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NEWS, REVIEWS AND OTHER COOL STUFF

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FEATURE 64 Processing Trends

Brian Matiash and Nicole S. Young take a look at some of the hottest processing trends in the photography industry and show us quick-and-easy ways to re-create these effects in Photoshop. Soon, you'll be the trendiest photographer in town, which will always make your clients happy.

Brian Matiash & Nicole S. Young

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DYNAMIC RANGE 112 Photographic Illusions

Have you ever seen a photographic effect that you wanted to replicate? Dave Cross recently saw an image where the subject and other objects appeared to be floating in the air. He was soon in his studio shooting and processing images, creating his own version of this type of image. Dave walks us through his process, sharing what he learned along the way.

Dave Cross

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>.



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

better benefits



We had an amazing Photoshop World Conference last month, breaking last year's attendance record, and by all accounts it was one of our best Photoshop Worlds ever, which is very gratifying on so many levels (we work really hard to make the event something truly special). However, at the same time, we ran into so many folks at the conference who still had no idea that NAPP and Kelby Training had joined forces to create KelbyOne, which is frustrating because it highlights the fact that we haven't done a great job in getting that message out there.

It's a message we've struggled with communicating since the two joined forces back in January, so in the next few issues you'll see some of our new visual communications along these lines, including an education timeline in this issue (p. 99) that we hope will convey our message that bringing these two together has created a better way to learn Photoshop, Lightroom, photography, and design.

When we were NAPP, we were focused on Photoshop and Lightroom, taught primarily through short video tutorials and articles on the member website. Our other company, Kelby Training, focused on world-class photography training. Now we've brought those two together, and we did it without raising the renewal price for existing NAPP members—it's still, to this day, only \$99 a year, as long as you don't let your membership lapse (if it lapses, you have to then rejoin from scratch at the full membership rate, so in short, don't let it lapse).

We're in the midst of launching a new site, a new daily blog from The Photoshop Guys (myself included) at kelbyone.com/blog, and an entirely new member experience. We really want our members to know about and take advantage of all our benefits. Although we're primarily an in-depth online training resource, we back it up with an amazing magazine (you're reading it); one-on-one tech support on Photoshop, Lightroom, and camera gear; discounts on most everything you buy (even Apple gear straight from Apple); and all the latest techniques and tutorials from our team of the very best instructors.

I hope you'll help us spread the word about how these two (NAPP and Kelby Training) have become "One," and I hope you'll take a few moments and check out our new online training experience, take advantage of those discounts, and keep reading *Photoshop User* magazine because we have some amazing stuff in each issue. Take this issue, for example. Our cover story from Brian Matiash and Nicole S. Young is on "Processing Trends: Quick-and-Easy Ways to Stylize Your Photographs." They show us how to create a hand-tinted black-and-white look, a split-toned retro look, photos with textures, and a lens flare effect all in Photoshop (p. 64).

Also in this issue, Matt Kloskowski presents "10 Things Aperture Users Need to Know about Lightroom" (p. 90). In our "Light It" column, Kevin Ames explains the difference between reflected and incident metering, and then shows us how to use an incident meter (p. 84). Dave Cross shows how he created a photographic illusion of his subject and other items being blown into the air by a speaker. He covers everything from the shoot to postprocessing (p. 112). In our "Photoshop Proving Ground" column, Scott Valentine shows us some unique and artistic ways to use the Clone Stamp tool in Photoshop (p. 118), and Rob Sylvan teaches us how to speed up our workflow by taking advantage of templates in Lightroom (p. 100). Plus, all of your other favorites articles are here, too, like "Down & Dirty Tricks," news, and reviews.

Thanks for all your support throughout this transition to KelbyOne. We've had so many people out there helping us spread the word, saying wonderful things on social media, and sending personal notes of gratitude, which is so incredibly awesome—we really value our members and appreciate your kind words more than you know.

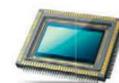
All my best,

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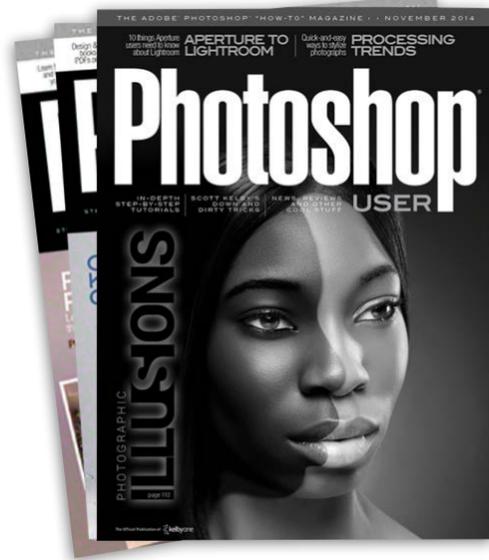


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Photoshop User Magazine

Photoshop User magazine is the official publication of KelbyOne. It is for members and is not available to the public by subscription.

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.

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About KelbyOne

KELBYONE

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

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

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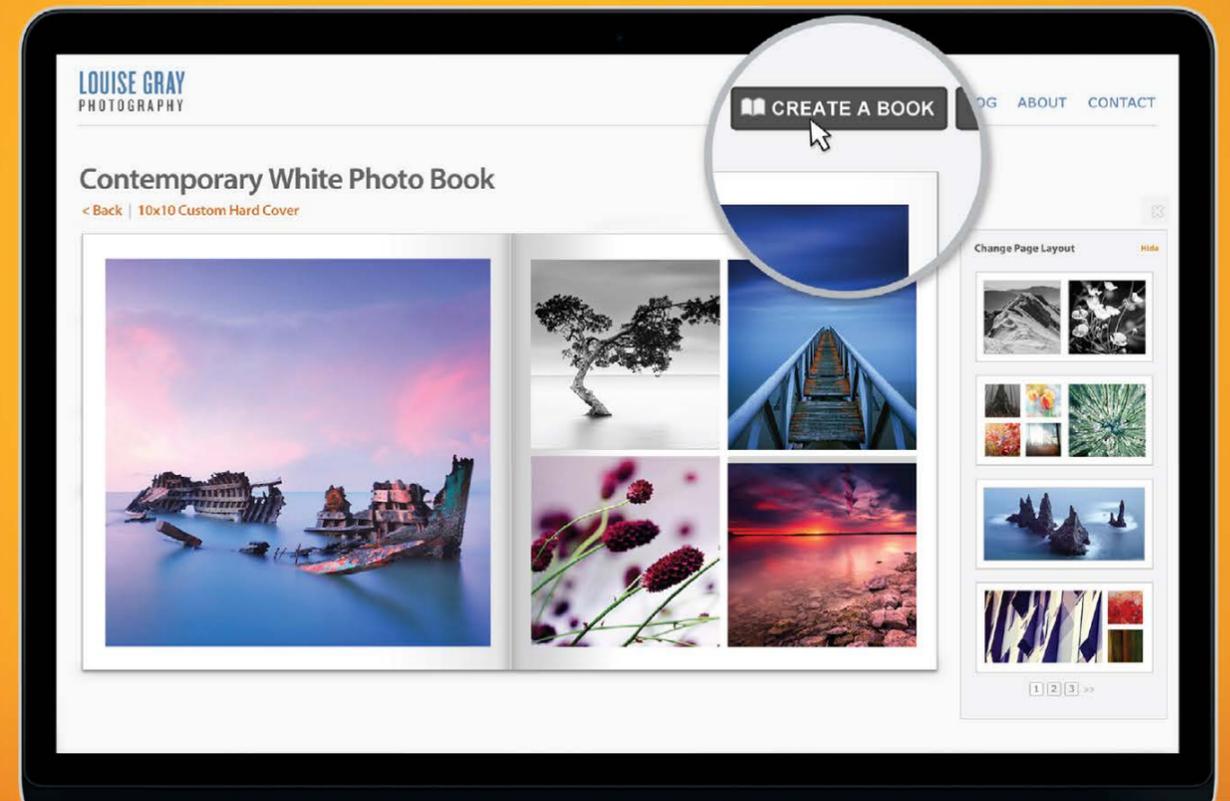


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KelbyOne Community

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

BY HEATHER SHORTT

Warbirds world premiere

Recently, we rolled out the red carpet for our first-ever movie premier. *Aviation Photography: Warbirds and the Men Who Flew Them* from renowned aviation photographer, Moose Peterson, debuted with an outstanding viewership. It goes down as one of the most creative things we've ever done here at KelbyOne. The idea started as a class, then morphed into a documentary, and then grew into a featured film.

During the premier, Scott Kelby and Moose took us through this exhilarating film of World War II pilots and the planes they loved and flew. For Moose (and surely for all of us), this story is bigger than the images captured, and that's exactly why this film was produced. He set out with the goal to not just take amazing photos, but to tell an equally as amazing story. Re-creating aerial battles of WWII, while challenging, was an essential piece of that storytelling process. Viewers were able to experience first-hand the power and brilliance of these planes, accompanied by personal and passionate interviews with navigators, gunners, pilots, and Tuskegee Airmen.

As Moose superfans, this film allowed us to truly explore the depths of his passion for photography, and how he pours that passion into stunning images. This was certainly a night to remember. While it was a one-night-only, free event, members can enjoy this featured film anytime as an available course at http://kelbyone.com/course/moose_warbirds.



Moose Peterson



It's a Wrap on photoshop world 2014

If you missed Photoshop World Vegas, you missed an incredible week! We had a ton of new instructors, new classes, and a wild week of creatives on the loose in our favorite spot, Las Vegas.

Attendees arrived from all over the country (and out of country, too) to take part in the three-day, life-changing, career-making, educational event of the year. People from all walks of life, from students to professionals, hobbyists to enthusiasts, participated in more than 100 classes through eight different learning tracks.



Brad Moore

The conference kicked off with the ever-entertaining opening keynote, along with the fan-favorite themed video featuring a swashbuckling performance by Scott Kelby and his faithful crew. The true award-winning moments came during our recognition of our Guru Award winners and the inductees of the Photoshop Hall of Fame. This year's inductees include Adobe's Principal Scientist, Russell Williams, and Kelby Media Group's Creative Director, Felix Nelson. These moments allow us to praise the creative work of the individuals we teach, along with highlighting professionals who continue to use Adobe in amazing ways.

As classes kicked off, the halls of Mandalay Bay were bubbling with excitement. This is what makes Photoshop World unlike any other conference. The ability to network in and out of class, to brush shoulders with your photography idols, to relish in the camaraderie of like-minded creatives is all part of the journey that seems to get better each year.

As we close the chapter on Photoshop World 2014, hang up our party hats, and return our pirate costumes (okay, maybe we'll keep those), we hope that if you attended, you enjoyed your experiences and are putting to practice the tools you acquired. If you missed the chance, we hope to see you in 2015, when the world's largest creative stage gets even bigger.



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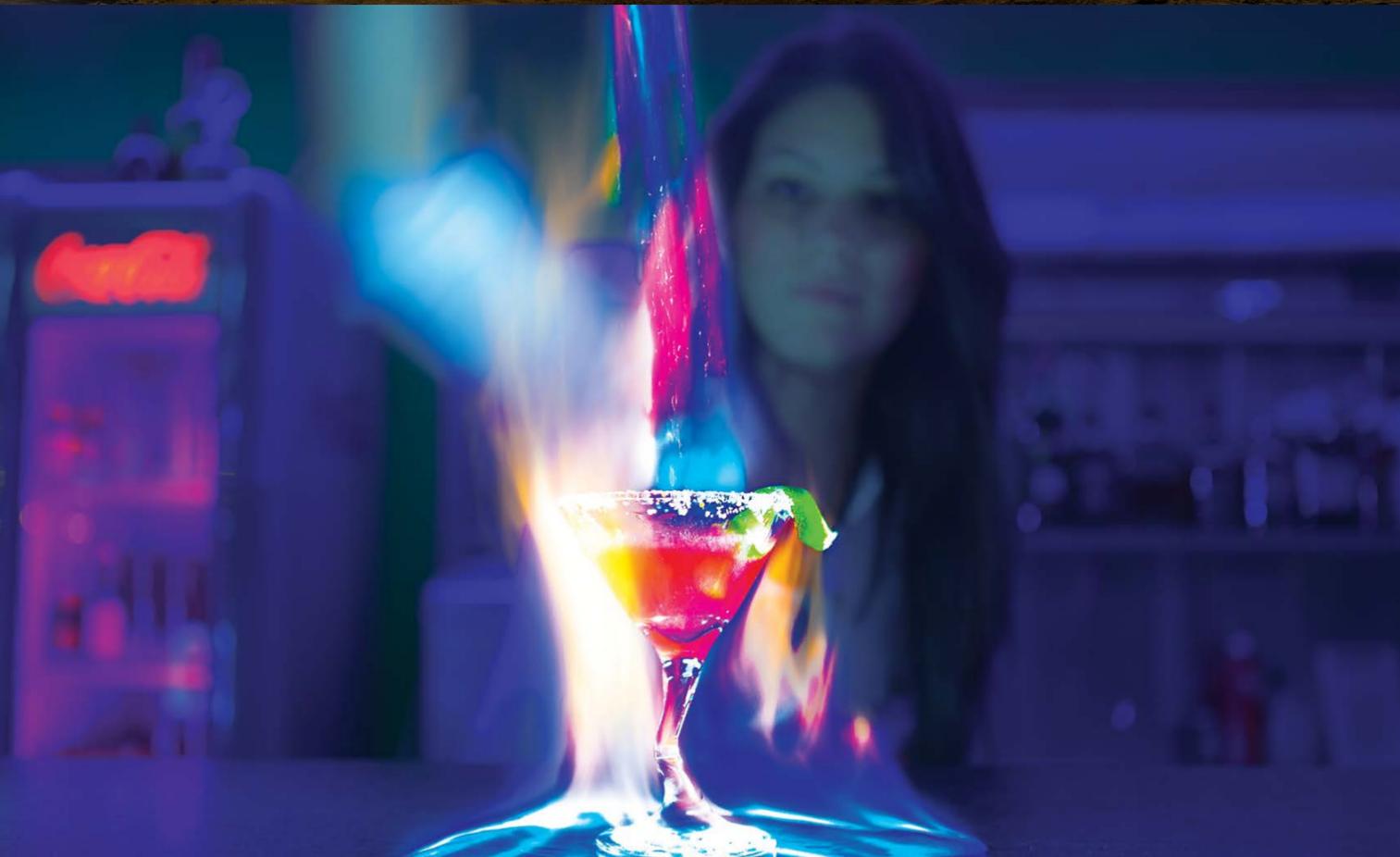
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Trailblazers: Powerful Women of photography

What does it take to stand shoulder to shoulder with soldiers on enemy soil and reach for a camera when they reach for a weapon, or brave temperatures of 40° below through four winters to fully understand the subjects in front of your lens? Why risk your life to capture images of an issue so violent and dangerous that each frame you take could be your last?

Amazingly, there's no shortage of women tackling these assignments. In the new KelbyOne interview series *Trailblazers: Powerful Women of Photography*, hosted by Mia McCormick, you'll meet the only female photographer in the nation for Getty Images sports wire. You'll also meet a woman who brought us honest images of combat from the front lines of two wars, and many others with incredible stories of sheer will to capture images with impact. Mia spent months researching the women whose dedication to their craft continuously takes them beyond the beaten path. They're blazing new trails, bringing us images that took tremendous bravery, inner confidence, and keen eyes to deliver.

These women are changing the way females are viewed in this industry. They've created powerful work while often overcoming the mindsets of a male-dominated genre; taking on dangerous, life-changing assignments; or surviving Mother Nature in the rawest sense.

Each month, a new group of not-so-average ladies will sit down with Mia and inspire the fire in all of us. You can view this unique and inspiring series at <http://kelbyone.com/trailblazers>.

"@MoosePeterson Watching your #KelbyOne Black & White course and I simply love your energy. I just want to stop it and get out there." —@Patrick_leger

"Just watched @KelbyOne @MoosePeterson *Warbirds and the Men Who Flew Them*. Wasn't what I expected. It was so much more. Loved it!" —@stevetrup

"My first car shoot—I learned a lot from @Ambient_life and @KelbyOne. Thanks for sharing your techniques!" —@alexscottphotog

"@MyPSWorld discovering the awesomeness of @robertophoto. Learned a lot from him; very inspired. Great addition to PSW!" —@BillSparksPhoto



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Who's Who in the kelbyone community

Want to know what it takes to be a Photoshop World Guru Award Best in Show winner? Then say hello to Patrick LaMontagne. A five-year alumnus, this self-syndicated editorial cartoonist, illustrator, and digital painter just nabbed our Best in Show award in Las Vegas for his *One in Every Family* painting. Read on to learn more about his award-winning style.

Tell us a little about the inspiration behind *One in Every Family*.

This painting was inspired by a real family of great horned owls that I discovered locally on one of my regular mountain hikes. After multiple visits, many photos, and some sketch paintings, and from observing their real behavior, this painting became inevitable.



Patrick LaMontagne

How has Photoshop World helped you reach your goals?

While I've learned a lot from the classes and instruction over the years, the connections I've made have been invaluable. I've made lasting friendships with other creatives who inspire and assist me in my work. Sometimes it's just offering a critique or opinion, but when I require reference photos from time to time, many of those have come from photographers I know from the Photoshop World community.

What's the best tidbit of advice you've received as an artist?

Learn from everybody. Copy nobody. Find your own style.

You're headed to an island and can only be armed with three items. What are they?

Well, if it wasn't a survival situation and I had power, I'd bring my sketchbook, camera, and my iPad to catch up on magazines and books.

Name another proud moment in your career.

The thing I'm proudest of is that I started late in this profession and didn't go to art school. I didn't do any paid work until my late twenties and didn't start doing it full-time until I was 35. When you're a teenager, it's easy to take these risks. When you have a wife and a mortgage, it's a lot more frightening, but very gratifying when it pays off. It's never too late to follow a dream.

If you could be any fictional character, who would you choose?

If you want to get existential, we're all fictional characters.

Spoken like a true artist. Keep paving the creative path, Patrick. We're right behind you! To see more of Patrick's work, visit www.cartoonink.com. To see the rest of the Photoshop World Guru Award winners from Las Vegas 2014, turn to page 20.

Spread the good word

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

"Shout out to Photoshop Guy Pete Collins. I've been using the Clone Stamp for years, but his 'Cloning & Healing Crash Course' at KelbyOne revealed to me things I never knew it could do."—Randy H.

"Oohhh, loving this new KelbyOne class 'Hacking Photoshop' by Ben Willmore! I'm only part of the ways through it and have to leave the house now, but I'll be back!"—Allison C.

"I would have never been able to make shots like this if it were not for my Kelby training. A friend of mine challenged me to take a photo of the super moon in Waco and said bring a wide lens. I thought he was nuts and brought a 150-500. I showed him, but it took four shots! Thanks to all of the Photoshop trainers!"—Ken L.

"This was my first Photoshop World and I won the ticket to attend via KelbyOne. The classes were excellent, sometimes jaw-dropping (Bert Monroy), and inspiring. The attendees and staff were all very friendly and helpful. I did not have one bad experience during the whole trip. I can't thank you enough KelbyOne for the ticket and the experience. You made a convert out of me and I will see you next year in Vegas!"—June C. ■



Focal length: 44mm | Exposure: F/13, 1/250 sec, ISO320



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2014 PHOTOSHOP WORLD, LAS VEGAS

KelbyOne is proud to announce the winners of the West Coast 2014 Guru Awards. The winners in nine categories, including the Best of Show, were revealed during the opening keynote of KelbyOne's semiannual convention, Photoshop World, in Las Vegas. Sponsored by B&H (www.bhphotovideo.com), the ceremony featured images and photography from international entries in a wide variety of styles, techniques, and skill levels.

ARTISTIC
JAMES WESLEY TAYLOR



BEST OF SHOW
PATRICK LAMONTAGNE

Congratulations to all the 2014 Photoshop World, Las Vegas, Guru Award Winners!



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MIKE CAMPAU



ILLUSTRATION
BROOKE FIGER





PHOTO MONTAGE
DOMINIK KOKOCINSKI



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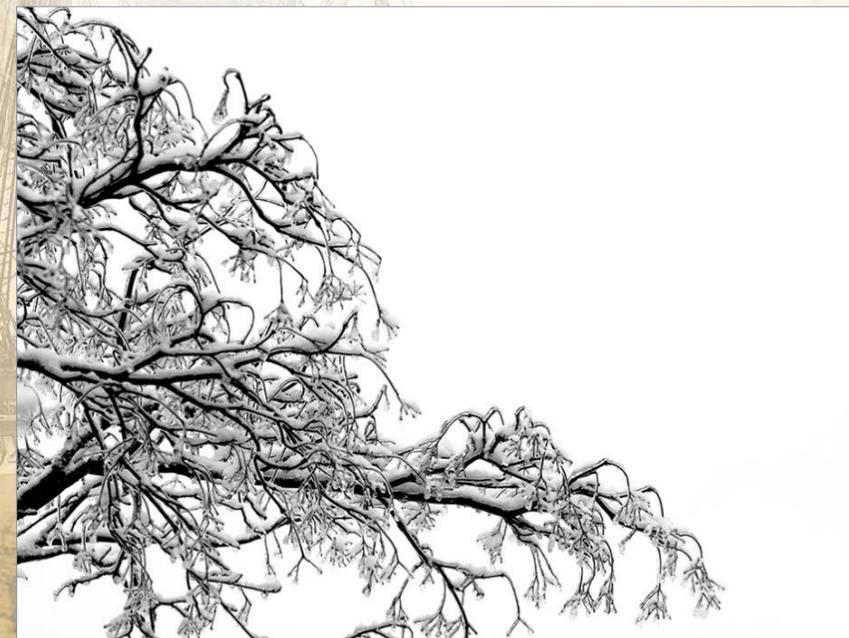
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The latest news about photography gear, software, and services

By mike mackenzie and chris main



Canon Unveils Speedy EOS 7D Mark II and powershot cameras

Canon U.S.A., Inc. pulled the wraps off the new EOS 7D Mark II and three PowerShot cameras: the G7 X, SX60 HS, and N2.

The Canon EOS 7D Mark II sports a 20.2-megapixel CMOS (APS-C) sensor and dual DIGIC 6 Image Processors for increased speed and to reduce chromatic aberration, variances in peripheral illumination, and lens distortion. The 65-point cross-type AF system provides accurate subject tracking, and shooting up to 10 frames per second ensures you'll capture the action. Other features include an ISO range from 100–16,000, expandable to 51,600; a 3", 1,040K-dot Clear View II LCD; built-in GPS with digital compass; dual card slots for SD/SDHC/SDXC and CF memory cards; a built-in intervalometer and bulb timer (EOS DSLR firsts); and rugged magnesium-alloy body.

For those who shoot video, the EOS 7D Mark II captures Full HD 1920x1080 resolution at 60/30/24p, and at ISO values up to 16,000. Movie Servo AF allows you to define the AF location and speed and tracking intervals for smooth focus transitions.

Canon also announced the PowerShot G7 X, PowerShot SX60 HS, and PowerShot N2 cameras. The PowerShot G7 X is Canon's first compact camera with a 1" sensor. The 20.2-megapixel G7 X uses the DIGIC 6 Image Processor and has an ISO range of 125–12,800. Features include a 4.2x optical zoom ratio (equivalent to 24–100mm), f/1.8 to f/2.8 lens from wide to telephoto; Intelligent IS that optimizes image stabilization; a multiangle 3", 1,040K-dot LCD; built-in Wi-Fi; RAW capture; 31-point AF; shooting speeds up to 6.5 frames per second; and Creative Shot Mode that allows you to add filters to your still photos. When you need to shoot video, the G7 X captures Full HD video at up to 1080/60p.

The PowerShot SX60 HS has a whopping 65x optical zoom (equivalent to 21–1365mm) with Optical Image Stabilization, and includes a 16.1-megapixel CMOS sensor; DIGIC 6 Image Processor; 3", 922K-dot Vari-Angle LCD; 1080/60p Full HD video capture; and built-in Wi-Fi. When shooting at extreme telephoto focal lengths, the Zoom Framing Assist function remembers the previous zoom position, zooms out to locate the subject, and zooms back to the saved position when the button is released.

The compact N2 has an 8x optical zoom lens (equivalent to 28–224mm) with Intelligent IS. It uses a 16.1-megapixel CMOS sensor, DIGIC 6 Image Processor, and it features a 2.8", 180° tilt, touchscreen LCD. Also included are built-in Wi-Fi and Full HD video capture.

The Canon EOS 7D Mark II will be available in November for \$1,799 (body only), or it can be bundled with the EF-S 18–135mm f/3.5–5.6 IS STM lens for \$2,149. The PowerShot G7 X should be available now and costs \$699.99. Also available now is the PowerShot SX60 HS, which goes for \$549.99. The PowerShot N2 will be available in December for \$299.99. For more information, visit <http://usa.canon.com>.

Nikon Releases New DSLR, wide-angle lens, and speedlight

In September, Nikon Inc. announced a new FX-format DSLR, the D750, along with the AF-S NIKKOR 20mm f/1.8G ED wide-angle lens and the SB-500 Speedlight.

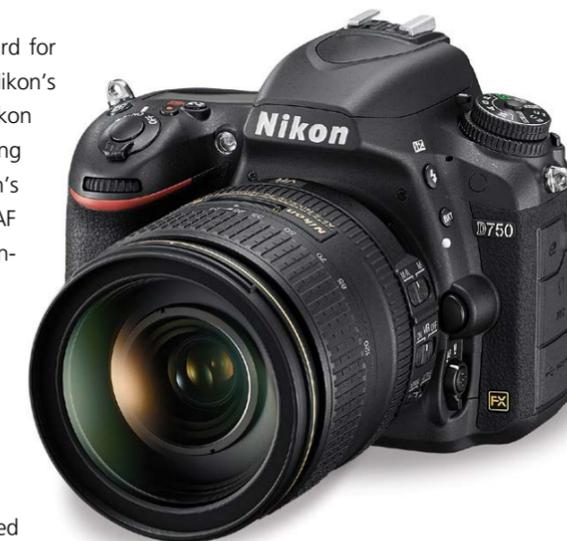
According to Nikon, "The new D750 represents a leap forward for this camera segment, inheriting some of the best elements from Nikon's revered full-frame professional cameras." The 24.3-megapixel Nikon D750 uses a CMOS sensor and the same EXPEED 4 Image Processing Engine found in the D810 and D4S. Features include Nikon's advanced 51-point AF system; Advanced Multi-Cam 3500-FX II AF focus system that tracks fast-moving subjects; 15 cross-type AF sensors; and a high-speed burst rate of 6.5 frames per second. With an ISO range from 100–12,800, expandable to 50–51,200, you'll be able to make great photos in any shooting environment.

The D750 isn't for still photos only, as it allows for video capture to dual SD cards in Full HD 1920x1080 resolution at 60/30/24p with full manual control, including aperture adjustment. A 3.2", 1,229K-dot Vari-Angle LCD ensures you can shoot photos or video from overhead, waist level, or on a tripod. When you've captured the moment, share it with clients, friends, or family via the built-in Wi-Fi.

Accompanying the D750 release is the wide-angle AF-S NIKKOR 20mm f/1.8G ED FX-format lens. This is Nikon's first ultra wide-angle lens with an f/1.8 aperture. It has a 94° angle of view, making it ideal for wide-angle landscape, architecture, and interior shots. In addition to quiet and fast autofocus and an internal focus design, the lens also features Nikon's Nano Crystal Coat to reduce lens flare and ghosting.

Rounding out Nikon's September announcement is the SB-500 Speedlight. What sets this flash apart is it's also an LED video light. This SB-500 covers a wide 16mm, has a 90° vertical swivel, and a 180° rotation. While the controls are simplified, it can still be integrated into a CLS system with two-group, two-channel control. It's powered by two AA batteries to reduce size and weight.

All three products are available now. The D750 sells for \$2,299.95 (body only); the AF-S NIKKOR 20mm f/1.8G ED lens goes for \$799.95; and the SB-500 Speedlight costs \$249.95. For more information, visit www.nikonusa.com.



Topaz Impression turns photos into art

Topaz Labs recently released Topaz Impression, a stand-alone app or Photoshop and Lightroom plug-in that transforms photos into digital paintings by applying brushstrokes.

According to Topaz, "Impression helps make your photos more expressive by authentically turning them into art, the way a real artist would." This means you prepare the canvas for your project, build your brush, select the color palette, and let Impression apply the individual brushstrokes in seconds. Nearly every aspect of the process is customizable, and you can modify your brush, color palette, and canvas in real time.

Topaz Impression is available now for \$99.99, and there's a free trial. For more information or to purchase, visit www.topazlabs.com.

Blackmagic Design Makes a plethora of announcements

Blackmagic Design creates everything from digital film cameras to video editing products for the feature film, postproduction, and television broadcast industries. At IBC2014 in September, they hit us with a flurry of hardware and software announcements. Here's a quick rundown of what they released.

Their Blackmagic Production Camera 4K and Blackmagic Cinema Camera are now both available with PL lens mounts for using both professional and vintage lenses. The Cinema Camera is machined out of a solid block of aluminum, which means its small size is strong enough to handle an extremely heavy PL-mount lens and fit into tight locations. It features a large, high-resolution 2.5K-sized sensor with 13 stops of dynamic range. The Production Camera 4K has a large, high-resolution 4K Super 35mm-sized sensor with global shutter with 12 stops of dynamic range.

The new Blackmagic MultiView 16 is the world's first native Ultra HD multiviewer that allows the use of the new large Ultra HD televisions and monitors for displaying images at twice the resolution of HD multiview. It supports the display of up to 16 mixed SD, HD, and Ultra HD video sources at the same time. Speaking of Ultra HD monitors, Blackmagic also announced the SmartView 4K, the world's first full-resolution Ultra HD broadcast monitor with 12G-SDI inputs for compatibility with virtually all SD, HD, and Ultra HD formats up to 2160p60. With a native resolution of 3840x2160, it includes both universal AC power as well as 12V DC power inputs so it can be used in just about any environment, including on location.

The Smart Videohub 40x40 is Blackmagic's newest model in their family of mixed-format routers with their unique visual routing user interface and 6G-SDI technology, allowing SD, HD, and Ultra HD routing all at the same time. It includes a 5" built-in monitor and spin knob router control. They also announced the DeckLink 4K Extreme 12G, a new Dual Link 12G-SDI capture and playback card that includes an extremely fast 8-lane PCI Express Generation 2 connection, allowing extremely high performance such as dual-stream video capture and playback at resolutions up to 2160p60. The new Ultra HD-compatible Mini Converters and Heavy Duty Mini Converter 4K models feature 6G-SDI technology, allowing customers to use a single type of converter for all SD, HD, and Ultra HD conversion needs.

In software news, Blackmagic announced Videohub Software Update 6, a whole new software suite for their popular Videohub range of SDI routers that provides new client control and setup applications for easier router operation. They've updated DaVinci Resolve to 11.1 with dozens of features and improvements that professional editors and colorists have been asking for. And finally, they announced the acquisition of eyeon Software, Inc., a leading developer of high-end digital compositing, visual effects, and motion graphics software, which includes Fusion 7.

As you can see, Blackmagic has been extremely busy. If you'd like to learn more about the pricing and availability of these and other Blackmagic products, visit www.blackmagicdesign.com.



Phottix Makes Product announcements at photokina

At Photokina in September, Phottix announced several new products for photographers and videographers. First up is the Phottix Odin II TTL Flash Trigger. This update to the original Odin includes five groups with a button for each group and a control dial for quickly adjusting flash power levels, 2.4 GHz frequency with a range of 100m, and 32 channels with Digital ID to prevent triggering by other nearby triggers. It also has TTL and manual power control, high-speed sync up to 1/8000, second curtain sync, flash zoom control, and an AF assist beam. The Odin II should be available in Q1 of 2015.

Phottix also unleashed the new Indra500 TTL Studio Light. This 500w light features TTL, Manual, and Stroboscopic modes; high-speed sync up to 1/8000; second curtain sync; TTL exposure adjustments in +/- 3 EV levels; and manual power from 1/128 to full power in 1/3 stops. It can be powered either by a battery pack or with the AC power adapter. At just more than 4.5 pounds, the Indra500 TTL was developed for on-location shoots and events, such as weddings. It comes with a built-in Odin receiver that works with Canon and Nikon, and a built-in Phottix Strato II Receiver that works with Strato II transmitters. When used with the Indra Battery Pack, photographers can take up to 340 full-power shots with two-second recycle times, as well as power two lights. An Indra500 TTL and Indra Battery Pack will retail for \$1,295.

They also announced the Phottix VLED 168, 198, and 260 continuous lighting solutions for video cameras and DSLRs. The number represents the number of LEDs in each VLED. The 168 produces 1,050 lumens, the 198 1,250 lumens, and the 260 1,600 lumens. They can be powered by six AA batteries or using the included battery adapters that work with camera batteries from Canon, Nikon, Panasonic, and Sony.

For more information on pricing and availability on these products and more, visit www.phottix.com.



Perfect Photo Suite 9 Offers new features, enhancements

onOne Software announced Perfect Photo Suite 9, a collection of all seven of their applications: Perfect Browse, Perfect Enhance, Perfect Layers, Perfect Effects, Perfect B&W, Perfect Portrait, and Perfect Resize.

Perfect Photo Suite 9 sports a new preview mode that allows you to quickly sort, cull, rate, add keywords, and edit photos. Also new is Smart Photo, which allows you to reedit your photos with the previous setting intact after you save and close the file. Other new features include the Quick Mask tool, noise reduction, Lens Flare filter, auto tone, crop and level tools, print options, batch rename, and ratings and labels. While they were at it, onOne also improved the image processing and updated the Perfect Brush so it works better along soft edges and on semitransparent objects, such as smoke or hair.

Perfect Photo Suite 9 should be available in late October for \$149.95 for a new license, or \$99.95 to upgrade. For a comprehensive list of new features and improvements or to purchase, visit www.ononesoftware.com.

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Down & Dirty Tricks

maleficent text effect

BY COREY BARKER

This is one of the times you might find the 3D features in Photoshop useful in creating 3D effects. In this tutorial, we're going to re-create the metallic text effect from the movie *Maleficent*. You'll see how easy it is to employ 3D in Photoshop to create realistic effects.

► **Step One:** Begin by opening the Malevolent_Start.psd download file. Go to the Paths panel (Window>Paths) and click the path containing the text shapes. If you prefer, you can create your own text and then convert it into a path by Right-clicking on the layer and choosing Create Work Path from the menu.

[KelbyOne members may download the files used in this tutorial at <http://kelbyone.com/magazine/issue/november-2014>. All files are for personal use only.]

Step Two: In the Layers panel, make a duplicate of the black Background layer by pressing Command-J (PC: Ctrl-J). Hide the Background layer for the moment by clicking its Eye icon.

Step Three: With the duplicate layer (Layer 1) and the path (Path 1) selected, choose 3D>New 3D Extrusion from Selected Path. Click Yes in the dialog that appears to switch to the 3D workspace. This converts the text into a 3D extrusion; however, the extrusion is a bit much.

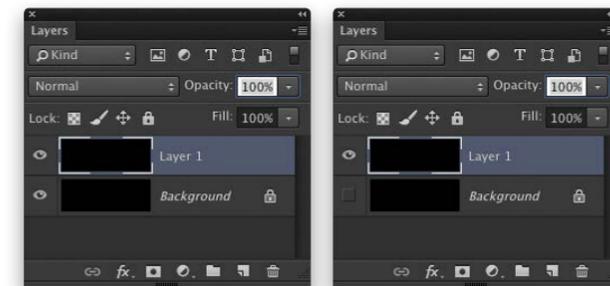
Step Four: Go to the 3D panel (Window>3D) and locate Layer 1. Clicking the arrow to the left will reveal the materials and boundary constraints. With Layer 1 selected, go to the Properties panel (Window>Properties) and set the Extrusion Depth to 75 px.

Step Five: Back in the 3D panel, click on the Environment property at the top of the list. Now jump over to the Properties panel again, go to the Ground Plane Shadow settings, and change the default 60% Opacity shadow to 0% to get rid of the ground plane shadow.

Step Six: Go back to the 3D panel and click on the main Layer 1 item again. Back in the Properties panel, click on the third tab at the top to access the Cap settings. This is where you manage any bevels or inflation effects you have on your 3D object. In this case, we're only interested in the Inflate section at the bottom. Set the Angle to 75° and the Strength to about 10%. This will bulge out the front face of the text, giving it a curved look. This increases the surface area and angle, which will give a lot more variation of the reflection we're going to add later.



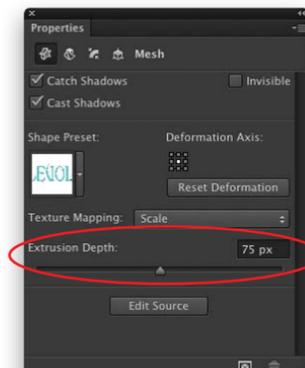
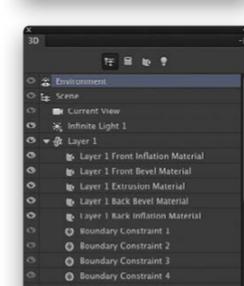
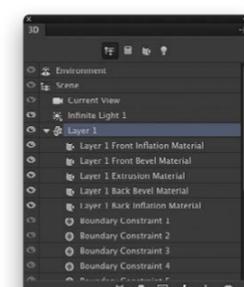
Step One



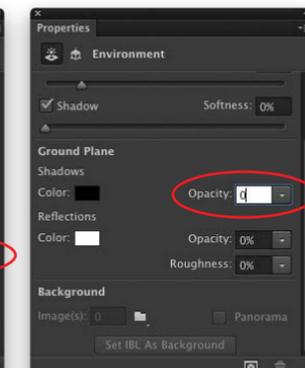
Step Two



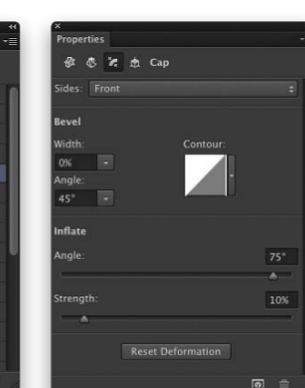
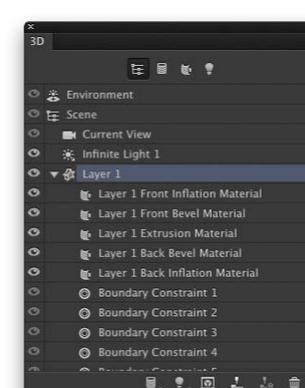
Step Three



Step Four

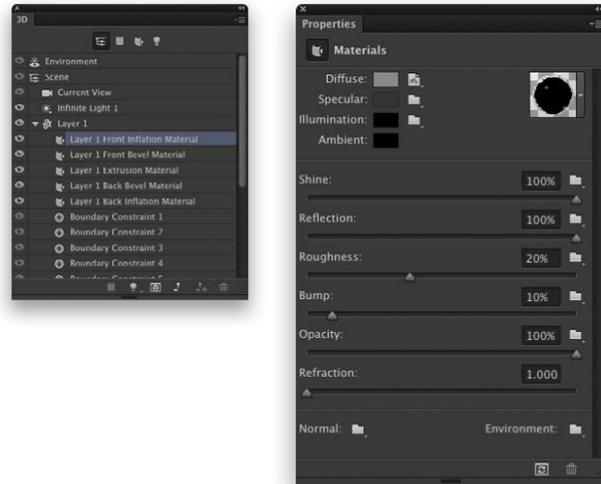


Step Five



Step Six

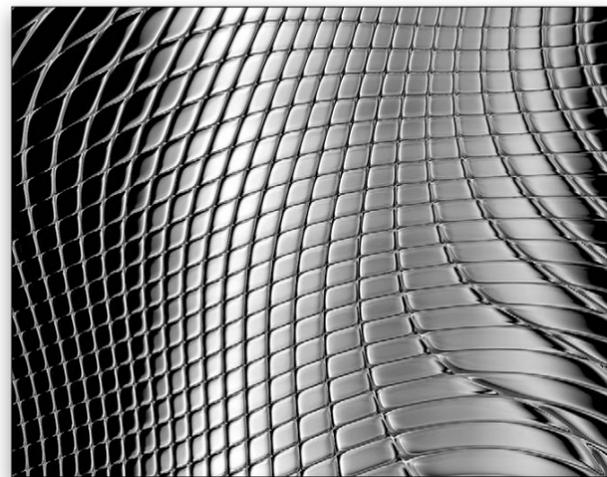
Step Seven: In the 3D panel, click on the Layer 1 Front Inflation Material to select it. In the Properties panel you'll see settings for the various surface materials. Go to the middle section where you see Shine and Reflection and set each to 100%, then set the Roughness to 20%. This will soften the reflection so it's not fully mirrored.



Step Seven

Step Eight: Now we need to apply the texture that will be reflected in the surface of the text. We're going to apply this as an image based light (IBL) so it will affect all surfaces. In the 3D panel, select the Environment property again, then return to the Properties panel, click on the icon next to the IBL thumbnail, and choose Replace Texture. Locate the abstract metal texture file that's part of the download and click Open.

The text will appear to have a metallic reflection. Click-and-drag inside the document to reposition the reflection to get the look you want. Feel free to try other images as reflective IBL. You can use almost anything.



Step Eight

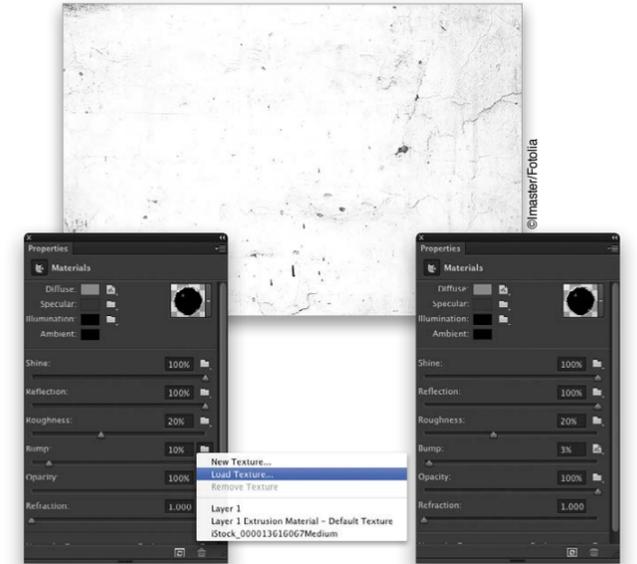
Step Nine: At the top of the 3D panel are the 3D object icons. Click the light bulb icon on the right to access the lights. You'll see the default Infinite Light 1 just below the Environment. Click on it and jump over to the Properties panel. Now click on the Color swatch, choose a bright blue color in the Color Picker, and click OK. Set the Intensity to 300% in the Properties panel.

To move the light around, switch to the Move tool (V), click the Rotate the 3D Object icon in the Options Bar (the first icon in the 3D Mode section), then click-and-drag on the canvas to change the angle of the light. We positioned ours (the blue circle) at the top over the center of the letter "L."



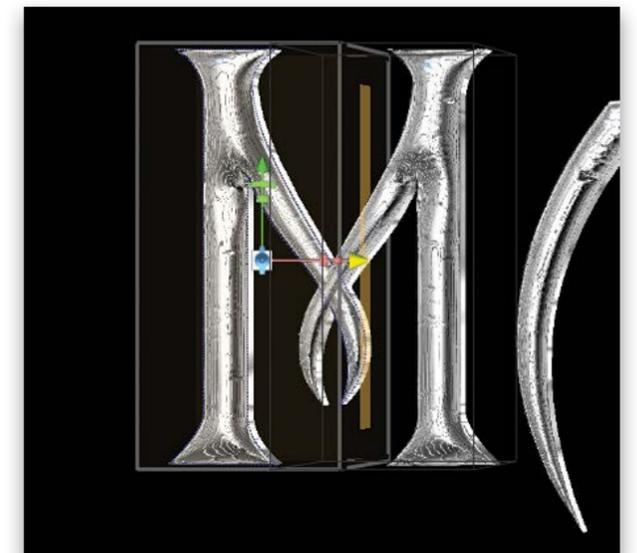
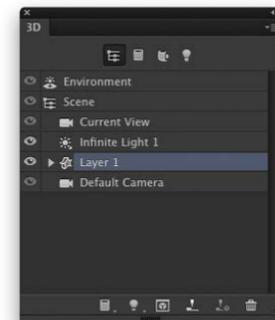
Step Nine

Step Ten: Now the text looks nice and polished, but we want to rough it up a bit, as if it has sustained some wear with little dents and such. We'll achieve that through the use of a bump map. In the 3D panel, click the first icon at the top to see the whole scene, then click Layer 1 Front Inflation Material to select it. You'll need a file that contains a mild texture. I have a file of a simple concrete texture that I have increased the contrast on so there are some random dark spots on a mostly white background. Go to the Properties panel, click the folder icon to the right of the Bump setting, and choose Load Texture. Locate the bump texture and click Open. If the bumps seem extreme, lower the default 10% Bump setting down to around 3%.



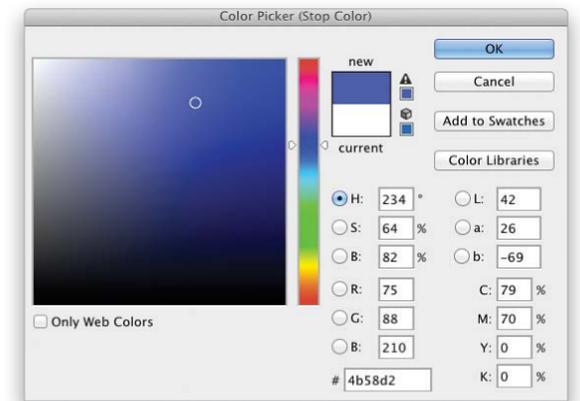
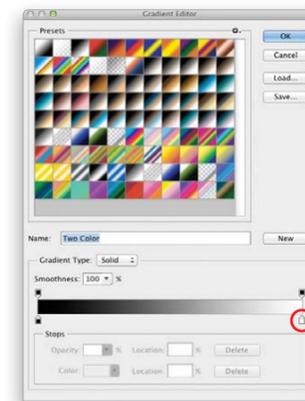
Step Ten

Step Eleven: Reselect the main Layer 1 item in the 3D panel, then choose 3D>Split Extrusion. Click OK in the warning dialog. This will break up the individual letters so you can manipulate each letter individually. What we want to do here is select the left side of the M by clicking directly on it with the Move tool (V). Then click on the red arrowhead and drag it to the right until the objects intersect. Now click on the blue arrow, which is pointing right at you, and drag down slightly to bring the object forward a bit so that one object appears to be in front of the other instead of intersecting.



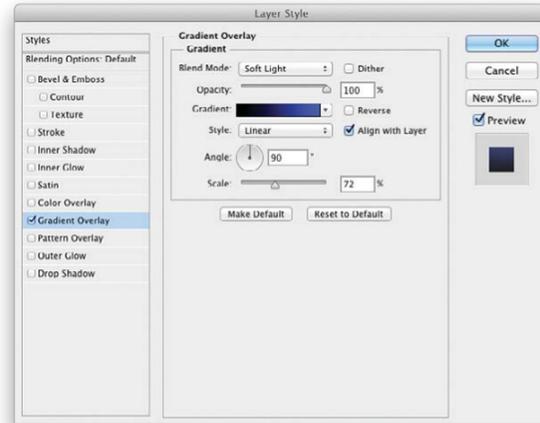
Step Eleven

Step Twelve: Choose 3D>Render and let the render finish, barring any last-minute adjustments you want to make. When the render is done, click the Add a Layer Style icon (fx) at the bottom of the Layers panel, and choose Gradient Overlay from the list. Click on the Gradient thumbnail and in the Gradient Editor dialog, double-click the white color stop below the gradient ramp on the right. In the Color Picker that appears, choose a deep blue color like the one shown here. Click OK to close the Color Picker, and click OK again to close the Gradient Editor.



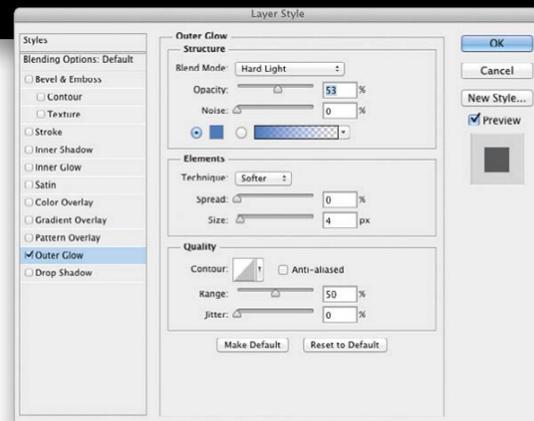
Step Twelve

Step Thirteen: Back in the Layer Style dialog, change the Blend Mode to Soft Light, drop the Scale to around 70%, and click OK. This will add an enhanced color effect on the 3D object, which is changeable at any time as long as it remains a layer style.



Step Thirteen

Step Fourteen: Of course, you simply can't have metallic text and not have some flares. Double-click the custom brush that's part of this exercise's download to load it into Photoshop. Switch to the Brush tool (B), go to the Brush Presets panel (Window>Brush Presets), and locate the brush at the bottom of the list. Click the Create a New Layer icon at the bottom of the Layers panel, and press D then X to set the Foreground color to white. Now click in different areas to paint a few flares on the text. Use the Bracket keys to quickly change the size of your brush. Next, we'll enhance the overall coolness of the flares. Click the Add a Layer Style icon and choose Outer Glow. Click the color swatch, choose a blue color similar to the one we used in the previous step, and click OK. Change the Blend Mode to Hard Light, and drop the Opacity to around 50%.



Step Fourteen

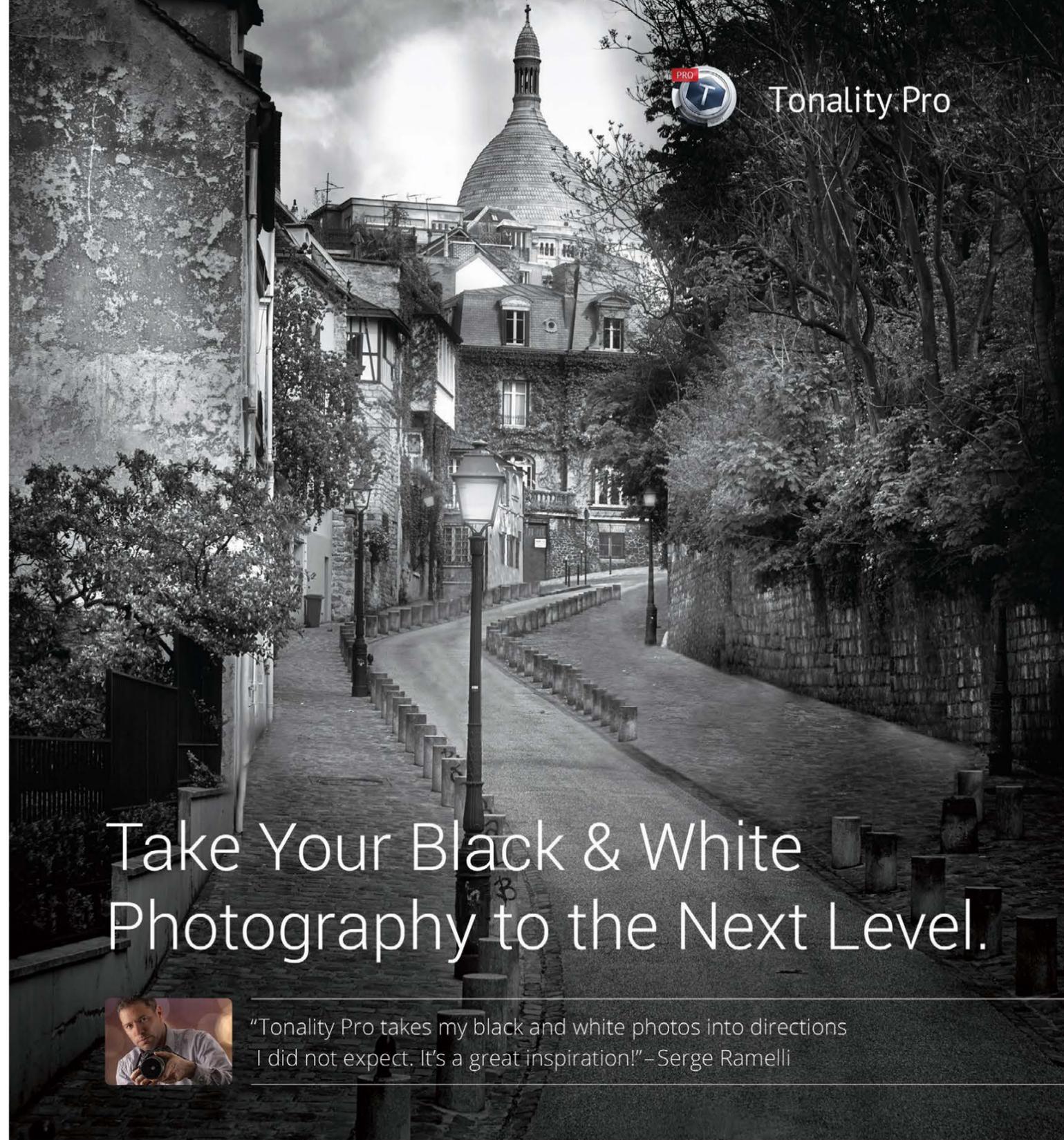
I finished the atmosphere of the scene with some colored fire elements to complete the overall look. While the finished design is front facing with 3D metallic effects, we still have the option of rotating the entire name in 3D space at pretty much any angle we want; 3D is much more flexible than you might think. You have to dig in and see what's possible. ■



Final



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Down & Dirty Tricks

steampunk-style type effect, part one

BY FELIX NELSON

Several years ago, a co-worker turned me onto the science fiction subgenre known as steampunk while discussing ideas for a marketing campaign. The idea was never approved but the steam-driven, Victorian-era imagery stuck with me. I immediately tried to incorporate retro-mechanical elements into other design projects that also never got off the ground. But last issue's 100 Photoshop tips cover design finally gave me the opportunity to release my inner Jules Verne (thanks, Nancy).

► In part one of this tutorial, we'll focus on how we created the base and beveled edges on the number 1. You'll use the same techniques to produce the edges of the other numbers individually. We used lots of screwheads, gears, bolts, antique dials, vacuum tubes, brass piping, and metallic background images to create the mechanical interior portions, but we'll cover that in part two.

[KelbyOne members may download the files used in this tutorial at <http://kelbyone.com/magazine/issue/november-2014>. All files are for personal use only.]

Step One: Create a new 3.5x5" document at 212 ppi. Choose the Type tool (T) from the Toolbox, and press D to set your Foreground color to black. Using Fette Fraktur LT Std Regular for the font at 412 points (any bold serif font will work), click in the center of the document and enter the number 1. Click the Add a Layer Style icon (fx) at the bottom of the Layers panel, and choose Outer Glow. Choose Multiply as the Blend Mode, click on the yellow color swatch, select black as the color, and click OK to close the Color Picker. Enter 40 px for Size and click OK to apply the layer style.

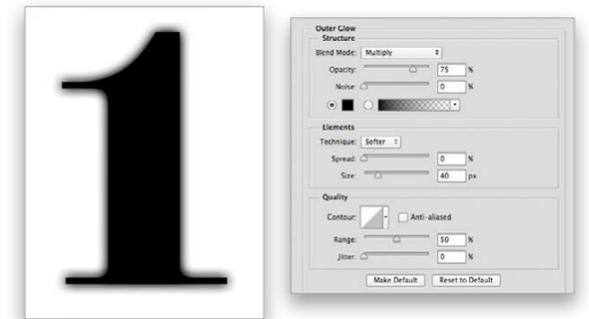
Step Two: Open a metallic background image (a brass plate with screws in our example). Using the Move tool (V), click-and-drag the texture into the document you created in Step One and position it over the number 1. This will add a new layer (Layer 1). If necessary, press Command-T (PC: Ctrl-T) for Free Transform, and resize the texture to cover the number 1. Press Enter to commit the transformation.

Step Three: With Layer 1 still highlighted as the active layer, Command-click (PC: Ctrl-click) on the layer thumbnail next to your type layer in the Layers panel to create a selection. Go to Select>Modify>Contract. Enter 15 pixels and click OK. Now, go to the bottom of the Layers panel and click on the Add Layer Mask icon (circle in a square).

Step Four: Click on the Add a Layer Style icon, choose Bevel & Emboss, and select Inner Bevel for Style. Enter 100% for Depth, 25 px for Size, and 7 px for Soften. Select Multiply as the Highlight Mode, and lower the Highlight Mode Opacity to 50%. Click on the white color swatch, choose a light-brown color (R:114, G:79, B:19), and click OK. Now, click on the black color swatch, choose the same light-brown color as you did for the Highlight Mode, and click OK. Lower the Shadow Mode Opacity to 50%. Don't click OK yet to apply the layer style.

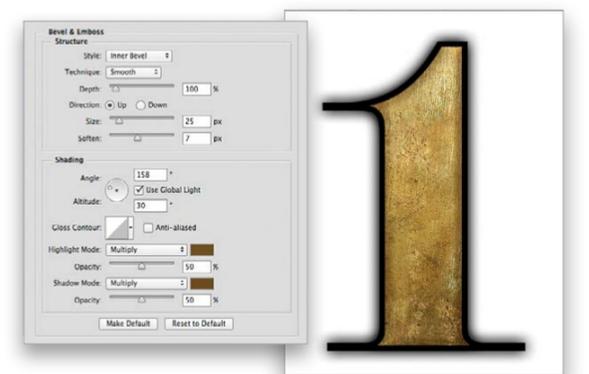


Images courtesy of Dollar Photo Club

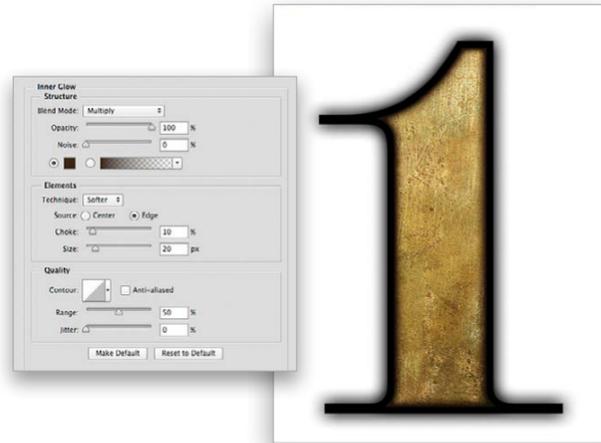


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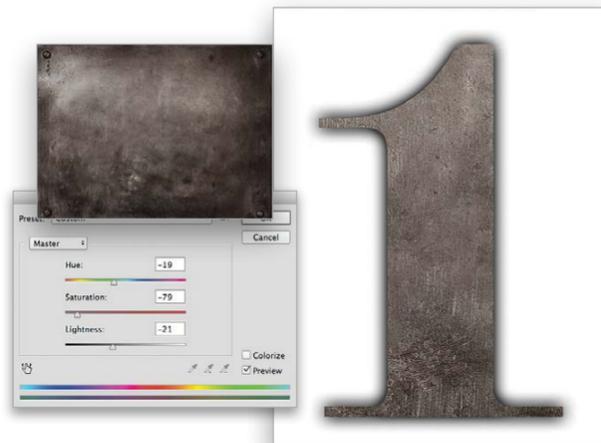
Shown with Layer 1 Opacity set to 50%



Step Five: Click on the words “Inner Glow” in the list of Styles on the left side of the Layer Style dialog. Choose Multiply as the Blend Mode, and enter 100% for Opacity. Click on the yellow color swatch, choose a dark-brown color (R:64, G:36, B:10), and click OK. Enter 10% for Choke and 20 px for Size. Click OK to apply the layer styles.



Step Six: Go back to the metallic background image you used in Step Two (the brass plate with screws in our example). Press Command-U (PC: Ctrl-U) to bring up the Hue/Saturation dialog. Enter -19 for Hue, -70 for Saturation, and -21 for Lightness, and click OK. Click-and-drag it into the current document (Layer 2), and use Free Transform to resize it to cover the number 1. Command-click (PC: Ctrl-click) on the type layer’s thumbnail to load it as a selection. Click on the Add Layer Mask icon at the bottom of the Layers panel.



Step Seven: Command-click (PC: Ctrl-click) directly on the layer mask thumbnail on Layer 1 to load it as a selection. Then, press Option-Delete (PC: Alt-Backspace) to fill the selection with black, knocking out the center portion of the layer mask on Layer 2. Press Command-D (PC: Ctrl-D) to deselect.



Step Eight: With Layer 2 highlighted as the active layer, click on the Add a Layer Style icon at the bottom of the Layers panel, and choose Bevel & Emboss. Enter 200% for Depth, click on the down-facing arrow next to the Gloss Contour thumbnail, and choose Ring. Choose Overlay as the Highlight Mode, click the white color swatch, choose a gray color (R:220, G:220, B:220), and click OK. Choose Overlay for the Shadow Mode, and lower the Opacity to 50%. Don’t click OK yet.



Step Nine: Choose Gradient Overlay from the Styles list on the left side of the Layer Style dialog. Choose Overlay as the Blend Mode, and change the Opacity to 80%. Click on the Gradient thumbnail. When the Gradient Editor dialog appears, choose the Foreground to Transparent preset (second from the left). Double-click the black color stop below the gradient ramp, choose an orange-yellow color (R:244, G:198, B:96), and click OK to close the Color Picker. Click OK again to close the Gradient Editor. Enter 90° for Angle, 25% for Scale, and click OK to apply the layer style.



Note: The orange gradient is meant to mimic a reflective color from a fire or a glowing heat source in our example. You can edit the gradient color or eliminate it altogether.

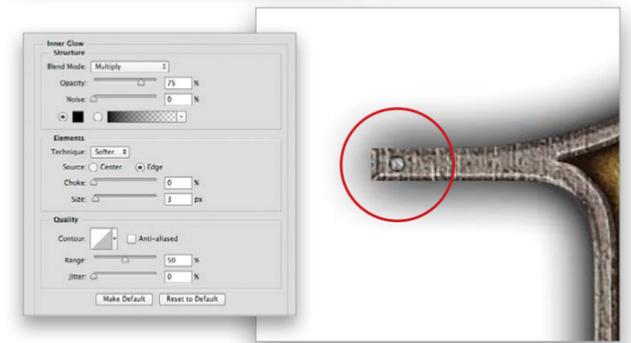
Step Ten: Open an image of screwheads or boltheads. Using the Elliptical Marquee tool (nested under the Rectangular Marquee tool [M] in the Toolbox), make a selection of a single screwhead. Using the Move tool, click-and-drag your selection into your original document (Layer 3). Press Command-Shift-U (PC: Ctrl-Shift-U) to desaturate the color.



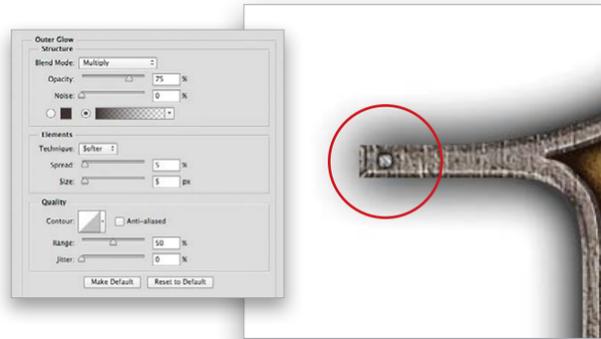
Step Eleven: Press Command-T (PC: Ctrl-T) to bring up the Free Transform bounding box. While holding down the Shift key to constrain the selection, click-and-drag one of the corner adjustment points toward the center to resize the screwhead. Once you’ve resized the screw, click in the center of the Free Transform Bounding box, and drag it over the beveled edge we created. You may need to resize the screwhead slightly if it doesn’t fit within the edge. Press Enter to apply the transformation.



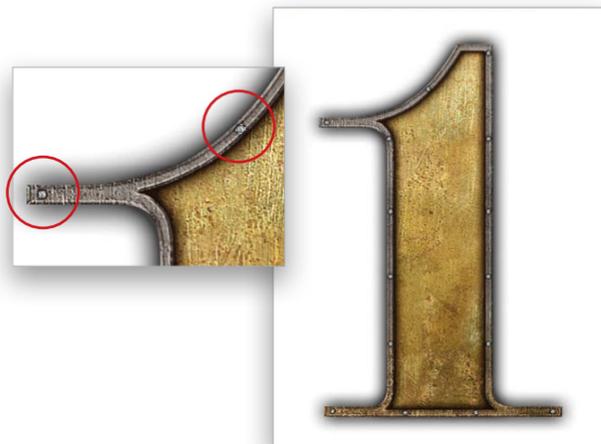
Step Twelve: Click on the Add a Layer Style icon and choose Inner Glow. Choose Multiply as the Blend Mode, and click the yellow color swatch. Choose black as the color and click OK. Don’t click OK in the Layer Style dialog yet.



Step Thirteen: Now, choose Outer Glow from the Styles list. Choose Multiply as the Blend Mode, and click on the yellow color swatch. Choose black as the color and click OK. Enter 5% for Spread and 5 px for Size. Click OK to apply the layer styles.

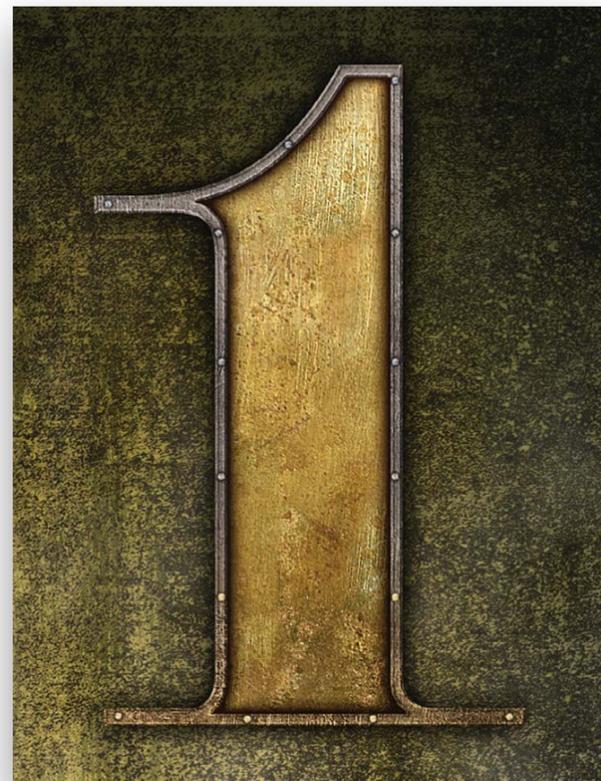
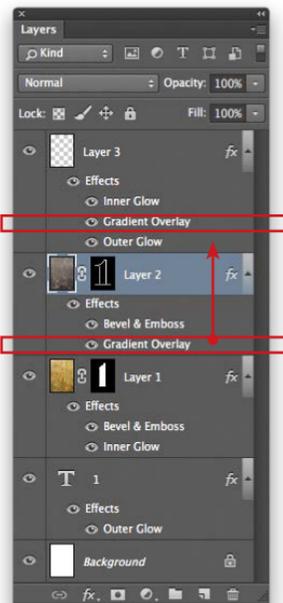


Step Fourteen: Command-click (PC: Ctrl-click) on the Layer 3 thumbnail to load it as a selection. While pressing-and-holding the Option (PC: Alt) key, click-and-drag the selection to duplicate and move it to another area of the edge (see example). Repeat as many times as necessary until the screwheads appear to secure the gray edge to its brass base.



Note: You may want to slightly rotate each of the screwheads so they don't appear to be exact duplicates.

Step Fifteen: To add the same Gradient Overlay layer style that's used on Layer 2 to the screwheads, press down the Option (PC: Alt) key while you click-and-drag the words "Gradient Overlay" (under Layer 2) to just below Layer 3.



We've added a background so the effects are viewed as intended in the final image



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Down & Dirty Tricks

creating an otherworldly title screen

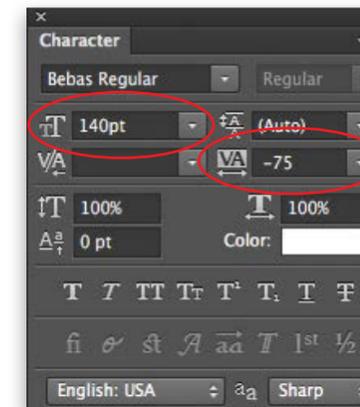
BY PETE COLLINS

They are among us, and they have the power to destroy us. It's up to you to save mankind! Okay, that may be overstating it a bit, but here's a technique to really make your text shine even when faced with lots of negative space.

► **Step One:** You'll want to use a thick font, preferably one that's sans serif. The font used here is called Bebas and can be found for free at dafont.com. For this example, the document is 7.5x7.5" at 150 ppi. Since it's going to be a space theme, use white text on a black background. Press Command-I (PC: Ctrl-I) to invert your Background layer from white to black, and press D then X to set your Foreground color to white. Once you've set up your document, use the Type tool (T) to set some text in your document. Our beginning font size is 140 pt, and we selected the Center Text option in the Options Bar.



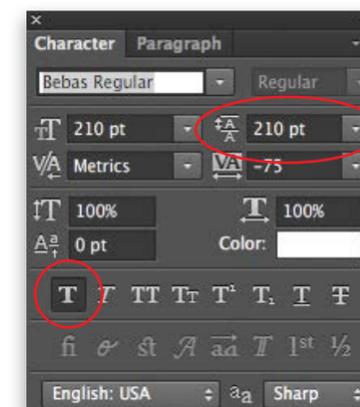
Step Two: Before we start resizing the text, let's first adjust how the font looks. Make sure the Type tool is selected and the Character panel is open. To access the panel, go to Window>Character, or simply click on the panel icon just before the 3D icon in the Options Bar. Change



the tracking settings to -75 to tighten the spacing between letters. (Tracking is the third field on the right side of the panel.) That looks pretty good, but you can tweak the lower letters a touch more. With your Type tool, click between the W and the A, and press Option-Left Arrow (PC: Alt-Left Arrow) to tighten the space more. Do this between the A and R and the R and S, as well.



Step Three: We want the word WARS to be larger, so use the Type tool to select the bottom text, and in the Character panel, increase both the font size and the leading to 210. (Leading is the space between lines of text.) Select both words and bold the letters to make them a bit chunkier by toggling on the Faux Bold option, which is the first letter T icon in the Character panel.



Step Four: After you bolded the letters, you may have noticed that the crisp corners now have a slight bevel to them. Press Command-J (PC: Ctrl-J) to make a copy of the text layer so that you have a backup, and click the Eye icon next to the copied layer in the Layers panel to turn off its visibility. Right-click to the right of the original text layer's thumbnail in the Layers panel and choose Rasterize Type from the menu that appears. Use the Rectangular Marquee tool (M) to select the top edge of one line of text. Press Delete (PC: Backspace) to trim off the top of the text to sharpen it. Repeat for the top and bottom of each line. This will clip a little of the rounded edges of the O and S, but that gives them character, which is always a bonus. You may also want to trim the ends of the S to make them parallel, as seen in this example.



Step Five: It's time to add the hero or heroine. This technique works great with the letter A in our example, but you could try different letters according to the words and the shape of the hero that you're using. With the Rectangular Marquee tool, select the black areas in the letter A, and press Option-Delete (PC: Alt-Backspace) to fill them with white to make it a solid triangle. Using the Move tool, bring in your heroine image (we've already extracted her in the download files that are available for KelbyOne members). Press Command-T (PC: Ctrl-T) to bring up Free Transform, hold the Shift key, and drag a corner point to resize her to match the letter. Having a hero with a wider stance helps sell the idea of being part of the A. Drag her into position, and press Enter to commit the transformation.

[KelbyOne members may download the files used in this tutorial at <http://kelbyone.com/magazine/issue/november-2014>. All files are for personal use only.]



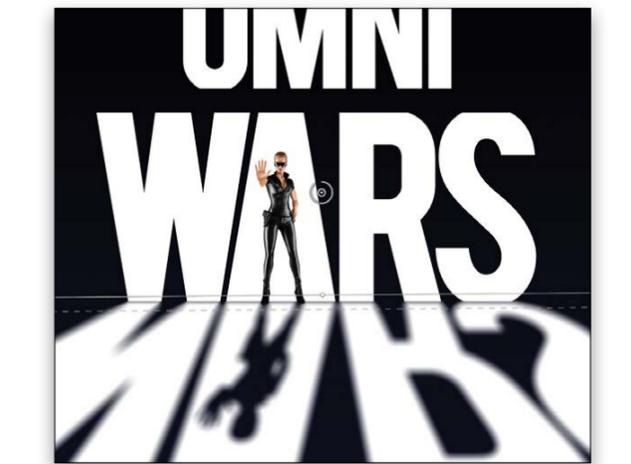
Step Six: Make a copy of the rasterized text layer by making it active in the Layers panel and pressing Command-J (PC: Ctrl-J). Turn off the visibility of the original rasterized text layer. Load the shape selection of your heroine by Command-clicking (PC: Ctrl-clicking) on her thumbnail in the Layers panel. You should see the marching ants around the person. Click her Eye icon to hide her. With the copied rasterized text layer selected, press Delete (PC: Backspace) to cut out the person's shape from the A. Press Command-D (PC: Ctrl-D) to deselect. That effect by itself looks pretty cool, but we'll take it further.



Step Seven: Select the word OMNI with the Rectangular Marquee tool and press Delete (PC: Backspace) so that you just have the word WARS with the silhouette. We'll use this to make the light shadow. Deselect. Turn back on the visibility of the original rasterized text layer and the heroine layer. Press Command-T (PC: Ctrl-T) to Free Transform the WARS layer, and pull the top-center transform handle down until the top of the hole in the letter R extends beyond the bottom of the page. While the handles are still showing, Right-click inside the box and choose Perspective. Now you can grab the bottom-right or -left handle and pull outward (you may need to drag out the corner of your document to see the handles). This will cause the text to spread out. Adjust until you like the look, and then press Enter.



Step Eight: We need to blur the light shadow. The easiest way to do this is to use Gaussian Blur, but the more effective way is to use the Tilt-Shift blur. Go to Filter>Blur Gallery>Tilt-Shift. Pull the top solid line off of the top of the page so there's no blurring on the top portion of the image. Now drag the bottom solid line to just above the bottom edge of the word WARS and drag the dotted line just below it. This will keep the top edge of the light shadow more in focus and let the rest of the word be blurry. Crank up the Blur in the Blur Tools panel until it looks right to you and then press Enter.



Step Nine: Find a background image that will fit with the theme, drag it into the main document using the Move tool, and move it just above the original rasterized text layer in the Layers panel. You'll want to clip this image inside the text layer, so place your cursor between the two layers in the Layers panel, press-and-hold the Option (PC: Alt) key, and click. Now the image will only be seen through the lettering. The great thing about this technique is that you can Free Transform the background image to visually fit it. Check out the "Beginners' Workshop" in this issue to learn more about clipping an image into text and other shapes.



Step Ten: The image is coming along nicely, but you may want to drop the Opacity of the clipped background image in the Layers panel so it doesn't look too busy and has a feeling of lightness. Now let's give the background some stars by placing a star image as a layer just above the black Background layer. Use Free Transform to resize the star image to fill the document. Click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. Now select the Gradient tool (G), click on the gradient thumbnail in the Options Bar to open the Gradient Editor, select the Foreground to Transparent preset, and click OK. Select the Linear Gradient icon in the Options Bar, and press D then X to set your Foreground color to black. Start your gradient at a point just above the head of your hero and, while holding the Shift key to keep it straight, drag up to the middle of the word OMNI. This should give you a nice fade from black to the stars.

Step Eleven: To add to the lightness of the image, press X to change the Gradient tool to a white to transparent gradient, and select the Reflected Gradient icon (the fourth icon in the Options Bar). Create a new layer at the top of the layer stack. Start the gradient at the very bottom of the word WARS and, while holding Shift, drag down a very short distance to create a layer of light. Double-click the cloud brush that we included in the download files to load it into Photoshop. Set up the brush to have a light Opacity and Flow in the Options Bar, and on a new layer, use it to add some cloudy haze to the ground. You may need to use your Bracket keys to adjust the size of the brush to get the size clouds you want. Load Corey's Flare Brush (also in the downloads), reset the Opacity and Flow to 100%, and create a new layer. Place the cursor over the outstretched hand of the heroine, use the Bracket keys to make the center of the brush a little larger than her hand, and click once to add a flare.

Step Twelve: Everything is looking really good, but there's always going to be a little tweaking at the end. Our heroine needs to be a little cooler, so select her layer and then click on the Hue/Saturation icon in the Adjustments panel (first icon in the second row). To make sure that it only affects the layer immediately below, click on the first icon at the bottom of the Properties panel. Now check Colorize and move the Saturation, Hue, and Lightness sliders until you get the look you want. Once that is done, you may want to hold the Option (PC: Alt) key and drag-and-drop a copy of that adjustment layer onto the text background image to match the coloring. Don't forget to clip it so it only affects the text background image. Finally, make a copy of the flare layer, place it strategically on another part of the text, use Free Transform to resize and rotate it, and you're done.

The key points for this project are knowing how to tweak text, transform text with perspective, and clip images into text. They're not very complex techniques, but once you understand how to work them, the sky's the limit. ■ ☐



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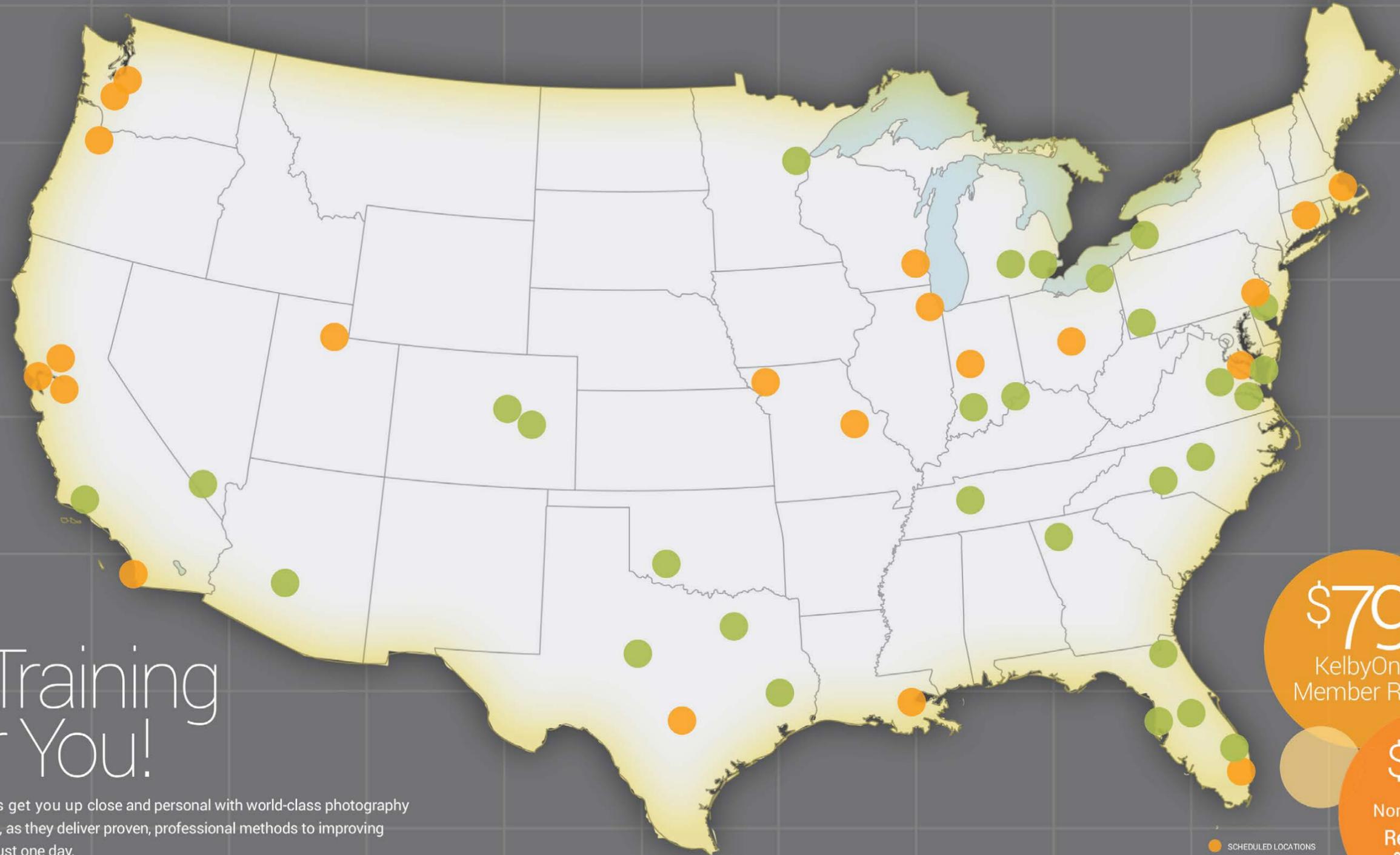
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Design Makeover

JAKE WIDMAN

CLIENT
Dance Out Diabetes
www.danceoutdiabetes.org

DESIGNER
Kevin Anderton
www.linkedin.com/profile/view?id=53611026

design dance

[before]



“The organization makes a point of being inclusive, so the dancing figure is neither race- nor gender-specific.”

► Dance Out Diabetes is the brainchild of Theresa Garnero, a registered nurse board certified in Advanced Diabetes Management. Dance Out Diabetes, which launched in 2010, holds monthly dance and exercise classes at which participants can get their blood glucose levels, A1C (3-month glucose average), blood pressure, weight, and other metrics checked, plus pick up educational materials about living with diabetes. “There’s not much being done in the areas of diabetes prevention and management,” says Garnero. “We’re better with diagnosing and treating.” It’s an innovative concept that has attracted the interest of several national organizations. “People are imitating us left and right,” says Garnero.

Garnero, who is a cartoonist and has won an international design contest herself, worked closely with a designer on the current logo. The purple is part of a color palette used for their website (www.danceoutdiabetes.org) and other materials. The “d,” taken from what Garnero calls a “friendly, funky font,” stands for *diabetes* and *dance*.

“We also wanted a person in there, so you can tell a person is at the center of all this,” she continues. The organization makes a point of being inclusive, so the dancing figure (drawn by Garnero) is neither race- nor gender-specific.

Garnero likes the current logo’s colors and simplicity and its overall vibe. She’s not convinced the dancing figure works, “But how can you communicate that the person is dancing but isn’t another skinny white person?” she asks. (That’s mostly what you get when you type “dancer” into a stock photo search form.) Another concern is that the font for the spelled-out name gets hard to read at small sizes.

In honor of Diabetes Month (November), we asked two designers to give Dance Out Diabetes a logo as energetic and innovative as the organization itself.

[after]



“The logo can be used in the full-color version or as plain white or plain black.”

► I’m glad I had the chance to work on this project. I wanted to create a logo that’s fun and exciting and that shows the energy of dance. I used bright colors, curvy shapes, and unique letterforms to add a positive feel that reflects the attitude of the company and the people that work for it. The Dance Out Diabetes brand should be about having fun and staying healthy, as well as staying in control of the disease.

The client likes the idea of including a dancer in the logo so long as it’s gender- and race-neutral. To accomplish that, I created a stylized stick figure. Then I placed the figure on top of the letter “d” in a boisterous dance pose. The figure is meant to symbolize someone that’s healthy and in control of his or her body.

The letter “d” includes a flag at the top to make it look like a musical note, and all the letters in *Dance* were hand-drawn to look as if they’re dancing along with the figure. The combination of all these treatments brings a lot of fun to the logo, and that’s what I want people to think when they look at it: “This company looks like *fun!*”

On the bottom of the logo I added the rest of the company name, *Out Diabetes*, set in Monotype Corsiva, in a swooping flag that moves from left to right. Showing this movement symbolizes the idea that diabetes is being danced out of the equation.

The logo can be used in the full-color version or as plain white or plain black. In my opinion, the logo looks best in plain white on top of the company brand colors, as in the letterhead treatment. The figure and the letter “d” can also be used on their own as a smaller version of the logo, which would still read clearly at small sizes.

makeover submissions

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about the designer

KEVIN ANDERTON

Kevin Anderton is a freelance designer living in the Kansas City area. He graduated from Virginia Commonwealth University in Richmond, Virginia, in 2003 with a bachelor of fine arts degree and has since been working in design. After getting his start in the Washington, D.C. area, he relocated to Kansas City in 2004 to be part of a growing arts community. “I have met some of the most amazing people out here,” he says. “I feel living in KC has taken my abilities to the next level.”

After working for various companies and gaining nearly a decade of experience, he decided to start his own design business in August 2013 (Kander10 Designs). “It’s been just over a year and I continue to break all of the goals that I have set for myself. I can’t wait to see what I can do in my second year.”

His work ranges from designing magazines, catalogs, brochures, posters, T-shirts, and postcards to painting and drawing commissioned artwork. “It feels like I have worked on projects of all shapes and sizes,” he says.

APPLICATION USED: Adobe Illustrator CS6

DESIGNER
 Daniel Arpaia
<http://darpaia.wordpress.com>

[after]



► I wanted to make the Dance Out Diabetes logo something more streamlined and modern than what they currently have. I updated the logo in an effort to incorporate the idea of music and dancing together, while providing a more gender-neutral color scheme along with a font update. I wanted to create a logo that would pull in an audience from all ages, while still looking fun and inviting.

I took out the contour of the person because I didn't want to define the image of the person dancing. Rather, I wanted to create an expression of dancing through the letterface as a way to bring viewers into the experience without defining it for them.

I used ITC Avant Garde Gothic as the copy text. I feel that it provides a nice, simple, round typeface that complements the sharp lines from the logo.

I created the logo in Adobe Illustrator, but only after reaching the final design through a process of ideation and mind mapping. Conceptual creation is the most important part of the design process, and most of my time goes into the thought behind the design. I like to construct word clouds around important ideas in which I frame the concept of the design. After writing down any and every word that I can relate to the key idea, I start the iteration process. During this process, I designed 100 different ideas for the project in order to fully push the limits of the design. Exploring such a wide variety of conceptual ideas allows you to find the meaning in the small nuances that feed into the strength of the overall design. A good design isn't the first idea thrown onto paper, but the one that has been given life through the creative process.

"...I wanted to create an expression of dancing through the letterface as a way to bring viewers into the experience without defining it for them."



about the designer

DANIEL ARPAIA

Daniel Arpaia is a 23-year-old designer in Austin, Texas. He received his bachelor of arts in graphic design from St. Edward's University in Austin in 2013. From there, he moved on to an internship and eventually a production artist position at Austin's Houndstooth Studio. Daniel's disciplines and expertise range from computer-based programs to physical construction and sculpture to event production and experience.

Daniel has an appreciation for clean typefaces, while he tries to instill a sense of fun and abstract design, as well. He enjoys both interactive and print work and is always looking to expand his fields of interest. "I am someone who loves to experience life in all its forms, and am always open to new experiences and whatever life brings my way," he says. "I look forward to the journey, and can't wait to see what opportunities will come." ■ CD

APPLICATION USED: Adobe Illustrator CC

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Paul Hebron

CONFESSIONS OF A FORMER ZOMBIE

It all began with a grumble. I didn't notice it at first, but looking back, I can see the warning signs as clear as day. I don't know when exactly this zombie thing bit me, but the most important part is—I found a cure.



The Club House Logo: A nonprofit preschool

Several years ago, my work life gradually began to decay. My job had lost the fun, the zing, and the challenge it had when I first started. I also noticed a similar change with my co-workers. I spent my lunch and break times listening to grumbles about what was wrong with management, the brands they worked on, and how unhappy they were. The more I listened, the more I found myself agreeing with some of their complaints.

Then one day, my nodding agreement turned into a growling rant about me going nowhere in my job no matter how hard I worked. I continued on about how unreasonable deadlines were and how tired I was of working weekends, taking work home at night and still not getting recognized for my extra efforts. All of this made me not want to go to work, but I came in anyway because I had deadlines. My co-workers

moaned and groaned in agreement. It was done; I was now an official member of this zombie hoard.

You might be able relate to my situation. You're sitting at your desk right now reading this article and realizing that you're a zombie, too. Well, dear reader, let me share my story. Maybe you can walk away from this article with something of value, which could be your cure.

JOB VS. CAREER

I was the art director for an iconic brand. I worked long hours at my job, regularly going beyond expectations and creating really remarkable work. Work that I'm still proud of to this day. Yet, anytime a promotion was available, I was never in the running. After about six years, I began to feel overlooked and my desire to go to work had diminished. My emotions bounced around between frustration, anger,

“I loved the brand that I was in charge of, but after a few years, I realized I wasn't moving forward.”



The Magic Hat Campaign: Event posters, T-shirts, and other items promoting a themed yearly nonprofit community festival

and resignation. Sometimes, the grumble sessions made me bitter for days and eventually I started grumbling about my job outside of work.

It was during a self-reflective drive to work that something clicked. I began to ask myself, “Why did I expect a company to manage my happiness and career expectations?” As I continued to reflect upon this question, I realized I was looking at my job as my career, thus seeking too much from my employer.

Let me explain how I see the difference between career and job by using the metaphor of a map and a vehicle. A career is your map and journey; a job is the vehicle that allows you to move along the map and have a journey. Like any journey, you might choose to sightsee along the way or even adjust your course or destination. When your job ceases to function as a vehicle and you're only working for a paycheck, you might find yourself stuck and going nowhere in your career. It's at that point a lot of people start looking for another job. I was happy with my career, but not happy with my job. I was stuck, not moving forward and no longer satisfied.

I loved the brand that I was in charge of, but after a few years, I realized I wasn't moving forward. I wasn't growing and gaining new experience. To complicate matters, some of my previous experience wasn't being used in my current position. If I really wanted to move forward in my career, then I needed to freelance on the side, look for another job, or do both.

A NEW JOB ISN'T ALWAYS THE ANSWER

I began searching for another job. I wanted to work for a place that would make me feel excited about waking up in the mornings—an employer that would appreciate my contributions and allow me to do great work. It was during one of my interviews I began to notice a pattern. Every employer had its share of zombies. These were people with vacant eyes who passed me in the hallways as I was being lead to the interview room. They were drinking from giant jugs of coffee at 10 a.m. to help them function. These people, with resigned expressions, looked just like some of the ones I might be leaving at my current job. They looked just like me, another 9 to 5 zombie wanting to live again.



I began to see that if I only switched jobs, I might become a repeat offender, going from one job to another thinking a new job would become the Holy Grail of eternal career happiness. That's when I resolved to take some responsibility for my career and the happiness that came along with it. This led me down the path to giving away my time and talent. Why not? I had a full-time job with a decent salary that allowed me to pay the bills. I could at least spend a few hours a week working for free.

DiGiTaL Media DESIGN CLUB

The first thing I did, as a way of breathing new life into my career, was to write a blog about some of my thoughts on creativity and design. I reached out on LinkedIn, connecting with other creatives to have conversations about design thinking, marketing, branding, and creativity. I also started seeking opportunities to work with nonprofits that might need creative help. I wanted to find an organization where I could practice design strategy and manage entire marketing campaigns.

VOLUNTEERING: A PRESCRIPTION FOR A ZOMBIE-FREE LIFE

Then, a funny thing happened; I wasn't angry about my job anymore. The more I connected outside of work, the happier I was at work. I was starting to grow my career and myself. It was a very liberating time. It was during this period that a couple of nonprofit organizations gave me the volunteer opportunities that I was seeking. About a year after I started managing my own career, I was laid off. This was one of the most exciting transitions of my life. I was free to move on to the next destination on my career map.



Digital Media Design Club Logo and Event Posters: A student organization created to encourage interaction between industry professionals and students by regular speaker events, networking, and professional workshops on a college campus



“It was during this period that a couple of nonprofit organizations gave me the volunteer opportunities that I was seeking.”



Discover Wow Campaign: Utility bill inserts promoting a themed yearly nonprofit community festival

Six years later, I'm still volunteering, and now I have more than one vehicle to get me places. I'm excited about what each day might bring. I'm freelancing for a few awesome organizations and my volunteer projects keep me busy and satisfied. I'm on the board of two nonprofit groups and I also volunteer for the arts commission in my city. I've even managed to find time to take classes online and in the classroom.

Most of my volunteer responsibilities have little to do with creating graphics. Instead, I find myself working on outreach strategies to connect people in the community. I've been able to create social media and marketing campaigns from the ground up, reduce overhead, and increase revenue without decreasing service value.

By giving away my time and talent, I've gained more valuable career experience than I did when I was focused on what the job could do for my career. I've been able to cultivate and develop my leadership and management skills. I've learned to listen more and speak less, which has made me a better designer and creative manager.

I've worked with some awesome people, growing my personal connections and business network beyond what I could have imagined. In the process, I've discovered other skills that

I really enjoy practicing. I've found new friends and mentors along the way and have been able to mentor others by sharing my experience. The exciting thing is I have nothing to grumble about.

FINAL DIAGNOSIS

My advice to zombies is this: enhance your career path by looking at volunteer opportunities in your community. Do something you can be passionate about outside of your job title and pick a cause to support. Use volunteering as a way to stretch your skills beyond what you're doing at your current job. I've discovered that volunteers are usually passionate people and are great to connect with toward building your network. Most nonprofits appreciate volunteers so much that they will let you know how much they value your time, experience, and contributions.

Finally, I'm not advocating you leave a full-time job to volunteer. Even a bad job brings a regular paycheck. What I am saying is if you've become a zombie at work and feel stuck in your career, look at other vehicles to help get you where you desire to go. Design your career path to include opportunities to grow outside of a job. By doing this, you just might find the cure you've been seeking. ■



The Way Logo: A faith-based youth organization created to awaken and facilitate artistic talents in youth via classes and events



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ADJUST FOR COMPOSITION.

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Processing Trends

Quick and Easy

WAYS TO STYLIZE YOUR PHOTOGRAPHS

By Brian Matiash and Nicole S. Young

Browse through any of the popular photo websites or social media networks and you'll see something evident: photographers love stylizing their photos. And why shouldn't they? The software that we have at our disposal lets us do such wonderful and amazing things as we try to infuse our own individual sense of creativity into our images. In this feature, the immensely talented photographer and author (and my wife!), Nicole S. Young, and I will take a look at four of the most popular and trending postprocessing techniques and walk you through how to apply them to your own photos. Give each of them a try and, as with any delicious culinary dish, keep experimenting and adjusting to taste.



Styles by Brian Matiash

THE HAND-TINTED BLACK-AND-WHITE LOOK

THERE AREN'T MANY POSTPROCESSING TECHNIQUES THAT CAN EVOKE A SENSE OF TIMELESSNESS OR NOSTALGIA QUITE LIKE A BLACK-AND-WHITE (B&W) PHOTO. BY RELYING ON TONALITY AS A PRIMARY VEHICLE TO CONVEY THE MOOD AND STORY OF A B&W PHOTO, YOU CAN ACHIEVE ALL SORTS OF CREATIVE RESULTS. HOWEVER, THERE IS A TECHNIQUE THAT I ENJOY EXPERIMENTING WITH THAT I REFER TO AS "HAND-TINTED B&W," WHICH ALLOWS

YOU TO RESTORE VERY SUBTLE AMOUNTS OF COLOR BACK INTO THE IMAGE.

THIS ISN'T QUITE LIKE SELECTIVE COLORIZATION OF A B&W PHOTO, WHERE YOU CONVERT YOUR IMAGE TO PURE B&W AND MASK BACK IN THE ORIGINAL COLOR OF A SPECIFIC AREA OF THE FRAME. SOME COMMON EXAMPLES OF SELECTIVE COLORIZATION WOULD BE PAINTING BACK THE COLORS OF A BOUQUET OF FLOWERS IN A WEDDING PHOTO, OR RESTORING THE COLOR OF THE EYES IN A PORTRAIT PHOTO. THIS TECHNIQUE COULD BE CLASSIFIED IN THE SAME FAMILY, BUT AS A MUCH MORE DISTANT COUSIN AS THE RESULTS ARE INTENDED TO BE WAY MORE SUBTLE AND APPLIED GLOBALLY.

Step One: To illustrate this technique, I'm using a photo I took of my nephew, Hunter, during a 4th of July celebration. For reference, I'm using Adobe Photoshop CC 2014 but this should also be applicable to all Photoshop CC users. Open one of your own images to follow along.

Step Two: The first thing you'll want to do is duplicate your Background layer by pressing Command-J (PC: Ctrl-J). Now that we have our duplicate layer, it's time to start the B&W conversion process. My favorite way to do this in Photoshop is to use the powerful adjustment layers. At the bottom of the Layers panel, click on the Create New Adjustment Layer icon (it looks sort of like the contrast symbol) and select Black & White from the pop-up menu. You'll have a basic B&W treatment applied to your image that's relatively flat and that's OK.

You'll have a basic B&W treatment applied to your image that's relatively flat and that's OK.

Step Three: The next step is to adjust the tone of the different colors that are in your image. It may sound odd to talk about adjusting colors like reds and greens on your B&W image, but it will make much more sense once you start experimenting. When you select the newly created B&W adjustment layer, you'll see six color sliders in the Properties panel. Dragging a slider to the left or right will affect the base colors in your image; however, I prefer using the Targeted Adjustment tool (hand with two arrows). With the Targeted Adjustment tool active, all you have to do is hover over your image, click-and-hold the dropper on a region that you want to adjust, and drag left or right. Dragging left will decrease—or darken—that color, and dragging right will increase—or brighten—that color. For the purpose of this photo, I want Hunter to really pop and stand apart from the grass. To start, I position the dropper on the grass and drag to the left, which darkens it quite nicely. Additionally, I'm going to click the dropper on Hunter's face and drag to the right a bit, which will bring out the reds and yellows of his skin, as well as his shirt.

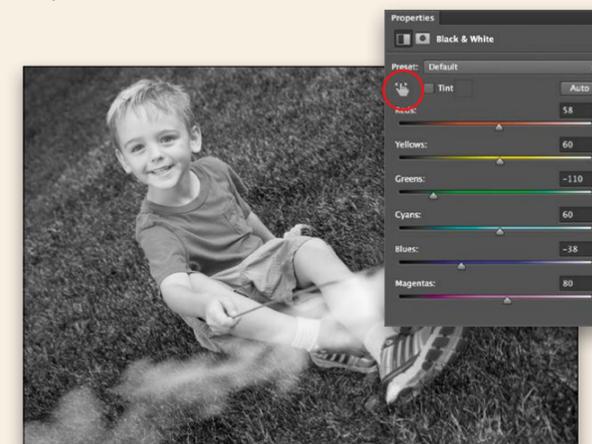
Step Four: While we're making good progress with the photo, it looks like it needs a bit of a Levels adjustment. Click on the Create New Adjustment Layer icon in the Layers panel again and select Levels. From here, you can adjust the white and black points of the image to make it pop.



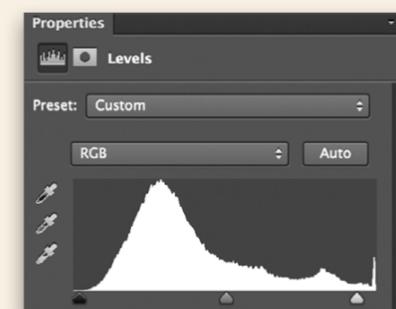
Step One



Step Two



Step Three



Step Four

Styles by Brian Matiash
**THE HAND-TINTED
 BLACK-AND-WHITE LOOK** CONTINUED

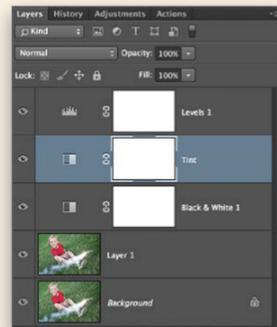
Step Five: This step is optional depending on whether you want to apply a global tint to your photo. This is useful if you want to replicate a sepia or cyanotype look. In this case, let's add a slightly burnt-orange tint to give it that vintage feel. To start, select the Black & White adjustment layer in the Layers panel and duplicate it by pressing Command-J (PC: Ctrl-J). Double-click the layer's name and rename it with something identifiable like "Tint" to make it easier to find in the future.

Step Six: Click the Tint checkbox in the Properties panel to apply a tinted color overlay on top of your image. To get that aged, vintage look, click on the color swatch next to Tint to open the Color Picker and select a color in the darker orange region. To make it easier to see the color, select a darker version of the color in the Color Picker and then decrease the Tint layer Opacity in the Layers panel until you reach the desired subtle result.

Step Seven: Now you're ready to begin hand-tinting the image. For this photo, there are five primary areas that we can hand-tint: the hair, skin, clothing, sneakers, and grass. We'll start with the largest area, which is the grass. Create a new layer by pressing Shift-Command-N (PC: Shift-Ctrl-N), name the new layer something identifiable like "Grass," and click OK. With the new Grass layer selected, choose the Brush tool by pressing B and select your Foreground color. In this case, we wanted to go with a normal-to-dark green.

Step Eight: Begin painting the color on the appropriate area of your image. In its current state, you may be alarmed because you're essentially just spilling color onto your image but it will make sense in a minute. If you accidentally spill color onto part of your image that you didn't intend to, just select that color layer in the Layers panel, click the Add Layer Mask icon (circle in a square) at the bottom of the panel, and paint on the mask with black as your Foreground color.

Step Nine: Now it's time to properly blend the painted color. Select the color layer and change the blend mode to Multiply in the Layers panel. Decrease the Opacity so that only a tiny bit of color is visible. In most cases, I find great results happen between 5-15% Opacity. To continue, simply repeat this process on each part of the image. You'll want to use a separate layer for each color that you hand-tint, allowing you to go back and modify as you see fit.



Step Five



Step Six



Step Eight



Step Nine

Styles by Brian Matiash
**THE Split-Toned
 RETRO LOOK**

ONE OF THE MOST POPULAR LOOKS BEING APPLIED TO IMAGES LATELY IS THE SPLIT-TONED RETRO LOOK, AND IT'S NOT HARD TO UNDERSTAND WHY. SPLIT TONING ALLOWS YOU TO TINT THE BRIGHT (HIGHLIGHTS) AND DARK (SHADOWS) AREAS OF YOUR IMAGE BY SELECTING THEIR RESPECTIVE COLORS. EXPERIMENTATION IS KEY, AND AS YOU BECOME MORE COMFORTABLE WITH HOW SPLIT TONING AFFECTS THE LOOK OF YOUR IMAGES, THE FASTER YOU'LL DEVELOP YOUR OWN SIGNATURE LOOK. IN THIS EXAMPLE, WE'RE GOING TO USE A PHOTO I TOOK OF MY ADORABLE NIECE, ASHLYN.



Step One: Start by opening a photo in Photoshop. Duplicate the Background layer by pressing Command-J (PC: Ctrl-J). Convert the duplicate layer into a smart object by going to Layer>Smart Objects>Convert to Smart Object. Doing this will allow you to always go back and change the split-tone effect with ease.

...Camera Raw, which contains a ton of really cool tools and utilities to edit your images.

Step Two: Split toning is easy in Photoshop CC. Go to Filter>Camera Raw Filter. This will bring up Camera Raw, which contains a ton of really cool tools and utilities to edit your images. If you're familiar with Adobe Lightroom, then you should find yourself very comfortable with Camera Raw. To start, click on the Split Toning tab below the histogram, which will bring up the Split Toning panel.



Step Three: The Split Toning panel is straightforward once you get used to it. Think of it as two identical tinting tools: one for the Highlights and one for the Shadows. With the Camera Raw implementation of Split Toning, there are two ways for you to choose the hues for your tints. The first way is sort of like guessing by dragging on the Hue and Saturation sliders. The Hue slider is used to choose a particular hue in either the highlights or the shadows, depending on which section you're working on. Don't worry if you start dragging the Hue slider up and down without seeing any changes to your image. This has to do with the default state of the Saturation slider, which is 0 (zero), whereby no color will be shown. **HOWEVER, AS YOU BRING THE SATURATION SLIDER TO ITS MAXIMUM STATE OF 100, YOU'LL QUICKLY SEE THE HUE COLOR YOU'VE SELECTED COME THROUGH.**

The other way to choose the hue is to hold down the Option (PC: Alt) key while dragging on the Hue sliders. This will display the hue at 100% saturation, even if you have a lower Saturation level selected. This makes it easy to know exactly which hue you're selecting. Once you have your highlight and shadow hue and saturation selected, you can bias it toward one or the other using the Balance slider. Dragging to the left biases toward the Shadows color and dragging to the right biases toward the Highlights color.



Styles by Brian Matiash

THE Split-Toned RETRO LOOK CONTINUED

Step Four: A popular highlight and shadow hue combination is orange and blue, respectively. Use both sets of Hue and Saturation to dial those in and bias toward the Highlights using the Balance slider. You can immediately see the results on the image.



Step Four

A popular highlight and shadow hue combination is orange and blue, respectively.

Step Five: An optional step to take things further is to play with blend modes to accentuate the split-toned look. Start by duplicating the split-toned layer you just created. Because that first split-toned layer was converted to a smart object, you can easily access those settings on the duplicate layer by double-clicking on the Camera Raw Filter adjustment. Now that you're back in Camera Raw, navigate to the Split Toning panel and invert the Hue values of the Highlights and Shadows. In this case, I opted to go more extreme with the blues of the highlights. Clicking OK will return you back to Photoshop.



Step Five

Step Six: Now it's time to blend the two split-toned layers together. With the top layer selected, choose Color Burn from the blend mode drop-down menu. This will result in a harsh-looking image but the key is to adjust the layer Opacity to taste. Drop the layer Opacity until you start to see some color and detail appear in the darker shadow areas of the image. Additionally, you can add a layer mask to the top split-toned layer and use the Brush tool at a low Opacity in the Options Bar to tone down some of that blending effect.



Step Six

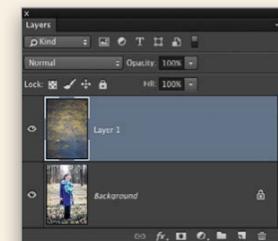
Styles by Nicole S. Young ADDING Texture

TEXTURE CAN ADD MYSTERY, DEPTH, REFINEMENT, AND INTRIGUE TO ANY PHOTOGRAPH. THERE ARE MANY DIFFERENT WAYS TO ADD AND BLEND TEXTURE, AND FOR THIS EXAMPLE, I'LL SHOW YOU HOW TO GO A LITTLE MORE ADVANCED USING THE LAYER STYLE DIALOG.

Step One: Start out with two photos opened in Photoshop CC: The main image (a photo of my niece in this example), as well as the texture that you want to apply to it.

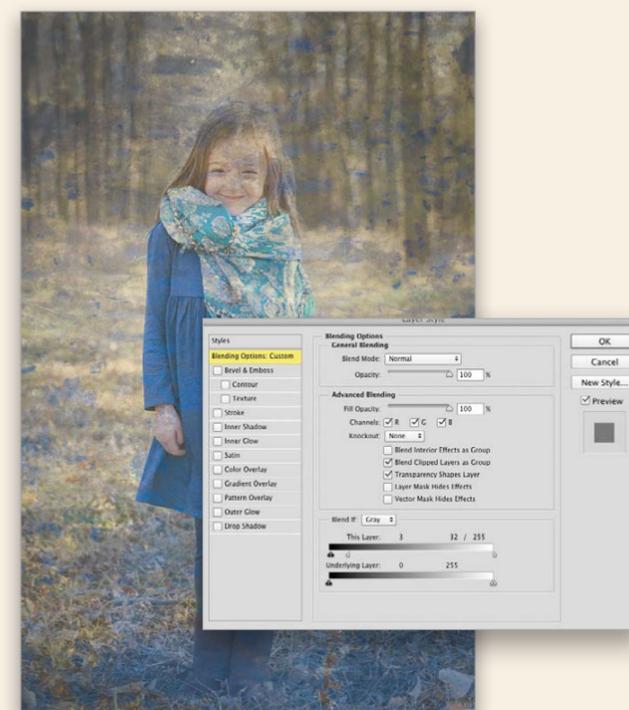


Step Two: First, we need to get the texture image over to the main photo. Make sure that the texture image is active, and go to Select>All in the menu. You'll see the marching ants around the edges of the window. Then, go to Edit>Copy to copy the contents of the document. Now, activate the other image, and go to Edit>Paste. The texture will appear over top of the main image and on its own layer.



Step Three: The texture image is a little too small, so it will need to be resized. With the texture layer still active, press Command-T (PC: Ctrl-T) for Free Transform, and resize the texture so that it covers the entire layer. When you're finished, press Enter to commit the transformation.

Step Four: Next, we need to access the Blending Options in the Layer Style dialog for the texture layer, so go to Layer>Layer Style>Blending Options, and the Layer Style dialog will pop up. **NOW COMES THE FUN PART.** In the Blending Options section, move your attention down to the Blend If section. Then, in the This Layer section, press-and-hold the Option (PC: Alt) key and click the right slider to split it. Drag the left half of the right slider to the left until you start to see the original image below reveal itself.



Step Four

Nicole S Young

Styles by Nicole S. Young
ADDING TEXTURE CONTINUED

Step Five: Now turn your attention to the Underlying Layer section. Press-and-hold the Option (PC: Alt) key again, and drag the right half of the left slider toward the right to reveal some of the darker sections of the original image.

Step Six: Because the texture image had some color in it, I'm going to desaturate it using the Layer Style dialog. Click on the Color Overlay section to bring up the options for this section. **(TIP: BE SURE TO CLICK ON THE ACTUAL TEXT OF THE SECTION TO BRING UP THE OPTIONS; IF YOU JUST CHECK THE BOX THEN YOU WON'T BE ABLE TO MAKE ANY CHANGES.)** Click on the color swatch, change the color to black, and click OK. Set the Blend Mode to Color, and reduce the Opacity (I set mine to 33%). When you're finished, click OK.

Step Seven: Some of the texture is showing up on her face and skin, so let's use some basic masking to remove it. Add a new layer mask (Layer>Layer Mask>Reveal All), select the Brush tool (B) with a soft-edged brush, and press D then X to set the brush color to black. Then, in the Options Bar at the top, set the Brush Opacity to 30% and start painting over the face and skin (or whichever area in your image you would like to reveal). Let's soften the overall texture in the image. Go to the Layers panel and reduce the Opacity of the texture layer. For this image, I set it to 70%.



Step Five



Step Six



Step Seven

Styles by Nicole S. Young
LENS Flare

MOST OF THE TIME, PHOTOGRAPHERS WANT TO PREVENT LENS FLARE. IT CAN OFTEN ADD AN UNWANTED ARTIFACT TO AN OTHERWISE GORGEOUS PHOTOGRAPH. WHEN USED PROPERLY, HOWEVER, IT CAN ADD STYLE AND DRAMA TO AN IMAGE, TOO. FOR THIS SECTION, I'M GOING TO SHOW YOU HOW TO ADD A BEAUTIFUL AND STRIKING LENS FLARE IN PHOTOSHOP CC.

Step One: I'll begin with a photo of Ashlyn, my youngest niece. This photo was shot with the sunlight coming from behind, adding a nice, bright glow around her hair; however, I would like to add a bit hazier sun-flare effect to it.

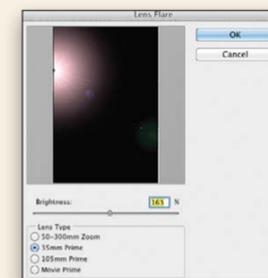
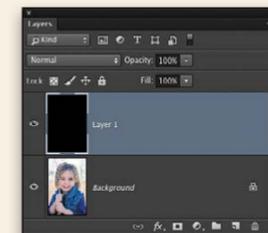
Step Two: To add the flare effect, start by adding a new blank layer to your image. To do this, click on the Create a New Layer icon at the bottom of the Layers panel. Next, press D to set the Foreground color to black, then press Option-Delete (PC: Alt-Backspace) to fill the layer with black.

Step Three: Go to Filter>Render>Lens Flare to bring up the Lens Flare dialog. **THIS IS WHERE YOU GET TO START HAVING SOME FUN WITH FLARE!** For the first flare, I located it toward the left side of the frame (click-and-drag inside the preview to move the flare), set the Brightness to 163%, and selected the 35mm Prime Lens Type option. Click OK.

Step Four: The top layer is still fully covering the main photo, so to reveal the layer below, change the blend mode of the lens flare layer to Screen in the Layers panel. This will hide the black in the layer and only reveal the bright parts (in other words, it will hide everything but the lens flare).



Nicole S. Young



Step One



Step Four

When used properly, however, it can add style and drama to an image, too.

Styles by Nicole S. Young
LENS FLARE CONTINUED

Step Five: Now add another lens flare to the image by again going to Filter>Render>Lens Flare. This time, place the flare in the top-left corner, select the 105mm Prime in the Lens Type, and set the Brightness to 210%. Click OK. The flare effect is too powerful and needs to be reduced. To do this, go to Edit>Fade Lens Flare and set the Opacity to 50%.



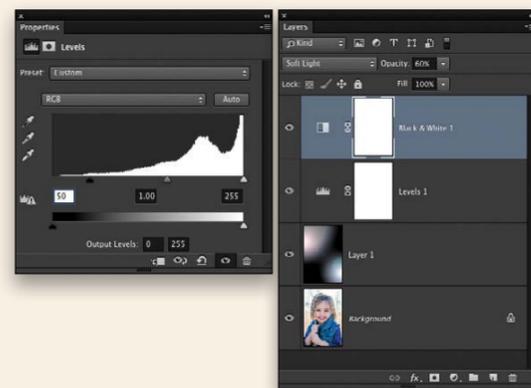
Step Five

Step Six: Now let's add one last lens flare to this image to soften and brighten the lower-right portion of the photo. With the top layer still active, go to Filter>Render>Lens Flare to bring the Lens Flare options up once again. This time, position the lens flare in the lower-right portion of the frame, set the Brightness to 147%, and select 105mm Prime for the Lens Type. Click OK. Then, reduce the Opacity of the lens flare layer to 80% to soften the overall effect.



Step Six

Step Seven: For the last step, let's add some basic processing to this photo to finish it and bring back a little bit of contrast. Add a Levels adjustment layer (Layer>New Adjustment Layer>Levels) and set the left slider to the right to darken the photo. Add a default Black & White adjustment layer, and then change this layer's blend mode to Soft Light. Reduce the Opacity of the layer to 60% to complete the effect. ■



Step Seven

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Beginners' Workshop

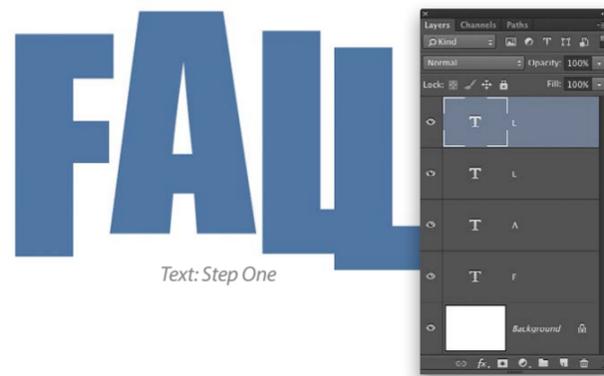
conquering clipping masks

LESA SNIDER

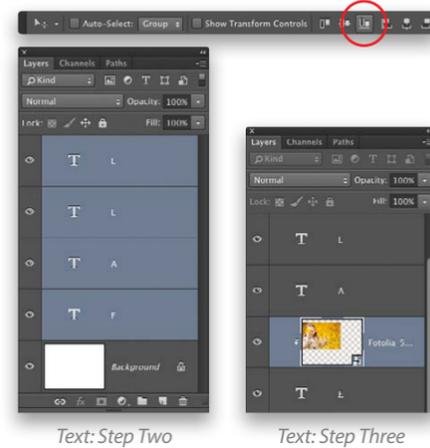
Clipping masks are like the Photoshop version of stencils; they let you take one layer's content and push it through the solid area of the layer beneath it. In this column, you'll learn how to mask imagery using type and shape layers, as well as brushstrokes drawn on an empty image layer.

► Photo Through Text

Step One: Choose File>New to create a new document (say, 1600x1200 pixels at 72 ppi for Web or 300 ppi for print). Press T to grab the Type tool. To mask an image with a word, click in the document and enter the word (6 letters or less is best) using a thick font (e.g., Impact or Arial Bold). For this part of the tutorial, we're masking a different image with each individual letter. To mask a different image with each letter, enter one letter and then Shift-click in the document to force Photoshop to create another type layer, enter the next letter, and repeat. Text color doesn't matter.



Step Two: With the final type layer active, Shift-click the first type layer to select all the type layers (if you entered each letter on its own layer). Press V to grab the Move tool and, in the Options Bar, click the Align Bottom Edges icon. To create equal spacing between letters, activate each type layer individually and, with the Move tool active, tap the Left or Right Arrow keys. To reposition the whole word, select all type layers and, with the Move tool selected, click-and-drag to reposition.



Step Three: Activate the first type layer and choose File>Place Embedded. In the resulting dialog, find a photo and click Place. Photoshop adds the image as a smart object above the active layer and puts it in a bounding box. Resize as needed and press Enter to commit the transformation. (Note: You can resize smart object content multiple times without quality loss.) With your image in place, choose Layer>Create Clipping Mask. Tip: Alternatively, press-and-hold Option (PC: Alt) while pointing your cursor at the dividing line between the layers, and click when your cursor turns into a square with a down-pointing arrow.



Step Four: With the smart object layer selected, use the Move tool to reposition the image inside the letter. To resize the image, press Command-T (PC: Ctrl-T) to bring up the Free Transform bounding box, and Shift-drag any corner handle inward to shrink or outward to enlarge, as shown here. Press Enter to accept the transformation.

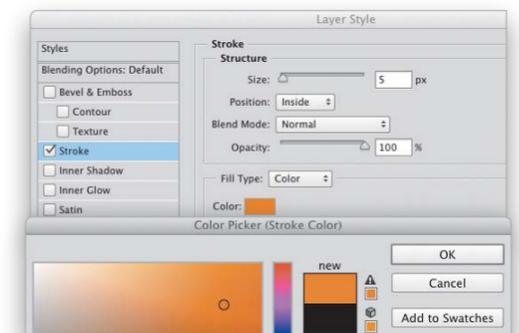
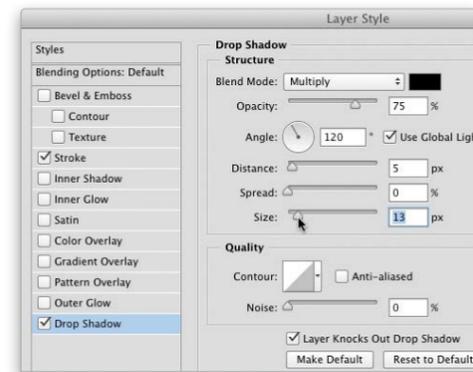
Step Five: Activate the second type layer and repeat Steps Three and Four until you've clipped a different image to each type layer.



Step Six: Activate the first type layer and click the Add a Layer Style icon (fx) at the bottom of the Layers panel. Choose Stroke and, in the resulting dialog, enter 5 px for Size, Inside for Position (for straight corners), and click the Color swatch. In the resulting Color Picker, mouse over to the document and click to snatch a color from one of the images; keep clicking until you find a stroke color you like. Click OK to close the Color Picker, but don't close the Layer Style dialog.



Step Seven: In the Layer Style dialog, click Drop Shadow under the Styles list on the left. Set Size to 13 px and reposition the shadow by clicking-and-dragging atop your document. Click OK.



Step Eight: Choose Layer>Layer Style>Copy Layer Style. Command-click (PC: Ctrl-click) to activate the other type layers and choose Layer>Layer Style>Paste Layer Style. Tip: You can also Right-click on a layer name to access the Copy/Paste Layer Style commands.



Step Nine: Choose File>Save As and choose Photoshop from the Format menu. Here's the finished product after adding promotional copy.



Photo Through Shape or Illustration

Masking with a shape layer, or a vector illustration that you've placed as a smart object, works the same way. The key is to position the shape layer or smart object below the layer you're clipping it to.

Step One: Open a photo by choosing File>Open As Smart Object. Activate the Custom Shape tool (nested under the Rectangle tool [U]). In the Options Bar, make sure the drop-down menu on the left is set to Shape, click the Fill menu and pick any color, and set the Stroke menu to No Color. Click the Shape drop-down menu, click the gear icon in the resulting menu, and choose All. In the resulting dialog, click Append.



Shape: Step Two

Step Two: Click to activate a shape, then mouse over to your document and Shift-click-and-draw to draw it. (Tip: Press the Spacebar to reposition as you draw.) To rotate it, press Command-T (PC: Ctrl-T), move your cursor outside of the bounding box until you see a curved double arrow, then click-and-drag to rotate. Reposition the shape by dragging inside the bounding box. Press Enter to accept.

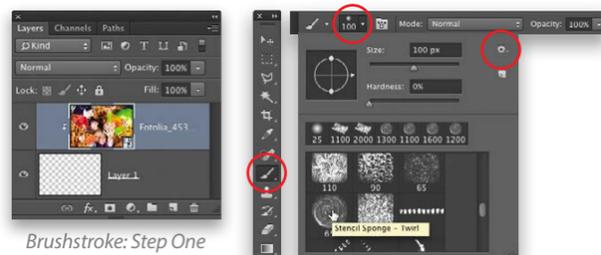


Shape: Step Three

Step Three: In the Layers panel, drag the shape layer beneath the smart object. Activate the smart object layer and choose Layer>Create Clipping Mask. To reposition the photo and shape, activate both layers and use the Move tool. Here's the final result, after placing another image for texture at the bottom of the layer stack, and adding a drop shadow to the shape layer.

Photo Through Brushstroke

Step One: Open an image as a smart object and then add a new layer below the currently active one by Command-clicking (PC: Ctrl-clicking) the Create a New Layer icon at the bottom of the Layers panel. Activate the smart object and choose Layer>Create Clipping Mask. Your document turns transparent, but you'll fix that next.



Brushstroke: Step One

Step Two: Press B to grab the Brush tool. In the Options Bar, click the Brush Preset Picker and, in the resulting menu, click the gear icon. Choose Faux Finish Brushes and click Append in the resulting dialog. Scroll until you find the Stencil Sponge - Twirl brush and click it.

Brushstroke: Step Two

Step Three: Activate the empty layer and make the brush big by tapping the Right Bracket key (]). Click or click-and-drag to add paint to the layer, which the photo shows through. Here's the final result after adding a solid white fill layer. To add a new fill layer, choose Layer>New Fill Layer>Solid Color, and click OK. In the Color Picker, set the color to white (R:255, G:255, B:255), click OK, and drag the fill layer to the bottom of the Layers panel.



Brushstroke: Step Three

Until next time, may the creative force be with you all. ■

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why i Switched to Medium FORMAT

By Michael Corsentino

First and foremost, let me state unequivocally that I'm not here to convince anyone to run out and buy a medium-format digital camera system. That's a decision you'll need to make on your own based on the type of shooting you're doing and what's right for your business. What I am here to do is walk you through my own unique and personal decision-making process, one that eventually led me to invest in a medium-format system. I'll share my experiences working with medium format and look at how it differs from DSLR. If you're considering medium format, you probably have some of the same questions and concerns I did.

When I first decided to write about adopting a medium-format system into my workflow, I chose the title on the previous page. It sounded dramatic and definitive! The more I thought about it, however, the more I realized it wasn't entirely accurate. Here's why: as with all the classic and polarizing photography arguments, such as JPEG vs. RAW, Nikon vs. Canon, small flashes vs. studio strobes, medium format vs. DSLR, etc., the important thing to remember is that each of these do what they do extremely well in the right circumstances. People seem to get so attached to one camp or another that they lose sight of the fact that none of these technologies are mutually exclusive. They're all different tools meant for different purposes and they can all peacefully coexist in one big happy photography universe. I promise it's true. It would be more accurate to say that I added medium-format digital to my bag of tricks. Did I kick my DSLR to the curb? Of course not. I just use it less and for tasks medium format isn't well suited for, and vice versa. In fact, every photographer I know who's made the switch still uses both DSLR and medium format because of their very different and distinct feature sets and capabilities.

After more conversations than I can count, it became clear that what I was looking for was someone, anyone, to tell me that medium format really wasn't everything it's cracked up to be.



Considerations

Considering a new camera system of any kind is a weighty affair that involves investing not only in a new body, but new lenses, batteries, chargers, accessories, and more. For me, it was important to look past all the hype and play a hard game of devil's advocate as I pondered stepping into medium format. It's so easy to get caught up in all the drool-worthy, must-have technology that marketing executives are so good at making us desire. But at the end of the day you're better off taking a hard, sober look at what the realities are. I asked myself and anyone who'd listen a series of important questions, such as what is the return on investment; will this tool make me better at what I do; will it increase my bottom line; do clients know the difference; do they ask for it; will it permit me to accept work I currently can't; are the differences in quality extreme enough to justify the expense; will it work with my current computer and software; is it suited to my style of shooting; and how much does the luxury brand/cool kid, I-wanna-be-a-badass factor play into it?

I reached out to as many people as I could, those with real-world medium-format experience, from manufacturers to photographers, some with years of medium-format digital under their belts and others who recently made the transition. I targeted my outreach to those experienced and knowledgeable about the systems I was considering. At the time, it was a toss-up between two Phase One digital backs: the IQ260, which uses the venerable CCD, and their new CMOS-based IQ250. Both attach to medium-format bodies, in this case a Phase One 645DF+. After more conversations than I can count, it became clear that what I was looking for was someone, anyone, to tell me that medium format really wasn't everything it's cracked up to be. I was hoping someone would tell me the investment wasn't worth it, that the quality gap between medium format and DSLR isn't

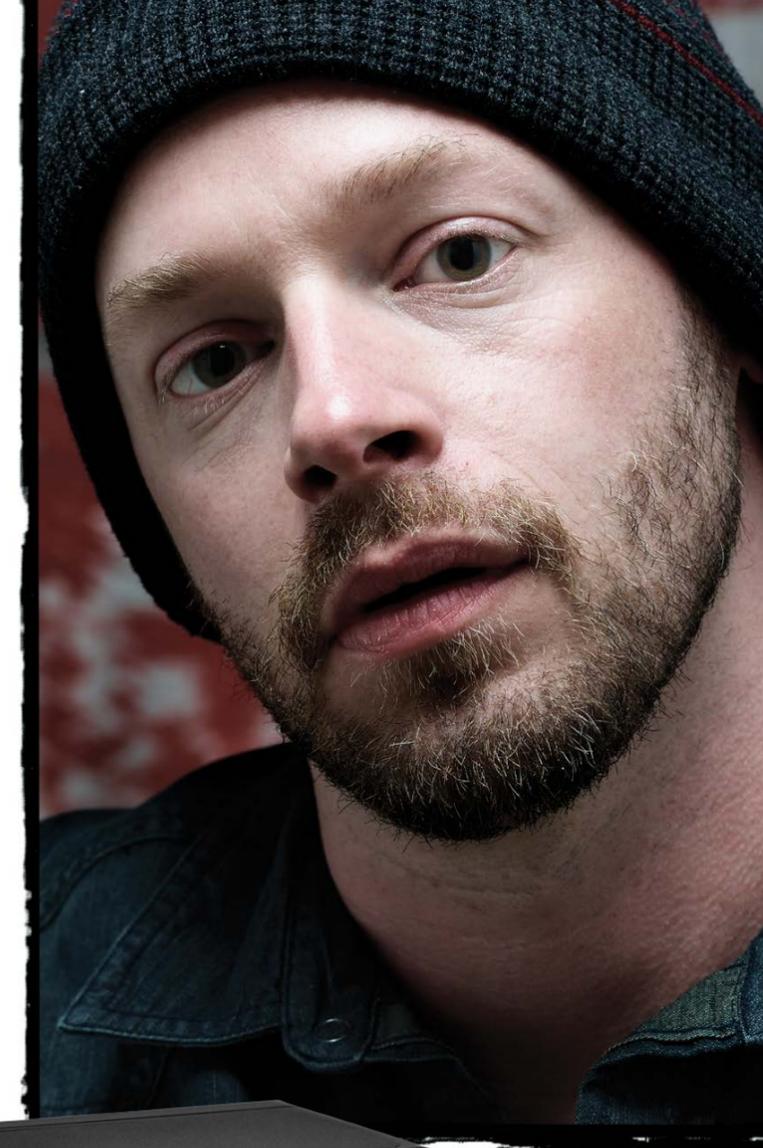
that vast, that the 14-bit files and 14 stops of dynamic range don't make a difference, that a sensor almost twice the size of the one in my full-frame DSLR doesn't matter, that all the claims were wrong. No such luck.

CCD vs. CMOS

Everyone raved about the quality, the unparalleled detail, and the amazing tonal range. They advised that I needed to test drive the systems being considered, and that once I did I'd see for myself why they were such ardent supporters of medium format. I knew this was the only way to separate the wheat from the chaff, but I was hesitant to take the step. Once I had a medium-format system in my hands, I was sure I was going to be a goner. It would be a tall order to get it away from me.

The more I weighed the options and capabilities of Phase One's 60-megapixel IQ260 compared to the 50-megapixel IQ250, the more obvious it became that for my shooting style the IQ250 was a better fit. As someone migrating from DSLR, I appreciated the flexibility of the IQ250's 100–6400 ISO range, something unavailable with the CCD-based IQ260. The IQ250 was definitely the stronger contender based on the type of work I do: fashion, portrait, editorial, and weddings where ISO flexibility is essential. The one mental hurdle I had to overcome was that due to current size limitations in the CMOS production process, the IQ250 is based on a 1.3x crop sensor. It took some time to get over that but in the end ISO flexibility was the deciding factor and 50 megapixels was more than enough for my purposes. For architectural, interior, or landscape shooters requiring the widest possible field of view, the full-frame, CCD-based IQ260 is probably a better fit.

Basically, the IQ250 and other CMOS-based, medium-format systems are now freed from their traditional studio and strobe-reliant constraints. Until CMOS entered the picture, natural and low-light shooting weren't practical with medium format. Even in situations where a mixture of ambient and artificial light is being used, the flexibility to capture clean files at ISO settings above 400 is a big plus. This is made possible by the IQ250's Sony-manufactured 33x44mm CMOS sensor, technology I was already comfortable with, only now in a larger format and with a whopping 50 megapixels. It's important to remember that it's not all about bit depth and pixels. Many DSLRs are 14



IQ260 Image Courtesy Phase One

50 megapixels of data provides an incredible level of detail in even the tightest crops.

Try and Buy

Apart from the staggering level of detail, there's something about the files from a medium-format digital camera that has to be seen to be believed. You'll often hear it referred to as "the medium-format look," best described as a painterly rendering of tones made possible by 14 stops of dynamic range and other factors, such as sensor size and best-in-class lens optics. I'm here to tell you it's not a bunch of hype. Furthermore, the proprietary software each manufacturer uses to interact with the sensor and process RAW conversions later in post also plays a key role in details, color gradation, and edge definition. This is why digital backs with exactly the same Sony CMOS medium-format sensor have different capabilities and produce files with different looks and qualities.

I scheduled several test shoots where I could put a loaner IQ250, 645DF+ body, and a Schneider Kreuznach 80mm f/2.8 leaf shutter lens through their paces in a low-stress, no-pressure environment. As I feared, and much to my chagrin, once I made my first exposure I was instantly hooked by the quality, micro detail, skin tones, ease and speed of shooting tethered, beautiful LCD previews, the digital back's touch-screen interface, wireless iPad proofing with synced star ratings, and the 1/1600 leaf shutter flash sync speed—all ridiculously cool.

There simply was no comparison to my DSLR; it left those files in the dust. The quality I was getting made me look at my once-fancy DSLR like it was a lonely stepchild and left me wishing I could go back and reshoot my favorite images with medium format. Seriously, game over! Then it became a question of what was the best way to make owning a system a reality. With the attractive financing available, qualified borrowers are looking at somewhere around \$500 a month to own a system like the Phase One IQ250, which seems like a reasonable business expense.

There are pre-owned options starting well under \$5,000. The other piece of good news is that when it comes to lifespan and holding value, digital backs far outpace DSLRs, which need to be replaced every few years and typically have little or no value left. I know people producing beautiful images with 15-year-old digital backs. When they're ready, they can trade them in and put the thousands of dollars in remaining value into a new digital back. Try that with a DSLR.

I'm not going to lie and say that medium format's curb appeal isn't a plus; of course it is. Perception is reality and there's definitely juice to be had from showing up in a Ferrari; however, when it's all said and done the deciding factor for me was quality. Like you, I take my business and art seriously. The ability to consistently deliver the best images possible created with the best tools available is what medium format is all about. By its very nature, the slower, more deliberate pace of medium format helps me be more thoughtful, and produce better images requiring less work in post. The medium itself inspires me to live up to its possibilities and continuously push myself to create new and exciting work and be the best I can be. When it comes to medium format, I'm sold! ■



Image Courtesy Phase One

All Images by Michael Corsentino Except Where Noted

14 stops of dynamic range effortlessly hold shadow and highlight details.



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Rescue the Details.



BEFORE

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AFTER



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

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See the steps taken to transform this image

topazlabs.com/psuser-lake





EXPOSURE TACTICS



By Kevin Ames

THE STRATEGY, THE GOAL THAT EVERY PHOTOGRAPHER HAS IS TO CREATE A COMPELLING, MEMORABLE IMAGE. THE TACTICS FOR MAKING THIS STRATEGY A REALITY INCLUDE CONCEPT, COMPOSITION, AND EXPOSURE—THE LATTER ARGUABLY THE MOST IMPORTANT FOUNDATION OF ANY PHOTOGRAPH.

A great photograph is built on a great exposure. Ansel Adams knew this. The great landscape photographer and master of the negative and print said, "The negative is comparable to the composer's score and the print to its performance. Each performance differs in subtle ways."

A photographic RAW file is the undeveloped negative. The interpretation of that digital negative in Camera Raw is the performance Adams cites. The proper exposure of his film negatives formed the foundation for his amazing prints. Today, shooting onto digital sensors, that proper exposure is just as critical for a RAW or JPEG capture even though it seems that mistakes can be corrected in postproduction. Proper exposure provides the headroom for creative expression in post.

WHAT IS EXPOSURE?

Exposure is the amount of light that reveals the true tone of the subject in a photograph. The amount of light making up an exposure is controlled by a combination of ISO, aperture, and shutter speed: ISO is the sensitivity of the sensor, aperture is the amount of light passing through the lens, and shutter speed is the length of time the light strikes the sensor.

These are the camera controls that set the exposure. When camera automation is involved, the exposure compensation settings allow the auto setting to be refined. Additionally, a proper exposure wants to have reproducible detail in both the highlights and the shadow. Achieving that exposure requires an understanding of how light is measured. There are two kinds of light meters—reflected and incident.

MEASURING LIGHT

I'll say it right here. Exposure can be *really* confusing, particularly with modern digital cameras. Why? First, there's that screen on the

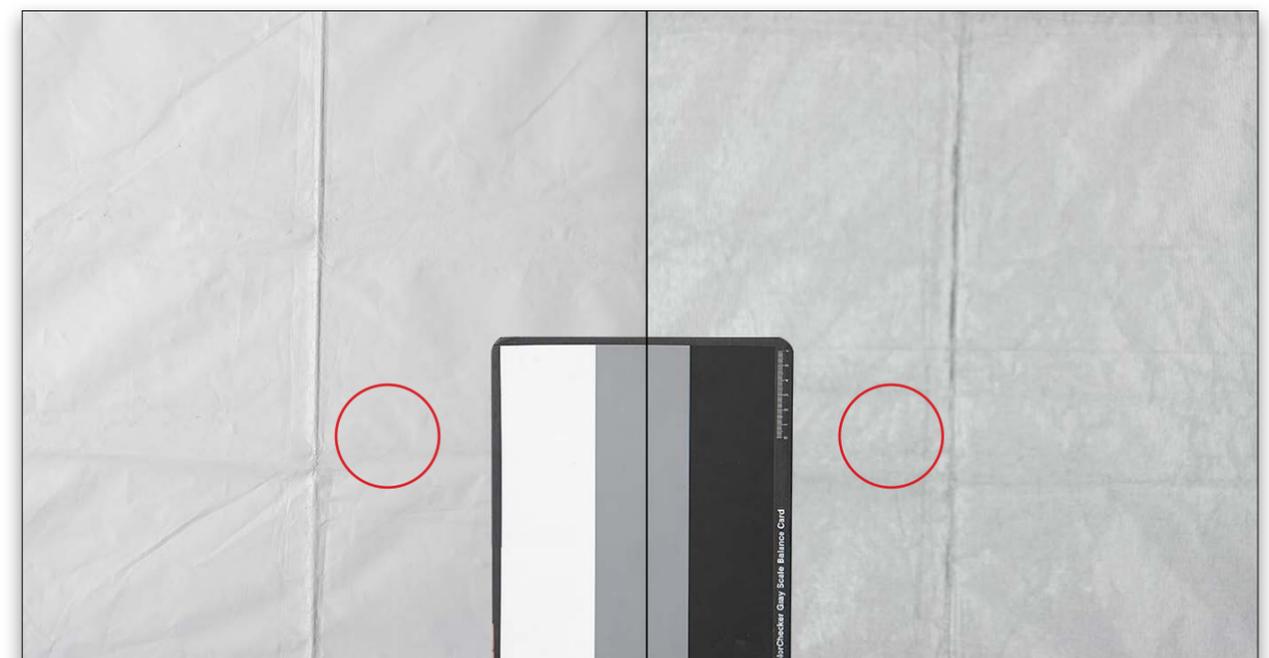
back of the camera that seduces us into believing we nailed it. Second is the type of light meters built into the cameras.

REFLECTED METERING

Those in-camera meters are reflected meters. They measure the amount of light bouncing off of a subject. A reflected meter's exposure makes whatever amount of light bouncing off a subject 12.5% gray. Always.

Here's an easy experiment that shows what a reflected meter does. Take a white card and a black card outside on a sunny day. Put your camera on P (for Professional—er, no, that's actually Program or Auto mode). Set the camera on the spot metering. Put the white balance on Daylight or Sunny. Zoom in to fill the viewfinder with the white card then take a picture. Don't look at the LCD screen on the camera just yet. Put the black card over the white card so it's in the same light. Again, fill the frame with the black card then make the photo. When you look at the monitor on the back of the camera, you know that you'll have one photo of a white card and one of a black card, right? Well, check your camera's monitor. What do you see? That's right, two almost identical gray cards. What's happening here?

This composite of three images shows what reflected meters do. On the left is a white fabric panel. On the right is the black side of the same panel. Each of the two sides were exposed at the setting given by the camera's built-in spot meter reading the area inside the red circles. They are both almost the same gray as the ColorChecker Grayscale balance card in the middle. The exposure for it was made with the spot meter setting on the camera centered on the gray patch. The card shows actual white and black on either side of the gray, so you can easily see how far off a reflected reading can be.



WHITE SHIRTS & BRIDAL GOWNS

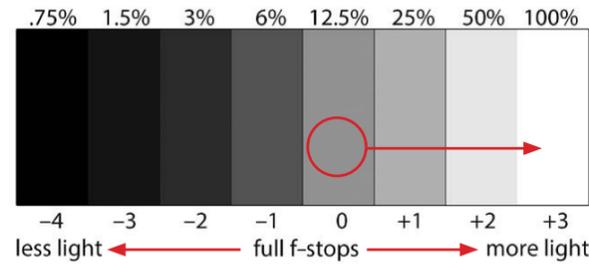
When shooting someone in a white shirt or a bridal gown, this is a problem. Huge. The photo will be underexposed by more than two stops. Not a good thing.

Here's an example (below). The red circle in this image is the spot-reading point. The model's blouse is gray as predicted. For the image on the right, I added 2 2/3 f-stops of light to get that blouse white with detail. Everything looks much better with the right amount of light.

How does that right amount of light become *the* right amount? Guesswork? Nope. It's really quite simple. Sort of.

Start with the reflected meter. We know it gives an exposure that makes whatever it sees 12.5% gray. The correct exposure for white wants to be a little less than 100% reflectance; 100% is white after all. The reflectance chart shows the difference between what the meter says and what the exposure wants to be. Shifting the 12.5% reading to almost white now makes sense. Add one stop of light and the reflectance becomes twice as bright at 25%. (Adding one stop is two times more light, which doubles the reflectance.) Add another stop of light and the reflectance is now 50% because the amount of light has doubled again. Another full stop of

light would be 100%, or pure white. There would be no detail in Catherine's blouse. An increase of 2/3 of a stop is just right, pushing the reflectance to a little more than 80%. Perfect.



ONE SUBJECT, THREE EXPOSURES

A reflected reading overexposes the black card. Its reflectance wants to be somewhere between 1.5% and 3%, or two to three stops less exposure than the reflective reading. Here's how reflective readings render a subject when reading a white card, a gray (12.5%) card, and a black card. The results (next page) are, from left, underexposed, correctly exposed, and overexposed. *Note:* The areas in the red circle that were read with the spot meter are all 12.5% gray.



The reflectance chart can help unravel exposure issues. It interprets what the meter sees to what you actually want the photograph to be. It's a good guide although not completely accurate. There's another way.

INCIDENT METERING

It's difficult to get the exposure right with the reflected meters in our cameras. They measure the light without being able to differentiate whether a subject is bright, dark, or in-between. To get accurate exposures every time, measure light before it hits the subject. That's what incident meters do. These meters have the little white dome. Best of all, most modern incident meters measure flash and ambient light separately or at the same time (bonus!).

Measuring the light that illuminates a subject eliminates the variables of reflectance. It seems obvious. When the amount of light to make an exposure is known, dark subjects are rendered dark and light ones appear light. Perfect.

There are two major players in the light meters for photography field: Gossen and Sekonic, made in Germany and Japan, respectively. I have used both brands over the years, along with the venerable and, sadly, no-longer-available Minolta Flash Meters.

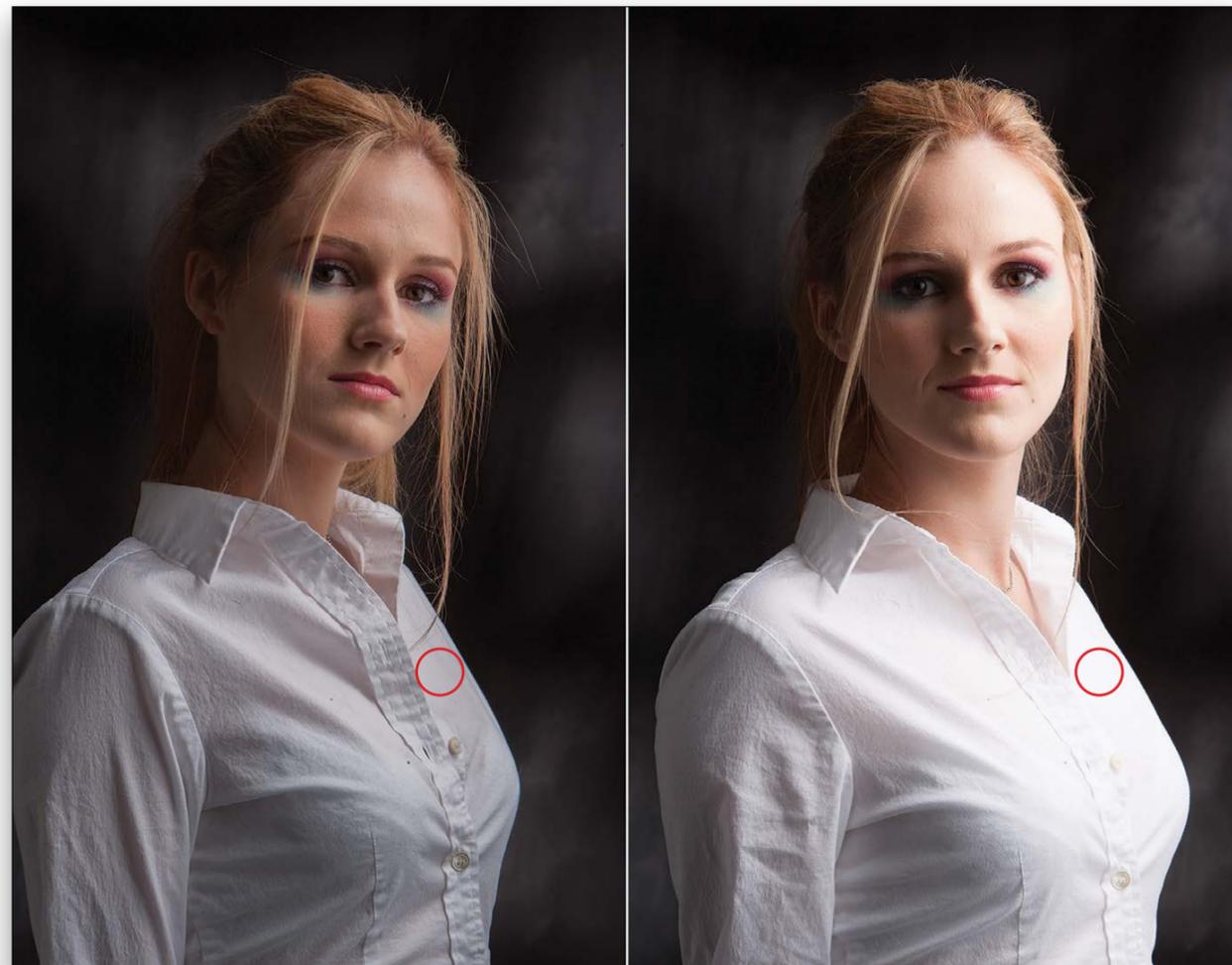
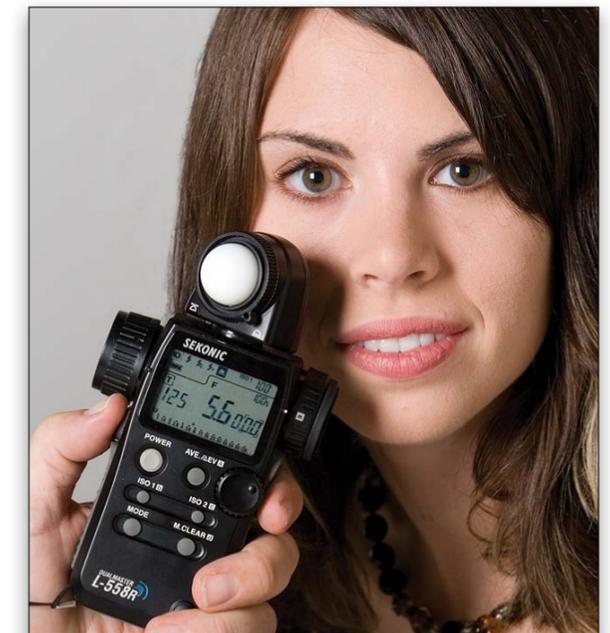


Fortunately, light meter science has progressed a lot. Since digital capture came on the scene, I've been using Sekonic's L-758DR. I was an early adopter (serial number 21). It can be calibrated to the sensor in the camera and it has a built-in PocketWizard transmitter for triggering electronic flashes wirelessly. This

isn't an endorsement of either brand; it's an enthusiastic endorsement of using incident metering to determine exposure.

USING INCIDENT METERS

Walk up to the subject of the photograph. Point the dome of the incident meter at the source of illumination then take the reading. That's it. Simple, right? I know you're thinking, "It can't be that easy. Nothing in photography is that simple." For the most part, it really is that easy. Why? No matter how complex the lighting setup is, there's always a primary source of light for the most important part of the photo. Measure that *one* light, then set that exposure reading on the camera. Every other light, and that includes reflectors, in the image functions in support of the expo-



sure for the primary source that's set on the camera. The quality, color, and intensity of the other lights is a matter of the photographer's vision, aesthetic, or simply taste.

SOURCE OF LIGHT

Jessica's face is lit with a gridded Dynalite studio head in a 22" beauty dish (below). This is my source of illumination. This light is the one that I metered with the incident meter to get the exposure to set on the camera: 1/125 at f/11, ISO 100. With the exception of her face, Jessica is a silhouette. The photo on the left shows the high contrast between her body and the background.

FILL LIGHT LOWERS CONTRAST

The only way to lower contrast is to add light to the shadows. The photo of Jessica on the right has much lower contrast thanks to a 6' square Chimera light panel with a single Dynalite head behind it. This light is about a stop darker than the light from the gridded beauty dish. It's the primary source of lowering the contrast. Its brightness is entirely my choice. It can even be brighter than the dish if I want it to be. How these lights are set and so forth is the exclusive decision of the photographer. The exposure still remains the same. My intention for this image was to have Jessica's face be the brightest part of my photograph. The viewer will see her face first then look at her red St. John's gown. The slightly darker

background makes her stand out in its frame.

The lighting is simple, as shown in the lighting diagram for this shot. The exposure is set for the amount of light from the beauty dish. Fill comes from the panel lit by the flash head behind it.

One more thing: Whenever possible, I shoot tethered to my computer so exposure, color, composition, and focus can be monitored during the shoot. Nothing's worse than returning from location only to find a problem that would have been easy to fix on the set.

In the next issue, the "Dynamic Range" column covers the post-production tactics for refining color and perfecting exposure. ■



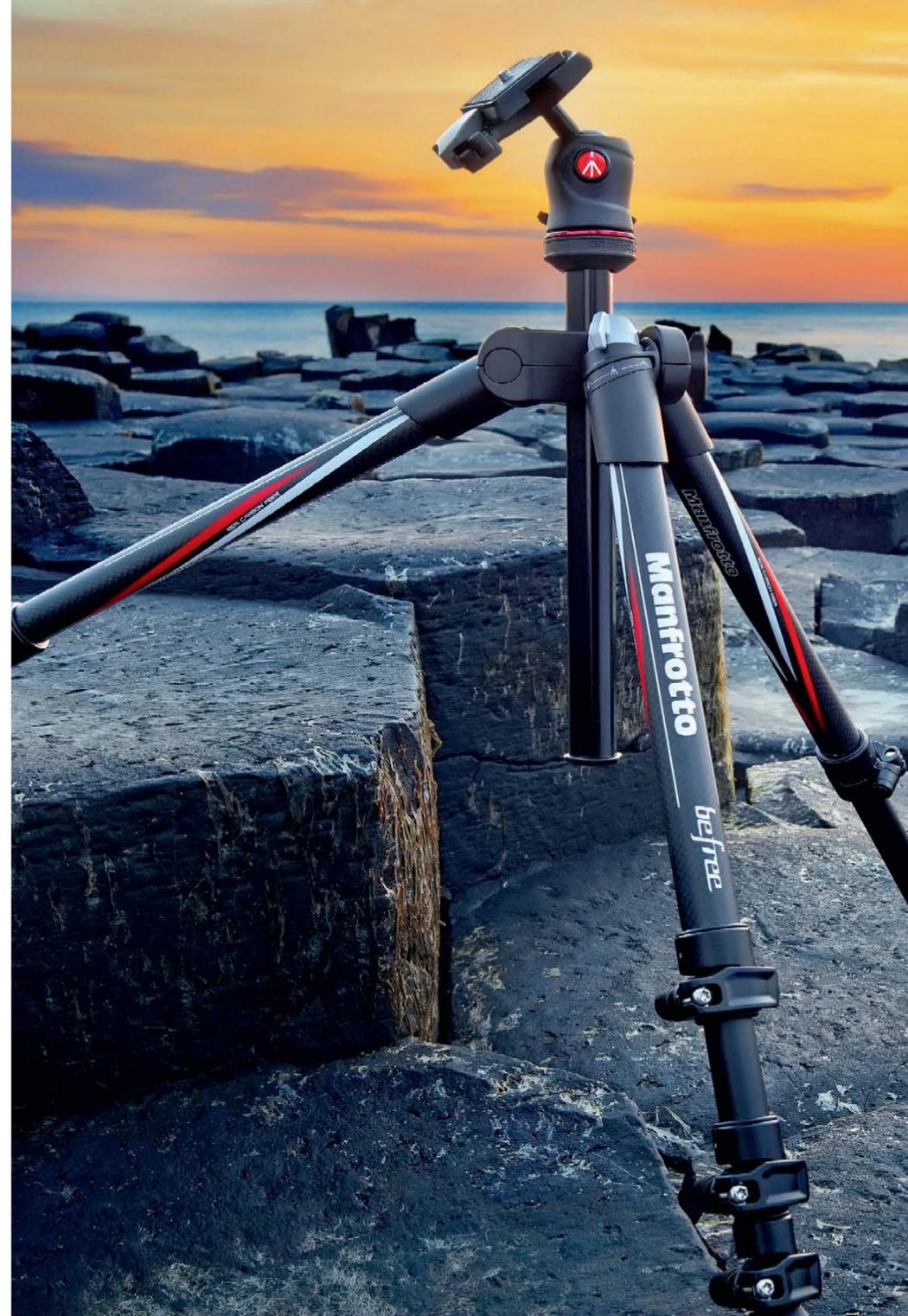
RESOURCES:

- | | |
|-----------------------------------|--|
| Gossen Light Meters | www.gossen-photo.us |
| Sekonic Light Meters | www.sekonic.com |
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10 Things Aperture Users Need to Know About Lightroom

BY MATT KLOSKOWSKI

The writing was on the wall long before Apple confirmed it was stopping future development of Aperture. Aperture actually came out right around the same time as Lightroom (even a little before), but it was stagnant on version 3 for a long time, allowing Lightroom to continually pull ahead. Anyway, the debates over which is better don't matter much now. If you're an Aperture user, it's time to find something else to manage and edit your photos. So if you've been waiting to make the jump to Lightroom, now's your chance, especially with the \$9.99/month Adobe Creative Cloud Photography plan becoming permanent.

If you're thinking of switching, we have two ways to help you with the transition. First, Scott Kelby and I recorded a webcast (<http://kelbyone.com/aperture-to-lightroom>) on making the switch from Aperture to Lightroom. It's totally free, and all you need to do is sign up.

Second is this article. If you're an Aperture user, once you launch Lightroom you'll notice there are many similarities between the two applications, so rather than start from scratch and teach you every feature in Lightroom, I wanted to cover the top 10 things that you need to know if you decide to make the switch. Here goes!

1. WHERE TO STORE YOUR PHOTOS

This is one of the biggest differences between Aperture and Lightroom. In Aperture, you have two choices for storing images: Referenced or Managed. The Referenced option leaves your photos where they are on your hard drives, and simply references them at that location. The Managed option sucks your images into the Aperture Library. It wasn't a bad thing. In some ways it was a good thing, but a lot of photographers didn't like not having direct access to their original files, even though they could always get to them if they needed to.

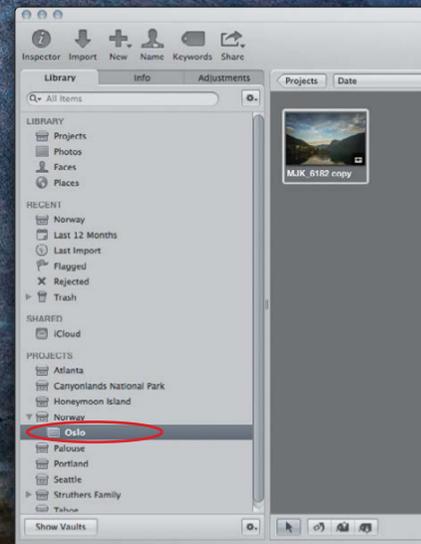
Lightroom doesn't have the Managed option. It *only* references your images where they are on your hard drive. When you import, you'll see an Add option, which tells Lightroom to leave your photos where they are—



Lightroom won't move them or do anything with them. It won't lock them in some database that you can't access. Lightroom simply makes its Library aware that your photos are there, and references them in the same place that you put them on your drive. Whenever you want access to your original image files, they're exactly where you put them.

2. LIGHTROOM DOESN'T HAVE PROJECTS LIKE APERTURE

In Aperture, the primary place you put your photos is called a Project. In Lightroom, it's called a Folder. You'll find the folders with all of your photos in the Folders panel on the left side in the Library module. Keep in mind, though, a Folder in Lightroom is very different from a Folder in Aperture (covered in #5 on the next page).



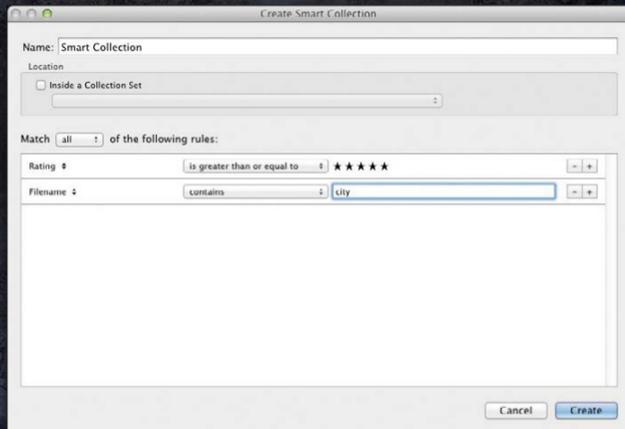
3. APERTURE ALBUMS = LIGHTROOM COLLECTIONS

If you use Aperture's Albums feature, then you'll be happy to know that Lightroom has something similar. They're called Collections. They're essentially the same thing as an Album. As for where to find Collections, that's the cool part—they're everywhere. No matter what module you're in, you'll see the same Collections panel on the left side of the screen. (Not that it means anything, but now that Aperture is gone, I really hope Lightroom changes the word "collection" to "album." Album is actually the word I use to new users when trying to explain collections.)



4. APERTURE SMART ALBUMS= LIGHTROOM SMART COLLECTIONS

Just like Aperture had Smart Albums that automatically managed themselves based on certain criteria you define, Lightroom has Smart Collections. They're in the Collections panel, and you just choose Create Smart Collection when you click on the New Collection icon (+) in the header of the Collections panel.



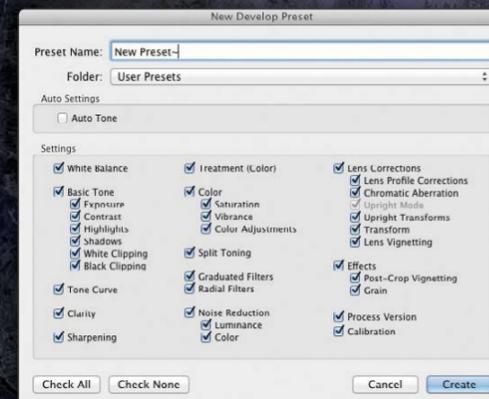
5. AN APERTURE FOLDER IS SIMILAR TO A COLLECTION SET

Aperture has something called Folders that let you organize your Projects and Albums. For example, maybe you shot a wedding. In Aperture, you could create a Folder called "Smith Family Wedding," and then include Projects or Albums under that to help you organize the photos from the wedding.

Lightroom has something similar. It's called a Collection Set. Remember, a Collection is like an Album. Well, a Collection Set is a group (or folder) of Collections. So in Lightroom, you'd create a Collection Set called "Smith Family Wedding," and inside that Collection Set, you'd put Collections (a.k.a. Albums) like Formals, Church, Reception, etc.

7. LIGHTROOM HAS PRESETS, TOO!

If you're coming from Aperture and you loved your presets, this is probably one of the biggest upsides. While Aperture had a minor preset presence out there, you'll find there are tons of Lightroom presets. The preset market in Lightroom is much larger than Aperture's. If you're a preset junkie, head over to the Develop module and you'll see the Presets panel on the left. Sadly, you can't import your Aperture presets, but I happen to know a guy (who knows a guy) who has free presets on his site (<http://lightroomkillertips.com/category/presets>).



8. BASIC ADJUSTMENTS 101

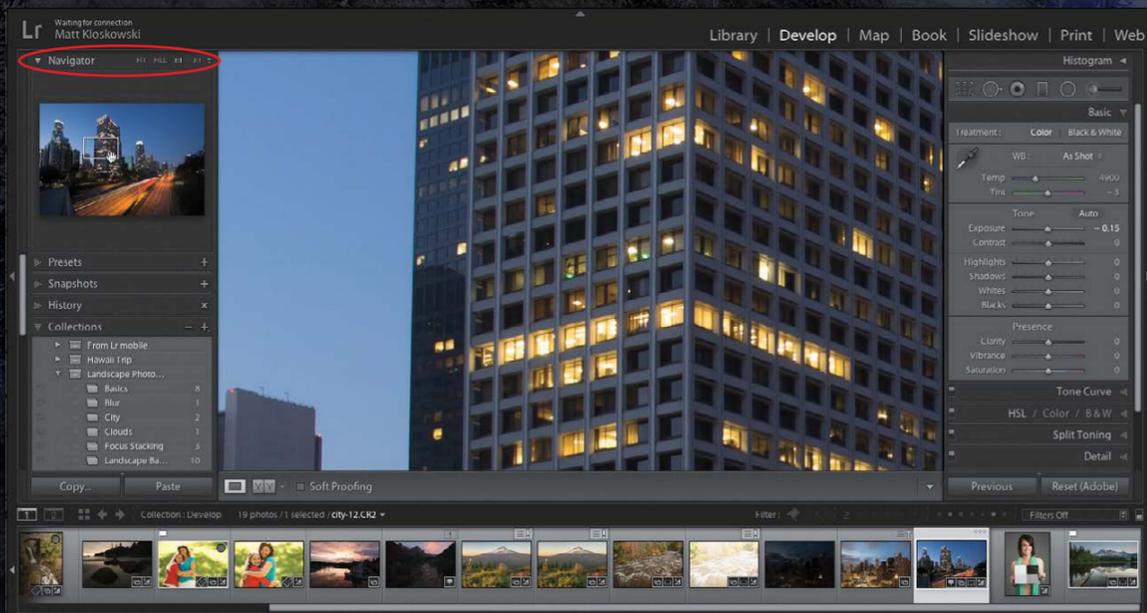
Aperture and Lightroom share a lot of adjustment and slider names. For example, Exposure in Aperture does the same as Exposure in Lightroom, but there are some differences. In Aperture, the Exposure adjustment actually has a few settings. You've probably used the Enhance adjustment a lot, as well as the Highlights and Shadows adjustment. Each of those adjustments in Aperture has several sliders. In Lightroom, those adjustments are known as panels. If you go to the Develop module, you'll see the Basic panel, the Tone Curve panel, the Detail panel, etc. Once you go into a panel, you'll see various sliders.

The main thing you need to know about the Basic panel (and most-used) adjustments is this: in Lightroom, the Basic panel is one of the most powerful panels. It contains a combination of controls that are comparable to the Exposure, Enhance, and Highlights/Shadows sections in Aperture. Here's a quick list to help out:

Aperture Name	Lightroom Name
Exposure	Exposure
Recovery	Highlights (kinda)
Black Point	Blacks
Brightness	Exposure (we used to have Brightness but thankfully, it's gone)
Contrast	Contrast
Definition	Clarity
Saturation/Vibrance	Saturation/Vibrance
Highlights/Shadows	Highlights/Shadows
Levels	Blacks and Whites sliders

6. WHERE'S THE LOUPE TOOL?

Okay, I'm not gonna lie on this one—I've always liked Aperture's Loupe tool. It looked cool and made it easy to zoom in on the details in a photo. While Lightroom doesn't have an exact replica of the Loupe tool, it does have the Navigator panel in the top left of the Library and Develop modules. If you click on the Navigator preview, the image zooms in and you can drag the little box around to see the details or zoomed-in view of your photo. I know it's not the same, but it's about as close as you'll get (don't shoot the messenger).



9. Aperture Versions= Lightroom Virtual Copies

If you're used to using Versions in Aperture, then you'll be using the Virtual Copies feature in Lightroom. It lets you create a virtual version or copy of your photo. In the Develop module, go to the Photo>Create Virtual Copy menu option and now you'll have a separate version that's totally independent of the original image file.

10. APERTURE TABS= LIGHTROOM MODULES

Getting around Aperture and Lightroom is a little different. Aperture favored what they call a modeless interface. You moved around more with tabs, but the interface remained pretty much the same throughout. In Lightroom, we use modules. They're up top and you click on a module to go from one task to another (organizing, editing, creating books, etc.). When you switch modes (modules) in Lightroom, you'll notice the settings, panels, and sliders change based on what each module specializes in.

That's it for my top 10 things that Aperture users need to know about Lightroom. I hope these resources help make the switch easier. If you want to learn even more about Lightroom and you're a KelbyOne member, we have lots of Lightroom classes at <http://kelbyone.com>. Adobe, of course, has resources to help you make the transition, too. You can find those at <http://kel.by/1rfkpb>. ■

Finding the Processing Path

BY SEÁN DUGGAN

Whether your aim is to correct a less-than-ideal exposure or use the original image as the point of departure for creative explorations, the Develop module in Lightroom offers a wide range of very effective tools. But for photographers just starting out, or those who are new to Lightroom, all of those choices and options can sometimes be a bit confusing.



Where do you begin? What adjustments make the most sense for an image? Is there a particular order in which they should be applied? How do you find a processing path through the image that will both improve the file and fulfill your creative vision for the photograph? The answer to those questions can often be found in the image itself, as well as in where you want to take it.

two stages of processing

In my mind I think of image processing in two distinct stages. First are those adjustments that make improvements to the overall tonal, contrast, and color issues in the image. These are the type of modifications that are made to nearly every file, regardless of how I may choose to finally interpret it. Next come those modifications that are applied for more creative or interpretive results, and that are guided by how I want to present the image and the story it tells.



The basic image and an interpretation influenced by the volcanic nature of the landscape

evaluate the image

Before you make any adjustments to an image, no matter what software you're using, the first thing to do is evaluate it. By identifying how it looks in its present state, and what aspects need attention, you can more easily chart a course

through the different processing options that are available. The sliders in a software program are secondary. The image comes first. Evaluating it lets you name the problems it may have, and then make corrective adjustments with a purpose.

start with the fundamentals

When distilled to its core ingredients, a photograph is a collection of tonal and color values that work together to create the scene you photographed. Those basic ingredients are the brightness values (luminance), the contrast, and the color balance.

In your evaluation, begin with those fundamental components. How are the overall luminance levels? Is the photo too bright or too dark? Are tones that are supposed to be very dark or very light appearing that way, or do they need a little help to get them to where they need to be?

Next, consider the contrast. Contrast is the difference between the brighter and darker tones. Is there too much contrast that results in highlights and shadows where detail is compromised? Is the contrast lacking, resulting in a dull and flat image?

Finally, what about the overall color balance? Is it too warm, too cool, or just right? Is there a noticeable color cast in areas that should be more neutral?



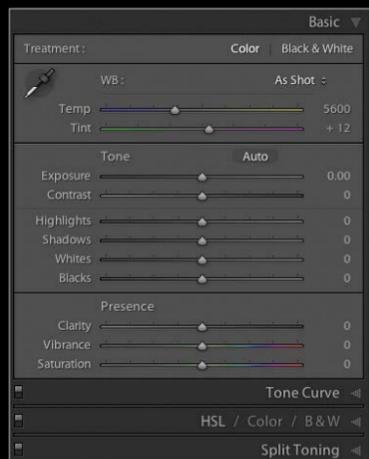
Before



After

the basic panel, for the basics

In terms of where to start in the Develop module, the Basic panel is the best place. It's the first panel for a good reason: nearly all of the controls there affect the basic image ingredients of luminance, contrast, and color balance. For many images, you can accomplish most of the overall processing objectives there.



darkest tones don't seem dark enough, move the Blacks slider to the left and you can see the left side of the histogram shape move that way. If the darkest tones are too dark, move the Blacks slider to the right.

Adjusting the Whites slider to the right will have a similar effect on the brightest tones in the image, moving the right side of the histogram to the right and making those tones brighter. Moving it to the left will darken the brightest tones.

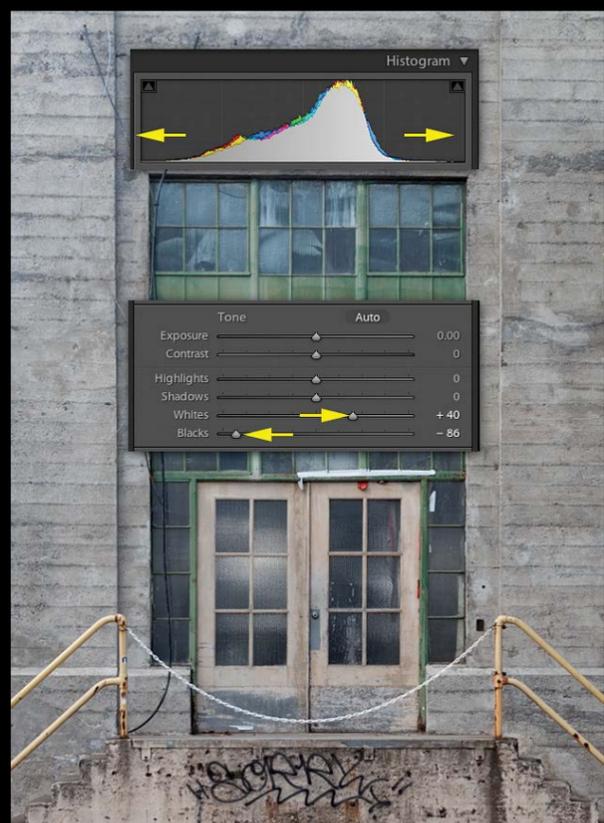
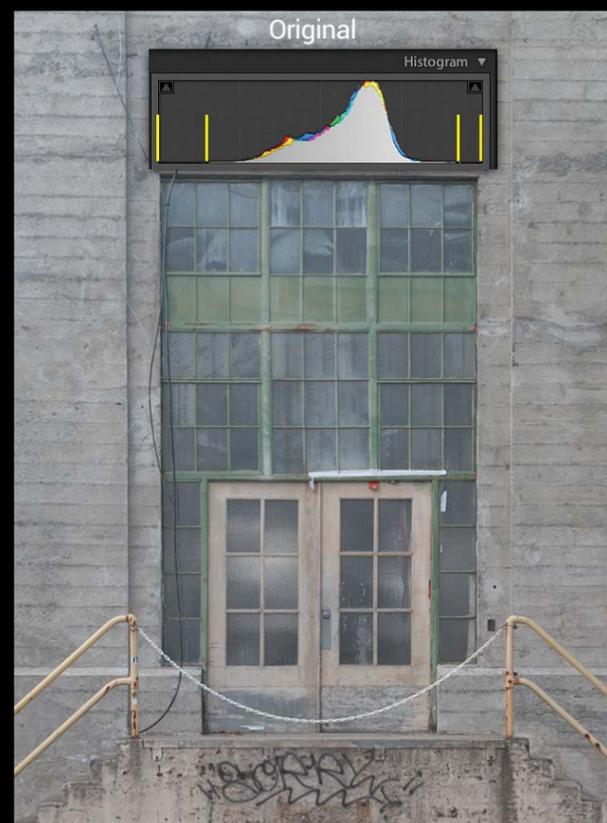
The important thing is to let the image be your guide. Setting the endpoints can be a bit formulaic and, while it does improve many images, these adjustments may not be suitable



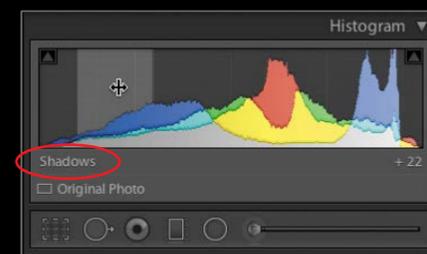
exposure, whites & blacks

First, adjust the Exposure slider to set the overall brightness level where you want it (see images below). Next, see how the endpoints (the very darkest and brightest tones) look. To adjust these, work with the Blacks and Whites sliders. If the

for all photos. If the image doesn't have very dark or bright tones (a scene photographed in heavy fog, for instance), then don't force the adjustment; not all photos will have a total black or white tone in them.



Histogram tip: Move your mouse over different areas of the histogram and you'll see distinct regions highlighted, as well as the settings for various sliders. You can also apply adjustments by clicking-and-dragging on different parts of the histogram.



shadows and highlights

If the shadow tones, those tones that are slightly lighter than the very darkest areas, seem too dark, open them up a bit with the Shadows slider. Be careful about going too far with this adjustment because shadow values that get too light will reduce contrast, an important part of any photograph, as well as potentially reveal noise lurking in the shadows.

The Highlights slider allows for a similar modification to tones in the lighter regions of the scene. If the highlights seem a bit too bright and glaring, tone them down with this slider.

to fix everything. Consider it as an opening move just to get you started in the right direction.

white balance

At the very top of the Basic panel are the white balance Temp and Tint sliders and preset menu, but that doesn't mean I always adjust them first. Typically, I like to get the image's overall tonal balance worked out first, so I'm more likely to adjust the Exposure and the endpoints before I fine-tune the white balance. This is especially true for images that are darker. I can be a much better judge if there are color balance issues in a photo once I have the overall brightness adjusted.

Keep in mind that while some color casts are undesirable and should be corrected, not all color casts are bad. The presence of a strong color cast may play a vital roll in establishing the mood or feeling associated with a particular image.



contrast

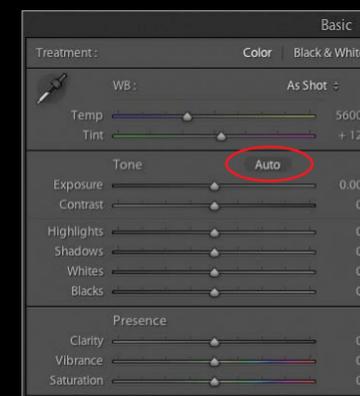
If there seems to be a lack of contrast in an image, the nice thing about adjusting the Whites and Blacks sliders is that this may do a lot to improve the contrast. If you feel that more is needed, you can use the Contrast slider, or if greater precision is required, use the Tone Curve panel. If you'd rather target tones in the actual image as opposed to moving the curve sliders, click the Target Adjustment tool icon in the upper left of the panel, and then drag up or down on a specific tonal region of the image to adjust those tones. When you've finished, be sure to click the icon again to turn off this feature.

what about vibrance & saturation?

Image processing is subjective. We all have our personal tastes for how our images should look. For some photographs and some photographers, color saturation may be a vital ingredient in that look. As important as these controls are for fine-tuning the flavor and character in an image, I view them as more interpretive adjustments to be made once I've established the overall tonal and color balance in the scene.

the auto adjustment

The Auto button at the top of the Tone section in the Basic panel is designed to optimize the histogram. Give it a try to see how it improves the image and pay attention to how it changes the histogram, but don't rely on it as a one-click adjustment intended



first things first

Adjusting the basics of overall brightness, contrast, and color balance are essential modifications for any image. The exact nature of how you apply these adjustments will be determined by the individual image and its needs, as well as your own personal tastes. Once you've taken care of these, it's time to focus more on the story of the image and how you want to tell it.

working with the story of the image

Do all photographs tell stories? Perhaps not in the sense of a distinct narrative, but photographs do have something to tell and share. A photograph can portray a scene, show an

aspect of someone's personality, capture a significant instant in a story, or simply reveal a quiet and otherwise overlooked moment in time. The story of the image, what you want the viewer to see and how you want the viewer to experience it, should be your guide for the second stage of more creative and interpretive enhancements.

focus the viewer's attention with light & shadow

There are many ways that we can influence the visual experience a person has as he or she looks at a photograph. First and foremost are how the image is composed, what it shows us, and the lighting in the scene. Beyond that, how you choose to process the file can be equally as effective in guiding the viewer's eye through the photo.

Use light and shadow to create a path for the eye to follow in the image. Darkening unimportant areas can make them less prominent and move them more into the background. Lightening significant areas in the photo creates paths for the eye to wander along. The most obvious way this has been done for many years is the practice of burning in the edges of an image. Darkening the outer areas casts a virtual spotlight on the center (see below).

The local adjustment tools such as the Graduated Filter (M) and Radial Filter (Shift-M), as well as the Adjustment Brush (K), are the primary ways to use light sculpting to emphasize some areas while diminishing the importance of others.

finding the path

By first evaluating an image to identify how it looks, it becomes easier to determine what fundamental adjustments it may require to bring the photo into a basic state of tonal, contrast, and color balance. Once these essential components have been improved, you can use the story of the image to guide you in establishing an overall mood and feeling for the



scene. Local adjustments are the final step, allowing you to use light and shadow to help guide the viewer's eye through the image. ■



ALL IMAGES BY SEÁN DUGGAN

A Creative Evolution

- 1990** Photoshop 1.0 is released
- 1991** Kodak DCS-100 (1mpx) commercial DSLR
- 1992** Adobe Photoshop 2.5 for Windows is released
- 1993** Kelby Media Group holds its first live seminar
- 1994** Apple QuickTake 100 consumer digital camera
- 1994** Adobe Photoshop 3.0 (first version with Layers) is released
- 1998** The National Association of Photoshop Professionals
- 1998** Kelby Media Group forms the NAPP
- 1998** Photoshop World Conference & Expo NAPP holds its first annual conference in Orlando, FL
- 1999** Nikon D1 (2.7mpx) Nikon's first DSLR
- Late 90's** PocketWizard introduces the Plus and MultiMAX
- 2002** Adobe Photoshop 7.0 with Camera RAW plug-in is released
- 2002** SmugMug photo-sharing site is launched
- 2003** Nikon SB800 is announced
- 2003** Adobe Photoshop CS (version 8) is released
- 2004** Flickr video hosting & web services is created
- 2005** YouTube video sharing site is created
- 2005** Photoshop User TV NAPP's first podcast debuts
- 2005** KelbyTraining.com Kelby Media Group launches its online training component
- 2006** Adobe Photoshop Lightroom 1.0 Beta is released
- 2007** Adobe Photoshop Lightroom 1.0 is released
- 2007** Kelbytraining.com
- 2008** Canon develops 50mpx CMOS Sensor
- 2008** Scott Kelby's 1st Annual World Wide Photowalk takes place
- 2010** Adobe Photoshop turns twenty
- 2010** Photoshop World Conference & Expo Adobe
- 2011** Photoshop World holds its 25th conference
- 2011** Adobe Creative Cloud is announced
- 2011** The Grid debuts
- 2014** Adobe Creative Cloud 2014 is released
- 2014** NAPP and KelbyTraining.com merge to become KelbyOne
- 2014** KelbyOne becomes the world's best online training resource for Photoshop, Photography, and Lightroom



Our look may change, but our message stays the same. We have and always will be, the better way to learn photography, Photoshop, and Lightroom. visit kelbyone.com



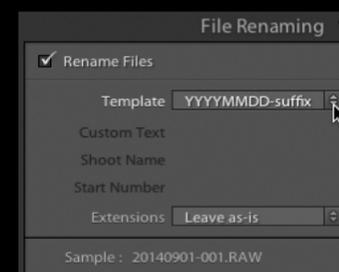
A template (or preset) is essentially a glorified text file that allows you to save some set of information that you can call into use over and over again, which is much faster than re-creating or entering that information each time you perform a given task. (Note: Lightroom uses the words “template” and “preset” somewhat interchangeably, but I try to use the term shown in the interface where applicable.) The types of templates I’m talking about appear all over in Lightroom, and some in more than one place. Specifically, I’m referring to filename templates, metadata templates, import templates, and text templates, which I like to think of as workflow templates. There are also layout type templates, such as those found in the Web, Print, and Slide-show modules, but I’ll save those for another time. I want to focus on helping you understand the ins and outs of creating and managing these workflow-type templates.

We’ll start with the first place in your workflow: the Import dialog. The Import dialog is a multitasker’s dream, as its main purpose is to add photos to the catalog and then frontload the entire process by facilitating such jobs as renaming the photos (using a filename template), adding core metadata (from a metadata template), applying keywords, and even applying a Develop preset. You can then save all those settings in an Import preset to easily reconfigure the settings in the future with a click.

filename templates

One of the most commonly used templates are filename templates. There comes a time in every Lightroom user’s workflow when photos need to be renamed, whether during import, after import, or during export. The filename templates you create can be accessed and used no matter when you’re doing the renaming. On the Import dialog, you can find them in the aptly named File Renaming panel. (Note: You won’t see the File Renaming panel if you choose to Add files to the catalog instead of copying or moving them.) Lightroom comes with a few filename templates installed, and that’s fine, but you can easily create your own with the Filename Template Editor. Here’s how:

step one: Check the Rename Files box, then click the Template drop-down menu and choose Edit. This opens the editor with the tokens used in the active template being displayed.



step two: Clear the existing tokens from the entry field to start fresh, and then create your own template using any combination of tokens that suits your needs. You can also type text right into that field, which is handy for separating tokens with hyphens or underscores.



step three: Once you’ve assembled the tokens in the desired format, click the Preset drop-down menu and choose Save Current Settings as New Preset, enter a meaningful name, click Create in the New Preset dialog, and then click Done in the Filename Template Editor to finish the process.

You might have different file naming requirements for different jobs, so you can take the time to create as many filename templates as you wish. The least intuitive part of the process is deleting unwanted presets, but it’s easy once you know how (and it works the same way with all other templates we’re going to cover). To delete a filename template, click the Preset drop-down menu in the Editor and choose the one you want to delete. Then, click the Preset drop-down menu a second time and choose Delete Preset “[preset name]” to remove it for good. There’s also the option to rename the template, too.

Under the Loupe

workflow template mastery

BY ROB SYLVAN

One of the main reasons we use Lightroom is that it makes our entire digital workflow so much more efficient than using a combination of other tools. A key to getting the most out of Lightroom is to gain mastery over all of the various types of templates that you can employ at different points in your workflow.



When importing files, select the appropriate template in the File Renaming panel. If there are any custom fields that need to be filled in, they will appear in the panel.

metadata template

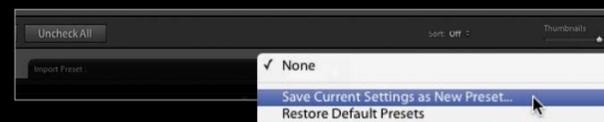
Another template you should be taking advantage of right from the start is the metadata template. At the most basic level, the metadata template allows you to apply important copyright and contact information into the metadata of every photo as part of the import process. In the Import dialog, expand the Apply During Import panel, click the Metadata drop-down menu, and choose Edit Presets to open the Edit Metadata Presets editor.



At a bare minimum, I recommend filling out the IPTC Copyright section and as many of the IPTC Creator fields as you feel comfortable with to assist people with contacting you should they find one of your images in the wild. I like to fill out the phone (using a Google Voice number), email, and website fields. Keep in mind that any field that has a checkmark will be included in the preset. If the checked field is empty it will simply wipe that field on every incoming photo and leave it blank (I have a template I sometimes use to wipe any existing keywords from photos during import). To save your metadata template, click that Preset drop-down menu and choose Save Current Settings as New Preset. Like the filename templates mentioned earlier, you can delete, rename, and update templates the same exact way with that drop-down menu.

import preset

Now most of the settings on the Import dialog are sticky, meaning that once you've had a successful import, those settings will remain configured the same way the next time you do an import. However, if you're in the habit of changing certain settings based on your workflow needs, you would benefit from preserving your core settings in an Import preset. The Import Preset menu can be hard to spot. It's located on the bottom of the Import dialog in the center of the screen. Once you've configured the Import dialog the way you want it, click the Import Preset drop-down menu and choose Save Current Settings as New Preset (are you detecting a pattern yet?), and give it a meaningful name. Deleting these presets involves the same process of selecting the desired preset from the drop-down menu, then clicking the menu a second time to access the delete option.



Keep in mind that once you're through the import process, you can always batch rename photos by selecting the photos while in Grid view (G) of the Library module, and going to Library>Rename Photos menu. You'll have access to the same set of filename templates, as well as the Filename Template editor. Likewise, if you need to go back and batch apply your new metadata template to previously imported photos, you can also do that from Grid view by selecting all photos and choosing your metadata preset from the Preset drop-down menu located at the top of the Metadata panel.

text templates

You may not have call to use these as often as the other templates mentioned, but file it away for when it will come in handy. In each of the output modules—Book, Slideshow, Print, and

Web—there's a way to leverage the power of the Lightroom database to automate the insertion of text into your project. For example, let's say you go through the trouble of applying a caption to each photo via the Caption field of the Metadata panel. You have that data in the catalog, so now you can use a text template to pull that data from each photo's metadata and display it in a slide show, on a print, in your Web gallery, or in a book. Let's look at the most common example I come across, which is displaying a unique caption in a slide show.

step one: Start by entering descriptive captions in the Caption field of the Metadata panel for each photo in the slide show.

step two: Switch to the Slideshow module, then click the ABC button on the Toolbar to add a Text Overlay to the slide show.

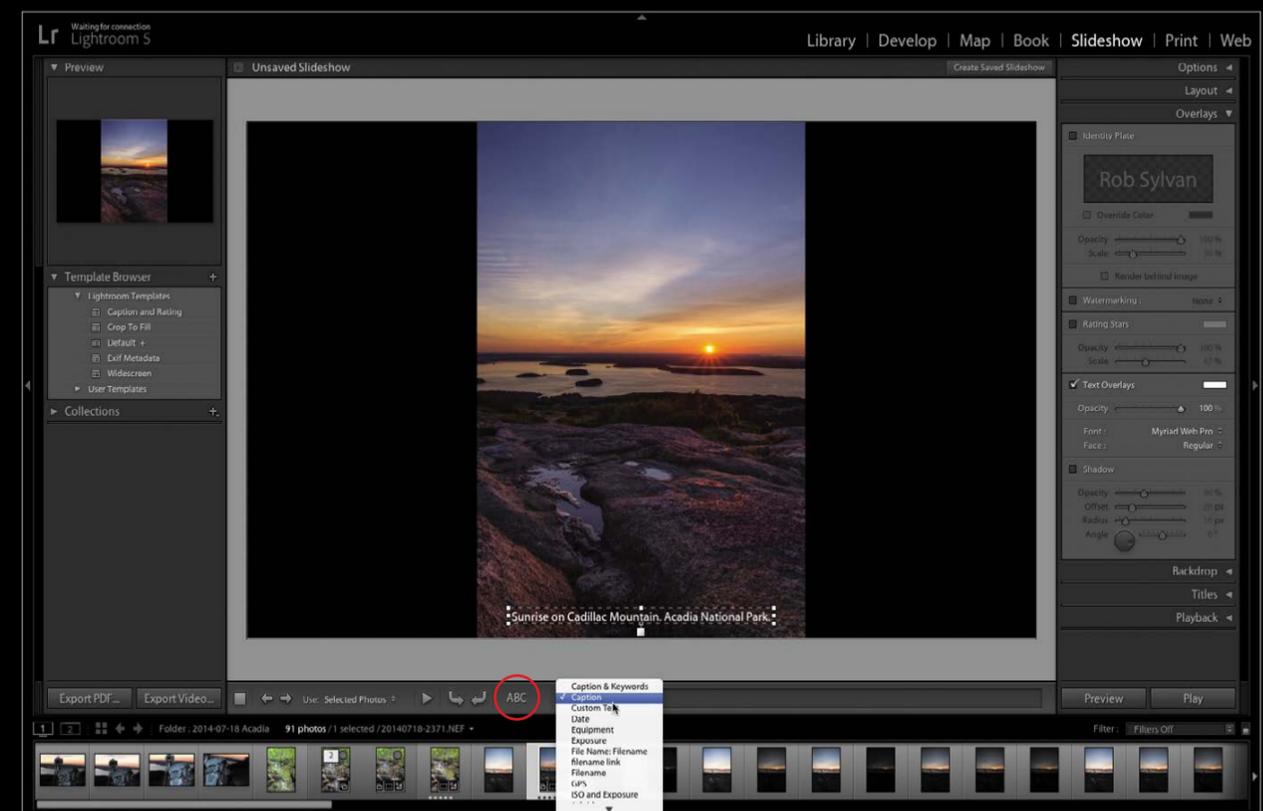
step three: Click the drop-down menu next to Custom Text (below) and choose the Caption template that comes with Lightroom. This tells Lightroom to pull the caption from each photo and display it within that text overlay.

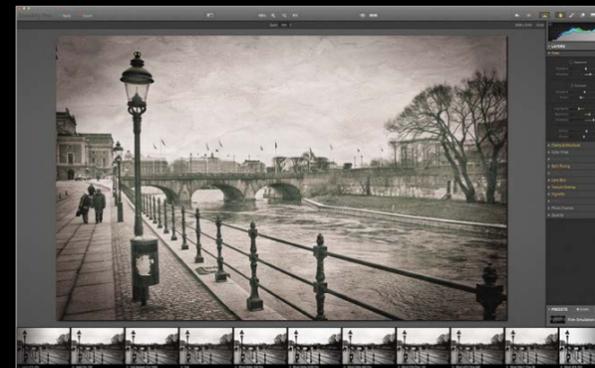
step four: Reposition and resize the text overlay as desired to fit your needs.

To open the editor to create your own custom text templates, choose Edit from the bottom of the drop-down menu. You'll notice that the Text Template Editor looks and works in a very similar fashion to the Filename Template Editor we saw earlier. You can mix and match tokens, and even type directly into the editor to create all manner of templates.

Beyond the Slideshow module, text templates (and the editor) can be accessed in the Page panel of the Print module when using the Single Image/Contact Sheet layout style, the Image Info panel of the Web module, and the Text panel of the Book module. The ability to format text is quite limited in some modules, so keep that in mind.

To find where all of your templates and presets are stored so you can ensure they are included in your regular backup, go to Lightroom (PC: Edit)>Preferences, click on the Presets tab, and click the Show Lightroom Presets Folder button. This will open Finder (PC: Windows Explorer) with the Lightroom folder selected. Inside the Lightroom folder is where you'll find all of the template files organized in clearly named folders. You can delete templates right from their respective folders to remove unused ones quickly, or even place new templates you've downloaded from other sources to add them (restart Lightroom to see the changes). ■





install and access the application

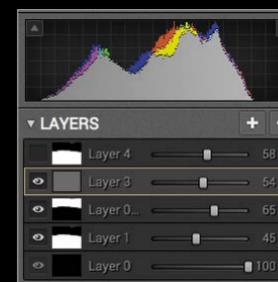
To install the Lightroom plug-in, first download and install the 15-day free trial of Tonality Pro from www.macphun.com. Launch Tonality Pro and open an image. You'll get a message dialog stating, "To install Tonality Pro as plug-in the system needs to locate supported software." Click OK. In the resulting dialog, click the Install button next to Lightroom, and then click Done. If you ever need to get back to the install dialog, choose Tonality Pro (PC: Edit)>Install Plug-ins. Tonality Pro will be installed as a Lightroom plug-in with all the functionality that it brings. The Tonality Pro plug-in can be found where all plug-ins live in Lightroom: Photo>Edit In>Tonality Pro. Click the Edit button to launch the Tonality Pro interface.

tonality pro interface

The interface is easy to figure out. At the top middle, you'll find all the viewing options, then on the top right, you'll see four tools: Move Mode, Brush Mode, Erase Mask, and Gradient tool (for masks). You'll also notice an icon that's used to toggle the histogram on and off. I want to mention the histogram here because it has a very unique feature. When you roll over the histogram, you'll see a bar across the bottom that's actually the 10-zone system. If you roll over any of the numbered zones, an overlay will appear in the photograph. Different zones can be turned on and off by clicking on the numbered squares in the histogram.

layers and masks

Before we look at the different effects and adjustments that are available, it's worth mentioning one of the strengths of Tonality Pro. You can effectively target different parts of an image with different effects using layers and masks. You can add up to eight layers, including the original layer. These layers have different blend modes available (Right-click on a layer, go to Blend, and select the desired blend mode). Each layer also has an opacity slider for fine control.

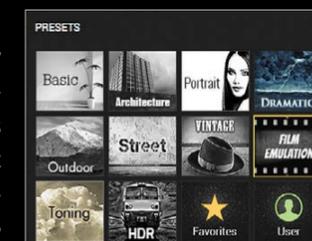


The layers can easily be controlled by the use of masks. When you create a layer and make adjustments to it, you can alter the mask in one of two ways: gradual changes across the image using the Gradient tool, and targeted adjustments using either the Brush Mode tool or Erase Mask tool. Begin painting with the Erase Mask tool to hide adjustments. The other option is the Brush Mode tool. In a stroke (excuse the pun) of genius, you don't have to mask out the layer before you begin painting with the Brush Mode tool; it automatically hides the adjustment from the entire layer except where you paint.

I often break up different types of adjustments onto their own layers. I like to do tone adjustments on one layer, special effects on another layer, and any color effects on the top layer. I'm a big fan of layers and masks for things such as skies and faces, which generally look better with their own adjustments.

presets

Another strength of Tonality Pro is the abundance of presets. Out of the box it comes with more than 150 different styles, divided into 10 categories. These categories include Dramatic, Vintage, Film Emulation, Portrait, HDR, and more to provide plenty of options.



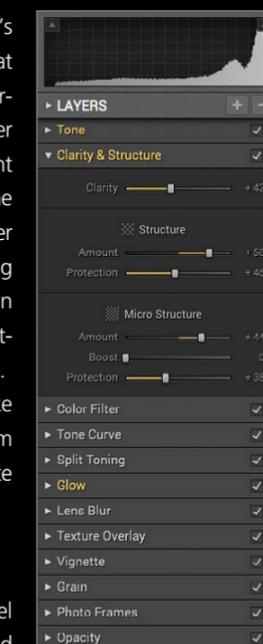
It's a good idea to start with a preset and then make some tweaks to suit your individual photograph and tastes. It's also easy to tweak presets because Tonality comes with a brilliant feature. If a panel has an adjustment that was used for a particular preset, that panel's name appears in yellow, and every slider that has been changed has a yellow strip on it that leads back to its default position.

When a preset is applied, there's a slider in the preset thumbnail that appears when you hover your cursor over the thumbnail. The slider allows you to adjust the amount of the effect that's applied to the image. If you want to add other effects to the image, I suggest doing it on a different layer so you can adjust the opacity of those adjustments independently of the preset.

Of course, you can also make your own presets and share them with others. Just click the Create button in the Presets panel.

the tone panel

Typically speaking, the Tone panel is the place where you should



Maximum Workflow

tonality pro

BY COLIN SMITH

Tonality Pro is a new application by Macphun for creating stunning monochrome photographs. It works as a standalone application, as well as a plug-in for Photoshop and Lightroom. It also supports 16-bit RAW files so there's no loss of fidelity. As the name of the company implies, this is Mac-only software. This article will focus on the Lightroom plug-in, which is part of the Pro version of Tonality available from the Macphun website.

begin, and the real power of Tonality Pro is in this panel and the Clarity & Structure panel. The Tone panel should look familiar to you; it's similar to the Lightroom adjustments in the Basic panel. But look closely; you'll see two options that won't be so familiar: Adaptive Exposure and Smart Contrast. If these two sliders were the only features in Tonality Pro, I would be satisfied.

Unlike the Standard Exposure and Contrast, these two options allow you to change the tonality of your image without losing detail by blowing out the highlights or plugging up shadows. Adaptive Exposure allows you to brighten or darken the pixels in the image while maintaining highlight and shadow detail. It's really quite impressive. Smart Contrast allows you to bring out the hidden detail in the shadows and highlights (recover dynamic range).



the clarity & structure panel

The Clarity & Structure panel is where you bring out the details in a photograph. Use the Clarity slider to boost the midtone contrast. It works very similar to the much-loved Clarity slider in Lightroom. Use the Structure and Micro Structure sliders to boost the detail and bring out textures in an image. These work exceptionally well to bring back the cloud detail in skies. Use the Protection sliders to reduce the amount of noise that can also be unwittingly brought out. The Structure tools are a favorite of mine to bring out the details that would be otherwise lost in aerial photography.

A word of caution here: These sliders are powerful and it's easy to make your images look overprocessed. So, remember a little bit goes a long way. Avoid the trap of making too many adjustments just because you can.

the color filter panel

When you're converting a color photo to black and white, its flavor can be dramatically changed by the way you map the colors to different grayscale tones. Have you ever used a Black & White adjustment layer in Photoshop to convert to black and white? You can drag a certain color slider to make all those regions brighter or darker. For example, the Blues slider can make the sky very light or dark in the black-and-white version. This allows you to add emphasis to any part of the photograph that you like.

The Color Filter panel is where you do this in Tonality Pro. Choose the Luminance option and drag the different color sliders to see how each color influences the final black-and-white version. The rectangles at the top of the panel are presets that push the image toward specific colors. Click on the different rectangles until you see the option that you like best, then move the individual sliders to tweak it for your image. You might have to go back and fine-tune the Tone panel sliders after you've set this option.

The Saturation sliders are unique and can produce some interesting results. If you drag any of the sliders to the right, the underlying colors will be restored in the image. This is fun if you want to have a photograph where certain colors are showing and everything else is black and white. You can restore all the color in the photograph by moving all the sliders to the right, which means you can now use Tonality Pro on your color images, or drop out only one or two colors. *Hint:* If you're going to do this, you can save time by turning on the color only and saving it as a starting point preset.



the tone curve panel

The Tone Curve works like the curves in Lightroom, allowing you to target precise tones to be adjusted.

special effects

The next section of tools is more what I would call special effects. Because of space, I can't get into as much detail as I would like for each panel; however, I'll tell you what each one does.

Split Toning: Split Toning works just like the split toning in Lightroom. This allows you to add a colored tint to the shadows and highlights independently, creating a duotone style of color.

Glow: The Glow panel is a good option for adding a glamorous look to a portrait. You choose the Amount of glow, and then fine-tune it with the Smooth and Threshold sliders. Move the Smooth slider to the right to increase the amount of blur, and move the Threshold slider to the right to allow the glow to be applied to more of the image.



Lens Blur: With all the detail that you can pull, it's easy to make a photograph look too busy. The Lens Blur is really useful for adding depth-of-field effects that simulate shooting with a large aperture. This is especially useful for blurring out distractions and focusing the viewer's eye on a portion of the photograph.

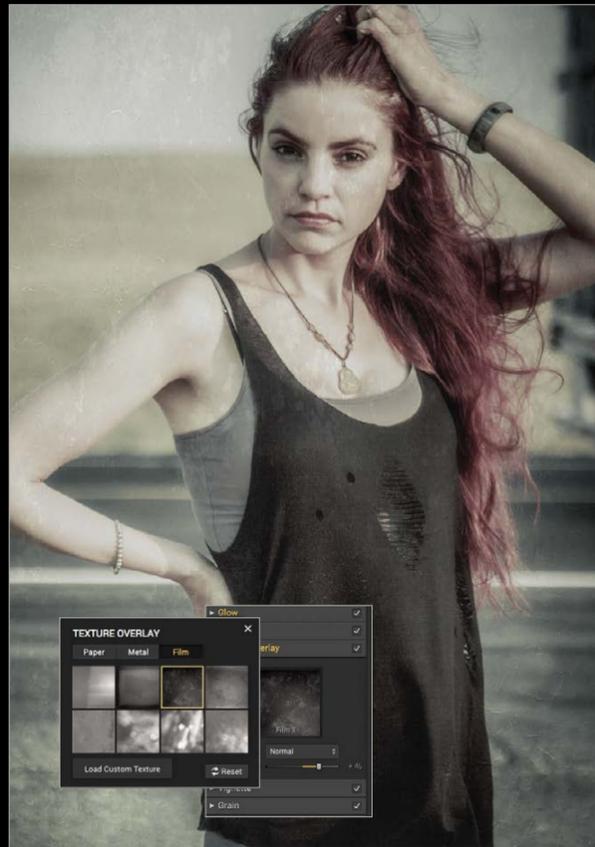
Texture Overlay (right): You can add texture overlays from three different categories: Paper, Metal, and Film. There are a number of blend modes that you can select to make the textures blend in different ways. You can also apply your own textures via the Load Custom Texture option.

Vignette: The ever-popular vignette is here to either darken or lighten the edges of a photo. You can also place it wherever you like in the image, so it doesn't have to be in the center.

Grain: Add filmlike grain—no more explanation is needed here.

Photo Frames (below): The frames are a lot of fun. There are a number of different frame styles that you can apply to finish your images. They can also be adjusted by moving the Width slider.

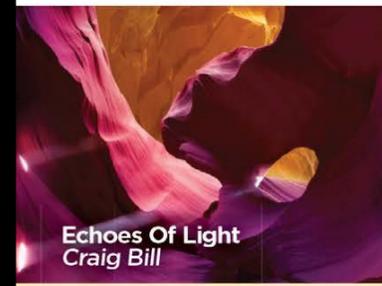
As you can see, Tonality Pro is a unique plug-in that extends the functionality of Lightroom and allows you to easily do things that you couldn't before. Happy creative explorations! ■



ALL IMAGES BY COLIN SMITH



THE 2014 WINNERS OF THE PHOTOSHOP WORLD VIEWBUG CONTEST



Tips & Tricks

SEÁN DUGGAN

Lightroom provides a number of ways to manage files that you export from the catalog, either as completely new files, or as files that are published to online photo sharing services. In this column, we'll take a look at ways you can streamline this process and keep track of exported images.

There are two main ways you can export images: the Export dialog, which will create a new file with all Lightroom adjustments applied to it, and the Publish Services, which will export a file directly to an online destination, such as Facebook, Flickr, Behance, SmugMug, or other sites.

save export presets

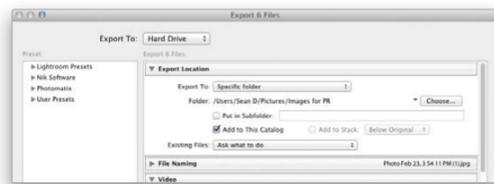
If you need to export files for a specific purpose on a regular basis, then save an export preset. After configuring the settings in the Export dialog, click the Add button in the lower left to save a preset of those settings. This preset can be accessed in the Export dialog, but also, and more conveniently, by Right-clicking on a group of selected images in the Library module. From the contextual menu that appears, choose Export, and then find the correct preset.

use consistent folder locations

If you're exporting for specific purposes, like images for your website, blog, or self-promotion, create folders for each of these on your hard drive and make sure the correct folder is chosen in the Export dialog before you create an export preset.

add exported files to the catalog

In the top section of the Export dialog, there's an option to add the exported files back into the current catalog. I typically do not use this because I already have the original images (usually improved with Develop module edits) in the catalog. But for some workflows it may be handy to add the exported files back to the catalog if you want to keep track of them this way. If you do this, be certain that you do so using a folder structure for the exported files that makes sense for your catalog. And, most importantly, don't change the folder names or move them using the Mac Finder or Windows Explorer. Any folder name or location changes should be handled in Lightroom.



using publish services

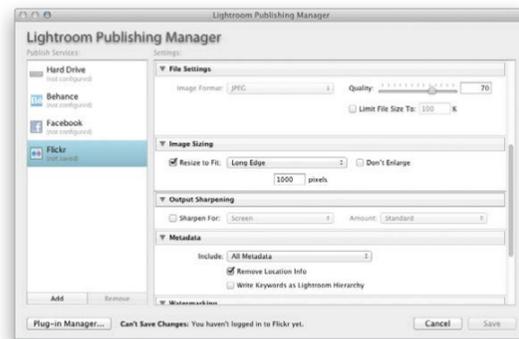
If your aim is to upload photos to an online destination, consider using the Publish Services panel. In the default configuration,

there are publish modules for Behance, Facebook, and Flickr, and publish plug-ins can be installed for other services. Some are free, while others by independent developers are available for purchase at creative.adobe.com/addons.



Click Set Up on a Publish Service to configure it. Many of the options in the Lightroom Publishing Manager, such as Image Sizing, Output Sharpening, and Watermarking, are the same as those you find in the Export dialog. Essentially, the Publish Services are just another way to export your images.

The convenience of using the Publish Services is that it creates a collection that is specific to that online account. You can add images to the publish collection by dragging them onto the collection name, and can then publish to the online site when you're ready. If you modify an image, you can choose to republish it and it will update the version that is hosted on the photo sharing site. You can even monitor and reply to comments on the image in the Comments panel in the Library module.

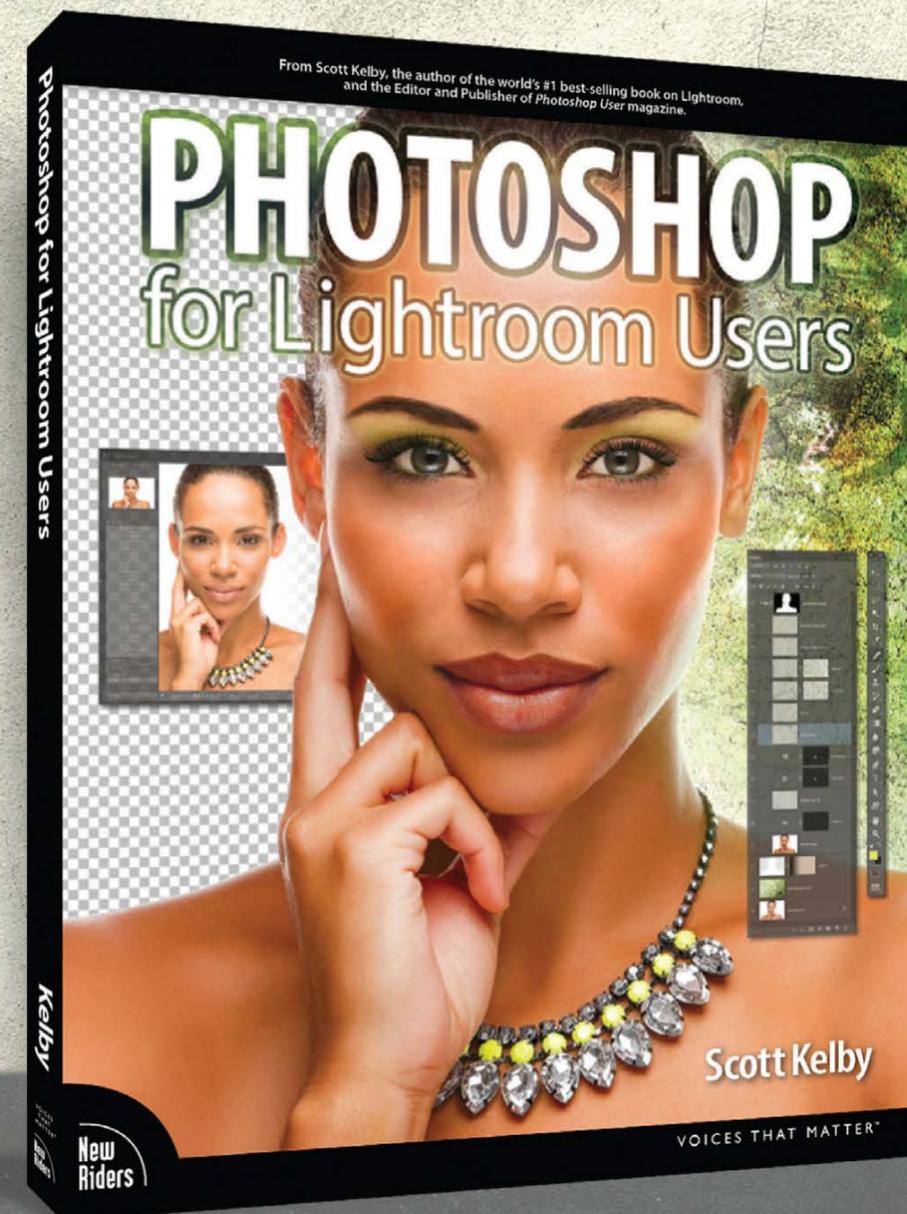


publish to a hard drive

At the top of the list of Publish Services, you'll find Hard Drive listed. This is an incredibly useful way to target a location on your local hard drive and export images to this folder. Lightroom will keep track of the images you publish there. If you update any of them in Lightroom—either by making changes in the Develop module, or by changing metadata such as keywords—you can republish them to the same location. This provides an easy way to make sure that the images in a given location are always up to date. Using the Publish Services for images that are published online is certainly a big plus, and if you haven't yet tried it, I encourage you to take it for a spin. I also find the ability to publish to a hard drive location, and keep those exported images up to date with any changes to the master file, very handy. ■

HITTING THE WALL IN LIGHTROOM?

BREAK THROUGH WITH THE KNOWLEDGE OF PHOTOSHOP



Know just what you need from Photoshop to create images that break barriers. Scott Kelby, author of the #1 best-selling book on Lightroom, uncovers the magic of Photoshop in this quick, easy-to-follow guide specifically designed for the Lightroom user.

AVAILABLE AT KELBYONE.COM/BOOKS

BY
DAVE CROSS

PHOTOGRAPHIC ILLUSIONS

In this type of portrait, the planning of the setup and shots is just as important—or perhaps more important—as the postproduction. Rather than relying too much on the retouching tools in Photoshop, we’re going to try to make our task in Photoshop a little easier by the way we take the photos.

The end result I’m aiming for is a fun portrait of a girl whose music is so loud that it bounced her right out of her chair. At least that’s the look I want to end up with, by taking a bunch of photos and combining them to create this image. Let’s walk through the process, including what worked well and what I learned for next time.



PLANNING AHEAD

Here was the thought process for setting up the shots: If there's one shot with an element suspended on fishing line, there should be a shot without that fishing line. **START WITH EVERYTHING IN THE SHOT WITHOUT THE MODEL**, add the model, and then gradually remove elements.

I used a fairly simple setup in my studio with all the **ELEMENTS THAT WILL BE FLOATING EITHER SUSPENDED ON FISHING LINE**, or placed on top of something that will eventually be removed. For example, shots were taken with the small table on the right sitting on top of an apple crate. The apple crate was later removed, leaving a shot of only the wall behind and carpet underneath. This will make things easier later on.



THE SHOOT

Before putting the model into the set, set up your camera on a tripod, **FIND THE BEST ANGLE FOR YOUR LIGHTS**, and **LOCK DOWN THE TRIPOD** so there's as little movement as possible between shots. Then, take a few shots with everything (except the model).

Here's the first example of what I'd do differently next time: Several elements were hung to appear as if they were floating around and behind the model, but **I DIDN'T THINK ABOUT THEIR POSITION RELATIVE TO HER BEING IN THE SHOT**. For example, you can see objects on the bench, a suspended book, and a teddy bear in the shot above. But when the model was brought in, they were effectively covered up, so next time I would have her sit in while adjusting the height of the other elements.

Next, the model was brought in, after having described to her the desired final effect. I took quite a few shots with her balancing on the steps, and then realized it would look even better if her hair was blowing from the sound coming from the speakers. **ALTHOUGH IT DID ADD A NICE EFFECT TO HER HAIR, EVERYTHING THAT WAS SUSPENDED ALSO STARTED MOVING AROUND—THAT WAS BOTH GOOD AND NOT SO GOOD**. The shutters on the window moved a bit and that looked very cool, but the skateboard helmet and one of the toys kept spinning in the breeze and it was hard to get those elements positioned just right.

After a few minutes and a good selection of model shots from which to choose, the model stepped out. **ANOTHER SERIES OF SHOTS WAS TAKEN AS THE HANGING ELEMENTS WERE MOVED OUT OF THE FRAME**.

You may also want to have shots of the tilted furniture without the things that are holding them up, so use the self-timer on your camera, remove the supports, and hold each piece in (roughly) the same position. **THIS WILL GIVE YOU AN IMAGE THAT DOESN'T CONTAIN THE SUPPORT BUT WILL INCLUDE ANY NATURAL SHADOWS**.

Here's another thing I would add next time: **TAKE SHOTS WITH EVERYTHING REMOVED, RIGHT DOWN TO THE CARPET AND WALLS**. During the editing process, there were a couple of times when an image of only the carpet would have helped to eliminate fishing line, etc.



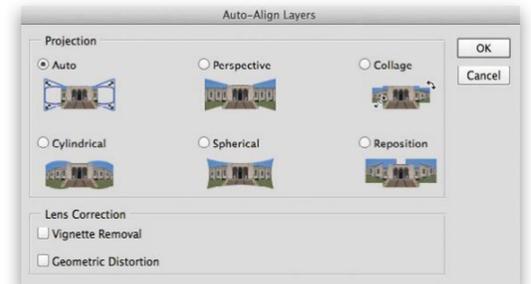
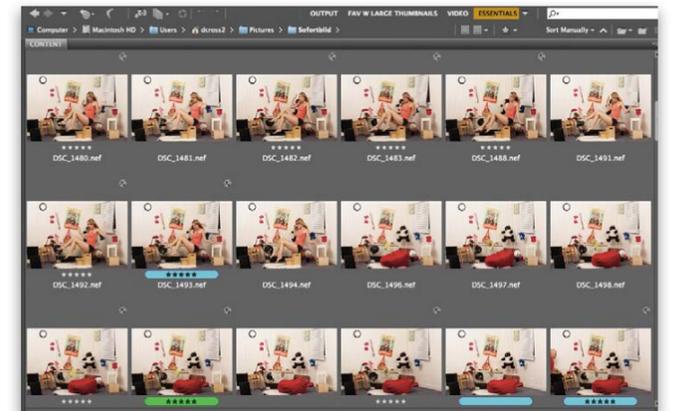
POSTPRODUCTION PREPARATION

After you have all of your captures, review your images in Bridge to identify the ones you want to use. In many cases, especially for the images that included the model, I initially made a few choices and then narrowed it down. **USE STAR RATINGS TO START AND THEN LABELS TO NARROW IT DOWN TO YOUR FINAL CHOICES**.

To ensure that the settings are the same on all images, open one of the images with your main subject in Camera Raw (press Command-R [PC: Ctrl-R] while in Bridge) and make some adjustments. Rather than opening the image in Photoshop when finished, click Done to return to Bridge. That way, you can **SELECT ALL THE REMAINING IMAGES IN BRIDGE, RIGHT-CLICK ON ONE OF THE SELECTED IMAGES, AND CHOOSE DEVELOP SETTINGS>PREVIOUS CONVERSION** to apply the same settings to all the images. (Needless to say, you could use Lightroom for this part of the process.)

To get all the chosen images into one document, select them in Bridge, and from the Tools menu, chose Photoshop>Load Files into Photoshop Layers. That creates a new document with each of the selected images on its own layer.

Even though you used a tripod, you'll still want to make sure that all the photos perfectly line up. To do this, select all the layers in the Layers panel, and from the Edit menu, **CHOOSE AUTO-ALIGN LAYERS, PICK THE AUTO OPTION** in the resulting dialog, and click OK.



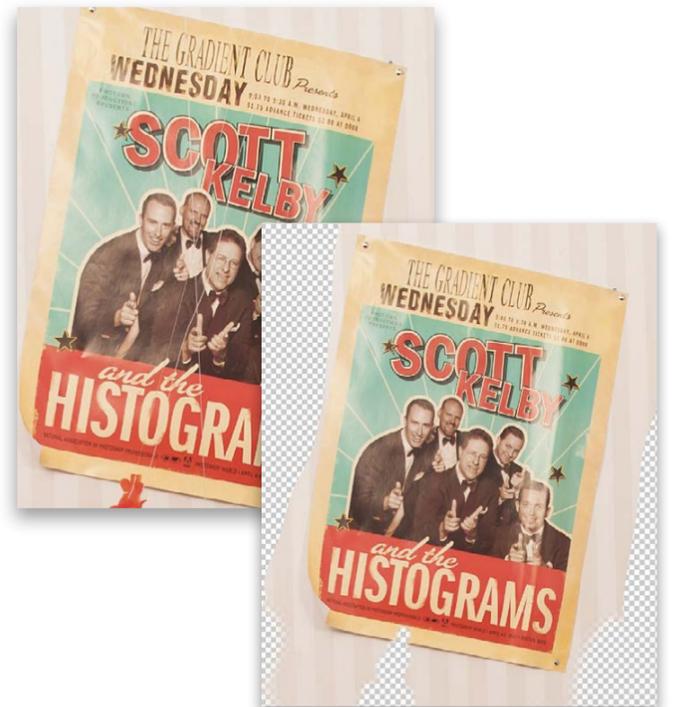
EDITING THE LAYERS

The layer with your model or main subject is the key layer that you'll want to work on, so position the other layers (the ones without fishing wire, blocks of wood, etc.) underneath that layer in the Layers panel. With the model layer active, click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel and **START MASKING THE LAYER SO THAT THE CLEAN LAYERS BELOW START TO SHOW THROUGH**. To do this, use a combination of painting on the mask with the Brush tool (B) set to black (press D then X) with a hard-edged brush and using your favorite selection tools to make selections on the mask and filling them with black (Option-Delete [PC: Alt-Backspace]).

Your goal here is to remove all the larger support elements using this masking to reveal the layers below. **IN A FEW CASES, I NEEDED TO ADD A SMALL AMOUNT OF CLONING** with the Clone Stamp tool (S) to clean up edges and add to the realism.

Here's an example of why it was so important to **HAVE AN IMAGE WITHOUT ANY WIRES**: there were several wires going across the poster of the five good-looking men she has in her room.

Imagine how hard it would be to **CLONE/HEAL/PATCH OVER THESE WIRES WHILE PRESERVING ALL THE GRAPHICS** in the poster. Instead, on the layer without wires, I made a selection of the poster and some of the surrounding wall and duplicated that selection onto a new layer by pressing Command-J (PC: Ctrl-J).



After positioning the copied layer higher in the layer stack than the main image layer, I added a layer mask to blend it in a little better. That simple process saved a ton of time, and very clearly **ILLUSTRATES THE CONCEPT OF HAVING CLEAN LAYERS** with which to work.

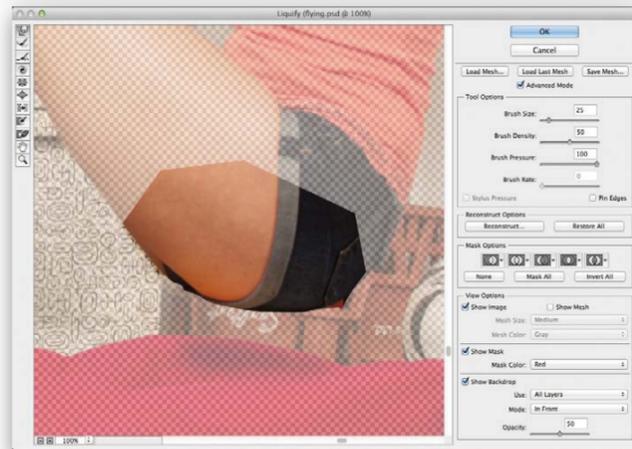
In some cases, it was just as easy to add a blank layer and use the Spot Healing Brush tool (J) or Patch tool (nested under the Spot Healing Brush) to cover areas up. This was particularly the case in areas where certain elements weren't in exactly the same position in each layer because of the blowing fan. To do this, add a blank layer at the top of the stack, switch to either the Spot Healing Brush or Patch tool, and make sure that Sample All Layers is checked in the Options Bar. This puts the results of the retouching tools onto a blank layer, making it easier to tweak the results if needed. Also, make sure to choose the Content-Aware option for both tools, as that dramatically improves the results.

To cover up some of the obvious fishing wire that was in front of the wall, I **EMPLOYED THIS USEFUL TECHNIQUE WITH THE SPOT HEALING BRUSH**: after choosing a brush size that's slightly larger than the wire, paint a straight line. This is done by clicking once where you want the line to start, then holding down Shift and clicking a second time at the end of the line. This will paint a straight line with the Spot Healing Brush and will often heal over everything in one shot. Remember to use that Sample All Layers option so it's easier to edit the healing layer, if necessary.

As I masked out of the steps from under the model, I realized that her behind looked a little flat from sitting. I made a selection of that area, duplicated it onto its own layer, and used Filter>Liquify to round it out a bit. Two important notes here: **BEFORE APPLYING THE LIQUIFY FILTER, CONVERT THE LAYER TO A SMART OBJECT (FILTER>CONVERT FOR SMART FILTERS) SO YOU HAVE AN EDITABLE SMART FILTER**; and in Liquify, check the Show Backdrop option to edit the layer in the context of the background. After clicking OK in the Liquify filter I expected to have to do a little masking to make the two layers blend together, but happily, that wasn't necessary.

There was also **AN UNEXPECTED ISSUE WITH THE BEANBAG CHAIR**. The beanbag chair was included in the original setup before the model was in the shot; however, I didn't look at the height of the beanbag chair relative to the steps the model was going to be sitting on. If I had, I would have realized that the beanbag chair should have been a little lower to create air between the model and the chair. As a result, I had to select and copy the beanbag chair onto its own layer, and then use Free Transform (Command-T [PC: Ctrl-T]) to lower the height of the chair. Luckily, I had taken a couple of shots without the model or the beanbag chair, so it was relatively easy to do this (although not a step I had planned on).

I'm pretty happy with the end result, considering this was the first time I had tried this kind of levitation project. As with most photography projects, **I MADE NOTES FOR NEXT TIME TO IMPROVE THE PROCESS**, the most important of which would be to have the model sit in while you position your props, and to gradually remove every element on the photo as you take your photos so that you have lots of clean layers from which to choose as you edit. It was definitely a fun project and I can't wait to try something like this again. ■



All Images by Dave Cross

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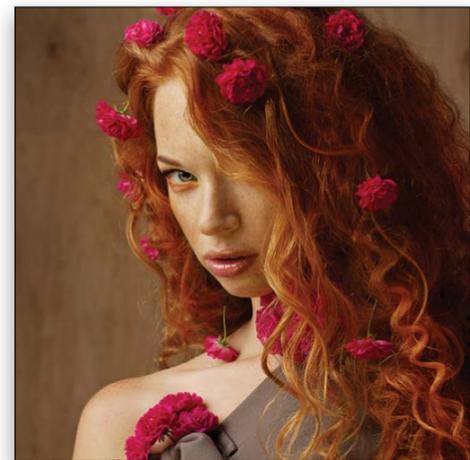
Photoshop Proving Ground

clone stamp tricks

SCOTT VALENTINE

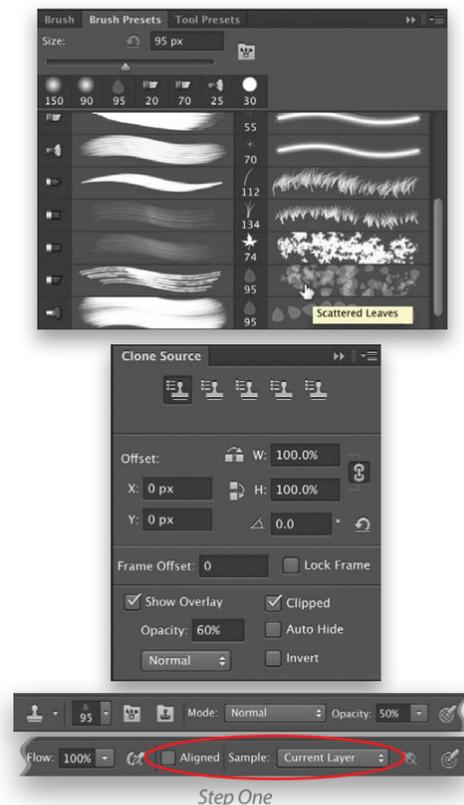
Most of you know how to use the Clone Stamp tool, and probably the Clone Source panel, as well. Behind the scenes, the Clone Stamp samples an area of your image and copies what it samples to wherever you paint on your canvas—not much mystery there. This issue, I’m going to skip the basics and leave the under-the-hood approach aside in favor of showing you an unusual technique for these essential retouching tools.

► There are some quirks in this tutorial, so be patient and take notes. (Note: If you need to catch up on Clone Stamp basics, KelbyOne subscribers can check out RC’s tutorial at http://kelbyone.com/player/rc_cloneand-heal.) We’re going to sample from one document while painting in another; to make things easy, use two documents of the same size. Portrait.PSD (available from www.dollarphotoclub.com) is my source document, and the blank target document has a white Background layer with a blank layer above that. I’m using the separate source document to demonstrate building up an image by painting.



©Stellamiku/Dollar Photo Club

Step One: Select the Clone Stamp tool (S) and open the Brush Presets panel (Window>Brush Presets), then choose a Scatter or Bristle brush tip—I used Scattered Leaves from the Brush Presets panel, but anything will work. In the Options Bar at the top, set the tool Opacity to 50%. Now show the Clone Source panel (Window>Clone Source). In this panel, click the far left Clone Source icon at the top, then set everything as shown in the screen shot, including 60% Opacity for the Overlay. In the Options Bar, deselect the Aligned checkbox and ensure the Sample drop-down menu is set to Current Layer. Select a relatively small brush size (the default size of 95 pixels was used in this example). Take a moment to name the image layer in the source document something meaningful, like “Portrait.”



Step One

Step Two: In the source document with the Clone Stamp tool active, Option-click (PC: Alt-click) on an area of interest, like a person’s eye. This will be the starting point for painting in the target document. At this point, you should be able to faintly see the sample you clicked on in your brush shape. In the target document’s

blank layer make a *single* paint stroke where you want her eye to appear. Now go up to the Options Bar and select the Aligned checkbox. This locks the starting point and aligns everything so you can continue painting as if you were revealing from a mask—very important if you paint with lower opacity to build up the image. At this point, you can continue painting and building up.

If you hadn’t checked the Aligned box, you would be starting over with her eye every time you released the mouse button (or picked up your pen if you’re using a tablet). That would result in eyeballs stamped all over. Creepy!

Step Three: Now that we’re warmed up, let’s get fancy. In the target document, turn off the layer you just painted by clicking on its Eye icon in the Layers panel and create a new, blank layer above that. In the Clone Source panel, note that the name of your source document and the layer appear near the top, just under the source icons or as you hover over the icons—a good reason to name your layers all the time.

You can load up to five sources from up to five open documents (they all have to stay open while you’re using them), load multiple sources from the same document, or any combination. You also can load samples from different layers of the same document. Each sample can have different attributes from the Offset section of the panel—rotation, reflected, or offset. And in the Options Bar at the top of your workspace, the layer selections of Current Layer, Current & Below, and All Layers is persistent for each sample. How very cool is that? All of this means you have tons of flexibility in choosing and painting with your sources.

Step Four: In my source document, I’ve added a text layer and named it “Words.” I’ve also applied a Drop Shadow layer style to the text to give it some glow (Layer>Layer Style>Drop Shadow). In the Options Bar for the Clone Stamp tool, enable Aligned because this time we want the image placement in the target document to match the source image.

Step Five: In the Clone Source panel, click the second Clone Source icon at the top. Ensure the top Words layer with text is active, then hold Option (PC: Alt) and click on a starting point that makes sense to you—I chose the upper-left corner of the first letter. Notice the X and Y coordinates under Offset in the Clone Source panel show 0, 0 when you first click. We’ll come back to that soon.

Step Six: Click back to the target document and make sure the top blank layer you created earlier is active. Choose the Words sample in the Clone Source panel, choose Current Layer in the Options Bar, and make a random paint stroke anywhere. The point you sampled shows up right where you paint. Now undo the stroke with Command-Z (PC: Ctrl-Z). Notice the X and Y



Step Two



Step Four

coordinates aren't 0, 0? Go ahead and enter zeroes into both of those boxes manually. This forces your painting sample to show up in the same place as your source document so long as the source and target are the same size. This is a bit of a cheat, but it's fast and easy to remember. Continue painting a little to make the words show up here and there, but not completely. The Drop Shadow layer style doesn't show up when Current Layer is selected because the layer effect is considered live unless you rasterize the layer and make the layer style permanent.

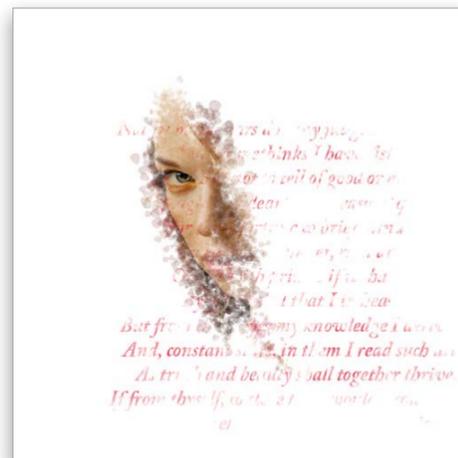
Step Seven: Now choose Current & Below in the Options Bar and paint a little more. You'll see not only the Portrait layer where you paint, but the text complete with Drop Shadow shows up, too.

Step Eight: Let's try out the Portrait sample next by clicking on its Clone Source icon in the Clone Source panel, and setting its option to Current Layer. You'll have to do the same trick with making a single paint stroke, deleting it, and setting X and Y to zero to align the samples. Fortunately, you only have to do this once for each sample you want aligned, but every time you create a new sample.

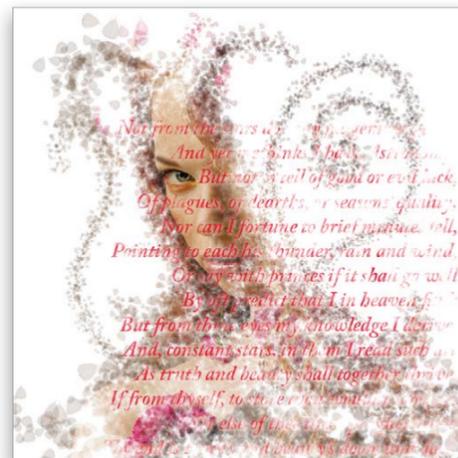
Step Nine: As you paint this time, you'll only be using the Portrait layer, which means you could potentially paint over your text. This looks a little like masking, but is destructive. The advantage, however, is that you can easily go back and choose the Words sample in the Clone Source panel to fill in some of the text; just be sure to change its option back to Current Layer. Keep in mind that when you're cloning the Portrait layer you haven't turned off the Words layer in the source document—you're just ignoring it by sampling from beneath it in the layers stack.

Step Ten: There's really no limit to how you can use this technique, especially when you combine it with other tricks you probably already know. As always, I want to leave you with some things to experiment with on your own. In the finished image, I changed the Words layer blend mode in the source document to Divide, changed the option to Current & Below for the Word Clone Source, and painted over selected words in the target document to highlight them in a different color.

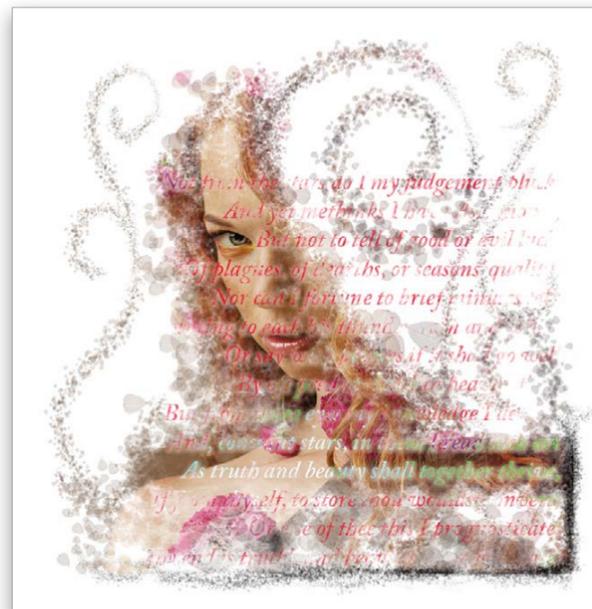
While this same look can be achieved using masks, the method of creation is much different. When I started this example, I had no idea what I wanted the final image to look like, so I just played with it. Using this setup was much more organic and let me explore different looks quickly without having to deal with confusing elements and blending several layers. Besides, it's always good to have more than one technique to work with! In a future article, I'll show you how to use this same technique with portrait retouching to speed up your work and put that much more polish on your art. ■



Step Eight

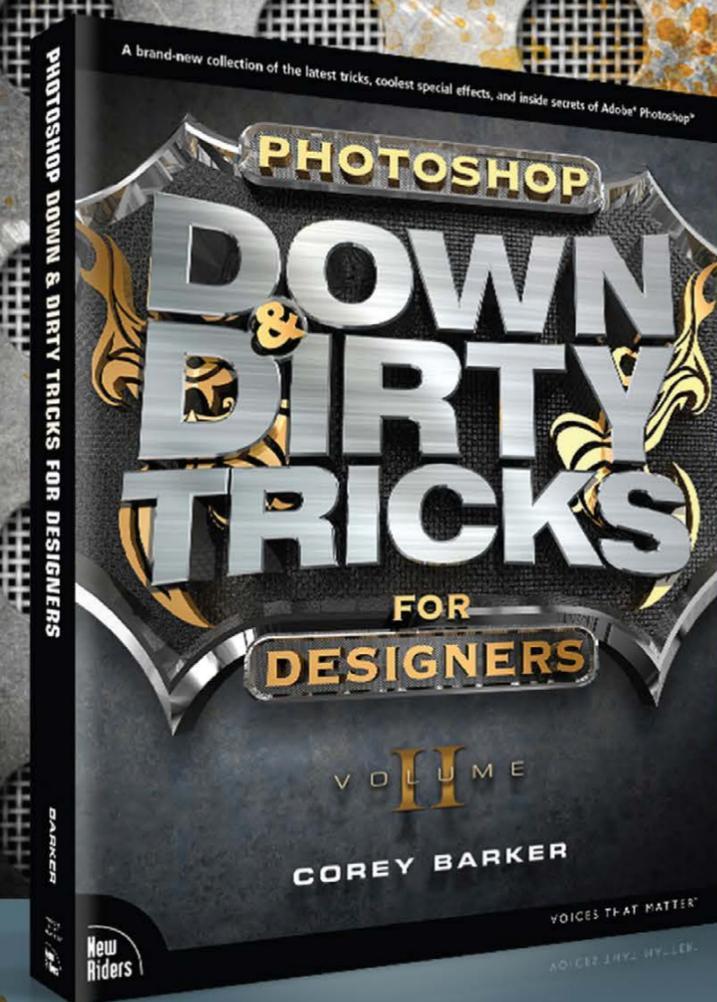


Step Nine



Step Ten

BIGGER. BADDER. DIRTIER.



PHOTOSHOP DOWN & DIRTY TRICKS FOR DESIGNERS VOLUME II

In his highly anticipated second volume, Corey Barker reveals a brand new collection of the most mind-blowing Photoshop effects you've ever seen in one place. Photoshop's most powerful features are unlocked, exposing an even bigger world of insane effects, making this book a Designer essential.



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Beyond Photoshop

adding trees and projecting shadows

SCOTT ONSTOTT

Photoshop CC has a scripted pattern fill called Tree that allows you to parametrically grow a wide variety of plant species and even control the direction of illumination on their leaves. We'll also show you how to manually project tree shadows for added realism.

Step One: Open an image to which you would like to add a tree. Create a new layer by pressing Shift-Command-N (PC: Shift-Ctrl-N). Type "Tree" as the name and click OK in the New Layer dialog.

Step Two: Choose Edit>Fill. Select Pattern in the Use drop-down menu, check Scripted Patterns, and select Tree from the Script drop-down menu. The pattern selected in the top section of this dialog doesn't matter as it will be replaced by a scripted tree pattern instead. Click OK.



Step Two

Step Three: In the Tree dialog, open the Tree Type drop-down menu and see that there are 22 different tree species available. What an amazing variety for a script! Select 19: Fraxinus Griffithii, set Light Direction to 44, Camera Tilt to 1, Leaves Amount to 66, and Arrangement to 42.6. The icon in the bottom right of the preview window gives you a feeling for where the sun is in relation to the tree. Camera Tilt allows you to simulate being somewhat above the tree, but in this scene we're looking at it more or less in elevation, so a value of 1 works well. Take a look at the shadows in the photo and see that we're attempting to match the direction of the sun's illumination in the photo with Light Direction equal to 44. The Arrangement slider is used to randomize the tree's structure. Experiment with these settings based on the photo that you're working with, and click OK.



Step Three

Step Four: Right-click the Tree layer and choose Convert to Smart Object. Press Command-T (PC: Ctrl-T) to Free Transform the tree. Click the Maintain Aspect Ratio icon (chain link) in the Options Bar to maintain the aspect ratio and type a percentage in the Width box to resize the tree to fit your photo (50% in our example). Drag the tree into position, and click the Commit Transform icon (checkmark) in the Options Bar to complete the transformation.



Step Five

Step Five: Select the Ellipse Tool (nested under the Rectangle tool [U] in the Toolbox), and set its Fill in the Options Bar to a dark-brown color such as #543b1d. Drag out a wide, low ellipse to simulate a hole in the sidewalk or ground that the tree is

planted in. Press Command-[(PC: Ctrl-[) to move the Ellipse layer below Tree layer so that the tree trunk shows on top.

Step Six: Select layer Tree and press Command-J (PC: Ctrl-J) to duplicate it. Click the Hue/Saturation icon in the Adjustments panel (first icon in the second row). Drag the Lightness slider all the way to the left in the Properties panel to make this a shadow. Click the leftmost icon on the bottom of the Properties panel so that the adjustment clips to the layer below.



Step Six

Step Seven: Shift-click the Tree copy layer so that the top two layers are selected and press Command-E (PC: Ctrl-E) to merge them. Double-click this layer's name, and rename it "Shadow." Press Command-T (PC: Ctrl-T) to transform, hold Shift, and drag outside the object to rotate the tree's shadow 90° clockwise. Right-click and choose Distort from the shortcut menu. Drag the top-center handle down so that the shadow compresses vertically. Move the shadow over to the right so that its trunk matches up with the tree trunk, and press Enter to commit the transformation.



Step Seven

Step Eight: Decrease the Opacity of the Shadow layer to match the tree's shadow to the other shadows in the scene—a value of 60% suits our purpose. In the real world, shadows blur the farther they're away from the objects casting them. We'll simulate this by adding a gradient mask to the Shadow layer so that the shadow fades along the height of the tree as it's projected on the sidewalk.



Step Nine

Step Nine: Click the Add a Layer Mask icon (circle in a square) at the bottom of the Layers panel. Select the Gradient tool (G) and choose the Foreground to Transparent preset in the Gradient Picker in the Options Bar. Press D to set the default colors and X to swap them so that black is in the Foreground color. Drag a gradient from the right end of the shadow to the left where it meets the "real" tree trunk. The shadow fades away as the tree gets farther away from the ellipse.

Step Ten: Let's add another tree, but this time we'll only add its shadow to suggest that there's another tree just out of the frame on the left. Repeat Steps One through Nine but this time drag the Arrangement slider to another value so that this tree looks different than the first tree. Drag the shadow of the new tree to the left edge of the frame to add the visual cue that there are other trees in the image, which makes this mini-mall that much more attractive.



Step Ten

It's amazing how easy it is to add trees and shrubs to photos with the scripted Tree pattern fill. Manually projecting shadows of scripted trees is well worth the effort to give them some added realism. ■

Product Reviews

▼ Tonality Pro

Black-and-White Photo Editor for Mac

Review by Erik Vlietinck

Tonality Pro is a black-and-white photo editor that can be used as a standalone application or a plug-in to Adobe Lightroom, Photoshop, or Apple Aperture. Tonality has a histogram with a 10-zone system strip, the familiar Macphun tools for selective editing, and a large selection of presets.

Tonality pro features the usual tools, such as tone adjustments, color filters, a tone curve, and vignette, as well as structure, glow, lens blur, texture overlay, grain, and photo frames effects. I first tested Tonality to see if the presets were any good. I found the Film Emulation category the least attractive, with only some 20 films from which to choose, but overall the presets offer a balanced set of creative starting points.

The real fun comes from experimenting with the parameters. Without ever looking at the online user guides, I could create black-and-white images that were tuned exactly to my liking. What's more, I discovered you can selectively bring back a color. For example, in a photo of a housing block with a bright red traffic plate, I wanted to get the plate's red back. All I needed to do was



Erik Vlietinck

crank up the red saturation, add a separate layer to block out the red brickwork from the houses, and I was done.

There were a couple filters that I had my doubts about. The glow effect could do with a few more configuration options, and the grain option isn't realistic enough, as it has no relation to film. With some slider settings, it looked more like I was adding dirt than grain.

With the opacity of each layer adjustable from not to fully effective—along with the presets, masking tools, and effects available in Tonality Pro—your creative options are virtually endless. [For a tutorial on using Tonality Pro, see "Maximum Workflow" on page 104.—Ed.] ■

Company: Macphun Software	Price: \$69.99
Web: www.macphun.com	Rating: ◆◆◆◆◆
▲ Hot: Selective color; layers; nice selection of presets	
▼ Not: Too few film presets; grain not realistic	

▼ PhotoSweeper

Clean out Your Duplicate Images

Review by Erik Vlietinck

PhotoSweeper works with Aperture, iPhoto, and Adobe Lightroom libraries and image folders to find duplicates and look-alikes based on time interval or by comparing histograms or pixels.

You start the process by having the app create a catalog of your images—I used my collection of more than 6,500. (Note that you can save the catalog for later use.) After cataloging, decide which algorithm you want to use. Duplicates will find only exact duplicates on a byte-per-byte basis. Other methods, which resemble more or less the way you'd compare your photos, introduce some form of fuzziness.

I decided to go with the default setting, which is Time + Bitmap, where the interval between photos is taken into account, in addition to a visual similarity. If you want, you can change the bitmap size, the interval, RGB sensitivity, and other parameters to fine-tune the process, but the default settings gave me excellent results. When you're finished with the settings, click the Compare button. It took less than 10 minutes to compare my 6,500+ photos (using an iMac mid-2011 i5/16 GB).

After comparing the photos, PhotoSweeper marks the images it has identified as duplicates or look-alikes. You can then



Erik Vlietinck

look at those images (grouped together in what the app thinks are a series of look-alikes) in the large thumbnail view, where you can uncheck any, if necessary. In my test, PhotoSweeper interpreted what "look-alike" means correctly about 95% of the time.

When you're finished going through all the marked and unmarked images, and making any changes, you can still restore them (in case you removed any accidentally) by clicking on the Trash icon to see which photos will be thrown out the window. ■

Company: Gwinno Software Inc.	Price: \$9.99
Web: http://photosweeper.com	Rating: ◆◆◆◆◆
▲ Hot: Simplicity; accurate pattern-recognition algorithm; fine-tuning	
▼ Not:	

▼ Look Converter

Create Your Own 3D LUTs in Photoshop

Review by Erik Vlietinck

Picture Instruments recently released Look Converter to convert presets and looks from any image editor into 3D LUTs (lookup tables) so that you can use these looks in any application that supports 3D LUTs. You can use photos and footage to create your LUTs using a simple workflow that exports to the two file formats that Adobe Photoshop and most nonlinear editing systems can use.

Look Converter generates a JPEG, a neatly organized image of color patches that Look Converter calls the Neutral Filter. You use this intermediary file to create your adjustments. Say you want to use a particular look in Photoshop CS6 that you created from adjusting overall contrast, saturation, brightness, etc. in DxO Optics Pro, here's what you do:

- Open an image in DxO Optics Pro and apply your adjustments, then save the adjustments to a new preset.
- Open the Neutral Filter in DxO Optics Pro and apply the new preset, then save the Neutral Filter to **new-filter.jpg** (for example).
- Load the **new-filter.jpg** file in Look Converter, and click the 3D LUT button.
- Now, all you do is create a Color Lookup adjustment layer in Photoshop and load the 3D LUT you've just created.



Everything works as long as you can load the Neutral Filter JPEG into the program from where you want to grab your settings.

Look Converter also supports batch processing and exports to two 3D LUT formats, either of which is used by Adobe Final Cut Pro X, Apple Premiere Pro, DaVinci Resolve, etc. Its algorithm generates the smallest allowable cube size for accurate results, as the maximum 256x256x256 size would require too much GPU power and memory to work well. ■

Company: Picture Instruments UG	Price: \$25
Web: www.picture-instruments.com	Rating: ◆◆◆◆◆
▲ Hot: Ease of use; creates two formats; inexpensive	
▼ Not:	

▼ Philips Brilliance 272P4 Monitor

Professional LCD Display with Webcam and MultiView

Review by Daniel M. East

Finding that perfect balance of quality, size, and price for a display can require jumping over a few hurdles, and although pricing has come down for some brands, it's still an all-or-nothing pursuit. The Philips Brilliance 272P4 LCD Monitor enters the race dressed up with a lot of impressive features that add value to the product, but the question of quality remains.

The 272P4 offers a lot of ports, and you can connect to the monitor with most video-connector cables, but not all are included in the box. For example, while there are two HDMI inputs and outputs, you'd need to add an HDMI-to-Thunderbolt cable for use with a more recent laptop. The 272P4 has MultiView capability for dual-computer connections simultaneously, and it also offers Multi Stream Transport (MST) Display Port technology if you have a DP1.2 graphics card with MST option. Like many newer displays, the 272P4 operates in landscape and portrait modes but, unfortunately, the display barely clears the base of the stand (even at its highest point), which makes it easy to scrape the base.

Although Philips includes quite a few extra features on the Brilliance 272P4, the quality suffers for it. The built-in stereo speakers



distort and offer very poor sound quality—even for voice reproduction—and the webcam image quality is poor, regardless of how much light is at your desk. As for actual image quality in video, the response seems a bit sluggish with some visible artifacts, and text tends to have some ghosting on both a MacBook Pro and a Mac Pro with an NVIDIA GTX 680 graphics card. In spite of all of its features, the Philips Brilliance 272P4 doesn't quite get over the hurdles in the race for display superiority. ■

Company: Koninklijke Philips N.V.	Price: \$899.99
Web: www.usa.philips.com	Rating: ◆◆◆◆◆
▲ Hot: Features; multiple ports for USB and video; ease of use	
▼ Not: Sluggish performance; poor text clarity; speaker sound; webcam	

▼ G-RAID with Removable Drives

High-Performance Enterprise RAID Storage Solution Review by Daniel M. East

There are a lot of external storage solutions with many different configurations available today. Depending on your specific needs, it's no longer just about size and speed, but about connections and compatibility. For most photo and design pros, the combination of all of these elements is important, but reliability is the must-have for today's digital world. As G-Technology has long been known for their excellent products and the most current connectivity, their new G-RAID with Removable Drives high-performance line with Enterprise-grade drives may be the balance you need of both space and speed for a wide range of systems.

While this version of the G-RAID doesn't offer a Thunderbolt 2 connection, G-Technology does have models that offer it. In this case, the model tested had just about everything else, making it more compatible for more end users. In other words, if your computer meets the system requirements, but isn't the latest model, you can enjoy the fast transfer speeds with larger video and graphics files. The G-RAID includes eSATA, USB 3 (USB 2 compatible), and FireWire 800 connectivity, but your operating system must be Mac OS X 10.7 or later. Windows users must be using Windows 8.1, or 8 and 7, which requires reformatting before use.



The 8-TB (model tested) drive has minimal fan noise, reading just under 35 decibels at approximately 4' away. The cables are long enough for placement on the floor or at enough of a distance to make the drive nearly silent. Given its competition, the G-RAID has a higher price than some similar drives, but its Enterprise drives, up to 300 MB/s access times, and the additional connection ports set it apart from the rest. If you need big storage with serious speed, but without Thunderbolt, the G-RAID with Removable Drives storage solution is an outstanding choice. ■

Company: G-Technology Price: 4 TB: \$449.95; 8 TB: \$749.95; 12 TB: \$1,199.95

Web: www.g-technology.com Rating: ◆◆◆◆◆

- ▲ Hot: Quiet; fast; connection options; removable storage
- ▼ Not: Price; no support for Windows XP or older systems

▼ Portraiture Video Plug-in

Skin Retouching for Video Review by Erik Vlietnick

Photographers often retouch portraits for skin blemishes, and you can do the same when editing a video. The algorithm to make skin smoother and improve its looks is the same, but to accommodate a moving subject, you must have the means to follow the subject's face as it moves across the frames.

I tested the Portraiture Video Plug-in for Apple Final Cut Pro X, although it's also available for many other nonlinear editors (NLEs), including Adobe Premiere Pro, After Effects, Sony Vegas Pro, and Da Vinci Resolve (now in beta).

Portraiture offers two basic enhancements: smoothing and tint/warmth adjustments. To create a mask that applies only to a face, you allow the plug-in to first calculate the mask automatically. During testing, the calculation was blazingly fast, but it consistently created a mask that was either too big or too small for the purpose. Although you can adjust the mask yourself, you'll have a hard time making it work perfectly if skinlike colors appear in the background.

I was only able to obtain a clean mask against a uniform background that lacked skinlike colors. If the mask isn't perfect, you'll



end up with a glamour glow that bleeds through in the background when the subject's head moves even slightly.

Because you can't block the mask with a secondary key, or create a tracking path that firmly defines facial contours, you can't achieve a perfect result against backgrounds with skinlike tints.

Some award-winning plug-ins have already demonstrated that this can be done. As it is now, the Portraiture Video Plug-in looks to me like a photo plug-in that was ported too quickly to make it work in NLEs. ■

Company: Imagenomic, LLC Price: \$99/year

Web: <http://imagenomic.com> Rating: ◆◆◆◆◆

- ▲ Hot: Easy to use
- ▼ Not: No tracking capabilities; expensive

▼ Elinchrom ELC Pro HD

High-End Compact Flash Unit Review by Michael Corsentino

Look out mono strobe lovers, there's a new sheriff in town and its name is ELC, short for Elinchrom Compact. Elinchrom's ELC Pro HD 500 and 1000 Ws mono heads are the new product to beat. Elinchrom President Chris Whittle put it best when he explained, "We set out to make a unit that would not only change the way a photographer works but also the way they think. We believe the ELC combines everything a photographer needs with everything a photographer wants, plus the consistency and reliability that you expect from Elinchrom."

What is it exactly that makes the new ELC Pro HD heads so compelling? Begin with three exciting new shooting modes that will change the way you work: Sequence Mode allows sequential triggering of up to 20 ELCs in bursts or continuous cycle to keep pace with current high-frame-rate cameras; Delayed Mode makes possible first or second curtain sync and everything in-between; and Strobe Mode enables images with stroboscopic effects in a single frame. This last one is supercool!

The ELC's new charge circuit delivers lightning-fast recycle times to full power (0.6 sec for the ELC 500, and 1.2 sec for the ELC 1000), and easy use on location with battery-powered



inverters and generators. New capacitor power control makes possible not only accurate color across the entire power range, but also superfast, action-stopping flash durations up to 1/5000 for the ELC 500, and 1/5260 for the ELC 1000.

At the end of the day what matters most is being able to be creative without being technically overwhelmed. Elinchrom's ELC Pro HD heads deliver the goods with a feature-rich, easy-to-use OLED driven contextual menu system that opens the door to new creative possibilities for photographers everywhere. ■

Company: Elinchrom Price: ELC 500: \$1,049.99; ELC 1000: \$1,449.99

Web: www.elinchrom.com Rating: ◆◆◆◆◆

- ▲ Hot: Feature rich; easy to use; tons of options
- ▼ Not: No battery power

▼ kumu STUDIO

Organize Your Photography Business Review by Michael Corsentino

Fledgling professional photographers quickly realize that running a successful photography business is about a lot more than just making great pictures. Managing relationships, having a firm grasp of financials, and keeping track of workflow are all equally important. Even seasoned pros can find the current crop of feature-laden studio-management packages are not only pricey and more than they need, but also require a considerable investment of time to learn. In fact, many end up overwhelmed and use nothing at all to stay on top of their businesses. This is far from ideal.

Enter kumu STUDIO, veteran wedding photographer and educator Kevin Kubota's new, easy-to-use, and affordable studio-management software. Designed by a photographer for photographers, kumu STUDIO is based on the workflow solutions and best practices developed and fine-tuned over Kevin's many years running a highly successful photography business. Ideal for studios from one to four people, kumu STUDIO focuses on getting your business organized, managing workflow and relationships, helping you market, generating invoices, and developing a clear understanding of the cost of goods and retail pricing.



In-house development and user-encouraged feedback mean fast-paced updates delivered right to your desktop. Easily generate financial reports, export files to accounting applications, create client lists based on user-defined search criteria for use with email programs and email blast services, and link directly to your Lightroom catalogs via kumu STUDIO. It's time to get down to business. Let kumu STUDIO management software show you the way. ■

Company: Kubota Image Tools Price: \$15/Month; \$10/Month with an annual subscription

Web: www.kubotaimagetools.com Rating: ◆◆◆◆◆

- ▲ Hot: Simple to use; features you need; 15-day free trial
- ▼ Not: Not cloud based; no built-in calendar

▼ Filter Forge 4 Professional



Create Realistic and Abstract Filters and Effects
Review by Bruce Bicknell



The long-awaited fourth version of Filter Forge is now available and loaded with new features that make it better than ever. For those who aren't familiar with the product, Filter Forge is a plug-in for Photoshop that allows you to create your own filters without programming them. There's also a free online library of more than 10,000 user-created filters. On top of that, Filter Forge is more robust with the flexible filter manager, support for component grouping and loop operations, fantastic filters, and much more.

The new filter manager helps organize, manage, and back up user-created filters. The single My Filters location for user-made filters has evolved into multiple filter storages that are mapped to physical folders on disk. It also adds multiple user-defined Favorites folders, and a revamped filter search list.

With the new Groups component, the user is able to easily create complex filters by packaging the reusable parts of the filter tree into custom components with definable inputs and parameters.

For those of you who are not into writing code (like me), Filter Forge has you covered with the Loop component. The Loop component brings nested loops and recursions (two key concepts of

programming) into the visual environment and lets you render the results into a single image.

With the new features and endless possibilities, Filter Forge 4 is well worth the investment if you're looking for more creativity in your work. With more than 10,000 filters in the online library, you're sure to find what you need but, if you can't, then create your own and share it with the world. There's a 30-day trial, and it's also available in Basic and Standard editions, as well as a subscription with quarterly payments for the Professional edition. ■

Company: Filter Forge	Price: \$399
Web: www.filterforge.com	Rating: ◆◆◆◆◆
▲ Hot: Tons of filters and effects; ability to create your own	
▼ Not:	

▼ PrinTao 8

Printing on Large-Format Printers Made Easy
Review by Erik Vlietnick



Aimed at professional photographers and graphic designers, PrinTao 8 from LaserSoft Imaging is a new, Mac-only tool that's fine-tuned for optimized printing with a specific class of printers, and it can also save you paper and ink. The software exploits all the capabilities of the native printer driver, so when you use PrinTao 8, you don't have to first learn about RIPs, CMYK-to-RGB conversions, and other tasks that typically belong to PostScript/PDF printing.

To start, select your printer model, supported media, desired print quality, roll or cut sheet, and media size. When finished making your selections, you're taken to the work area with its media browser, main window, and tools sidebar. Here's where you'll select your images from the media browser or drag them from the Finder.

Templates come in multiple flavors. The Freeform template allows you to position the images the way you want. Other templates optimize media usage by calculating optimum size, placement, and rotation to fit all the images into as small a space as possible. There's also a template to match cut and roll sheets, and an interactive cutter allows you to decide where to cut a roll. Cutting can be at predefined locations, too.

You can edit images in various ways, which means you always have visual feedback for print quality and image position on the paper.

PrinTao 8 supports only a limited number of large-format Epson and Canon printers, the smallest of which is the Epson Stylus Photo R2880. Depending on printer class and maximum media size, prices range from \$99 for the Home Edition to \$699 for the 64" Edition.

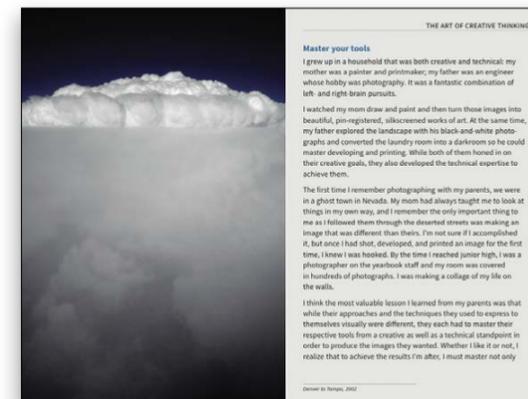
PrinTao 8 is continuously being updated and its rather poor metadata support should be improved by the time you're reading this. ■

Company: LaserSoft Imaging AG	Price: From \$99
Web: www.printao8.com	Rating: ◆◆◆◆◆
▲ Hot: User-friendly; features; optimization algorithms	
▼ Not: Poor metadata support	

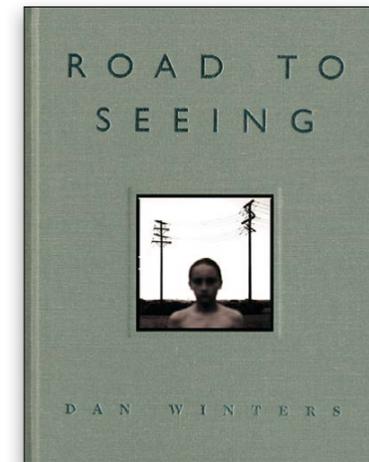


Window Seat: The Art of Digital Photography and Creative Thinking
By Julieanne Kost

This publication is both an exploration of shape, color, and light and a how-to book. The first section discusses the art of creative thinking, and not just from an existential perspective—there are lots of little tips that you can use to help refine your own creative thinking. The middle part of the book features fabulous photos and some pages describing the creative process, control over the image capture, and some general thoughts on image manipulation. The final section discusses using Photoshop and Camera Raw to adjust the RAW image to match what your mind's eye saw. Like the first edition (2006), each of the 200+ photos was taken from the air on the author's many, many business trips. (This eBook has 128 pages, but many of them are actually two-page spreads, so the page count is actually substantially higher.)



Publisher: Self-published	Pages: 128 pages (eBook)
Website: iStock.com	
Price: \$4.99	Rating: ◆◆◆◆◆



Road to Seeing
By Dan Winters

First, the good news: This beautiful book is sold by major retailers closer to \$50 than the list price of nearly \$90. Nook, Kindle, and iBook versions are around \$30. I recommend the hardcover to best view the photos—and perhaps leave on the coffee table for others to enjoy. This semi-autobiographical book includes hundreds of full-page glossy photos, including more than 200 portraits of celebrities and other images made by the author. Embossed into the back cover is this quote: "I now find peace in the realization that millions of potential masterpieces happen each moment the world over and go unphotographed." But before that back cover are hundreds of masterpieces that *did* get photographed. In addition to the author's masterful photos, there are almost 100 images by others that inspired or impressed the author. Put it on your wish list!



Publisher: New Riders	Pages: 684
Website: www.newriders.com	
Price: \$89.99	Rating: ◆◆◆◆◆

Photoshop Tips

boost your productivity and creativity

COLIN SMITH

► Welcome to the latest installment of “Photoshop Tips.” Once again, this column is loaded with tips that will save you time and relieve frustration. Huh? Frustration? Yes, you’re going to kick yourself for doing some things the hard way for so long. So, in the spirit of breaking bad habits, here are some new habits for you to incorporate into your Photoshop life.

Drag the Histogram

When you’re editing images in Camera Raw, I’m sure you’ve seen the histogram in the top-right corner. While it’s pretty to look at, it also has some functionality. You can actually click on the histogram and drag to adjust your image. It’s broken up into five zones: Blacks, Shadows, Exposure, Highlights, and Whites. As you drag a zone, the tones in that region will be adjusted while leaving the rest alone. It’s like all the Basic panel tone sliders in one!

Files to Layers

Have you ever wanted to take a whole lot of files and load them into a single document with a new layer for each file? If you’ve been using Photoshop for any amount of time, I’m sure you’ve come across this need more than once. You could open all the images and then drag them into a single document window. Yes, that will get the job done; however, there’s a much faster way to do it. Choose File>Scripts>Load Files into Stack. Select the images or folder of images and Photoshop will now do all the heavy lifting for you.

Nondestructive Healing

When doing retouching, there are few tools more useful than the Healing Brush tool. This is ideal for getting rid of blemishes and wrinkles. Here’s a better way of using it: Option-click the Create a New Layer icon, name the new layer something like “healing,” and click OK. Make that layer active and choose the Healing Brush tool (nested under the Spot Healing Brush tool [J] in the Toolbox). In the Options Bar at the top, choose either Current & Below

or All Layers from the Sample drop-down menu. Now when you’re healing and repairing blemishes, the healing will appear on this blank layer. Because it’s nondestructive, you now have two advantages. First, if you change your mind, you can erase or mask out the adjustments. Second, and this is great for wrinkle work, you can reduce the Opacity in the Layers panel and make the retouching more subtle and realistic looking. Remember, a photo that doesn’t look retouched is the perfect retouch. As soon as it’s noticeable, it’s bad, kind of like plastic surgery.

Making a Better Bevel

When creating a Bevel & Emboss layer style, I have a tip for you that will make your bevels look a lot better. Choose the Contour option (not to be mistaken for Gloss Contour) that appears just below Bevel & Emboss in the list of Styles on the left of the Layer Style dialog. When you choose this option, it will add a touch of professionalism to all your bevels. Don’t forget to turn on the anti-aliasing in both the Contour and in the Bevel & Emboss styles.

Stealing Style Sheets

Did you know that you could share your paragraph and character style sheets by sharing a PSD file? All you need to do is create a PSD, define and save some styles, and then save the PSD. In this example, we’ll do the paragraph styles (it’s the same for char-

acter styles). In an open document, go to the Paragraph Styles panel (Window>Paragraph Styles), and click the Create New Paragraph Style icon at the bottom of the panel. Double-click the new style that appears, make some changes in the Paragraph Style Options dialog, and click OK. Save and close the document. To get the styles out of the PSD, open another document, go to the Paragraph Styles panel again, click on the top-right corner, and choose Load Paragraph Styles. Find your PSD and then click Open. Rather than open the PSD, it will load the styles into the Paragraph Styles panel. This is useful when you have a document in progress and you want to use the same styles that were used for another PSD. It also works great when you’re in a collaborative workflow with someone else.

Lasso Tool, 2 in 1

The Lasso tool (L) is great for making quick selections around different areas. It comes in two flavors: the regular freehand Lasso tool and the Polygonal Lasso tool. The Polygonal Lasso is used for making straight line selections. How many times have you started in one tool and then wanted to finish the job in the other one? You can actually toggle between the two while drawing. How so? While using the Lasso tool, hold down the Option (PC: Alt) key, release the mouse button, and click around your document to add straight selections with the Polygonal Lasso tool. When you’re ready to switch back to the Lasso tool, click-and-hold the mouse button, release the Option (PC: Alt) key, and begin dragging again.

Free Add-Ons and Templates

There was a not-so-well publicized update to Creative Cloud that gives you tons of free assets. In the Adobe Creative Cloud app, choose Assets in the navigation near the top. Then, on the next line down, choose Market. Now you can find tons of things like book and poster templates, mock-ups, icons, brushes, and more. These are super useful to get a jumpstart on a design, or base an entire new design around them. It’s definitely worth a browse to see what’s there.

Better Color in Blend Modes

There are a number of different layer styles that can be used for various things. One interesting style is Color Overlay. Typically when you apply this style, it just fills the pixels with a solid color. That doesn’t seem very useful because it negates a lot of

the other work you may have done to an image. Here’s a tip for using Color Overlay: Change its Blend Mode to Color in the Layer Style dialog. When you do this, it will now only change the color, leaving the other details (luminosity) intact. You could also click the button that says Make Default for it to remember this setting.

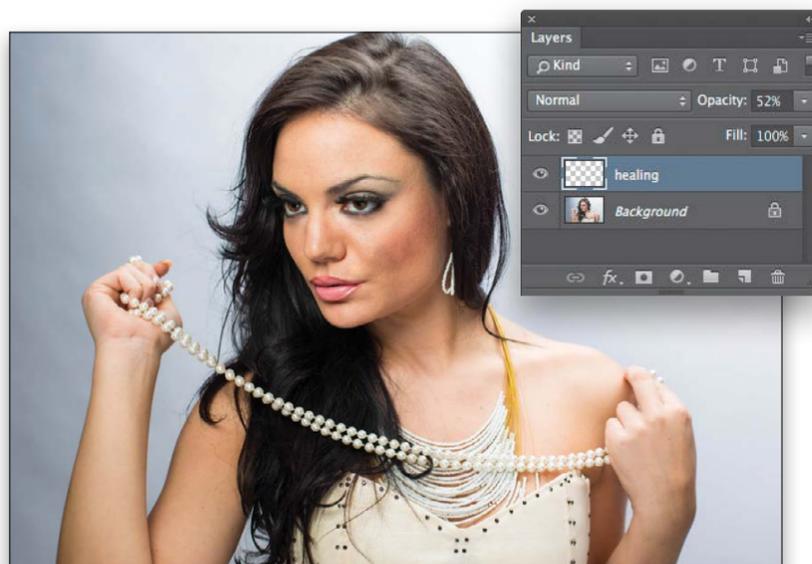


Double-Screen Workspace

I’m sure that you’re aware that you can create custom workspaces that remember your panel setups. For the three of you who didn’t know that, this is a double tip. Something you might not be aware of is that the panel layouts are remembered, even on two monitors. So you can set up all your panels on the second monitor and position them exactly as you like, then click the top-right drop-down menu in the Options Bar that has all the workspaces, and choose New Workspace. Now whenever you toggle to that saved workspace, you’ll have your panels spread out across two monitors all ready for you.

Doing the Math, or not Doing the Math

You know something that’s really frustrating sometimes? When you want to divide a document evenly for a determined number of objects. You know, like into thirds or quarters. You figure out the size, then you do the math, which can get really confusing when dealing with multiples of inches (and you thought metric was hard). Here’s a little trick that will make life so much easier. Press Command-R (PC: Ctrl-R) to open the rulers. Okay, that didn’t help much; you still have hard math to do. Here’s the tip: Right-click on one of the rulers and choose Percent. Yep, you can now divide things based on percentage and not all the weird inches and fractions thereof. ■



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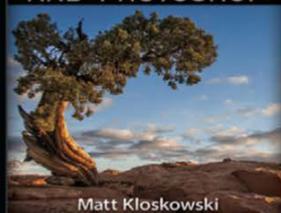
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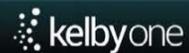


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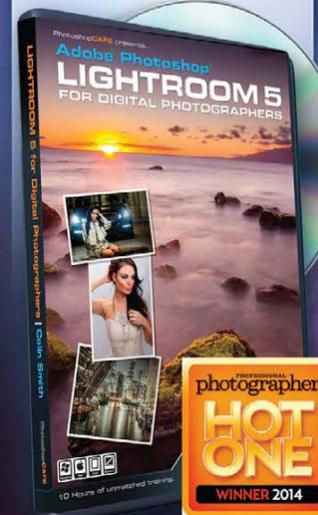
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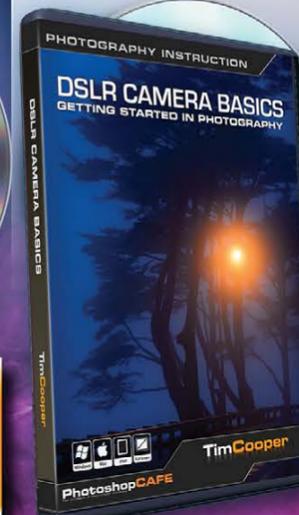
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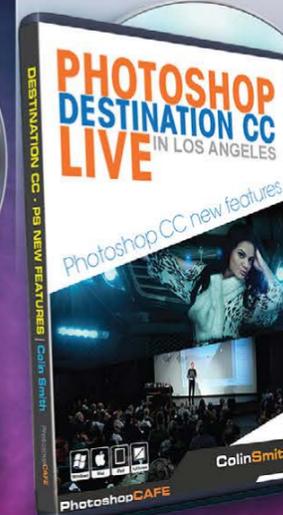
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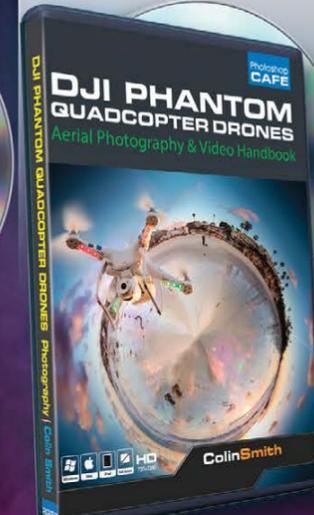
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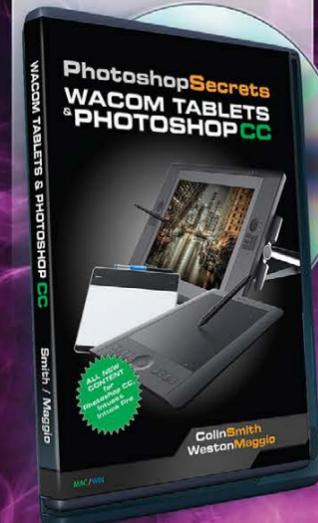
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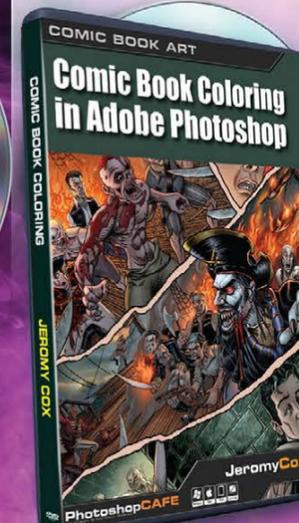
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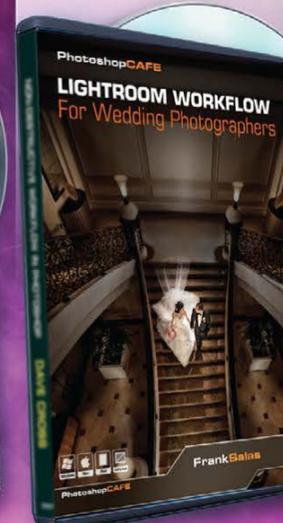
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From The Help Desk

>> Answers to Photoshop and gear-related questions

BY PETER BAUER

In several of the panels of the Layer Style dialog there's an option named Contour. What is it and how do I use it?—Tommy

To: Tommy

From: KelbyOne Help Desk

Contours are available for Inner Shadow, Inner Glow, Satin, Outer Glow, Drop Shadow, and Bevel & Emboss layer styles. The triangle to the right of the default Contour thumbnail in the Layer Style dialog opens a menu of preset contours from which to choose. Each changes the way a specific effect is shaped as it moves away from the edge of the visible pixels on the selected layer.

You can also apply a layer style to a layer group. The style is added to the group as a whole, not to the content of the individual layers within the group. If, for example, the content of two layers overlap and you apply a Drop Shadow effect, the shadow will not overlay the content of layers below the top layer.

For all of the styles that offer Contour except the Satin effect, the default is Linear. The effect gradually and evenly fades from 100% visible to 0% visible. Each of the options in the Contour Picker changes how the effect is applied as it moves from the edge of the visible pixels. If the pixels on the layer or shape include empty areas (such as a hollow circle), the effects are applied within as well as outside the shape. The best way to see how contours work is to play with them.

[KelbyOne members may download a practice file for this tutorial at <http://kelbyone.com/magazine/issue/november-2014>. All files are for personal use only.]

If you want to create your own sample file for testing, follow these steps: Create a new document, perhaps 1000x800 pixels (resolution is insignificant). Set the Foreground color to bright yellow (R:255, G:255, B:0). Select the Rectangle tool from among the Shape tools (U).

In the Options Bar, make sure that the tool is set to create a Shape rather than a Path or Pixels. Hold down the Shift key and drag a square about 200 pixels per side. Select the Ellipse tool from the Shape tools, hold down the Shift key, and drag to add a circle approximately 200 pixels in diameter. Switch to the Custom Shape tool, click the downward-pointing triangle to the right of the Shape thumbnail in the Options Bar to open the Custom Shape Picker, select the Circle Thin Frame shape (hollow circle), and Shift-drag to create a circle about 200 pixels in diameter. Add several additional shapes of your choice.

If any of your shapes are on a separate layer in the Layers panel, click on the top layer, hold down the Shift key, and click on the bottom shape layer (not the Background layer), then use the Layers panel flyout menu command New Group from Layers. In the Layers panel, make sure the group is selected rather than a layer.

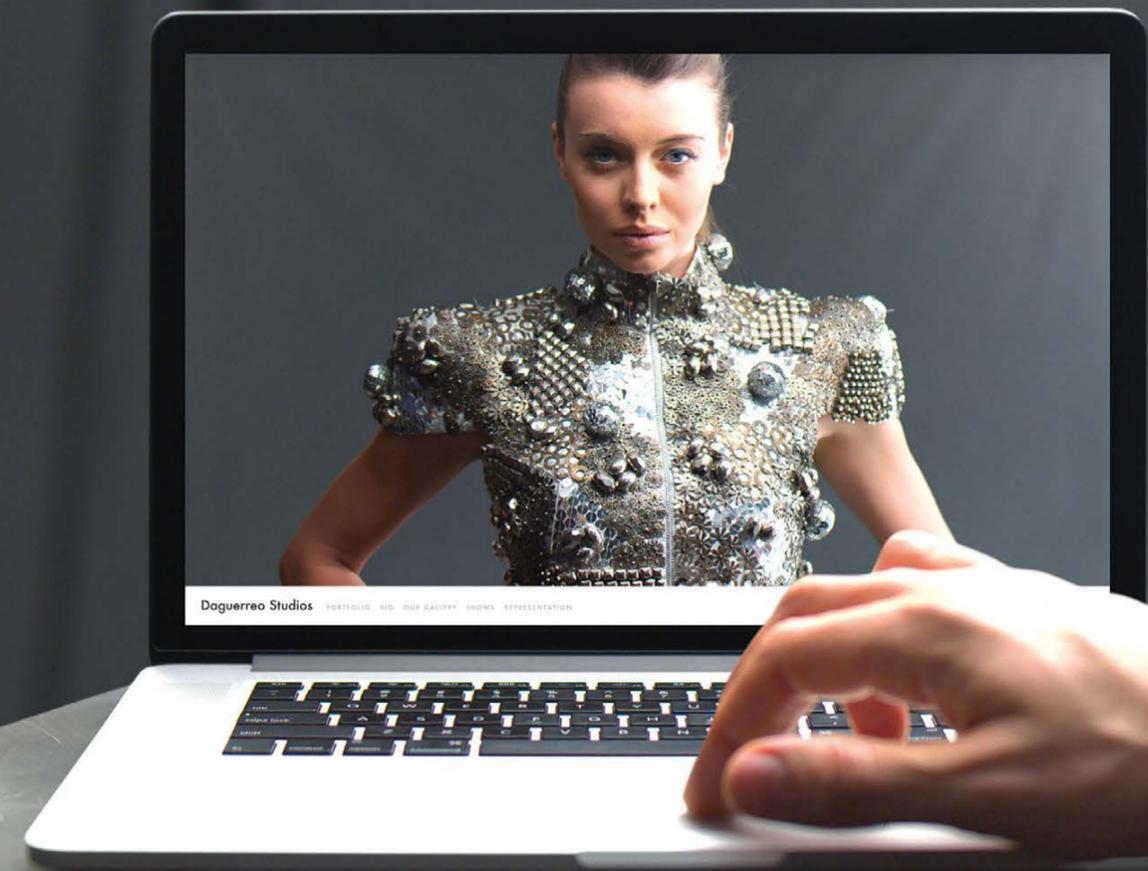
Starting with the Bevel & Emboss layer effect, increase the Size significantly to make the changes to the contour more visible (20 pixels is a good choice for shapes of these dimensions). Click the triangle to the right of the Contour thumbnail and experiment with each of the preset contours. Repeat for each of the additional contour-using layer effects, one at a time and in combination.

You can also click directly on the Contour thumbnail in the Layer Style dialog to open the Contour Editor and create your own custom contours. (Don't forget to save the ones you think you'll use in the future.) ■

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