

The art of retouching eyes can have major impact on your images

**DYNAMIC RANGE**

Take an in-depth look at the latest version of Adobe Lightroom

**LIGHTROOM CC IS HERE!**

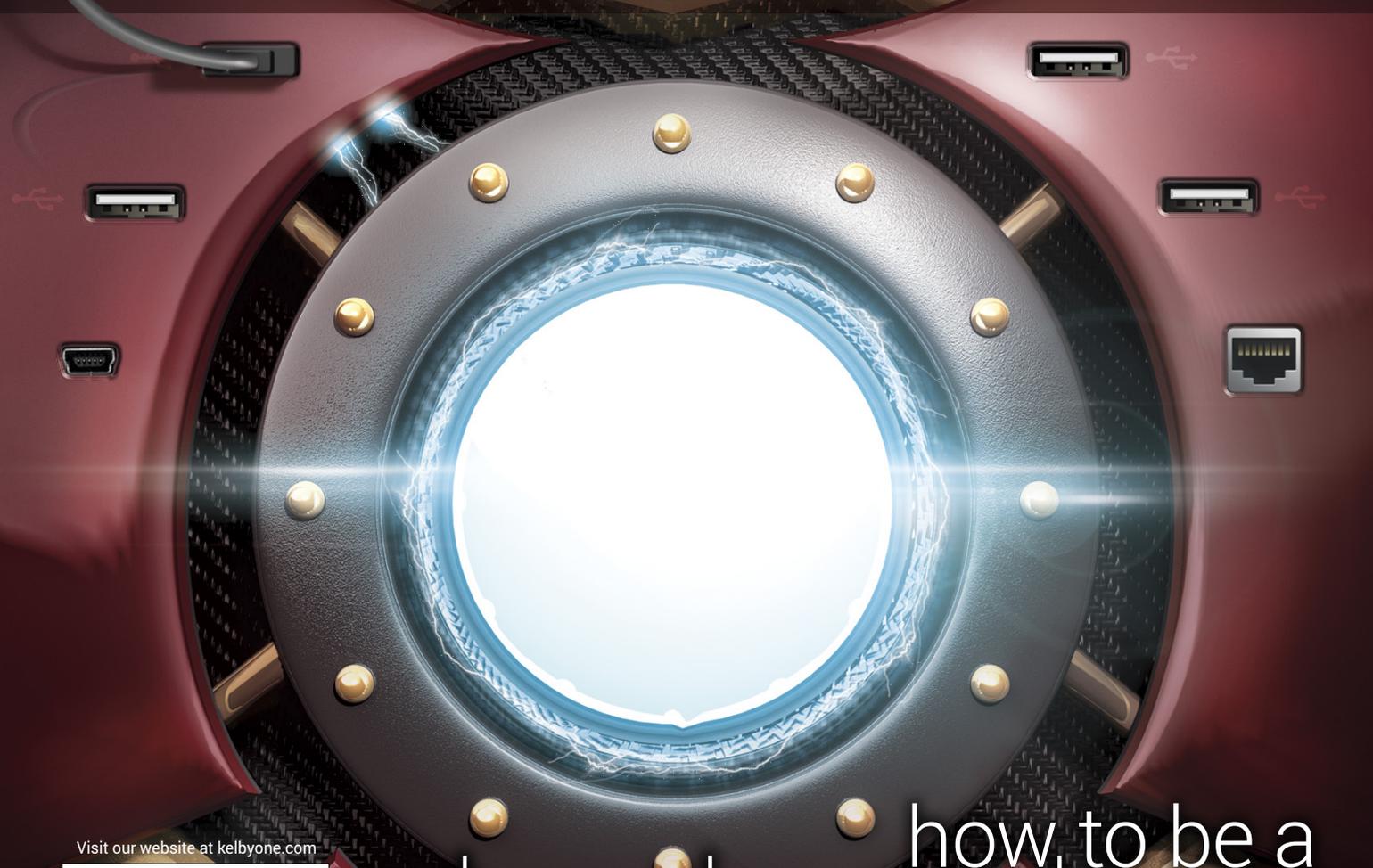
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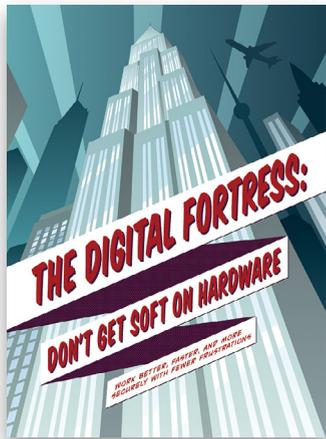
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FEATURE  
60

## The Digital Fortress: Don't Get Soft on Hardware

It doesn't matter what your creative superpower happens to be, if you don't have the right hardware and gear, your crime-fighting career could be cut short. Daniel East gives us some great advice on what to consider when creating our individual digital fortresses. From computers and displays to what you should do with your old superhero gear, Dan covers it all here.

*Daniel M. East*

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Chris Such



Lauri Novak



Francesca Hughes

## LIGHTROOM FEATURE

# 87

## New Features in Lightroom CC

Adobe recently announced Lightroom CC with major new features for improving a photographer's workflow and productivity. RC Concepcion shows us how to use People view to identify faces in our catalogs, and how to create panoramas and HDR images directly inside of Lightroom—no Photoshop required.

*RC Concepcion*

## 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

## a new version of lightroom and lots of new training



There's so much awesome stuff going on right now, I'm not going to be able to fit it all on this one page, but I'm sure gonna try.

*Lightroom CC is here!* The big news is that we have a new version of Lightroom (the first major update since 2013), and of course, we're making sure you have the best, most up-to-date training on it. We started by releasing 14 new KelbyOne full-length online Lightroom CC classes by RC Concepcion, Pete Collins, and me on launch day, and you can watch them right now. We have everything from our "in-depth" series where we really dig into all the features (old and new) to my new class called *Learn Lightroom CC in One Hour* where I'm speaking to photographers who are brand new to Lightroom and want to get up and running fast. These 14 new classes are just the first wave, as we have a second wave coming right behind them with more in-depth courses and more of what you've told us you want to learn next in Lightroom.

Here in the magazine, we wanted to cover Lightroom CC in a big way, so not only do we have a feature story on the major new CC features by RC (p. 87), but we also have a deeper dive by Rob Sylvan (p. 92). We've been expanding our Lightroom coverage in the magazine lately, and beginning this issue you'll see we have a "magazine inside a magazine" just for Lightroom starting on page 85, which means lots of Lightroom love in this and future issues.

*Photoshop World is around the corner:* This year's big Photoshop World Conference & Expo (produced by KelbyOne and sponsored by Adobe) is coming a bit earlier: August 11–13, 2015, in Las Vegas. We're hoping the earlier date will allow more educators to attend than our previous September dates, which cut out a lot of educators who wanted to be there. We're working hard to make this the best conference ever with more classes, some awesome new instructors, and new opportunities for fun and learning!

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*We're cranking out the classes:* Every Thursday is "New Class Thursday" and we've been rolling out lots of new classes on the Adobe Creative Suite apps; video shooting, editing, and production; and some awesome new Photoshop classes. We also have some brilliant talks with some of the most inspirational and business-minded people in our industry, so make sure you're checking out these new classes each week. (We do them just for you!)

*And new shows:* RC and I have been producing a great new weekly Lightroom show called (wait for it, wait for it) *The Lightroom Show*. It's short (about 12 minutes), sweet (well?), and right to the point, but you won't believe how much we cover in such a short "lunch-break" show. You can find it on the KelbyOne member site. I also invite you to join RC, Pete, and me daily over at our Lightroom blog, [LightroomKillerTips.com](http://LightroomKillerTips.com). Also, don't miss the new KelbyOne Blog ([KelbyOne.com/blog](http://KelbyOne.com/blog)) where we post new content all the time (you'll super-dig it!).

*We're jammin' here in the mag, too:* I wouldn't miss pro-retoucher Kristina Sherk's tips and tricks for retouching eyes (on p. 46), or Daniel East's cover story with hardware advice for everything you need know to work better, faster, and more securely, from computer systems and displays to cloud storage and card readers (p. 60).

For photographers, we've asked some of the best in the business to give us advice on camera gear for folks who are just starting out (p. 74). We have Moose Peterson on landscape and wildlife photography, Frank Salas on wedding and events, Rick Sammon on travel and environmental portraiture, and Matt Hernandez on sports. And we're just getting started (but sadly, I'm already out of room).

Until next issue, here's hoping you're having a blast with all these amazing new tools, and I hope we're helping you along on your learning journey.

All my best,

Scott Kelby

KelbyOne President & CEO

Editor & Publisher, *Photoshop User*



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Photoshop User Jul/Aug 2014



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# Photoshop USER

The official publication of KelbyOne

MAY/JUNE 2015 • Volume 18 • Number 5 • Printed in USA

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



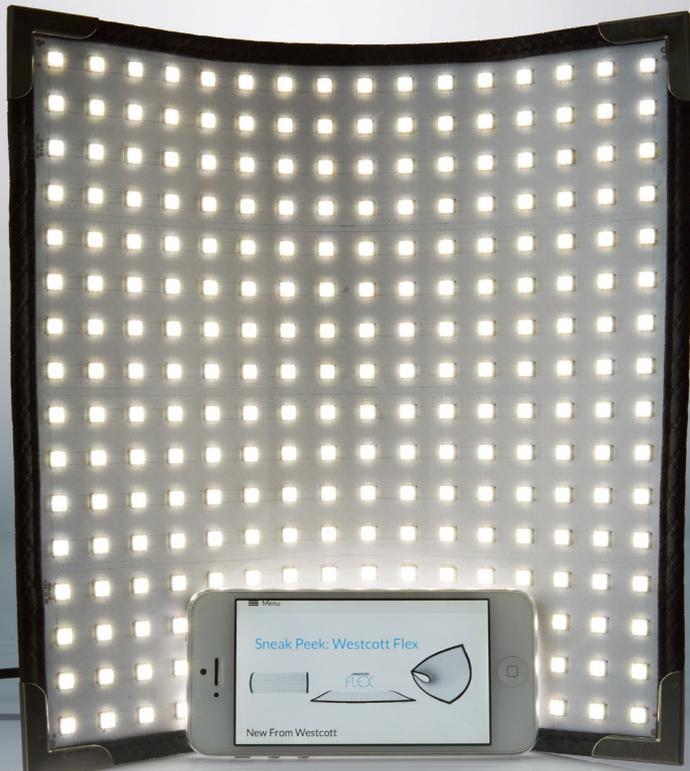
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# Contributing Writers

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## PETER BAUER

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



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## RAFAEL "RC" CONCEPCION

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## MICHAEL CORSENTINO

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



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



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



## MATT HERNANDEZ

began his career as an award-winning graphic artist, then combined his love of photography with his design background and his love of sports to become one of the country's premier sports photographers.



## SEAN McCORMACK

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



## SCOTT ONSTOTT

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



## MOOSE PETERSON

and his wife Sharon have photographed wildlife since 1981. He is also an aviation photographer, a Nikon Ambassador USA, and a Lexar Elite Photographer. Published in more than 143 magazines, and author of 28 books, he lectures across the country.



## FRANK SALAS

has been named one of the top wedding photographers in the world, and is recognized as a Master Photographer and a Photographic Craftsman by PPA. He is also a frequent speaker at conferences. For more on Frank, visit [www.franksalas.com](http://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](http://www.ricksammon.com).



## KRISTINA SHERK

considers herself a software translator for those who don't speak Photoshop and Lightroom. While majoring in digital art at Elon University, she received four years of uninterrupted Photoshop training and grew to love the software.



## COLIN SMITH

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



## LESA SNIDER

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



## ROB SYLVAN

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



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## ERIK VLIETINCK

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## JAKE WIDMAN

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





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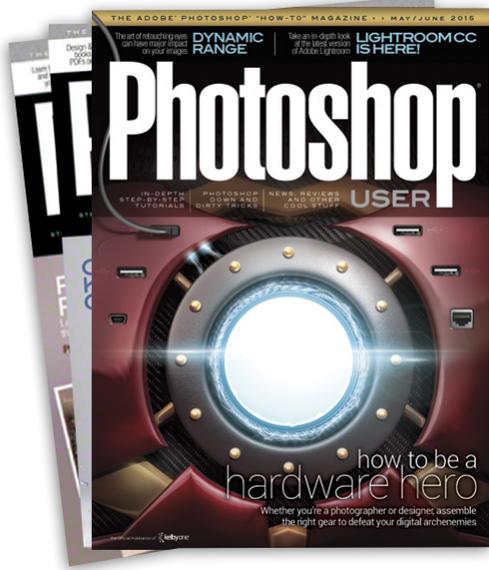


Illustration: Corey Banker

# Photoshop User Magazine

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

## About KelbyOne

### KELBYONE

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

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

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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.

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# KelbyOne Community

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

BY HEATHER SHORTT

### New to the kelbyone social scene: periscope

Exploding onto the social spectrum the past couple of months is a Twitter-owned app called Periscope. This live-streaming video platform lets users share real-time video—or as the creators call it, “the closest thing to teleportation.” When we first heard about the opportunity to live-stream video so easily, quickly, and effortlessly, we said, “Um, duh, we’re in!” After all, you know how we’re always miraculously camera ready (some of us anyway).

So how will this work for us (or should we say *you*, our dedicated fans)? Now that we have this really cool instant-learning tool, we can send live quick tips anytime we want, and that’s exactly what we’ve been doing. Each week our content team throws out tips and tricks and even some behind-the-scenes antics via Periscope for your viewing and learning pleasure.

To join in on the fun, all you have to do is download the Periscope app to your iPhone or iPad (sorry, Android users, but we hope Periscope has you connected soon), and log in using your Twitter handle. Be sure to follow KelbyOne and Scott Kelby. Plus, you’ll find tons of other KelbyOne instructors. Check out Scott’s blog post where he shows you how to get Periscope and who to follow at [scottkelby.com/2015/twitters-periscope-app-is-simply-awesome](http://scottkelby.com/2015/twitters-periscope-app-is-simply-awesome). We’ll be seeing you soon—in real time.

---

### Fresh New Classes released at kelbyone.com

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

#### *Next Level 3D*

Join Photoshop master Corey Barker and learn how to take your 3D skills to the next level in one of our latest online training courses. Corey will take you step-by-step through three different projects, and you’ll discover the benefits of using 3D effects in your work. This class has something for illustrators, designers, and photographers, and it will leave you wanting to dig into 3D to see what you can do in *your* next project.

#### *Moose Peterson’s Safari Adventure*

With a career studying and photographing wildlife for more than three decades, Moose Peterson recently took his first African safari, and you have a front-row seat. Join Moose as he encounters the wide array of wildlife that calls the Mala Mala Game Reserve in South Africa home. Moose shares his take on the gear he brought along for the safari, along with tips and techniques for capturing images that help tell the story.

#### *The Art of Digital Photography: The Inspirational Series with Matthew Jordan Smith*

Check out the latest class in our “Inspirational Series.” This time we’re featuring beauty, fashion, and celebrity photographer, Matthew Jordan Smith. Learn how he got his start in photography and the many lessons he learned along the way that helped catapult his career in the last three decades.

---

### Snapseed 2.0 is here!

If you haven’t heard the news, Snapseed by Google received a major upgrade in April. Snapseed introduced photographers of all kinds to version 2, which is packed with new features that take this photo-editing tool for phones and tablets to a completely new level.

Our very own RC Concepcion is a huge fan of this app and was super stoked to dive right into its capabilities—not just for his personal use, but also to show users just how powerful this app has become. Of course, we did this all in our signature teaching style, making it simple, fast, and fun to learn how to make really great photos with Snapseed.

In this full, 28-lesson class called *Making Great Pictures with Snapseed 2.0*, RC takes users step by step through Snapseed 2, showcasing its intuitive controls that make it easy to get the most out of images you take with your phone or DSLR camera. You’ll learn not only how to use these controls efficiently and effectively, but also discover the hidden features that really push your images up a notch.

So if you haven’t quite uncovered all that this hot new release has to offer, or you want to make sure you’re using the tool to its fullest capabilities, be sure to watch RC’s class at [kelbyone.com/blog/snapseed](http://kelbyone.com/blog/snapseed).



**ARTIST SPOTLIGHT** › › MIKE BUSCH  
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## Who's Who in the kelbyone community

Meet Don Clark, a three-year KelbyOne member who battles it out in our weekly Pixel Fight Club, and our latest creative mind to catch the eye of Pete Collins. Check out what keeps this self-proclaimed nerd working hard to keep his portfolio polished and his creativity fresh.

### **So you're a commercial/advertising photographer. Tell us about these cool Converse Kicks you shot.**

Trying to force an idea isn't the best way to get a result you're looking for. Sometimes, you just have to let go and let things happen. When I created the Converse shot, it was toward the end of a very long day and things weren't going the way I wanted. Out of total unprofessional frustration, I grunted, picked up the shoes, and just threw them down on the set. However they landed was how they were going to be shot. I had to search for that needle in the haystack and eventually found it. The result is the shot you see. I'll be "letting go" more often; it seemed to work in my favor this time.

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

Lately, I've been interested in the creation of the composited image. Being part of the Pixel Fight Club has truly been an exercise in total creativity for me. Professionally, I serve the art director; in Pixel Fight club I *am* the art director. I thank KelbyOne and Pete Collins for providing a creative playground for all members and me.

### **We like helpful tips. What's the best tip you've received?**

The portfolio is your visual voice: Say what you want, make it meaningful, and take it seriously! It's the first professional impression any potential client will have of you.

### **Can we have a glimpse at what's on your bucket list?**

I'm a firm believer in setting obtainable goals; obtain one, and then move on to the next. I'll give you three things from my bucket list: Named *All Being* of time, space, and matter; make any kind of sense of the 3D feature in Photoshop; and go to Europe again.

### **The stage is yours—share your proud achievements.**

Recently, my work has been accepted into the internationally curated online art gallery [1X.com](http://1x.com) and was chosen to be included in the fine-art book, *Passion*. This is a huge honor for me, considering the caliber of talent on that site.

### **How do you stay inspired?**

Some days it truly is a struggle. I'm not an island; a lot of my professional work is a team effort. Fortunately for me, I have a very creative team on my side. Their efforts make me look good.

### **If you could photograph any event what would it be?**

I'd love to be the first person to take a portrait of an extra-terrestrial, but with my luck they'd look just like us, and no one would believe it wasn't anything more than just another portrait.

### **Who plays Don Clark in a movie about your life?**

Any actor that attended the Tri-Lamb fraternity in *Revenge of the Nerds*. I own and embrace my inner and outer nerd.

### **What would we be surprised to know about you?**

I was a magician for a brief time. My magic skills have long since atrophied. But today with Photoshop, I think of myself as a visual magician.

### **If you could go back and give your younger self any advice, what would it be?**

My life and career have played out the way it was meant to play out, and it hasn't been a bad ride. I can't imagine how things would be now if I changed anything in the past. I probably wouldn't say, "You're on the right road, follow your heart, and you'll get there."

Well, "*All Being* of time, space, and matter," the world is yours, and we can't wait to see what you have up your sleeve next. Check out Don's work on the KelbyOne member site at <http://members.photoshoper.com/drclrk/portfolio> or at [www.donclarkphoto.com](http://www.donclarkphoto.com). ■



# Exposed: Industry News

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

BY CHRIS MAIN

### Adobe's Creative Cloud Photography Plan Gets Boost with a new version of Lightroom

Adobe recently announced the availability of Lightroom CC. If you're hip to Adobe lingo, you know CC stands for Creative Cloud, which means if you're a subscriber, then you already have access to all the great new features in the latest version of Lightroom. If you're not a subscriber, don't worry; Adobe released this same version as Lightroom 6 for \$149.

Adobe's Creative Cloud Photography plan is only \$9.99 a month and includes both Lightroom CC and Photoshop CC, plus mobile capabilities that include accessing and editing your entire catalog on iPad, iPhone, and Android smartphones and tablets. Not a bad price to pay for all of that power.

Instead of wasting ink here on all the new features in Lightroom CC, check out RC Concepcion's article on page 87 for a look at all the major new features, and then flip to page 92 for an article by Rob Sylvan where he talks about all the little tweaks and changes that will make your photographic life better. And don't forget to check out our Lightroom CC Learning Center at <http://kelbyone.com/lightroomcc/lightroomcc-resource-center>.



### Canon Introduces New 4K Digital Cameras and drops lens prices

Canon has announced the XC10 4K Digital Camcorder, which will be available this June. The XC10 can capture 4K and Full HD video, as well as 12-megapixel still images. It also has a built-in function to extract 8-megapixel stills from recorded 4K video. Its 10x wide-angle zoom lens offers a 35mm equivalent of 24.1–241mm for stills and 27.3–273mm for movies, and its 1" CMOS sensor delivers up to 12 stops of dynamic range. According to Canon, the XC10 is ideal for creative individuals and professionals looking for cost-effective 4K video production. The XC10 will have an estimated price of \$2,499 with a SanDisk 64-GB CFast 2 card and card reader.

Canon also announced the new EOS C300 Mark II Digital Cinema Camera, which will be available in September. At an estimated price of \$20,000, this camera is for the serious cinema, documentary, event, or commercial videographer. The Mark II features evolutionary updates, including a new 8.85-megapixel Super 35mm Cinema CMOS Sensor, new Dual DIGIC DV5 processors, a new Canon XF-AVC Codec that allows 10-bit 4:2:2 4K image data to be recorded internally, and an expanded dynamic range of up to 15 stops.

And finally, Canon also announced that they've dropped the price on 33 of their EF lenses. That's great news, because who doesn't like to spend less money? The price drops range from \$30–\$800. For more information on these new cameras and lens prices, visit [www.usa.canon.com](http://www.usa.canon.com).





## Platypod Pro Provides Support for Your Camera that fits in your pocket

What can you do when you need stable support for your camera but you don't have your tripod with you? How about the Platypod Pro? Simply attach your favorite ball head to this small, sturdy, flat base, place it on the ground, a chair, or a table, and you're ready to take rock-steady pictures.

The Platypod Pro is made out of rigid, aircraft-grade aluminum that measures 3x5", and because it's only 0.16" thick, it can easily fit into your pocket or any compartment in your camera bag. The 3/8" titanium screw is welded to the base and will accommodate most professional ball heads. A second 1/4" titanium screw at the other end of the plate can be used for video mics, transmitters, a flash accessory hot shoe, and so on. The Deluxe Kit comes with a high-quality case, three spikes for balancing the plate on uneven surfaces, and a 1/4"-3/4" female spigot adaptor. The case can also carry a small ball head (not included, of course). The Deluxe Kit sells for \$49.95. For more information, visit [www.platypodpro.com](http://www.platypodpro.com).

## OWC Premieres Viper Pro Thunderbolt at nab 2015

At NAB in Las Vegas, OWC (Other World Computing) premiered the Viper Pro Thunderbolt external SSD. According to OWC, the Viper Pro is the pinnacle of fast, high-capacity, direct attached Thunderbolt storage, and is engineered to meet the extreme demands of content professionals. Its dual Thunderbolt 2 ports deliver speeds up to 1350MB/s and can support multi-stream, uncompressed 4K video and bus-powered daisy chains. It's available in either 4- or 8-TB capacities at \$2,999 and \$4,799, respectively, and should be available this summer. For more information, visit [www.macsales.com](http://www.macsales.com).



## Go Noiseless with macphun

Macphun, maker of award-winning photography software for the Mac, has released Noiseless and Noiseless Pro. Macphun designed Noiseless to clean up digital noise fast with one click. It automatically detects the amount of noise in an image and chooses the best preset for you. The Pro version works as a plug-in for both Lightroom and Photoshop, has advanced RAW noise-reduction technology with four additional presets for RAW, supports PSDs, and more. The standard version is \$17.99 and the Pro version is \$49.99. For more information, visit [www.macphun.com](http://www.macphun.com). ■



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SOCCER



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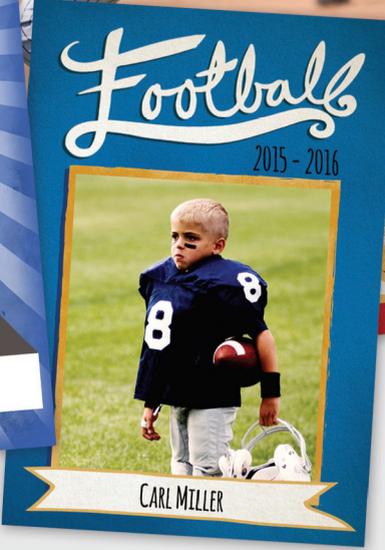
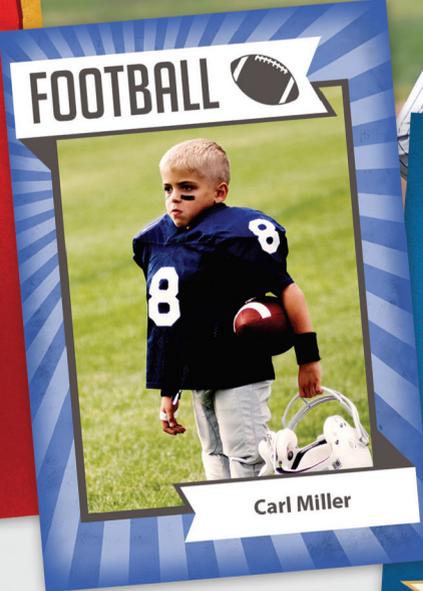


SHEPARD



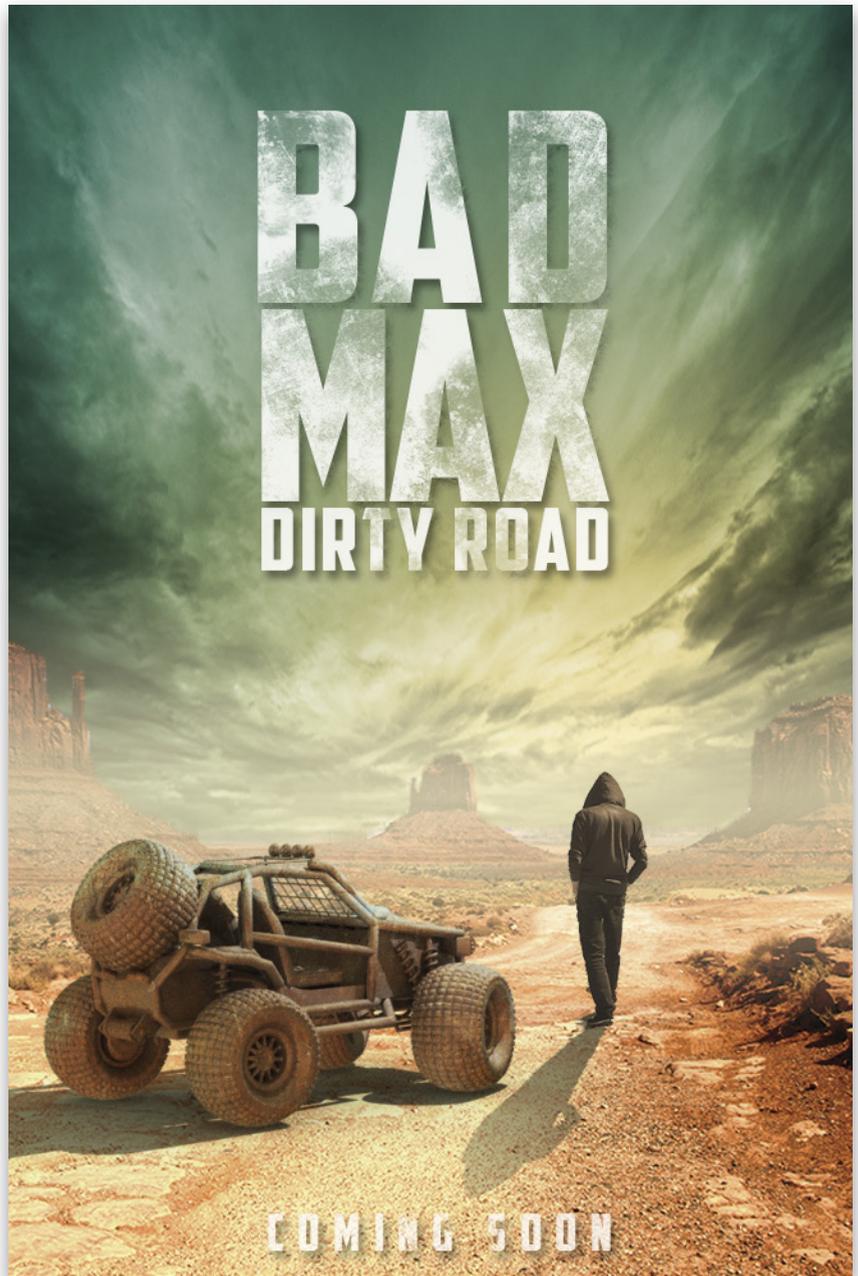
The **Baseball** >>>ISSUE<<<

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# Down & Dirty Tricks

## Rebooting *Mad Max*

BY COREY BARKER

The new reboot of *Mad Max* opens this month, so I thought it would be great to create a poster inspired by the movie. You'll see how some simple layer tricks can allow you to create entirely new environments, and you'll also get an idea of how you can use 3D models in your 2D designs.

► **Step One:** We'll start with a stock image for the background. We chose this nice shot of Monument Valley because it has a great foreground area to place our subjects and a nice sense of depth with the bigger elements in the distance. The sky, however, won't work for this design because we need something a bit more dramatic, so we need to extract the ground area from the sky.

[KelbyOne members may download the files used in this tutorial at [http://kelbyone.com/magazine/issue/may\\_june\\_2015](http://kelbyone.com/magazine/issue/may_june_2015). All files are for personal use only.]

**Step Two:** From the Toolbox, choose the Quick Selection tool (W). Click-and-drag around the sky area until all of the sky is selected. If any areas of the ground area get selected, just hold down the Option (PC: Alt) key and click-and-drag over those areas to deselect them. Go to Select>Inverse to switch the selection from the sky to the ground.

**Step Three:** Once you've made your basic selection, click on the Refine Edge button in the Options Bar. When the dialog opens, click on the View preview thumbnail in the View Mode section and change it to On Layers so you can see the ground on a transparent background. Use the Refine Radius tool (E) to paint along the horizon of the scene so it adds a little transparency along the edges, which will ease the transition from this scene to the new sky we'll be adding. When done, go to the Output section, set the Output To drop-down menu to New Layer, and click OK.

**Step Four:** Create a new blank document (File>New) measuring 540x800 pixels at 72 ppi. This will be the document in which we'll build the design. Switch to the Move tool (V), drag the extracted ground element into this new file, and position it as you see here.

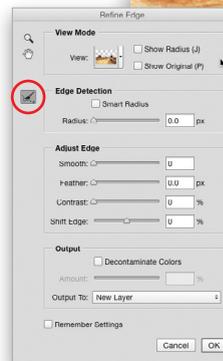
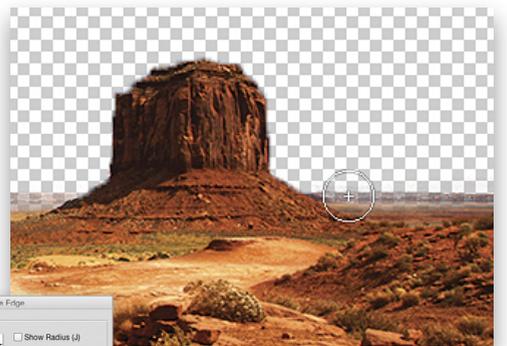
**Step Five:** Next, we have an image containing the sky we want to use. The clouds in this photo are much more dramatic and interesting than in the original shot. With the Rectangular Marquee tool (M), draw a selection around just the sky area. Using the Move tool, drag-and-drop this selected area to the design file.

**Step Six:** Drag the sky layer below the ground layer in the Layers panel. Then, press Command-T (PC: Ctrl-T) for Free Transform, and scale the sky to fit in the image. It will need to be scaled vertically, so don't add the Shift key to maintain proportions. You can get away with stretching this image at a certain level because the sky itself is abstract. Press Enter to commit the transformation.

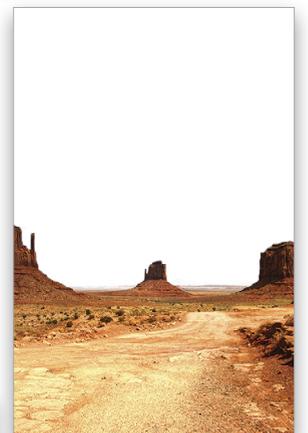
**Step Seven:** While the clouds look good, the color, or lack of it, doesn't work here. So, click the Create a New Layer icon at the bottom of the Layers panel, and make sure this new layer is directly above the sky layer. In the Toolbox, select the Gradient tool (G). In the Options Bar, click on the gradient thumbnail preview; choose the Foreground to Background preset, which is the very first one in the Gradient Editor; and click OK. Select the Radial Gradient icon in the Toolbox.



Step Two



Step Three



Step Four



Step Five



Step Six

©alexshof/Fotolia

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**Step Eight:** Click on the Background color swatch at the bottom of the Toolbox to open the Color Picker. Locate the RGB fields and set them to R:47, G:110, and B:93. This will give you a dark green. Click OK. Next, click on the Foreground color swatch, and this time set the numbers to R:237, G:208, and B:139 for a pale-yellowish color. Click OK.

**Step Nine:** With that blank layer active, click to start the gradient exactly on the horizon between the two monuments on the right, and then drag up to just beyond the top-left corner. Near the top left of the Layers panel, set the layer blend mode to Overlay.

**Step Ten:** We can see some anti-alias fringing along the edge of the ground where it meets the sky. You can fix that quickly by making the ground layer active, and then going to Layer>Matting>Defringe. Set the Width to 2 pixels and click OK. This clears up the edge fringe nicely.

**Step Eleven:** The sky looks great but it has a little too much contrast in the middle area where the text for the title will eventually be placed. Here's a nifty trick to fix that. Make a duplicate of the cloud layer by making it active and pressing Command-J (PC: Ctrl-J). Then, change the layer blend mode to Multiply and drop the layer Opacity to 50%. Press Command-I (PC: Ctrl-I) to Invert the layer.

**Step Twelve:** We only need this effect in the center area of the sky, so click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel to add a mask to this layer. With the Gradient tool active, click on the gradient thumbnail in the Options Bar, choose the Foreground to Transparent preset, and click OK. Select the Linear Gradient icon in the Options Bar, and then drag gradients from the edges of the document toward the center to fade out the outer edges of this Multiply sky layer.

**Step Thirteen:** With the new sky, the ground seems a bit oversaturated. Make the ground layer active and press Command-U (PC: Ctrl-U) to open the Hue/Saturation dialog. Drop the Saturation setting to -10. This will tone down the colors of this layer a little.

**Step Fourteen:** Now we need to add the subjects of our poster, which will be a lone character and a vehicle in the foreground area. Let's start with the vehicle. Here's where you can really see the potential of 3D in 2D compositing. I found a free 3D model of this ATV at [Archive3D.net](http://Archive3D.net). (There are loads of 3D models that you can download for free, and most are compatible with Photoshop. You just have to try and see what works—but hey, it's free!) Anyway, the real beauty here is that you can modify the position, scale, angle, and even the lighting of the 3D model to match your scene—something that you just can't do with a 2D image.

**Step Fifteen:** Here, you can see the rendered vehicle once I had all the 3D settings in place. Sadly, I don't have enough pages for this tutorial to explain the entire 3D process here, but you can see every step of this procedure in an exclusive video at [www.kelbyone.com/blog](http://www.kelbyone.com/blog).



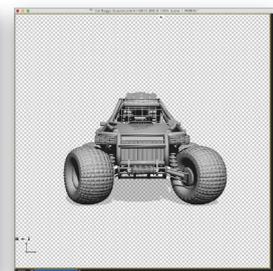
Step Nine



Step Twelve



Step Thirteen



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Step Fourteen



Step Fifteen

**Step Sixteen:** After the vehicle was lit and rendered, it was rasterized into a regular layer. (If you're a KelbyOne member, you'll find the rasterized version of the vehicle in the download files. Open that file and drag the ATV into your design file. Use Free Transform to scale the image to fit in the scene.) Though the lighting and shadows look good, the base color of the vehicle is still a dark gray and it looks a little too clean for the desert. We'll fix that with a simple texture. Here's a rust texture that will work nicely, which we've also provided as part of the exercise downloads.



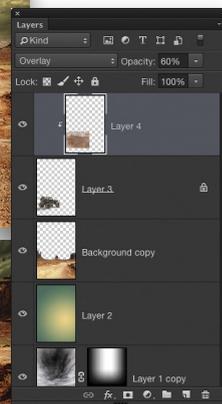
Step Sixteen

©JuulkuFotolia

**Step Seventeen:** Once you've opened the texture, bring it into the design layout and make sure it's just above the vehicle layer. Use Free Transform to scale and position the texture over the entire vehicle and its shadow as shown here. Next, hold down the Option (PC: Alt) key and click in between the two layers to create a clipping group, making the texture visible only in the vehicle in the layer below. Drop the rust layer Opacity to 60%, and change the layer blend mode to Overlay. This grunges up the vehicle nicely for the scene.



Step Seventeen



**Step Eighteen:** Now it's time for our lone hero. I found this stock image of a mysterious guy standing alone. It's a great shot, but we only need the guy. Grab the Quick Selection tool again and paint a selection of just the guy. To remove the small area between his body and arm from the selection, grab the Magic Wand tool (nested under the Quick Selection tool in the Toolbox), and Option-click (PC: Alt-click) that hole.

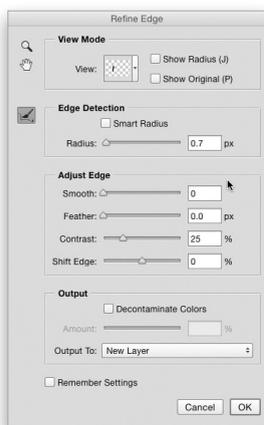


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Step Eighteen

**Step Nineteen:** When you've made your selection, click on the Refine Edge button in the Options Bar. All we need to do here is bump up the Radius slider to 0.7 px in the Edge Detection section, and then boost the Contrast setting to 25% to tighten up the selection. Lastly, set the Output To drop-down menu to New Layer, and click OK.

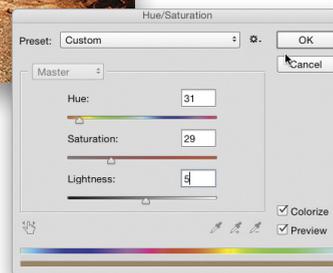


**Step Twenty:** Drag the extracted character into the main document, and then position and scale him to the right, just in front of the vehicle as you see here. Make a duplicate of this layer by pressing Command-J (PC: Ctrl-J).



Step Twenty

**Step Twenty-One:** With the duplicate layer active, press Command-U (PC: Ctrl-U) to open the Hue/Saturation dialog. Check on Colorize and set the Hue to 31, the Saturation to 29, and the Lightness to 5. Click OK. This will put a warm cast over the subject to help him blend into the new scene.



Step Twenty-One

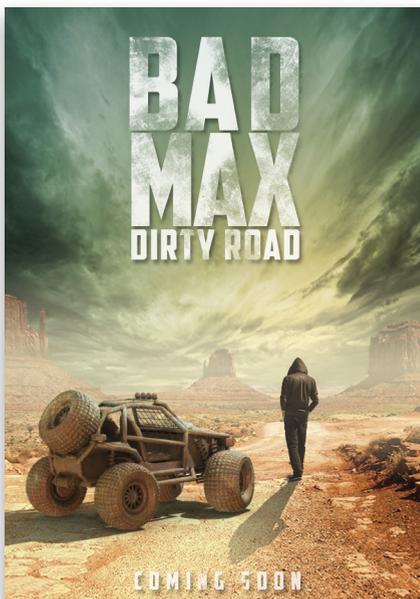
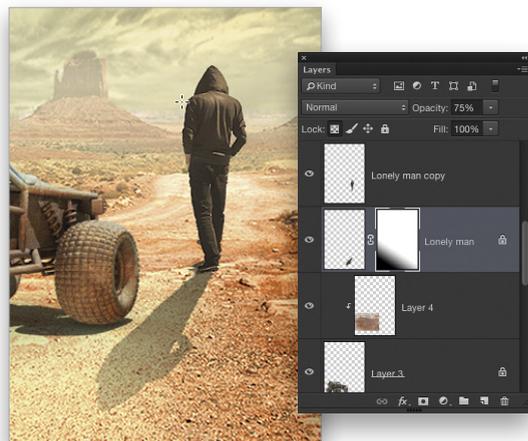
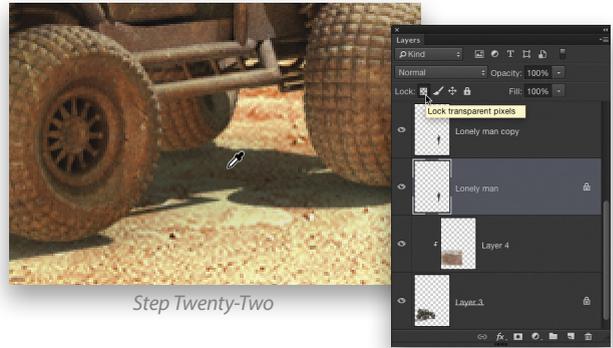
**Step Twenty-Two:** For the man's shadow, we're going to use the original layer of him below. Make that layer active and lock its transparency by clicking on the Lock Transparent Pixels icon (checkerboard) next to the word "Lock" near the top left of the Layers panel. Use the Eyedropper tool (I) to sample the shadow color of the vehicle, then press Option-Delete (PC: Alt-Backspace) to fill the man's shape with that color. You won't be able to see it in the document because of the duplicated layer on top.

**Step Twenty-Three:** Go to Edit>Transform>Flip Vertical. Then, using the Move tool, drag the shadow down to where the feet are touching. Go into the Transform menu again but this time choose Distort. Use the bottom-center control point to manipulate the angle of the shadow, using the vehicle shadow as a guide. (I took a little bit of license with the shadow here because I wanted to see the whole shadow. If I followed the angle of the vehicle shadow, it would have cast his shadow right on the vehicle.)

**Step Twenty-Four:** Drop the layer Opacity for the shadow down to 75%, and then add a layer mask. Switch to the Gradient tool and, using the same linear Foreground to Transparent settings, drag a gradient from just beyond the head of the shadow toward the man's feet. This will fade the shadow like you see here.

**Step Twenty-Five:** Finally, we'll add a little atmospheric perspective. With the Gradient tool still selected and set to the Foreground to Transparent gradient, choose the Reflected Gradient icon in the Options Bar. Set the Foreground color to a light yellow. Create a new blank layer above the ground layer and draw a gradient just above the horizon. Change the layer blend mode to Screen, and drop the layer Opacity to around 75%.

Drop in some text, and there you have it! You can see how I added the text, as well as how I added the 3D model in that special supplemental video that I mentioned earlier at [www.kelbyone.com/blog](http://www.kelbyone.com/blog). ■



Final

# Rescue the Details.



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

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

See the steps taken to transform this image

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



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# Down & Dirty Tricks

## film noir gangster poster

BY COREY BARKER

Recently, a friend was having a 30s gangster-style mystery party for her birthday, and she asked me if I'd design the invitation. The invitation came out so well that I carried that theme into a full-blown classic film-noir style poster. In this tutorial, I'll show you how to create your own stylized poster.

► **Step One:** We'll start this design with one of the main subjects of the image. Here we have a cool classic gangster on a dark background. We need to extract him from the image but there's little-to-no contrast between him and the background. This makes it hard for the Quick Selection tool (W) to detect the edges; however, we have a trick that can help the Quick Selection tool a little.

[KelbyOne members may download the files used in this tutorial at [http://kelbyone.com/magazine/issue/may\\_june\\_2015](http://kelbyone.com/magazine/issue/may_june_2015). All files are for personal use only.]

**Step Two:** Click on the Create New Adjustment Layer icon (half-white, half-black circle) at the bottom of the Layers panel and choose Levels. (This adjustment needs to be nondestructive, so make sure you apply it as an adjustment layer.) In the Properties panel, drag the midtone slider to the left until you can see all the way around the edge of the subject. Don't worry about how much it blows out the image; just make sure you can see all the edges.

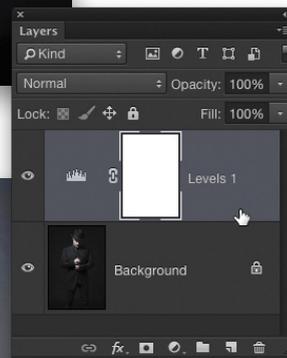
**Step Three:** Grab the Quick Selection tool in the Toolbox, and start painting to create the selection. Even if the adjustment layer is still active, it will still detect the layer below. You can either paint on the subject or you can do what I like to do: Paint to select the background first, and then inverse the selection (Select>Inverse). If the Quick Selection tool selects something that you don't want selected, hold the Option (PC: Alt) key and paint that area to subtract it from your selection. The goal is to get the selection as close as possible, but it doesn't have to be perfect (we'll work on that in the next steps). Once you have a pretty clean selection around the subject, you can throw away the adjustment layer by dragging it to the Delete Layer icon (trash can) at the bottom of the Layers panel.

**Step Four:** Click on the Refine Edge button in the Options Bar. When the dialog opens, click on the View mode thumbnail and set it to Black & White. You'll see an alpha-channel version of the selection. You'll also notice the edge is rather soft, and even somewhat pixelated. Grab the Refine Radius tool (E) and paint around the edge of the subject to clean up the edge. It will include some random spots around the edge and won't look so perfect, but here we're just concerned with getting the clean edge.

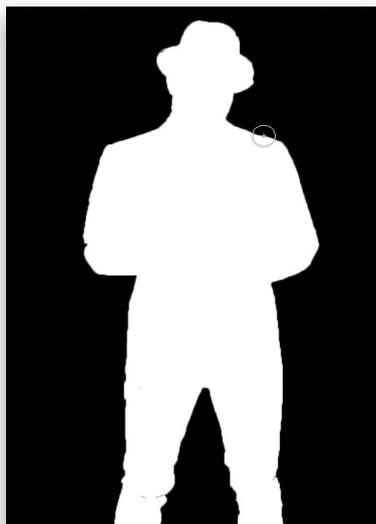
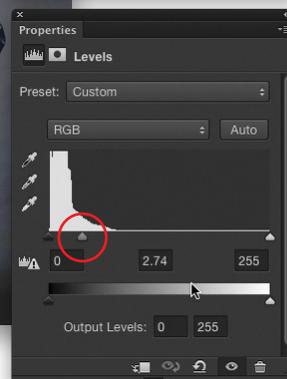


Step One

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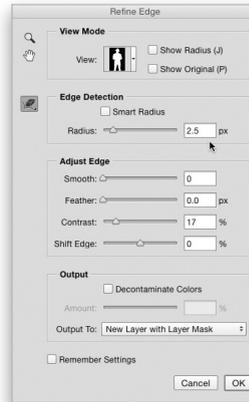


Step Two



Step Four

**Step Five:** Still in the Refine Edge dialog, bump up the Radius in the Edge Detection section to around 2.5 px, and then go down to Contrast and increase the setting to around 17%. Finally, set the Output To drop-down menu to New Layer with Layer Mask and click OK.



Step Five



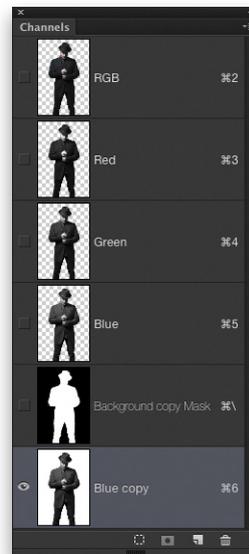
Step Seven

**Step Six:** You'll see some spots around the edges that show the background. We need to clean those up, and we'll do that directly on the layer mask. Select the Brush tool (B) in the Toolbox and choose a small, round brush with a Hardness of about 30%. Set the tool blend Mode in the Options Bar to Overlay. Click on the layer mask thumbnail in the Layers panel to make it active, and then press D to set the Foreground color to white.

**Step Seven:** Paint around the edge of the subject from the inside out. This will clean up the edge of the mask by forcing the gray pixels to white. You don't have to worry about the edge because in Overlay blend mode, it will ignore the black areas. If you need to mask away pixels on the outside of the subject, press X to make the Foreground color black and paint from the outside in. *Tip:* Use the Bracket keys on your keyboard to quickly change the size of the brush.

Some areas may not be affected with the Brush in this mode, so you'll have to switch the blend mode back to Normal in the Options Bar, and then paint in those areas. Just be careful if you're close to the edge. When done, you should have a cleanly extracted subject from a dark background.

**Step Eight:** Now we're going to add an interesting fade on the subject. Go to the Channels panel (Window>Channels) and make a duplicate of the Blue channel by dragging it to the Create New Channel icon at the bottom of the panel.



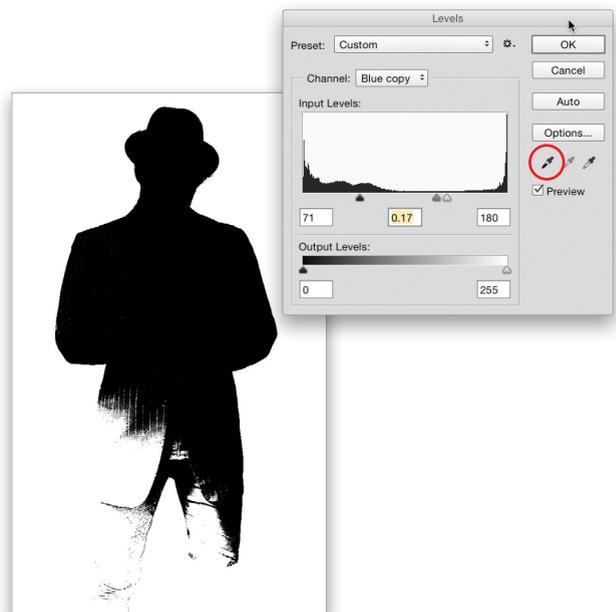
Step Eight



Step Nine

**Step Nine:** Select the Gradient tool (G) in the Toolbox; click on the gradient preview thumbnail in the Options Bar; choose the second preset (the Foreground to Transparent gradient); and click OK to close the Gradient Editor. Then, choose the Radial Gradient icon in the Options Bar, and press D to set the Foreground color to white. Finally, set the Gradient tool blend Mode to Overlay in the Options Bar. Click in the lower-left area of the channel and drag the gradient toward the upper right as shown here. Repeat this about seven or eight times to create a high-contrast fade as a result of the blend mode.

**Step Ten:** Press Command-L (PC: Ctrl-L) to open the Levels dialog. Use the black Eyedropper tool and click on the lightest area of his right hand to force the rest of the subject to black. Click OK. If some areas get missed, then just use the Brush tool and paint with black in those areas.

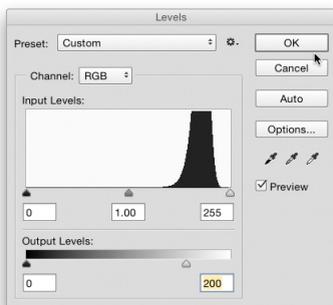


Step Ten

**Step Eleven:** Back in the Layers panel, make the layer mask active again. Go to Select>Load Selection. Choose the Blue copy from the Channel drop-down menu, and click OK. Press D to make the Background color black, and then press Command-Delete (PC: Ctrl-Backspace) to fill the selection with black. This

will mask out the new fade on the image. Press Command-D (PC: Ctrl-D) to deselect.

**Step Twelve:** Now let's build the base of the design. Start by creating a new blank document (File>New) that's 600x900 pixels, and then for this exercise, open the texture file. I like this texture because of the grain but not the color, so press Shift-Command-U (PC: Shift-Ctrl-U) to remove the color information. Open Levels again (Command-L [PC: Ctrl-L]), set the white Output Levels to 200 to darken the overall texture, and click OK.



Step Twelve

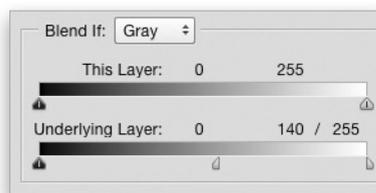
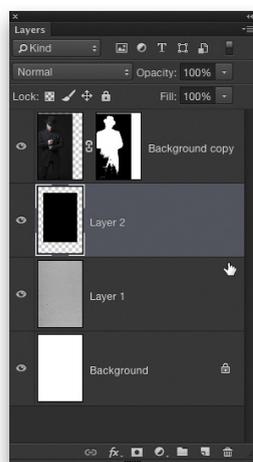
**Step Thirteen:** Use the Move tool (V) to drag this texture into the main design file that you just created. Press Command-T (PC: Ctrl-T) for Free Transform and, if needed, scale the texture to fit in the overall image area. Press Enter to commit the transformation. Once this background texture is in place, bring the extracted subject over to the main layout and position him on the left side as you see here.



Step Thirteen

Step Fourteen

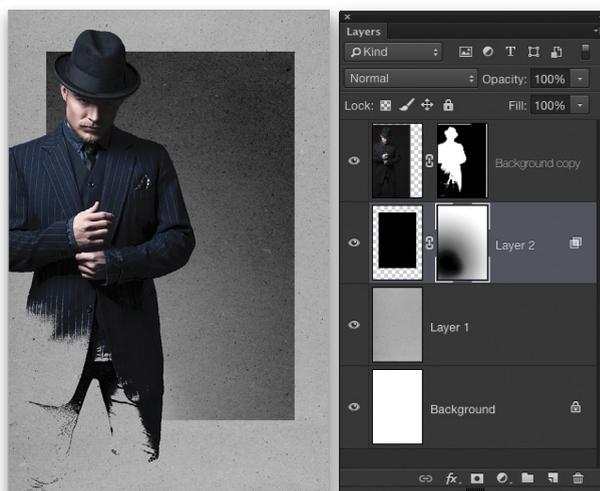
**Step Fourteen:** Click the Create a New Layer icon at the bottom of the Layers panel. Drag this new layer so it's above the texture layer and below the subject layer in the layer stack. Using the Rectangular Marquee tool (M), draw a rectangular selection similar to what you see here. Press D to set the Foreground color to black, press Option-Delete (PC: Alt-Backspace) to fill the selection with black, and deselect.



Step Fifteen

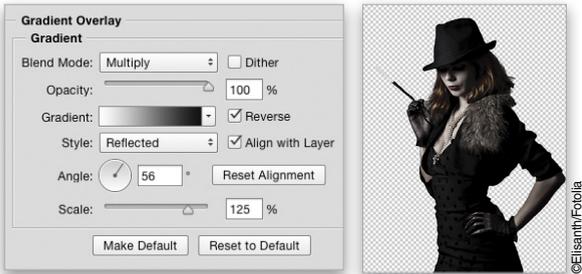
**Step Fifteen:** Double-click on the layer thumbnail for the black rectangular layer to open the Blending Options, which is part of the Layer Style dialog. Down in the Blend If section, Option-click (PC: Alt-click) the white slider below Underlying Layer to split it, and drag the left half of the slider toward the center. This will allow the texture to show through the black rectangle. Click OK.

**Step Sixteen:** Click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel to add a mask to this layer. Press X until the Foreground color is black. With the Gradient tool still set to a radial gradient and the Foreground to Transparent preset, draw gradients to add a fade in the lower-left area of the rectangle to remove it from the stylized fade of the subject and to lighten the bottom edge a little.



Step Sixteen

**Step Seventeen:** Make the texture layer active, click on the Add a Layer Style icon (fx) at the bottom of the Layers panel, and choose Gradient Overlay. Use the settings I have here to add a little bit of a dramatic-light effect on the background.



**Step Eighteen:** Now we have another subject to add to the scene. The image of this woman fits the mood just right and the file is part of the exercise download. Use the Quick Selection tool to select her (it's not necessary to use a Levels adjustment layer in this case). Go into Refine Edge and use the Refine Radius tool around the subject's hair. Then, just boost the Contrast setting to around 35% to clean up the rest. Set the Output To drop-down menu to New Layer and click OK.

**Step Nineteen:** Use the Move tool to bring her into the main layout and drag her to the top of the layer stack in the Layers panel. Use Free Transform to resize and position her in the composition as you see here, and then add a layer mask to this layer. Switch to the Gradient tool and select the Linear Gradient icon in the Options Bar. Draw a gradient starting below the woman to add a simple linear fade at her bottom edge. We also added a little radial gradient to the mask of the black rectangle layer behind her head to give the illusion of light, setting her apart from the background more.

**Step Twenty:** To enhance the lighting on both subjects, first create a new blank layer above the man. Using the Gradient tool, press X until the Foreground color is white, and draw a simple radial gradient over his head. Change the layer blend mode at the top left of the Layers panel to Soft Light. Also, drop the layer Opacity to around 70%.

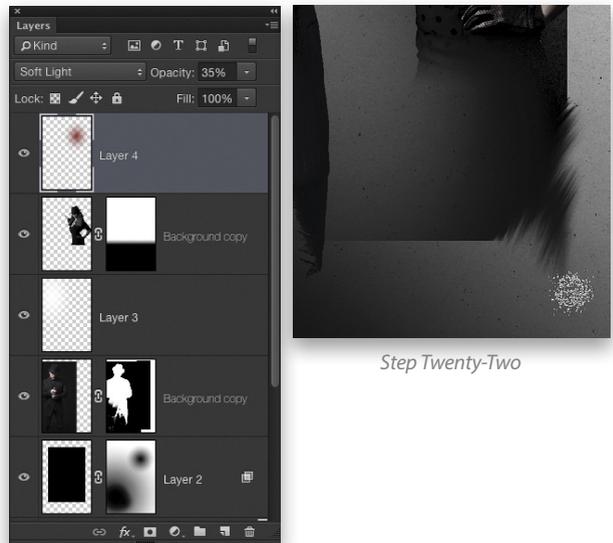
**Step Twenty-One:** Now do the same for the woman, only this time click on the Foreground color swatch and select a light-red color in the Color Picker. Set this layer to Soft Light blend mode, and drop the layer Opacity to around 35%.

**Step Twenty-Two:** Make the layer containing the black rectangle active, and select the Smudge tool (nested under the Blur tool in the Toolbox). In the Options Bar, choose a simple spatter brush from the Brush Preset Picker, set the Strength to around 75%, and make sure Sample all Layers is turned off. Then, give the lower-right corner of the rectangle a little stylized smudge like you see here.

**Step Twenty-Three:** Finally just add some text, a little smoke coming from the cigarette, and voilà! ■ ☞



Step Nineteen



Step Twenty-Two

Step Twenty-One



Step Twenty-Three

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

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Down  
& Dirty  
Tricks

game of drones

BY PETE COLLINS

If you find your House is Stark or you stare at the Wall in the Night Watch(ing), then you may want to prepare your own shield because "winter is coming!" Okay, if you don't have a clue about any of these references, and you can't imagine when you'd need to make a shield, don't worry; this technique can be adapted to make wonderful old-world signs just as easily.

► **Step One:** This technique only uses three images. Choose a wood texture image that has good character, and find a metal background that has a beat-up, old-world feel. Finally, choose your emblem (sigil) for the center of the shield. This emblem was created by merging a couple of elements in Illustrator, but you can use just about anything you like. Flat graphic elements tend to work best. Open the wood texture image.

[KelbyOne members may download the files used in this tutorial at [http://kelbyone.com/magazine/issue/may\\_june\\_2015](http://kelbyone.com/magazine/issue/may_june_2015). All files are for personal use only.]

**Step Two:** Click the Create a New Layer icon at the bottom of the Layers panel, and hide the Background layer by clicking its Eye icon. Use the Pen tool (P) to make a simple half-shield shape like the one shown here. Make sure the Pen tool is set to Path in the Options Bar. Right-click on the path, choose Make Selection, and click OK to convert the path to marching ants.

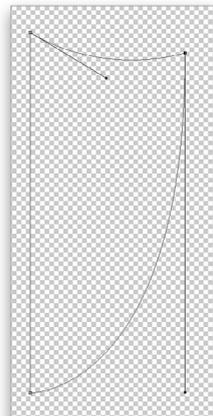
**Step Three:** Click on the Background layer to make it active, and then make it visible again by clicking where its Eye icon used to be. With a selection tool active, such as the Rectangular Marquee tool (M), position the selection over the wood and press Command-J (PC: Ctrl-J) to make a half-shield wood cutout on a new layer. Command-click (PC: Ctrl-click) the thumbnail of the half-shield layer to bring back the selection.

**Step Four:** Click-and-drag the marching ants to another section of wood, click on the Background layer in the Layers panel to make it active, and copy the selection to a new layer again. Hide the Background layer once again. Press Command-T (PC: Ctrl-T) for Free Transform, then Right-click and choose Flip Horizontal. Line up the two pieces to make a complete shield, and press Enter to commit the transformation. You should still have a blank layer where you created the path in Step Two. Drag that layer below the two shield layers in the Layers panel, press D to set the Foreground and Background colors to their defaults, and then press Command-Delete (PC: Ctrl-Backspace) to fill the layer with white.

**Step Five:** This step isn't necessary, but it can give the shield a bit more depth. In the Layers panel, double-click on one of the shield layers (the right one in this example) to open the Layer Style dialog (see next page). Click on Gradient Overlay in the list of Styles on the left side of the dialog. Click on the Gradient thumbnail preview, select the Foreground to Background preset in the Gradient Editor, and click OK. Check on Reverse so the gradient goes from white to black. Change the Blend Mode to Overlay, lower the Opacity to 64%, and set the Angle to 0°. This will darken the right side of the shield and lighten the left side of the right half, making it look as if it's coming forward just a touch. Click OK to apply the layer style.



Step One



Step Two



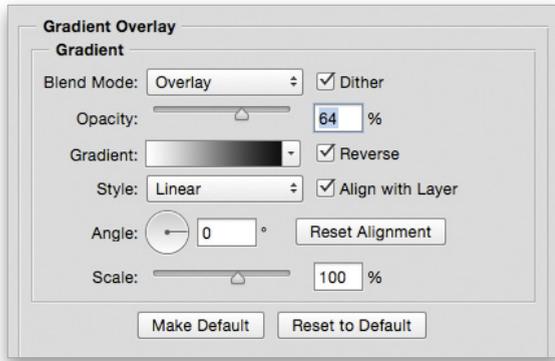
Step Three



Step Four

Wolf: ©onkstudio/Fotolia

Pete Collins



Step Five

Make sure this layer (the one with the layer style) is above the other shield layer in the Layers panel, and press Command-E (PC: Ctrl-E) to merge the two layers together. This trick will maintain the gradient overlay layer style in the merge.

**Step Six:** Open the metal texture image, switch to the Move tool (V), and while holding the Shift key, click-and-drag the metal texture into the shield document. The Shift key will center the texture in the document. Drag the metal layer below the shield layer in the Layers panel. Click on the shield thumbnail while holding the Command (PC: Ctrl) key to load the shield shape as a selection. Hide the shield layer, make sure the metal layer is active, and then press Command-J (PC: Ctrl-J) to make a copy of the shield shape in the metal. Hide the original metal layer.



Step Six

**Step Seven:** You'll need to make the metal expand beyond the edges of the wooden shield, so turn the shield layer back on, press Command-T (PC: Ctrl-T), and while holding both the Shift and Option (PC: Alt) keys, drag out one of the corner transform handles. This will expand the metal shape outward from the middle while maintaining its shape. Eyeball how thick you think the trim should be, but give yourself enough room to add the rivets that we'll make in the next step. Press Enter to commit the transformation.



Step Seven



Step Eight

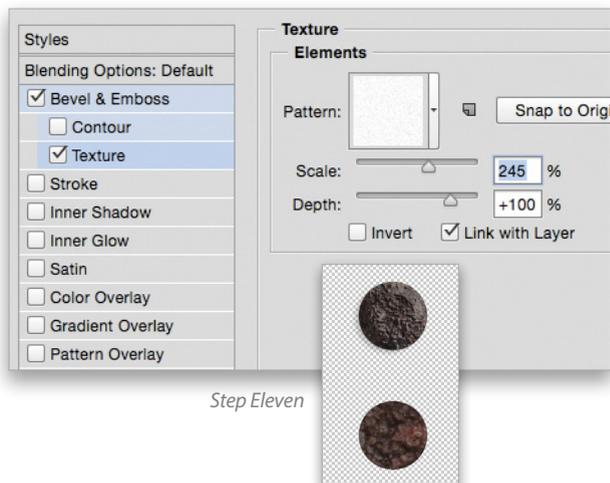
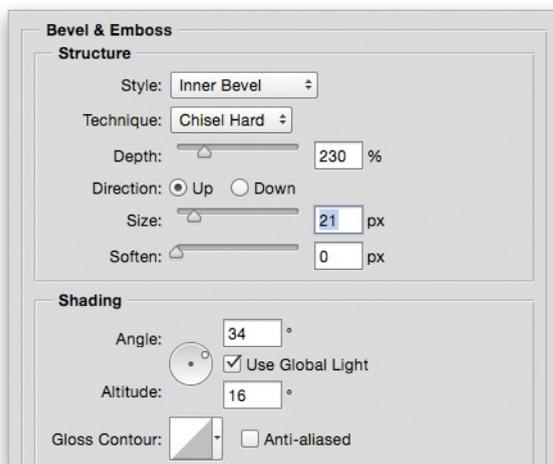
**Step Eight:** Create a new layer and switch to the Brush tool (B). Right-click in your document to bring up the Brush Preset Picker, select a round brush, and set the Hardness to 100%. Adjust the Size so that the brush fits inside the metal trim area of the shield. Set the Opacity of the brush to 100% in the Options Bar, and press D to set the Foreground color to black. Click to add black dots all around the shield where you want the rivets to be placed.



Step Nine

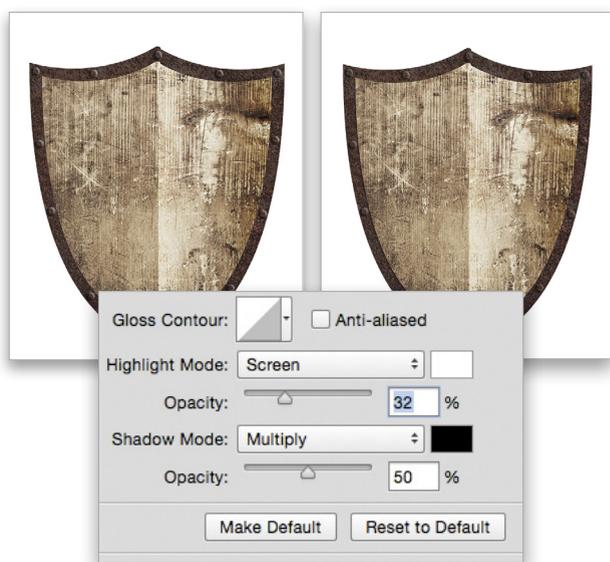
**Step Nine:** Once all the dots are set, Command-click (PC: Ctrl-click) on the dots layer thumbnail image in the Layers panel to create a selection around each dot. Hide the dots layer, make the metal trim layer active, and press Command-J (PC: Ctrl-J). This will make a new layer with metal dots copied onto it. Hide the metal trim layer for now.

**Step Ten:** Use the Zoom tool (Z) to zoom in on one of the flat rivets you just made so you can see the changes you'll be making. Double-click on the rivets layer to bring up the Layer Style dialog. Start by adding a Bevel & Emboss. The key to getting the right look here is to change the Technique setting to Chisel Hard. Experiment with the other settings. The settings shown here are for a high-res file; if you're using the low-res practice file, you'll need to use lower settings.



Step Eleven

**Step Eleven:** Next, click on the Texture option below Bevel & Emboss in the list of Styles on the left side of the Layer Style dialog. We want to add a little texture to the rivets so it looks like they have some wear and tear. Click on the Pattern thumbnail to open the Pattern Picker, and select the texture called Noise, which is the seventh one in the default set of textures. You may need to adjust the Scale to get the right amount of "texturisy" (my word). Feel free to add a little Drop Shadow to the rivets, as well. Click OK to apply the layer styles. In the example shown here, the top rivet shows the layer styles applied.

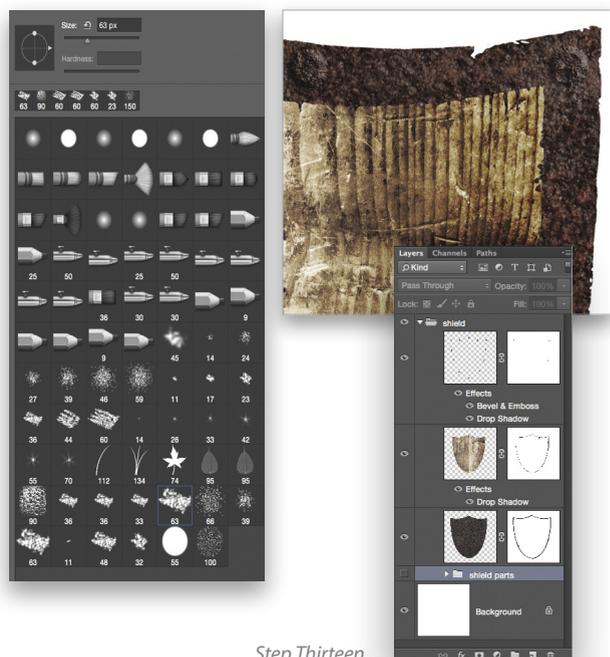


Step Twelve

**Step Twelve:** Make the metal trim layer visible again, and zoom out to look at the whole shield. You may see that the wood section could use a drop shadow, and the rivets are too bright and look a little fake. Start by double-clicking on the wood shield layer in the Layers panel to open the Layer Style dialog, and add a Drop Shadow. Remember, when adding a drop shadow, subtlety is usually better, so when you have a shadow that you think looks good, back it off by about 10%.

Now, double-click the words "Bevel & Emboss" that appear under the rivets layer in the Layers panel to go back to that section of the Layer Style dialog. Lower the Highlight Mode Opacity: Changing it from the default to around 32% will dull the rivets to make them look less fake. Click OK.

**Step Thirteen:** This is where your inner artist can come out and play. Make the wood shield layer active and click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. Repeat for the metal trim layer and the rivet layer. Now choose



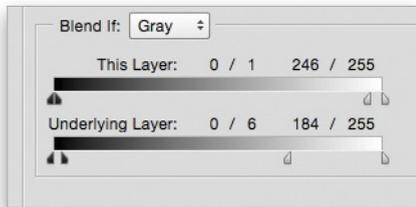
Step Thirteen

the Brush tool (B), set the Foreground color to black, and start roughing up the edges of the shield and the rivets using different brushes. Make sure to click on the layer mask thumbnail for each layer before you start painting so you're painting on the mask. The 63 Watercolor Loaded Wet Flat Tip brush just past the leaf brushes in the Brush Preset Picker is a fun one to use.

Go around all the edges but, as with drop shadows, be subtle. If you do too much, press X to switch the Foreground color to white and paint back some of the dings. Use the Bracket keys on your keyboard to quickly change the size of the brush. The great thing about the rivets is that, because they're using layer styles, each dab of paint on the mask looks like it's carving into the texture.

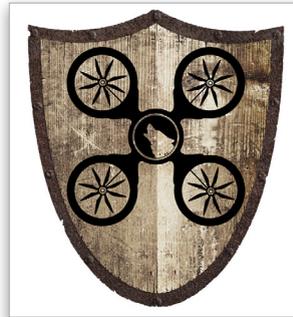
**Step Fourteen:** Open the emblem image that you have either made or downloaded, and use the Move tool to drag it on top of the shield. Set its blend mode to Multiply near the top left of the Layers panel. Use Free Transform to resize and position the emblem.

**Step Fifteen:** To make the emblem look like it's been through a battle, you'll want to roughen it up. Lower the layer Opacity to 58%, and then double-click on the layer to bring up the Layer Style dialog. At the bottom, use the Blend If sliders to let some of the wood show through. The key is to hold down the Option (PC: Alt) key while grabbing the white and black sliders to split them apart to have more precise control.



**Step Sixteen:** Make a copy of the emblem layer and add a layer mask to each layer. With a grungy brush set to black at about 20% Opacity, go back and forth between the two layer masks and brush away sections of the emblem. The two layers allow you to be subtle and use the character of the wood to help decide which parts of the emblem should be more visible, which parts completely hidden, and which parts semi-transparent.

Now your shield is ready for battle. Simply drop it into a scene, add the appropriate parody title (so as not to get sued), and you're good to go. Or, as mentioned in the beginning, change the shape from a shield to a rectangle and make a sign. ■ ☒



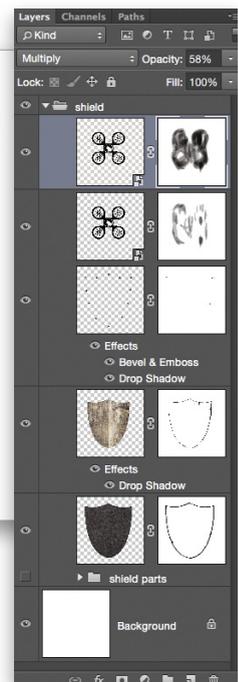
Step Fourteen



Step Fifteen



Step Sixteen



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# Beginners' Workshop

## how to make a typographic logo

LESA SNIDER

Logos are notoriously difficult (and costly) to design, yet they're mission critical for any business. Instead of using graphics, try a typographic approach instead. Typographic logos are both timeless and classy. In this column, you'll learn essential design tips and how to master text formatting so you can make one yourself.

### ▶ INCORPORATE CONTRAST

Contrast is key in creating a visually pleasing typographic logo. To add contrast, try pairing big text with small; thick fonts with thin; fancy fonts with plain; tight character spacing with expanded; and so on. The more contrast, the better.

### STACKED TEXT BLOCK

Stacking lines of text into a block is another way to create a visually pleasing logo, as shown on the right. If you go the squished route (middle), you'll need to vary text color to keep it readable.

### SEND THE RIGHT MESSAGE

Your font choice, as well as size and spacing, conveys a message. For example, an open, rounded font, such as Futura or Helvetica Neue set in all lowercase, exudes a friendly, affordable feel, whereas a script font (say, Adios Pro) exudes glamour. A thin serif font (Copperplate) set in all caps conveys a feeling of exclusivity and extra dollar signs, while a slightly rotated rough font (Caslon Antique) exudes a casual, rugged feel.

### FORMATTING TEXT IN PHOTOSHOP

**Step One:** Now let's create one of these logos in Photoshop. Choose File>New and create a document that's 5x3" at 300 ppi (resolution), which gives you plenty of canvas space to play with. Click OK.

**Step Two:** When designing a logo, try working in black and white; after all, if it works with *no* color, it'll just look better *in* color. Press D to set the color chips at the bottom of the Toolbox to their default values of black and white (circled), and then press the X key on your keyboard until black is on top. Now press T to grab the Type tool (also circled).

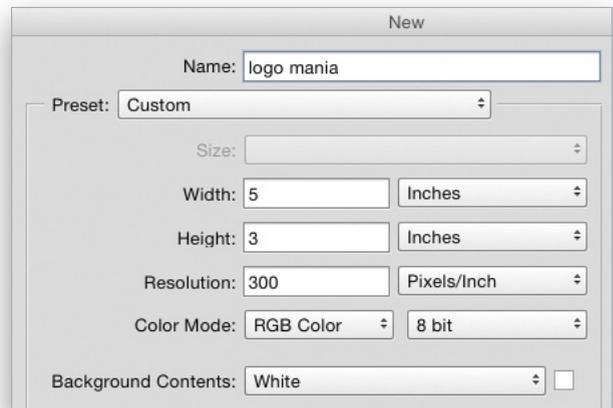


*Incorporate Contrast*

*Stacked Text Block*



*Send the Right Message*



*Step One*

**Step Three:** Click within your document and Photoshop creates a new type layer. Enter your first and last name in lowercase with no space between them. Double-click your text to highlight it, which temporarily puts a black background behind it and makes the letters look white. *Tip:* In Photoshop CC, you don't have to highlight text to change fonts (just make sure your cursor isn't inserted anywhere in the text). However, if you want to change a *portion* of a type layer to a different font, you must highlight that part.



lesasnider

**Step Four:** In the Options Bar, use the field at far left to specify font family, which refers to the character design. The field to its right lets you pick a font style, which refers to all the design variations contained within a font family, such as regular, light, italic, bold, semibold, black, and so on. (That said, you can specify font style in the first field, too.)

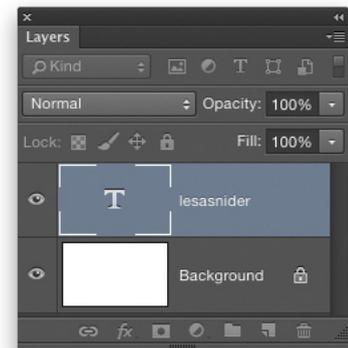


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Click the first field and pick Helvetica Light or Myriad Pro Light, if you have them. (In Photoshop CC, this field is searchable; just start typing the name of the font you want and Photoshop hunts it down.) Set the third field to 20 points so you can see what you're doing.

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Next, use your cursor to highlight your last name (just like you would in a word processor), and from the font style field, choose Bold. Click the type layer's thumbnail in the Layers panel to un-highlight the text so you can see the final result. You can't go wrong if you use different styles within the same font family; however, contrast is key—when pairing thin with thick, the thick text must be *three times* thicker than the thin.



Step Four

*Tip:* You can increase the font size of highlighted text in 1-point increments by pressing Shift-Command-> (PC: Shift-Ctrl->), and decrease it by pressing Shift-Command-< (PC: Shift-Ctrl-<). To increase or decrease in 5-point increments, add the Option (PC: Alt) key.

**Step Five:** It's often easier to create each line of text on separate type layers so you can rotate a line, position text precisely, and so on. For this example, let's add another line of text to the *same* type layer. With the Type tool active, click to the right of the last letter in the first line and press Return (PC: Enter) to add another line. Enter "photography" in all lowercase, and double-click it to highlight it. In the Options Bar, choose a Light version of the font family you used before (say, Myriad Pro Light). Reduce text size to *half* the size of the previous line (10 points).



lesasnider  
photography

Step Five

**Step Six:** Choose Window>Character to open the Character panel. Use kerning to adjust space between pairs of letters where it looks off, such as between the “e” and “s” in “lesa.” Position your cursor between the offending letters, point your cursor at the kerning control in the Character panel and, when your cursor turns into a hand with two arrows (a scrubby cursor), drag left to decrease space or right to increase it. Keyboard shortcut: Press-and-hold Option (PC: Alt) while tapping the Left or Right Arrow key to change kerning in increments of 20. Add the Command (PC: Ctrl) key to change in increments of 100.

**Step Seven:** Use tracking to increase spacing between all letters uniformly in the second line so they’re equal in width to the first line. That way, the relatively tight spacing of the first line contrasts with the airy spacing of the second line. Double-click to highlight the word “photography” and point your cursor at the tracking control in the Character panel. When the scrubby cursor appears, drag right to increase it until it’s the same width as your name. Keyboard shortcut: Highlight some text and then press-and-hold Option (PC: Alt) while tapping the Left or Right Arrow key. Add the Command (PC: Ctrl) key to change tracking in increments of 100.

**Step Eight:** Use leading to adjust the amount of space between lines of text in the same type layer. To adjust the leading of a single line of text on a type layer that contains many lines, highlight the line of text first, point your cursor to the leading control, and when the scrubby cursor appears, drag left to decrease it to 9 points. Keyboard shortcut: Hold Option (PC: Alt) and tap the Up or Down Arrow key to change leading in increments of 1 point. Add Command (PC: Ctrl) to change it in increments of 5 points. To set leading back to Auto, press Shift-Option-Command-A (PC: Shift-Alt-Ctrl-A).

Once you create a logo you like—whether it looks like one of these examples or not—try experimenting with text color. When you’re finished, save a master copy for future editing by choosing File>Save and picking Photoshop as the file format. To save a copy suitable for print, use the Crop tool (C) to crop the document to the logo and then choose File>Save As. Pick TIFF or PDF for file format and click Save. To save a copy for online use, choose File>Save for Web and pick PNG for file format (PNG creates crisper text than JPEG format).

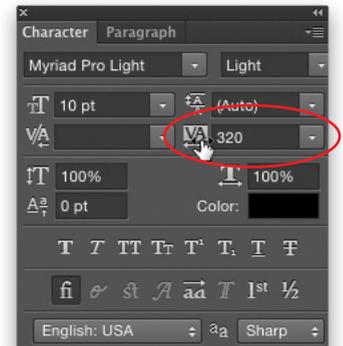
As you can see, creating a typographic logo isn’t rocket science; it just takes a little skill and patience. Until next time, may the creative force be with you all! ■



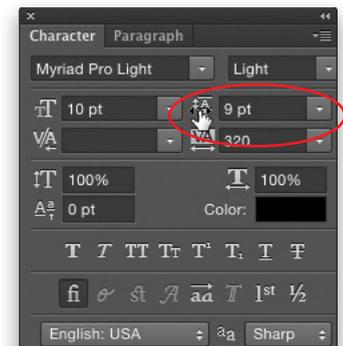
Step Six



Step Seven



Step Eight



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# Dynamic Range

## awesome eyes

KRISTINA SHERK

*The face is the mirror of the mind, and eyes without speaking confess the secrets of the heart.—St. Jerome*

► Eyes can say so much without speaking a word. That’s why retouching them is very important. As photographers, your image’s message is relayed to your viewer through your model’s eyes. Oftentimes in retouching tutorials and classes, the topic of eyes is just glossed over. Not here, not today.

This article is devoted entirely to retouching eyes. From intensifying their color to creating dimension, sharpness, and shape—it’s all covered. So let’s dive in.

### EYE WHITES

We’ll start with the eye whites. First, let’s identify our problem areas: The whites have some veins in them, and some redness. The eyes also look a bit flat in general. Let’s fix the veins first.

[KelbyOne members may download the file used in this tutorial at [http://kelbyone.com/magazine/issue/may\\_june\\_2015](http://kelbyone.com/magazine/issue/may_june_2015). All files are for personal use only.]

**Step One:** If you’re starting with a new, flat document (like the practice file that’s available for KelbyOne members), you’ll need to press Command-J (PC: Ctrl-J) to duplicate the Background layer. Double-click the name of the new layer in the Layers panel, and rename it “Inverted High Pass.” (I’ve already done some general cleanup work on the practice file.)

If you’re working on a document that has multiple layers, you’ll need to stamp the visible layers into a new layer. Click on the top layer in the Layers panel, and press Shift-Option-Command-E (PC: Shift-Ctrl-Alt-E). That’s my favorite keyboard shortcut because it’s like playing twister with your fingers.

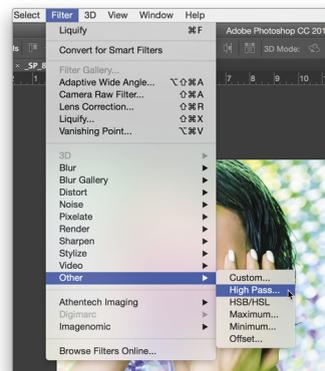
**Step Two:** Now we’ll use the Filter>Other>High Pass command to isolate the texture. Play around with the Radius in the High Pass dialog until the eye veins are accentuated. For this image, the Radius was 6 pixels but it will vary depending on your image. Click OK.

**Step Three:** Next, we’ll desaturate the Inverted High Pass layer. Press Command-U (PC: Ctrl-U), then drag the Saturation all the way down to -100 in the Hue/Saturation dialog, and click OK. Change the layer’s blend mode to Soft Light near the top left of the Layers panel.

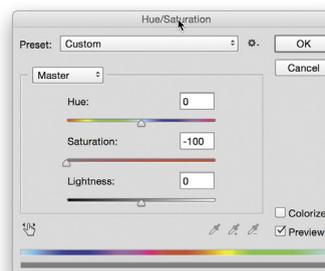


Kristina Sherk

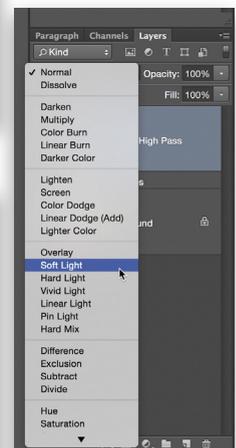
Step One



Step Two

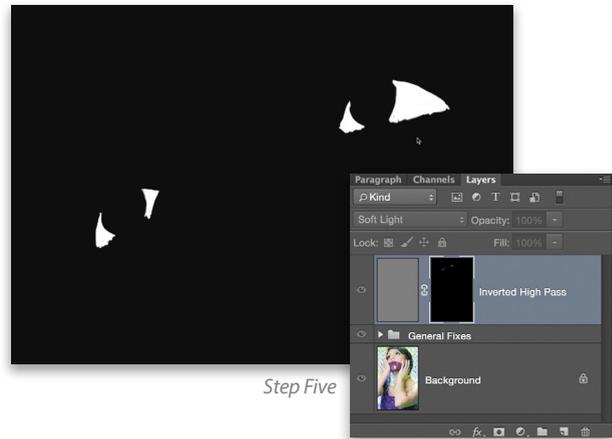


Step Three



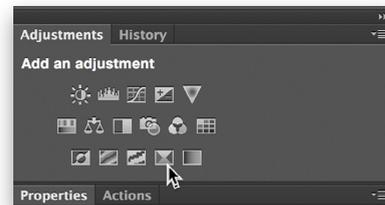
**Step Four:** Click on the Inverted High Pass layer in the Layers panel to make it active, and press Command-I (PC: Ctrl-I) to invert it. You should see the image switch from sharper to blurrier, blurring the veins in the eyes. They'll now be less noticeable.

**Step Five:** We don't want this effect to be applied to our entire image, so hold down the Option (PC: Alt) key and click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. This will add a mask filled with black, hiding the effect. We'll then paint with a white Brush (B) on the black mask to reveal the blurring effect on her eye whites. It's all right if the eye whites look slightly muddy; we'll take care of this later. Here's what my Layers panel looks like and a close-up of my mask.



Step Five

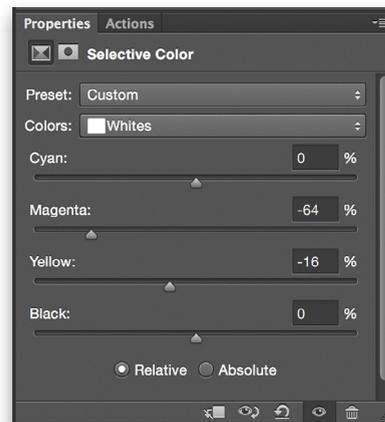
**Step Six:** Now we'll take care of the redness. Create a Selective Color adjustment layer by clicking on its icon in the Adjustments panel (Window>Adjustments). It's the second to last icon. Let's name this layer "Red Removal."



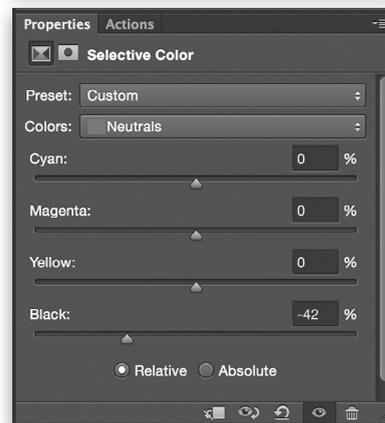
Step Six

**Step Seven:** Select Whites from the Colors drop-down menu in the Properties panel. We need to decrease how much red is present in the white tones, so drag the Magenta slider down to -64%, and drag the Yellow slider down to -16%. But, remember to trust your eye. The objective is to remove red and some yellow from the eye whites, so your values may differ.

Choose Neutrals from the Color drop-down menu. Drag the Black slider to -42%. This will correct the tone in the whites so they're back to a natural, brighter value.



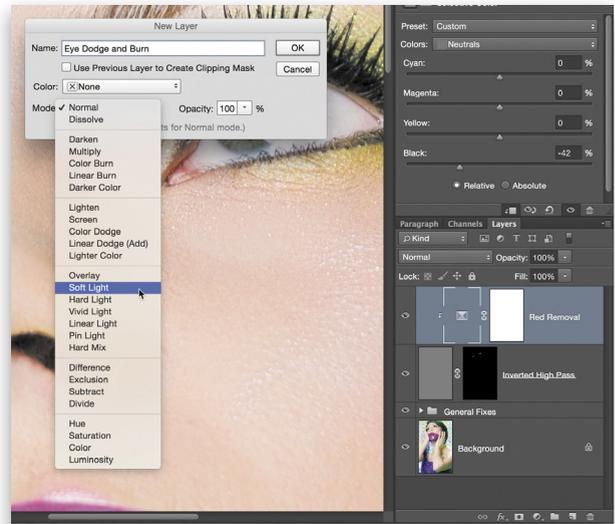
**Step Eight:** It looks great except that this adjustment is affecting the whole image. Let's fix this by making our Red Removal layer active in the Layers panel and then choosing Create Clipping Mask from the Layers panel's flyout menu at the top right of the panel. Immediately, your adjustment will only show through where the mask on the Inverted High Pass layer mask is white.



Step Seven

**Step Nine:** Our last step with the eye whites is to make sure they still retain their three-dimensional round shape. An eyeball is just that: a ball. It's round, and some newbie retouchers forget that. They'll brighten the corners of the eye whites thus making the eyeball appear flat. So let's add shadows back into the corners of the eyes to make them look round.

Create a new layer using Shift-Command-N (PC: Shift-Ctrl-N). In the New Layer dialog, name the layer "Eye Dodge and Burn," change the Mode to Soft Light, and place a checkmark in the box next to Fill with Soft-Light-neutral Color (50% gray). Now, we can click OK.



Step Nine

**Step Ten:** Using the Brush tool (B), we'll paint with black on the Eye Dodge and Burn layer, but make sure the Opacity and Flow of your brush are low in the Options Bar. I used 20% for both.

*A quick keyboard shortcut:* Once you've activated the Brush tool, use the number keys to choose the opacity you want to paint at (1=10%, 5=50%, 9=90%, etc.). If you hold the Shift key while you press the number keys, you'll be able to choose your Flow in the same way.

We'll finish by painting in the corners of the eyes to give the eyes that rounded look. This is a great way to keep the eyes looking smooth, sleek, and most importantly, natural. Here's the Eye Dodge and Burn layer with the layer blend mode changed back to Normal just for illustration.

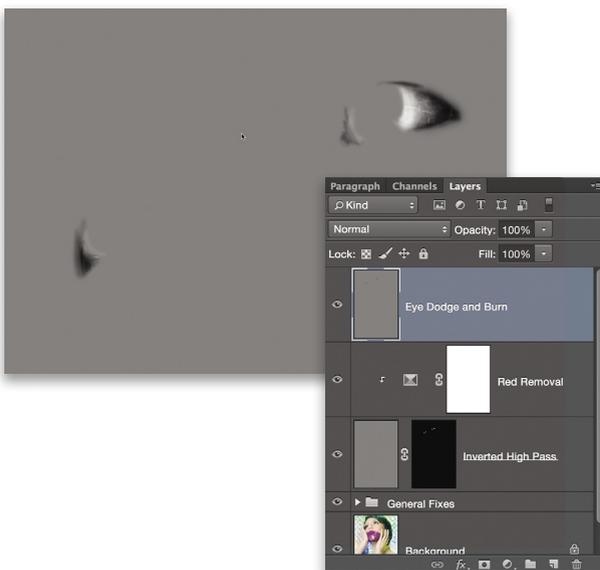


Before



After

Step Ten

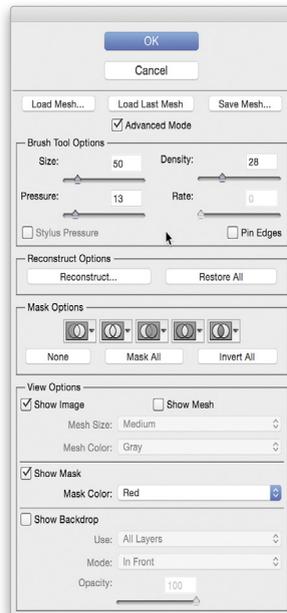


## LIQUIFYING EYES

Liquifying eyes can be done to slightly increase the size of the model's irises and constrict pupil size, mostly in fashion or beauty photography, but please be cognizant of what message your client or model wants to portray in their portrait. I've had some actors come in for headshots who have asked to make their pupils larger because of the subconscious message it sends to the viewer.

If you're going to use this kind of effect in your photographs, make sure you do the research. Also, remember to retain the integrity of the circle shape of the iris. Sometimes, when people open eyes using the Liquify tool, they tend to stretch the sides of the iris, making them look more box-like in shape.

**Step One:** To start, make sure you're on the topmost layer in the Layers panel, and then stamp visible: Shift-Option-Command-E (PC: Shift-Alt-Command-E). Rename this layer "Liquify." Turn this layer into a smart object so you can edit it nondestructively and come back to it later if you need to by Right-clicking on the layer and choosing Convert to Smart Object. Then select Liquify from the Filter menu.



**Step Two:** Here's the before and after of the iris Liquify, as well as a screen grab of the brush settings I used for the Forward Warp tool (W). Notice how I also reshaped the reflections in her eyes.



Before



After

Step Two

## IRIS COLOR

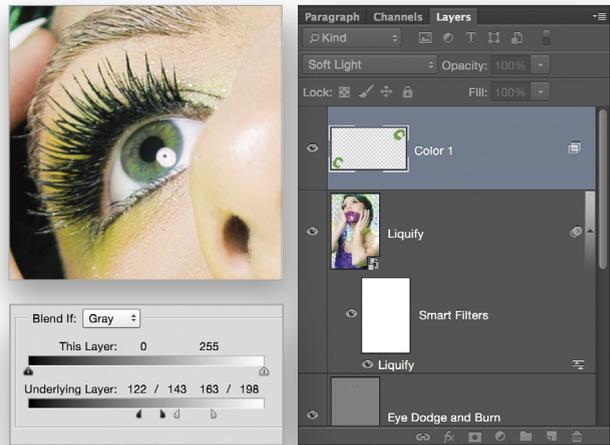
Let's move on to one of the most important parts of eye retouching. I want to add color to the eye but my model (as many do) has two different colors in her iris, so we can't add one color to the eye and call it a day. Here's a new technique I've been using for amazing eyes.

**Step One:** Start by creating a new blank layer and naming it "Color 1." Then, use your Brush tool to paint a color over the model's irises. Select a color that's similar to the model's original iris color. You can use the Eyedropper tool (I) to sample your color if you like, or you can click on the Foreground color swatch at the bottom of your Toolbox and select the color in the Color Picker. Be sure to change the Opacity and Flow in the Options Bar back to 100%.



Step One

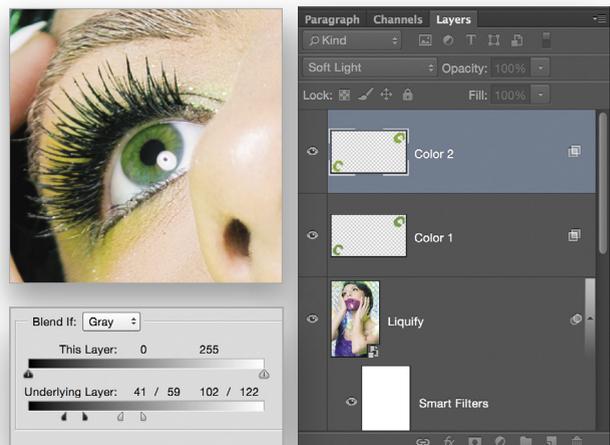
**Step Two:** Change the layer's blend mode to Soft Light. Double-click to the right of the layer name for Color 1 to bring up the Layer Style dialog. Go to the Blend If section at the bottom, and play around with the white and black sliders for Underlying Layer until you get your color to show up in the lighter areas of the iris. Your values will be different on every image, so I'm teaching you the technique more than the actual settings. Here are what my sliders look like. Hold the Option (PC: Alt) key and click a slider to split it. Drag the halves around until you get the desired effect. Splitting the sliders will give you smoother transitions. Click OK when you're done.



Step Two

**Step Three:** Now comes the fun part. Duplicate the Color 1 layer by pressing Command-J (PC: Ctrl-J) and name it "Color 2." Double-click the two overlapping boxes on the right side of the Color 2 layer in the Layers panel to open the Layer Style dialog again. We want to change the areas where this layer is visible.

We want the color in this layer to show through where the color on the other layer (Color 1) is hidden. To do this, we need to change the Blend If sliders. You don't want the same eye color value to be affected by both your Color 1 and Color 2 layers, so you can see in the two screen grabs of my Layer Style dialogs (this step and the previous step) that the darkest value that Color 1 affects is 122, and the brightest color that Color 2 affects is also 122. So Color 1 applies one color to the highlights of the iris, while Color 2 applies another color to the darker colors in the eyes. Here are my slider values for this layer.

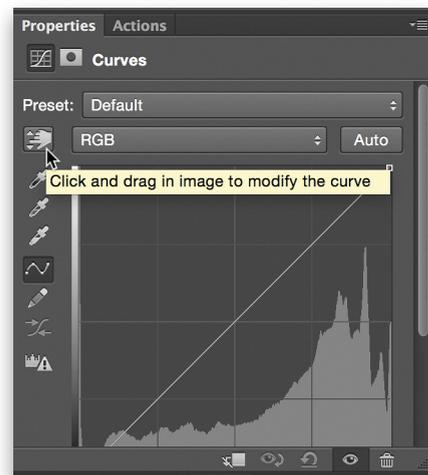


Step Three

**Step Four:** Now let's create a Hue/Saturation adjustment layer (it's the first icon in the second row of icons in the Adjustments panel), and check the Colorize box at the bottom of the Hue/Saturation Properties panel. Name this layer "Color Change." Go to the Layer panel's flyout menu and choose Create Clipping Mask. If your Color Change layer is directly above your Color 2 layer, the color adjustment of the Color Change layer will only be visible where there are actual pixels on the layer below it: Color 2.

Click on the thumbnail icon of the Color Change adjustment layer and play with the Hue and the Saturation settings in the Properties panel. You'll only see the change appear in the darker values of the iris. Change the colors until you find something that complements the first color. If at any time you feel that this effect is too heavy, click on either Color layer and decrease its visibility using the Opacity slider in the Layers panel.

**Step Five:** The last step for adding dimension is creating a Curves adjustment layer (third icon in the first row in the Adjustments panel). Let's name this layer "Local Contrast." Next, click on the little hand with the left-pointing finger in the Properties panel. This is called the Targeted Adjustment tool (TAT).



Step Five

**Step Six:** Zoom pretty far into one of the irises. Click on a lighter color in the iris and drag up slightly. Then, click a darker color in the iris and drag down. This will create dimension and contrast in the iris (but it also intensifies the colors in the iris, which we don't like). To fix this, change the blend mode of that layer to Luminosity, then invert the mask to hide the effect. Paint with white to expose the contrast only on the iris areas. You can paint as much or as little as you want. Here's the before and after showing the iris color work that we did.



Step Six

## EYE SHARPENING

People can often over-sharpen eyes to the point where they start to get ghosting around them (especially around the eyelashes). The way I try to protect my sharpening from this is to gradually build it up layer by layer.

**Step One:** To start, let's stamp visible again: Shift-Option-Command-E (PC: Shift-Alt-Ctrl-E). Use the Filter>Other>High Pass command to sharpen the image. Use a low radius (we used 3 pixels).

**Step Two:** Completely desaturate the High Pass layer: Command-U (PC: Ctrl-U) and lower the Saturation to -100. Change the layer's blend mode from Normal to Soft Light. We named our layer "Sharpen." Hold down Option (PC: Alt) and click the Add Layer Mask icon to hide the effect. Paint using white on the mask to expose the things that you want the most sharpening applied to. For me, this was the iris. I stayed away from the eyelashes.



**Step Three:** Duplicate the Sharpen layer. Now, we can add more white to the mask and expose more of the sharpening. Include more areas, such as the eyebrows, upper lashes, and lower lashes. Make sure you're painting on the mask, though, after you duplicate the layer. This keeps the focus where it should be, and means you won't over-sharpen the lashes.



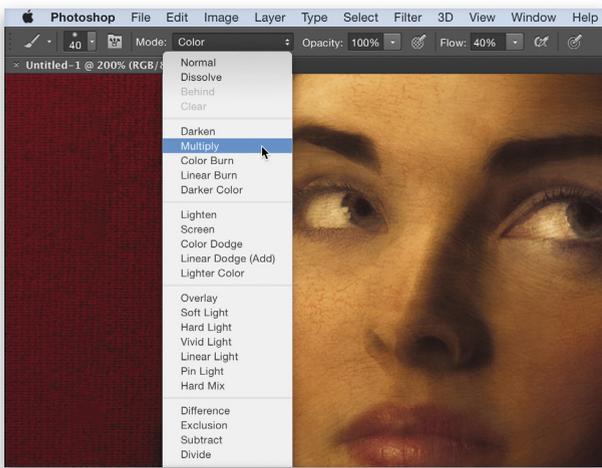
Here's the finished before and after images of everything we've applied to our model's eyes. They look great and will now mesmerize any viewer! ■ ◻

# Photoshop Proving Ground

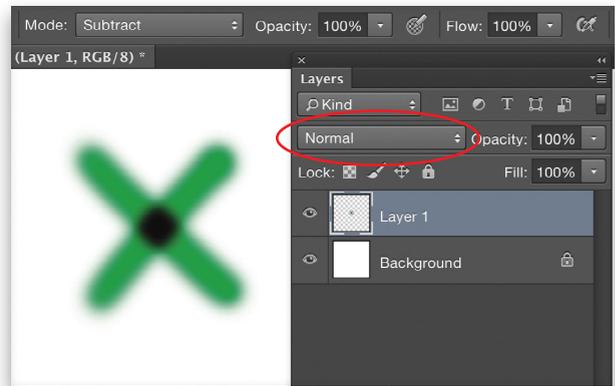
## tool-based blend modes

SCOTT VALENTINE

Most Photoshop users learn about blend modes fairly early on, usually as they're applied to layers. Lots of tools also make use of blend modes: You may have seen this when learning about the Brush tool and layer styles. When the Brush tool (B) is active, the Options Bar at the top of the interface gives you a drop-down list of mostly the same blend modes that you'd find in the Layers panel.



now set the *layer* blend mode to Subtract in the Layers panel. The colors will invert, and the black square is now white. Spiffy!

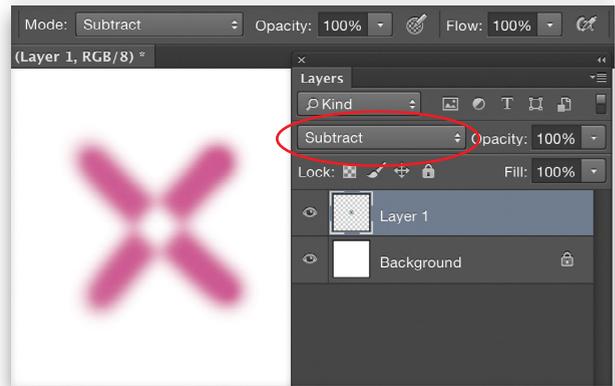


- ▶ Let's dig in and see how to use these tool-based blends, starting with a refresher on how they differ from layer-based blend modes.

Layer-based blend modes rely on comparing pixels *between* layers, while tool-based blend modes compare pixels on a *single* layer. (Note: Layer styles have their own rules, which I'll cover in a future article.) Put another way, layer blend modes require you to have more than one layer, and the layer with a blend mode applied needs something below it to blend with. Tools that manipulate or paint pixels, such as the Brush tool (B), need pixels on the current layer to blend with. Other than that, the math is the same when two blend modes are the same.

In both cases, there needs to be something to compare, so the only real difference is where that comparison is made. Try this exercise: Create a new document with a plain white layer and a blank layer above that. Choose a soft, round Brush set to 100% Opacity and 100% Flow in the Options Bar. On the blank layer, paint a single stroke with any bright, solid color.

Now set the Mode drop-down menu in the Options Bar to Subtract, and paint an overlapping stroke. Where the strokes meet, they are blended with the Subtract mode, and will end up black. Where there were no pixels already on the layer, the color you selected is painted like normal. Whenever you paint over pixels that are already on the layer, you'll blend those pixels with whatever is coming out of your tool. To convince yourself,



### Destructive Ways

Of course, the idea can be extended to using multiple colors, different blend modes, and other tools. But there's a catch: Once you've used a blended tool with the pixels on that layer, the result is baked in. You can paint new strokes with different blend modes and colors, but you can't change the results of the mode that's already been applied. That black (or white) square you see is now a permanent part of the layer. Likewise, while you can lower the Opacity or Flow before you make an overlapping stroke, once it's there, you can only build it up—you can't go back and change it without using the Undo command.

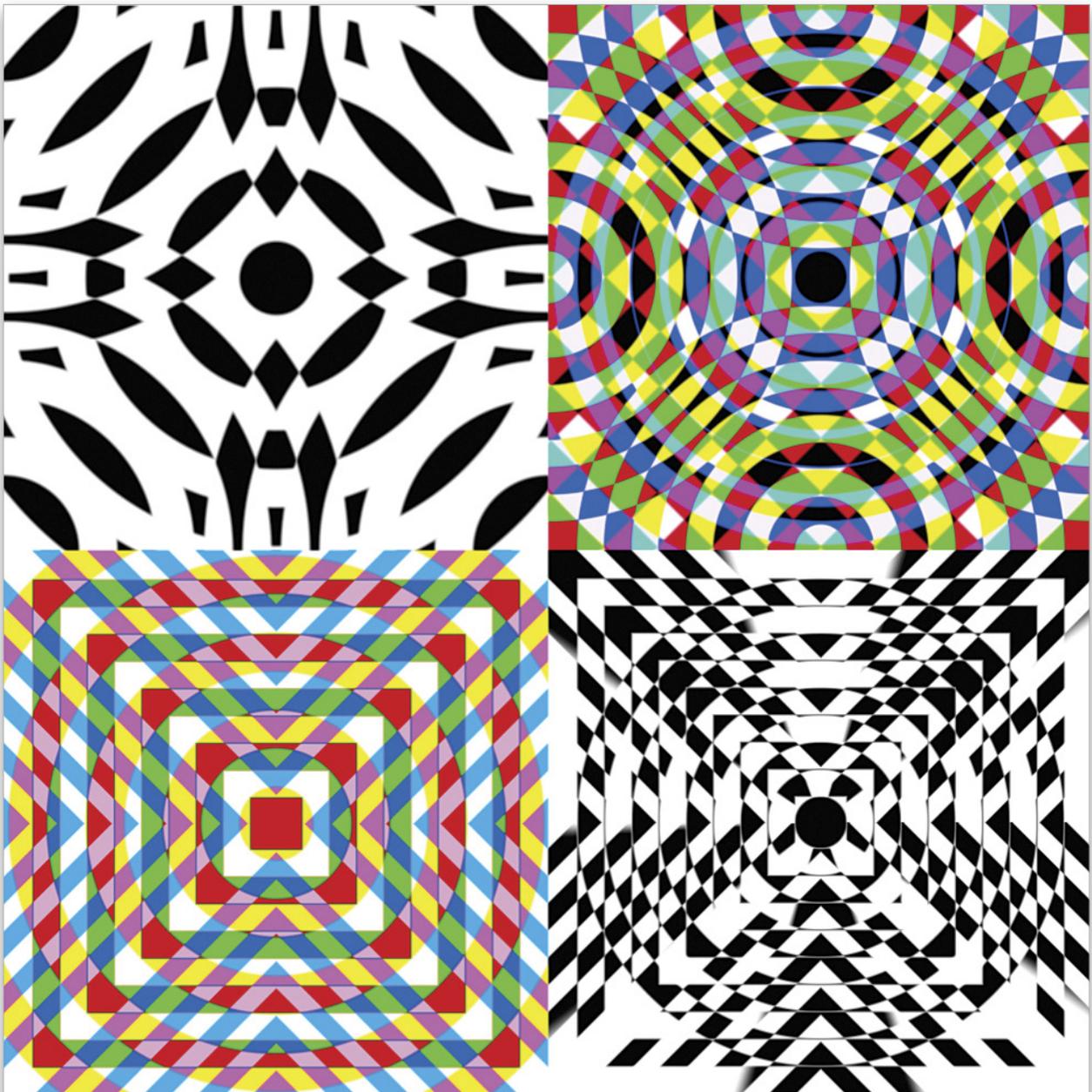
This is inherently destructive, and we've generally been taught to avoid such things. Working on duplicate layers and being aware of undo steps will help alleviate any problems, though.

### Fun and Practical Applications

Now we can look at some ways to put this information to use. One way to explore blend modes is the following exercise: Select the Gradient tool (G), click on the gradient preview in the Options Bar to open the Gradient Editor, and choose a gradient preset that has lots of colors, such as those in the Color Harmonies collections (click on the gear icon at the top right

of the Gradient Editor, select Color Harmonies 1 or 2, and click Append in the resulting dialog to add that set of presets to the Gradient Editor).

Choose a blend mode (I like Soft Light or Difference for this exercise) and randomly drag out gradients on the same layer. Try different blend modes, different gradient presets, and different gradient types, such as Radial or Angle in the Options Bar. If you create something you like, save it and start on a new, blank layer. You would be amazed at the variety of graphic patterns you can create this way. These examples used a solid stripe gradient set to Radial, with various colors and blends chosen for different passes.



If you paint in Photoshop, a killer way to add depth without having to adjust your palette is to switch your brush to Multiply or Screen blending. Then, lower the Flow and Opacity values to around 10% and continue painting on your layer. Painting with the same color and Multiply will darken the tones, while painting with Screen will lighten them.

Photographers can also use this same trick to remove slight casts in highlights, or even out small variations in skin tone (bottom right). In this case, use Color with your brush, and sample a good skin tone from your subject, then slowly paint over problem areas. (*Tip:* With the Brush tool active, press-and-hold Option [PC: Alt] to temporarily switch to the Eyedropper tool and click to sample a color.) While you can do this on a blank layer set to Color, if you're confident with the changes you want to make and work slowly, you can commit those edits right on your main layer. This saves you a little file size and it's just a bit quicker.

### Many Tools Use Blend Modes

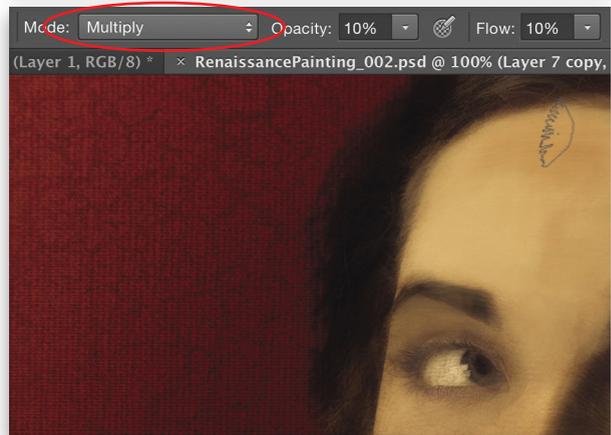
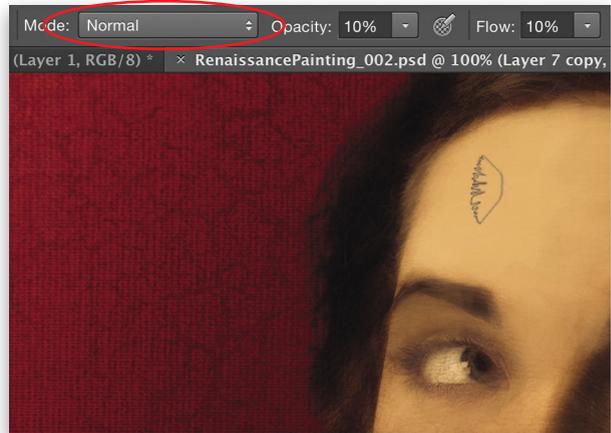
There are many tools that accept blend mode changes (I have a complete list of tools and their blending options in my book, *The Hidden Power of Blend Modes*, 2012, Adobe Press). I don't have space here to give every option in detail, but here are the tools that use blend modes in some way: Healing Brushes; Clone and Pattern Stamps; Brush and Pencil; History and Art History Brushes; Color Replacement; Gradient and Paint Bucket; and Blur, Sharpen, and Smudge.

Not all of the tools have all the modes, and some tools have unique blend modes. Even trickier is that some of the blend modes are hidden in other options. Specifically, the Brush tool hides a few in the Brush panel (Window>Brush) options for Texture and Dual Brush. And because Photoshop can't leave well enough alone, there are two unique blend modes there: Height and Linear Height. I honestly haven't tried those—if you discover how to use them, please write me!

Interestingly, Mixer Brushes do *not* currently enable blend modes.

Each of the tools follows the general rule of comparing pixels from the tool with pixels already on the layer, but there are some quirks. The Smudge tool, for example, also has an option to include composite data (Sample All Layers); it can pick up pixels from layers below the current one to include in the smudging and blending process (provided there is something of the lower layer showing through).

Get on your experimenter's hat and start tinkering. Pick an image, pick a tool, and pick a blending option. Spend a few minutes exploring the effects; what you do and don't like; and then keep notes about things that might be interesting. When you discover something, please share it on the KelbyOne Facebook page ([fb.com/KelbyOneOnline](http://fb.com/KelbyOneOnline))! ■



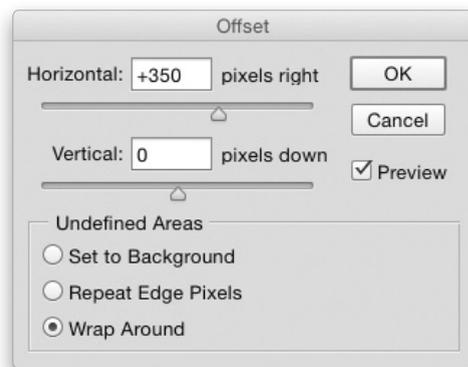
# Beyond Photoshop

## replacing the floor in a photo

SCOTT ONSTOTT

Photoshop is great for answering what-if questions, such as, “What would it look like if we replaced a floor with another material?” In this article, we’ll build a hardwood floor pattern and use a 3D postcard to replace the floor in a photo. [KelbyOne members may download the files used in this tutorial at [http://kelbyone.com/magazine/issue/may\\_june\\_2015](http://kelbyone.com/magazine/issue/may_june_2015). All files are for personal use only.]

**Step One:** Open the Oak.jpg material photo. We’ll first offset this texture to see if it has any seams. Choose Filter>Other>Offset. Drag the Horizontal slider to +350 pixels to move the seam more or less into the middle of this image and click OK.

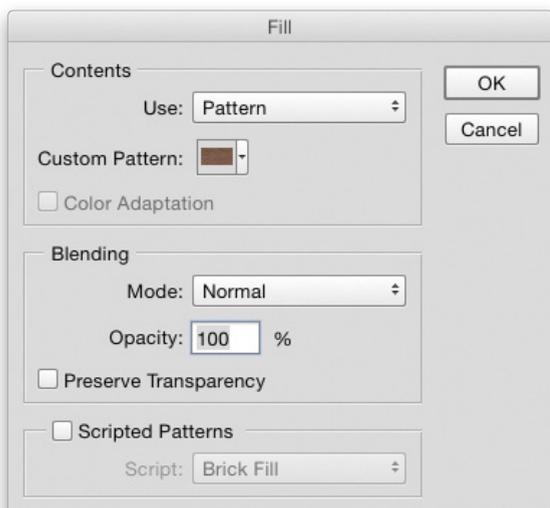


Step One

**Step Two:** Choose the Spot Healing Brush tool (J) to remove the vertical seam. Click Content-Aware in the Options Bar, then click on the brush preview thumbnail to open the Brush Picker, and specify a soft (0% Hardness), 200-pixel brush. Paint over the vertical seam to remove it.

**Step Three:** Choose Edit>Define Pattern. Type “Oak” as the pattern name and click OK. Now that this pattern has been added to your library, close Oak.jpg without saving it.

**Step Four:** Hardwood floors are composed of individual boards with wide aspect ratios. Create a new document (File>New) measuring 2,000x200 pixels. Click the Create a New Layer icon at the bottom of the Layers panel, and choose Edit>Fill. Choose Pattern from the Use drop-down menu, click on the Custom Pattern preview thumbnail to open the Pattern Picker, and select your Oak pattern. Click OK.



Step Two

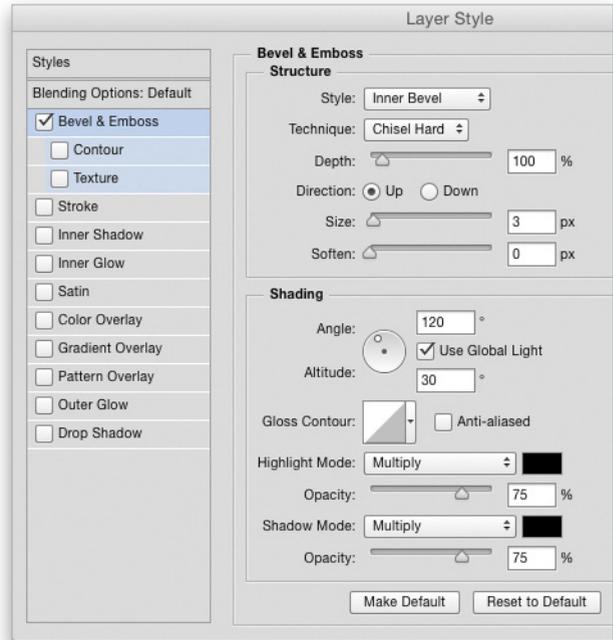
**Step Five:** To simulate microbevels between floorboards, choose Layer>Layer Style>Bevel & Emboss. Select Chisel Hard for Technique, and then set the Size to 3 px and the Angle to 120°. To make the bevels appear dark all the way around, change Highlight Mode to Multiply, click on its color swatch, change it to black, and click OK to close the Color Picker. Set the Opacity for both Highlight and Shadow Mode to 75% and click OK. Choose Edit>Define Pattern. Type “Floorboard” as the pattern name and click OK. Close the file without saving it.

**Step Six:** Create a new document measuring 2,000x2,000 pixels. Choose Edit>Fill and select Floorboard in the Custom Pattern Picker. Check on the Script checkbox, choose Brick Fill from the Script drop-down menu, and click OK. In the Brick Fill dialog, set Pattern Scale to 0.25, Spacing to 0 pixels, Offset Between Rows to 50%, Color Randomness to 0, Brightness Randomness to 0.2, and Pattern Rotate Angle to 0 degrees. Click OK.

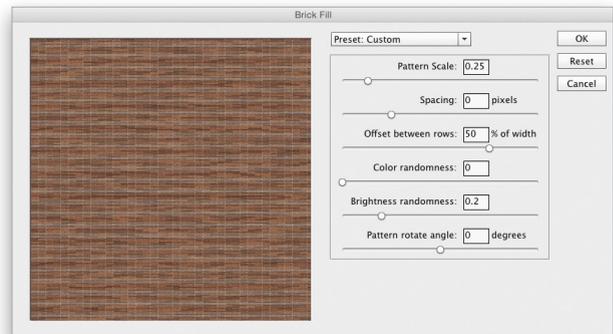
**Step Seven:** Choose Edit>Define Pattern. Type “Hardwood Floor” as the pattern name and click OK. Close the file without saving. (Optional: Choose Edit>Presets>Preset Manager, select Patterns as the Preset Type, and delete the Oak and Floorboard patterns since we don’t need them anymore.)

**Step Eight:** Open RomanRestaurant.jpg (that is yours truly in the lower-left corner). Choose Layer>New>Layer, type “Floor” as the name, and click OK. Press D to set the Foreground color to black, and then fill the layer with the Foreground color by pressing Option-Delete (PC: Alt-Backspace).

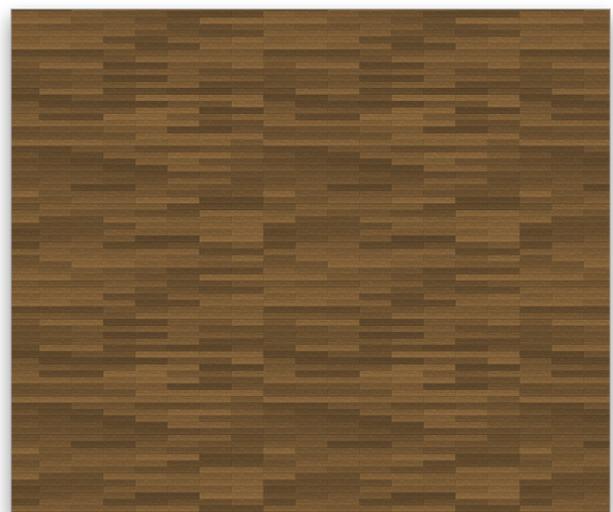
**Step Nine:** Choose Layer>Layer Style>Pattern Overlay. Select Hardwood Floor from the Pattern Picker, and then set Scale to 50% and the Blend Mode to Luminosity. Click the words “Color Overlay” on the left side of the Layer Style dialog. Change the Blend Mode to Overlay, click on the color swatch, and choose a brown color such as #a06d3b. We now have independent control over color and texture. Click OK.



Step Five



Step Six



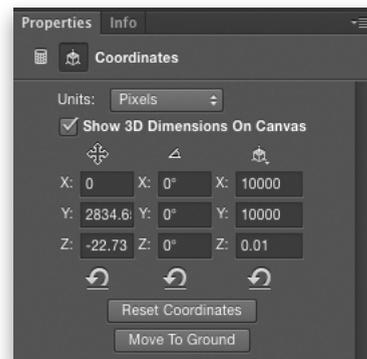
Step Nine

**Step Ten:** Choose 3D>New Mesh From Layer>Postcard. When prompted, switch to the 3D workspace. Our hardwood texture is now a texture map on this flat surface. Select the Floor Mesh node in the 3D panel, and switch to the Move tool (V). Click the Rotate 3D Object icon in the 3D Mode section of the Options Bar. Hover your cursor outside the image bounds until you see a black dot intersected by a curved arrow. Click-and-drag up to rotate the plane back so it's more or less parallel with the floor surface implied in the photo.



Step Ten

**Step Eleven:** With the Floor Mesh node still active in the 3D panel, select the Coordinates icon at the top of the Properties panel. Increase the X and Y scales in the third column to their maximum values of 10,000.



Step Eleven

**Step Twelve:** Using a combination of the Drag, Slide, and Rotate the 3D Object modes in the 3D Mode section of the Options Bar, move the floor so that it completely covers the floor in the photo. It takes some practice to learn how to position objects in 3D space, but keep at it and try to match the figure.



Step Twelve

**Step Thirteen:** In the Layers panel, click the Eye icon next to the 3D Floor layer to toggle it off. Use the Quick Selection tool (Q) to select the marble floor, including the areas between the chairs. You don't have to do a perfect job; close is good enough. If you select too much, hold the Option (PC: Alt) key and click-and-drag to remove that area from the selection. Toggle on the 3D layer, click on it to make it active, and choose Layer>Layer Mask>Reveal Selection.

**Step Fourteen:** Change the blend mode of the 3D layer to Hard Light near the top left of the Layers panel. Unlink the 3D layer thumbnail from its mask in the Layers panel so you can move the 3D layer if you want to fine-tune its position without moving the mask. We could clone-stamp out the inlaid patterns in the marble but I like them.



Step Fourteen

By mapping the custom texture we designed onto a 3D postcard, we positioned it in space so that it more or less matched the perspective of a surface in the photo. Combining that operation with a layer mask allows us to easily replace textures and explore what-if scenarios. ■ ☐

# Photoshop Tips

COLIN SMITH

## boost your productivity and creativity

► Welcome to more exciting and useful Photoshop tips. This time around, I'm going to share some tips that will free you to experiment creatively without the worry of messing things up. Photoshop is a powerful tool but you don't have to be intimidated when you try new things.

### Quick Zero on Blur Gallery

There have been many advances to Photoshop lately that make things quicker and easier. One shining example is the Blur Gallery (Filter>Blur Gallery), a collection of nondestructive blurs. When working with the blurs, especially the Field Blur, there may be times when you want to set the Blur of one of the pins to zero. Rather than having to move a slider, or drag on the interface, you can set a pin to zero by simply holding down Command (PC: Ctrl) and clicking on the pin.

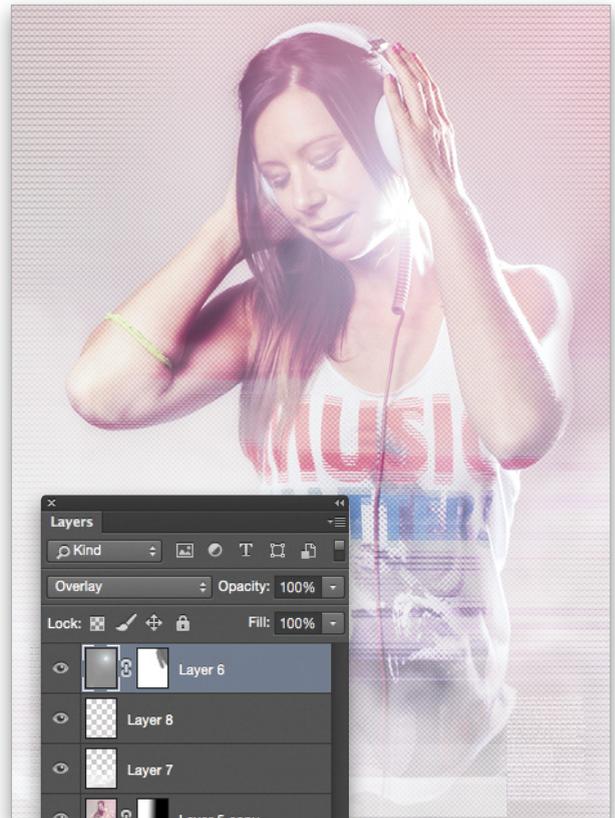


### Nondestructive Lens Flare

Lens flares add a lot of drama and visual interest to an image when used correctly. (Just look at the work of movie director J.J. Abrams if you want to see examples of lens flare.) If they're applied directly to the image layer (Filter>Render>Lens Flare), you can see exactly where you're placing the flare; however, you can't manipulate the flare after it's applied to the image layer, and you can't apply a lens flare to an empty layer.

The trick is to create a new layer filled with 50% gray with the blend mode set to Overlay (which hides the 50% gray) before

applying the flare. To quickly do that, Option-click (PC: Alt-click) the Create a New Layer icon at the bottom of the Layers panel to bring up the New Layer dialog. Set the Mode drop-down menu to Overlay, check on the Fill with Overlay-neutral Color (50% Gray) option, and click OK. Now when you apply your lens flare to this layer, it can be repositioned and adjusted.



### Easy Placement of Lens Flare

This is part two of the previous tip on lens flares. The problem with the 50% gray tip is that you can't see the image when you're looking at the filter preview in the Lens Flare dialog; all you see is a gray box. Many times this doesn't matter, but some-

times when you reposition a lens flare on a gray layer, you'll see the hard edge of the layer.

Here's a sneaky tip: First, apply the Lens Flare filter exactly where you want it directly on the image layer. Now press Command-Z (PC: Ctrl-Z) to undo the flare. The image no longer has a lens flare, but the lens flare settings are saved in memory. Create your gray, Overlay layer, and then press Command-F (PC: Ctrl-F) to apply the last filter. Now the lens flare will be applied to the gray layer exactly where you want it with the settings that you chose earlier.

### Dodge and Burn Nondestructively

Dodging and burning is a way to adjust the toning by darkening and lightening different portions of an image to create drama, reveal detail, or highlight the important parts of the image. Here's a great way to create nondestructive dodging and burning.

Click the Create a New Layer icon at the bottom of the Layers panel while holding down the Option (PC: Alt) key. This will create a new layer with the New Layer options dialog. In the dialog, change the Mode drop-down menu to Overlay. When you do this, additional options will appear below Mode. One of these options is a checkbox to fill with 50% gray: Click this box and click OK. (If you've already read the Lens Flare tips, this will sound very familiar.) You'll now have a new layer that's invisible on the image.

You can now use the Dodge and Burn tools (O) directly on this new layer and nondestructively modify the image. Another advantage of this method is that you can change the Opacity of the layer to make the effect subtler, and you can blur it to smooth out your brushstrokes.

### Layers to Files

It's a huge timesaver to do repetitive tasks on separate layers within the same document; this keeps the dimensions the same for each and also allows you to share assets. This is good for catalog and Web items such as book and DVD covers, Web banners, and more. When you're finished, however, there's an easier way to produce the final assets than File>Save for Web, hide a layer, File>Save for Web, hide a layer, etc. Just choose File>Scripts>Export Layers to Files, and now you can export everything in a few clicks.

### Find the Average Overall Color

Have you ever wanted to find the average color of an image? Perhaps you need this to create an ambient lighting effect or even match the colors with other documents. It's really easy to do. On your layered document, create a composite layer (stamp visible) of all your visible layers by clicking on the top layer in the Layers panel and pressing Command-Option-Shift-E (PC: Ctrl-Alt-Shift-E). A new merged layer will be created on top of the

layer stack. Choose Filter>Blur>Average. Now you can sample this color with the Eyedropper tool (I) and take note of the RGB colors in the Info panel (Window>Info). This is the average color of all the colors on your page.

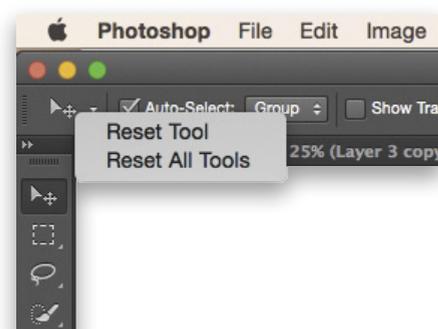
### Painting on Filters

I've mentioned in previous issues how you can paint with an adjustment layer in Photoshop, but did you know it's also possible to paint a filter on an image exactly where you want it? You can even vary the opacity so that you can apply more or less of the effect wherever you like. One filter that works particularly well is Unsharp Mask. With this method, you can paint on your sharpening exactly where and how you like it.

Convert your layer to a smart object by Right-clicking on it in the Layers panel and choosing Convert to Smart Object. Go to Filter>Sharpen>Unsharp Mask, apply the settings you want, and click OK. You'll notice Unsharp Mask has been applied as a smart filter with a layer mask in the Layers panel. You'll want to invert the mask by clicking on it to make it active and pressing Command-I (PC: Ctrl-I). The mask will now be filled with black, hiding the effect. Choose the Brush tool (B), press X until the Foreground color is white, and now have fun painting in the filter exactly where you want it. To change the opacity and blend mode of the smart filter, double-click on the icon that appears to the far right of the filter's name (Unsharp Mask in this example) in the Layers panel. This will open the Blending Options dialog.

### Resetting Your Tools

When you work a lot in Photoshop, you can end up with some weird and whacky settings on your tools. That's just the way we work in Photoshop. But, it's easy to forget that you made a weird change to a tool, and suddenly things aren't working the way you expect. Your first instinct is to blame Photoshop; it's surely a bug! Very often, though, it's just a tool setting that you forgot to put back the way it was. To easily reset your tools in Photoshop, Right-click on the icon of your active tool at the far left of the Options Bar right above the Toolbox, and choose Reset Tool, or Reset All Tools if you want to reset every tool in Photoshop. Just for clarification, the tools are all the ones you see in the Toolbox on the left. ■





# THE DIGITAL FORTRESS:

**DON'T GET SOFT ON HARDWARE**

**WORK BETTER, FASTER, AND MORE  
SECURELY WITH FEWER FRUSTRATIONS**

**W**hether you're setting up a home office, upgrading your current workspace, or building a new design studio, it's important to ensure that the products that support your work are able to handle the archvillains of today's digital age. If you're a photographer, designer, student, or just a creative person, great hardware is an integral part of being able to achieve some level of success. After all, a wise man once said that with great power comes great responsibility.

The mission here is to make sure your computing devices can take full advantage of your creative superpowers. No one should struggle with just a "stark tower," as it were, in today's world. Once you have the power, what you do with it is entirely up to you.

Remember this: Personal preferences and experience will always help you achieve your best results. This is an introduction to creating a better, faster, and more reliable workflow situation based on the needs of many in the creative world. The hope is to provide you with some useful ideas for your situation, help eliminate some common frustrations, and prevent you from smashing the gear you may already have.



## DEFINING YOUR NEEDS FOR TODAY AND THE FUTURE

A great way to start addressing your workspace is by taking inventory—not just of your equipment, but also of your skills, resources, and time. All of these things have value, so it will be helpful to understand all of your assets. This may also help you determine a proper balance between equipment, time, and consumable items (such as batteries, paper, gas, etc.) so you don't underprice your services.

While many might say that your computer system and peripherals are an issue of your current budget and financing, when you look at your *potential* for new business and expansion, it's about defining what services you really want to offer. Once you know that, you can determine how much you want to budget to address those needs. In addition, as "necessity is the mother of invention," requests and experience will dictate what you need to offer as your business grows.

You should also evaluate your current practices. What can you offer beyond what you currently provide? What is taking up too much of your time? What are your most and least cost-effective offerings? Given the time and expense to you, is your price appropriate? Can you specialize in one or more services, such as macro photography, retouching, or advertising layout?

Now that you have a better idea of your available resources, skills, and potential earnings, it's time to evaluate your budget. No matter what it might be, it's important to define it. Honestly understanding your financial situation may not be the most comfortable of tasks, but it also may help you define your needs for the future. Investing in yourself, partnering with another person or firm, or even looking at a bank loan of some kind, is often far better than maxing out credit cards when you consider the interest rates.





## PROTECTION FROM THE EVILDOERS: FIREWALLS, VPN, AND IDENTIFIERS

Being mobile and creating mobile content are powerful things for today's photography and design professionals. Unfortunately, the security of your data can be in jeopardy without some additional protection. This is especially true for those who may take credit cards at trade shows, craft fairs, or art expos. One simple tool that you can add to your mobile devices is a Virtual Private Network (VPN), whereby you connect to another device via the Internet privately and with added security. This can be point-to-point to a virtual server that encrypts and secures your data when you're online; but it can be limited, depending on your service provider.

This technology was originally in use by corporations and their employees, but in today's mobile world, more consumers are discovering the need for added security. While no solution is 100% guaranteed to be secure from hackers, adding a VPN can be extremely helpful in exchanging data, uploading/downloading files, bypassing geo-data blocked sites, and offering secure transactions.

VPN providers offer pricing that ranges from free apps to monthly or annual service fees for software that you can install on your desktop, tablet, or mobile phone. One company, Cironus ([www.cironus.com](http://www.cironus.com)) provides data monitoring and analytics that are actually free for home use, and service plans based on

volume. Some operating systems even include a native VPN client or open-source software like Viscosity from Spark Labs ([www.sparklabs.com](http://www.sparklabs.com)). Other titles include Intermapper by HelpSystems ([www.helpsystems.com](http://www.helpsystems.com)) for more advanced network management.

Some service providers, such as CyberGhost ([www.cyberghostvpn.com](http://www.cyberghostvpn.com)), offer their own software for most platforms with unlimited bandwidth. A more recent free VPN for Mac and Windows is Tunnelbear ([www.tunnelbear.com](http://www.tunnelbear.com)), which requires you to create a user account once you install their desktop client. Their free service has a 500-MB monthly bandwidth limit, which may only be enough for some photos and not video. This company does offer more bandwidth and will give you an extra gigabyte if you promote them on social media from within the software, plus \$4.99/month and \$49.99/year packages.

For mobile devices, if you find that your super senses are tingling and it seems too good to be true, read the user reviews for the current version. Since VPN is supposed to secure your data and help prevent hacking, you can imagine what a villain's app might do to your phone. CyberGhost apps are popular with options ranging from free basic service up to around \$10.99/month, depending on your needs. With unlimited bandwidth, this is a good option for creative professionals.

## **CREATIVITY: WERE YOU BORN WITH IT OR EXPOSED TO GAMMA RAYS**

There are all kinds of digital design and photography superheroes. Whatever your super-skills may be, think about how to market yourself, and highlight those services. In addition, if you have a special experience, background, or work in a specific realm (such as concert photography, animation, etc.), it's important to let people know these things. After all, whether you were bitten by a radioactive insect, fell into a vat of plasma, or wear a supersuit, the origins of your abilities make for great selling points in business. If you're starting out, introductory promotions combining services or offering special pricing may help you go from sidekick to superhero in no time at all.

It can be helpful to create a wishlist for all levels of your business so that you can identify areas that may need support. Know your nemeses! These can include:



**TIME MANAGEMENT**



**CURRENT SYSTEM LIMITATIONS AND SLOWNESS**



**DISTRACTIONS ON-SITE AND ONLINE**



**HAVING PROPER BACKUP SYSTEMS**



## A NEW COMPUTER

It can be very exciting to shop for new hardware; however, design and photo pros should go for a system that exceeds the minimum requirements and capabilities of the current software and applications that you use. This adds longevity and speed to any system.

Newer desktop and laptop systems depend more on external storage vs. internal capacity, but they should have faster processors and solid-state drives (SSDs). Consider screen resolution and size with external display options. And, always go with an extended warranty—third-party or manufacturer’s—depending on the coverage you need.



THE NEW OMEN PRO MOBILE WORKSTATION FROM HP

## HOW MUCH STORAGE SPACE? HOW MUCH RAM?

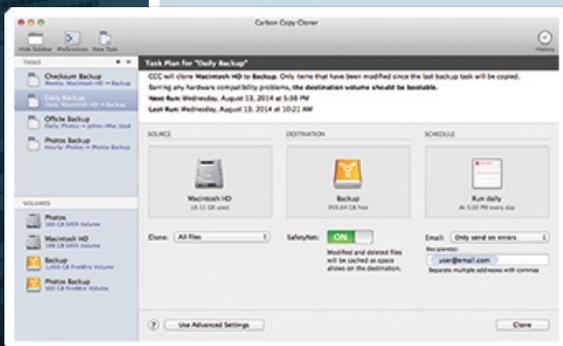


As a rule of thumb, it's a good idea to have at least three times the amount of storage space that you need *before* you include project and client files.

For most graphics, video, and photo professionals, filling the maximum capacity for your system with the fastest possible RAM is always better. Companies like OWC ([www.macsales.com](http://www.macsales.com)), Crucial ([www.crucial.com](http://www.crucial.com)), and Kingston ([www.kingston.com](http://www.kingston.com)) offer lifetime warranties.

*Tip:* It used to be that, when ordering multiple sticks of RAM, it was recommended that you get each stick from a different reliable vendor, as there was less risk of getting a bad pair of sticks from a single supplier. In today's world, however, there may be pricing incentives to matched sets to fill your available slots or even replace the original RAM in your computer. Compare performance specifications to be sure that you get the most from your memory.

It's so important to protect and maintain your precious files, so back up, back up, and back up some more. Unlike years ago, it's simple and can be automated easily with software such as: Carbon Copy Cloner for Mac from Bombich Software ([www.bombich.com](http://www.bombich.com)); SuperDuper for Mac from Shirt Pocket ([www.shirt-pocket.com](http://www.shirt-pocket.com)); AOMEI Backupper for Windows ([www.aomeitech.com](http://www.aomeitech.com)); or Reflect from Macrium for Windows ([www.macrium.com](http://www.macrium.com)).



## GRAPHIC DISPLAYS

You have your computer system ready, you've taken inventory of your assets, you've identified your needs, and you put forth your offerings; but wait, you know that there are a few more things you need to get the job done.

Adding a few pieces of hardware can be the formula for profitability and an increased return on your investment (ROI).

Think about a larger or additional external monitor. New displays like the 4K, 5K, and even curved models from HP, Samsung, ViewSonic, and NEC range in price from hundreds to thousands of dollars, but they can save time by giving you visual access to more of your software with more precise calibration for accuracy. Be sure that you don't get more monitor than your graphics card will support, and look at connectivity options, such as Thunderbolt, for best results and the potential for further expansion down the road.

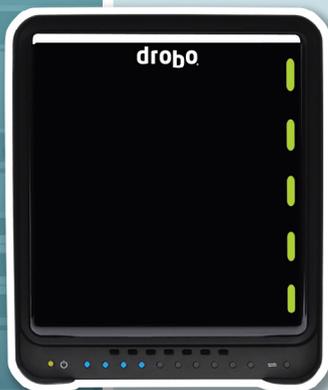


THE NEW  
DREAMCOLOR  
Z32X 31.5"  
UHD DISPLAY  
FROM HP

Unbelievably, in this age of hybrid laptop/tablet devices, it may not be as easy as it appears in the manufacturer's marketing materials for a road warrior in the design and photo business. In fact, carrying cases are available for

Mobile storage can also be quite useful. With VPN, new hardware, and a good Internet connection (via hotspot, phone, or network connection), you might consider cloud storage. It's more reliable, affordable, and available than ever before with options starting at no cost; however, it's important to really (and thoroughly) read the terms of service agreements for any provider, as there are differences.

## LEARNING TO FLY: MOBILE SOLUTIONS FOR HARDWARE AND STORAGE



some models of iMacs and all-in-one PCs to virtually carry the desk with you. Again, define your needs and look at the balance between on-site and online. This is especially true if you choose to do any real editing, as you may want to recalibrate your display for lighting in the field.

Laptops tend to be a great balance of power, speed, portability, and pricing, but it's always a good idea to have a proper padded case to protect them. Configured properly and with the maximum amount of RAM, there isn't much that can't be accomplished by today's newer models.

One favorite cloud provider is the New Zealand-based MEGA ([www.mega.co.nz](http://www.mega.co.nz)) with their free plan of 50 GB—yes, *fifty* gigabytes—plus secure link sharing, mobile apps, desktop sync apps, and a Web app that are easy enough for almost any user. There are others of course, such as DropBox ([www.dropbox.com](http://www.dropbox.com)) with 2 GB of space to start (although you can get more free space if your friends sign up); Copy ([www.copy.com](http://www.copy.com)) with 15 GB of space; and Box ([www.box.com](http://www.box.com)) with 10 GB of free storage; to name a few. If you want to take your storage access to the next level, you can also set up your own server. Western Digital, NETGEAR, Seagate, HP and others offer both entry-level and professional-grade hardware for your home or office. An interesting alternative is with a Drobo ([www.drobo.com](http://www.drobo.com)) storage solution and a Drobo app that allows remote access.

## COLOR ASSURANCE AND INSURANCE: CALIBRATION

Offering consistently accurate color, density, and clarity is a must-do part of working with any creative platform. Even as there are variations to every make and model of display—from theater to mobile device, and everything in between—today’s creative heroes know that great quality can save the day. “What about black and white or special effects,” you may ask? Having a properly calibrated display is even more paramount so that you don’t need to be rescued at some point.

Check out calibration tools from Datacolor ([spyder.datacolor.com](http://spyder.datacolor.com)), including the various Spyder products, which include hardware options for almost any budget. Another great option is ColorMunki from X-Rite ([www.colormunki.com](http://www.colormunki.com)).



## SUPER SPEED

When you know that you need to be superfast, there are a few ways to get the most out of your digital fortress to the point where you may want to put on your super suit. Moving from a traditional hard drive to a solid-state drive (SSD) is more reliable, affordable, and functional than ever before. If you were holding out, OWC has an entry-level model that can replace your laptop’s internal drive that starts at \$50 for 60 GB,

and enterprise-performance 50-GB drives starting at around \$350.

For desktop (and even some laptop) users, dual graphics cards can be like removing the chokehold from your computer. If you run multiple large or high-resolution displays, you can get a huge performance boost from upgrading to a second graphics card. Sapphire ([www.sapphiretech.com](http://www.sapphiretech.com)), NVIDIA ([www.nvidia.com](http://www.nvidia.com)), and others have different options, but be sure that you match your system, display, and performance needs to get the best results. Most manufacturers have a guide online, or simply call them at the number listed on their website.



## CARDS AND READERS

Of course, one of the essential tools of the trade has many names: Memory card, memory stick, flash card, and others come in a huge range of models and types. P2, microP2, CFast, XQD, SD, miniSD, SmartMedia, and all kinds of other potentially secret identities can cause confusion. While most folks have their own personal preferences, below are a few simple suggestions that may help you get what is best for your needs:



**USE PROFESSIONAL-GRADE PRODUCTS THAT ARE USUALLY FASTER AND MORE RELIABLE (BUT THEY DO HAVE A HIGHER PRICE).**



**ALWAYS GO WITH A LIFETIME WARRANTY.**



**LOOK FOR COMPATIBILITY WITH VIDEO—ESPECIALLY THE NEWER 4K, 5K, AND 1080P—AS NEEDED.**



**CHECK THE READ- AND WRITE-SPEED SPECIFICATIONS. FOR MOST APPLICATIONS, A READ/WRITE SPEED OF GREATER THAN 250MB/S IS RECOMMENDED.**



**GET MORE THAN YOU NEED—BOTH THE CARD SPACE AND THE QUANTITY OF CARDS YOU CARRY.**



**USE A PROPER STORAGE CASE TO HELP PREVENT DAMAGE, EXPOSURE TO MOISTURE, CRUSHING, DIRECT SUNLIGHT, STATIC, OR ANYTHING THAT MIGHT POTENTIALLY HARM YOUR PRECIOUS CARDS.**



**DON'T RELY ON FACTORY-PROVIDED CABLES WITH YOUR CAMERA.**

Get a good-quality card reader with the appropriate host connector for your desktop or mobile system. Many are now available with a superfast Thunderbolt connection, and several models cost less than \$30. Read user reviews from factory authorized resellers to screen for any potential conflicts or errors with a particular brand. Check out professional-grade readers, such as the following, which accept multiple types of cards:



**NZXT APERTURE M**  
([WWW.NZXT.COM](http://WWW.NZXT.COM))



**ULTRA U12-40529 ALUMINUS OR LEATHER X** ([WWW.ULTRAPRODUCTS.COM](http://WWW.ULTRAPRODUCTS.COM))



**IOGEAR GFR281**  
([WWW.IOGEAR.COM](http://WWW.IOGEAR.COM))



**ATECH FLASH TECHNOLOGY XM-37U**  
([WWW.ATECHFLASH.COM](http://WWW.ATECHFLASH.COM))

Consider investing in a large-capacity, memory-card backup storage device to protect your files and data in the field, such as the HyperDrive Colorspace UDMA 2 ([www.hypershop.com](http://WWW.HYPERSHOP.COM)). Models range from 120 GB to 1 TB, with some offering Wi-Fi connectivity, and some with rechargeable models.



## WHAT TO DO WITH OLDER HARDWARE

Now that we've seen the superhero potential for your office, home, or mobile workspace, one question remains: What do you do with the outdated gear that you already own? In some cases, you can repurpose, reuse, or reinvent some of that gear.

You could turn old computers into file or media servers. You could also remove their internal hard drive(s) and install them into USB 3, FireWire, SATA, or Thunderbolt external drive enclosures.

You could securely erase the hard drive, install your operating system of choice, and sell it, or donate it for a tax write-off. Other ideas include using it for a security system with streaming audio/video to your mobile device, or use it as a lobby or office display to loop examples of your work.

Still and video cameras can be refreshed and updated. Clean the sensor and save it as a backup camera. Replace the memory card and battery, and check to be sure that you have the latest firmware installed—even if the model is discontinued, because many manufacturers offer either the



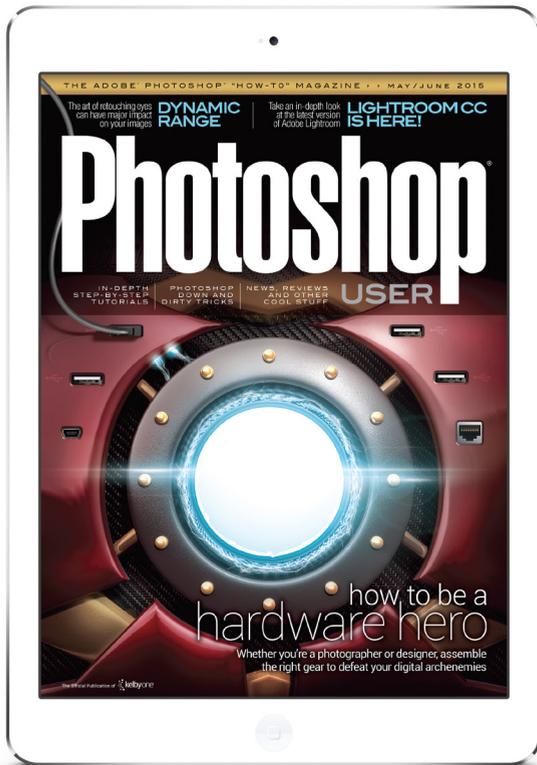
latest firmware version in their archives, legacy updates, or even third-party updates (use with caution). Finally, you could get creative and, like any “vintage” photographer, use it to create an effect based on its capabilities.

Spending lots of money is not always the answer when the question is about creating the best possible computer setup for today, tomorrow, and beyond. It's one of realizing the current needs, the plans for the future, and then figuring out how to keep it as affordable as possible. That may mean starting with a system that can expand, or starting with a simpler system that you'll replace, as needed, in due time. ■



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# Design Makeover

JAKE WIDMAN

## CLIENT

*In-Symmetry*  
[www.insymmetry.com](http://www.insymmetry.com)

## identity treatment

### [ before ]



“You’re sitting at your desk, you’re stressed out, but as soon as you see the site, it immediately drops you into your body.”

► Candace Combs launched In-Symmetry in San Francisco in 1999, providing outcall massage services to touring Broadway productions and bands. The business soon moved to Los Angeles, where it continued to serve clients in the entertainment industry. But in 2001, she moved back to San Francisco and opened the In-Symmetry Wellness Spa, offering hot stone massages as well as an extensive menu of skin-care treatments.

Combs has marketed In-Symmetry on the Web from the beginning, with a website for the outcall massage services. Since then, she’s revamped her site every three or four years to keep it fresh and to reflect additional services—the current site is about two or three years old. Most of her site visitors come from her social media efforts. Combs maintains a strong presence on Yelp, Facebook, and Twitter, and also uses Google AdWords. “You have to promote your site from all sides,” she says, “and get people from everywhere.”

For the past seven years, the site has been designed by the same person, a friend of Combs who does Web design mostly for large companies. “In-Symmetry is one of the few small businesses she provides design services to,” says Combs, who goes on to say that she is “super happy” with the current site. She likes the colors, she loves the prominent image of the Buddha, and she thinks the design is clean and flows well. The symbols at the top of the page are the Chinese ideograms for *fire* and *water*. “They’ve been part of the studio’s website since day one,” Combs says. “But I don’t know if people really look at websites any more,” she continues. “I haven’t seen a site I like in a long time. They all sort of look like this.”

Nevertheless, Combs agreed to let us invite three designers to give her spa’s website a rejuvenation treatment. What she’d want a visitor to get from a revised site would be a “peaceful” feeling, she says. “You’re sitting at your desk, you’re stressed out, but as soon as you see the site, it immediately drops you into your body.”

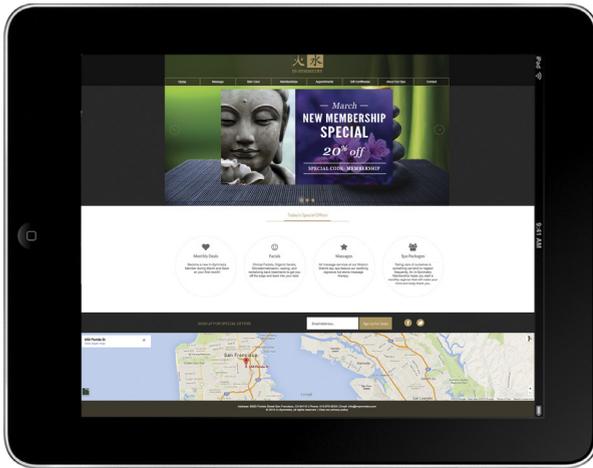
## makeover submissions

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

**DESIGNER**

Michal Perz  
[www.pkmdesigns.com](http://www.pkmdesigns.com)

[ after ]



“...my second idea was to add three eye-catching, animated slides at the top of the page, presenting news and promotions.”

► When I first saw the In-Symmetry website, I instantly knew it could be improved. I decided to completely redesign the site and clean it up, especially the homepage. I closed my browser with the original In-Symmetry website and started working on a completely new approach with enhanced graphics, text, layouts, and navigation.

The first thing I realized was that the current site isn't compatible for big screens, so I decided to increase the resolution of the page up to 1,200 pixels. I had also noticed that the current version of the website didn't have any movement or animations, so my second idea was to add three eye-catching, animated slides at the top of the page, presenting news and promotions. I decided to change the colors of the website by adding black, dark gray, light beige, and gold to create a stronger appeal to visitors of the site.

When people visit a website, they don't like to scroll and click multiple links to find information. In-Symmetry needed navigation improvement to make the site easier to use. I reduced the amount of content on the homepage by creating separate animated boxes with short descriptions of monthly deals, facials, massages, and spa packages. Since the majority of In-Symmetry visitors are coming from social media, I knew that adding social-media interaction outlets would be vital for the success of traffic on this site. The last thing I knew to add was an interactive Google map under the content page so that it would be a smooth transition between the site information and getting directions on computers, tablets, and smart phones.

This website now has a clean and polished appearance that instantly highlights the services of In-Symmetry, and allows for easy navigation throughout.



**about the designer**

**MICHAL PERZ**

Michal Perz is a graphic Web designer and digital marketer from Portland, Oregon. Born and raised in Poland, Michal moved to the United States four years ago. He studied for three years at Portland Community College, where he specialized in graphic design.

In 2014, Michal established his company, called PKMdesigns, LLC. Since then, he has created graphics and websites for restaurants, retailers, wholesalers, IT service providers, financial companies, and nonprofit organizations. PKMdesigns provides a full range of Web services including: website development and design; blog development; website makeovers; content updates and edits; search-engine optimization and marketing services; email marketing; and logo design. Its main customers are small and mid-sized businesses looking to maximize business success from online branding, marketing, and advertising.

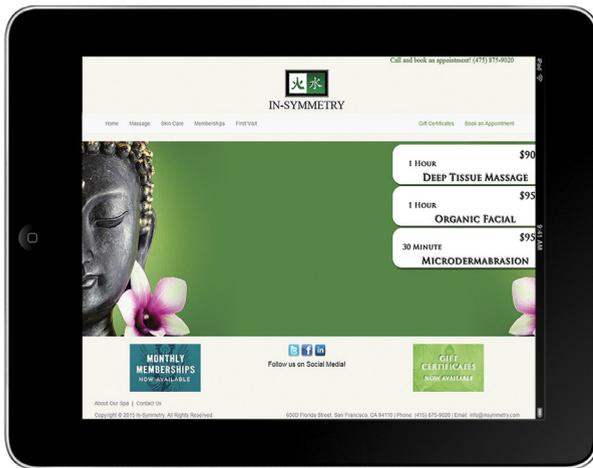
Michal says, "I have a raw passion for design and for creating a strong Web presence and brand recognition for companies."

## DESIGNER

Ken Demofonte

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

## [ after ]



- For this makeover I had to take a website that is pleasing not only to the eye but virtually perfect in the eyes of the client, and make it even better. My approach to the project was to make the site a little less busy without losing any major functionality.

Taking inspiration from the current site, I decided to keep a nice amount of white space and focus on a clean, full-screen approach. I also decided to employ the Bootstrap development framework and my Bootstrap Extender module to make the site mobile-friendly. I worked from top to bottom, mainly just coding right onto my test server without a rough sketch.

The header is the logo from the original site cropped down, with some CSS styled and positioned text set in Trajan Pro Bold. The navigation bar is pretty standard Bootstrap with some minor CSS tweaks. The full-width image was made in Fireworks, the sister program of Photoshop, and is composed of the Buddha with the flower from the original site doubled on opposing sides of the image.

I filled the space in the middle with two green rectangles blended using vector masks. For the pricing list on the side, I used a rounded-rectangle tool to create three boxes with drop shadows. The text is more Trajan Pro Bold, and the services have an inset emboss applied to them.

I picked up the Monthly Memberships feature from the sidebar of the original site and cropped it down a bit. To balance it, I used Fireworks to make a gift certificate feature for the other side, using a picture of Buddha with a green fill over it and some Trajan Pro Bold with an inset emboss. I used these features to frame the social media section so the eye will be drawn to it. Finally, I used CSS to style and position the footer content.

“My approach to the project was to make the site a little less busy without losing any major functionality.”



## about the designer

## KEN DEMOFONTE

Ken Demofonte is a freelance Web designer serving the Greater Philadelphia area. Over the past 13 years, he's been building cutting-edge websites that are pleasing to the eye, extremely stable, and quick to load.

Ken built his first website in 2002 for a backyard wrestling federation he co-founded with a friend in school that earned them a Best of the Web award its first year running. From there, he went on to design sites for several local businesses.

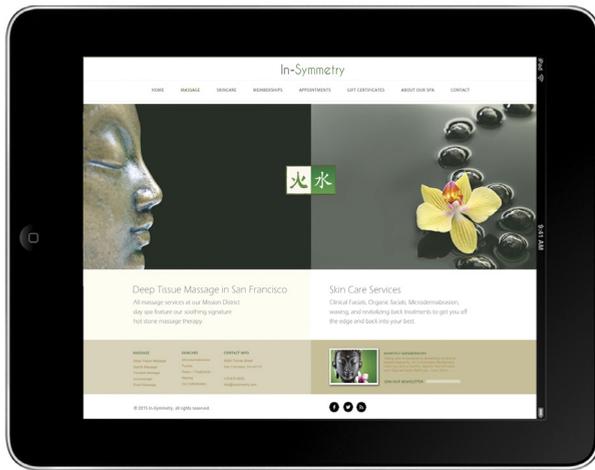
In 2006, he graduated from Delaware County Technical School, earning certificates in Computer Network Systems and Web Page Design. Ken has had a colorful career path, doing everything from freelance work to consulting to serving as a CTO, and everything in between. His current project is Bootstrap Extender, a utility extension module for the popular front-end framework Bootstrap. He lives in Glenolden, Pennsylvania, with his girlfriend Tina and their children.

APPLICATIONS USED: Adobe Fireworks CS6, Bootstrap, Bootstrap Extender

DESIGNER

Sony Lin  
[www.sonykun.com](http://www.sonykun.com)

[ after ]



“The balanced (in symmetry) design goes well with the client’s company name....”

► Right away, I noticed that the client offers two major services: massage and skin care. A common approach to Web design is to rank things in order of importance, with the ranking reflected in the hierarchy and structure of the design. But what if the client actually has two things to promote? I decided I’d use the new 2015 Web design trend of a split screen for this project. This split-screen approach allows me to give equal prominence to both services and lets viewers rapidly select between them.

The balanced (in symmetry) design also goes well with the client’s company name, so I’d also apply this design concept to most of the site’s other pages, with graphics on one side and detailed copy on the other. Finally, this design is mobile responsive, which is particularly important now since Google has announced that its search rankings will take into account whether a website is mobile-friendly.

The font that I chose for the main header and body is ITC Eras Light, because the thin letterforms give a clean and calm feel through the page. My original concept was for a black-and-white color scheme, which would make the site even more modern; but in light of the owner’s statement that she likes to have a calm and peaceful feel, I decided that black and white would be too harsh, so I changed the primary color to green.

I picked up the Buddha head and orchid photos from the current site but tinted them with a green layer so everything is more unified. In short, all my design decisions here are intended to create a site that’s clean, modern, and easy to navigate.



about the designer

SONY LIN

Sony Lin is a freelance graphic and Web designer and photographer in Vancouver, British Columbia, Canada. He graduated from Vancouver’s Emily Carr University of Art and Design in 2002 with a degree in Fine Arts, but lately he has been doing more design work than oil painting.

His Web address leads a lot of people to ask if his last name is really Kun. No, it’s Lin: *-kun* (君), which is a Japanese honorific used by anyone when addressing or referring to male children or male teenagers, or among male friends. “I’d like my clients to feel comfortable working with me as their friend,” says Lin, “so I named my website [www.sonykun.com](http://www.sonykun.com), and incorporated the ideogram into my logo.”

Sony is also an ‘80s toy collector. His toy photography can be seen at [www.gatchafive.com](http://www.gatchafive.com), which also happens to be the first website that he built. ■ CB

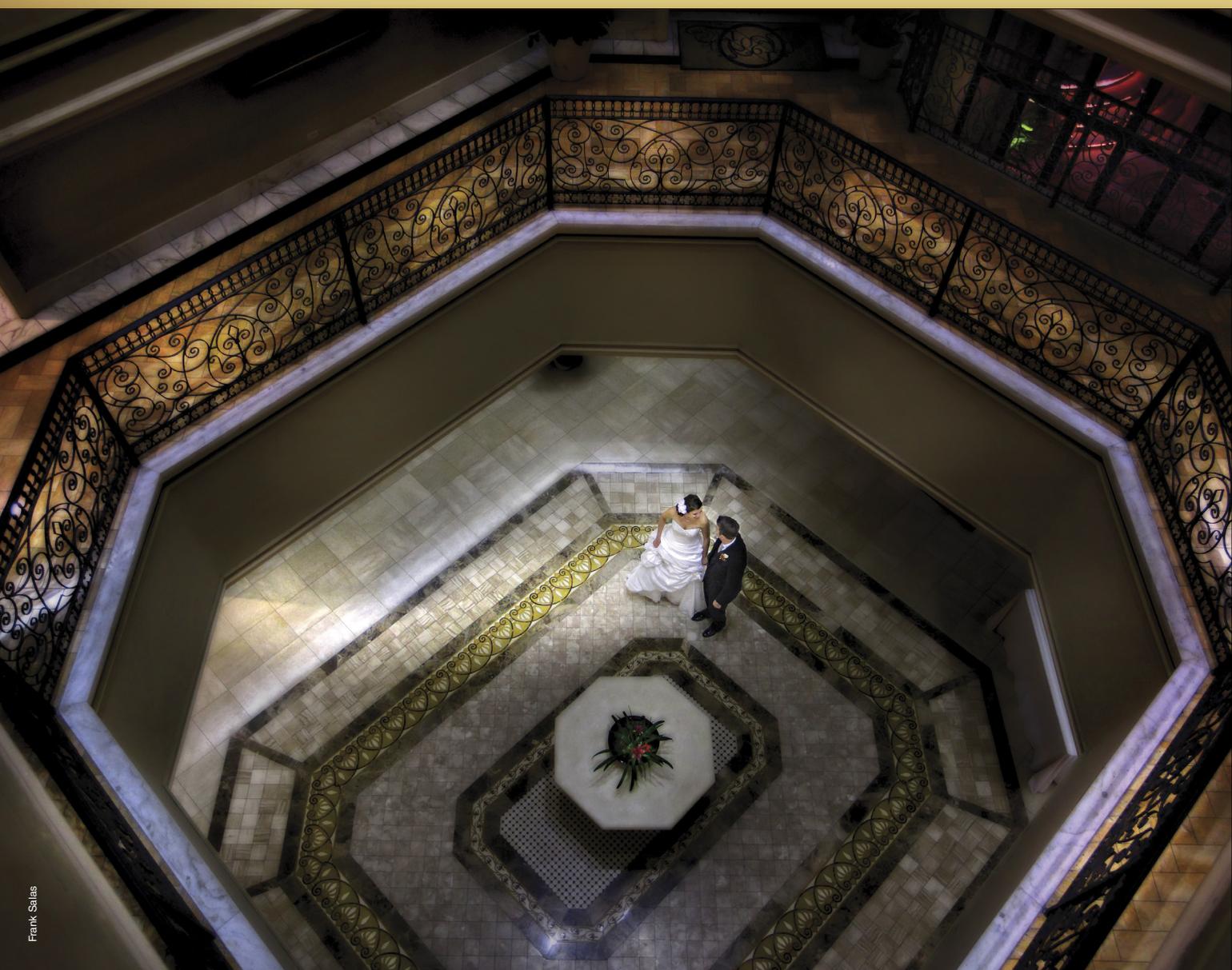


# the right Stuff

By Matt Hernandez, Moose Peterson, Frank Salas, and Rick Sammon



Different types of photography often have different and unique equipment requirements. From sports to wildlife and landscape to wedding and event to travel, location, and environmental portraiture photography, selecting the right gear from the very beginning is an important part of your formula for success. So, we went to some of the best award-winning photographers in the business to get equipment advice for photographers who are just starting out.



# Sports Photography

By Matt Hernandez

Whether you're an aspiring sports photographer with dreams of seeing your work published, or a parent wanting some great shots of your own star player, knowing where to start, as far as purchasing equipment, can be challenging. There are several things to take into consideration before you spend your hard-earned money on expensive gear.

*The reach of your lens:* For most sports, I recommend purchasing a lens that zooms to at least 200mm. For a quality action shot, being able to take a tight shot of the athlete(s) you're focusing on is important, unless you're taking a wide-angle shot of the whole field. If it's a sport with a large field, such as soccer, it can be hard to get tight, zoomed-in shots, so having a lens with a focal length that zooms to at least 200mm is key.

*Frames per second:* Sports action happens quickly even in youth sports, so a camera that will fire faster greatly enhances your chances of getting *the* shot. Frames per second (fps) refers to how many images your camera will take per second in succession. I would recommend a camera with a minimum of 6 fps to maximize your time shooting.

*ISO capabilities for indoor or nighttime sports:* Less light means slower shutter speeds, which makes it harder to freeze action. Most youth sports fields and arenas don't have great light, so the higher the ISO your camera will go the better. I would recommend a camera with at least 6,400 ISO to freeze action.

I personally own two camera bodies, a Nikon D3S and D800. (Note: These particular models are no longer in production.) The lenses I use are a 70–200 f/2.8 and a 14–24mm f/2.8. I've found that this gear is plenty to get it done when shooting action, but a single camera and lens setup, such as a D3S and 70–200mm, would work just fine if you can't afford two bodies and two lenses. The D3S is a higher-end camera, but there are plenty of more affordable solutions if you don't have a big budget. I found a Canon EOS 7D with a 28–135mm f/3.5–5.6 IS lens available on B&H for around \$850, which would be a great place to start. Because the 7D is a crop sensor camera (meaning it has a smaller sensor size compared to a camera with a full-frame sensor), the lens has a 35mm equivalent of a 218mm zoom, which has enough range for action shots.

## TOP TEN THINGS IN MATT'S BAG

1. Nikon D3S
2. AF-S NIKKOR 70–200mm f/2.8 ED VR II
3. AF-S NIKKOR 14–24mm f/2.8 ED
4. Paul C. Buff Einstein E640 Flash Units
5. Westcott 48" Rapid Box Octa XXL
6. Westcott 7' Parabolic Umbrella (silver interior)
7. Manfrotto 057 Carbon Fiber Tripod
8. Hoodman HoodLoupe 3" LCD Loupe
9. Large Westcott Scrim Jim
10. Westcott Black/White Collapsible Backdrop

As you become more experienced or have a bigger budget, you can work toward more advanced gear. For example, a 400mm 2.8 lens is great for football, which has a large field, and a 300mm f/2.8 lens will help you get good shots even from across the court



when shooting basketball. Lenses with a lower minimum aperture are more expensive than lenses with variable apertures, but they're well worth the money if you can afford them.

Camera equipment isn't cheap, so if you're just getting started, my advice is to start with a less expensive setup, and buy more advanced gear as you become more serious in sports photography.



# Wildlife & Landscape Photography

By Moose Peterson

So you wanna get into wildlife or landscape photography and you're looking at all the lens options, but you're at a loss. You might look at price and that alone sends the wheels turning. Personally, I've always gone with the best I could afford because it will last while delivering quality.

There are two lenses that I think are really excellent first options that will work in concert with both wildlife and landscape photography: the AF-S NIKKOR 80–400mm f/4.5–5.6G ED VR and the AF-S NIKKOR 18–35mm f/3.5–4.5G ED. These are amazingly sharp, incredibly flexible lenses that fit perfectly in these categories. The 80–400mm has a great range: Its long end of 400mm is great for birds; 300mm is great for big game; and as you slide down toward 80mm, it can slip beautifully into landscape photography.

The 18–35mm is a wickedly sharp lens in a small and lightweight package that's ideal for landscapes. You need a lens that can be used in more traditional locations as well as in the more awkward locations where the great landscape images are often made. You also need a compact package for all those times that you'll be handholding in low light levels. And think of a focal-length range with the ability to focus on close subjects for those big dramatic sweeps. (If you're wondering about camera bodies, go with either the Nikon D7200 or D750; they're small and light, yet fast with beautiful files.)

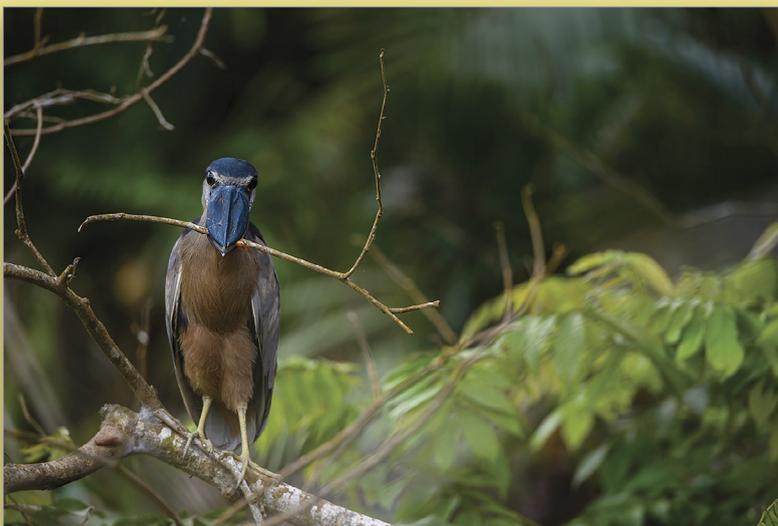
This photo of a boat-billed heron is the perfect example of the abilities of the 80–400mm lens. Since the lens is light and well balanced, it was easy working from a sea kayak in a lagoon in Costa Rica to make the shot. The photo was taken handheld, which is pretty common in wildlife photography. The 400mm reach and a balanced lens permits you to concentrate on the subject and not the gear.

Chasing the setting sun on Seal Rock Beach in Oregon, this image demonstrates how the 18–35mm lens excels with landscape photography. With its wide range of 18mm, getting close and low to the subject, shooting at a downward angle, and being chased by the waves, it was simple to get the big sweeping shot of the color, both real and reflected.

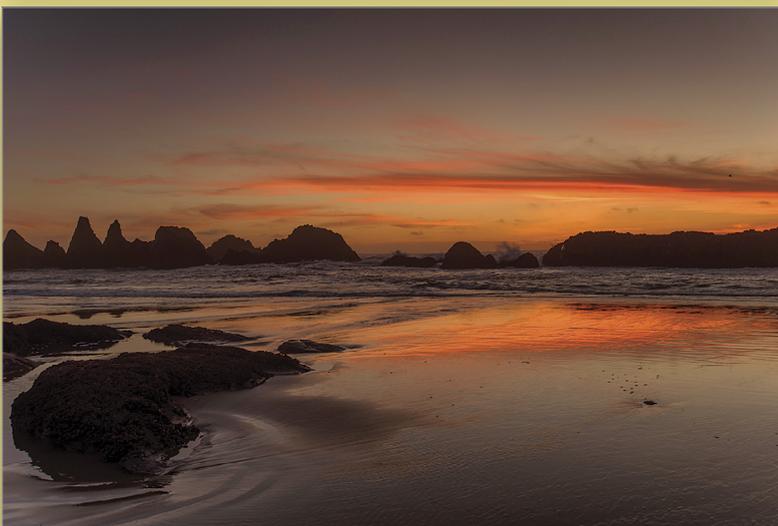
These two lenses share the same filter size, which permits you to get just one polarizer and one screw-in split neutral-density filter and use them on both lenses. (I like the Nikon Slim Polarizer and Schneider Split-grad.) When you want to shoot that far-off landscape with the 400mm and remove the blue-sky reflection, you can do that easily with a polarizer. When you're working up close on a bird nest with the 18–35mm, you can control the background with the split-grad filter.

## TOP TEN THINGS IN MOOSE'S BAG

1. Nikon D4S
2. Nikon D750
3. AF-S NIKKOR 800 f/5.6E FL ED VR
4. AF-S NIKKOR 80–400mm f/4.5–5.6G ED VR
5. AF-S NIKKOR 24–70mm f/2.8G ED
6. AF-S NIKKOR 24mm f/1.4G ED
7. Profoto B2
8. RØDE Mic1
9. Gitzo 5562LS Tripod
10. Really Right Stuff BH-55 Full-Sized Ballhead



Moose Peterson



Moose Peterson

As your photography progresses, what should you add to your arsenal next? Do you find yourself wanting to get closer? A teleconverter or longer lens could be in your future. Are you always stepping back to get more in the frame? Then an ultra-wide or fisheye might be the next lens to join your camera bag. When looking for the perfect lens for your photography, understand that there is no perfect lens. They're tools, and for them to be perfect, they must work in concert with your photography. Keep in mind you're a storyteller and select the lenses that aid in the story you want to tell.



## Wedding and Event Photography By Frank Salas

Starting out as a professional wedding photographer, there are a few major must-haves when it comes to shooting with the right gear. Over many years of experience, I've found the right lenses, flashes, memory cards, camera bodies, and more that work for me. Here are some things to think about to get you started.

**The camera:** The basic rule of thumb here is not just what brand to buy, but also to carry a second body as a backup. You never know when the camera will malfunction during a very important moment of your event. Invest in DSLRs that range from 12–23 megapixels, which is good enough to make enlargements of the most popular sizes.

**Lens choice:** We all dream of owning every lens that a camera manufacturer produces, but the reality is that you can start out with a single lens with a focal range that covers most single or group photos. The overall go-to lens is either the Canon EF 24–70mm f/2.8L or the EF 24–105mm f/4L lens. These lenses are wide enough for groups and wedding-party photos. If you're ready to go to the next level and build your basic lens kit, here are the three lenses I recommend: the Canon EF 16–35mm f/2.8L, the EF 24–70mm f/2.8L, and the EF 70–200mm f/2.8L. These give you the best overall range.

**Flash and lighting:** It goes without saying that off-camera flash is what most wedding and event photographers use for all-purpose lighting. It's lightweight and can be used as a direct light or bounced for a softer look. For a more advanced setup, try going off camera with the flash by placing it on a light stand. You'll need some type of receiver and transmitter combo to fire the flash from your camera.

**Memory cards:** This is pretty basic, but not having enough memory cards can become a disaster when it's a paying job and you run out of space. Those who shoot in RAW format understand this issue.

**Light meter:** Even though your camera has a built-in light meter, learning how to use a handheld meter is worth it. It will keep you more focused on being creative instead of staring at the back of your camera all day long. The other bonus is if your images are correctly exposed, you'll spend less time behind the computer.

**Tripod:** A tripod for most events comes in handy. With today's high ISO capabilities, you can usually get away without using a tripod; however, a tripod allows you to shoot at lower ISOs so you can capture night shots and eliminate most, if not all, noise.

**Batteries:** Finally, extra batteries are a must. Whether it's for your camera body or flashes, you don't want to be without them. Rechargeable batteries are a great investment, especially if you're doing multiple events over a weekend.

### TOP TEN THINGS IN FRANK'S BAG

1. Canon EOS-1D X
2. Canon EOS 5D Mark III
3. Canon EF 35mm f/1.4L USM
4. Canon EF 50mm f/1.4L USM
5. Canon EF 16–35mm f/2.8L II USM
6. Canon EF 24–70mm f/2.8L II USM
7. Canon EF 100mm f/2.8L Macro IS USM
8. Canon EF 70–200mm f/2.8L IS II USM
9. Two Canon Speedlite 600EX-RTs w/Speedlite Transmitter ST-E3-RT
10. Sekonic LITEMASTER PRO L-478DR light meter

# Travel & Environmental Portraiture

By Rick Sammon

You've heard it a million times: "Cameras don't take pictures, people do." It's true, but you still need a camera to capture and share your creative vision. I've been making travel, location, and environmental portraits (people pictured in their surrounding environment) since 1976, when I made my first international trip to China. Thirty-nine years ago, I shot with the bare necessities. Today, my camera bag is a bit heavier.

If you plan to travel to the other side of the world (or to the other side of the country) to make environmental portraits, here are my suggestions on gear to get you started, and on gear to give your more creative options.

**The bare necessities:** If you could take only one lens, I'd recommend a 24–105mm. With that lens you can do environmental portraits (at the 24mm setting) and portraits (at the 105mm setting). I'd also recommend a full-frame image sensor camera. Mine is the Canon EOS 5D Mark III.

My can't-leave-home-without-it accessory is a reflector/diffuser kit. You don't need a big kit; just one large enough (30" when unfolded) for a head-and-shoulder shot. A reflector/diffuser lets you control the light for more pleasing portraits. The diffuser, when placed between the sun and subject, eliminates harsh and unflattering shadows. The reflector can bounce sunlight onto a subject's face to fill in shadows.

Today, my Canon EF 24–105mm f/4L IS USM lens and Westcott Rick Sammon's On-Location Light Controller and Tote reflector/diffuser are always with me when I travel.

**More versatility, flexibility, and creativity:** For more versatility, flexibility, and creativity when it comes to environmental portraits, I'd recommend a faster wide-angle lens, such as a 24mm f/2.8. That lens will let you shoot in tighter indoor locations. It will also let you shoot at faster shutter speeds (to avoid blurry pictures caused by camera shake) and lower ISO settings (for less grain) in low light.

A fast 35mm lens would also be a good choice. Again, I'd recommend a full-frame image sensor camera.

**Off-camera flashes:** Next on the gear list would be an off-camera flash. A flash can be used for daylight-balanced, fill-in flash pictures—pictures that don't look like flash pictures. Of course, it can be used indoors to illuminate a subject or to fill in shadows. When used off camera, it can create nice side lighting. For softer, more diffused, and wider-angle flash lighting, you can bounce the flash into a reflector. (No! Not the flash, the light from the flash.)

A second flash will help you create ratio lighting of a subject; it will also help you light a dark background. A lightweight tripod would also come in handy for low-light and painting-with-light photography. And to paint with light, as I have done on more than a few occasions, you need a flashlight.

Gear is great, but here's the most important thing to remember when photographing people: The camera looks both ways. In picturing the subject, you're also picturing a part of yourself. In other words, you're a mirror. Remember that the mood, feeling, and emotion you project will be reflected (mirrored) by your subject—in their face and in their eyes. Also remember that the eyes are the windows to the soul. ■

## TOP TEN THINGS IN RICK'S BAG

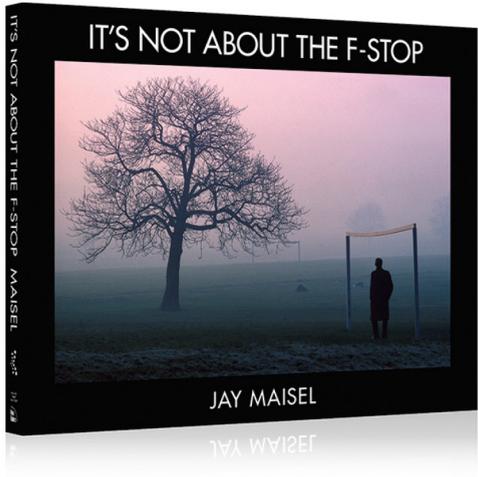
1. 2 Canon EOS 5D Mark III DSLRs
2. Canon EF 24–105mm f/4L IS USM
3. Canon EF 17–40mm f/4L USM
4. Canon EF 70–200mm f/4L IS USM lens
5. Canon Speedlite 600EX-RT
6. Canon Speedlite Transmitter ST-E3-RT
7. Tiffen 2–8 Stop Variable Neutral Density Filter
8. Tiffen Polarizing Filter
9. Head-mounted Flashlight



Rick Sammon



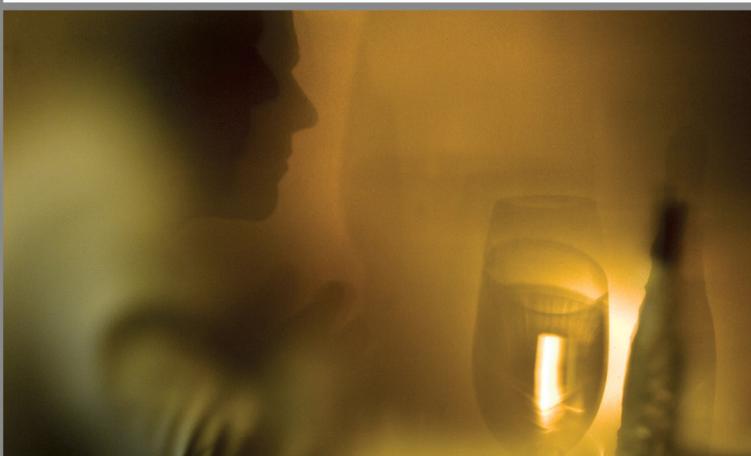
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>> LIGHT IT

# TURN YOUR DEN INTO A WEEKEND DIGITAL PHOTO STUDIO

LOOK, MA, NO STUDIO! THAT'S RIGHT. YOU DON'T NECESSARILY NEED A \$5,000-A-MONTH PROFESSIONAL PHOTO STUDIO TO GET PROFESSIONAL-QUALITY RESULTS. TO ILLUSTRATE THAT CONCEPT, I THOUGHT I'D SPEND A WEEKEND IN JANUARY TURNING MY DEN (MY MUSIC ROOM) INTO A STUDIO.



By Rick Sammon



Susan Sammon

The key is to use affordable, easy-to-use, and relatively compact lighting gear that can be set up quickly and easily. A portable background stand and both black and white backdrops are also important.

This image shows the behind-the-scenes setup for my weekend studio. It includes three Westcott Spiderlites (constant lights) that I used to light my model. To fill in shadows under her chin, I used a Westcott Eyclighter.

Draped on my background stand is a Westcott soft cloth white background.

You'll notice that I shot tethered to my MacBook Pro. I shoot into Lightroom so that my model and I can see the pictures on the screen during the shoot. The large image makes checking details easy. It also makes the session more fun and interactive, because we can both see what we're doing right—and wrong. Tether Tools makes the cable and extension I'm using.

## THE KEY TO LIGHTING

Before going on, here are two very important lighting basics:

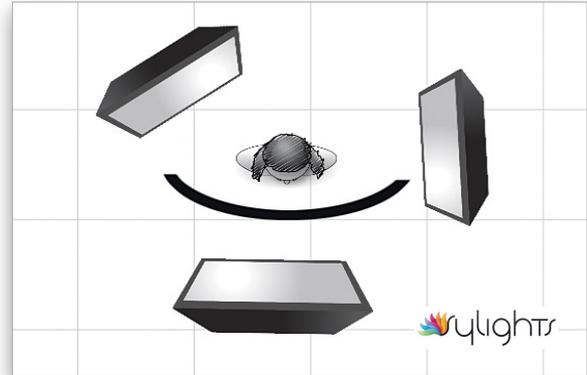
1. The larger the light, the softer the light.
2. The closer the light, the softer the light.

So if you want soft light, use large lights and move them closer. Here's my favorite image from the shoot. The soft and even lighting was created by the three Spiderlites and the Eyelighter. *Tip:* If you get the Eyelighter, read the directions very carefully. The key is to place the Eyelighter 30" from the subject's face at a 45° angle. In addition, the subject should be positioned in the middle of the Eyelighter (to get the semicircle of light in the bottom of the subject's irises).

The inset shot of my model is without the Eyelighter. It shows soft shadows on the subject's face, which some of you

may prefer because the photograph may look more natural. It has a different look and feel than my evenly lit portrait.

Here's my basic lighting setup (not to scale). I created the lighting diagram in [www.sylights.com](http://www.sylights.com).



## A CHANGE IN MOOD

These two photographs also illustrate how the Eyelighter can fill in the shadows. In the non-Eyelighter, unflattering photograph, the model leaned a little closer to the camera than in the opening image. The point is that moving (the model or the light) even a few inches can make a big difference in how the light (shadows and highlights) affects your subject.



Here's another image from the shoot that illustrates how the background, and the model's outfit, affects the mood of the photograph.



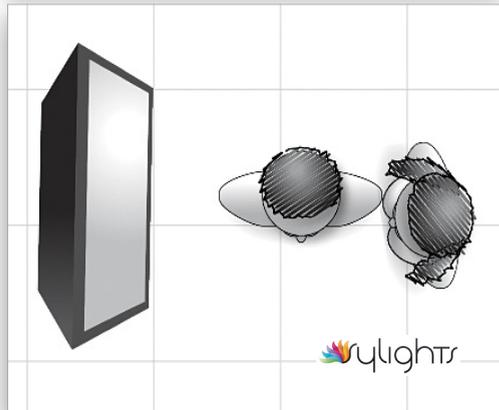
## CREATING SHADOWS FOR DRAMA

While my model was taking a break, I invited my nephew, Emilio, and his girlfriend, Mercedes, over for a fun photo session.

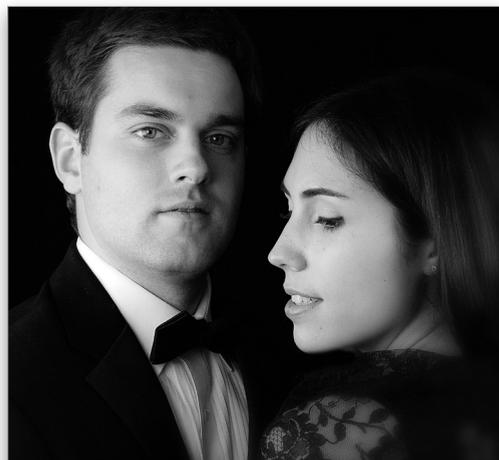
To create a more dramatic image, one with stronger shadows, I used only one Spiderlite positioned on camera left. I converted my color file to black and white using Tonality Pro from Macphun Software.



Susan Sammon



Here's my favorite image from this shoot. Remember: Shadows are your friend, and shadows are the soul of the photograph. As my fellow KelbyOne instructor Joe McNally says, "If you want an interesting portrait, don't light the entire subject."



### TURN YOUR OFF-CAMERA FLASH INTO A STUDIO STROBE

Got an off-camera flash? Get a Westcott Rapid Box and turn your flash into a studio strobe. That's what I did when turning my living room into a studio.

After positioning my model at the piano, I set up my Canon 600EX-RT Speedlite in a Rapid Box. I fired it with my Canon ST-E3-RT remote (radio) transmitter. My goal was to include some of the ambient light in the scene, so I set my

camera on manual, metered the scene, underexposed by two stops, and set my speedlite on E-TTL. After a few test shots, I got the shot I needed.

My model shots in this article were taken with my Canon EOS 5D Mark III and a Canon EF 24-105mm f/4 IS USM lens.

Have fun, and save some money, by turning your den or living room into a pro studio. ■



Susan Sammon





# LIGHTROOM

THE ADOBE® PHOTOSHOP® LIGHTROOM® HOW-TO MAGAZINE

ISSUE 11

LIGHTROOM  
MAGAZINE

## PHOTOSHOP LIGHTROOM CC IS HERE!

ADOBE HAS DONE IT AGAIN WITH THE LATEST VERSION OF LIGHTROOM. LEARN ABOUT ALL THE NEW FEATURES THAT WILL HAVE A MAJOR IMPACT ON YOUR PHOTOGRAPHIC WORKFLOW. p87

### LIGHTROOM WORKSHOP

Scott Kelby tells us everything we need to know about sharpening images in Lightroom CC. p98

### MAXIMUM WORKFLOW

Learn how the Snapheal Pro plug-in from Macphun can raise your productivity and creativity in Lightroom. p102



Rob Sylvan

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# Tips & Tricks

BY SEAN DUGGAN



Sean McCormack

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# Maximum Workflow macphun snapheal pro

BY SEAN MCCORMACK



Scott Kelby

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# Lightroom Workshop sharpening your photos

BY SCOTT KELBY



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# Under the Loupe new tweaks to lightroom cc

BY ROB SYLVAN



RC Conception

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# New Features in lightroom cc

BY RC CONCEPTION





# New Features in Lightroom CC

BY RC CONCEPCION

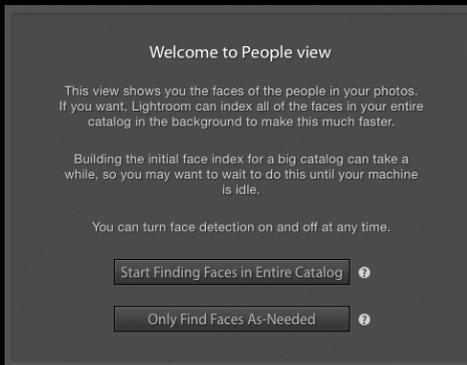
It has been several years since the last iteration of Lightroom, and I know that many of us have been anxiously awaiting the release of the newest version of this program. I have to say, I think Adobe has really done a great job with Lightroom CC, with many added features that will make your workflow easier and more powerful.



There are three major new features in Lightroom CC that will take your organization and photography work to another level. The inclusion of People view, Panoramas, and HDR tone mapping inside Lightroom stand out, and are worth a closer look.

## people view

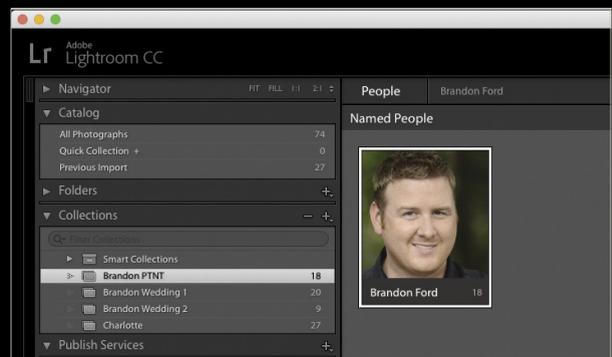
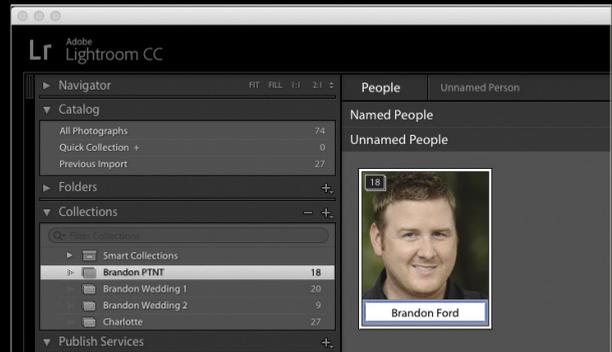
With so many photographers taking pictures of people, having the ability to recognize those people in your catalog and assign them names seems like a logical step for Lightroom. People view can be found in the Library module under the preview area alongside the Grid, Loupe, Compare, and Survey view icons. Once you click on it (or press the letter O on your keyboard), a dialog appears asking whether you want Lightroom to automatically scan all of the images in your catalog, or only scan faces as needed.



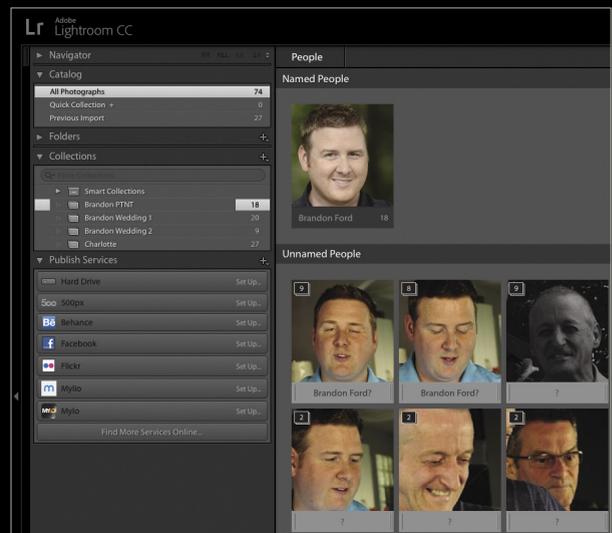
Having Lightroom automatically scan for faces in your entire catalog may sound like a good thing, but if you have thousands of images, this could take a while. By selecting the option to Only Find Faces As-Needed, you can stop the unnecessary load on your computer. Lightroom will only scan the images in the currently active source when you enter People view. Your source is defined by whatever you clicked on in the left-side panels: your catalog, a collection, or a folder.

Once you're in People view, the preview area will be split into two sections: Named People and Unnamed People. Lightroom will then start scanning your source looking for faces in those pictures. If it finds faces with similar features, it will group them

into a stack. After it collects all of this information, you can add names to the stacks: Just click on the field below a stack and type a name. This will move the stack from the Unnamed section to the Named section.

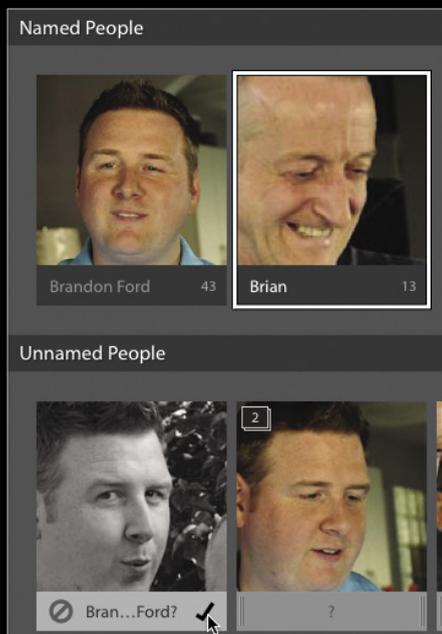
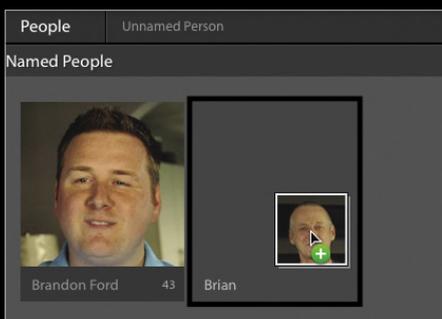


When you have at least one person in the Named section, Lightroom will start making comparisons against the images that you have in the Unnamed People section. If it detects similar features, it will ask if that picture is the named person.



You can hold the Option (PC: Alt) key and move your cursor back and forth over the stacks to see the series of pictures contained in that stack. If Lightroom has identified all of the faces in

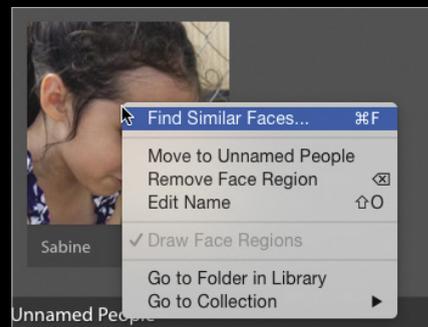
that stack correctly, click on the checkmark to move that stack into the Named People group at the top. You can also drag a stack from the Unnamed section to the Named section.



In images where Lightroom is unable to identify a face, or areas where faces aren't adequately captured, you can double-click on those pictures to enter single person view. You can then drag out the region that defines the face in the picture and identify the person. When you click in the name field above the face and start typing, if that name is already in the Named People section, Lightroom will automatically populate the field. Double-click the image again to exit single person view. The picture will then move to the Named People stack associated with that person.



You can Right-click a named stack and choose Find Similar Faces. (Note: You can also double-click a named stack to enter this mode.) Lightroom will find similar faces in your source and display them as single, non-stacked images in a section called Similar. The named stack on which you Right-clicked will also expand into individual pictures in a section at the top called Confirmed. You can now drag the correctly identified faces one at a time from the Similar section to the Confirmed section, or Shift-click a series of images to select them and then move them en masse. When finished, click on People at the top left to return to the Named and Unnamed People view.

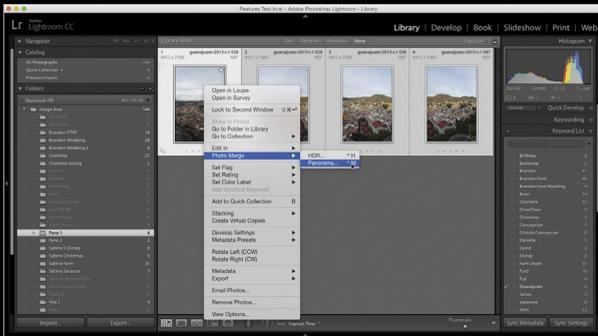


Being able to have Lightroom scan your catalog to "learn" the faces of people you're taking pictures of, and quickly adding those images to stacks that you've identified, provides an image collection that photographers can easily identify. Let's hear it for People view!

## merge to panorama

Having both Photoshop and Lightroom as a suite of applications that you can leverage certainly helps your workflow, but nothing beats having the features that you need in a single application to speed up your photo processing. Previously, Lightroom allowed you to organize and catalog images that you wanted to stitch into panoramas; however, it required Photoshop to perform the actual merge by going to the Photo>Edit In menu and selecting Merge to Panorama in Photoshop. Then, Photoshop would run through a series of dialogs and processes to merge the panorama that, while beneficial, would lock you into waiting for the image to be completed before you could return to Lightroom for further editing.

Lightroom CC now offers the panorama feature in its Photo menu. Simply select the images that you'd like to merge, and either go to Photo>Photo Merge>Panorama, or Right-click on one of the selected images and go to Photo Merge>Panorama.



In a couple of seconds, you'll be presented with a dialog that allows you to customize how this panorama will be merged. Before we go any further, it's important to emphasize the "couple of seconds" part here. It's *fast*, solving yet another problem that photographers faced when making panoramic images.

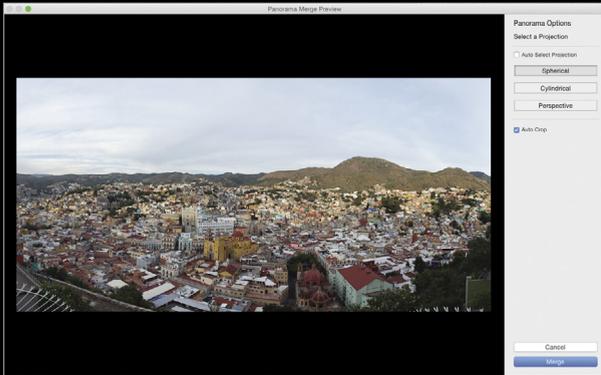


Panoramic images usually require more than two images. A great panorama can be made by shooting with the camera in the vertical position and capturing at least five images to merge together; but this many images can make the file size that you're working with rather large. Add to this the fact that you're now shooting images at higher and higher resolutions, so you'll find yourself sitting by the computer waiting a while for a panorama to finish.

Oftentimes I've sat and waited for my panorama to appear only to be disappointed with the results. To counter that and save time, I'd export really small JPEG versions of the individual RAW images to do a test merge. Lightroom CC takes a page out of that playbook and creates the preview of the merged images using the embedded information in the RAW file. Not only does this skip all of the steps I previously did to save time, it performs the steps much faster than I ever could—double bonus!

In the Panorama Merge Preview dialog, you can select Spherical, Cylindrical, or Perspective mode to further refine your panorama, as well as turn on Auto Crop, which will get rid of the excess white space after merging the picture.



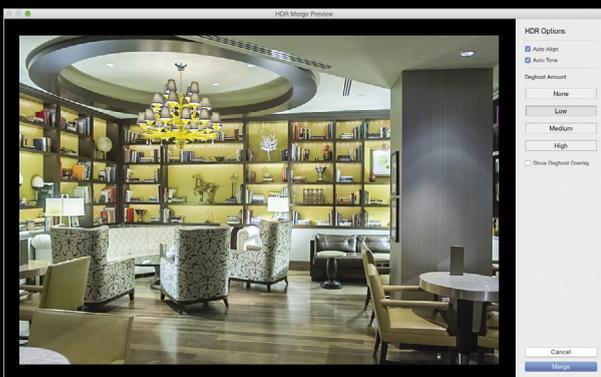


Once you're happy with the results, click on the Merge button and Lightroom CC will merge the RAW images, which will, of course, take longer than the preview. Another great addition, however, is that the resulting panoramic image in your catalog will be a DNG file, which means that the merged photos result in a RAW image to which you can make further edits in greater detail.

## working with hdr

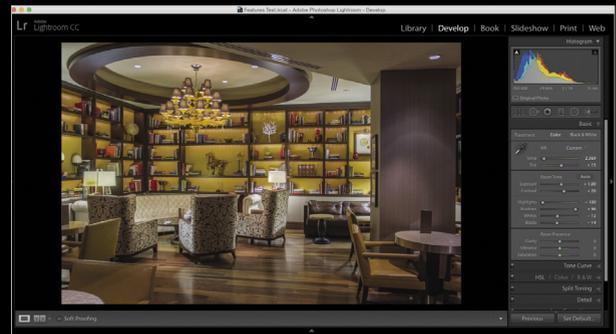
HDR was another bone of contention for photographers when working in Lightroom, because it required users to work along with Photoshop or another program to merge a series of RAW images into a single high-dynamic range (HDR) image. Now, HDR is available in Lightroom CC as well, and it has some great updates.

First, select the images that you want to merge into an HDR and either go to Photo>Photo Merge>HDR, or Right-click on one of the images and select Photo Merge>HDR. Lightroom quickly presents you with an HDR Merge Preview dialog that's very similar to the Panorama Merge Preview dialog. This dialog shows you the full 32-bit image, giving you options to correct for alignment (when your camera moves during the bracketed exposures) or ghosting (when your subject elements move through the bracketed exposures).



When you're satisfied with the results of the HDR, click on the Merge button to process the images in Lightroom—without ever leaving the program.

Here's where Lightroom takes it to the next level: The resulting image is a DNG file. That's right, you now have a RAW HDR image, letting you push-and-pull the image with a greater range than you could before.



Adobe has developed this HDR merging in such a way that the program actually requires fewer images than you'd normally need. When capturing images for an HDR, Adobe recommends that you use exposures that are -2, 0, and +2 for the best results. When I shoot HDR images, I'm often bracketing five, seven, or nine shots to make sure that I get as much range as I need. With higher-megapixel DSLRs, this often creates projects that are really big, so I'm excited to see how well Lightroom does with less information. Actually, I think my external drives are even more excited, as they will get filled up at a much slower rate!

## headless mode

Headless Mode is another option for creating panoramas and HDRs in Lightroom that's worth mentioning. To create a panorama, the keyboard shortcut is Control-M; HDR is Control-H. If you press Shift-Control-M or Shift-Control-H, Lightroom will merge your images to a panorama or HDR, respectively, without going through the preview dialog. It will use the last panorama or HDR settings and merge the images in the background, letting you work on other images in Lightroom while it takes care of the heavy work for you!

While I believe that these three features are real standouts in this new Lightroom CC release, they only scratch the surface of what Adobe has brought to the photographic community. For some of the smaller features and tweaks in this latest update, check out Rob Sylvan's article on page 92 of this issue. We also have a dedicated Lightroom Resource Center at <http://kelbyone.com/lightroomcc> with videos for every single feature that Adobe has added. If you're a KelbyOne member, and you're new to Lightroom, we've also added more than 14 new courses on Lightroom CC to get you up to speed as fast as possible. For even more information on a daily basis, go to [LightroomKillerTips.com](http://LightroomKillerTips.com), where Scott Kelby and I share tips, tricks, and even host a weekly podcast called *The Lightroom Show*. You'll be a Lightroom CC master in no time! ■



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# Under the Loupe

## new tweaks to lightroom cc

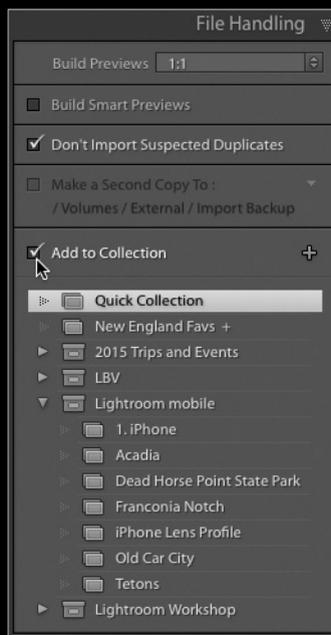
BY ROB SYLVAN

Whenever there's a new release of Lightroom, there are always a few features that grab the spotlight, but there's also a host of important and cool new tweaks and additions you'll want to learn about.

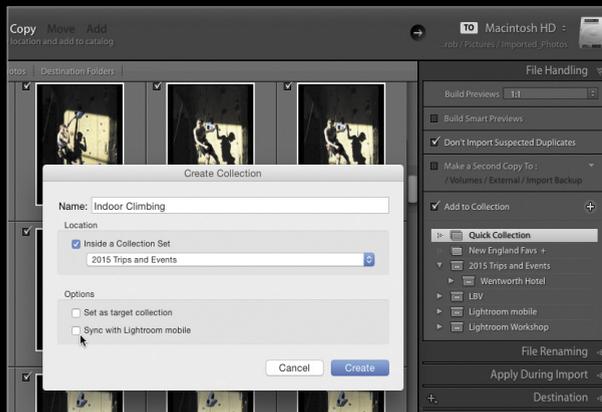
I've combed through Lightroom CC (Lightroom 6) looking for the coolest, lesser-known features that may not get top billing, but are still worth knowing about. Here's what I've found. (By the way, if you want to check out those spotlight-grabbing features, see RC Concepcion's article on page 87.)

## add to collections on import

Starting with the Import dialog, there's a new checkbox in the File Handling panel labeled Add to Collection. In the past, I've taken advantage of the fact that you can designate any regular collection as the target collection to facilitate adding newly imported photos simply by selecting them and pressing the B key. This new feature makes things even simpler by providing the ability to add all photos in the current import to a collection of your choosing right from the start.



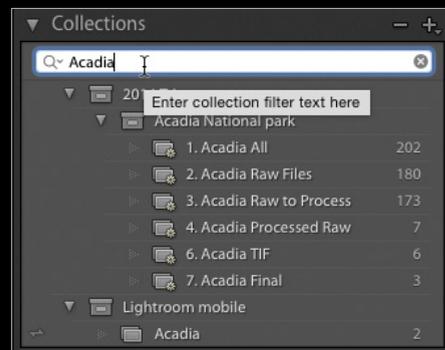
To use this feature, you just need to check the box to see a list of your existing collections, selecting the one to which you want to add the current batch of imported photos. Collection sets containing at least one regular collection will also display in the list. You can either select an existing collection from the



list, or you can click the plus sign in the panel to open the Create Collection dialog where you can give the new collection a name, add it to an existing collection set, and even (optionally) set it as the target collection, or sync it with Lightroom Mobile. Once you configure the rest of your import options, just click the Import button to complete the process.

## filtering the collections panel

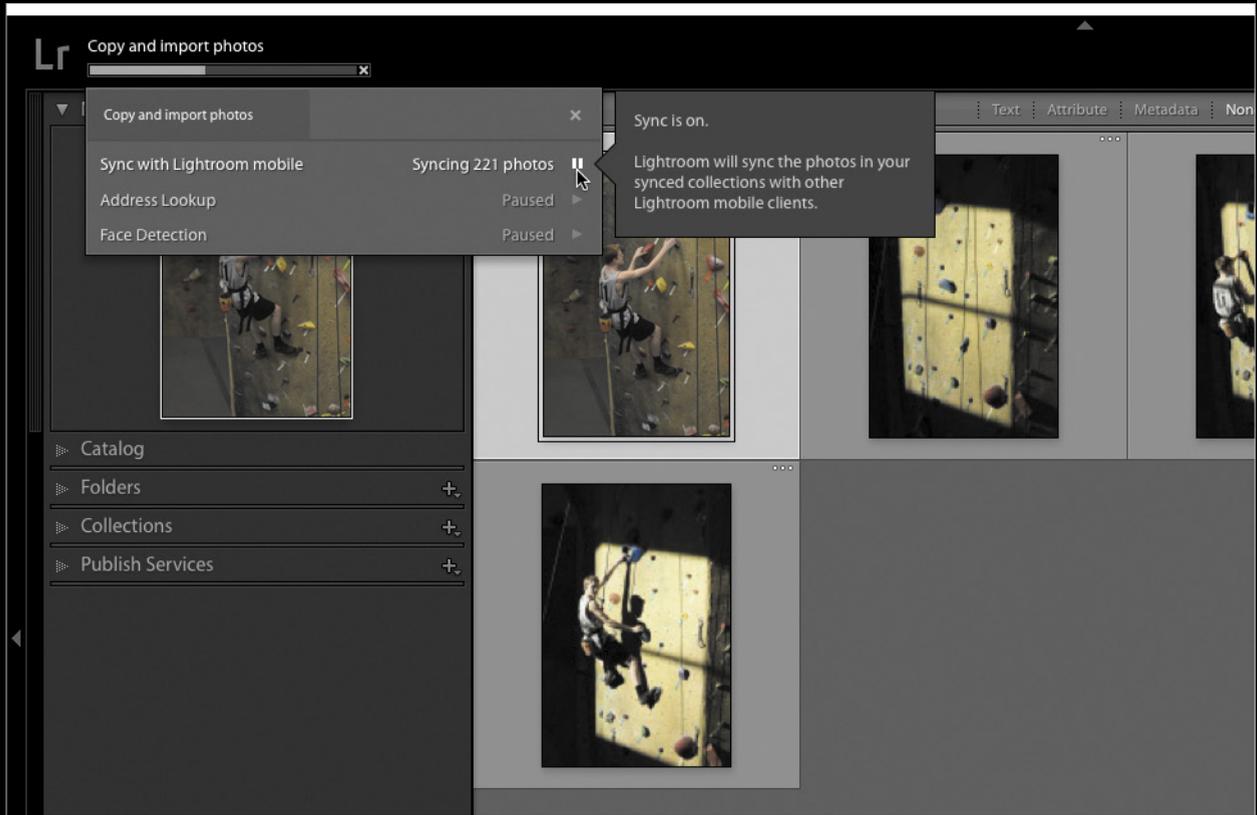
If you're a heavy collection user like I am, then this one will be a real timesaver for you too. This works just like the filter in the Keywords List panel. You simply start to type the name of the collection you want to find in the Filter Collections field and Lightroom automatically filters your collection list down to just the names that match. From here, you can select your collection to find your photos, and then click the x button in the Filter Collections field to reset it back to displaying your full list of collections.



## monitoring activity

We've always been able to see various progress meters for different activities (such as current import or exports), but that activity monitoring has risen to a whole new level in Lightroom CC. Now we have a full-fledged Activity Center that can be accessed by clicking the Identity Plate at the top left (see next page).

The Activity Center not only provides a glimpse into the background operations currently underway, you can also pause-and-play these tasks as needed. For example, if you chose to sync your catalog with Lightroom Mobile, you can pause the sync operation when you're on limited bandwidth or you just don't want resources dedicated to that operation at the moment. Similarly, you can stop-and-start face-detection indexing and address lookup. If another task—such as import, export, or preview generation—is underway, you can also cancel that operation by clicking its associated cancel button.



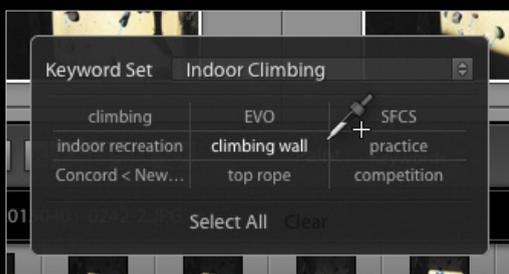
## keyword sets and painter tool boosted

The Painter tool sits in the Toolbar under Grid view of the Library module, and it may be one of the most underutilized tools in Lightroom. Granted, it may not fit into everyone's workflow, but if you're someone who takes advantage of keyword sets, you might want to give it another look.

We've always been able to load keywords into the Painter tool for easy application to batches of photos in Grid view, but now you can load keywords right from an existing keyword set. Here's how:

**step one:** Click the Painter tool icon to enable the tool.

**step two:** Press the Shift key to invoke the Keyword Set pop-up display.



**step three:** Select the keyword set that you want to use from the Keyword Set drop-down menu.

**step four:** Use the Eyedropper tool to select individual keywords from the set, or load them all by clicking Select All.

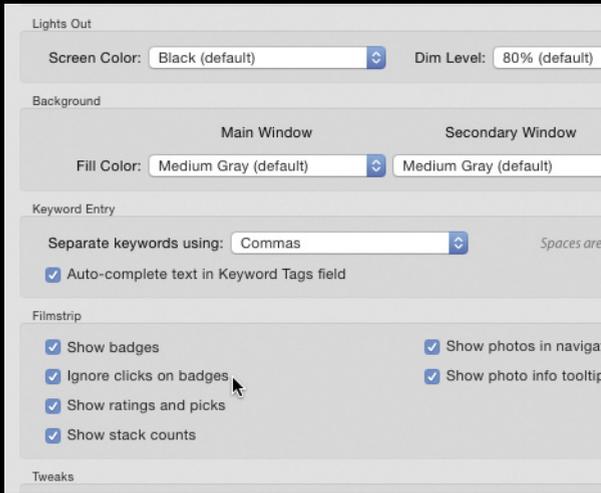
**step five:** With keywords loaded, paint over thumbnails in Grid view as desired to apply the keywords to your photos.

## ignore badge clicks

This has long been a minor pet peeve of mine, and I'm so glad to see this tiny addition to the Interface tab of the Preferences, found under Lightroom (PC: Edit)>Preferences. Thumbnail badges that appear in Grid view and in the Filmstrip are not only visual indications that certain operations, such as cropping, keywords, Develop adjustments, and so on, have been performed on photos, but they're also live buttons that, when clicked, can take you to the area of Lightroom associated with that operation.

The badges that show in Grid view are easy to avoid due to the relatively large size of the thumbnails, but when it comes to the small thumbnails in the Filmstrip, I've found it all too easy to accidentally click a badge/button when attempting to simply select a photo. In the past, I've resorted to turn-

ing off the display of badges in the Filmstrip, but now I can have the badges displayed and check the new Ignore Clicks on Badges option in the Filmstrip section to have the best of both worlds.

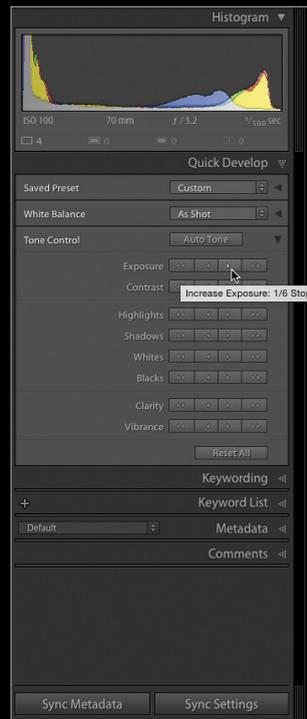


## more ways to filter

The Library Filter bar above the Grid in the Library module is one of the most powerful ways to leverage the power of the Lightroom catalog. While we've been able to filter photos by flag status and rating level via the Attribute button of the Library Filter, those options have now also been added to the Metadata tab.

What's the difference? Well, when you configure the Metadata columns to include a data point such as Rating or Flag status, you can get a running tally on the number of photos in your current view that meet that criteria, and then you can select that data point or even a combination of data points to visually filter down to a particular set of photos. For example, by including a column for Flag and another for

Rating, I can see at a glance how many photos in the current view meet each level of Flag and Rating status. From there, I can make quick selections on any combination of those two criteria to find just the photos I want. Of course, the real power is that you can combine those criteria with any of the other data points contained in the filter. To find them, click the Metadata tab of the Library Filter, then click the drop-down menu on one of the tabs to see them near the top of the list.

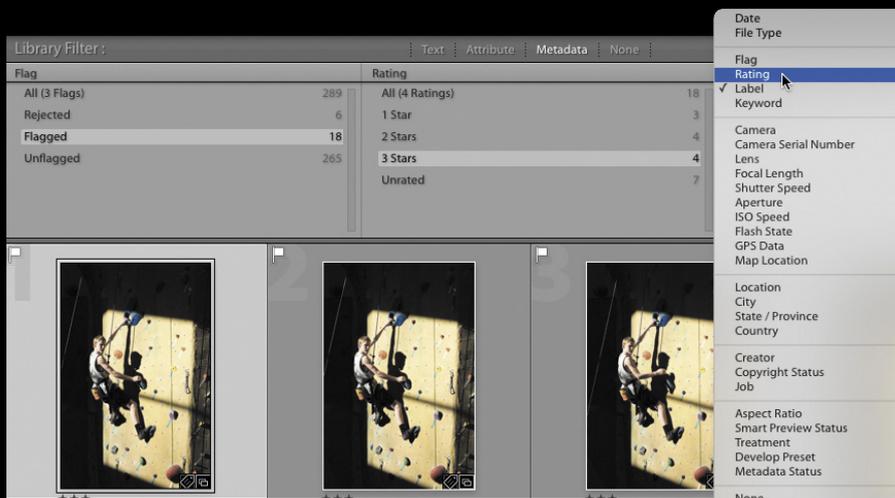


## finer levels of adjustment

The Quick Develop panel in the Library module is great for times when you want to nudge a batch of photos in one direction or another via the Tone Control adjustment buttons. Each adjustment type has four buttons associated with it, and the two buttons facing left take that adjustment in a negative direction, while the two right-facing buttons take the adjustment in a positive direction.

The new tweak to this panel in Lightroom CC is that by holding the Shift key you can now make a finer

level of adjustment on the two single-arrow buttons associated with each adjustment. For example, if you hover your cursor over one of the inner Exposure single-arrow buttons, you'll see that



it will produce a plus or minus 1/3 stop exposure adjustment, but when you hold down the Shift key you'll see that change to 1/6 of a stop.

Each of the other adjustments get the same finer level of control with the Shift-key modification to about half whatever the adjustment amount is without the Shift key. Granted, you probably won't use that every day, but just file it away for that one time when it might really come in handy.

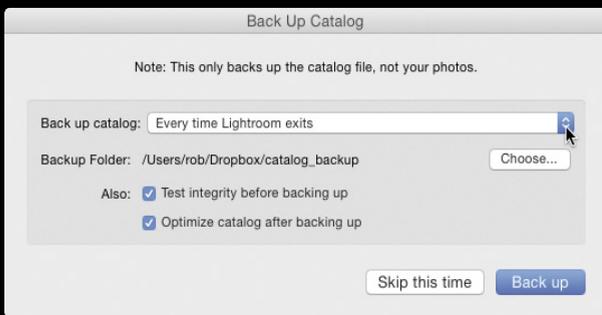
## backups compressed

This new feature solves two problems at once. Up until now you could configure Lightroom to create a backup copy of the catalog on exit. What's new is that now those backup copies are automatically compressed into a zip file as part of the process. The first problem this solves is related to disk space. While catalog files tend not to be too large, they can add up when you forget to regularly clean out the old backup copies Lightroom has dutifully been creating over the last six months. Catalog files compress really well, and take up much less disk space.

The second benefit that I'm most excited about is that, by zipping the catalog files, new users are much less likely to open an old backup catalog by accident, poke around, and close Lightroom. Then, because of the Load Most Recent Catalog default setting in the General Preferences, that old backup copy automatically gets opened the next time Lightroom launches, which has the potential to wreak all kinds of confusion on the unsuspecting user. Now you have to manually unzip a catalog file to open it, and hopefully that will only happen when it's needed.

Do yourself (and me) one favor, though; go to the General tab in the Preferences and configure a specific catalog to be your default catalog, or set it to Prompt Me When Starting Lightroom, and really protect yourself against having the wrong catalog open when you least expect it.

On a related note, you can now set the backup schedule right from the Back Up Catalog dialog that appears when you exit Lightroom.



## gpu utilized

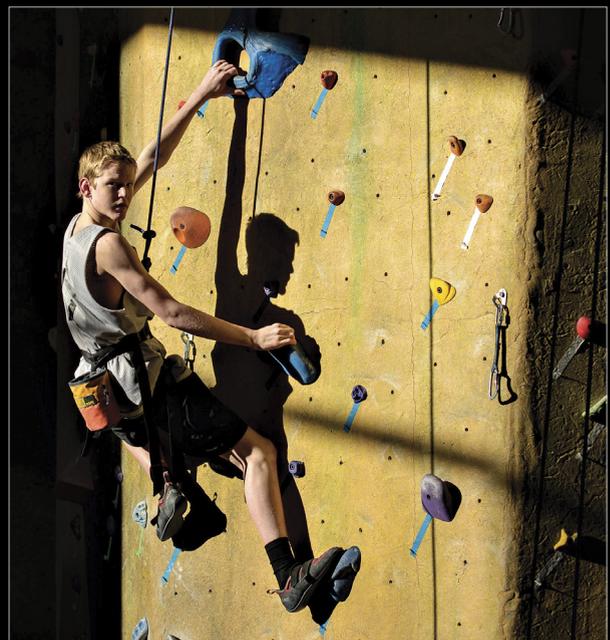
One of the most frequently requested features I've heard for every version of Lightroom is for it to be faster. Lightroom now joins its big brother Photoshop in starting to leverage the power of the graphics processing unit (GPU) to improve performance. Right now we're only going to see that related performance improvement in the Develop module as we make adjustments in real time. Folks who are sitting behind high-resolution displays with powerful GPUs will be very grateful for this new feature.

Head over to the new Performance tab of the Preferences and you'll see Use Graphics Processor is checked by default if your computer's GPU is supported (if not you'll see an error).



## easier preference reset

File this one under troubleshooting. If Lightroom ever starts acting in an odd and unexplainable manner, you might try resetting the preferences. In the past, I've seen it cure all manner of odd things, but keep in mind it really does reset your preferences, so be prepared to reconfigure them after Lightroom opens. *Note:* This only works when launching Lightroom. Hold down Option-Shift (PC: Alt-Shift) when launching Lightroom and you'll see a prompt asking if you want to Reset Preferences or Start Normally. Make your choice and Lightroom will open. If you choose to reset your preferences, once Lightroom opens, go back through and reconfigure any settings you normally change from the defaults. ■



ALL IMAGES BY ROB SYLVAN

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



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



# Lightroom Workshop

## sharpening your photos

BY SCOTT KELBY

There are two types of sharpening you can do in Lightroom: The first is called capture sharpening (covered here), which is sharpening that would normally happen in your camera if you're shooting JPEG. If you shoot RAW, the sharpening in your camera is turned off, so we apply it in Lightroom instead (by default, all RAW photos have sharpening applied in Lightroom, but if you want more sharpening, or if you want to control which type of sharpening is applied, and how, then you definitely want to read this).



Excerpted from The Adobe Photoshop  
Lightroom CC Book for Digital Photographers

**step one:** In early versions of Lightroom, you had to view your image at a 1:1 (100%) view to be able to see the effects of sharpening, but now, not only can you view it at other magnifications, they've also improved the sharpening technology itself, so you can apply more sharpening without damaging your image. To sharpen your image, go to the Detail panel in the Develop module. There's a preview window in this panel that lets you zoom in tight on one area of the image, while you see the normal-size image in the main Preview area (if you don't see the preview window, click on the left-facing triangle to the right of Sharpening at the top of the panel).



**Step Two:** To zoom in on an area in the preview window, just click your cursor on the spot you want to zoom in on. Once you've zoomed in, you can navigate around by clicking-and-dragging inside the preview window. Although I use just the default 1:1 zoom, if you want to zoom in even tighter, you can Right-click inside the preview window, and choose a 2:1 view from the pop-up menu (shown here). Also, if you click the little icon in the upper-left corner of the panel



(shown circled here in red), you can move your cursor over your main image in the center Preview area, and that area will appear zoomed in the preview window (to keep the preview on that area, just click on the area in the main image). To turn this off, click that icon again.

**step three:** The Amount slider does just what you think it would—it controls the amount of sharpening applied to your photo. Here I increased the Amount to 90, and while the photo in the main Preview area doesn't look that much different, the Detail panel's preview looks much sharper (which is why it's so important to use this zoomed in preview). The Radius slider determines how many pixels out from the edge the sharpening will affect, and personally I leave this set at 1 (as seen here), but if I really need some mega sharpening I'll bump it up to 2.



### tip: toggling off the sharpening

If you want to temporarily toggle off the changes you've made in the Detail panel, just click on the little switch on the far left of the Detail panel's header.

**step four:** One of the downsides of traditional sharpening in Photoshop is that if you apply a lot of sharpening, you'll start to get little halos around the edge areas within your photos (it looks like somebody traced around the edges with a small marker), but luckily, here in Lightroom, the Detail slider acts as kind of a halo prevention control. At its default setting of 25, it's doing quite a bit of halo prevention, which works well for most photos (and is why it's the default setting), but for images that can take a lot of sharpening (like sweeping landscape shots, architectural images, and images

with lots of sharply defined edges, like the one you see here), you would raise the Detail slider up to around 75, as shown here (which kind of takes the protection off quite a bit and gives you a more punchy sharpening). If you raise the Detail slider to 100, it makes your sharpening appear very much like the Unsharp Mask filter in Photoshop (that's not a bad thing, but it has no halo avoidance, so you can't apply as much sharpening).

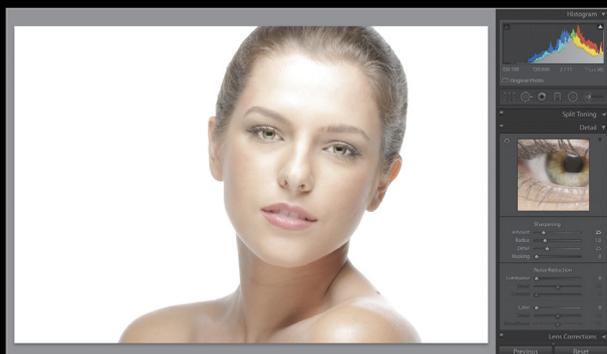


**step five:** The last sharpening slider, Masking, is to me the most amazing one of all, because what it lets you do is control exactly where the sharpening is applied. For example, some of the toughest things to sharpen are things that are supposed to be soft, like a child's skin, or a woman's skin in a portrait, because sharpening accentuates texture, which is exactly what you don't want. But, at the same time, you need detail areas to be sharp—like their eyes, hair, eyebrows, lips, clothes, etc. Well, this Masking slider lets you do just that—it kind of masks away the skin areas, so it's mostly the detail areas that get sharpened. To show how this works, we're going to switch to a portrait.

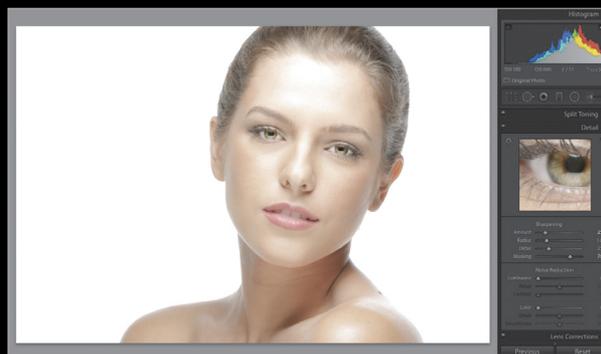
**step seven:** As you click-and-drag the Masking slider to the right, parts of your photo will start to turn black, and those black areas are now not getting sharpened, which is our goal. At first, you'll see little speckles of black area, but the farther you drag that slider, the more non-edge areas will become black—as seen here, where I've dragged the Masking slider over to 76, which pretty much has the skin areas in all black (so they're not being sharpened), but the detail edge areas, like the eyes, lips, hair, nostrils, and outline, are being fully sharpened (which are the areas still appearing in white). So, in reality, those soft skin areas are being automatically masked away for you, which is really pretty darn slick if you ask me.



**step eight:** When you release the Option (PC: Alt) key, you see the effects of the sharpening, and here you can see the detail areas are nice and crisp, but it's as if her skin was never sharpened. Now, just a reminder: I only use this Masking slider when the subject is supposed to be of a softer nature, where we don't want to exaggerate texture. Okay, on the next page, we're going to switch back to the first photo and finish up our sharpening there.



**step six:** First, press-and-hold the Option (PC: Alt) key and then click-and-hold on the Masking slider, and your image area will turn solid white. What this solid white screen is telling you is that the sharpening is being applied evenly to every part of the image, so basically, everything's getting sharpened.



### tip: sharpening a smart preview

If you apply sharpening (or noise reduction) to a low-res smart preview of an image, the amount you apply might look just right. But, when you reconnect your hard drive, and it links to the original high-res file, that amount of sharpening (or noise reduction) will actually have much less of an effect. So, you

might want to leave the sharpening (and noise reduction) for when you're working on the original file.

**step nine:** Here, I reopened the first photo and, at this point, you know what all four sliders do, so now it's down to you coming up with the settings you like. But if you're not comfortable with that quite yet, then take advantage of the excellent sharpening presets that are found in the Presets panel in the left side Panels area. If you look under the Lightroom General presets (the built-in ones), you'll find two sharpening presets: one called Sharpen - Scenic and one called Sharpen - Faces. Clicking the Scenic preset sets your Amount at 40, Radius at 0.8, Detail at 35, and Masking at 0 (see how it raised the Detail level because the subject matter can take punchier sharpening?). The Faces one

is much more subtle—it sets your Amount at 35, Radius at 1.4, Detail at 15, and Masking at 60.

**step ten:** Here's the final before/after image. I started by clicking on the Sharpen - Scenic preset, then I increased the Amount to 125 (which is more than I usually use, but I pumped it up so you could see the results more easily here). I set the Radius at 1.0 (which is pretty standard for me), the Detail at 75 (because a detailed photo like this can really take that punchy sharpening), and I left the Masking at 0 (because I want all the areas of the photo sharpened evenly—there are no areas that I want to remain soft and unsharpened). Now, at this point I'd save this setting as my own personal "Sharpening - High" preset, so it's always just one click away. ■





# < Maximum Workflow

macphun snapheal pro

BY SEAN MCCORMACK

Snapheal and Snapheal Pro from Macphun bring object removal, skin healing, and image fixing to the masses. The original version, Snapheal, was one of the Mac App Store Best of 2012 winners. It's designed to be simple to use and a great value for someone looking for an app to edit photos.

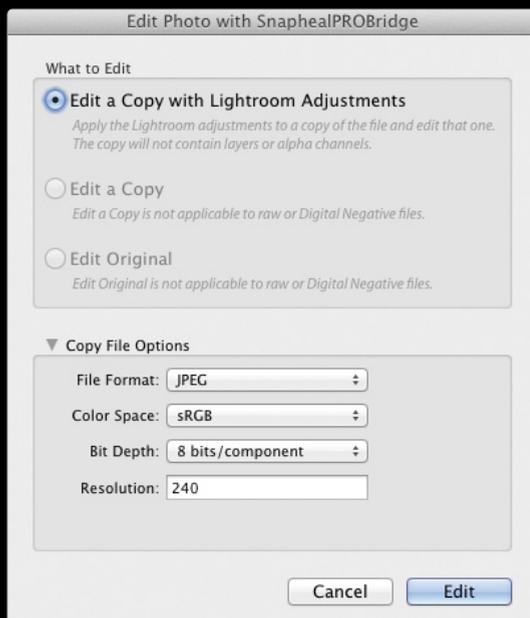
It works perfectly as a standalone product, but the Pro version allows you to use it as a plug-in for Lightroom, Photoshop, Aperture, and Elements. Additionally, the Pro version uses the CleanPics algorithm to remove objects even more accurately, as well as having an additional Blur brush for local blurring corrections.

## getting started

Both Snapheal and Snapheal Pro are sold on the Apple Mac Store, and like other Macphun products are Mac only. (The name might give that away.) For this article, we're looking at Snapheal Pro, as we need a Lightroom plug-in. If you get the trial version from <http://macphun.com/snapheal>, open the disk image file to reveal the most basic of installs. Simply drag Snapheal Pro to the Applications folder. Double-click on the icon to start. As part of the process, you can opt to install the plug-in versions at this point.



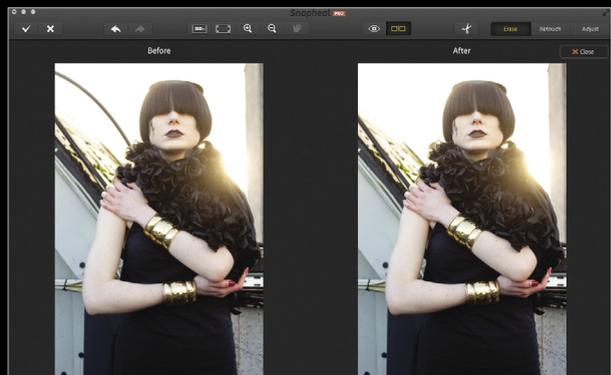
Start Lightroom and find a photo you want to fix. To send it to Snapheal Pro, go to Photo>Edit In and choose Snapheal Pro. Choose the file type and what version of the file you want to edit. Snapheal handles RAW formats via Apple Digital Camera RAW conversion when used directly, as well as TIFF, PNG, JPEG, and PSD (Pro version only). Snapheal will open, and a processing bezel will appear as the file loads.



## looking around

Let's look at the Snapheal user interface (UI) first before delving in. Looking at the top left of the application, we see the Accept (checkmark) and Reject (X) icons. These return the file to Lightroom, or abandon the edit, respectively. Next are the Undo and Redo icons, grayed out until you've started working; then come the Zoom tools—100% view, Fit View, Zoom In (+), and Zoom Out (-); and the Hand tool to move around the zoomed image. The Hand tool isn't available (or necessary for that matter) in Fit View. Zoom responds to Photoshop shortcuts: Command++ to zoom in, Command-- to zoom out, Command-1 for 100%, and Command-0 for Fit View.

The two previewing tools are next. Clicking the Eye icon will show a before view as long as the button is held. The Compare View is next and will place the before and after views side by side. Clicking the icon a second time will close the view, as will clicking the Close icon at the top right. Compare View is a Fit View and ignores the current zoom level. Closing it will go back to the previous zoom.



Next across the top is the Scissors icon, which opens the Crop tool for Snapheal. Finally, on the right are the three main editing tools: Erase, the heal part of Snapheal, used to remove unwanted objects; Retouch, a local adjustments brush to correct specific areas in the image; and Adjust, a set of global tools for changing the look of the photo. Adjust is similar to the Basic panel in Lightroom, but with more functions.

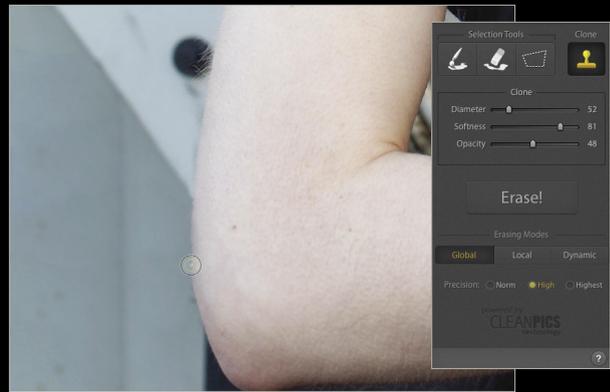
Okay, we've covered the main UI, so it's time now to delve deeper into the main tools, and then finish with a look at the Crop tool.

## erase

Lightroom provides cloning via the Spot Removal tool. While the Advanced Healing Brush does give reasonable results, the Draw and Lasso tools are clearer to use in Snapheal. Draw is the brush equivalent and paints a RubyLith mask over the area you're selecting. Set the size of the brush using the Diameter slider or via the Bracket keys ([ and ]) on your keyboard as per Lightroom and Photoshop. You can also click the various-sized circle icons to jump to specific sizes, from maximum to minimum.

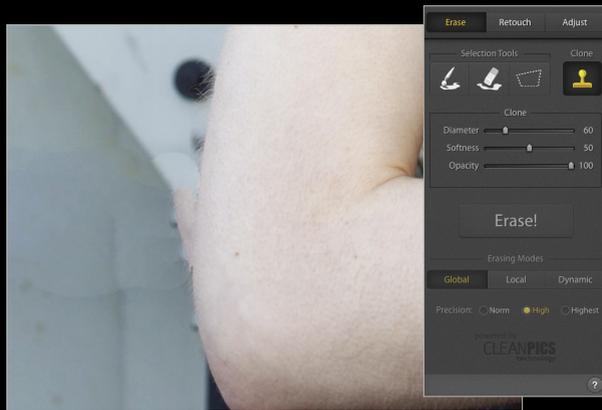
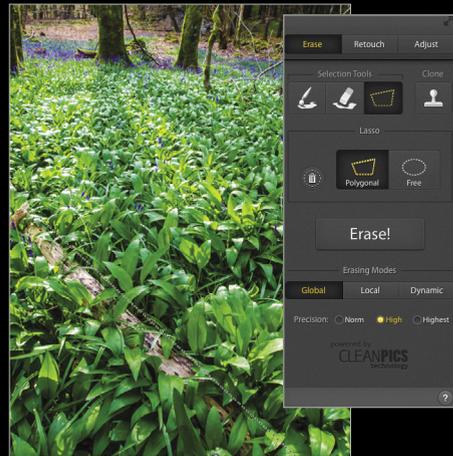
If you're not happy with the selections, click the Trash icon to delete all the current selections. Command-Z will undo if you want to go back a step, and Shift-Command-Z will redo a step. The ten most recent steps can be undone or redone.

Draw on the regions you want to remove, and then switch to the Eraser to clean up the mask. Pressing X will swap between Draw and the Eraser. Nothing will change until you press the big Erase! button. As Snapheal works its magic, you get treated to interesting facts, hints, and quotes.



For the Lasso, we'll use a different image. The Lasso tool can be Polygonal, where you click to create corners on a shape, or Free, where you draw freehand around an object. When you complete the shape in both cases, Snapheal converts it to a Ruby-lith mask. As with the Draw tool, click Erase to remove the object.

In the example shown here, the Erase on the top section is perfect, but near the arm needs more work. For this, we used the Clone tool. There are three options for the Clone tool: Diameter, Softness, and Opacity. When fixing things with Clone, it's often better to go for a lower Opacity and build up the effect. Softness is good when cloning in a general area, but needs to be harder near an edge to keep the edge intact.



At first glance, the blend appears good, mostly because the log is gone. A closer look reveals hard lines, with little blending. Now is a good time to look at the other Erase options.



For both photos we've used the Global Erasing Mode. This is designed for big objects like the log, though it's better with more

even backgrounds. The other options are Local and Dynamic. Local is for sky, clouds, or removing a lot of small objects, while Dynamic is for fixing skin blemishes. With our photo, switching to Local gives a better blend.



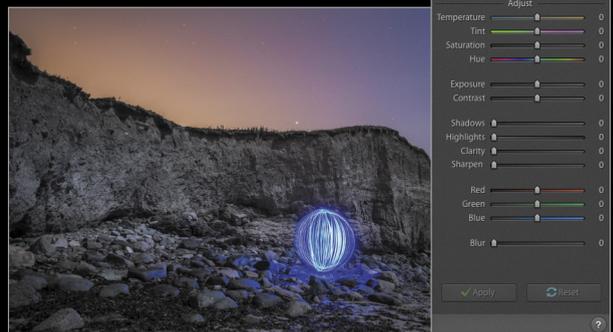
Speaking of skin, let's take a look at a portrait. This time, we'll use the Dynamic option and brush over the skin we want fixed. To get the best result, we set Precision to Highest. As with most things, this will take longer to complete. With all the spots selected, we clicked Erase. The results are excellent.



With each photo, it's a matter of selecting the Erasing Mode that looks best. Sometimes cleanup with the Clone tool is necessary, but the final look is what matters, and Snapheal Erase will get you there.

## retouch

This is the local Brush tool, allowing you to choose where in the image the adjustment is made. The choice of sliders ranges from tonal controls to color controls. There's also an option to blur parts of the image.



For this example, we'll darken the cliff face. To make it easier to see where the paint is, click the Eye icon in the Mask section to reveal the mask. Anywhere that has that ruby color will be affected by the settings. Use the Eraser to remove unwanted parts of the mask where it spills onto areas that you don't want to



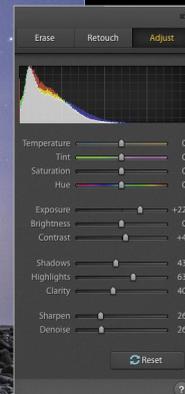
affect. As with Erase, pressing X will swap between paint and erase. You can also change the Diameter (the Bracket keys work here, too), the Softness, and the Opacity of the brush. Paint until the area you want to change has been masked.

Next, turn off the Mask (by clicking the Eye again) to view what your settings will do. Here, we turned the Exposure down. Unlike Erase, the changes happen in real time as you move the sliders. The current settings work for anything you paint, but you must click Apply at the bottom of the panel to set them. Once Apply is clicked, you can then paint a new mask and use completely different settings on a different area.



## adjust

This is a global adjustments panel, which means that anything changed here applies to the whole image. You can change white balance using the Temperature and Tint sliders. Tonal balance can be controlled from the Exposure, Brightness, and Contrast sliders. Further micro tonality can be adjusted with the Shadows (acts as a fill light), Highlights (recovers highlight detail), and Clarity (midtone contrast). Finally, you can add Sharpening and remove noise with Denoise. Below is the previous image with adjustments applied.



## crop

The final tool to cover is the Crop tool. Entering this mode via the Scissors icon applies a rule-of-thirds grid over the photo. Along the bottom are the Rotate (left and right) and Flip (horizontal and vertical) icons. Clicking the first Flip button will mirror the image. Next is the Crop Ratio, where you can choose from a set of aspect ratios and orientations. As you move the crop, the new dimensions of the photo appear on the top left of the crop boundary. Finally, you can use the Crop Angle slider to correct crooked horizons in your photo. To set the crop and return to editing, click Crop on the bottom right. Alternatively, click Cancel to return to the edit window.



## snapealed

Snapheal Pro isn't meant to be a Photoshop replacement, but it's a handy and versatile pixel editor that makes a good companion to Lightroom for those looking for a nifty photo editor. There's nothing to stop you from using it as a standalone editor for quick image fixes, especially as it uses Apple Digital Camera RAW to make conversions from RAW files. I'd love if it added a shortcut for the Softness control (akin to the Shift-Bracket shortcut we get in other apps), but that's just nitpicking. It's still an excellent app for its target market and price. ■

# Tips & Tricks

SEÁN DUGGAN

Lightroom has many areas where you can save presets to record settings and speed up your work. In this column, I'll focus on using presets in the Develop module with a look at the basic how-to of making Develop presets. I'll also suggest some preset philosophy in terms of different types of presets, when to apply them, and how to organize them.

After you've adjusted the image the way you want, click the plus symbol next to the Presets header in the left-hand panel of the Develop module. A dialog will appear letting you choose which Develop settings are included in the saved preset.

## what to include for general presets

At this point, it helps to clarify in your mind what kind of preset you're saving. Is it one that applies a basic overall adjustment to the image that would work well on most photos? Adjustments such as these would be basic brightness, contrast, saturation, color adjustments, and simple conversion to black and white. For this type of preset, you should think broadly and not include any adjustments that are focused on the problems of a specific image. The preset should work well on most types of average exposures.

When making general-improvement presets for average images, you might want to create these using a file that has good overall exposure and no significant issues that may require more specialized corrections.

## naming and grouping presets

When saving a preset, give it a descriptive name that makes it easy to understand what it does and for which images it will be useful. Of course, you could just call it something more creative and random, such as "Mango Sunrise Surprise," but after a while, it might be hard to remember just exactly how that will affect a photo.

## what to include for effects presets

I refer to presets that create a more specialized or stylized look as effects presets. These are settings that you could use to create a faux-HDR look, black-and-white infrared, a black-and-white look that works for foliage or Southwest landscapes, heavy vignettes, cross-processing, and even a localized preset that darkens the top third of the sky in a horizontal landscape photo (more on that in a bit).

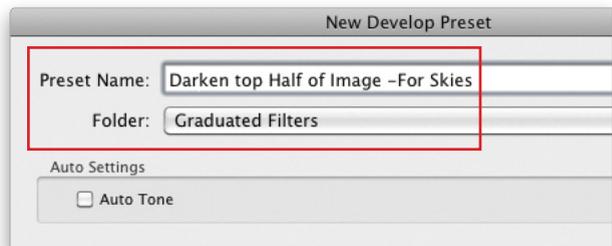
When saving a preset such as this, only include the adjustment settings that create that specific effect. For example, for a preset that applies a cyan-flavored split tone with a dark vignette, only the Split Toning and Post-Crop Vignetting settings would be saved.

## suggested preset workflow

Once you've built up some general adjustment and effects presets, you can use them in the order that adjustments would typically be applied to an image. Begin with the general adjustment presets that modify the overall color and tonal character of the entire image and then move on to those presets that create a more specific effect.

## organize presets with logical folder groupings

When you save a preset, you can choose where it's saved and even create a new folder for it. For maximum efficiency, create and use folder groupings for the presets that reflect what they're used for. This will help you find a specific preset for certain adjustments or effects pretty easily. You can create folders by selecting New Folder in the Folder drop-down menu in the New Develop Preset dialog, or Right-click inside the Presets panel and select New Folder.



## graduated filter presets for darkening skies

In most cases, local adjustments for specific parts of the image, such as Graduated Filters (M) and the Adjustment Brush (K), are usually not included in presets, simply because they're targeted to the needs of individual images. For some images, however, graduated filters can work well as presets to adjust skies in landscape images. Select the Graduated Filter and drag on the area of the image you wish to affect. Where you begin dragging, the effect will be applied at 100%, and where you end represents the point where it has faded to 0%. Everything in between is the gradual transition between the two.

Adjust the sliders for the Graduated Filter to apply the desired result. When saving the preset, include the Graduated Filter adjustments and use a name that describes the area of the image that's affected by the gradient. For example, "Darken Top Half of Image," or "Darken Top Third of Image." You can create these Graduated Filter presets to apply to any area of the image that may benefit from an adjustment that's applied along a linear gradient. ■

# Product Reviews

## ▼ Ricoh's PENTAX 645Z

### Medium-format DSLR camera

Review by Steve Baczewski

In the day of film cameras, many professionals preferred medium-format cameras to 35mm for their superior image and print quality, and it's no different today with digital. The PENTAX 645Z is a 51-megapixel, medium-format (MF) camera with a 43.8x32.8mm CMOS sensor that's 1.7 times larger than a full-frame digital camera. Manufactured by Sony, the same sensor is used in new Phase and Hasselblad cameras; however, at \$8,499 the 645Z is significantly less expensive and stands up easily to the competition. It's the only MF to include a 3.2" articulated LCD. In addition, it shoots continuously at 3 frames per second in RAW and has 1080p video. The 645Z combines form and function, which allows the photographer to respond quickly to changing conditions and deliver stunning image quality and detail.

Its black-cast magnesium, weather-sealed body with aluminum die-cast chassis is bulky and heavy (3.5 lbs.), but not much more than a Nikon D810 or Canon EOS 5D Mark III. The size of the 645Z works to its advantage, allowing room for numerous buttons, switches, and dials within finger-reach, covering such key features as mirror lockup, bracketing, DOF, drive modes, metering, WB, ISO, etc. Also, an Info button brings up a quick-access menu on the LCD for additional frequently used features. This design creates a fluid working experience, minimizing annoying trips scrolling through menus.

Ricoh's target audience is landscape photographers but the 645Z works well as a studio camera with two caveats: PENTAX has only two difficult-to-obtain leaf shutter lenses, so a 1/125 shutter speed with strobes is it for now; and practical tethering isn't available yet. Lightroom only supports tethering for Canon, Nikon, and Leica cameras. PENTAX has two workarounds: The first one uses a FluCard (a Wi-Fi memory card) for remote transfer, but it only works with JPEGs; and the second is Image Transmitter 2 (a software solution) that has full control over the camera, but costs \$200.

Quite a few new and legacy lenses are available for the 645Z. In the 1970s and 80s, PENTAX manufactured two popular medium-format film cameras—the PENTAX 645 and the PENTAX 6x7—and all of the lenses from the 645 film camera fit directly on the "Z," while the 6x7 lenses work via an adapter. Image stabilization is lens-based and, at this point, only two are available.

The 645Z has dual SD memory card slots, and it supports JPEG, RAW, DNG, and TIFF file formats. It has a shutter-speed range of 1/4000–30 seconds, plus bulb, an ISO range of 100–204,800, and a dynamic range of 13–14 stops. (A 14-stop dynamic range practically eliminates the need for shooting HDR.) The 645Z also includes auto-



ated in-camera HDR composite processing of three RAW exposures and up to five stops traditional HDR bracketing. The bright optical viewfinder covers 98% of the field, and displays key settings.

The camera's 27-point autofocus is based on an APC-sized PENTAX camera and is tightly packed in the center of the large viewfinder; however, the autofocus locks quickly in bright and low light. The Live View experience of the 645Z is enhanced by an articulated LCD screen, image magnification, and a live histogram, which is based on RAW not JPEG information. This provides more precise exposure information, especially when using the ETTR technique.

The CMOS sensor in the PENTAX 645Z produces near-noiseless files up to ISO 12,800, requiring only a slight adjustment of the Luminance slider in Lightroom. The camera has a unique TAV mode that lets you select the shutter speed and aperture while the camera selects the appropriate ISO. I found this mode works quite well for handheld shooting; nonetheless, to eliminate camera movement and mirror vibrations, it's best to use the 645Z on a tripod, preferably with mirror lockup, a remote shutter release, or a programmed timed-shutter delay.

When using an MF camera, you need to set your mind to a more disciplined, methodical approach, so if you're used to a fast pace, the 645Z is not for you. Having said that, though, I highly recommend experiencing Ricoh's PENTAX 645Z because of its superb design and sensor. It performs beautifully, keeping up with whatever's in front of you, and its 14-bit RAW files make beautiful 24x36" prints with rich color and amazing detail. ■

Company: Ricoh Imaging Company, Ltd.

Price: \$8,499 (body only)

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

Rating: ◆◆◆◆◆

▲ Hot: Image detail; design; battery life

▼ Not: Autofocus tracking; continuous burst rates

## ▼ Jot Touch with Pixelpoint

### Bluetooth Stylus for Creative Cloud Apps

Review by Erik Vlietinck

The Adonit Jot Touch with Pixelpoint is a Bluetooth 4 stylus with more than 2,000 levels of pressure sensitivity and palm rejection technology. With two buttons and a rubberized grip, the Jot Touch provides a good grip and balance. It also has a magnetic USB charging plug. To recharge it, simply place the Jot Touch on the USB stick when it's plugged into your computer's USB port.

Bluetooth styli need applications to support their features, which means that apps that don't integrate with the stylus will treat it like your finger. The Jot Touch currently integrates with about two-dozen creative and note-taking apps, including Adobe Illustrator Draw and Illustrator Line.

For this review, I used an iPad Air 2 and the Procreate painting app, as well as Adobe Photoshop Sketch. Palm rejection was a bit imprecise with Photoshop Sketch, and Procreate bluntly states that it isn't supported; however, the other features of Jot Touch made up for this. There was no lag when drawing or painting. The "feel" surprised me, too, because I never imagined drawing and painting directly on a glass surface could be so rewarding and so much like creating on paper using a pen, brush, or pencil.

Adonit has done a really good job with the Jot Touch with Pixelpoint: The charging method is clever, and the tip won't wear



out for another 50 miles or so. The Jot is definitely worth the investment if you use any of the supported apps, but I wouldn't recommend it as a general-use touch pen. For touch selecting, its fine point feels less comfortable than a stylus with a mushy rubber top or a plastic disc. Even your finger feels better, especially with the iPad Air 2's new glass construction that causes problems with most styli. ■

Company: Adonit

Price: \$99.99

Web: [www.adonit.net](http://www.adonit.net)

Rating: ◆◆◆◆◆

▲ Hot: Weight; charging method; accuracy; speed

▼ Not: Palm rejection

## ▼ DSLR ProPack

### Flexible Mounting System Clamps to Anything

Review by Erik Vlietinck

Dinkum Systems' products include mounts, clamps, and lens shades for photo/video producers, and they're all based on Loc-Line modular technology, an extremely robust system originally applied in the machine-tool industry. I received their new DSLR ProPack for testing. It comes in a handy canvas storage bag, and includes a large clamp with five joining segments, one convertible 1/4–20" to 3/8–16" mounting arm with a small clamp, and a metal DSLR COMPACT lens shade.

I tried the lens shade, which has a hotshoe/screw thread combination at the end, with my Sony Alpha A700 and Zeiss 24–70mm lens. Using a hotshoe converter, the combination worked well, as the lens shade was lightweight enough not to damage or even move the converter. The lens shade has one huge benefit over the butterfly shade (included with the lens): You can bend the joints and move the shade, either out of the way entirely or to either side.

The other mounts have bigger joints, potentially able to carry more weight. I tried mounting two off-camera flashes between books on a shelf, and the segments allowed for enough flexibility to position the flash heads where I wanted them.



The one thing that didn't work was getting a stable mount for my Sony Alpha with the 24–70mm lens and vertical grip with two batteries (a total of 5.57 lbs.) on the large clamp with five segments. This proved too heavy for the segments to hold the camera in position safely; however, with three segments, the large clamp held the camera in an upright position without a problem.

As you can combine the large and small clamps in the DSLR ProPack with any number of segments in between, you can also use them as fasteners for backdrops and large reflectors. ■

Company: Dinkum Systems

Price: \$99.95

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

Rating: ◆◆◆◆◆

▲ Hot: Strength; flexibility; possibilities; price

▼ Not:

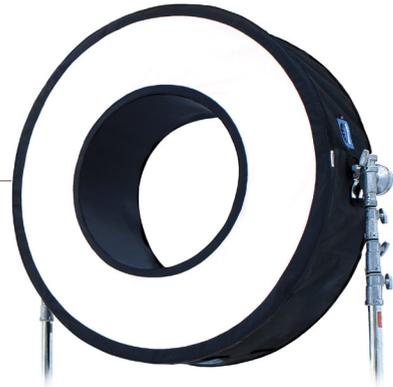
## ▼ Chimera RingMAXX

### Not Your Father's Ring Light Review by Michael Corsentino

When it comes to creating gorgeous light, there's no one better than famed *Playboy* photographer and international lighting master Jarmo Pohjaniemi. When it comes to innovative, best-in-class, made-in-the-USA light modifiers, Chimera immediately comes to mind. Together, these two luminaries have collaborated and come up with a revolutionary new concept in light modifiers, the Chimera RingMAXX.

The larger the source, the softer the light! The Chimera RingMAXX delivers a 48" circle of soft, wraparound illumination. That's more than five times the coverage of standardized ring lights.

The Chimera RingMAXX is available in two versions: the 1910 for still photography (strobe), and the 1920 for video (continuous light). Both RingMAXX models work with four lights, making it the ultimate beauty light with the ultimate level of control. Each of the four lights is housed in an independent and controllable chamber, allowing you to make individual power adjustments and have precise control over shadows on a per-light basis. The four RingMAXX adjustable



light mounts accommodate a variety of popular strobes and continuous lights.

Built with portability in mind, the RingMAXX frame and its unique fabric construction break down easily for transport. Chamber baffles and adjustable mounts are included. An optional yoke for single-stand mounting is available, as well as a daisy-chained, mini-jack/phono jack cable harness for triggering all four strobes via one common radio transceiver. Chimera Lighting offers a five-year warranty on these RingMAXX products. ■

Company: Chimera Lighting Price: Model 1910: \$1,950; Model 1920: \$2,450

Web: [www.chimeralighting.com](http://www.chimeralighting.com) Rating: ◆◆◆◆◆

- ▲ Hot: Design; size; quality of light; adjustability
- ▼ Not: Pricey, but there's nothing else like it

## ▼ Elinchrom ELB 400

### Portable Flash that Packs a Punch! Review by Michael Corsentino

Following up on the success of their popular Ranger Quadra Hybrid 400Ws pack and head lighting system, Elinchrom has released the next generation ELB 400. While form factor remains nearly the same, the ELB 400 is a top-to-bottom refresh with powerful new features and enough enhancements and improvements to make it a worthy contender.

Starting things off is the 20% faster recycling time of the ELB 400 and its impressive 6.9 f-stop range, allowing operation between 7–424Ws. This portable flash system has an intuitive new OLED display, which provides easy access to all functions, including three new game-changing flash modes: Strobo, Sequence, and Delayed. Each provides exciting and previously unavailable creative options.

Slim and trim at just 2.8 lbs. (1.27 kg), and only 4.41 lbs. (2 kg) when including a Li-ion battery, the ELB 400 sports an enhanced rugged design. Heads weigh only 0.8 lbs. (365 g), including reflector and diffuser cap, with the 2.5-m head cables adding 0.77 lbs. (350 g). Battery life—all-important on location—sees improved capacity with 350 full power flashes from one charge, and it has a new Battery Rescue feature for restoring discharged Lithium-ion batteries.

With two heads and two ringflashes to chose from, there's no shortage of options. The Quadra Action Head provides fast,



motion-freezing flash durations, while the Pro Head has a higher guide number and compatibility with HyperSync triggers. Both heads include a 50-W daylight-balanced (5500 k) modeling lamp with a Continuous mode for video applications. The Quadra Ring-flash ECO is a portable, lightweight solution, and the Quadra Ring-flash PRO freezes action with flash durations up to 1/4500.

The ELB 400 has the juice you need to overpower the sun, shot-after-shot, in a super-portable, feature-stuffed, easy-to-use package! ■

Company: Elinchrom SA Price: TBA  
Web: [www.elinchrom.com](http://www.elinchrom.com) Rating: ◆◆◆◆◆

- ▲ Hot: OLED display; portability; new flash modes; faster recycle
- ▼ Not: Lacking TTL; I'd like an updated Skyport transceiver

## ▼ ipt NexGen Actions

### You Had Me at Frequency Separation

Review by Michael Corsentino

I stumbled across this set of timesaving tools while researching “frequency separation retouching.” What I found was a *one-hour* video tutorial on the subject by the developer at Intelligent Photo Tools (IPT), describing how to accomplish this manually or in a more automated, streamlined fashion using their ipt NexGen Actions.

For those unfamiliar with frequency separation, it’s an extremely effective method of retouching where detail and tone are split into two separate “low” and “high” layers for independent retouching. This allows a degree of control and precision otherwise unattainable. The bad news is that, left to your own devices, employing this method requires a significant number of steps and settings.

Enter ipt NexGen Actions to save the day. With three different frequency separation actions to choose from, each one more robust than the next, ipt NexGen Actions has something for everyone. The action I use most often, Base Retouch, packs around 50 steps into one click of a button. Done right, retouching is a time-consuming process, so any extra help is always welcome. As automated as the ipt NexGen Actions are, they also don’t skimp on flexibility and customization: The amount of retouching is completely within your control.



There are a ton of other great retouching, sharpening, resizing, color effects, vintage effects, edgy effects, artsy effects, and black-and-white actions to choose from; all-in-all, around 400 different effects and workflow options. These are seriously well-designed, inexpensive tools that take care of the heavy lifting for you.

The one downside is that the IPT developer has a bone to pick with the new subscription-based pricing model from Adobe; consequently, the product doesn’t explicitly support Photoshop CC. Nonetheless, I’ve used these actions in my own Photoshop CC workflow, and they’ve performed flawlessly. ■

Company: Intelligent Photo Tools

Price: \$30

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

Rating: ◆◆◆◆◇

▲ Hot: Price; retouching actions; useful, well-designed tools

▼ Not: Doesn’t explicitly support Photoshop CC

## ▼ Pogo Connect 2



### Stylus with a Brush Option

Review by Erik Vlietinck

The Pogo Connect 2 stylus comes very close to an analog drawing and painting experience because of its replaceable nibs and brush tips, and it’s unique in that you can configure the Pogo Connect 2 with an app. This stylus is well balanced and has one button, usually associated with the Undo command. The standard nib is a big rubberized knob; however, you can buy optional, smaller rubber nibs and brushes, including the famous Sensū Brush Tip.

The Pogo Connect 2 supports a dazzling array of apps, including Adobe Photoshop, Ideas, Paper, and Procreate. The stylus allows for accurate drawing, and replacing its nibs is easy, as they attach to the stylus body with a magnet; however, you do need considerable force to unseat a nib or brush, which I fear may cause them to wear quickly. The Pogo Connect 2 comes with one AAA battery that should last for months.

What sets the Pogo Connect 2 apart is the B3 Brush Tip (\$19.95), which was designed in partnership with Sensū. The two other brushes worked fine, but the Sensū was a revelation. It outperforms everything else. Combined with the app, it allows for fine control of the stylus, giving perfect tactile feedback on the amount of paint deposited, as well as stroke thickness.



Ten One Design has an optional Smart Clip (\$4.95), which is a nice rubberized clip that will hold your Pogo stylus so you can attach it to a Smart Cover or Smart Case. I tried it briefly and found it held the pen fine but made my Smart Case bulge slightly.

I wouldn’t hesitate to recommend the Pogo Connect 2 to digital artists using an iPad Air 2; however, I’d recommend buying at least the smaller rubber nibs and the B3 Sensū Brush Tip, as well. ■

Company: Ten One Design

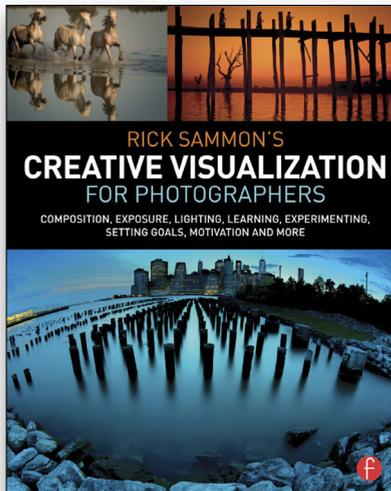
Price: Starting at \$79.95

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

Rating: ◆◆◆◆◆

▲ Hot: Pogo configuration app; Sensū Brush Tip; replaceable nibs

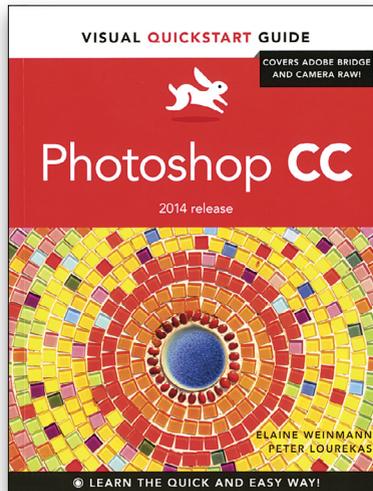
▼ Not:



### Rick Sammon's Creative Visualization for Photographers

By Rick Sammon

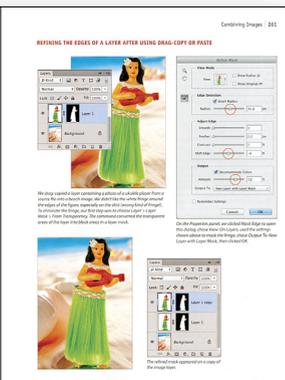
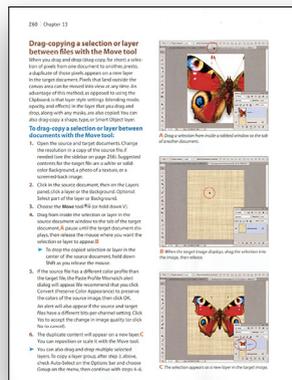
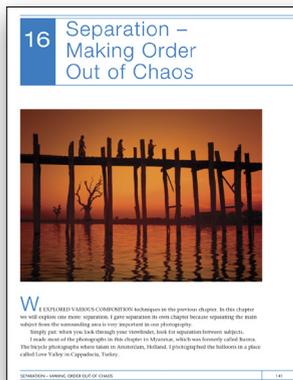
The subtitle for this book is "Composition, Exposure, Lighting, Learning, Experimenting, Setting Goals, Motivation and More." That about covers it, eh? And this book does cover it. I especially appreciated the author's list near the end of Chapter 13 of 25 things to keep in mind when shooting. (Sounds like a lot, doesn't it? Consider it to be comprehensive.) Numbers 22 and 25 on the list are my favorites: "Make pictures, don't just take pictures" and "Have fun!" The author teaches primarily by showing an image and explaining why that particular image illustrates the point he's making. (Make sure that you don't skip the "Foreword" and "About This Book.") The author shows a wide variety of photos, from Alaska to the Antarctic to California to Italy to Myanmar. He includes landscapes, portraits, wildlife, and more. Each photo includes info on where it was captured and he explains his postprocessing.



### Photoshop CC: Visual QuickStart Guide (2014 release)

By Elaine Weinmann and Peter Lourekas

Since Adobe switched to the subscription/download model from scheduled releases of new versions of its software, it's been extremely difficult for print publishing to stay up to date. This book is an excellent fit for those new to Photoshop and for those jumping from an earlier version to the latest. Granted, it doesn't cover features released by Adobe after the book went to press, but it's a very good introduction to Photoshop in general and to those features added between Photoshop CS6 and Photoshop CC 2014. The table of contents indicates with red stars which features are new. For experienced Photoshop users this book may be valuable for those more than 50 red stars alone, including almost a dozen for Camera Raw. You may want to jump around a little in this book—Chapter 1 is "Color Management," but the Photoshop Preferences aren't discussed until Chapter 24 (of 25).



Publisher: Focal Press (reviewed as eBook from VitalSource Bookshelf) Pages: Paperback: 308; eBook: 285

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

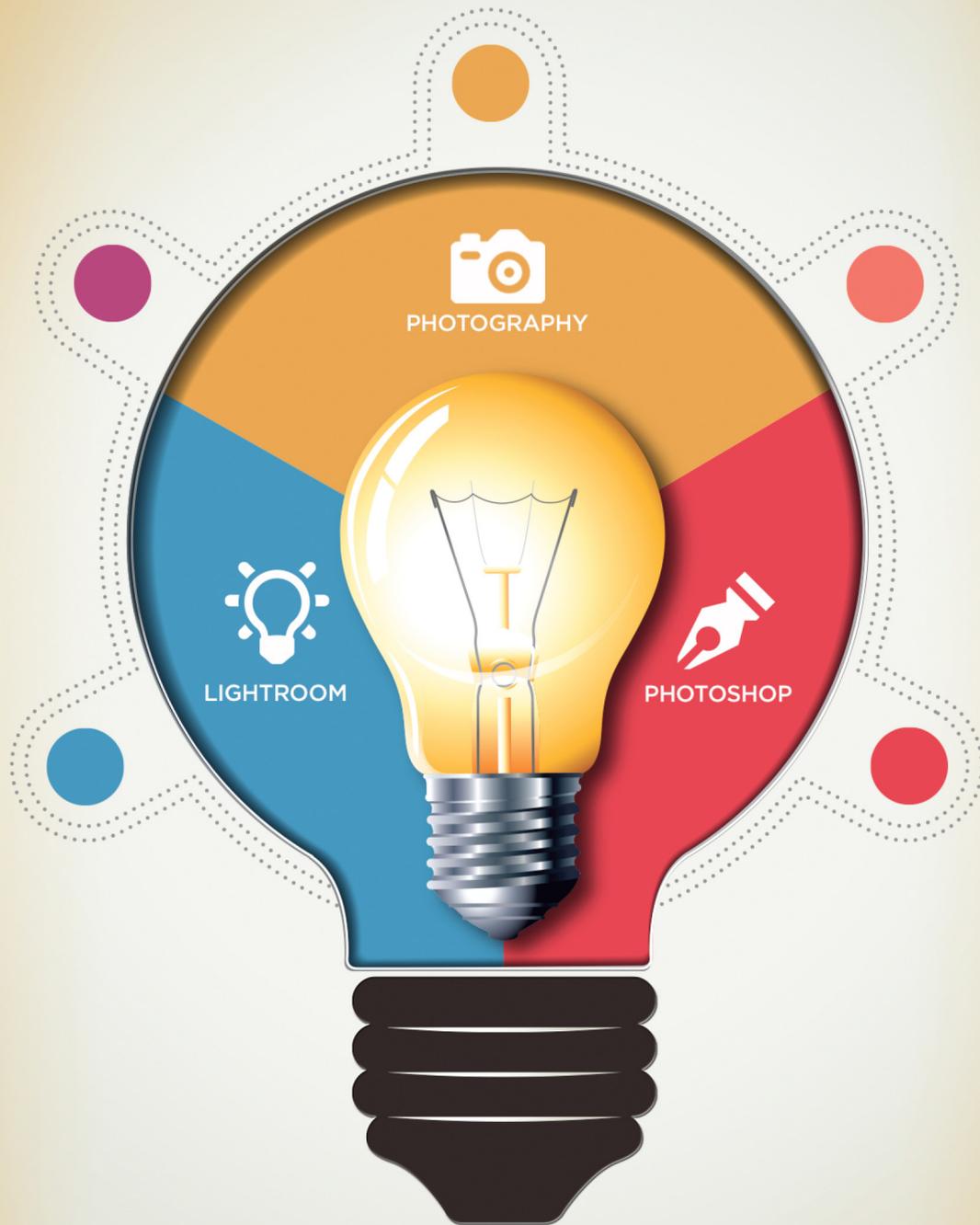
Price: \$34.95 (paperback or eBook) Rating: ★★★★★

Publisher: Peachpit Press Pages: 520 (plus, associated website)

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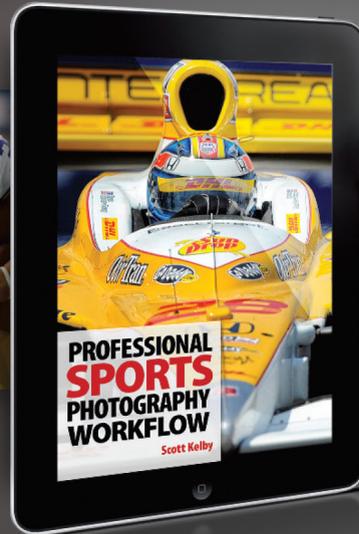
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# From The Help Desk

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

BY PETER BAUER

**Pete, I've seen your award-winning photos at a number of contests and online. May I ask, "What's in your bag?"**—Denise

**To: Denise**

**From: KelbyOne Help Desk**

I'm a Canon shooter (although I have no objection to other brands, each of which has its own particular loyal fan base; I have a Nikon 7900 with a waterproof casing for underwater work.) My primary camera is the affordable Canon EOS 5D Mark III, and my backup is the Canon EOS 5D Mark II. If I'm just walking around, you'll usually find the Canon PowerShot G12 in my pocket. (I've not recently upgraded the cameras, although the latest versions are very compelling.)

Of course, the best camera for a particular shot is the camera you have on hand—some of those award-winning photos were actually captured with an iPhone. I also enjoy the versatility of the Canon PowerShot SX30 IS, which uses a smaller sensor: Its compact size offers a lens range from 24–840mm (35mm equivalent), but it's JPEG only—no RAW capabilities. (A tripod or monopod is best for long-range images. The maximum aperture varies through the zoom levels.) This camera is very handy for events such as baseball, football, and lacrosse, where the action ranges from in your face to long distance.

My lens collection is rather extensive, and most of the lenses have in-lens image stabilization (indicated by IS in the lens name). Many of the longer zoom lenses offer a couple of options for distance and stabilizer mode; options for auto and manual focus; and the option to disable the stabilization, which can be helpful when shooting action using a tripod.

For wide-angle shots, I have a 16–35mm zoom lens, as well as a 35mm prime lens. Prime lenses are set to one focal range but often offer a much wider aperture than do similar zoom lenses. That larger aperture allows

me to shoot at shorter shutter speeds and lower ISO settings, and can separate the subject from the background much better than comparable zoom lenses with a higher minimum aperture setting. *Tip:* Keep in mind the triangle of aperture, shutter speed, and ISO that determines exposure.

For portraiture and images when I want to separate the subject from the background as much as possible, I use the Canon 50mm f/1.2 lens set to the widest aperture. A 50mm lens has an added advantage in that it most closely represents what people see, although some folk's eyes are better represented by an 85mm lens, which I also own, although its maximum aperture is f/1.8.

My most often-used zoom lenses are Canon's 24–70mm (which comes with many of the Canon DSLR packages) and the 70–200mm IS lens with a fixed aperture of f/2.8. I also have a Canon 70–200mm lens with a variable aperture, but it rarely leaves the studio, as I prefer the fixed f/2.8 aperture.

If I could carry only one lens, it would be the Canon 28–300mm zoom, which captures from wide-angle to long-range shots, but at the cost of aperture range, which results in slower shutter speeds or the need for higher ISO settings. An interesting lens, especially for video, is the Canon 40mm f/2.8 Ultra-Slim.

I use Canon flashes with a Speedlite transmitter for off-camera control and I'm a big fan of Rogue FlashBenders to control my lighting. I also have the L-shaped Angle Finder C for low-angle shots. Most of my lenses are protected by the combat-ready Tiffen Ultra Clear filters.

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— Cirina Catania, Filmmaker/Photo Journalist

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