of the mask. Place it to make it look comical. Press D to set the Foreground color to black, and press Option-Delete (PC: Alt-Backspace) to fill the selection with black. Repeat for the eye on the right. Press Command-D (PC: Ctrl-D) to deselect. When done, bring this graphic over to the working document. Use Free Transform to resize the mask if necessary.



Step Twenty-Two

**Step Twenty-Two:** Position this layer just above the original yellow diamond shape layer in the Layers panel and then use the Blend If feature again to help blend this shape, using roughly the same settings as we did for the black border element. Notice how the split sliders are positioned in just the Underlying Layer.



**Step Twenty-Three:** There you have it. Now you can use the sign in whatever design you want, and you can change out graphics and textures as needed. I added it here to an image of a desert road. ■



Final

# Rescue the Details.



BEFORE

© Gary Lamott

AFTER



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





# MetalPrints

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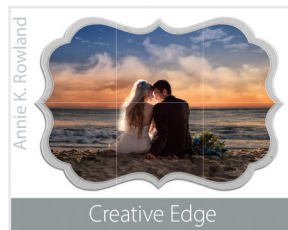


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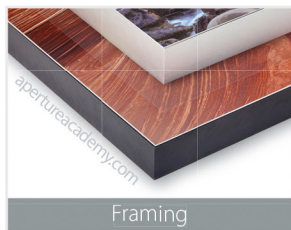
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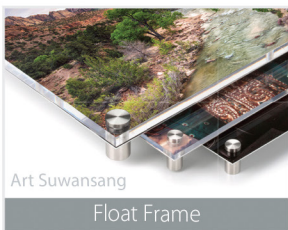
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## MetalPrints with Acrylic

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Framing



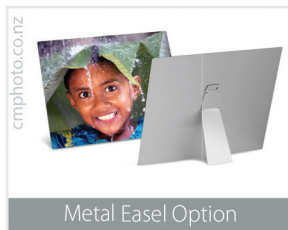
Float Frame



Double Float



Exhibit Mount



Metal Easel Option

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# Down & Dirty Tricks

## jurassic logo effect

BY COREY BARKER

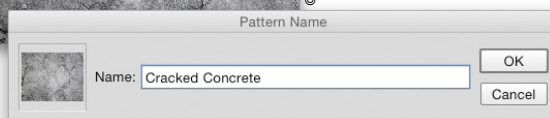
This was something I started to play with in 3D in Photoshop, but decided to see if I could get believable depth with just layer styles and a single texture. The result is pretty cool and you can certainly apply these techniques to any number of logo and text treatments.

► **Step One:** We'll start with the one and only texture we're going to need for this effect. We have here a simple shot of cracked concrete that will be the base for the various layers we'll create to build the overall look. With the texture file open, go to Edit>Define Pattern. Name the texture when prompted and click OK.

[KelbyOne members may download the files used in this tutorial at [http://kelbyone.com/magazine/issue/july\\_august\\_2015](http://kelbyone.com/magazine/issue/july_august_2015). All files are for personal use only.]

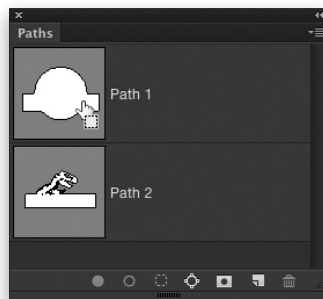


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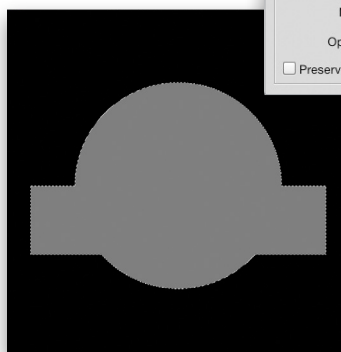


Step One

**Step Two:** Open the jurassic\_start.psd file, which is part of the download files for KelbyOne members. This file contains the paths for the logo that we'll be creating. The dinosaur path was a part of a stock graphic from Fotolia. Feel free to create your own paths, as well. Go to the Paths panel (Window>Paths) and you'll see the two paths: one is the base shape of the logo and the other is the inner shape with the T. rex silhouette. Start by pressing-and-holding the Command (PC: Ctrl) key and clicking on the Path 1 thumbnail to load it as a selection.

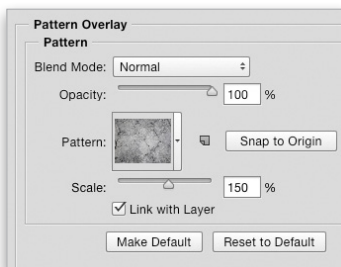
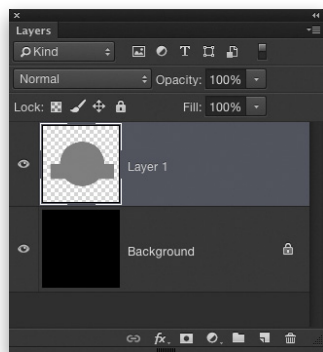


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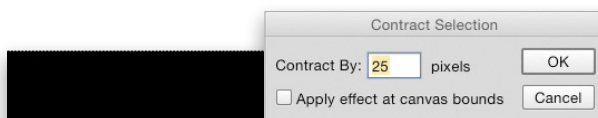
Step Three

**Step Three:** Click the Create a New Layer icon at the bottom of the Layers panel, and press Shift-Delete (PC: Shift-Backspace) to open the Fill dialog. Choose 50% Gray from the Contents drop-down menu and click OK.



Step Four

**Step Four:** Click on the Add a Layer Style icon (fx) at the bottom of the Layers panel and choose Pattern Overlay. Click on the Pattern thumbnail and select the pattern you defined in Step One; it should be the last texture in the list. Raise the Scale to 150%. While the Layer Style dialog is open, you can manually reposition the texture within the shape by clicking directly on the texture and dragging it around to the desired position. Click OK when done.

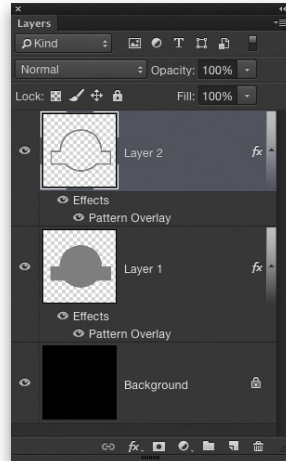


Step Five

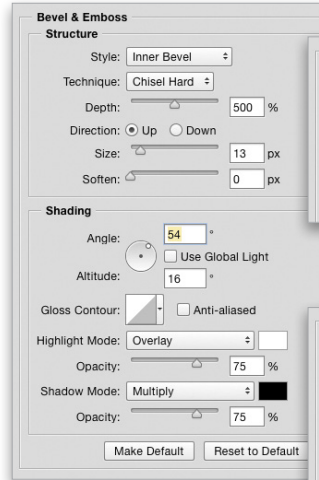
**Step Five:** Press-and-hold the Command (PC: Ctrl) key and click on the layer thumbnail for the base shape (Layer 1) to load the shape as a selection again. Then, go to Select>Modify>Contract. Set Contract By to 25 pixels and click OK. Go under the Select menu again, but this time choose Inverse (or press Shift-Command-I [PC: Shift-Ctrl-I]) to reverse the selection from the inner shape to the background.



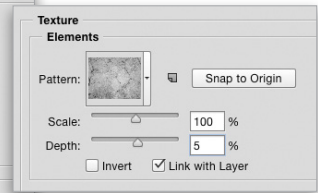
**Step Six:** Press Command-J (PC: Ctrl-J) to copy the selected border to a new layer. It will copy the layer style to the new layer, as well.



**Step Seven:** Double-click the word “Effects” below this new layer (Layer 2) in the Layers panel to edit the existing layer style. Activate Bevel & Emboss in the list of Styles on the left side of the dialog, and input the settings you see here. Be sure to turn off Use Global Light and set the Highlight Mode to Overlay. Don’t click OK yet.

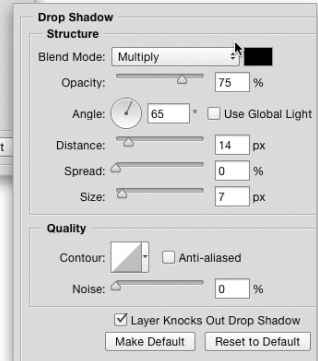


Step Seven



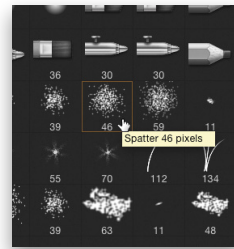
Step Eight

**Step Eight:** Activate Texture in the list of Styles. Click on the Pattern thumbnail and select the concrete pattern again. Set the Depth to 5%. Don’t click OK yet.



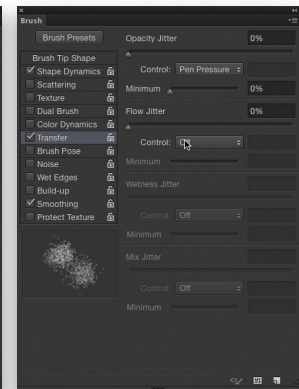
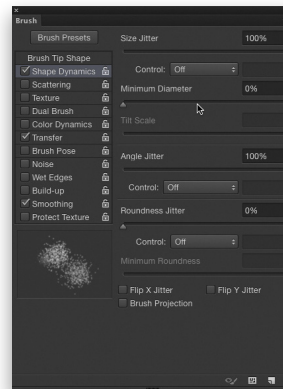
Step Nine

**Step Nine:** Finally, activate Drop Shadow and adjust the settings to what you see here. Be sure to turn off Use Global Light again. We want to create the scene where the light is coming from the top right. When done, click OK to apply all the layer styles.



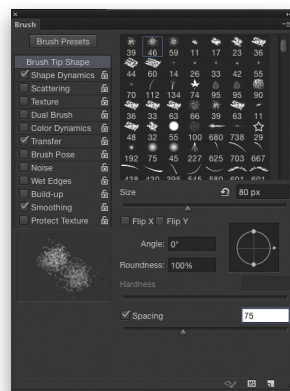
Step Ten

**Step Ten:** Select the Brush tool (B) in the Toolbox, and then go to the Options Bar and click on the brush thumbnail to access the Brush Preset Picker. Locate the Spatter 46 Pixels brush, which is part of the default brush set. Open the Brush panel by clicking the folder icon just to the right of the brush thumbnail in the Options Bar.

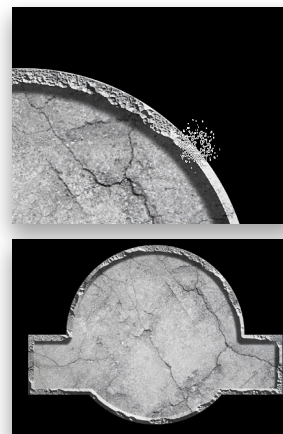


Step Eleven

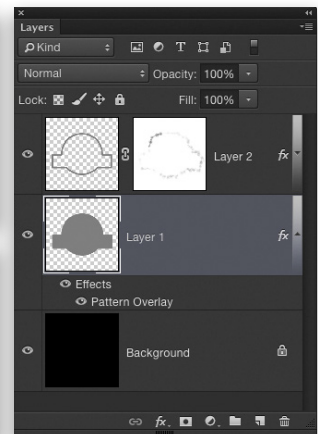
**Step Eleven:** At the bottom of the Brush Tip Shape section, set the Spacing to 75%. Next, activate Shape Dynamics, and set both the Size Jitter and the Angle Jitter to 100%. If you’re using a pressure-sensitive tablet, activate Transfer and set the Opacity Jitter Control drop-down menu to Pen Pressure.



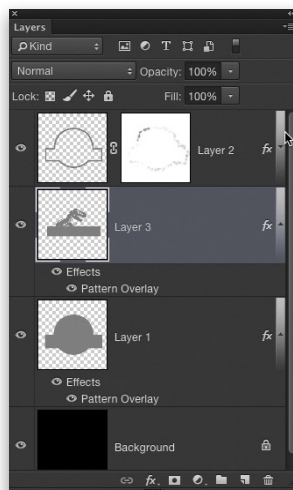
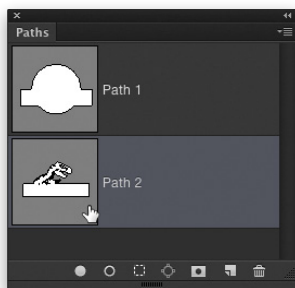
**Step Twelve:** With the border layer (Layer 2) active, click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. Press X until the Foreground color is black. Paint random spots around the border and you’ll see the chipped concrete effect take shape. Pretty cool, huh? Don’t overdo it, though. If you paint away too much, press X to switch the Foreground color to white, and then paint those areas back in.



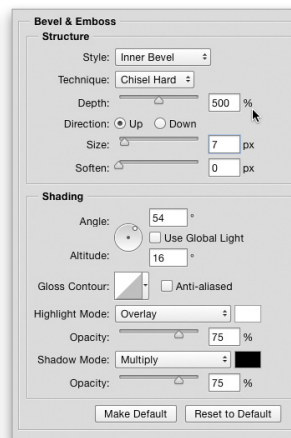
Step Twelve



**Step Thirteen:** In the Paths panel, load the dinosaur path as a selection just like we did before by Command-clicking (PC: Ctrl-clicking) the path thumbnail. Click on the original base shape layer (Layer 1) in the Layers panel to make it active. Press Command-J (PC: Ctrl-J) to copy the dinosaur selection to a new layer. Remember, the layer style will come with it.



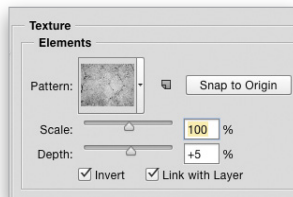
Step Thirteen



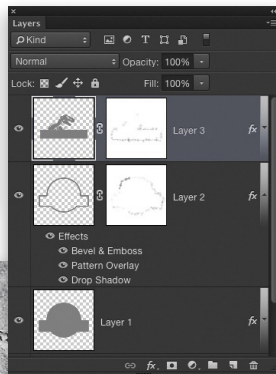
Step Fourteen

**Step Fourteen:** We do need to modify the layer style again, so double-click the word “Effects” on this new layer (Layer 3) and activate Bevel & Emboss in the list of Styles. Use the settings shown here, which are similar to the settings we used for the border. Don’t click OK yet.

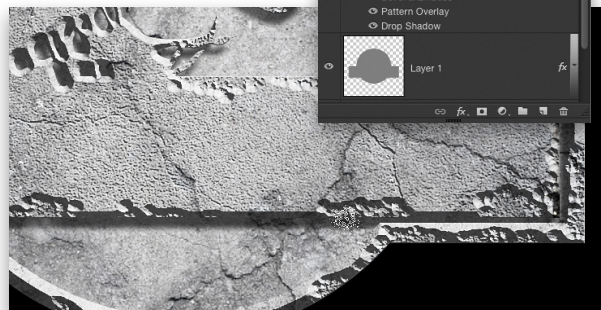
**Step Fifteen:** Activate Texture below Bevel & Emboss. Choose your defined concrete pattern and set the Depth to 5% as before; however, this time you want to check on the Invert setting just below. This will add some depth to the texture in the cracks. Click OK to apply the layer styles.



Step Fifteen

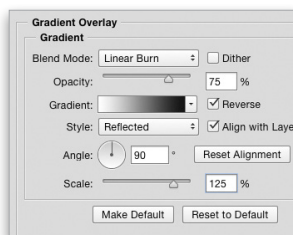


**Step Sixteen:** Just like with the border layer (Steps Eleven and Twelve), add a layer mask to this layer, and paint around the edges in random spots with the Brush tool to deteriorate the concrete. Drag the dinosaur layer (Layer 3) above the border layer (Layer 2) in the Layers panel. This will move the rectangle shape in front of the Drop Shadow layer style that’s on the border layer.

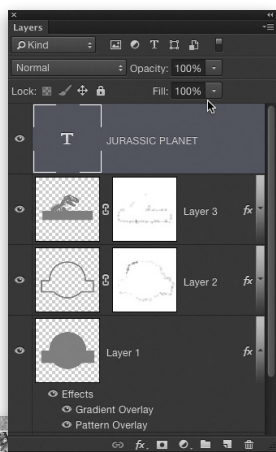


Step Sixteen

**Step Seventeen:** Go back into the Layer Style dialog for the original base layer (Layer 1), and add a Gradient Overlay. Set the Blend Mode to Linear Burn and drop the Opacity to 75%. Click on the Gradient thumbnail to open the Gradient Editor; select the Black, White preset; and click OK to close the Gradient Editor. Set the Style drop-down menu to Reflected and check on Reverse. Finally, increase the Scale to 125% and click OK. This will add some contrast to the background shape.



Step Seventeen



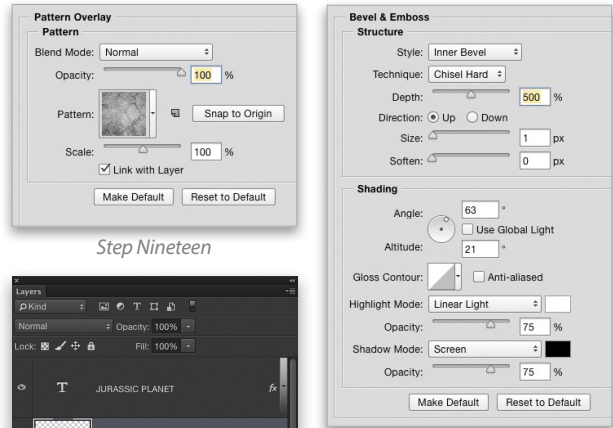
**Step Eighteen:** Now we just need to add the text. I found a free font online called Tribeca that looks just like the actual movie font. Switch to the Type tool (T), press D then X to set your Foreground color to white, and then type your text. In this example, we set the “J” and “P” to 155 points, and the other letters to 115 points. We also horizontally scaled the text to 75% in the Character panel (Window>Character). Once the text is set, drag the type layer to the top of the layer stack.



Step Eighteen

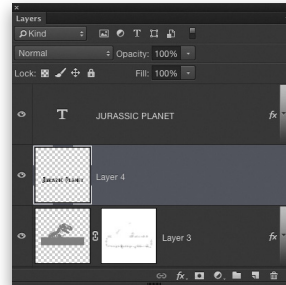


**Step Nineteen:** With the type layer active, click on the Add a Layer Style icon (*fx*) at the bottom of the Layers panel, and choose Pattern Overlay. Choose your concrete pattern and keep the Scale at 100%. Activate Bevel & Emboss and use the settings shown here. Note that we set the Highlight Mode to Linear Light and the Shadow Mode to Screen and raised the Opacity for both to 75%. Click OK when done.



Step Nineteen

**Step Twenty:** To add the shadow for the text, start by creating a new blank layer (Layer 4) and position it below the text layer in the Layers panel. Command-click (PC: Ctrl-click) on the thumbnail of the text layer to load the text as an active selection. Press D to set the Foreground color to black, and then press Option-Delete (PC: Alt-Backspace) to fill the selection with black. Keep the selection active.



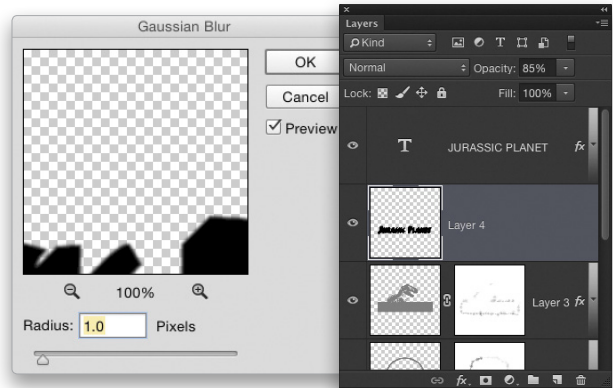
Step Twenty

**Step Twenty-One:** Now we're going to step-and-repeat to create a three-dimensional shadow. Press Option-Command-T (PC: Alt-Ctrl-T). Tap the Down Arrow key once and the Left Arrow key once. Press Enter. Now, press-and-hold Shift-Option-Command (PC: Shift-Alt-Ctrl) and press the letter T around 15–20 times. This will create the shadow. *Note:* Make sure the selection is active when you activate step-and-repeat, otherwise it will create a new layer for each repeat.



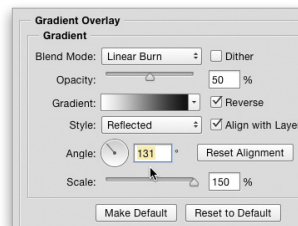
Step Twenty-One

**Step Twenty-Two:** Press Command-D to deselect. Then, go to Filter>Blur>Gaussian Blur. Set the Radius to 1 pixel and click OK. In the Layers panel, drop the layer Opacity to 85%.

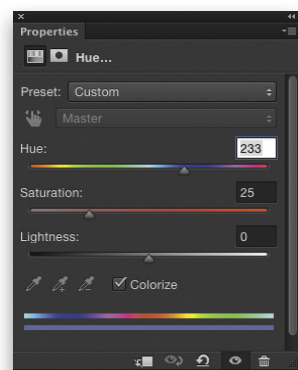


Step Twenty-Two

**Step Twenty-Three:** Go back into the Layer Style dialog for the T. rex layer and add a Gradient Overlay similar to the one we added to the base shape layer, only this time change the Angle to around 131° and increase the Scale to 150%.



**Step Twenty-Four:** One last thing: Go to Layer>New Adjustment Layer>Hue/Saturation, click OK, and position this layer at the top of the layer stack. In the Properties panel (Window>Properties), check on Colorize. Set the Hue to 233 and the Saturation to 25. In the Layers panel, set the blend mode for the Hue/Saturation layer to Soft Light and drop its Opacity to 50%. This will apply a subtle blue cast over the finished logo.



Step Twenty-Four

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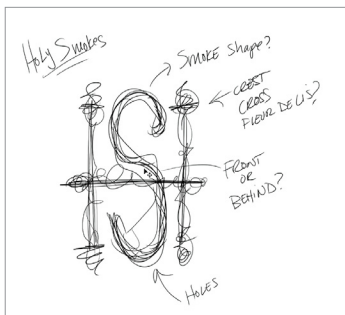
# Down & Dirty Tricks

## shaping up your logo

BY PETE COLLINS

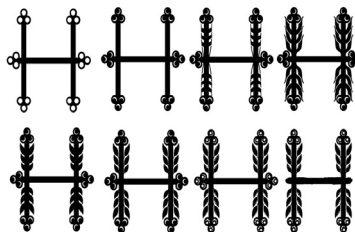
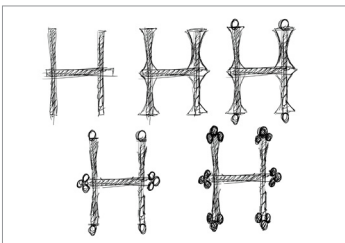
There's a lot of planning and crafting that can go into creating a good logo design. Most of the time the program of choice for building logos is Illustrator, but in this lesson we'll show you how to use Photoshop as an effective logo creator.

► **Step One:** Spend some time looking at other logos in your genre. The designs that attract you will help guide you in the right direction. In looking at different cigar labels, there were a lot of wonderfully intertwined initials that had a sense of old-world charm. Now you'll want to put pen to paper, either real or digital, and make some rough sketches to get you going. Don't worry if you're not an artist: Simple lines can be very helpful for visualizing what you're trying to communicate.

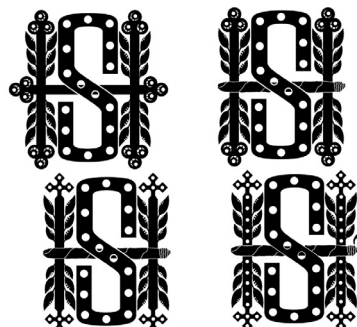


Step One

**Step Two:** In this logo, the H is going to set the tone, so we started very simply and made multiple copies, tweaking each one. We then tweaked the tweaks until something started to come close to our vision. In the beginning, the idea of a smoky letter S seemed like it had promise, but the readability and complexity made it more trouble than it was worth. That's where your simple sketches will save time in figuring out that kind of stuff.



**Step Three:** All the steps up to this point have been roughing out the logo, but now that you have a clear design, you'll need to clean it up and make it usable. For a more artistic logo you could draw it on paper (as shown in the first image for this step) and either snap a picture of it with your smartphone, scan it into Photoshop with a photo scanner, or use a Wacom tablet to draw it directly in Photoshop; however, it can't be scaled up to a larger resolution without degrading. Most logos are created as paths so they're fully scalable. Illustrator is the default program for this (as shown in the second image for this step), but a lot of folks don't have or don't know how to use Illustrator. So, let's work in Photoshop.



Step Two



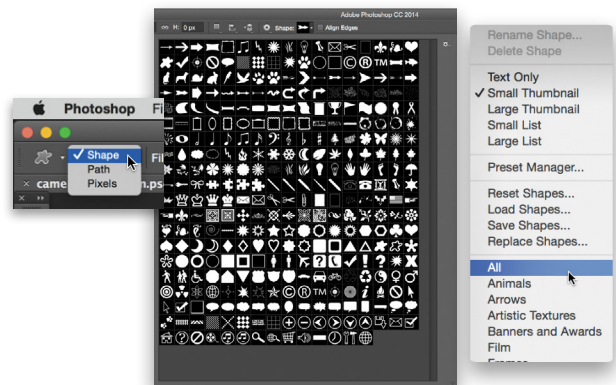
**Step Four:** Create a new document that's 11x8.5" at 300 ppi. With the final draft image of the logo open in Photoshop, use the Move tool (V) to drag it into the new document; don't worry if it's a little blurry because you're just using it as a guide. Press Command-T (PC: Ctrl-T) for Free Transform, hold the Shift key, and resize the logo to the appropriate size, then press Enter to commit the transformation. Drop the Opacity down to about 10% in the Layers panel.

[KelbyOne members may download the files used in this tutorial at [http://kelbyone.com/magazine/issue/july\\_august\\_2015](http://kelbyone.com/magazine/issue/july_august_2015). The first file is a JPEG of the draft of the logo that we're using here, and the second file is a PSD that contains the final refined shapes that we'll be creating throughout this tutorial. All files are for personal use only.]



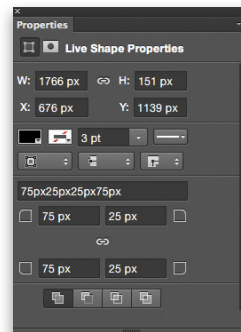
Step Four

**Step Five:** We're going to use the shape tools to create our logo. Shapes can either be drawn as a shape layer, pixels, or paths. Choose the Custom Shape tool (nested under the Rectangle tool [U] in the Toolbox), and make sure that it's set to Shape in the Options Bar; not Path or Pixels. Click on the Shape preview thumbnail in the Options Bar to open the Custom Shape Picker, and click on the little gear icon at the top right to see the shape presets in Photoshop. You can choose from Animals to Web; but choose All and click Append in the resulting dialog to see all the shapes. In the Options Bar, set the Fill to black and the Stroke to No Color.



Step Five

**Step Six:** Start with the Rounded Rectangle tool in the shape tools in the Toolbox. Don't worry about any settings yet; just draw a cigar shape, or as close as you can get, using the cigar in the middle of the logo layer as your guide. (Tip: While drawing a shape, press-and-hold the Spacebar to move the shape to a different location.) Open the Properties panel (Window>Properties). At the bottom of the panel you can adjust the roundness of the four corners. Unlink the corners by clicking on the chain icon. Change the left two corners to 75 px or whatever looks good to you. Change the right two corners to 25 px. This will give you a rounded left end and a flatter right end.



Step Six

**Step Seven:** Draw a vertical rounded rectangle where the ashes are at the right of the cigar. It should default back to where all the corners are the same, but if it doesn't, now you know how to fix it in the Properties panel. Also note that each time you draw a new shape, it creates a new layer with that shape, which is exactly what we want. Use Free Transform to resize the rectangle so it's about the same size as the larger ash closest to the cigar. Press Command-J (PC Ctrl-J) to make a copy, and then use Free Transform to move the copy over and resize it smaller to finish off the ashes. Note the original sketch had three ash layers, but we decided to draw only two with our shapes.



Step Seven

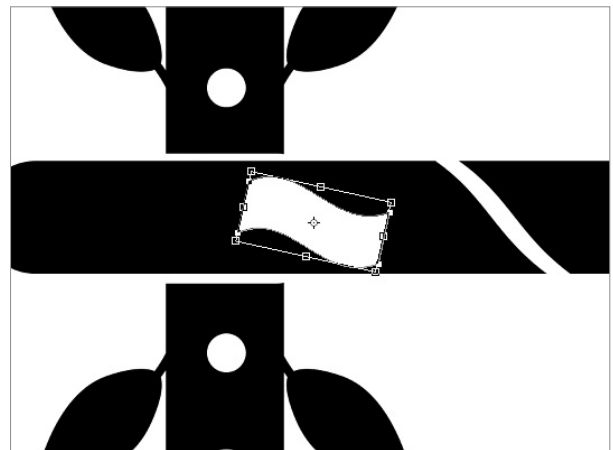
**Step Eight:** Change from the Rounded Rectangle tool to the Custom Shape tool and choose the grass shape called Grass 3 from the Custom Shape Picker. It's about a third of the way down, just before the light bulb. We'll use this to create our wisps of smoke—but it has too many blades of grass. After you draw the shape, you can either create a layer mask and hide the two left blades of grass, or press the letter P to change to the Pen tool. When you hover your cursor over the little dots of the grass, the icon changes to a little pen with a minus sign. As you click on any dot, it will go away. Subtract all of the dots on the left two blades of grass, and they'll be gone, leaving only the two on the right.



Step Eight

**Step Nine:** Select the wavy banner shape called Flag to the right of the trophy and the pennant in the Custom Shape Picker. We'll use this for the cigar lines. Draw out the banner (even though it's sideways) and change the Fill color in the Options Bar to white. Press Command-T (PC: Ctrl-T) and resize and rotate the banner shape. Right-click inside the Free Transform bounding box and choose Warp to tweak the curvature of the banner shape to match the cigar. Press Enter to commit the transformation. Now hold Shift-Option (PC: Shift-Alt) while using the Move tool (V) to drag a copy of the line to a new position. (Option [PC: Alt] creates the copy, and Shift keeps it in a straight line as you drag it.) Copy the line two more times and space them out evenly to finish the cigar.

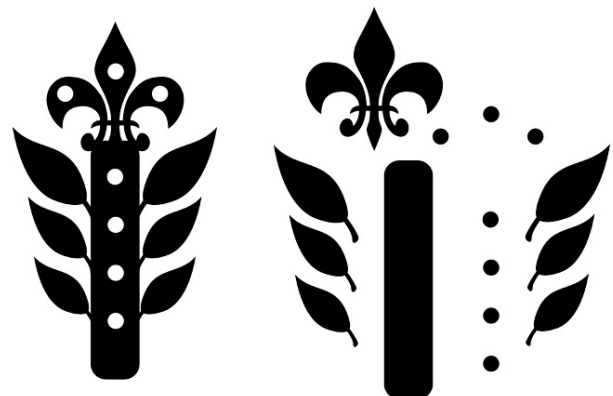
With the top layer active, Shift-click the bottommost layer that's part of the cigar to select all the layers that comprise the cigar. Press Command-G (PC: Ctrl-G) to move these layers into a layer group. Double-click the name of the group and rename it "Cigar." Click the Eye icon next to the Cigar group in the Layers panel to hide those shapes for now.



Step Nine

**Step Ten:** For the H, you only need to make one leg and then make three copies of it. Draw a rounded rectangle with the Rounded Rectangle tool, set the Fill to black, and then switch to the Custom Shape tool and add a fleur-de-lis on top. (We could have made a cross like we have in the sketch, but this was easier and, in the end, I think looks better.) Now find the leaf shape we're using here (Leaf 3) and draw three versions of it going down one side. Use Free Transform to resize, rotate, and position each leaf. Click the top leaf layer in the Layers panel to make it active, then Shift-click the bottom leaf layer to select all three leaves. Press Command-J (PC: Ctrl-J) to copy them. Go to Edit>Transform>Flip Horizontal and then use the Move tool to drag them into place on the other side of the rectangle.

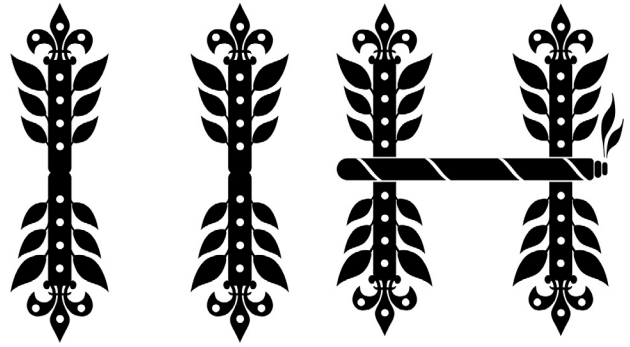
Switch to the Ellipse tool to draw a small circle. Use the Shift key to constrain it to a perfect circle, but start drawing the circle first before you press the Shift key; otherwise, the shape will be added to the currently active shape layer. Change its Fill color to white in the Options Bar, switch to the Move tool, and Option-drag (PC: Alt-drag) copies of the circle.



Step Ten



**Step Eleven:** Select all of the leg element layers in the Layers panel and press Command-G (PC: Ctrl-G) to group them together. Rename the group “Leg,” and then make three copies of the group. Use the Move tool and Edit>Transform>Flip Vertical for each group as needed to rearrange them into the H form. Reveal the Cigar layer group, and then draw two thin white rounded rectangles between it and the H to help separate them. Your H is done.



Step Eleven

**Step Twelve:** Because our H is so complex, a simple letter S will add balance. While building the S, hide the H and cigar by clicking on the Eye icons next to each layer group. You can find a great font to use here at [www.videocopilot.net/blog/2012/09/knock-your-block-out](http://www.videocopilot.net/blog/2012/09/knock-your-block-out). Press D to set the Foreground color to black and, using the Type tool (T), type the letter S. Use Free Transform without the Shift key to distort the letter so that it's squatter and thicker.



Step Twelve

Make a copy of the S layer, switch to the Move tool (V), and press-and-hold the Up Arrow key until you see white between the original S and the copy. Then, use the Down Arrow key until the white disappears. Make a copy of this S layer, and repeat with the Arrow keys. This will make the top, middle, and bottom of the letter S the same thickness as the rest of the letter. Add another round of well-placed white circle shapes and you're just about done.



Step Thirteen

**Step Thirteen:** Highlight all the layers for the S in the Layers panel, Right-click on one of the selected layers, and choose Convert to Smart Object. Make all of the other hidden layers visible again. Go to Layer>Layer Style>Stroke and add a white stroke around the entire letter to make it stand out from the H.

**Step Fourteen:** Group together all of the layers that make up the logo, then Right-click on the layer group, and choose Convert to Smart Object. This will pack the logo all together in one layer that is fully scalable. You can shrink it or expand it and it won't get blurry. Now you'll have a great-looking logo to work with at any size.



Step Fifteen

**Step Fifteen:** Use shapes and text to make labels with your logo and then have fun coming up with ways to display them. Once you understand how easy it is to use shapes to make complex designs, you'll give your ideas wings. ■ ☐



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# Beginners' Workshop

## changing the color of light

LESA SNIDER

Just because the lighting was a certain color when you took the shot doesn't mean it has to *stay* that color. Using the mighty Lighting Effects filter, you can easily change it to whatever color you want. Combine that with fake rays of light and your image's mood changes drastically. Read on for the scoop!

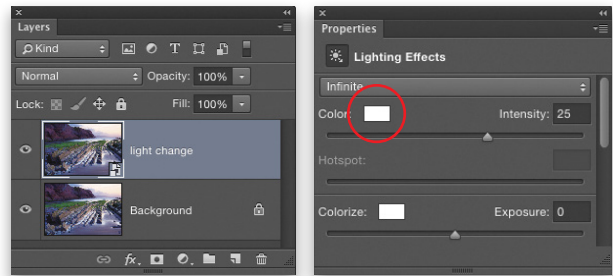
► **Step One:** Open a landscape shot. If your document consists of one layer, duplicate it by pressing Command-J (PC: Ctrl-J). If it consists of multiple layers, activate the topmost layer and then create a stamped copy of visible layers by pressing Shift-Option-Command-E (PC: Shift-Alt-Ctrl-E). Double-click the name of the duplicate or stamped layer in the Layers panel, rename it "light change," and then choose Filter>Convert for Smart Filters to change it to a smart object.

[KelbyOne members may download the file used in this tutorial at [http://kelbyone.com/magazine/issue/july\\_august\\_2015](http://kelbyone.com/magazine/issue/july_august_2015). All files are for personal use only.]

**Step Two:** Choose Filter>Render>Lighting Effects. This filter was *completely* redesigned back in CS6 to make it easier to use, though it only works on 8-bit RGB images. It lets you add three kinds of customizable light sources: Point (shines in all directions like a light bulb), Spot (shines in a beam like a flashlight), and Infinite (shines across an entire plane like the sun). In the Properties panel that opens, set the drop-down menu to Infinite and click the Color swatch circled here.

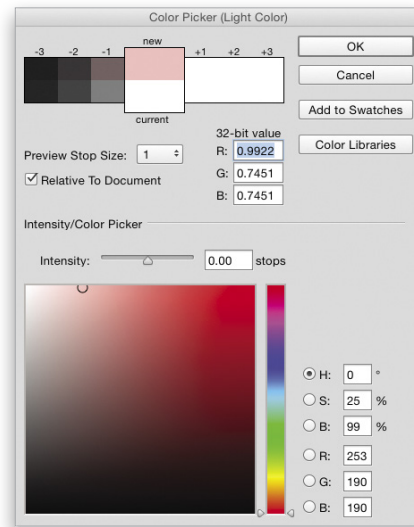
**Step Three:** In the resulting Color Picker, use the vertical bar to set a range of color for your new light color and then click within the large square at the left to tell Photoshop how light or dark to make it (light pink was used here). Make sure the Intensity is set to 0 Stops, and click OK.

**Step Four:** In the middle of your image you'll see the lighting controls. Drag the round gray handle (circled) to change light direction and angle—you can drag it in any direction, even inward toward yourself. As you drag, the light source icon (also circled) moves to reflect the light's position. Think of it as your new sun, and position it where the sun was (or should've been) in your shot.

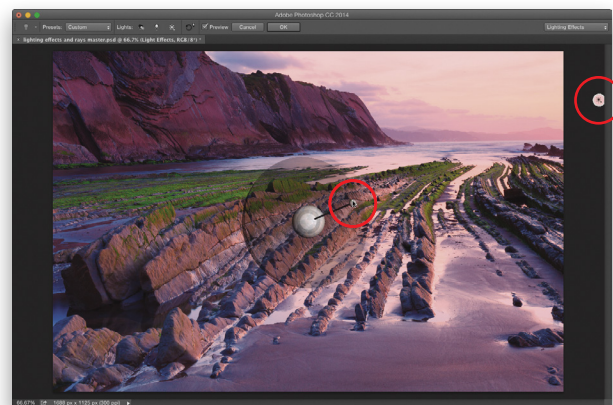


Step One

Step Two

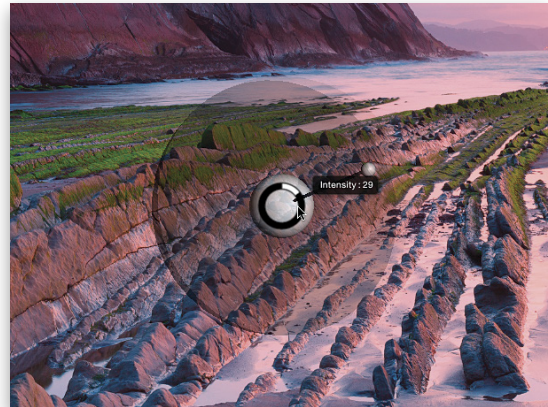


Step Three



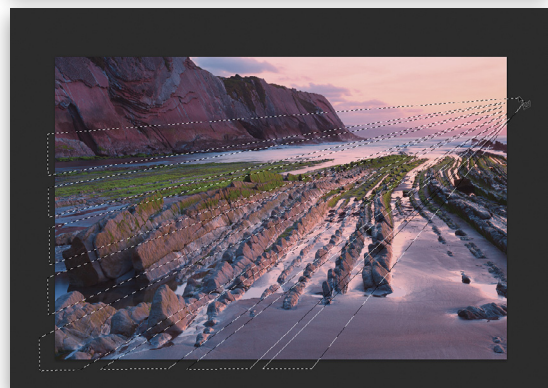
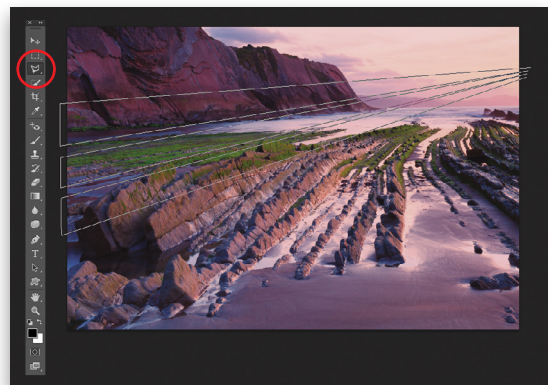
Step Four

**Step Five:** Adjust brightness using the Intensity slider or point your cursor at the center of the light controls to reveal an Intensity ring. Drag the white section in a circular direction to adjust it (29 was used here). In the Options Bar, click OK to close the filter. You can reopen the filter by double-clicking its name in the Layers panel, which is great for experimentation!



Step Five

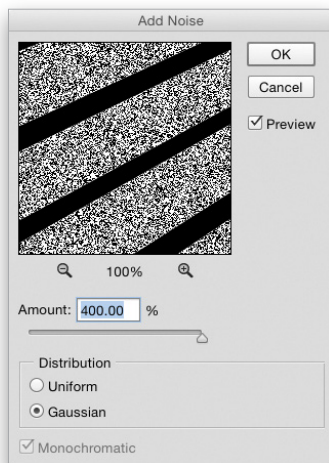
**Step Six:** Let's create a selection in the shape of sun rays. Grab the Polygonal Lasso tool (nested under the Lasso tool [L] in the Toolbox) and click to start your selection where the new light is located. Next, click just outside the left edge of your image, move your cursor down a short distance, click, click back near the new sun again, click beneath your first ray on the left side, and so on. Rinse and repeat until your selection looks something like the example shown here. To close the selection, click your starting point.



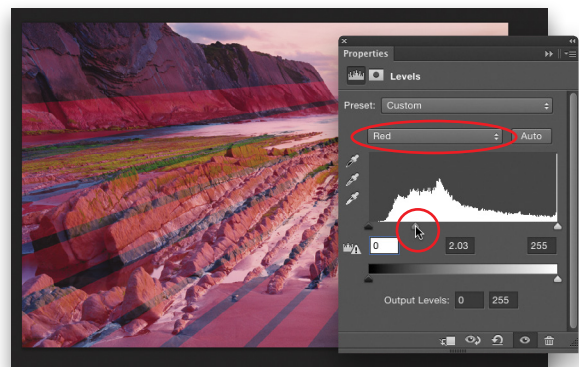
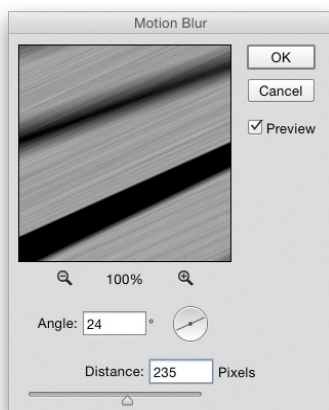
Step Six

**Step Seven:** Choose Layer>New Adjustment Layer>Levels and click OK. In the Properties panel that opens, set the channel drop-down menu to Red (circled) and then drag the midtone slider leftward (also circled).

**Step Eight:** Command-click (PC: Ctrl-click) the Levels adjustment layer's mask to load your rays as a selection. Choose Filter>Noise>Add Noise. In the resulting dialog, enter 400% for Amount and choose Gaussian for distribution. Click OK.



**Step Nine:** Choose Select>Deselect and then choose Filter>Blur>Motion Blur. In the resulting dialog, make the Angle match the angle of your rays. Enter approximately 235 Pixels for Distance and click OK.

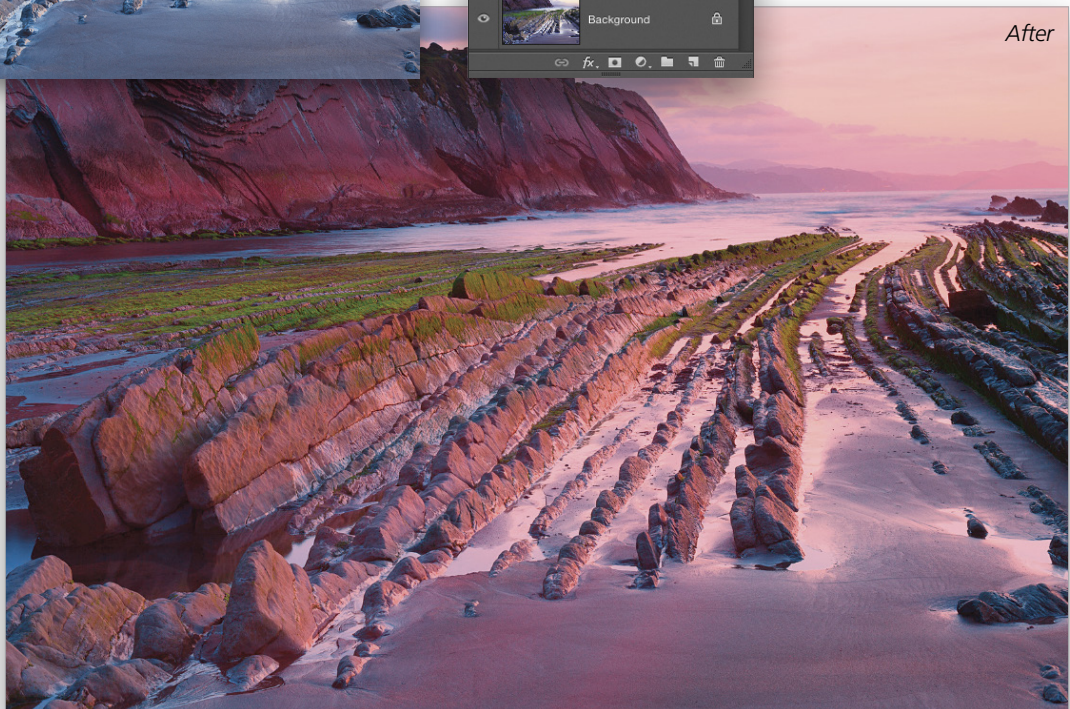
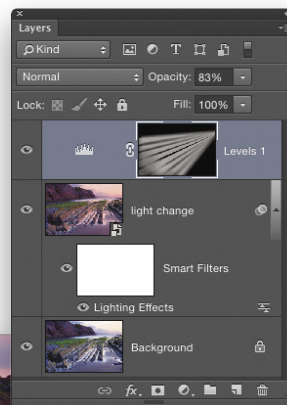
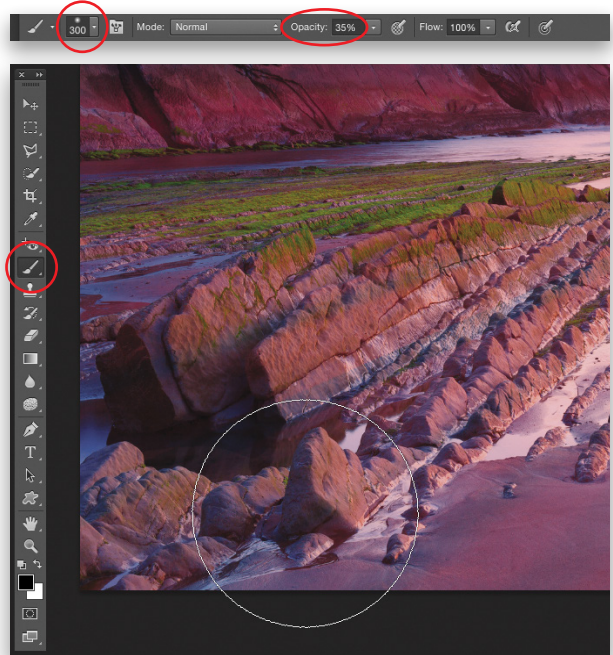


Step Seven



**Step Ten:** With the mask active, press B to grab the Brush tool. Press D to set the color chips at the bottom of your Toolbox to the default of black and white, and then press X until black hops on top. In the Options Bar, choose a soft-edged brush, set the size to 300 px, and the Opacity to 35%. Then, paint across the lower left of your image to fade the rays in that area. If you hide too much, press X to flip-flop the color chips so white is on top and then brush back across that area again (when working with layer masks, painting with black conceals and painting with white reveals). Lower the layer Opacity to reduce ray strength (83% was used here).

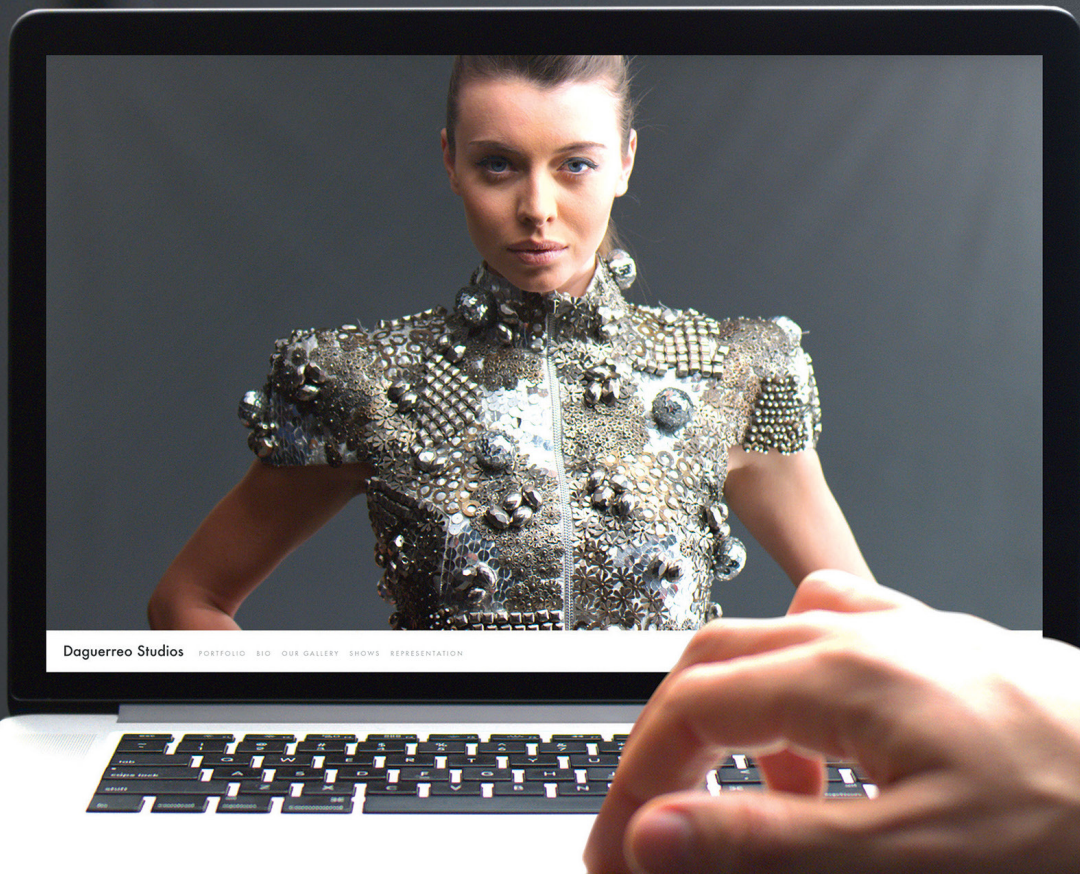
To brighten the rays, you can double-click the Levels adjustment layer's thumbnail, and in the Properties panel, pick the Red channel as described earlier. Then, drag the midtone slider farther leftward. You'll get different results depending on the selection shape you draw in Step Six, so be sure to experiment by drawing a different number of rays in various widths to produce the look you want. Until next time, may the creative force be with you all! ■





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# Dynamic Range

ROB SYLVAN

## blending images to remove unwanted objects

Knowing multiple ways to use Adobe Camera Raw (or Lightroom) and Photoshop for postproduction can help you save time by shooting with your postproduction workflow in mind. The final image you see here was the result of preproduction planning, capturing the images I needed, processing the photos the exact same way in Camera Raw, then blending them together in Photoshop.

Final image



### ► CAPTURING THE IMAGES

Here's the story: I was testing a cool app called PhotoPills ([www.photopills.com](http://www.photopills.com)), which is packed with all kinds of data to help you plan for including astronomical objects in your photos. It was the day before a full moon, which is usually when I like to shoot the moon because it appears pretty darn close to being full, but it comes up before sunset (as opposed to the full moon that rises right around sunset).

PhotoPills makes it very easy to visualize where the moon will appear in a scene, and provides you with the time it will be there. I thought I'd use the Nubble Lighthouse in York, Maine, as my foreground subject, which has to be among the most photographed lighthouses in the United States, as it's very scenic and very accessible.



PhotoPills

I scouted out two potential locations where I could position my camera. When photographing any location, you always face obstacles—due to the terrain—as to where you'd like to position yourself. The first location I picked would allow me to include

the lighthouse and the moon as it breaks just above the horizon. The problem with this location was that there was no guarantee I'd see the moon at the horizon. While the sky was mostly clear, there's often a layer of clouds along the horizon that blends with the sky, so you won't realize the moon has risen until it gets above that layer.

To be on the safe side, I scouted another location that would put the moon right over the lighthouse once the moon was higher in the sky. It was an awesome view of the lighthouse, but there was a significant problem here too. In order to position myself to get that shot, I'd have to include all of the power lines that ran from the mainland to where the lighthouse is located on the island, and they'd go right across my frame. Oh, and because this location is so popular, I'd probably also have a bunch of people in my shot. I knew from the start that Photoshop would be a part of this project.

As it turned out, my first location was a bust due to the clouds blocking the moon from appearing at the horizon. After scrambling up the rocks, and weaving through the crowd, I saw the

moon was moving right into the expected location above the lighthouse. As I looked at those power lines and framed up my shot, I remembered a tip that John Paul Caponigro had demonstrated at Photoshop World many years ago. He showed how you could take two photos of the same location, but slightly shift the camera position, and then align the photos and blend them together to remove distracting objects from the frame. Sure, Content-Aware is great; it's amazing in fact, but it doesn't beat having the actual real pixels to work with.

So here's what I did: I raised the center post of my tripod until the moon appeared fully above the power lines, and then framed the shot. Then, I simply lowered the tripod's center column back down and took another shot. Now I had two less-than-great shots, but my hope was that I could use the pixels in both to create one awesome shot. And a shot not many people had because what photographer in his or her right mind would intentionally include six power lines across the frame of a lighthouse photo? (Well, there was one other guy on that side of the lighthouse with a tripod.)

*Original image with power lines and people*





## BLENDING THE IMAGES

After returning home and copying the photos onto my computer, I needed to process these two photos the exact same way so that I could seamlessly blend them together and remove the power lines. If you'd like to follow along, take two sample images as described above that contain power lines, or if you're a KelbyOne member, you can download the JPEG versions of these images that already have the Adobe Camera Raw (ACR) edits applied and pick up the tutorial at Step Four.

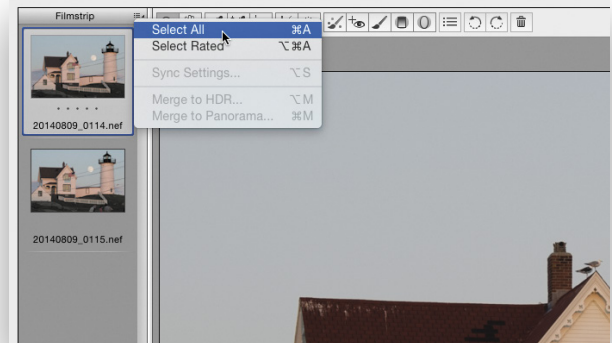
[*KelbyOne members may download the files used in this tutorial at [http://kelbyone.com/magazine/issue/julyaugust\\_2015](http://kelbyone.com/magazine/issue/julyaugust_2015). All files are for personal use only.*]

**Step One:** From Adobe Bridge, select both images and press Command-R (PC: Ctrl-R) to open them into ACR. Click the fly-out menu at the top right of the Filmstrip, and choose Select All so you can process both images the same way at the same time.

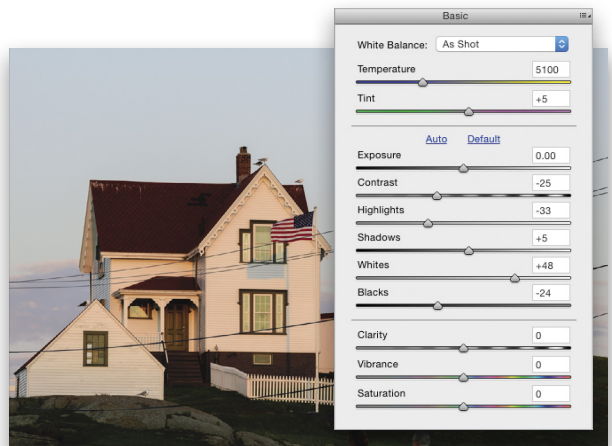
**Step Two:** At this stage, set a Camera Profile in the Camera Calibration panel; turn on Enable Lens Profile Correction in the Lens Corrections panel; set your white balance and perform tonal adjustments in the Basic panel; and apply capture sharpening in the Detail panel to get the two photos looking the way you want. Now you're ready to open the images in Photoshop to blend them together.

**Step Three:** Clicking the Open Images button in ACR renders the RAW data with your adjustments into pixels and opens both photos in Photoshop. The rendered versions aren't saved yet to your hard drive, and you actually don't want to save the individual rendered versions. You just need them for the next step.

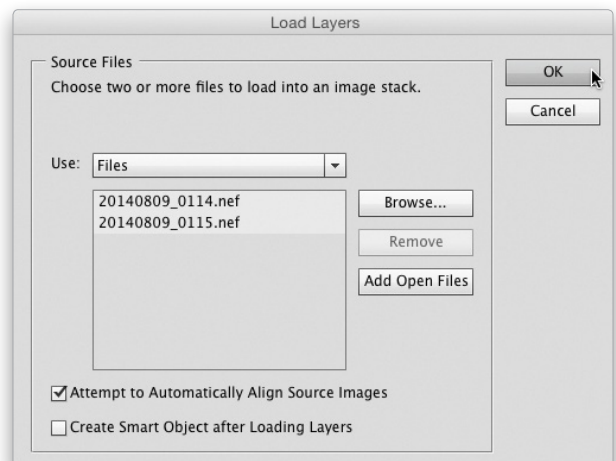
**Step Four:** (Note: If you're using the download practice files, you can open them in Photoshop now.) From here, go to the File>Scripts>Load Files into Stack menu, which opens the Load Layers dialog. Clicking the Add Open Files button adds the two photos into the dialog. You want these two photos aligned, so checking the Attempt to Automatically Align Source Images option will save you from having to do the alignment later. Click OK to create a new document with both images aligned and on separate layers.



Step One



Step Two

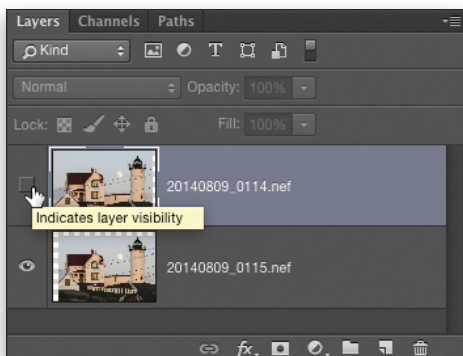


Step Four

**Step Five:** Now that you have a new document with both photos on their own layers, you can close out the two versions created by ACR as you no longer need them. Going to File>Close prompts you to Save or Don't Save, so choose Don't Save both times. You're now left with just your new layered document to move forward with. Go to the File>Save menu and save your layered file to your hard drive.

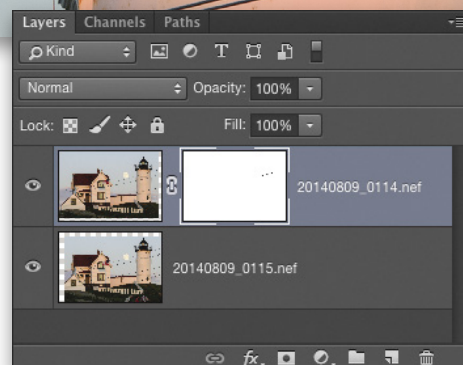
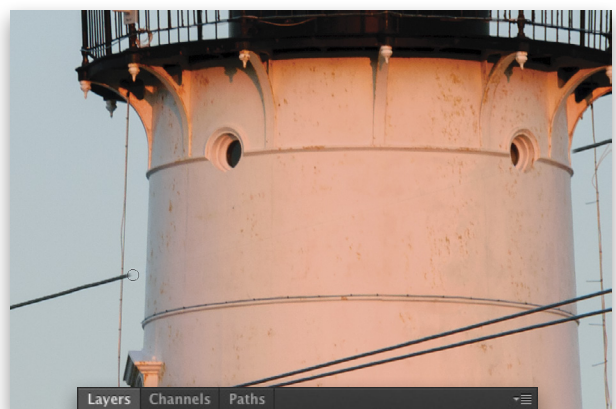


**Step Six:** With the lighthouse aligned on both layers in this example, toggle the top layer on and off by clicking its Eye icon in the Layers panel to see the power lines shifting up and down between the two layers. It's as if you're able to peek under the lines and access all the original lighthouse pixels!



Step Six

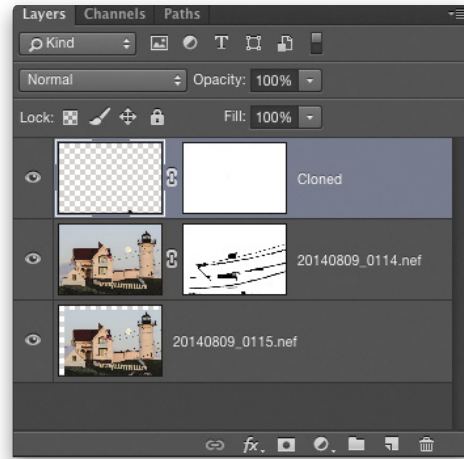
**Step Seven:** With the top layer active, click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel to add a white mask to that layer. Because of how the lines curve downward on the left side, they come pretty close together in both frames, so there will be a need for *some* cloning and Content-Aware fill later on; but the majority of the power lines can be removed by simply painting over them with black on the layer mask. Just select the Brush tool (B) and press X until the Foreground color is black. Use the Bracket keys on your keyboard to change the size of the brush so it's only a little larger than one of the power lines, and begin painting over the lines. They disappear like magic. If you paint too much, and something appears from the layer below that you don't want, press X to switch the Foreground color to white, and paint to remove those areas.



Step Seven



**Step Eight:** After removing all of the easy parts with the layer mask, click the Create a New Layer icon at the bottom of the Layers panel to create a new empty layer above the top layer. Double-click this layer's name and rename it "Cloned." This way you can do your final retouching with the Clone Stamp and Patch tools on their own layer. Add a new layer mask to this Cloned layer to help blend the retouched areas back into the original pixels.



Step Eight

**Step Nine:** Click on the layer thumbnail (not the mask) for the Cloned layer to make it active, and switch to the Patch tool (nested under the Spot Healing Brush tool [J] in the Toolbox). In the Options Bar, set the Patch drop-down menu to Content-Aware and turn on Sample All Layers. Using the Patch tool, drag a selection around one of the power lines on the left, and then drag the selection to a clean area of sky that you want to use for the patch. After removing all the power lines from the sky on the left of the lighthouse, use the Clone Stamp tool (S) set to Current & Below in the Options Bar to touch up areas of the building, foreground, and moon.



Step Nine

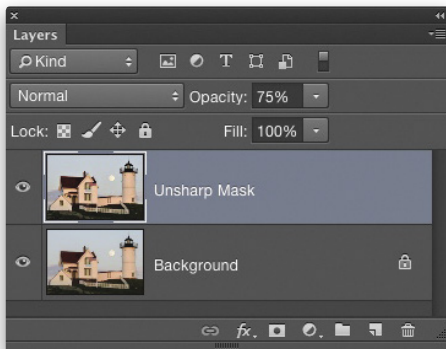
**Step Ten:** With the bulk of the blending done, switch to the Crop tool (C), select 2:3 in the ratio drop-down menu in the Options Bar, and then crop the image to remove any empty pixels or unwanted tourists from the final image.



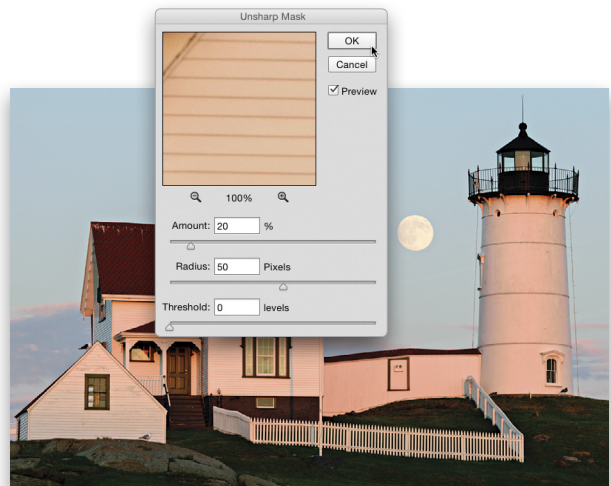
Step Ten

**Step Eleven:** With the two photos blended and cropped into a final image, we don't need to keep this as a layered document any longer so go to Layer>Flatten Image. Now this is the photo I'd like to have been able to take from the start without having to remove all of those distractions. Time for finishing touches.

**Step Twelve:** One of the finishing touches I like to apply to landscape photos is Unsharp Mask with a low Amount (around 20%) and high Radius (around 50 Pixels), which really boosts contrast along all of the edges, and punches up the image. Start by pressing Command-J (PC: Ctrl-J) to duplicate the layer (naming the duplicated layer is optional), and then go to the Filter>Sharpen>Unsharp Mask menu. By applying the filter to a duplicate layer you can use the Opacity slider on the top layer to dial the adjustment back if it's too much. I ended up dialing the Opacity back to 75% and then flattened the layers again.



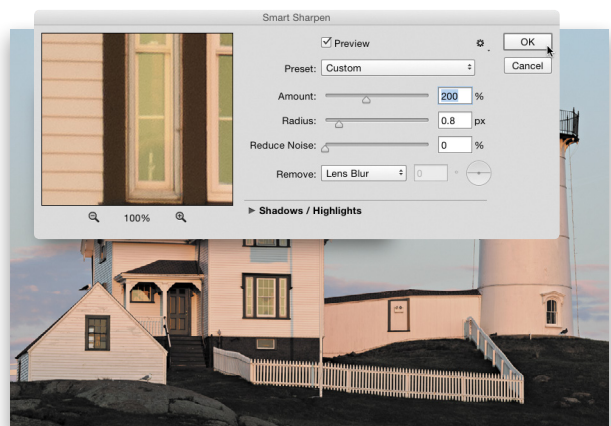
Step Eleven



Step Twelve

**Step Thirteen:** The last thing to do is sharpen the detail in the lighthouse a little more with the Smart Sharpen filter. Duplicate the layer once again so you can apply the sharpening on a separate layer to give you flexibility for blending it back with the final image. With the duplicated layer active, go to Filter>Sharpen>Smart Sharpen, and then set Amount to 200%, Radius to 0.8 px, Reduce Noise to 0%, and the Remove drop-down menu to Lens Blur. Click OK.

In some cases I'll apply a layer mask to this sharpened layer and paint away any areas where the sharpening enhanced unwanted artifacts (like in the sky), but in this case it wasn't needed. So, just flatten the image and call it done. ■



Step Thirteen



# Photoshop Proving Ground

## content-aware move hacks

SCOTT VALENTINE

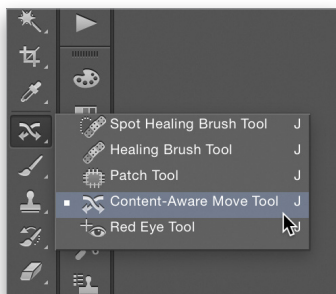
The Content-Aware tools in Photoshop are pretty amazing, but they can be a little unpredictable at times. This issue, instead of taking apart the technology, let's look at some hacks that will help you get the most out of Content-Aware Move (CAM).



► In Photoshop CC 2014, CAM is located under the Spot Healing brush tool (J) in your Toolbox, or you can cycle through the healing tools using Shift-J. To move an object in your photo, click-and-drag around the object using the CAM tool to make a selection, release the mouse button, then click within the selection and drag the object to where you want it to end up (called dropping the object). Photoshop then attempts to clean up the image based on your choices. Using the tool is pretty easy, but it almost always requires some tweaking to get the blending right.

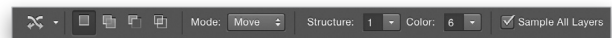
[KelbyOne members may download the file of the pelicans used in this tutorial at [http://kelbyone.com/magazine/issue/july\\_august\\_2015](http://kelbyone.com/magazine/issue/july_august_2015). All files are for personal use only. For the image of the river, go to [www.fotolia.com](http://www.fotolia.com), search for 31675438, and use the discount code 353BN3GF. This code is good for five free images within a 12-month period. We'd like to thank Scott Valentine and Fotolia for arranging this special offer for our readers.]

First, let's look at the controls you start with in the Options Bar at the top. There are two Modes: Extend and Move. Extend allows you to replicate a repeating structure, such as a building. The result is intended to look



as if the object fills the space between where it started and where you finish dragging. Move attempts to reposition the object and blend it with its new location and then to fill the space left behind

with nearby elements and features. Due to limited space, I'm only going to address the Move capability, but you can extend (*ha!*) the general techniques.



Next up are sliders for Structure and Color values (these are attributes of the selection). These are meant to help you refine the way CAM treats your selection. Structure pays attention to the texture and details while Color, as you might expect, emphasizes color blending. Both the selection you move and the area left behind are affected by these choices—this is an important point! Higher values for Structure cause Photoshop to include more texture and pattern details while blending, and lower values allow looser pattern matching. For Color, higher values enable more color blending, while a value of 0 turns off color blending altogether.

In practice, you'll have to fine-tune these values for different images. It might seem like you should max out these values, but that's not always the case. An isolated object in a cloudless sky will benefit from a 1 for Structure, and a 10 for Color (see below). An object surrounded by detail needs a higher Structure value, and may look better with lower Color values if the target background color is similar to what's already around the object (see top of next page).





### Hack #1

Make use of history. If you increase Structure too much, you'll end up with a hard border around your moved object and it won't blend very well. Likewise, Color can take a few tries to get right. The trick here is to get comfortable with Undo/Redo (Command-Z [PC: Ctrl-Z]). Or even better, use Step Backward (Option-Command-Z [PC: Alt-Ctrl-Z]) and Step Forward (Shift-Command-Z [PC: Shift-Ctrl-Z]). That way you can see the results and back out of them immediately to make changes to the slider values, then have another go.

### Hack #2

Remember that I said the values for Structure and Color affect *both* the moved selection and the fill area? Hack #2 uses that knowledge.

Make multiple versions of the move results so you can blend the fills and edges with layer masks. Sometimes the fill will be great, but the move will have problems. Doing it a few times gives you a chance to blend edges and fills better. Do this by duplicating your *original* layer (Command-J [PC: Ctrl-J]) and working on the copy. When you get a good result for either the object blend or the Content-Aware fill, keep it on its own layer. Make yourself a copy of the original layer again and give it

another go. Often you'll find that little changes to your selection, attribute values, or selection method will give you very different results. Using masks and other healing or cloning tools will help clean up the details and problem areas.



*Rocks with multiple variations*

### Hack #3

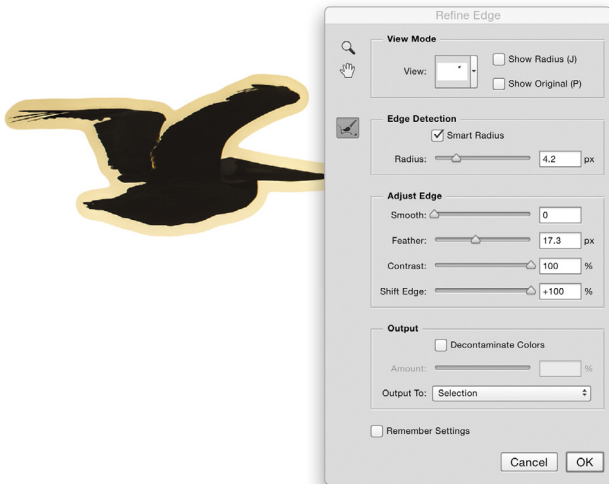
Leave some space around your selected object, and look for similarities in the landing spot in terms of texture and color. Making a tight selection will almost always leave something behind, such as



in this beach image where the outline of the pelican is clearly visible. Sometimes making a new selection works wonders because of some randomization of the algorithm, and slight differences in where you drop the selection also matter. Note that you can also use the CAM tool with an existing selection!

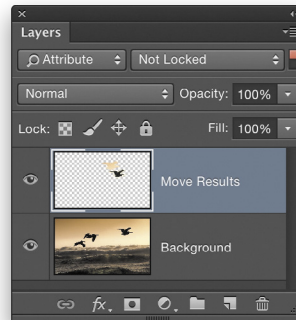


For more precision, use selection tools first, then expand them a bit. For the pelican image, I used the Quick Selection tool (W) to select the bird, and then I used Refine Edge (Select>Refine Edge). For this large image (5900x3400 pixels) I set Feather to about 17 px, Contrast to 100%, and Shift Edge to 100% with the Output To drop-down menu set to Selection. That gives Photoshop some non-object pixels to blend with the surroundings. If the selection isn't large enough, repeat the process with the already-expanded selection. Your own image dimensions are important for the size of the feather setting! Smaller documents and smaller features require a smaller border and less feathering. The key is to look for a boundary around your subject so the subject doesn't get modified by the blending operation.



### Hack #4

This last one isn't really a hack, but it's great for working non-destructively. If you can't quite get a good blend when moving things on your image layer, create a blank layer above your image layer and keep it active (it will be highlighted in the Layers panel), then enable Sample All Layers in the Options Bar. When you make a selection and then use the CAM tool, it will paste the results of the move operation to the blank layer. Both the object you moved *and* the Content-Aware filled area will be on a layer that you can mask, blend, and otherwise edit independently.



I highly recommend using Hack #4 as a rule of thumb. It gives you lots of flexibility and is really useful when working on composites so you don't have to make a flattened version of your image. Even better is that it works across multiple layers, so you can move several items to different layers and maintain control over each one separately. And don't forget that this function looks at everything that's currently visible, so you can work on *lower* layers and have CAM paste below other elements for even more blending options.

Sticking with the theme of this column, I really encourage you to try some unusual approaches, too. As you learn how the tool works, you might find some cool effects and results that were totally unintended. Try keeping your selection active and repeatedly moving it around in small amounts, or temporarily change the blend mode of your layers as you work. Share your work on the KelbyOne Facebook page ([www.facebook.com/KelbyOneOnline](http://www.facebook.com/KelbyOneOnline))! ■ ☞





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# Beyond Photoshop

## retouching techniques

SCOTT ONSTOTT

In this tutorial, we'll correct for perspective and retouch a mural to better perceive the artwork. These techniques can be used to extract textures, remove unwanted elements, and fill in missing portions in a variety of photos.

**Step One:** Open Mural.jpg. This mural was recently painted by Jonas Never ([www.panduvie.com/never1959](http://www.panduvie.com/never1959)) on the side of the Ashland Hill restaurant in Santa Monica, California. I snapped it with a point-and-shoot when I was walking by and thought it would be interesting to extract it from the photo. The mural honors Pacific Ocean Park, a local amusement park that operated from 1958–1967 that once rivaled Disneyland in terms of attendance.

[KelbyOne members may download the file used in this tutorial at [http://kelbyone.com/magazine/issue/july\\_august\\_2015](http://kelbyone.com/magazine/issue/july_august_2015). All files are for personal use only.]

**Step Two:** Select the Polygonal Lasso tool (nested under the Lasso tool [L] in the Toolbox) and click points all the way around the mural. Click back on the first point to create a selection. Choose Layer>New>Layer Via Copy. In the Layers panel, double-click Layer 1's name and rename it to "Mural." Click the Eye icon next to the Background layer to toggle it off.

**Step Three:** Choose Filter>Lens Correction. Leave everything checked on in the Auto Correction tab and switch to the Custom tab. Click on Show Grid below the preview. In the Transform area, drag the Horizontal Perspective slider all the way to the right to +100. Slide Vertical Perspective a little to the left to -7. Scale down the image until you can see all the edges, which is 95% in this case. Rotate the image 0.55° so that its left and right edges are more or less vertical. Click OK.

**Step Four:** Choose Layer>New Fill Layer>Solid Color and click OK. Choose a middle gray in the Color Picker and click OK again. Press Command-[ (PC: Ctrl-[) to move this layer below layer Mural. Press Command-R (PC: Ctrl-R) to toggle on the rulers. Right-click a ruler and choose Percent from the shortcut menu. Drag out four guides at 10% and 90% both horizontally and vertically.

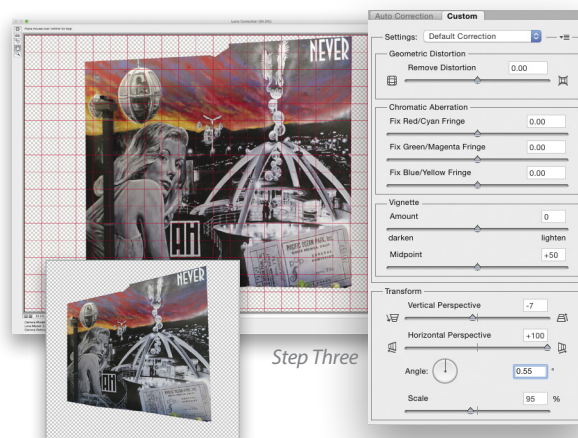
**Step Five:** Make layer Mural active and then Command-click (PC: Ctrl-click) its layer thumbnail to select all of its pixels. Choose Edit>Transform>Distort. Drag each corner handle until the composition fits within the guides as shown. Click the Commit Transform icon (checkmark) in the Options Bar.

**Step Six:** Select the Rectangular Marquee tool (M) and drag out a rectangular selection from the intersection of the upper-left to lower-right guides. Choose Image>Crop and then View>Show>Guides to toggle off the guides. Press Command-D (PC: Ctrl-D) to deselect.



Photo: Scott Onstott; Mural: Jonas Never

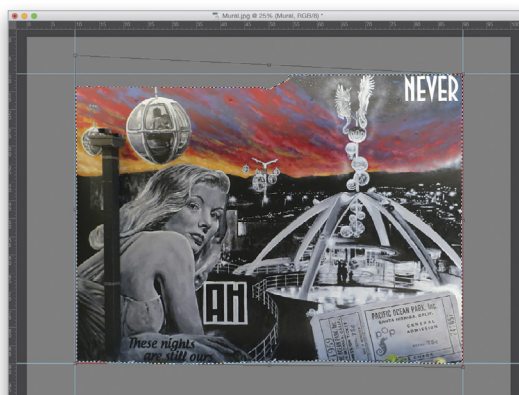
Step One



Step Three



Step Two



Step Five

Double-click the layer thumbnail for the Color Fill 1 layer to open the Color Picker, and change its color to bright green—a color that’s not present in the mural.

**Step Seven:** Target the Mural layer and select the Magic Wand tool (nested under the Quick Selection tool [W] in the Toolbox). In the Options Bar, set Tolerance to 0 and uncheck both Anti-Alias and Contiguous. Check Sample All Layers, and click on the green backdrop to make your selection. Choose Select>Modify>Expand. Type 2 pixels in the Expand Selection dialog and click OK. Choose Edit>Fill and select Content-Aware in the Contents drop-down menu. Click OK and press Command-D (PC: Ctrl-D) to deselect.

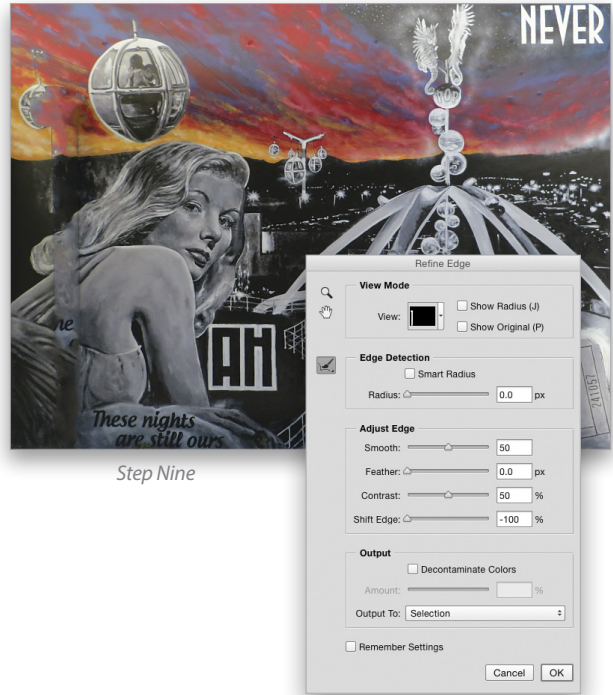
**Step Eight:** Select the Spot Healing Brush tool (J) and adjust its size to 20 pixels. Select the Content-Aware button in the Options Bar. Paint over any areas along the edges where the previous step left any undesired visual artifacts.

**Step Nine:** Select the Quick Selection tool and paint over the drainpipe on the left side to create a selection. If anything outside the pipe is selected, hold the Option (PC: Alt) key, and paint to remove those areas. Click Refine Edge in the Options Bar and drag the Shift Edge slider to -100%, and the Smooth and Contrast sliders each to 50%. Click OK. Then, choose Edit>Fill and click OK to use the Content-Aware algorithm to fill the selection. Press Command-D (PC: Ctrl-D) to deselect.

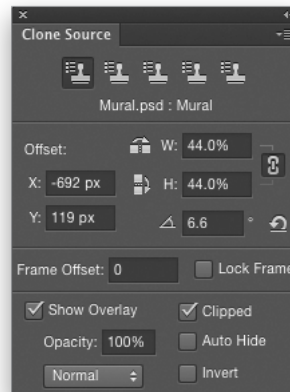
**Step Ten:** Content-Aware fill was less than perfect. Use the Clone Stamp tool (S) to correct any blemishes you see by cloning in adjacent good areas. Press Option (PC: Alt) and click a good area, and then release Option (PC: Alt) and paint over the blemished area. Open the Clone Source panel (Window>Clone Source) and adjust the angle and size of the offset prior to sampling the larger gondola to clone in the missing parts of the smaller gondola in the upper left. I found that scaling down to 44% in W and H and rotating by about 6.6° worked well in this situation. You can clone in pixels that were missing from the mural in this way, or correct any areas that need extra retouching.

**Step Eleven:** Choose Layer>New Adjustment Layer>Brightness/Contrast and click OK. In the Properties panel, drag Brightness to 30 and Contrast to 60. Drag the Color Fill 1 layer into the Delete Layer icon (trash can) at the bottom of the Layers panel. Turn on the Background layer and then toggle on and off the Mural layer to see how far you’ve come.

By using a combination of Lens Correction and Distort, we removed evidence of perspective in the mural. Content-Aware fill and Spot Healing brushwork took care of the bulk of the retouching; but in the end, careful clone-stamping was necessary to fill in missing pixels and to correct problem areas requiring extra attention. These techniques can be applied to a wide variety of photos to extract architectural textures for use in 3D applications. ■



Step Nine



Step Ten



Step Eleven



# Photoshop Tips

## boost your productivity and creativity

COLIN SMITH

► In this installment of “Photoshop Tips,” I’m going to share some tips that will not only help you be more creative but will also help you finish your work faster with more flexibility. Sometimes it just takes one little tip to change the way you work in Photoshop. Here are a few that may help.

### Spring-Loaded Keys

When working in Photoshop, you’ll spend a lot of time in the Toolbox. In fact, you’re always in the Toolbox because you need to have a tool selected to do anything. You can easily switch to different tools by using their single key shortcuts (yes, they’re worth memorizing). Sometimes, you’ll find yourself switching back and forth between two tools. A prime example of this is the Brush tool (B) and the Lasso tool (L). Maybe you’re painting and want to make a quick selection and then go back to painting. There’s an easier way than pressing B for Brush, L for the Lasso, and then B again to go back to the Brush.

If you want to temporarily switch to a tool, use the spring-loaded keys. In this example, while you have the Brush tool active, press-and-hold the L key for the Lasso tool. After you make your selection, release the L key, and the tool will spring back to the Brush tool. This works for any of the tools in the Toolbox.

### Merged Layer from Selected Layers

A lot of people are aware of the stamp visible technique. This is when you press Command-Shift-Option-E (PC: Ctrl-Shift-Alt-E) to create a new layer that’s a composite of all the visible layers. Not many people know about this next tip, though. If you’re working on a composite and want to create a merged copy of only some of the layers—for example, you’re compositing several elements and want to work on one of the elements by itself—you could select all the layers in the Layers panel that make up that element and press Command-E (PC: Ctrl-E) to merge them. The problem is that it will be very difficult to change something later. An alternative is to select all the layers from which you want to create a merged layer and press Command-Option-E (PC: Ctrl-Alt-E). This will merge only the selected layers, while the Option (PC: Alt) key preserves the original layers.

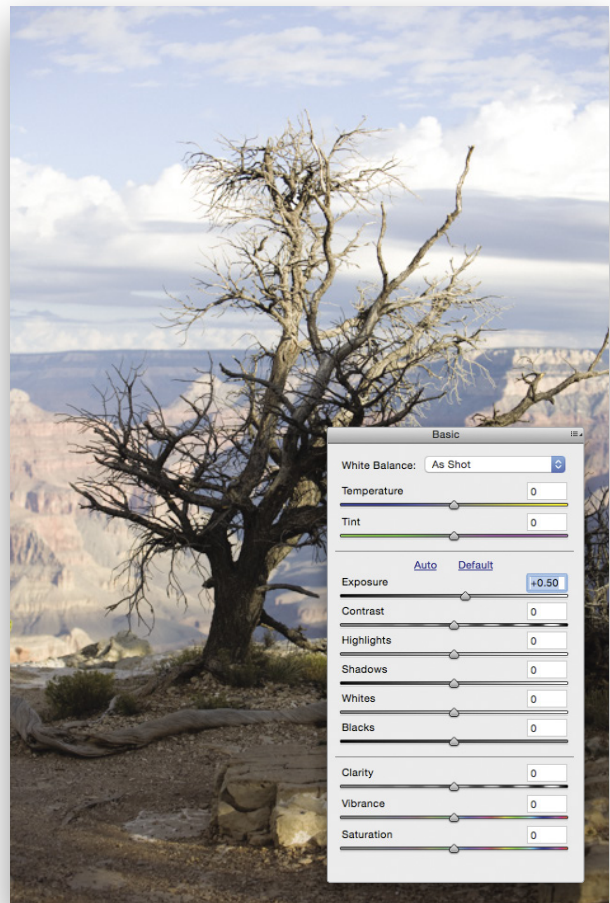
### Searching Fonts

When you’re looking for a font in Photoshop, you don’t have to scroll through the type drop-down menu in the Options Bar or Character panel (Window>Character). Photoshop has font

searching built in. You might not see the search field or options to do a search; that’s because you’re overthinking it. To search for a font, place your cursor inside the font field in either the Options Bar or Character panel, and start typing the name of the font. Photoshop will display all the fonts that match what you’re typing.

### Change Exposure by f-Stops

When you’re in Camera Raw making adjustments, it’s very easy to darken or brighten an image’s appearance by dragging the Exposure slider left or right, respectively. Did you know that the sliders are actually set up to work on EVs or f-stops? Each full increment is one full f-stop, doubling the amount of light; however, if you put your cursor inside the Exposure field, press-and-hold the Shift key, and then tap either the Up or Down Arrow, you can adjust the lighting by a half-stop with each tap.



## Dodge and Burn on a Layer

It's very popular to tone images using dodging and burning, and I recently wrote a tip about that. Just create an empty layer, change the blend mode to Overlay in the Layers panel, and set a low Opacity in the Options Bar. Then, choose the Brush tool (B) and paint with black or white to darken or lighten an area, respectively. But what if you want to dodge and burn a layer that has transparency without affecting any of the layers below that layer? You could either make a selection of the area you want to dodge and burn, or you could dodge and burn first and trim the excess areas later; but here's a way that I love to work that makes it very simple with no cleanup required afterward.

Create a new layer above the layer with transparency that you want to edit. Change the new layer's blend mode to Overlay. While pressing-and-holding the Option (PC: Alt) key, hover your cursor in the Layers panel between the new layer and the layer with transparency. You'll see a little icon that looks like a box with a bent arrow on it. Click on the line between the two layers, and now you have a clipping group. The top layer will be indented with an arrow pointing down. Whatever you paint on the top layer will be constrained to the opaque areas of the layer below. This means that "you can't paint outside the lines."



## Video Tip: Moving an Entire Animation

When you're working in the Timeline in Photoshop, you can edit video, add motion to graphical elements, or do both at the same time. If you want to animate something, you'll need to add keyframes by clicking the disclosure triangle on the left side of the Timeline to expand the layer you want to work on

to reveal the properties that you can animate. Click the stopwatch next to the desired property to set a keyframe. Scrub to a different point on the Timeline and move the object in the document window with the Move tool (V). A second keyframe will automatically be added to the Timeline. Whatever happens between the two keyframes will be "tweened," or changed over time. You can move the entire animation to a different point in time by click-dragging over both keyframes, which will turn yellow to indicate that they're selected. Drag the selected keyframes to a different point in time and their spacing will be maintained.

## Create Photoshop Memories

If you're like me, you probably like to experiment a lot in Photoshop. Have you ever been playing around and suddenly an image looks awesome? You've come up with an amazing combination of things that created a great effect; but the problem is, you can't remember what those "things" are? You could rack your brain trying to remember, or you could write down each step as you experiment, but that would really get in the way of creativity. Wouldn't it be great if you could get Photoshop to tell you everything that you just did? Guess what? Photoshop can do that, but first you have to give it instructions. Here's how:

Go to Photoshop (PC: Edit)>Preferences>General and turn on History Logs. Choose Text File or Both. Photoshop will ask you to choose a location to save the log file. You also have to choose how much info you want: Sessions Only, Concise, or Detailed. Sessions Only is great for logging time for bill tracking, but the other two will give you the details that you need.

If you choose Concise, Photoshop will create a text file that shows each action, tool, and filter that you apply. If you want Photoshop to remember the exact settings as well, then choose Detailed, but be warned: Detailed will provide a lot of info, including the coordinates or selections. Try both options and then choose the level of detail that works best for you. To read the info, you just open the text file in a text editor.

## Camera Raw or HDR Pro—You Choose

When you're working on HDR images and convert them from 32-bit to 16- or 8-bit files, you'll have the opportunity to tone map them. You actually have two different options: You can tone map in Photoshop HDR Pro for a stylistic result, or you can use Camera Raw for a more natural result. This can be found in Photoshop (PC: Edit)>Preferences>File Handling. Look for the option called Use Adobe Camera Raw to Convert Documents from 32 bit to 16/8 bit; if this is checked, Camera Raw will be used. You can also choose Camera Raw on a case-by-case basis when using the Merge to HDR Pro dialog. Just set the Mode drop-down menu to 32 Bit and turn on the Complete Toning in Adobe Camera Raw option. ■



# PHOTOGRAPHING WILDLIFE

FROM FIELD

TO PHOTOSHOP

by John "Snake" Barrett

Wildlife isn't always wild. Sometimes it's captive wildlife or just cows on the side of the road. For this article, we'll consider all of our furry, feathered, scaly, and other non-human forms of life as wildlife. We'll start out with some field tips, and then navigate the icy waters of the Arctic, where we'll show you how to edit a whale of a tail.

## Wildlife Field Tips

Let's start off with some tips to keep in mind when taking pictures of wildlife.

### FIELD TIP 1: PATIENCE IS A VIRTUE

It takes time to photograph wildlife, and unfortunately, most animals won't do what you want on command—not even the captive ones. Sometimes you get lucky and sometimes you have to wait.

### FIELD TIP 2: DO YOUR HOMEWORK IN ADVANCE

We can't all be experts on all wildlife. If you are, that's fantastic and you have a leg up on the rest of us. If not, stand next to an expert, or at least gain some knowledge of your subject before you head out. Knowing that wolves are pack animals, and that the alpha always controls who eats when, really comes in handy when shooting wolves. You can watch for behavior signs and be ready for them. For example, a wolf expert knows that if a distant pack howls, the pack nearby will howl in response. A whale watch boat captain knows that after a whale breathes or blows air, it will soon begin a downward dive and show its tail.

### FIELD TIP 3: SHOOT IN BURSTS

Wildlife moves around a lot, so to ensure that you grab the best frame, take a bunch of frames. We've heard it a million times; pixels are cheap, so take plenty when shooting wildlife. As you





can see in this series of shots, the howling wolf moved around a bit. Like humans, animals have their own subtle expressions. Shooting in bursts gives you a variety from which to choose.

#### FIELD TIP 4: SHOOT LOOSE

My good friend Bill Fortney tells us to fill the frame with our subject. In wildlife photography, that's a great tip when you're in post, but when shooting wildlife in the field, keep it loose. Always give subjects a little room to move. Sometimes they zig left when you think they might go right, so add a little extra space around them and crop in later. That way you have one less thing to worry about in the field, and room to position the subject in the frame during post.

#### FIELD TIP 5: CROPPING NOT CLIPPING

This is a general rule of thumb for all photography, but especially true for wildlife: Cropping is intentional; clipping is an accident. It's about where you cut things off in the frame. Nipping off tail tips or cutting animals off at the joints won't fly.



*Cropped not Clipped*



*Clipped the Hooves*



*Clipped the Tail*



*Clipped the Nose*



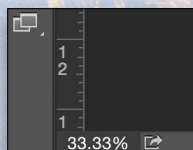
## Selecting Your Best Shot

Once you return from the field, it's time to go through your images. Here are some tips to help you pick your best shots.

#### IMAGE SELECTION TIP 1: ZOOM IN

Oftentimes, we need to bump up the shutter speed to eliminate motion blur. We know in order to do that, we must shoot at a wide aperture (small f-stop). A wide aperture creates a different kind of blur called bokeh. Zooming in will help determine if that blur is where we want it to be. Zooming to 200% will help identify which images might have the undesirable blur. In Photoshop, there are several ways to zoom in and out.

- ▶ Use the Zoom tool (Z). It's meant for zooming, right? To move around your image while using the Zoom tool, press-and-hold the Spacebar and the icon will turn into a hand. Then, you can click-and-drag the image around.
- ▶ In the document window, the current zoom level is visible at the bottom left. By clicking inside that field and entering a value, you can zoom without having to change from your current tool.
  - ▶ When using the Hand tool (H), press-and-hold the Command (PC: Ctrl) key to temporarily





Blurry Eyes



Sharp Eyes



switch to the Zoom tool. Click-and-drag right to zoom in, or left to zoom out.

- ▶ Some mice have a center scroll wheel that will also zoom in and out.
- ▶ Command+ (PC: Ctrl+) and Command- (PC: Ctrl-) are the keyboard shortcuts for zooming in and out, respectively.
- ▶ With any active tool, pressing-and-holding Command-Spacebar (PC: Ctrl-Spacebar) will temporarily switch to the Zoom tool.
- ▶ Command-0 (PC: Ctrl-0) will reset your view back to Fit on Screen.

### IMAGE SELECTION TIP 2: IT'S IN THE EYES

If you have the subject's eye in the frame, make sure it's sharp. You don't have to have every eye in the photo sharp, but make sure the eye nearest the camera is spot-on. At 200% zoom, you can tell which eyes are sharp and which aren't. Tack-sharp eyes will make an image.

## Photoshop Magic

Now that you've selected your best shots, it's time for some post-processing. If you're a KelbyOne member, you can download the image we're using here and follow along.

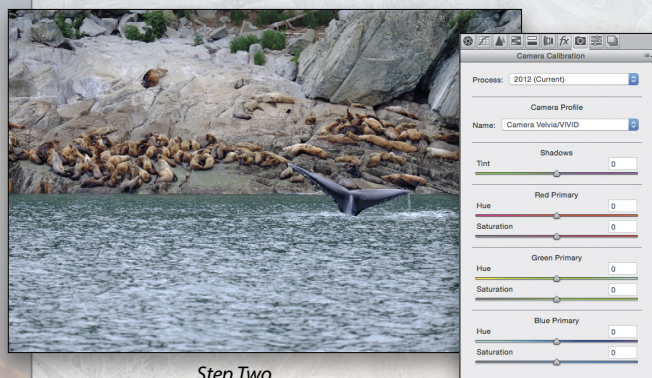
**STEP ONE:** Bring the image into Adobe Camera Raw (ACR). It doesn't matter if you shoot JPEG or RAW, making a first pass in ACR is the way to go. *Tip:* You can open a JPEG in ACR through the Open dialog (File>Open). Simply navigate to the image, select Camera Raw in the Format drop-down menu, and click Open.

[KelbyOne members may download the file used in this tutorial at [http://kelbyone.com/magazine/issue/july\\_august\\_2015](http://kelbyone.com/magazine/issue/july_august_2015). All files are for personal use only.]

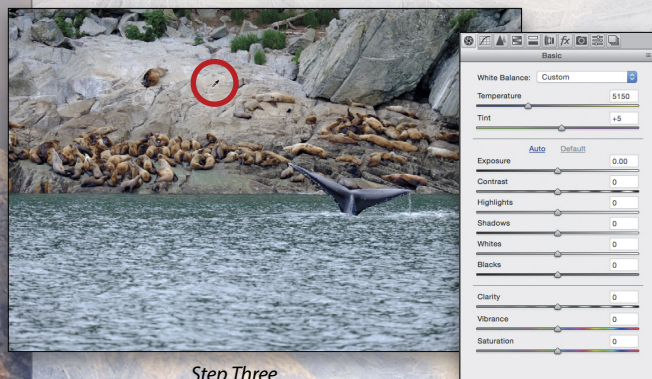
**STEP TWO:** Camera Calibration is often overlooked. Open the Camera Calibration panel with Command-Option-8 (PC: Ctrl-Alt-8), and under Camera Profile you'll find options relating to your camera manufacturer. Your camera applies these profiles to the image on your LCD display, and that's why it looks so different from the RAW image in Photoshop. (Note: With JPEG files, the camera profile will already be embedded, so you won't be able to select another profile.)

**STEP THREE:** Back in the Basic panel (Command-Option-1 [PC: Ctrl-Alt-1]), we'll adjust the White Balance (Temperature and Tint). You could start jerking sliders back and forth and hope to dial in something you like, or you could play it smart, grab the White Balance tool (I), and look for a neutral color to click. Since this image has a lot of gray, finding something neutral in color should be pretty easy. So, if you need to correct the white balance, start with something that's as close as possible to 50% gray. (Note: When working with JPEGs, the Temperature scale ranges from -100 to +100.)

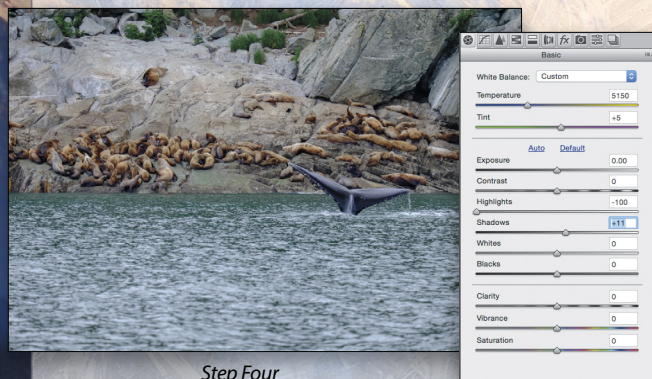
**STEP FOUR:** Bringing Highlights to the left and Shadows to the right helps even out the histogram and makes the image look a little more balanced. When wildlife moves around, it's a bit of a challenge to shoot HDR, so this technique is a great alternative.



Step Two



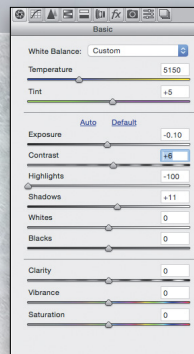
Step Three



Step Four

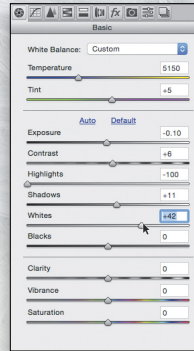


**STEP FIVE:** Adjust the Exposure and Contrast. If you need to adjust the Exposure more than a third of a stop in either direction, then you might have bigger problems with your image, and those should be fixed in Photoshop rather than ACR.



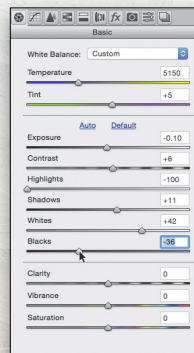
Step Five

**STEP SIX:** Adjust the Whites by pressing-and-holding the Option (PC: Alt) key as you drag the slider. Everything will turn black. Adjust the slider until you see a little bit of color coming through. The more color you allow to come through, the more highlight clipping occurs, which means that no detail exists in that area. This might appear okay for websites but could be very bad for printing.



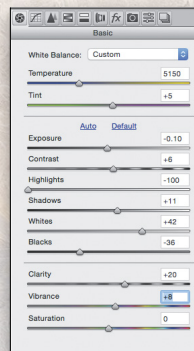
Step Six

**STEP SEVEN:** Adjust the Blacks in the same way by holding down the Option (PC: Alt) key as you move the slider. In this case, everything will turn white. Adjust the slider until you see a little bit of color coming through. Allowing a little clipping in the Blacks is OK.



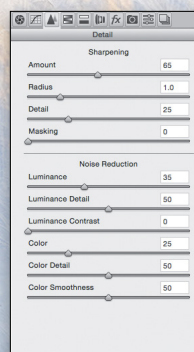
Step Seven

**STEP EIGHT:** A little Clarity goes a long way. If you use too much, it tends to add a little noise, and it can also make wildlife images start to look "crunchy." Adding just a little Vibrance gives us a bit more of that icy ocean color.



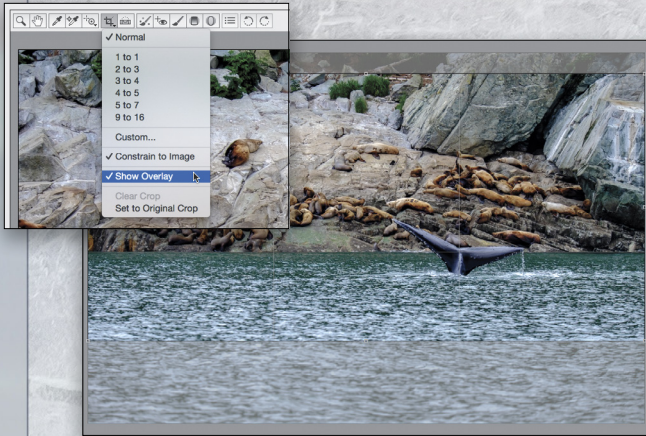
Step Eight

**STEP NINE:** Since we added Clarity, we'll also add some sharpening and noise reduction at this point. Use the shortcut Command-Option-3 (PC: Ctrl-Alt-3) to open the Detail panel. Here you'll find Sharpening and Noise Reduction. Don't go crazy; a good general rule of thumb is to subtract the number you use for sharpening from 100 and use the result for your Luminance Noise Reduction. In this case, 65 Sharpening plus 35 Luminance Noise Reduction equals 100.



Step Nine





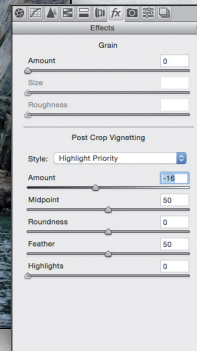
Step Ten

**STEP TEN:** This is where we'll do a little cropping—not clipping. We know wildlife moves, and because we shot loose, it's now time to crop. This is when we need to understand the rules of cropping (rule of thirds, golden spiral, etc.) and know when to break them. Click-and-hold on the Crop tool (C) and make sure that Show Overlay is checked.

Using the rule of thirds, draw out the crop boundary, and put the whale's tail just about on the intersection of the third. It's a third of the way from the bottom and a third of the way from the right. We also removed distracting elements, such as the dead log at the top of the frame. Press Enter to commit the crop.



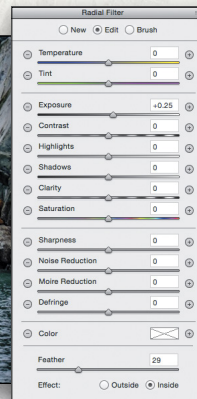
Step Eleven



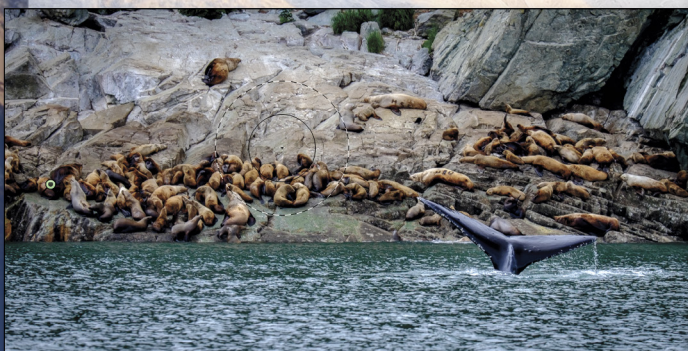
**STEP ELEVEN:** Let's add a little post-crop vignette. Head on over to the Effects panel (Command-Option-7 [PC: Ctrl-Alt-7]) and adjust the Amount slider to the left. Don't move it a lot; just enough to really grab your viewers and bring them into the image.



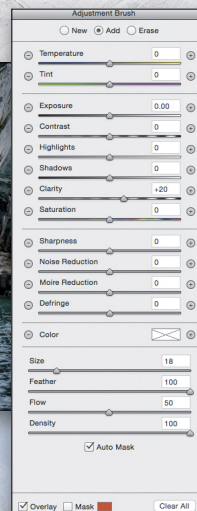
Step Twelve



**STEP TWELVE:** Using the Radial Filter (J), we'll highlight the key element of the image, the whale tail. Your eyes naturally travel to the brightest or sharpest part of a scene, and we want to be sure to guide the viewer's eye through our image. The two Effect radio buttons at the bottom of the panel determine if the effect happens Outside or Inside the Radial Filter circle. Select Inside, draw the Radial Filter around the tail, and raise the Exposure to +0.25. Click-and-drag outside the filter outline to rotate it.



Step Thirteen

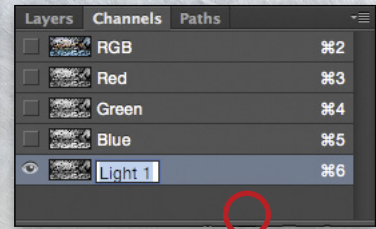
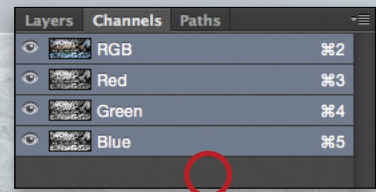


**STEP THIRTEEN:** One last change before we head into Photoshop. The seals lying on the rocks don't seem punchy enough, so press K to bring up the Adjustment Brush. Make sure all your sliders are reset to 0 and then add some Clarity. About +20 should do. Adjust your brush Size, then paint over the rocks and the seals. You can see what areas you're affecting by checking the box next to Mask. The Auto Mask option will detect edges, keeping the adjustments from spilling into the water.





Step Sixteen



**STEP FOURTEEN:** Open the image in Photoshop by holding down the Shift key and clicking on Open Object. (The Shift key changes the Open Image button to Open Object.) This will open the image as a smart object, which will allow you to go back into ACR at any time to make edits.

**STEP FIFTEEN:** Now we want to fine-tune our image. Sure, we could start dodging and burning, or making global adjustments, but if we did that, then why would we ever leave ACR? We opened Photoshop to get a little more sophisticated with our craft. In this case, we're going to create some luminosity masks. Knowing how to do this will boost your Photoshop skillset. To begin, switch to the Channels panel. It should be right next to the Layers panel, but if you don't see it, go to Window>Channels.

**STEP SIXTEEN:** We'll make a few luminosity masks even though we may not use them all. It's a good technique to know, and you can create your own action to do it automatically. We'll be using these new channels as masks. With masks, white reveals and black conceals.

*Note:* Before you create your luminosity masks, there's one setting you need to check first. Double-click the Quick Mask mode icon (dotted circle in a rectangle) near the bottom of the Toolbox to open the Quick Mask Options dialog. Under Color Indicates, select Masked Areas, and click OK. Press Q to exit Quick Mask mode.

We'll start with the easiest channel to create, which is the brightest. At the bottom of the Channels

panel you'll notice four icons. Click the first icon from the left, called Load Channel As Selection as you hover over it. This will select everything in the image that's 50% bright, and you'll see the marching ants.

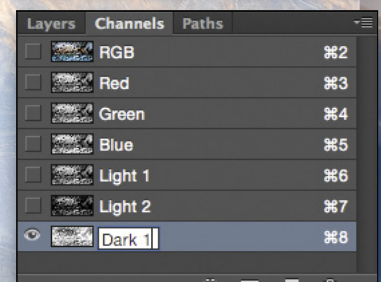
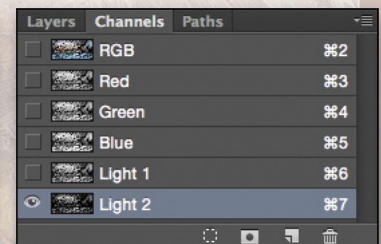
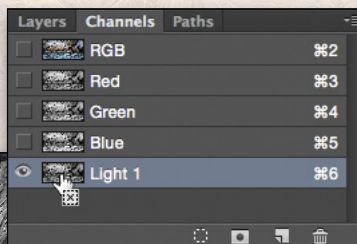
The second icon from the left, called Save Selection As Channel will create a new channel from that selection. Now double-click on the name "Alpha 1" and change it to something more meaningful, such as "Light 1."

**STEP SEVENTEEN:** Now we'll create our second Light channel. With the selection still in place (marching ants are still marching), press-and-hold Command-Option-Shift (PC: Ctrl-Alt-Shift) and hover over the channel thumbnail next to Light 1 that you just created. The cursor will turn into a hand with a box that has an X in it (meaning the current selection and new selection will intersect), and now when you click, the marching ants will grow smaller. Click the Save Selection As Channel icon again. You'll see a new Alpha channel that's darker than the first. Rename this channel "Light 2."

**STEP EIGHTEEN:** Now we'll make the Dark channels. Click on the Light 1 channel in the Channels panel to make it active, and then click on the Load Channel As Selection icon. Press Shift-Command-I (PC: Shift-Ctrl-I) to inverse the selection. Click the Save Selection As Channel icon and rename the new channel to "Dark 1."



Step Seventeen



Step Eighteen



**STEP NINETEEN:** Making the second darker channel should be easy now. Click on the Light 2 channel to make it active, and just like in the previous step, click the Load Channel As Selection icon, press Shift-Command-I (PC: Shift-Ctrl-I) to inverse the selection, click the Save Selection As Channel icon, and rename the new channel to “Dark 2.”

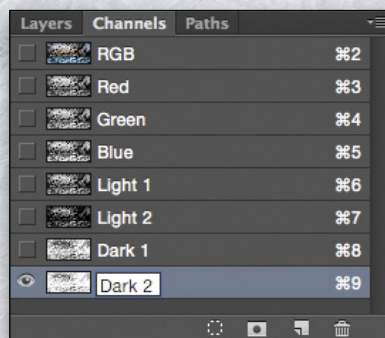
*Note:* As you can see with these channels, you can create a multitude of dark and light channels as you need them. A gentle reminder: The more channels you make, the larger your file size will be, so if you have limited disk space, then delete them after all your final edits.

**STEP TWENTY:** Now we need to decide what to do with the channels we just made. First, let’s get ourselves back to a state of normalcy. Deselect any selections you still have by pressing Command-D (PC: Ctrl-D), which will get rid of the marching ants. Now at the top of the Channels panel, click on the RGB channel. This will make only the RGB channels active and visible, and things should look normal. If there’s an odd color cast, it’s more than likely that one of the channels you created is visible.

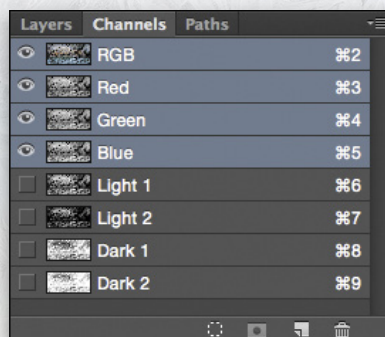
We can click on the individual channels to see what areas of light and dark they’d affect, but after making a determination, always come back to this default state; it will help avoid problems in the long run. Remember that these channels will be used as masks where—and it’s worth repeating—white reveals and black conceals.

**STEP TWENTY-ONE:** The image seems a bit flat, so let’s give it a little punch by applying a Curves adjustment layer to it that uses the Light 1 channel as a mask. To do this, with the RGB channels still selected in the Channels panel, Command-click (PC: Ctrl-click) the Light 1 channel thumbnail. You should now see the marching ants indicating that you’ve made the selection. Navigate to the Layers panel, and then go to Layer>New Adjustment Layer>Curves and click OK. In the Properties panel that appears, select Strong Contrast (RGB) in the Preset drop-down menu to pump up the contrast. Notice in the Layers panel that the Curves adjustment layer has a mask that was generated based on the selection. The darker areas on the mask conceal the effect of the Curves adjustment layer on the brighter areas in the image.

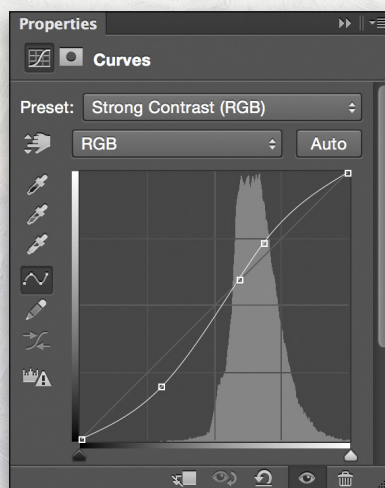
**STEP TWENTY-TWO:** Next we’ll add even more contrast. Command-click (PC: Ctrl-click) Dark 2 in the Channels panel to create a selection. Back in the Layers panel, go to Layer>New Adjustment Layer>Levels, and click OK. We’ll only adjust the midtones in the Properties panel until we get something more to our liking.



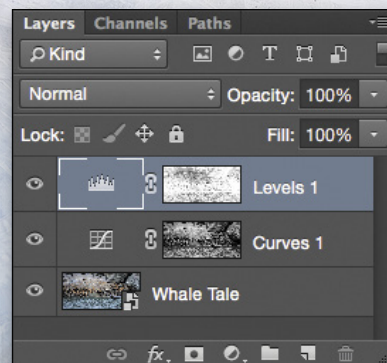
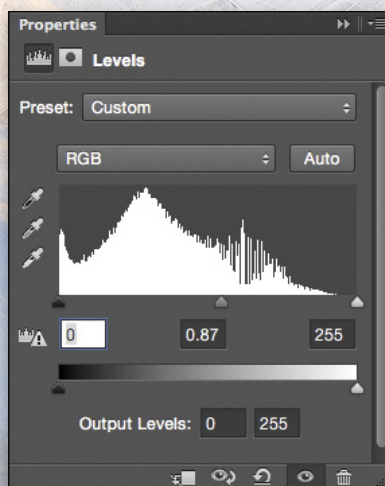
Step Nineteen



Step Twenty



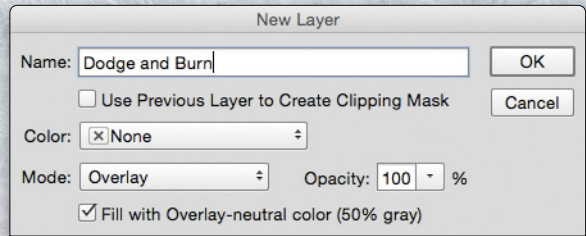
Step Twenty-One



Step Twenty-Two



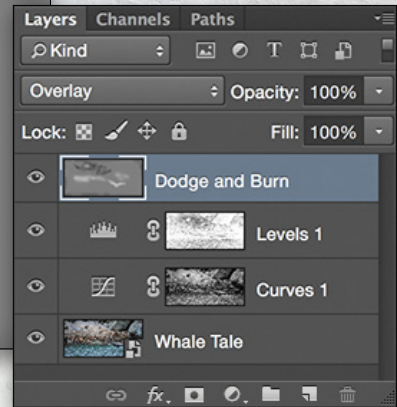
**STEP TWENTY-THREE:** Creating a neutral-gray layer to dodge and burn is one of many available methods to add a little emphasis to areas we want to accent, or to tone down areas that we don't want our viewers to spend too much time on. To do this, press Shift-Command-N (PC: Shift-Ctrl-N) to create a new layer. In the New Layer dialog, name it Dodge and Burn, set Mode to Overlay, check Fill with Overlay-Neutral Color (50% Gray), and click OK.



Step Twenty-Three



Dodge and Burn layer set to Normal blend mode



Step Twenty-Four

**STEP TWENTY-FOUR:** Switch to the Brush tool (B). In the Options Bar, set the Opacity to around 20%, Flow to 30%, and choose a medium-sized brush. Press D to set the Foreground color to black, and then paint to slightly tone down the water and brighter areas of the rock, as well as darken the edges of the image to enhance the vignette. Use the Bracket keys on your keyboard to quickly change the size of your brush.

Press X to switch the Foreground color to white, and paint to add more brightness to the whale's tail, making it stand out a little more. We also want to make the seals on the beach stand out by brightening them.

With that, lads and lasses, our story of the one that got away is over. We followed some simple tips to capture some useful images in the field that we could work with and finish up in ACR and Photoshop once we got home. ■



Before







©Kuzmick/Dollar Photo Club

# LENS CHOICE

Over the years, I've learned to ask myself two simple questions before I take any photograph: What is my subject, and what is the best way to showcase that subject? Subject refers to the main object or focus of the image; for instance, a person would be the main subject in a portrait, and the entire scene would be the subject of a landscape. What lens you use will help determine the look or "expression" of the subject and is a very important decision on how the final image will look.

*By Steven Gustafson*



How do I choose the right lens? I need to know my subject, what I want to highlight or focus on, and what I want to eliminate. If my subject is wildlife, I know that getting physically close can be difficult but I can get visually close with a long focal length lens of 200mm or more. If I'm shooting a scenic image where I want to capture the grandeur of the place, I'll use a wide lens, generally from 15–35mm. Sporting events generally require long lenses to get into the action, but you also need faster shutter speeds to freeze the action, so you'll want "fast glass," which allows more light to reach the sensor (we'll talk more about that in a bit). A portrait session will normally use lenses from 80–200mm, which give the best looks with the least amount of facial distortion.

Choosing the right lens, however, isn't simply deciding what focal length to use to make the subject larger or smaller in the frame. Lenses not only have a function—letting light in and focusing it on the sensor—but they also have an effect on the look of the subject. It's the understanding of this relationship that will enable the photographer to express an intended meaning. Let's look at some examples.

## Depth of Field

There will always be debate over image quality between zoom and prime lenses, but I'd like to stay with our theme of expression when deciding what lens to use in a given situation. In most cases, prime lenses are able to offer larger maximum apertures than zoom lenses. Since aperture and lens focal length are two major factors in controlling depth of field (DOF), it's important for us to understand their relationship. The first image shown here was taken with an 85mm lens opened to an aperture of  $f/1.8$ . The second image was

taken with a 70–200mm zoom lens set at 85mm. So our first thought is that they'll look pretty close to identical; however, the maximum aperture for the zoom lens is  $f/2.8$ , giving the background a slightly different bokeh (or blurring). This degree and style of background blur is an *effect* that photographers might use to *express* their subject.

Focal length is also a factor in DOF, so let's take that same 70–200mm lens out to 200mm and move back to get the same framing. As you can see in the bottom image, the longer focal length with the same lens offers a different background effect.



70–200mm @  $f/2.8$   
set at 85mm



85mm @  $f/1.8$

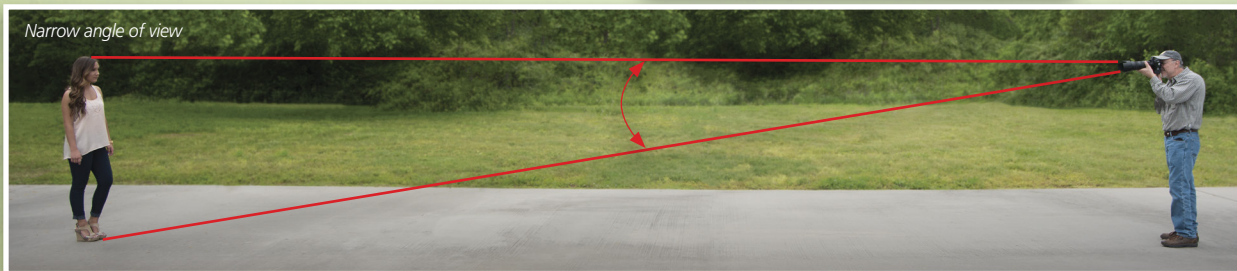
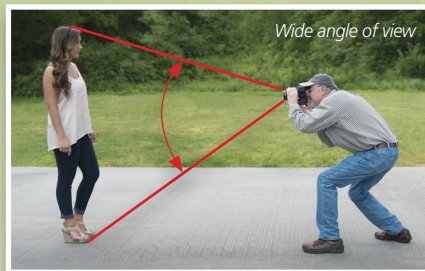


70–200mm @  $f/2.8$   
set at 200mm



## Angle of View and Lens Compression

The combination of focal length and aperture causes another effect called “angle of view.” In terms of expression, angle of view controls how a viewer perceives depth in an image. These next two images illustrate the narrow angle of view of a telephoto lens compared to a wide lens. A narrow angle of view creates a look that’s compressed or flattened.



Compare the first image below, taken at a 200mm focal length, to the second image, which was taken at a focal length of 70mm. The subject in each image has remained relatively the same size, but notice the difference in the background elements. Because of the compression of the 200mm lens, the building—which is actually far away—appears to be right behind the subject and becomes a distraction. So you need to be aware that lens compression can either be your friend or foe according to how it affects the background.

Instead of trying to compress a scene, you may want to communicate a sense of distance or depth. The wide lens, with a wide angle of view, is great for this. This effect can be enhanced by introducing a strong foreground element that attracts the attention of the viewer. Generally, lenses with a focal length of 35mm and less are considered wide. Lenses 20mm and wider are considered super-wide and usually produce some type of distortion. Along with the ability to show depth, wide lenses express the expanse of a landscape because of the wider aspect ratio.





## Aperture

The first image in the next example was taken with a 70–200mm lens with a fixed maximum aperture of  $f/2.8$ , while the second image was taken with a prime 300mm  $f/2.8$  lens, which retails for several thousand dollars. In contrast, a 70–300mm lens with an aperture of  $f/4.5$ – $5.6$  can be purchased for around \$200. At first glance, the price difference may make the purchasing decision a no-brainer; but staying with our theme, let's make sure we understand the difference in effect.

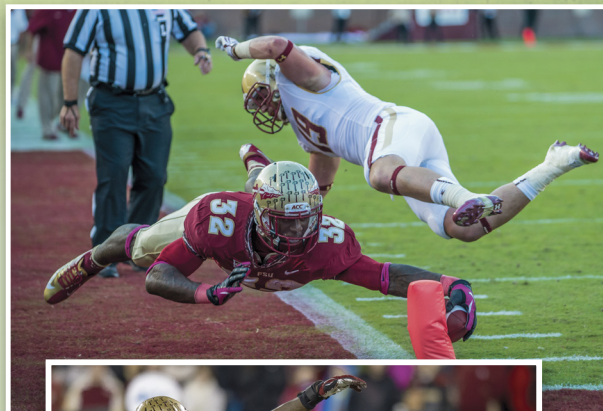
Clearly in terms of focal length, the 70–300mm  $f/4.5$ – $5.6$  lens makes a very powerful and inexpensive option for photographing wildlife, action, or sporting events; however, the  $f/4.5$ – $5.6$  aperture numbers indicate that the lens is a variable aperture lens. This often confuses people, especially first-time lens buyers. Besides having a maximum aperture of only  $f/4.5$ , the maximum aperture is actually reduced to  $f/5.6$  as you zoom.

The aperture is an adjustable opening in the rear of a lens that's designed to control the amount of light reaching the image sensor. It works with small metal blades that mesh together to form this opening. In the same way your pupil closes or opens according to the amount of light entering your eye, the aperture is opened or closed in response to the light meter in your camera.

Remember that each function has an effect. More light reaching the sensor allows for a faster shutter speed, meaning you can capture faster-moving subjects without raising the ISO. It also affects which elements remain in focus both in front of and behind your subject. While a large aperture of  $f/2.8$  lets in more light, its effect is a very shallow DOF, as demonstrated in this next image. In other words, elements in front of and behind the subject are out of focus. The small aperture of  $f/22$  in the following image reduced the light reaching the sensor but allowed the foreground and background elements to remain in focus. All these adjustments can be quite a challenge for a beginning photographer. While controlling the DOF may be your primary goal, the exposure is also affected by your adjustment. This demands that you consider your shutter speed or ISO setting.

The numbers used to represent the aperture size can cause confusion, as they seem to be the opposite of what you'd think—for example,  $f/22$  is a much smaller opening than  $f/2.8$ —and that's because these numbers don't represent diameter. They're a function of the focal length divided by the diameter. The reason that we use  $f$ -numbers, rather than diameter, is so that  $f/22$  on a 200mm lens lets in the same amount of light as  $f/22$  on a 15mm lens.

With a zoom lens, the focal length is adjustable, so if the aperture remains the same, there will be an effective difference in the amount of light reaching the image sensor as the





lens is zoomed. With these variable aperture lenses, there's both a function change and an effect change as you zoom in and out. The opening size doesn't change, but when you zoom in, the amount of light reaching the sensor is reduced as if the opening were smaller; and as you zoom out, it increases as if the opening were larger.

In contrast to variable aperture lenses, more expensive lenses provide large apertures regardless of focal length. This design requires larger lens elements, or "fast glass," and is more expensive to manufacture. Since fast glass lets in more light, the photographer is able to use a faster shutter speed to stop action without raising ISO. This is greatly desired by professional sports photographers who require high-quality images in low-light situations.

### Image Stabilization

When I was a much younger man learning photography in the 1970s, my mentor established a hard-and-fast rule that couldn't be broken: When shooting without a tripod, never use a shutter speed slower than the reciprocal of your lens focal length. This rule was designed to prevent image blur caused by handholding the camera with slower shutter speeds.

To find the reciprocal of a number, you simply place a 1 above it. In other words, the reciprocal of 2 is 1/2. If we apply this rule to a lens with a focal length of 200mm, our minimum hand-held shutter speed would be 1/200th of a second. Hand-held, a slower shutter speed than 1/200 would likely cause image blur. Keep in mind that this rule only applies to movement of the photographer and not the subject being photographed. Moving subjects may require much faster shutter speeds to achieve a sharp image.

Like many other rules, our modern world offers a challenge with image stabilization. Image stabilization is a mechanism that works to compensate for camera movement, enabling slower hand-held shutter speeds. Some manufacturers build image stabilization into the camera body, while others build it into their lenses.

An image-stabilized lens is designed to minimize camera shake caused by either the photographer or the base on which the photographer is positioned. It's very useful when a tripod is impractical, or if the photographer is on a moving platform, such as a helicopter or vehicle. Image stabilization offers many advantages over the reciprocal rule; however, every function has an effect. Image stabilization in a lens uses a mechanically driven, floating lens element to compensate for camera movement. Most camera manufacturers recommend you switch image stabilization off when using a tripod or shooting above certain shutter speeds because the stabilizing device may actually produce image blur. Each photographer should try different settings and experiment to find what works best in each situation with their particular equipment.

As you can see, we have come full circle. If you know your intent and understand the effects of various lens choices, you'll choose the lens that best expresses your subject. Unfortunately, this brings us to one more important consideration: Long focal length lenses with large apertures and image stabilization are expensive. Considering the cost and many options available, you must be sure you understand the function and effect of a lens before making a purchase. A good lens will outlast several camera bodies while also enabling you to express your subject in a unique way. Choose wisely! ■



Image stabilization turned on



Image stabilization turned off



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>> LIGHT IT

# SHOOTING PORTRAITURES



By Iden  
Ford

## OFF THE BEATEN PATH

AS I STRODE UP A FLIGHT OF STAIRS TO THE SOUNDS OF A FLAMENCO GUITAR AND SYNCOPATED STOMPING INSIDE A WAREHOUSE CONVERTED INTO A LOFT IN TORONTO'S LIBERTY VILLAGE NEIGHBORHOOD, THE OVERHEAD LIGHT IN THE STAIRWELL FLICKERED AS IF IT WERE A STROBE IN A NIGHTCLUB.



When I entered the studio of the Scannura family (Roger, Valerie, and their daughter Anjelica), Roger was seated on a stool strumming on his guitar while Valerie directed the movement of about a dozen women dressed in costume who were practicing elite flamenco dance moves that were quite exhilarating to watch.

I'd just finished a five-hour photo shoot with Anjelica, an actress and internationally renowned flamenco dancer, as well as a world-champion belly dancer. Twenty-six years ago, Valerie and Roger celebrated the birth of Anjelica, and her success has been no surprise, as she has worked very hard over the years in shows such as the touring production of *Riverdance* and an upcoming dramatic television movie for CBC about flamenco where she is the lead. She's in the process of achieving the stardom she so richly deserves.

Anjelica and I have worked together before, shooting in some really awesome spots. On this day, we did some out-of-the box locations around Toronto, and the weather was in our favor as we shot from late afternoon to sunset.

### THE GEAR

My equipment consisted of two cameras: one Canon EOS 5D Mark III with an EF 70–200 f/2.8L lens, and a Phase One

645DF+ body with an 80mm LS Schneider Kreuznach Leaf Shutter f/2.8 lens and a Phase One IQ160 back attached. I obtained the Phase One system more than a year ago and love working with the Leaf Shutter lenses, which allow me to control ambient light up to 1/1600 and still sync with strobes. This provides a lot of power and control over location lighting.

My lighting equipment included two Profoto heads, the 500-watt B1 AirTTL, and a Profoto D1 Air 1000-watt mono head attached to a portable battery pack. I kept the modifiers to a minimum, as my assistant and I needed to haul the gear around in one trip from the car. We had a Profoto Softlight Reflector White (beauty dish) with a 25° grid, and a Profoto WideZoom Reflector to use as either a kicker or a back light. When shooting on location, I always use the 25° grid so I can control the spread and spill of light.

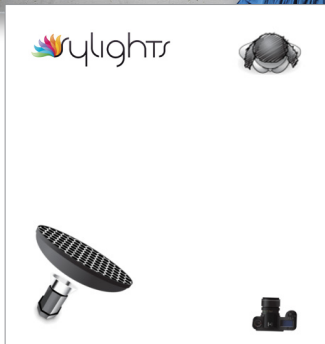
### ANJELICA

This photo was taken at the Bathurst Street Bridge during rush hour. I like this one because of the streetcar. I had the Phase One camera on a tripod and dimmed the ambient light by increasing the shutter speed to 1/800. We lit Anjelica with the beauty dish and grid to camera left.

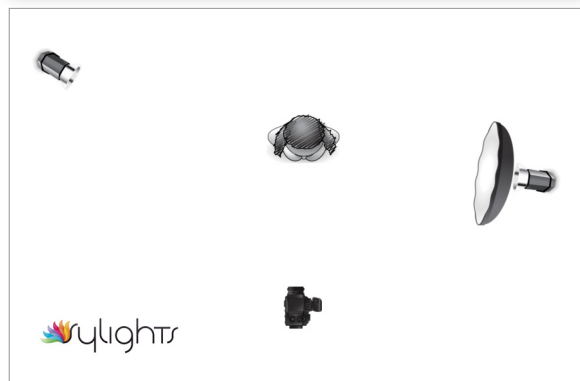




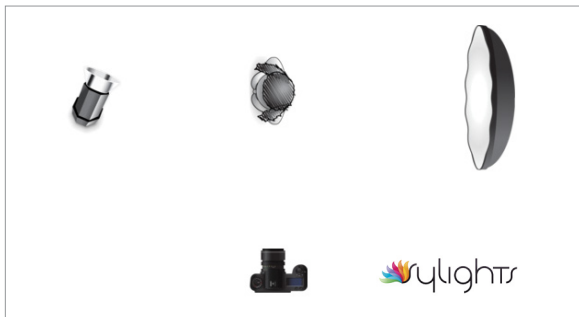
This walkway over the trains that originate from Union Station gave us a great view of the city. I put the Phase One camera away and shot these two images with my Canon 5D Mark III and the 70–200 f/2.8 lens zoomed as wide as I could go for the city backdrop shot, and more zoomed in for the shot looking down the bridge.



By Lake Ontario in The Beaches district on the east side of the city, the Hamilton Waterworks complex, with its Art Deco architecture, is spectacular and is often used as a movie set for the booming film and TV industry in Toronto. My camera was the Phase One with the 80mm lens for this series. For lighting, I used the WideZoom Reflector attached to the wireless Profoto B1 unit, 45° to camera left (to the right of Anjelica), to create a hair light and to spill onto the fan. The key light was the beauty dish on a stand with the D1 unit fired by a portable battery pack to camera right.



We finished the shoot by the Don River under the Queen Street Bridge, which is filled with graffiti and girders. I used the beauty dish attached to the D1 aimed at Anjelica's back, and pointed the WideZoom Reflector with the B1 up toward the girders and support beams to highlight the background. I fired both lights with a transceiver unit (see top of next page).



## EVERT AND DANA

At one time (Victorian Toronto of the late 1890s), the Toronto Islands was a vacation spot replete with hotels and several amusement parks. Now, the islands are mostly populated by residents who pay rent to the city of Toronto, while retaining ownership of the houses they live in—it's complicated; however, it still has great beaches and boating, and makes for a great day trip from the mainland via the ferry.

For this shoot, the island is Ward's Island, which has the most spectacular views of the city. I took my assistant and two models, Evert and Dana, to see if we could get some cool sunset and pre-sunset photographs. In addition to the gear I used for the Anjelica shoot, my kit for the evening also included a soft lighter umbrella with front diffusion; a Profoto Reflector Sunsilver/White medium (daylight-balanced on one side, white on the other side); and light stands and sandbags.

On the ferry over to the island, I captured an image of Evert and Dana with the Toronto skyline in the background. I used the daylight-balanced reflector for lighting and shot with my Canon 5D Mark III and the 70–200 f/2.8 lens.



Once we arrived, we did a number of shots at a walking bridge not far from the ferry. There were some awesome clouds, and I loved the light beams. We were lucky to get that effect. I photographed Evert and Dana with the Phase One and beauty dish attached to the D1.





As the sun was getting close to setting, we trekked to a narrow spit on the tip of Ward’s Island with all of our gear and found a perfect spot to catch the western light. I decided to gel the light green and put a magenta filter over my lens with the camera set to a fluorescent white balance. This is a trick I learned from Joe McNally who also loves this effect. (Joe’s an amazing human being and one of my photography heroes. Check out [www.facesofgroundzero.com](http://www.facesofgroundzero.com), his Faces of Ground Zero photos of the firefighters and others who were involved in the rescue operation during 9/11—masterful work.)

For this series, I used the D1 with the soft lighter umbrella and diffuser. The kicker, which created the rim light coming from the direction of the sunset, is the B1 with the WideZoom Reflector and gelled with 1/2 CTO (color temperature orange).

I used the Phase One and the 80mm f/2.8 lens with a Lee Filter holder and an attachment ring fixed onto the lens.



### ANGEL

Scarborough Bluffs is an iconic location on Lake Ontario. During the summer, the park is usually mobbed with picnickers enjoying scenic views of the cliffs and beaches. Angel Doucet is a personal trainer working toward entry into the RCMP (Royal Canadian Mounted Police). Part native and part French Canadian, Angel wanted to do a location shoot for her modeling portfolio, as she has set her sights on doing some sportswear work. Her fitness level is superb as is her natural beauty.

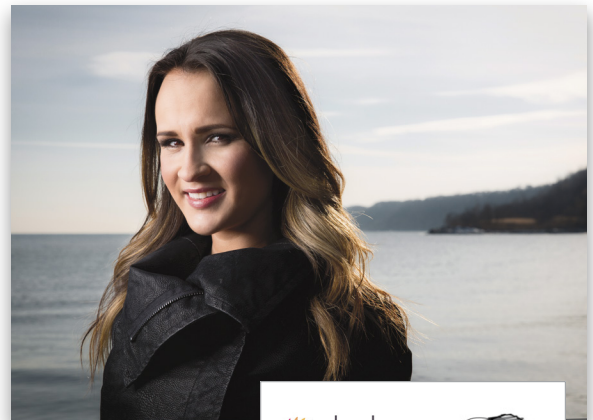
I brought the D1 and B1, plus the Profoto Sunsilver reflector, the Profoto WideZoom Reflector, and the Profoto beauty dish with the grid and diffusion sock. I used my Canon 5D Mark III, the 70–200 f/2.8 lens, and a Profoto transceiver

attached to the hot shoe to fire the flash wirelessly. As it was midafternoon, the sun was not too bad for back light or bounce light, which I used quite a bit.

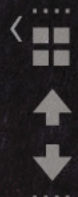
The tree presented an opportunity to use both back light and reflected light where I had the back of her head to the sun, and the reflector off to her right, feathered across the front of her face so I could highlight her features rather than just blasting her with bounce light.



We hiked across the sandy area of the beach to get the final shot right at the edge of the lake. I put the B1 together with the beauty dish with grid and sock attached and fired the flash with the transceiver unit in the hot shoe. I love the soft light from the less specular white interior of the Profoto beauty dish. ■







# LIGHTROOM

THE ADOBE® PHOTOSHOP® LIGHTROOM® HOW-TO MAGAZINE

ISSUE 12

B U C K

E I C H T

MAGAZINE

## AFTER THE SHOOT

LEARN HOW TO IMPORT, ORGANIZE, AND CULL YOUR IMAGES FROM AN OUTDOOR SHOOT. p81

### LIGHTROOM WORKSHOP

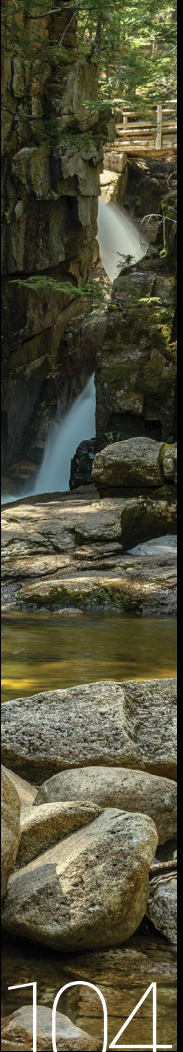
Scott Kelby shows how to change a boring sky into a dramatic sky with the Graduated Filter. p86

PHOTO BY RC CONCEPCION

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Rob Sylvan

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BY SEAN DUGGAN

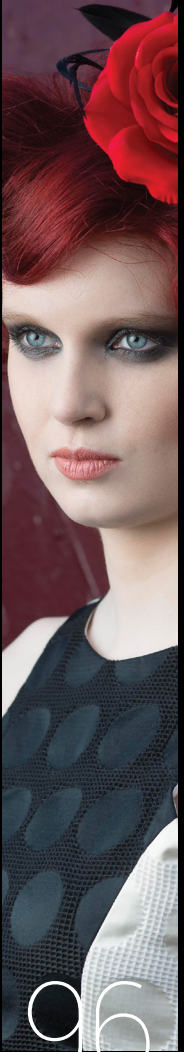


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Scott Kelby

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BY SEAN MCCORMACK

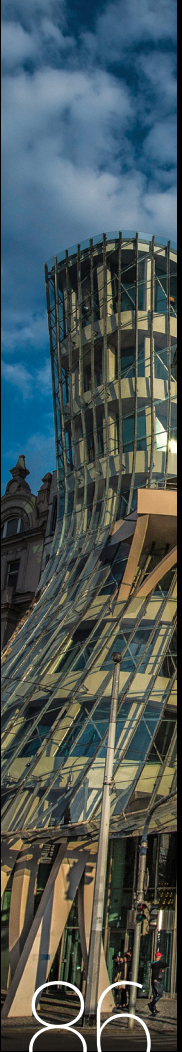


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RC Conception

## After the Shoot importing and culling images from outdoor shoots

BY RC CONCEPCION



# After the Shoot

importing and culling images  
from outdoor shoots

BY RC CONCEPCION

One of the things I'm most proud of in our work here at KelbyOne is our desire to teach you how to get the most out of all of your images. We'll tell you about each and every slider, and how you can use them to do exactly what you want; however, this presumes that you have your images nicely organized inside Lightroom, and that you can quickly and easily get to the images you want.



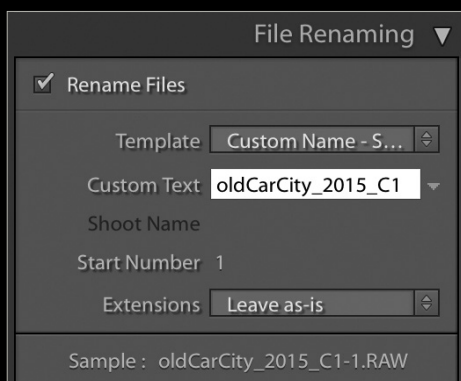


In short, there's a much less sexy portion of Lightroom that you should learn: how to set yourself up for success right after the shoot. This new series aims to help you with just that by taking you through real shoots, and showing you the organizational and culling techniques I use to cut through the clutter. My hope is that this will help speed up this process for you.

Not too long ago, I went to shoot at a place called Old Car City in White, Georgia, which is an hour north of Atlanta. Because of the lighting conditions, I shot quite a few bracketed images, so I filled several camera cards in just a couple of days. Let's cover how to import, name, organize, and stack a large volume of images so that you can get to what you need—fast!

## importing the photos

During the import process, you'll want to set up a filenames and folder structure that will help you later. Because I'm using multiple cards, I'll use a naming structure that lets me know from which card the images came. For example, when importing from the first card from this shoot, the filenames structure would look like this: oldCarCity\_2015\_C1. To do this, turn on Rename Files in the File Renaming panel in the Import dialog. Then, select Custom Name – Sequence in the Template drop-down menu, and enter your Custom Text.



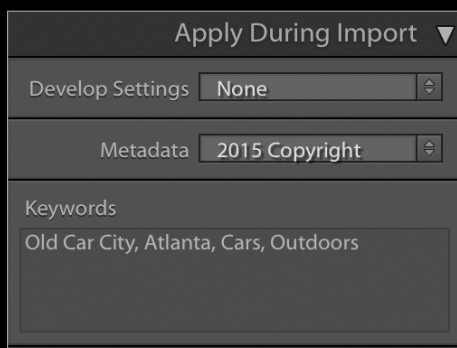
In this example, the first part of the filename tells me where the images were taken, followed by the date (separated by an underscore—not a space). The C1 tells me that these images were from the first card that I imported. When importing the second card, I'll change the filenames to C2. If you want to be even pickier, label each of your cards C1, C2, C3, etc. Now, if you start getting corrupt images, you'll know exactly which card is giving you grief.

If you're at a location where you'll be shooting for multiple days, you can also add another string to the name to indicate

the day (e.g., D1 for day 1). That way, you'll know which image belongs to which day. So, the filename would look as follows: oldCarCity\_2015\_D1\_C1.

This is also a good time to add some basic keywords, as well as your contact and copyright information, into the metadata. Many people find that adding metadata is a tedious process, but having it done on the front end makes it surprisingly easy. Click on the Metadata drop-down in the Apply During Import panel and select New. Enter all of your information in the New Metadata Preset dialog, give your preset a name, and click the Create button. This preset will now be available every time you import images.

Once you have your metadata preset, you can add some basic words in the Keywords area. These should be keywords that are applicable to the entire shoot; you can add more specific keywords to images later.



## creating collections and collection sets

To keep things organized, create collection sets in the Collections panel for every shoot. Within that master collection set, I'll make collection sets for the individual cards. Having each of the cards in their own collection makes it easier to find smaller sections of a shot rather than having to scour through the entire set of images. In the event I need to see the whole take, I'll make a collection called "All Images" in each of the master sets to hold the images from all of the cards from all



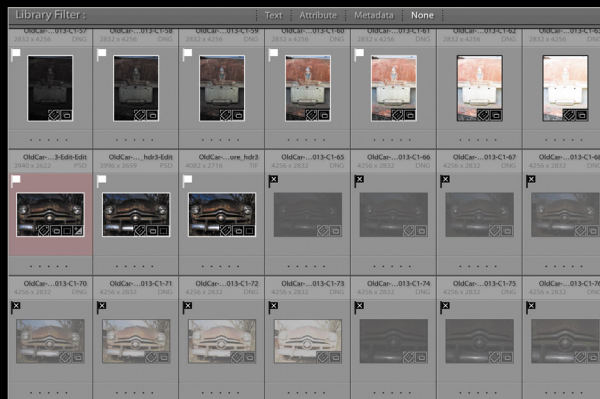
of the days. *Note:* To create collection sets and collections, click on the + icon in the header of the Collections panel.

## iterative editing

Once you have all of the images in their respective collections, start going through and flagging them as rejected or picked. In the first collection set, double-click the first image in the first set to see the image in a bigger view. If you immediately think that the image is one that you'd work with later, flag it as a Pick (press the letter P). If the image is something you'll never work with, flag it as Rejected (press the letter X).

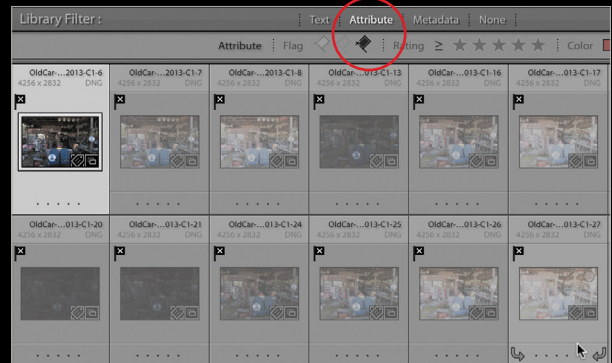


If you have to think about the image for more than a second or two, press the Right Arrow key to move on to the next image without flagging it. This tactic is akin to the way you'd work on a multiple-choice test: By skipping those images (or questions) you have doubts about, you can quickly get the answers you know out of the way. Then you'll have more time to go back and work on those you had trouble with. This will give you a set of images that, when in Grid view (G), will show you the ones that are picked and rejected.

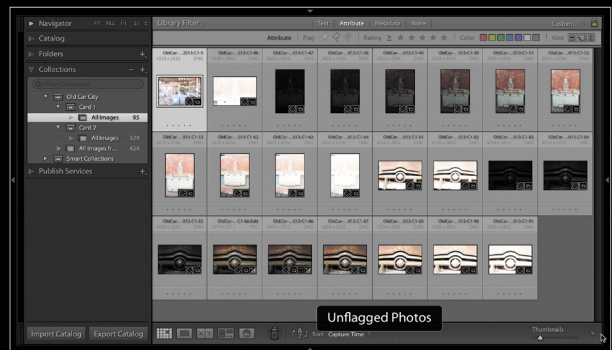


From here, you can filter the collection to show only the images that you want to get rid of by clicking on the black flag with the X under the Attribute tab in the Library Filter

Bar at the top. (*Tip:* If you don't see the Library Filter Bar, press the Backslash key [\\].) By selecting all of the images that have been marked as rejected, you can quickly remove them from the collection by pressing the Delete key. Or simply delete the images altogether from Lightroom by selecting Photo>Delete Rejected Photos or pressing Command-Delete (PC: Ctrl-Backspace).



At this point, you need to review the images that you didn't flag: Under Attributes in the Library Filter Bar, click on the black flag again to turn that filter off, and then click on the center flag. This will show you the unflagged images that you still need to make a decision on. Just repeat the process of marking these images as Picks or Rejected, and then deleting the rejects.



## marking the images for edits

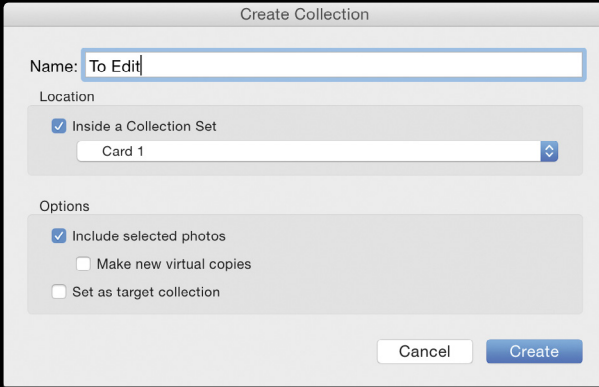
Once you've decided which images you'd like to keep, it serves no purpose to keep them flagged as Picks. You can reserve those flags for other things later on. To remove the flags, select all of the images in the collection, and press the U key.

Now, go through the series of shots and select the images that you'd like to work on. While many use star ratings to select these shots, I tend to rely on color labels. Pressing the numbers 6, 7, 8, or 9 will set the color label

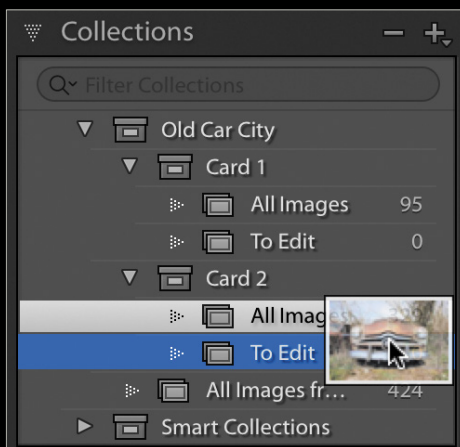
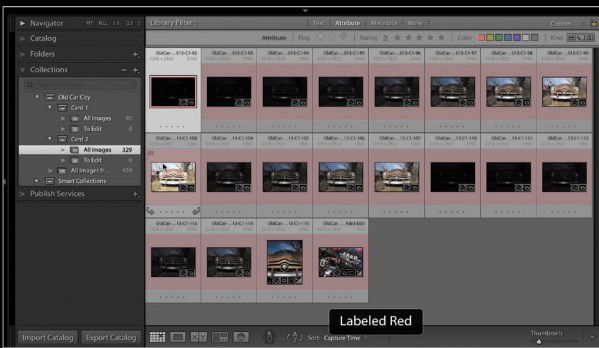


for the image to red, yellow, green, or blue, respectively. I use the red label (6) to mark those images on which I'd like to work.

This is also a good time to create a collection within the set to hold the images that you'd like to work on. Right-click on the collection set, and select Create Collection. Give it a name such as "To Edit," and click Create.



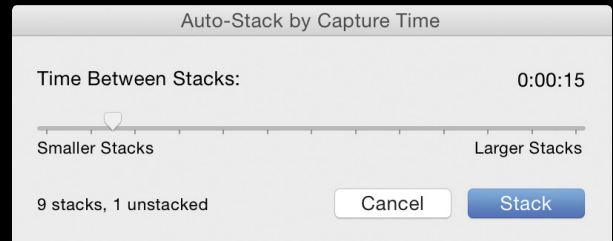
Select all the images that you want to work on (in this case, the ones I labeled red), and drag them into that collection you just created.



## using stacks in lightroom

One of the hallmarks of taking outdoor images is that you'll often bracket images to ensure that you have the right light at the right time. Depending on your style and level of comfort with your camera's exposure, that number of bracketed images may fluctuate greatly. For example, I'll always err on the side of "This may make a good HDR later, so let me get some good source material now," and bracket a lot more than the average person might. This produces a screen in Lightroom that has hundreds of images for just a few shots. It's here that I rely on stacking to help me out.

Select all of the images in your To Edit collection and go to Photo>Stacking>Auto-Stack by Capture Time. You'll be prompted with a dialog so you can decide how many stacks you want to create from your set. The Time Between Stacks determines which images Lightroom will add to a stack, and anything above that amount will be part of another stack, or not stacked at all. As you increase the amount of time by dragging the slider to the right, you'll have fewer stacks.



Once you've created your stacks, go to Photo>Stacking>Collapse Stack, which will show a fewer number of pictures in Grid view, thus making it a bit more manageable. Double-clicking on a stack in Grid will show you the topmost image in that stack.

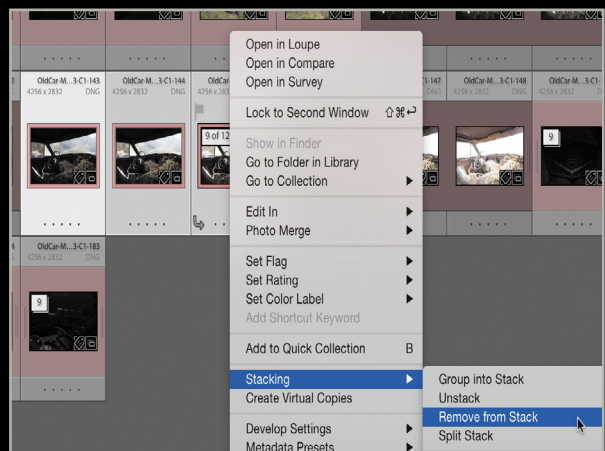
If you click on the stack icon (two lines) to the right of the image thumbnail, the stack automatically expands, showing you the contents of the stack. Click on it again and the stack will collapse. You can now scan your stacks to see if you have the right images in each of the stacks.





If your stack has more images than you need, you can always go to Photo>Stacking and select Split Stack, or select Remove from Stack to remove a single image.

So now we're set. We have everything right where we want it. All we have to do is pick the first image and get to work! ■







# Lightroom Workshop

## fixing skies with a gradient filter

BY SCOTT KELBY

The Graduated Filter (which is actually a tool) lets you recreate the look of a traditional neutral density gradient filter (these are glass or plastic filters that are dark on the top and then graduate down to fully transparent). They're popular with landscape photographers because you're either going to get a perfectly exposed foreground or a perfectly exposed sky, but not both. However, the way Adobe implemented this feature, you can use it for much more than just neutral density gradient filter effects (though that probably will still be its number one use).



Excerpted from The Adobe Photoshop  
Lightroom CC Book for Digital Photographers

## step one:

Start by clicking on the Graduated Filter tool in the toolbox (it's the second icon to the left of the Adjustment Brush, or press M), near the top of the right side Panels area. When you click on it, a set of options pops down that are similar to the effects options of the Adjustment Brush (shown here). Here, we're going to replicate the look of a traditional neutral density gradient filter and darken the sky. Start by choosing Exposure from the Effect pop-up menu and then drag the Exposure slider to the left to  $-1.22$  (as shown here). Just like with the Adjustment Brush, at this point we're just kind of guessing how dark we're going to want our gradient, but we can darken or lighten it later.



## step two:

Press-and-hold the Shift key, click on the top center of your image, and drag straight down until you reach around the middle of the photo (the horizon line). You can see the darkening effect it has on the sky, and the photo already looks more balanced. You might need to stop dragging the gradient before it reaches the horizon line, if it starts to darken your properly exposed foreground (here, I dragged to the top of the building in the middle). By the way, the reason we held the Shift key down was to keep our gradient straight as we dragged. Not holding the Shift key down will let you drag the gradient in any direction.





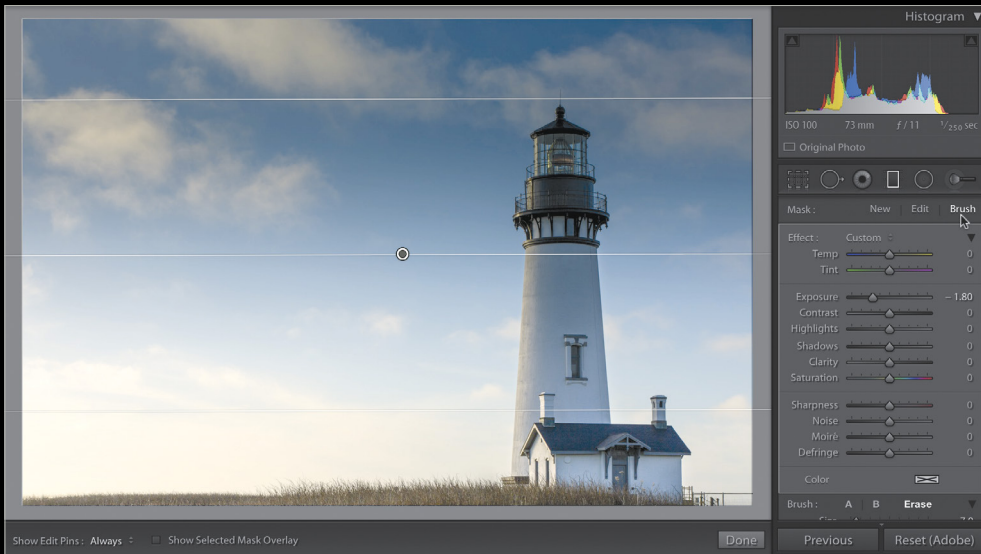
### step three:

The Edit Pin shows where the center of your gradient is, and here, I think the darkening of the sky stopped a little short. Luckily, you can reposition your gradient after the fact—just click-and-drag that pin downward to move the whole gradient down (as shown here). Now, we can add other effects to that same area. For example, increase the Saturation to 50 (to make it more punchy), then decrease the Exposure to  $-1.44$  (a before and after is shown below). Also, if you have a gray sky, you can add some blue by clicking on the Color swatch at the bottom of the panel and choosing a blue tint. *Note:* You can have more than one gradient (click the New button), and to delete a gradient, click on its pin and press the Delete (PC: Backspace) key. On the next page, we'll look at a handy new feature available with both the Graduated Filter and the Radial Gradient.



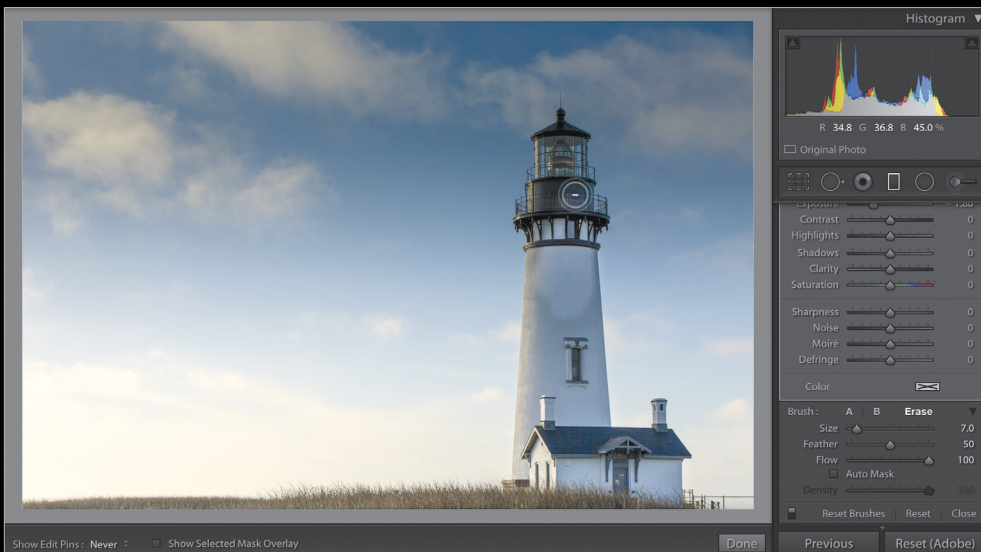
### step four:

You're going to run into times where the Graduated Filter covers part of the image you don't want affected, like in this case, where we want to darken and saturate the sky and graduate down to transparent, but it also darkens and saturates the lighthouse at the same time, which we don't want. Luckily, you can now edit that gradient and basically erase the filter just over that lighthouse area. While the Graduated Filter pin is selected, in the Mask section right below the toolbox, click on Brush, as shown here.



### step five:

Now, scroll down to the bottom of the panel, just below the sliders, click on Erase, and start painting over the lighthouse, and as you do, it removes the darkening and saturation from the areas you're painting over (as seen here). All the same rules apply as you're painting with this that apply to the regular Adjustment Brush (you can press the letter O to see the mask as you paint, you can change the amount of feathering on the brush, etc.). Also, you can use this brush to add to a mask, instead of just removing like we did here. Just don't click on Erase, and then you're adding to the mask. ■







# < Under the Loupe

shooting to the strengths  
of lightroom

BY ROB SYLVAN

Sometimes our gear can get in the way of experiencing the great outdoors. Knowing what's possible to do during post-processing can sometimes free you up to travel a little lighter, thus spending more time in the environment and less time futzing around with your gear.

Living in New Hampshire, getting outdoors usually means heading to the mountains or to the coast (hey, we have 17 miles of it!). After dropping my son off at school one recent morning, I found myself with some free time and figured I'd head north a little ways to explore the famously beautiful Kancamagus Highway for a few hours with just my camera (a Nikon D610), a 50mm lens, a tripod, and a polarizer. I wanted to travel light to enjoy the beautiful day and see what I could do with the new features in Lightroom CC to get the most out of my minimal gear. One of the places I stopped was Sabbaday Falls, which is a very cool waterfall that's a fairly short hike off the road.

## getting the shot

It's not possible to see the entire falls from the base, but the area around the base of the falls has a lot of visual interest with a glimpse of the falls in the background. There's a big sign there about not entering the water, so I stuck to the rocks and got as far out into the stream as I could to see as much of the falls as possible. This is a fairly enclosed area with rocks all around, and I couldn't get back far enough to take in as much of the scene as I wanted with just my "nifty fifty," so I thought this might be a good test of the new Photo Merge to Panorama functionality in Lightroom CC. I didn't actually want to create a huge panorama of the scene; I just wanted to increase my field of view to take in more of the scene and still end up with an image that had a 2:3 aspect ratio.

The next issue to address was all of the dappled light hitting the water, surrounded by all that dark rock in shadow. I wanted to go with a longer shutter speed to smooth out the flowing water: Between a small f-stop and the polarizer, I was able to get a 1-second shutter speed that exposed well for the highlights.

Could I have gone the HDR route? Sure! I could have done a bracket for each frame of the pano, used Photo Merge to HDR to create a single HDR DNG file for each pano frame, and then sent those HDR frames to Photo Merge to Panorama to create a final HDR pano. It's a very viable option, but I chose not to. Why? Well, I was perched precariously on a rock, with the tripod partially in the moving water, trying to take a series of long shutter-speed exposures necessary just for the pano. I felt it would take longer than I wanted to shoot for HDR, and I could end up with some alignment and ghosting issues—due to the moving water, vibrating tripod, and long exposure times—that I just didn't want to deal with.

For this situation, I felt exposing for the highlights would preserve the important detail and I could use Lightroom to brighten the underexposed areas sufficiently; then I could take a single exposure for each frame of the pano and get off the rocks a lot sooner. I ended up needing four frames to cover the area I wanted to include in the final image.





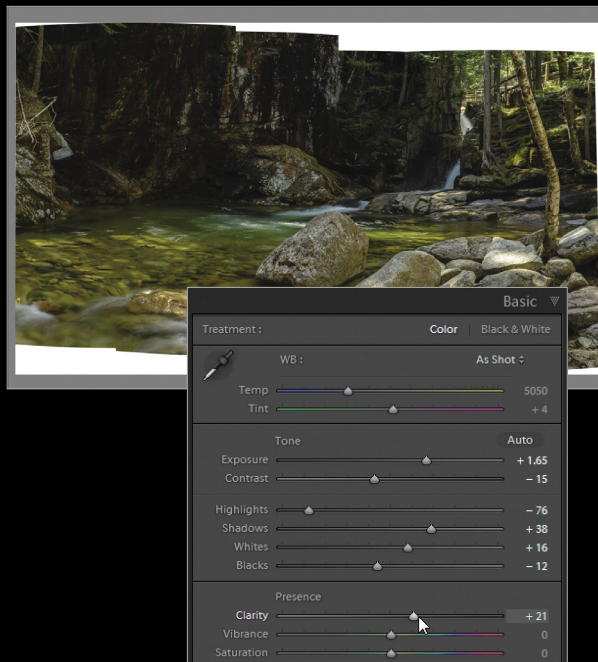
## creating the pano

After importing all the images from that morning's adventure into Lightroom CC, I selected those four frames in the Library module then used the Photo>Photo Merge>Panorama menu to start the process. It's important to remember that the final result of this photo merge is a completely editable DNG file that contains all of the data from all of the frames used in the merge. Because the result at the end of the process is essentially a new RAW file, I don't process any of the individual frames before sending them to be merged. The Panorama Merge Preview comes up first, and this is where you can select a projection method for your pano (see below).

I tend to go with the Auto Select Projection option almost all of the time, but I like to leave the cropping until later. After clicking Merge, Lightroom sets to work combining the frames into the final image.

## basic edits and cropping

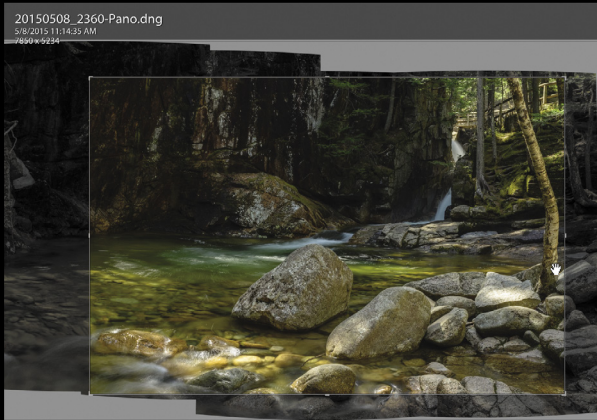
My first assignment was to see if Lightroom was up to the task of revealing all of the detail in the underexposed areas without dredging up too much noise. I started with the Camera Neutral profile in the Camera Calibration panel to give me a lower-contrast starting point. From there, it was up to the Basic panel with an Exposure boost of almost 2 stops followed by a decrease on the Contrast slider. That showed me that I had plenty of detail in the underexposed areas to work with, and could continue to refine the tonal range with the remaining controls in the Basic panel.



The real key to minimizing noise after such a large Exposure increase was capturing the frames with a low ISO and then using the Masking slider in the Detail panel to avoid sharpening noise in the shadows. The higher the Masking amount, the more the capture sharpening is constrained to just the largest, most important edges in the image. This lets me get away with lower noise reduction amounts, which also better preserves good detail.



I had one other ace up my sleeve, which was that, even after cropping the pano back to a 2:3 aspect ratio, I'd end up with a final image that had larger pixel dimensions than a single native exposure from that camera. I started with four frames that were 6000x4000 px each, but after cropping, the final image was 7850x5234 px.



I don't really need this to be a 41-megapixel image, and if I downsize this to a 24-megapixel image using Photoshop as a final step, the resampling process will result in a final image that appears sharper and has less noise. As a side note on cropping: Press the L key to cycle through the Light Modes so that the area outside the crop rectangle will be dimmed, which makes it much easier to visualize the final cropped result. Go to View>View Options to configure the Info Over-

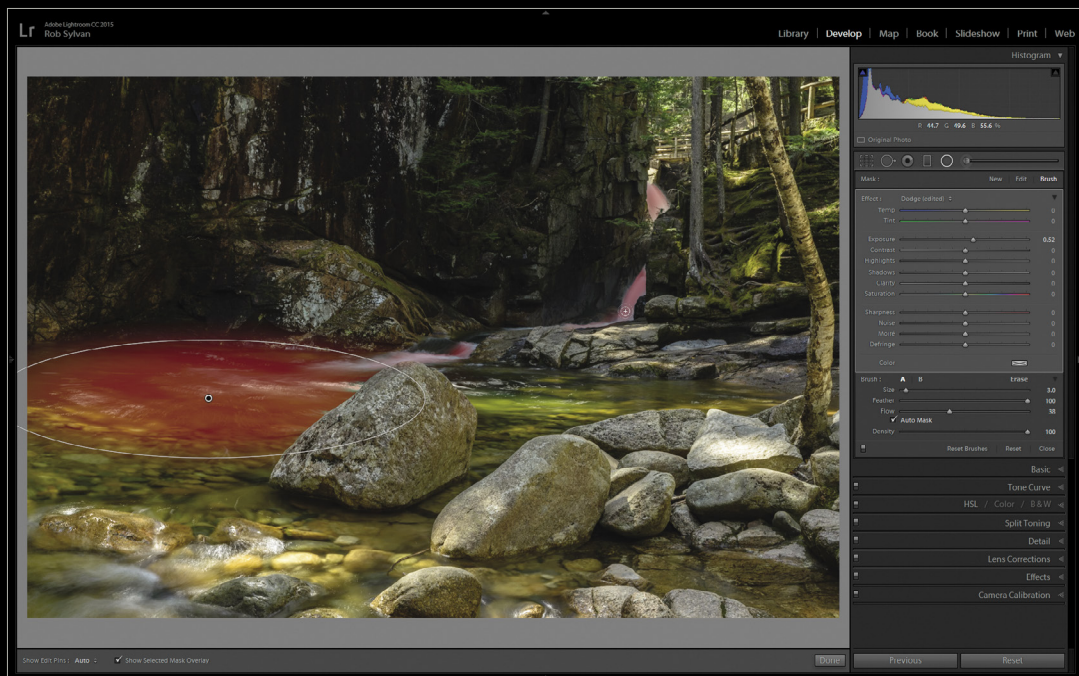
lay to display cropped dimensions if you want to monitor that value while you crop.

## the radial filter

With the pano cropped back to the native aspect ratio and my lens profile correction enabled, I moved on to using the Radial Filter tool (Shift-M) and dodging and burning. Yes, now that the Radial Filter and Graduated Filter (M) have a brush component, I love using the Radial Filter for times where I previously could only use the Adjustment Brush (K).

For this image I started by using the Radial Filter with the Invert Mask box checked so that I could add pools of light to certain areas of the photo. I also used a high Feather amount to better fade the effect into the surrounding area. For example, I wanted to brighten the area of the water where the falls spilled into the basin, so I placed a large Radial Filter over that area with the Exposure slider set to 0.52. Pressing the O key turns on the mask overlay and I can easily see where it spills onto the large boulder on the edge of the basin.

Now all I had to do was click the Brush tab, set the Brush to Erase, check Auto Mask, and it was easy to remove the adjustment from the boulder. I switched the Brush back (click on either A or B to the right of Brush) to be able to paint in new areas, and brushed over the white water streaming down the falls to enhance that by the same amount. I then added Radial Filters in two other places where the dappled light hit the water.



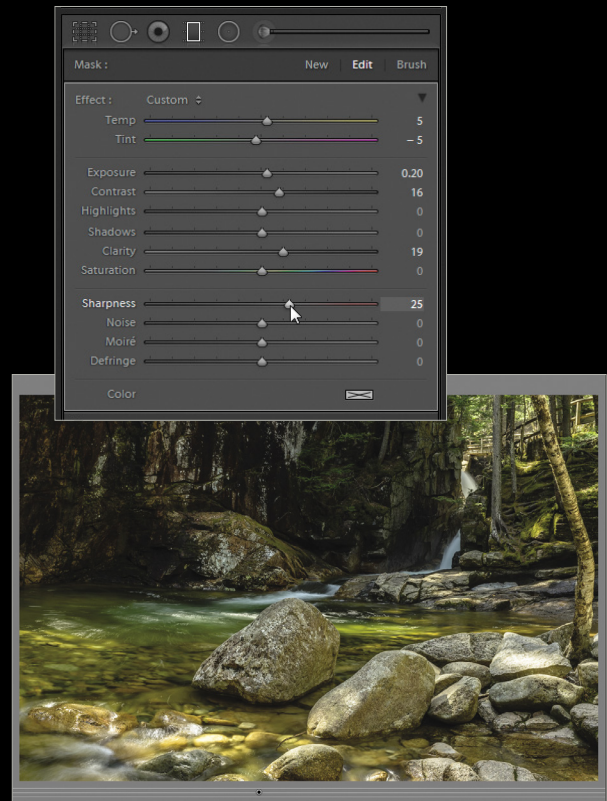


## the graduated filter

I finished the Lightroom editing of this image in a new way that I've been using the Graduated Filter for since it got the Brush feature. Previously with the Adjustment Brush, there were times where I would brush over the entire photo, dial in an adjustment, and then erase away the areas that I didn't want affected. Now it's a little faster to apply a Graduated Filter that covers the entire photo. Simply drag down a very short distance somewhere below the image, click the Brush tab, switch to Erase mode, and paint to remove the adjustment from anywhere you don't want it.

In this case, I used the Graduated Filter to apply a further Exposure bump, a slight increase in Contrast, a little more Clarity, increased Sharpness, and a tiny nudge of the Temp slider into the yellows. I used the Brush mode set to Erase to remove that adjustment from the brightest areas in the photo. I felt that this brought it much closer to the way I visualized the scene when I was standing there.

I'm very pleased to have been able to experience such beauty with a minimal amount of gear, knowing I could shoot and use the capabilities of Lightroom to complete the final image I had in my mind's eye. ■





# The world's #1 best-selling Lightroom® book Completely updated for Lightroom CC 2015



Whether you've just upgraded, or you're brand new to Lightroom, Scott Kelby's *The Adobe Photoshop Lightroom Book for Digital Photographers* will cut through the clutter and get you editing your photos like a pro from the start. The entire workflow is laid out in a clear, concise, visual way, to get you going in Lightroom on a desktop, laptop, tablet, or even your phone!





# < Maximum Workflow

## alien skin exposure 7

BY SEAN MCCORMACK

When we last looked at Alien Skin's Exposure, it was at version 5. In version 6, the Bokeh plug-in was added, giving fantastic lens-blur control within the application. Version 7 sees the addition of an Image Browser and Crop tool, allowing Exposure to act as a standalone editor, but these additions aren't in the plug-in, as Lightroom performs those tasks already.

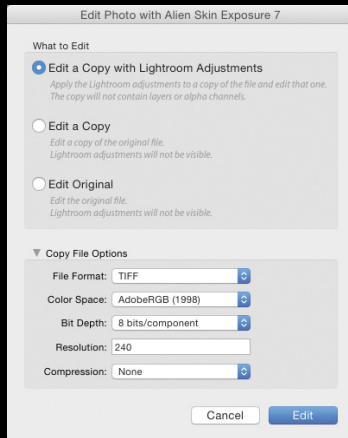
For first-timers, Exposure is Alien Skin's film emulation plug-in, but it offers far more than just that, though. Overlays like borders, textures, and light leaks are available in the program, making it a true image-finishing plug-in. Luminaries such as Sue Bryce and Lara Jade heavily endorse it, even supplying custom textures.

## installing & starting exposure

Download a free trial from [www.alienskin.com/exposure](http://www.alienskin.com/exposure) and run the installer. If Lightroom is running, you'll be asked to close it before continuing. Give the installer permission by entering your password.

After installation finishes, start Lightroom. To get an image into Exposure, go to the Photo>Edit In menu. Choose Exposure 7 from the options.

You'll have a chance to choose how the file is edited. It can be the original file, a copy, or a copy with Lightroom adjustments applied. (Note: Edit a Copy and Edit Original will not be available when using RAW or DNG files.) You can also choose the file format that will be generated for use with Exposure.

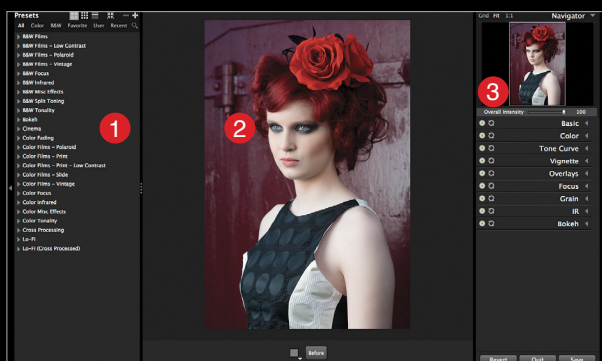


## getting around in exposure

There are three main parts to Exposure:

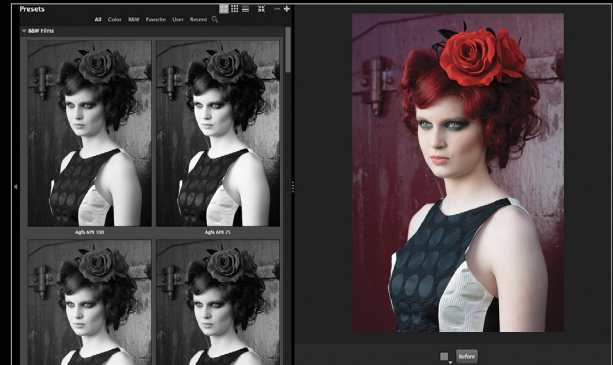
1. The Presets panel: Presets are organized by category
2. The main image area
3. The settings panels: Make changes to customize the look of your photo.

The side panels can be closed using the triangles at the center of the left and right edges of the interface. This allows you to collapse the settings panels and expand the Presets panel to see larger thumbnails of the presets without shrinking the main image area beyond a useful size.

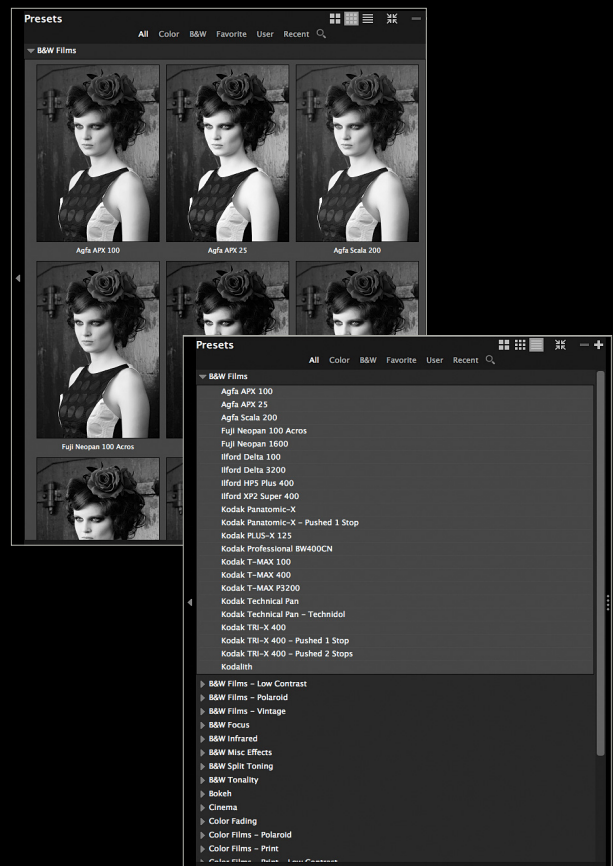


## the presets panel

Go ahead and close the settings panels on the right, and drag the four dots at the center right of the Presets panel to expand the panel. To open a category of presets, simply click on the category's name. To go to a specific category of presets, such as B&W, Color, or Favorites, click on the text in the bar at the top of the Presets panel.



At the top right of the Presets panel are the view options for the individual presets. The default is a large grid of images (two columns). The other options are a smaller grid (three columns) and a list (text only). Whichever view you're in, hovering over a preset will give a preview of that look on the main image—a definite plus over the preset preview in Lightroom.





Next to the three view options are the Collapse All Presets Categories icon (the four arrows), which closes down all open categories; the Delete the Selected Preset icon (-); and the Create a New Preset icon (+), where you can name your new preset, add it to a category, and then save it.

Alien Skin encourages you to start with a preset and work from there. Black & White and Color settings are slightly different; we'll highlight these as we go.

## the settings panels

From the Lo-Fi category, start with the Kodak T-MAX 100 - Holga 120 preset. You can use the search function (the magnifying glass) to narrow down the list.



Did you notice the star at the top right of the preset preview thumbnail as you hovered over it? Clicking that will add the preset to the Favorites category, making it easier to find in the future.

Close the Presets panel and open the settings panels. At the top are the zoom settings and the Navigator. For zoom, you can choose from Grid, Fit, or 1:1. When at 1:1, drag the rectangle around the Navigator to change the visible zoomed area. Beneath the Navigator panel is the Overall Intensity slider. This controls the opacity of the settings from 20 to 100% (not including the Color or Black & White setting).



Next is the Basic panel. It bears more than a passing resemblance to the Basic panel in Lightroom, with the functions performing in a similar manner.

The Color panel has two main parts: Color Filter and Color Sensitivity. Color Filter emulates the effects of a colored filter in front of the lens. This helps match specific looks when shooting B&W film. Click on the Preset drop-down menu and mouse down through the list to preview each filter. (The lists from both Filter and Sensitivity are shown in this figure.) You can also choose your own color using the Color slider, which becomes active when you set the Density slider away from zero. Density controls the strength of the filter. Cool/Warm changes the underlying color tone of the photo, making it bluer as you move it left or more yellow as you move it right. Preserve Luminosity prevents the color filter from darkening the photo too much.



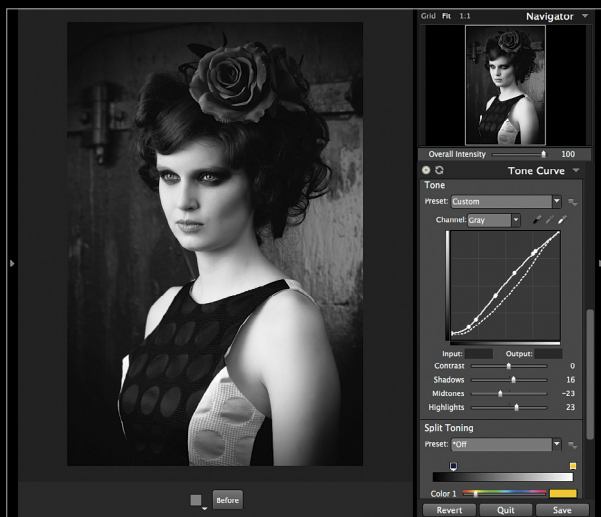
Color Sensitivity is similar to the B&W panel in Lightroom. Here we have six sliders that represent the luminosity of the underlying colors in the photo; changing these will change the corresponding colors. In this example, boosting Magentas creates separa-



tion, while darkening Reds gives more contrast to the lips. I could lighten Reds to highlight the rose more, but it melds the lips into the face, which isn't a good look. Increasing Yellows lightens the skin, which suits the model since she's naturally pale.

When you have Color selected at the top of the Basic panel, Color Saturation replaces Color Sensitivity in the Color panel. In addition to the six sliders that control the individual colors, you can also set the saturation of Shadows, Midtones, and Highlights separately.

The *Tone Curve panel* has two sections: Tone and Split Toning. When working in Black & White, Tone is a single-channel gray curve, similar to a standard point curve in Lightroom. Click on the line in the curve window to create a point. Drag up or down to change the tone at the selected point. Where the line gets steeper, you see an increase in contrast in those tones in the photo. To give the blacks in this image a retro look, I lifted the left side of the curve up slightly. With color photos, you get red, blue, and green curves, as well as an RGB curve.

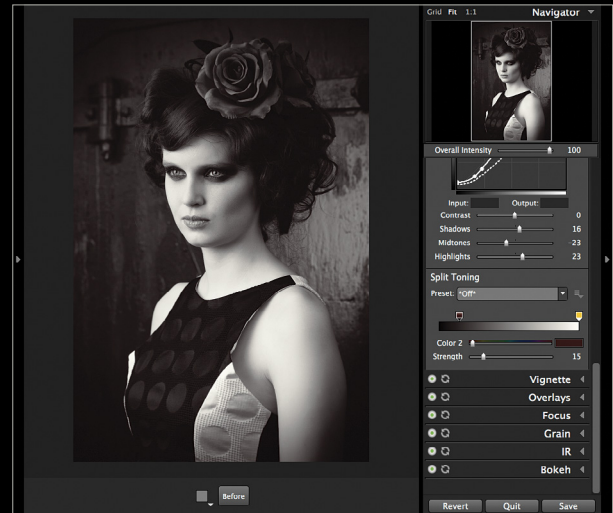


Below the curve window are four sliders: Contrast, Shadows, Midtones, and Highlights. Contrast stretches or reduces the relationship between tones, darkening dark tones further and lightening highlights when increased, or making them gray when decreased. The next three sliders work on the Shadows (areas below middle gray), Midtones (areas around middle gray), and Highlights (areas above middle gray).

Split Toning allows you to tone the highlights and shadows with specific colors, emulating old film-developing techniques. This works for Color and Black & White. Use a Preset from the list or make your own from the controls. At either end of the gradient bar lies a color handle. Click a handle to access controls for that color. At the left is the shadow handle, named Color 2.

There are two controls for each color: Color and Strength. These match the Hue and Saturation sliders in Lightroom. Color sets the base hue of the toning, while Strength controls the inten-

sity. Zero Strength means no color is applied. If you cross the two handles over along the gradient strip, the colors will mix together where they overlap. To access the controls for the highlight color (Color 1), click the right color handle. I've set a deep red at a Strength of 15 for the shadows, and yellow in the highlights at 13.



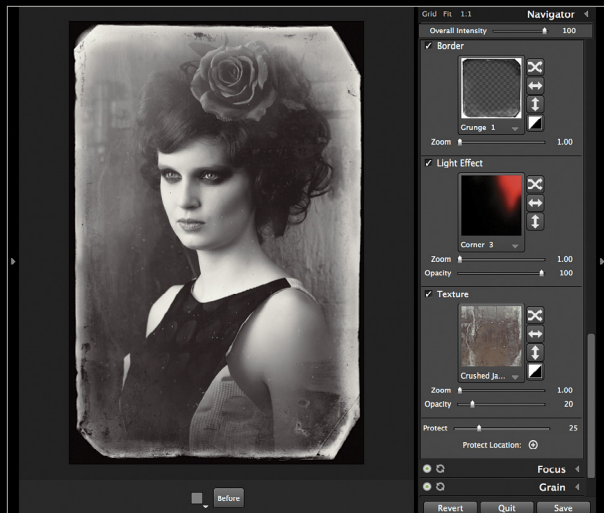
The *Vignette panel* changes the luminosity of the edges of the image. Amount controls the strength of the vignette, from white at -100 to black at 100. Size controls how close to the center the vignette comes. Roundness controls the shape from round to rectangular, and Softness controls the feather of the edge. Distortion, Lump Size, and Random Seed all work together to give a unique shape to the vignette. Try these with Softness at 0 to see the full effect.



The *Overlays panel* allows the selection of a Border, Light Effect, and Texture for the image. Click in the individual boxes to select what you want on the image. Use the random button, or the flip and invert buttons to customize each Overlays look. Use the Zoom slider on each to zoom out the Overlay to make



it less visible. In this example, I turned on Border and inverted it, then turned on the Light Effect, applied the Corner 3 preset, and flipped it horizontally. I also turned on Texture and added the Crushed Jade 8 preset.



sharpness of the grain edge, while Push Processing controls the contrast of the grain. Size can be Automatic, where it matches a film size that you select from the drop-down menu. Relative Size allows you to scale the grain. When automatic is off, you get a Pixel Size slider instead.



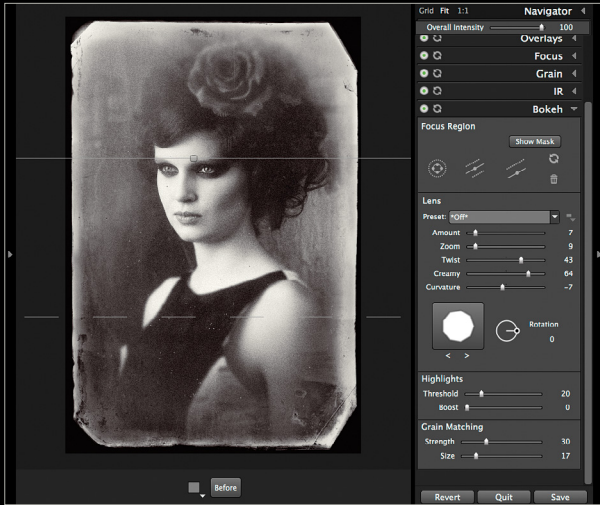
The Focus panel allows you to sharpen and blur the image. Sharpen is an Unsharp Mask control. Amount sets the strength of the sharpening, Radius sets how far out the sharpening acts from the original pixels, and Threshold sets what parts of the image get sharpened. Blur smears the information in the image. Opacity controls the strength of the blur, and Radius controls the distance out that the smear spreads. Lens Warp removes the blur from the center.

The IR panel creates a glow like you see in infrared films. Color Contrast changes the underlying redness of the photo, which changes the contrast in Black & White (and just adds red in Color). Halation Opacity controls the glow amount, while Halation Spread affects the area of the glow.



The Grain panel provides a large range of controls to emulate real film grain. First are the Presets and Overall Grain Strength slider. Shadow, Midtone, and Highlight Amount allows you to vary the grain with image tone. In Type, Roughness controls the

The Bokeh panel emulates lens blur. Focus Region has three blur types: Radial, Planar, and Half Planar. Radial is sharp in the center and blurs the edges of the image. Planar creates a line of focus across the entire image and blurs the image beyond that line. Half Planar is like a Graduated Filter blur, affecting one side of the image only. Show Mask shows where the effect is happening.



The Lens section controls the look of the blur. Amount sets strength, and Zoom creates a spinning effect like a tilt-shift lens, which combines with Twist for motion effects. Creamy sets the bokeh shape from hollow to full. Curvature makes the shape go from star-like to round. Choose a shape and Rotation to affect how the out-of-focus areas appear. Highlights has a Threshold to control what areas it affects, and Boost creates a lens bloom effect. Finally, Grain Matching lets you add grain to the blur so it looks as though an actual lens was used on the shot (a lens can't blur grain on real film).

### good exposure

Personally, I'm using Exposure a lot more and would rate it as one of my top plug-ins. ■



ALL PHOTOS BY SEAN McCORMACK

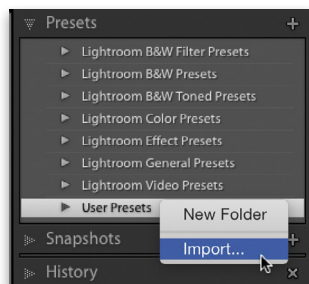


# Questions & Answers

Welcome to my new column here in *Lightroom Magazine*. It's a Q&A column where I'll tackle questions that you send to the magazine, as well as some of the most-asked questions I receive, including stuff we're asked over at our companion site, [LightroomKillerTips.com](http://LightroomKillerTips.com) (where we post tips, tutorials, and techniques each weekday, so it's a perfect place to hang out between issues). You can send your questions for future issues to [lightroom@photoshoper.com](mailto:lightroom@photoshoper.com).

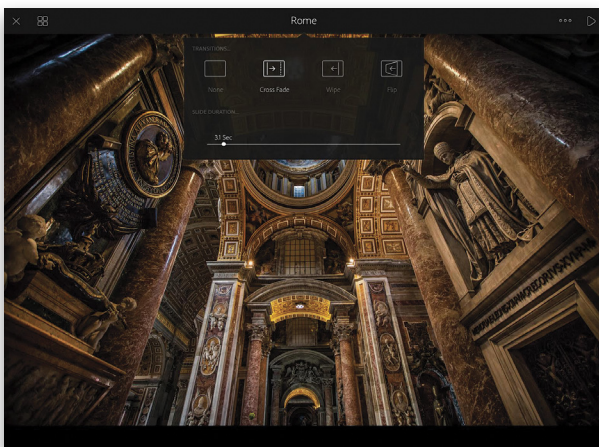
## I downloaded some free Lightroom presets—how do I install them?

Go to the Presets panel in the left side panels of the Develop module, and then Right-click on any of the existing presets. From the drop-down menu that appears, choose Import. This brings up a standard "Open/Save" dialog where you can navigate to your preset and click the Import button. That preset will now appear under the User Presets section of the Presets panels.



## I've updated to the most recent version of Lightroom Mobile, but I can't find the Slideshow Options now. Did they take them out?

Nope. They just kind of hid them when they introduced the Present mode feature. Go ahead and enter Present mode by going into a collection, tapping the icon at the top-right corner, and from the drop-down menu that appears, tap Present. Now, look up in that top-right corner again and you'll see a play button, and

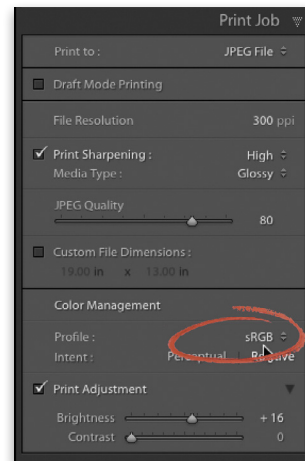


Scott Kelby

to the immediate left of that you'll see three dots. Click on the three dots and voilà, your Slideshow options appear. Told you it was a little bit hidden.

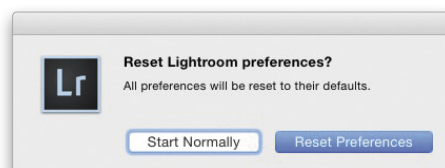
## I'm sending some shots in Lightroom to an online print lab. Is there any special way to prepare them?

The first thing to do is contact the lab and ask if they have a special color profile they'd prefer you to use. You can download it and add it to Lightroom so when you export that image as a JPEG, it embeds that profile into the file. A number of labs will just have you use the sRGB color profile, and you can choose that in the Print Job panel in the Print module. In the Color Management section, under Profile, just choose sRGB before you click the Print to File button. By the way, I use [mpix.com](http://mpix.com) as my print lab—highly recommended! (They like regular ol' 8-bit files with the sRGB color profile.)



## I know that if Photoshop is acting weird, replacing the Photoshop preferences usually fixes the problem. Is there a way to do something similar in Lightroom if it's acting weird?

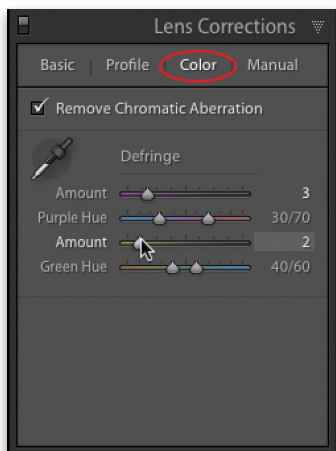
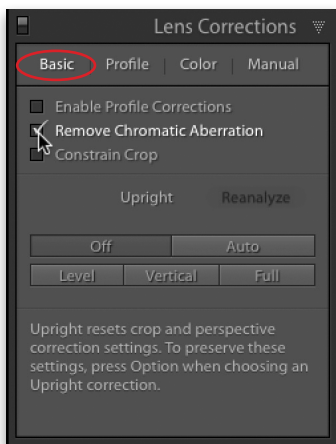
Well, in the past you could always dig up the preference file, but it was definitely a hunt to find exactly where it was on your computer, which is probably why Adobe made it so



much easier in Lightroom CC. Now it's more like Photoshop where you hold a key combination at startup, and it asks if you want to replace the preferences. That keyboard combination for Lightroom is Shift-Option-Command (PC: Shift-Alt-Ctrl). Just hold that while launching Lightroom and a dialog will appear asking if you want to Reset Preferences or just Start Normally.

### Is there an easy way to get rid of chromatic aberrations in Lightroom?

Absolutely, and it's easier than you might think, because in many cases just turning on a checkbox will do the trick. First, zoom in tight on an area of your image where the aberrations are really visible. Then, go to the Lens Corrections panel (in the Develop Module) and in either the Basic tab or the Color tab turn on the Remove Chromatic Aberration checkbox, and see how the image is looking now. If it looks good, you're done. If not, you'll have to go a little farther.



Click on the Color tab in the Lens Corrections panel. If you're seeing a purple fringe, under Defringe, increase the top Amount slider until the purple is gone (just go far enough until you see the purple disappear). If you see a green fringe, drag the second Amount slider to the right until it's gone. I rarely have to do this next step, but if you increase the Amount of either and the color isn't affected, then you can drag the Purple Hue or Green Hue sliders left (or right) until you see the fringe disappear. Again, I rarely have to go that far, but at least now if you need to, you know what to do.

### When I compare my prints to the same image I'm seeing in Lightroom, the prints are quite a bit darker. Should I increase the Exposure amount for these images or just darken my screen until they match?

This is a really good question, and I'm going to suggest something different for two reasons: (1) If the image looks right to you onscreen, you shouldn't have to make it artificially brighter than you think it should be to match your print—not to mention that this tends to increase any noise already present in your image, so I don't recommend this route. (2) Darkening the screen will work, but one of the biggest selling points of today's displays are those bright screens, so I don't feel that working on a screen that's darker than you think it should be is the answer either (although some folks will argue this point to death, but I can tell you I personally don't like working on a darkened screen).

The Lightroom engineers realized both of those points (you shouldn't have to mess with what looks right to you onscreen, and that most folks don't like working with a darkened screen), plus they know that prints come out darker on paper than they appear on a bright, backlit glossy screen. So, they created a slider in the Print Job panel that lets you increase the brightness of your image, but only when it's printing (or when you're saving it as a JPEG from the Print Job panel to be printed at a lab). When you turn on the checkbox for Print Adjustment (at the bottom of the Print Job panel), and drag the Brightness slider to the right, it just brightens the image at printing (it doesn't change how your image looks onscreen). Now, how far to the right should you drag that slider? It will take making a test print or two to find out the amount that works for your printer and your monitor, but once you know that amount, you can use it every time you print to that printer on that particular paper.

Don't forget to send in your Lightroom questions to [lightroom@photoshouser.com](mailto:lightroom@photoshouser.com). We'll see you back here next issue. ■



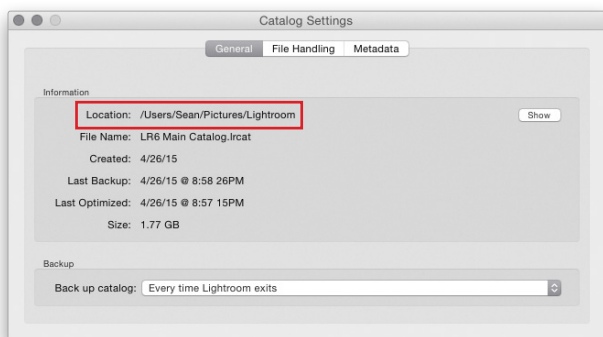
# Tips & Tricks

SEÁN DUGGAN

At the time of this writing, Lightroom CC (or Lightroom 6 if you've purchased the perpetual license version) has been out "in the wild" for just about a week. Whenever there's a new version of the program, there are also a lot of new users. In this issue's column, we'll cover a couple of essential tips related to the catalog, and delve into the behind-the-scenes world of Lightroom previews.

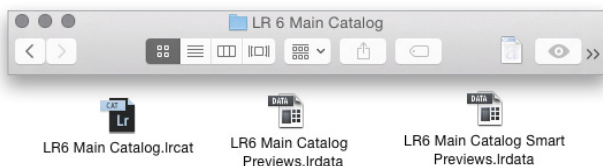
## know where your lightroom catalog is stored

Just as knowing where your actual image files are stored, knowing the location of the catalog is also important. If you don't specify a location, the default place where Lightroom stores the catalog is inside a Lightroom folder in the Pictures folder on both Mac and Windows systems (Users/[username]/Pictures/Lightroom). It doesn't have to be stored in this location, and if it makes more sense to you to store it somewhere else, such as on an external drive, you can move it (just do so when Lightroom isn't open). You can also find the catalog location by checking the Catalog Settings dialog (Lightroom [PC: Edit]>Catalog Settings).



## renaming the lightroom catalog

When you upgrade to a new version of Lightroom, the program makes a copy of your previous catalog, appending the name with a "-2". In order to give my catalog a name that makes more sense and is distinct from the default naming conventions, I always rename my catalog. You can rename the catalog as long as you quit Lightroom first. Make sure the program isn't running and then rename the catalog as desired. In addition to the main .lrcat file, you also need to rename the .lrdata Previews and Smart Pre-



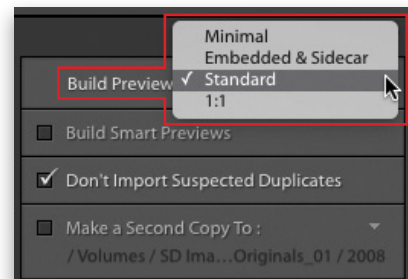
views files using the same name scheme, as well. I typically include a reference to the version of the program in the catalog name.

## managing previews

As you can see in the previous illustration, Lightroom keeps the information about the images in two or three files. The catalog is the database with all the information about your images, and the Previews file contains the thumbnails and larger previews. You'll only have a Smart Previews file if you're using that feature. The Previews file is typically the largest file associated with the Lightroom catalog.

## choosing preview size on import

In the File Handling panel in the upper right of the Import dialog, you can choose the size of the preview that Lightroom generates. Your options are Minimal, Embedded & Sidecar, Standard, and 1:1.

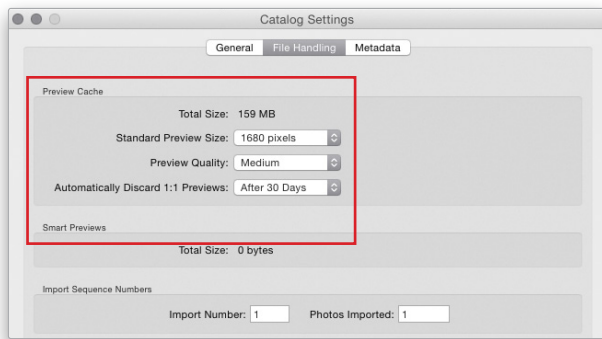


*Minimal / Embedded & Sidecar:* Minimal will result in the fastest import (at least in terms of preview generation) since these previews are ones made by the camera. The Filmstrip and Grid view thumbnails are initially created from these camera-generated previews. Embedded & Sidecar uses larger camera-generated previews.

*Standard / 1:1* With both of these options, Lightroom generates the preview from the original images. Since it's not relying on camera-generated previews, this will add time to the import process, but it can help with Lightroom efficiency once the import is done. The 1:1 previews are the full pixel resolution of what your camera captured. There are pros and cons to generating 1:1 previews upon import. The pros are that you don't need to wait for a preview to generate when you click on an image to see a 1:1 or larger preview. The cons are that it will make the size of your Previews file much larger than if you're using Standard previews. Of course, if you have plenty of hard-drive space available then this may not be a big issue for you.

## configuring preview size and 1:1 preview longevity

You can set the size for Standard previews in the File Handling tab of the Catalog Settings dialog (Lightroom [PC: Edit]>Catalog Settings). Rendering Standard-size previews takes time, and the larger they are the longer it takes. The size you choose should be based on the resolution of your primary display. For instance, if the maximum width of your display is 2,500 pixels then choosing 2,048 pixels or even a bit smaller in Catalog Settings is probably fine (for my 2,500-px display, I typically use a setting of 1680 pixels). In this same dialog, you can also configure how long 1:1 previews are available.



I generally don't choose to build 1:1 previews when I import simply because there's typically only a small percentage of photos from every import that are good enough to require a 1:1 preview. In most cases, the Standard-size preview is fine and the 1:1 preview can be generated on demand when I click on an image to zoom in. Your needs may be different, however, so you'll have to evaluate what approach works best for you.

## the lightroom previews don't look like my camera preview!

Keep in mind that a RAW file needs to be interpreted in order for a color preview to be generated. Your camera is using one interpretation algorithm and Lightroom is using another. This is the reason why you may see a difference in the previews that Lightroom generates. The preview generated by your camera isn't necessarily the "correct" way the image should look; it's just the first preview you see (plus, it's a small, compressed JPEG version of the RAW file).

## smart previews

A smart preview is a lossy Digital Negative file (DNG) that's saved at a smaller pixel dimension than the original, yet retains nearly

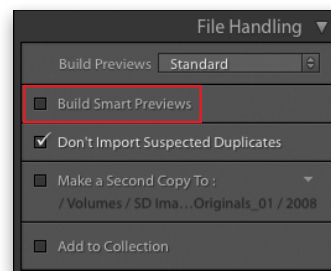
all of the editing benefits of the original RAW file. For images where smart previews are present, most of the editing features and functionality of Lightroom are available to you, even if the hard drive containing the actual image files isn't connected to your computer. This can be a significant benefit for the photographer who travels a lot. Develop module tasks such as sharpening and noise reduction, however, are best saved until you can see the effect at 1:1 on an actual RAW file.

## smart preview file size

Smart previews are much smaller than RAW files (typically about 4% of the original file size). The maximum size of a smart preview is 2,540 pixels on the long edge. With a standard DSLR 3:2 aspect ratio, this is comparable to a 4.3-megapixel file. Using four different images from a Canon EOS 5D Mark III as test subjects, the smart preview files for these photos tipped the scale at 700 KB, 948 KB, 1.3 MB, and 1.9 MB (photos with more complex detail and color variation will yield larger smart preview file sizes).

## pros & cons of generating smart previews on import

Smart previews can be created upon import by clicking the Build Smart Previews checkbox in the File Handling panel on the right side of the Import dialog. You can also generate them for images already in your catalog by choosing Library>Previews>Build Smart Previews (in this same menu is a choice for discarding smart previews).



I almost never generate smart previews when I import files. This is because if I do a good job of editing my images, I'll flag a lot of those photos for deletion. Once I've made an initial sorting pass through the most recent imports and deleted the obvious rejects, then I'll build smart previews for only the higher-rated shots that survived that first pass. An exception to that approach might be if you're flying right after photographing a big event, and you want as much flexibility as possible to edit on the go. ■



# Product Reviews

## ▼ Epson SureColor P600

### Wide Format Inkjet Printer with New-and-Improved Ink Set

Review by Steve Baczewski

Epson has released a new high-end photo printer called the SureColor P600. It's packaged with nine 25.9 ml ink cartridges, a tray for printing on DVD/CDs, a roll paper holder, and connectivity for USB 2, Ethernet, and Wi-Fi. The new touchscreen control panel pivots for optimal viewing, allowing quick access to routine functions and for maintenance, and includes step-by-step guidance for loading paper. Most significant is the introduction of a totally new reformulated ink set Epson calls UltraChrome HD, which increases the archival properties of prints and visibly produces deeper and richer blacks.

The P600 has a reassuring solid build that's reflected in its performance. It has three paper feeds: roll, rear-sheet, and front-sheet feed for thick paper stock. Switching to any of the three feeds was smooth and without problems. I paid special attention to the front paper feed, which historically has been problematic, and experienced no issues. Switching inks from matte to photo black and back is automatic; the P600 recognizes which ink to use with paper selection. Plus, Epson has introduced a new ink-saving feature that uses only 1 ml of ink when switching.

Using Epson ICC paper profiles, I printed a standard reference target on Epson's Velvet Fine Art matte and Premium Lus-



ter photo papers. I repeated this on an Epson Stylus Pro 4900 that uses Epson's older UltraChrome HDR ink set. The results clearly showed that the new UltraChrome HD ink set has richer blacks. The deeper black is especially noticeable on matte papers. Black-and-white prints have rich tonality, and color prints reveal a wide gamut of rich colors. An average 13x19" print took three minutes.

There are two caveats: Prints are limited to 13" wide, and high-volume printing is expensive because of the small cartridge capacity. Otherwise, the P600 is a solid performer and has expanded our printing capabilities. ■

Company: Epson America, Inc.

Price: \$799.99

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

Rating: ◆◆◆◆◆

▲ Hot: Greater black density; reduced ink loss; increased print longevity

▼ Not:

## ▼ Tamron SP 15–30mm f/2.8 Di VC USD

### Full-Frame, Ultra-Wide-Angle Zoom Lens Delivers Great Images

Review by Larry Becker

I've been impressed with Tamron glass for the last couple of years, and the SP 15–30mm f/2.8 Di VC USD full-frame lens is no different. With mounts for Canon, Nikon, and Sony, I tested it on a Canon EOS 6D and EOS 5D Mark III.

The SP 15–30mm has 18 elements in 13 groups, and the front lens element is noticeably convex, which means there's no filter thread, and there's a permanent lens hood with a substantial lens cap to protect the front glass. That front element also has a fluorine coating to minimize dirt and smudges, making it easier to clean. BBAR and eBAND Coatings on elements within the lens improve light transmission and minimize things such as lens flare and ghosting. In testing the lens, I was unable to make *any* ghosting happen, and any lens flare that did appear was almost inconsequential. I noticed slight chromatic aberration (CA) on the edges of a few high-contrast images, but it was very easy to remove in Camera Raw (or Lightroom).

Vibration Compensation (VC) makes a big difference with a long zoom, but in the 15–30mm range it's less needed. Because



of the heft and how I hold my camera, I didn't even need VC until I reached shutter speeds of 1/8 or slower. I could even hold this lens steadier than the same camera with a lighter lens.

The images themselves were great! They were sharp to the edges all the way through the zoom range, though the sharpest details were near the center, as you'd expect. Close foreground objects displayed a little perspective or barrel distortion, but when shooting landscapes or cityscapes, it's easy to get wide vistas that look completely normal.

This is a great lens that delivers on all of its promises. I'm sure it will have "wide" appeal. ■

Company: Tamron USA, Inc.

Price: \$1,199

Web: [www.tamron-usa.com](http://www.tamron-usa.com)

Rating: ◆◆◆◆◆

▲ Hot: Sharp images; no ghosting or distortion in wide-angle shots

▼ Not: Slight CA in high-contrast images; distortion in foreground

## ▼ Doco

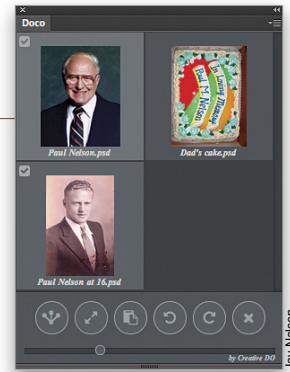
### Panel for Managing Open Photoshop Documents

Review by Jay Nelson

Sometimes a Photoshop extension is so well designed and useful that one can only hope Adobe adds its features to a future version of Photoshop; Doco is one of those. And at just \$19, it's an affordable investment for anyone who uses Photoshop.

The most common, yet complicated, tasks in Photoshop involve copying content between documents—whether it's a selection of layers or an entire document. Doco simplifies these tasks into a point-click-drag affair, directly on a small panel of resizable document thumbnails. For example, to copy all the content of one or more documents into another document, you select their thumbnails in the panel and drag them onto the target document's thumbnail. To make a new document that combines one or more documents, drag their thumbnails onto the panel's "drop zone," and a new, combined document is created with the original layers intact.

You can also copy one or more layers or layer groups from one document to another (or to a new document) the same way. Just select the layers or layer groups first, and they'll maintain their names and structure in the target document(s). (*Tip:* Select a layer group in the target document first, and the copied layers will be deposited into it.) You can also use Doco to paste your clipboard's



contents into multiple documents at once: Just select them in the Doco panel and click the panel's Paste button.

Doco's one-click buttons let you resize multiple documents to the size of the current document, rotate them 90°, merge multiple documents, or close them. But possibly the most used (and overlooked) feature is that you can click on a document thumbnail to make that document the active one. The tabbed interface in Photoshop simply doesn't allow that kind of intuitive switching.

Anyone who works with multiple Photoshop documents will appreciate this remarkably helpful, affordable extension. ■

Company: Creative Do Price: \$19; 10-pack \$149

Web: <http://creativedo.co/doco>

Rating: ◆◆◆◆◆

▲ Hot: Simple, powerful copying between documents; price

▼ Not:

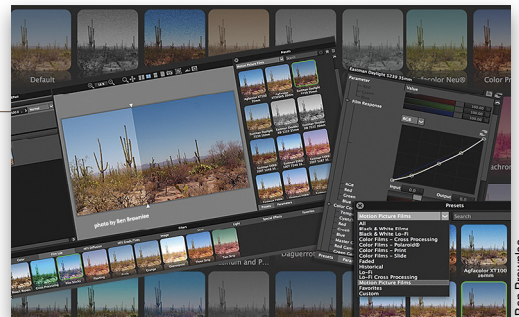
## ▼ Tiffen Dfx v4 Photo Plug-In

### Digital Filter Suite for Photoshop

Review by Daniel M. East

Tiffen's Dfx digital filter suite has always been more than just a one-stop-shop, all-in-one set of effects. With the release of version 4, one might equate this full version update to bringing in some hot new talent to an already winning team. As they say in professional sports, this new upgrade is "stacked" with some of the best special effects, emulations, and artistic elements for photo and design professionals.

While the new user interface is easy enough to navigate, it's the presets that are at their peak, only requiring minor tweaks of each filter's parameters. Clearly, Tiffen added some functions that are both fun and good-looking for all kinds of subject matter. The new features in version 4 really kick things up a notch with effects that professionals will enjoy as they experiment with all the presets. Standout additions include a stunning Pastel filter, a Grunge effect (although the presets need tweaking), a cartoon-like softening, and the Harris Shutter, which is based on the device Robert S. "Bob" Harris of Kodak invented with three color filters (RGB) for making color photographs. The effect is reminiscent of the old analog film photo lab filters.



Although you won't need to forfeit because of it, Dfx v4 doesn't create a new layer for the effects, but applies them to your original layer. Duplicating the image layer *before* applying the Dfx v4 filters, however, will allow you to nondestructively blend the effects with your original. Also, it's important to remember to Reset All and clear any in-app searches with each use, as the software doesn't reset itself. Once again, Tiffen makes it look easy because it is. Dfx v4 gives a lot of value for its \$149.99 price tag and it may just end up being your MVP plug-in. ■

Company: The Tiffen Company

Price: \$149.99; (Standalone: \$129.99)

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

Rating: ◆◆◆◆◆

▲ Hot: Solid upgrade; user interface; new features; fast previews

▼ Not:



## ▼ Spyder5 Elite

### Display Calibration System

Review by Steve Baczewski



If you've resisted profiling and calibrating your display, this might be a good time to get your feet wet. Datacolor offers three levels of their new Spyder5 colorimeters with the Spyder5 Elite being their high-end model. The Elite will make your display sit up and pay attention by combining simplicity of use with both comprehensive basic features and very useful advanced diagnostic tools.

The redesigned colorimeter is more compact than previous leggy versions and now has a protective dust cover that does double duty as an adjustable counterweight on the colorimeter's USB cable. Spyder5 boasts a new 7-detector engine with increased sensitivity to reveal shadow detail and a new built-in tripod socket on the colorimeter's side for calibrating projectors.

Datacolor offers broad support, including instructional videos on their website, a new interface help section, and specific information when you mouse over a feature. The software offers three calibration options: a basic, take-you-by-the-hand mode; an expert mode; and a multiple display match mode. The software's database recognizes most display models, incorporating that information to suggest the appropriate gamma, white point, and brightness target settings. Alternatively, you can set your own.

The calibration process begins with measuring your room's ambient light and recommendations for possible adjustments. During the calibration process, I was prompted to adjust my display's brightness to a target range. It took six minutes to build a new profile. In the evaluative before-and-after calibration section, you can use Datacolor's image or import your own more relevant picture and fine-tune the resulting values. The Elite includes advanced analysis tools to assess your display's current state, including screen uniformity and color accuracy, and displays graphs of comparative color spaces.

A calibrated display is essential, and Spyder5 Elite's comprehensive approach is excellent. ■

Company: Datacolor

Price: Elite: \$279; Pro: \$189; Express: \$129

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

Rating: ◆◆◆◆◆

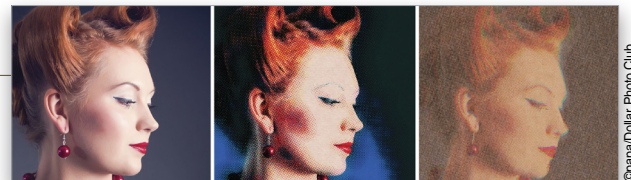
▲ Hot: Improved design; ease of use; useful features

▼ Not:

## ▼ Permanent Press 2

### Come for the Halftones, Stay for the Fun

Review by Jessica Maldonado



Sometimes, retro-styling a photo, layout, or logo isn't quite enough to give a piece that authentic vintage vibe. The shapes and colors may be right on, but when we look at imagery that exists from the 1940s, 50s, and 60s, what makes them feel antique to our eyes are the small flaws incurred by imperfect print processes. Print technology has come so far in recent decades that many designers and photographers don't give a second thought to trapping or plate separations, line, tone, gain, starve, or any of the old concerns that gave character to printed pieces via their "happy accidents."

Permanent Press 2 can launch your imagery back in time, without the assistance of a souped-up DeLorean. As is usually the case with amazing plug-ins like this, I could play with it for hours on end. There are more than 200 fantastic presets with evocative names such as Lichtenstein, Warhol, Comic Book, Sticker Book, Boxtop, Matchbook, Stat Camera, Pulp Paperback, and Punk Poster. From there, the inks, plates, halftone settings, etc. can be tweaked to suit each image's needs, allowing Command-dragging (PC: Ctrl-dragging) of each plate within the preview window, and even ren-

dering each plate on its own layer! You can customize the texture, viscosity, and opacity of the ink, as well as alter the size and angle of the halftones.

The amount of control is mind-boggling, which brings me to one minor complaint: When overwhelmed by possibilities, you can go to the top of the interface and click Auto for randomized results; however, I wish each result told you what preset it began with. An awesome workaround is to save the results you like as User Presets.

Permanent Press 2 is a near-instant way to add the character and charm of mid-20th century print to any work you can imagine, without spilling any ink. ■

Company: Mister Retro

Price: \$99

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

Rating: ◆◆◆◆◆

▲ Hot: Tons of great presets; infinitely customizable

▼ Not: Automated results don't give preset names

## ▼ Digital Director

### Interface Takes Tethered Shooting to the Next Level

Review by Michael Corsentino

All your images look great on a 3" screen! The lesson we've all learned the hard way, however, is that it's only later when viewed on larger displays that unnoticed mistakes, such as lack of focus, errors in composition, lighting problems, distracting background elements, stray hairs, etc., become glaringly obvious, and unfortunately, too late to change.

So, it's safe to say the weakest link in our sophisticated Canon and Nikon cameras is easily the built-in LCD display. As good as they are, they're simply too small to provide accurate previews for critical work. This is why I'm a huge proponent of shooting tethered.

Manfrotto's new Digital Director takes tethered shooting to the next level. This first-ever Apple-certified interface between iPad Air 2 (and iPad Air) and late-model Nikon and Canon cameras bridges the long-standing gap between your DSLR's key features and the full power and feature-set available on the iPad. Through the combination of hardware, firmware, and an iPad app, Digital Director delivers a feature-rich, highly stable wired tethering solution. Digital Director also turns your iPad into the perfect field monitor for DSLR video.



Via Digital Director's iPad app, standout features include full control of key camera parameters; live-view remote focusing, with digital zoom and focus peaking masks for checking critical focus; full-screen and settings workspaces; basic image-editing tools; job and album creation; image rating; robust user presets; and the ability to share images via FTP, email, or save them to your camera roll for additional editing or social media posts.

Digital Director is comprised of two pieces: the brain, where the microprocessor and Apple Lightning connector live; and the frame, which can be swapped out to accommodate new iPad dimensions. ■

Company: Manfrotto Distribution, Inc.

Price: \$499.99

Web: [www.manfrotto.us](http://www.manfrotto.us)

Rating: ◆◆◆◆◆

▲ Hot: Sophisticated; first-of-its-kind interface; stable wired connection

▼ Not: Currently no Wi-Fi or strobe support

## ▼ Beauty Retouch Workflow Accelerator Version 2

### Photoshop Panel for Increasing Productivity and Quality

Review by Michael Corsentino

Right off the bat, I'm giving Retouching Academy's new version of their Beauty Retouch Workflow Accelerator two very big thumbs up! I can't say enough good things about this beautifully designed, powerful Photoshop extension panel. After a few weeks of using it, I'm left wondering how I ever got along without it. Don't let the "Beauty" part of its name fool you; this retouching powerhouse is completely at home in portrait, fashion, senior, and wedding photography workflows.

At just \$69, Beauty Retouch is a total steal given its ability to easily tackle the heavy lifting necessary for high-quality retouching. Using its consolidated toolset and one-button solutions for the most common, time-consuming tasks, Beauty Retouch makes retouching considerably faster and less painless.

In addition to scripts for accomplishing 8-bit, 16-bit, and custom frequency separation, version 2 includes well-thought-out brush presets, powerful luminosity masking for tonal adjustments, and precise exposure control for dodge and burn tools. Also worth mentioning are tools for global and local sharpening, Magical Skin Tone, Glowing Skin, Magic Eyes, and buttons for the most often used Photoshop tools. Paired with Pixel Juggler (included free),



you'll be able to fully leverage an uncluttered Photoshop workspace with just two panels! Add to that a thorough series of video tutorials and a PDF user guide to quickly get you up to speed.

Sure, you might be able to do it all yourself, but I'm betting you're like me and that just because you can, doesn't mean you should. Time is money and Beauty Retouch Workflow Accelerator Version 2 saves a ton of time and speeds workflow, while maintaining the highest level of quality and customization. I'd call that a big win! ■

Company: Retouching Academy

Price: \$69

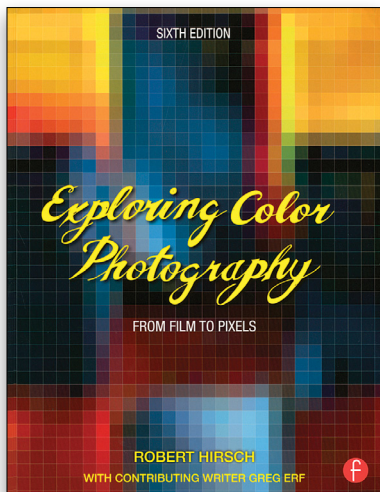
Web: [www.retouchingacademylab.com](http://www.retouchingacademylab.com)

Rating: ◆◆◆◆◆

▲ Hot: Beautifully designed; time-saving, consolidated workflow

▼ Not:





### Exploring Color Photography: From Film to Pixels, 6th Edition

By Robert Hirsch with Greg ERF

An interesting mix of highly technical background information about color and photographic concepts and extremely basic information about digital imaging, this book also includes much more information about analog (film) photography than most of today's photographers need. (Entire sections—and even chapters—can be skipped if you don't shoot film.) Some of the information seems to date from the 1989 first edition of this book. Even some of the information about digital photography seems to be out of date. (How long has it been since a cellphone's camera was limited to one megapixel?) While the author recommends this book for beginners and intermediate level photographers, I'd suggest that this is a book for someone who wants to get into the nitty-gritty details of color and photography rather than someone who simply wants to be a better photographer. The website has some additional information of limited value.



Publisher: Focal Press Pages: 388 (plus, associated website)

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

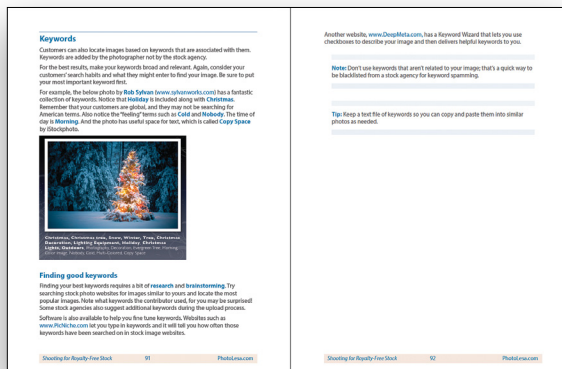
Price: \$59.95 Rating: ◆◆◆◆◆



### The Skinny on Shooting for Royalty-Free Stock

By Lesa Snider

This short eBook is extremely detailed with very specific recommendations about what and how to shoot images that will sell; for example, "When shooting an image containing multiple people or objects, try to include an odd number of them. Human brains find odd numbers of things more attractive...." In the sample images, the author uses a gold star to indicate which images have been downloaded from iStockphoto.com more than 25,000 times—photos that produced some serious money for their makers! This is truly a textbook on how and what to shoot to make money in the micro-stock photo market. (The author also discusses the difference between royalty-free stock photography and rights-managed photography.) As the former chief evangelist for iStockphoto, the author really does have the "skinny" on what will and what won't sell.

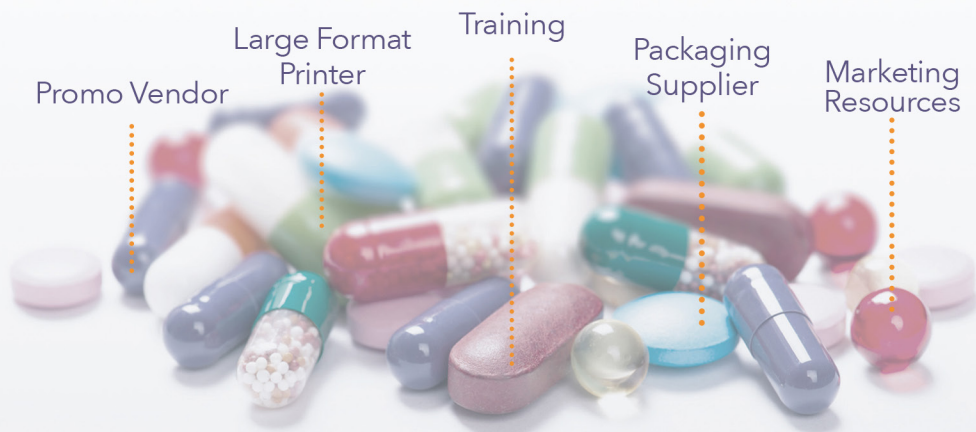


Publisher: Little Red Lawnmower Pages: 105

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

Price: \$5.99 Rating: ◆◆◆◆◆

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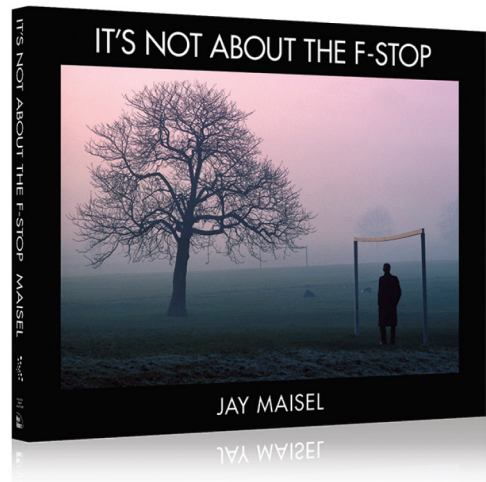
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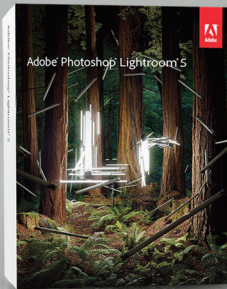


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# From The Help Desk

## Answers to Photoshop and gear-related questions

BY PETER BAUER

**What are some of the options for getting photos from my camera or smartphone into Adobe Bridge?**—Eddie

**To: Eddie**

**From: KelbyOne Help Desk**

First, remember that you never add images “into” Bridge. Adobe Bridge simply looks at the content of your storage device (hard drive, flash drive, CD, DVD, SD or CF card, or a device itself). When you open Bridge, you open to, or navigate to a specific folder. When you navigate to any folder on, say, your hard drive, it displays the content of that folder. If the folder contains both image files and subfolders, both are displayed in the Content panel, and folders and subfolders will be visible in the Folders panel. (If you see non-image files, you can go to the View menu in Bridge and deselect the Show Hidden Files option.)

The files and folders displayed are the content of the device, not part of Bridge. When visiting a folder, you’re not adding or importing the files into Bridge, you’re simply seeing what’s in the folder or on the device. Any changes you make to the content of a folder in Bridge or using your operating system (or any other program) are automatically reflected in Bridge’s Content panel.

Now, as for your options for moving images from the capture device to a folder on your hard drive whose content you can view in Bridge, you have several. Most cameras and smartphones can be directly connected to your computer using a USB cable. You can copy the files from the device to a folder on your hard drive by accessing the device through your operating system and dragging the files to the desired folder.

You can also access a CF or SD card using a card reader: a small device that’s connected to the computer via USB cable into which you insert the card. Some computers even have slots built into them for transferring image files from an SD card to the hard drive.

(Note: With very few exceptions you do not want to go the other way; that is, copying files from the hard drive to an SD card. You may need to do that for a card to be used with a digital photo displayer, but not to add files to a card that’s going back into a camera.)

Bridge itself also has a way to copy files from a connected camera or card reader (or SD card inserted directly into the computer). From the File menu, select Get Photos from Camera, or you can click the associated button in Bridge’s top bar, to open Adobe Photo Downloader. I’m not a big fan of Adobe Photo Downloader, however, for a few reasons:

1. First, it’s not “sticky.” Every time you download a set of images using Adobe Photo Downloader, the program automatically closes. If you have images that need to be downloaded into different folders, you need to reopen the Downloader for each set.
2. It doesn’t remember if you resized the program’s Advanced Dialog (click the Advanced Button at the bottom left) the last time it was opened; it always opens at the same size and in the center of the monitor.
3. When you open Adobe Photo Downloader, all of the images on the card or device are automatically selected. If you have images for different folders, click the Uncheck All button at the bottom of the Advanced Dialog, then select the images for one folder and click Get Media. Reopen the Downloader and repeat for each set of images. (Downloader needs to reexamine the entire content each time.)

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