We share the tips of the trade for great senior portrait shoots

SENIOR SECRETS

Fixing common photographic issues with Photoshop

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the Wedding

[ISSUE] 2015

BY DESIGN:
Making wedding albums in Lightroom

FEATURE:
A Lightroom wedding workflow

PLUS: Photoshop turns 25

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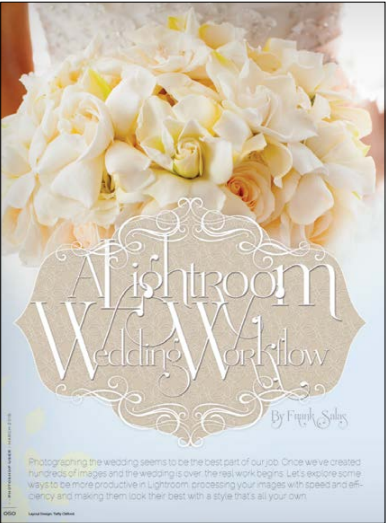
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Laura Highland

Jan Erik Edvartsen

Dirk Peterit

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*
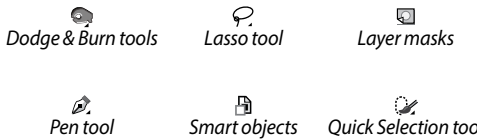
DOWNLOADABLE CONTENT

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
adobe photoshop turns 25

It's hard for me to believe that we're celebrating the 25th anniversary of Photoshop. It still feels new to me on so many levels, but it actually debuted on February 19, 1990 (okay, now I feel old).

One of the most amazing things about version 1 of Photoshop is how many features it had that we still use today. Things such as Levels, Curves, Unsharp Mask, the Gaussian Blur filter, the Clone Stamp tool, the Magic Wand, the Rectangular Marquee tool, the Lasso tool, the Brush tool, Hue/Saturation, the Type tool, and the ability to apply a feather to selections—those were all in that original 1990 version of Photoshop, which really gives you an idea of how forward-thinking Thomas Knoll's vision really was.

I came a little late to the Photoshop game; the first version of Photoshop I ever used was version 2, which came out in June of 1991. Back then we did everything using channels because layers hadn't been introduced yet (Photoshop didn't get layers until 1994). In version 2, Adobe added the ability to convert to CMYK and the Pen tool, which wasn't in the Toolbox like the rest of the tools—it had its own separate palette back then.

I started teaching Photoshop after version 2.5 was released. That's when Photoshop got floating palettes, and it was the first version of Photoshop available for Windows (it had been a Mac-only product until then), but even then, without having layer capabilities (which would revolutionize Photoshop), it was still an amazing program.

There were tons of other milestones along the way, and some incredible features that took Photoshop to whole new levels. I would vote for the Healing Brush tool being a big one of those, but layer styles, the History panel, Camera Raw, Shadows/Highlights, and pano stitching all deserve a place on that podium, too. Rather than me just going through a list of features, you definitely want to check out our special feature this issue from Adobe's own Bryan O'Neil Hughes on "Twenty-Five Years of Adobe Photoshop." Bryan shares how he become infatuated with Photoshop 16 years ago and how that lead him to his current position at Adobe, plus a timeline that includes all the versions and key features of Photoshop along with our own history of Photoshop education along the way. It's an honor to have Bryan here in the magazine again. Check out this special feature on **page 46**.

This issue you're holding is our annual wedding and portrait issue (and we'll be distributing copies of this issue at WPPI, the big wedding and portrait show in Vegas that takes place February 26 to March 5). Our cover story is "A Lightroom Wedding Workflow" from renowned wedding photographer (and KelbyOne instructor) Frank Salas, who shows us everything we need to know to create a super-efficient and super-fast Lightroom workflow for wedding images, from importing and organizing photos to using presets and plug-ins (**p. 50**).

I also have an article in this issue on creating your own wedding albums using the Book module in Lightroom (**that's on page 58**), and our own Pete Collins teaches us step by step how to fix photographic issues in Photoshop that might arise when you're shooting images during the chaos of a wedding (**p. 86**). Of course, all of your other favorite columns, news, and reviews are here, too.

Thanks for joining us in celebrating an amazing 25 years of Photoshop, and thanks so much for being a part of KelbyOne and being with us on this educational journey using the coolest program ever made.

All my best,

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

Photoshop USER

The official publation of **KelbyOne**

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FRANK SALAS
has been named one of the top wedding photographers in the world, and is recognized as a Master Photographer and a Photographic Craftsmen by PPA. He is also a frequent speaker at conferences. For more on Frank, visit **www.franksalas.com**.

RICK SAMMON
is a man on a mission—a mission to help photographers make better photographs. Rick is a Canon Explorer of Light and has several courses on KelbyOne. He has also produced 11 apps. Visit with Rick at **www.ricksammon.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** and president of **Software-Cinema.com**.

LESA SNIDER
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ROB SYLVAN
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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**.

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

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

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.

Scott Kelby

About KelbyOne ▾

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

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

MEMBER DISCOUNTS
Save anywhere from 2–4 times your membership cost by using our many industry-related discounts.

TECH SUPPORT
Fast, friendly Photoshop, Lightroom, and photo gear help; equipment advice; and more from certified experts.

MEMBER COMMUNITY
KelbyOne members range from beginners to pros and love to lend each other a hand. Together, we have built the friendliest, most knowledgeable Photoshop and photography community on the Web.

NEWS & REVIEWS
Unbiased coverage on the latest equipment, plug-ins, and programs in the marketplace.

WEEKLY E-NEWSLETTER
The KelbyOne Insider is your weekly connection to everything KelbyOne. It's produced exclusively for members to keep you informed of everything new in the industry and at KelbyOne headquarters.

REGISTRATION DISCOUNT TO PHOTOSHOP WORLD CONFERENCE & EXPO
The annual KelbyOne convention and the largest Photoshop and photography learning experience on the planet. It's an amazing event.

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Ten issues of the best Photoshop tutorial-based magazine in the industry.

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Our extensive website features time- and money-saving content.

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Thousands of Photoshop and photography tutorials, full online classes, and quick-tip videos.

FIND KELBYONE MEMBERSHIP DETAILS AT **kelbyone.com** or call 800-738-8513 Monday–Friday, 9:00 a.m. to 5:30 p.m. EST.

KelbyOne Community

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

Kick the monday blues

Let's face it, we could all us a little inspiration on a Monday to help alleviate the where-did-my-weekend-go blues. That's why we're bringing Inspire Me Monday to the KelbyOne social circuit. Every week on Facebook, you'll be introduced to one of our inspiring instructors who helps deliver our awesome Photoshop, Lightroom, and photography training.

You'll get little nuggets of motivation from masters like Jason Groupp, David Ziser, and Cliff Mautner, to name just a few. Discover what makes them tick, what keeps them pushing the creative limits, and feast your eyes on the images that keep these creative geniuses inspired every day.

To get your weekly dose of inspiration, be sure to like us over on our Facebook page at **facebook.com/kelbyoneonline**.

©Megan Lorenz/Dollar Photo Club

Bundle Your training

The world of photography and design is always evolving, and to ensure we're keeping up with the Jonses, we need to be on top of our training. That's why we're always releasing new courses every week here at KelbyOne, featuring the latest topics you need to boost your skills in Photoshop, Lightroom, and photography. So far this year, our training is shaping up to be our best yet, and it all leads to the mother of all training, Photoshop World Conference & Expo.

Right now, you can grab an awesome bundle deal on a KelbyOne membership, plus a ticket to Photoshop World, August 10–13, 2015, in Las Vegas for just $649. There's no better way to keep your skills current year-round while saving your hard-earned dollars. Check out this deal at **kelbyone.com/psw**-offers.

Imaging USA 2015

Once again, KelbyOne had a blast at another successful and fun Imaging USA conference. The big event took place in Nashville, Tennessee, February 1–3 and featured more than 600 booths and more than 300 exhibitors entertaining 10,600 attendees. Companies like Canon, Fuji, Panasonic, Epson, Adobe, and Miller's Professional Imaging were out in full force with a ton of new and innovative camera products and accessories. Of course, KelbyOne was in the thick of things, reporting live with all the cool happenings.

A hot spot on the showroom floor was a gallery of select Peter Lik images that included the famous *Phantom* image, a $6.5 million dollar piece that currently holds the title as the most expensive photo ever. There were also multiple KelbyOne instructors that made an appearance teaching during the conference and on the expo floor. You can see more of what went down by visiting our News section at **kelbyone.com/blog**.

Julio Aguilar

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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 **kelby-one.com** or check out these new releases on our app. Not a member? You can try KelbyOne for free. Visit **kelbyone.com/freetrial** to view these classes and more.

Dynamic Black & White Images Made Easy

Tonality Pro, from Macphun Software, is an all-in-one, black-and-white, photo-editing solution for Macs. Join Dan Hughes for a quick look at how to use this simple but powerful tool using multiple examples. Dan shows how to start with built-in presets, layer multiple presets together, apply custom settings, and a number of tips and tricks to help you get the most out of this innovative software.

Lightroom Series: Cool Layout Ideas for Lightroom

Finding unique ways to display photos, both as prints and online, is a constant challenge for photographers. Join Scott Kelby as he shares some of his favorite layout ideas that can be created in the Print module. With each layout idea, Scott shows you how to build it from scratch and teaches you about a different feature of the Print module.

5 Tips for Shooting Fashion on a Budget

High-impact fashion looks don't have to break the budget. Join Lindsay Adler, a fashion photographer based in New York City, as she shares her secrets to getting a high-fashion look on a small budget. Lindsay breaks down her approach into five core tips that you can use on anything from personal projects to client shoots. After presenting the ideas around each tip, Lindsay demonstrates a few examples of putting it into practice through a live shoot and completing the final project in postproduction.

Lightroom Sports Photography Workflow

Whether you're shooting professional sports, college games, or your kids on the weekends, we have a class for you. Join Scott Kelby as he takes you through the workflow he's developed from years of shooting for a wire service. From importing the photos from a memory card, making selects, processing the keepers, and outputting the final images, Scott shares his tips and techniques for speeding up your workflow and getting the job done.

Spread the
good word

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

"Finally got to watch @miamac's @kelbyone interview with @davidbergman. Fun stories, great insight by @BonJovi's pho-tog."—@carnolddesigns

"Keep up the good work on Killer Lightroom Tips @ScottKelby @Kelbyone @aboutrc! Love the information." —@tomirvin44

"Without @ScottKelby & *Photoshop User TV* nearly 12 years ago, I don't know how I'd have learnt so much on Photoshop. Thank you Scott! #ff"—@PhotoshopPro

"Watching *The Business of Fashion Photography*. Love learn-ing from the greats. @Lindsayadler @Kelbyone"—@jaf716

Who's Who
in the kelbyone community

Meet Amy Murphy, a member for two years and an active participant in our member community. She recently caught the eye of our very own Pete Collins. Her vintage style twisted with eclectic fantasy imagery has us wondering what makes this art director turned photography and digital art teacher tick.

Tell us a little about the inspiration behind your creative approach?

My current work explores anything vintage or kitschy. I enjoy photographing various objects and landmarks with my cameras that range from a DSLR to a Kodak Duaflex (and various cameras in between). I still work in a traditional darkroom and use Polaroid cameras. I create and scan my own collages, drawings, found objects, vintage postcards, and photographs, then I combine all of these original elements to create my digital works of art.

How does KelbyOne keep your creative journey moving forward?

KelbyOne has allowed me to be a part of a fantastic digital community, creating and sharing artwork, participating in Pixel Fight Club, learning from critiques, building friendships, and collaborating with others from around the globe.

What's the most helpful piece of advice you've received as a photographer and designer?

Somewhere along the way, I came across a quote from Milton Glaser. He said, "There are three responses to a piece of design—yes, no, and *wow!* Wow is the one to aim for."

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

From a photography perspective, I would love to go back in time and spend a day walking around Chicago with photographer Algimantas Kezys. His photography is absolutely beautiful. Additionally, I would choose Spanish sculptor Juan Muñoz to be my mentor. Although he's not a digital artist or a photographer, his work influences my artistic process. Years ago, I had the privilege to experience his sculptural works. I was amazed by the curiosity, discovery, and emotional response in his art. Muñoz allows the viewer to be an integral part of his art installations. I think as designers and photographers, we too need to evoke an emotional response in our work, or perhaps an element of surprise in our storytelling to captivate our audience.

Are there any achievements or awards from your work that you'd like to share?

It's rewarding to exhibit my work and to sell an art piece from time to time. However, as an art educator my greatest achievement is sharing my knowledge and watching my students grow in the area of digital art and photography every day.

Amy Murphy

If you could photograph any event, past or preset, what would it be?

The Chicago World's Fair: Columbian Exposition 1893 would be a dream! Daniel Burnham's vision—white neoclassical architecture, the famous Ferris Wheel, lush gardens, music, art, etc.—makes it great to step back in time and be a photographer of my (now) vintage postcards.

If you could have any superpower, what would it be?

Telepathy, time travel, holographic projection abilities—so many great options. However, I think I would have to select chaetokinesis (a.k.a. Medusa-like Fantastic Four prehensile hair). I imagine that countless thin yet strong appendages growing from my head could dust the bookshelf, sort the mail, retrieve a small child from a hiding place, find my keys, and bring me a beverage, all while I work on my digital art. Hmmm, I might have to create this composite.

Well, in keeping with your advice, Amy, we have one word: Wow! Check out more of Amy's work at **http://members .photoshopuser.com/amurphy09/portfolio**. ∎

Exposed: Industry News

› › **The latest news about photography gear, software, and services**
BY MIKE MACKENZIE AND CHRIS MAIN

Manfrotto
goes off-road

Manfrotto recently released their Off Road Collection for the outdoor photographer who likes to adventure off the beaten path. The collection includes a pair of hiking sticks, a lightweight tripod, and a hiking backpack. Both the sticks and tripod are made out of lightweight aluminum tubes that close telescopically in three and four sections, respectively. The walking sticks come as a pair, and together weigh less than a pound. Both poles feature a hand grip, wrist strap, and spiked feet with removable rubber covers. One of the poles has an integrated camera mount hidden below a protective cap with a wheel for quickly screwing in a camera. It can hold up to a maximum of 5.5 lbs. The sticks are available now in green, red, or blue for $99 a pair.

The tripod is available in the same colors and weighs in at 1.43 lbs, the lightest in the Manfrotto range. When closed, it has a diameter of less than 2". The tripods also use a quick wheel for attaching your camera to an integrated ball head with a single adjustment knob for rapidly positioning the camera. The max payload is 5.5 lbs, and the spiked feet help ensure stability. The Off Road tripods are available for $149.99.

The new 30L backpack can carry a DSLR with lenses and accessories in its removable camera compartment. When wearing a camera around your neck, the backpack has a strap for keeping the camera close to your chest to help avoid a swinging camera and strain on your neck. It also has a padded waist belt and chest straps, and a breathable back system. The backpacks come in green, red, blue, and gray and are available for $199.99.

Just a few short days after Manfrotto announced their Off Road Collection, they revealed the MVM450A, a new fluid video monopod kit. The kit consists of the new MVM250A aluminum monopod and a customizable XPRO Fluid Video Head (MHXPRO-2W). The monopod includes the new MVA50A fluid base, which has three foldout feet for more support and a patented fluid cartridge system that allows smooth panning. The MVA50A fluid base is also available separately ($109.99) and is compatible with various Manfrotto monopods. With a weight just more than 2 lbs, and a maximum payload of 17.64 lbs, the fluid video monopod expands from a height of 26.38" to 75.2" for overhead shots.

The XPRO Fluid Head ($149.99) with the Manfrotto 200PL quick-release plate for easily switching between photo and video is the only video head with a fluidity selector, allowing the user to choose between hard fluidity for slow movements and soft fluidity for fast movements. The MVM450A kit (which includes the head and base) sells for $249.99. Visit **www.manfrotto.us** for more info.

Olympus Releases
the om-d e-m5 mark II

Olympus recently announced the OM-D E-M5 Mark II, a brand-new camera with a redesigned 16-megapixel Live-MOS Micro Four Thirds sensor with the Olympus TruePic VII processor. According to Olympus, this new camera has the most sophisticated image stabilization in the world. The in-body 5-axis system shifts the camera sensor horizontally, vertically, and on the X, Y, and Z axes to provide 5.0 EV steps of compensation.

The camera captures up to 1080p video at 60p. Olympus claims that the 5-axis image stabilization system compensates for even the slightest movement, so users can capture stable footage without the use of a stabilization rig or tripod. The OM-D E-M5 Mark II can also capture 40-megapixel images using a pixel-shift technique facilitated by the voice-coil motor IS unit. This is basically eight sequential images at half-stop increments that are merged in the camera. Other features include built-in Wi-Fi, LV Boost II mode for shooting stars, and a dust- and splashproof body that can be used in the rain when paired with select M.ZUIKO DIGITAL lenses.

The Olympus OM-D E-M5 Mark II has an estimated street price of $1,099.99 for the body only. For more information, visit .

New Flashpoint CoolVee7
video light now available

Recently, Adorama announced it is shipping the new Flashpoint CoolVee7 Light that provides continuous fluorescent lighting for photo and video. The CoolVee7 is comprised of seven cool-running, daylight fluorescent spiral lamps that deliver a total output equivalent of up to 760 W of tungsten lighting.

The CoolVee7 comes with two light modifiers: an octagonal softbox with support rods and a reflector. The detachable, pebble-finish reflector produces a wide, soft, and even spread of light. Combine the light modifiers with custom lamp settings to fine-tune the light for any type of shoot. The flexibility of the CoolVee7 makes it ideal for product photography and interview lighting.

The Flashpoint CoolVee7 is available now from Adorama for $199.95. For more information, visit **www.adorama.com**.

Canon Introduces
eos 5ds and eos 5ds r full-frame cameras

As we were going to press, Canon announced the EOS 5DS and EOS 5DS R cameras, each boasting an incredible 50.6-megapixel full-frame sensor, the world's highest resolution full-frame, 35mm-format DSLR sensor. According to Canon, the cameras are targeted to commercial, studio, portrait, landscape, and architectural photographers and are an affordable alternative to medium-format cameras. The difference between the two cameras is the EOS 5DS R has no low-pass filter, which helps it deliver sharp photos; otherwise, the camera specifications are the same.

The cameras use Dual DIGIC 6 Image Processors for incredible quality and speed, have 61-point high-density reticular AF arrays, including 41 cross-type AF points and EOS iTR AF for precise autofocus. They also have the EOS Scene Detection system, which features a 150,000-pixel RGB+IR 252-zone metering sensor that provides enhanced precision and performance.

The cameras feature an advanced AE system that can detect and compensate for flickering light sources, such as lights commonly used in gymnasiums and natatoriums. When this system is enabled, it automatically adjusts the shutter release timing to help reduce disparities in exposure and color, especially during continuous shooting.

Of course, the cameras capture 1080p Full HD video up to 30p, or 720p up to 60p to dual card slots for CF and SD memory cards, including Ultra High Speed SD cards.

The EOS 5DS and EOS 5DS R camera bodies will be available in June 2015 for estimated retail prices of $3,699 and $3,899, respectively. For more information, visit **http://usa.canon.com**.

Nikon Shoots for the Stars
with the new d810a

Nikon Inc. announced the new D810A DSLR, optimized for astrophotography and other scientific applications. It shares its architecture with the Nikon D810, but has a modified infrared cut filter that's optimized to allow transmission of the hydrogen alpha spectral line, which results in four times greater sensitivity of the 656nm wavelength. The images capture the brilliant red hues of diffuse nebulae and constellations.

Other useful features for astrophotography include Long Exposure Manual Mode, which gives users the ability to set shutter speeds from 4 seconds to 15 minutes, plus Bulb and Time settings. It has a new Virtual Exposure Preview Mode, which displays an estimated preview image when shooting at shutter speeds longer than 30 seconds in Live View. The preview image represents a 30-second exposure.

The D810A has a 36.3-megapixel CMOS sensor and EXPEED 4 image processing engine. It has an ISO range from 200 to 12,800, expandable to 51,200 in Hi-2. The D810A isn't recommended for general photography, but it was designed to capture the universe with either NIKKOR lenses or third-party adaptors for telescopes.

The D810A will be available in May 2015 with a price that's to be announced. For more information, visit **www.nikonusa.com**. ■

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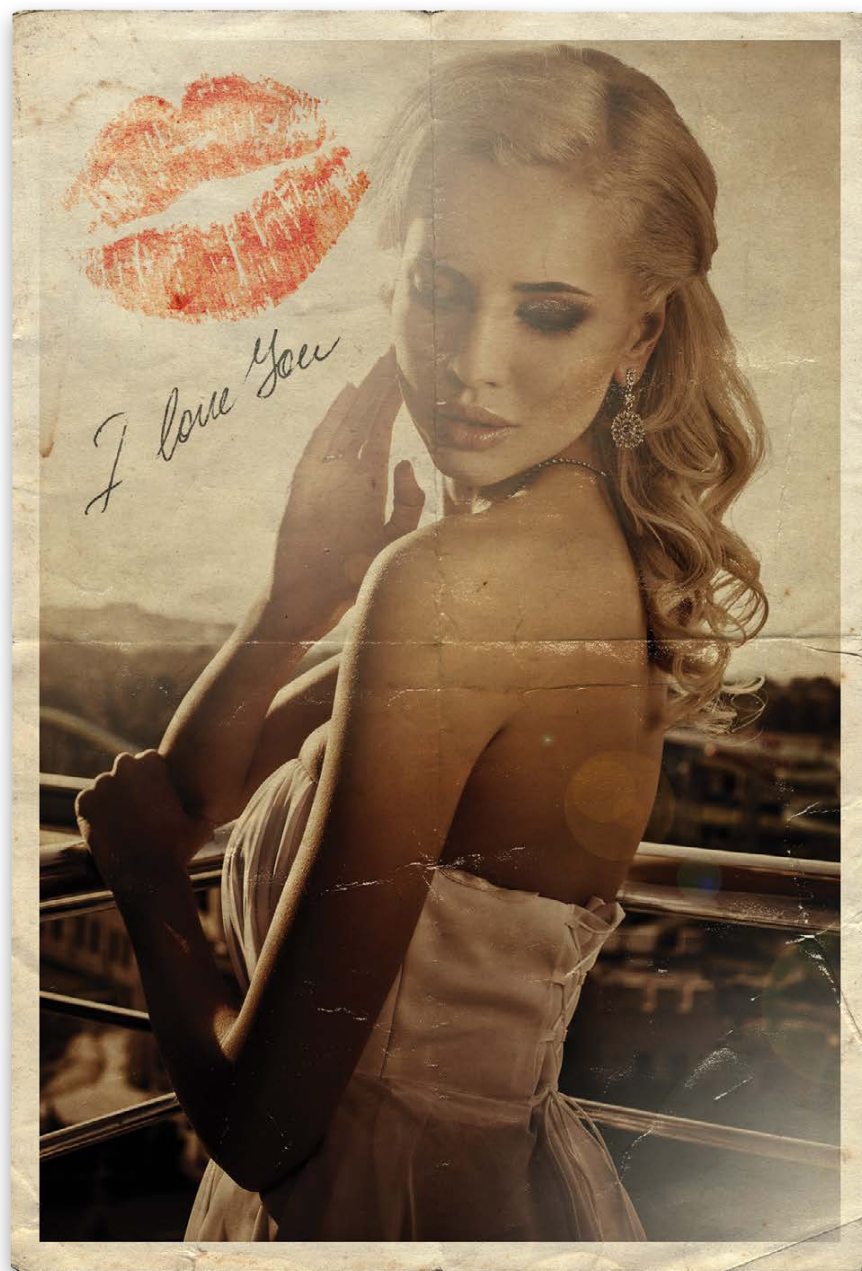
Down & Dirty Tricks

that vintage look

BY COREY BARKER

I thought we would try some reverse restoration for this exclusive wedding and portrait issue. I've always liked the vintage look of old photos and postcards; even when it's done as an effect in Photoshop, it still looks pretty cool. Here we'll take a simple bride shot and give it the vintage treatment.

▶ **Step One:** We'll begin with a typical bride shot. I rather like the lighting in this shot and the position of the subject, but to me it demands to be spiced up a little with some vintage texture and lighting effects. Away we go.

[*KelbyOne members may download the files used in this tutorial at* **http://kelbyone.com/magazine/issue/march_2015**. *All files are for personal use only.*]

Step Two: Open the Channels panel (Window>Channels), hold down the Command (PC: Ctrl) key, and click on the main RGB thumbnail preview. This will load the overall luminosity or brightness of the image as a selection.

Step Three: With the Background layer active in the Layers panel, press Command-J (PC: Ctrl-J) to copy the selected area to a new layer.

Step Four: Click on the lock icon to the right of the Background layer to unlock the layer (Layer 0).

Step Five: Click on the Create a New Layer icon at the bottom of the Layers panel. Fill the new layer with black by pressing Shift-Delete (PC: Shift-Backspace), and in the resulting Fill dialog, choose Black from the Contents drop-down menu. Leave the Mode and Opacity where they are, and click OK. Position this layer below the original image layer (Layer 0) at the bottom of the layer stack. Lower the Opacity of the original image layer to 25%.

Step Six: Create another blank layer (Layer 3) and position this layer at the top of the layer stack as you see here. Choose the Gradient tool (G) in the Toolbox. In the Options Bar, click on the gradient preview thumbnail, choose the Foreground to Transparent preset, and click OK to close the Gradient Editor. Then, choose the Radial Gradient icon in the Options Bar (the second icon in the group of five icons).

Hold down the Option (PC: Alt) key to temporarily access the Eyedropper tool and then click to sample the bright light area in the upper-left corner of the image. Start the gradient in the extreme upper-left corner and drag down at roughly a 45° angle just past the woman's shoulder. This will add an enhanced atmospheric glow to the scene.
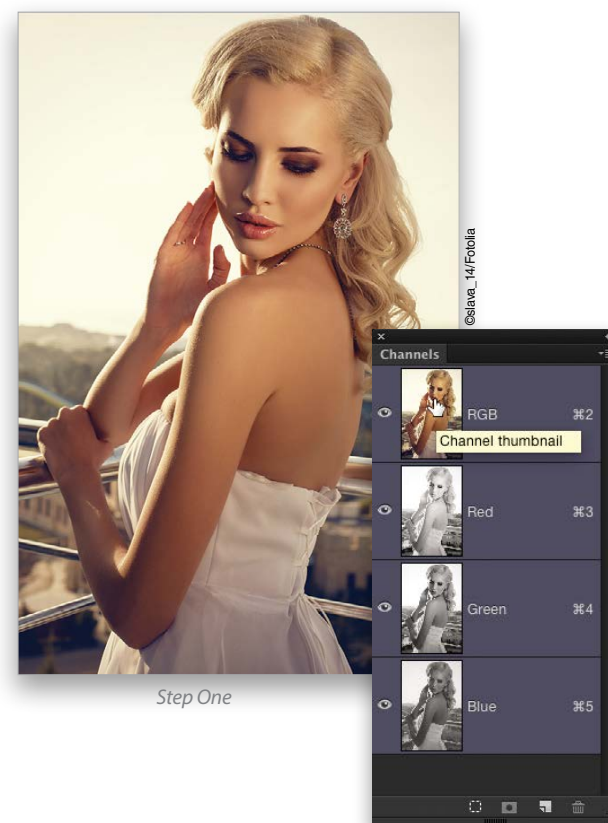
Step One

Step Two
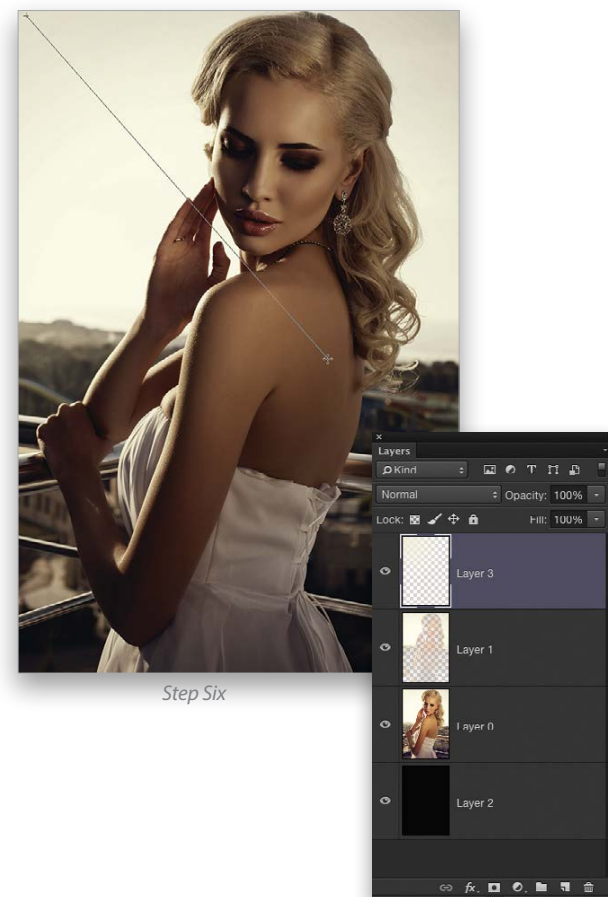
Step Six

Step Seven: Create a new blank layer (Layer 4), and using the same gradient and color, drag a gradient starting roughly at the same place the last gradient ended in the shoulder area and drag down a little ways past the top railing. Change the layer blend mode to Soft Light in the Layers panel; this will add a bright spot to the back of the subject.
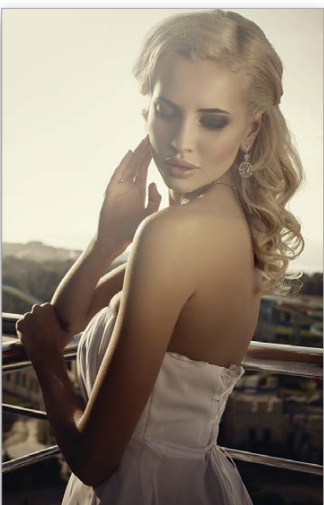
Step Seven

Step Eight: Go to Image>Duplicate and click OK to create another version of the file. Then, go to Layer>Flatten Image. We're going to add a subtle HDR toning effect and the file needs to be flattened to do this, hence creating a duplicate first.

Step Nine: Go to Image>Adjustments>HDR Toning. At the very bottom of the HDR Toning dialog, set the Saturation to –100% to remove the color. In the Tone and Detail section, increase the Detail. It may be necessary to drop the Exposure a bit to compensate for the Detail increase.

In the Edge Glow section, tweak the Radius and Strength sliders to adjust the overall grunge and contrast of the scene. You can certainly use the numbers we have here if you're following along with the exercise files, but be sure to play with these settings to get a better idea of how they work. Click OK when done.
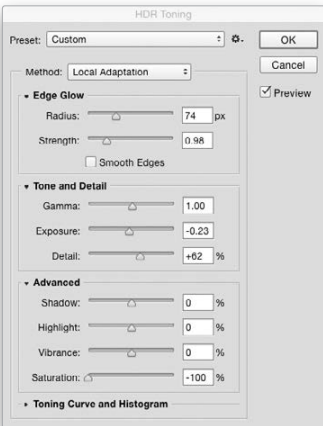
Step Nine
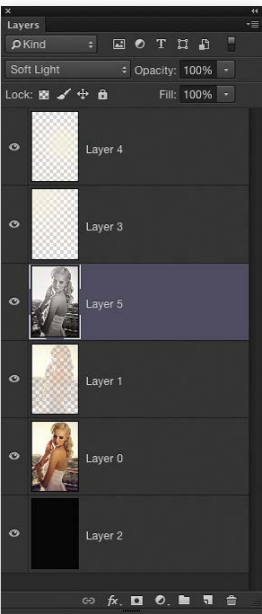
Step Ten: Now bring the HDR-toned version back into the original layered working file by dragging-and-dropping it with the Move tool (V). Hold down the Shift key as you drag-and-drop so it lands centered in the document because it needs to be aligned with the original image. In the Layers panel, position this layer (Layer 5) below the two gradient layers we created earlier. Then, change the layer blend mode to Soft Light. This will enhance the contrast and grittiness of the image, but it needs a color effect on it.
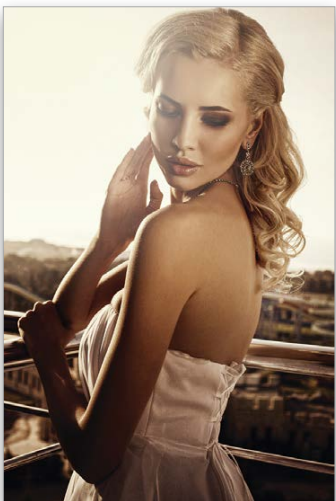
Step Ten

Step Eleven: With the HDR toned layer still active, press Command-U (PC: Ctrl-U) to open the Hue/Saturation dialog. Check on Colorize and set the Hue to 18 and the Saturation to 28. Click OK. This will add a warm color cast to the overall image.

Step Eleven
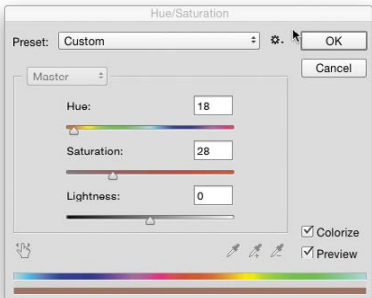
Step Twelve: Create another new blank layer (Layer 6), fill it with black, and position it at the top of the layer stack in the Layers panel. Go to Filter>Render>Lens Flare. Leave the Lens Type at 50–300mm Zoom but increase the Brightness to around 159%. Then, click on the flare in the preview area and drag it to the upper left as you see here. Click OK.
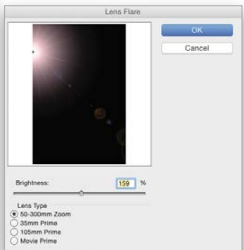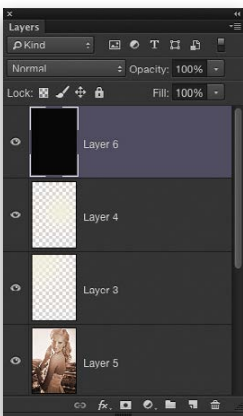
Step Thirteen: Change the layer blend mode to Screen and then drop the layer Opacity to 60%. The lens flare is optional but can you think of anything that wasn't enhanced by a lens flare?

Step Twelve
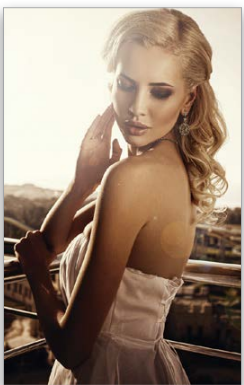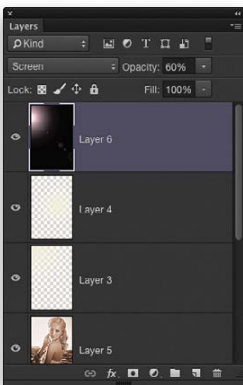
Step Fourteen: To add more age and grunge to the image, we'll use a texture. This texture is part of a set I got a while back from PhotoArt Textures. It's called sunkept secret. Weird! Anyway, this will work great for this effect. Bring this texture, or any texture you may want to use, over to the main working document and make sure to position it at the top of the layer stack. Press Command-T (PC: Ctrl-T) for Free Transform to scale the texture to fit in the image, if necessary. Press Enter to commit the transformation. Change the layer blend mode to Multiply and drop the layer Opacity to 50%. This is already looking pretty cool but we're not done yet.

Step Thirteen
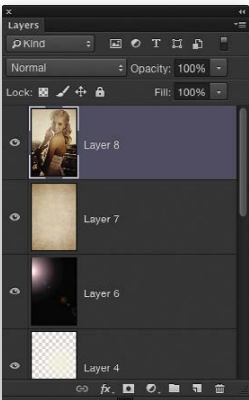
Step Fifteen: Select the top layer in the Layers panel, hold down the Option (PC: Alt) key, go into the Layers panel flyout menu at the top right, and choose Merge Visible. This will create a flattened version of all the visible layers in a new layer (Layer 8). You can also press Shift-Option-Command-E (PC: Shift-Alt-Ctrl-E) to create the merged layer.

Step Sixteen: Create a new document (File>New) measuring 600x900 pixels at 72 ppi. Fill the Background layer with black, then drag-and-drop the merged layer into this new document. Use Free Transform to scale it to fit inside the canvas area, leaving some of the black background visible around the edge.
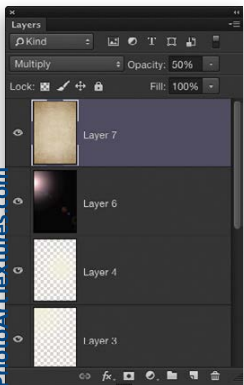
Step Fourteen
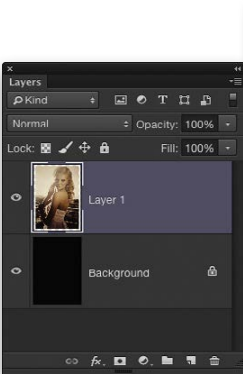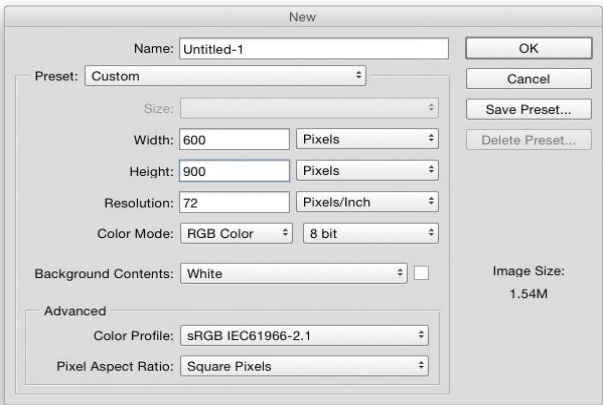
Step Sixteen

Step Seventeen: We have one final texture to add. This will give it that really old, worn look. This is a paper texture with creases and folds and even some stains on it. This will work beautifully for this effect. Start by selecting the Magic Wand tool (nested under the Quick Selection tool [W] in the Toolbox), then click on the white outer edge around the aged paper. Press Shift-Command-I (PC: Shift-Ctrl-I) to invert the selection to the texture itself. Press Command-J (PC: Ctrl-J) to copy it to a new layer, and go to Layer>Matting>Defringe. Set the Width to 1 pixel and click OK to clean up the anti-aliasing on the edge.

Step Eighteen: Bring this texture over to the new working document and position the layer just below the merged subject layer. Scale it so it's just a bit bigger than the layer above, thus creating a frame effect around the photo.

Step Nineteen: Make the merged subject layer active (Layer 1) and change the layer blend mode to Multiply. Then, add a layer mask to this layer by clicking on the Add Layer Mask icon, which is the third icon at the bottom of the Layers panel.

Using a radial Foreground to Transparent gradient like we did earlier, except with the Foreground color set to black, add a large circular gradient in the upper-left corner and then another smaller one in the lower-right corner to fade those sections of the image, allowing more of the aging and yellowing of the paper below to show through.

Step Twenty: Double-click to the right of the subject layer's name in the Layers panel to open the Blending Options in the Layer Style dialog. In the Blend If section at the bottom, hold down the Option (PC: Alt) key and click on the white slider below Underlying Layer to split it. Drag the left half a little to the left. This will reveal more of the creases in the paper through the photo. Click OK to close the Layer Style dialog.
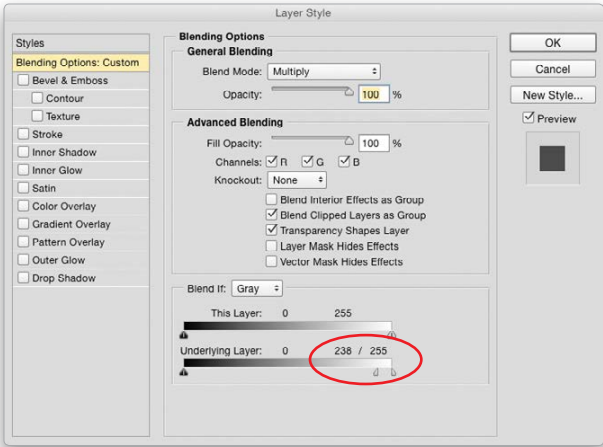
As a final touch, I've added a lipstick stamp and a lovely sentiment. You can go to **http://kelbyone.com/blog** to see how I added these finishing touches to the final version. ■ ⏻

©Sharpshot/Fotolia

Step Seventeen

Step Eighteen
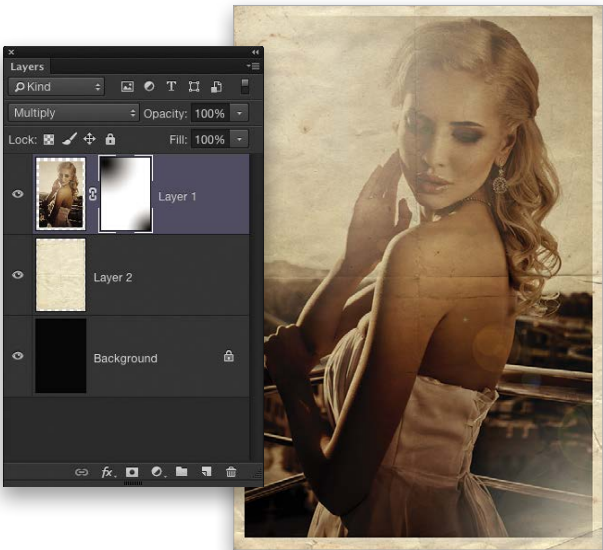
Step Nineteen
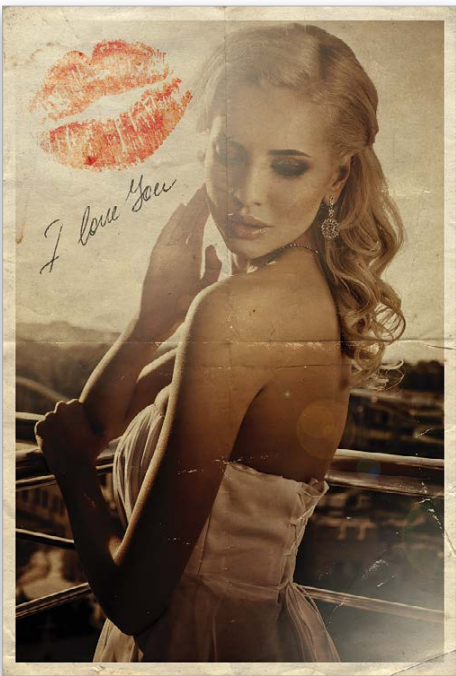
Final

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.

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JANE AND JOHN DOE • MARCH 21, 2015

Down & Dirty Tricks

adding graphic elements

BY FELIX NELSON

Adding graphic elements can drastically alter an image. For example, an online ad for Dance Noir: The Mirror Ball combines duplicate images masked with circular patterns to create a striking visual effect. I immediately thought the circular patterns might tie into a wedding image, being that the circles could easily represent the singular unity of a wedding band. Now, some might argue that you're altering the integrity of the image and effectively ruining a captured moment, but adding a graphic treatment might actually make someone take a second look at an image they may not have otherwise noticed. It could, in fact, make an ordinary image more memorable.

▶ **Step One:** If you're a KelbyOne member, download and open the Wedding_D&**D_path.psd** file. Click on the Create New Adjustment Layer icon (half-white, half-black circle) at the bottom of the Layers panel and choose Levels. Lower the Levels 1 adjustment layer Opacity in the Layers panel to 50%. Now go to the Properties panel, and enter 223 in the shadows Output Levels field.

[*KelbyOne members may download the Wedding_D&D_ path.psd used in this tutorial at* **http://kelbyone.com/maga-zine/issue/march_2015**. *All images are for personal use only.*]
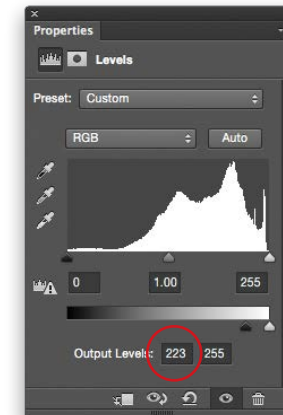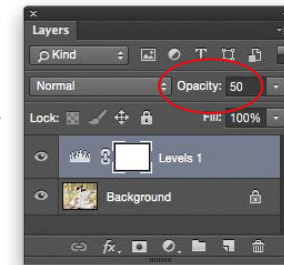
Step Two: Duplicate the Background layer by dragging it onto the Create a New Layer icon at the bottom of the Layers panel (Background copy). Move it above the Levels 1 adjustment layer in the Layers panel (see example). Lower the layer Opacity to 40%.
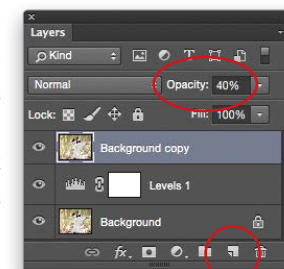
Step Three: Go to the Paths panel (Window>Paths). Command-click (PC: Ctrl-click) on the Path 1 thumbnail to load it as a selection. Press Command-Shift-I (PC: Ctrl-Shift-I) to invert the selection. Now, click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel.

Step Four: Create a new layer (Layer 1) by clicking the Create a New Layer icon at the bottom of the Layers panel. Lower the layer Opacity to 75%. Click on the Foreground color swatch near the bottom of the Toolbox, choose a light-tan color (R:242, G:212, B:148) in the Color Picker, and click OK.
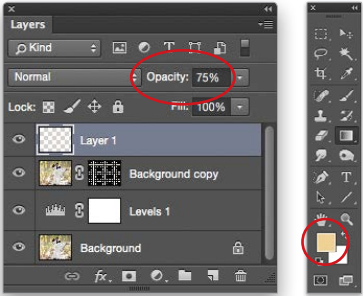
Step Five: Choose the Gradient tool (G) from the Toolbox. Click on the Gradient thumbnail in the Options Bar, choose the Foreground to Transparent preset, and click OK to close the Gradient Editor. Select the Linear Gradient icon in the Options Bar. Click-and-drag a gradient from the left edge of the image to the right edge.
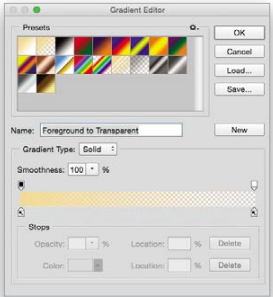
Step Six: Click on the Background layer to make it the active layer. Use the selection tool of your choice to make a selection of the couple. (We used the Quick Selection tool [W] in conjunction with the Refine Edge feature in the Options Bar and set Output to Selection.) Press Command-J (PC: Ctrl-J) to place the selection on its own layer (Layer 2). Move it to the top of the list in the Layers panel.
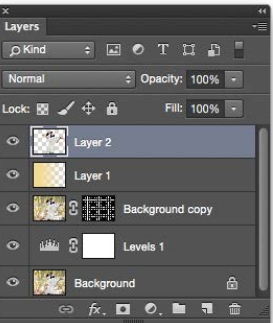
Step Seven: Go to the Paths panel and Command-click (PC: Ctrl-click) on the Path 2 thumbnail to load it as a selection.
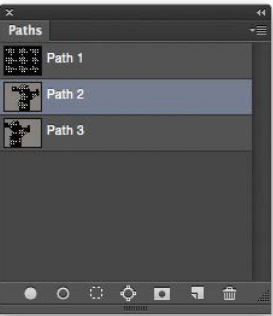
Step Eight: With Path 2 loaded as a selection, click on the Add Layer Mask icon at the bottom of the Layers panel to mask the image area in between the circles (see example).
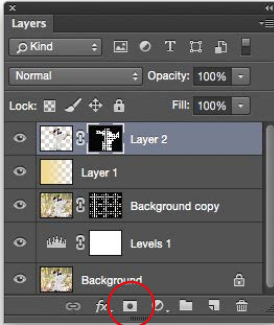
Step Nine: Duplicate Layer 2 by dragging it onto the Create a New Layer icon (Layer 2 copy). Now, move Layer 2 copy below Layer 2 in the Layers panel. Click-and-drag the layer mask thumbnail for Layer 2 copy to the Delete Layer icon (trash can) at the bottom of the Layers panel. When the warning dialog appears, click Delete.
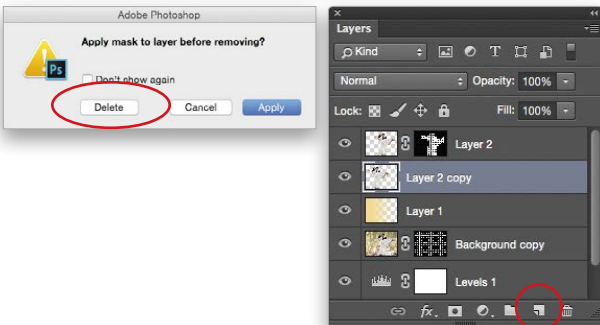
Step Ten: Choose the Move tool (V) from the Toolbox. Holding the Shift key, drag the duplicated couple image on Layer 2 copy toward the left (see example).

Step Eleven: Go to the Paths panel and Command-click (PC: Ctrl-click) on the Path 3 thumbnail to load it as a selection.
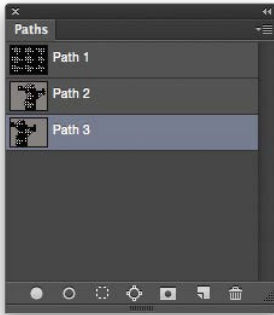
Step Twelve: Press Command-Shift-I (PC: Ctrl-Shift-I) to invert the selection. Click on the Add Layer Mask icon at the bottom of the Layers panel. Layer 2 copy should look like an offset, reverse image of Layer 2.
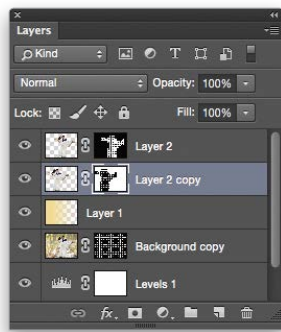
Step Thirteen: Finally, add some text and a pair of wedding rings to complete the effect. ■ ⊂⊃

Before

JANE AND JOHN DOE • MARCH 21, 2015

After

Down & Dirty Tricks

thanks a lot

BY PETE COLLINS

As a photographer, one of the ways that you can add value to your services is to create custom thank-you cards derived from the shoot. If you're shooting a wedding, this can be a great bonus to offer the bride and groom, or you can use it yourself as a great follow-up to thank the client for hiring you. With a couple of key techniques, you should be able to make a classy looking card with minimal work.

Step One: Choose the image from your shoot that showcases your talent and conveys the right sense of occasion. For weddings you'll most likely want to use a shot of the bride and groom together because they're the ones saying thank you to the recipient. If you find yourself stuck between a couple of images, choose the one that seems more open and happy, even if it isn't as technically precise as the others. The chosen image will make it easy to decide whether the thank-you card is horizontal or vertical.

Step Two: Once you have determined the image and orientation, choose File>New to create a new document. You can check online to see the parameters for a postcard with the postal service, but for the U.S., 6x4" at 300 ppi is fine. (*Note:* If your photo is vertical, your file will be 4x6".) If you're planning to do more postcards in the future, you may want to save the settings as a preset by clicking Save Preset at the top right of the New dialog, giving it a name, selecting the settings you want to include, and then clicking OK.
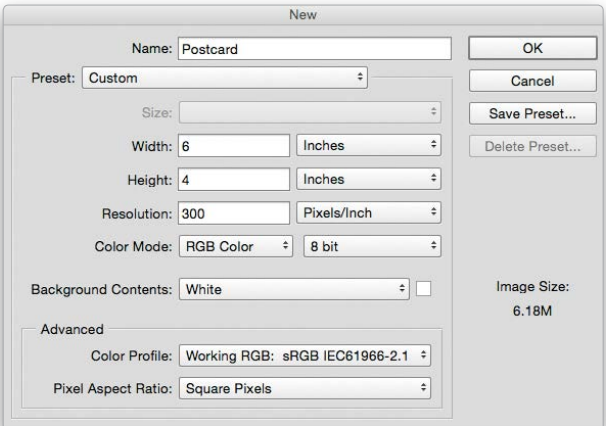
Step Three: A textured background will give a sense of depth and framing to your image. You can find great textures to use on sites such as **Fotolia.com**. Open the texture, select the Move tool (V), and Shift-click-and-drag your texture into the new document (adding Shift constrains the texture to the middle of the document). Now press Command-T (PC: Ctrl-T) to bring up Free Transform, resize and reposition it the way you want, and press Enter to commit the transformation. Don't forget that you can also darken or lighten the image using an adjustment layer such as Curves (Layer>New Adjustment Layer>Curves), or even change the color by using Hue/Saturation (Layer>New Adjustment Layer>Hue/Saturation), or run it through Filter>Camera Raw Filter if you have Photoshop CC.

Step Four: With the Move tool (V), drag-and-drop the main image on top of the textured layer. Before you do anything to this image, such as resize it, you may want to convert it to a smart object by Right-clicking on it in the Layers panel and choosing Convert to Smart Object. This will be helpful if you need to make any changes to the original image later or want to keep the image from degrading if you resize it more than once. Now press Command-T (PC: Ctrl-T) and resize the image so it's smaller than the background by about 1/4" or so to allow the texture to frame it. Hold the Shift key to maintain proportions. Press Enter to commit the transformation.

Step Five: To add some custom details to the edges of the image so it has a unique look, click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. Press D then X to make the Foreground color black, then choose the Brush tool (B). Choose Window>Brush and click Brush Tip Shape on the left. Select a grungy looking brush and adjust the Spacing to taste. Now paint along the edges of the photo to reveal part of the texture layer below. Try different brushes and see if one style works better than another for your photo and texture combination. This is where you get to play. Try a solid black brush, and then try it using different brushes and Opacity settings in the Options Bar to get different levels of transparency.
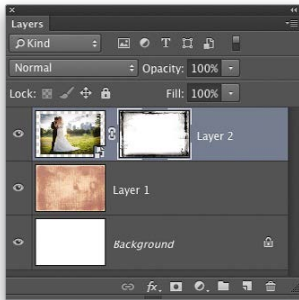
Step Six: Click the Create a New Layer icon at the bottom of the Layers panel. Use the Rectangular Marquee tool (M) to create a selection across the width of the postcard, press Command-Delete (PC: Ctrl-Backspace) to fill it with white, and then lower the Fill (not the Opacity) in the Layers panel to about 61%. Double-click to the right of the layer's name to bring up the Layer Style dialog, and choose Stroke from the list of Styles on the left. Click the Color swatch, choose a color, and click OK to close the Color Picker. Adjust the Size to suit your image, set Position to Outside, and click OK to apply the layer style.

Step Seven: Create a new blank layer and drag it beneath the banner layer in the Layers panel. Shift-click to select the new layer and banner layer, and press Command-E (PC: Ctrl-E) to merge the two layers together. Now the stroke is part of the banner instead of a style on top of the banner. Press Command-D (PC: Ctrl-D) to deselect.
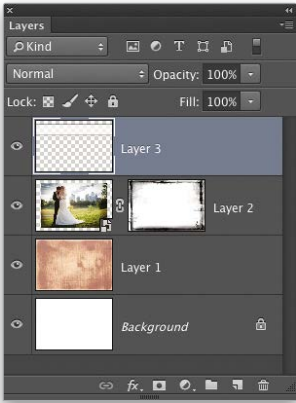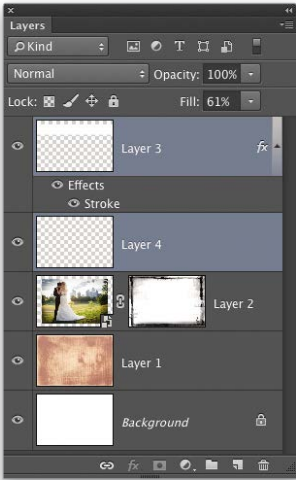
Step Eight: Now we need to mask out the banner where it goes in front of the bride and groom. Zoom in to at least 100% and select the Brush tool. Click the Brush Preset Picker icon in the Options Bar, choose a round brush, and set the Hardness to around 80–90%. Click the Add Layer Mask icon at the bottom of the Layers panel, and paint with black to hide the banner in front of the couple, going a bit beyond the edges of their heads. Use the Bracket keys on your keyboard to quickly change the size of the brush. Now press X to switch to a white brush and carefully paint back the banner right up to the edges of their heads. Neatness counts here.

Step Nine: Choosing and placing the right fonts can make or break your postcard, so don't rush this part. Choose two fonts that have good contrast, but convey the proper feeling of the card. Don't go for funky fonts, but rather stick with classic or classy fonts. Many folks find great fonts but forget to work on the letter spacing (kerning) to make sure it all looks crisp and professional.

Choose the Type tool (T), click on the banner, and add your text. To adjust the kerning, place your cursor between letters, and press Option-Left Arrow (PC: Alt-Left Arrow) to decrease the space, or Option-Right Arrow (PC: Alt-Right Arrow) to increase the space between letters. One of the best design steps that you can work on is getting better at handling fonts.

love & thanks
love & thanks

Default spacing vs. edited spacing

for being with us
for being with us
for being with us
for being with us
for being with us
for being with us
for being with us
FOR BEING WITH US
for being with us
FOR BEING WITH US
for being with us

Different font options to compare with the header

Step Ten: We added a swirl vector drawing to the bottom corner to convey a sense of elegance and draw the eye back over to the bride and groom. It started as a black swirl that was inverted Command-I (PC: Ctrl-I) to white, and then we lowered the Opacity so it wouldn't be too distracting. Remember, the key is to stay simple and classy, and not try to cram as many little tidbits into the image as possible. Also, remember you can add your info on the backside of the card, so keep the text to a minimum on the front and let the image do the speaking for you.

Step Eleven: This technique or style can be used vertically, as well. Notice the subtle masking out of the bottom and background of the image to let some of the texture show through. As a variation, the image was masked at the top except for the head of the groom to give more space around the banner for a more visually pleasing composition. The fonts were chosen to match the feel of the card and their coloring was pulled from the image with the Eyedropper tool (I).

Now that you have your first postcard, save it as a template and you can easily switch out the background texture, change the main image, and maybe the fonts and the coloring, and you have a whole new thank-you card in no time. We're always looking for ways to work smarter, not harder. Hopefully, this helps. ∎

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ALL IMAGES BY PETE COLLINS EXCEPT WHERE NOTED

`DesignMakeover
JAKE WIDMAN

CLIENT
StarBrite Daycare
http://starbritedaycare.yolasite.com

DESIGNER
Amie Baker
www.amiebakercreative.com

bright prospects

[before]
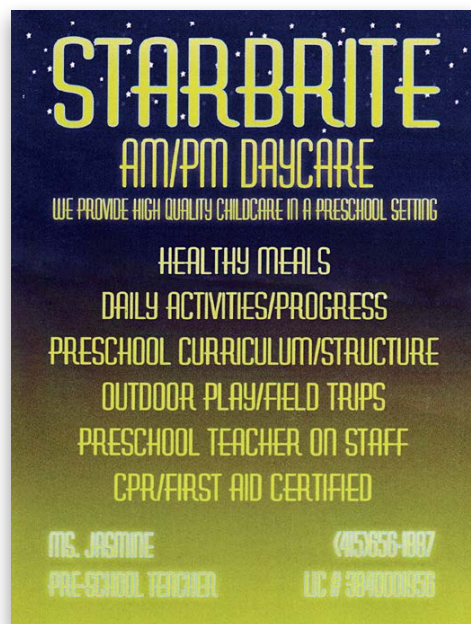
▶ Jasmine Ward became a licensed daycare provider in 2009, following a 12-year career as a preschool teacher. In that same year, she moved to San Francisco and opened StarBrite daycare center. The center is unusual in that it offers evening care as well, accommodating families that don't necessarily have 9-to-5 jobs. Ward also offers more than most family daycare centers, which are often little more than group babysitters with playtime. According to Ward, "Very young children—even two years old—are not too young for a structured environment." Reflecting that opinion, StarBrite provides a preschool approach to daycare.

Ward promotes StarBrite through social networks (a Facebook page, for example), ads on Craigslist, and word of mouth. She also leaves fliers like this 4.5x5.5" card in cafes and other businesses in the neighborhoods around the daycare center. Besides this one, she also has a business card-size version without the list of activities that's a duplicate of the sign outside StarBrite. In her experience, business cards are easily lost, so she added the selling points to this version to have something larger that would stand out.

A friend designed the current flier about two years ago. Ward likes the boldness and the color contrast, as well as the unusual lettering. "I love stars," she says, so she enjoys the nighttime backdrop. As for the overall impression she'd like parents to get, "What I hoped they'd see was the 'p.m.' aspect of the child care," she says. She also hopes they come away with the impression that it's a cheerful, bustling, happy place where kids can be smart.

While Ward likes her existing flier, she was interested to see what other options and approaches designers might come up with. We asked two designers to come up with alternative designs while maintaining the eye-catching, parent-friendly appeal that brings families to StarBrite.

"She also leaves fliers like this 4.5x5.5" card in cafes and other businesses in the neighborhoods around the daycare center."

[after]

▶ Oftentimes, when I start a project with a specific need, I look for the "why" behind the client's decision to proceed with the project. If we're able to open up the need to be addressed, then we can use our understanding to drive the design, as well as better measure its success.

With StarBrite daycare, I decided that the focus of my redesign would be the target market of moms and kids. I felt that the strong, dramatic appearance of the original might be excluding a portion of her target audience. By lightening it up, I could open up the design and represent her business in a more approachable and inclusive way. Bearing that in mind, I chose colors that reference their business name. I kept a dark blue for the lettering but used a lighter blue in the sky. These changes allow the flier to cast a wider net.

Fonts can be a strong tool to translate feelings and emotions. With this flier, I used Andrew Paglinawan's Quicksand for the business name, list of activities, and contact information. I used Tiffany Willett's LaylaBold, a childlike handwriting font, for the descriptions of what StarBrite offers. I chose the fonts both for their lighthearted characteristics and childhood charm.

I also gave the center a more formal logo. With the logo, I focused on leveraging the value within the business name—star—and making a mark that uses a star but also combines it with youthfulness in a nongender-specific way. I kept in mind StarBrite's need for and use of social media and made sure the logo would nicely scale down to support their specific branding efforts.

"I chose the fonts both for their lighthearted characteristics and childhood charm."

about the designer

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

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

APPLICATIONS USED: Adobe Illustrator CS5.5 and Adobe InDesign CS5.5

DESIGNER
Chuck Smith
www.chucksmithdesign.net

[after]

▶ This design makeover is a combination of solutions to the client's needs, as well as things I thought the flyer could benefit from. Among the first impressions desired by the client were cheerful, happy, and smart. I used typefaces and type treatments, such as warping and incorporating a star to convey these attributes. I also used an illustration of building blocks at the bottom of the flyer because they immediately convey "children" and "play" and allow viewers to quickly grasp the nature of the flier's message.

Additional colors also support the desired tone of the flier. I used a light blue and red, as they have a young feel, contrast well with the nighttime background, and complement yellow. The color goes a long way toward helping the flier read, at first glance, as a promotion for a daycare center.

One of my main concerns with the original flyer is how hard the type gets to read as the background fades from the dark blue to yellow toward the bottom. It's also hard to read the tagline at the top because the letters are so compressed. I decided to eliminate the color gradient and just use a solid blue for high contrast behind the yellow and white type.

Also helping readability is a simple switch to fonts that are inherently more legible. The business name is set in Futura Heavy, and the body copy uses Avenir. The key selling point of StarBrite being both a day and evening center is emphasized at the top and reinforced by the letters on the blocks, as well as more subtly throughout the flyer through the background color.

The client mentioned really liking stars, but I felt that the ones in the original flyer made the center's name difficult to read. I eliminated them in favor of bigger light-blue stars in the background.

AM/PM DAYCARE

STARBRITE

High Quality Childcare in a Preschool Setting

- Healthy Meals
- Daily Activites/Progress
- Preschool Curriculum/Structure
- Outdoor Play/Field Trips
- Preschool Teacher on Staff
- CPR/First Aid Certified

P A M M

For more information, call preschool teacher Ms. Jasmine at 405.656.1887

LIC#304000950

" ...building blocks at the bottom of the flyer...immediately convey 'children' and 'play....'"

about the designer

CHUCK SMITH

Chuck Smith is a graphic designer from Indianapolis, Indiana. From as early as he can remember, he's had a fascination with art. His grandfather is an artist and he remembers as a young boy asking him to sketch characters while he sat and watched. Seeing the lines leaving the tip of his pencil to create forms and then figures seemed nothing short of magic. It was also the beginning of a lifelong thirst to create and feel inspired by the creations of others.

Chuck graduated from the Art Institute of Indianapolis with a bachelor of science in graphic design. He's a senior designer at the Indiana State Museum. In his free time, he enjoys being with his family, live music, traveling, and freelancing. Chuck is always looking for new and interesting design opportunities. For contact info and samples of his work, view his portfolio at www.ChuckSmithDesign.net. ■ ⊂⊃

APPLICATION USED: Adobe Illustrator CS5

ADOBE

1990
25
YEARS
2015

PHOTOSHOP

I stumbled upon my future rather suddenly at the Seybold show in 1996. I was working for a high-end camera store and made the trek to see what was happening in the industry. While I was certainly aware of Photoshop, I didn't really get it until that day. I didn't make it any further than the Adobe booth, where I watched Kevin Connor run Photoshop 4 through its paces. I was spellbound, completely in awe of what was being done—film and the darkroom died right then and there for me.

I remember thinking that the Photoshop team would have every digital camera ever made and that I could test those. They had maybe two. Photoshop in 1999 was like everything else during the boom—all about the Web. As time went by and I settled in, digital imaging caught on in earnest. I remember Photoshop's inventor, Thomas Knoll, showing an early hack that he'd built on vacation—technology that would eventually become the Adobe Camera Raw plug-in and later, the heart of the Lightroom Develop module.

It turned out that Kevin Connor had been a product manager when I saw him in 1996. Still stuck on that first demo, I never really let go of the dream of doing what he did. Again, it took a lot of nagging and quite a bit of overtime (I was both a quality engineer and a product manager for much of CS3), but I transitioned from testing Photoshop to ultimately leading feature development and even becoming the primary spokesperson for the product. A product manager wears many hats and does many things, yet actually produces nothing in the form of code. But bringing the voice of the user to the product, that was my proudest accomplishment on the team and one that brought everything full circle. ■

> *For me, CS5 was the highlight of my time on the Photoshop development team—not so much for the features of that particular version, but for the amount of camaraderie the architecture team developed while working on the 64-bit/Cocoa Mac version. I've documented this experience here:* **http://kel.by/1KrwJTe**.
>
> Photoshop CS5—*Jeff Tranberry,*
> *Senior Product Manager, Customer Advocacy, Digital Imaging*

HOW PHOTOSHOP CHANGED MY LIFE | *By Bryan O'Neil Hughes, Principal Product Manager, Digital Imaging at Adobe*

> *I remember using actions for the first time, and I realized that the power of creativity had just been expanded to a whole new dimension. I started to test the product using actions, which was an unintended benefit that continues to be a fundamental framework for how Photoshop test automation is implemented today.*
>
> Photoshop 4—*Barry Young,*
> *Senior Engineering Manager, Photoshop*

I didn't know what Kevin did for Adobe; I just knew I needed to be part of it. I didn't even own a computer, but I left with the crazy notion of working at Adobe (on the Photoshop team). I was obsessed.

I went back and built a digital lab at our small store, and maybe a year later, we were acquired by a major chain. The new company recognized me as the "resident expert" in digital imaging and offered me a position in Silicon Valley. It was a step in the right direction (albeit a terrifying one). I spent all day in Photoshop and nights studying computer science, learning as much as I could as fast as I was able. I lived a few blocks from Adobe and would walk by and look up at that lone tower—so close. The movie *Gattaca* was released around this time, and in it, a stargazing Vincent laments, "I was never more certain of how far away I was from my goal than when I was standing right beside it."

I shared my dreams to anyone who'd listen, and one day I found a woman with that coveted green badge who actually worked at Adobe. Through persistent nagging, I eventually got an interview (which turned to several) and all of a sudden, I was in! Hired on PhotoDeluxe as a tester, I enthusiastically dived right in, a little uncertain of what I'd pledged to do. It took me just less than six months, but more nagging landed me on the legendary Photoshop team as a young quality engineer. Paid to break Photoshop, I was 25 years old and in heaven.

HAPPY 25TH BIRTHDAY, PHOTOSHOP

I was your age when I joined Adobe, so don't let anybody tell you that *you're* old.

I have great memories from my 16 years on the team, but Photoshop CS6 shines especially bright for me. I drove the video functionality, which was overhauled in Photoshop CS6. I wanted it to be drop-dead simple and insanely powerful; wonder engineer Alan Erickson delivered both (to do this within the constraints of Photoshop's code is simply staggering). There were plenty of naysayers, but our research backed a want for easy, powerful video tools in a place where photographers knew their way around. As is often the case, it took a couple of years before it got the love it deserved, but I knew we nailed it and I'm so proud of what we delivered. When Photoshop CC brought Adobe Camera Raw as a smart filter, that meant we essentially got ACR for video—the gift that keeps on giving.

Photoshop CS6—*Bryan O'Neil Hughes,*
Principal Product Manager, Digital Imaging

PHOTOSHOP HISTORY

And how KelbyOne has evolved, diversified, and grown because of this incredibly versatile, expanding software

1987
Thomas Knoll
writes code for displaying grayscale images on a mono-chrome screen

1988
Thomas and John Knoll
license the first version of Photoshop to Barneyscan; approximately 200 copies of Photoshop 0.87 ship with scanners

1989
Knoll brothers and Adobe
work out license agreement giving Adobe the right to distribute Photoshop

1990
Photoshop 1
Key features:
Color correction, image optimization for output, Curves, Levels, and the Clone tool

1991
Version 2
Key features:
Paths, rasterizer for Illustrator files, CMYK support, duotones, and the Pen tool

1992
Version 2.5
Key features:
Palettes and 16-bit file support

1993
Version 2.5
Photoshop 2.5 is released for Windows. All future versions of Photoshop are both Mac and Windows compatible

1993
Kelby Media Group
holds its first Live Seminar

1994
Version 3
Key features:
Layers and tabbed palettes

1996
Version 4
Key features:
Adjustment layers and actions

1998
Version 5
Key features:
ICC-based color workflows, multiple undo, History palette, editable type, and Magnetic Lasso tool

1998
The National Association of Photoshop Professionals
Kelby Media Group forms the NAPP

NAPP

1999
Version 5.5
Key features:
ImageReady 2 becomes a component, Save for Web, and Extract

1999
The first *Photoshop World* is held in Orlando, Florida

2000
Version 6
Key features:
Vector shapes, updated user interface, Liquify filter, and Layer Style/Blending Options dialog

2000
NAPP publishes first *Photoshop Down & Dirty Tricks* book by Scott Kelby

2002
Version 7
Key features:
Healing Brush tool, new painting engine, and Photoshop File Browser

2002
Version 7.0.1
Key features:
RAW file support with the Adobe Photoshop Camera Raw plug-in

2003
Version CS
Key features:
Shadow/Highlight, Match Color, Lens Blur filter, real-time Histogram, highly modified Slice tool, and hierarchical layer groups

2004
Version CS2
Key features:
Adobe Bridge 1.0, Spot Healing Brush tool, Red-Eye tool, Lens Correction filter, smart objects, Image Warp, Smart Sharpen, Vanishing Point, Smart Guides, and HDR imaging support

2005
PhotoshopUser TV
Podcast debuts

2007
KelbyTraining.com
Kelby Media Group launches it's online training component

2007
Version CS3
Key features:
Smart filters, native Intel Mac support, Quick Selection tool, Refine Edge, and auto layer alignment and blending

2008
Version CS4
Key features:
Adjustments and Masks panels, smoother pan-ning and zooming, fluid canvas rotation, Content-Aware Scal-ing, and a common user interface

2010
Version CS5
Key features:
64-bit support, Mini Bridge, Content-Aware Fill, painting engine with Mixer Brush and Bristle Tips, Puppet Warp, Merge to HDR Pro, HDR Toning, and Adobe Repoussé in Extended version

2012
Version CS6
Key features:
Dark interface, revamped Crop tool with Straighten tool, Content-Aware Move tool, Content Aware op-tion for the Patch tool, character and paragraph styles, Blur Gallery, Adap-tive Wide Angle filter, the return of Lighting Effects, Scripted Patterns, live stroke effects on vector layers, and video editing

2013
Version CC
Key features:
Camera Shake Reduction; included Extended features; Camera Raw Filter; editable rounded rectangles; select multiple paths, shapes, and vector masks; conditional actions; and nonde-structive Blur Gallery and Liquify effects using smart objects. Later updates included Adobe Generator, Perspective Warp, linked smart objects, and 3D printing support

2014
Version CC 2014
Key features:
Spin Blur and Path Blur in the Blur Gallery, Focus Mask, improved layer comps and Content-Aware features, Libraries panel, and Flame filter

2014
NAPP and *KelbyTraining.com* merge to become *KelbyOne*

2015
and beyond
"The future has never been brighter for Photoshop—there are more people shooting, editing, and shar-ing photos than any other time in history. We need to continue pushing the envelope, but we also need to make absolutely certain that we keep listening. It might sound crazy, but we're just getting started."

—Bryan O'Neil Hughes

1990 | **1996** | **2000** | **2002** | **2007** | **2012** | **2015**

A Lightroom Wedding Workflow
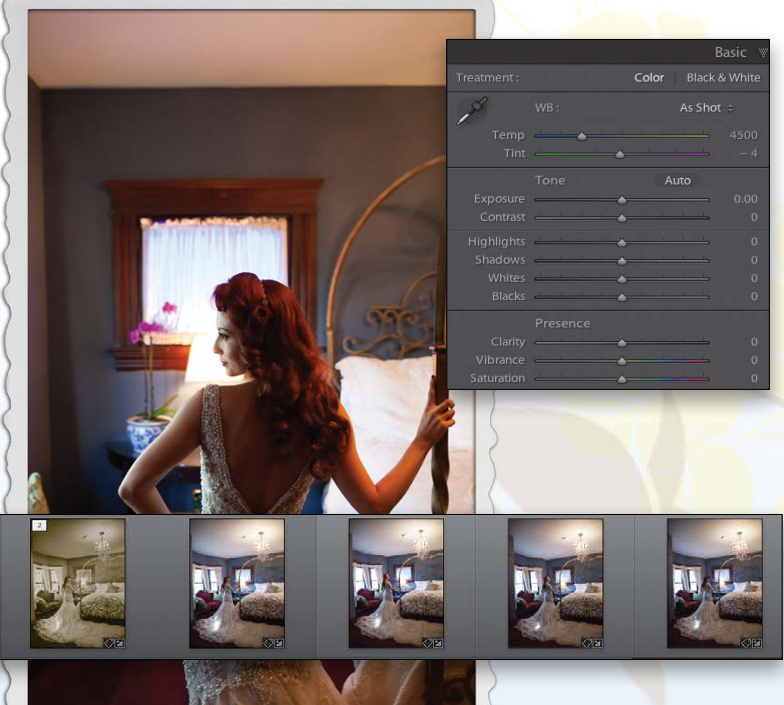
By Frank Salas

Photographing the wedding seems to be the best part of our job. Once we've created hundreds of images and the wedding is over, the real work begins. Let's explore some ways to be more productive in Lightroom, processing your images with speed and efficiency and making them look their best with a style that's all your own.

Exposures

First, let's briefly talk about the most important thing we can do to make our workflow in Lightroom more efficient: getting it right in the camera. This is important to speed up your workflow in Lightroom because it's faster than any preset or shortcut when it comes to exposure adjustments. One of my favorite sayings is, "The number one thing you can do as a photographer is to have the best exposure possible." This is so true in many ways.

Take a look at this screen shot of some wedding images in Lightroom and you'll see the Exposure slider is at zero, indicating no Exposure adjustments have been made. This is the result of setting the camera on Manual mode and using a handheld light meter to set exposures. One of the major issues in processing RAW files is having to adjust every exposure because of photographing in either Aperture Priority or Shutter Priority, giving inconsistent exposures on every image. It may not seem like a big deal at the time, but as a wedding photographer or someone who photographs a high volume of images, you'll clearly see an immense reduction in processing time.

Organize Your Folders

If you're using multiple memory cards and more than one camera for the event, you might want to organize your image folders before you continue in Lightroom. As shown here, after downloading each memory card onto the computer into a folder named for that particular wedding, we created a new folder titled "rename." We then take all the RAW files from the other folders and place them in the rename folder to create a master folder. Now we can import all files into Lightroom from one folder. This is highly recommended for consistency and easy management throughout the process. The reason we called the folder "rename" is to remind us to rename all of the RAW files after we sort and delete all the images we don't want (see "Culling Your Images" below). Now we can import the images into Lightroom.
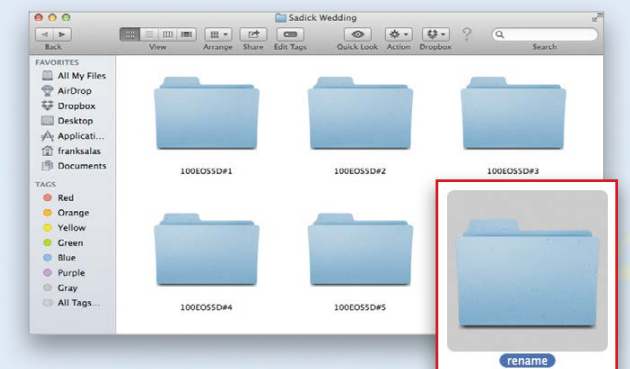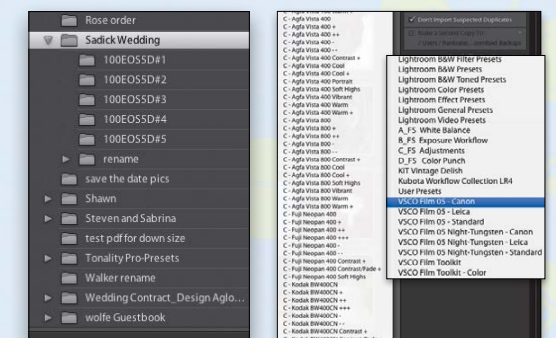
Importing into Lightroom

After clicking the Import button (or going to File>Import Photos and Video) in Lightroom, you want to be sure to select the main folder versus the rename subfolder so the name of the wedding couple will be listed in the Folders panel of Lightroom, making it much easier to locate later. If you select the rename folder instead of the main folder to which you downloaded directly from your memory cards, it will be harder to find later on.

Since we have already downloaded the images to the computer, we selected Add at the top of the Import dialog. This will add the photos to the catalog without moving or copying them.

One of the coolest things in Lightroom is the option to apply your favorite preset on import. In the right-side panels in the Import dialog, click on the Apply During Import tab to expand the panel. Here you can access all the presets you have either purchased or created yourself. This is a great option, especially if you have a certain look or style that you apply to your work. It's also one less function you have to worry about as you process your series of images. After you made all of your selections in the Import dialog, click the Import button at the bottom right to begin the import process.

SortingYourPhotos

In the Library module, make sure the Sort drop-down menu (in the Toolbar directly below the preview area) is set to Capture Time, assuming you're using more than one camera. This technique works only if you synced the time and date of all your cameras before your photo session. If a few files still happen to be out of order and you want to reorganize those files, simply go back to your main folder in the Folders panel and select the rename subfolder. Lightroom will not allow you to set a custom order in a folder that contains subfolders. You need to make that subfolder active to move files in a custom order.
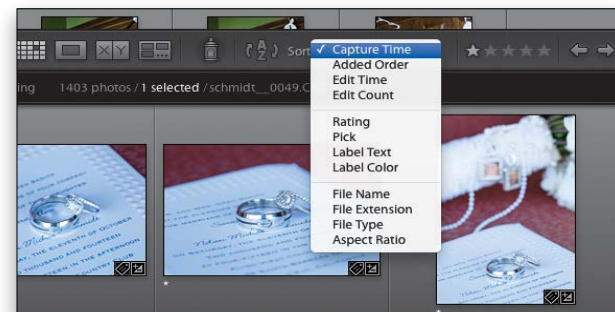
CullingYourImages

Most of you are familiar with going through your images from a shoot and removing the duplicates, closed-eyes photos, and many other unusable images. I start by rating the photos using the star rating system. Using the number 1 on the keyboard, I assign one star for my keeps; using the number 2 on my keyboard, I assign two stars for my deletes. Along the way, I assign a three-star rating to my favorites. I'll add these to a separate folder of images to use for a slide show or Facebook. After you assign your star ratings, you can use the settings in the Filter Bar above the preview area to quickly filter your images by one, two, or three stars.

After deleting the unusable images, it's time to rename the remaining images. With the rename folder active in the Folders panel, press Command-A (PC: Ctrl-A) to select all the photos in the folder, and then go to Library>Rename Photos. I normally select Custom Text with Sequence Number in the File Naming drop-down menu, type in the name of the wedding party followed by an underscore, and then click OK.
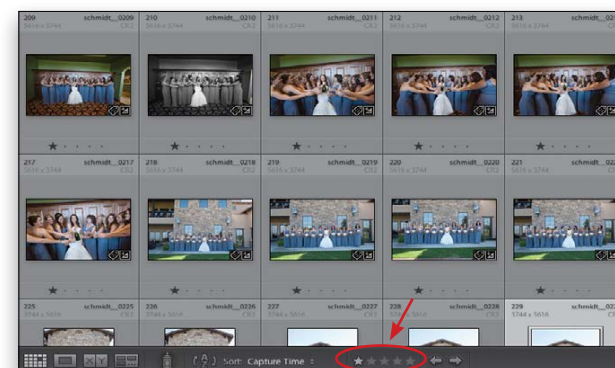

DevelopingYourImages

Now it's time to move to the Develop module to process your series of wedding images. Many of us photograph in RAW mode, which allows us to take full advantage of not only all of the features in Lightroom but also to work with the camera's full dynamic range to achieve the best results possible. I should mention that this initial processing stage is for proofing only. Later, I will show you how to process the final images to be used in your clients' finished album or reprint orders.

Here are some quick tips to process your images. White balance is normally the first thing we do. Our theory is to set the Temp slider in the Basic panel, say to 5500K Daylight balance, and then sync all the images that should have a similar white balance. You may find a series of images, for example, in the church or bride's dressing room where the light is closer to 3800K Fluorescent lighting. The point here is to keep your white balance as consistent as possible where multiple photos will be displayed next to each other, such as in a wedding album. This makes for a more professional and consistent-looking album.

To sync a series of images, after adjusting the white balance in the first image, find the last image in the series in the Filmstrip and Shift-click it to select that image and all the images in between. Now click the Sync button on the right just above the Filmstrip, select the settings you want to sync, and click the Synchronize button.

Before
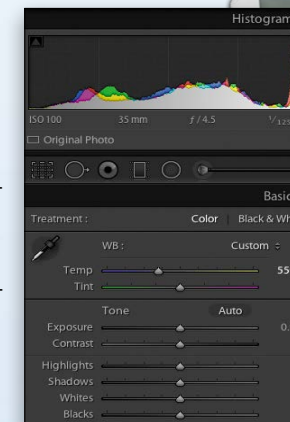
After

AdjustingYourExposure

If you made sure your exposures were dead on or as close to it as possible while you were photographing, then you should need little or no adjustments with the Exposure slider. Notice in this example the large image has a perfect exposure, and down below in the Filmstrip the additional images have the same exposure due to photographing in Manual mode.

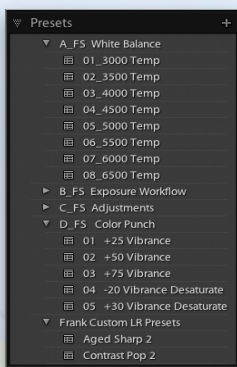Photographing the wedding seems to be the best part of our job

Although the exposure may be dead on, I find that working with wedding dresses, the Highlights slider is useful for ensuring detail. This also applies with tuxedos or dark suits, where the Shadows slider works great to maintain detail in those areas, as well. The after images shown here include the changes we made to the white balance.

Creating Collections

Collections should become your best friend, especially when it's time to go back into Lightroom and grab the files your clients would like for their wedding album or reprints. When we initially processed the RAW files, we only did a simple white balance adjustment, corrected the exposure if needed, and recovered highlights and shadows that needed more detail. By creating a collection in Lightroom, we're able to isolate the images the clients selected and we can now continue to make advanced adjustments.

To create a collection, click the New Collection icon (+) in the header of the Collections panel, select Create Collection, and give the collection a name. If you've already selected images in the Library module that you'd like to include in the collection, make sure that the Include Selected Photos checkbox is turned on to automatically add those images. After the collection is created, you can drag-and-drop images to add them to the collection. To speed up your workflow even more, Right-click on the collection in the Collections panel, and select Set As Target Collection. You'll see a plus sign appear next to that collection. Now, you can use the B key on your keyboard, or click on the circle that appears at the top-right of an image thumbnail, to quickly add images to the target collection.

Bonus tip for Lightroom collections and wedding albums: If you're creating wedding albums and want to use album software that will allow you to work hand in hand with Lightroom, this is for you. The album software I use is made by an Oregon-based company called Fundy Software. The Album Builder software is not only the simplest album-building software I've ever used, but it's also lightning fast.

Here's how it works: After your clients have selected their favorite wedding photos, go to that folder of JPEGS that have already been processed and exported in Lightroom and make a separate folder of those images. Next, import those images into the Album Builder software and create the design. Once the client approves the album design, the Album Builder software can export a list of the images used so you can quickly search for those images in Lightroom. You can now make advanced adjustments in Lightroom to only those photos that are in the final album design.
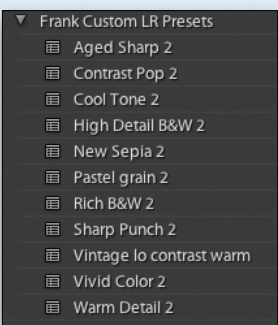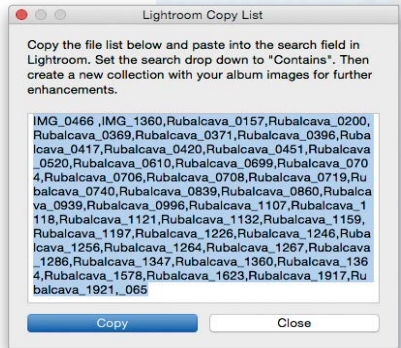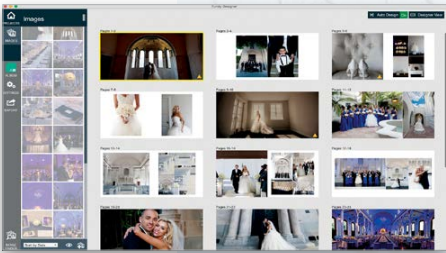
Presets for Speed

Many of us have either purchased Lightroom presets or made custom presets. I recommend making presets for the adjustments you use daily. As you see here in this example, we have created presets for white balance from 3000K to 6500K temperature. We also have presets for Exposure adjustments from two stops under to two stops over, as well as for Shadows, Highlights, Whites, and Blacks adjustments.

We even added some presets for adding more color and contrast to our very own custom recipes for our signature look. We also enjoy using third-party presets, and when we find ones we like, we still make some changes to them. Sometimes the effect adds too much contrast or is too bright or too dark. The key is to record a new preset with your changes. To gain the most speed

during your workflow, it's strongly recommended to create a preset folder of your top 10 or 15 presets, or looks, to save time from sifting through your full library of presets.

To create a preset, after you make the changes in the Develop module that you want to save, click the Create New Preset icon (+) in the header of the Presets panel. In the resulting dialog, name the preset, select the preset folder where you want it to live, select all the settings that you want to be a part of the preset, and click Create. To create a new folder in the Presets panel, Right-click anywhere in the panel and select New Folder. If you need to move a preset to a different folder in the Presets panel, simply drag-and-drop it. [*For more on presets, see "Under the Loupe" on page 80.—Ed.*]

Plug-ins and Why They Work

Many of us are more than satisfied with the amazing job Lightroom produces when it comes to adjustments on our images. Photographers have also expressed that the days of going directly into Photoshop have become less and less and Photoshop is only used for heavy-lifting retouch work. It really is all about speed. When you're working on hundreds of wedding images, you should have two goals. First, when applying effects, plug-ins, or presets it should be quick and easy. Second and most important, can you duplicate this look or effect throughout a series of photos? For example, in a wedding album where all the photos will be viewed together, the viewer can quickly see when the tones, colors, and effects are inconsistent. This is what truly separates the pros from what consumers can do on their own.
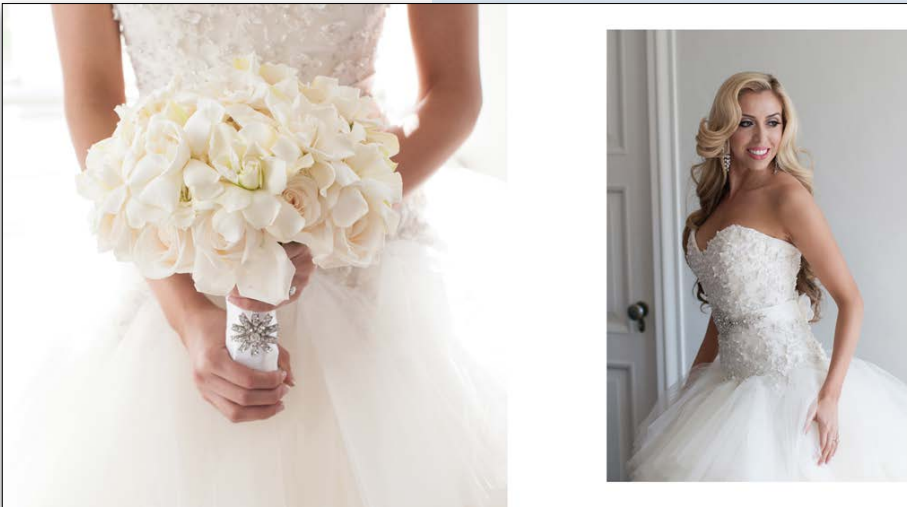
One of our favorite plugs-ins for adding filters and textures is onOne Software's Perfect Photo Suite 9. Once you've installed a plug-in, launching it directly from Lightroom is quite easy. Simply Right-click on an image while in either the Library or Develop module, select Edit In, and then choose the plug-in from the list.

Then, in the resulting dialog, choose the Edit a Copy with Lightroom Adjustments option, and click the Edit button. This makes a new copy that includes the adjustments you made in Lightroom. Once you've selected the plug-in filter you like, you can import as many images as needed and apply the same look quickly and consistently.
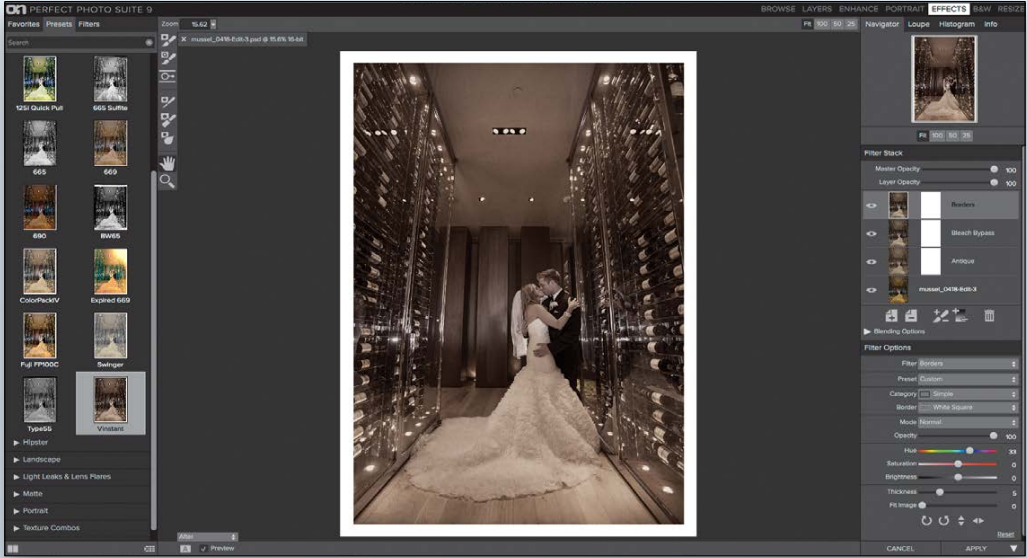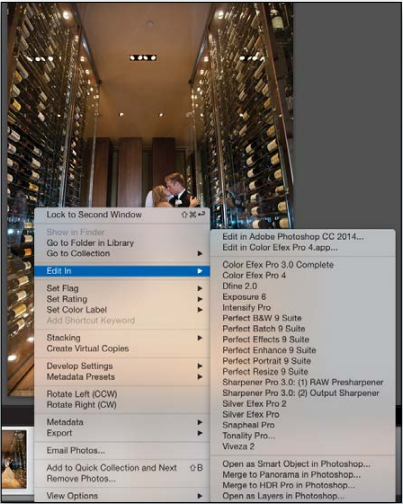

BlackandWhite

Creating awesome black-and-white images in Lightroom can be quick, but creating a killer-looking black and white takes a couple extra steps to get it just right. In Lightroom, first make sure the exposure is perfect, then move down and adjust the Highlights slider until the whites have details. Next, move the Shadows slider until the darkest part of the image has details, as well. Then, press the V key on the keyboard to turn the image to black and white.

The image will look a bit flat, especially since you kept the detail in the whites and blacks. The final stage is to use the Contrast slider. You'll see the image pop as contrast is added.

Tip: If the whites of the image seem a bit flat, try using the Whites slider to add more brightness; the Blacks slider will work the same in the dark areas, too.

Lightroom offers a ton of great adjustments, but the key is to record presets for adjustments you use on a daily basis and to use plug-ins. I recommend experimenting with plug-ins and presets until you find looks that you like. Try them on different types of images, from high- and low-key images to images that are both low- and high-contrast, as well. You'll see a totally different look on each type of image. The winning formula is to select a handful of your favorite looks and use them consistently to create a style of your own. ∎

PHOTOSHOP USER · MARCH 2015

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ALL IMAGES BY FRANK SALAS
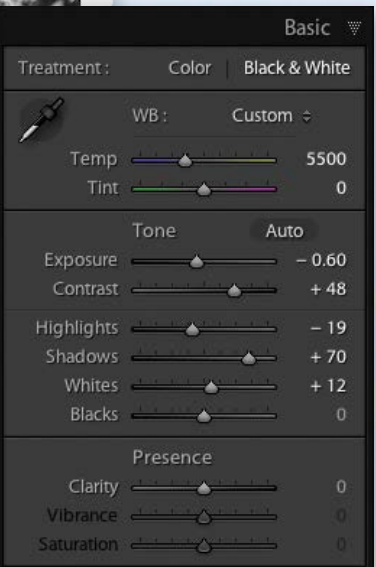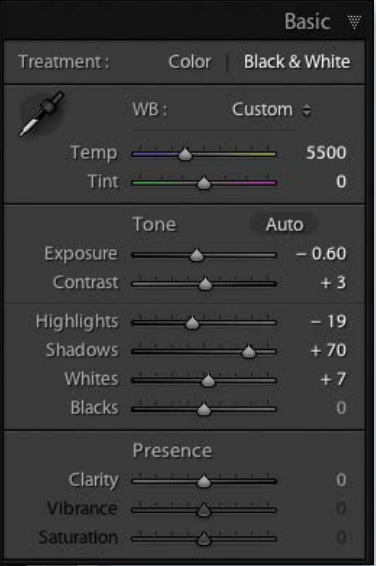
by desiGn

Scott Kelby

MAKING WEDDING ALBUMS IN LIGHTROOM

The photo book feature built into Lightroom since Lightroom 4 (and made even better in Lightroom 5) is one of the most powerful yet overlooked features in all of Lightroom. While it's not for the high-end wedding album crowd (it's not going to put AsukaBook or Renaissance Albums out of business), it's hard to beat the convenience, professionally designed drag-and-drop templates, and the price of creating these books in Lightroom and sending them directly to Blurb for printing. Here's a quick overview of how to put together your own wedding albums in Lightroom.
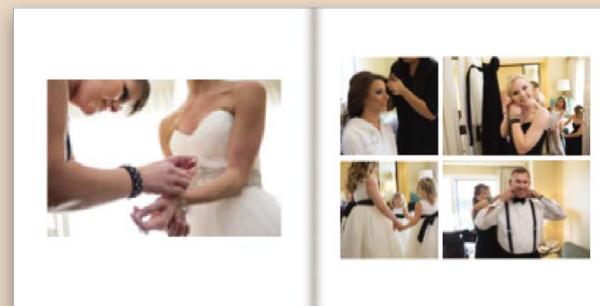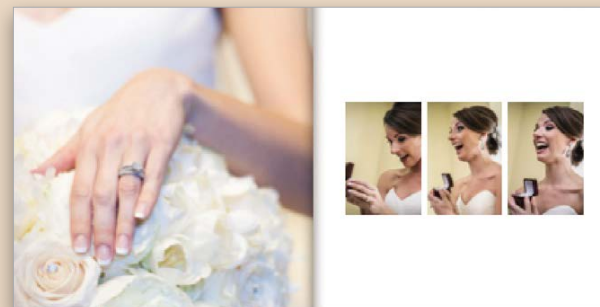
Sample pages from a wedding album created in the Book module in Lightroom 5.

STEP ONE: Start by putting all the images you want in your wedding album in a collection (in the Library module, click the New Collection icon [+] in the header of the Collections panel to create a new collection). These should be your fully edited, sharpened, final images.

STEP TWO: Switch to the Book module, and choose Blurb from the drop-down menu in the Book Settings panel. Next, choose the size, type of paper, and cover you want for your wedding album from the drop-down menus in this panel. I generally select Premium Lustre paper and a Hardcover Image Wrap for weddings, but this is a personal call based on the final size you want, which is probably based on the overall budget for the book. Blurb gives you an Estimated Price, based on your size, cover choice, and paper selection, right in the Book Settings panel.
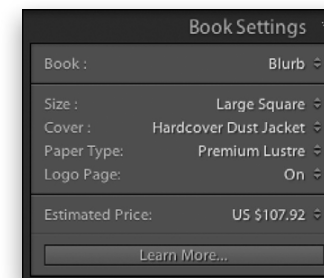
Tip: If you don't mind having a small Blurb logo on the last page of the book, centered on the bottom of the page, they give you around a 17% discount on the final price of the book. To get this discount, turn the Logo Page option to On in the Book Settings panel. The price difference for this sample 114-page wedding book is $129.42 without the logo, and just $107.92 with the logo. It makes you stop and think.

STEP THREE: This might sound crazy at first, but give this a try. Lightroom can completely lay out the book for you in literally just one click. It's called Auto Layout, and while it certainly won't be perfect, you'll be amazed at how many pages you wind up leaving as is in the final book, so it's worth at least giving it a try. If you hate it, you can always click the Clear Layout button. The Auto Layout panel gives you a few default choices for layouts from the Preset drop-down menu, but the real power of this is creating your own custom layouts and then applying them. For example, here I chose to have a small square image on every left page, and

Book Settings

Book :	Blurb
Size :	Large Square
Cover :	Hardcover Dust Jacket
Paper Type :	Premium Lustre
Logo Page :	On
Estimated Price :	US $107.92
Learn More...	

then a full-bleed image on every right page (this is a custom layout I created—more on this later). Now click the Auto Layout button, and in about 5 to 10 seconds, you have a fully laid-out book.
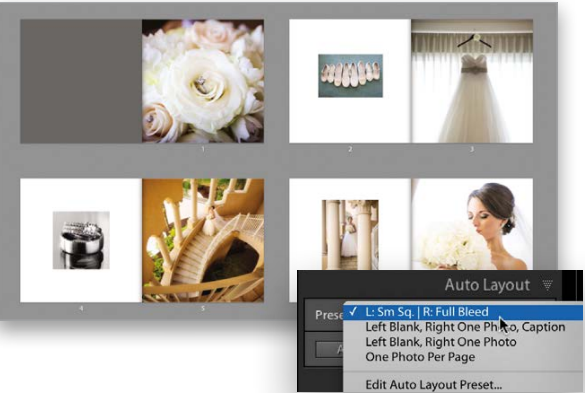
Tip: There are three different views for seeing your book. If you press Command-E (PC: Ctrl-E) it gives you a Multi-Page View (you can change the thumbnail size using the Thumbnails slider in the Toolbar under the preview area). Command-R (PC: Ctrl-R) gives you a zoomed-in two-page Spread View. Command-T (PC: Ctrl-T) gives you a Single Page View (good for adding text).

STEP FOUR: If you don't like the layout of a particular page in your book, you can choose a new layout from the Layout Picker (shown here) by clicking on the page to make it active, and then clicking on the down-facing triangle that appears below the page. First, decide how many images you want on this page from the top of the Picker, and then choose a layout for that number of images from the bottom of the Picker.
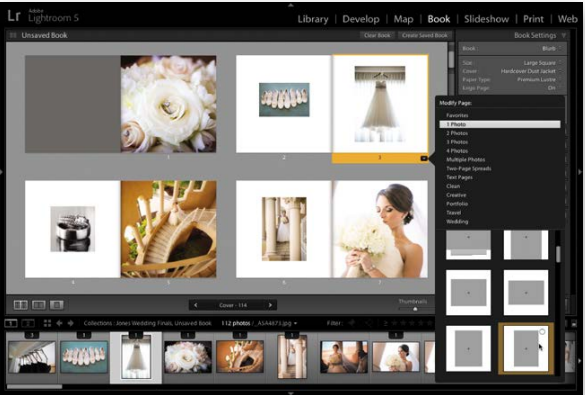

STEP FIVE: To change the background color of the currently selected page, go to the Background panel, turn on the check-box for Background Color, then click the little color swatch to the right of it to bring up the Background Color picker. *Note:* If you want this new background page color to be applied to all the pages in the book, turn on the checkbox for Apply Background Globally; otherwise, keep this turned off to change colors on a page-by-page basis.

STEP SIX: If you want a single image to print across a two-page spread, click on the image that you want to appear in the spread, choose the Two-Page Spreads option in the Layout Picker, and then select the layout you want to use from the bottom of the Picker (as shown here). This creates a new two-page spread with your selected image going across the spread.
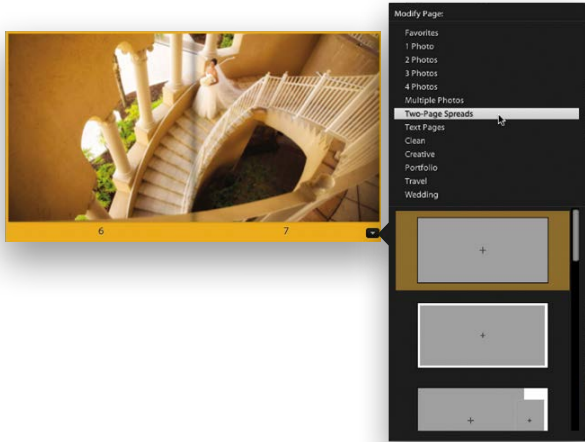
STEP SEVEN: If you want to change images in a spread—no problem; just drag-and-drop between the two pages.
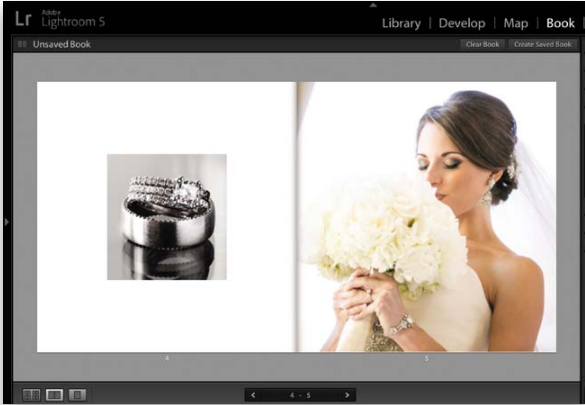

Here's the original page (as created using Auto Layout).
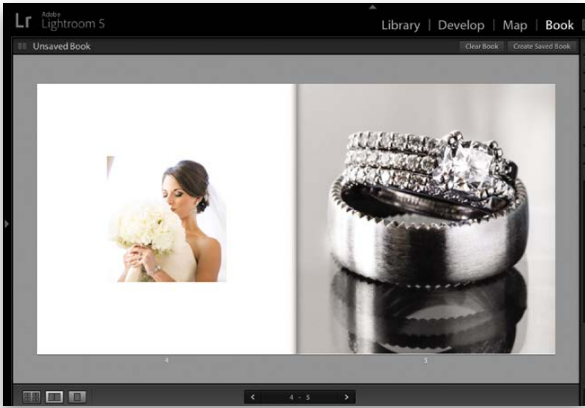
Here's the same spread after swapping the two images with a drag-and-drop between pages. Note: The bride is now facing off the page (generally thought of us a design no-no).

One thing I love about building these books in Lightroom is it couldn't be easier to make a change to an image. Just press the letter D to take that selected image over to the Develop module. In this example, we went under the Photo menu, chose Flip Horizontal, and now the image is facing the opposite direction.
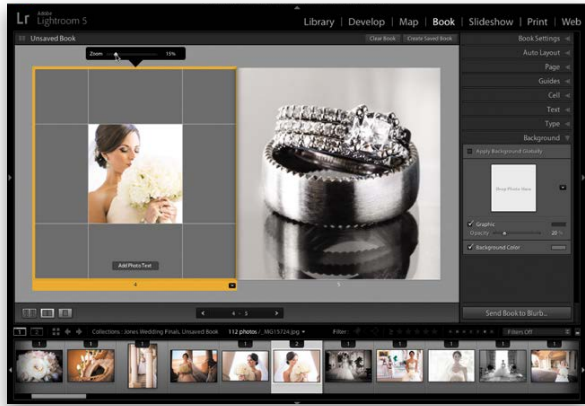
When we return to the Book module, our bride is facing into the book, not leaving it. Also, while we're tweaking, let's go to the Background panel and change the background color of the left page to a medium gray.

STEP EIGHT: To change the order of a page, first click on it so it's highlighted in yellow. Then, click on the yellow tab below the page and drag the page where you want it to appear in the book (so it's drag-and-drop page sorting).

STEP NINE: If you want to move an entire two-page spread, click on one of the two pages, hold the Shift key, and then click on the other page to select it, too (both pages highlight in yellow, as shown here). Now you can drag-and-drop them as a group.
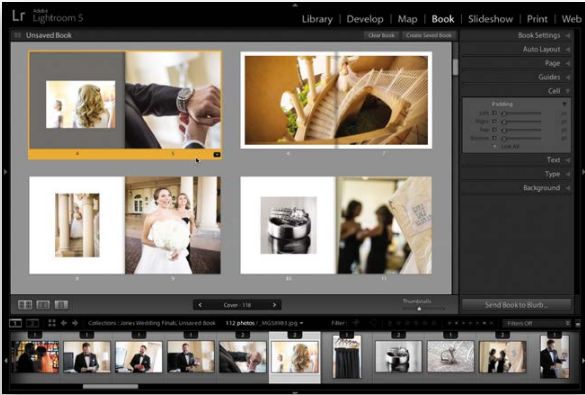
STEP TEN: To swap out the current photo for a photo in the Film-strip, drag-and-drop from the Filmstrip right onto the photo you want to replace. *Note:* The number above each thumbnail in the Filmstrip shows how many times that image appears in the book. In this example, the image I just dragged from the Filmstrip of the bride seeing her wedding day present from the groom is now in

the book two times. If no number appears above a thumbnail, that means that photo isn't anywhere in the book.
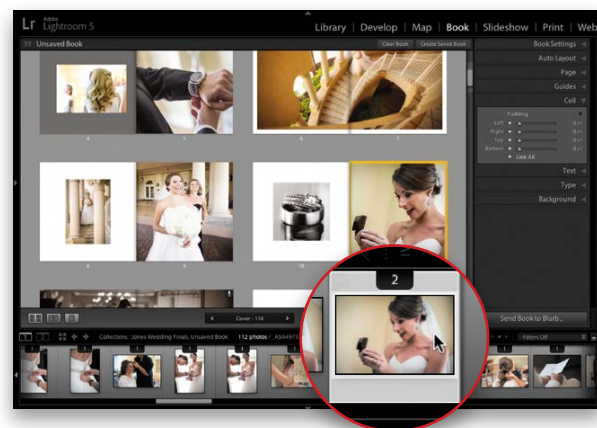
STEP ELEVEN: If you want to create a custom page layout, my suggestion is to start by choosing the 1 Photo option from the top of the Layout Picker, and select the full-bleed template (it's the second template at the top of the 1 Photo layouts). Then, grab one of the image corners and drag inward to the size you like.

STEP TWELVE: If you go to the Cell panel, you can do more than just resize the current image—you can create custom image layouts (like this fake pano layout). Just turn off the Link All option
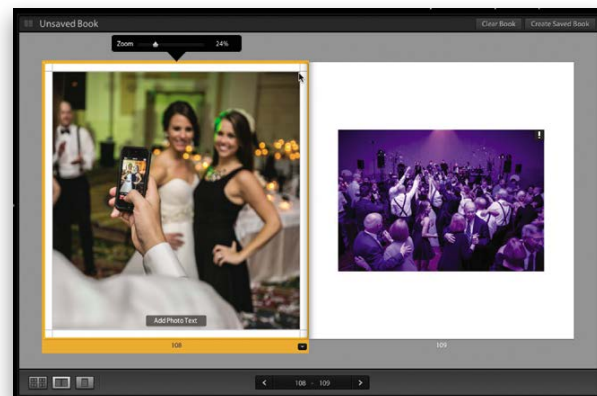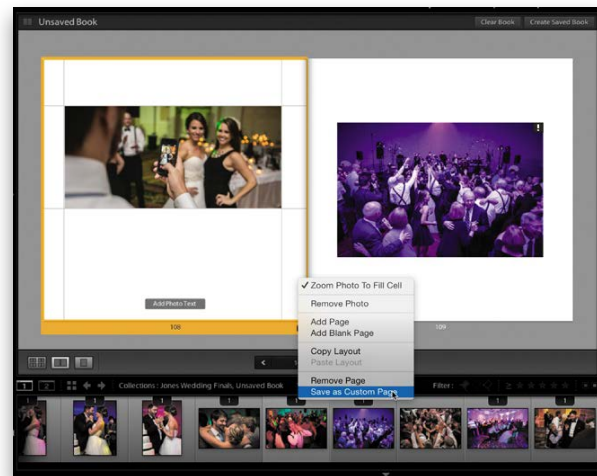

and then drag any of the four cell guides (top, bottom, left, and right) to create the layout you want. Once you come up with one you like, Right-click on the page and choose Save as Custom Page. That's how I created that square photo layout in Step Three.

STEP THIRTEEN: Once you've created a custom page, you can now use that custom page in the Auto Layout panel (like I did in Step Three). To choose other pages (other than Adobe's built-in three choices), go to the Auto Layout panel, click on the Preset drop-down menu, and choose Edit Auto Layout Preset to bring up the Auto Layout Preset Editor, where you can choose any custom page you created (as shown here where I chose the custom page I created: that small square). I also almost always set my Zoom Photos To drop-down menus to Fill so the images fully fill the cell (or the page). After you select the layouts for both your left and right pages, click Save, name your preset, and click Create. Your custom preset will now appear in the Auto Layout panel.
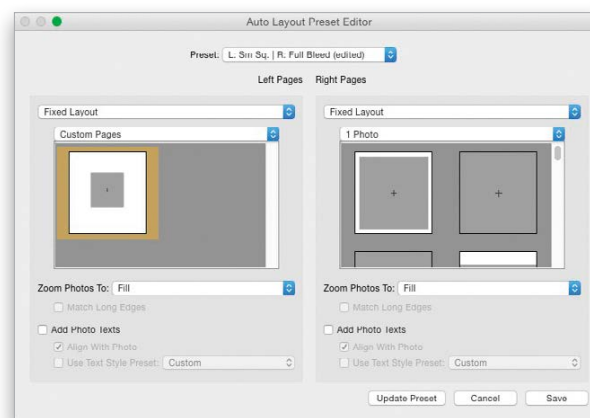

STEP FOURTEEN: You can add text to any page. Heck, you can even choose text-only page templates from the Layout Picker, photos with captions, sidebars, or as much or little text as you like. There are a lot of layouts to choose from. If you want to put text over a background image, drag any photo onto the background well in the Background panel and it becomes a back-screened faded background image. You can control the opacity (making it more subtle or more obvious) using the Opacity slider.

STEP FIFTEEN: There are also built-in wedding swashes (if you will). These are optional ornamental background flourishes you can add to a page if you like (see just above and below the tall photo on the left?). You add those by clicking on the down-facing arrow to the right of the background well in the Background panel.
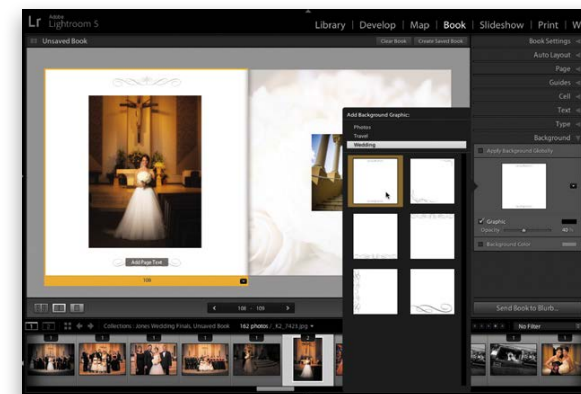
STEP SIXTEEN: With most layout templates, you can add one to two different styles of text using the Text panel. Photo Text (which is more of a short caption kept near the photo), or Page Text, which can be a larger headline type of text. If you click below a photo, an Add Page Text button will appear; if you click directly on a photo, an Add Photo Text button will appear, instead (you need to be in either Spread View or Single Page View for these Add Text buttons to appear). Click on the button, type in your text, highlight the text,
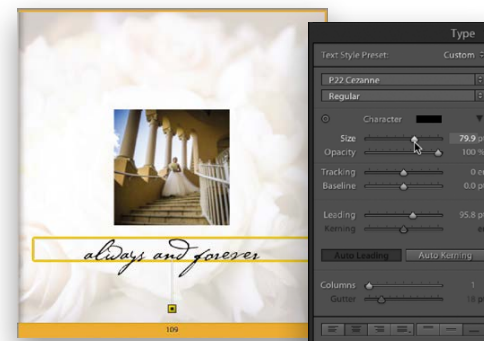

and then go to the Type panel to choose your font, font size, leading, justification (left, centered, etc.), and other type controls. Here I clicked below the photo for the Add Page Text button, and used the font Cezanne from font house P22.

STEP SEVENTEEN: On the left page in this example, I clicked on the photo and then clicked on the Add Photo Text button to add the name of the church in the font Al Fresco (from **myfonts.com**). You can reposition either style of text by clicking directly on the text block and dragging up or down.

STEP EIGHTEEN: When you're done laying out your book (and you've checked carefully for typos in your text or images that appear on more than one page), it's time to send your book directly from Lightroom straight to **Blurb.com** for printing. You do that by simply clicking on the Send Book to Blurb button at the bottom of the right-side panels. It will prompt you to open a Blurb account and provide payment for the printing and shipping of the book. Then you click the Upload Book button, and in a few days, your beautiful book (or books—of course, you can order multiple copies) will arrive.
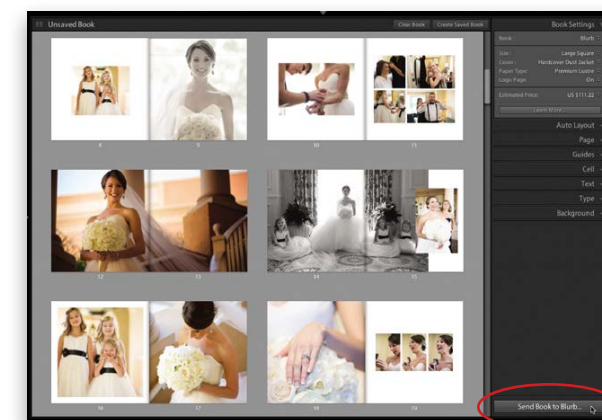
I hope that gives you an idea of how easy, flexible, inexpensive, and just outright fun creating these wedding photo albums in Lightroom can be. If you want to learn more about creating photo books (and do more of a deep dive into all the features), make sure you watch my online class on **kelbyone.com** called (wait for it, wait for it) *Creating Your Own Photo Books in Lightroom*. ■

ALL IMAGES BY SCOTT KELBY

Beginners' Workshop
getting started with video in photoshop

LESA SNIDER

Photoshop is ideal for creating promotional video pieces, portfolio-based slide shows, and salable videos for your photography business. In this column, you'll learn how to create a wedding video by alternating still images with motion captures and adding text at the beginning and your logo (or more text) at the end.

▶ **Step One:** Photoshop links to video and audio files, so start by gathering your video clips, stills, and audio files into a project folder. The upside is that this linking results in nondestructive video editing—Photoshop applies your edits to a copy of the original clips upon export. Use sequential filenames to put files in the order you want them to play in the video. Here's what a project folder might look like, including the master PSD you'll create next.

[*KelbyOne members may download and preview the finished video for this tutorial at* **http://kelbyone.com/magazine/issue/ march_2015**. *All files are for personal use only.*]
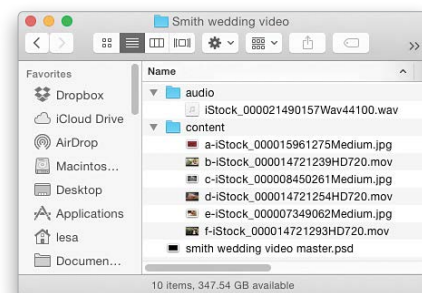
Step One

Step Two: Choose File>New. In the resulting dialog, choose Film & Video from the Preset drop-down menu. For a 1280x720 video, pick HDV/HDTV 720p/29.97 from the Size drop-down menu. Click OK.
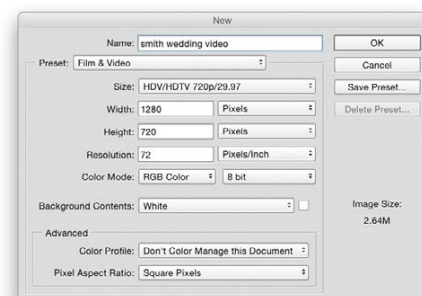
Step Two

Step Three: In the Timeline panel (Window>Timeline), click the Create Video Timeline button. Enlarge the Timeline panel's clip thumbnails by choosing Panel Options from its flyout menu at the top right. Click the largest thumbnail size in the resulting dialog and click OK.
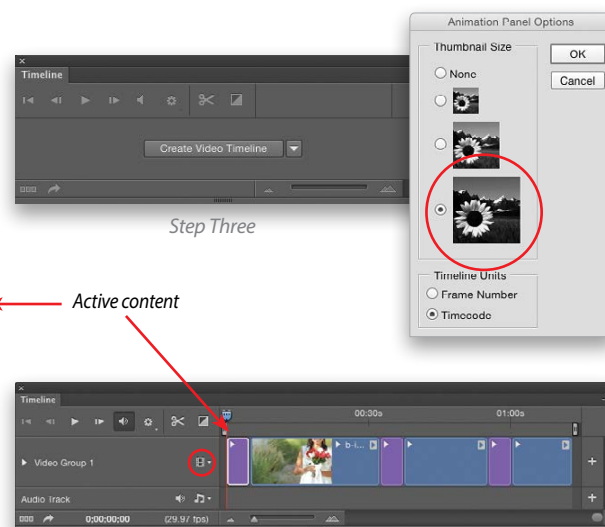
Step Three

Step Four: Click the filmstrip icon in the Timeline panel and choose Add Media. Navigate to your content folder, select all the files, and click Open. Photoshop plops them into a Video Group 1 folder in the Layers panel and into a single video track in the Timeline panel, where they're referred to as *clips*. In the Layers panel, delete Layer 0 (technically the Background layer) by dragging it to the Delete Layer icon (trash can) at the bottom of the Layers panel. Click on the bottom layer in the Layers panel and Photoshop activates that layer in *both* panels, which is the first item that will play in the video. If you need to resize any of the clips, press Command-T (PC: Ctrl-T) for Free Transform, drag a corner handle while holding the Shift key, reposition as needed, and press Enter to commit the transformation.

Active content

Step Four

Step Five: Onscreen duration of any clip is determined by its length in the Timeline panel. While you can't extend a video (or audio) clip beyond its original length, you can extend other content indefinitely (say, images, text, shapes, and adjustment layers). Point your cursor at the end of the first clip (a still of roses in our example) and your cursor turns into a bracket with a double-sided arrow. The bracket points toward the clip that will be affected; when it's facing left toward the first clip, drag right to extend it (an overlay appears showing clip duration).
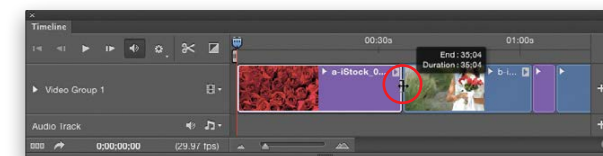
Step Five

Step Six: Drag the playhead rightward across the next clip (a video in our example) to preview it. To trim it, position the playhead where you want the clip to end, point your cursor at the clip's end, and when the bracket faces left toward the clip, drag it to the playhead (the clip activates itself when you start dragging and a preview window opens). To trim the beginning of a video clip, position the playhead where you want the video to start, point your cursor at the clip's beginning, and when the cursor bracket faces rightward toward the clip, drag it to the playhead. Repeat this preview and extend/trim process for each clip.
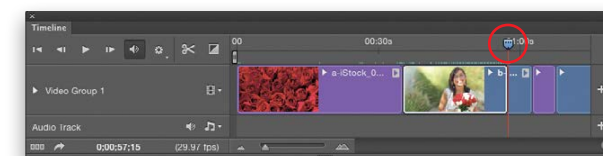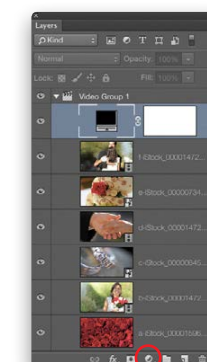
Clip tips: To restore a trimmed clip, drag its start point leftward or its end point rightward. To split a clip, position the playhead at the desired split point, click the Split at Playhead icon (scissors) in the Timeline panel, and Photoshop splits it in two. To delete a clip, activate it in either the Timeline or Layers panel and press Delete (PC: Backspace). To reposition a clip in the video, activate it and drag left or right in the Timeline panel or up or down in the Layers panel.

Step Six

Step Seven: Add motion to all but the first still image by clicking the tiny triangle at the upper right of a still clip in the Timeline panel (increase the panel's zoom level if you don't see the triangle). From the resulting panel's Motion drop-menu, choose Pan & Zoom, specify a Pan angle (say, 20°), and pick Zoom In or Zoom Out from the Zoom drop-down menu. Drag the playhead across the clip to preview the motion. Repeat on the next still clip, and enter an opposite Pan angle (say, –20°).

Drag to adjust zoom level

Step Seven

Step Eight: Click the half-black, half-white circle at the bottom of the Layers panel, choose Solid Color, and pick black. Click OK to close the Color Picker. Position this adjustment layer at the top of Video Group 1, which puts it at the end of your video, creating black frames onto which you can place text or a logo.

Step Eight

Step Nine: Click the half-black, half-white rectangle in the Timeline panel. Drag the Fade With Black transition onto the beginning of the first clip to fade it in from black. To extend the transition's length, point your cursor at its end (circled) and drag rightward. Next, drag a Cross Fade transition between the remaining clips.
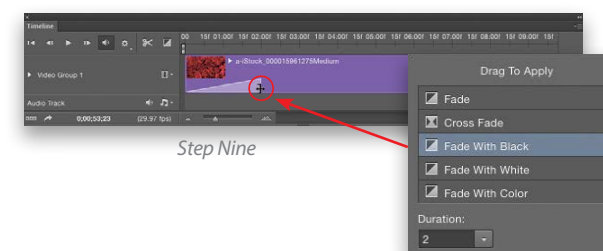
Step Nine

Step Ten: Items inside Video Group 1 will play in succession. To stack other content—text, images, shapes, adjustments, or other video layers—add them to *another* video group. In the Timeline panel, click the filmstrip icon next to Video Group 1 and choose New Video Group. Press T to grab the Type tool. Click atop your document and add some text. Click-and-drag the text clip so it begins just past the transition on the first clip in Video Group 1. Adjust the duration of the text clip as described earlier. Add a Fade transition to the beginning and end of the text clip. Click on the Add a Layer Style icon (*fx*) at the bottom of the Layers panel and select Drop Shadow. Adjust the shadow to your liking and click OK.

Step Eleven: With the Type layer in Video Group 2 active, drag the playhead just beyond the text clip in the Timeline so you will be able to see the logo that you're about to place. Choose File>Place Embedded, navigate to where your logo lives, and click Place. Resize the logo as need, and press Enter to place it. In the Timeline panel, drag the clip rightward until it's at the end of the video, atop the Solid Color Fill adjustment layer you added earlier. Adjust clip position and length so it appears just after the fill layer transition resolves. In this example, a text-based logo was used. Add a Fade transition to the beginning and end of the logo or text clip.

Step Twelve: Click the musical note icon next to the Audio Track in the Timeline panel and choose Add Audio. Navigate to the audio file and click Open. Position the audio clip as described above. To alter volume, or to fade audio in or out, click the triangle at the right of its clip. *Tip:* If you need to match your video to audio length, add the audio earlier in the process.

Step Thirteen: Tap your keyboard's Spacebar to play the video and then adjust clip and transition lengths as necessary. *Note:* If you trim the beginning of a clip that has a Cross Fade, you'll have to Command-click (PC: Ctrl-click) all the clips that follow in *all* the video groups to make them active, drag all the selected clips to the end of the previous clip to close the gap, and add the Cross Fade again. When finished, choose File>Export>Render Video. In the resulting dialog, choose Adobe Media Encoder, H.264 from the Format drop-down menu, and High Quality from the Preset drop-down menu, and click Render.

Creating video in Photoshop takes practice, but the effort is worthwhile. Until next time, may the creative force be with you all. ■ ▭
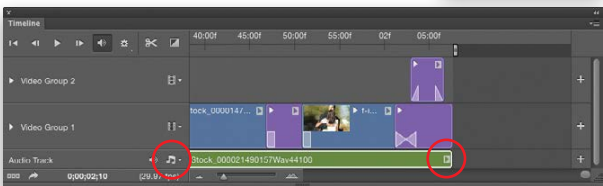
Photo and Video Credits: Bride: ©iStock.com/viafilms; Roses: ©iStock.com/Perkus; Audio: ©iStock.com/DeepBlueMusic; Rings: ©iStock.com/bholland; Wedding Cake: ©iStock.com/JaniceRichard; Videos of Ring Being Placed on Finger and Couple Dancing: ©iStock.com/lewkmiller
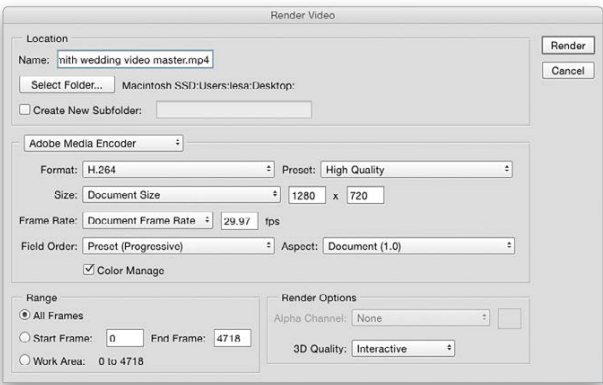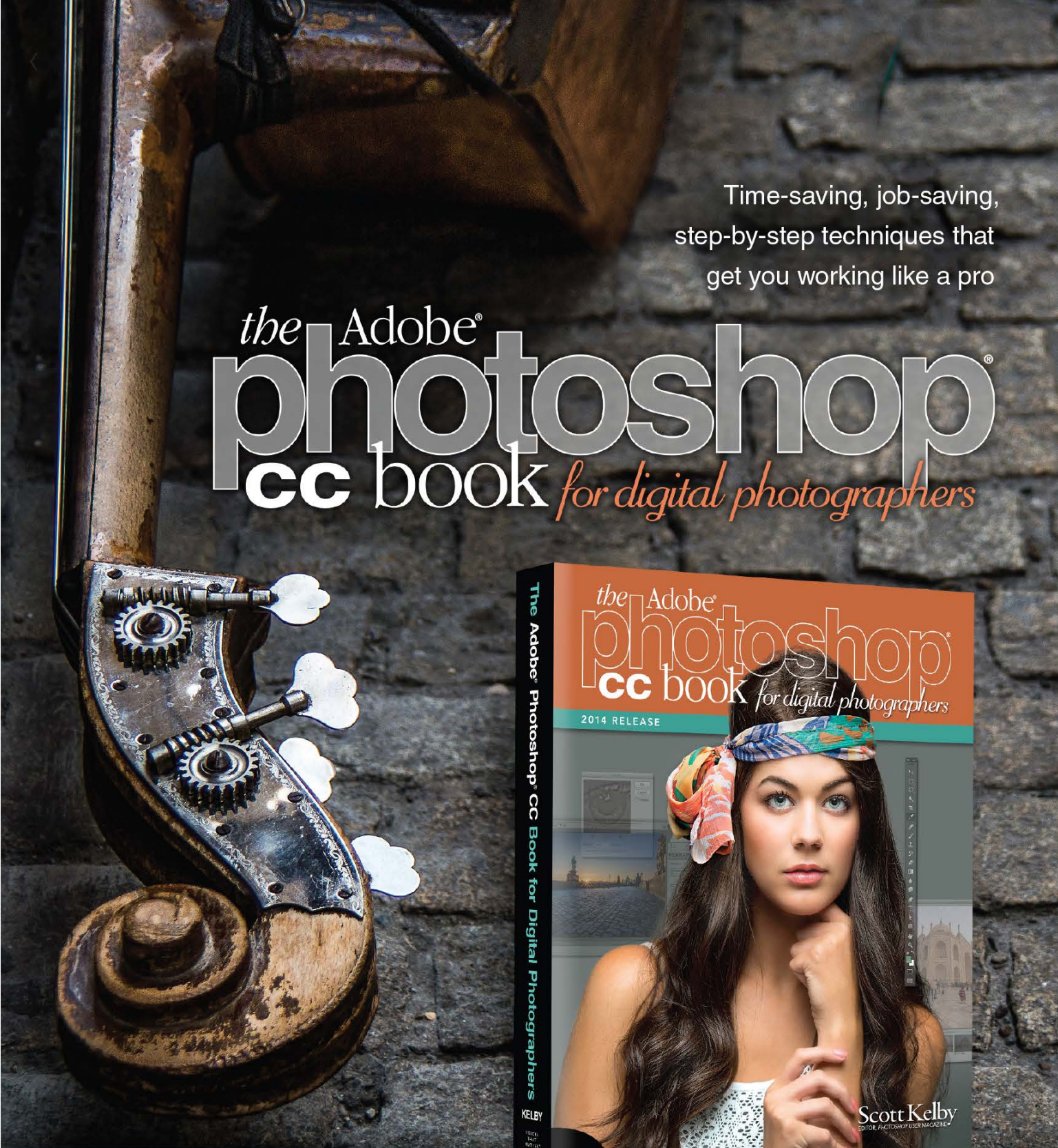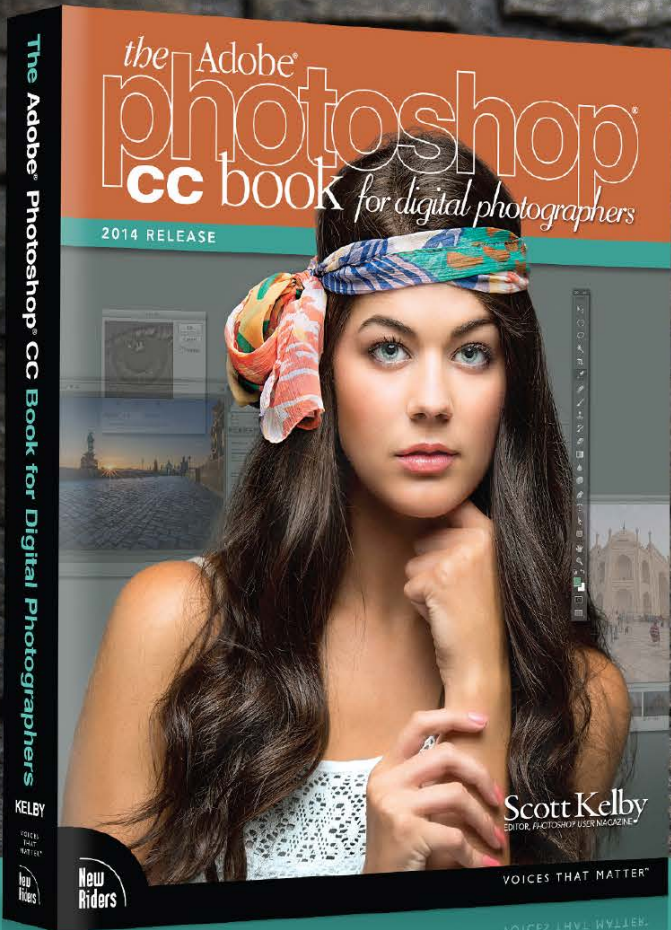
Step Ten

Step Eleven

Step Twelve

Step Thirteen

SENIOR
PORTRAIT SECRETS

BY MATT HERNANDEZ

With the age of digital photography, getting started in the senior portrait business can be both simple and difficult. Anyone and everyone can be a photographer, but the key is finding a way to stand out so people will take notice.

Layout Design: Taffy Clifford

I started my photography career in an unconventional way. In my former life, I was a graphic designer. I did that professionally for about seven years until I moved back to my hometown of Paducah, Kentucky, and had no clue what I was going to do for work.

With hopes to start a graphic design business, I thought maybe learning a little photography might be beneficial. The first camera I bought was a Nikon D90, which was perfect for taking action shots at local football and basketball games. I love sports and knew this would be a great way to practice. Not long after doing this, a parent who had seen me at several of the local football games approached me about doing a portrait session for his middle school son and a couple of his friends, so I thought, "Hey, why not?"

Nervous as could be, I stumbled through that first official shoot, clueless as to what I was doing. I had one decent light at the time with a softbox, a couple Kelby Training videos under my belt, and my graphic design background to fix my mistakes (and there were a lot in the beginning), but I didn't have much of a clue how to pose or direct a person. The end product from that shoot was something that stood out in our community, and from that point on, I had seniors calling me for sessions.

I never intended for it to become a full-time business. I loved the creative aspect of taking pictures, but I knew nothing about business, so I got lucky. I have learned a lot along the way, and continue to learn more. When you stop learning, you stop growing. I was fortunate to get good advice from good people along the way, so it's great to be able to share a few pointers of my own.

GET YOUR FOOT IN THE DOOR

As I mentioned previously, I landed my first portrait shoot because the parents had seen me taking action shots at football and basketball games. It doesn't *have* to be sporting events; you can volunteer your time at career fairs, pep rallies, dances, expos—anything that gets you into the community. If parents and kids see you regularly at events, they'll be a lot more likely to approach you about doing a portrait shoot. Be friendly and committed to going, and you'll earn their respect and trust, and in turn, their business.
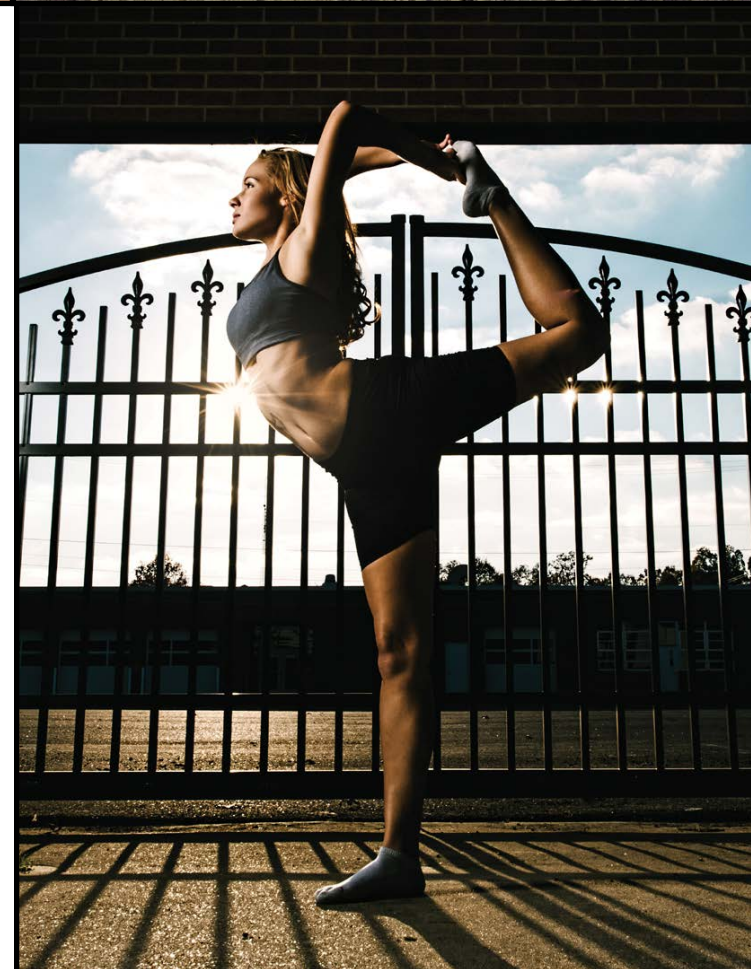
USE LIGHTING, PHOTOSHOP, AND RETOUCHING TO CREATE A LOOK

With photography growing more competitive, developing a style is more important than ever. Off-camera lighting and Photoshop are huge for this. Learning off-camera lighting is a big deal because most photographers are scared of it. If you can learn how to use just one off-camera light on location, it can give you a different look and help your work stand out. There are a lot of affordable options available for studio strobes and battery packs. Off-camera flashes can be a great option, as well.

Lighting and retouching are great, but when used in combination, they're even better. Developing a retouching style, coupled with off-camera lighting, can help you create a distinctive look. I use Lightroom for basic edits and coloring, then finish the images with techniques I've developed over time in Photoshop. There are also a lot of great actions and third-party plug-ins that you can buy to help give you a different look. A few plug-ins I use regularly are the Google Nik Collection and Topaz.

GIVE THEM A WIDE VARIETY OF PHOTOS

While using off-camera lighting is great and can set you apart from your competition, it shouldn't be used exclusively. I always try to take a mixture of lit and unlit shots for my seniors so they have a wide variety from which to choose. The same exact shot can look drastically different when lit and shot again with natural light. It's always fun to hear, "How'd you do that?" from the kids and parents. This can give you shots that are very different in the same location, which helps you keep your shoot time to a minimum and gives the clients options. They love options and will likely spend more.

ALWAYS BE WILLING TO TRY A CLIENT'S SUGGESTIONS

Clients will regularly have suggestions or ideas for photographers, but it seems to happen even more with seniors, especially with Pinterest being so popular. You want your seniors to feel special and enjoy their experience with you, so be open to their ideas (as long as they aren't totally taking over the shoot, of course). I have seen many photographers who refuse to follow clients' suggestions, and some who control the shoot down to the way a finger or foot is positioned. Bad idea. Oftentimes these ideas are good, but you'll inevitably run across some that aren't. Just give them a shot and put your own twist on it; they'll either see that the idea doesn't look so great or they'll be happy that you pulled it off (although they might take the credit for it).

ENLIST GUINEA PIGS

You have to prove yourself and get people talking about your amazing pictures. Ask people you know if you can take pictures of them or their kids. Charge them nothing and let them buy prints at next to nothing. They're giving you practice, as well as materials to market with. I find that enlisting guinea pigs is *always* important, not only when starting a business but also when I have new ideas. I recruit help from local high school and college kids try new ideas, and if they don't work, it doesn't matter.

USE SOCIAL MEDIA TO YOUR ADVANTAGE FOR MARKETING

Marketing can get expensive quickly, but social media is free (for the most part) and can be a great asset. I have learned that after each session, posting a few of your best photos from the session can really get your work seen by a lot of people (I always ask first to make sure it's okay with the client—it usually is). Parents want to show off their kids and kids want to show off their senior pictures. Tag them in those pictures and their friends all see them—instant free marketing.

HAVE A SIGNATURE LOOK BUT BE WILLING TO CHANGE WITH CLIENTELE

In the business of senior pictures, kids are your clients, and kids change. What's cool one year is totally uncool the next year. You want to stay cool (or whatever the current word for cool is). Senior pictures are a big deal to these kids, and they compare photos. Kids, for instance, aren't very into Facebook nowadays; that's where you get the attention of the parents. To get the kids to take notice, you now want to target Twitter and Instagram.

You also don't want to be known as the photographer that's "so last year!" Sure, you have your certain look; after all, that's the reason they came to you in the first place, but give them options and change things up. Offer different places to shoot on location as opposed to typical run-of-the-mill senior pictures and always be on the lookout for new places to shoot. Give them choices and make the experience personal to them. Offer options like hair and makeup from a trendy salon, or partner with a local boutique to offer coupons to your clients. Stay in the know about what's hip and trendy in the high school scene.

KEEP ENERGY HIGH THROUGH THE SHOOT AND GIVE THEM LOTS OF POSITIVE FEEDBACK

Remember, average teenagers aren't models, so you'll have to give them lots of direction, encouragement, and positive reinforcement throughout the shoot. Chances are, even the confident seniors are somewhat nervous when put in front of a camera. One thing I would suggest is taking one of your signature shots up front and showing it to them. For instance, I'm known for super-dramatic, lighted shots (maybe wide-angle). I show this to them and it gets them excited for the rest of the shoot. A relaxed client is always easier to work with and you'll get great shots.

HAVE THEM COME IN TO ORDER

Invite them to your studio or home office to view their pictures. Please don't be a cheesy salesperson; your work should sell itself. Make them feel at home by offering them something to drink or having snacks sitting out for them. Present them with a slide show of all of their pictures, introduce your products to them, give them recommendations, and take your time to show them that you're there to help them. Chances are they'll be grateful.

START AN AMBASSADOR PROGRAM

This is something I didn't do until recently, and it has helped build senior clientele a lot. Selecting a few clients to represent you and your studio as ambassadors will get them excited. Offer them incentives for referrals and let them do your marketing. As I mentioned before, kids love showing off their pictures, and word of mouth is huge in high school.

SENIOR PICTURES ONLY HAPPEN ONCE, SO MAKE IT AN EXPERIENCE THEY WON'T FORGET

Make each senior feel important and special, because he or she is the celebrity for the day. Get mom or dad involved if they come to the shoot. Make it a fun experience from beginning to end for everyone.
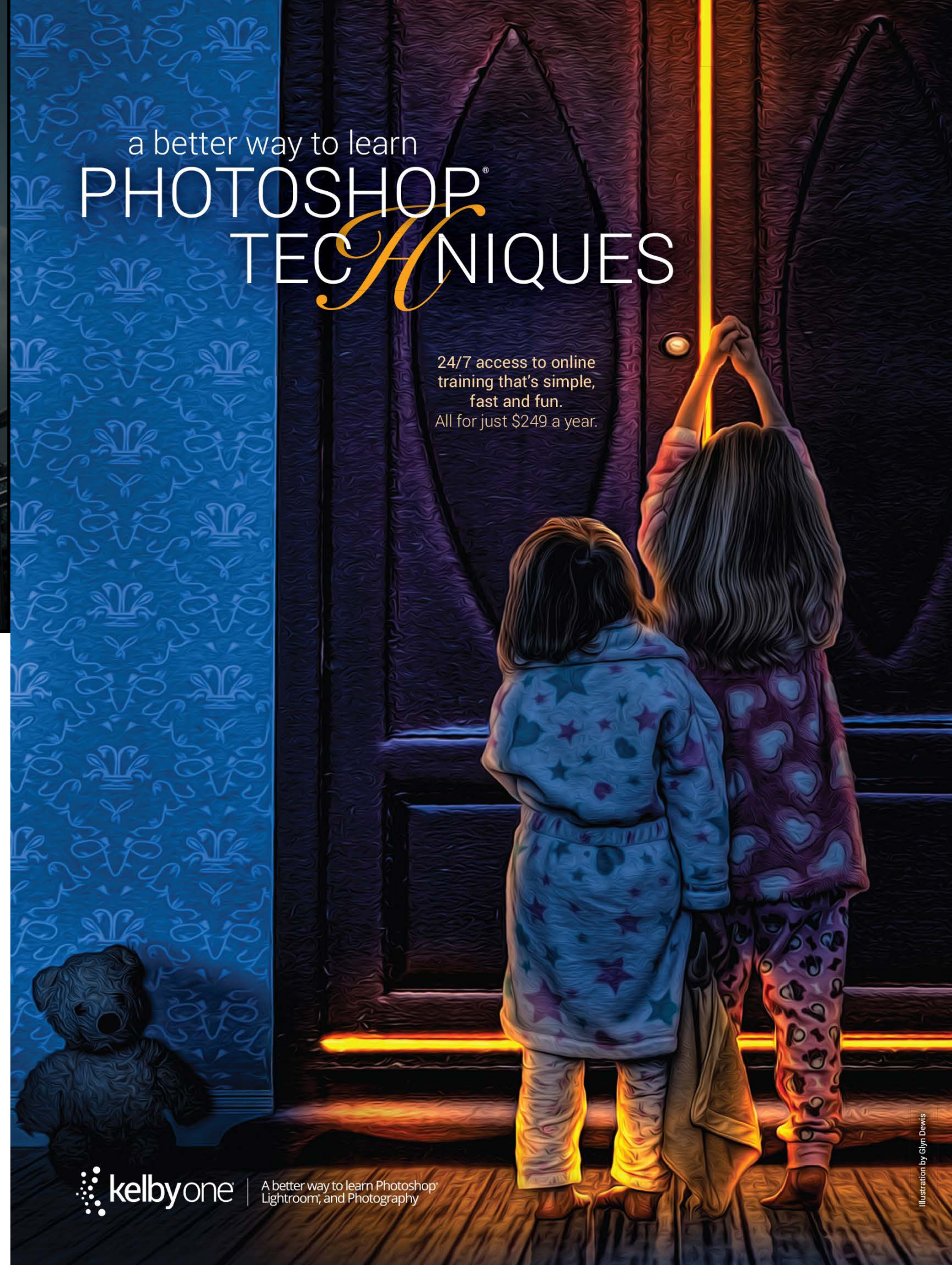
THAT'S A WRAP

Taking senior portraits can be rewarding, and we *love* to hear that we made their experience fun and that we were easy to work with. Whether it's making them feel like models or professional athletes, senior portraits can be fun to take and a great way to earn a living as a photographer. ∎

ALL PHOTOS BY MATT HERNANDEZ

›› LIGHT IT

ONE-LIGHT
WONDERS

By Rick Sammon

MY FRIEND AND FELLOW KELBYONE INSTRUCTOR, FRANK DOORHOF, HAS A WONDERFUL EXPRESSION: "WHEN YOU THINK YOU NEED TWO LIGHTS, USE ONE LIGHT. WHEN YOU THINK YOU NEED THREE LIGHTS, USE ONE LIGHT." KIND OF FUNNY, BUT OFTEN TRUE.

Another friend and fellow KelbyOne instructor, Jack Reznicki, has his own take on lighting: "I may use several light sources, but I want my photograph to look as though I used one light." I love it.

Yet another friend and KelbyOne instructor, Joe McNally, says, "If you want an interesting portrait, don't light the entire subject." Right on, Joe!

In this article, I'll share some of my portraits that illustrate the aforementioned photo philosophies, along with some how-to info.

SHADOWS ARE YOUR FRIEND

The opening image for this article was taken during one of my New York City model workshops. The main light source is a Westcott Spiderlite TD6 constant light with a 36x48" Pro Shallow Softbox placed above and in front of the model's face. Beneath the subject is a Westcott Eyelighter (similar to a tri-reflector only with a seamless panel), as seen at the bottom of the frame in this behind-the-scenes photograph. The Eyelighter became a second light source, of sorts.

The original idea was to create soft and pleasing lighting—with no shadows—and to light the model's beautiful eyes. Without the model's furry hood, there were no shadows on her face, as you can see in the behind-the-scenes shot. The furry hood created the shadows that beautifully frame the model's face. So yes, shadowless lighting is cool, but remember, shadows are your friend. For this image and for the black-and-white image of the man shown later in this article, I used Nik Silver Efex Pro to remove some of the reality from the scene.

EXPOSING FOR AMBIENT LIGHT

I took this next shot while teaching a photo workshop in Venice, Italy, during Carnevale. The main light source was a Canon Speedlite in a Westcott Apollo 28" softbox, which was placed about 10' to camera left and slightly in front of the subject.


You may be asking, "What's the difference between using off-camera flashes and constant lights?" In some cases you'll get similar results. The main difference (with the same light-to-subject distance) is that with powerful off-camera flashes, you can shoot at a fast shutter speed, smaller aperture, and lower ISO. Because constant lights

are lower powered, you'll need to boost your ISO substantially to get a fast shutter speed and small aperture. On the other hand, when using constant lights, you can easily see, before you shoot, where the shadows will fall on your subject's face.

This diagram illustrates my basic Carnevale lighting setup, but there was another light source—the room light. I wanted to capture some of the room light in my photograph. After all, the setting, a beautiful old palace, plays a big role in creating the mood of this image.
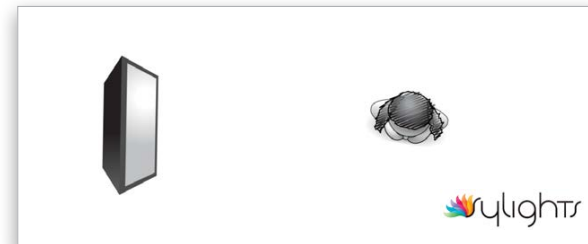
My first step was to get a good natural light exposure of the room. When I say "good," I mean I wanted the background slightly darker so my subject would stand out in the frame. I set my camera on manual, set the correct exposure for the ambient lighting in the room, and then reduced the exposure by 1.5 stops.

Next, I turned on my Canon Speedlite, which was set on E-TTL. My first shot showed the subject overexposed, so I reduced the exposure of the flash until I was pleased with the lighting on the subject. The idea here is that using this technique, you can control the light in the background independently from the light on the subject.

Here's yet another one-light shot (top right), also taken at one of my New York City photo workshops. Okay, you're right! The city lights in the background could also be considered lighting—lighting that adds to the mood of the scene. To add a dreamy mood to this image, I applied the Duplex filter in Nik Color Efex Pro.

My one light source for my *Lady in Blue* photograph is a Canon Speedlite in a Westcott Rapid Box Duo placed off to camera right. The light from the Speedlite is the only light illuminating the subject, but the city lights tell the story of a woman going out for the night. As with my Carnevale photograph, I set the exposure for the background (outside) first, and then set the Speedlite exposure for my subject.

CONTROLLING THE SHADOWS

When lighting a subject, remember these two things: the larger the light, the softer the light; and the closer the light, the softer the light. Here's something else to keep in mind: When positioning a light close to a subject, moving the light a few inches can make a difference on where the shadows fall; having the subject move slightly can have the same effect.

I photographed this man in the ballroom of a hotel at a trade show. I used a Westcott Spiderlite TD5 in a softbox, but I removed the diffusion panel for a harsher light
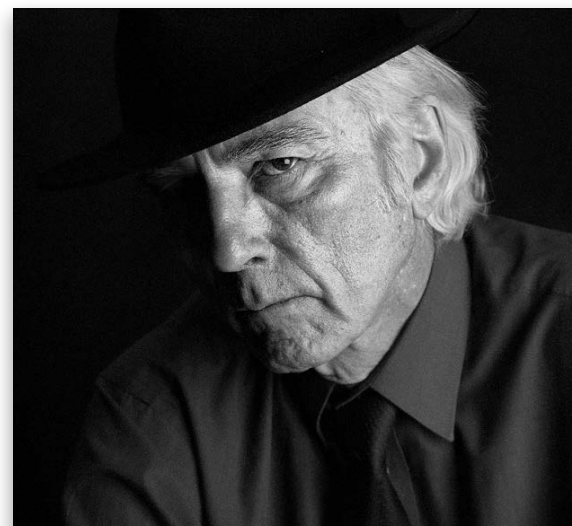
because I wanted to bring out the character lines in his striking face. I experimented with subject and light position until half his face was deeply shaded.

The deep shadow creates a sense of mystery in this photograph. Another quote: "When you destroy the mystery of a photograph, you destroy the photograph." I'm sorry, I forget who said that.

DIRECTING AND SHAPING LIGHT

My basic photo philosophy is this: If I'm not having fun, I'm doing something wrong. Sure, I take my work seriously, but having fun is important. After seeing Rembrandt's painting, *Old Man in a Military Costume*, I thought I'd have some fun.

One Westcott TD5 in a strip bank softbox with an egg crate grid was used as my main light source. It was placed slightly in front of and to camera left. The grid helps to direct and shape the light. It's an essential accessory for softbox shooters, but it's not cheap.

To separate the subject from the background, I used another Westcott TD5 naked. The light, not me! The power output of these lights is adjustable, so I adjusted the background light to be a bit darker than the light falling on my subject.

This shot was taken in my office; I don't have a studio. You don't need a professional photo studio to get professional-quality results.

Getting back to my buddy Frank Doorhof, I took this next photograph in his studio in Holland. One strobe light with a narrow grid was placed above and to camera left of the subject. We could have reduced the shadows on the white wall behind the subject by moving the subject further away from the wall, but we liked the shadows because they added a sense of depth and drama to the image. To make the photograph a bit more edgy, I applied the Polaroid filter in Nik Color Efex Pro.

PAINTING WITH LIGHT

Okay, I have to mention one more KelbyOne instructor: Dave Black. Dave is a master of paining with light. My cowgirl image is a painting-with-light photograph. I used a $10 flashlight to "paint" the subject with light—moving the light over the subject (who was in a totally dark barn) for 10 seconds. My camera was on tripod, and I asked the subject to hold as still as possible. It took me six attempts to get it right. If you try this technique, be patient.

Painting-with-light exposure settings vary. Your exposure depends on the following: the brightness of your light, how fast you move the light, how close you hold the light to the subject, how long you hold the light over one area, and your ISO and aperture. Here's a good starting point: ISO 400, f/4, and paint for 10 seconds.

So my friends, when you're making portraits, have fun and think "one,"—one light source that is. ■

ALL IMAGES BY RICK SAMMON

Under the Loupe

improving lightroom efficiency

BY ROB SYLVAN

I've never met a Lightroom user who wanted to know the slowest way to get something done. By incorporating a few efficiency tips into your workflow, you can give yourself more time to create new images.

With each new release of Lightroom, one of the top-requested features is faster performance from the program itself as our catalogs grow. No matter how much Adobe does in this regard, I imagine we'll still be left with wanting more. There are a number of things we can do ourselves to fine-tune our workflows and to keep Lightroom running at its best. I've written about some of these things in the past, and if you're a KelbyOne subscriber, you can log into kelbyone.com/magazine and download the March issues from 2013 and 2014 (and a whole lot more) to read those tips.

take charge of your presets

Springtime is a great time to clean house. If you're a preset junkie like me, you've probably accumulated an overwhelming number of Develop presets. Who can pass up a free preset? Well, as it turns out a number of people have discovered that having too many presets can actually affect the performance of Lightroom. How many is too many? Well, it seems some of us have accumulated thousands of these little timesavers, and while that seems like a crazy amount, it isn't that hard if you never get rid of the ones you don't actually use. This goes double for those of us who have bought some of the popular film-emulating preset packs currently in vogue. Even if you aren't likely to be featured on the next episode of preset hoarders, here are a few tips you can use to take control of your presets, thin the herd, and backup the ones you rely on.

search and destroy

Start by learning where your presets are actually stored on your system. Lightroom makes this easy. Go to Lightroom (PC: Edit)>Preferences, click on the Presets tab, and click the Show Lightroom Presets Folder button. This will open a window in your operating system's file browser with the folder containing all of your presets and templates highlighted. Open that folder and find the folder named Develop Presets. By default, this folder is buried in your operating system's file structure and is available to any and all Lightroom catalogs you open. This is especially useful when you upgrade to a new version of Lightroom, as all of your presets and templates are immediately available to your newly upgraded catalog without needing to

do anything special. Take a moment and create a backup copy of that folder before you delete anything.
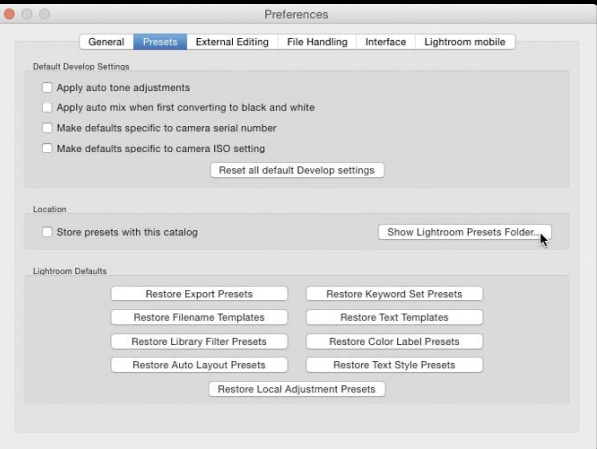
A quick word about that Store Presets with This Catalog checkbox located to the left of the Show Lightroom Presets Folder button in Preferences. When checked, a folder called Lightroom Settings is created in the folder alongside your currently open Lightroom catalog, and only the default presets are populated into that folder. That option is great for folks who store their catalog on an external drive so they can move it between different computers and have their presets and templates available on those computers. However, it isn't obvious that you have to then manually copy over all existing custom presets and templates to this new location outside of Lightroom in order to see them in Lightroom again. This is the most common cause of the "all my presets vanished" question I get on the KelbyOne Help Desk. My recommendation is to leave that box unchecked unless you have a specific reason for wanting your presets stored alongside your catalog, and you remember to copy all of your custom bits to the new location.

Okay, now for a bit of housekeeping. Start with the low-hanging fruit by outright deleting all presets you know you don't want and never use. You can delete them from the Presets panel by clicking the preset, then clicking the minus sign that appears in the Presets panel header. Unfortunately, that applies the preset to the active photo first, so a better alternative is to Right-click the preset and choose Delete. You can also perform that same action

Presets panel is a folder named "1 Start" that contains the presets I typically use at the beginning of a processing session. Under that is "2 Creative," which are a collection of presets I use for creative effects, and below that is my "3 Keepers" folder for all of the ones I've recently added, liked, and use. Eventually my keepers migrate up to the Creative or Start folders. Because of this numbering system, I never have to scroll down to the default Lightroom presets (although I have copied some of those into my numbered folders).

Having an organized (and simplified) preset list also pays dividends when you're applying presets via the Import dialog or Quick Develop panel. At the end of all that spring-cleaning work you should have a much leaner and meaner machine. Make sure that preset folder is included in your full system backup process, too!

export presets

On the subject of presets, one of the most useful and overlooked type of preset is the export preset. We all have some type of recurring export that uses the same settings (or a close variation), so saving those settings as an export preset is a real timesaver. In the Export dialog, once you have your settings dialed in, click the Add button to open the New Preset dialog, where you can create a folder to organize these presets and give this new preset a meaningful name.
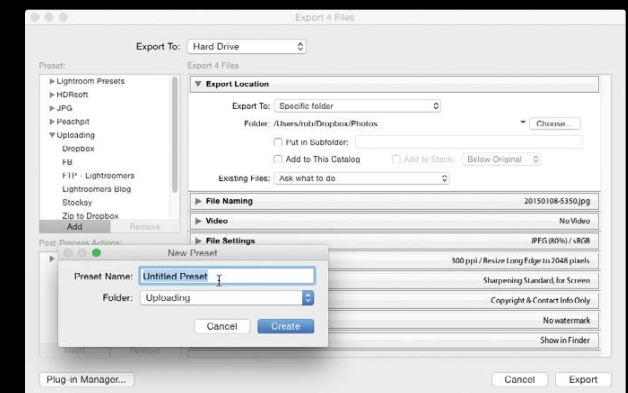
The real benefit of creating export presets is that you can use them to avoid seeing the Export dialog completely. Once you select the photos for export in Grid view (G), go to File>Export with Preset, select your preset from the list, and away your photos go without any further intervention on your part.
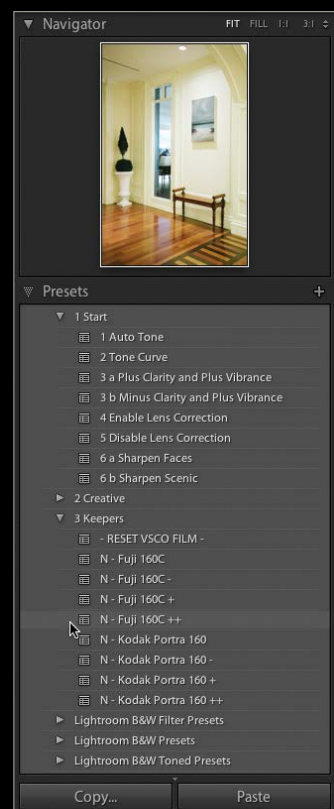

on any custom preset folder you created (or installed) to delete an entire folder of presets at once (no, you can't delete the installed default Lightroom presets this way). A third alternative is to open that Develop Preset folder I mentioned earlier in Finder (PC: Windows Explorer) and delete the presets right from their folders. Note that any work you do in the Develop Preset folder won't appear in Lightroom until you relaunch the program.

get organized

Here's a twofer. Paring down to a reasonable number of only the presets you use may (or may not) speed up Lightroom, but creating an organized structure for your presets will absolutely speed *you* up. Like all panels in Lightroom, the Presets panel sorts alphanumerically, so if you want a given preset folder to appear at the top of the list, you'll want to name it accordingly. I simply number my preset folders in the order in which I typically use them, and then I number certain presets within those folders in the general order in which I might apply them. This saves me from having to search up and down the preset list to find a given preset, which is a huge timesaver.

Right-click anywhere inside the Presets panel and choose New Folder, then give that folder a meaningful name. I created a folder called "Keepers" for this purpose. Over time, when I find that I like and use a newly acquired preset, I drag-and-drop it into the Keepers folder. I may install a preset pack with 20–50 presets, but I realistically will only use one or two, so those go into the Keepers folder, and then I delete the rest of the ones in that pack.

For me, the end result is that at the top of my

Tips&Tricks

SEÁN DUGGAN

stick with the new catalog file after upgrading

With a new version of Lightroom coming soon, these first two tips will help ensure that your transition to a new Lightroom catalog is a smooth process. When you upgrade to a new version of Lightroom, the program needs to convert your previous image catalog so it can work in the new version of the software. To do this it makes a copy of the catalog and updates it, leaving the previous version alone. If necessary, you can always return to that version and open it in the older version of Lightroom. To keep things clean and well organized, I strongly advise against that because it could cause a situation where there are updates to the older catalog but not the newer catalog. In fact, after you've upgraded and the catalog is running fine, consider moving the older catalogs to an appropriately named folder to keep them separate. Eventually, you can get rid of the old catalog files.

rename the catalog after upgrading

The name of the updated catalog will depend on what the previous name was. If your older catalog was named Lightroom 5 Catalog.lrcat, the new one will be called Lightroom 6 Catalog .lrcat. If you've used a custom name (e.g., My LR5 Catalog.lrcat), the new catalog will have a "-2" appended to the old filename (My LR5 Catalog-2.lrcat). To make it clear that my current catalog has a distinct name, I typically rename it (when Lightroom is *not* running) to something else, such as LR6 Main Catalog.lrcat. When you do this make sure that you also rename the previews file and the smart previews file (if one exists), using the same naming format. For the previous example, the previews file would be renamed to LR6 Main Catalog Previews.lrdata. To find the catalog, preview, and smart preview files, navigate to [username]/Pictures/Lightroom (PC: Computer\Disk C:\Users\ [username]\My Pictures\Lightroom).

set the preferences to open a specific catalog

By default, the preferences are set to open the most recent catalog when you launch Lightroom. In some cases this can cause confusion. In the General section of the preferences (Lightroom [PC: Edit]>Preferences>General), I like to set this to always open my main catalog. Your own workflow needs may vary, of course,
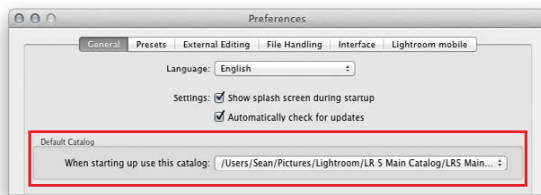
but I find it's better to have consistent behavior in terms of what catalog is opened when I start Lightroom. If I need to access a different catalog, I can always do so.

choose different catalogs at launch

If you'd like to choose a different catalog before launching Lightroom, press-and-hold the Option (PC: Alt) key when you launch the program. In the dialog that appears, select the catalog, and click Open.

use identity plates to label catalogs

For most photographers, the fewer catalogs you have, the easier your Lightroom life will be. Of course, there may be scenarios where maintaining multiple catalogs may work best for your archiving system, such as for wedding and event photographers. When working with different catalogs, you can set up an identity plate that clearly labels the interface so you can be sure you're working in the right catalog. Choose Lightroom (PC: Edit)>Identity Plate Setup, click the Identity Plate drop-down menu, and choose Personalized. Choose to use a styled text or graphical identity plate and click OK.
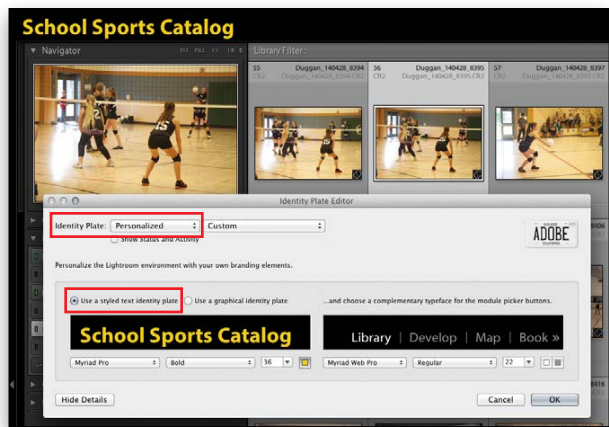
use collections for lab ordering

When you're organizing images for a client print order, use collection sets and nested collections to create groups of images for different purposes. A single image file can be a part of multiple collections. This ensures that the same image file, with all your Develop module adjustments, is used for different purposes, whether it's for print orders, Web delivery, or the creation of a book or album. To create collections and collection sets, click the New Collection icon (+) in the Collections panel header, choose the type of collection you'd like to create, give it a name, click Create, and add the photos you'd like to include. ■

panel auto hide

I want to wrap up with a simple little change that removed a minor, but consistent pain in my workflow. I love how collapsible the Lightroom interface can be to allow more room for my photos on the screen. I commonly collapse the left panel group (especially in the Develop module) when I'm working, and by default this sets the panels to a mode called Auto Hide & Show. This is where the pain began. Any time my cursor got too near to that left edge, the left panels would pop out and result in a game of move the cursor as I tried to move it back to the right enough to make the panels auto hide again. I think it was from Julianne Kost that I learned I could Right-click the edge of the panels and choose Auto Hide instead. When set to Auto Hide, the panels collapse automatically but don't reappear until you click on the edge again. What a joy this discovery was! If I need to access the panels, I click the edge, they pop up, then as soon as I move the cursor away they auto hide again and stay that way. ■

ALL IMAGES BY ROB SYLVAN

ALL IMAGES BY SEÁN DUGGAN

By Pete Collins

WEDDING
CRASHERS

How to Fix Common Photographic Issues in Photoshop

Shooting a wedding is one of the most amazing, yet challenging types of photography. You're trying to capture so many people, moments, and emotions in the midst of pressure and chaos. There are situations that are beyond your control during the wedding day that you may be able to fix afterward with a little postprocessing. There have been other articles about how to fix wrong exposures; this article will focus on a few other problems that may arise.

Step One: Blur the Sharp Areas

In a case like this, you can see the line of clarity caused by shooting at a shallow depth of field, and that line unfortunately isn't on the diamond. First, you'll want to blur away that line of sharpness. Make a duplicate layer (Command-J [PC: Ctrl-J]), and then use either the Blur tool in the Toolbox or one of the blur filters in the Filter>Blur Gallery to blur the entire image to match the blurriness on both sides of the line of clarity.

Next, create a layer mask filled with black by holding the Option (PC: Alt) key while clicking on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. This will hide the blur you just added. Now grab the Brush tool (B), and in the Brush Preset Picker in the Options Bar, select a round brush and set the Hardness to 0%. With the Foreground color set to white and the Opacity at 30% in the Options Bar, start painting across the line of focus to reveal the blur and blend it with the rest of the image. The blurring will help focus the eye on the ring and make it look like it's sharper than it really is, especially when you add sharpening to the diamond in the next step.

Step Two: Sharpen the Ring

Copy and merge all of the layers into a single layer by pressing Command-Option-Shift-E (PC: Ctrl-Alt-Shift-E) so that you can work on the whole image. The good news is that metal and diamonds can actually take a pretty good amount of sharpening and not look too funky. The best tool for the job is the Sharpen tool (nested under the Blur tool in the Toolbox). Yes, I did say the Sharpen tool. Make sure Protect Detail is checked in the Options Bar and set the Strength to around 25% or more. Work your way around the diamond and the tines. Make sure to look at the image at both 100% and zoomed out to full screen at certain intervals to make sure it isn't starting to look overdone. You'll probably end up getting a few spots with crunchy areas that you'll want to correct by dabbing them with the Spot Healing Brush tool (J).

Step Three: Extra Touches

Go to Filter>Camera Raw Filter and go to the Effects tab (*fx*). Lower the Amount of the Post Crop Vignetting to add a subtle darkened vignette.

Finish it by applying either Iris Blur or Tilt-Shift in the Blur Gallery to help shape the focus and make sure your blurring of the line blends well. Click OK in the Options Bar to apply the blur. Turn off the layer that you blurred in Step One by clicking its Eye icon in the Layers panel, and then turn the final layer off and on to compare it to the original to see how much sharper it appears. Your bride and groom will never know you were a bit off with the focusing.
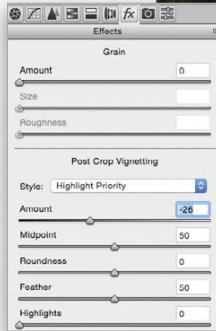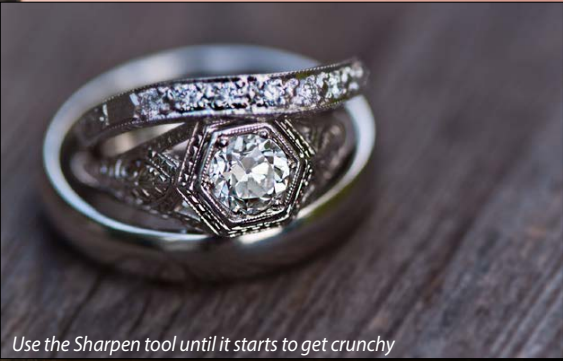

Line of focus in front of ring

Line of focus blurred to match

Use the Sharpen tool until it starts to get crunchy

Add Vignette

Blur, sharpen, and vignette to focus eye

Wrong Time of Day but It's the Only Time to Get the Shot

Getting a shot of the location is important, but often there's so much going on during the day of the ceremony that it's almost impossible to get a clean shot. So you'll have to work with what you have. In this example, the best time to shoot the barn without a lot of extra distractions was during the rehearsal, but even then there are issues that need to be addressed. The sky is a little bright and there are elements that need to be removed or enhanced.

Original image taken during rehearsal

Step One: Develop

You can edit the base image in Lightroom or Photoshop. For this example, we'll work in Camera Raw in Photoshop. Create a copy of the background by pressing Command-J (PC: Ctrl-J), and then go to Filter>Camera Raw Filter. Start by clicking on Auto in the Basic panel to get things going; this will help set the optimal white and black points and tweak a few other settings. Now you can drop the Exposure and Highlights sliders. Next, try increasing the Shadows slider, as well as the Clarity and Vibrancy. You can use the Adjustment Brush (K) or the Gradient Filter (G) to darken the sky more and make extra tweaks according to your image, but we'll stop here for now.

Develop base image
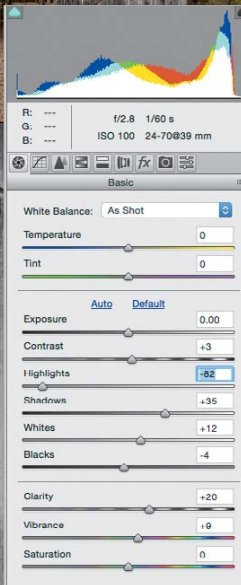
Step Two: Edit

Now you'll want to remove any distractions, such as the water hose and the people standing around in this example. Start with the Spot Healing Brush tool (J) and let it do most of the heavy lifting, then use the Clone Stamp tool (S) to fill in, and the Healing Brush tool (nested under the Spot Healing Brush tool) to blend and smooth.

Another distraction is the difference in the windows. We made a selection around the right window using the Rectangular Marquee tool (M), and then pressed Command-J (PC: Ctrl-J) to make a copy. Then we pressed Command-T (PC: Ctrl-T) to bring up the Free Transform handles, and then Right-clicked inside the bounding box and chose Flip Horizontal. We dragged it over to the left window to have them match, and pressed Enter to confirm the transformation. To keep on with the matching theme, we selected, copied, and flipped the left fence just like the window and dragged it to the right side. We clicked the Add Layer Mask icon and masked around the edges with a semi-hard brush set to black. This can help the barn to feel more finished and symmetrical.

Copy and flip fence

Copying and cloning to remove distractions

Step Three: Enhance

An advanced extra touch that you may want to try is to add another cloud. This is harder to do at sunset because you need to mask and blend different colored layers of the same cloud to give it the right look, but it can be done with a little practice.

We pressed Command-Option-Shift-E (PC: Ctrl-Alt-Shift-E) to create a merged copy of all the layers. Then, as we did with the ring above, we used Tilt-Shift or Iris Blur in the Filter>Blur Gallery to soften the edges, and then the Camera Raw Filter to apply a bit of a vignette to add to the romance.

We changed the feeling of the barn by darkening it. We simply made a copy of the merged image layer by pressing Command-J (PC: Ctrl-J), and in the Layers panel, we changed the blend mode to Multiply and lowered the Opacity to a level that we liked.

Because we've darkened the scene, we can now light up the interior by painting the inside of the barn and the windows on a new layer with a soft brush set to a light-orange color. Once we painted all lighted areas, we changed the blend mode to Color Dodge in the Layers panel and reduced the Opacity to 21%. You could also do this with the Adjustment Brush in Camera Raw or Lightroom if you want, so use your method of choice. The end result is a dusky sunset barn that the bride will love.

Blur, add cloud, and vignette

Darkened scene with lights painted but not changed to Color Dodge

Final image

Distracting Backgrounds

As a wedding photographer, a lot of times you have no control over how the final setting is going to work out or even how much time you're going to get to shoot the couple. In this instance, the location and the gathering of the wedding guests pull our eyes away from the bride and groom. Due to the way our eyes work, we're drawn to the red dress and the faces instead of focusing on the beautiful moment of the couple kissing, but we can fix that.

Way too distracting a background

Step One: Select and Remove

This is where your selecting and masking skills will be put to the test. One of the easiest ways to do this is to create a new layer filled with gray beneath the original image; it can really be any color, but pick one that contrasts the bride and groom well to help with masking. To move a layer below the Background layer, click the lock icon on the Background layer in the Layers panel to convert it to a regular layer. To quickly fill the layer with gray, press Shift-Delete (PC: Shift-Backspace), select 50% Gray in the Contents drop-down menu in the Fill dialog, and click OK.

You'll want to add a layer mask to the bride and groom image by making that layer active and clicking the Add Layer Mask icon at the bottom of the Layers panel. Now choose the Brush tool (B), press X until the Foreground color is black, and set the Hardness to about 90%. Paint around the couple to mask out all of the distracting background. Zoom in to at least 100% when masking to make sure you're creating a clean selection. If you paint away any part of the couple, press X to switch the Foreground to white to paint them back in.

Step Two: Replace

This wedding took place on the beach, so find an appropriate background that will make it seem like you took the couple over to the side and got some personal shots of them, which would have been ideal. You might even want to think proactively and snap a few background shots at the wedding just in case, but even then, the sky, clouds, and setting may not be as good as what you can find from a stock image, so it's up to you. When you place the couple in the new setting, you'll want to make sure to add the proper shadows to keep them from looking as if they're floating. Most folks end up making the shadows too dark or hard edged, which can mess up the entire image. [*For more on creating shadows, see "How to Create Shadows in a Composed Scene" by Uli Staiger,* Photoshop User, *February 2015, p. 84.—Ed.*]

Step Three: Degrade

When creating a composite, blurring and degrading techniques are your friends. Using Tilt-Shift or an Iris Blur can add a consistent transition of blurring that will help settle the look of the couple into the scene and also focus the attention more in the middle. Where feet meet the ground is one of the hardest areas to get to look right, so if you can blur the feet it will help a lot. Another secret technique is to add a texture or a grungy frame to the image. The reason this works is because it tells the brain that the image is weathered and degraded, thereby allowing it to accept the uneven wear and tear and not judge it so harshly. It also adds visual interest, which is a win-win.

You're not going to be able to get every shot perfect during the wedding because there's too much going on, but if you know how the eyes and brains of your viewers work, you can do a lot to mask the problems and enhance the beauty and acceptance of your images. The techniques employed here are basic and generally the same ones many people use every day; it's just a matter of practice and a little creativity to figure out the best way to use them. Hopefully, this will help you give your newly married couple images that they will cherish for years to come. ■

After adding blur and a few extra clouds, we have a clean composite but it's not perfect

Couple floating on sand

Careful selection leaving a bit of sand to help retain shadows

Shadows help anchor couple

Degrading the image helps viewer accept the composite

ALL IMAGES BY PETE COLLINS

Photoshop Proving Ground
## comparing dodge and burn methods

SCOTT VALENTINE

Photoshop is renowned for having multiple paths to success for any given effect or technique. With that in mind, let's compare three different ways to dodge and burn your photos. Which one is better? That's entirely up to you! I have provided two files for you to experiment with. The first one has both color and grayscale gradients so you can compare the effects from each tool. The second is the portrait for you to practice on.

▶ *Note:* If you're not familiar with dodging and burning, see **http://kelbyone.com/keyconcepts**. Also, I highly recommend using a digital tablet like a Wacom Intuos or Intuos Pro for best control.

[*KelbyOne members may download the files used in this tutorial at* **http://kelbyone.com/magazine/issue/march_2015**. *All files are for personal use only.*]

Scott Valentine; Model: Sarah Velez

Some critical features of these tools are in the Options Bar. Specifically, you can select the tonal range (Shadows, Midtones, Highlights) you want to affect and you have the option to Protect Tones to minimize clipping and hue shifts. You can also use the Airbrush option for more control over the effect. *Tip:* Airbrush is a time-based brush option. That is, the longer you hold the brush in a certain spot, the more pronounced the effect. This gem is handy for users who work more expressively.
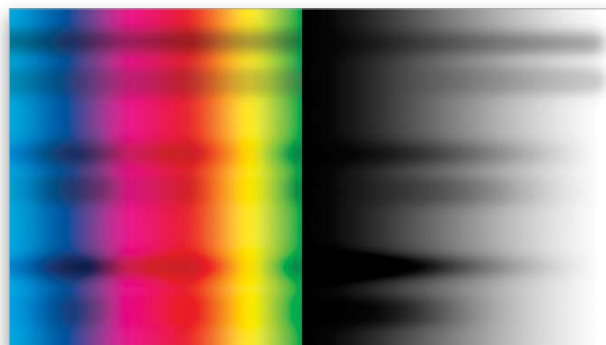
Results of the Burn tool set to Highlights, Midtones, and Shadows from top to bottom. In each pair, the bottom has Protect Tones selected.
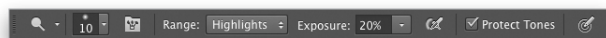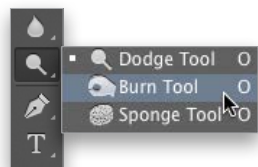
Method 1: Dodge and Burn Tools

Many people are so used to alternative techniques that they completely ignore these tools. The major drawback to using them is that they're destructive, which makes most users avoid them altogether. That doesn't mean you should never use them, though. Just work on a duplicate layer (Command-J [PC: Ctrl-J]) so you can go back if things get messy, or if you want to be able to lessen the effect by blending or lowering the Opacity of the adjusted layer.

The differences can be quite dramatic. You can limit the effect by lowering the Exposure; much like Opacity for painting, this restricts the upper boundary of what can be applied. Start with a low value and increase it as you need a stronger result.

Using the tools directly is best for when you need a very few small, quick, localized corrections that you have confidence you won't need to undo later. For example, adding a little extra darkening to mascara or a bit more depth to a shadow.

Method 2: Overlay Blend Mode

Next up is painting with gray values on a blank layer set to Overlay blend mode. Painting with darker values burns, while lighter values dodge. Traditionally, all painting is done with gray to avoid shifts in color, but there's nothing to say you can't introduce some color once you're comfortable with the technique. (*Hint:* Sounds like a great experiment, no?)
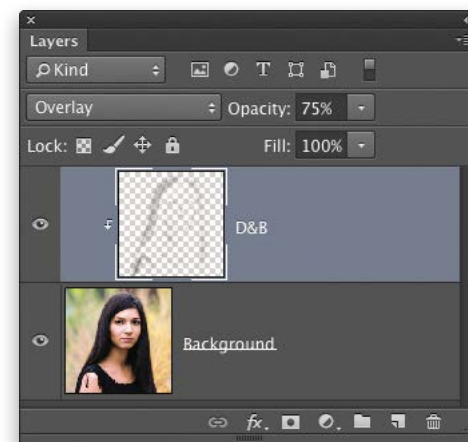
What I really enjoy about this technique is that you can now go in with other tools such as Smudge and Blur to refine your adjustments. Rather than trying to paint in very precise shades and gradients, you can simply push a few pixels around or soften a transition. And of course, you can also clip an adjustment layer or change the Opacity of the dodge and burn layer. One other nifty thing is you can actually see where you're applying adjustments. Simply change the blend mode back to Normal and check out your painting skills! Then quickly turn it back to Overlay to avoid embarrassment and depression.

To make this method really efficient, make sure you have set your Foreground and Background colors to the default black

and white, respectively, by pressing D. Work with a soft brush set to a low Flow, say about 5%, in the Options Bar, and keep a finger on the X key—tapping X swaps the Foreground and Background colors. Doing so will allow you to switch between dodging and burning quickly, or allow you to correct on the fly if you paint a little too much. This is really the fastest method of the three.

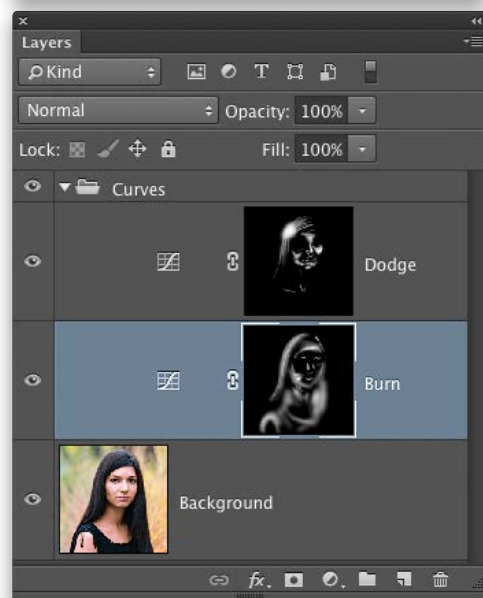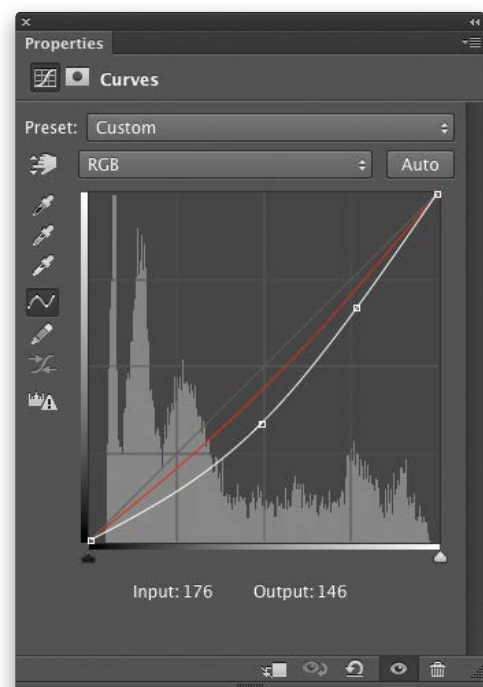## Method 3: Curves Adjustment Layers

Third, take advantage of Curves adjustment layers. By using a dedicated layer for each lightening and darkening, you can exert a surgical precision over your corrections and enhancements. To use this technique, you'll need to add two Curves adjustments layers, and fill each layer's mask with black. Painting with white on the mask will reveal the adjustments.

Let's start with the burn adjustment. When you add the layer (Layer>New Adjustment Layer>Curves), drag the center part of the curve downward in the Properties panel. You can generally drag it down about 1/4 of the way, but here's a tip: Watch your image as you drag and stop when the areas you want to darken are just dark enough, then bump it down a tiny bit more. The reason is that you want a little extra room to make changes so you can overdo it by a small amount, then dial it back.

Once you have darkened the entire image, fill the Curves adjustment layer mask with black (click the mask thumbnail in the Layers panel, press D to reset colors, then press Command-Delete [PC: Ctrl-Backspace]). Now paint with a soft, low-flow

brush on the mask. This reveals the correction, and using the low Flow setting lets you build up the effect naturally.

Use the exact same process for dodging, but drag the center of the curve upward, instead. If you want to easily switch the effects on and off, group the two Curves adjustments (select both layers in the Layers panel holding Shift, then click the Folder icon at the bottom of the Layers panel).

You'll notice that it's much easier to work broadly with this method, and that colors tend to look more natural, with corrections being more subtle. Like the other two methods, you can also lower the Opacity of the adjustment layers or use Smudge

and Blur on the layer mask to refine adjustment areas. But even better is that you can continually refine the overall depth of the effect by changing the curves.

Before

After

The third method is my current favorite because it allows for so much flexibility and control. It does require a few more steps, and you will need to change layers to switch between dodging and burning.

Here are three different approaches to dodging and burning your images. Each has an advantage based on how you work and your level of experience. Consider the Dodge and Burn tools for small, direct adjustments that you're confident will not need to be undone; use the Overlay blend method for quick, forgiving corrections or if you want to use color; or use Curves adjustment layers for the ultimate in power and surgical control. ■ ▭

Beyond Photoshop
enhancing a logo in 2d and 3d

SCOTT ONSTOTT

Photographing a logo embossed on a piece of high-quality paper stock is something we can simulate entirely in Photoshop—no tree, ink, or camera is required. This method enhances virtual logos by giving them a physicality or extra dimension of depth.

Step One: Open the **2D-Logo.psd** practice file, a line work design consisting of three interwoven equilateral triangles. Click the Create a New Layer icon at the bottom of the Layers panel and select the Paint Bucket tool (nested under the Gradient tool [G] in the Toolbox). In the Options Bar, make sure that both the Contiguous and All Layers checkboxes are turned on. Press D to set the Foreground color to black and click to fill one of the triangles with black (you'll have to click in six different sections to fill it). Create a second layer, click on the Foreground color, set it to #6f6f6f, click OK to close the Color Picker, and fill a second triangle. Create a third layer, set the Foreground color to #3e3e3e, and fill the last triangle.

[*KelbyOne members may download the file used in this tutorial at* **http://kelbyone.com/magazine/issue/march_2015**. *All files are for personal use only.*]
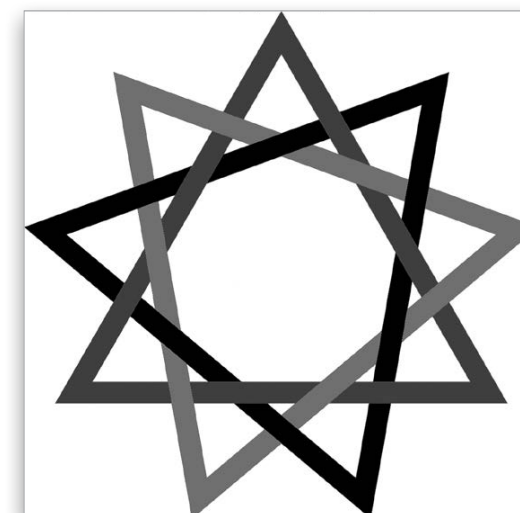
Step Two: Select the Type tool (T) and click in the document to create a single letter, say your first initial. Highlight this letter and increase its size in the Options Bar until it fits the central space of the logo. I chose Trajan Pro Bold at a size of 333 px, but your mileage may vary. Press Enter to accept the changes to the text. Select all by pressing Command-A (PC: Ctrl-A), and then press V to switch to the Move tool. Click both the Align Vertical Centers and Align Horizontal Centers icons in the Options Bar to center the letter.

Step Three: Double-click the text layer to the right of its name in the Layers panel to open the Layer Style dialog. Select Stroke in the list of Styles on the left side of the dialog. Increase the Size to 12 px, change Position to Inside, and click OK. Decrease Fill to 0% in the Layers panel so that only the letter's stroke effect remains.
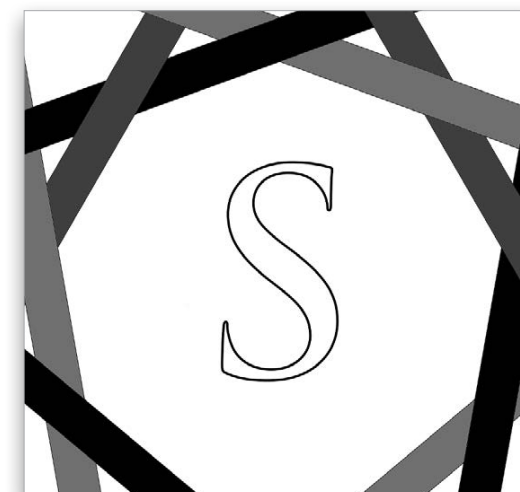
Step Four: Shift-click to select all the layers in the Layers panel except for the white Color Fill 1 layer at the bottom of the layer stack. Right-click on one of the selected layer names and choose Convert to Smart Object from the shortcut menu. Double-click the smart object layer's name and

Step One

Step Three

rename it "Logo." Create a new document (File>New) measuring 2000x1500 px. Using the Move tool, drag the Logo smart object's thumbnail into the new document window. Press Command-T (PC: Ctrl-T) to transform the smart object. Click the Maintain Aspect Ratio icon (chain link) in the Options Bar and set Width to 60%. Click the Commit Transform icon (checkmark) to accept the changes.

Step Five: Press Command-R (PC: Ctrl-R) to toggle on the rulers. Right-click a ruler and choose Percent from the shortcut menu. Press V and drag out a vertical guide to 62% and a horizontal guide to 45%. Center the logo at the intersection of the guidelines. (*Tip:* If the center of the logo doesn't snap to the intersection of the guides, make sure View>Snap is turned on.)

Step Six: Double-click to the right of the Logo smart object's name to open the Layer Style dialog. Click on Bevel & Emboss in the list of Styles. Set Style to Emboss, Technique to Chisel Soft, Direction to Down, Size to 2 px, Soften to 2 px, and Angle to 120°. Click on the down-facing triangle next to the Gloss Contour thumbnail, and select the tenth Gloss Contour (Rolling Slope – Descending). Increase the Opacity of the Highlight Mode to 100% and the Shadow Mode to 75%. Click Stroke. Select a Size of 1 px and set Position to Inside. Click OK.
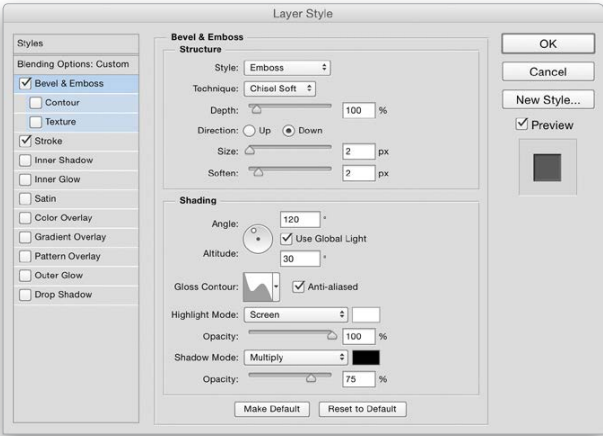
Step Seven: Double-click the Background layer's name, type "Paper" in the New Layer dialog, and click OK. Choose Filter>Filter Gallery. Open the Texture category and choose Craquelure. Set Crack Spacing to 6, Crack Depth to 3, and Crack Brightness to 9. Click the New Effect Layer icon at the bottom right of the dialog, and select Texturizer in the Texture category. Set the Texture drop-down menu to Sandstone, Scaling to 120%, Relief to 3, and the Light drop-down menu to Top. Click OK.

Step Eight: Make the Logo smart object layer active in the Layers panel. Choose Filter>Render>Lighting Effects. In the Proper-
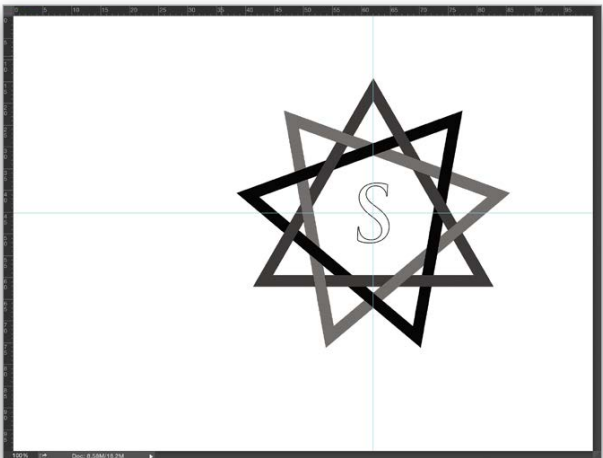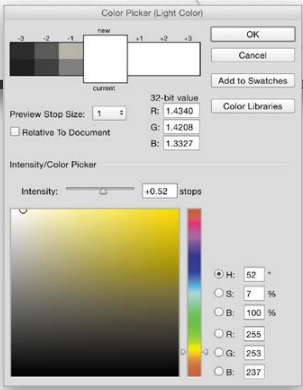

Step Five
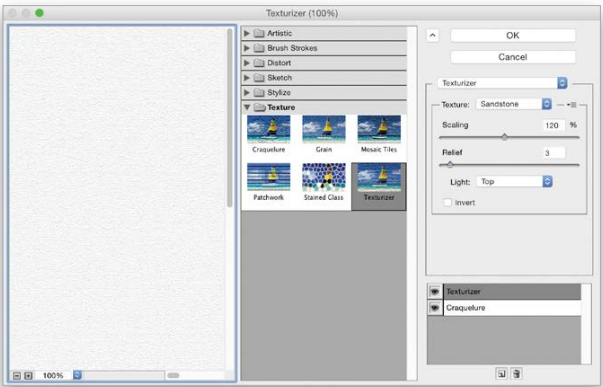
Step Seven
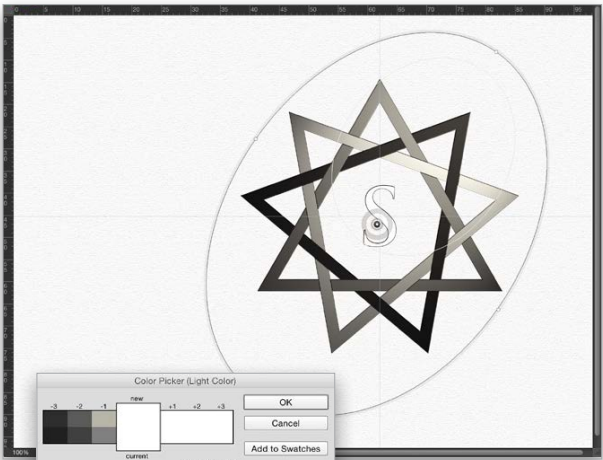
Step Eight

ties panel, set Intensity to 32, Hotspot to 47, and Ambience to 47. Reshape the falloff using its handles as shown so that the lighting effects surround the logo. Click the Color swatch above the Intensity slider, select a pale yellow color (R:255, G:253, B:237), and increase its Intensity half a stop (+0.52) in the 32-bit Color Picker. Click OK to close the Color Picker, and then click OK in the Options Bar to apply the effect.

Step Nine: Shift-click to select the Logo and Paper layers and press Command-G (PC: Ctrl-G) to group them. Rename this group "Logo on Paper." Choose 3D>New Mesh from Layer>Postcard. Click Yes in the resulting dialog to switch to the 3D Workspace. Rename this "2D Logo on 3D Paper." Press V to select the Move tool. Using the Orbit, Roll, Pan, and Slide controls in the 3D Mode section of the Options Bar, transform the postcard so that you're looking at it more or less as shown, leaving transparent triangular spaces along the top and right edges.

Step Ten: Choose Layer>New Fill Layer>Gradient, and click OK. Click on the Gradient preview thumbnail in the Gradient Fill dialog, select the eleventh gradient (Copper) in the Gradient Editor dialog, and click OK. Set the Angle to 19.47° and click OK. Move this layer below the 2D Logo on 3D Paper layer in the Layers panel. If you need to adjust its angle or scale to make a more pleasing backdrop, double-click its layer thumbnail to reopen the Gradient Fill dialog. Choose Layer>New Adjustment Layer>Hue/Saturation, and click OK. In the Properties panel, shift the Hue slider to +11 to warm up the gradient slightly.

Step Eleven: Double-click to the right of the 2D Logo on 3D Paper layer name to open the Layer Style dialog. Select Stroke and change the Color swatch to pure white. Set Size to 3 px and Position to Inside, and click OK. Right-click the Stroke layer effect in the Layers panel and choose Create Layer from the shortcut menu. Select the resulting new clipping layer on the top of the layer stack and choose Layer>Layer Mask>Hide All. Select the Pencil tool (nested under the Brush tool [B] in the Toolbox), increase its size in the Options Bar, and press D so that white is the Foreground color. Paint over the top and right edges of the paper where it meets the gradient backdrop—this will visually emphasize and sharpen the paper's edge.
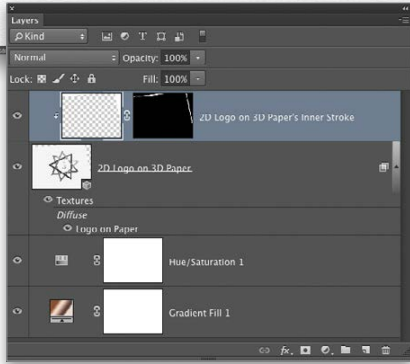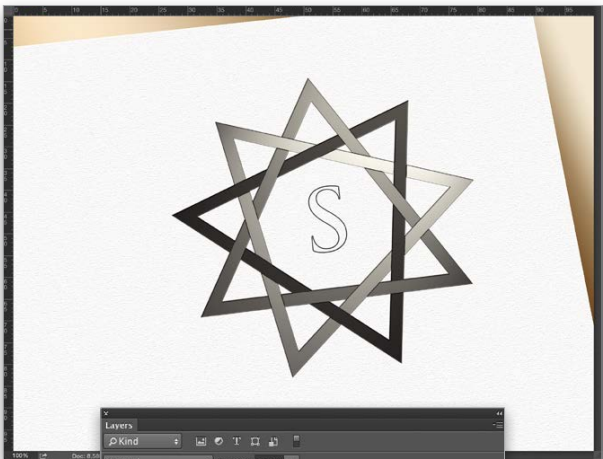
You have greatly enhanced this logo's appearance and learned a variety of 2D and 3D techniques in the process. ■ ◻
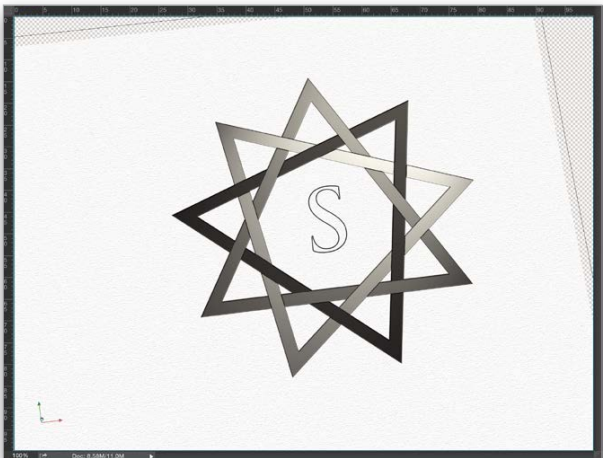
Step Nine

Step Ten

Step Eleven

Product Reviews
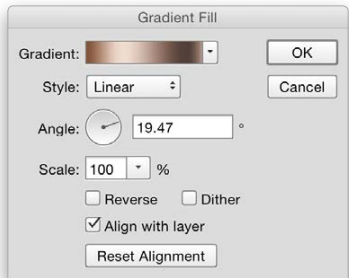
▼ ThinkStation P500 Workstation

Expandability and Power in a Small Form Factor
Review by Bruce Bicknell

These days it seems to be more about multiple program performance (across the Adobe Creative Cloud) and space-saving designs when it comes to desktop computers. Some manufacturers sacrifice performance to accomplish this while some succeed in creating an amazing product, but the price is higher than the average Joe can afford. For all of us in the latter group, I think we have a scalable solution with the Lenovo ThinkStation P500 that will fit our needs and grow with us rather than becoming outdated in a few years (or less) time. In my studio, I frequently jump from photo projects to video and animation, and I expect my machine to keep up with me. The P500 does just that, so let's take a look.

Lenovo has given us both form and function with the impressive new ThinkStation P500. It has a striking new design that provides tool-free maintenance, an advanced cooling system, and flexible upgrades, as well as the horsepower, graphics capabilities, and memory options to back it up.

Starting with the horsepower, it's all based around the processor. The base unit ships with a 3.10-Ghz Intel Xeon E5-1607 v3 with 10 MB of cache and 4 GB of RAM. The unit I tested came with a 3.7-GHz Intel Xeon E5-1630 v3 processor (four cores, eight threads, and 10-MB cache), and a "meager" 16 GB of RAM, but memory capabilities go up to 256 GB (*yes*, you read that right) of DDR4 RAM.

Add to all of that sweet goodness an optional NVIDIA Quadro K4200 with 4 GB of GDDR5 RAM and you have a box that can handle pretty much anything you throw its way. (*Note:* The base model does not include a video card.) This alone is an amazing feat in this small form factor, and Lenovo has nailed it. This setup smoked through my Lightroom, Photoshop, After Effects, and Premiere tests that I put it through. I could run through all of the bench tests numbers but it comes down to real-world performance, and I can tell you this machine does everything but cook breakfast.

This box is set up to grow with us and *for* us. With options to add up to 256 GB of DDR4 memory, an NVIDIA Quadro K6000 with 12 GB of GDDR5, up to 11 storage devices (eight internal, two external, and one M.2), and the FLEX Tray that can host one 3.5" drive or two 2.5" drives (which can include your choice of HDD, SSD, and SAS drives), there's an abundance of expandability to explore and take advantage of. There are also plenty of ports, including eight USB 3, four USB 2, six PCI/PCIe slots, a

1-GB Ethernet port, audio/mic jacks (front and back), two PS/2 ports, a serial connector, and a 9-in-1 card reader. The NVIDIA Quadro K4200 card that shipped with the test unit includes two DisplayPorts and a DVI port, as well.

Other options that make the P500 extremely customizable are a FLEX Bay and FLEX Connector. The FLEX Bay supports an optical drive or the FLEX Module, which supports an ultraslim optical drive, a 29-in-1 media card reader, or FireWire. The FLEX Connector uses a mezzanine card that connects to the motherboard and supports SATA, SAS, and PCIe storage, and advanced RAID solutions without losing any of the rear PCIe slots. Other features include red touch points to help make changing components easier; QR codes on components that direct users to Lenovo's website with information on system architecture and component technical specifications; and a diagnostic port that provides system analysis using an Android tablet or smartphone.

Needless to say the P500 was a pleasant surprise and a worthy opponent to my current system. With its smaller form factor, powerful configuration, and seemingly limitless expandability, I found myself using this exclusively on recent projects. Not only was this my go-to machine for my video and animation work, but I also found myself using this for my photography work in Lightroom. With all of the features and the power that this brings, you owe it to yourself to take a good look if you're in the market for a new workstation. ■

Company: Lenovo	Price: $3,477.91 (as tested)
Web: **www.lenovo.com**	Rating: ◆◆◆◆◆
▲ Hot: Expandability; horsepower; FLEX; abundance of ports	
▼ Not:	

▼ DiskWarrior 5

The Mac's Life Insurance and Repair Tool Is Faster and Better
Review by Erik Vlietinck

Once every four to five years, DiskWarrior gets an upgrade. DiskWarrior 5 is now compatible with all the new Macs, is a 64-bit app, comes on a USB flash drive, includes a Recovery Maker app to update the product yourself when a new OS or new Mac is released, is faster, and looks better.

Mac OS X Yosemite is less prone to corruption—the sort of problem that makes your system lose the ability to find files—than older versions, but it still happens. To prevent this, DiskWarrior optimizes a volume's directory.

Alsoft released DiskWarrior 5 to be fully operational with all the new technologies we now take for granted, including iMacs with Retina displays, huge Time Machine volumes, SSDs, a flash drive to start from, etc. Much of the new features of DiskWarrior are under the hood; for example, DiskWarrior 5 can now repair partition table damage besides directory damage when started from the DiskWarrior Recovery flash drive.

Its 64-bit architecture allows it to support even the largest directories. A new addition is the DiskWarrior Recovery Maker, an application that enables you to create your own DiskWarrior startup flash drive—a 2 GB one will do. This permits you to update the app quickly, while ensuring you have a backup flash drive. You'll need an external drive to run DiskWarrior from when repairing directory or partition table problems.

A very noticeable feat is DiskWarrior 5's speed: it's a lot faster than its predecessor when checking and repairing hard drives and twice as fast when repairing SSDs. In addition, the interface now has a modern, unified look, and the Directory Optimization Index graph that was pretty much hidden with previous versions has been simplified and now prominently shows you the state of the volume's directory at a glance. ■

Company: Alsoft, Inc.	Price: $119.95 (Download & flash drive)
Web: **www.alsoft.com**	Rating: ◆◆◆◆◆
▲ Hot: Interface; speed; update is easier	
▼ Not:	

▼ HDR Express 3

Create Professional-Looking HDR Images
Review by Steve Baczewski
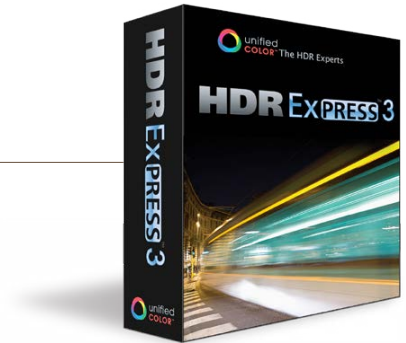
The new HDR Express 3 is a truncated version of Unified Color's flagship HDR Expose 3, but under the hood it uses many of the same sophisticated algorithms and has added significant improvements to the interface, while maintaining a simplified workflow. Express 3 works as both a standalone and as a plug-in for Lightroom and Aperture. It supports RAW format for more than 600 cameras and uses a 32-bit color processing workflow.

The straightforward interface is a model of commonsense functionality, starting with auto stacking files by capture that separates out and creates sets of bracketed thumbnails by time of exposure. The new merge, alignment, and deghosting features include a preview window that simplifies whether to manually or automatically select the best keyframe for optimal deghosting.

On loading a folder of files to Express 3, thumbnails are automatically rendered and file formats are organized by type: RAW, DNG, JPEG, or TIFF. Whether I merged three, five, or seven files there was a noticeable improvement in processing speed, including viewing real-time tonal slider adjustments in the preview window. A set of 10 color and B&W presets gives a good starting point that can then be honed with the use of seven tonal and two

White Balance sliders. Any combination of slider adjustments can be named and saved as a new preset.

The new Gamma slider works effectively, isolating adjustments to shadows and midtones while leaving highlights alone. The improved Detail slider works well to increase local edge contrast in transition areas without creating halos. Working with the tonal sliders is a 32-bit histogram that not only makes you aware of clipped areas, but also displays the EV of the dynamic range of your image before and after tone mapping.

Express 3 is flexible, producing striking images from illustrative to photorealistic. I highly recommend it. ■

Company: Unified Color Technologies	Price: $79
Web: **www.unifiedcolor.com**	Rating: ◆◆◆◆◆
▲ Hot: User-friendly interface; speed; results	
▼ Not:	

▼ KODAK PIXPRO SMART LENS SL25

Camera Makes Your Smartphone a Viewfinder
Review by Steve Baczewski

Kodak hopes to take advantage of those who use smartphones for routine picture taking and extend the phone's usefulness with their PIXPRO SMART LENS SL25 camera. The SL25 is a camera and lens that has a 16-megapixel, 1/2.3" CMOS sensor; zoom lever; shutter release; and slots for a memory card and battery. It captures JPEGs and 1080p MP4 video and has optical image stabilization. It can shoot 6 frames per second bursts. An adjustable clamp lets it fit snugly on the back of any size smartphone. After installing Kodak's free PIXPRO Remote Viewer app to your iOS or Android phone, you can sync via a Wi-Fi or NFC connection and use your phone or tablet as a viewfinder.

The PIXPRO SL25 is a solid f/3.7–6.2, 24–600mm (35mm equivalent) optical zoom lens. It has a tripod mount on the barrel, and because it's wireless, you can mount it on a tripod and shoot remotely up to 32' away. The PIXPRO Remote Viewer app has all the essentials, including touch focus, auto white balance, auto or manual ISO from 100–3200, 3-stop exposure compensation, self-timer, playback, five shooting modes, and zoom control.

You can download images to your computer with the included USB cable or directly to your mobile device and use PIXPRO mobile uploading sharing capabilities. PIXPRO Remote Viewer has limited editing capabilities and I was unable to interface with other editing apps on my phone.

The SL25 is capable of taking sharp images. While a 600mm optical zoom is desirable, the SL25 weighs 7.4 oz, giving it a bulky imbalance that makes it heavier than most compact cameras, and at $299, it's nearly as expensive. Additionally, there's a shutter delay that negatively affects capturing subjects in motion. ■

Company: JK Imaging Ltd.	Price: $299
Web: http://kodakpixpro.com	Rating: ◆ ◆ ◆ ◇ ◇
▲ Hot: Sharp 24–600mm optical zoom	
▼ Not: Bulky; shutter delay	

▼ Swiftpoint GT Mouse

A Mouse to Swipe With
Review by Erik Vlietinck

You may have an iMac with Retina display, but its mouse is as unfriendly to your wrist as an '80s rodent. Replacing it is easy; buy something that you can hold like a pencil because that's your hand's most natural position. That gets us into Wacom domain, but the buttons on their pens force your wrist into a cramp, as well. The Swiftpoint GT Mouse, on the other hand, has all the buttons in the right places, looks and acts like a weightless mouse, and holds like a pen. Repetitive strain injury be gone!

The Swiftpoint GT can be used with a Mac, PC, and iOS (with a remote desktop PC connection app as a remote cursor controller) and Android devices. It comes in a small, efficiently designed carrying case made from soft faux leather, complete with accessories.

The Swiftpoint GT has both Bluetooth and USB connection capabilities. When you turn over the Swiftpoint GT, you'll see a slope with a small protruding nib sticking out on the left side. If you move the mouse around flat on its base, it will move the cursor and you'll have to scroll using the wheel, but if you slightly tilt the mouse so that the nib touches the desk, the cursor stays put, but the mouse will scroll through pages or windows as if you're swiping with one finger. It makes gesture-orientated operating systems efficient and quick to navigate.

For Photoshop users, the Swiftpoint GT's swipe support offers instant vertical and horizontal image navigation, and better control than an ordinary mouse. It offers enough control to let you paint masks quite accurately. For freeform painting, a Wacom tablet with pen remains superior, though. ■

Company: Swiftpoint Limited	Price: $139
Web: www.swiftpoint.com	Rating: ◆ ◆ ◆ ◆ ◆
▲ Hot: Swipe support; battery life; excellent cursor control	
▼ Not:	

▼ FUJIFILM X-T1

The Best Camera Is a Camera
Review by Michael Corsentino

The saying goes the best camera is the one you have with you. These days that often ends up being a cell phone. It's safe to say we've all nailed a few cool snaps here and there with our smartphones but also experienced the disappointment of missed shots, lame exposures, and the frustrating lack of control available with mobile phones. This makes sense because cell phones are really digital Swiss Army knives, rather than dedicated cameras tasked with doing one job well. Clearly the appeal of cell phones is size, portability, and the ease of sharing images via social media networks.

Fujifilm has seen the writing on the wall with their X-T1 mirrorless, interchangeable lens camera, part of their X Series. Combining the portability and social media capabilities with the features and flexibility photographers crave, the FUJIFILM X-T1 is hard to beat. Wi-Fi enabled and sporting a cool vintage look, the X-T1 packs a punch with its 16-megapixel, APS-C, X-Trans CMOS II sensor; 100–51,200 expandable ISO; and respectable 8 frames per second capture rate.

When it comes to autofocus (AF), the X-T1 brings its A game with an Intelligent Hybrid AF system that uses both contrast and phase detection to ensure quick and accurate AF and enhanced manual focus. The X-T1's bright, high-precision, 2.36 million-dot OLED viewfinder and newly designed GUI provides a clear, wide view of subjects and easy-to-see settings.

Sharing images and videos on social media networks is made easy via the X-T1's built-in Wi-Fi and FUJIFILM Photo Receiver app. Full HD 1080 60p video; a 2.5mm mic jack; a 3" 1,040K-dot tilting LCD screen; around 80 points of weather sealing; a slew of film emulation presets; and tons of other sweet features make the FUJIFILM X-T1 your best camera. ■

Company: Fujifilm Corporation	Price: $1,299 (body only);
	$1,699 (with 18–55mm kit lens)
Web: www.fujifilm.com	Rating: ◆ ◆ ◆ ◆ ◇
▲ Hot: Bulid; built-in Wi-Fi; film emulation presets; OLED viewfinder	
▼ Not: Ergonomics could use minor improvement	

▼ Godox WITSTRO AR400 Ring Flash

Get That Fashion Look on a Budget
Review by Michael Corsentino

Are you looking to incorporate that killer ring-flash look popular with professional fashion and glamour photographers, but without the expense and bulk of a pro rig? Many ring flashes can reach into the thousands of dollars and typically require a heavy power pack to operate. Meet the Godox WITSTRO AR400, a lithium-ion battery powered 400-Ws ring flash. Adjustable from 1/1 to 1/128 power in 22 steps, the AR400 is capable of high-speed sync and RPT stroboscopic flash (1/4–1/128).

Using an interchangeable AR-B4500 lithium-ion battery (11.1V/4500mAh), the Godox WITSTRO AR400 produces up to an impressive 450 flashes at full power. Additional batteries are sold separately, allowing the AR400 to be used for continuous shooting on location with nonstop portable power. Wireless triggering and power control are possible using an FT-16 and FTR-16 wireless transmitter and receiver, like the rest of the WITSTRO and monolight lines.

No slouch in the studio, the AR400 also ships with an innovative umbrella bracket for added versatility and a diffuser to soften this otherwise specular light source. Don't be afraid to try using the AR400 as an off-camera fill light for a bit of added crispness.

While the AR400 won't rival the power and features of its professional-level brethren, it also won't break the bank or require a pack mule to haul it around. Ring flash is a specialty light source and one you probably won't use every day, but when you need it, there's nothing like it. The Godox WITSTRO AR400 is a great way to test the ring-flash waters and bring a little fun and fashion pizzazz to your work. ■

Company: Godox Photo Equipment Co., Ltd.	Price: $559
Web: www.godox.com	Rating: ◆ ◆ ◆ ◆ ◇
▲ Hot: Build quality; 400 Ws; interchangeable li-ion battery; 450 pops	
▼ Not: Could use a little more power	

▼ MultiSync EA244UHD 4K Display

Lots of Resolution for Photo, Video, and Design Work
Review by Daniel M. East

You may hear a lot about Thunderbolt 2 and its benefits, and one great benefit is for displays. Even with Thunderbolt 1, your throughput and connectivity options are faster with more configuration possibilities. This is especially true if you use more than one monitor. With NEC's ultra-high-definition (UHD) 24" Multi-Sync EA244UHD, you can take advantage of all of those things and more with support for DisplayPort, HDMI/MHL, and DVI-D. Stunning image quality comes via 4K (3840x2160) resolution and a 16:9 aspect ratio.

For all of its features, such as Picture by Picture, ambient light and human presence sensors, ECO mode, more than 1 billion displayable colors, three USB ports, and more, the real story is the excellent image quality for video, photography, and design work. Text is without artifacts and image density is deep, rich, and effectively flicker-free to the naked eye. It's so sharp and clear that you may want to sit very close to be certain you can believe your eyes. It's an amazingly bright monitor.

The only obstacle in this display is that it has about a 2% warm cast, even after several calibrations, and the best results come from disabling all of the auto modes, which are on by default. The other hurdle is its price. At $1,199, this is a display for a specific set of needs, but it's well worth it if you want super-clean, sharp, HD images and videos. It's a great size for most work, especially if you prefer more than one monitor. ■

Company: NEC	Price: $1,199
Web: **www.necdisplay.com**	Rating: ◆ ◆ ◆ ◆ ◇

▲ Hot: Image quality; Thunderbolt connectivity; large viewing radius
▼ Not: Slightly warm image even after calibration

▼ Thunderbolt 2 Dock

Lightning Fast with Multiple Connectivity Options
Review by Daniel M. East

There's so much to love about Thunderbolt connectivity. It saves space, reduces clutter, and is one of the fastest ways to connect peripheral devices to your computer. These devices also support daisy-chain connections via USB 3 or FireWire 800, so you can use your devices in nearly endless configurations. There are two major distinctions that make Other World Computing's (OWC) Thunderbolt 2 Dock the favorite as more and more of these hub-devices emerge. First, you have all of the ports needed to connect nearly any type of storage, display, network, or other device with stunningly fast performance. Second, the beautiful design of the product, which is smaller than a standard computer keyboard.

When you compare the OWC Thunderbolt 2 Dock to its competition, there's no question that you have more possible connectivity options with this one. Belkin's Thunderbolt 2 Express Dock HD is also $299.99, but has only three USB 3 direct ports (although you can daisy-chain USB 3 and FireWire 800 on the devices) compared to OWC's five. Belkin doesn't offer audio input, either. The CalDigit Thunderbolt Station 2 offers audio in and out ports, but doesn't have a FireWire port. It does support

Windows and costs $199.99. The only competitor that comes close to the connectivity options is Henge Docks with their Mac-Book Pro with Retina Display Horizontal Dock, which is more of a cradle and sports a $399 price tag.

OWC continues to create reliable, functional, well-thought-out products that employ and support the latest technologies for consumers and professionals. The Thunderbolt 2 Dock not only provides consistently fast performance for all of the devices simultaneously, but it does so at a competitive price that makes it a fantastic choice, even if you don't have a lot of peripheral devices yet. ■

Company: Other World Computing	Price: $299.99
Web: **www.macsales.com**	Rating: ◆ ◆ ◆ ◆ ◇

▲ Hot: All the ports you need; audio input & output; multidisplay support
▼ Not: No support for Windows

Light, Gesture & Color
By Jay Maisel

Finally, the masterful Jay Maisel has put down on paper at least a tiny fraction of what many of us have learned from him in auditoriums, classrooms, and workshops (and restaurants and taxis for some of us very lucky people). Since "retiring" almost two decades ago, Jay has continued to produce incredible images. During his award-winning career (too many honors to list in this review), his photos graced advertisements, book covers, and magazines (including several *Sports Illustrated* swimsuit issues), and can be found in collections, both public and private. After reading the first several pages in which the author describes light, gesture (seeming somewhat frustrated on describing this), and color, you'll find about 250 photos, each with a brief description of why he likes the shot enough to include it in the book. Some of the descriptions are quite brief, but all are to the point. Read, then study each image.
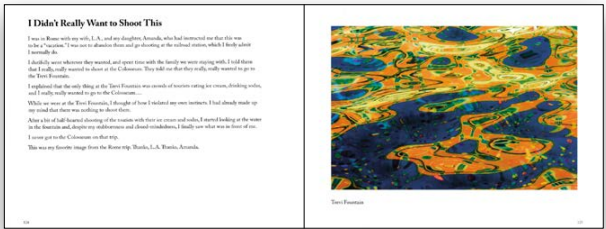
Publisher: New Riders	Pages: 264
Website: **www.newriders.com**	
▶ Price: $54.99	▶ Rating: ◆ ◆ ◆ ◆ ◆
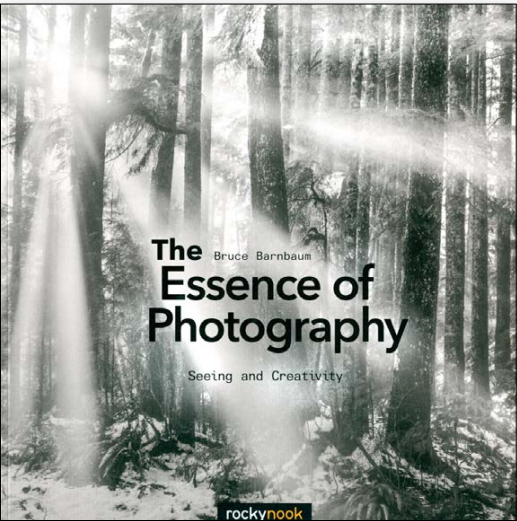
The Essence of Photography: Seeing and Creativity
By Bruce Barnbaum

While this book's subtitle is "Seeing and Creativity," it may come across as more of a manifesto against digital photography and digital photographers. While the author does admit to using a digital camera as his second camera, he spends much of the book promoting his use of a 4x5 film camera. He also admits that some of his digital photos would not be possible with the 4x5. He generalizes that digital photographers simply keep pressing the button and hoping something good comes out later. There appears to be no place in his world for digital photographers who actually take time to evaluate and compose a scene before making the photo. There is much valuable text in the book, but it's surrounded by so much "me" that it's hard to find. Many of the example photos are stunning and this book's greatest value may be in those images. Read with great patience.

Publisher: Rocky Nook, Inc.	Pages: 186
Website: **www.rockynook.com**	
▶ Price: $39.95	▶ Rating: ◆ ◆ ◆ ◇ ◇

Photoshop Tips

boost your productivity and creativity

COLIN SMITH

▶ Welcome to this issue's "Photoshop Tips." As your resident tipster, I have scoured the depths of my brain to find you the best Photoshop tips that will make you, well, brainy. Yes, they have been proven to make you smarter than acai berry tea. In all seriousness, they won't raise your IQ, but they will raise your productivity and make you *look* smarter.

Preview Camera Raw Adjustments

You're probably beginning to perform more and more tasks in Camera Raw. (If not, that's another conversation that we need to have.) You might have noticed that the preview checkbox in Camera Raw has changed. It used to be that you just clicked the box to toggle between the before and after views. Now you have all kinds of options like vertical and horizontal comparisons and different ways of looking at them. Well, what if you simply want to toggle back and forth between before and after? You can accomplish this by using the P key (P for Preview).

Metadata Templates

Metadata certainly doesn't sound exciting. Maybe if you're an accountant it does to you. However, metadata is useful for a digital image. I often say it's like writing on the back of your photo with a digital marker. Really, it's much more than that. Metadata tells us a lot of information about the digital file. It also allows you to add your own information, such as your name, contact information, copyright info, and much more. If you aren't fond of typing, then here's your tip. In Bridge, you can create a set of metadata and fill it out with all of your information. Then, you can save it as a template that can be applied to your photos on import or any other time with just a couple of clicks. In Bridge, open the Metadata panel (Window>Metadata Panel). In the panel options flyout menu (top right of the panel) you'll see an option that says Create Metadata Template. Name your template, fill in the appropriate fields, and click Save. From the same options menu in the Metadata panel you'll see an option that says Append Metadata. Use that to apply your template to selected images in Bridge. No more typing!

Brush HUD: Softness or Opacity

There's a super easy way to change your brush size: hold Option-Control and click-and-drag (PC: Alt-Right-click-and-drag). If you drag horizontally, you'll change the brush size. If you drag up and down, you can change the Hardness of the brush. You'll see

a red circle on the screen to indicate what you're changing. Did you know that you can swap out the Hardness for changing the brush's Opacity instead? Go to Photoshop (PC: Edit)>Preferences and choose General. Turn off the option box that says Vary Round Brush Hardness Based on HUD Vertical Movement. Now the vertical dragging will change Opacity. Turn the option back on to revert back to Hardness.

Pixel Grid at 501

When you zoom into an image, really zoom in, something happens when you zoom past 500%. At this point it's expected that you're zoomed in enough to see the pixels. Because of this, a grid appears around each individual pixel. This so-called pixel grid enables you to easily identify individual pixels in areas of very similar color. Some people love it, some hate it, and some people ask, "There's a pixel grid? I've never zoomed in past 500%." It's easy to turn this off if you don't like it. Look under View>Show>Pixel Grid. Click on this option to toggle off the grid; you'll see a checkmark next to the option if it's turned on.
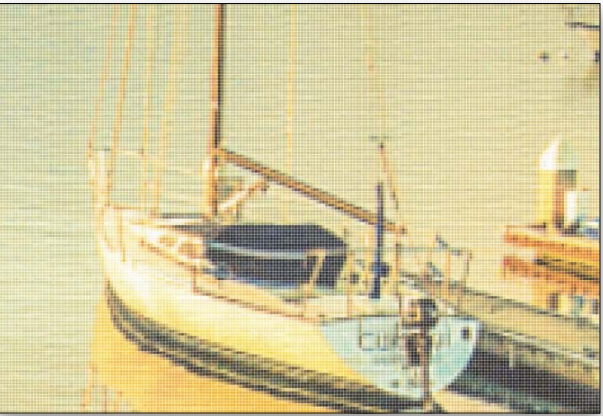
Crop to Exact Size

When it comes to cropping, some people still get confused. I've seen people type 4x6 into the Options Bar for the Crop tool (C) and then wonder why their image suddenly got tiny or huge. This is because 4x6 is only a shape, known as aspect ratio. If you don't tell Photoshop what units of measure and resolution you want, there's no way for it to know what you intended. The input boxes are smart. If you type "in" for inch, it knows you want inches, "cm" for centimeters, and so on. Say you want to print on Super B 19x13" paper. Type "19 in" and "13 in" into

the boxes, respectively. Now you need to provide a resolution. If you don't see the resolution field, select W x H x Resolution from the preset drop-down menu near the left of the Options Bar. Type in 260 or 300 in the resolution field and you now have a perfect size for printing. Scale your crop box on the image to suit the area that you want to print and you're good to go. Don't forget to save these settings as a preset so you can reuse them. Just select New Crop Preset at the bottom of the preset drop-down menu.

CC Libraries

In Photoshop CC 2014, a new panel called Libraries (Window>Libraries) was a recently added. This is a helpful feature that can be used to save and reuse assets. You can save layers, typestyles, layer styles, and even colors to this library and drag them into your documents for further use. Better yet, these are all synced to your Creative Cloud account so that they're available for use on any computer that you log into. This is also a great place to save customized signatures and watermarks that you can apply to all your photographs and artwork with a simple dragging action.
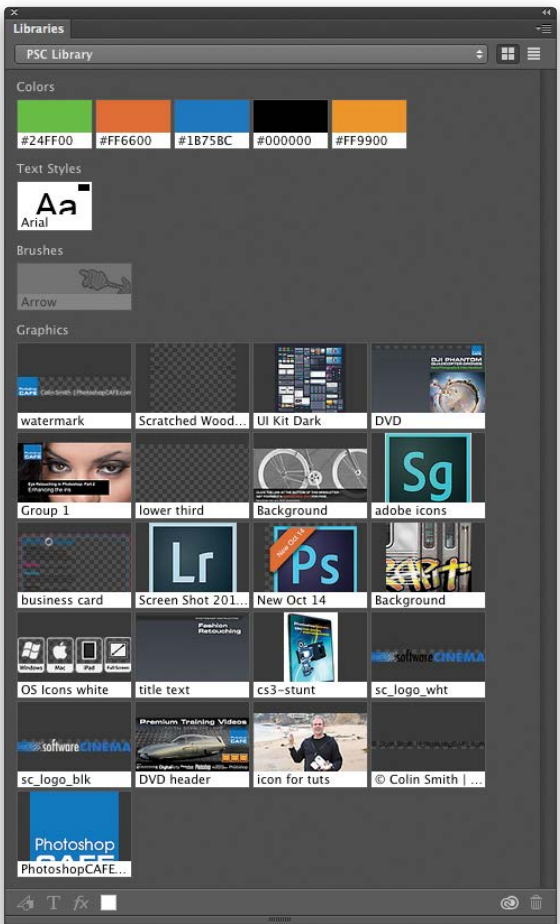
Use Adjustment Layers

Adjustment layers are the best way to apply image adjustments. Most of the same options are available from the Image>Adjustments menu; however, if you apply the adjustments from the Image menu, they'll change the pixels on the photograph and you won't be able to change the settings later. To make matters worse, the more adjustments you add, the more the image will deteriorate. A better way is to apply the adjustments as adjustment layers from either the Create New Adjustment Layer icon (half-black, half-white circle) at the bottom of the Layers panel, or using the Layer>New Adjustment Layer menu. When you do this, you'll be able to change the settings whenever you like, adjust the Opacity of the adjustment, and stack as many as you like on top of each other with no image damage (nondestructive). On top of all this, you also get a layer mask with the adjustments, so you can change where they affect the image instead of just applying them to the entire image. So yeah, you should be using adjustment layers.
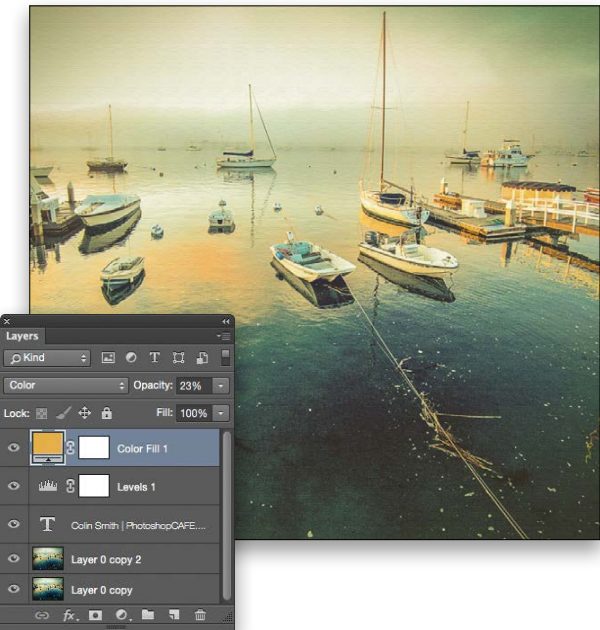
The Power of Smart Objects

Just like you should be using adjustment layers, you should also be using smart objects. Right-click to the right of a layer's thumbnail in the Layers panel and choose Convert to Smart Object. Once you've done this, any filters that you apply to the image will become smart filters. They work similar to adjustment layers in that they are nondestructive and give you maximum flexibility. On top of this, smart objects allow you to endlessly scale layers up and down without losing any quality. They support layers, groups of layers, pixels, vectors (from Illustrator and PDF), video, 3D, and more. ■

ALL IMAGES BY COLIN SMITH

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From The Help Desk

› › Answers to Photoshop and gear-related questions

BY PETER BAUER

My Brush Presets panel is too full—I can't find the brushes I use regularly without scrolling up and down the list over and over.—X-man243

To: Bob (You can't fool me with that handle!)
From: KelbyOne Help Desk

You can start with Edit>Presets>Preset Manager and drag the brushes you use regularly to the top left to reorder them in the Brush Presets panel (Window>Brush Presets). This also changes the sort order in the Brush Preset Picker in the Brush tool's Options Bar and in the Brush panel (Window>Brush).

To thin out the list of brush presets, you can select a brush, open the Tool Presets panel (Window>Tool Presets), click the Create New Tool Preset icon at the bottom of the panel, click OK, then use the Preset Manager to remove the converted brush from the Brush panel, the Brush Picker in the tool's Options Bar, and the Brush Presets panel.

Brush presets are selected in the Brush tool's Options Bar, the Brush panel, and the Brush Presets panel. Tool presets, on the other hand, are selected in the Tool Presets panel or by clicking on the tool icon at the far left end of the Options Bar to open the Tool Preset Picker. After you open the Tool Presets panel or the Tool Preset Picker, there's a checkbox at the bottom named Current Tool Only that shows only the presets for the active tool. (Once you start creating your own tool presets, using that option can save you a lot of scrolling up and down to find the preset that you need.)

The Tool Presets panel and the Tool Preset Picker both offer a flyout menu in the upper-right corner. (It's the standard menu button in the Tool Presets panel and a gear icon in the Tool Preset Picker.) You can use that menu to create new presets, sort the presets by tool, change the way the presets are displayed (Text Only, Small List, Large List), reset the presets to the defaults, save and load sets of presets, and even access the Preset Manager (rather than using the menu command Edit> Presets>Preset Manager).

Don't think of tool presets as simply a way to thin out the list of brushes in your Brush panel and Brush Presets panel. Tool presets not only help you organize your panels and pickers, they can ensure precision and consistency. My favorite tool presets are for the Crop tool (C)—using a preset ensures, for example, that I crop to 8x10" at 360 ppi instead of accidentally setting the Crop tool's Options Bar to 8x10 at 36 ppi. (Yes, I've mistyped the resolution for the Crop tool more than once in my career, and if I use the Save command before catching the error, I have a *big* problem. Thank goodness we always create backups and backups of backups to enable ourselves to recover from such errors. We do create backups, don't we?)

Another tool for which tool presets are great is the Type tool (T). Say you have a recurring project for a specific client. You can create a tool preset for the client's headline font, style, size, anti-aliasing, color, and alignment and a different tool preset for the client's body text. (Naming the tool presets with the client's job name and headline or body makes it quite easy to ensure that you're providing consistency from job to job.) And remember to delete outdated presets to keep those lists neat and orderly.

The KelbyOne Member
HELP DESKS

Are you taking advantage of the Help Desks at the KelbyOne member website? This is the place where you can get all of your Photoshop and Lightroom questions answered either by other KelbyOne members or by our Help Desk experts. Not only that, you can get photo and computer gear help and advice, as well. What are you waiting for? Visit the Community section on the KelbyOne member site today! ∎