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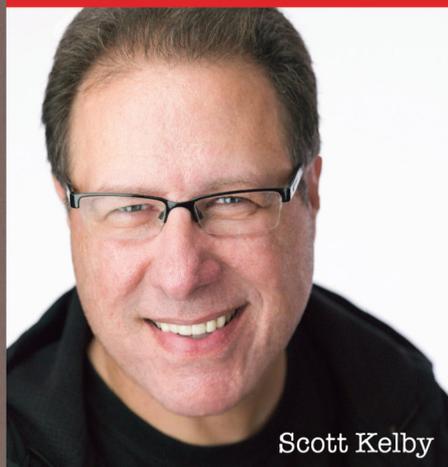
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FEATURE
56

Somewhere over the Chromatic Grayscale: How to Get from Oz to Kansas

Illustration: Corey Barker

Vincent Versace is an internationally recognized pioneer in the art and science of digital photography, so we were beyond excited when he agreed to teach us how to make better black-and-white images here in the pages of *Photoshop User*. People often ask Vincent why their black-and-white images don't look as good as his, but after your read this article and take the time to understand the science behind black-and-white imagery in a digital world, Vincent believes that your images can look just as good as, if not better than, his. How awesome is that?

Vincent Versace

Departments

Columns

From the Editor	6	52	PHOTOSHOP TIPS
Contributing Writers	10	70	DESIGN MAKEOVER The Real-World Makeover of Alexander Rubin Photography
About <i>Photoshop User</i> Magazine	12	74	PHOTOGRAPHY SECRETS Seeing in Black & White
KelbyOne Community	14	126	FROM THE HELP DESK
Exposed: Industry News	18		
<hr/>			
<h2>How-To</h2>			
DOWN & DIRTY TRICKS Blended Light Effects	20	40	BEGINNERS' WORKSHOP Getting Started with Duotone Mode
Photos, Textures, and Brushes, Oh My!	28	48	PHOTOSHOP PROVING GROUND How Photoshop Translates RGB Color to Gray
Character Creation	34	80	LIGHT IT Diffusion and Haze: The Perfect Combo for Beauty

Lightroom Magazine ▼

AFTER THE SHOOT The Portrait Process	87
LIGHTROOM WORKSHOP Creating Black-and-White Images	92
UNDER THE LOUPE Managing Your Black-and-White Photos with Lightroom	98
MAXIMUM WORKFLOW Topaz B&W Effects	104
LIGHTROOM Q&A	110
LIGHTROOM TIPS & TRICKS	112

Reviews

114	Epson SureColor P800 Wide-Format Inkjet Printer
115	HP OMEN Pro Mobile Workstation Manfrotto LUMIE LED Lights
116	Tamron SP35mm & 45mm F/1.8 Di VC USD 
117	KeyFlow Pro for Mac LensAlign Fusion
118	Mola Softlights' Rayo Westcott LunaGrip Designed by Kevin Kubota
120	Photoshop Book Reviews



Steven Kasich

Toni Osmundson



Ivan Boden

DYNAMIC RANGE 42

Transforming Your HDR Images into B&W

Sean Arbabi explains how the full tonal qualities of HDR images are the perfect match for creating black-and-white images, and how the final results would even please the masters since their darkroom processing and printing goals mirror those two digital postprocessing techniques. He then shows us how to use the Silver Efex Pro Photoshop plug-in to create amazing black-and-white images.

Sean Arbabi

But Wait — There's More ▼

KEY CONCEPTS

These icons at the beginning of columns indicate there's a short video on a tool or function used in that tutorial at the Key Concepts KelbyOne member webpage at <http://kelbyone.com/keyconcepts>.

 Dodge & Burn tools

 Lasso tool

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 Pen tool

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CD 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

the black & white issue



There's lots of cool stuff going on at KelbyOne right now. Of course, we're still releasing a bunch of new classes (every Thursday is "new class" day at K1, and we usually release one to two classes—sometimes more), but that's not the big news (especially since you probably already knew that, right?).

The big news is that since February, we've been totally heads down on an entirely new online experience for our members. The goal was to create a brand-new site, from the ground up, that's much easier to navigate—one that gets you to the information and classes you're looking for as quickly and easily as possible. A site that's faster, more stable, much better looking, serves up videos better than ever, integrates the key features from the old NAPP member site (without your having to access two entirely separate sites), and just the totally kick-butt, super-fast, first-class experience that you deserve. I'm excited to tell you that we'll be launching this new site in the coming weeks (we're that close—we're in the testing phase now).

This new site has an entirely new infrastructure and back-end designed to make your experience dramatically smoother, and I have to take my hat off to our Web team, led by Mario Ocon, who have done a really brilliant job. I can't wait for you to get the chance to try it yourself. Keep an eye on your inbox for your invitation to take the new site and new user experience for a spin.

Of course, a fancy new site is awesome (and long overdue), but the core of what we do is education, and we've been cranking out some really great stuff. We've been putting a lot into our Photoshop classes this year, along with greatly expanding what we're offering for Adobe Creative Cloud applications (everything from InDesign to Illustrator to Premiere Pro, among others), plus we have some amazing new instructors (and more coming on board). Naturally, there's still lots of stuff for you photographers out there, as well, and we lead the industry in the volume of Lightroom training we provide (including our *Lightroom Magazine*, the mag within a mag here in *Photoshop User*.)

This issue of the magazine is our "Black & White" special, and our cover story is from none other than Vincent Versace himself, who is famous for his writings on converting to black and white. In the cover story, "Somewhere Over the Chromatic Grayscale: How to Get from Oz to Kansas," he talks about how black-and-white photography should be your first thought before you press the shutter release and how important color is to making great black-and-white images (p. 56). Vincent and Scott Valentine, who writes about "How Photoshop Translates RGB to Gray" in his "Photoshop Proving Ground" column (p. 48), have worked together to give us some amazing black-and-white techniques, as well as a better understanding of how grayscale works in the digital world of Photoshop. (Some parts of these articles are fairly technical and advanced, so if you've been wanting to spread your Photoshop wings a bit, this is the perfect opportunity.)

I even got into the black-and-white excitement in the Lightroom section of the magazine, where I take you through creating black-and-white images from right within Lightroom itself (p. 92). We also have folks such as Sean Arbabi (p. 42) and Sean McCormack (p. 104) looking at the most popular plug-ins for converting to black and white, and Lesa Snider brings a little color by teaching beginners how to get started with duotones (p. 40).

Of course, that's just the stuff for our "Black & White" special; all your other favorite columns, news, and reviews are here as well—as always, it's another packed issue.

So, lots of fun stuff coming as we get close to year's end, and we're so glad to have you with us. Hope you enjoy the issue.

All my best,

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

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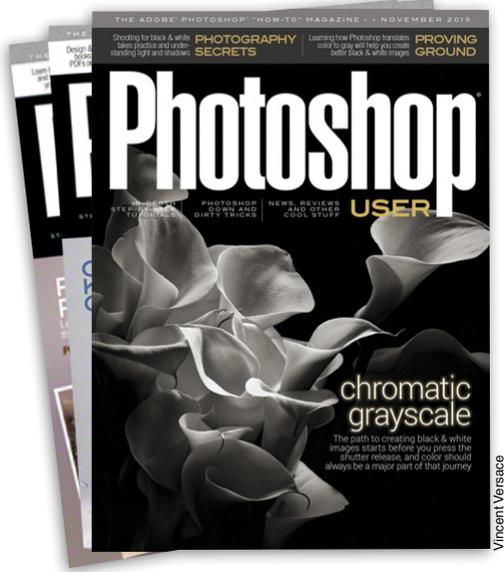
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Photoshop User magazine is the official publication of KelbyOne. As a KelbyOne member, you automatically receive *Photoshop User* delivered right to your door (or digitally) ten times a year. Each issue features in-depth Photoshop, Lightroom, and photography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

About KelbyOne

KELBYONE

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

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BY HEATHER SHORTT

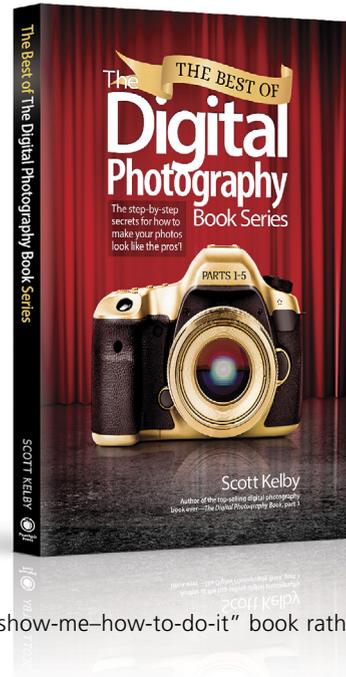
Scott Kelby's Greatest Hits: a photographer's must-have

Is there anyone out there who doesn't get excited when Scott Kelby comes out with another amazing, go-to photography book? I didn't think so. Well, clear a spot on your bookshelf and make room for his most comprehensive book yet. Scott, the number-one top-selling author of photography techniques books for the past five years straight, has hand-picked nothing but the best, most helpful, most "oh, so that's how you do it" techniques from his ground-breaking *The Digital Photography Book* series and compiled them into his greatest hits collection.

Believe me when I tell you that you'll need this book at your side. *The Best of The Digital Photography Book Series* features hand-selected techniques from all five books in his series, all updated with the latest information in an easy-to-follow format. Each page outlines just one single thought, one single technique, and one simple idea. Scott has a gift for making the hard stuff easy; for making you totally "get" techniques that you thought were beyond your reach. And he does it all in the same way he'd tell a friend. He tells you exactly which buttons to push, which settings to use, and what to do to finally start creating the images you've always dreamed of. It's the best "show-me-how-to-do-it" book rather than a "tell-me-all-about-it" book.

Because he's oh so generous, Scott added brand-new content you won't find anywhere else. His latest book features a special bonus chapter specifically designed for people moving from smartphone cameras to their first DSLR. This will be the answer key for so many new photographers' questions.

There's no other book like it out there, and I just know you're going to love it! You can find *The Best of The Digital Photography Book Series* available now at <http://kelbyone.com/the-best-of-dp-book-series>. And the best news of all is that as a KelbyOne member, you get a 40% discount on the book.



"Luck isn't a reliable shooting strategy #thesecretsauce @kelbyone @kelbyoneline @ScottKelby."—@srwiggins

"I'm too excited to see @joemcnallyphoto in real life. #kelbyoneline #ycc #photography."—@kellyhofer

"Hearing the crowd say "wow" at Scott's tips. Incredible learning. Where do I sign up for next year?" #kelbyoneline @ScottKelby @KelbyOne.—@PhotoshopPro

"#kelbyoneline Scott is the slider champion of the digital world. Just done the 7 point session, masterful."—@Imaginspec



To find out when the next KelbyOne Live tour will be in a city near you, visit <http://kelbyone.com/live>.—Ed.



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Fresh New Classes released at kelbyone.com

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

Visual Literacy with Daniel Gregory

Vocabulary is at the root of all communication. Join Mia McCormick and special guest RC Concepcion for a conversation with Daniel Gregory, a fine-art photographer based in Seattle. This class is intended to help you develop a set of tools that will enable you to gain a deeper understanding of your voice, your vision, and ultimately your work.

Food Photography Master Class: Strobes

Play with your food! Join Steve Hansen, a food photographer based in Seattle, as he takes you through his hard-won tricks of the trade for styling and capturing food using strobes and continuous light. From wine bottles to milk splashes, Steve methodically takes you through his lighting setup, gear, food styling techniques, and capture tips.

Shooting Fashion on Location

Learn how to shoot fashion in all kinds of locations from Frank Doorhof on his home turf in the Netherlands. Frank stresses how important scouting your locations are to the success of your shoot, so why not start by looking at the locations that are closest to you already.

Pilot Portraits

Take a flight to North Dakota and learn how to make pilot portraits. Join Moose Peterson at the Minot Aero Center where he takes to the tarmac to photograph pilots and their aircraft. Moose takes you through all the gear he uses, and the different situations that each kit is designed to handle.

Retouching Brides

Learn new ways to retouch brides with Scott Kelby. In this class, Scott demonstrates techniques targeted at helping photographers who have to do their own retouching to make the job quicker, easier, and more efficient. He takes you step by step through a series of techniques that you can apply to a variety of situations.

Exposed: Industry News

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

BY CHRIS MAIN

Adobe MAX 2015 Introduces Many New Features across their desktop and mobile apps

During Adobe MAX 2015 in Los Angeles, Adobe announced a plethora of updates and new features for their desktop and mobile apps, as well as some new apps. Let's take a look at mobile first. Adobe has been big on their CreativeSync technology, which is the ability to save assets to your Creative Cloud Libraries so you can access them from any of your apps. CreativeSync now supports mobile-to-mobile sharing, which will come in handy with their new Photoshop Fix mobile application. Photoshop Fix brings desktop-retouching capabilities like the Healing Brush and Liquify to the iPad and iPhone (Android support coming soon). Another mobile app to get excited about is Adobe Capture CC. If you're familiar with the apps Adobe Brush, Shape, Color, and Hue for capturing brushes, shapes, and colors through your phone's camera, you'll be happy to know that Adobe Capture CC brings all of those features into one app. Adobe also updated most of their other mobile apps, as well, including Photoshop Mix, Photoshop Sketch, Illustrator Draw, etc.

As for their desktop apps, new features range from new and updated Touch workspaces to comprehensive native format support for editing 4K-to-8K footage. For designers, Adobe introduced new Illustrator CC features, including the Shaper tool, Live Shapes, and enhanced Smart Guides. InDesign CC incorporates new online publishing capabilities, and Adobe Fuse CC (Preview) 3D character software will be added to existing Creative Cloud membership plans. These 3D models can be synced across Creative Cloud Libraries for use in Photoshop CC. Photoshop will also have new Artboards capabilities, as well as the first version of Design Space, which had been a Technology Preview available in the Preferences of Photoshop up to this point. All of the updates to the Adobe desktop apps should be available by the end of the year.

Adobe's Creative Cloud Photography plan (\$9.99 per month) will now include Photoshop Fix and Adobe Portfolio, a new application for creating beautiful, simple, creative portfolio websites. Adobe also updated Lightroom mobile with new capture capabilities and Dehaze functionality; added more layer support for Photoshop Mix; and introduced powerful new editing capabilities with Lightroom for Web. And finally, Lightroom CC received some updates, including the ability to locally apply Dehaze via the Adjustment Brush. There's so much more to cover, but you'll have to visit www.adobe.com to get all of the granular details.

Canon EXPO 2015 Showcases Technology of the future

The Canon EXPO only takes place once every five years. So with a company like Canon, you expect them to put on an amazing show, and they completely delivered. The first stop for the invitation-only EXPO was September 9–11, taking up 100,000 square feet at the Jacob K. Javits Center in New York City. The EXPO was divided into 10 zones, each highlighting different technologies from Canon. Our favorite zone was the Stadium: See Winning Imagery. Canon actually created a small replica of Yankee Stadium with players and everything. The field was lined with all types of Canon bodies and lenses to shoot the "game." The backdrop for the stadium was composed of more than 800 images from a 50.6-megapixel Canon EOS 5DS R camera. You could easily identify every face in the crowd.

Also on display at the show were a 120-megapixel DSLR that's currently in development, as well as a camera prototype equipped with a newly developed 250-megapixel CMOS sensor. At 250-megapixels, you can pick out the lettering on a plane 11 miles away. Keep in mind that some of these technologies may never find their way into a shipping camera, but Canon will find some application for them. Finally, 8K was the buzzword at the show—everything from video cameras to displays to projectors. Yes, you're right, we're still catching up to 4K, but the whole purpose and the theme of the EXPO was See Impossible. And from what we saw, we can't wait for the future to get here. By the way, the EXPO will be making stops in Paris and Tokyo in 2015, and Shanghai in 2016.



Chris Main

PortraitPro Jumps to version 15

Last issue, we reported that Anthropic had released version 12.5 of PortraitPro, a fast and easy-to-use portrait retouching application that can be used as a Photoshop plug-in. This issue, we're reporting that they've released version 15. We can only assume that this update is so awesome that they had to skip a few versions (or it just happened to be released in 2015—we'll let you be the judge). New features include a full set of makeup controls for delivering natural results with simple sliders, a Lens Correction slider to fix distortion created by wide-angle lenses and smartphones, an enhanced child mode, more advanced skin coloring controls, improved feature detection, and support for ultra-high-definition displays. For more information, visit www.portraitpro.com.



Before

After

Topaz Reveals remark 5

Topaz Labs recently released a new version of ReMask, their application for creating high-quality selections and masks. It uses color-coded tri-map technology to make masking quick and easy. In the past, ReMask worked as a Photoshop plug-in, but as of version 5 you can now also use it as a standalone application or as a Lightroom plug-in. And just like a lot of applications that are being updated these days, it now supports High DPI (4K) monitors in Windows. Another great new feature is the integrated Background panel, which allows you to replace or edit the background of a masked image without leaving the program. ReMask 5 is a free update to anyone that owns a previous version of the software. For more information, visit www.topazlabs.com.

Epson Announces Four New surecolor p-series large-format printers

Are you in the market for a new commercial 24" or 44" large-format printer? If yes, then you need to check out the new SureColor P-Series from Epson. The 24" SureColor P6000 and the 44" SureColor P8000 both use Epson's UltraChrome HD eight-color ink set and are perfect for graphic designers, commercial printers, and photographers. The 24" SureColor P7000 and the 44" SureColor P9000 use a reformulated Epson UltraChrome HDX 10-color ink set that's perfect for both commercial and flexographic printers, as well as graphic designers, photographers, and fine-art reproduction houses. The SC-P7000 and SC-P9000 are also available in a Commercial Edition, which features an all-new Violet ink for expanded color gamut that delivers output that matches 99% of the PANTONE FORMULA GUIDE Solid Coated. There's also an optional Epson SpectroProofer UVS in-line spectrophotometer (developed jointly with X-Rite) that's designed to provide automated color management and verification-related tasks for a range of proofing applications. And finally, the Epson PrecisionCore TFP printhead found in the SureColor P-Series delivers consistent, high-performance with variable-size ink droplet technology as small as 3.5 picoliters. For more information, visit www.proimaging.epson.com. ■





Down & Dirty Tricks

blended light effects

BY COREY BARKER

In this exercise, we'll combine a shot of a model taken in the studio with a dramatic outdoor scene and blend them together by using various light and layer effects. You'll learn how the interaction of various layers can create a sense of dramatic lighting, and make two shots that were taken in entirely different environments look like they are one shot. KelbyOne members can follow along by downloading the exercise files at www.kelbyone.com.

► **Step One:** Start by opening a portrait photo. In the example we're using here, we need to first extract the subject from the background.

[KelbyOne members may download the files used in this tutorial at http://kelbyone.com/magazine/issue/november_2015. All files are for personal use only.]

Step Two: Select the Quick Selection tool (W) in the Toolbox. If the brush is too small, use the Right Bracket key on your keyboard to increase the radius. Then, paint over the subject until she's entirely selected. If you select an area outside the subject, hold down the Option (PC: Alt) key and paint over that area to remove it from the selection. As for the hair, just select the general area; don't worry about the stray hairs such as the ones hanging below her chin. We'll fix those areas in Refine Edge.

Step Three: Click on the Refine Edge button in the Options Bar. Typically, I set the View mode to On Layers (L), which reveals the unselected areas as a transparent background, but you can go through the various modes to see if you prefer a different one. Once you have the View chosen, grab the Refine Radius tool (E) next to Edge Detection. Again, use the Right Bracket key to increase the brush to a fairly large size and paint around the back edge of the hair. When you release the mouse button, you'll see the selection magically refined to mainly the hair, including the stray hairs that the Quick Selection tool initially missed. Do this same thing to the hair around her forehead and below her chin. If there are any other soft-edge areas, use the Left Bracket key to make the brush smaller and paint over those areas, as well.

Step Four: Back in the Refine Edge dialog, give the Edge Detection Radius a little bump to between 2.5 and 3 px. Then push the Contrast setting to around 22% to tighten up the selection in some of the transparent areas created by the Refine Radius tool. Finally, set the Output To drop-down menu to New Layer with Layer Mask, and click OK.

Step Five: Back in the Layers panel, if you Option-click (PC: Alt-click) on the layer mask thumbnail, you can see the black-and-white mask in the main document window to determine its accuracy and fix any areas that may need tweaking. If you see any black areas inside the subject, just grab the Brush tool (B) set to a soft-edged brush, and paint with white (D) to remove those areas from the masked areas. For better accuracy near the edges, change the Brush tool's blend Mode to Overlay in the Options Bar. Option-click (PC: Alt-click) on the layer mask thumbnail again to hide the mask and reveal the subject.



Step One

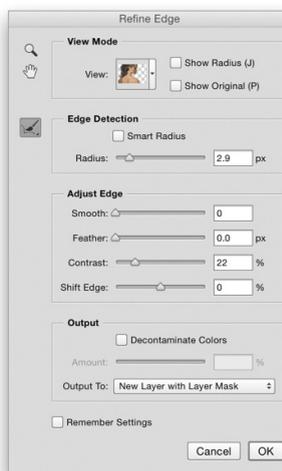
©Turmanama/Adobe Stock



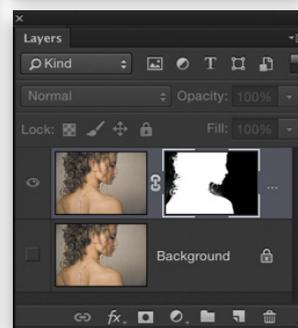
Step Two



Step Three

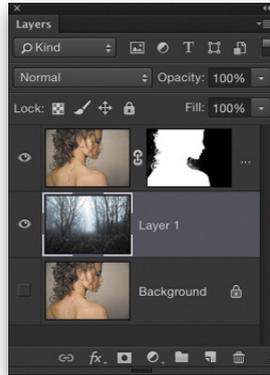


Step Four



Step Five

Step Six: Now open the image of the foggy woods that's part of the download files. This image will be used for the dramatic outdoor background. Using the Move tool (V), hold the Shift key and drag-and-drop this image to the image containing the subject (the Shift key will center the layer when you drop it). In the Layers panel, position the foggy woods layer below the extracted subject layer.



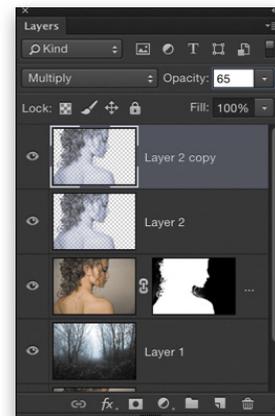
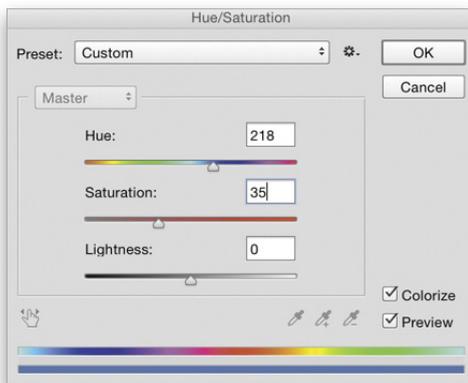
©Gudellaphoto/Adobe Stock

Step Seven: In the Layers panel, click on the subject layer to make it active, and click on the Eye icon next to the foggy woods layer to turn it off for the moment. Open the Channels panel (Window>Channels), then hold down the Command (PC: Ctrl) key and click on the RGB thumbnail preview to create a luminosity-based selection. Go to Select>Inverse to flip the selection to the darker areas, then press Command-J (PC: Ctrl-J) to copy those selected areas to a new layer.



Step Six

Step Eight: Press Command-U (PC: Ctrl-U) to open the Hue/Saturation dialog. Check on Colorize and then set the Hue to 218 and the Saturation to 35. Click OK. In the Layers panel, change the layer blend mode to Multiply. Press Command-J (PC: Ctrl-J) to make a duplicate of this layer and drop the layer Opacity of the duplicate to around 65%. Click in the box where the Eye icon used to be next to the foggy woods layer to turn that layer back on.



Step Eight

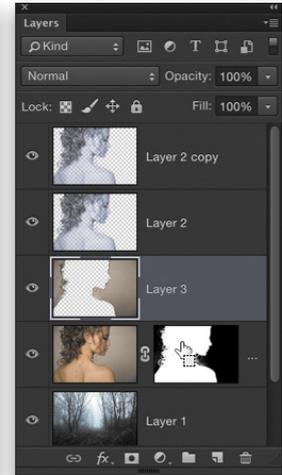
Step Nine: Click on the thumbnail of the original extracted subject layer to make it active. Hold down the Command (PC: Ctrl) key, and click on the layer mask thumbnail to load it as a selection. Go to Select>Modify>Contract, set the amount to 10 pixels, and click OK.



Step Ten: Go under the Select menu again and choose Inverse to flip the selection around to the edge of the subject and the background. Make sure the layer thumbnail of the extracted subject layer and not the layer mask is active and press Command-J (PC: Ctrl-J) to copy the selected area to a new layer.



Step Nine

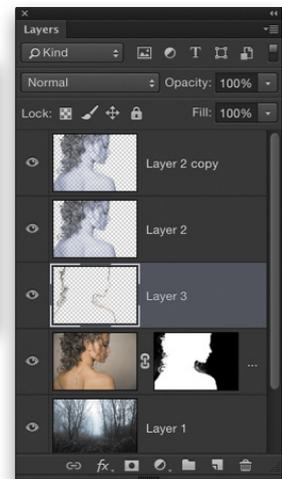


Step Ten

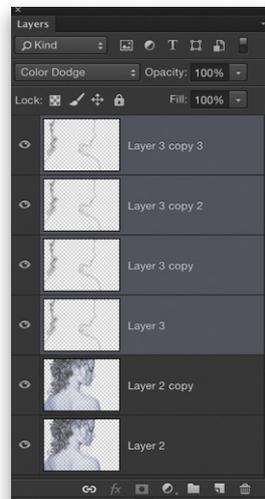
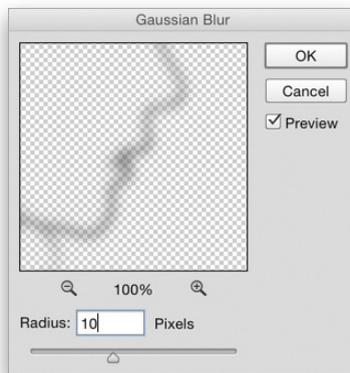
Step Eleven: Load the layer mask as a selection again, then Inverse the selection, and press Delete (PC: Backspace). This should leave you with a thin strip along the edge of the subject (I've hidden the other layers in the image shown here so you can see what was deleted). Press Command-D (PC: Ctrl-D) to deselect.



Step Eleven

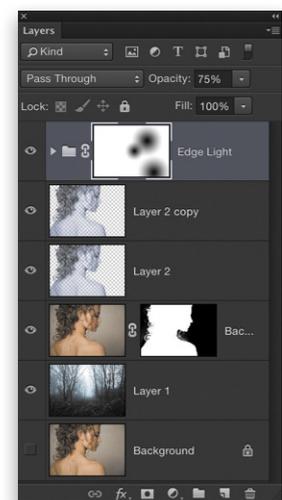


Step Twelve: Press Shift-Command-U (PC: Shift-Ctrl-U) to desaturate the layer. Go to Filter>Blur>Gaussian Blur, set the Radius to 10 pixels, and click OK. Change the layer blend mode to Color Dodge. Drag this layer to the top of the layer stack in the Layers panel, then press Command-J (PC: Ctrl-J) three times to build up the edge effect more.



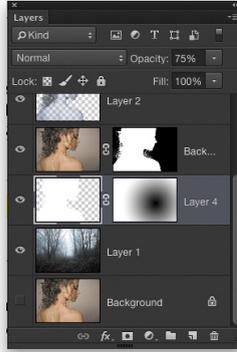
Step Twelve

Step Thirteen: With the top duplicate edge effect layer still active in the Layers panel, Shift-click the bottom edge effect layer to select all four layers that make up the edge effect. Press Command-G (PC: Ctrl-G) to group them into a layer folder. Then, drop the Opacity of the layer group to 75%. Click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel to add a mask to the layer group. Switch to the Gradient tool (G), click the gradient preview thumbnail in the Options Bar, select the Foreground to Transparent preset in the Gradient Editor, and click OK. Select the Radial Gradient icon in the Options Bar, and press X until the Foreground color is set to black. Then, in the document, draw a few gradients in areas where the edge light is too intense or isn't necessary.



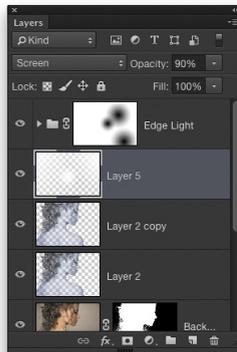
Step Thirteen

Step Fourteen: Now make another layer-mask-based selection. Click on the Create a New Layer icon at the bottom of the Layers panel, and position this new layer below the subject layer. Press D to set the default colors, and then press Command-Delete (PC: Ctrl-Backspace) to fill the selection with white. Press Command-D (PC: Ctrl-D) to deselect. Then, run the same 10-pixel Gaussian Blur we did earlier. Drop the Opacity of this layer to 75% and then add a layer mask. Using the same gradient as before, add a large radial gradient to the layer mask in the area of her shoulder on the right and the front of her face to hide the edge glow in those areas.



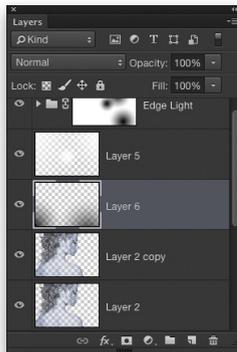
Step Fourteen

Step Fifteen: Create another new blank layer, position it just below the layer group in the Layers panel, and change its blend mode to Screen. Using the same gradient as before, but with the Foreground color set to white, start a gradient, to add a glare, just beyond the upper-left corner of the image and drag diagonally just past her hair. As it blends with the other layers, you'll see the glow is enhanced. I added another white gradient in the top-right corner, as well, just not as large. I also put one right below her chin to enhance the light in the background. Drop the Opacity of this layer if the glow is too intense.

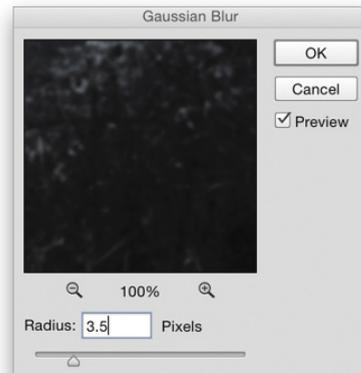


Step Fifteen

Step Sixteen: Add another blank layer below the one you created in the previous step and then add a couple of black gradients in the lower corner areas to put them more in shadow.



Step Seventeen: Finally, click on the foggy woods layer to make it active, go to Filter>Blur>Gaussian Blur, set the Radius to 3.5 pixels, and click OK. This enhances the depth in the scene as it creates a depth-of-field effect.



Step Seventeen

Rescue the Details.



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

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

See the steps taken to transform this image

topazlabs.com/psuser-lake



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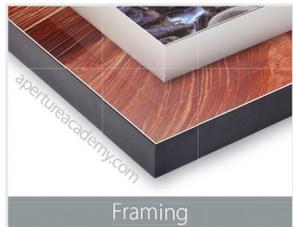
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Down & Dirty Tricks

photos, textures, and brushes, oh my!

BY COREY BARKER

In this “Down & Dirty” tutorial, we’re going to revisit a couple of different techniques I’ve done in the past and combine them to create an interesting illustrated look. The final result will appear to be aged with various spatter effects to give it a really vintage look.

► **Step One:** Open the photo of the model, which is part of the file downloads for this exercise available to KelbyOne members at www.kelbyone.com. As usual, we need to extract the subject from the background.

[KelbyOne members may download the files used in this tutorial at http://kelbyone.com/magazine/issue/november_2015. All files are for personal use only.]

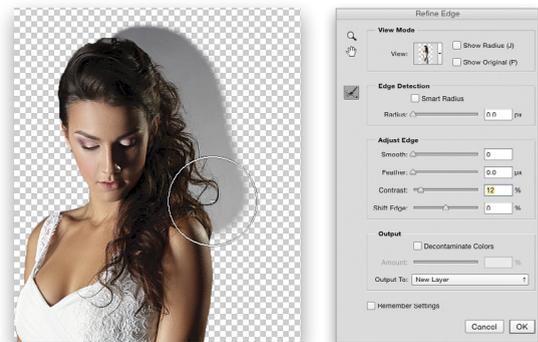
Step Two: Start by making a selection of the subject using the Quick Selection tool (W). This should be easy with the simple flat background in this example. Once the selection is made, click on the Refine Edge button in the Options Bar, and set the View drop-down menu to On Layers (L).



Step One

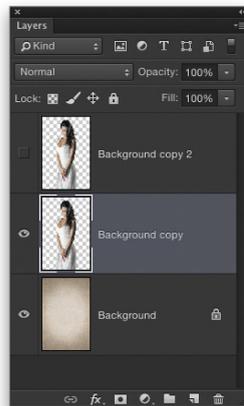
Step Two

Step Three: Grab the Refine Radius tool (E) in the Refine Edge dialog and paint around the edge of the hair to fine-tune the selection. Also, paint over the edges of the dress in the lower area to make some of those areas semitransparent just like the dress. Back in the Refine Edge dialog, bump up the Contrast a little. Here we have it set to 12%. Set the Output To drop-down menu to New Layer and click OK.



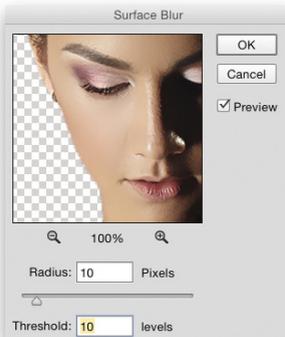
Step Three

Step Four: Now open the background texture file that's part of the exercise download. Use the Move tool (V) to drag-and-drop the extracted subject to this texture. Center the subject on the canvas, and make a duplicate of the subject layer by pressing Command-J (PC: Ctrl-J). In the Layers panel, click on the Eye icon of the duplicate layer to turn it off for the moment, and click on the original subject layer to make it active.

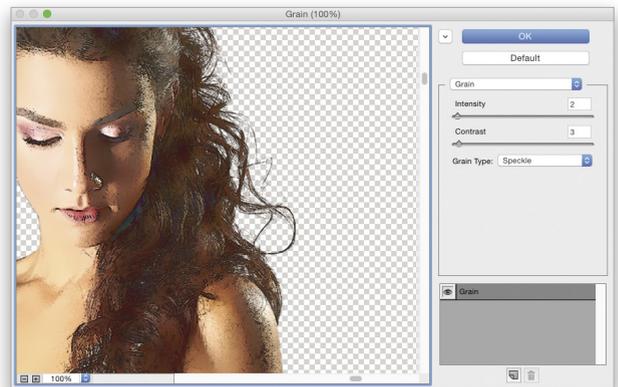


Step Four

Step Five: Go to Filter>Blur>Surface Blur. Set the Radius to 10 Pixels and the Threshold to 10 Levels and click OK. This will smooth out the detail of the subject while keeping the edges sharp.

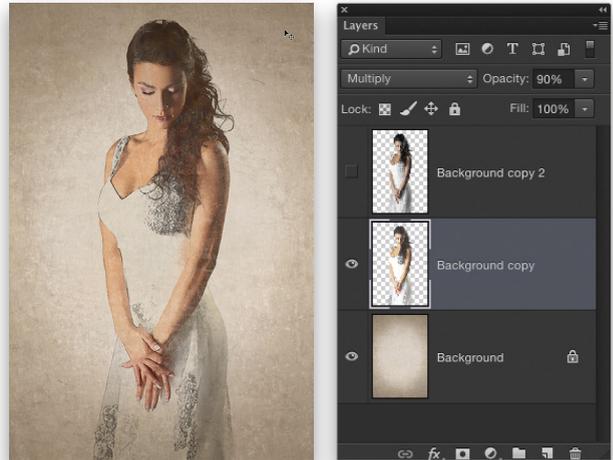
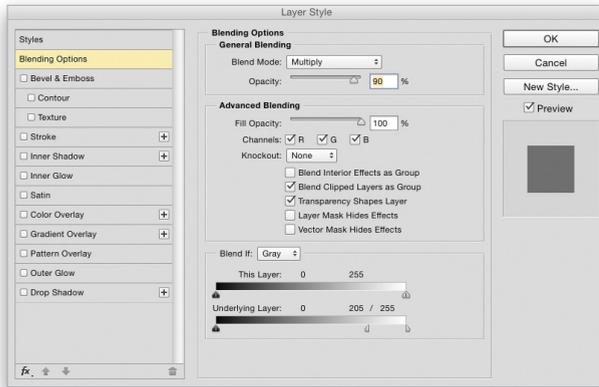


Step Six: Go under the Filter menu again and choose Texture>Grain. (Note: If you don't see the Texture option in your Filter menu, go to Photoshop CC [PC: Edit]>Preferences>Plug-Ins, and turn on the checkbox for Show All Filter Gallery Groups and Names.) In the Grain Type drop-down menu, choose Speckle. Set the Intensity to 2 and the Contrast to 3. Click OK. This will give the photo an illustrated look.



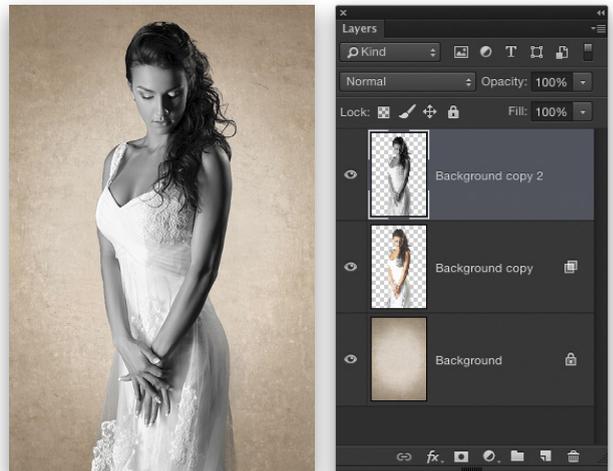
Step Six

Step Seven: In the Layers panel, change the layer blend mode to Multiply and lower the layer Opacity to 90%. Double-click the layer thumbnail of the subject to open the Blending Options, which are part of the Layer Style dialog. In the Blend If section at the bottom, hold down the Option (PC: Alt) key, and click once on the white slider below Underlying Layer to split the slider. Drag the left half of the slider to the 205 mark, and click OK. This will allow some of the background texture to show through the subject.



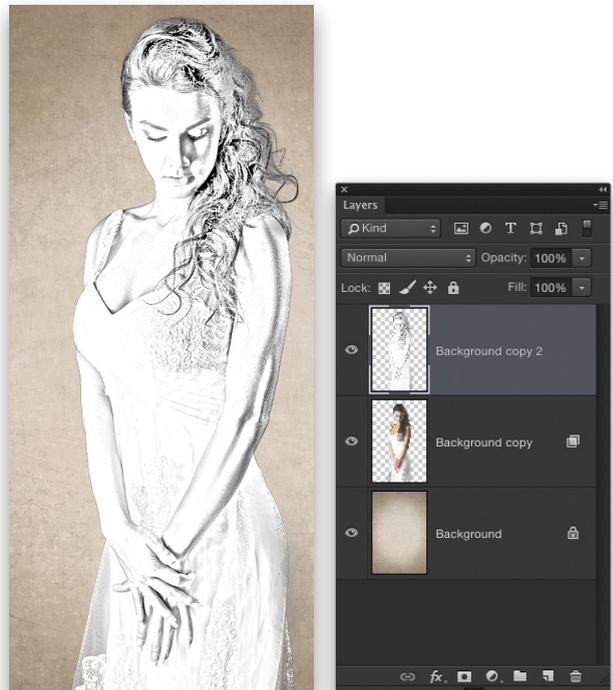
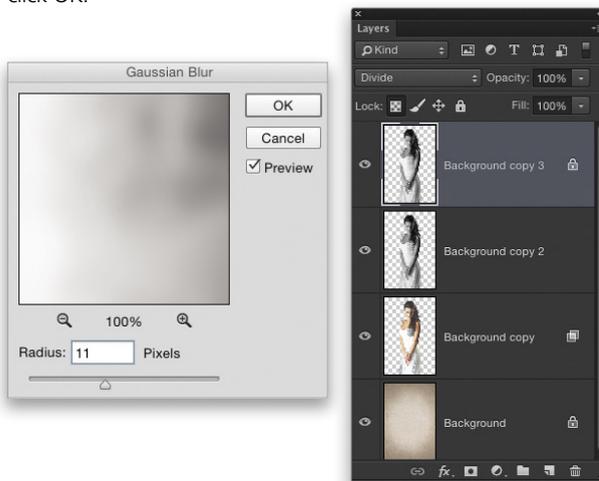
Step Seven

Step Eight: In the Layers panel, click in the box where the Eye icon used to be on the duplicate layer we created in Step Four to turn it back on, and then click on it to make it the active layer. Remove the color from this layer by pressing Shift-Command-U (PC: Shift-Ctrl-U).



Step Eight

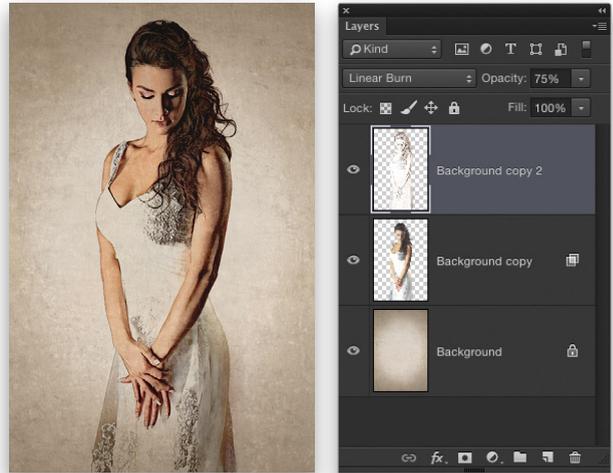
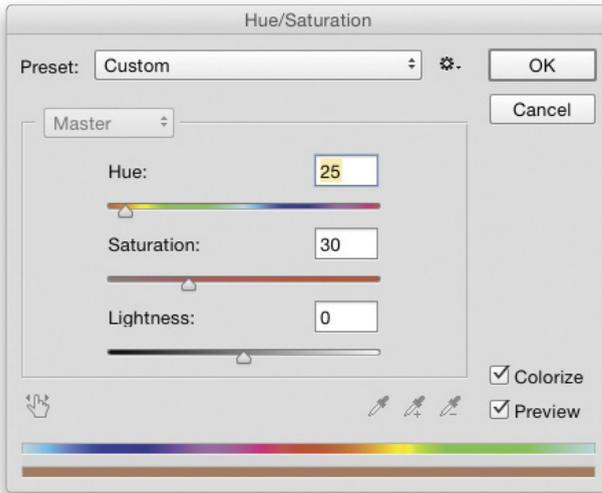
Step Nine: Press Command-J (PC: Ctrl-J) to make a duplicate of the desaturated layer. Change the blend mode of this new layer to Divide. The image should go mostly white. Go to Filter>Blur>Gaussian Blur, set the Radius to between 5 and 15 pixels, depending on the image (we used 11 for this image), and click OK.



Step Ten

Step Ten: This will give the image a sketched look. This will be the line drawing for the illustration. Press Command-E (PC: Ctrl-E) to merge the top desaturated layer with the original desaturated layer below it.

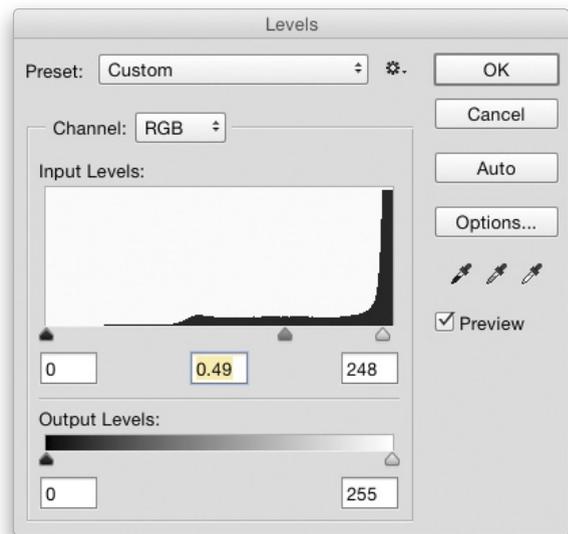
Step Eleven: Press Command-U (PC: Ctrl-U) to open the Hue/Saturation dialog. Check on Colorize and set the Hue to 25 and the Saturation to 30. Click OK. Now change the layer blend mode to Linear Burn, and lower the layer Opacity to 75%.



Step Eleven

Step Twelve: Open the spatter texture file from the download folder. We'll use this to create a custom brush. Start by pressing Shift-Command-U (PC: Shift-Ctrl-U) again to remove the color. Press Command-L (PC: Ctrl-L) to bring up the Levels dialog. Adjust the midtone and highlight sliders to boost the contrast of the spatter to make some of the lighter areas a little darker. The more dense the texture, the more opaque the brush will be. Click OK when done.

Step Thirteen: Go to Edit>Define Brush Preset. When prompted, name the brush, and click OK.

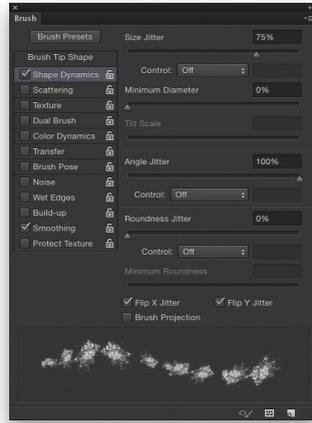


Step Fourteen: Choose the Brush tool (B) in the Toolbox. The new brush preset you just created should automatically be selected. If not, click on the brush preview thumbnail in the Options Bar to open the Brush Preset Picker and locate the brush at the bottom of the list. Then, open the Brush panel (Window>Brush). Click on Brush Tip Shape in the sidebar on the left, and set the brush Size to 700 px and increase the Spacing to around 100%.

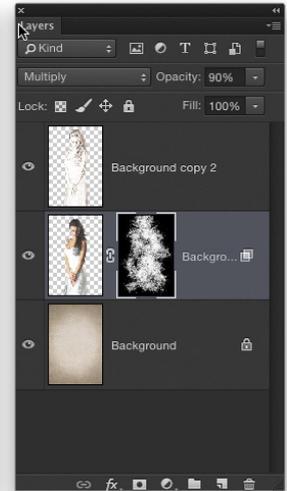


Step Twelve

Step Fifteen: In the Brush panel, activate Shape Dynamics. Set the Size Jitter to 75% and the Angle Jitter to 100%. Also, check on both Flip X Jitter and Flip Y Jitter at the bottom of the panel.

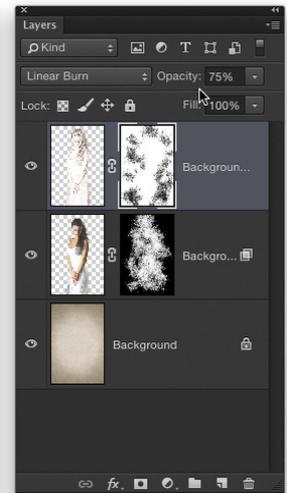
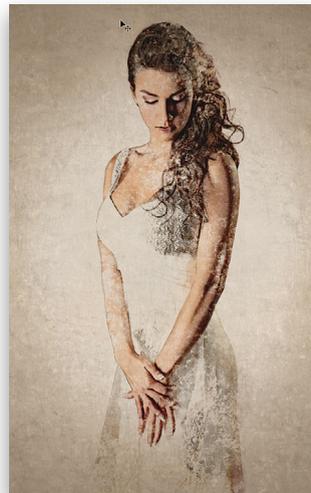


Step Sixteen: Back in our working document, click on the color subject layer to make it active. Add a Hide All (black) layer mask by holding down the Option (PC: Alt) key and clicking the Add Layer Mask icon (circle in a square) at the bottom of Layers panel. Set the Foreground color to white by pressing D. Make sure the layer mask thumbnail is active in the Layers panel, and start painting the subject to reveal parts of the color layer—just dab here and there to keep some of the texture visible.



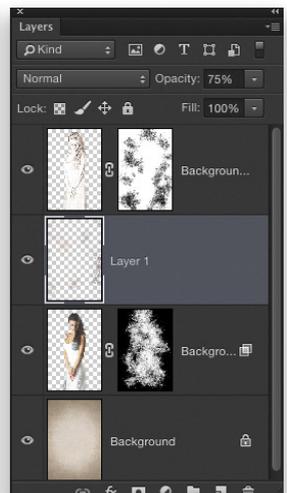
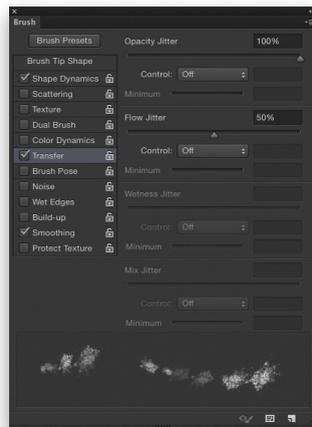
Step Sixteen

Step Seventeen: Repeat this with the line drawing layer above, only this time add a Reveal All (white) layer mask by clicking the Add Layer Mask icon with no modifier. Then, press X to switch the Foreground color to black and paint around the subject on the white layer mask to hide parts of the layer.



Step Seventeen

Step Eighteen: This is an added bonus effect. Click the Create a New Layer icon at the bottom of the Layers panel, position the new layer between the color layer and the line layer, and lower its Opacity to 75%. With the Brush tool still selected, go to the Brush panel and activate Transfer (in addition to the settings already applied). Set the Opacity Jitter to 100% and the Flow Jitter to 50%.



Step Nineteen

Step Nineteen: Make sure the blank layer is active, hold down the Option (PC: Alt) key to temporarily activate the Eyedropper tool, and click in an area of the subject's hair to sample a brown color. Dab a few spatters with this color around the hair area and edges of the image to create a spattered paint look. I also sampled a skin-tone color and added a couple of spatters next to her arm and at the edges of the image. This adds a little more character to the image and helps to unify it. ■



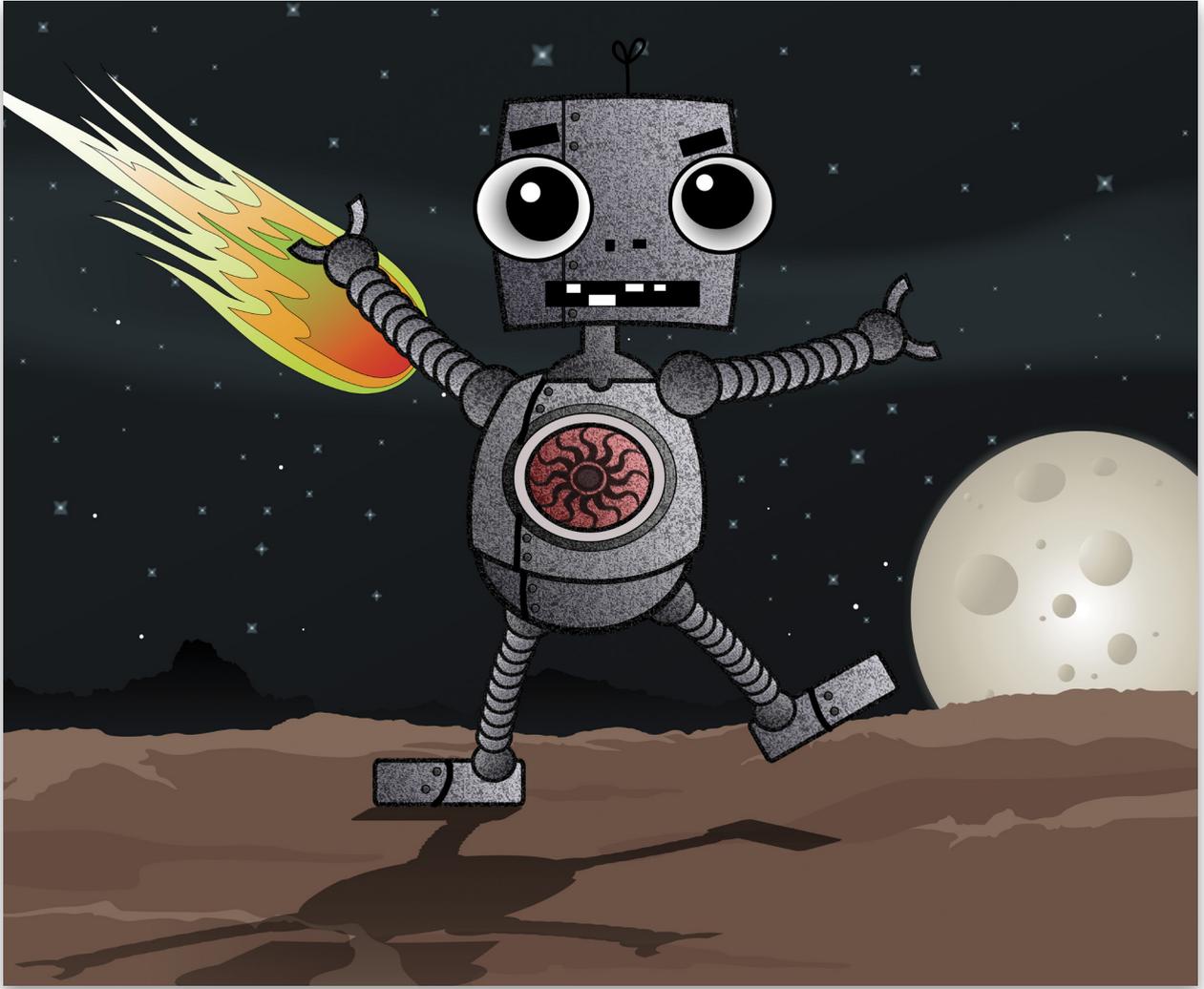
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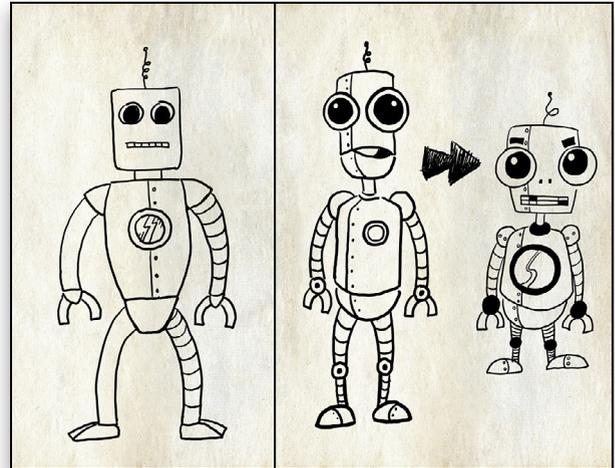
Down & Dirty Tricks

character creation

BY PETE COLLINS

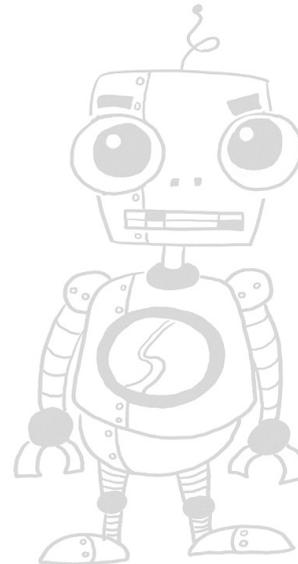
Sometimes you may want to create your own character for a design or marketing campaign, and Photoshop gives you the tools to make it pretty darn easy. With just a minimum amount of drawing skill and creative use of shapes, you can have your very own mascot, sidekick, or trademark-able action figure.

► **Step One:** We'll start by making a rough drawing. You can use either a digital input device, such as the amazing Wacom Cintiq or Intuos digital tablet, or pen and paper to start the sketch. If you prefer to use pen and paper, when you're done, simply take a photo of the sketch with a smartphone, and import the image into Photoshop. The emphasis here is to get the general shape and attitude of the character. It's not the time to make an amazing drawing (unless you really want to): A stick figure can be helpful at this stage, if that's all you know how to draw. The photo doesn't even have to be super sharp, because you'll just be using the lines as a guide or template.



Step One

Step Two: Once you have the rough sketch placed as a layer in Photoshop, you'll want to drop the opacity down until you can just make out the lines as guides. So in the Layers panel, click on the sketch layer to make it active and drag the Opacity slider to the left. Now you have your sketch as the template for your new character.

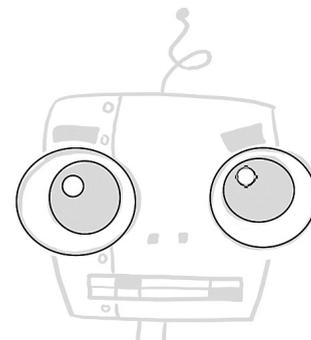


Step Two

Step Three: We'll use the eyes as our starting point, because they tend to really set the identity of the character, and also determine the scale of the body. Grab your Ellipse tool (nested under the Rectangle tool [U] in the Toolbox), and up in the Options Bar, choose Shape in the Pick Tool Mode drop-down menu on the left, set the Fill to White, Stroke to Black, and size to 2 pt. The reason for using one of the shape tools and setting it to Shape is that it creates a separate layer so that you can go back at any time and edit the shape, color, and stroke again and again.

Start dragging out some simple circles for one of the pupils, irises, and eyeballs (add Shift to create a circle). Since the shape layer will be filled with white, you want to start with the smaller circles so you can still see the other parts of the eyes in your sketch. (Note: I've decreased the Opacity on the shape layers in the example shown here so you can still see the sketch in the background.) After you start drawing a shape, press-and-hold the Spacebar to move the shape to a different position. This will help you line up the shapes with your sketch.

Make one eye and then a similar one for the other eye, but try to resize it slightly for a bit more personality. We want to see the strokes on each of the shape layers, so once the circles for the eyes are complete, Shift-click the bottom shape layer so all the shape layers are selected in the Layers panel, then go to Layer>Arrange>Reverse to reverse the order of the layers. You should now be able to see the black strokes around each shape layer.

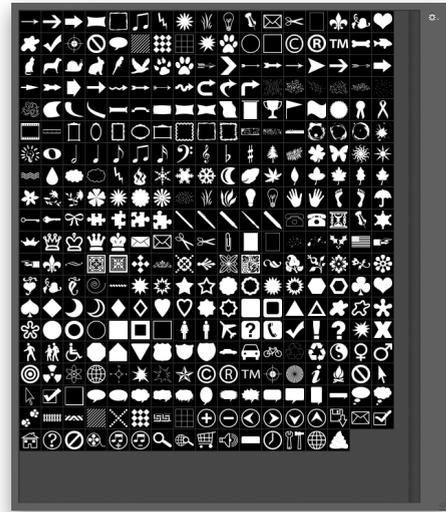


Step Three

MAKING SHAPES

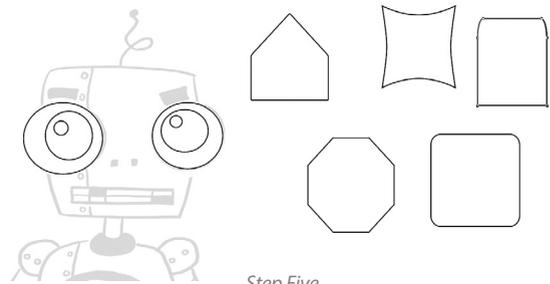
The hardest thing you have to do now is figure out what shapes you can make to best fit your character as you create it. Robots are great since they're usually made up of simple shapes. Most really good characters are made up of only a few key elements. This also makes them easy to repeat, and then quickly create different versions at different angles.

Step Four: A great starting point is to click on the Custom Shape tool (nested with the Ellipse tool in the Toolbox), then go up to the Options Bar, click on the down-facing arrow beside the Shape preview thumbnail, and you'll see a menu of *some* of the custom shapes. This is the Custom Shape Picker. Now click on the little gear icon in the upper-right corner of the Picker, and the options menu appears. Now, if you choose All and click Append in the resulting dialog, you can see all of the many shapes that Photoshop has available for you.



Step Four

Step Five: The head shape can be a simple circle or square, or something funkier. If you're feeling adventurous, try to find a custom shape from the Custom Shape Picker that looks "head-like." Perhaps create a couple of different shapes to see how they look with the eyes. The head is where you'll want to spend a great deal of your time to make sure it looks right, as it will set the tone for the rest of the body. I'll show you how I made my head in the next few steps.

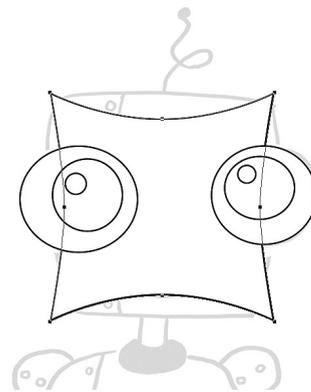


Step Five

REWORK WHAT YOU HAVE

Many of the custom shapes have great potential for body parts, but they need just a bit of tweaking. You could make any shape you want with the Pen tool (P), but that requires creating from scratch, which can be a little tricky. An easier way to go is to edit and rework a premade custom shape. Here's the shape I started with.

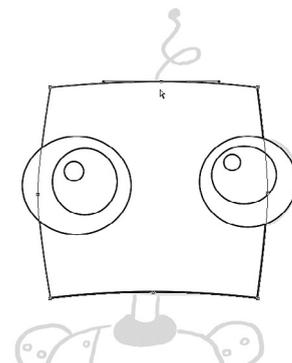
Step Six: Click on the Custom Shape tool in the Toolbox. In the Custom Shape Picker, choose the fourth shape in the top row—it looks like a concave box—and draw out the size you want for your robot's head. In the Layers panel, drag this layer to just below the Ellipse layers and above the sketch layer.



Step Six

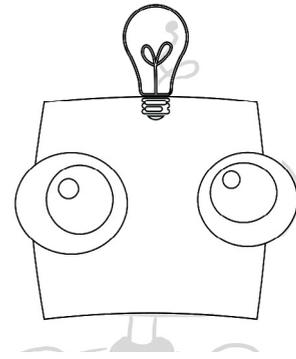
Step Seven: Next, choose the Direct Selection tool (the white arrow under the Path Selection tool [A] in the Toolbox). You should see some points and handles on the robot's head. Click-and-drag the top middle point up to move the curve out. Repeat this on each side, pulling the left and right sides out, and the bottom down a little. Your goal is to get the concave shape to become convex, or bloated.

Tip: The trouble when editing with this tool tends to be clicking on the wrong part of the shape or grabbing the wrong point. If that happens, just hit Undo (Command-Z [PC: Ctrl-Z]) and try again. By pulling all four sides out just a bit, the shape fits the sketch shape pretty well.



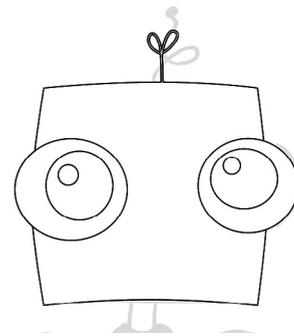
Step Seven

Step Eight: You can also use parts of a custom shape by masking out any unwanted bits. For example, the filament inside the light-bulb shape will work great as hair for the robot. Switch back to the Custom Shape tool, and in the Custom Shape Picker, choose the Light Bulb 2 icon (the tenth shape in the list), and draw out the shape where the robot's "hair" should be.



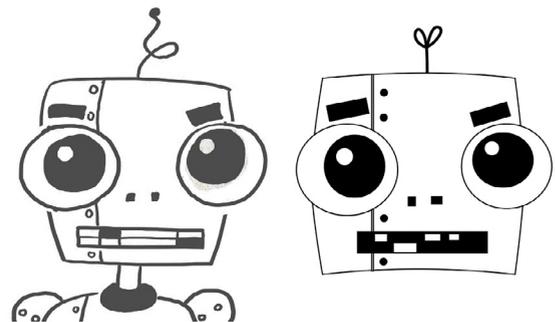
Step Eight

Step Nine: With the light-bulb shape layer active, click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel, and press D then X to switch your Foreground color to black. Switch to the Brush tool (B), click the brush preview thumbnail in the Options Bar to open the Brush Preset Picker, and set the Hardness to 100%. Use the Bracket keys on your keyboard to quickly resize the brush, and then paint over the outer lines of the light bulb and the base, so all you can see is the filament.



Step Nine

Step Ten: Note that the rest of the robot's face is made up of rectangles, circles, and lines. Use the Rectangle shape tool with the Fill set to Black to draw the mouth, with smaller white rectangles inside for the teeth. Keep in mind that when you change the Fill color it will affect the currently active shape, so after you draw the mouth in black, you'll have to draw the first tooth in black before changing the Fill color to white. Draw the nostrils and eyebrows using the Rectangle shape tool, and then press Command-T (PC: Ctrl-T) for Free Transform to reshape them. Drag on the points to increase or decrease the size, and go outside the shape and drag the double-ended arrow to change the angle of the eyebrows. Press Enter to commit the transformation.

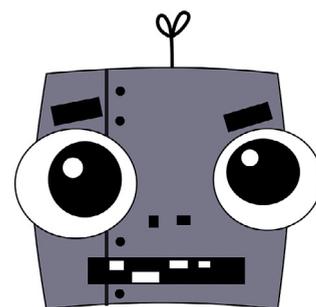


Step Eleven

Step Eleven: Using the Ellipse tool, press Shift (to make it a circle), draw the first rivet on the robot's head, and change its Fill color to black. Now, here's a helpful workflow hint: Make the circle a smart object by going to Layer>Smart Objects>Convert to Smart Object. The rivets will be super easy to change and recolor later if they're copies made from one smart object. Copied smart objects are linked together, so if you change one, they all change, meaning you don't have to go into each shape layer individually. To edit a smart object, double-click its thumbnail in the Layers panel to open it, make your edits, and then Save and close the document.

Step Twelve: Once you've made all the robot's parts, you'll probably want to go back to each one and add color, lighting, and shadows. When you start out, you may want to keep things simple by adding a solid fill color. For example, to color the robot's head, double-click on the layer thumbnail for the head shape layer in the Layers panel, and when the Color Picker dialog appears, choose the fill color, and click OK. Note we filled the irises with black in the previous step.

Tip: With the Move tool (V) active, turning on Auto-Select up in the Options Bar will make it easier to click-and-choose each element. Just click on the element you want and that layer is highlighted in the Layers panel.



Step Twelve

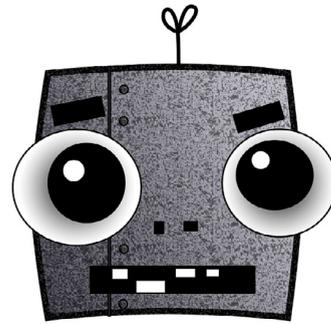
Step Thirteen: If you want to get fancier, you can add a Gradient Overlay layer style: Layer>Layer Style>Gradient Overlay. Or, when you're in the Layer Style dialog, add other layer styles to give it more depth and texture. In this example, we also added a Drop Shadow layer style to the irises.

Step Fourteen: Your job now is to figure out how to make up the rest of the body, using your template. Every part of this robot body was made with circles, rectangles, and custom shapes, just as we did with the head.

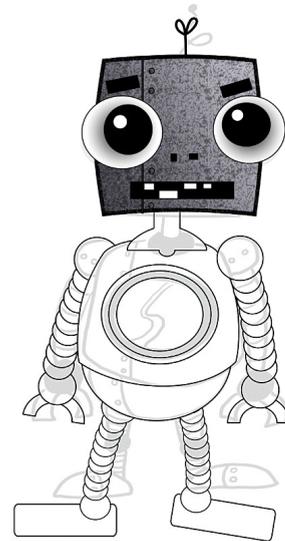
Tip: It may help you to keep similar body parts together by putting them into layer groups. Click the Create a New Group icon (folder) at the bottom of the Layers panel, double-click the name of the group, and give it a name, such as head, torso, legs, etc. In the Layers panel, drag each layer into its appropriate group.

Step Fifteen: All of the robot's parts are shapes, so when you have any of the shape tools active, you can click into each one and easily adjust the line thickness and coloring. For this robot, we created a texture using the layer styles Bevel & Emboss and Texture, and saved it as a style (click on New Style in the Layer Style dialog and give it a name). This new style appears in the Styles panel (Window>Styles) and can be applied to each element. In this example, the circles for the arms and legs were copied smart objects, so applying the style to one object resulted in all of them being changed. For one final step, we added a custom shape into the robot's chest piece to give the little guy a "bit of bling."

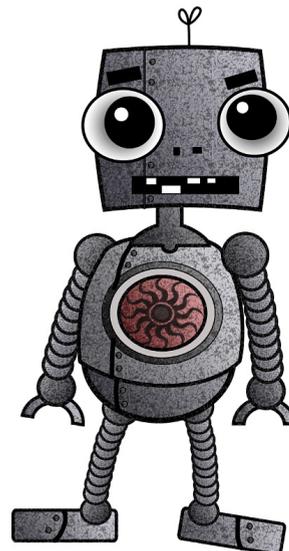
Creative use of shapes and a little tweaking can give you some wonderful and personable creatures that are easy to make. With just a little bit of brainpower, squares and circles can come to life and become the hero that saves the day. So, next time you need a character for your own story or ad design, don't automatically look for stock imagery; instead, think about how easily you can make one for yourself. ■



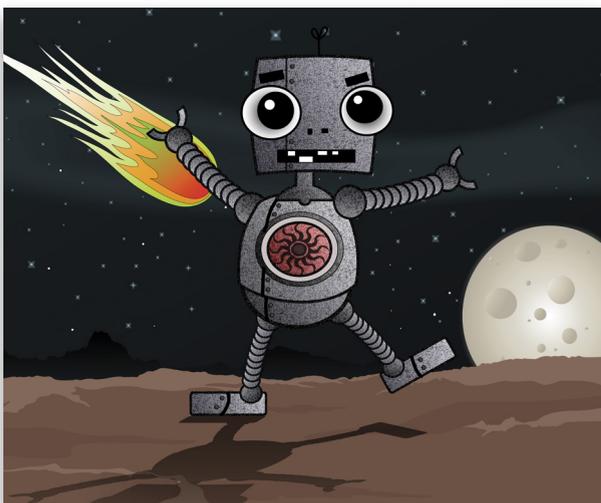
Step Thirteen



Step Fourteen



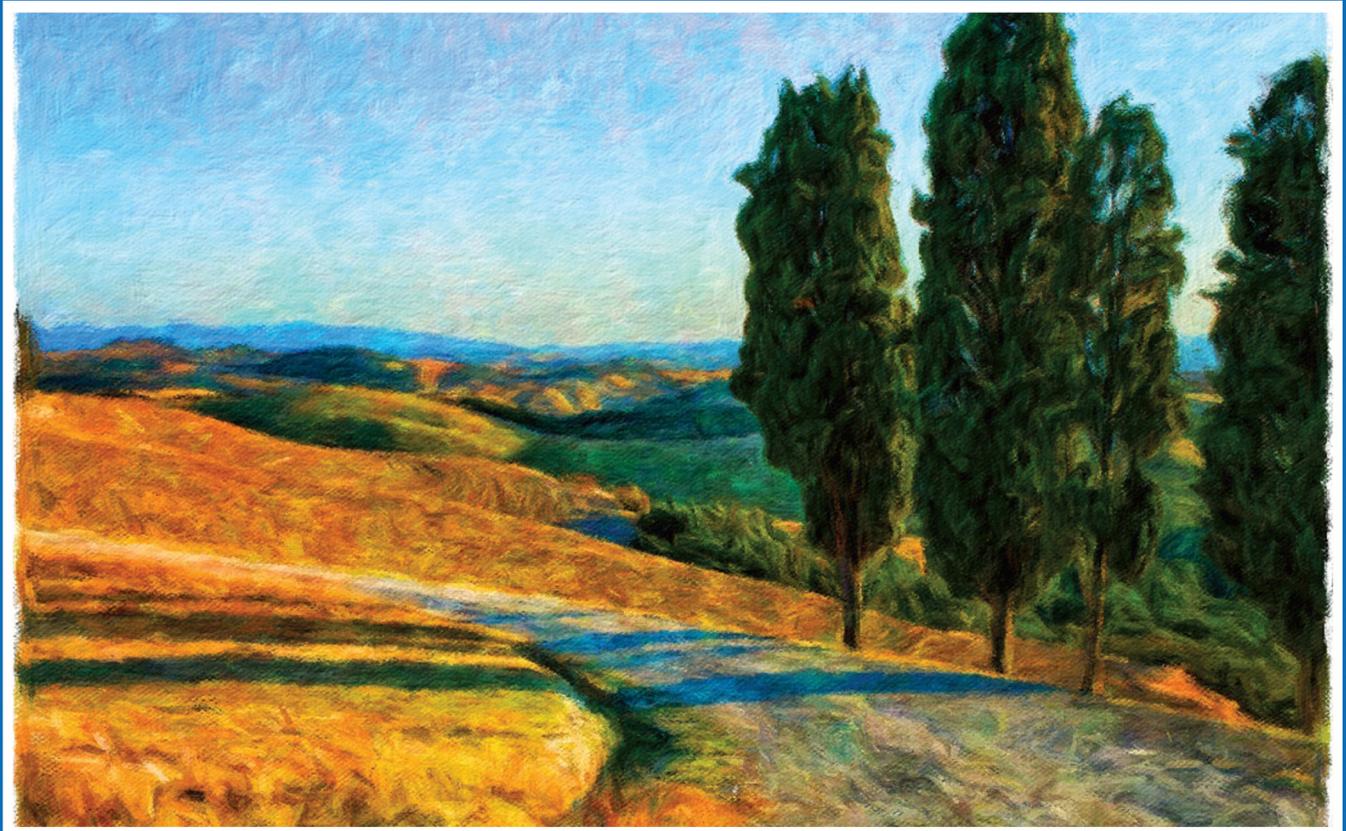
Step Fifteen



Place in scene and have fun!

Artista IMPRESSO

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Beginners' Workshop

getting started with duotone mode

LESA SNIDER

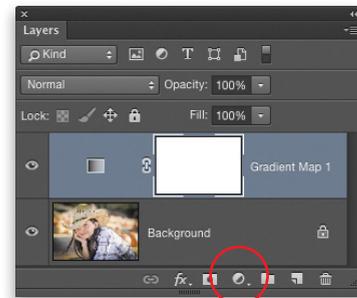
Using the Duotone mode in Photoshop, you can apply scientifically crafted color combinations to grayscale images. Doing so adds depth and richness, alters the image's emotional feel, and can introduce color consistency across multiple images when used together in a layout. In this column, you'll learn how to access the duotone presets without harming your originals.

► Step One: Convert an image to black and white using the method of your choice. If you like to experiment with contrast, use the HSL/Grayscale panel in the Camera Raw plug-in, the Camera Raw Filter (Filter>Camera Raw Filter) in Photoshop CC, or add a Black & White adjustment layer (Layer>New Adjustment Layer>Black & White). All of these methods produce sliders for tweaking the image's tonal mix. For a quick yet pleasingly high-contrast result, we'll use a Gradient Map adjustment layer for this tutorial (see next step). Because a Gradient Map adjustment layer uses the current colors of the color swatches at the bottom of your Toolbox (circled), set them to the default of black and white by pressing the D key on your keyboard and, if necessary, press the X key to flip them so black is on top.



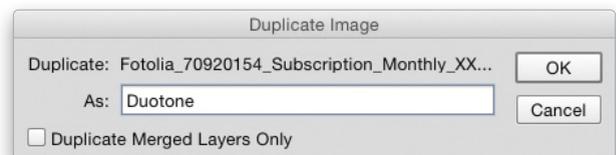
Step One

Step Two: Choose Layer>New Adjustment Layer>Gradient Map, or click the half-white, half-black circle at the bottom of the Layers panel (circled) and choose Gradient Map. Either way, Photoshop adds the adjustment layer and remaps the shadows in your image to your Foreground color (black) and the highlights to the Background color (white).



Step Two

Step Three: Because we'll flatten the Photoshop document in the next step, choose Image>Duplicate. In the resulting dialog, enter "Duotone" as the name and click OK. This maneuver keeps you from accidentally saving over the original file and preserves your layers.

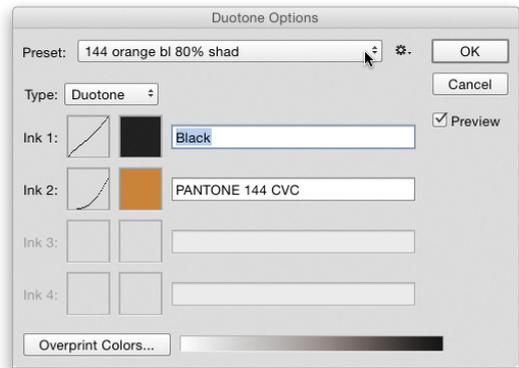


Step Three

Step Four: If you're working with a 16-bit image, convert the duplicate document to 8 bit by choosing Image>Mode>8 Bits/Channel. Next, choose Image>Mode>Grayscale. When Photoshop asks if you want to flatten or preserve your layers, take a deep breath, and click Flatten. When you're asked if you want to toss all color information, click Discard. The result is a true grayscale image: a single-layer document with one channel named Gray in the Channels panel (Window>Channels).

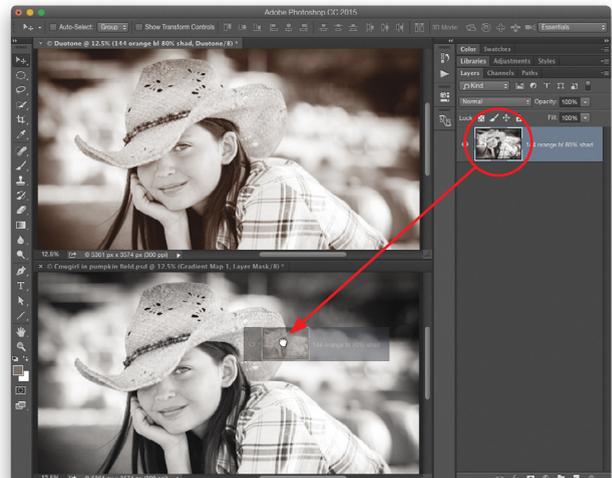
Step Five: Choose Image>Mode>Duotone and the Duotone Options dialog appears. Technically, the word duotone refers to an image made from two printing inks: black plus something else. Add another color and you get a tritone (black plus two colors), and if you add another color you get a quadtone (black plus three colors). Nestled snugly in the Preset menu at the top of the dialog are hundreds of duo-, tri-, and quadtone presets (for real fun, grab a beverage and try them all!). When you find a preset you like, click OK.

Tip: To remember which preset you used, jot it down before closing the Duotone Options dialog, then double-click the layer's name, and enter the preset's name.



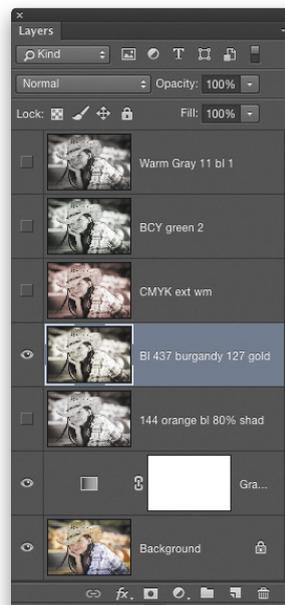
Step Five

Step Six: Unless you're sending the file to a professional printing press that will use spot color inks, your new image doesn't need to stay in Duotone mode (think of it as a special mode for printing, not editing). To return the image to the color mode from whence it came, choose Window>Arrange>2-Up Horizontal so you can see both documents, and then Shift-drag the layer thumbnail from the duplicate document into the original document. Doing so adds the newly colored image to the original document on its own layer. While you could convert the duplicate document to RGB mode, you'd lose the ability to experiment with other duotone presets during this editing session.



Step Six

Step Seven: To play with other duotone presets, activate the duplicate document and press Command-Z (PC: Ctrl-Z) to revert to the grayscale image. If you renamed the layer with the preset's name, press-and-hold Option-Command (PC: Alt-Ctrl), and tap the Z key on your keyboard until the image goes grayscale. Next, choose Image>Mode>Duotone to reopen the Duotone Options dialog and pick another preset. When you find one you like, click OK and Shift-drag the layer into your original document. Rinse and repeat until your eyes bleed (kidding!). The end result is a single document with several duotone possibilities, each on separate layers—simply toggle the layer visibility Eye icons off and on until you find the one you like best.



Step Seven



Step Eight

Step Eight: When you're finished, close the duplicate document by pressing Command-W (PC: Ctrl-W) and click Don't Save. Since the document's history vanishes when you close it, you can't revert to the grayscale version in order to experiment with other duotone presets. Finally, save your original document in Photoshop format to preserve your layers. Here you can see the black-and-white image we created (top) compared with a couple duotones.

As you can see, the built-in duotone presets produce incredibly striking imagery. Until next time, may the creative force be with you all! ■

Dynamic Range

transforming your hdr images in b&w

SEAN ARBABI

When most people envision high-dynamic-range (HDR) imagery these days, they conjure up overcooked, color-drenched scenes, often far from reality and occasionally bordering on the bizarre. Recent advancements in automated software assist those with little HDR experience, lessening the steepness of the learning curve; but knowledge of exposure, lighting, contrast, color, Photoshop, and HDR plug-ins remains essential when striving to produce the optimal image file.

► Many are unaware that HDR and black and white (B&W) go hand in hand; a modern-day Zone System with incredible accuracy in the smallest of areas within your image. The possibilities of a full tonal marriage between HDR and B&W would no doubt please the masters since their darkroom processing and printing goals mirrored these two digital postprocessing techniques.

In this installment of “Dynamic Range,” we’ll illustrate how to convert a color HDR image file into a beautifully toned B&W scene using Photoshop CC and The Nik Collection’s plug-in Silver Efex Pro (www.google.com/nikcollection/products/silver-efex-pro). We will not discuss specifics for creating an HDR, such as in-camera exposure techniques or the merging of those files in HDR Efex Pro, yet more so the ability to transfer the wonderful qualities of HDR imagery into B&W, creating a full tonal range while maintaining detail throughout the scene, from the deepest black to the brightest white.

Step One: Starting Points—Choosing the Right Scene

Three main goals should be considered when combining B&W and HDR. The first is to produce a dynamic scene, strong in content and composition. The second is to create a high-quality HDR with the optimal information possible as to give it a solid chance when converting into B&W. The third is to create a final B&W scene containing a wide range of tonal values that separate well, especially with the main subject(s). HDR imagery is obtained by combining a series of exposures to cover a large contrast ratio within a scene, often in the range of 15–20 stops of light, which fits well into the philosophy of a full-range B&W creation.

To maximize the exposure stretchability benefits of HDR, search for scenes with large dynamic ranges, high contrast from stark highlights to deep shadows. During the process of combining exposures to create your HDR, the more realistic your final color version is, the better chance you have of converting it into a solid B&W HDR. As Ansel Adams, king of the

B&W masters, once wrote, “The negative is the equivalent of the composer’s score, and the print the performance.”

For us, our score is our final HDR image file, and our performance is the final B&W HDR version. We’ll start with an image captured in Yosemite’s high country. A landscape photographed directly toward the sun to accentuate the dramatic backlighting, while taking advantage of the high contrast at sunset.

[*KelbyOne* members may download the file used in this tutorial at http://kelbyone.com/magazine/issue/november_2015. All files are for personal use only.]



Step Two: General Black-and-White Guidelines

We may not cover what type of scene is best to convert into B&W, but there are key points to make when discussing this artistic philosophy; transferring color scenes into a series of blacks, grays, and whites has its own learning curve. When considering B&W, colors become tones, separating through tonal values instead of hues. Red and green may pop in color, but in B&W, they can look exactly the same in tone. Recognizing how certain hues transfer into tonal values may take some time to perfect. [See “Photoshop Proving Ground,” p. 48.—Ed]

Also understanding how some images lose their impact once transferred to B&W is another part of the process. Take the creative liberty to test an image to see if it’s worth converting into B&W; this is just as much a part of the creative process as compositional variants are in the field. As a tip, monotone scenes with good contrast, defining tones, and dramatic content can convert nicely into B&W. Strong graphic elements, distinct lines, and subject separation due to light or tone also convert well.

Step Three: Starting File Size

Using the largest, high-resolution HDR image file to convert into B&W is a smart decision, allowing you to work with the most detail and information, with the option to be resized down for any final output needs. Since we’re starting with an HDR image file, these are often TIFF or PSD files. Larger files will take longer to process, so if you wish to use smaller files to test, that too can be a good first step.

Step Four: Silver Efex Pro

Silver Efex Pro (SEP) is a Photoshop plug-in, an all-in-one B&W converting toolset, and part of The Nik Collection now owned by Google. Once installed, the series of plug-ins can be found in the Filter menu in Photoshop. Open your high-resolution TIFF or PSD color HDR image file in Photoshop and enter Silver Efex Pro’s interface through Filter>Nik Collection>Silver Efex Pro 2.

A separate window opens over Photoshop, with right and left panel areas and various self-explanatory buttons from which to choose. Your image converts to a generic B&W, and SEP’s interface gives you flexibility and control over the entire conversion process. The left panel’s Preset Library offers more than 30 popular film types to emulate if you choose, an option to create your own custom preset, as well as a History panel to track and compare the different edited states, and undo adjustments at any time. A wonderful part of SEP is its unique algorithms, advancements in B&W control allowing you to achieve optimal results easily and efficiently. These Global Adjustments are found in the right panels of the program and include exposure controls such as Dynamic Brightness, Amplify Whites, Soft Contrast, and Fine Structure.



Before



After



A few SEP keyboard shortcuts that may help in the process are Undo (Command-Z [PC: Ctrl-Z]), Compare for a before view (P key), Full screen (F key), Zoom (Spacebar), and Show/Hide Adjustment Panels (Tab).

Step Five: Establishing Proper Contrast

Taking the default B&W version of the photo, we can begin to make minor Brightness, Contrast, Structure, and Tonality Protection adjustments by using the right panel sliders under Global Adjustments. The beauty of dealing with an HDR is the established detail and tonal range captured from the original scene, but because certain hues transfer into B&W a predefined way, making adjustments is often necessary.

Two big concerns with HDR imagery are: Does it look real; and does the color and saturation match the original scene. When it comes to B&W, these two concerns diminish somewhat, and others emerge, such as contrast and subject separation through tonal values. Since B&W photography is such an altered view of reality, there's no specific method when it comes to making these changes. Just be aware of your final goal, revert back to the left panel's History section to monitor changes, and use the Compare button (P key) in the upper-middle section to judge the changes from the default conversion.

Also consider toggling open the Global Adjustments to reveal specific changes much more useful with HDR scenes, such as sliders for Dynamic Brightness (under Brightness),

Amplify Blacks (under Contrast), and Fine Structure (under Structure). For this scene, global adjustments were made to add drama to the clouds and contrast to the landscape without losing detail at the most extreme ends of the dynamic spectrum (see below). Contrast can also be enhanced through the lighting in the original image, the tonal values throughout the scene, or a combination of both, so this may play a part as you modify your scene.



Step Six: Control Points

Another excellent feature of SEP are Control Points, found in the Selective Adjustments panel just below Global Adjustments (see next page). Control Points give you the option to place a pin and alter specific areas of the scene—a digital dodging or burning of sorts. Once again, your HDR should contain the detail allowing SEP to enhance and define these specific areas through a menu of global adjustment sliders attached directly to the Control Point. The sliders attached to the Control Point include Brightness, Contrast, Structure, Amplify Whites,



Amplify Blacks, Fine Structure, and Selective Colorization. You can add as many Control Points as you wish, and duplicate preferred ones as well (Command-D [PC: Ctrl-D]).

Step Seven: Color Filters and Sensitivity

Although the third section of the right panel area deals with Color Filters and color sensitivity (see bottom image), it's often

a good first step to establish since the initial change can be dramatic. B&W filters such as red, orange, yellow, green, and blue, block out the colors they represent and intensify the opposite colors. For example, a red filter will deepen a blue sky, yet a green filter will lighten green foliage. You can make these adjustments by clicking on a specific color, then using the slider to adjust the strength of that filter.



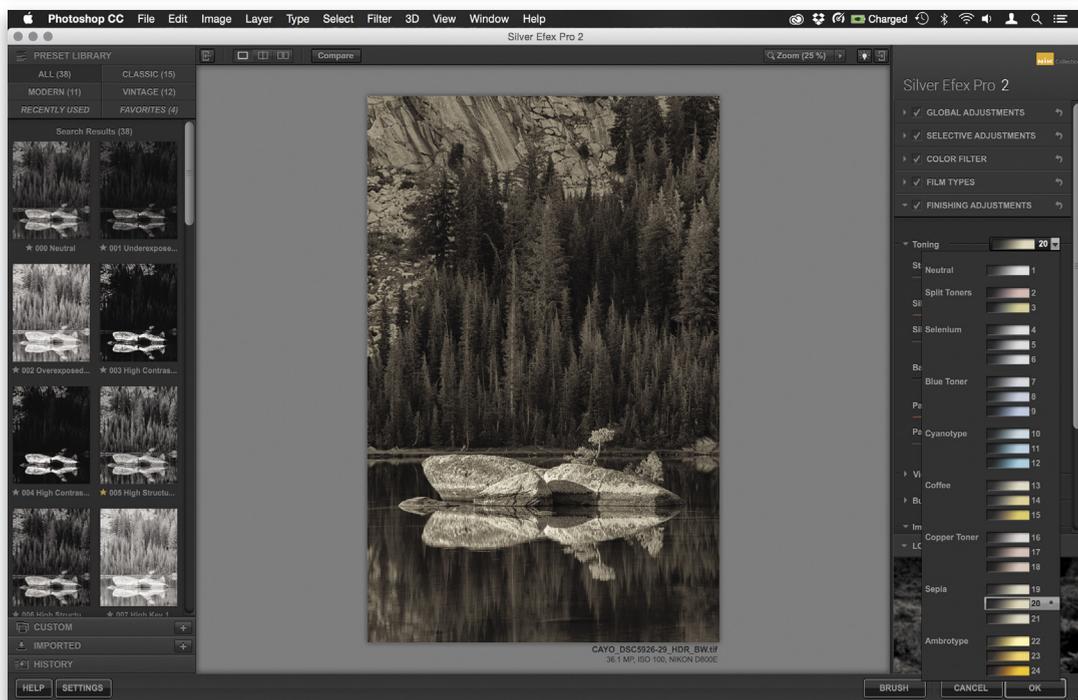


Step Eight: Loupe & Histogram

The Histogram in SEP, found in the lower corner of the right panel area, is another solid feature, providing tonal specific information. As you scroll over each Zone System tone from 0 to 10, a colored pattern overlaps your image, displaying where each zone is—an important step in maintaining detail from the original HDR (see top image).

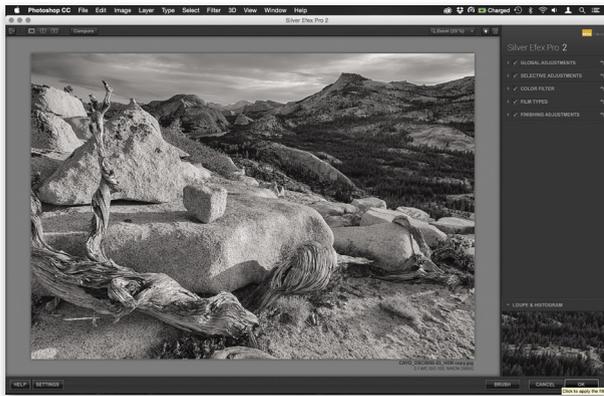
Step Nine: Duotoning for Mood

Finishing Adjustments is the last section in the right panel, providing tint options (see bottom image). Since B&W is about creating a mood or a feel, a subtle tint to a cooler or warmer shift may benefit your scene. Leaving the scene neutral may be preferred, but giving it a brownish coffee cast or a light-blue effect to illustrate a warm or cool feeling, respectively, may add to the final result.



Step Ten: The Completed File

Once satisfied with your alterations in SEP, press the OK button at the bottom right. This returns you to Photoshop, providing a new layer for the B&W adjustments, allowing you to make any final changes. After flattening the scene (Layer>Flatten Image), our image file is complete. Saving the file with a new suffix “_bw” separates it from the original color version while still maintaining the image’s original name/number. *Note:* The standalone version of Silver Efex Pro doesn’t have a Save As



option, only allowing you to Save the image, whereas the plug-in version does, through the OK button.

Step Eleven: Photoshop Touch-Ups

As with any image, some final minor Photoshop adjustments may be required to complete the B&W transformation, highlighting your main subject, while diminishing any distracting elements. Be subtle in your approach so as to maintain the integrity of the original HDR scene and its original tones and light, whether natural or artificially created.

Consider the B&W masters such as Brett Weston or Ansel Adams: Their final renditions covered a wide range, yet shadows still appeared dark with little detail, and highlights were as bright as they are in real life. A B&W HDR should maintain almost all detail in all areas yet still retain realistic dark, middle, and light tones. Blending these two mediums can often result, when well executed, in a beautiful scene reminiscent of what the masters strived for, a dramatic image covering a wide range of tones. ■ ☐



ALL IMAGES BY SEAN ARBABI

Photoshop Proving Ground

SCOTT VALENTINE

how photoshop translates rgb color to gray

You're probably well aware that there exists no less than 1.274 gazillion ways to convert your photo from color to grayscale, and that you should know at least one-third of them so you can handle any situation. But what if you want to add your own custom technique? You'll need to know something about how Photoshop "sees" color and how it manages the change from color to gray.



And all of these tools give you control over one or more channels in varying degrees.

Different Colors Can Have the Same Gray Value

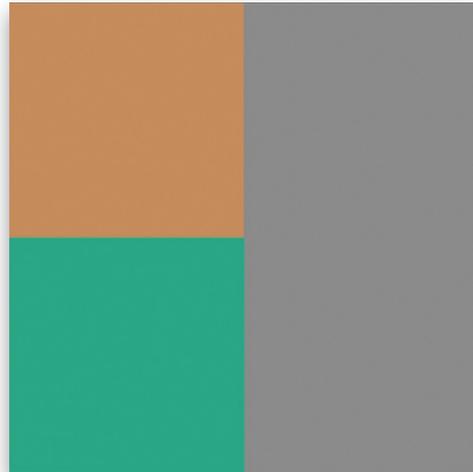
So what happens when you let Photoshop make the decisions about converting a given color, which is a mix of three channels, to a single level of gray? Simply desaturating the image averages the colors by using the gray values from each channel. That is, given a pale brown with RGB values of 184, 139, and 91, adding all three numbers together then dividing by 3 gives you a gray value of 138. Of course, that means that cool green with RGB values of 91, 184, and 139 also averages to 138. (Note: Open the Info panel [Window>Info], switch to the Eyedropper tool [I], and hover over your image to see the RGB values.)

- ▶ Let's start with why we generally work in RGB (red, green, blue). RGB is a system that attempts to mimic the way our eyes detect color. Both cameras and monitors are set up for recording or displaying mixtures of red, green, and blue to simulate the colors that can be seen by normal human vision. Different color spaces are intended for different workflows or to better mimic color perception, but we tend to stick with RGB for the vast majority of work in Photoshop.

RGB is an additive color model, meaning that you get other colors by mixing or adding together some combination of these main colors. Equal input from each of these colors gives you gray, and 100% of all three gives you white. Of course, 0% is black. Photoshop uses this model to present you three channels, one each for red, green, and blue.

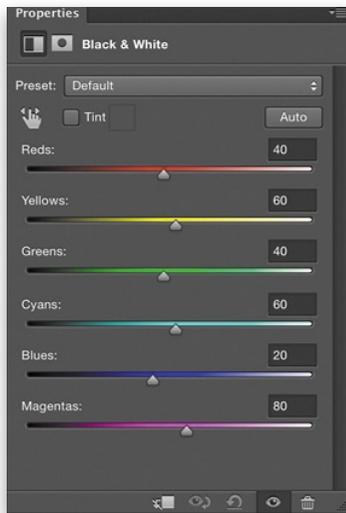
When you look at channels in Photoshop, you're not looking at gray representations, you're looking at how much of that channel's color is involved in the final color on the canvas. White represents as much of that color as is possible, and black means none. Lots of you know this, but I wanted to make sure we're all starting from the same spot.

What this means is that Photoshop shows you color based on this mixing, not as a discrete, individual color. Therefore, in order to change any specific color, you need to work with the combinations. Fortunately, Photoshop gives you an embarrassment of riches in terms of how many tools you have available.

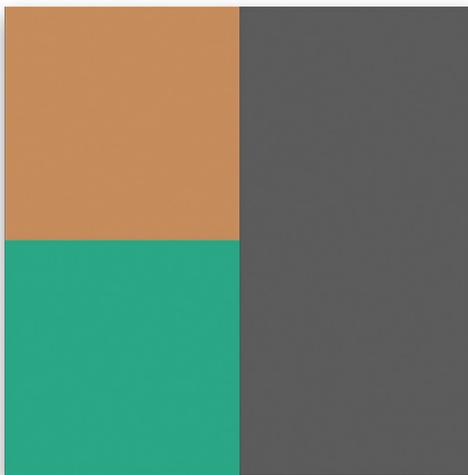


That's fine as far as it goes, but what if you remembered the scene a little differently? What if that particular color should draw more attention and be a little brighter because it's on a subject that's more important to you?

If we add a Black & White adjustment layer (Layer>New Adjustment Layer>Black & White) above a layer filled with the pale brown color above, the default preset gives us a gray value of 138. But notice that the sliders for each color in the Properties panel aren't zero.



In fact, if we drop all of those sliders to zero, the gray value becomes 91. This is closer to a luminosity value, which is different than brightness. Let me explain.



Brightness vs. Luminosity

You see, Photoshop tries to preserve the apparent brightness, not luminosity, of a given color when converting to gray. Brightness is based on human perception, not a strict mathematical formula. The *luminosity* of a given color (setting aside reflectance and diffusion of the surface) is based on a measurement of power, and that power is made up of the energy involved. Energy varies with frequency, with blue being high energy and high frequency, and red being low energy and low frequency by comparison. Human perception, however, doesn't distinguish luminosity directly, because our eyes are more sensitive to some frequencies (mostly green) than others, so we use the term "brightness" when talking about how we perceive a particular color.

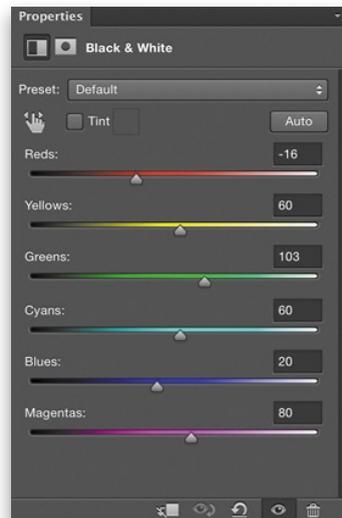
When you average the color values using channel brightness, you're giving all the channels equal weight. Luminosity attempts to give a more technically accurate representation, but it's gener-

ally not how we actually perceive the scene in front of us.

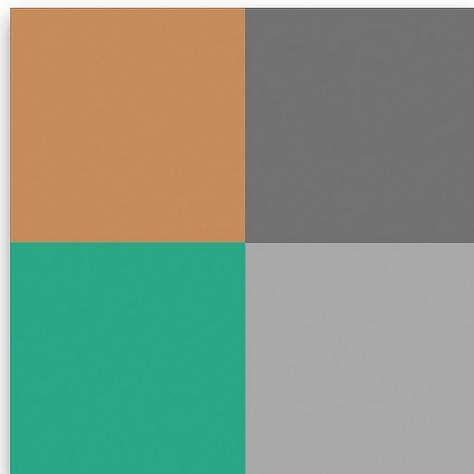
A common formula for getting the luminosity of an RGB color is $0.30 * R + 0.59 * G + 0.11 * B$; that is, 30% of the red value, 59% of the green value, and 11% of the blue value. Applying this to our example color, we get:

- $0.3 * 184 = 55.2$
- $0.59 * 139 = 82.01$
- $0.11 * 91 = 10.01$

Adding these up, we get 147.22. Now, if we divide this number by the sum of the original RGB values (414), this gives us a luminosity value of about 35.5%. Taking that percentage of pure white (255) gives us roughly 91 (both the brown and green above give the same results). Very dark, indeed, and probably not how you'd remember those colors. The Black & White adjustment layer's default settings give us a really good approximation of brightness (perception) simply by using the average of the channels. But it's important to know how these values are calculated, because how you control the conversion from color to gray should be a reflection of how you remember, or want to



portray, a given scene. What we need to do is manipulate the color controls to distinguish these two hues. Moving the Reds slider to the left and the Greens slider to the right in the Properties panel separates them. Remember that the brown has more contribution from the Red channel and the pale green naturally relies more on the Green channel.



Demo File and Homework

Check out this colorful triangle. The original has red, yellow, green, cyan, blue, and magenta. When I add a Black & White adjustment layer with default settings, I get four different values of gray—two pairs of shapes are the same. But I can balance the color sliders to give me just two shades. I've effectively wiped out any distinction of color, but have I ignored perception? Probably.

[KelbyOne members may download the file used in this tutorial at http://kelbyone.com/magazine/issue/november_2015. All files are for personal use only.]

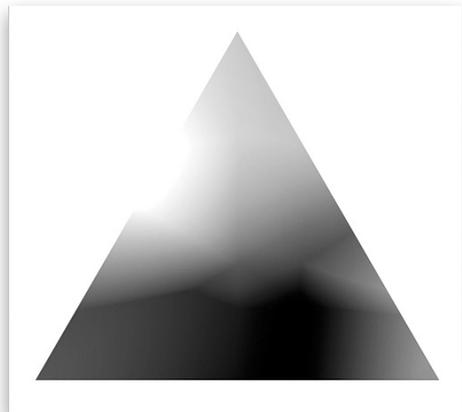


The spectrum version has similar results.



But if I add Selective Color and Color Balance adjustment layers between the spectrum triangle layer and the Black & White adjustment layer, I get fine control over the conversion process, and now I can pull out very specific colors so the gray triangle has some interest and variation. (In the demo file, see the layers in the Creative layers group.)

Here's your homework for this month: Grab the download file and check out both the solid color and spectrum triangles.

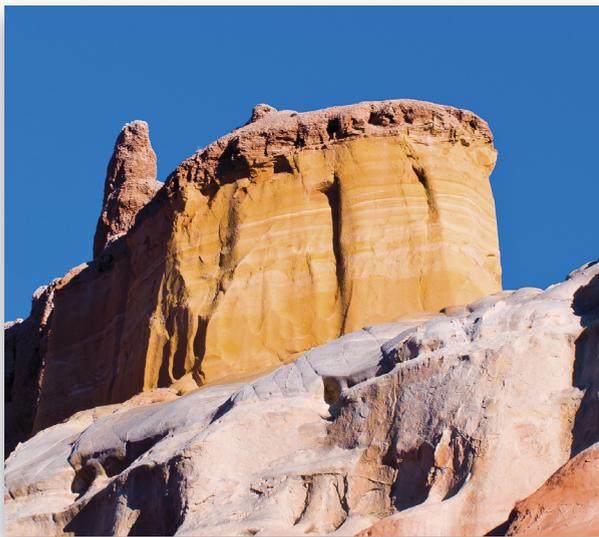


Try out various conversion methods and see how they're affecting various colors. Do you want two colors to have the same importance and the same level of gray? Do you need to carve out similar colors and give them a lot of distinction from each other? Start with the exercise file and see which method gets you closest, and how it affects other colors.

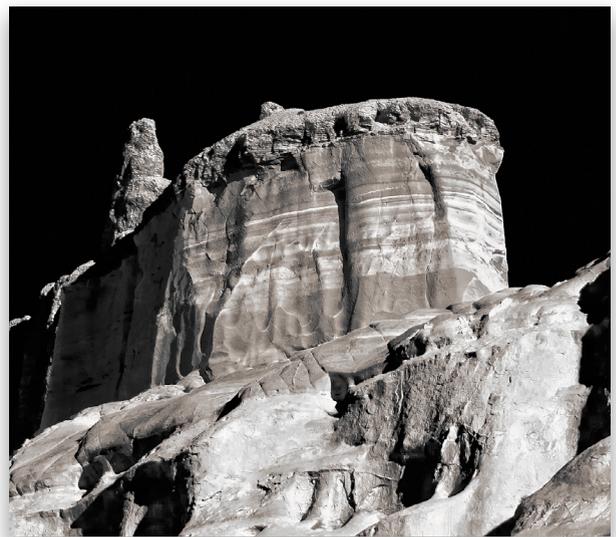
Bend your brain a little and try finding *isoluminous* solutions with your favorite conversion technique (where the conversion process gives every color a very similar gray value so all detail is wiped out), then pull out individual colors for enhancement. You'll need to think about the original color and what channels contribute to make it show up on your screen. Once you start getting a feel for how Photoshop sees things, you'll be in a position to absolutely master both color and grayscale images.

Here's how the image at the beginning of the article started. Notice how similar colors were drawn out to very different gray values

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Photoshop Tips

boost your productivity and creativity

COLIN SMITH

► Welcome to this issue's "Photoshop Tips" column. The year is getting nearer to the end and the holiday season is coming upon us. Here are some tips that will get you out of Photoshop quickly, so you can spend more time waiting in line, shopping for sold-out goods for the holidays.

Reverse It

Sometimes when you bring in a ton of layers using File>Scripts>Load Files into Stack, they can be in the opposite order that you want. A good option, if you have nothing else to do that day, is to drag the layers until they're in the opposite order. You may want to number them first in case you forget what is what. Another option is to do this: In the Layers panel, click the bottom layer, hold down the Shift key, and click the top layer to select all the layers. Now, choose Layer>Arrange>Reverse. I think I like the latter option the best.

Advanced Groups

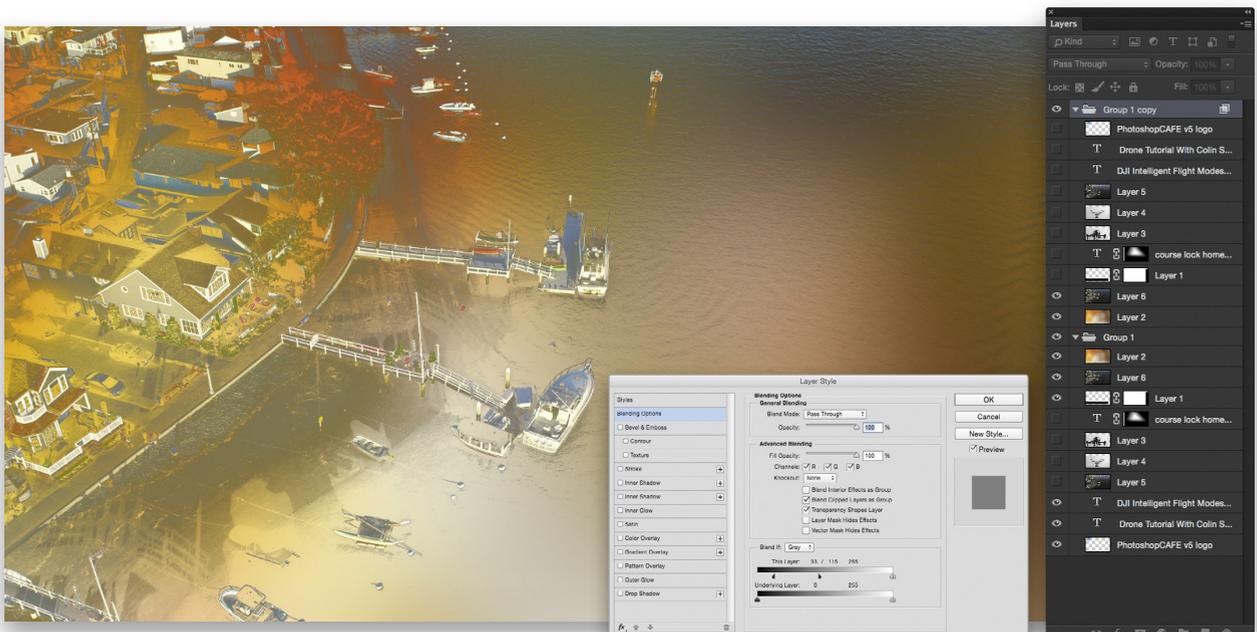
You know about the Blend If sliders in the Advanced Blending Options of the Layer Style dialog, right? These are a great way of doing some cool stuff with layers. What you may not know is that you can use these Advanced Blending Options on a layer group. All the enclosed layers can be blended as a group. Right-click on the group icon in the Layers panel and choose Blending Options from the top of the contextual menu. Now, feel free

to change the Blend Mode or move the sliders around in the Blend If section to change the way the group interacts with underlying layers.

The Purge

When you're working with really large files on a system with limited RAM, you might run into slowdowns or even resource error messages. At its worst, Photoshop won't allow you to run a filter because there isn't enough memory. What can you do? Run out and buy more RAM? Possibly, but that's not an immediate fix. What you need to do is free up some system resources, and a full reboot might not be necessary.

When you're cutting-and-pasting, you're filling up the memory in Photoshop with various things. Having too many levels of Undos can also hog your resources. You need to reclaim some of those resources by kicking out that squatting data. Go to Edit>Purge and you'll find four options for doing just that, plus a Video Cache option. Undo is the first choice, which clears all of your Undos. Clipboard is the content that's stored when you copy-and-paste. Histories is all the information in your History panel, plus the Undo information. Or if you want to clear the maximum amount of memory quickly, you can choose All to clear all of the above at once. If you're working with video, the Video Cache option at the bottom of the menu is the rendered video saved for real-time playback, which can be a huge resource hog.



Please, Be a Drag

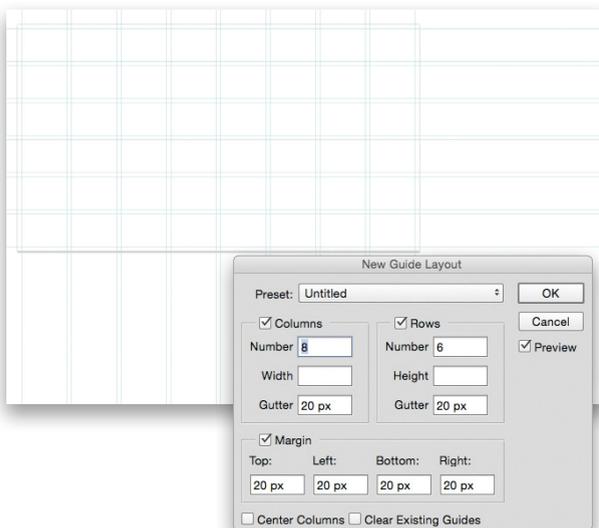
Carrying on from the previous tip, when you're moving images between documents in Photoshop, dragging-and-dropping is the best option. If you copy-and-paste, or cut-and-paste, you're first moving the pixels onto the Clipboard and then into your working document; but it keeps that copy in the Clipboard. If, instead, you drag between documents using the Move tool (V), you eliminate the middle step, and avoid filling up your Clipboard.

Solo Mode

When you're working on a multilayered document, you may want to view a single layer on its own to work with precision, or to figure out what's going on in the document. Rather than clicking through the entire column of Eye icons in the Layers panel to turn off the other layers one by one, and then later turn them all back on, there's a faster way. Hold down Option (PC: Alt) and click on the Eye icon of the layer you want to view by itself. All the other layers will be hidden, and you can view only your selected layer. Then Option-click (PC: Alt-click) the box where the Eye icon used to be to turn all the other layers back on. The great thing about this is that Photoshop remembers which layers were hidden before you Option-clicked (PC: Alt-clicked), so when you revert, it goes back to how it was; the layers that were hidden don't suddenly become visible.

Guidance Needed

Have you ever needed to create a layout with, say, five items across with a 2" spacing between them? To figure out how big the objects should be, you could use math, or make little boxes and use align and distribute to resize the boxes until it's right. Both of these methods sound painful to me. Many people aren't aware of a feature that's been in Photoshop for about a year



now: guide layouts. Go to View>New Guide Layout to open the New Guide Layout dialog. Here you can set the number of Columns and Rows, the Gutter width, and even a Margin. This takes all the guesswork out of it and will prepare a guide layout for you. This is such a timesaver!

Multiple Type Change

Do you have a bunch of type layers (yes, they come in bunches, like bananas) and want to change all of them to a different font? I know, you're dreading the thought. Here's a super-fast way to do that: In CS6 or CC, click the T at the top of the Layers panel to show only type layers. Click on the top layer and then Shift-click the bottom layer to select all the type layers. With all of the type layers selected, choose the Type tool (T). Go to the font options in the Options Bar at the top of the screen and, as you change a type attribute, notice that all the type layers change together now. Here's a bonus tip: If you're on CS5 or older and want to select all the type layers, click on a type layer in the Layers panel, then go to Select>Similar, and all type layers will now be selected.

Mask Density

As you probably already know, when you paint with black on a mask, it hides the contents of its layer. Sometimes, when you apply a masked adjustment layer across an image, you may decide it would be nice to have a little bit of the underlying layer come through the mask. You could reduce the Opacity of the layer, right? The problem with that is the unmasked areas won't show 100% anymore, and the underlying layer will bleed through those areas too. The solution is to modify the mask. In the past, we used to apply a Levels adjustment to the mask to change the black to a gray and thus allow it to blend. These days, all you need to do is click on the mask thumbnail in the Layers panel to make it active and then reduce the Density slider in the Properties panel. "Oh, that's what that slider does," I hear people say.

Shut Those Windows

If you're like me, you probably end up with a ton of open windows in Photoshop. This can easily happen when making composites from lots of photos. Have you ever sat there clicking on the images to close them one at a time? Go on, admit it, we all have. Here's a quick way to close all open windows: Hold down the Option (PC: Alt) key and click the little x at the top of the document window or in the document's tab to close the windows. All open windows will close. Don't worry if you have unsaved changes. All working documents with changes won't automatically close; you'll get a dialog that asks if you want to save the changes first. ■





ANY MOMENT IS YOURS FOR THE TAKING.

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Somewhere Over the Chromatic Grayscale

By Vincent Versace

How to Get from
Oz to Kansas

I eagerly await new concepts and processes. I believe that the electronic image will be the next major advance. Such systems will have their own inherent and inescapable structural characteristics, and the artist and functional practitioner will again strive to comprehend and control them.

—Ansel Adams

The Answers Questioned

If you can see it with your eye it is a color.—Henri Matisse

Traditionally, I get asked three questions:

- “Did you see that color image in black and white?”
- “How come my black-and-white images don’t look like your black-and-white images?”
- “Can you teach me how to ‘see’ color in black-and-white?”

This article will answer those three questions.

By proclivity, I’m a black-and-white zone system photographer. I am, by training, a large-format, black-and-white film photographer. I’ve been a photographer since the age of seven, and sold my first black-and-white image when I was nine. When I shot on film, I maintained an archival “wet” darkroom. I practiced a two-

step (Dr. Beers’ two-bath) development technique for printing in which I mixed the developer from scratch. I printed with cold light and condenser enlargers, and processed my film in a deep-tank replacement system. My point is simply this: I’m steeped in a black-and-white sensibility.

For most of us, the love affair with the black-and-white image started with a film-captured and silver-printed image. The goal, I think, is to take that which we fell in love with of film photography and apply it to digital photography. Digital cameras now afford us the ability to make black-and-white images the way we could only dream of being able to make them; the most important is the 14.2-stop dynamic range of today’s sensor technologies, and the fact that you can shoot the image in color.

The focus of this article is to discuss a philosophical way of approaching the black-and-white conversion process that allows us to, in effect, create image-specific “film” that can also be image-structure specific.

Does Color Matter?

RGB is not a color. It is a formula to mix color.—Eric Magnusson

I have read and heard so many imaging “experts” and digital photography “gurus” say, “Color? Color has nothing to do with a black-and-white image; nothing. It’s all about light.” Or, “Hue? Hue has nothing to do with a black-and-white image; it’s saturation only. Don’t worry about anything else.” Or when asked, “How do you see a black-and-white image?” the answer generally is, “Make sure that what you ‘see’ when you ‘see’ in black and white is that there is a lot of contrast.”

What’s missing from all of these discussions is the point, which is: To create a great black-and-white image, it first has to be a great color image. Black-and-white photography is not an afterthought, an “Oh well, it’s not working in color; I’ll take out all the color and call it art.” Black-and-white photography is the *first* thought. In my own work, I’ve yet to find a black-and-white image that, at the moment of capture, didn’t inform me that it was a black-and-white image. So how do you know when an image is meant to be something more than a full color image? It’s actually very simple.

According to Jay Maisel, there are three key elements to a photograph: light, gesture, and color. Jay posits light and color are obvious; gesture is the most important. Gesture is the most telling, and it is gesture over everything. (Note: Better to hear it from the Maestro than from a student of the Maestro. Go to <https://vimeo.com/116718991> to hear Jay describing what he means by “gesture.”)

How this applies to a black-and-white image is this: There are times when the gesture of the image is so strong that color gets in the way. The gesture is so strong that for the image to be fully realized, the distraction of color needs to be removed, and all that is left is the abstraction of the gesture.

Before you can remove the abstraction of color, you have to make the color image the most perfect image it can be, which is why a black-and-white photograph—film or digital—can never be an afterthought. It must always be the first and only thought. In the days when film was the only medium, you made a decision at the onset about how the image was to be captured, and then you loaded the camera with either black-and-white film or color film. That choice defined the images that were captured. In film photography it was *always* the first thought. The same must hold true for digital photography.

The Black and White on Black and White

Why it’s paramount that the image must start as a great color image is because the world of digital photography is an RGB world. In an RGB world, you’re no longer making a black-and-white image. What you’re actually making is a *chromatic gray-*

scale image. Why call it a “chromatic grayscale?” Because equal values of red, green, and blue produce gray.

Most likely, the final DSLR image will be printed from an inkjet printer, and in the world of printing with inks, “black-and-white” literally means the black of ink and the white of paper. How a chromatic grayscale image is produced with an inkjet printer is by using the K, LK, LLK, LM, LC, and Y inks. In other words, three black and three color inks.

Before we go any further, we have to come up with a definition, or criteria, of what is a chromatic grayscale or a black-and-white and silver image. I’m sure we’ll all agree that such an image contains a black, a white, with a grayscale ramp in between that crosses middle gray. The test target (fig. 1) contains this, as well as six colors: red, green, blue, yellow, cyan, and magenta.

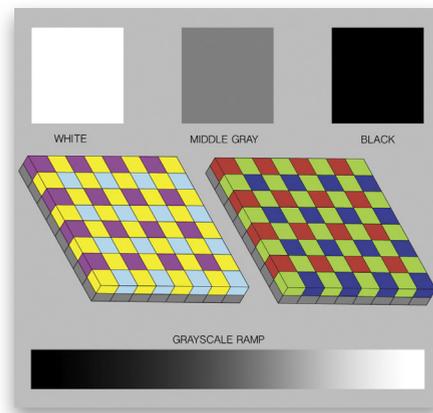


Fig. 1

Looking at the Info panel (fig. 2), we see that the red=255, green=255, blue=255 and that the middle gray is made up of red=128, green=128, and blue=128. So, the colors are different, yet the colors are the same luminance, or brightness, and the middle gray is made up of equal values of red, green, and blue and, again, are of the same luminance.

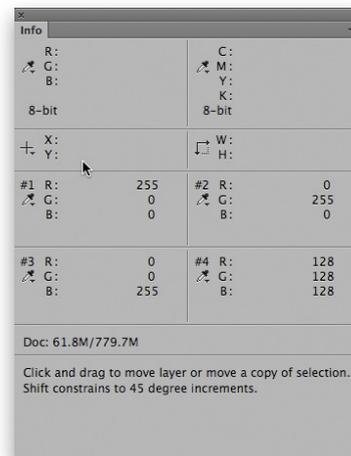


Fig. 2

The Difference Between Film and Digital

The difference between film and digital is that film is logarithmic and records the image nonlinearly. Digital is non-logarithmic and records the image linearly. Human perception, like film, is logarithmic and nonlinear. Why this matters has to do with the fact that human perception and experience are nonlinear. What makes this important to a photographer is that human vision is nonlinear, as is our perception of brightness, which is logarithmic and, therefore, nonlinear. A logarithm is a nonlinear function.

Note: A logarithm is the power to which a base must be raised to produce a given number. For example, if the base is 10, then the logarithm of 1,000 (written $\log 1,000$ or $\log 10=1,000$) is 3 because $10^3=1,000$.

What is meant when something is referred to as either nonlinear or linear might be best explained with an example. Take something as simple as putting sugar into a cup of coffee: One packet of sugar makes the coffee sweet. Putting two packets of sugar into the same cup of coffee makes the coffee taste sweeter; but it doesn't make it taste twice as sweet. If the relationship were linear, two packets of sugar would make the coffee taste twice as sweet.

Note: If an image is captured linearly, as it is by a DSLR's sensor, it appears to our nonlinear vision to be condensed and unclear. It's only after RAW processing, when a gamma correction is applied, that the image is perceived as nonlinear and more acceptable to the human eye.

There are nonlinear color spaces, such as $L^*a^*b^*$, and there are linear color spaces, such as sRGB, Adobe RGB, and ProPhoto RGB. When a color space is described as being logarithmic (i.e., the $L^*a^*b^*$ color space), it's also nonlinear. That means that the relationship between the inputs (hue, saturation, and brightness or lightness [HSB or HSL]) as is recorded by the camera (like the sugar that you put into the coffee), and outputs (how the information is digitized into a file—how the coffee tastes after the sugar is added), are such that two in doesn't necessarily equal two out.

Linear Color Space Control with RGB

To help understand why an RGB color space (even though it's linear) provides you with greater control for your chromatic grayscale conversion, look at what each color space actually contains. The $L^*a^*b^*$ color space has three channels: one channel (the L^* channel, the only one used in a chromatic grayscale conversion) describes the relationship of light to dark across the entire image; and the other two channels describe the hues in an image (the a^* channel describes green-magenta, and the b^* channel describes blue-yellow).

An RGB color space actually describes the relationship of light-to-dark in an image three separate times: once for the responses of red, once for responses of green, and once for responses of blue. An RGB color space's brightness scale is linear: $1+1=2$. (In other words, putting two packets of sugar into the coffee cup makes it twice as sweet.) With those three separate response descriptions, you have the potential to pull out and combine any mixture to create the best chromatic grayscale image.

Note: There's a common misconception that the RGB color spaces mimic human vision better than a $L^*a^*b^*$ color space. What RGB color spaces have in common with human vision are that the human retina is made up of red, green, and blue receptors (called cones), and the RGB color spaces are comprised of red, green, and blue channels. The colors that humans see are RGB-additive primary colors. But the response curve of RGB color spaces doesn't match human vision because our vision is nonlinear, unlike the RGB color space, which is linear.

Unlike the RGB and CMYK color models, $L^*a^*b^*$ color is designed to approximate human vision because it's nonlinear and closely matches the human perception of brightness. On the other hand, an RGB color space creates color by combining the individual, pure grayscale representations of the RGB channel.

Panchromatic (*pan* meaning all, *chromatic* meaning color) black-and-white film is logarithmic; the differences in film types were due to the different sensitivities to the visible spectrum of the emulsions of the film. These differences are referred to as a Tonal Reproduction Curve (TRC). What black-and-white film did was record an interpretation of the collision between red, green, and blue. So, black-and-white film recorded an interpretation of color based on its unique TRC.

We bought different films based on TRCs. An image captured with Ilford HP5+ (fig. 3) looked different from one captured with Kodak's Panatomic-X (fig. 4). An image captured with Agfa APX 100 (fig. 5) looked different from T-Max 100 (fig. 6), and T-Max 400 (fig. 7) looked different from T-Max 100. In other words, we chose our films based on the unique way they recorded the collision between red, green, and blue. Different colors, even if they share the same luminance, when captured with film will record as different grays. That's because film is logarithmic and nonlinear.

Since digital is linear and not logarithmic, different colors of the same luminance will record as the same gray when all of the color is globally removed. Here's the test target globally

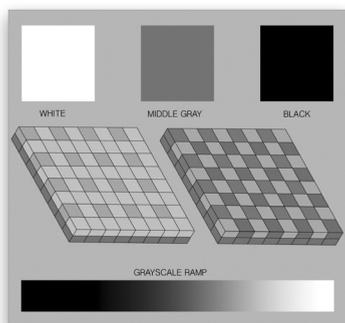


Fig. 3. Ilford HP5+

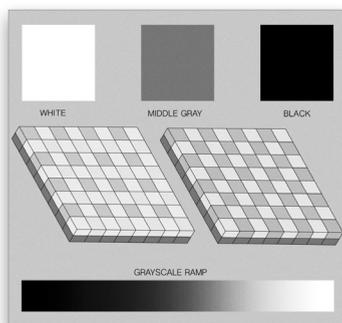


Fig. 4. KODAK Panatomic-X

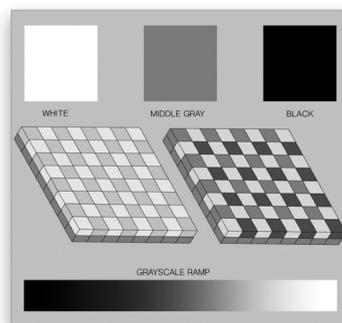


Fig. 5. Agfa APX 100

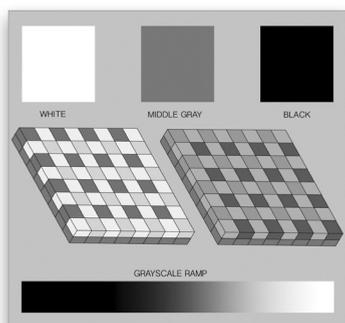


Fig. 6. T-Max 100

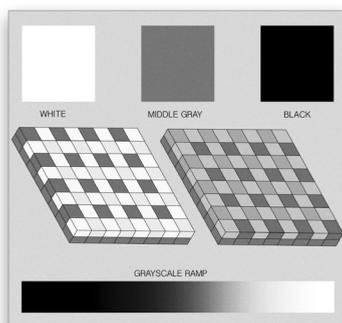


Fig. 7. T-Max 400

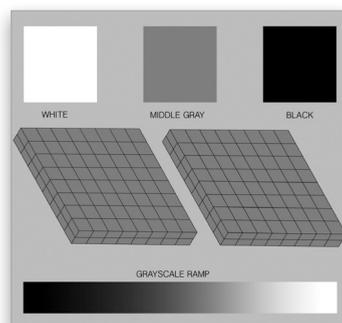


Fig. 8.

desaturated with a Hue/Saturation adjustment layer (fig. 8). The outcome of doing this is we have certainly met our definition of what a chromatic grayscale image is: a black, a white, with a grayscale ramp in between, but what we've also done is lose two-thirds of the file information.

Therefore, it's obvious which way we should go: logarithmic and nonlinear over linear and non-logarithmic. Right? Nope.

Why we want to use an RGB color space is because of what occurs when all color is removed from an image in an RGB color space. We can predict what will happen, and we can see more accurately what's happening with regard to how we use and control the color of an image to create the perfect chro-

matic grayscale image. Because of what happens in an RGB color space, we can create an image-specific tonal reproduction curve that can also be image-structure specific. Instead of being a fact, the impossible in the analog world becomes merely an opinion in the digital world.

Comparing Nonlinear to Linear

Let's compare the L*a*b* color space (nonlinear) to the RGB color space (linear). Then we'll discuss why the misconception of color, having nothing to do with black-and-white, exists.

Here's an RGB image of the actress Challen Cates (fig. 9), followed by the image's red, green, and blue channels (figs 10, 11, and 12).



Fig. 9. Challen Cates



Fig. 10. Red channel



Fig. 11. Green channel



Fig. 12. Blue channel



Fig. 13. L*a*b* version of Challen Cates



Fig. 14. Luminance channel of Challen Cates



Fig. 15. A channel of Challen Cates



Fig. 16. B channel of Challen Cates

And this is the very same image in L*a*b* color space, followed by its channels.

In the RGB version, each of the channels meets the working definition of a black-and-white or chromatic grayscale image. Each channel has the exact same image structures, but each channel is different. For example, the red channel is lighter and produces creamier skin tones; the green channel has considerably more of the midtone structures; whereas the blue channel is darker and the image details are deeper.

Though both the RGB and the L*a*b* image in color are visually the same when viewing them in full color, when you look at the individual channels in the L*a*b* version, only the L* (Luminance) channel meets the working definition of what is a black-and-white or chromatic grayscale image. The a* and b* channels don't come close to meeting our working definition.

Although the L* channel provides us with a very useful light-to-dark description of the image, we lose any image structure detail that was contained in the color information. When you use only the L* channel of the L*a*b* color space, you lose two-thirds of your image data, because this channel only describes the image's light-to-dark relationship.

Note: The term luminosity technically refers to light emitted from an object, while luminance refers to light that's reflected from an object. Brightness refers to the human perception of color. Your camera records both luminosity and luminance. RGB only deals with brightness, and L*a*b* deals with luminance. Scott Valentine talks about the differences in more detail in the "Photoshop Proving Ground" column in this issue (p. 48).

Following the RGB Road

Life can only be understood backwards; but it must be lived forwards.—Soren Kierkegaard

So, why the misconception that color has nothing to do with a chromatic grayscale image? It has to do with our general

perception of the world. In the postprocessing part of creating an image, we tend to see the world of the image from the top down, not from the bottom up.

To illustrate this point, I'll use only the Hue/Saturation adjustment layer with the accompanying layer mask found in Photoshop. This is one of several techniques—and the simplest—in which an image's specific tonal reproduction curve, which is also image-structure specific, can be made. It doesn't afford you the level of granular control of some of the other conversion techniques, such as using multiple Channel Mixer adjustment layers and the like, but it does illustrate the point of just how far out there impossible really is.

Note: The aforementioned techniques cannot be done with a RAW processor; regardless if it's a third-party RAW processor, such as Adobe Lightroom/ACR, Phase One's Capture One Pro, DxO OpticsPro, etc., or first-party ones, such as Nikon's Capture NX 2/NX-D or Canon's DPP, etc. This can only be done in Photoshop. Also, RAW processors aren't the most ideal image-editing software to use for the chromatic grayscale conversion process. Simply put: to get the best possible conversion from full color to chromatic grayscale, Photoshop is indeed the best tool for the job.

For this demonstration, the approach we're going to use is a variation of Russell Brown's "Film and Filter" technique. Here, I've created a Hue/Saturation adjustment layer (click on the half-black/half-white circle at the bottom of the Layers panel and choose Hue/Saturation from the menu; see fig. 17). Then, I changed the blend mode from Normal to Color, and renamed the layer "FILM" (double-click on the words "Hue/Saturation" and type "FILM"; see fig. 18). I then dragged the Saturation slider in the Properties panel from 0 to -100 (fig. 19).

And, here's the result (fig. 21), which does meet our working definition, but we've potentially lost two-thirds of the

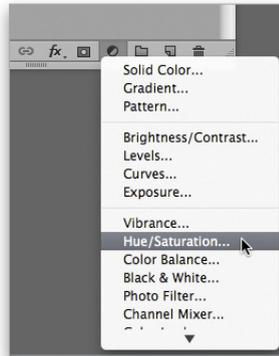


Fig. 17

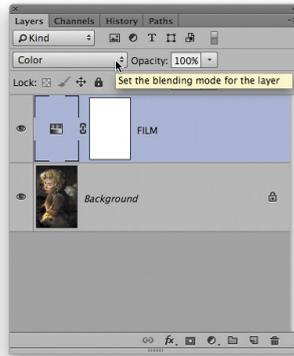


Fig. 18

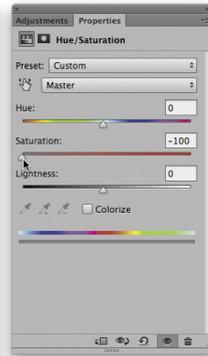


Fig. 19



Fig. 20. Before



Fig. 21. After

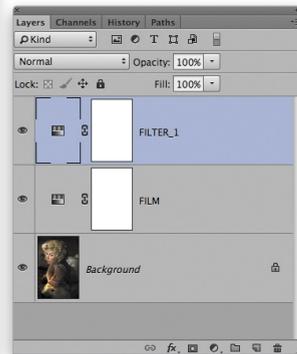


Fig. 22

image data that we could be using to create our perfect vision of a chromatic grayscale image.

In this next example, we'll create another Hue/Saturation adjustment layer, leave it in Normal blend mode, and name it "FILTER_1." (Make sure that this layer is above the FILM adjustment layer; see fig. 22.)

In the images below, I moved the Hue in the Properties panel to -27 (fig. 23), -53 (fig. 24), +35 (fig. 25), and +108

(fig. 26). You'll see in the example images that nothing has happened. That's because we're viewing the conversion from the top down. If this is the way you approach the conversion process, the statement, though misguided, that "color does not matter" is indeed correct. Color has no effect because the color has already been removed. So, the only control over the image that's left is contrast and lighting or darkening the image.



Fig. 23. Hue: -27



Fig. 24. Hue: -53



Fig. 25. Hue: +35



Fig. 26. Hue: +108

To demonstrate: First, I'll reset the FILTER_1 Hue to 0 and move it below the FILM layer (fig. 27).

Once again, I'll drag the Hue slider for the FILTER_1 layer from -27 (fig. 28), to -53 (fig. 29), to $+35$ (fig. 30), and to $+108$ (fig. 31). You'll see in the example images that something has happened, and that's because we're viewing the conversion from the bottom up. When approaching the conversion process in this way, color does matter.

When the Hue slider moves to the left, the image deepens; when it was moved to the right, the image lightens, and the skin tones become creamier with more midtone detail. The bottom line is this: If you control the color of the image, you have complete mastery of the image—especially when it comes to the chromatic grayscale.

In this last example, we'll look at the outcome of using three FILTER Hue/Saturation adjustment layers, and the accompanying layer masks, to create a chromatic grayscale image. For the sake of brevity, we'll only look at the outcomes of the process.

In addition to the Hue slider, there's also the Saturation

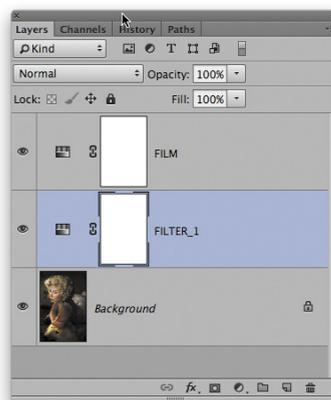


Fig. 27

slider: the lightness slider available to us for the conversion. For the FILTER_1 Hue/Saturation adjustment layer, I chose Hue -146 ; Saturation $+29$; and Lightness 0. This is what the image looks like after adjustment in chromatic grayscale (fig. 32) and brushwork done on the layer's mask (fig. 33).



Fig. 28. Hue: -27



Fig. 29. Hue: -53



Fig. 30. Hue: $+35$



Fig. 31. Hue: $+108$



Fig. 32



Fig. 33

For the FILTER_2 Hue/Saturation adjustment layer, I chose Hue -20; Saturation +34; and Lightness -2, and here's the image after adjustment in chromatic grayscale (fig. 34) and brushwork done on the layer mask (fig. 35).

And for FILTER_3's Hue/Saturation adjustment layer, I chose Hue +41; Saturation +27; and Lightness -2. This is what the image looks like now after adjustment in chro-

matic grayscale (fig. 36) and brushwork on the layer mask (fig. 37).

This is what the final image looks like when all layers are combined (fig. 38).

[KelbyOne members may download the final image at http://kelbyone.com/magazine/issue/november_2015. All files are for personal use only.]



Fig. 34



Fig. 35



Fig. 36



Fig. 37



Fig. 38. Final image



Fig. 39. FILM layer turned off



Fig. 40. Filter 1



Fig. 41. Filter 2



Fig. 42. Filter 3

The Questions Answered

I do not object to retouching, dodging, or accentuation as long as they do not interfere with the natural qualities of photographic technique.—Alfred Stieglitz

Let's look at the first of the three questions I'm asked: "Did you see that color image in black and white?" This is what the final Film-and-Filter image of Challen Cates looks like when the FILM Hue/Saturation adjustment layer is turned off (fig. 39).

And, here are the individual FILTER_1 (fig. 40), FILTER_2 (fig. 41), and FILTER_3 (fig. 42) adjustment layers before any brushwork.

Therefore, the question that begs to be asked is: "Do you see color this way?" I suspect the answer is no. Because to have seen this image in the colors that make up the chromatic grayscale version means that either you have absolutely no cones, but only rods in your eyes (cones are the part of your eye that sees color; rods are the part of your eye that perceives luminance), or you have the unique ability to see the colors the way they are in figures 39–42. The way we "see" color is more like this image (fig. 43).

What you're looking at in figure 39 are the colors that make up this image-specific TRC that also contain image structure-specific TRCs that came out of the source image in figure 43.

The answer to the second question, "How come my black-and-white images don't look like your black-and-white images?" is because, up to this conversation, most likely you've approached the journey from full color to chromatic grayscale without considering the importance of the underlying color image. Again, I say that if you control the color of the image, you have complete mastery of the image—especially when it comes to the chromatic grayscale. Own all aspects of the color of your image, and your images will look as good or better than my images.

As to the last question, "Can you teach me how to 'see' color in black-and-white?" You tell me. Can you? What I can teach you is that to make a great chromatic grayscale, you need to see it in color first. ■ ☐



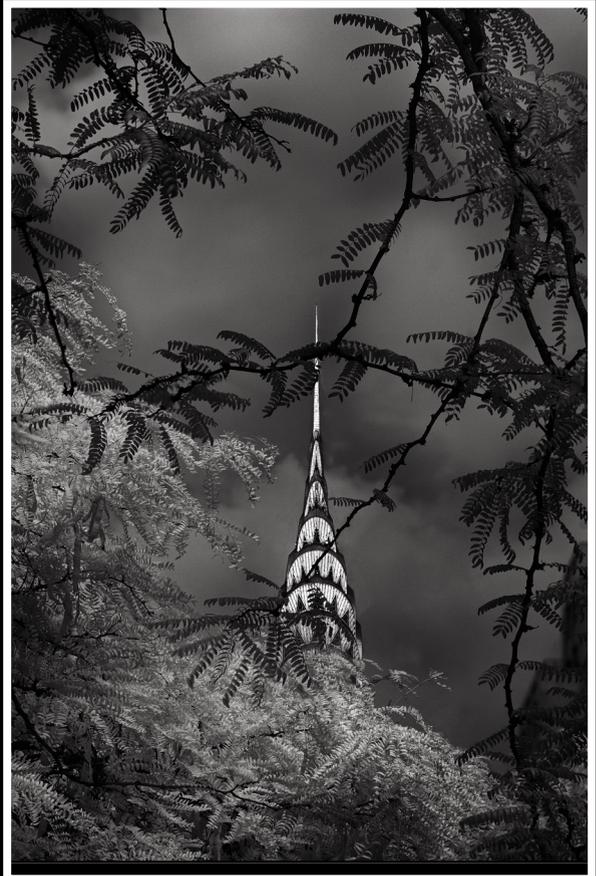
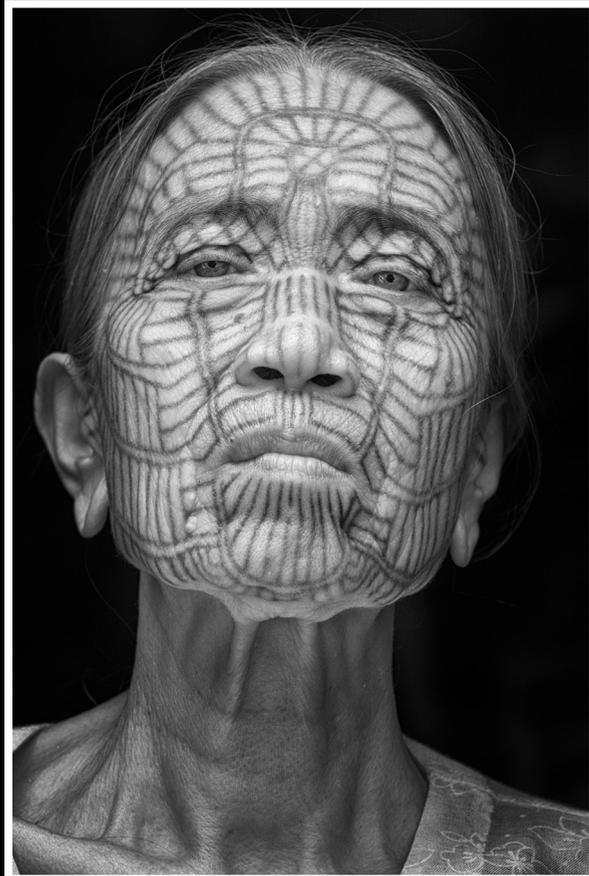
Fig. 43. Original image



Final black-and-white image



Vincent Versace's Gallery of Black-and-White

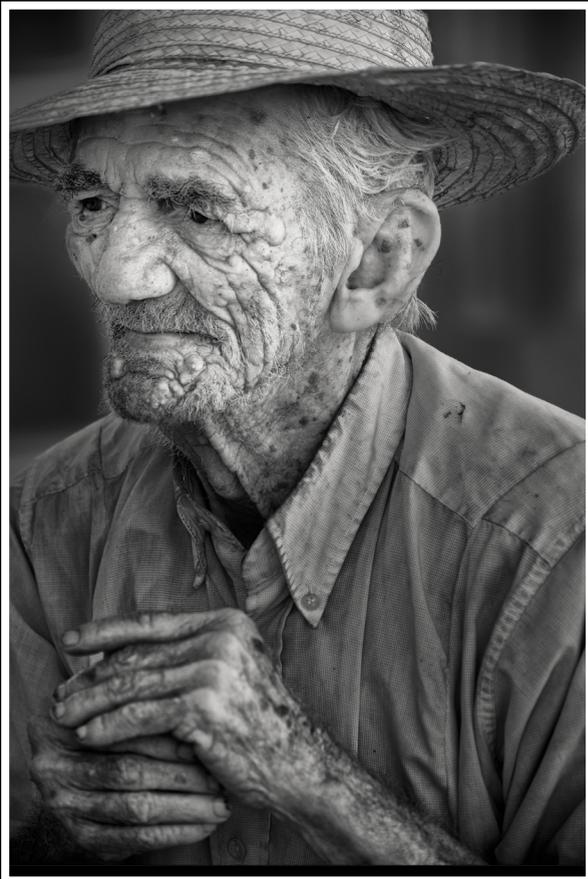






Vincent Versace's Gallery of Black-and-White





<

COLUMN > >

Design Makeover

JAKE WIDMAN

CLIENT

Alexander Rubin Photography
www.rubinweddings.com / www.rubinphotography.com

the real-world makeover of alexander rubin photography

[before]

▶ Alexander Rubin is a photographer based in Napa Valley, northern California’s best-known wine region. He started his business about 12 years ago in Seattle, originally photographing architecture and commercial subjects, plus weddings. Over time, he developed an impressive roster of commercial clients, as well as a distinctive style for his wedding photos.

When he decided to launch a website, he first used a custom-designed Flash-based site. After that, about six years ago, he decided to split his work between two websites: a commercial site he launched about three years ago and a wedding-oriented site. He based both sites on templates he downloaded from Intothedarkroom templates and hosted them on his own server.

All along, however, those were meant to be a temporary fix. “I just decided at a certain point in time to get another custom site,” he says. “What I’ve found is that as more and more photographers have started using different kinds of templates, at a certain point, every photographer’s website looks the same. It makes it hard to differentiate between good photography and not-good photography. No one shoots photos the way they crop them for a website.”

In this day and age, he decided, having a custom site is the only way to stand out from the crowd, which means working with a design team rather than relying on off-the-shelf templates. Consequently, around the beginning of 2015, he approached the Ruebriq design firm of Vancouver, Washington, whom he found through a Craigslist ad.

“He [Rubin] based both sites on templates he downloaded from Intothedarkroom templates and hosted them on his own server.”

makeover submissions

We’re looking for product packaging or labels, print advertisements, websites, and magazine covers that are currently in the marketplace for future “design makeovers.” So if you or someone you know has a design that you’d like us to consider making over, or if you’re a designer and you’d like to be considered for a future “Design Makeover,” send us an email at letters@photoshouser.com. (Note: This is purely a design exercise and the designers do not work directly with the client, create functioning websites, etc.)

We’ll also be covering real-world makeovers in this column, so let us know if you recently had a branding makeover or if you did a branding makeover for a client that you’d like us to consider.

PHOTOSHOP USER, NOVEMBER 2015

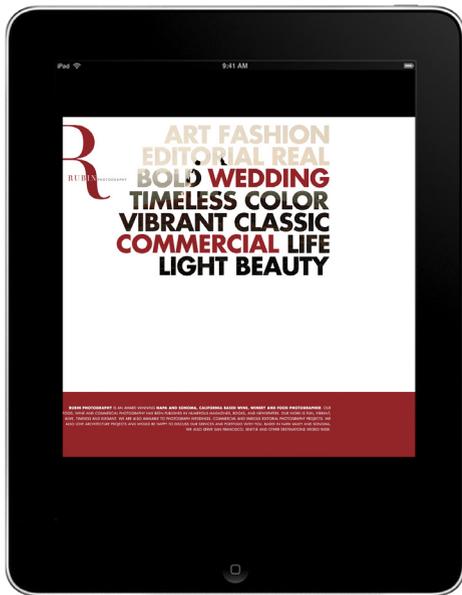
070

CLIENT

Alexander Rubin Photography

www.rubinweddings.com / www.rubinphotography.com

[the project]



Before

▶ When it came to redesigning his sites, Rubin knew he didn't want people to have to work too hard to find out about him and his work. "Visitors have a short attention span," he says, so he wanted the initial impact to be dramatic. "I wanted my photos to be really big and be able to speak for themselves."

For the commercial site, he also wanted to highlight the quality of his previous clients. "I'm grateful that I have a pretty good client list," he says. "In film, they say 'show don't tell,' so I wanted to make visual representations of the clients, which meant putting logos on the site."

When asked about the image he wanted his websites to project, he says that first and foremost, they should communicate a sense of the artistic nature of his work and the level of service he provides to his clients. He also wanted them to demonstrate aspects of his personality—that he's humorous and flexible and doesn't take things too seriously.

A lot of the traffic to Rubin's commercial site comes from organic search, but he also gets referrals from existing clients (he does a lot of work for the wine industry and wine magazines) and from social media. For the wedding site, he does a certain amount of local advertising, as well as marketing himself through social media on sites like WeddingWire, Yelp, and local networking groups.

"...[the websites] should communicate a sense of the artistic nature of his work and the level of service he provides to his clients."

about the client

ALEXANDER RUBIN PHOTOGRAPHY

Alexander Rubin studied photography and film in college, after which he worked at a high-end studio for two years before starting his own studio. Over more than ten years of working as a professional photographer, he has photographed for commercial and wedding clients all over the United States and, occasionally, internationally. But while he loves to travel, his favorite place to shoot is also the place he chooses to call home: the California Wine Country. "There's nothing like the warm light, endless vineyards, and natural beauty of this part of the world," he says.

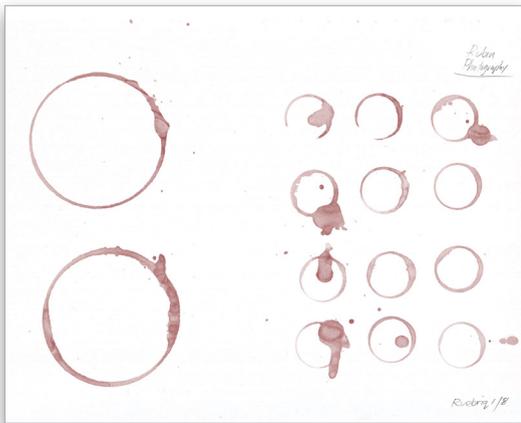
Rubin characterizes his style as a combination of editorial, fine art, and candid photography. He tries to show in his work "a sense of place, a moment of a motion, the drama of life."

His clients include Oprah, Starbucks, Boeing, Costco, Fidelity, and numerous prestigious wineries and restaurants. His wedding work has been featured in Huffpost Weddings, Style Me Pretty, BuzzFeed, and *The New York Times*.

DESIGNER

Ruebriq
www.ruebriq.com

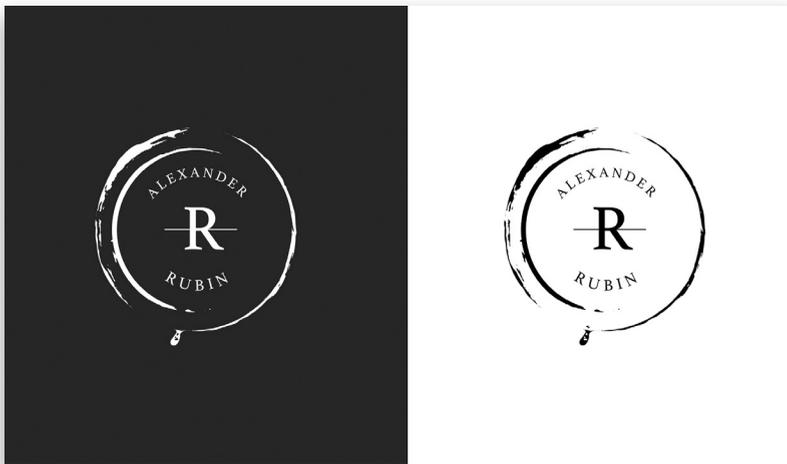
[the logo]



Research



Iterations



Final

▶ Ruebriq started the redesign process by giving Rubin a new logo. “If you look at Alex’s old brand mark,” says Ruebriq co-founder Giovanni Duenas, “he had a really strong R, and he wanted to focus on his name.”

“His name has a good dance to it—‘Alexander Rubin’—so we chose to rebrand him as his full name,” chimes in co-founder Ashley Nootenboom. “We wanted to create an equal mark between his first and his last name, while still featuring the R—we didn’t want to completely take that away.”

The challenge, then, was to create a mark that would stand out and that could be used in different contexts while still letting viewers immediately understand what Rubin is focused on and who he is. “So we went with the idea of wine drinking,” says Duenas, “and asked, ‘What’s something that happens naturally while you’re having a conversation over wine?’ There are marks that the wine makes itself—when you put the glass down, you get these rings of wine. We thought about how much that circular mark looks like a brand already.”

Nootenboom and Duenas sat down (“over a lot of bottles of wine”) and started trying to capture that circle on paper to see what forms would naturally occur. Eventually, they found a pattern that worked. “The outer ring captures the space itself,” says Duenas, “while the inner ring captures his space in the industry. It’s kind of a hidden message, but I think he appreciated that little wink.”

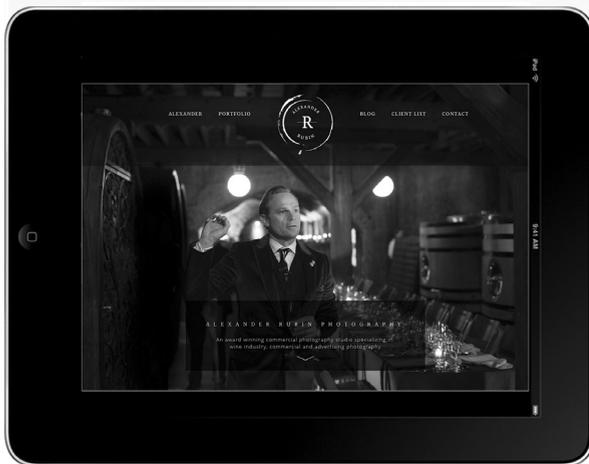
DESIGNER

Ruebriq
www.ruebriq.com

[the website]



Wedding site



Commercial site

► When it came to redesigning the actual sites, some of the challenges overlapped with those on the logo. “How do you make it stand out and capture his personality and values, and showcase the work at the same time?” asks Duenas. “All of those things were brought into the branding process as a whole, so at the time that we were developing the mark, we were developing the website structure and the user flow.” The idea was to create a feeling similar to touring a house, where you can go to different areas that have their own distinctive look but that still feel like they’re part of a coherent whole.

The team started with the commercial site, but also kept in mind that the sites should work together. “We realized that if someone went to his commercial site first, we didn’t want the experience to be so different that they wouldn’t recognize his wedding site. Really, when you look at his wedding work, a lot of it is similar to the commercial work in that it focuses on weddings that are held in vineyards. We wanted to make sure that one could jump between the two and still feel they’re part of the brand.”

Rubin is very happy with the way the rebranding and redesign worked out. “I feel like they captured who I am as a photographer,” he says. “Plus, the uptick in business since the redesign is impressive. And not only is traffic up, but the quality of my clients is up—they’re my clients.”

Ruebriq also feels the redesign accomplished Rubin’s goal of distinguishing himself from the crowd. “When you look at the Napa Valley vineyard sites and all the sites that are in that industry, we really do think that both his websites stand out,” says Nootenboom. “A lot of the websites aren’t up to par for the industry.”

Duenas agrees. “They don’t match the time, effort, and experience that the photographers—or the vineyards—put into their craft. A lot of these locations are absolutely gorgeous, and the photographers get special access. It should be the same when you’re looking on the Web, like you’re invited into a special time or special place. That’s what makes Rubin’s sites different than the sites we were seeing over and over.”

about the designers

RUEBRIQ

Ruebriq (www.ruebriq.com) is a creative studio in Vancouver, Washington, where they design products, ideas, and brands that evolve our culture and create meaning in our visual world. They believe in working with meaningful brands, services, and products that shape the world we live in.

Co-founder Ashley Nootenboom started her career in business, which opened doors in the design industry and ultimately led to the beginning of Ruebriq. She believes that great ideas come from knowing what you believe in.

Giovanni Duenas was studying at design school in Los Angeles with an interest in design, fine art, and painting when he was led into the startup scene. Eventually, he co-founded a startup design studio called Ruebriq. ■



Seeing In

BLACK & WHITE

Ibarionex Perello



My first photographic experiences were in black and white. Using rolls of Tri-X film and a 35mm camera, my colorful world was rendered in shades of gray. Like seeing with a new set of eyes, the familiar world was revealed to me in a way that was fascinating, beautiful, and unexpected. That feeling persists to this day.

And though digital has made flipping between color and black and white as easy as pressing a button, great black-and-white photography takes more than simply turning on a picture style. Here are some tips that show not only how to capture great black-and-white photographs, but also how to nurture your ability to see the world in black and white.

Set Your Camera Picture Style to Black and White Mode

There's no easier way to begin the process of seeing in black and white than setting your camera to capture black-and-white photographs. Your camera likely offers several picture styles—described as monochrome, classic, or black-and-white—and, by using one of these settings, the camera will deliver a black-and-white image that you can view on playback. I recommend doing this while shooting in the RAW + JPEG setting, which allows you to maintain your RAW file, while also having a black-and-white JPEG right alongside.

The Advantage of Mirrorless

Now, if you're using a mirrorless camera, you have the added advantage of actually seeing a black-and-white rendering while you're shooting. When you're composing the image, you'll see your subject or scene in black and white on the camera's LCD or EVF. Any guessing as to how a color scene will be rendered in black and white is gone. It's right there in front of you, and it's one of the best tools for learning how to see in black and white. Pay attention to how certain colors, especially when juxtaposed against each other, impact contrast in black and white.

See the Familiar Differently

There's more to great black-and-white photographs than just stripping away the color. You'll learn that photographs that thrived because of the presence of color may suddenly become lackluster: Without color, other things become more important, such as line, shape, pattern, contrast, detail, and gesture. Also, things that can easily be diminished when color is present suddenly become significant: Instead of being secondary elements, these qualities can serve as the foundation of why the photograph works. Instead of looking at a subject literally (e.g., a chair, a car, a person), pay attention to the qualities that help to define its physicality, such as its shape or texture.



Pay Attention to the Quality of the Light

There's likely no better way to learn to train your eyes for black and white than to pay attention to the light. The difference between a high-contrast day and a heavily overcast one is incredibly dramatic. High-contrast light is harder and harsher and will reveal detail, texture, and pattern in ways that can be very surprising. Soft, even lighting results in a flat look that makes transitions between tones and shapes subtler, and in the case of people, it creates a much more flattering photograph.



Look for the Shadows

A good black-and-white photograph is about contrast. I'm not just talking about stark black-and-white contrast, but subtler micro contrast as well. To be able to see this, however, you have to begin paying attention to the shadows. Evaluate how the light is illuminating your subject, and pay particular attention to where the shadows are falling. This not only allows you to make choices as to where and how to shoot your subject or scene, it can also help you to visualize how this image will appear as a black-and-white photograph. It's especially important to recognize when shadows may be obscuring important details of your subject, and to make a decision to eliminate such a problem by the use of a reflector or fill flash.





Shoot During the Middle of the Day

Shooting during the middle of the day under harsh light is something that most photographers want to avoid. The light during this time of day is considered unfavorable for any kind of photography, particularly people. That may well be true, but in the world of black and white, that high-contrast light with its pronounced shadows offers you a remarkable playground with which to work. By purposely going out and pursuing the very contrast that others choose to avoid, you can discover subject matter that you'd likely have ignored under normal circumstances. You're now purposely hunting for contrast that can reveal some surprisingly beautiful subject matter. It will also help to train your eye for considering light, shadow, and contrast.

Bias the Exposure for the Highlights

Now, while your camera is designed to produce a good exposure with a full tonal range between highlights and shadows, why not purposefully expose for the highlights and allow the shadows to fall into a deep black? Use your camera's spot meter to find the highlight of the scene, and base your exposure on that measurement. This will result in a composition where the subject matter is relegated to the bright area of the frame, while secondary elements including distractions are obscured by the shadows. It's an effective way of cleaning up your frame of distractions and including only those elements that serve your vision of the scene.



Play with Your RAW File

While you'll have a black-and-white version of the photograph if you set your camera for RAW + JPEG, I recommend converting your color RAW file into a black-and-white image. You'll enjoy much more control and flexibility than is afforded to you by the camera. Don't just desaturate your RAW file; instead, use the dedicated black-and-white conversion feature found in Photoshop or Lightroom. You'll find many tools that allow you to adjust contrast by the use of filters or presets, all the while maintaining the full power of the RAW file. Use your JPEG version as a reference to learn how to use your photo-editing software to achieve a similar or better look.

Use a Levels Adjustment to Increase Contrast

One of the easiest mistakes to make in processing your black-and-white photograph is not having sufficient contrast, and this is especially the case if you're converting your RAW file into a black-and-white version. Use a Levels adjustment in Photoshop to establish well-defined black and white points. This alone will produce a snappy look, especially if you were shooting under flat, even lighting. This is the first step that you should take before applying other contrast adjustments including presets or a Curves adjustment.

Use the Curves Adjustment

Immediately after using a Levels adjustment, apply a Curves/tonal adjustment to further refine the contrast. Whether you're using Photoshop, Camera Raw, or Lightroom, you can try working with the Point Curve presets available in the Tone Curve control, which provides either Medium or Strong Contrast. Even if you find that neither fits the bill, you'll have a sense of how much more contrast you may prefer for the shot. You can then customize the Tone Curve to fit the specific needs of the photograph.

The Power of Clarity

Clarity in the Basic panel of Camera Raw or Lightroom impacts micro-contrast and it can be a valuable tool for black-and-white photography; however, rather than applying it globally, as you normally would, use the Adjustment Brush (K) to apply Clarity to areas of important detail and textures to which you want to bring attention. As with anything, don't be too heavy-handed or the resulting look will be unnatural and take away from the impact of the photograph.

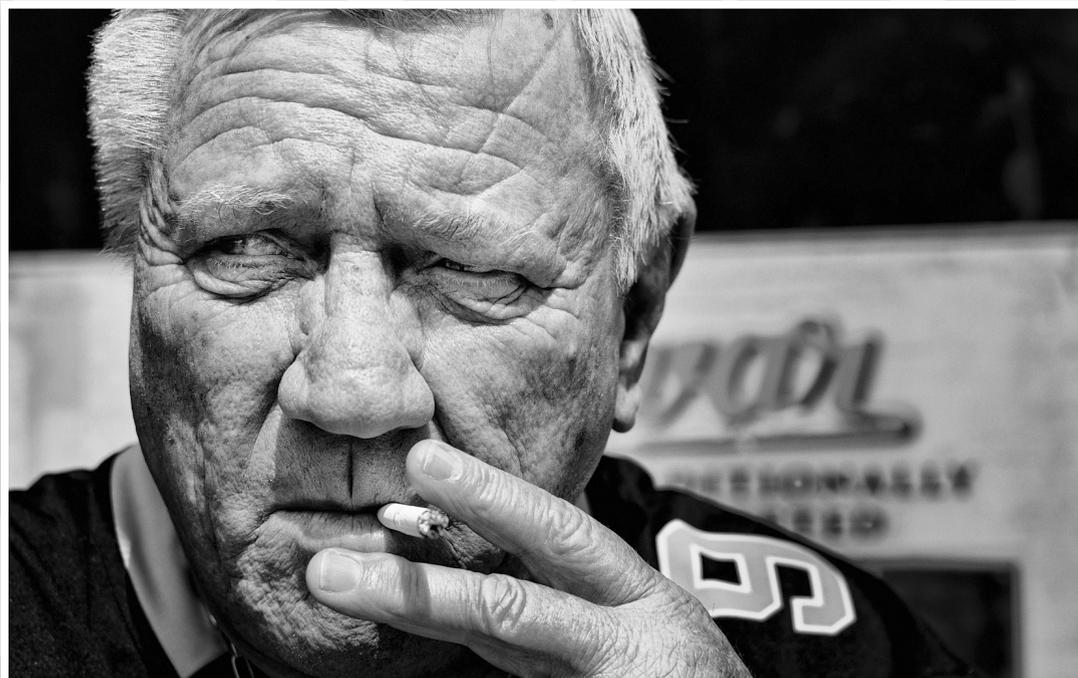
The Power of Burning and Dodging

Don't just be satisfied with the global conversion from color to black and white. You want to emphasize and de-emphasize areas of your photography by practicing a technique known as dodging and burning. Using the Adjustment Brush, you can brighten and darken selected areas of the frame. Carefully draw attention to the brightest area of the frame (which hopefully is where your subject is) by adjusting contrast and brightness locally. Make sure to use a subtle touch when dodging and burning as you don't want to call attention to the effect itself.

Using Plug-Ins

Though applications such as Photoshop and Lightroom have an abundance of controls for editing your image in black and white, there are several powerful plug-ins that provide some amazing and powerful tools for black-and-white conversions. Nik Silver Efex Pro (see "Dynamic Range," p. 42), Topaz B&W Effects (see "Maximum Workflow," p.104), ON1 Perfect B&W, and Macphun Tonality Pro (see *Photoshop User*, November 2014, p. 104) all provide a wealth of presets, several of which emulate the look of film emulsions and even older photo processes. Most importantly, these will allow you to control brightness, contrast, micro-contrast, structure, and grain to a phenomenal degree, but in ways that are often fun and intuitive.

Hopefully, as you continue to work and play with black-and-white photography, you'll discover how you can use this classic approach to further your personal vision. You'll be using your own photographs to help others appreciate the beauty of the world. ■



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>> LIGHT IT

DIFFUSION AND HAZE



By Michael
Corsentino

THE PERFECT COMBO FOR BEAUTY

I'M ALWAYS ON THE LOOKOUT FOR NEW WAYS TO IMPROVE MY CRAFT, STAY INSPIRED, AND BRING SOMETHING NEW AND EXCITING TO MY IMAGES.

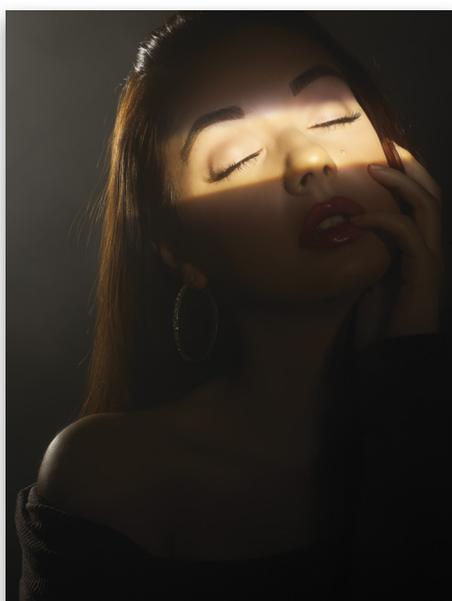
THAT'S THE TERRIFIC THING ABOUT PHOTOGRAPHY: THERE'S ALWAYS SOMETHING NEW, SOMETHING EXCITING, AND SOMETHING YET TO BE DISCOVERED.

What follows are my favorite new discoveries for beauty photography, and I've also included a few old standbys that I wouldn't be without. Some may be on your radar and some may not. Working with new tools and techniques is the best way I know to jumpstart your creativity and get out of your comfort zone. You won't always hit a home run the first time out but the cumulative effect will be growth and new discoveries, and that's always a good thing.

For the beauty shoot here, I created two lighting looks, one at each end of the lighting spectrum, using the following tools: a Rosco V-Hazer; Tiffen Black Satin and Pearlescent Diffusion Filters; a Mola Setti; and the Profoto ZoomSpot. Each of these is a new addition to my studio lighting toolkit, and I love what they bring to the table. More on each of these later.



Look One final shot



Look Two final shot

LOOK ONE

The first step in any lighting setup is your key light. Look One was created using a classic over-and-under clamshell lighting pattern with the key light placed above the subject and a white fill reflector placed below. I started with just one light and a beauty dish to demonstrate how much is possible with only one light and the right modifier. The beauty dish is positioned slightly to camera right in order to introduce subtle direction to the lighting; even though it's beauty, I prefer a bit of shadow to keep things interesting. Keeping the model and key light close to the background allows both to be illuminated.



You don't need a ton of gear to create gorgeous light. A Profoto head with a Mola Setti Softlite beauty dish creates soft crisp light. I could have easily stopped here and had perfectly acceptable results.

For the next image, I placed a second Profoto head with a 10° grid spot to provide additional background illumination. Placed camera left, it adds dimension and volume by rim-lighting the model's hair and shoulder. Adding a white reflector below will help open up shadows under the neck, chin, and in the eye sockets.



A second strobe and white reflector have been added. This is the untouched image with no diffusion filter. Note the quality of the skin.

The addition of a Tiffen 4x4 Black Satin 3 Diffusion Filter has softened the skin, reduced the highlights and contrast, yet maintained all the important details. Getting it right in camera reduces the work in post.



Tiffen Black Satin Diffusion Filter added

Adding a Tiffen 4x4 Pearlescent 2 Diffusion Filter takes the skin smoothing even further, adds a subtle glow to the highlights, and again holds all the important detail. I love this filter for beauty and used it for Look One and Look Two.



Tiffen 4x4 Pearlescent 2 Diffusion Filter adds subtle glow

The third and final light in the setup for Look One also has a 10° grid spot, but it's positioned camera right, next to the beauty dish. This light creates separation between the model and background and adds a separate zone of light used exclusively to illuminate the background. I was now ready to create the final image for Look One shown on the previous page.



A third strobe adds dimension to the image

THE BEAUTY DISH—KEY LIGHT LOOK ONE

When it comes to shooting beauty, nothing beats the aptly named beauty dish. My go-to beauty dishes (yes, that's right: dish-es!) are Mola Softlites. Mola has an entire range of beauty dishes, each one with specific characteristics and attributes, making them ideal for different applications and effects. For this shoot, I'm using the Mola Setti and its optional Opal Glass diffusion pad. The Setti already produces a very soft, flattering light; however, I've added the diffusion glass to provide extra softness to the center of the light's beam. Because it has a deep, conical design, white interior finish, and undulating shape, the Setti delivers a unique quality of light with the perfect degree of softness for beauty, and just the right amount of contrast to add the sizzle I love.

GRID SPOTS

If you haven't checked out grids yet, you need to. I often describe grids as my desert-island light modifiers. These must-have tools are available in iterations from wide to narrow, each with degree

numbers describing the tightness or openness of their honeycomb patterns. They're so essential because they help eliminate light that can spill into unwanted areas of your image. They do this by confining a strobe's beam of light into a columnar or circular shape with a defined edge. Grids are available in soft versions (known as egg crates) that are used with softboxes, octabanks, and strip boxes, and hard discs (known as grid spots) that fit into the end of reflectors used with strobes.

DIFFUSION FILTERS

Diffusion filters are an exciting new addition to my toolbox. Although initially skeptical (I was fearful that they might create a cheesy, gauzy look), I couldn't be more pleased. They're awesome, especially for beauty work. Diffusion filters do pretty much what they sound like they'd do: They diffuse the light and soften the skin in different amounts, with varying effects on the highlights and contrast.

The amazing thing is that the Tiffen Diffusion Filters I'm using do all this while maintaining incredible edge detail at the same time. How is this even possible? (I asked repeatedly, but when I was told they'd have to kill me if they divulged the secret, I decided to leave well enough alone and just be happy with the results.)

METERING

I can't say enough good things about using a flash meter. If you've heard otherwise, think again. Meters allow you to consistently work quickly and accurately as you establish the values between each of your lights. When I'm working, everything is based on the reading for the key light. Using Look One as an example: I set the key light to meter at f/16, then used my meter again to set the accent light one stop under the key light and the background light two stops under the key light. I was able to do this easily and without any guesswork using my—wait for it—flash meter. Moreover, if I want to replicate this look three months from now, all I have to do is check my notes and use my meter to dial in these values again. Did I mention that flash meters rock?

LOOK TWO

For Look Two, I wanted something completely different and considerably more dramatic. I swapped out the beauty dish being used for the key light and replaced it with the Profoto ZoomSpot to create a lighting effect that's totally different, but equally at home in the world of beauty. I kept the accent light, deleted the background light, and used a haze machine to amp up drama. In addition, I used the Tiffen 4x4 Pearlescent 2 Diffusion Filter to create gorgeous, glowing soft skin.

In this first image, I turned off the background light, removed the white reflector, and kept the Tiffen 4x4 Pearlescent 2 Diffusion Filter in place.



Changed it up with amped-up drama and a new key light

The next step was to bring in the haze. The Rosco V-Hazer added just the right amount of manageable atmosphere for my gridded accent light to catch (see next page).

FRESNEL ZOOM SPOT—KEY LIGHT LOOK TWO

For the second look, I switched my key light from a beauty dish to a Profoto ZoomSpot, which allowed me to create a crisp shape with the light from the strobe. The Profoto ZoomSpot is an amazing tool with an equally amazing and normally stratospheric price point like no other modifier I've used. I was lucky to find an older model on eBay for hundreds instead of thousands of dollars; but many strobe manufacturers have reasonably priced zoom spots in their product lines. Theatrical zoom spots, also a good option, can be found inexpensively on eBay and, with a little effort, can be retrofitted for use with strobes. Rentals are also a great resource.

The older model Profoto ZoomSpot I'm using here is a standalone light modifier with a rear mount for the strobe. It's comprised of a Fresnel lens that allows the light to be focused anywhere from flood to spot, and shaped with four built-in cutters: one left and right, and one top and bottom. The thing that makes the ZoomSpot and other focusable Fresnels so unique is their ability to create user-defined shapes with hard transitions between shadow and highlight. There's no other way that I've found to create the beautiful sharp lines and shapes possible with a zoom spot. You won't use it every day, but when you need it, there's nothing else like it.



Combination of haze and diffusion filters is a winner

HAZERS

During beauty shoots, a hazer is another great tool for dramatic looks and skin softening. Hazers and fog machines are essentially heaters with built-in blowers that use proprietary fog or haze fluids to produce varying degrees of smoke effects. Unlike fog machines, which produce thick, billowy smoke that falls quickly, hazers produce a lighter, far more controllable mist with a longer hang time. They're perfect for catching and holding the light from a strobe or constant light, and adding subtle diffusion to the skin. They fall into a category known as "atmospherics," as they help create atmosphere. I like to describe their effect as "Steven Spielberg lighting," meaning the kind of lighting where you can see rays of light defined by the atmosphere. I love that look. The Rosco V-Hazer with Haze fluid has numerous controls that allow you to fine-tune the amount of haze produced.

Note: The process of Haze fluid being heated and turned into airborne mist produces Glycol, which has been noted to adversely affect some people with preexisting asthma conditions. It's always best, therefore, to work in a well-ventilated space and use the V-Hazer's built-in timer to turn the haze on and off as you work.

RETOUCHING

Like most types of photography, the amount of retouching necessary in postprocessing bears a direct relationship with the qual-

ity of input vs. quality of output—quality in, quality out. With beauty photography, however, the quality in is even more critical. Good lighting and the right choice of modifiers and tools, such as diffusion filters and haze machines, greatly reduce the "heavy lifting" necessary during post. Details are critical in beauty photography, and that level of retouching work takes time; there's just no getting around it. In addition to Scott Kelby's awesome book, *Professional Portrait Retouching Techniques for Photographers using Photoshop*, my other go-to tool for expediting the retouching process is Retouching Academy's Beauty Retouch Workflow Accelerator Version 2, reviewed by yours truly in the July/August issue of *Photoshop User*, p.109.

THAT'S A WRAP!

Look I get it, I'm using a lot of high-end, pricey gear during this shoot, but it doesn't mean you have to. Keep in mind that this is what I do for a living and it's gear that I've acquired over 30 years of shooting. These are tools that work for me; it doesn't mean you need to use exactly the same things to achieve great results. I use the tools at my disposal and you should do the same. It's all about getting you excited about the possibilities. Almost all of the equipment I've outlined here is available at very reasonable rates from your local rental house; so, if owning isn't in the budget at the moment, no worries, and no excuses. The important thing is that you get out there and "swing for the fences" with the tools and creativity you have now. ■



LIGHTROOM

THE ADOBE® PHOTOSHOP® LIGHTROOM® HOW-TO MAGAZINE

ISSUE 15

MAGAZINE



LIGHTROOM WORKSHOP

GO BEYOND THE BLACK & WHITE AUTO CONVERSIONS IN LIGHTROOM AND CREATE IMAGES THAT HAVE INCREDIBLE CONTRAST AND PUNCH. p92

AFTER THE SHOOT

These processing methods for portrait shoots can speed up your workflow and produce amazing images. p87

PHOTO BY SCOTT KELBY

UNDER THE LOUPE

From snapshots to collection sets, learn how to manage and organize your black & white images in Lightroom. p98



Rob Sylvan

Tips & Tricks

BY SEAN DUGGAN



Scott Kelby

Questions & Answers

BY SCOTT KELBY



Sean McCormack

Maximum Workflow topaz b&w effects

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Under the Loupe managing your black-and-white photos with lightroom

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Lightroom Workshop creating black-and-white images

BY SCOTT KELBY



RC Concepcion

180 After the Shoot the portrait process

BY RC CONCEPCION



After the Shoot

the portrait process

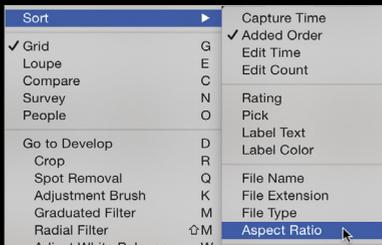
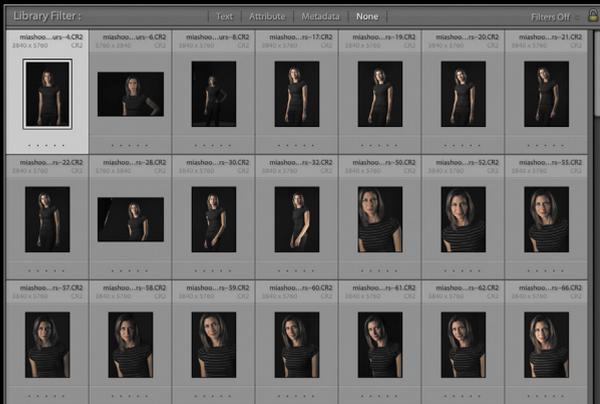
BY RC CONCEPCION

One of my favorite photography shoots to work on is the personal portrait. As photographers, we have a charge to use our knowledge to make our clients look the best they possibly can. So it's important that we have a good understanding about the tools we use in Lightroom, as well as the things that aren't related to technology but are crucial to the development of a good picture. Let's talk specifically about a couple of things you can do in postprocessing to speed things up. I'll use two sets of images here: one from a recent shoot I did with fellow KelbyOne Instructor Mia McCormick and another from a model shoot that I did in Dubai.



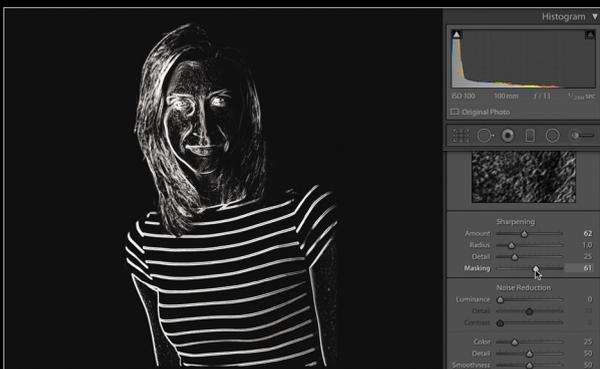
group image orientation for easier work

When you're in the middle of a shoot, you're constantly adjusting between portrait and landscape in order to get the best shot. While this can spark creativity during the process, it will get in the way when you're attempting to look through your images to find the best shots. In the Library module, I like to sort the images so they're grouped according to their aspect ratio. Clicking on View>Sort>Aspect Ratio will take care of this for you in no time.



mask sharpening in portraits

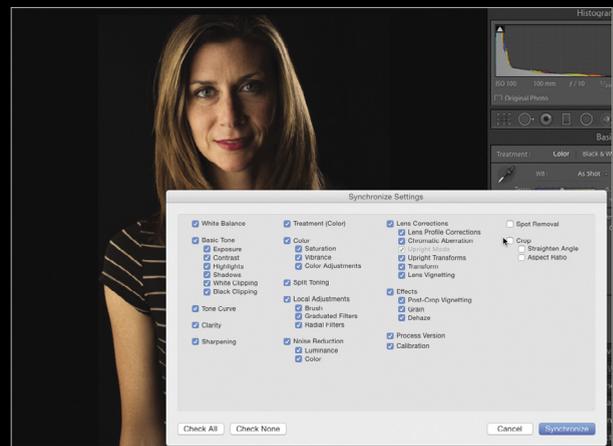
A portrait will pop when key areas are sharp in the picture. To do this, you'll need to add some sharpening in the Detail panel in the Develop module. It's important to know that there are areas where sharpening is completely *unwelcome*. Skin textures are generally places you don't want to sharpen (unless



gritty and craggy is what you're going for). Typically, you'll want to limit this sharpening using the Masking slider in the Detail panel. The problem is that by default it's difficult to see what the Masking slider is affecting. If you hold down the Option (PC: Alt) key while dragging the Masking slider, you'll see the actual black-and-white mask appear. Areas in black aren't being sharpened; areas in white are being sharpened. Crisis averted!

use sync to get work done fast

There will be times when you find yourself performing the same kinds of edits on a series of pictures from the same shoot. To save yourself time in this situation, synchronize the changes that you make in one image to the series of images. After you've made your changes to the first image, select it in the Filmstrip, then Command-click (PC: Ctrl-click) or Shift-click on the other images to which you want to apply the same changes. You'll notice that the Previous button at the bottom-right area in Lightroom has now turned into a Sync button. Clicking on it will open the Synchronize Settings dialog. Choose the settings you want to sync, click Synchronize, and the changes from the original image that you edited will be replicated across all of the other selected images—in no time!



use auto sync for immediate changes

While syncing your images using Synchronize is a great way to get work done quickly, sometimes you need to work even faster. Auto Sync can take care of those changes right as you make them. You may have noticed that the Sync button has

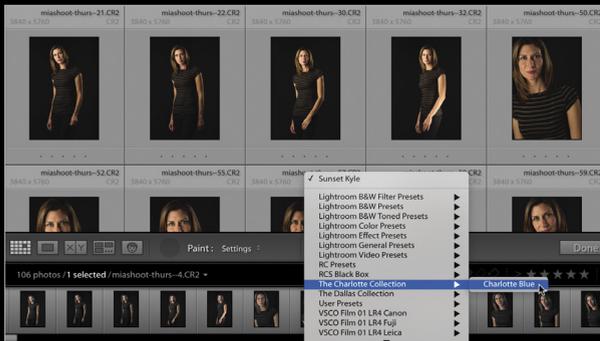
a small switch to the left of it. This will toggle on Auto Sync. When Auto Sync is turned on, any changes you make to one image in the series will immediately be applied to all of the selected images in the Filmstrip. Just remember to turn it off once you're done using it.



saving and spraying presets

Once all of your Develop changes are complete, you can save these changes into a preset by clicking on the plus sign in the Presets panel. You'll be prompted to enter a Preset Name, choose a specific Folder for the preset, and select the various settings that you'd like to be saved as part of the preset. To apply a preset to an image or series of images, simply select the images in the Filmstrip and click on the preset in the Presets panel.

Here's a faster way for you to add that preset. Switch over to the Grid mode in the Library module by pressing the letter G. At the bottom of the Library module you'll see a small spray can called the Painter tool. Clicking on it arms it and activates two drop-down menus just to its right. In the first drop-down menu, select the Settings option. In the second drop-down menu, you'll see a series of presets from which

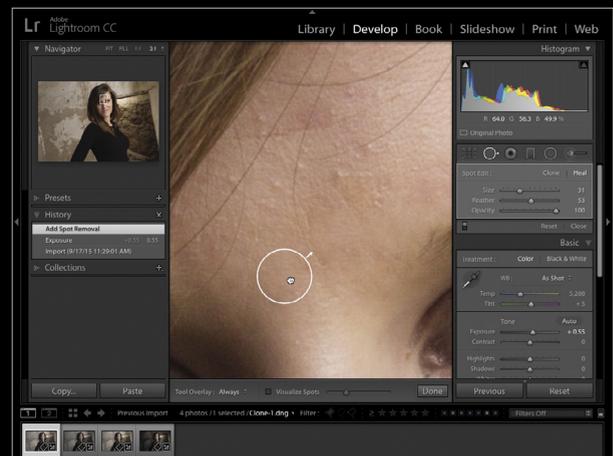
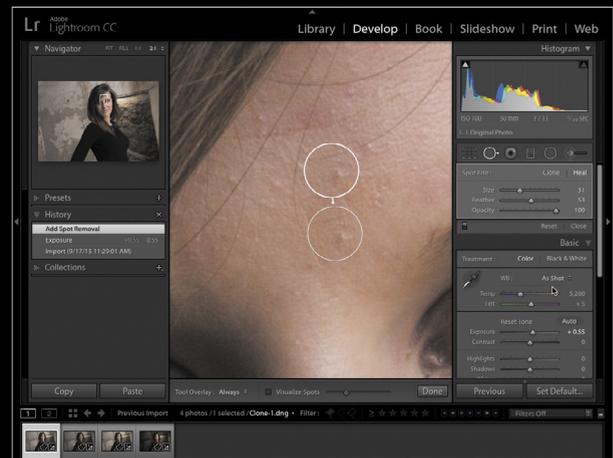


you can select. Navigate to the preset you want to use. Now you can click on any of the images and apply the preset with the push of a button. If you hold down the mouse button, you can use the Painter tool just like an actual spray can and spray multiple images with your selected preset.

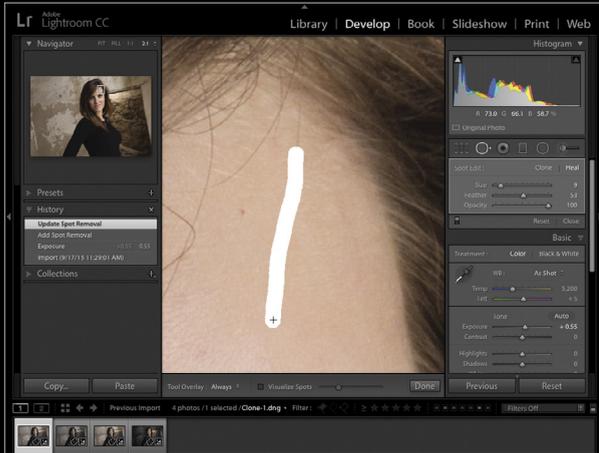
spot removal and healing

Blemishes are a fact of life—we all have them. Whenever someone approaches me, I always hope they don't get too close and see how bad *my* forehead is. Oh, how I wish the Spot Removal tool worked in real life.

In this portrait taken in Dubai, I needed to quickly retouch the picture. While Photoshop is fast, it still requires a second program to launch, and that takes time. Lightroom has a Spot Removal tool (Q) that does a great job of dealing with these spots. Adjust the Size of the brush to the spot and click. Lightroom clones the spot with a nearby area—but if the repair doesn't suit you, you can drag the two circles around to adjust both the area that's being sampled and the area being cloned.

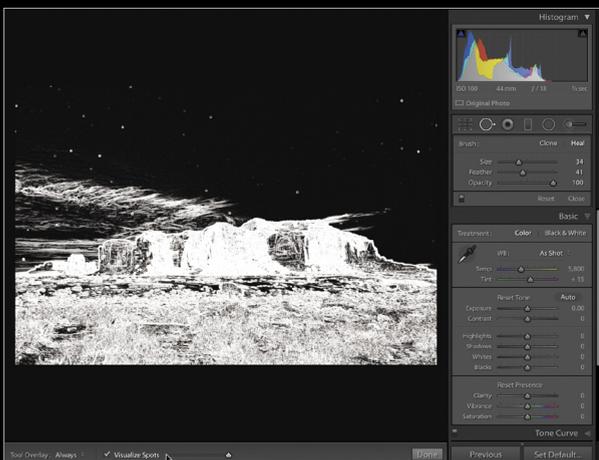


It's important to note that you can also use the Spot Removal tool as a brush, which is great for wrinkles, stray hairs, or repairing cracks in a picture. Just brush along the area you want to clone, and the tool will sample a similar-sized area.



Sometimes when you use this tool, the repair may look a little fake. There are two ways to fix this: You can toggle between the Clone and Heal options in the Spot Removal panel to see if the results better match what you're trying to do. You can also adjust the Feather slider to soften the edges of your cloned area to better match the tone of that given area.

The last option that can help you with spot healing is Visualize Spots. Located at the bottom of the preview window when the Spot Removal tool is active, this checkbox will turn the image into something that looks a lot like a mask. The slider adjusts how dark and light that mask appears, and will let you better see sensor spots on your camera. Once they're visible, it's just a zap-and-remove process.



adjustment brush to the rescue

Once you've taken care of the general exposure, spots, and cropping, you can work on individual details to make the portrait stand out. Rather than go into Photoshop to create the finished effect, you can use the Adjustment Brush in Lightroom to do a great deal of the heavy lifting.

Clicking on the Adjustment Brush (K) gives you a brush that you can load with a majority of the sliders found in the Basic panel of the Develop module. Once you adjust the various sliders, you can brush that adjustment into the part of the picture that you want to correct. Have a problem with a part of a wall that's too bright? Use the Adjustment Brush with a negative Exposure to bring down the brightness of the wall. Don't think that you have enough texture in your background? Click on New at the top of the Adjustment Brush panel to create a new Adjustment Brush, give it 100% Clarity, and brush into that area.



Another compelling feature of the Adjustment Brush is the ability to stack effects. Consider this: If you want to increase the Clarity of an image, you could drag the Clarity slider to 100% and you'd be done. What happens when you need more Clarity? The Clarity slider is done at 100%, but you're looking for 200% or 300%. By using the Adjustment Brush, you can continue to add a new brush with a Clarity of 100% and stack those effects on top of one another, giving you the texture that you need.

The Adjustment Brush can also be helpful for selective sharpening in an image. While it's beneficial to have an image with a good amount of sharpness, adding sharpness globally can introduce noise in areas that have a shallow depth of field, giving the image a very fake look. By adding sharpness with an Adjustment Brush, you avoid this unwanted effect. Fur-

thermore, you can take those out-of-focus areas in the picture and paint in noise reduction or a negative Clarity amount and soften the areas a little further, giving you a really nice look.

finishing touch: burn the edges wherever you want

In Lightroom, you can darken the edges of an image by adding a vignette to it in the Effects panel. The problem with this is that the vignette darkens the edges of the picture based on the center of the image. Oftentimes, we adjust our composition so the subject is to the right or left of center—which makes the vignette effect a lot less useful.

Lightroom CC contains a radial gradient that can be applied in much the same way the Adjustment Brush is applied. Click on the Radial Filter (Shift-M) and adjust the



Exposure for the effect. Once you drag out a circle on the image, the outside of the circle area will be adjusted to the settings that you made in the Radial Filter panel. This means that you'll have a darkening effect on a circle that you can move around according to the composition you have.

The latest version of Lightroom has improved this functionality even further by allowing you to modify the Radial and Graduated Filters with a brush. Clicking on the word "Brush" below the tool, you can add and remove portions of gradients to create complex adjustments that you previously had to rely on Photoshop for.

With these simple tools, you can deliver an extremely compelling portrait session in no time flat, without having to leave Lightroom. I encourage you to give it a try! ■



ALL IMAGES BY RC CONCEPCION



< Lightroom Workshop

creating black-and-white images

BY SCOTT KELBY

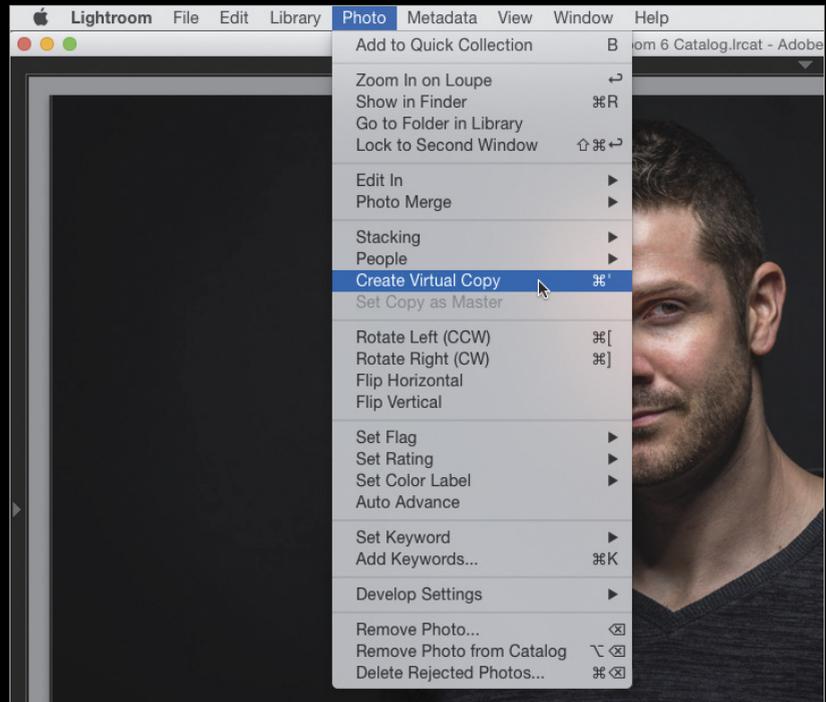
There are two auto conversion methods for converting your images from color to black and white (one in the Basic panel and another in the HSL/Color/B&W panel), and no matter where you choose to do it from, the results are the same. Now, to me they just look really flat, and I honestly think you can do much better by doing it yourself. We'll start with my preferred method for most color-to-black-and-white conversions.



*Excerpted from The Adobe Photoshop
Lightroom CC Book for Digital Photographers*

step one:

In the Library module, find the photo you want to convert to black and white, and first make a virtual copy of it by going under the Photo menu and choosing Create Virtual Copy, as shown here (the only reason you do this is so when you're done, you can compare your do-it-yourself method with Lightroom's auto-conversion method side by side. By the way, once you learn to do the conversion yourself, I doubt you'll ever want to use the auto method again). Press Command-D (PC: Ctrl-D) to deselect the virtual copy, and then go down to the Filmstrip and click on the original photo.



step two:

Now press D to jump to the Develop module and, in the right side Panels area, scroll down to the HSL/Color/B&W panel, then click directly on B&W on the far right of the panel header (as shown here). This applies an automatic conversion from color to black and white, but sadly it usually gives you the flat-looking B&W conversion you see here (consider this your "before" photo). The idea here is that you adjust the B&W auto conversion by moving the color sliders. The thing that makes this so tricky, though, is that your photo isn't color anymore. Go ahead and move the sliders all you want, and you'll see how little they do by themselves. By the way, if you toggle the panel on/off button (circled here in red), you can see how bad this black-and-white would have looked if Lightroom had done the auto conversion for you without using the default conversion settings.



step three:

Now, press the Right Arrow key on your keyboard to switch to that virtual copy you made, and I'll show you my preferred do-it-yourself method. Go to the Basic panel (at the top of the right side Panels area), and in the Treatment section at the top, click on Black & White, and you get another flat-looking image (but that's about to change). Most photographers want to create a really rich, high-contrast B&W image, so the first thing to do is make sure we've gotten all we can out of the highlights in the photo, so drag the Whites slider over to the right until the moment the "white triangle of death" (in the upper-right corner of the histogram) appears, then stop. Next, drag the Highlights slider just a tiny bit to the left until that white triangle turns dark gray again. Now you know you've gotten the maximum amount of highlights without clipping any of them away.



step four:

Next, drag the Blacks slider over to the left a little until the photo doesn't look so flat and washed out, and then increase the Contrast quite a bit. Now, there are those who believe that you should never let any part of your photo turn solid black, even if it's a non-essential, low-detail area like a shadow under a rock. I'm not one of those people. I want the entire photo to have "pop" to it, and in my years of creating B&W prints, I've found that your average person reacts much more positively to photos with high-contrast conversions than to the flatter conversions that retain 100% detail in the shadows. If you get a chance, try both versions, show your friends, and see which one they choose. His face seemed a little too bright, so I also decreased the Exposure a little.



step five:

We're going for a high-contrast black and white, so we can add even more contrast by clicking-and-dragging the Clarity slider quite a bit to the right (here I dragged to +46), which gives the midtones much more contrast and makes the overall photo have more punch and crispness.

tip:
finding out which shots make great b&w images

Go to a collection, press Command-A (PC: Ctrl-A) to select all of the photos, then press the letter V to temporarily convert them all to black and white, and now you can see which ones (if any) would make great B&W images. Press Command-D (PC: Ctrl-D) to Deselect all the photos. When you see a great B&W candidate, click on it, then press P to flag it as a Pick. When you're done, select all of the photos again and press V to return them to full color. Now all the photos that you think would make great B&W images are tagged with a Picks flag. Pretty handy.



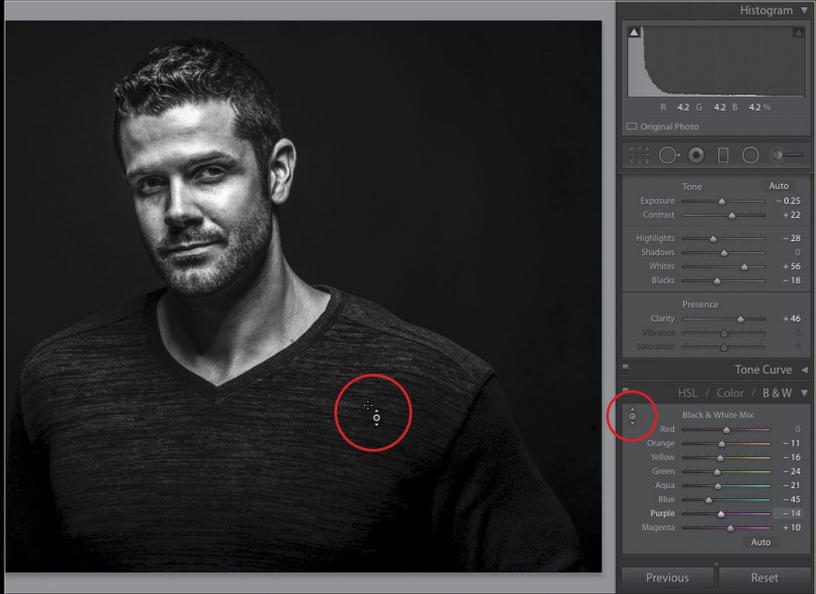
step six:

The final step is to add some sharpening. Since this is a portrait, the easiest thing to do is to go over to the left side Panels area, and in the Presets panel, under the Lightroom General Presets, choose Sharpen-Faces (as shown here) to apply a nice amount of sharpening for portraits. By the way, if that's not enough sharpening, try the next preset down (which is really for landscape shots, and is called Sharpen-Scenic, but it's worth trying). So that's it. It's not that much different from adjusting a color photo, is it? Now, I didn't want to tell you this earlier, because I wanted you to learn this technique, but there's a built-in preset that pretty much does all this for you. Click on the Reset button at the bottom right to reset your photo to the original color image, then go to the Presets panel, and under Lightroom B&W Presets, click on B&W Look 5. Don't hate the playa. Hate the game.



step seven:

Okay, we're done with our conversion, but there's one other thing you'll want to know about, and that's how to tweak an individual area of your B&W photo. For example, let's say you wanted his sweater to be a little darker. You'd just go to the B&W panel again, click on the TAT (Targeted Adjustment tool—shown circled here), then click it on his sweater, and drag straight downward. Even though the photo is now a black and white, it knows which underlying colors make up that area, and it moves the sliders for you to darken that area (as shown here). The next time you need to darken or brighten (you'd drag up instead) a particular area, try using the TAT and let it do the work for you. ■



The auto conversion to black and white

Doing the black-and-white conversion yourself

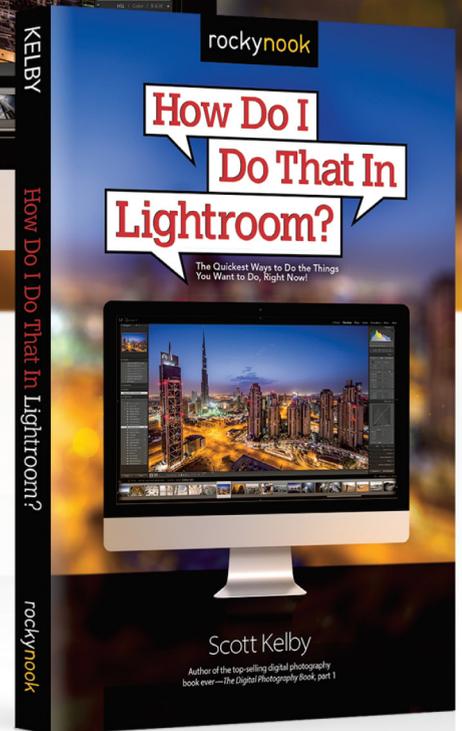
NOTHING fancy. EVERYTHING useful.

How Do I

Do That In

Lightroom?

The Quickest Ways to Do the Things
You Want to Do, Right Now!



Lightroom has become *the* photographer's tool because it just has so much power and so much depth, but because it has so much power and depth, sometimes the things you need are... well... kinda hidden or not really obvious. That's why this book was created: to get you to the technique, the shortcut, or exactly the right setting, right now. Just one "thing" per page. Easy Peasy. Scott tells you exactly how to do it all, using the same format and casual style that made his *The Digital Photography Book*, part 1, the best-selling digital photography book, ever. Not sure you need the entire book? Preview it for *free* for a limited time at lightroomkillertips.com/how-do-i.



< Under the Loupe

managing your black-and-white photos with lightroom

BY ROB SYLVAN

There are multiple techniques using Lightroom and various external image-editing programs for creating black-and-white photographs, but no matter how you create them, you eventually have to manage them with Lightroom.

I want to take a closer look at how you can leverage the various features and capabilities in Lightroom to help you organize and find your black-and-white photos. Not all of these tips will work for every black-and-white conversion technique, but my goal is to expose you to ideas that you can file away for those times when they might come in handy. Some of these organizational tips depend on the method you use to create the black-and-white version, so I'll make reference to different techniques, but without going through all the actual steps to make the conversions themselves. Let's start by looking at the tools you have available if you're making the conversion from within Lightroom.

snapshots

Sometimes a conversion to black and white is more of an exploration of what's possible than a full-on commitment to doing it, and this is a good way to employ the snapshot functionality in Lightroom in your work. The Snapshots panel is located on the left side of the Develop module, and its purpose is to give you a way to save a photo's editing state at any given time in your workflow. For example, you might create a snapshot by clicking the Create Snapshot icon (+ sign) in the

Snapshots panel at the moment before you begin a black-and-white conversion so that you have a good color state to go back to later on, and then create another snapshot once the conversion is complete (see below).

You can get as granular with creating snapshots as you want, and the beauty of them is that, after exploring one particular black-and-white conversion, you can click the color snapshot to go back to a good starting point, try out a totally different technique, and then save that version as another snapshot. If you do try different techniques, then you'd probably want to name your snapshots with more descriptive names so that you know which technique corresponds to a given snapshot. A side benefit of using snapshots is that this information can be written back to a photo's own XMP metadata space if you have that option enabled in the Metadata tab of the Lightroom>Catalog Settings, or if you manually trigger Lightroom to write to each photo via the Metadata>Save Metadata to File command in the Library module. The downside to snapshots is that you can only view one state at a time, which might not be as helpful when you want to compare different techniques, but this is where virtual copies come into play.

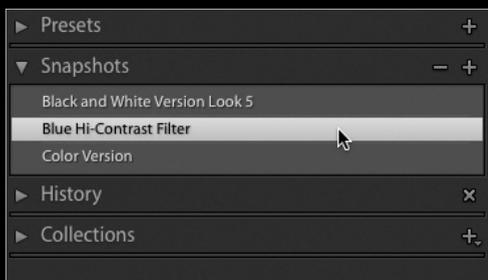


virtual copies

A virtual copy is a way to use the catalog in Lightroom to create an additional set of processing instructions that references a given source photo. The end result is that you see two versions of the source photo side by side in your catalog, but you don't actually duplicate the source file on your disk. You can find the command to create a virtual copy under the Photo menu (where you can also see the shortcut), or by Right-clicking the photo and choosing it from the contextual menu. Once created, you can tell a virtual copy from the source photo by the page-curl icon in the lower left of the thumbnail.



You then have the freedom to process the virtual copy any way you want without affecting the original instructions for the source photo. In addition, virtual copies and the source photo all share access to the same snapshots!



So, now you can click the color version snapshot from the source photo as your starting place in the virtual copy and take it in a new direction, or if you created multiple-look snapshots in your original photo, you can just pick a different snapshot to compare each look side-by-side.



copy name

There's a field in the Metadata panel of the Library module named Copy Name. When you create a virtual copy, Lightroom automatically populates that field with "Copy 1" and then increments that number for each subsequent virtual copy you make for that same source photo. Many Lightroom users largely ignore this field, but it can be quite helpful to your organizational efforts if you customize the copy name with something more descriptive. For example, instead of Copy 1, I entered the name of the preset I used to create that particular look. Now let's take a look at how that can help me in other ways.



First, I can configure the Grid View style to display the contents of the Copy Name field. Go to View>View Options, and then set the Top Label to display Copy Name or File Base Name. This way, if the Copy Name field is empty, the File Base Name displays, but if the Copy Name field contains text, then that text gets displayed above the thumbnail.

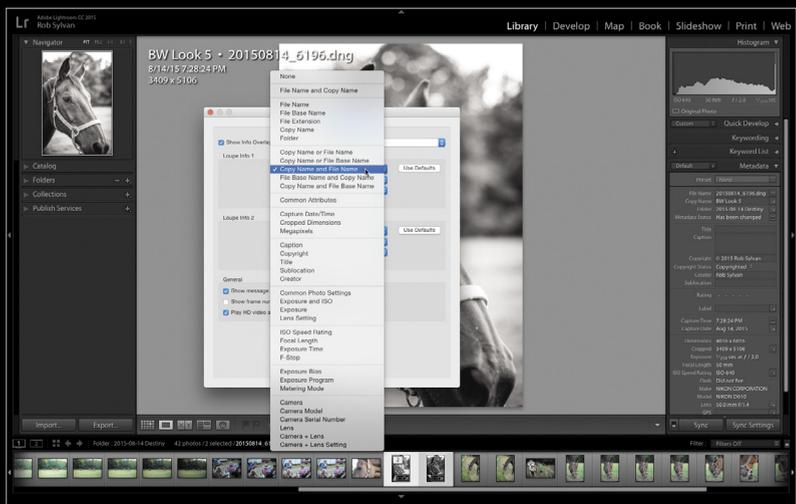
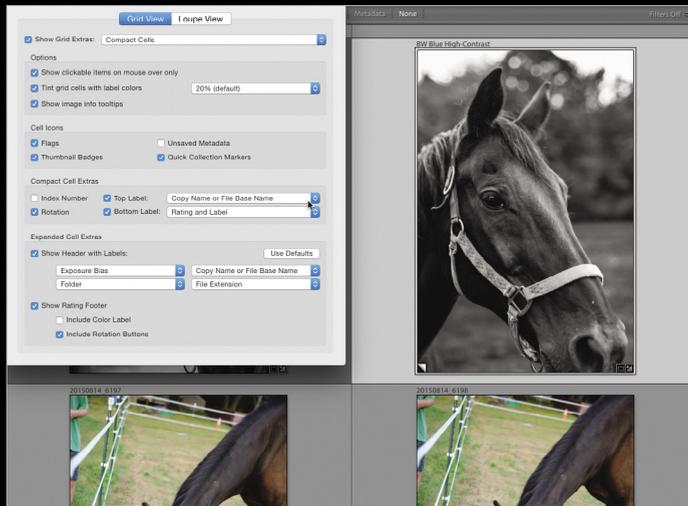
Keep in mind that you can also use the Copy Name field for the source photo too if you want to display that information instead of the File Base Name, which can be helpful when comparing and tracking different versions outside the Develop module.

Press the E key to switch to Loupe View, then go back to View>View Options, and you can also configure the Info Overlay to display the Copy Name along with whatever other information you'd find helpful. You can cycle through the two Info Overlay displays, and disable it by pressing the I key. Now let's look at how we can further use this information to help us find our black-and-white versions.

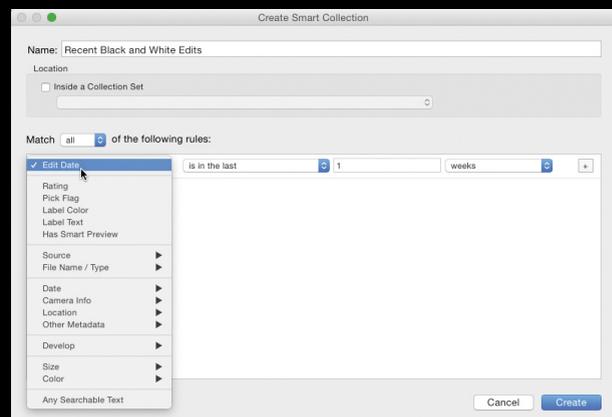
smart collection

You can, of course, use regular collections to group your black-and-white photos together, and that's fine, but I figured you already knew that. What I want to show you is how you can leverage a few less-intuitive features of the smart collection functionality to automate the gathering of your black-and-white photos. Smart collections are simply saved searches comprised of a set of customized rules you create. Not every piece of data contained in the catalog is available to smart collections, so unfortunately we can't use snapshot names as a criterion; however, there are a few things we can use.

In the Develop module, click the + sign on the Collections panel, and choose Create Smart Collection, which will open the Create Smart Collection dialog. It's here that we decide what rules will be included in this saved search. I think it's helpful to start by thinking about where you want a given smart collection to search. By default, the smart collection will target your entire catalog, and that can be fine in many cases; however, if you want to narrow your search, you have a few criteria to choose from, such as Source (folder or collection), Date (capture date or edit



date), Camera, or even Location (if you've entered that information). Click the drop-down arrow on the first rule in the box under Match to choose the criteria you want to use. I'll set mine to just find photos with an edit date in the last week.



That rule alone will bring up all of the photos I've edited in the last week, so if I want to narrow it down to just the ones I've converted to black and white, I have to add another rule. Click the + sign at the end of the first rule to create an additional rule, then click the rule drop-down menu, and go to Develop>Treatment. Once Treatment is added, you can set the complete rule to be "is black and white." When you click Create, the search is created, and Lightroom automatically gathers up all of the photos that match those rules (see below).

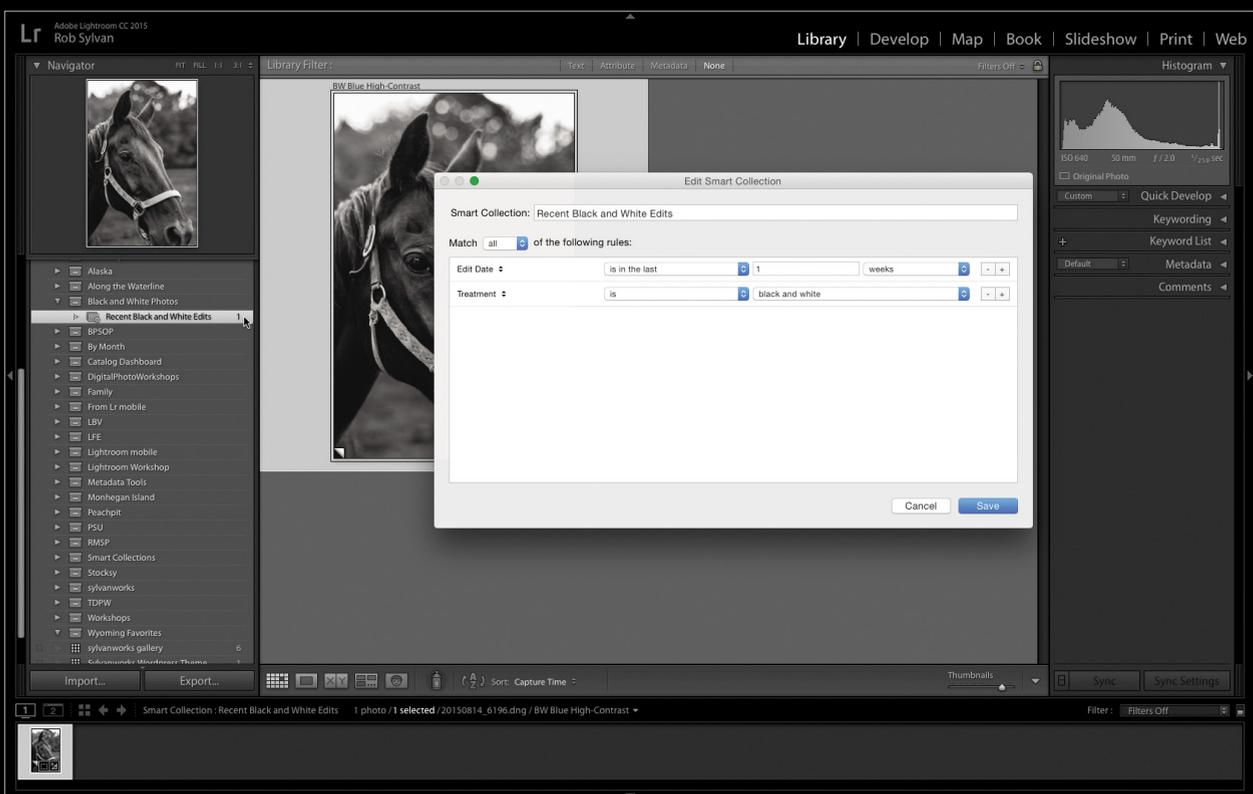
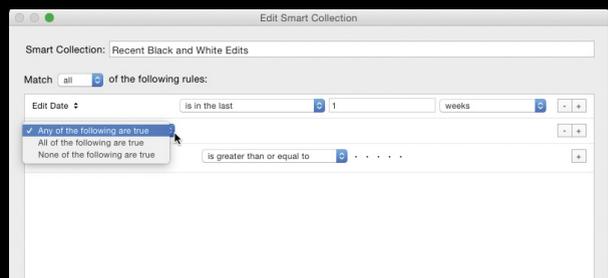
Unfortunately in my example, there's a problem: Only one photo showed up, and I know I had just created two black-and-white versions moments before, so what happened? Here's the not-intuitive part of this kind of smart collection: The Treatment criteria only finds photos that were converted to black and white inside Lightroom by either clicking the Black & White button at the top of the Basic panel, clicking the B&W part of the HSL/Color/B&W panel, or by pressing the V key. A black-and-white photo created any other way, such as through an external editor or by simply sliding the Saturation slider to 0 in the Basic panel, won't be found. Case in point, I created my first black-and-white version by clicking the B&W Look 5 preset that comes pre-loaded in Lightroom, and that preset performs its black-and-white conversion in part by set-

ting Saturation to 0. And that's the missing photo from this smart collection.

adding conditions

Here's how to work around this limitation, and yes, it's going to make use of that Copy Name field that we previously populated. First, I Right-clicked on the smart collection in the Collections panel and selected Edit Smart Collection. I removed my Treatment is black and white rule by clicking the - sign at the end of the rule. I still want to focus on just my recent edits, so I'll leave the Edit Date rule in place; but now I want to add a condition so that if any of the following rules are true, it will find the photos I want it to find.

step one: Hold the Option key (PC: Alt), and the + sign at the end of the first rule changes to a # sign. Click the #



sign to create our condition, which we'll set to "Any of the following are true."

step two: Under that condition, set the first rule back to Treatment is black and white to automatically capture any conversions made the ways I outlined above. This just gets us back to where we were before, so we need to add one more rule to find any black-and-white photos made with other techniques or even other programs.

step three: Click the + sign at the end of that last rule, then click the rule drop-down menu and go to File Name/Type>Copy Name. Note that this only works if you enter a custom name in the Copy Name field of each black-and-white photo you create with some alternative technique. In my example, for each black-and-white photo, I started the Copy Name field entry with BW, and then something descriptive after that. So, I set this rule to "Copy Name starts with BW" (see below).

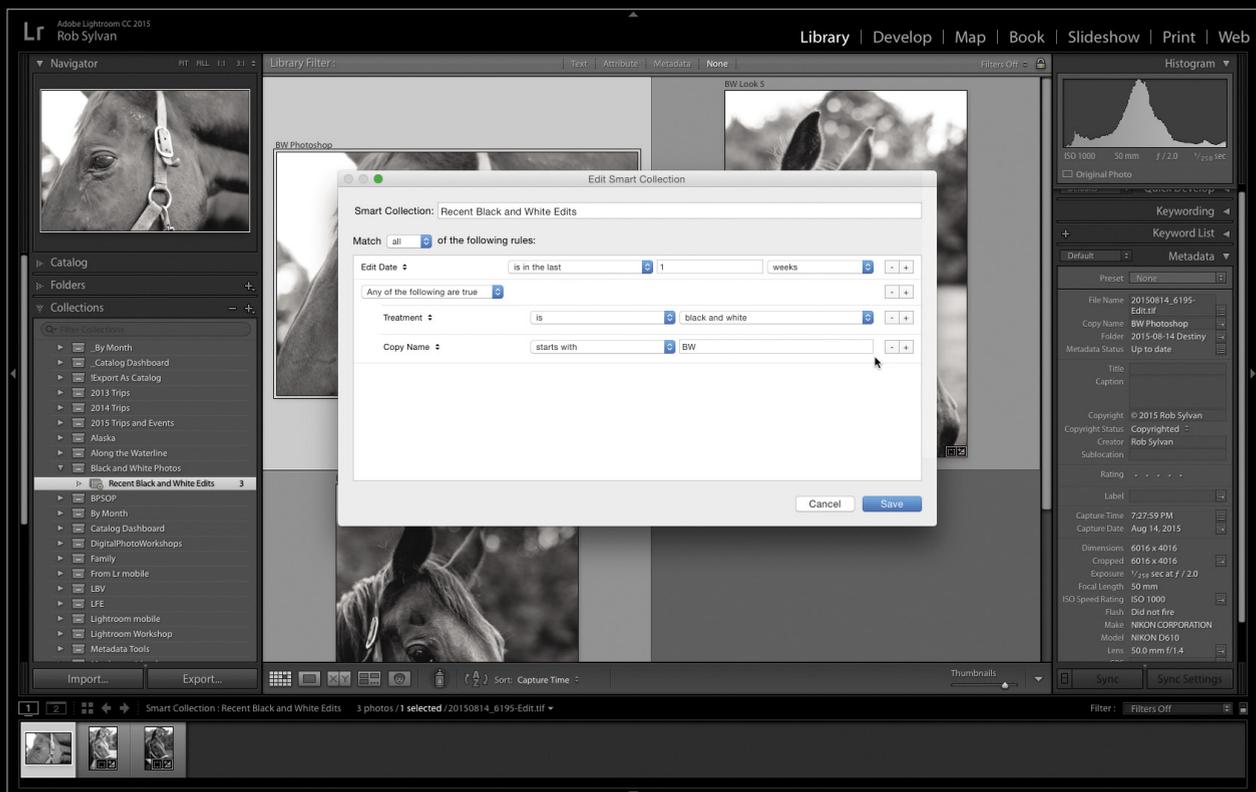
Now, any photo created in a way that the Treatment rule recognizes is found, as well as any other photo of any file type where I entered BW at the start of the Copy Name field. In this case, it found my black-and-white version created with the B&W Look 5 preset, as well as a TIFF

version of another photo I created in Photoshop and had later updated the Copy Name field accordingly. There are obviously lots of other ways to leverage smart collections to help you in this effort, but I hope this shows you what's possible if you think outside the box a little.

library filter

In Grid View, the Library Filter Bar above the thumbnails can also be used to help you narrow down your search to only your black-and-white photos in a given source. It works similarly to smart collections, as you're just leveraging that catalog from another angle. For example, you can click the Text button, click on the drop-down arrow, and set it to Copy Name starts with BW, just as you did in the smart collection rule. Or, instead of "starts with," change the rule to Doesn't Contain, and filter out all of the black and whites. You'll find the Treatment option under the Metadata button. Just click on one of the column headers and choose Treatment; however, it suffers from the same limitation as in the smart collection.

If you find a Library Filter Bar combination of settings that you like and want to reuse, be sure to click the Custom drop-down menu at the far-right end of the bar, choose Save Current Settings as New Preset, and give it a descriptive name. ■





Maximum Workflow

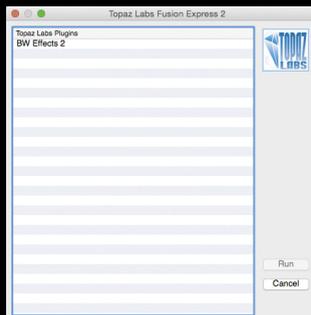
topaz b&w effects

BY SEAN MCCORMACK

In honor of this issue's black-and-white theme, "Maximum Workflow" is looking at B&W Effects from Topaz Labs (www.topazlabs.com). For B&W Effects, Topaz has drawn on its extensive experience in plug-in creation to provide something a little more unique than other B&W plug-ins.

It's a crowded market, so anything that helps a product stand out from the others is a must. B&W Effects provides a large range of presets to get you started, as well as film emulations based on real film, and interesting features such as Quad Tone and Adaptive Exposure.

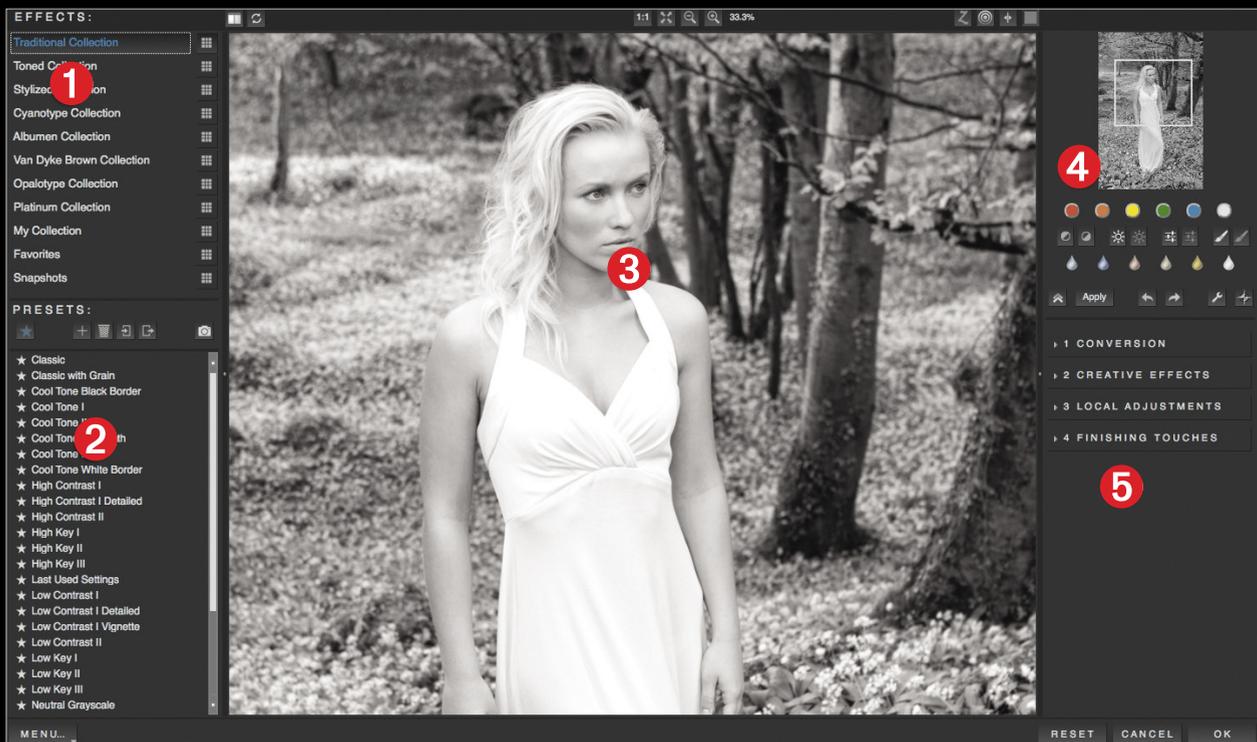
Installation of B&W Effects is straightforward, though using it with Lightroom requires that you first install an additional helper application, Fusion Express (www.topazlabs.com/fusion). This creates an application preset for Fusion Express in the Photo>Edit In menu in Lightroom. To use B&W Effects (or most Topaz plug-ins for that matter), select Fusion Express, and then choose B&W Effects in the dialog that appears.



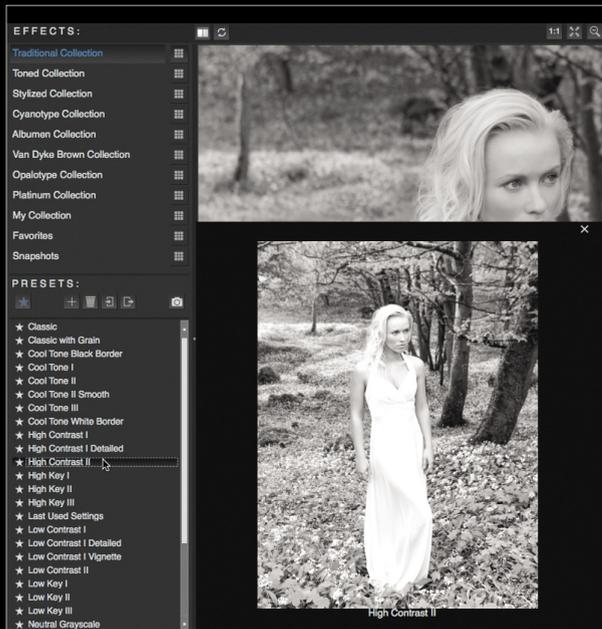
layout

When the file opens, you'll see that, while the layout will be instantly familiar to Lightroom users, there are some nice surprises too. There are five main areas in the user interface:

1. In the Effects panel, you can select from similar looks grouped together into folders. Click on the grid icons to reveal large previews of the presets that are in each folder.



2. As you change folders in area 1, the names of the presets within those effects show in the Presets panel. Here you can save your own presets, as well as identify favorites, or delete, import, or export a preset. Hovering over a preset name will show a large (much larger than Lightroom) preview of that preset. Below this is the Menu where you can access items relating to management of the app.



3. In the center of the interface is the image area, where you'll see the results for any applied preset or settings. Above this are the before/after previews on the left, the zoom options in the middle, and the viewing tools on the right, the first of which is called the Zone Mode. Click on this icon, and you can find areas of similar tone just by clicking on the image: The zone will highlight, and similar tone areas in the image will highlight in the associated color for that zone. The remaining tools are the Loupe (icon looks



like a target) for previewing areas at 100%, the Viewing Options icon for hiding the panels, and the Preview Background Color toggle.

- The area marked "4" in the interface image is the Navigator, which allows you to choose the zoom location. Below this are color swatches to apply emulations of traditional film filters (e.g., Red to darken skies). Then, you'll see a few tools for quick changes: Contrast, Exposure, Adaptive Exposure, and Dodge and Burn Brushes, and below those are quick-toning selectors. All of these quick tools can be hidden using the "wrench" icon (second from the right). Also in this row are the Collapse All Open Adjustment Groups icon, Apply button, Undo/Redo icons, and the Show/Hide Navigator icon.
- Section "5" of the interface is where the adjustment groups reside. These are the nitty-gritty areas of the program, and all the settings in the presets and quick tools are based on what these four groups do, so we'll look at them in detail.

processing

To begin processing, click the Reset button on the bottom right of the interface. Next, Choose one of the more than 200 Presets as a starting point. For this image, I started with High Contrast II from the Traditional Collection. To see the image and settings better, click the Viewing Option icon once to remove the left panels, the Hide Quick Tools icon (wrench), and also the Hide Navigator icon.



conversion

The Conversion adjustment group contains the basic tools for converting the image to black and white (click its name to expand the group). To use any of the tools, you must first check the box beside the name to turn it on, and then expand it to see its various settings.

Basic Exposure contains Contrast, Brightness, Boost Blacks, and Boost Whites. The latter two are great for getting a strong black-and-white look. We've set these four sliders to 0.06, 0.06, 0.26, and 0.05, respectively. Use the Boost sliders with care, as they're pretty strong.

Next is *Adaptive Exposure*, which acts in a similar way to Tone Mapping with HDR. The Adaptive Exposure and the Regions sliders work together. Regions controls the size of the area used in the calculation of the Adaptive Exposure. More regions means smaller areas being used, leading to a gritty HDR look. (*Hint:* Try these at their extreme settings, and then promise yourself you'll never do that to an image again!) At the bottom of this section is a checkbox to Process Details Independently. When turned on, this is great for skies and skin, preventing them from getting too "crunchy." Protect Highlights and Protect Shadows restrict the effect on these areas. Detail can make an image go from cartoon-like to "super-crunchy," with Detail Boost acting like a multiplier for the effect. After a lot of playing around and clicking on the photo to see a Before view, I used the following settings for this section of the Conversion panel: 0.33, 13, 0.08, 0.00, 1.29, 0.76, and checked the Process Details Independently box.



The six sliders in the *Color Sensitivity* section are similar to the B&W panel in Lightroom. Increase or decrease each slider to change the luminosity of the underlying colors. Here I initially darkened the skin with Red set to -0.27 . To lighten the foliage and grass, I set Yellow to 0.23, and Green to 0.44. Finally, I set Magenta to -0.54 to darken the makeup around the eyes. *Note:* I came back later and changed the Red and Green sliders after I set the Color Filter (see below).

Color Filter emulates a colored filter in front of the lens. Initially, it wasn't helping the image, but when I got to 324 on the Hue slider, it helped pop the model off the background. I selected 0.60 for the Strength slider. After I chose these set-

tings, I went back to Color Sensitivity and darkened Red to -0.74 , and opened Green up to 0.64 to lighten the ground.



The *Curve Tool* is next, and it's similar to all other curve tools. Use presets from the Curves drop-down list or drag points in the box.

creative effects

There are four tools in the Creative Effects panel: *Simplify* to reduce the number of tonal areas; *Diffusion* to soften the image—great for infrared effects; *Posterize* to make blocks of tones; and finally, *Camera Shake* to emulate just that, camera shake. I don't think any of these settings apply to this image; although there are plenty of fashion images that have Camera Shake!



Sample Camera Shake applied

local adjustments

Five Adjustment Types are available in the Local Adjustments panel: *Dodge*, *Burn*, *Color*, *Detail*, and *Smooth*.

First, I clicked on Dodge and lightened the model's face by brushing around that area. Next, I clicked on Detail and, using a smaller Brush Size (41) and a higher Opacity (0.45),

I painted the eyes. The other two brush sliders in Detail are: Hardness, for feathering the brush; and Edge Aware, to control the flow of the brush.

You can use the other Adjustments Types as follows: Burn to darken; Color to bring back the original color; and Smooth to blur out areas of the image. Each adjustment has its own mask, so you can see where you've applied it.



Using a Detail brush on the eyes, the painted area can be seen on the mask at the bottom of the Local Adjustments panel.

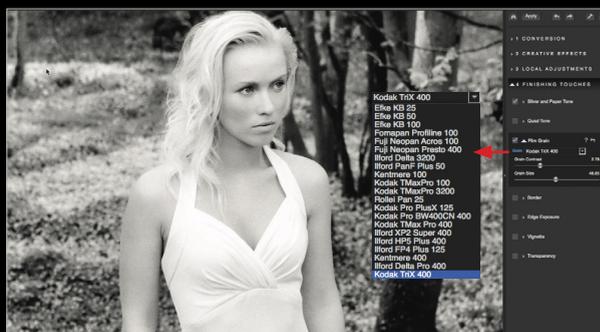
finishing touches

The last adjustment group is Finishing Touches. First is *Silver and Paper Tone* (B&W Effects' Split Toning panel), where Silver is the shadow tone, and Paper is the high-light. The sliders control the hue and saturation of the colors, and I've gone for a subtle tone with 0.16, 0, 184.00, 0.17, 32.00, and 0.06 for Tonal Strength, Balance, Silver Hue, Silver Tone Strength, Paper Hue, and Paper Tone Strength, respectively.

Next is *Quad Tone*, which allows you to set four tones that change across the tonal range of the image. To use, select a color, then use the associated Region slider to set where that tone is most active.

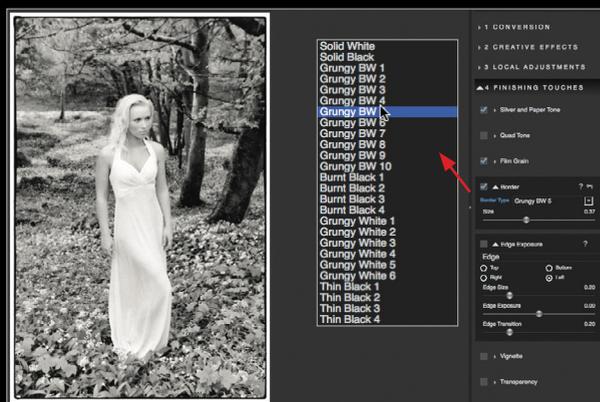


Film Grain allows you to choose from a range of scanned film grain. I chose Kodak TriX 400, with a Grain Contrast of 2.78 and Grain Size of 48.85.



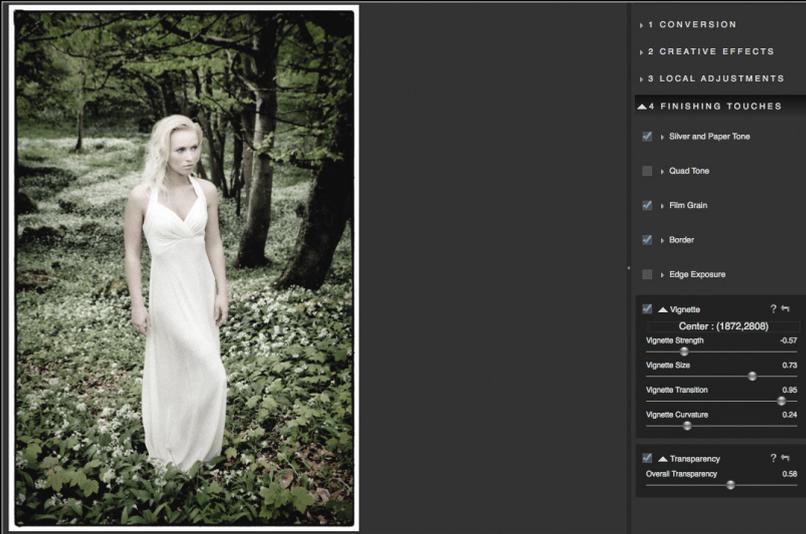
Next up is *Border*, where you can choose from a range of preset borders. I selected Grungy BW5 for Border Type, and set Size to 0.37.

Edge Exposure can be used as a sort of square vignette, where you can lighten or darken any or all edges. For the Edge, choose the radial button for Top, Bottom, Right, or Left, and then set Edge Size (how far in the effect goes) and Edge Transition (how quickly the effect takes hold). Because this image has a border, I'm not going to use this.



Vignette is next and straightforward: Strength sets how light or dark the vignette is (here -0.57); Size controls how close to the center it is (0.73); Transition controls feathering of the edge (0.95); and Curvature controls how round or square it is (0.24).

The last tool under Finishing Touches is *Transparency*. Increasing it will bring back colors that were modified in the Color Sensitivity panel.



Increased Transparency shown, just for effect.

To finish, I'll go back, turn off Transparency, press the Viewing Options icon, and press OK to save the file and return it to Lightroom.

B&W Effects from Topaz Labs satisfies two types of users, those looking for quick-and-easy presets for a great black-and-white image, and those who want to tweak away to their heart's content. ■



Before



After

Questions & Answers

Is there a way to get a Gaussian Blur effect inside Lightroom?

Well, you can get kinda close—it's not dead on, but it's definitely a blur. In the Develop module, grab the Adjustment Brush (K), double-click on the word "Effect" (top left of the Adjustment Brush panel) to reset all your sliders to zero, then drag the Sharpness slider all the way to the left to -100. Make sure the Auto Mask checkbox is turned off, and then paint, and the areas you paint will become a little blurred (and therein lies the bigger problem: even at -100, it's definitely a bit blurry, but probably not as blurry as you'd like). If you want even more blur, check out RC Concepcion's tip for stacking Adjustment Brush settings on page 90.

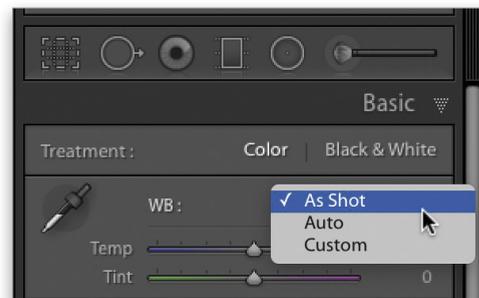
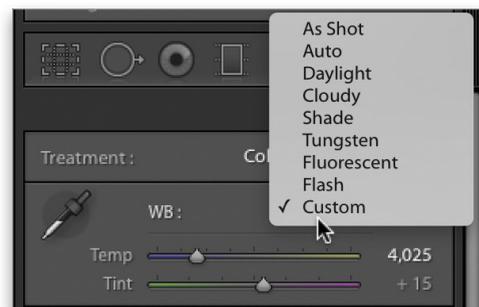
Why does my image look different when I take it from Lightroom over to Photoshop? The colors are definitely different.

It's probably because your copy of Photoshop isn't set up to use the same color settings as the default color profile in Lightroom, which is ProPhoto RGB. To switch Photoshop to ProPhoto RGB, in Photoshop, press Shift-Command-K (PC: Shift-Ctrl-K) to bring up the Color Settings dialog, and then under Working Spaces, from the RGB pop-up menu, choose ProPhoto RGB, and click OK. Now Lightroom and Photoshop are sharing the same color settings and your image color will look consistent between the two editors.

Why is it that sometimes in Lightroom when I go to the WB [white Balance] pop-up menu in the Basic panel, I get a list of a bunch of different white balance presets, and sometimes I only get two choices: Auto and Custom?

You only see that longer list of choices when you're working on a RAW image. If you're working on a JPEG or TIFF image, you'll only see Auto and Custom as your choices because the white balance you chose in the camera is already assigned to JPEGs and TIFFs. That doesn't mean you can't change the white balance for JPEGs or TIFFs—you absolutely can. Use the Tint and Temp sliders, as well as the White Balance Selec-

tor tool (W), or choose Auto white balance from the pop-up menu. The difference is you don't get all those other choices like you would from a RAW image where the white balance preset isn't already "baked in" (so to speak).



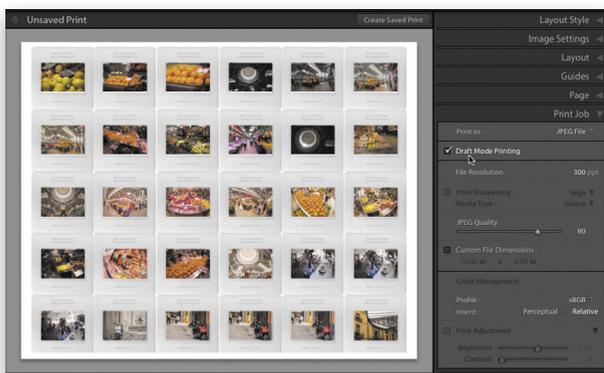
I've been using collections for a while now, but why would I ever need to use a collection set? What are they for?

Think of collection sets simply as folders, just like the folders on your computer. You use folders on your computer to keep things organized, right? Same thing with collection sets. (If they had named them "collection folders" in the first place, we probably could have skipped this question altogether.) So, for example, if you took a vacation to Europe and wanted to keep your images from your trip organized by country, you could click on the + sign at the top right of the Collections panel, and choose Create Collection Set to create a collection set named "Europe 2015." Then make collections of images from all the countries you visited (e.g., Spain, Portugal, Italy, Greece, and Switzerland), and drag those into your Europe 2015 collection set so they're all just one click away (look inside your Europe 2015 collection set to see the collections of all your countries). It's just another tool for keeping your collections organized, and it's a really handy one.

Why would I ever want to turn on Draft Mode Printing?

For speed! Well, let me qualify that—it's to speed up printing when you have a multi-photo layout, like a contact sheet. Let's say, for example, you have a layout that has 5 rows and 6 columns. Those images are going to be fairly small in size, but Lightroom will still send 30 high-resolution images to the printer to make those tiny thumbnail-size images. By turning on Draft Mode Printing in the Print Job panel, it just sends the JPEG preview instead, and the sheet prints a *lot* faster (and since the images are so small, in most cases you won't see any difference in quality). The only downside of using Draft Mode Printing is that it's so fast, people get hooked on it, and want to use it all the time, even when they're printing a single image, or two images. So that's the only thing I'd caution you about it—when printing large single images, you'll almost certainly see a difference in quality. Just so ya know.

P.S. If you want to see how I created the slide mounts in Photoshop and got them into Lightroom to use in a contact sheet (like you see here), check out the article I wrote on it at our site, www.LightroomKillerTips.com. Here's the direct link: <http://bit.ly/1iNFtg7>.



Is there an easy way to get the images I've been organizing in Elements into Lightroom and keep intact all the albums and all the keywords I've added?

Absolutely, and Lightroom will pretty much do it all for you. In Elements, just go under the File menu and choose

Upgrade Photoshop Elements Catalog, which will bring up the Upgrade Elements Catalog dialog, and it automatically chooses the catalog you last used in Elements (if you want it to import a different catalog, you can choose it there). Now just click the Upgrade button and Lightroom will take it from there. Any Albums you made in Elements show up in the Collections panel in Lightroom as collections, and all your keywords will still be in place.

I heard that if you take an image from Lightroom over to Photoshop, add some layers in Photoshop, and save the file so it comes back to Lightroom, it keeps the layers in the file. But if I press Command-E [PC: Ctrl-E] to take that same image (which I know has layers) back over to Photoshop, the image is flattened (the layers are gone). How come?

It's because when you press Command-E [PC: Ctrl-E] to take that image back into Photoshop, when the Edit Photo with Adobe Photoshop dialog appears, you have to choose Edit Original (rather than the default choice of Edit a Copy with Lightroom Adjustments). When you choose Edit Original, it keeps all the layers intact.

Is there a shortcut I can use to get me quickly through the Develop module sliders?

There is for the Basic panel controls—just press the Period (.) on your keyboard and it toggles through all the different sliders. It also briefly brings up some text right over your image so you can clearly see which slider you're adjusting.

How come sometimes the Filter Bar appears across the top of my thumbnail grid in the Library, and sometimes it doesn't?

It's probably because at some point you hit the Backslash key (\) on your keyboard, and that's how you toggle the Filter Bar on and off. ■

Tips & Tricks

SEÁN DUGGAN

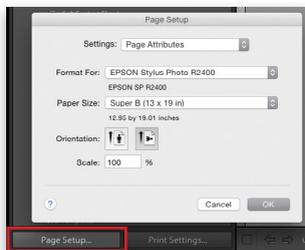
For this column, we'll take a look at some tips for the Print module in Lightroom. Even if you don't have your own printer, the Print module can be quite useful for preparing images that you'll send to commercial print vendors (I'll cover that at the end of this article).

use collections

Access to your folders in Lightroom is only available in the Library module, so if you want to print more than one image in a session, especially if the images are in different folders, it's much more efficient to put them into a collection. If you're not working from a project-based collection already, you can simply create a "To Be Printed" collection.

first stop: page setup

When you enter the Print module, one of the first things to check is the Page Setup dialog. You access this by clicking that button in the lower-left corner. This will open the operating system's Page Setup dialog. Here you specify what printer you're using, the paper size, and the orientation of the image on the paper (portrait or landscape).



printer settings

Next to the Page Setup button is one for Print Settings. This brings up the Print driver dialog. You can either configure these settings when you enter the Print module, or later, right before you're ready to print. The settings you choose here will vary depending on the type of printer you have, but important ones define the class of paper you're using (i.e., glossy, luster, matte, or heavier weight fine-art papers), the Print Quality setting, and whether or not printer software will be handling color management. For making color prints on Epson printers, I turn printer color management off and use ICC profiles in Lightroom (more on that in a bit) to ensure the image data sent to the printer will yield a good print. Configuring the settings in this dialog at the beginning of the process means that you can press Print on the right side of the interface and not have to set these again.

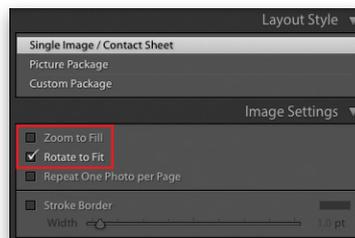
take advantage of print templates

Lightroom comes with a wide range of print templates, which you can find in the Template Browser panel on the left side of the Print module. While you may not find the exact template you need, you can select one that's close to what you want, and then

modify it using the settings in the Layout panel on the right side (more on that in a bit).

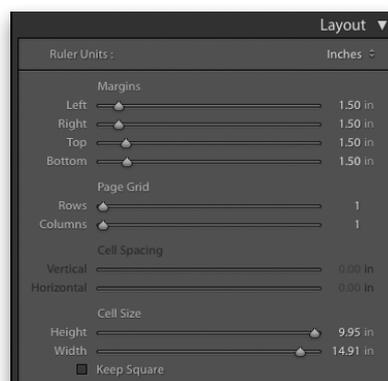
zoom to fill/rotate to fit

If your photo seems cropped or displayed in a different aspect ratio (proportion), check the Image Settings panel on the right and make sure that Zoom to Fill isn't checked. This can be a useful option in some situations, but it's always good to make sure it's only checked when you want it that way. Rotate to Fit is another setting that might cause an image to be placed on the page in the wrong orientation.



set cell size and margins in the layout panel

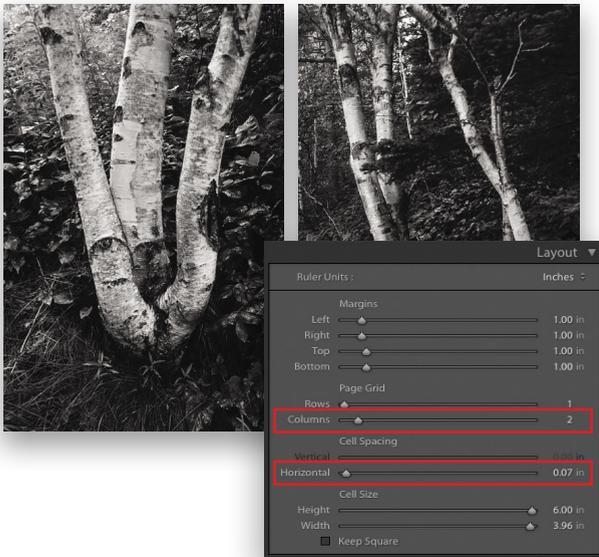
If you need the image area to be a specific size, enter the Height and Width measurements in the Cell Size section of the Layout panel. Then you can move to the top of this panel to customize the Margins either by moving the sliders or entering precise values. You can also drag on the lines defining the cell in the main image area to change both the size of the cell and the margins (you'll need to have Show Guides checked in the Guides panel in order to see the edges of the cell).



configure custom contact sheets, diptychs, or triptychs

In the Lightroom Template Browser you'll find several multi-image contact sheet layouts you can use as is, or modify to suit

your needs. If you begin with a single-image layout, you can add space for additional images by changing the settings for Rows and Columns in the Layout panel. For instance, to create a side-by-side diptych layout, use a 2-column layout. To add more than one image to the multi-cell layout, click the first image in the Filmstrip to select it and then Command-click (PC: Ctrl-click) to add the next image in the Filmstrip. To make the images closer together, adjust both the Left and Right Margins, as well as the Cell Spacing.



filmstrip image order determines layout order

Note that for layouts using the Single Image/Contact Sheet layout style, the image order in the Filmstrip determines left-to-right or top-to-bottom image order in a multi-image layout or contact sheet. To change the image order on the print layout, drag the thumbnails in the Filmstrip to rearrange their order.

create your own print templates

Once you've gone to the trouble of making a customized print layout, save it as a print template that you can use in the future. Press Command-N (PC: Ctrl-N) to create a new template, or just click the plus symbol by the Template Browser. When naming your template, include the paper size that has been specified in the Page Setup dialog.

overlapping images and nonstandard layouts

If your print needs require nonstandard layout or overlapping images, select Custom Package in the Layout Style panel at the top of the panels on the right side. You can use the Add to Package buttons in the Cells panel to start off with a set number of image cells. Or you can also duplicate an existing cell by Option-dragging (PC: Alt-dragging) it to a new location on the page.

To change the stacking order of images in overlapping cells, Right-click on a cell and choose the appropriate choice from the contextual menu.

saving print layouts for specific images

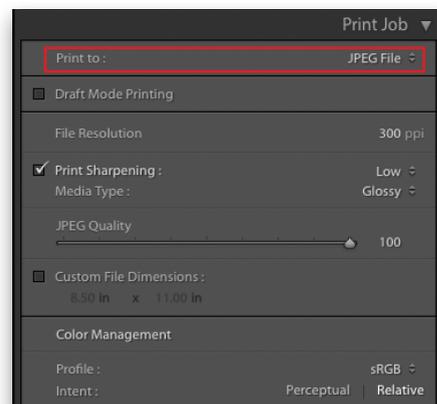
Saving print templates is a great way to quickly access a layout in the future, but it doesn't save the images you've arranged on the page. To do that, click the Create Saved Print button in the upper right above the preview area, or simply use the Command-S (PC: Ctrl-S) shortcut. This will create a collection for that specific print layout, including any images you've placed in it if you select that option. Look for this alphabetically in the Collections panel (it has a small printer icon). I typically place saved prints either in the collection set for a given project, or in a specific saved prints collection.

loading commonly used icc profiles

The Print Job Panel allows you to choose a Print Resolution, apply Print Sharpening and, perhaps most importantly for sending files to your own printer, choose whether the print is color managed by the printer or by Lightroom via an ICC print profile. If there are no profiles showing in the Profile menu, choose Other and then in the Choose Profiles dialog, find the profiles that match your printer, as well as the paper you'll be using. This method of choosing only the profiles you're likely to use is much better than choosing profiles in Photoshop, where you're always presented with a list of every profile on your system, even if they have nothing to do with printing. In Lightroom, once you choose the profiles you'll be using, you'll only see these in the Profile menu.

saving print layouts as jpeg files

At the top of the Print Job panel, you can choose to print to a printer that's connected to your computer, or to a JPEG File. This is very useful if you want to create a print layout in Lightroom and then save it with the exact margins as a file you can upload to a commercial photo lab. (Make sure you have the correct paper size for the desired print set in the Page Setup dialog.) For the File Resolution, use a ppi that's recommended by your print vendor, such as 300 ppi. To determine what level of Print Sharpening works best with the print service you're using, consider making three different files of the same image, each at a different sharpening level. For Color Management Profile, choose a profile that's recommended by your vendor. Many commercial labs prefer sRGB or Adobe RGB, but some labs may have custom profiles you can download that are specific to their printing process. ■



ALL IMAGES BY SÉAN DUGGAN

Product Reviews

▼ Epson SureColor P800 Wide-Format Inkjet Printer

New Design, New Ink Set

Review by Steve Baczewski

Epson has replaced the venerable Stylus Pro 3880 with their new A2-size, Epson SureColor P800, which features a new efficient control panel with a 2.7" touch screen. The P800 also includes a newly formulated UltraChrome HD ink set that, according to Wilhelm Imaging Research, has a permanence rating twice that of previous Epson inks.

The 43-lb P800 has a reassuringly solid build, including a smooth telescoping output paper tray, which historically had been flimsy. The new control panel, which pivots for easy viewing, includes improved menus and quick access to key features. The P800 has three paper feeds that work reliably without the time-wasting annoyance of repeated paper skews; but the game changer is the new 80-ml, 9-cartridge ink set that gives demanding professionals a greater dMax, wider color gamut, and greater archival permanence.

One of the three paper feeds for the SureColor P800 is an optional roll-media adapter. The automatic top-loading multi-sheet feeder will handle stock from 3.5x5–17x22". To minimize skewed paper feeds, there's a pull-down alignment guide on the right side of the telescoping paper back support, and I didn't experience a single misfeed. It's also easier to load thick paper from the (previously "fussy") front paper feed. It consistently avoids skewing as long as you align paper squarely using the built-in guide. The control panel senses which paper feed you're using, guides you through loading step by step, and gives you feedback if there's a problem. The optional Roll Media Adapter (at \$199.95) comes with both 2" and 3" cores, and is ideal for bulk printing and panoramics.

One caveat: The SureColor P800 has no built-in paper cutter. Instead, a black cut line is printed for using scissors, and if you don't cut a perfectly straight squared edge, reloading the roll at a later time might bring a skewed paper warning.

Based on your paper selection in the driver, the printer automatically selects whether to use photo black (PK) or matte black (MK) ink; however, you can also make the switch from the control panel. Going from PK to MK takes a little more than 2 minutes, and from MK to PK takes 3 minutes. When switching inks from photo black to matte and vice versa, the P800 purges from 1.6–4.6 ml ink, respectively. Sadly, the P800 doesn't include the Epson P600's feature that uses only



1 cc when switching; however, the P800 uses 80-ml cartridges while the P600's is approximately 25 ml. (Note: In more than six weeks, I didn't experience a single clogged nozzle.)

To test and compare the new ink set, I printed a standard reference test target file on both the P800 and the 3880 using Epson's supplied ICC paper profiles and custom profiles that I made. I printed on Epson's Luster and Fine Art Velvet papers.

The 3880 and the P800 both produced quality prints, but the P800 clearly produced more vibrant and saturated colors with more distinct detail in the shadows. Prints from the P800 had a deeper black, especially apparent on the luster paper, and to a lesser extent on the velvet fine art. The custom profiles improved the color accuracy of blues and, to my eyes, produced a slightly greater dMax and a slightly wider color gamut, especially noticeable in color gradients. To confirm or refute my opinion, I asked several photography friends to blindly pick the best prints, and everyone agreed on the prints from the SureColor P800.

I also tested black-and-white prints, which were neutral, clear of color casts, and showed distinct separation in shadow values revealing lots of detail. The deeper blacks add increased dimension to images.

Does the P800 produce better prints than the 3880? Yes, but not exponentially (overwhelmingly); however, along with the improved build quality, ease of use, optional roll-media feed, improved paper handling, and touch screen, the SureColor P800 is an ideal choice for demanding photographers and graphic artists. ■

Company: Epson America, Inc.

Price: \$1,295

Web: www.epson.com

Rating: ◆◆◆◆◆

▲ Hot: Improved print quality; ease of use

▼ Not:

▼ HP OMEN Pro Mobile Workstation

Windows 7 Professional Laptop

Review by Daniel M. East

As the lines that separate Windows and Mac computers continue to blur, the issue of pure performance power for the price sits atop of many arguments. With its Intel Core i7, 2.6-GHz processor; 16-GB, 1600-MHz DDR3 SDRAM; and an NVIDIA Quadro K1100M graphics card (with 2-GB dedicated GDDR5 video memory), the specifications of the HP OMEN Pro slightly peak over those of the MacBook Pro; however, in real-life use, performance is very similar.

Like many of the latest HP displays, the first thing you'll notice is the stunning image quality. Again, on par with the clarity of a MacBook Pro but not as bright, the HP OMEN looks closer to an external display with very clear, crisp images and text. This was particularly useful in comparing fonts and font styling in Adobe CC applications. Shy of the fact that it shows a lot of fingerprints on the case, there's a real elegance in both the design and tactile appeal of this laptop computer. Its overall build quality is excellent, the styling is attractive, and it's adorned with interesting lighted features.

On the downside, and for particularly heavy-drain video, there were a few slow spots. Adobe CC Premier Pro ran well for things,



such as streaming media output, but rendering in After Effects seemed to be a bit more taxing and slower compared to some similar systems—really not enough to complain about, in that everything that met the system specifications ran within acceptable ranges. My only real “complaint” is that, like most laptops, the speaker quality was disappointing. Why is this a standout point? Because HP includes an audio-enhancement suite with dual microphones as a selling point that simply doesn't make enough of a difference when listening to music. ■

Company: Hewlett-Packard Development Company	Price: \$2,549
Web: www.hp.com	Rating: ◆◆◆◆◆
▲ Hot: Display; build quality; performance	
▼ Not: Speaker quality	

▼ Manfrotto LUMIE LED Lights

Series of On-Camera, Portable Lighting

Review by Larry Becker

Manfrotto offers three models (Play, Art, and Muse) of their LUMIE series LED lights with a variety of filters and variable brightness. I tested The Art and Muse models and those were well designed, compact, bright, and color accurate.

The LUMIE Play, the least-expensive model, has three LEDs and three brightness settings. The light is rated at 5600° K with a >92 Color Rendering Index, but you can gel the light to any color you want. The LUMIE Play comes with a tungsten filter and a diffusion filter that are held in place with a clip-on plastic ring. The rechargeable Lithium-ion battery on all three units is charged via a Micro-USB connection, and a very short, convenient cable is provided.

The Manfrotto LUMIE Art has six LEDs, and is also adjustable to three brightness settings. The additional tungsten filter that comes with the LUMIE Art appears to be a 1/4-cut CTO, while the dark tungsten filter that comes with all three versions appears to be a 3/4-cut CTO. With more LEDs, the LUMIE Art is brighter than the Play but its actually smaller than the Play.

The brightest of the three versions, the LUMIE Muse, has a total of eight LEDs, four brightness settings, and the same filter set as the LUMIE Art. The LUMIE Play and Art come with a rigid-plastic mount that can accept 1/4"-20 screws for tripod- or



camera-shoe-mounting. The LUMIE Muse has a similar mount that tilts like a ballhead; however, the ballhead action isn't too controllable, and doesn't have a torque screw for tightening.

The LUMIE LED lights can be handy in many situations, but they'll need to be fairly close to your subject. On-camera, hand-held, or strategically placed on a set, they're lightweight and smaller than a deck of cards. So, if you're looking for a color-accurate, adjustable LED light that fits in just about any travel case, check out the Manfrotto LUMIE lights and filters. ■

Company: Manfrotto Distribution Inc.	Price: Play: \$49.99; Art: \$89.99; Muse: \$119.99
Web: www.manfrotto.us	Rating: ◆◆◆◆◆
▲ Hot: Color-accurate; adjustable; portable	
▼ Not: Need to be close to subject; ballhead isn't fully controllable	

▼ Tamron SP 35mm & SP 45mm F/1.8 Di VC USD

New Fast Prime Lenses

Review by Chris Main



Tamron recently announced two new fast prime lenses for full-frame cameras, the SP 35mm and the SP 45mm F/1.8 Di VC USD. On APS-C cameras, the lenses have an equivalent focal length of 54mm and 70mm, respectively. Both lenses are available in Canon, Nikon, and Sony mounts; however, the Sony mount doesn't come with VC, or vibration compensation, which is Tamron's version of image stabilization. The new lenses have an updated external, sleek appearance with minimal, easy-to-read type. With the new design, good balance, and solid build, it feels like you have a top-of-the-line pro lens attached to your camera. According to Tamron, they followed the design philosophy of "Human Touch," using organically composed lines and patterns on the barrel to produce subtle changes in its appearance by reflecting ambient light. The high-quality metal-based barrel materials are durable and pleasant to the touch.

Tamron also added a "brand" ring just above the lens mount. This "luminous gold" ring adds a touch of class and immediately lets you know that you're sporting one of the new prime lenses. There are two switches on the lenses, one for switching from auto focus (AF) to manual focus (MF) and one for turning VC on and off. The switches are oversized and easy to find by touch and have been engineered for comfort, secured operational feedback, and ease of use.

The SP 35mm (Model F012) has a 10-element, 9-group construction that uses two molded glass aspherical elements, one LD (Low Dispersion) element, and one XLD (eXtra Low Dispersion) element. According to Tamron, the two aspherical elements help to ensure focusing uniformity over the entire field by compensating for spherical and comatic aberrations. The LD and XLD elements help to prevent color fringing. The 45mm lens (Model F013) has an 8-group construction; it doesn't have the XLD element that the 35mm has.

Both lenses have eBAND (Extended Bandwidth and Angular-Dependency) and BBAR (Broad-Band Anti-Reflection) coatings applied to critical element surfaces. This both minimizes internal reflections on element surfaces that can cause ghosting and flare and maximizes the transmission of light. eBAND Coating is a hybrid nano-structured layer with an extremely low refractive index. When coupled with regular multilayered anti-reflection coating technology, it minimizes reflection of extremely angulated incident light, which according to Tamron, cannot be achieved by conventional anti-reflection coatings alone. Fluorine coatings on the front element of both lenses provides resistance to oil and water and makes it easy to clean dirt and smudges. Critical locations are sealed to protect the lenses in adverse weather conditions and keeps out moisture and rain.

Both the 35mm and 45mm have 9-blade diaphragms for openings that are nearly circular. This creates pleasing background blur and bokeh. The USD (Ultrasonic Silent Drive) provides fast and quiet auto focus, is responsive, enables precise focusing, and is very quiet. Full-time Manual Focus override is available at any point during the autofocus operation for manually shifting focus without using the AF/MF switch.

Tamron promises that these two new lenses deliver exceptional uniform levels across the image field to avoid nonlinear pattern or fall-off toward the corners, which means no vignetting even when wide open. In our testing, we saw minimum vignetting at f/1.8, and it was virtually nonexistent when stopping down.

One of the most impressive features of the lenses is their MOD (Minimum Object Distance). With the 45mm, you can get as close as 11.4" for a magnification ratio of 1:3.4. The 35mm will let you get up to 7.9" away for a magnification ratio of 1:2.5. Combined with VC and beautiful blur at larger apertures, we were able to create great close-up images. And since the lens maintains a wide-angle perspective, it adds context to your close-ups. Tamron's proprietary Floating System, which places a group of elements at the optimal location as the focusing group travels relative to shooting distances, helps ensure imaging performance from close-ups to normal shooting distances.

In our testing, the two lenses delivered on Tamron's promises. Images were sharp from edge to edge, rendering colors beautifully throughout the frame. There was little to no distortion, vignetting, or chromatic aberrations, and it was almost impossible to create ghosting or flare. Background blur and bokeh were very pleasing, and it was very addictive taking close-up and detail shots. At just \$599 for either the SP 35mm or the SP 45mm, I would highly recommend both lenses. ■

Company: TAMRON Co., Ltd.

Price: \$599 each

Web: www.tamron-usa.com

Rating: ◆◆◆◆◆

▲ Hot: Design; build; MOD; image quality

▼ Not:

▼ KeyFlow Pro for Mac

Personal Media Asset Management Software

Review by Erik Vlietinck

KeyFlow Pro is personal media asset management software that's aimed at individual users and small workgroups. The app uses Libraries to manage assets (such as images, video, audio, documents, and even Adobe Illustrator files) that belong together. These are sub-divided into Projects and Groups and can be stored locally or on a Network Attached Storage device.

Metadata comes in EXIF and Final Cut Pro X formats, and you can also create new metadata fields and views. I'd like to have seen support for IPTC in the metadata area, so I had a brief email conversation with Steve Shim, CEO of Malgn Technology, who led me to understand that IPTC would be added in a future update.

Another tab lists asset information, tags, color labels, star ratings, and "workflows." The latter are conditional actions that can either be attached to a Project and then executed automatically as you ingest assets, or launched from the Workflows panel.

To open assets, you just drag-and-drop them; but remote users can only browse and download to their own workstation. Versioning is another important feature that KeyFlow Pro does not yet support, and Shim confirmed that this too is planned for a future release.



KeyFlow Pro can ingest from memory cards, iPhones, and iPads, and the app supports Watch folders; however, there's only a thumbnail (no larger preview) in the offload panel, which makes it rather hard to evaluate images or clips. On the upside, KeyFlow Pro does recognize your GPS data, and will integrate with Apple Maps in a location-based search mode.

For video editors, sending files into KeyFlow Pro depends on a Final Cut Pro X companion plug-in. The developer is currently developing an agent for Premiere Pro, but nothing has been planned for sending files from Photoshop. ■

Company: Malgn Technology Company Ltd.

Price: \$229.99

Web: www.keyflowpro.com

Rating: ◆◆◆◆◆

▲ Hot: Effortlessly holds 7800+ images; great interface; easy to use

▼ Not: No IPTC metadata or granular access control

▼ LensAlign Fusion

LensAlign Plus FocusTune 4 Equals an Integrated Autofocus Calibration System

Review by Erik Vlietinck

Working with DSLRs that have the Auto Focus Adjustment (AFA) feature, LensAlign Fusion allows you to check and correct for focus errors. It takes a series of B&W images you shot in AF mode with the AFA set to a different value for each shot. When you load those images into FocusTune 4, it analyzes them and shows the most accurate AFA setting. You can also use LensAlign with FocusTune 4 software to evaluate the accuracy of your camera's manual focus system, as well as focus consistency, using different aperture openings, or shot by shot.

LensAlign, which can be mounted on a tripod or placed on a flat surface, comes with a focus ruler, a target for aligning your camera, and the target to analyze the images. The patented True Parallel Alignment (TPA) system for aligning your camera with the LensAlign target is amazingly easy to use. The hardest part is to move your camera (or the target) in small enough increments so that you don't overshoot the target.

Even without the software, LensAlign is a good investment, as you can also visually assess lens resolution and volume deformation. But FocusTune 4 is what makes LensAlign really powerful. The software has a simple interface with just a few buttons, two image panels, and a data table. You shoot the LensAlign test



target using the finest JPEG in B&W mode at the lowest possible f-stop, with no stabilization or other enhancements turned on, and the software does the rest.

If you don't have an AFA camera, you can still evaluate focus accuracy without the correction capability. In addition, FocusTune 4 supports several analysis modes, including one to measure the focus consistency at different apertures. The result comes as a PDF file with analysis data and graphs showing you the performance of your lens. ■

Company: Michael Tapes Design

Price: \$124.90

Web: www.michaeltapesdesign.com

Rating: ◆◆◆◆◆

▲ Hot: Checks and adjusts for more than AF accuracy

▼ Not:

▼ Mola Softlights' Rayo

Good Things Do Come in Small Packages

Review by Michael Corsentino

The Rayo reflector from Mola Softlights is a clear lesson in the old aphorism about not judging a book by its cover. Looking at its deep conical shape and silver interior, you'd expect the Rayo to deliver a very direct, focused, punchy, hard, contrasty light; however you'd be wrong. The surprising thing about the Rayo, in addition to its killer quality of light, is that its physical characteristics belie its effect.

In fact, the Rayo does have direction and contrast, and it does provide a focused light; but it does so in an understated way. The only thing that hits you over the head when using the Rayo is how surprisingly versatile it is, especially given its small, portable size and affordable price point. It's only 13" deep with a 16" opening, and weighs in at a svelte 1.5 lbs! This is the perfect reflector for fashion, beauty, and portrait work where you're looking for soft light; subtle contrast and focus; and a longer throw of light.

Like all dishes in the Mola Softlights range, the Rayo can be modified to further increase softness using the optional Opal Glass diffuser (\$77.95), or to produce a more focused effect



with the 20° Aluminum High Temperature Grid spot, also optional (\$209.95).

The Rayo and other reflectors from Mola Softlights are compatible with a wide variety of strobes via optional speedrings (available from Mola). Supported brands include: Profoto, Elinchrom, Dynalite, Speedotron, Bowens, AlienBees/Einstein, and Bron Pulso. There's even an HMI-vented speedring for Profoto/K5600.

Mola Softlights has another hit on its hands with Rayo, and I'm a fan! ■

Company: Mola Softlights	Price: \$259.95
Web: www.mola-light.com	Rating: ◆◆◆◆◆
▲ Hot: Versatile; portable; affordable	
▼ Not:	

▼ Westcott LunaGrip Designed by Kevin Kubota

Get a Grip!

Review by Michael Corsentino

Getting gorgeous, soft light on the fly with speedlights has never been easier. Acclaimed photographer, educator, and lighting master Kevin Kubota has teamed up with Westcott to bring you the new LunaGrip bracket. Kevin designed the portable LunaGrip to address the need for on-the-go, soft, flattering portrait light with speedlights and portable strobe—all in an easy-to-use, lightweight, super-compatible package.

I love the LunaGrip for many reasons, but chief among them is its quality of light and ease of use. This one-of-a-kind bracket makes getting beautiful, soft light virtually foolproof by maintaining a constant, correct distance from the speedlight to the diffusion disc. (I've been doing this for years by yelling at assistants: Clearly this makes way more sense!) In the past, firing a speedlight above a subject and through a diffusion panel required a lot of jury-rigging using two assistants: one to hold the speedlight, and one to hold a collapsible reflector that was flopping around in the wind. Comprised of an adjustable shoe-mount bracket, easy-to-grip handle, and three collapsible grip arms, the LunaGrip not only maintains the perfect distance between the light source and the diffusion disc, but also prevents the diffusion disc from bending in the wind.

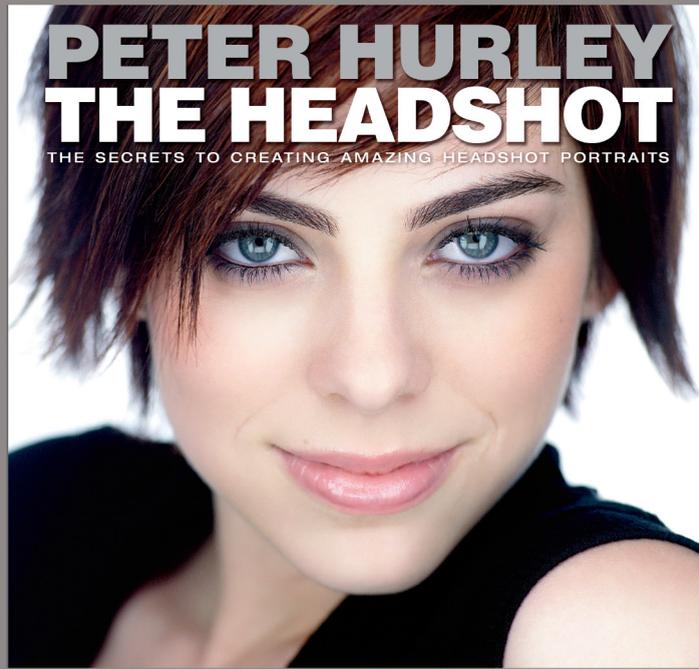


Benjamin Edwards

The LunaGrip is compatible with virtually every speedlight on the market and many portable battery-operated strobes, as well as diffusion discs and reflectors from 20–40". That means you can use the gear you already have. The LunaGrip is available alone, or in a Kit that includes a LunaGrip, a 40" 5-in-1 reflector, and a protective carrying case.

Things get really interesting when you combine two LunaGrips for applications like clamshell lighting, high-key head shots, and much more. As you can tell, I recommend you try this winning product! ■

Company: F. J. Westcott Co.	Price: \$99.90 (Kit: \$134.90)
Web: www.fjwestcott.com	Rating: ◆◆◆◆◆
▲ Hot: Portable; compact; beautiful soft light	
▼ Not:	



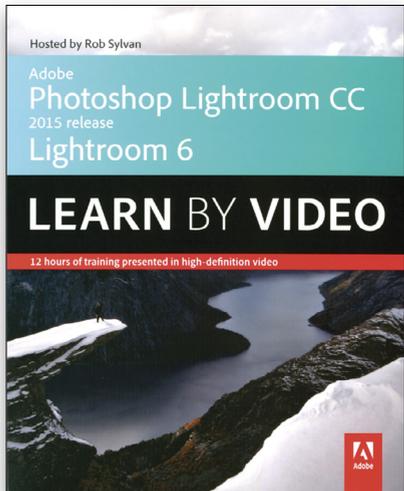
PETER HURLEY THE HEADSHOT

THE SECRETS TO CREATING AMAZING HEADSHOT PORTRAITS



HEADSHOTS ARE HOT, PEOPLE! LEARN HOW TO MAKE THEM PAY!

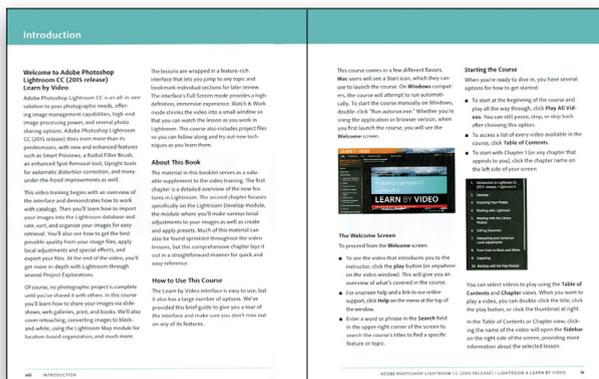
It used to be that the only people that needed professional-looking headshots were actors and models, but now thanks to Facebook, Twitter, LinkedIn, and social media in general, headshots are hot! Here's your chance to learn exactly how to create "the look" that everybody's after, from the most sought-after headshot photographer in the world today, Peter Hurley. This is bankable stuff! If you're not adding headshots to what you offer as a photographer, you're leaving a lot of money on the table. In this book Peter reveals, in the very same fashion that made him a famous name with photographers everywhere, how he gets authentic expressions and incredibly flattering positioning that will make your clients look better than they ever have in any photo—period! He reveals all his tricks of the trade, from his trademark lighting look, to how to create great-looking backgrounds on location, to positioning tricks you won't hear anywhere else, and it's all written in Peter's fun, quirky, inspiring style that lets you know, right from the beginning, you can do this, and you can do this big!



Adobe Photoshop Lightroom CC (2015 release) / Lightroom 6 Learn by Video

By Rob Sylvan

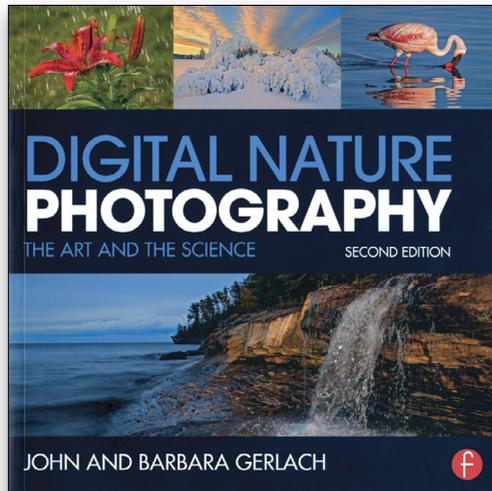
If there's anyone I know who truly understands not only Lightroom, but also what people want to do with Lightroom, it's Rob Sylvan. Rob serves as the Lightroom specialist for the KelbyOne Help Desk, where he answers questions and solves problems about Lightroom from around the world. Some of the questions are quite simple, but others are truly challenging, as people try to work with images in Lightroom in interesting and unusual ways. (And as Director of the KelbyOne Help Desk, I've never received anything close to a valid complaint about his assistance.) This video is like a two-day seminar one-on-one with Rob. If you're new to Lightroom, start at the beginning and work through the DVD (including the exercises). The Watch & Work mode shrinks the video so you can work along with Rob. If you're familiar with Lightroom, use the table of contents to help you with your issue.



Publisher: Adobe Press Pages: DVD (12 hours of high-definition video), plus booklet

Website: www.adobepress.com

▶ Price: \$64.99 ▶ Rating: ◆◆◆◆◆



Digital Nature Photography: The Art and the Science, 2nd Edition

By John and Barbara Gerlach

While I don't agree with the authors on a number of subjects (and I'm an experienced nature photographer), I think this book is generally very good for those who want to improve their nature photos. One aspect of the book that's very useful and informative is the photo captions. Each of the 170+ photographic examples used in the book not only describes the situation and content of the image, but also the equipment and settings used for the capture. The author—John did most of the writing; Barbara did most of the image selection and some editing—comes across as rather dogmatic, sort of there's-only-one-way-to-do (basically anything), but he does state, "We are not at all fond of rules...." Standard topics, such as equipment selection, exposure, and composition are covered, but you'll also find chapters on image stacking, HDR, macro, and flash.



Publisher: Focal Press Pages: 219

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[I]

It's Not About the F-Stop 124
<http://kelbyone.com/books>

[J]

JixiPix Software39
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[K]

KelbyOne54-55, 124
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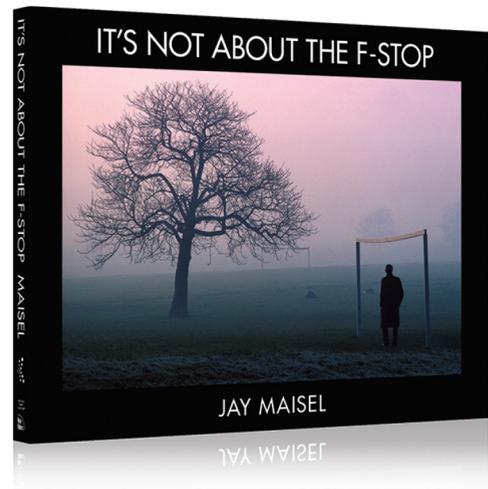
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From The Help Desk

> > Answers to Photoshop and gear-related questions

BY PETER BAUER

For years I've been using the Image>Mode>Grayscale command in Photoshop to convert my color photos to black and white for my newsletter. But now that I have a better printer, I'd like more control over the process so that the images "pop" more than they do with the Grayscale command.—Herb

To: Herb

From: KelbyOne Help Desk

If you shoot RAW, you can use the HSL/Grayscale panel in Camera Raw for incredible control over the final appearance of your black-and-white results. Click the Convert to Grayscale box and the three tabs (Hue, Saturation, and Luminance) switch to a single tab named Grayscale Mix.

You can start by clicking the Auto button. Camera Raw analyzes each image individually to generate a grayscale version with the Auto button. The results may look perfect to you and, if so, you can continue with the other panels in Camera Raw. (The Default button sets all sliders to zero.) Or you can customize the look using eight color sliders that lighten or darken those pixels in your image that contain each color. (The eight sliders are Reds, Oranges, Yellows, Greens, Aquas, Blues, Purples, and Magentas.)

Most pixels in an image contain two or more colors, so multiple sliders may need to be adjusted to make a certain part of the image look the way you want. For example, something that may seem to be pure blue in the original image may also be adjusted with the Purples slider, and objects that appear brown in the original might best be fine-tuned with the Oranges and Yellows sliders. When creating a grayscale image in Camera Raw, I generally work with the HSL/Grayscale tab before moving to the Basic, Tone Curve, Detail, and other tabs.

In Photoshop, you also have Camera Raw available in the Filter menu. (It doesn't convert your image to RAW, but simply offers most of the plug-in's controls.) The operation of the HSL/Grayscale panel is the same. I typi-

cally advise doing all of your other Photoshop editing first, then selecting the layer or layers in the Layers panel and using the menu command Layer>Smart Objects>Convert to Smart Object before using the Camera Raw Filter. The filter is then applied as a smart filter, which you can reopen later and make changes to the settings.

Photoshop also offers the Black & White adjustment. I prefer using Black & White as an adjustment layer (Layer>New Adjustment Layer>Black & White, or by selecting Black & White from the Create New Adjustment Layer icon [half-white, half-black circle] at the bottom of the Layers panel), rather than using the menu command Image>Adjustments>Black & White, again so that you can later make changes to the settings. The Black & White adjustment offers quite a number of presets, and you can save and load presets through the Properties panel's flyout menu when Black & White is in use.

Among the presets are Blue, Green, Red, and Yellow Filters, which lighten the selected color, as well as presets to lighten and darken images overall, including a Neutral Density preset. It only takes a few seconds to experiment with one or more presets based on the content of a particular image. And, of course, you can still adjust the sliders manually to fine-tune a preset. The sliders control Reds, Yellows, Greens, Cyans, and Blues in the image. You can opt to lighten or darken those ranges of color. You'll also find an Auto button and a Tint checkbox, which adds an overlay of the color of your choice. After selecting Tint, click the swatch to the right to open the Color Picker.

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Photoshop

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