

These 10 photography tips
will help you capture great
images in any environment

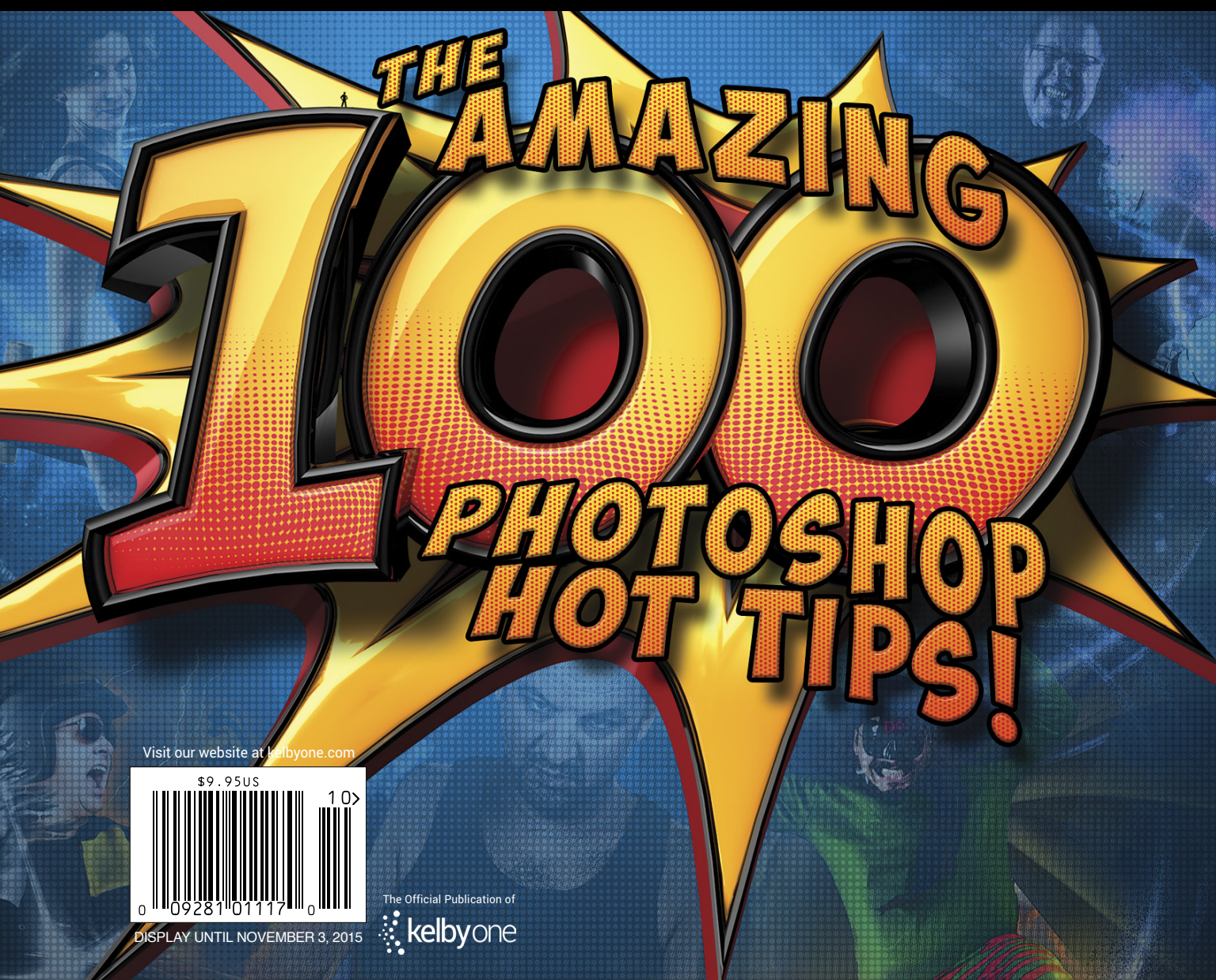
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SECRETS**

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to quickly change the color
of objects in your images

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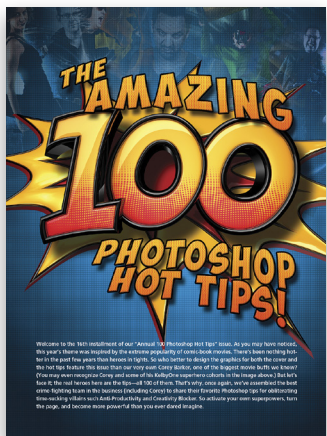
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"As a professional photographer, I spend weeks looking for the perfect picture to express how I feel. As a father, those moments happen around me hundreds of times a day. Those moments are so fleeting - I want to hold on to them as much as I can. A book lets me unplug, sit down, and remember. My memories are worth this much - I get to hold them one more time."



FEATURE
61

The Amazing 100 Photoshop Hot Tips

It's hard to believe that this is already our October issue, which means it's time for our "Annual 100 Photoshop Hot Tips" feature. We've been doing this for 16 years now, and we still look forward to this issue each and every year. With these 100 tips, you don't need to fall into a vat of acid or be bitten by a radioactive insect to have Photoshop superpowers that will help you crush your productivity enemies. All you need to do is fire up Photoshop and turn the page.

Illustration: Corey Barker

Departments ▼

From the Editor	6
Contributing Writers	10
About <i>Photoshop User Magazine</i>	12
KelbyOne Community	14
Exposed: Industry News	18
Photoshop World Guru Awards	20

Columns

72	DESIGN MAKEOVER The Real-World Makeover of Wholesome Sweeteners
76	PHOTOGRAPHY SECRETS Ten Tips to Better Photography
126	FROM THE HELP DESK


How-To ▼

DOWN & DIRTY TRICKS Blending Text for Hollywood Effects	24	52	PHOTOSHOP PROVING GROUND Using Blend If to Create Masks and Selections
Using Graphic Effects to Create a Horror-Movie Poster	32	56	BEYOND PHOTOSHOP Creating 3D Depth from 2D Photos
Sign of the Times	38	82	LIGHT IT Prison Break
BEGINNERS' WORKSHOP Top Ten Tips for Beginners	44		

Lightroom Magazine ▼

AFTER THE SHOOT	89
The Wedding Process	
LIGHTROOM WORKSHOP	94
Client Proofing Using Lightroom on Your Mobile Device	
UNDER THE LOUPE	100
Tips for Keeping Lightroom Files in Check	
MAXIMUM WORKFLOW	106
Artista Impresso Pro	
LIGHTROOM Q&A	112
LIGHTROOM TIPS & TRICKS	114

Reviews

116	FontExplorer X Pro 5 for Mac
117	Litemotiv 120 and 190 Parabolic Softboxes 
118	Professional Protect and Circular Polarizing Filters Polaris Karat Flash Meter
119	Photoshop Classic Collection Bundle NEC PA322UHD-BK Display
120	Photoshop Book Reviews



DYNAMIC RANGE

48

Smart Object Color Change

With this smart object technique, you can quickly change the color of objects in your images. Need to show a client multiple versions of the same product in various colors? No problem. Or maybe you just want to experiment with different colors until you find just the right one. Once you have your smart object layers set up, all you have to do is fill one of the layers with a new color. No, really—that's it.

Kevin Ames

But Wait—There's More ▼

KEY CONCEPTS

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

 Dodge & Burn tools

 Lasso tool

 Layer masks

 Pen tool

 Smart objects

 Quick Selection tool

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

From the Editor

so many different ways to learn



Welcome to our most popular (and my favorite) issue of the year—it's our "Annual 100 Photoshop Hot Tips" issue, where we get some of the best and brightest minds in our industry to share some of their favorite tricks, techniques, workarounds, and more of those little things that make a big difference in your efficiency, speed, and fun. It starts on page 61.

Of course, all this comes on the heels of another amazing Photoshop World Conference & Expo in Las Vegas. I know I always say this, but it's only because I heard it again and again from both instructors and attendees during the show: It was one of the best shows ever! We had a *Wayne's World* theme, complete with an opening movie trailer with Corey Barker and me playing the roles of Wayne and Garth. (I was fairly lame at imitating Mike Myers' role, but Corey was spot on—just hilarious!)

We introduced a lot of new things this year in Vegas, including something that turned out to be a huge hit—our Live Natural Lighting Shoots, including a shoot with a bride and groom in the Mandalay Bay wedding chapel. People are still talking about it (it was that good). For the first time ever, every one of our optional, in-depth preconference workshops were sold out, with location shoots and classes all over (the time-lapse workshop at Red Rocks Canyon produced some unbelievable shots of the Milky Way), and our new topic-specific Hands-On Labs were a big hit. We're always trying to find new ways to enrich the experience at Photoshop World, and from all accounts, we hit a home run. Now, let's add even more for next year!

Over on www.kelbyone.com, we're cranking out loads of truly amazing new classes (at least one a week but usually more), and if you're not checking them out, you're really missing something special. I also encourage you to watch classes outside of what you normally do—I promise you, it will help you see things from a different perspective, and you'll definitely expand your skills (trying new stuff, especially stuff outside your comfort zone, can kick-start your creativity on many levels).

One class you're going to want to keep any eye out for is Corey Barker's *Photoshop Down & Dirty Tricks*. Corey writes tutorials for the "Down & Dirty Tricks" column here in the magazine, and his online class will be more of those quick, easy-to-do special effects that look amazing (without you breaking a sweat). The class is in production now, and we'll let you know as soon as it goes live. By the way, I'd like to congratulate Corey on his induction into the Photoshop Hall of Fame during the Photoshop World opening Keynote. Very well deserved!

Just a quick heads-up: RC Concepcion is heading out on the road with our brand-new KelbyOne-produced "Lightroom CC Power Tour," and if you're into Lightroom, you're going to be amazed at what RC shares in just that one day. To see when the tour will be in your area, go to www.kelbyoneline.com.

Here in the mag, of course it's hot tips galore, including "Top 10 Tips for Beginners" by Lesa Snider (p. 44); and "Ten Tips to Better Photography" by Matt Hernandez, where Matt shares some of his favorite tips for not only maximizing the quality of your images but also the time you spend with your clients (p. 76). Plus, we have all the other awesome stuff you've been waiting for in our regular columns.

Thanks to everyone who reads us here in the mag, everyone who came to Photoshop World for the live experience, and everyone who's learning from us every day online. We're so glad to have you as a part of our educational community. There's a lot more cool stuff coming—stay tuned.

All my best,

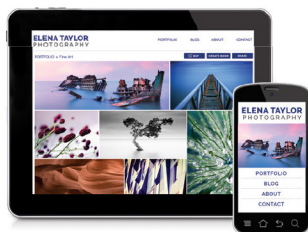
Scott Kelby

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Photoshop

USER

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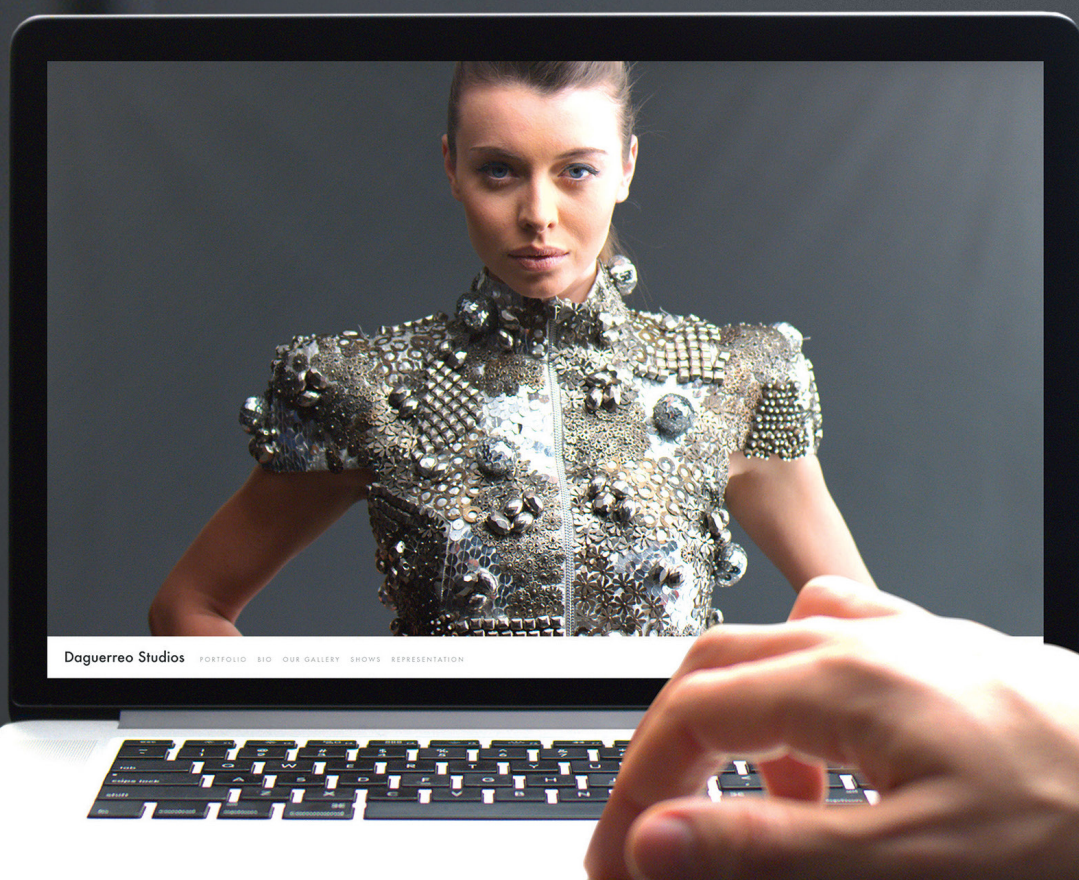


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Focal length: 15mm Exposure: F/8 1/40 sec ISO400 © Ian Plant

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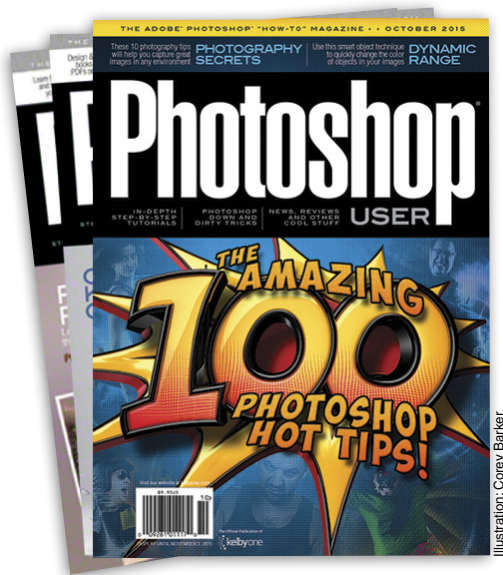


Illustration: Corey Barker

Photoshop User Magazine

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

About KelbyOne ▾

KELBYONE

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

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

BY HEATHER SHORTT

Walk With a purpose

On October 3, 2015, thousands of photographers around the globe will take to the streets to participate in the largest social photography event in the world: Scott Kelby's 8th Annual Worldwide Photo Walk. The event is just around the corner, but there's still time to join, and believe me, this is one worldwide party you won't want to miss.

If you aren't familiar with the Worldwide Photo Walk, here's a quick rundown: It's free. It's photography. It's fun. While it's a free event, we're once again proudly walking with a purpose and asking all walkers to find it in their hearts to donate just \$1 to help support the Springs of Hope Kenya Children's Home (<http://springsofhopekenya.org>). This can be done easily when you sign up for your walk, or you can give a gift directly onsite and donate whatever amount you'd like. One hundred percent of your donation goes directly to the orphanage. You have no idea what a simple walk and a single dollar can do for this worthy cause.

While the master-plan details are always released in real time via social media (be sure to give us the thumbs up on Facebook and follow us on Twitter), the premise of the photo walk is still very much the same. Photo walks can be found through our interactive map on www.worldwidephotowalk.com. Just plug in a city or place near you, then watch the little red flags on the map pop up everywhere. Find the walk you want to be a part of, sign up (for free), and ready your comfortable walking shoes. You'll meet with your walk leader, tour the town, and socialize and share with a lot of really cool, creative people—you may even make a friend or two. After the walk, groups tend to convene at a local restaurant or watering hole to continue the fun. Photo walks are infectious. They breed fun, camaraderie, and creativity.

But wait, there's even more. While it's a social event, there's a little bit of a competition involved as well. After your walk, upload your favorite picture for your chance to win in our photo contest. And if prior years are any indication, this year's prize pack from our partners and sponsors should be nothing short of awesome. Another way to enhance your walk experience is to grab your very own Worldwide Photo Walk T-shirt. It's more than a T-shirt. It's a feel-good, look-good statement because all proceeds will also directly support Springs of Hope Kenya.

So if you're as psyched as we are for it to be October 3 already, then stay tuned to www.worldwidephotowalk.com for further details and to find a walk near you.

Photoshop World 2015 recap

We survived Las Vegas once again with another amazing, three-day learning adventure, and we're pretty sure we didn't leave anyone behind—we *think*. This year's Photoshop World Conference & Expo brought us a ton of familiar activities and also some new events that were a big success.

We'll start with our preconference day, where hundreds of eager workshop attendees managed to get in bright and early to participate in some of the extra learning opportunities. From Moose Peterson's Photo Safari to a Real World Concert Photography Shoot with Alan Hess and Scott Diussa, there's no question as to why attendees were excited. That evening brought a new event to Photoshop World—evening photo walks. Three walk leaders led groups of around 20 people through picturesque locations in flashy Las Vegas.

Moving on to the official first day, everyone hustled to pick up their registration materials and an awesome free T-shirt from Adobe. Attendees slipped into their "25 Years of Photoshop" tees and made their way into the opening keynote. In typical KelbyOne fashion, the video team showcased Scott and the rest of the Photoshop Guys (with a few extra guest stars) in a Hollywood-worthy short film parodied after the beloved cult hit *Wayne's World*. In the words of Wayne and Garth—or Scott and Corey—excellent!

Another new hit for the conference was our Live Natural Lighting Shoots. Four staged shoots—food, model, macro, and even a wedding—were set up for attendees to snap to their heart's desire in an attempt to grab a portfolio-worthy shot.

On our final day, we featured Hands-On Labs, a fresh new opportunity to get, well, hands-on with your own projects but with the help of our professional instructors. It proved to be a huge, beneficial hit to have a real-live-walking-breathing-help-me-now-easy button ready to answer all our attendees' burning questions on personal projects.

I'm just touching on the highlights as there was so much to see and do, so the wisest thing you could do is experience it next year for yourself. Check us out again in Las Vegas, August 8–11, 2016. Details to follow at www.photoshopworld.com, and be sure to view this year's highlights on Scott's blog: scottkelby.com/category/photoshop-world.



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#KELBYONECHALLENGE WINNER: THE ANIMAL PIC

Who's Who in the kelbyone community

Want to know what it's like to be a Best in Show Photoshop World Guru Award winner? Well let's ask our newest winner to don the crown—Mark Rodriguez. A long-time KelbyOne member based in Tampa, Florida, Mark has quite a résumé. This jack-of-all-trades artist is an inspiring example of how “playing God” in Photoshop can turn dreams into a crazy, creative reality.



Your winning image can lead to many interpretations. What's the real story behind it?

I participate in an event called the Chrysta Rae's Photography Scavenger Hunt on Google+, and how it works is you're given a list of ten words and it's up to you to interpret the words photographically. This particular shot was for the word “happy.” I love playing on words, concepts, and emotions with my work, so I wanted to have a bit of a contradiction in the final image of a person who gives the outer appearance of being happy but maybe something else lurks behind the smile.

You say you're not a god, but you play one in Photoshop. That's a great line. What piece of advice would you give fellow artists or those just starting out in Photoshop?

Don't be afraid to make mistakes as they usually lead to new discoveries. I can't count the hours I've spent working in Photoshop. That truly is the only way to get better. You can read every tutorial in the world, but unless you invest the time applying what you learn, then it will all be for nothing.

What keeps you inspired here at KelbyOne?

The instructors at KelbyOne are some of the best in the industry and it shows in the courses they produce. What I've learned from the likes of Joe McNally, Corey Barker, Glyn Dewis, and Calvin Hollywood has been invaluable. Over the years I've learned how to apply tips and techniques from these wonderful instructors and meld them into a style that's now become my own. I love knowing I have that library of talent at my fingertips if I need to try something new and can dig through the courses to find the answer I need.

Your work is unique and creative. How do you keep it fresh?

As mentioned before, the Photography Scavenger Hunt is something that keeps me inspired to continually produce new work. Since I'm not a photographer by trade but actually an animator, the constant flow of inspiration and support through the Hunt community keeps me wanting to always keep creating. Another theme of sorts that keeps me motivated is another long-running event on Google+ called the Selfie Sunday project. It was my participation in this project several years ago that my passion for doing self-portraiture grew to the point of what it is now and is a staple of the work I produce.

You're a Guru finalist sitting in the Awards Ceremony at Photoshop World. What was going through your mind?

To be honest, I didn't think I had won at all and actually thought I had somehow been snubbed. I was sitting next to Craig McCormick, another finalist whom I had met over the week. They went through all of the categories, and neither of our names had been mentioned. We looked at each other like, “Why didn't we even get mentioned?” Then he ended up winning the Vincent Versace Award and right after that I heard my name called. The room went a bit dark in my head and I somehow made my way up to the stage where the ever-so-charming Larry Becker was waiting with the trophy. I shook his hand, took the obligatory photo, and made my way back to my seat in a haze of disbelief.

You have a time machine (just run with it) and you can photograph any event. What would it be?

I'd love to photograph the big bang. I'm quite sure I could shoot it in natural light, but I might use a few strobes to freeze the action. I'd probably use a slower shutter speed to get some cool trails from all the rapidly expanding matter.

Congratulations, Mark. I have a feeling we'll be seeing and hearing from you for quite some time. You can check out Mark's entire gamut of work at www.eclecticanima.com. ■

Exposed: Industry News

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

BY CHRIS MAIN

Anthropics Technology Updates PortraitPro to version 12.5

Anthropics recently announced the availability of PortraitPro 12.5, a free upgrade to existing version 12 owners. The latest version offers RAW file support for the latest cameras, as well as Arabic and Swedish language options.

PortraitPro (formerly Portrait Professional) is designed to be an intelligent, easy-to-use application and plug-in for retouching portraits, creating natural enhancements, and reducing retouching time. With PortraitPro, anyone can create a professional-looking retouched portrait in no time.

PortraitPro comes in a standalone version (no RAW file support); a Studio version that supports RAW files, 48-bit color, and can be used as a plug-in for Photoshop and Lightroom; and a Studio Max version that supports automation and batch processing. For more information, visit www.portraitprofessional.com.

Manfrotto Completes Their compact series of tripods

Manfrotto recently introduced the new Compact Advanced with Ball Head Kit tripod, otherwise known as the MKCOMPACTADVBH. This is their final tripod in their Compact Series, which is designed for photo and video enthusiasts who are looking for compact, lightweight, and easy-to-use tripods. The new Compact Advanced with Ball Head Kit will help advanced photographers improve their craft even more.

The new tripod features an aluminum ball head that allows micro-movements without using the headlock. It weighs 3.1 lbs. and can handle up to 6.6 lbs. The 200LT-PL quick-release plate ensures fast camera connection and setup with a special rotating flip. The five-section tube legs offer a rigid solution up to 65.8". It also comes with a padded carrying bag and an adaptor for a Sony NEX-5R and 5T. The MKCOMPACTADVBH replaces the existing 390 series and is available for \$99.99. Visit www.manfrotto.us for more information.

Corel Brings Particle brushes to photoshop

Corel has released a powerful new brush plug-in for Adobe Photoshop called ParticleShop that's based on Corel Painter Particle brush technology. What exactly are "particles" you ask? They're effects such as fire, smoke, dust, fur, lightning, etc. And these aren't just your standard static brushes; they're living, breathing things, meaning they spring, flow, gravitate, and glow based on each artist's individual expression.

The realism, speed, and simplicity of this plug-in impressed our very own Corey Barker so much that Corel actually quoted him in their press release: "When I first saw ParticleShop in action, I was blown away by the effects that could be created in a matter of minutes. The atmospheric enhancements that can be added to photos are unlike anything I've seen before."

ParticleShop is designed to work with a pressure-sensitive table, a touchscreen, or a mouse, and can be used in both Photoshop and Lightroom. It's available now for \$49.99 and comes with a starter pack of 11 brushes. There are currently 11 additional brush packs available for \$29.99 each. The packs include: Dust & Debris, Fabric Fantasy, Fine Art, Flame, Fur, Hair, Light it Up, Smoke & Steam, Spaced Out, Storm, and Superhero. For more information, visit www.painterartist.com/us.



Ultraflares for adobe photoshop

Ultraflares is a new plug-in for Photoshop for creating realistic lens flares. It has more than 65 presets for natural flares, 60 for stylized flares, 35 for glints, and 40 for light leaks. Ultraflares also generates a wide variety of lens effects, including volumetric lights, glows, light glints, star filters, sunglows, starbursts, film burns, bokeh, lens textures, and more.

Realistic iris effects—such as spherical aberration, aberration scale, aberration offset, and asymmetry—help replicate realistic and natural lens flares. Circular completion controls how much of the iris diameter (in degrees) is visible, while light distribution, a new and unique feature specific to Ultraflares only, controls the illumination across the iris with its respective angle. Chromatic aberration can be globally applied to the entire flare while spectral coloring can work on any number of specific objects.

Ultraflares is available now for \$99.99. Visit <http://richardrosenman.com/shop/ultraflares> for more information.

Print up to Two Years without Buying a single ink cartridge

Epson America, Inc. recently introduced five all-in-one home and office printers with their new EcoTank, a large reservoir that's filled with enough ink for up to two years of printing. Replacement ink comes in bottles that will be priced as low as \$12.99 each or \$52 for a set of four bottles (C, M, Y, K).

The home models include the Expression ET-2500 (\$379) and ET-2550 (\$399), which will print up to 4,000 black and 6,500 color pages. The home office models include the WorkForce ET-4500 (\$429) and ET-4550 (\$499). The ET-4550 bumps up the print yield to 11,000 black and 8,500 color pages. And finally, the small business model, the WorkForce Pro WF-R4640 (\$1,199), will print up to an incredible 20,000 black and 20,000 color pages. According to Epson, the WF-R4640 delivers "Performance Beyond Laser," producing print-shop quality prints at a cost that's up to 70% lower than a color laser. The WF-R4640 also uses replacement ink packs instead of bottles.

The new EcoTank printers are part of Epson's Supertank category, and include the latest in advanced MicroPiezo print-head technology and built-in wireless for printing from any device. For more information on the new EcoTank models, visit www.epson.com/ecotank.



Nikon Announces three new nikkor lenses

Nikon has revealed three new lenses for both pros and enthusiasts: the AF-S NIKKOR 24–70mm f/2.8E ED VR, the AF-S NIKKOR 200–500mm f/5.6E ED VR super-telephoto zoom, and the AF-S NIKKOR 24mm f/1.8G ED wide-angle prime.

The first obvious improvement of the AF-S NIKKOR 24–70mm f/2.8E ED VR over its predecessor is the addition of Nikon's Vibration Reduction (VR) image stabilization technology, offering four stops of stabilization. It also uses Nikon's Electromagnetic Aperture control for consistent exposures during bursts. It has a new filter diameter of 82mm, and Nikon has created two new filters to work with this lens: the Nikon CPL2 Circular Polarizer and 82mm NC (Neutral Color) filter.

Next up is the AF-S NIKKOR 200–500mm f/5.6E ED VR. This lens also features Nikon's Electromagnetic Aperture, as well as 4.5 stops of VR, which includes a Sport Mode for capturing distant subjects at a high frame rate. Users can focus as close as 7.2' throughout the entire focal range. It's relatively lightweight at 5 lbs. 1.2 oz., making it easier to handhold for extended periods. The filter diameter is a whopping 95mm, but Nikon has a 95mm NC and Circular Polarizer CPL2 filter for that.

Finally, the AF-S NIKKOR 24mm f/1.8G ED is the latest addition to the NIKKOR f/1.8 primes. It includes Nikon's Nano Crystal Coat and features ED and aspherical lens elements for sharpness and minimizing ghosting and flare.

The AF-S NIKKOR 24–70mm f/2.8E ED VR will be available by the time you read this for a suggested retail price (SRP) of \$2,399.95. The AF-S NIKKOR 200–500mm f/5.6E ED VR and the AF-S NIKKOR 24mm f/1.8G ED will both be available in mid-September for an SRP of \$1,399.95 and \$749.95, respectively. For more information, visit www.nikonusa.com. ■

PHOTOSHOP
WORLD
VEGAS 2015

GURU AWARDS

KelbyOne is proud to announce the winners of the Photoshop World 2015 Guru Awards. The winners in nine categories, including the Best in Show, were revealed on August 13 during the Awards Celebration & Conference Wrap-up at KelbyOne's annual three-day Photoshop, Lightroom, and photography convention in Las Vegas. Sponsored by B&H (www.bhphotovideo.com), the ceremony featured images and photography from international entries in a wide variety of styles, techniques, and skill levels.

Congratulations to all the Photoshop World 2015 Guru Award Winners!

BEST IN SHOW

Mark Rodriguez

ARTISTIC

Donna Cyrbok



COMMERCIAL

Lindsey LeFevre

ILLUSTRATION

Michele McCain

PHOTO MONTAGE

Tyler Clay

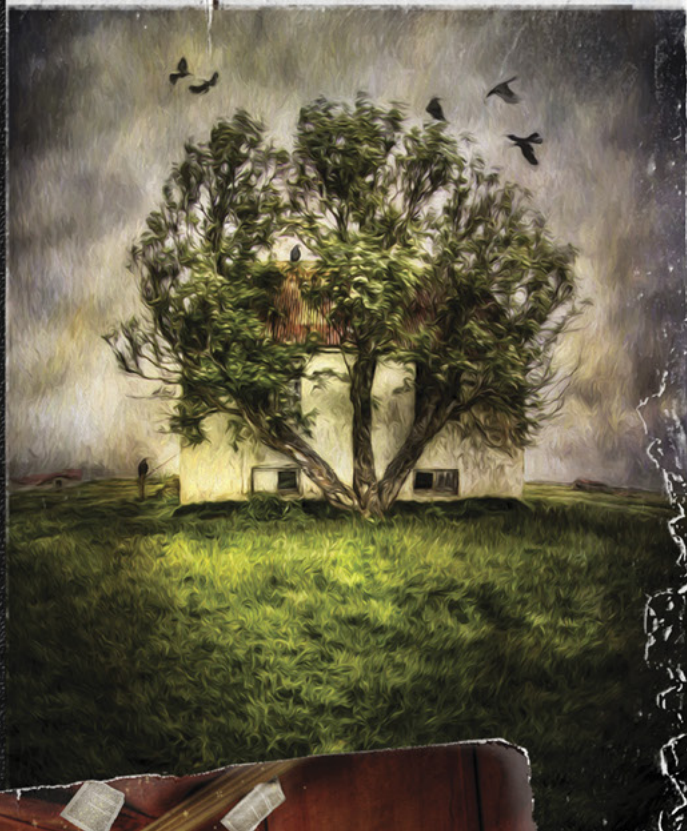


PHOTO RESTORATION

Douglas Phan



PHOTOGRAPHY

Joe Kilanowski

RETOUCHING

Willie Blue



VINCENT VERSACE AWARD

FOR EXCELLENCE IN DIGITAL PHOTOGRAPHY

Craig McCormick

Craig McCormick's
award-winning shot
can be seen full-page
as the cover of
Lightroom Magazine
on page 87.



THE FINALISTS

ARTISTIC

Steve Larson, Michele McCain

COMMERCIAL

Willie Blue, Rebecca Jones

ILLUSTRATION

Boyd Craun, Sean Ferguson

PHOTO MONTAGE

Roy Fritz, Dustin Jack

PHOTO RESTORATION

Don Clark, Sheri Harvey

PHOTOGRAPHY

Susan Onysko, Jeremy Rill

RETOUCHING

Matt Anderson, Douglas Phan



Down & Dirty Tricks

blending text for hollywood effects

BY COREY BARKER

This is another Hollywood-inspired effect from the recent movie *The Man from U.N.C.L.E.* I like the simple design and use of blended text. Along the way, I added a few touches of my own to show interesting ways in which you can use features such as HDR Toning and custom brushes.

► **Step One:** This simple design technique starts with the photo of the subject. This image has good contrast between serious and humorous. You can download this image or use your own image and follow along. Just make sure that the subject is on a simple background so it's easier to extract.



©Emil Duru/Adobe Stock

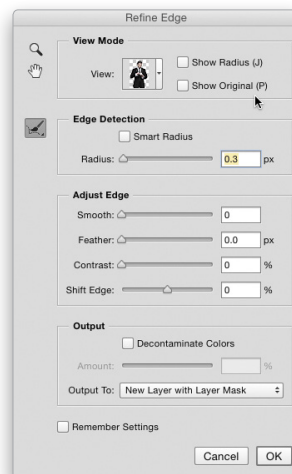
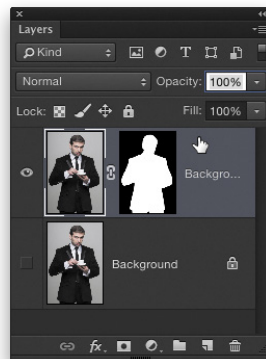
[KelbyOne members may download the files used in this tutorial at http://kelbyone.com/magazine/issue/october_2015. All files are for personal use only.]



Step Two

Step Two: Select the Quick Selection tool (W) in the Toolbox and paint over the subject to select him. As you paint in different areas, it will add to the selection; the simpler the background, the quicker the selection will snap right to the edge of the subject. Continue until the entire subject is selected. If you mistakenly select any of the background, hold the Option (PC: Alt) key and paint over the unwanted areas to deselect them.

Step Three: Click on the Refine Edge button in the Options Bar. Select the Refine Radius tool (E) on the left side of the Refine Edge dialog and then paint along the softer edges of the subject such as his hair. Then, bump up the Radius slider in the Edge Detection section ever so slightly. In the Output section, set the Output To drop-down menu to New Layer with Layer Mask and click OK.



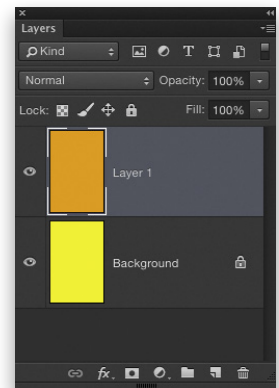
Step Three

Step Four: Create a new document (File>New) measuring 975x1500 pixels, and we'll build the design in this document. Click on the Foreground color swatch to open the Color Picker; set the RGB numbers to R:255, G:242, and B:0 for a bright-yellow color; and click OK. Now press Option-Delete (PC: Alt-Backspace) to fill the Background layer with the Foreground color.



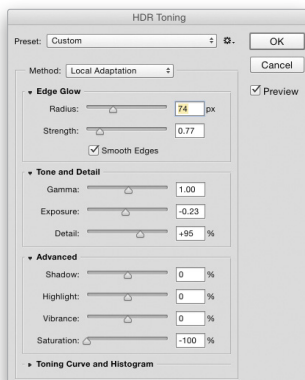
Step Four

Step Five: Click on the Create a New Layer icon at the bottom of the Layers panel. Click on the Foreground color swatch again to open the Color Picker. This time set the RGB numbers as follows: R:247, G:148, and B:29. This will give you a bright-orange color. Click OK when done. Fill the blank layer with this color by pressing Option-Delete (PC: Alt-Backspace) once again.



Step Five

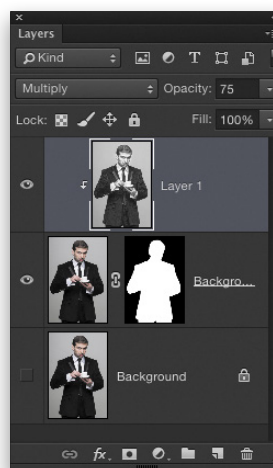
Step Six: Go back to the image of the subject, select Image>Duplicate, and click OK to create another version of this file. Click on the little box to the left of the Background layer to make it visible, and go to Layer>Flatten Image. The subject should no longer be extracted and should be on his original gray background. Flattening the image is necessary because HDR Toning can't be applied to a layered document (hence the reason for making a duplicate).



Step Seven

Step Seven: Next, go to Image>Adjustments>HDR Toning. Remove the color in the image by setting the Saturation to -100%. In the Tone & Detail section, push the Detail up and drop the Exposure just a bit. In the Edge Glow section, check on Smooth Edges and then tweak the Radius and Strength to get either smooth or hard contrast. Click OK.

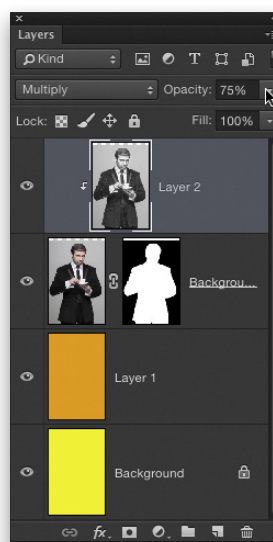
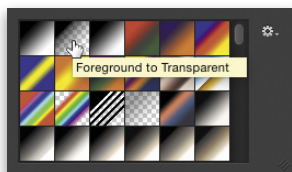
Step Eight: Switch to the Move tool (V), hold down the Shift key, and drag-and-drop this image into the original subject file. The Shift key will center the placement, lining up the images perfectly. Make sure this HDR Toning layer is above the original extracted layer. Change the layer blend mode to Multiply and then drop the layer Opacity to 75%. Hold down the Option (PC: Alt) key and click on the line between the top two layers to clip the HDR Toning layer into the layer below. This will add a unique contrast and subtle grunge that's isolated to the subject layer.



Step Eight

Step Nine: With the top layer active, Shift-click the layer with the layer mask so both layers are selected. Use the Move tool to drag these two layers into the design file. Once there, keep both layers selected, and then press Command-T (PC: Ctrl-T) to activate Free Transform. Now scale and position the subject to fit in the composition with a little space at the top for one line of text. Hold the Shift key to scale in proportion. Press Enter when done.

Step Ten: Click on the orange layer to make it active, and then click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. Choose the Gradient tool (G) in the Toolbox, then click on the down-facing arrow next to the preview thumbnail in the Options Bar to access the Gradient Picker. Choose the Foreground to Transparent gradient, and then click on the Radial Gradient (second icon to the right of the Picker) in the Options Bar. Press D then X to set the Foreground color to black.

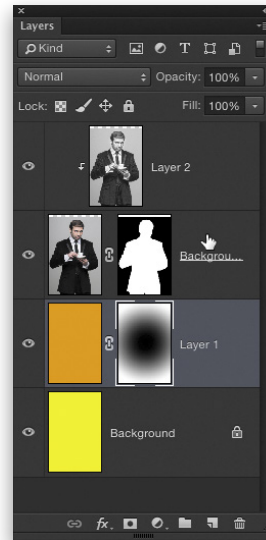
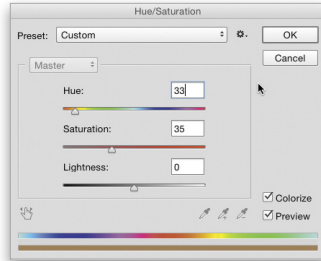


Step Nine



Step Eleven: Make sure the layer mask on the orange layer is highlighted in the Layers panel, and then start the gradient in the center of the image and drag it out. This will reveal the yellow in the layer below, resulting in an orange-to-yellow gradient background.

Step Twelve: The temperature of the subject is slightly cooler than the new background color. Here's a neat trick to fix that: Click on the HDR-toned layer at the top of the layer stack to make it active. Press Command-U (PC: Ctrl-U) to open the Hue/Saturation dialog. Check on Colorize, set the Hue to around 33, the Saturation to 35, and click OK. This will put a warm color cast on the model, blending him better with the background colors, and resulting in a more convincing placement.



Step Eleven

Step Thirteen: Now it's time to add text. Choose the Type tool (T) in the Toolbox and then click in the canvas area to set a new text layer. Here, we set the word "AGENT" in Futura Extra Bold in white. You can use a different font if you don't have this one; just make sure it's a really bold font like this one. Now, size the text so it almost fits the width of the document and then position it as you see here. (Tip: To quickly resize and position text, click anywhere in the text with the Type tool and press-and-hold the Command [PC: Ctrl] key. You'll see a transform bounding box around the type. Drag a corner to resize the text; add the Shift key after you start dragging to transform in proportion. While still holding the Command [PC: Ctrl] key, click-and-drag the text into position.)



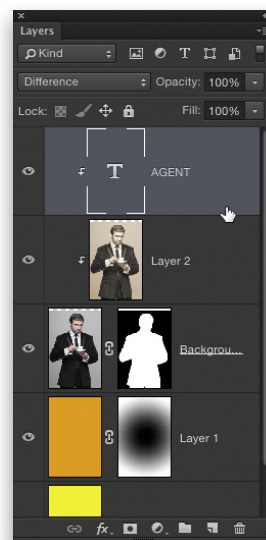
Step Twelve



Step Thirteen

Step Fourteen: With the text in place, change the layer blend mode to Difference, and then add this layer to the clipping group by holding down the Option (PC: Alt) key and clicking between the text layer and the HDR Toning layer below. This will clip the text into the shape of the subject.

Step Fifteen: Make a duplicate of this text layer by pressing Command-J (PC: Ctrl-J), then drag the duplicate text layer below the main subject layer, just above the orange layer. Set the blend mode of the duplicate layer back to Normal. Press D to set the Foreground color to black, and then press Option-Delete (PC: Alt-Backspace) to fill the text with black. The text should now be black against the background and inverted white over the subject.



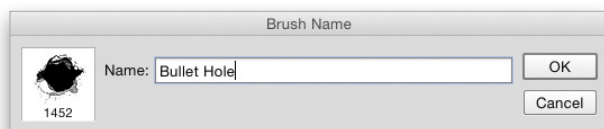
Step Fourteen

Step Sixteen: To make sure both text layers stay lined up, make one of them active in the Layers panel, then hold down the Command (PC: Ctrl) key and click on the other text layer to select them both without selecting any of the layers in between. Click the Link Layers icon (chain) at the bottom of the Layers panel to link the layers together. Now if you move one layer, the other stays with it.

Step Seventeen: With the Type tool selected, click in the canvas to set a new text layer. For this, we set the word "SECRET" in Futura Medium in white. Scale this text down and position it above the word "AGENT," as you see here. Add one more text layer, type the word "MAN," and place it below AGENT to the right.

Step Eighteen: For one last effect, we're going to add some bullet holes around the subject. Here we have a simple stock image of a bullet hole in a wall that we're going to turn into a custom brush. First, remove the color by pressing Shift-Command-U (PC: Shift-Ctrl-U). Now grab the Lasso tool (L) and draw a loose selection just around the bullet hole, leaving out the small fragments around the edges. Once the selection is made, press Command-L (PC: Ctrl-L) to open Levels. Below the histogram, slightly drag the highlight slider to the left and the midtone slider to the right to increase the contrast. You want the background to be pure white when creating a brush. Click OK when done.

Step Nineteen: With the selection active, go to Edit>Define Brush Preset. Give the brush a name when prompted, and click OK.



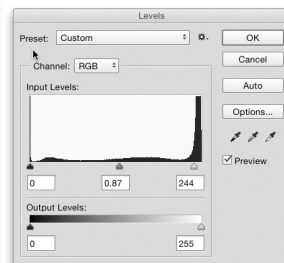
Step Twenty: Back in your design file, create a new blank layer at the top of the layer stack. Select the Brush tool (B); your new custom brush should automatically be selected. If not, click on the brush thumbnail preview in the Options Bar to open the Brush Preset Picker and select it from the bottom of the list. Open the Brush panel (Window>Brush), activate Shape Dynamics, and set the Angle Jitter to 100%. Also check on both Flip X Jitter and Flip Y Jitter. This will randomize the angle of the bullet hole each time you click.

Step Twenty-One: Use the Bracket keys on your keyboard to change the size of the brush to around 60 px. Then, click around the model's head to add a few bullet holes.

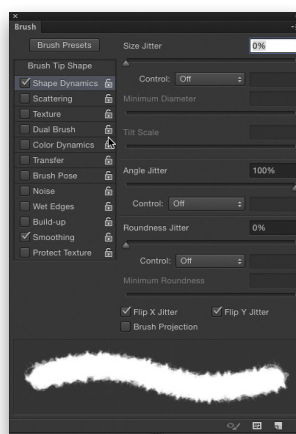
Step Twenty-Two: Finally, add a tagline at the top of the canvas like the one we have here. In this case, we used Futura Book to keep all the type looking consistent. ■



Step Seventeen



Step Eighteen



Step Twenty



Step Twenty-One



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

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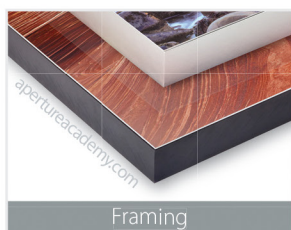
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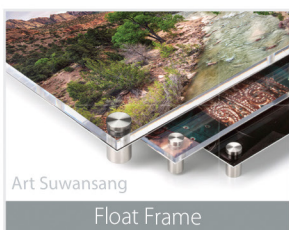
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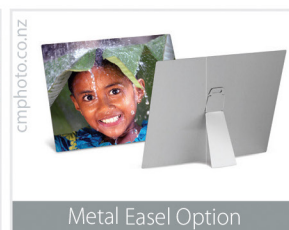
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Down & Dirty Tricks

using graphic effects to create
a horror-movie poster

BY COREY BARKER

Since this is the October issue, I feel compelled to do something for Halloween, and what better way to do that than with a horror-movie poster that was inspired by a film called *30 Days of Night*. I like the simplistic yet horrifying nature of the image (even though horror is my least favorite movie genre).

► **Step One:** This horror design starts with an already disturbing stock image. The lighting on the subject is just right for this effect and the fact that she's mostly silhouetted against a light background makes it much easier to extract. I would suggest downloading this image to follow along, and then experimenting with other images once you have the technique down.

[KelbyOne members may download the files used in this tutorial at http://kelbyone.com/magazine/issue/october_2015. All files are for personal use only.]

Step Two: Choose the Quick Selection tool (W) in the Toolbox and paint over the subject to select her. Remember, the Quick Selection tool adds to the selection as you paint in new areas. Continue until the entire subject is selected. If you over-select, hold down Option (PC: Alt) and paint the unwanted area. You'll see that there are a couple of small gaps between her right arm and body in this image. Rather than fuss with the Quick Selection tool in such a small area, grab the Magic Wand tool (nested under the Quick Selection tool), set the Tolerance to around 35 in the Options Bar, and Option-click (PC: Alt-click) in those gaps to deselect them.

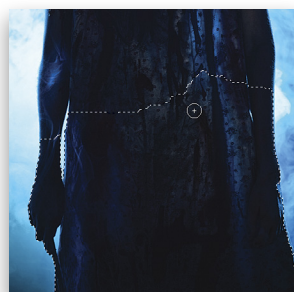
Step Three: Can you guess the next step? Click on the Refine Edge button in the Options Bar. Click on the Refine Radius tool (E) to the left of the Edge Detection section, then paint around the edge of the subject to refine the selection, especially around the hair. Don't worry about being too precise with this, as we're going to add an effect around the edges, but get it as close as possible. Give the Radius slider in the Edge Detection section a slight nudge and increase the Contrast a little to tighten up the softer areas. Finally, set the Output To drop-down menu to New Layer and click OK.

Step Four: Create a new document (File>New) measuring 650x1000 pixels. Click on the Foreground color swatch, set the RGB numbers to R:180, G:10, and B:15 to produce a deep red color, and click OK. Press Option-Delete (PC: Alt-Backspace) to fill the Background layer with this color. Using the Move tool (V), drag-and-drop your selected subject into this red background image. Press Command-T (PC: Ctrl-T) to invoke Free Transform, and then scale and rotate the subject as you see here (hold the Shift key when scaling to maintain proportions). This gives the composition a bit more drama. Press Enter when done.

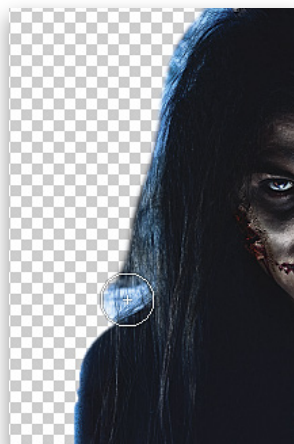
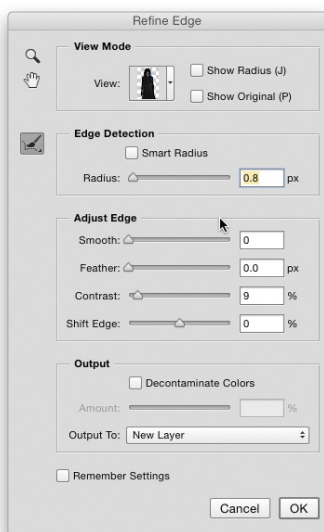
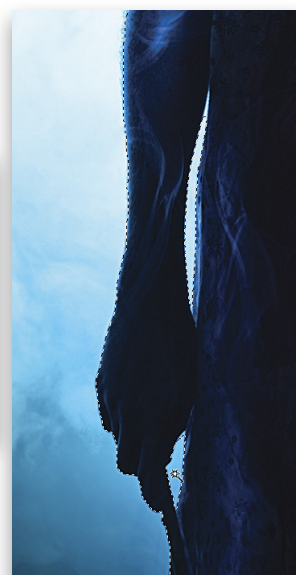


©Andrey Kiselev/Adobe Stock

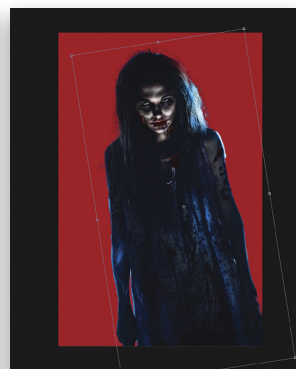
Step One



Step Two

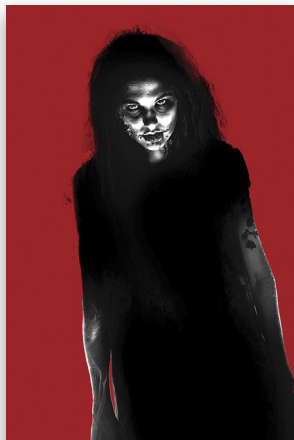


Step Three



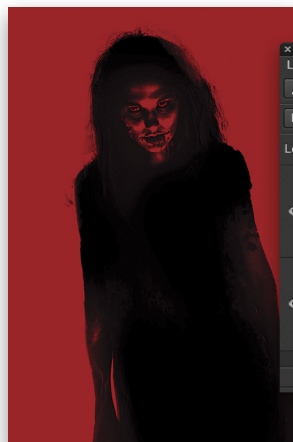
Step Four

Step Five: Press Shift-Command-U (PC: Shift-Ctrl-U) to remove the color from the subject. Select the Brush tool (B) in the Toolbox, click on the brush thumbnail preview in the Options Bar to open the Brush Preset Picker, and choose a round, soft-edged brush. Press D to set the Foreground color to black. In the Layers panel, click on the Lock Transparent Pixels icon to the right of the word “Lock” to isolate painting to just the visible pixels, and then paint to black out the subject everywhere but the face and a couple of areas on the arms. Use the Bracket keys to quickly change the size of your brush.

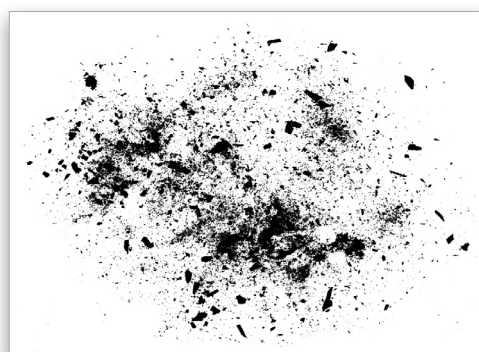
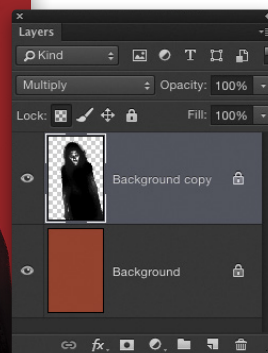


Next, press X to make the Foreground color white. In the Options Bar, set the Brush tool blend mode to Overlay. Then, paint in the gray areas of the face and arms to force them to white, but don't overdo it.

Step Six: Change the layer blend mode to Multiply. This will allow the red background to show through the white areas, adding an extra level of creepy to the subject; but we're not done yet.



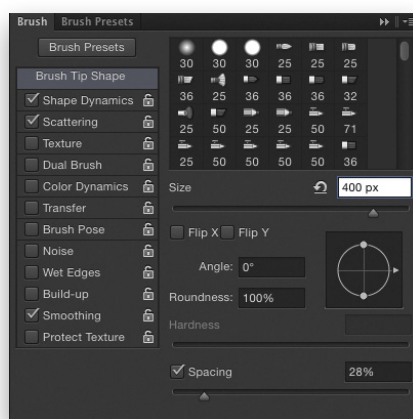
Step Six



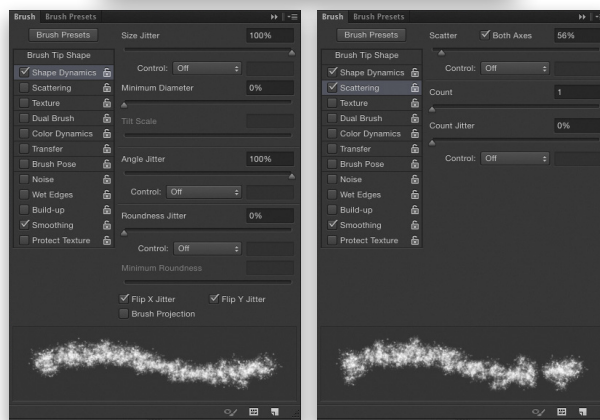
©Bury/Adobe Stock

Step Seven

Step Seven: Now we're going to add some brush effects by creating a custom brush using this stock image of some dust and particles. You'll find the image in the download files. (Note: I boosted the contrast of the original particles image using a combination of the Fill dialog and Levels.) With the particles image open, go to Edit>Define Brush Preset, give the brush a name when prompted, and click OK.



Step Eight: Once the brush is defined, it should automatically be active when you switch to the Brush tool. If not, you can find it at the bottom of the Brush Preset Picker. Once you've selected the brush, open the Brush panel (Window>Brush) and click on Brush Tip Shape to access the basic brush features: Set the Size to around 400 px and the Spacing to around 28%. Activate Shape Dynamics and set the Angle Jitter to 100%. Check on both Flip X Jitter and Flip Y Jitter near the bottom of the panel. Next, activate Scattering and check on Both Axes at the top, then raise the Scatter amount to around 56%. You can see the preview of the brush in the area below.



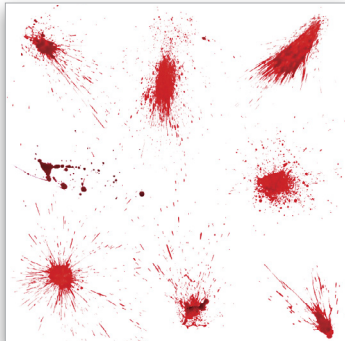
Step Eight

Step Nine: Click the Create a New Layer icon at the bottom of the Layers panel (the new layer should be above the subject layer). Hold the Command key (PC: Ctrl) key and click the pre-

view thumbnail of the subject layer to load the shape as a selection. With the new blank layer active, go to Select>Inverse to flip the selection to the background.

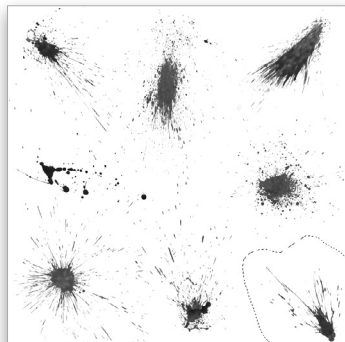
Step Ten: Set the Foreground color to black by pressing D, then start painting around the edge of the subject to add the scattered particle effect. Again, don't overdo it.

Step Eleven: These next steps are optional but we can add a little more to the creepiness of the scene with a couple of blood spatters. Here, we have a cool stock collection of spatters that will work. We'll create a brush as we did in Step Seven with the particle effect.



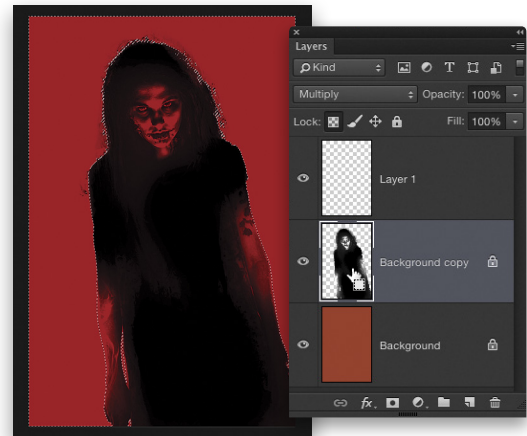
©mysortuna/Adobe Stock

Step Twelve: Remove the color from the entire image by pressing Shift-Command-U, then use Levels (Command-L [PC: Ctrl-L]) to boost the contrast a little, but don't make the spatters completely black. Leave a little gray area for some transparency. Now use the Lasso tool (L) to make a selection around one of the spatters. I chose the last one on the bottom right. Define the brush under the Edit menu.



Step Thirteen: Choose this new brush in the Brush Preset Picker. Create a new blank layer and change the layer blend mode to Multiply. With the Brush tool active, hold down the Option key and click on the background to sample the red color. Click several times to add spatters on the blank layer (you may need to increase your brush size). You can rotate the brush by going into the Brush Tip Shape section of the Brush panel and then clicking-and-dragging the circular dial, or using the scrubby slider on the word "Angle." When finished, press Command-D (PC: Ctrl-D) to deselect.

To finish my image, I used a simple spatter brush to hand-draw "31" on a new layer in the center of the subject in the same red color as the background. I also added a couple of the spatters to the numbers as well. ■



Step Nine



Step Ten



Step Thirteen

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AMY TOENSING
PHOTOGRAPHED BY TIM MANTOANI



Down & Dirty Tricks

sign of the times

BY PETE COLLINS

A retro carnival sign is a great design element that has lots of uses, such as an advertising campaign where you want a Roaring Twenties look. When you think about it, it's just the framework for the lettering and the light bulbs. In this tutorial, you'll see how simple it is to make both with a few easy-to-follow steps and some unique layer styles.

► **Step One:** You'll need a fairly blocky font so the bulbs fit inside the lettering. This example uses Haettenschweiler Regular, which you can find with a Google search if it isn't already on your system. In Photoshop, create a new document (File>New) that's 1500x800 pixels at 72 ppi. Press Command-I (PC: Ctrl-I) to invert the Background layer from white to black, and press D then X to set the Foreground color to white. Switch to the Type tool (T) and type the word "UMPIRE" all in uppercase (we set it at a size of around 400 pt).



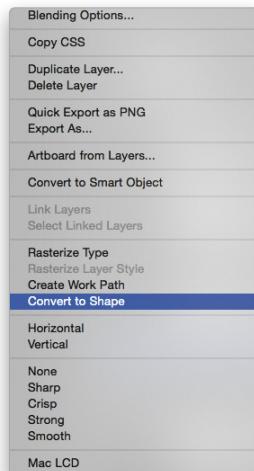
Step One

Step Two: Press Command-J (PC: Ctrl-J) to make a copy of the text layer, and then turn off the bottom copy by clicking its Eye icon in the Layers panel. Press Command-T (PC: Ctrl-T) for Free Transform, and stretch the text taller by clicking-and-dragging the top middle point up; add the Option (PC: Alt) key so it stretches the letters from the center outward. Press Enter to commit the transformation.



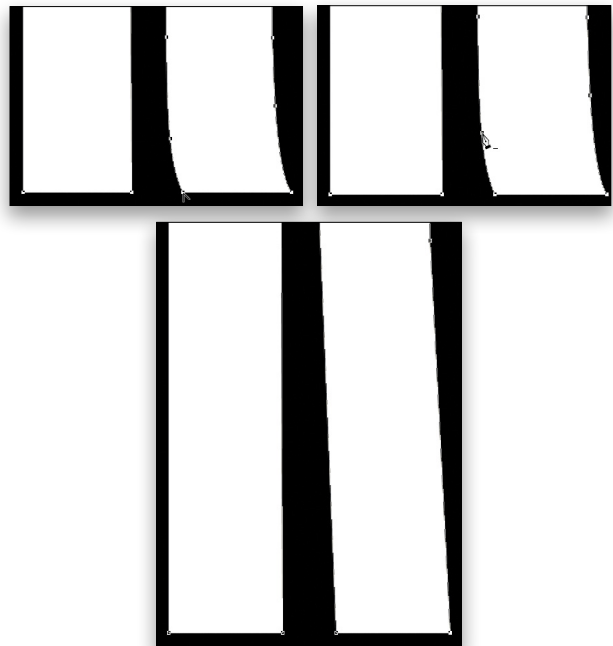
Step Two

Step Three: The font works pretty well, but the letters need a few tweaks. You'll need more editing power, so turn the text into a shape by Right-clicking on it in the Layers panel and choosing Convert to Shape from the menu. The text is no longer editable type, but it's been converted to paths so you can adjust each point that makes up a letter. Since we only have a couple of areas that need adjusting, the path tools will make quick work of this.



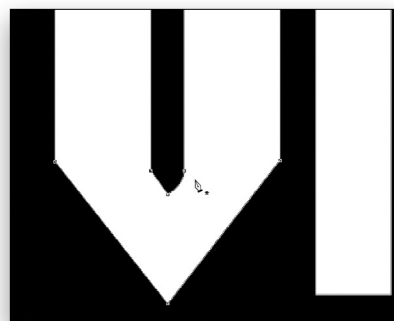
Step Four: We want to straighten the curves on the right leg of the R and also at the bottom of the letter U. Choose the Path Selection tool by pressing A, and then click on the word to reveal all of the little path handles and points. Switch to the Pen tool (P), hold the Option (PC: Alt) key, and click the bottom-left corner of the right leg of the letter R. The Option (PC: Alt) key temporarily switches the Pen tool to the Convert Point tool, and clicking a point with it will remove any curves attached to that point.

Now release the Option (PC: Alt) key and click on the two points just above the point you just converted to remove those points; the Pen tool will automatically change to the Delete Anchor Point tool with the minus sign icon on the cursor. That side of the leg should now be straight. Repeat for the outside of the leg.



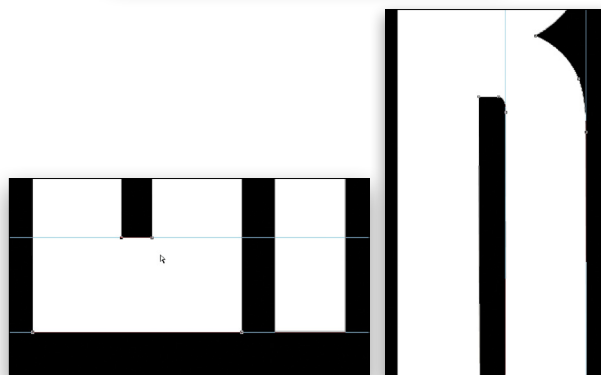
Step Four

Step Five: Jump over to the letter U and, using the Pen tool (P), subtract the two points to either side of the bottom-center point on the outer edge of the letter. Hold the Option (PC: Alt) key and click to convert the remaining three points near the bottom outer edge into straight corners instead of curves. Repeat for the points at the bottom of the inside of the letter. The letter U now looks like a V and the right leg of the R is straighter, but still a little slanted.

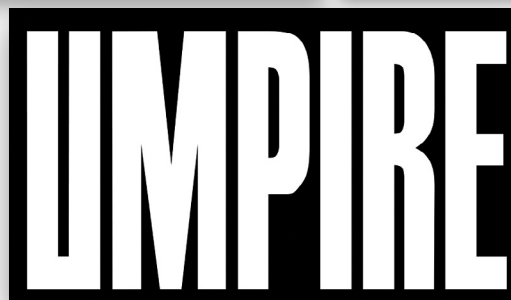


Step Five

Step Six: If the Rulers aren't showing, press Command-R (PC: Ctrl-R) to reveal them so you can drag out guides: Simply drag out vertical and horizontal guides by clicking-and-dragging from the left and top rulers, respectively. We want to remove the point from the bottom of the U so it doesn't look like a V. The bottom of the inside section of the U should line up with the top edge of the letter E's bottom arm; the bottom of the U should line up with the bottom of the other letters. We also want to make the leg of the letter R vertical. Drag out the appropriate guides.

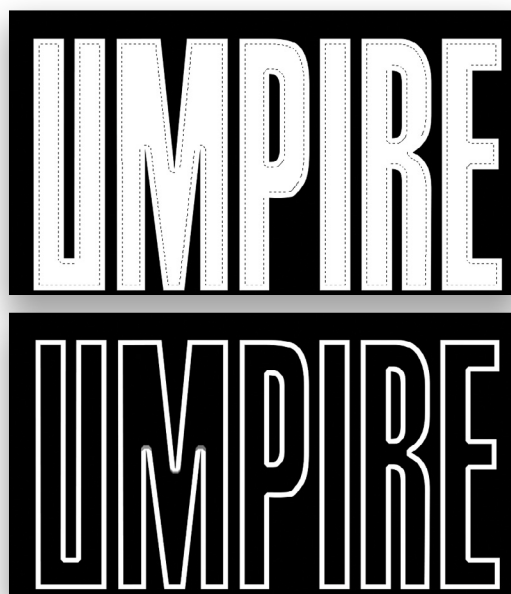
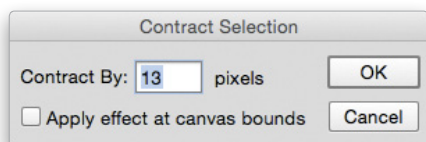


Step Seven: Switch to the Direct Selection tool (it's the white arrow) by holding the Shift key and pressing A twice. This tool allows you to move each point on its own, but a lot of folks get messed up with this one because of how the tool reacts to points. If it moves the entire path instead of just one point, simply click on a place outside the path to deselect the points, then click on the one point that you want to move, and now it should move on its own. With a couple of tries, you'll get the hang of it. Use the guides to line up the points; add the Shift key after you begin dragging a point to constrain the movement either horizontally or vertically.



Step Seven

Step Eight: Once the letters are shaped correctly, Right-click on the layer in the Layers panel and choose Rasterize Layer. Command-click (PC: Ctrl-click) on the text thumbnail to load a selection (marching ants) around the letters. Go to Select>Modify>Contract. You'll have to experiment with how many pixels to contract according to the size of your text, but for this example we used 13 pixels. Go to Select>Inverse so that the outer edges of the letters are selected, and then cut that selection to a new layer by pressing Shift-Command-J (PC: Shift-Ctrl-J). Click the Eye icon of the original text shape layer to hide it.



Step Eight

Step Nine: The new text shape layer is just the outer part of the text, which will serve as the frame around the lights, but we want it to have some texture and depth. In this example, we applied several different layer styles to achieve this effect. We've included these layer styles in the download files for this tutorial. Simply click on the flyout menu at the top right of the Styles panel (Window>Styles) and choose Load Styles. Navigate to the Umpire styles.asl file in the download files and click Open. You'll see two styles appear in the Styles panel: bulb sign and lightbulb. Click on the text outline layer in the Layers panel to make it active, and then click on the bulb sign style in the Styles panel to apply all the layer styles we used. Double-click on the name of one of the layer styles in the Layers panel to open the Layer Style dialog to explore the settings we used. You can also always try your own settings.

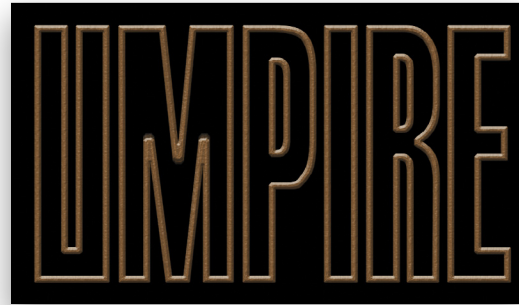
[KelbyOne members may download the layer styles and flare brush used in this tutorial at http://kelbyone.com/magazine/issue/october_2015. All files are for personal use only.]

Step Ten: Now that the frame is done, it's time to add lights. The best way to do this is to create one light that looks good and convert it to a smart object. Then, when you make copies of that light bulb smart object to fill out the sign, and you want to make any changes, you won't have to change each bulb—change one smart object, and they all update.

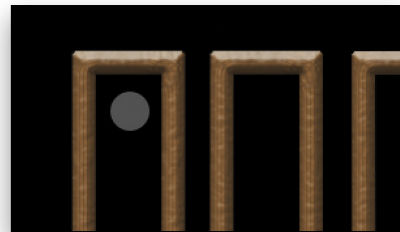
We're going to start very simply with a gray circle small enough to fit inside the letter U. To do this, switch to the Elliptical Marquee tool (nested under the Rectangular Marquee tool [M] in the Toolbox), hold the Shift key, and draw a small circular selection in the letter U. Click on the Foreground color swatch near the bottom of the Toolbox, pick a gray color in the Color Picker, and click OK. Click on the Create a New Layer icon at the bottom of the Layers panel, and press Option-Delete (PC: Alt-Backspace) to fill the selection with gray in the new layer. Press Command-D (PC: Ctrl-D) to deselect.

Step Eleven: To give the circle some depth and make it look lit, you'll want to add several layer styles. You can have fun coming up with your own combination and colors or use the one included in the download files. (These included styles are just a starting point; use them to come up with something even better.) Just make sure that the gray circle layer is active in the Layers panel, and click on the lightbulb style that you loaded into the Styles panel in Step Nine.

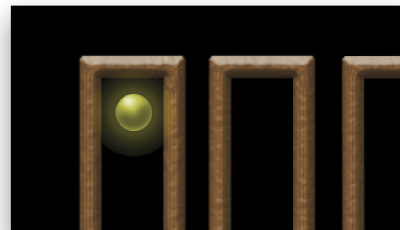
Step Twelve: No matter how great you get the light bulb to look with layer styles, what's really going to help the light is to add a bit of flare. Double-click the Flare brush.abr file (that I stole from Corey Barker—sorry, bud) in the download files to load it in the Brush Presets panel (Window>Brush Presets). Switch to the Brush tool (B), and select the flare brush at the bottom of the list in the



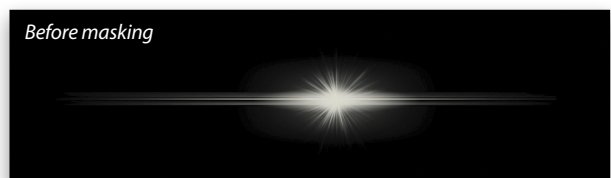
Step Nine



Step Ten



Step Eleven



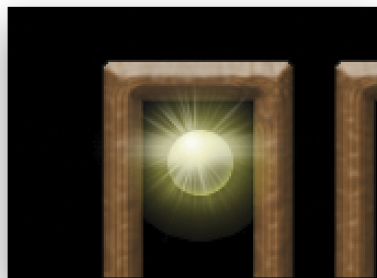
Step Twelve

Brush Presets panel. Press D then X to set the Foreground color to white, and create a new layer. Use the Bracket keys to quickly resize the brush so its center is a little larger than the light bulb, and then click once in the center of the light. Click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel; switch to a soft-edged, round, black brush; and paint to mask off the sides of the flare so it's more circular. You may need to adjust the layer Opacity and color for better results. Now's the time to select both the flare brush layer and the bulb layer in the Layers panel, Right-click one of the layers, and choose Convert to Smart Object.

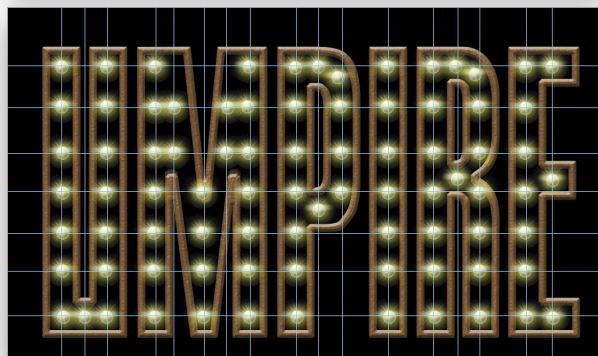
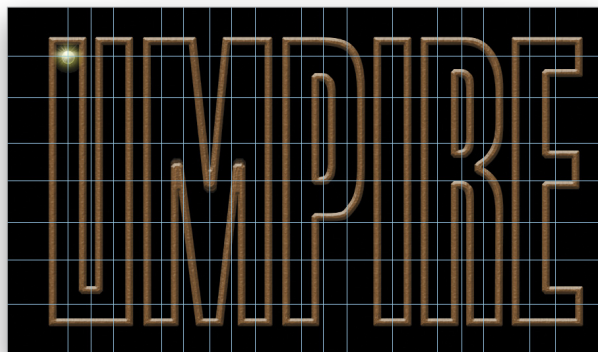
Step Thirteen: Use guides to help line up each row and column of bulbs. To quickly make a copy of a bulb layer and position the copy, make the Move tool (V) active, hold the Option (PC: Alt) key, and click-and-drag the bulb that you want to copy. Throw in the Shift key to move the copied bulb in a straight line. A few of the letters—such as the P, R, and E—won't work perfectly with some of the horizontal guides, so you'll need to raise or lower a few bulbs so they look right. Once you have them all placed, you can even mask out or turn off a few bulbs to make the sign look old or worn down.

Step Fourteen: The final step is to add some finishing touches so the sign has a place to shine its light. If you use a lighter background, try turning on the original text layer to use as the back of the sign and change the color to something darker, or use it as a template to cut out a wooden backing from a stock image.

So there you have it. It's a sign of the times, and you're working for peanuts! I hope this gives you some idea of how useful layer styles are and also gives you a bit more confidence in using the Pen tool and paths. Have fun! ■ ☐



Step Twelve



Step Thirteen





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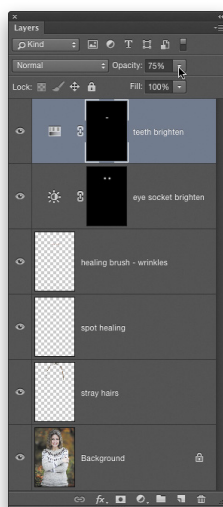
Beginners' Workshop

top 10 tips for beginners

LESA SNIDER

Photoshop is one of those apps in which there are multiple ways to accomplish the same task; however, some methods are slow and destructive, while others are fast and flexible. In this column, you'll learn 10 ways to ensure your Photoshop life is as productive and painless as it can possibly be.

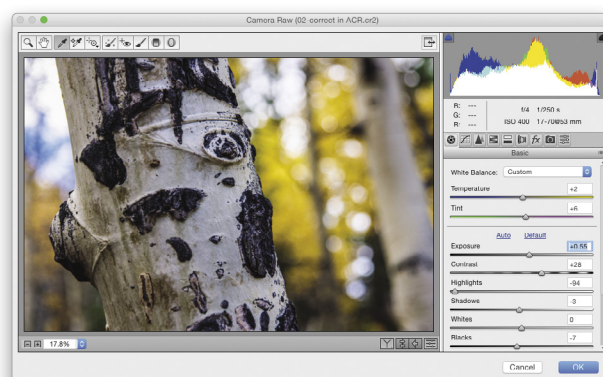
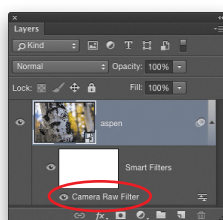
► **Tip One:** Develop the habit of performing edits on separate layers. For example, you may adjust color and lighting using a Curves or Levels adjustment layer (or the Camera Raw Filter as explained momentarily), zap blemishes with the Spot Healing Brush on another layer, remove stray hairs or a power line on yet another one, sharpen on another layer, add an edge vignette on yet another layer, and so on. This gives you the ability to back out of any edit (by deleting the layer) and use layer Opacity to control the strength of each edit individually.



©Peter Atkins/Adobe Stock

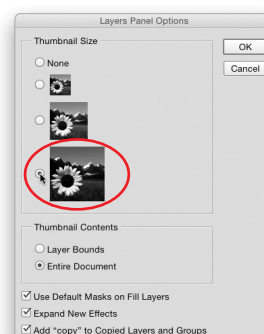
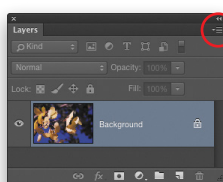
Tip One

Tip Two: While Photoshop includes some incredible tools for fixing color and lighting, it's easier to use the sliders in the Basic panel of the Camera Raw plug-in or the Camera Raw Filter. If you're shooting in RAW format, the Camera Raw plug-in opens automatically when you double-click a file to open it, as shown here. You can, however, open the plug-in as a *filter* in Photoshop. To do this, activate the image layer and choose Filter>Convert for Smart Filters, then select Filter once more, and pick Camera Raw Filter. To reopen the Camera Raw Filter for more editing later, just double-click the filter's name that appears beneath the layer in the Layers panel.



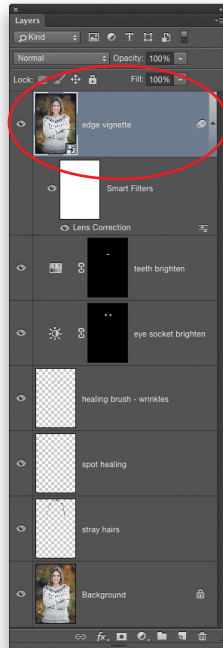
Tip Two

Tip Three: Once you start using layers, it's handy to increase the layer thumbnail size in the Layers panel so you can see them better. Just choose Panel Options from the Layers panel flyout menu (circled) and then click the largest Thumbnail Size option. (You can also do this in the Channels and Paths panels.)



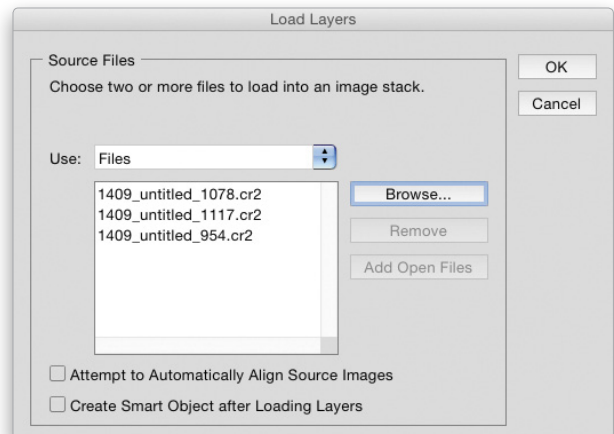
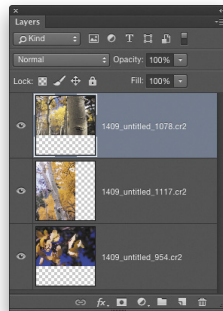
Tip Three

Tip Four: Never flatten the layers in your document: If you need to use a tool or filter that only works on one layer, create a new layer that contains the content of all visible layers by pressing Shift-Option-Command-E (PC: Shift-Alt-Ctrl-E). The end result is called a “stamped copy.” To run a filter nondestructively on the stamped layer, activate the layer and choose Filter>Convert for Smart Filters. Return to the Filter menu again and choose the one you want to run (the Lens Correction filter was used here to add a dark edge vignette). To reopen that filter later to edit it, double-click its name in the Layers panel.



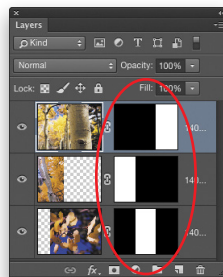
Tip Four

Tip Five: To quickly load several files into a new Photoshop document (say, for compositing or collaging), choose File>Scripts>Load Files Into Stack. As you can see here, each image lands on its very own layer.



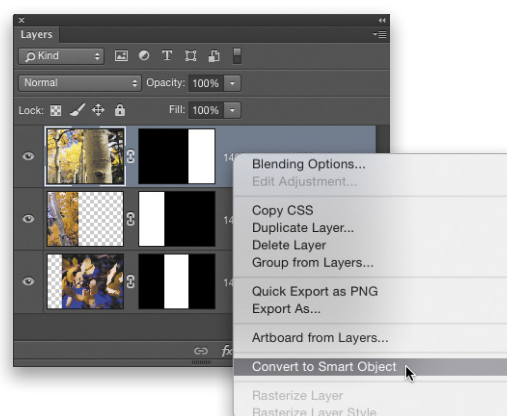
Tip Five

Tip Six: Don't use the Eraser tool to delete pixels; instead, use a layer mask to hide them. By doing so, you can always retrieve hidden pixels. Adjustment layers automatically come with a layer mask; but you can add a layer mask to other layer types by clicking the circle-within-a-square icon at the bottom of your Layers panel. The resulting layer mask thumbnail (circled) is a mini-representation of your image. Adding black to the mask—either by using the Brush tool (B) set to paint with black or, as in this triptych example, by creating a selection and then filling it with black—conceals that layer's content, while white reveals it. To quickly change a white mask to black, invert it by pressing Command-I (PC: Ctrl-I). If you're using the Brush tool to paint inside a mask, you'll do a lot of switching between painting with black and white. To speed up the process, use the keyboard shortcut of X to flip-flop your color chips near the bottom of the Toolbox.



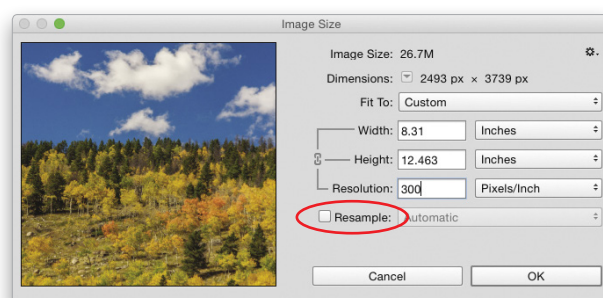
Tip Six

Tip Seven: When using Free Transform (Command-T [PC: Ctrl-T]), Shift-drag any corner handle inward or outward to preserve the image's aspect ratio so it doesn't appear squished or stretched. Add the Option (PC: Alt) key to resize the content from the center outward. Also, if you need to use Free Transform to resize layer content more than once, first convert the layer(s) into a smart object, and then resize it. Here's how: Activate the layer and choose Layer>Smart Objects>Convert to Smart Object. Alternatively, Right-click to the right of a layer's thumbnail in the Layers panel and choose Convert to Smart Object from the resulting shortcut menu. Now you can use Free Transform as many times as you want without creating pixel pudding.



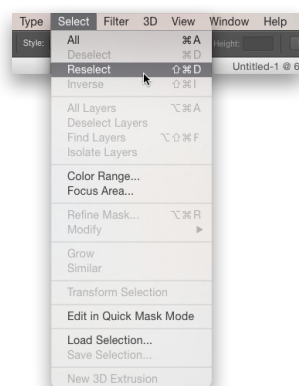
Tip Seven

Tip Eight: In order to produce a high-quality print, you need a resolution (pixel size) of 240 ppi or higher. To change resolution without deleting pixels and losing image quality, choose Image>Image Size and turn off the Resample checkbox (circled). Now you can enter whatever resolution you need and the pixel dimensions of your image won't change—though the print measurement will.



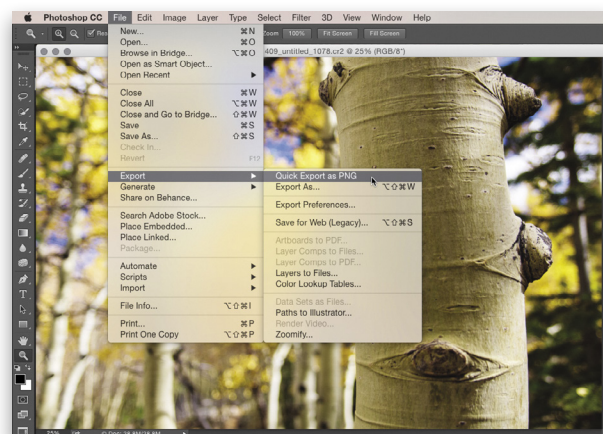
Tip Eight

Tip Nine: If you make a selection and then click elsewhere in your document while you still have a selection tool active, the selection vanishes. Happily, you can always get back the last selection you made by choosing Select>Reselect or by pressing Shift-Command-D (PC: Shift-Ctrl-D).



Tip Nine

Tip Ten: To preserve image quality and any layers you've made (so you can edit them later), always save your documents in Photoshop format (PSD). If more editing is required, reopen the PSD file and make your changes there. When you're finished, choose File>Save As or File>Save for Web to create another copy in JPEG, PNG, or whatever format you need. In Photoshop CC 2015, choose File>Save As or File>Export>Save for Web (Legacy). Alternatively, you can quickly create a PNG in CC 2015 by choosing File>Export>Quick Export as PNG. You can also export a single layer as a PNG by Right-clicking on that layer in the Layers panel and choosing Quick Export as PNG. The PNG format is handy for keeping text sharp when posting online, plus Facebook's upload compression voodoo doesn't destroy PNGs as much as JPEGs. (Note: If you go to File>Export>Export Preferences, you can change the file format of the Quick Export feature to JPG, PNG-8, GIF, or SVG.)



Tip Ten

By employing these tips, you'll edit smarter instead of harder. Until next time, may the creative force be with you all! ■

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Dynamic Range

smart object color change

KEVIN AMES

The most accurate method for changing the color of an object has been around since Photoshop 6 or so. It works great but is really slow when you have to make several different color versions of the same thing. Smart object color change is the fast and easy answer.

► Credit for this system of changing colors in Photoshop goes to my dear friend, fellow Photoshop World instructor, and commercial photographer, Jim DiVitali. Jim calls it the “dot com” method, which is a way of remembering the layer order and the blend modes required for colors to change (more on that in a minute). His color-change technique evolved because his client, a manufacturer of apparel, needed the same item in various colors for their annual catalog and website. The problem? They only had one color of each item. Jim had to photograph each one then provide it in accurately re-colored versions. The key word is “accurately” making the new colors.

The practice file for this project is a cropped version of the one from last issue’s “Dynamic Range” where I explained the ins and outs of linked smart objects. This time, it’s a different kind of linking for changing the color of Jennie’s black velvet dress to red (or green or blue.)

[KelbyOne members may download the files used in this tutorial at http://kelbyone.com/magazine/issue/october_2015. All files are for personal use only.]

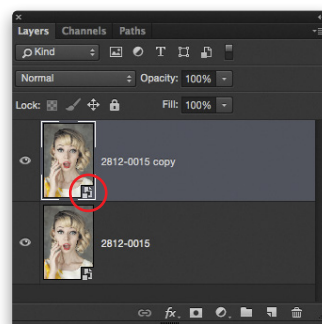
SMART OBJECT LINKING

Before getting into the color change portion of this article, there’s a property of smart objects that you’ll want to know: Smart objects that are duplicated using either Command-J (PC: Ctrl-J), Layer>New>Layer via Copy, or simply dragging them to the Create a New Layer icon at the bottom of the Layers panel are linked to each other. Don’t confuse this linking to linked smart objects (see last issue’s “Dynamic Range,” p. 48.) What’s done to a smart object duplicated in any of these ways happens to all of the others. Let’s take a look at an example.

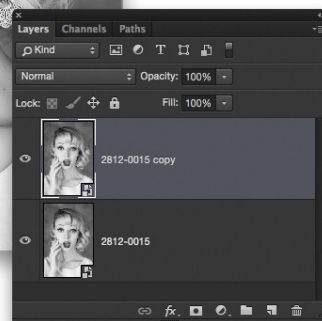
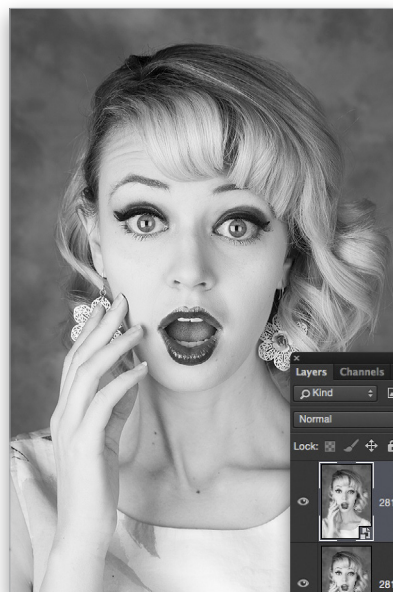
Step One: In Bridge, navigate to where you downloaded the folder containing the practice files for this exercise. Double-click Jennie as Smart Object-1.psd to open it in Photoshop.

Step Two: The filename in Photoshop appears as Jennie as Smart Object-1.psd, but the layer in the Layers panel carries the

original filename. It has a special smart object badge in the lower-right corner of the layer’s thumbnail. Press Command-J (PC: Ctrl-J) to make a copy of the smart object. The same layer name plus the word “copy” shows in the layer stack.



Step Three: Double-click the thumbnail of the highlighted layer—it really doesn’t matter which one—and it opens in the Camera Raw dialog. Click the fourth tab from the left under the histogram to open the HSL / Grayscale panel (or press Command-Option-4 [PC: Ctrl-Alt-4]). Check Convert to Grayscale. The photograph of Jennie converts to black and white. Click OK.

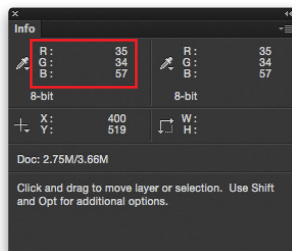


You'd expect that the layer you converted to black and white in Camera Raw would be monochrome while the other one remains in color. What actually happened? Yep, they both became black and white. Remember we said that smart objects made by duplicating another smart object are linked to each other; well, here we changed one and the same change happened to the other. Close the file. Save it if you like.

CONTAMINATION

The problem with changing colors is that the existing color in an object contaminates the new one. Any method for making something a new color has to begin with a neutral object. And no, a black dress isn't necessarily neutral.

Step One: Open the file Jennie.jpg in Photoshop CC 2015. This tutorial works in all versions of Photoshop that support smart objects. (Note: If the Camera Raw dialog opens, click Cancel, go to Photoshop CC [PC: Edit]>Preferences>Camera Raw, set the JPEG drop-down menu in the JPEG and TIFF Handling section to Disable JPEG Support, click OK, and reopen the Jennie.jpg in Photoshop. There's a saved path in the JPEG file, and if the file opens with Camera Raw, you won't see the path in the next step.) Display the Info panel (Window>Info), then hover the cursor over one of the highlights in the dress. In the example shown here, the RGB numbers are 35, 34, and 57, respectively. Blue is almost twice as bright as red and green.



Step Two: Make a selection of the dress using your favorite tool, or go into the Paths panel (Window>Paths), hold down the Command (PC: Ctrl) key, then click on the thumbnail for

the path named "Dress." Next, press Command-Option-R (PC: Ctrl-Alt-R) to open Refine Edge. Feather the selection 0.9 pixels, and click OK.

Step Three: Make a new layer using the shortcut Shift-Command-N (PC: Shift-Ctrl-N), name the layer "Red," and click OK. Next, press the V key to choose the Move tool and then press the 1 key, which sets the layer Opacity to 10%. Click on the Foreground color swatch near the bottom of the Toolbox. Set R to 255, G to 0, B to 0, and click OK. The color is pure red. Change the blend mode of the Red layer to Color (Shift-Option-C [PC: Shift-Alt-C]). Press Option-Delete (PC: Alt-Backspace) to fill the selection with red. Where you expect to see red in the highlights, it's purple. The extra blue causes the issue. The object that gets a new color must be neutral first.



NEUTRALIZATION

Neutralizing a color means making the RGB numbers equal to each other. No, it's not math; it's really easy.

Step One: Hide the layer Red by clicking its Eye icon in the Layers panel.

Step Two: With your selection of the dress still in place, click on the Background layer to make it active, and then press Command-J (PC: Ctrl-J) to copy the selection into a new layer. Double-click the new layer's name and rename it "Grayscale."

Step Three: Choose Image>Adjustments>Desaturate (from the keyboard, it's Shift-Command-U [PC: Shift-Ctrl-U]). The blue cast disappears. Run the cursor over the dress and, no matter where you hover, the RGB numbers are always the same. The layer Grayscale is now neutral. The Grayscale layer is the "dot" in the dot com method.



Step Four: Make sure the Red layer is above the Grayscale layer in the Layers panel and make it visible. The color shows at 10% red instead of purple.



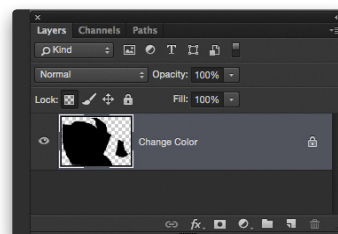
Step Five: Highlight Red in the Layers panel, and press the Delete (PC: Backspace) key to remove it from the layer stack.

THE "COM" OF COLOR CHANGE

The photograph of Jennie in the black dress still has the Grayscale layer, so we're set to make color changes quickly and easily. Here's how:

Step One: Highlight the layer Grayscale in the Layers panel. Duplicate it by pressing Command-J (PC: Ctrl-J).

Step Two: Rename this layer "Change Color." Click the Lock Transparent Pixels icon (checkboard) to the right of the word "Lock" in the Layers panel.



Step Three: Now, choose Layer>Smart Objects>Convert to Smart Object. You can also Right-click to the right of the layer's name and choose Convert to Smart Object. Rename this layer "Multiply." Change its blend mode to Multiply in the Layers panel.

Step Four: Duplicate the Multiply layer, rename it "Overlay," and change its blend mode to Overlay.

Step Five: Duplicate the layer Overlay, change its blend mode to Color, and rename it "Color."

Step Six: Set the Opacity of the Multiply and Overlay layers to 50%; leave Color at 100%.

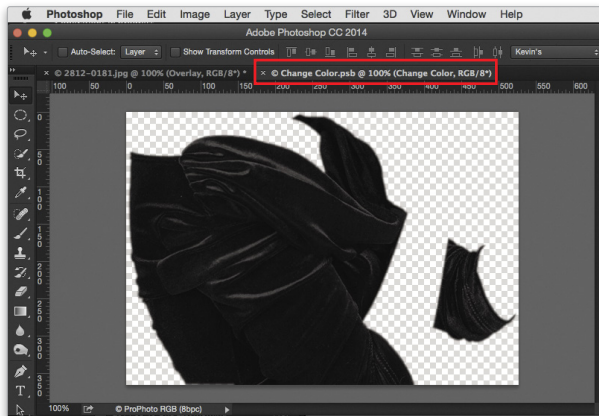
There are now three smart objects that are linked to each other by duplication. The top layer is Color, then Overlay, and below that Multiply. The first letter of each layer from the top down spells "com." Below that is the neutral layer Grayscale or the "dot." That's an easy way to remember the modes and their order for the dot com method.

NEW COLOR

It's super easy now to make the black dress red using this smart object setup.

Step One: Double-click on any thumbnail of the three smart objects. It opens in Photoshop. This may seem confusing at first. Here's what's happening: Smart objects are separate documents contained within the layer stack. They open in a new tab or file window. In this case, I double-clicked Color.

The new tab is Change Color.psb with the Change Color layer active.



Step Two: Red is still the Foreground color, so press Option-Delete (PC: Alt-Backspace) to fill the pixels in the layer with red. (Note: If the whole layer turns red, the Lock Transparent Pixels icon wasn't turned on. Press Command-Z [PC: Ctrl-Z] to undo the fill, click the Lock Transparent Pixels icon, and then fill again with red.) Press Command-S (PC: Ctrl-S) to save the file then Command-W (PC: Ctrl-W) to close it. Both changes propagate to the other two smart objects.



Step Three: Now, let's make her dress blue. Click the Foreground color, enter 0 for R and 255 for B, and click OK. Now, double-click any of the three smart objects. Fill it with blue, save, and close.

Step Four: Press V for the Move tool, highlight the Multiply layer, and press 1 to set its Opacity to 10%. The blue becomes brighter.

Step Five: To make it brighter still, highlight the Grayscale layer, and duplicate it with Command-J (PC: Ctrl-J). Rename the layer "Screen 50%," press 5 to set it to 50% Opacity, and change its blend mode from Normal to Screen. This makes the underlying Grayscale layer lighter, which brightens the color.

WHAT DOES WHAT?

The Multiply layer controls the brightness, Overlay adjusts the color's shade, and Color guarantees the color is pure. Adjusting these layer's Opacities will handle most colors. This works even when starting with something really dark like Jennie's black velvet dress.

THE NEW QUESTION

The question used to be, "What color is her dress?" Thanks to smart object color change, the question now is: "What color would you like it to be?"

I've been using this method since Jim first shared it back in the days of Photoshop 6. When I showed him how to use smart objects for fast color changes, he told me it would save him about six solid days of prototyping new color products for his client's latest catalog. Now you too can have new colors on existing photos quickly with smart object color change. Enjoy!

Note: I've included an action set called Color Change by Jim DiVitali & Kevin Ames.atn in the downloads folder. Double-click it to load the set into the Actions panel (Window>Actions) in Photoshop. Make a selection of the area you wish to have a different color, and run the action called Smart Object Color Change. It's preset to make the change red. Double-click any of the com layers, fill it with the new color, save, close, and you're done! ■ ☞



ALL IMAGES BY KEVIN AMES

Photoshop Proving Ground

using blend if to create masks and selections

SCOTT VALENTINE

So, you're busy compositing some great photos and you need to blend the darker tones in the bottom layer with the lighter tones in the top. You're pretty savvy, so you use the Blend If slider in the Advanced Blending dialog (Layer>Layer Style>Blending Options or double-click the layer in the Layers panel to the right of the layer's name) with the top layer selected. Dragging the black slider under This Layer causes the dark tones on the top layer to become transparent. Cool.

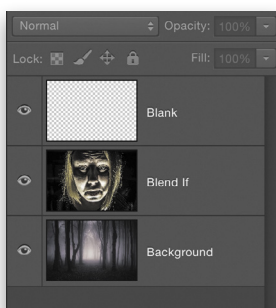
► And let's say you're really, really savvy and you hold down the Option (PC: Alt) key while dragging one side of the triangle slider, splitting the slider. That causes the transition in the Blend If boundary to soften. Really cool.

Blend If has effectively created a mask based on the luminosity in the top layer, but it's not a true mask. With a standard layer mask, you can apply layer styles such as Drop Shadows and Outer Glows where the edges between opaque and transparent pixels meet. What if you want to do the same thing with Blend If? The transparency you see doesn't really exist as a channel, as it would with a mask, so there are no edges to work with. It turns out there's a super-secret way to "trap" the transparency. Fortunately, the trick is really simple, too!

Step One: Apply a Blend If adjustment as described above.

Step Two: Click the Create a New Layer icon at the bottom of the Layers panel to create a blank layer above the layer with Blend If applied.

Step Three: Select both the blank layer and the Blend If layer and merge them using Command-E (PC: Ctrl-E).



What you've done is the same as "applying" a mask. That is, you've taken the areas that were made transparent by the Blend If adjustment and permanently applied them to the image layer.

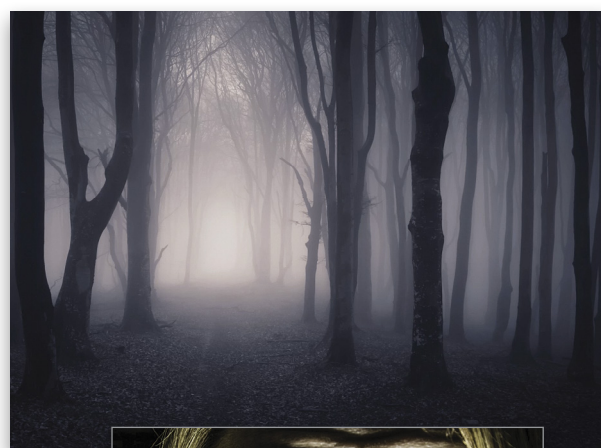
As much as I love this technique, there are some drawbacks. First, it's a destructive change. If you want to preserve your original layer, make a duplicate *after* you've made the Blend If adjustments, but *before* you merge with the blank layer. Second, it only works with the This Layer set of sliders. If you try it with the Underlying Layer sliders, the adjustment disappears and you don't get the transparency. Finally, blend modes you've applied to the top layer aren't respected

in the merge operation, so save those for after merging. Still, there's a lot you can do with the results (and there are some workarounds).

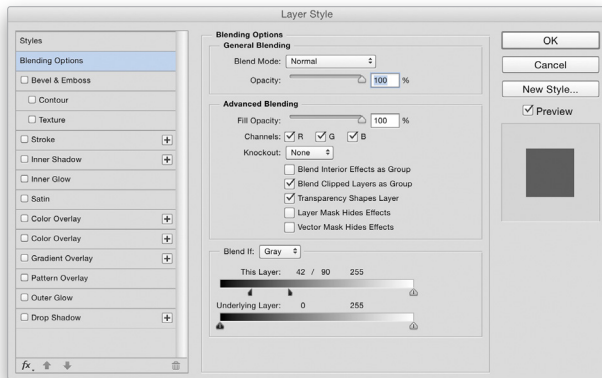
In Practice

Let's apply the technique to a simple compositing situation, such as hiding a scared face in some spooky trees.

[For the Fotolia stock images used in this tutorial, go to www.fotolia.com and use the discount code 353BN3GF. For the forest image, search for 69944454, and for the face, search for 64381185. The discount code is good for five free images within a 12-month period. We'd like to thank Scott Valentine and Fotolia for arranging this special offer for our readers.]



Step One: After placing the images into the same document, double-click the name of the face layer, rename it “Face,” and then set it to be on top. Open the Blending Options dialog and move the black sliders under This Layer to the right so the black areas drop out. To feather the transition, hold Option (PC: Alt) and drag one side of the triangle. When the basic blend looks good to you, click OK.



Step Two: Now use Free Transform (Command-T [PC: Ctrl-T]) to resize and position the Face layer as you like. One of the advantages of using Blend If is that the calculations are “live”—they’re not stuck to a specific position or relationship to the layer like a layer mask would be. Moving the top layer around recalculates the blending result. *Note:* For this example, I transformed and erased part of the face and hair prior to blending to avoid confusion.

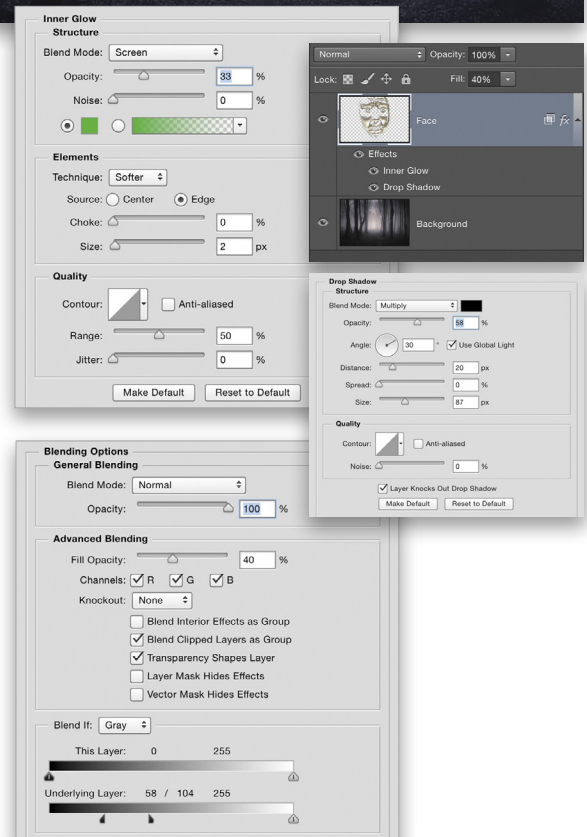
Step Three: At this point, we don’t want to make other adjustments that won’t translate to the trapped (or “applied”) transparency when we blend it with a blank layer. Blend modes won’t have any effect, and transparency adjustments such as Opacity and Fill, or even masks, will become permanent. Now add a blank



layer above the Face layer, hold Shift to select them both, and then merge as in Step Three on the previous page. You’ll have to rename the new merged layer back to “Face.”

Step Four: Now you can add layer styles, change Opacity and Fill, add a mask, or change the blend mode. Try all of these options! You can even add another Blend If adjustment to the mix. Here’s what I did to complete the image:

- Added an Inner Glow and Drop Shadow layer style effect
- Lowered the Fill value to 40% in the Layers panel
- Added another Blend If adjustment, and adjusted the dark Blend If sliders below Underlying Layer to allow more of the trees to be visible.

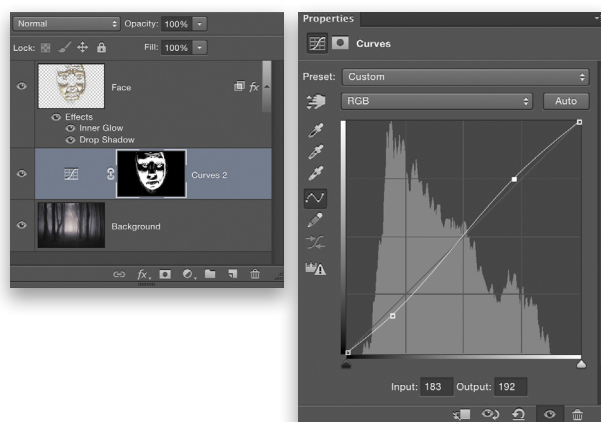


Step Five: Another way to use this technique is to generate actual masks. Hold Command (PC: Ctrl) and click on the Face layer thumbnail. That will load the transparency as a selection.



Step Six: With the selection active, you can add an adjustment layer or choose another layer and click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. Either method will automatically create a new mask for you to work with.

Step Seven: In this case, I'll add a Curves adjustment layer (Layer>New Adjustment Layer>Curves) to the Background layer. When you make changes to the Curves adjustment, Photoshop not only restricts the changes to the masked area, but because the Face layer also has some Blend If adjustments it's also affecting that layer. You can get some really subtle effects this way. For a more sinister look in our image, I used the Curves adjustment to add a tiny bit of contrast.



Homework

Because this column is all about experimentation, I have some homework for you to try on your own. Before merging, try adding one or more adjustment layers between the Blend If and blank layers. You'll have to clip the adjustment layers to the Face layer for any changes to take effect, but this adds another level of refinement. The clipped adjustment layers are applied to the image data on the Face layer *before* the Blend If result is calculated, so you can use adjustment layers to affect the transparency result. As an added bonus, you can also use the adjustment layer masks! Note: Hold Option (PC: Alt) and click between two layers to "clip" them.

Remember that you don't have to use the actual blend results if you don't want to—the primary goal of this technique is to build a mask without having to paint details or make manual selections by using image data. This frequently results in more natural blends and masks. Please share your results on the KelbyOne Facebook page using #PSPG and #KelbyOne. ■ ☞





"Fantastic tool for quick, quality retouching. Powerful retouching software at a very reasonable price." Rating: 4.5/5 ★★★★★ Photoshop User

Jasmine Chase

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Beyond Photoshop

creating 3d depth from 2d photos

SCOTT ONSTOTT

When you see, your eyes send separate signals to your visual cortex where 3D depth is perceived. In an analogous way, you can simulate depth by taking two photos horizontally separated by a foot or so. We'll output animated GIFs and stereograms from these 2D inputs to re-create a sense of 3D depth.

► **Step One:** Launch Adobe Bridge and locate the project folder containing the two CR2 RAW files for this exercise. These two photos were taken of the same scene, about one foot apart. I snapped one photo, stepped to the side, and snapped the second photo. This separation captures parallax similar to the way our eyes capture slightly different perspectives. Select both images in Bridge, Right-click on one of them, and choose Open in Camera Raw from the shortcut menu.

[KelbyOne members may download the files used in this tutorial at http://kelbyone.com/magazine/issue/october_2015. All files are for personal use only.]

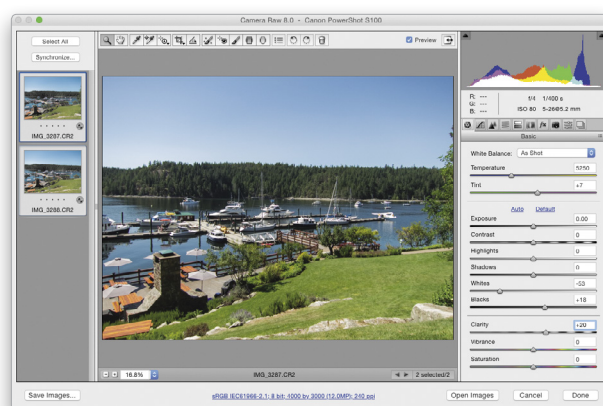
Step Two: In Camera Raw, begin by clicking the Select All button at the upper left. Then click Synchronize and accept the default options by clicking OK. (Note: In Camera Raw 9, click on the flyout menu next to the Filmstrip header at the top left, choose Select All and then Sync Settings.) Now both photos will be developed at the same time. Decrease Whites to -53, boost Blacks to +18, and increase Clarity to +20.

Step Three: Click the blue hyperlink at the bottom of the Camera Raw dialog. In the resulting Workflow Options dialog, change the Size drop-down menu to the minimum option, which is 1365x1024 in this case. (Note: In version 9, turn on Resize to Fit, select Dimensions from the drop-down menu, and then enter the same dimensions we're using here.) Choose Sharpen For Screen, set Amount to Standard, and click OK. Click Done to close Camera Raw.

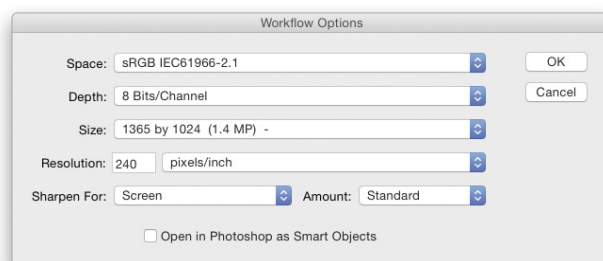
Step Four: In Bridge, choose Tools>Photoshop>Load Files Into Photoshop Layers. This will launch Photoshop (if it isn't already running). In Photoshop, toggle the top layer off and on by clicking its Eye icon in the Layers panel and you'll see that the two photos are misaligned. This is expected because they were handheld shots taken from slightly different positions.

Step Five: Shift-select both layers in the Layers panel and choose Edit>Auto-Align Layers. In the dialog that appears, select Auto and uncheck Vignette Removal and Geometric Distortion. Click OK and the two layers will be aligned.

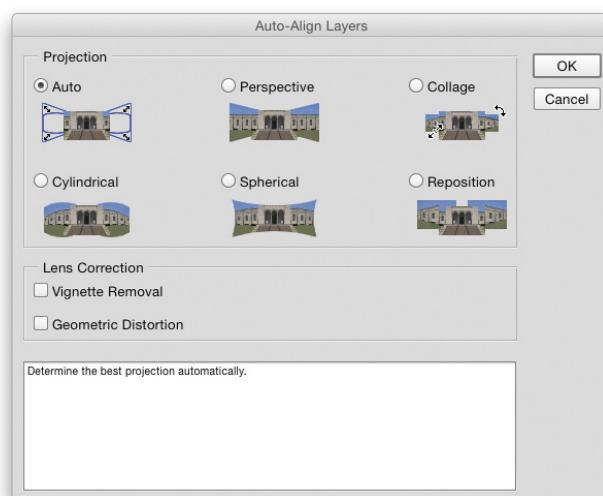
Step Six: Select the Crop tool (C). In the Options Bar, choose 2:3 from the aspect ratio drop-down menu, and click the Swap icon (two arrows pointing in opposite directions) so the crop boundary is in landscape orientation, or 3:2. Hold down the Option



Step Two



Step Three

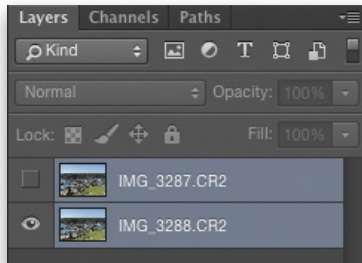


Step Five

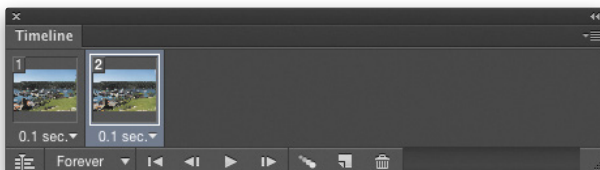
(PC: Alt) key so scaling happens from the center, and drag out the crop boundary about 10% smaller than the image so that you crop out any missing pixels, post alignment. Select the Straighten icon in the Options Bar and drag a line across the surface of the sea at the far shoreline. In the Options Bar, turn on Delete Cropped Pixels and click the Commit button (checkmark).

Step Seven: Repeatedly toggle the top layer off and on as fast as you can to get a sense of what we're now going to animate. The alternating inputs give your visual cortex a chance to perceive

3D depth from these static images. You can even perceive a boat moving in the distance on the right—something that probably wasn't apparent before. Toggle on both layers.



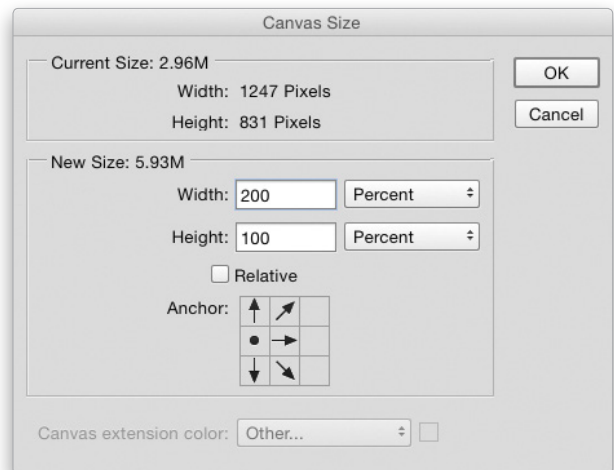
Step Eight: Choose Window>Timeline. Click the arrow next to the Create Video Timeline button in the center of the Timeline panel and select Create Frame Animation from the menu. Then, click the button that now reads Create Frame Animation. The animation starts with a single frame. Click the Duplicates Selected Frames icon (page) at the bottom of the Timeline and toggle off the top layer in the Layers panel. Each frame now displays a separate layer. Shift-select both frames in the Timeline panel, click on the bottom of one of the frames where it says 0 sec, and change the duration to 0.1 seconds. Select Forever from the drop-down menu below the frames. Click Play and watch the animation.



Step Nine: Choose File>Save for Web. (Note: In Photoshop CC 2015, go to File>Export>Save for Web [Legacy]). In the drop-down menus at top right, select GIF, Selective, and 256 colors.

To check that the animation is working prior to export, you can play it from this dialog by clicking the Preview button. Click Save, and then open the animated GIF in a Web browser to view the animation without Photoshop.

Step Ten: Another way of perceiving depth is with a stereogram. This is harder to perceive but eliminates the flickering associated with an animated GIF. To make a stereogram, all you have to do is place the images side by side. Choose Image>Canvas Size, click the middle-left Anchor button, change Width to 200 Percent, and click OK.



Step Eleven: Click on the top layer in the Layers panel to make it the only active layer. Select the Move tool (V), hold the Shift key, and drag the top layer to the right. Zoom out until the distance between the image centers is less than or equal to the distance between your eyes.

Step Twelve: Press F to go into Full Screen Mode to perceive the stereogram without distraction. Stare unfocused at the images so that each eye gets a different image input. After a while, you should start to perceive a third image between the two that are there. Slowly bring your focus to the third image, and if you're patient, there will be a moment when you perceive an image with stereoscopic depth. Eureka! ■







ANY MOMENT IS YOURS FOR THE TAKING.

This is a life choice. You choose to live creatively. You decide that any minute could be the moment that you capture and turn into something greater. Then you keep your camera at the ready and your designs in your head. Because if you only get one shot at something, you're going to take it for all it's worth. Fuel your creativity.



ADD MORE TO ALL THE MEMORIES.

You eat, sleep and breathe creativity. You don't take life for granted. You take it for more than that. With the photos on the fly and the designs that you draw. These are the bottles that you always leave open by your side, ready and waiting to catch lightning whenever it should choose to strike. Fuel your creativity.



Welcome to the 16th installment of our “Annual 100 Photoshop Hot Tips” issue. As you may have noticed, this year’s theme was inspired by the extreme popularity of comic-book movies. There’s been nothing hotter in the past few years than heroes in tights. So who better to design the graphics for both the cover and the hot tips feature this issue than our very own Corey Barker, one of the biggest movie buffs we know? (You may even recognize Corey and some of his KelbyOne superhero cohorts in the image above.) But let’s face it; the real heroes here are the tips—all 100 of them. That’s why, once again, we’ve assembled the best crime-fighting team in the business (including Corey) to share their favorite Photoshop tips for obliterating time-sucking villains such as Anti-Productivity and Creativity Blocker. So activate your own superpowers, turn the page, and become more powerful than you ever dared imagine.

COREY BARKER

1 THE FLAME GENERATOR

The new Flame generator (Filter>Render>Flame) is great for creating realistic custom flame effects for almost anything. Designers may find, however, that they can create some rather interesting design effects if they play with different colors and drastically move the sliders around. A little experimentation can go a long way.

2 THE TREE GENERATOR

Like the Flame generator, the Tree generator (Filter>Render>Tree) works in similar ways in that you choose a type of tree and then you can determine how lush or dead you want its appearance just by moving the sliders back and forth. Don't be afraid; be extreme with the settings and you may discover something new.

3 COPY MERGED

When you're working on a multilayered file, you may find that you want to copy a certain part as a whole without having to flatten the image. Just make a selection of that area and go under the Edit menu and choose Copy Merged. This copies all the visible layers within the selection as a flattened version that you can paste into a new layer.

4 QUICK EXPORT

The new Quick Export feature (File>Export>Quick Export) introduced in Photoshop CC 2015 allows you to quickly export a file to whatever format you most commonly use. You can configure the Quick Export function in the Preferences (File>Export>Export Preferences). And if you choose to Export Files to an Assets Folder Next to the Current Document, when you choose Quick Export from either the File menu or by Right-clicking on an individual layer in the Layers panel, it will save in your selected format without any prompts at all.

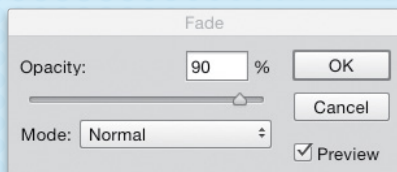
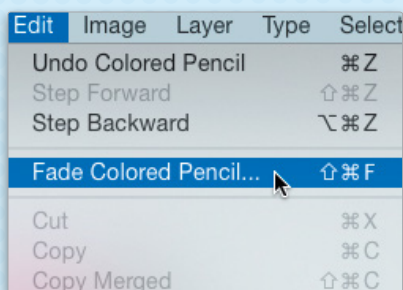
5 STEP & REPEAT

Unless you use this feature all the time, it's easy to forget about it. When you want to create multiple instances of an object, just press Option-Command-T (PC: Alt-Ctrl-T) to activate

Free Transform in step-and-repeat mode. Then, move or transform the object and press Enter. Hold down Shift-Option-Command (PC: Shift-Alt-Ctrl) then press T repeatedly for each repeat. *Note:* Each repeat will create a new layer unless the object is selected before invoking step and repeat.

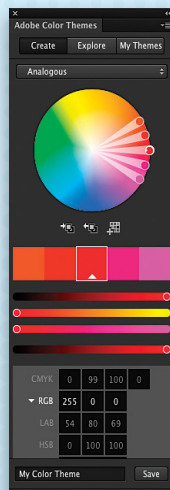
6 FADE EFFECTS

Have you ever applied a filter in Photoshop and thought maybe you'd like to decrease its intensity just a little instead of completely undoing it? There's a feature called Fade that's only available right after you apply a filter. It's located under the Edit menu and it allows you to lower the Opacity of the filter, as well as change the blend mode, which affects how the filter blends with the original pixels.



7 ADOBE COLOR

Do you remember Kuler? It was a great color-editing feature that used to be available in most Adobe apps. Now that feature is called Adobe Color Themes (Window>Extensions>Adobe Color Themes), and it allows you to create color themes and save them to your Creative Cloud Libraries. There's also a mobile app for Adobe Color CC that allows you generate color sets using the device's camera. So if you



see a logo or even a landscape that has colors you like, simply shoot the image to generate the color set and upload it to your Creative Cloud Libraries right on the spot.

8 MAKING A GRADIENT SELECTION

You'd think creating a gradient selection in Photoshop would be intuitive but it's not. To create one, select the Gradient tool (G) in the Toolbox; click on the gradient thumbnail preview in the Options Bar to open the Gradient Editor; choose the Black, White preset; and click OK. Press Q to activate Quick Mask mode, then draw the gradient on your canvas. The black of the gradient will appear as a red color fade. This is the default color view of Quick Mask. Simply press Q again and it will revert back to an active gradient selection.

9 SYNC YOUR STUFF

The Sync Settings feature is very handy, especially if you work on multiple machines or when installing on a new machine. Go to Photoshop (PC: Edit)>Preferences>Sync Settings, and in the Advanced Settings section, you can choose what you want to sync. I just leave it set to Everything because I use all of these features. Even if you don't use multiple machines, it's a good idea to sync everything, because if something should happen to your computer, you can rest assured that all your stuff is saved and never lost.

10 IMAGE IMPORT FROM DEVICE

There's a pretty cool feature in Photoshop where you can import images from your devices: Just go to File>Import>Images from Device. Your connected devices will show up on the left side of the Import Images from Device dialog. Once a device is selected, you can download its images to your computer or open them right in Photoshop as either a new document or as a new layer in the front-most document. This is a handy feature for getting your device images quickly into Photoshop.

PETE COLLINS



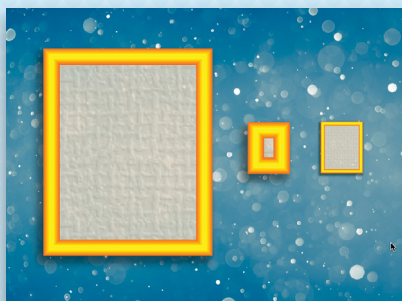
11 MIRROR IMAGE

When you bring up the Free Transform bounding box (Command-T [PC: Ctrl-T]), the point in the center is the pivot point. Everything revolves and transforms around that point. This is handy when you want to mirror an element. To do this, select the area you want to mirror, and press Command-J (PC: Ctrl-J) to copy the selection to a new layer. Enter Free Transform, move that center point to one of the center transform handles on either side of the bounding box, Right-click, and choose Flip Horizontal. It will flip the copy, and align it perfectly along the edge of the original. This will save you from having to nudge the copy over and align it manually.

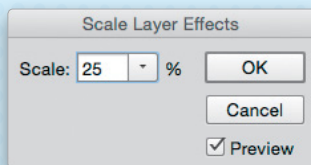


12 SCALE IN STYLE

Layer styles are great, but when you shrink down an object that has layer styles, the object gets smaller, but the styles stay the same size. You need to scale the styles along with the object. Watch the Options Bar as you scale the object and note the percentage you reduced the object. In the Layers panel, Right-click on the layer styles for that object, and chose Scale Effects at the bottom of the



menu. Type in the same percentage that you scaled your object, click OK, and now it should look as good small as it did larger.



13 TAKE A PEEK BEHIND THE STYLES CURTAIN

Use the new Styles tab at the top left of the Layer Style dialog to learn more about how layer styles work. (Note: This is the same set of styles that appear in your Styles panel [Window>Styles]. A style is a preset that applies multiple layer styles at once.) Now that you can apply these styles in the Layer Style dialog, it's even easier to see the individual layer styles that were used to make each style. Try clicking on different styles and then click on each layer style being used on the left side of the dialog to see what kind of settings are applied to create that look.

14 HIDING THE GUIDES

Guides are great tools to help line up objects and images, but sometimes they can get in the way visually. The keyboard shortcut to hide them and then reveal them is Command-; (PC: Ctrl-;). If you want to turn Snap on or off for the guides, just add Shift to the shortcut: Shift-Command-; (PC: Shift-Ctrl-;).

15 KEYBOARD SHORTCUT TO YOUR TWO FAVORITE BRUSHES

For you artists who love to use brushes, with the Brush tool (B) selected, Shift-, (comma) will select the first brush in the Brush Presets panel (Window>Brush Presets) and Shift-. (period) will select the last brush in the panel. So, if you have a couple of brushes that you use a lot, put one at the beginning and one at the end of the list, and you won't have to go to the Brush Presets panel or the Brush Preset Picker to select them anymore. To change the order of your brushes, you'll need to go to Edit>Presets>Preset Manager, select Brushes in the Preset Type drop-down menu, drag your brushes into place, and click Done.

16 CAMERA RAW SHORTCUTS

Two tools that you'll probably use all the time in Camera Raw or the Camera Raw Filter are the Adjustment Brush with the weird keyboard shortcut of K, and the Graduated Filter with the more normal shortcut of G.

17 OPEN IN CAMERA RAW

If you're in Adobe Bridge and you have multiple images that you want to open in Camera Raw instead of straight into Photoshop, then simply select all of the images and press Command-R (PC: Ctrl-R).

18 FILE TOGGLE

When you have a lot of images open in Photoshop and you need to move to a different file, simply press Control-Tab to toggle forward through your files and Shift-Control-Tab to toggle backward. This also works in the different Screen Modes (F).

19 BLEND MODE SHORTCUTS

If you want to change the blend mode of a layer, you can do it very quickly if you remember the shortcut for the four main modes that you'll probably use most often. Press-and-hold Shift-Option (PC: Shift-Alt) and then N for Normal, M for Multiply, S for Screen, and O for Overlay. (Note: If you have a brush tool active, this will change the blend mode of the brush.)

20 DODGING THE SHADOWS, MIDTONES, AND HIGHLIGHTS

Dodging and burning is a great way to craft your images, but you can spend a lot of time switching the Range of the tools between Shadows, Midtones, and Highlights in the Options Bar. Just as with the blend mode shortcuts in the tip above, once you have the Dodge or Burn tool (O) selected, press-and-hold Shift-Option (PC: Shift-Alt) and then S for Shadows, M for Midtones, and H for Highlights.

RC CONCEPCION

21 PLACE INSTEAD OF DRAGGING-AND-DROPPING

Dragging-and-dropping an open image into another Photoshop canvas that's smaller than the image you're dragging means that you'll have to Free Transform (Command-T [PC: Ctrl-T]) it to get it to fit. Instead, choose File>Place Embedded. Placing the file will turn it into a smart object and automatically transform the image to fit within the bounds of the canvas. The placed image will also have a Free Transform bounding box around it, so you can immediately size it as needed.

22 USE PLACE LINKED FOR FILES THAT USE THE SAME ELEMENT

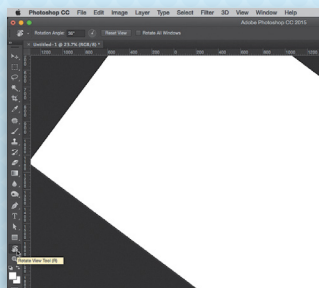
If you have several files that rely on one common image, take advantage of the new File>Place Linked feature in Photoshop. You can then have a single file that serves as a common element for multiple designs. Change that image, and all of the images that use it will automatically update.

23 PLACE MULTIPLE FILES ALL AT ONCE

One of the limitations of File>Place is that the dialog is limited to one item at a time. You can place multiple files into a Photoshop file by dragging them onto the canvas from a Finder (PC: Windows Explorer) window. You'll have the opportunity to resize each file, and each file will appear on its own layer.

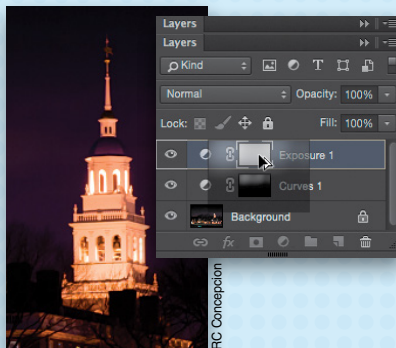
24 RESETTNG ROTATION

The Rotate View tool (R) is great for artists who want to work at an angle but it can frustrate you when you need to change your canvas back to normal view. Reset your view by double-clicking the Rotate View tool in the Toolbox.



25 COPYING LAYER ADJUSTMENT MASKS

You can spend a lot of time creating layer adjustments and masking them in Photoshop. If you want to reuse one of those masks on another layer adjustment, hold down the Option (PC: Alt) key and drag the mask to the new adjustment layer. When Photoshop asks if you would like to replace the layer mask, click the Yes button.

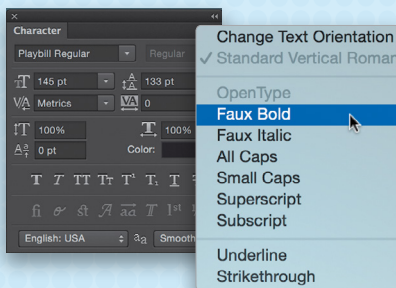


26 DRAG-AND-DROP TO OPEN IMAGES

When you're in Application Frame mode or in tabbed view, you can open an image in a new tab by dragging the file from a Finder (PC: Windows Explorer) window into the empty space to the right of the last image tab. If you drop the file on an image tab, it's the same as if you selected File>Place Embedded (see tip 21 above).

27 WHEN BOLD ISN'T AN OPTION, FAKE IT

There'll be times when you come across a font that doesn't have a bold option. Inside the flyout menu at the top right of the Character panel (Window>Character), you'll find a Faux Bold option for making any font appear bold. You can also click on the first T icon near the bottom of the Character panel to activate Faux Bold.

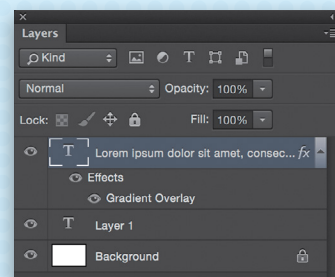


28 GET THE LEADING OUT

You can change the leading (space between lines) of a paragraph without using the Character panel. Select all of the lines of text with the Type tool (T), press-and-hold the Option (PC: Alt) key, and then press either the Up or Down Arrow key to decrease or increase the leading on the fly, respectively.

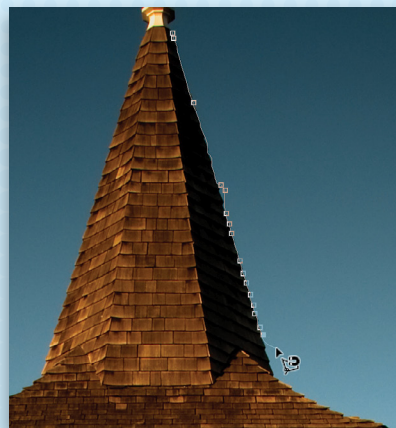
29 SUPER-QUICK PLACEHOLDER TEXT

When you're working on a design in Photoshop, you'll sometimes need placeholder text to put into a block of copy. Rather than leave Photoshop to find some lorem ipsum text, you can do it right from within the program. Go to Type>Paste Lorem Ipsum and sample copy will be automatically placed into your layout.



30 REMOVING POINTS FROM A MAGNETIC LASSO

If you lose your way when you're using the Magnetic Lasso tool (nested under the regular Lasso tool [L] in the Toolbox), you don't have to hit the ESC key to cancel out what you've already done. Hit the Delete (PC: Backspace) key and you can get rid of the previous points one by one in the Magnetic Lasso selection.

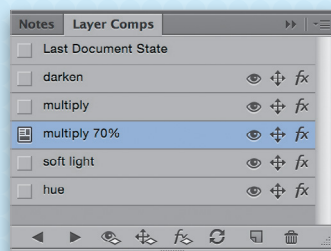


DAVE CROSS



31 LAYER COMPS AND BLEND MODES

A layer comp can “record” the Visibility, Position, and Appearance of the layers in a document. You’ll find these options in the New Layer Comp dialog when you click on the Create New Layer Comp icon at the bottom of the Layer Comps panel (Window>Layer Comps). Appearance refers to layer styles, which not only includes things such as Drop Shadows or Strokes, but it also includes blend modes and Opacity. So if you have a couple of layers and want to easily compare different blend modes, add a series of layer comps, each with a different blend mode. Then you can quickly “browse” through the different looks using the Apply Next and Apply Previous icons at the bottom of the Layer Comps panel.



32 SKIP CAMERA RAW

If you’ve already applied settings in Camera Raw and want to open the file in Photoshop without going through Adobe Camera Raw, use the Shift key. Whether you use Bridge or File>Open in Photoshop, hold down the Shift key and the file will open with the current Camera Raw settings, without stopping in Camera Raw.

33 USE SOLID COLOR ADJUSTMENT LAYERS

When you want to add a layer filled with color, try using a Solid Color adjustment layer (Layer>New Fill Layer>Solid Color). When you use Edit>Fill to fill with a color, every time you want to change the color, you have to click on the Foreground color swatch to use the Color Picker, and then Edit>Fill again. Instead, because the Solid Color adjustment layer is, well, an adjustment layer, you can double-click on the layer to change the color and see instant results while the Color Picker is still open.

34 TOGGLE LAYER LOCKS

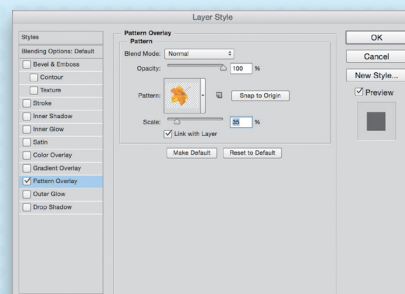
If you’ve turned on any of the locking functions in the Layers panel (Lock Transparent Pixels, Lock Image Pixels, Lock Position, or Lock All), you can toggle that lock off and on by pressing the Forward Slash key (/). *Bonus:* You can turn on two locks at once (e.g., Lock Transparent Pixels and Lock Position) and the shortcut works the same way.

35 TRANSFORM AGAIN

If you’ve used Free Transform (Command-T [PC: Ctrl-T]) to scale down a layer, and want to apply the exact same transformation to a different layer, press Shift-Command-T (PC: Shift-Ctrl-T). That’s the shortcut for Transform Again, meaning repeat whatever you did: scale, rotate, move, or any combination of transformations. *Bonus:* If you want to apply the transformation to a copy, press Option-Shift-Command-T (PC: Alt-Shift-Ctrl-T).

36 SCALE A PATTERN

Although you can add a pattern using Edit>Fill, the Pattern Stamp tool, or the Pattern Overlay layer style, only the layer style (Layer>Layer Style>Pattern Overlay) gives you the option of scaling the pattern as you apply it (and the ability to edit that scale amount at any time).



37 CALCULATE AN ANGLE

If you need to measure the angle of something on a photo, use the Ruler tool (found under the Eyedropper [I] set of tools). Drag along one edge of the item, then hold down Option (PC: Alt), hover your cursor over the starting point of the first line until the icon changes from a ruler to an angle, and drag a second line. Look in the Options Bar to see the angle.

38 LAB COLOR IN AN RGB DOCUMENT

Using Lab Color mode (under Image>Mode) offers some interesting ways to adjust an image, but when you convert from RGB to Lab and then back to RGB you lose any adjustment layers. To get around that, Right-click on the Background layer, choose Convert to Smart Object, and then double-click the layer thumbnail of the smart object to edit its contents. In the PSB file that opens, change the mode to Lab Color. Now you can add adjustment layers and edit in Lab within an RGB file.

39 ARRANGE OPTIONS

Once you have a stack of layers, you can easily change the stacking order, not only by manually dragging layers in the Layers panel, but also with the commands under Layer>Arrange. These include options such as Bring to Front, Send Backward, and Reverse for situations when you want to turn the stack of layers upside down (in the reverse of the current order). Just select all the layers you want to affect in the Layers panel before accessing these commands.

40 PUPPET WARP TEXT

When you apply a Puppet Warp (under the Edit menu) to a type layer, you can independently edit each letter (while keeping the text editable) by converting the text layer to a smart object (Layer>Smart Objects>Convert to Smart Object). Just add pins to each letter to adjust them. Converting to a smart object also makes the Puppet Warp editable after you apply it.



GLYN DEWIS

41 MATCHING GRAPHIC DIMENSIONS

If you ever need to re-create a graphic for a website but just don't know the size of the original image, simply Right-click the graphic in your Web browser and choose Copy Image (PC: Copy). Then, head over to Photoshop, choose File>New, select Clipboard from the Document Type drop-down menu, and click OK. Your new document will match the size of the original. (Tip of the hat to my buddy Dave Clayton for this one.)

42 PAINTERLY TEXTURE EFFECT

Give your pictures a painterly texture look by first adding a merged layer (Shift-Command-Option-E [PC: Shift-Ctrl-Alt-E]) at the top of the layer stack and naming it "Look." Duplicate this layer (Command-J [PC: Ctrl-J]) and rename the duplicate "Sharpness." Hide the Sharpness layer for now by clicking its Eye icon in the Layers panel. With the Look layer active, go to Filter>Noise>Reduce Noise, set Strength to 10, and all the other sliders to 0. Click OK. Now you'll have a smooth textured look across your image. (Note: If you'd like to increase the effect, press Command-F [PC: Ctrl-F] to repeat the Reduce Noise filter.) To bring back sharpness, click on the Sharpness layer, make it visible, and then go to Filter>Other>High Pass. Set Radius to 1 Pixel, click OK, and change the layer blend mode to Overlay in the Layers panel.

43 FAST ZOOM

Zoom quickly into or out of an area in an image by holding the Command (PC: Ctrl) and Spacebar keys and clicking-and-dragging right or left, respectively.

44 ENHANCE DETAIL IN WHITE CLOTHING

Bring out more texture and detail in white clothing by first creating a merged layer (Shift-Command-Option-E [PC: Shift-Ctrl-Alt-E]) at the top of the layer stack. Then, go to Filter>Camera Raw Filter, reduce the Saturation to -100, and adjust the Clarity and Contrast until more detail is visible in the white item. Click OK, and change the

layer's blend mode to Luminosity. Hold the Option (PC: Alt) key while clicking the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel to add a black mask, which hides everything on the layer. With a white, soft-edged Brush (B), paint to reveal the detail in the clothing.

45 QUICK CONTRAST

One great way that I like to boost the contrast in my images without affecting the color or adding halos is by using the Unsharp Mask Filter. Simply go to Filter>Sharpen>Unsharp Mask, and then as a starting point, set Amount to 15%, Radius to 15 Pixels, and Threshold to 0. Always keep the Threshold at 0, and after adjusting the Amount, add the same amount in Pixels to the Radius and you're done.

46 FAKE STUDIO BACKGROUND WITH CROP TOOL

I regularly photograph subjects standing in front of a 69" Elinchrom Rotalux Octa Softbox or even a 60" umbrella to create a white background behind them. Then, to give the illusion that the subject was photographed in front of a white studio wall, in Photoshop, I select the Crop tool (C), press D to set the Background color to white, and drag outside the document bounds to increase the canvas area. The extra area will be filled with the current Background color. (Of course this can be done to increase the background behind the subject no matter the color.)

47 FREE TRANSFORM FOR ADDED POWER

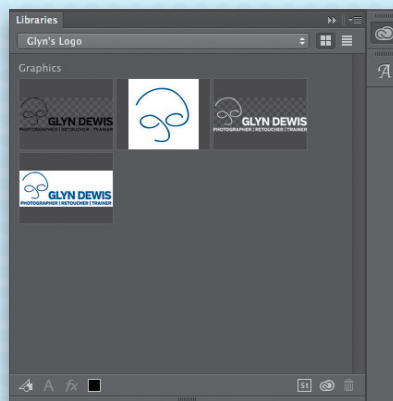
When photographing male physique or sports athletes, I always find that there's a little something missing that actually reduces their powerful presence. This is very quickly and easily rectified, though, with a sneaky use of Free Transform at the very end of the retouching process. With a merged layer (Shift-Command-Option-E [PC: Shift-Ctrl-Alt-E]) at the top of the layer stack, go to Edit>Free Transform, and then in the Options Bar at the top of the screen, increase the Width (W) from anything between 101% to 105% and press Enter.

48 SUPER-FAST TEETH WHITENING

A super-fast way to give teeth a bit of whitening treatment is simply to make a loose selection around the teeth with the Lasso tool (L), then add a Hue/Saturation adjustment layer (Layer>New Adjustment Layer>Hue Saturation). In the drop-down menu in the Properties panel, change Master to Yellows, and then drag the Lightness slider to the Right.

49 GET ORGANIZED WITH LIBRARIES

Libraries in the Creative Cloud save me an untold amount of time. Create your own library folder by clicking on the Creative Cloud icon at the bottom of the Libraries panel to enable syncing. Then, from the drop-down menu at the top of the panel, choose + Create New Library. To add items into the library, simply drag-and-drop any open image into the Libraries panel. From then on, the images and files you add into your library will be available across all of your Creative Cloud apps. To add them into a document, as before, just drag-and-drop them and they'll be added on a new layer in the layer stack.



50 DON'T FORGET PUPPET WARP

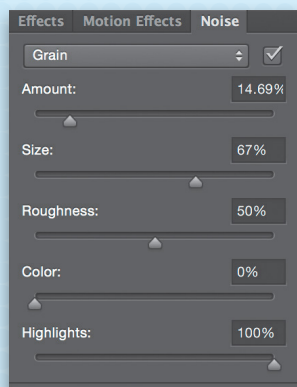
Every now and again, I'll browse through unused files with fresh eyes to see if they have any potential. On occasion, just the slight change in the angle of a head or position of an arm can take a picture from zero to hero. So, don't forget Puppet Warp! You'll find it under the Edit menu.

BRYAN O'NEIL HUGHES

We asked Bryan O'Neil Hughes, Head of Outreach & Collaboration: Creative Cloud Ecosystem, to share some of his favorite tips for the 2015 release of Adobe Photoshop.

51 ADDITIVE NOISE FOR BLUR GALLERY

The Blur Gallery filters (Filter>Blur Gallery) are lightning-fast ways to add creative softening to an image, but one drawback has been that areas that are synthetically blurred are especially obvious when applied to grainy or higher ISO imagery. Consider this fixed-and-then-some with the new Noise panel in the Blur Gallery in Photoshop CC 2015. In fact, the changes here make this not only the best place to add a blur, but to add grain.



52 DEHAZE

The magic of the Dehaze feature in Lightroom is also available in Photoshop, thanks to the Adobe Camera Raw 9.1 update. With Dehaze, you can remove or add atmospheric haze in your image. And because of smart filters, you could even apply this to a video in Photoshop using the Camera Raw Filter—really!

53 REAL-TIME HEALING

The Healing Brush tool (nested under the Spot Healing Brush tool [J] in the Toolbox) has always been magical, but now it works in real time. There's no more waiting for previews—just immediate, unrivaled results.

54 CONTENT-AWARE MOVE ADDS SCALE

The Content-Aware Move tool (CAM) can be a huge timesaver by automatically removing,

adding, and blending image content. You'll find it nested under the Spot Healing Brush tool (J) in the Toolbox. CAM is a great tool for many workflows. The problem is, it has never allowed you to scale that content, so you've always been limited to the same plane as your original. This is no longer true thanks to a new transform on drop (scale) option. Now after you select the area you want to move and drag it to a new area, you'll be presented with a Free Transform bounding box for scaling and rotating.

55 EFFICIENCY

We're living in a mobile world, heavily dependent upon batteries, so you'll be pleased to know that Photoshop CC 2015 is now up to 80% more efficient at idle.

56 PHOTOSHOP MIX

Speaking of mobility, if you haven't played around with Photoshop Mix yet, you should! Powerful selective editing, compositing, and even old friends like Content-Aware Fill, Upright, and Shake-Reduction—all on touch devices. Now available on both iOS and Android, Mix can access all of your Creative Cloud and Lightroom Mobile files, reading and writing. And it's free!



57 CREATIVE CLOUD LIBRARIES

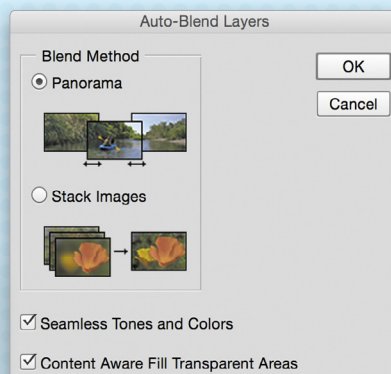
Think of CC Libraries as a portal to your stuff (styles, brushes, fonts, colors, shapes, effects, etc.) wherever you are. You can access your Libraries in Photoshop, Illustrator, InDesign, mobile apps, etc. Use these once, and you'll be hooked. They sync faster than ever now in CC 2015 and are deeply integrated with Adobe's free capture apps, Photoshop Mix, and more.

58 ARTBOARDS

Any Illustrator user will extol the benefits of artboards: infinite canvas, flexible presets, and a limitless working space. This major, long-requested feature has landed in the most recent update to Photoshop CC. Available as a tool or a new image type, artboards will lighten, broaden, and accelerate how you lay out and design. You'll find the Artboard tool nested under the Move tool (V) in the Toolbox. And in File>New, you'll find an Artboard option in the Document Type drop-down menu.

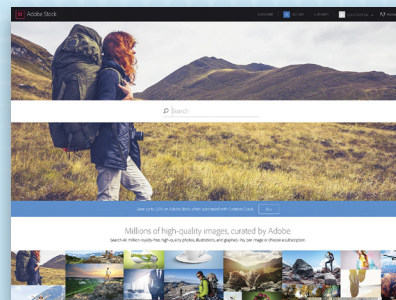
59 CONTENT-AWARE OPTION FOR PANORAMAS

Content-Aware Fill is a lifesaver for any and all oddly shaped panoramas, so now we've automated the process by adding a checkbox in the Auto-Blend Layers dialog—no more manual selecting and filling!



60 ADOBE STOCK

Access tens of millions of beautiful, royalty-free images, illustrations, and graphics directly inside Photoshop (File>Search Adobe Stock). This incredibly powerful new service is also deeply integrated with Creative Cloud Libraries.



SCOTT KELBY

ADOBE CAMERA RAW TIPS

61 APPLYING THE DEHAZE EFFECT AS A BRUSH

If you apply the Dehaze slider (found under the fx tab), it affects the entire image, but if you want to apply the effect “on a brush” (so it only affects part of the image), then first open the image in Photoshop, duplicate the Background layer (Command-J [PC: Ctrl-J]), open Camera Raw as a filter (under the Filter menu), apply the amount of Dehaze you want, then click OK. Now, hold the Option (PC: Alt) key, then click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel to add an inverted (black) layer mask. Get the Brush tool (B), press X until the Foreground color is white, and paint just the areas to which you want the Dehaze effect applied.

62 SHARPENING FOR PORTRAITS

If you’re sharpening a bridal portrait, or a portrait where you want the subject’s skin to remain soft (regular sharpening will bring out texture), go to the Detail tab, hold the Option (PC: Alt) key, and drag the Masking slider to the right. When you first click on the slider, the screen will turn solid white, which tells you that the entire image is being sharpened equally. As you drag to the right, any parts of the image that turn black are no longer being sharpened, and as you drag further to the right, it starts to mask the skin, leaving only the detail areas (the areas you want to remain sharp such as the eyes, eyelashes, lips, etc.) still appearing in white (only the white areas get sharpened).

63 FLIPPING THE CROP

Once you have a crop border in place, you can flip it from tall to wide (or vice versa) by pressing the letter X on your keyboard.

64 TWO-CLICK RESET FOR THE ADJUSTMENT BRUSH

If you use the Adjustment Brush (K) and you move a lot of sliders, you can reset

them all to 0 in two clicks. First, click the plus sign (+) to the right of any slider. That resets all the Adjustment Brush sliders to their default position of 0 except the one you just clicked on, which gets set to +25 (or +0.50 for Exposure). To get that slider set back to its default, just double-click directly on the little slider “nub” (the button on the slider itself that you drag), and it resets that slider.

65 WHEN TO TURN OFF THE AUTO MASK CHECKBOX

When you’re painting with the Adjustment Brush (K) with the Auto Mask checkbox turned on, you’ve probably noticed that the brush moves slower, and that’s because Auto Mask is trying to determine if there are any edges where you’re painting (so it doesn’t stray off target). When you’re painting over something like a large sky, however, it keeps slowing down for clouds and stuff you probably want to paint over. So any time you’re painting over a large area, turn the Auto Mask checkbox off until you get near the edges of important areas, and then turn it on to do the detail work. Think of it like painting a wall in your house with a roller, but then switching to a detail brush for the trim.

66 AUTOMATICALLY SETTING YOUR WHITE AND BLACK POINTS

This is something we used to do in Levels in Photoshop: Expand the highlights and shadows as far as we could, without clipping, to expand our tonal range. Now you can have Camera Raw do the same thing for you—just hold the Shift key and double-click on the Whites slider, then double-click on the Blacks slider. This auto-sets the sliders for you.

67 RESETTING YOUR WHITE BALANCE TO “AS SHOT”

One reason I don’t mind experimenting with different White Balance settings is that it’s so easy to return to the original “As Shot” White Balance so you can start over from scratch. Any time things start to look funky, just double-click directly on the

White Balance tool (I) up in the Toolbar and it resets the White Balance to the “As Shot” out-of-the-camera settings.

68 CHANGING BRUSH SIZE THE FAST WAY

If you Right-click-and-hold with the Adjustment Brush (K) in Camera Raw, a little two-headed arrow appears in the middle of your brush. Now you can drag left or right to visually change the size of your Adjustment Brush (drag left to make it smaller and right to make it bigger).

69 REALISTIC WRINKLE REMOVAL IN CAMERA RAW

Start by using the Spot Removal tool (B) with the Type drop-down menu set to Heal to completely remove the wrinkles. Then, lower the Opacity slider in the Spot Removal options panel to bring back some of the wrinkles. That way, you don’t remove the wrinkles entirely (which looks obvious), and instead you only reduce the wrinkles for a more natural look.



70 MULTIPLE UNDOS IN CAMERA RAW

If you press Command-Z (PC: Ctrl-Z), it only undoes (or redoes) your last step. If you want real multiple undos (where you can undo step after step after step), then press Option-Command-Z (PC: Alt-Ctrl-Z). Each time you press that keyboard combination, it undoes another step, and keeps undoing (it’s not limited to just 20 undos like the History panel in Photoshop does by default).

71 MULTIPLE INSTANCES OF LAYER STYLES

In Photoshop CC 2015, you can now duplicate and stack layer styles such as Stroke and Drop Shadow on a single layer. When you update to Photoshop CC 2015, you'll see new + icons next to several of your layer style options in your Layer Style dialog. Just click the plus to add additional instances of that style.

72 FASTER LIQUIFY

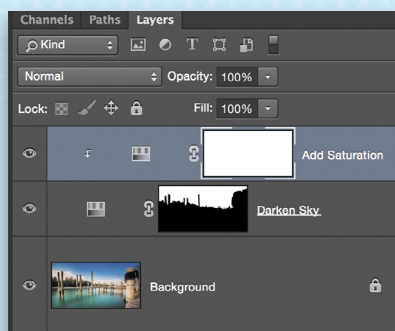
When you have a small section of an image that needs Liquifying, don't create a layer of the whole image. Use the Marquee tool (M) to draw a selection around the spot you need to Liquify, Copy (Command-C [PC: Ctrl-C]) and Paste in Place using Shift-Command-V (PC: Shift-Ctrl-V), and then choose Filter>Liquify. This not only saves file size, but it also will make Liquify run much faster.

73 USE ADJUSTMENT LAYERS SET TO MULTIPLY

Whenever I want to diminish the appearance of distracting elements in a background to draw attention to specific areas of an image, I'll use two random adjustment layers (Layer>New Adjustment Layer) set to the Multiply blend mode in the Layers panel. This will make the entire image darker. Just use the Brush tool (B) set to black to paint on the layer masks that came with the adjustment layers to hide the effects on the portion of the image you want to highlight.

74 USE CLIPPING MASKS

Let's pretend you're working on a landscape image where you've already created a mask on an adjustment layer so that it only darkens



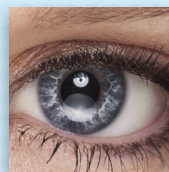
the sky. You then realize that you'd also like to increase the saturation of the sky, so you create a Hue/Saturation adjustment layer and pump up the saturation. Instead of creating a second mask on the Hue/Saturation layer, simply choose Layer>Create Clipping Mask, and the added saturation will only be visible where the mask of the darkened sky adjustment layer (the layer underneath it) is white.

75 SCRUBBY SLIDERS

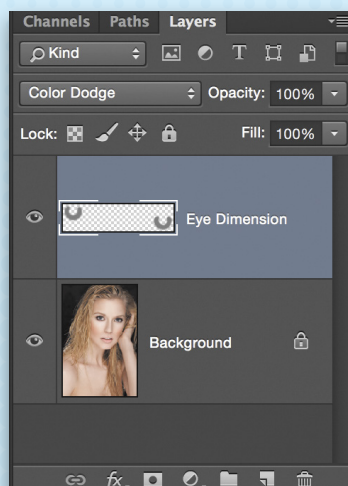
Click-and-drag your mouse left or right directly on any word that appears next to a field where you can input a number (such as the Opacity field in the Layers panel) and watch the number in the box change.

76 COLOR DODGE EYES

To add eye dimension, paint 50% gray on an empty layer over the irises. Then, change that layer's blend mode to Color Dodge, and double-click to the right of its name in the Layers panel to bring up the Layer Style dialog. Play around with the two sliders on the Underlying Layer bar in the Blend If section. The objective is to have the lightening effect show up only on the lighter striations in the irises. Hold down Option (PC: Alt) when you click on one of the sliders to divide it, which will help feather the edges where the effect is visible or hidden. Make sure you keep looking at the iris as you drag the sliders. The last step is to decrease the Opacity slider near the top of the Layer Style dialog until it looks realistic.



Kristina Sherk



Kristina Sherk

77 PAINT AWAY FLYAWAY HAIRS

If you have a lot of flyaway hairs in your shot, try using the Filter>Noise>Dust & Scratches command on a duplicated Background layer. Play with the Radius slider until the hairs you wish to remove disappear from the layer, then click OK. Next, Option-click (PC: Alt-click) the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel to hide that layer under a black mask, and paint in with white over the hairs you want to remove. *Disclaimer:* The success of this method depends greatly on the photo. It works great for backlit subjects and very blurry backgrounds.

78 ADDING HAZE TO AN IMAGE

There's a new slider that's been getting a lot of buzz. It's called the Dehaze slider and it can be found in the Effects panel of Adobe Camera Raw and the Camera Raw Filter. Not only can it be used to decrease haze in images, but it can also add it.

79 INVERTED HIGH PASS LAYERS

You're probably aware you can use Filter>Other>High Pass on a duplicate layer set to the Overlay blend mode to sharpen an image, but if you Invert (Command-I [PC: Ctrl-I]) the layer (not the mask) of a High Pass layer, you can easily create a smoothing effect. Use this to quickly smooth your clients' eye whites and diminish the look of fine veins.

80 DODGE AND BURN INTO THE THIRD DIMENSION

When using the dodge-and-burn method on skin, your objective is to create the illusion of three dimensions on a two-dimensional photograph. That's all it is. Don't overthink it. Otherwise, the technique will start to intimidate you. In my KelbyOne class, I demystify this elusive technique by using real-life examples that *everyone* will understand. Check it out at kelby.com/kristinasherk1.

COLIN SMITH

81 FILLING SELECTIONS AND LAYERS

The fastest way to fill a selection or layer with a color is to use the keyboard: Press Option-Delete (PC: Alt-Backspace) to fill with the Foreground color; press Command-Delete (PC: Ctrl-Backspace) to fill with the Background color. Press Shift-Delete (PC: Shift-Backspace) to open the Fill dialog where you can choose different color options, such as custom colors, patterns, and the amazing Content-Aware Fill.

82 FREELY TRANSFORMING

When I need to change the size, angle, or shape of an object, Free Transform (Command-T [PC: Ctrl-T]) is my go-to tool. You'll see a bounding box around your object with eight transform handles. You can use modifier keys to do a variety of transformations, but if you don't want to memorize them all, Right-click inside the bounding box and use the context-sensitive menu. You'll see such options as Scale, Rotate, Skew, Distort, Warp, and more.

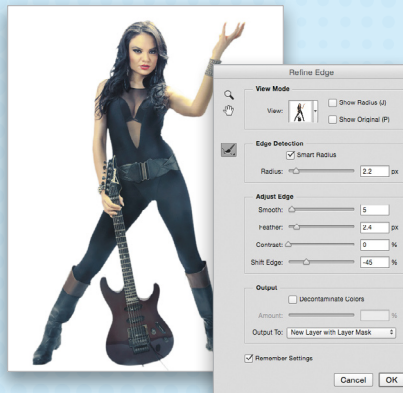
83 PHOTOSHOP RESET

Weird things happening in Photoshop can often be fixed by resetting the Preferences file. Luckily, you don't have to search for that file as we did in the past: Just quit out of Photoshop, locate your Photoshop launch icon (the actual one, not the alias in your task bar), and hold Option-Command-Shift (PC: Alt-Ctrl-Shift) as you launch Photoshop. A dialog will pop up asking, "Delete the Adobe Photoshop Settings File?" Click Yes to start with a new set of preferences.

84 REFINING REALLY GOOD EDGES

Refine Edge is a very powerful tool for cleaning up selections. It has one setting that can make a huge difference, and that's the Edge Detection Radius. This is the "decision zone" where Photoshop decides what should be selected and what shouldn't. A high Radius is great for hair and soft edges, while a smaller Radius is great for clean, precise edges. The key to getting a good Radius is

to turn on the Show Radius checkbox (J) and then adjust the Radius slider.

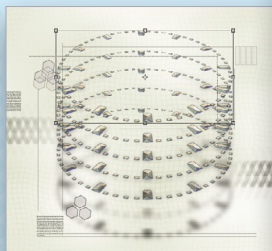


85 USE THE CORNERS TO YOUR ADVANTAGE

Here are a couple of tips for scaling anything that has a bounding box, such as Free Transform. When you drag a corner of the bounding box, all four sides of the bounding box will be scaled from the opposite corner. If you hold down Option (PC: Alt), all four sides of the bounding box will be scaled from the center. Add in the Shift key to constrain the shape, and you can transform with one quick drag.

86 DUPLICATING THINGS

There's a really easy way to duplicate things such as layers, objects, layer styles, masks, gradient stops, and more. All you need to do is press-and-hold Option (PC: Alt) and click-and-drag. A duplicate copy will appear as you drag, and you can drop it wherever you like.



87 MAKING MASKS BETTER

Here are a few shortcuts to make layer masks even more powerful: Shift-click on the mask thumbnail in the Layers panel to turn it on and off; Option-click (PC: Alt-click) to show the black-and-white mask on the image; and

press the Backslash key (\) to show the mask overlay (Rubylith color).

88 AVOID THIS MASKING TRAP

This is a simple tip, but it will help you avoid a slippery trap. When you're compositing different layers in Photoshop, it's common to change the canvas size during a project. It's also common to apply a mask, fill it with black to hide an entire layer, and use a white brush to paint back just the areas you want to show. Here's the trap: If you fill a mask with black, and then resize the canvas, the edges of the mask will show. Instead of filling with black, hold Option (PC: Alt) while clicking the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. This will create an inverted mask (black). If the mask is already created and you want to change it to a Hide All mask, click on the layer mask thumbnail and press Command-I (PC: Ctrl-I) to Invert the white mask to black. Now when you resize the canvas, the entire mask will still be filled with black, and you can let the trap spring on some other unsuspecting Photoshop user.

89 QUICKLY SELECTING LAYERS

There are a number of ways to make a layer active in Photoshop, but here's my favorite: With the Move tool (V) active, hold down Command (PC: Ctrl) and click on an object. That layer will become highlighted in the Layers panel to show it's active. Try this for quickly moving several individual objects: Press-and-hold Command (PC: Ctrl), click-and-drag an object, now click-and-drag another object without releasing the modifier key, etc. See how nice and quick that is for rearranging multiple objects?

90 SHOW/HIDE PANELS

Photoshop is a panel-rich application, meaning that there are a ton of panels. If you're working on a smaller screen, or you're a clean freak, you may want to hide the panels to allow more space for creativity without the clutter. Press the Tab key to toggle all the panels off and on. Press Shift-Tab to show or hide all the panels while keeping the Toolbox and Options Bar visible.

SCOTT VALENTINE

WACOM TIPS

91 PLAY!

Are you just getting started with your Wacom and need to get more comfortable with it? Go online and search for free downloadable mazes, dot-to-dot pages, or even coloring books and work on them in Photoshop. No, really! Doing these simple pieces helps adjust your brain by letting you focus on just the task without also trying to make critical edits to your photos.

92 SPEEDY REVISIONS

Want quick multiple undos right from your pen? In the Wacom Tablet preferences, set the stylus rocker switches to Step Backward and Step Forward by assigning the shortcuts Option-Command-Z and Shift-Command-Z (PC: Alt-Ctrl-Z and Shift-Ctrl-Z).

93 SAVE ALL THE THINGS

Wacom now offers the Wacom Cloud, which allows you to configure your tablet settings easily. But one of the coolest features is being able to save your tablet and pen settings. And you can save multiple configurations! Download and install the Control Room from Wacom's site (cloud.wacom.com), launch the Wacom Desktop Center, and then navigate to Backup & Restore Settings.

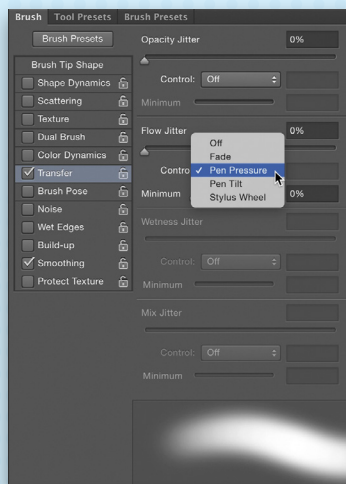
94 PRECISE PRECISION (EXPRESS KEY MODELS)

While I love the added control you get with a stylus, sometimes you need even more. In the Wacom Tablet preferences, set one of the Express Keys on your Wacom to Precision Mode. It maps the surface of your tablet temporarily to a much smaller region of your screen around your cursor. Bigger physical moves are much smaller on the screen so you can really work those details for paths and dragging crop boundaries.

95 GO WITH THE FLOW

Instead of setting Pen Pressure to control Opacity in Photoshop, try using Flow. You'll find the setting in the Brush panel (Window>Brush) in the Transfer settings under

Flow Jitter. Set the Control drop-down to Pen Pressure and turn off the control under Opacity Jitter. I find this gives a much smoother, more realistic feel when painting or dodging and burning because flow behaves more like a pencil—you can scrub without picking up the pen to increase paint density. Be sure to lower the Flow rate in the Options Bar, too.



96 TOUCHY FEELY (TOUCH MODELS)

If your tablet supports touch, don't ignore it—embrace it! I have a few custom gestures set up, like swiping down with five fingers (Mac) to fire off a recorded action that creates a blank layer and stamps a copy of whatever is currently visible (Shift-Option-Command-E [PC: Shift-Alt-Ctrl-E]). *Bonus tip:* If you're worried about your hand causing havoc with Touch enabled, cut the first three fingers out of a white cotton inspection glove. This has the added bonus of keeping your hand from sticking to the tablet when it's hot out.

97 TOUCHPAD MAGIC (TOUCH MODELS)

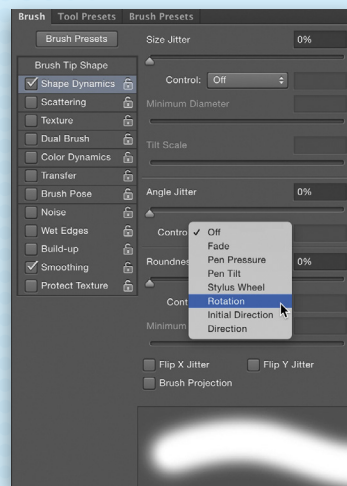
For those of you using dual monitors, here's my favorite trick for having full precision of the pen for Photoshop but still being able to access the second screen without switching: Use your finger. If you assign the tablet and stylus to your main Photoshop display in Pen mode and then enable Touch, your finger defaults to Mouse mode and, quick as a wink, you're able to access all of your screen area without switching modes—it's basically like using a very large trackpad. Perfect!

98 BRUSH HUD (EXPRESS KEY MODELS)

Quickly access the Brush Heads Up Display (HUD) by assigning one of your Express Keys to Control-Option (PC: Ctrl-Alt). Holding that Express Key while dragging the pen vertically and horizontally with the Brush tool (B) set to a round brush will change both the hardness and size of the brush, respectively.

99 GO FOR A SPIN (INTUOS PRO & CINTIQ)

The painting and stamping tools in Photoshop can take advantage of rotation when using a Wacom Art Pen. To enable this feature, open the Brush panel (Window>Brush) and choose Rotation as a Control option in any of several options, such as Angle Jitter and Roundness Jitter (Shape Dynamics), Scatter and Count Jitter (Scattering), Depth Jitter (Texture), and more. Setting Angle Jitter to Rotation control is the classic way to rotate shaped brushes for stamping.



100 RADIAL, MAN! (INTUOS PRO & CINTIQ)

Set a touch gesture like a three-finger tap to call up the Radial Menu so you can save your Express Keys for modifiers and Precision Mode. Good candidates for the Radial Menu are actions and scripts, or showing and hiding panels if you work in Full Screen Mode. Just as with setting actions for Gestures, you'll have to record the action in Photoshop, then assign it a hotkey. ■



Design Makeover

JAKE WIDMAN

CLIENT

Wholesome Sweeteners

www.wholesomesweet.com

the real-world makeover of wholesome sweeteners

[before]



"After a painstaking, multistage process that took about a year, the new Wholesome! packages started to appear on supermarket shelves in the summer of 2015."

▶ Wholesome Sweeteners (www.wholesomesweet.com), appropriately based in Sugar Land, Texas, packages and sells a wide range of natural and organic sweetening products, from cane and coconut sugar to agave syrup and honey to zero-calorie sweeteners based on stevia. Formed in 2001, the company prides itself on its commitment to working with ethically and environmentally responsible growers and its adherence to Fair Trade and Non-GMO Project guidelines. "We provide safe and flavorful sweeteners that are produced with respect for food safety, the environment, and human welfare," reads the About Us page on the company's website.

For the past few years, Wholesome Sweeteners has been focused on growth and trying to expand its market share. With those goals in mind, the company decided in 2014 to undertake a rebranding and renaming of the product. The products are now sold under the name Wholesome! (with the exclamation point). As part of the rebranding effort, the company commissioned a redesign of all its packaging.

For the project, Wholesome turned to strategic, brand packaging design firm Hughes Design Group (www.hugheslink.com) of South Norwalk, Connecticut. Hughes says it "partners with emerging, ascending, and established brands to create fully leveraged branding solutions." Clients include CPG companies across multiple categories including food, beverage, personal, and household products.

After a painstaking, multistage process that took about a year, the new Wholesome! packages started to appear on supermarket shelves in the summer of 2015. We spoke with Sarah Miller, Wholesome Sweeteners director of marketing; Greg Martin, Hughes creative director; and Nancy Wargo, Hughes senior account director and brand strategist about the whys and hows of the Wholesome! redesign.

makeover submissions

We're looking for product packaging or labels, print advertisements, websites, and magazine covers that are currently in the marketplace for future "design makeovers." So if you or someone you know has a design that you'd like us to consider making over, or if you're a designer and you'd like to be considered for a future "Design Makeover," send us an email at letters@photoshopuser.com. (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.

CLIENT

Wholesome Sweeteners
www.wholesomesweet.com

[the problem]



► According to Sarah Miller, the process started even before the actual redesign effort, with extensive research the company did on the brand. “What we learned was that consumers really didn’t know who the Wholesome Sweeteners brand was,” she says. It wasn’t that people didn’t know the products—when they were shown a photo of one of the packages, they’d recognize it as something they bought. But that didn’t mean they recognized the brand name “Wholesome Sweeteners.”

Nancy Wargo was one of those people. When Hughes first came on the project, Wargo didn’t think she was familiar with the brand. “And then I went home and realized I had three of the products in my pantry,” she recalls. “It was the product I had always purchased; I had just never realized what the name of it was.”

Even when people did recognize the brand name as something they bought, the reaction to the name and logo wasn’t always positive. Many said the brand looked very “corporate,” or too similar to all the other sugar brands out there. Others showed some confusion with Whole Foods branding, as though Wholesome Sweeteners were a private label for the supermarket chain. Finally, the term “sweeteners” tended to communicate the wrong message: it left consumers with the impression of an artificial product rather than the natural sweeteners the company specializes in.

“That’s what we learned, and what we learned we didn’t like,” says Miller. “We really needed to reposition the brand to be more approachable, friendly, joyful—everything you’d want from a baking brand.”

That determination informed the design brief given to Hughes. The brief outlines the goal to “establish Wholesome Sweeteners as a leading Organic & Natural Food Company which brings Joy to each of life’s sweet moments, with high-quality products that consumers want, while maintaining core principles the Company was founded on.” The brief goes on to list qualities like optimistic, kind, and nurturing, and specifies the target audience as made up of two distinct groups: Humanistic Whole Foodies and Food Centric Traditionalists.

about the client

WHOLE SOME SWEETENERS

Wholesome! believes that life is sweeter when you pour your whole heart into all that you do. Formerly known as Wholesome Sweeteners, the Wholesome! brand is the nation’s leader in Fair Trade, organic and non-GMO sugars, molasses, syrups, stevia, and honeys.

Wholesome! has been committed to organics and staying on the cutting edge of eco-friendly agriculture since its founding in 2001. Wholesome! is dedicated to Fair Trade and partners with caring farming families across the globe, ensuring them a fair price for their crops. Since 2005, Wholesome! has paid more than \$10 million in Fair Trade premiums to farming co-operatives and partners worldwide, helping bring clean water, electricity, schools, and health care to villages in Malawi, Mexico, Brazil, and Paraguay.

DESIGNER

Hughes Design Group
www.hugheslink.com

[the process]



► The redesign project itself started with the brand name and logo. Hughes tested a long list of possible names in focus groups and settled quickly on the word *Wholesome* with an exclamation point. “Honestly, it was the consumers who said that name felt true to them,” says Wargo. “That was the brand they knew, the brand that cared.”

According to Greg Martin, *Wholesome!* was always the front-runner. “It was such a wholesale change in the packaging, there was a desire to maintain some familiarity with the Wholesome name. But one thing that was removed intentionally was the word ‘sweeteners’ because so many people got the sense of a kind of nonorganic, more scientific-based stuff.”

Once the name was settled on, work started on the logo but moved immediately to include the packages for some of the brand’s main products, such as sugar and Sucanat. “So much of packaging is how the brand lives on the package, and whether it’s contained in a shape or not, that pretty quickly after we got initial feedback, we did enter a whole-package scenario, where it was done in context,” explains Martin. Furthermore, the sugar and Sucanat come in bags, which offer a straightforward rectangular shape to work with. “We don’t want to pick an oddball shape to drive what the brand looks like,” Martin continues. “Shortly thereafter, though, when the field of possibilities got narrowed, we added agave to represent a bottle.”

The whole process of narrowing the possibilities and refining the final design required “easily twenty to thirty design iterations,” recalls Wargo. “Phase one alone had twenty concepts. Phase two had a reduced number of concepts, but many of them had versions within them—pushing and pulling communications hierarchy, color, things like that.”



DESIGNER

Hughes Design Group
www.hugheslink.com

[after]



► One design element that stayed somewhat consistent was the basic color for each package. “When people did recognize us, they knew we were ‘that green bag of sugar’ they got at Costco,” says Miller. “So color did play a role in differentiating our products.”

Hughes wanted to maintain that familiar color association, so they kept the basic scheme, while tweaking the actual colors. “If somebody was buying organic sugar and was used to getting the green package, we didn’t change it to purple, for instance,” says Martin. “But we did shift the hues a little bit to try to be more on-target with the ‘joyful’ position.”

But even there, they didn’t take the change too far. “We were extremely careful with that color selection,” says Wargo. “When we actually created the colors, we didn’t want them to be so clear and bright that they felt candy-like or artificial. It was a very careful balance for each of the colors.”

On top of the colors, the designers added a background pattern, which stays the same from product to product, to amplify the brand story. The pattern is made up of lighter-colored pictures that bring in elements of where the products come from and what you might do with them, along with general celebratory images—bees and agave plants, measuring spoons and cookies, and stars and balloons. “Especially with a product line that changes color, it’s advantageous to have a graphical element that continues from package to package,” explains Martin, “so when you have multiple packages on a shelf, they start to hold together and present as one brand.”

Once the redesign was finished, Wholesome took the new packaging back to consumer research. “Customers loved it,” says Miller. “On everything we measured, the new brand scored higher than the old brand. It even moved purchase intent, which is one of the hardest things to move with a redesign.”

about the designers

HUGHES DESIGN GROUP

Hughes Design Group is a marketing strategy and design firm specializing in packaging design, brand identity, and strategic planning, as well as name generation, research, and structural development. With more than 30 years of success in building brands, Hughes Design Group has earned a reputation for delivering smart, targeted solutions that build consumer awareness and loyalty, and increase sales and market share.

The enduring relationships with its clients are a testament to Hughes’ holistic brand-driven approach. Their client partners appreciate the high level of marketing expertise, creative excellence, and account servicing placed into every project. Past and present client partners include: YoCrunch, Dean Foods, WellPet, Melitta, Ferrara Candy Co., Spalding, Udi’s Gluten Free, Cadbury Schweppes, Pepperidge Farm, Jarden Consumer Services, and Salada Tea. ■

10

tips to better
photography

MATT HERNANDEZ

Photography is all about problem solving. Your job as a photographer is to create beautiful images under any circumstance. Sometimes the light will be great, your subject will be easy to work with, and you have lots of time to get what you need; other times, everything seems like it's working against you. Shooting as often as possible is the best way to learn how to solve problems and work quickly. Here are my top 10 tips to help you work faster and get great images no matter the environment.

Learn to Use
Off-Camera Flash

With great quality cameras being more and more affordable, photographers are popping up everywhere. One of the most common things I see is “professional” photographers using only natural light. It (natural light) can be very flattering, and I use it all the time. Mixing in some off-camera flash, whether it's a strobe used on location or speedlights, can really help your work stand out. Off-camera flash can be very intimidating, but if you know how light works, it's really not that hard to do.

In this image, it's early in the morning and the sun is pretty bright. I wanted to use that fence for the shot, but as you can see, the sun is creeping in on the right and creating some unflattering shadows on her face. By adding a strobe (camera left) at a low power setting, I was able to eliminate those nasty shadows and make a much more flattering shot of the subject's face. Is the first shot bad? No, but it's certainly improved with off-camera flash.

Create Different Looks with Natural Light and Off-Camera Flash

Taking a shot with natural light and then taking the same shot with strobes can create a totally different look. This gives your client more options while potentially reducing the session time and making you more efficient. Because most of my subjects aren't professional models, they can get tired if a shoot drags on for too long (their parents, too), and that's the last thing you want. Keep the energy high!



Use Zoom Lenses to Maximize Portrait Sessions

When photographing a portrait session, my 70–200mm is on my camera 90% of the time. Why? I shoot wide, then zoom in three quarters, then zoom in tight. Also, shooting vertical *and* horizontal adds even more variety. This can give you six different shots with one pose. Moving around to different locations takes up time; so don't waste a good spot by getting only one image out of it. Using this technique saves you time, helps you move quickly, and maximizes your shooting time.



Use One Camera Body with a Long Lens and Another with a Wide Lens

I always have two cameras with me: One with a 70–200mm lens and the other with a 14–24mm lens. That way, I can switch between them with the same setup and get one compressed shot and one that's wide and more dramatic. This doesn't work for every setup, but it can be very effective when shooting sports or when taking environmental portraits. It takes time to change lenses and you don't want your subject to lose focus because you're fumbling around with your camera changing lenses. Because changing your lens outside can get your sensor dirty, another added benefit is that you won't have to waste editing time having to clean up sensor spots. Sending your camera off to get it cleaned is important, but there's no need to waste money on doing it more often than you need to. Keeping an extra body with you for different lenses can help eliminate that *and* save you time.



Move Around Your Subject for Each Shot

One technique I often use is taking a shot from one side of a subject, and then moving to the front, then moving to the other side. You never know which angle might work best, but trying all three helps cover all your bases. Having your subject look in different directions while doing this gives you more variety as well. Sometimes the original angle you pick for a shot isn't the best one, but you won't ever know unless you move around. It can also help save time by shooting several angles in one spot. In this case, all three angles worked, which is the best-case scenario—three shots instead of just one.



Talk to Your Clients About Themselves and What They're Interested In

One of the most important things when taking portraits is to help your subject be as relaxed as possible. Make the session conversational and relaxed by picking up on things they're interested in. Most average people don't like getting their photo taken, so taking their mind off that huge lens in front of their face can help them forget about it. For example, a lot of my clients are athletes, so I try to figure out what college or professional sports they follow, and who their favorite team or players are. Once I get them talking, they seem to relax. At that point, it's kind of like you're just hanging out; you just happen to be taking some photos along the way. *Tip:* Don't talk about yourself unless they ask. Remember, this is about them, not you.



Turn Bad Backgrounds into Good Ones By Blurring Them

Compressing an image as much as possible with a long lens can eliminate clutter and distracting elements in a background. As I said before, I use my 70–200mm lens the majority of the time when taking portraits. The more you zoom in and the closer you get to your subject, the more bokeh you get. This photo is a great example. If I had taken this shot at f/8 zoomed out to 70mm, all the tree leaves in the background would be in focus. While that might not look bad, the image was drastically improved by shooting at a low aperture at 200mm. You can see how the background melts away and becomes much more pleasing. It also helps create depth, and focuses the view on the subject rather than the background. Who doesn't like soft blurry backgrounds, right? Even if you're in a bad location, this technique can help you get great images. Some of my clients' favorite images end up being simple shots like this.



The Moment Right After a Client Laughs Can Produce Some of the Best Expressions

I'll admit that I'm not the funniest person in the world, but I try to stay relaxed, and casually joke around with my assistant and clients throughout a shoot. When a funny moment happens and the subject laughs, be ready! The moment right after they laugh is usually one you want to make sure you don't miss. I've found that a lot of clients don't necessarily like photos of themselves laughing (although I always make sure to capture those too, because some folks love them), but they tend to relax right after that big laugh. That's where you can get the money shot.



Underexposing the Sky Can Create Really Cool, Unique, and Dramatic Images

Underexposed skies can really impress your clients. I don't know how many times I've heard clients say, "Wow, how did you do that? The sky didn't look like that when we were there." This goes back to my first tip about learning how to use off-camera flash. Remember, cameras can't see what our eyes can see; balancing the background and subject with flash is a great tool. It will also produce something that not everyone knows how to do, which can really help your work stand out from the crowd. Personally, my taste is more toward the dramatic side, so I like to underexpose the sky by at least one stop, and sometimes two. The best way to go about this is to take a shot of the background where you're going to place your subject using only your camera (no light). Use the in-camera meter to go one or two stops below the optimal exposure. Then, add in your subject and the off-camera flash. Adjust the flash as needed to properly light your subject, and you're all set.



Always Be Ready for When That Great Moment Unexpectedly Happens

The first image was actually what we were going for in this particular setup. (The second shot wasn't planned at all.) It would have been very easy for me to put my camera down and move on after I got the shot we needed; but a few moments *after* we got "the shot," my subject put her glove on her head in reaction to something funny her mom said. It ended up being their favorite image from the entire shoot, and I would have missed it if I hadn't been ready. I always keep my camera on my hip with a BlackRapid strap (www.blackrapid.com) and I never turn it off. That way if something unexpected happens, all I have to do is raise it up and shoot away. ■



That Unexpected Great Moment

ALL IMAGES BY MATT HERNANDEZ

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PRISON BREAK



By
Tom Bol

WHERE DOES YOUR INSPIRATION COME FROM TO CREATE IMAGES? I FREQUENTLY ASK MY WORKSHOP PARTICIPANTS THIS QUESTION, AND GET ANSWERS LIKE LOCATIONS, PEOPLE, LIGHT, ACTIONS, EMOTIONS, AND STRONG GRAPHIC ELEMENTS. MANY OF THESE VARIABLES INSPIRE ME AS WELL, AND ON SPECIAL OCCASIONS MANY OF THESE ASPECTS ALL COME TOGETHER TO CREATE EXCEPTIONAL IMAGES. SUCH WAS THE CASE WHEN I ROUNDED A CORNER IN REMOTE COLORADO AND FOUND A MAXIMUM-SECURITY JAIL CELL SITTING IN A FIELD. I MEAN, REALLY?

The backstory unfolded when I talked to the rancher who owned the property. He was collecting memorabilia and interesting items to create an Old West town in his field. Naturally, Old West towns need jails, and so the rancher had acquired a prison cell from an old defunct prison. He was more than happy to let me photograph in the jail cell. I'd found the first part of my inspiration, an amazing location with total access.

I'd shot numerous times in this jail cell with some nice results, but still felt I just hadn't found the right subject. I realized that, to make this shot work, I needed a model who could harness the angst and anger of really being locked up. The second part of my inspiration came in the form of Jeremiah, an amazing model, actor, and writer. He easily understands what concepts photographers are trying to create, and quickly changes his demeanor to match the mood. Jeremiah would be perfect.

The last inspirational piece came in the form of light. I'd used off-camera flashes and square softboxes in the past to photograph this jail cell, but I never felt the quality of light was matched for the image. But recently I've been using Elinchrom ELB 400s (www.elinchrom.com/battery/elb400.html) and Quadras with a Rotalux deep profile softbox (www.elinchrom.com/light_shapers/rotalux.html), and the specular light is stunning—perfect for this image. With the right light, I now had all the key elements in place for the shoot. Let the “prison break” begin!

STEP ONE: PREP THE LOCATION

I'd love to say how much work it was getting access to a maximum security prison, bringing in a model, setting up lights, and spending hours popping off flash in a room where you don't see the light of day. But the reality was that I parked my car right beside the prison cell in the rancher's field, and there was no one else around. As the cell door faced west, I decided to do the shoot in the early morning when the sun would be coming up behind the cell. This sun direction would keep the cell dark so I could light it without fighting the sun. Facing the rising sun did mean I might have to deal with some lens flare, but this was easily solved using a hood on my lens.



STEP TWO: ENVISION THE LIGHTING

One thing that has taken me years to learn is visualizing how strobe can transform a scene. Knowing the possibilities that lighting can produce on a shoot is critical, and this allows me to work faster and get better results. With this in mind, I set up two Elinchrom Quadra packs with S heads attached. These lightweight packs have 400 watts of power and can use the huge selection of Elinchrom softboxes and lighting accessories. They use lithium-ion batteries for plenty of power, and weigh in around 4 lbs.



I attached a 27.5" Rotalux Deep Octa softbox to one of the heads, and placed this on a boom arm pointed at the front of the jail cell. The deep profile softbox creates a slightly edgier light, somewhere between a normal softbox and a beauty dish. I needed edgy light for my prison inmate—a light that was soft but still created strong shadow edges.



STEP THREE: TAKE THE FIRST SHOT

Every photo shoot begins with the first shot, and typically mine aren't perfect. Models, lighting, location, and crew all have to get into the groove before I normally produce my best images. In this case, I had Jeremiah stand in the cell with his face and body against the front bars. I chose a wide and low perspective to create a sense of place and power for the first image (see next page).



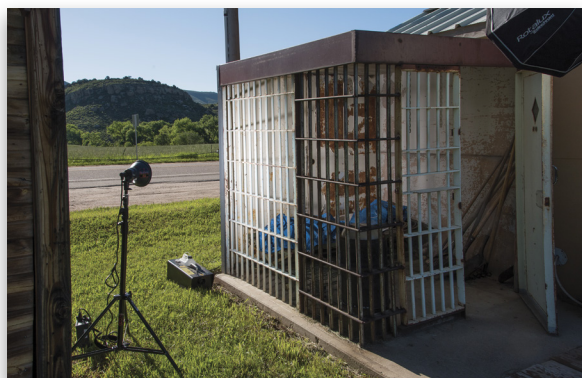
Using an Elinchrom Skyport wireless trigger to fire the light, I took my first shot. Jeremiah had wetted his hair down, which helped his prison appearance. The lighting was looking good, just the right quality, but the image needed more elements to ramp up the tension and drama. One area that needed work was the background. The single front light didn't illuminate the back of the cell, causing the shot to lose dimension and depth. Time for another light.

STEP FOUR: ADD ANOTHER LIGHT

I'm all about simplicity in my images. If available light looks great, perfect. If it doesn't, then I add my own light to the image. If one flash doesn't quite do it, then I add another flash. This process continues until I feel the lighting is perfect for the scene. Generally, two to three lights will do the trick, but sometimes it takes many more. I set up another Quadra with S head and put a 30° grid on the light. I added a grid to control where the light would illuminate the scene because I wanted the cell background lit, and nothing else.



I placed this light on the left side of the cell pointed through the bars at the background. My hope was that this light would cast some bar shadows on the back wall. Here's an important point when you're trying to cast shadows: If your light source is right against the object casting the shadows, chances are the shadow won't be that defined, but move the light away from the object creating the shadows, and the shadow edges should be more distinct.



I moved my gridded Quadra about three feet away from the jail cell, and this created distinct bar shadows on the background. The ominous shadows helped add more tension to the image. But was there another direction to take that would produce even more tension?

STEP FIVE: CHANGE LIGHTING AND TECHNIQUE

What color really signifies anger and raw emotion? Red, of course. With this in mind, I decided to change up my lighting technique. I moved the outside Quadra into the jail cell directly behind Jeremiah. I removed the grid, and used gaffer tape to attach a red Rosco gel to the light. Gels come in a variety of colors, and are the perfect solution for adding a little drama to a shot.



The gel would cast a red color throughout the cell, and removing the grid allowed the flash to illuminate the gritty cell interior. I put the light on the floor behind Jeremiah. This would rim-light Jeremiah with red, and also cast a red glow on the underside of the jail cell bars. At this point, Jeremiah



was getting into character, and he was silently screaming at the camera, which really added tension to the shot. But I still needed to add one more dynamic element to create a prison break.



STEP SIX: ADD THE FINISHING TOUCHES

I had brought my Rosco fog machine along just in case, and this was the perfect shot for smoke. This fog machine is the industrial version, and I can add fog to large outdoor scenes with ease. (Just ask any kid who walks by our house at Halloween: Our entire block is shrouded in fog.) A real bonus was that the rancher had electrical outlets nearby, and he allowed me to plug in my fog machine; no generators needed on this shoot.

The beauty of fog and flash is that fog picks up the color of the flash, and adds substance to any space. In essence, you can fill a room or scene with color by adding fog and illuminating it with flash. Since I had a red gel on my background flash, I knew the final shot would include a glowing-red cell. The smoke only seemed to encourage Jeremiah to scream even

louder. If someone had driven by and seen Jeremiah screaming in a smoking jail cell, I'm sure the fire department and police would have shown up. But we had our shot.



STEP SEVEN: POSTPROCESSING

To process the final image, I created two different versions. The first version was processed in Photoshop. I added some Clarity, Vibrance, and sharpening for a nice clean image. But to add some more grit and enhance the smoke, I processed a second version doing the above adjustments, and then added a Topaz Adjust effect (www.topazlabs.com) using the Bold action and reducing the effect 50% for just the right amount of grit.

No matter what inspires you, when the moment hits, go out and shoot. If you wait, the moment will slip away, and so will your creative energy. And if you find yourself inspired by many variables in the same scene, don't waste a second. Take the photograph; it just might be one of your favorite images. ■



Photoshop



Photoshop and Topaz Adjust



LIGHTROOM

THE ADOBE® PHOTOSHOP® LIGHTROOM® HOW-TO MAGAZINE

ISSUE 14

MAGAZINE

LIGHTROOM WORKSHOP

LEARN HOW TO SET UP LIGHTROOM ON
YOUR MOBILE DEVICE SO YOUR CLIENTS
CAN BECOME PART OF THE SHOOT. p94

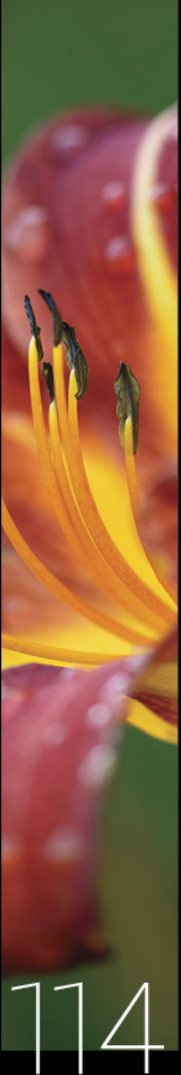
AFTER THE SHOOT

These postprocessing methods for wedding shoots
can speed up your workflow and relieve stress. p89

PHOTO BY CRAIG McCORMICK

UNDER THE LOUPE

Deal with the files associated with running Lightroom
before they eat up your hard disk space. p100

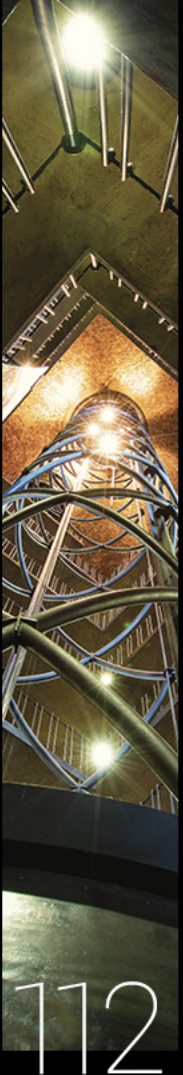


114

Rob Sylvan

Tips & Tricks

BY SEAN DUGGAN



112

Scott Kelby

Questions & Answers

BY SCOTT KELBY



106

Sean McCormack

Maximum Workflow artista impresso pro

BY SEAN MCCORMACK



100

Rob Sylvan

Under the Loupe tips for keeping lightroom files in check

BY ROB SYLVAN



94

Scott Kelby

Lightroom Workshop client proofing using lightroom on your mobile device

BY SCOTT KELBY



89

RC Concepcion

After the Shoot the wedding process

BY RC CONCEPCION

After the Shoot

the wedding process

BY RC CONCEPCION

As a wedding photographer, there's a great thrill in capturing wonderful memories for clients. But as the dance songs fade, the last guests disappear into the night, and you find yourself dumping your cards into a laptop in your car (I never make it all the way home on a shoot, call me paranoid), the inescapable dread hits: It's time to edit.

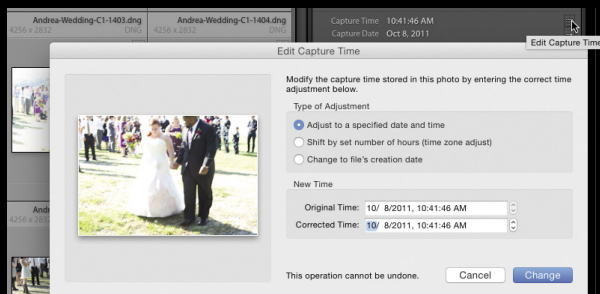


You've shot thousands of frames that need to be brought together into a story—fast. Like, “It-would-be-nice-if-I-had-a-rough-draft-of-this-tomorrow,” kind of fast. You have other jobs waiting, and don't have the luxury of time. In this installment of “After The Shoot,” I want to give you some methods on how to work with all of your images from a wedding shoot so that the process is as quick and seamless as possible.

pre-shoot: synchronize your clocks

As a photographer, you understand that the documentation of a wedding follows a chronology of events that take place throughout the day, and it's much easier to find the best moments if you look through images in sequential order. One way to ensure this linear process of editing is by making sure all of your cameras are synced to the correct date and time. That way, after you import the images from all of your memory cards, you can sort the photos by the time captured, allowing you to keep your attention focused on individual events. It will also keep you organized so you can find the images you need quickly.

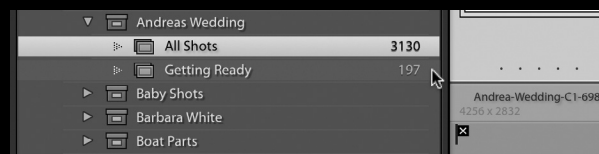
If there's ever an instance when you don't have the right date and time set up in one of your cameras, you can edit the capture time right in Lightroom. Select the set of images that you want to change and, in the Metadata panel, click on the icon to the right of Capture Time to open the Edit Capture Time dialog. You can adjust the date of the shoot, offset the time by a specific amount of hours, or implement the file creation date as the new date and time.



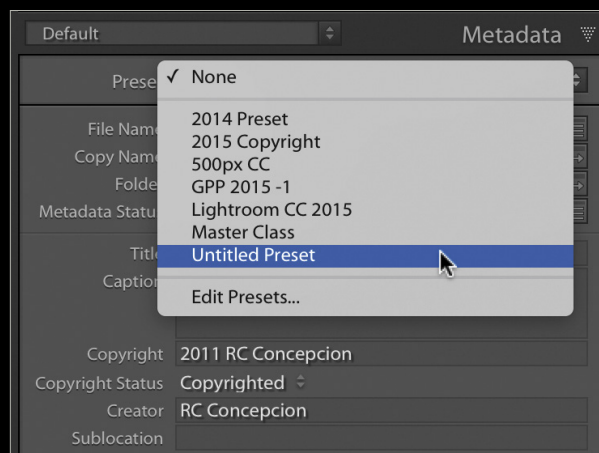
import: use collections and add metadata

As you import the images into your computer, place photos of specific events at the wedding into individual collec-

tions (e.g., Getting Ready). This will ease the task of culling images, because instead of thinking, “I have 3,000 pictures to go through,” you'll say to yourself, “I have eight sets of images I need to work on.” By doing this, you'll only look at the pictures for one specific moment in time, which makes the process less daunting.



This is also a good time to add metadata to the images. While this may not necessarily help your editing process, adding the information en masse while it's fresh in your head will help you find images later in the process. Metadata is a topic that many photographers dislike, but usually it's because they wait to add metadata to thousands of images months after a shoot. It takes a few seconds to add it during the import, which will save you the hassle later.



dump the junk

We would like to think that every click of the shutter is a great shot. The fact is that many of these images can be discarded. The job is actually easier than you might think, and you can get rid of those images quickly through a process I call “iterative editing.”

Remember when you took a timed multiple-choice test in school, you were given a strategy: If you immediately know the answer to a question, answer it; if you hesitate, even for a sec-

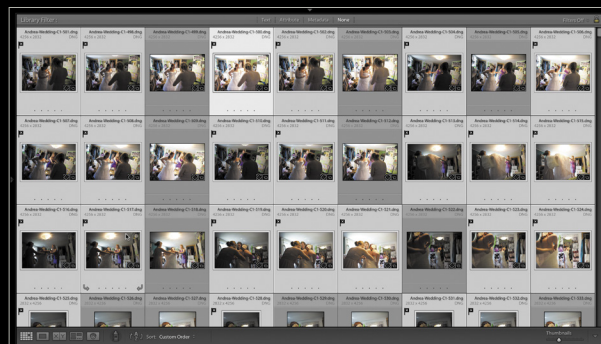
ond, skip it. First, answer only those questions you're 100% sure about, and then go back and work on the ones you skipped.

The same thing applies to editing pictures. Collapse the left-side panels, enter Loupe view (E), and look at each picture for just one second with your fingers on four keys: P, X, Left Arrow, and Right Arrow. If it's a good image, press P to flag it as a Pick. If it's out of focus, press X to flag it as Rejected. If you hesitate for one second, hit the Right Arrow to move to the next image. The goal here is to flag the ones you're absolutely sure that you want to either edit or delete. If you find an image that you think is stellar, press the 5 key to set its rating to a 5; otherwise, you're mainly looking to eliminate what you *know* is junk.



Once you've gone through this process, it will be very easy to see which images need to go: In Grid view (G), simply click on Attribute in the Filter Bar (near the top), and click on the flag icon with an X. (If you don't see the Filter Bar, press the Backslash key [N]). If the client has requested that you keep the rejects, put them in a collection called "Rejected Collection." *Tip:* I usually delete these pictures—and you should too—because if they're in the mix, the client will ask about them, and it will only slow down the process.

At this point, resist the urge to look at the images that you flagged as Picks so far. Instead, click on the rejected flag icon again in the Filter Bar so you see all of the images, and then click on the hollow flag in the Filter Bar. This will show any image that hasn't been flagged, and now you're ready for the next iteration of the edit. As before, enter Loupe view, and then P, X, and Arrow your way through this set. As you flag an image as either a Pick or Rejected, it will disappear from the filtered group (because it's no longer "unflagged"). The goal here is to flag every photo until there are no images left in the filtered group.



Now you're ready to look at your Picks, so click on the flag icon with a checkmark in the Filter Bar to view them. In Loupe view, Arrow your way through this set of images and mark the ones that you want to edit with 5 stars by pressing the 5 key. When finished, filter the images to show only the ones with 5 stars, and move them into a "To Edit" collection inside the collection set for this wedding.



leverage global profiles and sharpening

Most photographers shoot events in RAW format, and while RAW gives you the most control over exposure, contrast, color, and sharpness, it bypasses some of the really cool processing that your camera's computer can do. After you shoot an image and then look at the back of your camera, you're looking at a JPEG preview of your image in which the camera is applying all of the "secret sauce" for which each manufacturer is known. Depending on the software you use, these treatments of the RAW file may not make it to your final edits.

Programs such as Lightroom now allow you to apply a camera profile to your image, so the settings mimic what you see

on the back of your camera. Applying these profiles to your images in bulk (in the Camera Calibration panel) can help eliminate a lot of the tonal edits that you normally make to your RAW files—getting you closer to a final result. Because most RAW files don't have sharpening applied to them, it's often a good idea to apply a bit of sharpening to the images during this pre-editing process (known as pre-capture sharpening) to make sure you're judging a photo as fairly as possible before making additional edits.



set tone presets for groups

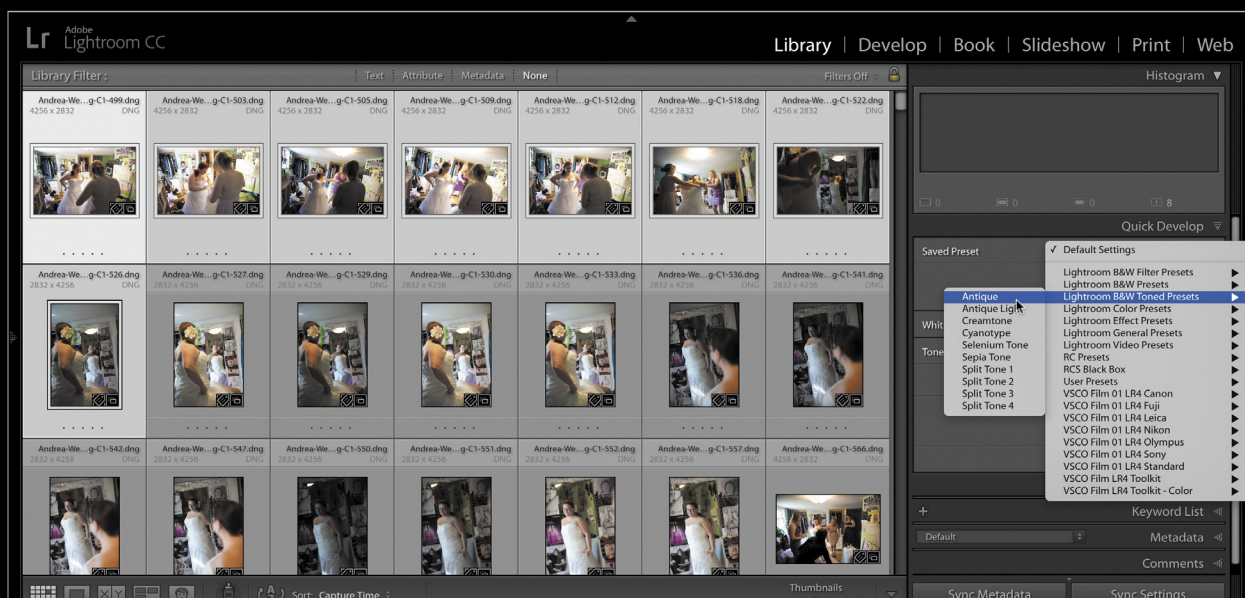
When you're editing an image—say, of a bride coming down the aisle—the same settings can easily be used on the series

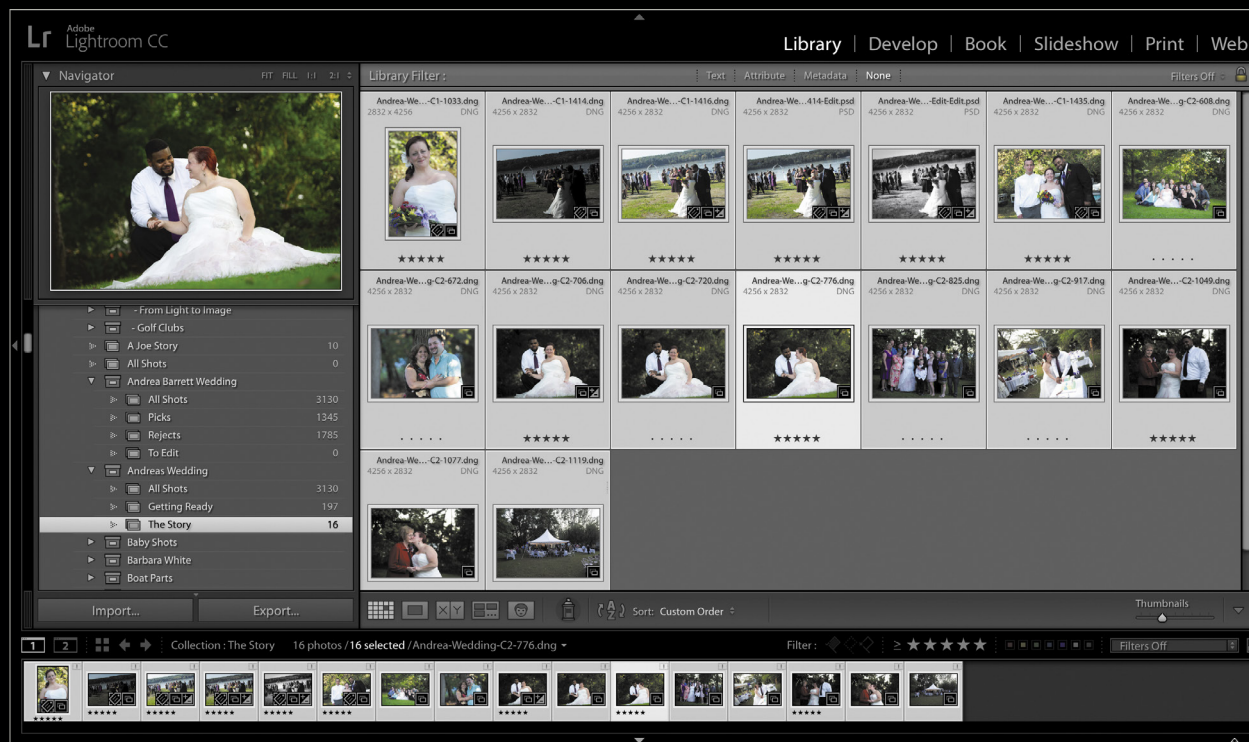
of shots that were taken during that same event, because the light likely remained the same. So after you work on one of the images in a particular series, save the changes as a preset by clicking on the + icon to the right of the Presets panel header.

You can then highlight a group of images in the Library module from that same moment, and apply that develop setting by selecting the preset in the Quick Develop panel. The images in that group will now be closer to your final vision. It's a lot easier to apply the changes to an entire group than it is to try to replicate the same tones individually. After you apply the presets, you can go through the images and make individual tonal changes as needed.

build an initial story

Now that your images have been culled down to a manageable amount and they have a consistent look and feel, go through the individual events of the ceremony and start building the story. Don't worry about getting all of the nuances of the story exactly right at this point; the goal is to get the big details down into your book. Scour through the takes and find some quick establishing shots for the idea that you're working on. In this step, you're trying to build an initial view for the job that you'll revisit later. Think of it as moving into a house: for now, you just





want to get the furniture in the rooms; you'll worry about where everything fits later.

recast and edit

Once you've done your initial edits and started building your story, give yourself a little time and distance away from the job so you can think about it more tactically. Then, go back and look at the overall project with a recasting eye. By revisiting the moments you set up, you can ask yourself, "Is this the best image that I picked?" Using the date and time of the image, you can now go through your take with a more discerning eye and quickly browse for other contenders to fill any holes in the project narrative.

Once your book is nearly complete, your role becomes more like that of a director: You're re-creating that moment in time, and you no longer feel like you're trudging through an overwhelming number of images.

It's at this point—and only at this point—where I say to myself, "Now I'm going to fire up Photoshop and start making these good images into great ones." ■



ALL IMAGES BY RC CONCEPCION



< Lightroom Workshop

client proofing using lightroom on your mobile device

BY SCOTT KELBY

I think this is one of the coolest features of Lightroom on your mobile device, and it really impresses clients because the technology here is really pretty cool. We're going to set up Lightroom on your computer and Lightroom on your mobile device, so that during our shoot, we can hand our client our tablet and not only can they see the images coming in live as we shoot, they can make their own Picks, comments, and even share the link with someone at a different location, so they can be part of the shoot, and the approval process, too!



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

step one:

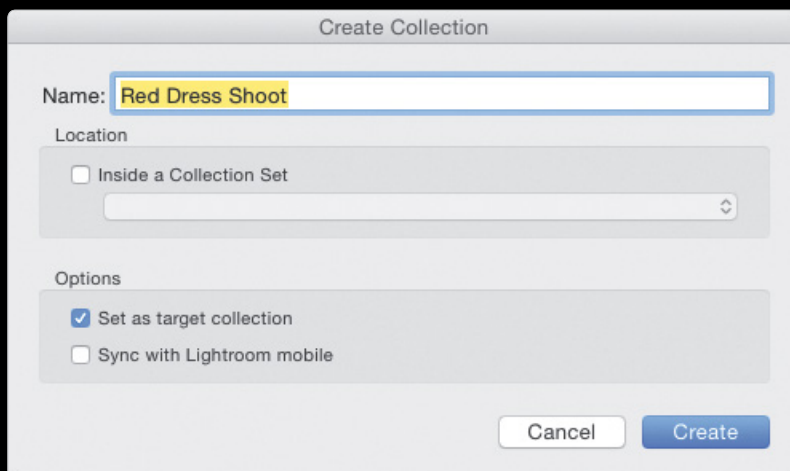
When I'm shooting in the studio (or even on location, if possible), I shoot tethered directly into Lightroom on my laptop. Here's a behind-the-scenes shot from a fashion shoot (yes, it took four assistants and a high-powered fan underneath to get the 10-foot train on her dress into the air). As I shoot the images, they come straight into Lightroom on my laptop, as seen here. Now, let's set up Lightroom on our mobile device to make it a part of this shoot.



Brad Moore

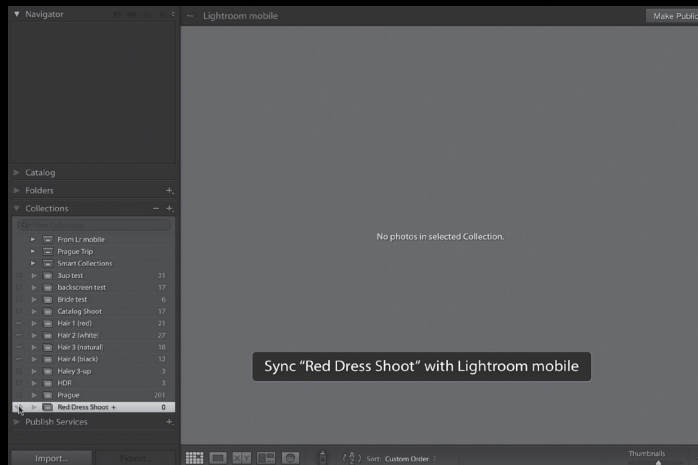
step two:

When you shoot tethered into Lightroom, the images come into a folder in Lightroom, but of course Lightroom on your mobile device only syncs collections, right? Of course, you could drag that entire folder into the Collections panel and sync that, but then my client would see every shot—ones where the model's eyes are closed, ones where the light didn't fire, ones where my composition was off, and well...they'd just see lots of lame shots. I only want my client seeing good solid shots, not those that should be deleted. So, here's what I do: First, create a new collection in Lightroom on your computer. When the Create Collection dialog appears, give it a name (I named mine "Red Dress Shoot"), then turn on the Set as Target Collection checkbox (a very important checkbox for this workflow to work).



step three:

Go to the little gray Sync checkbox to the left of this new collection and click on it to turn on syncing for this collection (you'll see a message appear onscreen for a second or two letting you know that this collection will be synced with Lightroom on your mobile device, as seen here). Now that everything's set up and ready to go, I launch Lightroom on my iPad and hand it to my client, or Art Director (a friend, an assistant, a guest on the set, etc.), who is there on the set well behind where I'm shooting from (most photographers don't like someone looking over their shoulder when they're trying to shoot).



step four:

So, here are the shots coming into Lightroom on my laptop from the shoot. Check out that third shot where only the background light fired and the main light didn't fire—why would I want my client to see that? Or the first frame where the model looks startled. But, when I see an image come in that I like, I just press the letter B on my keyboard and that image is sent to my iPad, and the client sees that image a few seconds later. The reason this works is because when I press B, that image is sent to the Red Dress Shoot collection (remember I made that my target collection when I created it? Making it a target collection means that anytime I hit the letter B for a selected image, that image goes to that collection I've targeted), and that collection is synced to Lightroom on my iPad, so my client sees only the images I hit the letter B on. How cool is that? So, that's my process: hit B on good shots, and the client sees just those keepers. But, we're just getting started (this gets even better).



step five:

Here's a look at the iPad my client is holding, and instead of there being 100 or 200 images flowing in there, it's just the images I hit the letter B on.



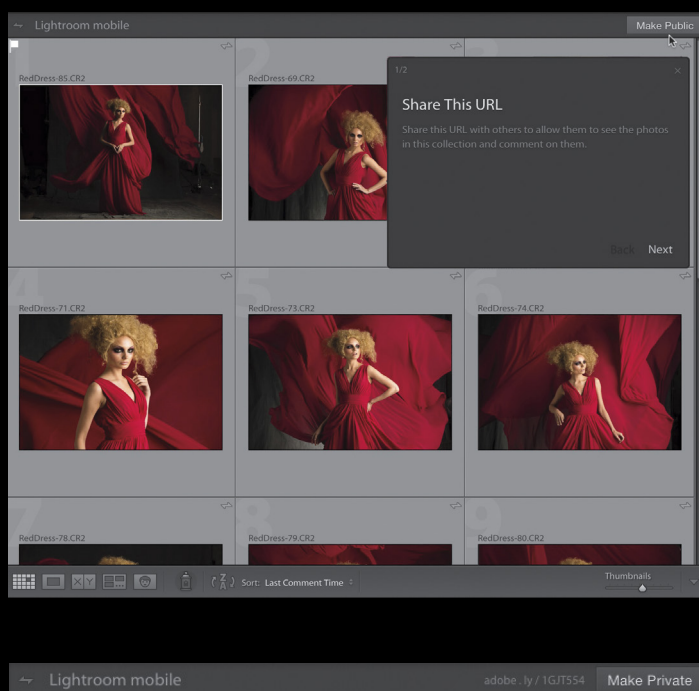
step six:

Now, when I hand the client the iPad, I show them how to swipe up to flag an image as a Pick and how to swipe down if they change their mind. I also let them know that they can just tap the Pick flag in the bottom-right corner, or they can tap on the Star icon—once for each star they want the image to have (I tell them to only add a star rating to one that really stands out to them—one of their very favorites—and the rest that they like just mark them as a Pick). Since we're synced, when they choose a photo to get a Pick flag or star rating, those get sent back to my collection (as seen in the overlay below), so I can instantly see which ones they like (and which to try and do more of). So, your client is seeing your images appear on the iPad she's holding. What if you could also share this same collection with someone else who's not even there? Maybe they're back at the office, or out of town, or even out of the country? Well, they can not only follow along with your shoot, they can be a part of it.



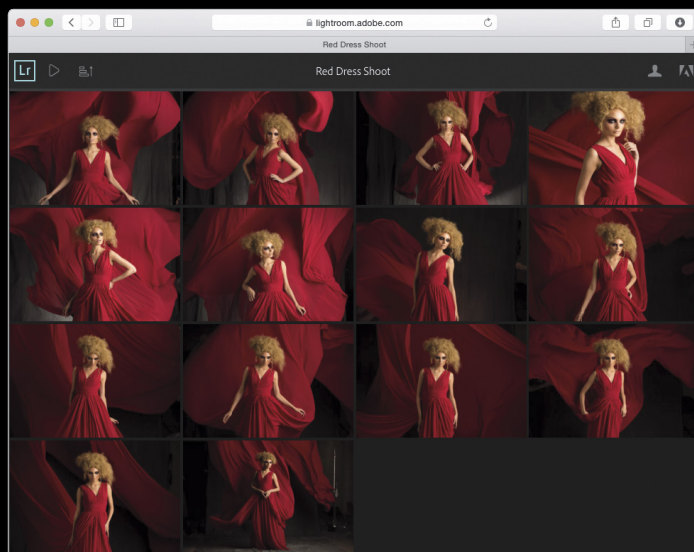
step seven:

In Lightroom on your computer, at the top of the Preview area in Grid view, on the right, you'll see the Make Public button. If you click on that button, it generates a URL (web address) that, at this point, only you have access to (even though the button says, "Make Public"), that you can now email or text to someone anywhere in the world, so they can follow along—see the same images your client is seeing on your iPad—and they can do this all right from any web browser. They don't need an Adobe ID. They don't need special software—just Internet access and a web browser. By the way, that "Share This URL" pop-up (as seen here) gives you the URL to copy-and-paste to your client, but it'll also list the URL just to the left of the Make Public button (which, after you click, changes to Make Private, if you want to turn off access to the person you sent it to, as seen at the bottom). By the way, you can send that URL to more than just one person, so multiple people in different locations can see.



step eight:

When the offsite person goes to that URL you sent them, they see what you see here: the same images the client right beside you there in the studio is seeing. If they hit the Play icon in the upper-left corner, they'll get a slide show of the images in your Red Dress Shoot collection. If they want to change the sort order, they can click on the Sort Order icon to the right of the Play icon (if they hover their mouse over any of the icons, a little pop-up explains what they do, so you don't have to give them a demo). So, at this point, yes they can see the images, but they're not really "part of the shoot," right? Well, it's about to get ever better (though, they will need to sign in with an Adobe ID in order to use some of the features we'll look at next).



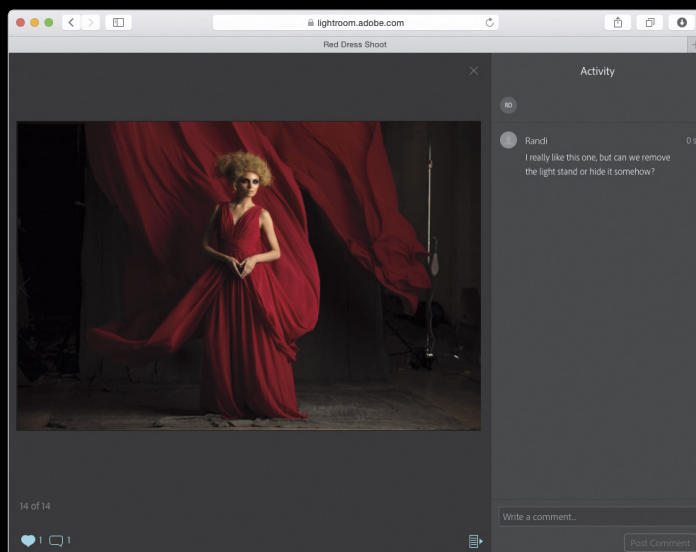
step nine:

If the offsite person viewing through their web browser clicks on one of those full thumbnails, it zooms in to the larger size you see here. Here, they can tag a photo they like as a Favorite by clicking on the little heart icon in the lower-left corner of the window (they need to use something different than a Pick flag, because your client there with you on the iPad is using Pick flags). Any image they tag in their web browser as a favorite is sent back to you, as well, to Lightroom on your laptop. But, they actually have a feature here in the web browser that your client doesn't even have in the iPad in their hands: the ability to send written comments directly to you.



step ten:

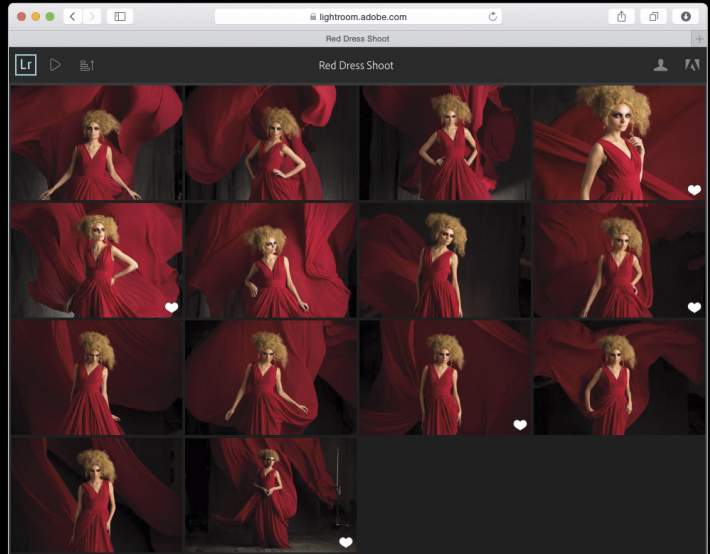
To send a comment on a photo, they just click on the Comment icon in the bottom-left corner of the window (or the Show Activity & Info icon in the bottom right) and an Activity sidebar slides out from the right side. They type in their comment (as seen here, where I wrote "I really like this one, but can we remove the light stand or hide it somehow?"). Once they hit the Post Comment button, that comment is sent directly to Lightroom on your computer (on my laptop, in this case) where you can not only see their comment, but you can even respond back.



step eleven:

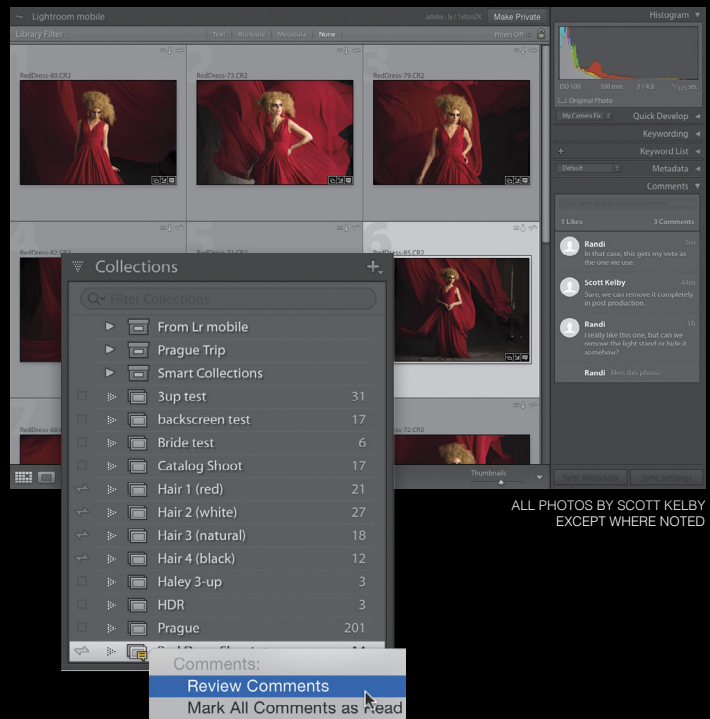
When your offsite viewer returns to the Grid view (they just click the X in the top right), they will see which ones they “Liked” (a white heart will appear in the bottom-right corner of the thumbnail) and which ones they commented on (a comment bubble icon will appear in the top right corner of the thumbnail). Now, back to you, in the studio as the shoot is still in progress.

Note: Only people you send the web link to will be able to see your shoot images in their web browser, even though the button says, “Make Public.” A better name for that button might be “Invite.” Just sayin’.



step twelve:

When you look in Lightroom on your computer, you’ll know if the offsite person commented or “Liked” a photo because you’ll see a little yellow comment icon on your synced collection in the Collections panel (as seen here in the overlay). If you click directly on that yellow icon you can choose to Review Comments now, or to ignore them by choosing Mark All Comments as Read. To read them, look in the Comments panel at the bottom of the right side Panels area in the Library module (this is a new panel in Lightroom). Now, those images that have comments and Favorite tags appear at the top of your collection in Grid view, and once you’ve looked at them once, the yellow comment icon goes away. You’ll still know they have a comment because you’ll see a little comment badge appear at the bottom right of those image thumbnails. But, what I do is select all of those images with comments and create a new collection, and either put it in the same collection set (if I made a collection set for it), or I just give this new collection a very similar name (like “Red Dress Comments”), so it appears right next to it alphabetically in the Collections panel. That’s it! ■



ALL PHOTOS BY SCOTT KELBY
EXCEPT WHERE NOTED



< Under the Loupe

tips for keeping lightroom files in check

BY ROB SYLVAN

As Lightroom users, we focus on the job Lightroom does with our photos, both in terms of managing and processing them, but it's worth taking a moment to think about the footprint that the Lightroom-related files leaves on our computers, which when left unchecked, only continues to grow over time.

I'm not at all going to focus on how to manage your photos in this column, so let's just acknowledge that in the grand scheme of things, your photos and videos will require far more storage space than your Lightroom catalog and its related files ever will. Because this is so obvious, we all take steps to manage our disk space relating to our photo storage. The files associated with running (and backing up) Lightroom tend to accumulate in the background, and it isn't until we find ourselves running short on disk space that we start to wonder what's going on behind the scenes.

My goal is simply to shed a little light on the subject so that you can make the decisions you need for your system. There's not a one-size-fits-all answer here, and you shouldn't just run out and make changes to your setup if you aren't having any problems. I just want you to be more fully in the driver's seat as you make decisions down the road.

When you look under the hood in Lightroom, you find that there are a number of files that work in concert to make Lightroom function, and all of these require some amount of hard-disk space. By default, all of these files exist on your startup drive, and for many of us, that drive is already chock-full of other files too. Increasingly, our startup drives are solid-state drives for improved performance, but these tend to be smaller in storage capacity. This combination of factors can leave some of us running low on free space, which becomes a performance drag of its own. Let's take a closer look at what these files are, where they can be found, and what you may be able to do to manage them over time.

the catalog

As the most important of all the Lightroom-related files, the catalog is a great place to start. By default the catalog is created within a folder named Lightroom within your Pictures

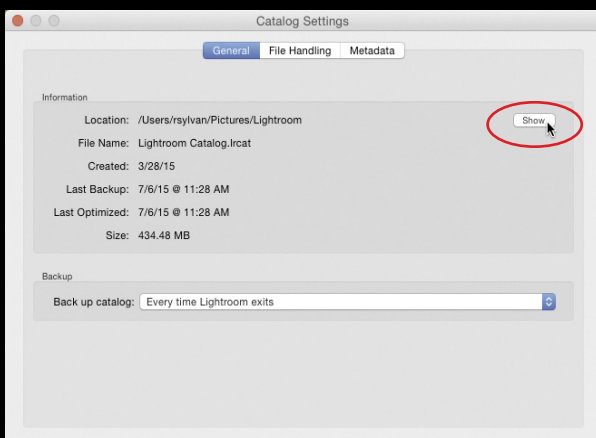
folder. If you're not sure where your catalog is located, you can go to Lightroom (PC: Edit)>Catalog Settings, and in the General tab, you'll find its name and location displayed along with other important information about the catalog itself. Click the Show button to open a new file-browser window with that folder selected.

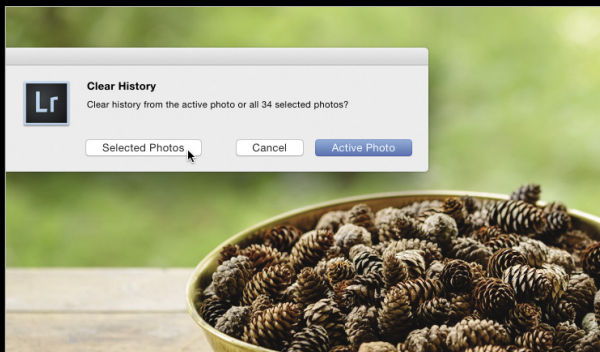
All of the work you do in Lightroom is automatically stored in that catalog file and, as a result, the file size grows over time. The size in bytes of that catalog file will depend on how many photos you've imported and how much work you've done on those photos. My main catalog, managing over 130,000 images, is about 3 GB, which isn't much of a disk-space issue.

There's a saying in backpacking that "every ounce counts," so for some people shaving 1 GB or more off their catalog might be attractive, but what can you do? The easiest thing is to run the File>Optimize Catalog function. Those folks with really large catalogs are the only ones likely to see any real difference in file size as a result, but they are also the people most likely to be interested in reducing its file size (and possibly improving performance). There's no harm in doing it, so give it a try.

If you're interested in reducing the catalog file size even more, then you'd have to be willing to give up some of the data stored within the catalog. While I'm not advocating that you do this, I want you to be aware of what's possible. The one piece of data that can take up a surprising amount of space and that may not be essential to everyone is the running list of adjustments recorded within the History panel of the Develop module. For many of us, it's only the final state of adjustments that matter, and not all of the many steps it took to arrive there. While we're in the midst of processing photos, having that running list of steps in the History panel can be very useful for going back to an earlier state or for simply comparing the current state to some point in the past (though snapshots can serve this purpose too). But what about the history steps for photos processed several years ago?

Only you can say what's most valuable to you, but removing that information from your catalog will make the file size smaller. To clear the history, select a photo (or multiple photos) in the Develop module, then go to Develop>Clear History. If you've selected multiple photos, you'll be prompted to confirm if you want to clear the history from just the active photo or from all selected. Once you make your choice there's no progress meter to indicate anything has changed; just let it run for a bit, then check the History panel for confirmation.

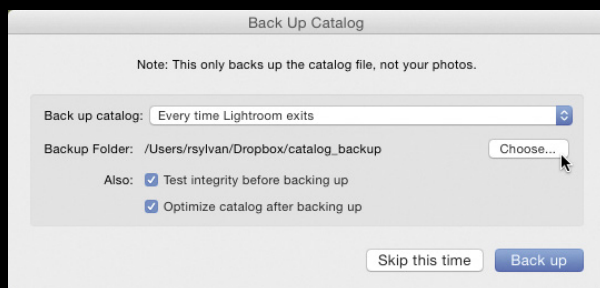




When you think it's complete, run the Optimize Catalog function to sweep it all away. *Note:* The individual history steps aren't saved as part of the information that can be written to a photo's XMP metadata. Once you remove it from the catalog, it's gone for good, so be thoughtful about what you're trading and perhaps run a test on a backup copy of your catalog first. Speaking of catalog backups, let's tackle those next.

managing catalog backups

While Lightroom doesn't have a function to back up your photos, it does have an automated mechanism for creating backup copies of the catalog file on a regular basis. If you go back to the General tab in the Catalog Settings, you can configure Lightroom to periodically create an exact copy of the catalog file on a schedule of your choosing. The next time you exit Lightroom on that schedule, you'll be prompted to run the catalog backup process, and it's only in that dialog that you can choose where you want the backup copy created (ideally you'd choose a different drive than the one used for your working catalog). Worth noting is that, as of Lightroom CC 2015 (v6), we have the ability to adjust that schedule from the Back Up Catalog dialog too.

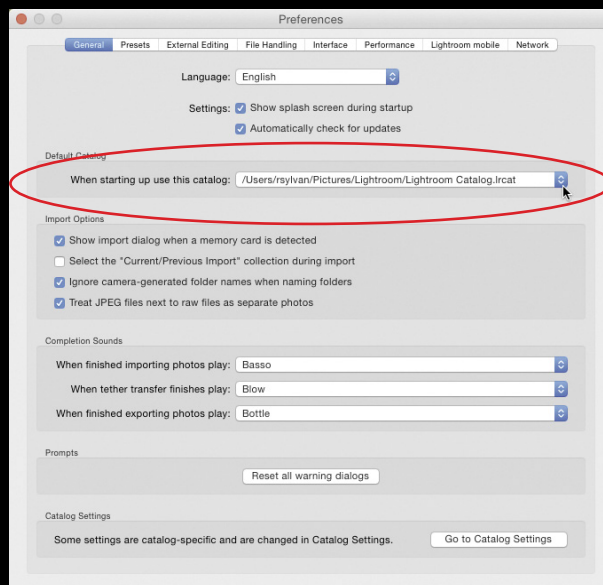


Each time this process runs, an exact copy of your catalog (the .lrcat file) at that moment in time is created in the backup location, and then (as of Lightroom CC 2015) the backup copy is compressed into a zip file as a way to reduce disk space (and to keep people from accidentally opening a backup copy of the catalog).

Using this backup feature can help protect you against data loss through drive failure (if files are being saved to a different drive) or catalog corruption (which is rare, but can happen, and isn't always obvious at first), and I highly recommend using it. But each time the process runs, a new (compressed) copy of the catalog is created, and there it will remain until the user (you) removes it. (Even though it's easy to remove the files, I've encountered many people who have every backup copy of the catalog ever created still sitting in that folder.)

Using my file browser, I periodically go to the folder where they're created and delete all but the most recent few. If you think about it, should you ever need to restore a backup catalog, you'd choose the most recent one, right? But what if the data you were hoping to retrieve wasn't in the most recent catalog copy, wouldn't it be nice to have a few iterative versions on hand to go back through? Yes, this is more "redundant redundancy," but I personally enjoy the peace of mind of having them around. The really important message is that you need to be in control and not let automated tasks run unchecked. You may just have gigabytes of drive space waiting to be reclaimed.

Important public service announcement: Before you go deleting all of your old backup copies, first make sure you know where your working catalog is, and that it's not somehow located among your backups. You'd be surprised how many people only discovered their catalog was among their backups after they deleted it by mistake. How could this happen? The Default Catalog setting found in the General tab of the Lightroom (PC: Edit)>Preferences is usually to blame, because it's set to Load Most Recent Catalog. All it takes is a

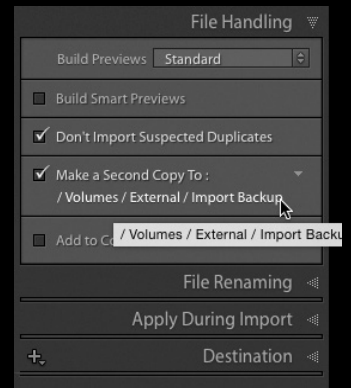


curious user opening an old backup copy of a catalog, then closing Lightroom, which will now set that old backup copy as the “most recent,” so the next time that person launches Lightroom, that backup copy opens. Please take a moment to change your Default Catalog Preference to anything other than Load Most Recent Catalog.

managing import backup copies

Speaking of automated backup processes that are left for the user to manage, the Make a Second Copy To option in the File Handling panel of the Import dialog is another potential disk-space hog. This is a very well-intentioned checkbox, the purpose of which is to allow you to copy the contents of your memory card to two different drives at the same time as a func-

tion of the import process. The intention is to store your photos on two different drives so that you can safely format your memory card and continue taking more photographs. This is a very handy feature if your regular full-system backup function only runs once a day (or perhaps less frequently), and you want to duplicate the new photos immediately.



That's all well and good, but it's important to know that Lightroom has absolutely no connection to the second copy of photos it creates. It will rename the second copy files using the file-renaming template you choose on import, but it won't convert the copies to DNG (if you choose that option on import), it won't apply Develop presets to the second copies, and it won't update the second copies in any way after you start working on the primary copies in Lightroom. Management of those second copies is entirely in your hands.

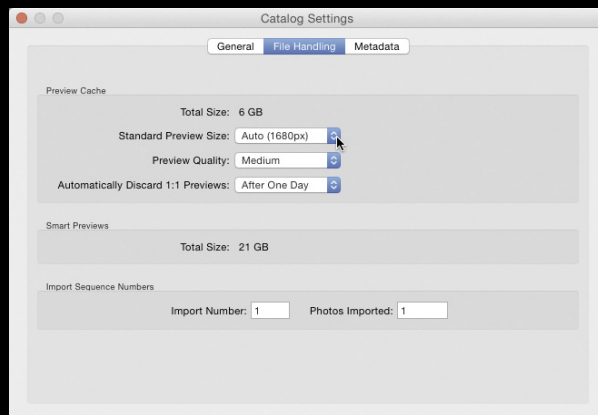
This second copy is essentially a backup of your memory card at the time of import, and is meant to be temporary. I'll assume you already have a full-system backup plan that includes your working photos and all the changes you make to them over their lifetime. This temporary backup of your memory card is something you need to actively manage so that it doesn't needlessly waste drive space. Redundancy in your backup is great, but it should be logical and managed redundancy. I periodically delete the old second copies once my full-system backup has run to include the new arrivals.

previews

The next item to consider is the regular preview cache that exists alongside the catalog file. This file will have the same name as your catalog along with the word "Previews" and the extension .lrdata. For every photo that goes through the import process, a collection of preview files are created and stored in this cache file. The goal of the cache is to speed up the performance of Lightroom by having to display only these previously rendered previews (with Lightroom settings) instead of having to re-render them from the source file each time. This also allows for a certain level of offline viewing, such as when an external drive is disconnected. The preview cache is not an essential file, as Lightroom can (and will) re-render the previews as needed, and so it's not included in the backup process. You might consider excluding it from your full-system backup process too if that's useful to you.

There are a couple of user-configurable settings that can affect the size of the preview cache, and these can be found on the File Handling tab of the Catalog Settings dialog. You can think of this preview cache as a folder of JPEG images, and as such the two factors that affect file size are pixel dimensions and the amount of JPEG compression. The Standard Preview Size setting is what controls the size of the previews that you see in all areas of Lightroom (except for the main Develop window and when you zoom in to 1:1 in the Library), and it comes in a range of sizes. The new Auto setting in Lightroom CC 2015 is intended to automatically configure the largest size of the standard preview to match the screen resolution of your display device, and it's a set-

it-and-forget-it type of setting. The Preview Quality setting controls the amount of compression, and Medium is a good compromise between file size and quality.



Full-sized previews (referred to as 1:1 previews) are also stored in this cache, and these are created any time you zoom to 1:1 in the Library or if you choose the 1:1 option in the Build Previews drop-down menu in the File Handling panel in the Import dialog. You can also manually force them to render via the Library>Previews>Build 1:1 Previews menu. These previews can really eat up some disk space over time.

If you look in the File Handling tab of the Catalog Settings you'll see an option for scheduling when to discard old 1:1 previews, and there's also a manual method to discard them under that Library>Previews menu. The logic behind the actual removal of the full-sized previews, however, is a little more complicated than that. (You can read about it if you'd like at: <http://robsylvan.com/lrfullpreviews>.) What I do is simply delete the Previews.lrdata file once a year or so and force Lightroom to re-render a fresh set of standard previews. I know it sounds extreme, but there's no better way to remove all the detritus that builds up over time, and all it costs is the time it takes Lightroom to re-render them again (your photos will need to be online to have the previews re-rendered).

smart previews

Aside from the regular previews, we also have the option to create and use smart previews. Like the regular preview file, this file exists alongside the catalog file, but unlike regular previews, using smart previews is entirely optional. Discussing the ways to use smart previews could be an entire article itself, but suffice it to say that using smart previews gives you the ability to have a very powerful and lightweight workflow when your photos are offline. If you refer back to the File Handling tab of the Catalog Settings dialog, you can also see that it displays a running tally of the size of this cache.



The size will vary based on how many smart previews you've built. In my case, the cache is 21 GB, which represents almost 21,000 smart previews.

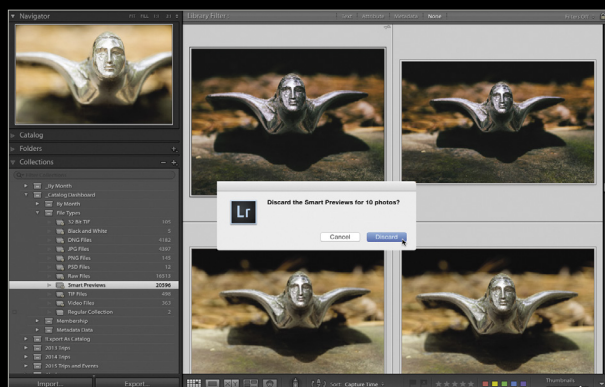
You can manage your smart previews by discarding the ones you no longer need. An easy way to track photos that have a smart preview is to create a smart collection using the rule Has Smart Preview is True. This automatically gathers up all photos having a smart preview. In Grid view, select the photos for which you want to discard the smart previews and go to Library>Previews>Discard Smart Previews, where

you'll be prompted to confirm this action by clicking the Discard button.

mobile downloads

Lastly, if you're a Lightroom for mobile user, and you've synced photos from your mobile device, you've probably noticed a Volume Browser that appeared in your Folders panel matching the name of your mobile device. Under that Volume Browser is a folder named Imported Photos, and it's in there where Lightroom stores the photos it has synced from your mobile device.

In my case, the Volume is labeled RiPhone and currently has 892 photos stored in it. The photos themselves are stored in a file named Mobile Downloads.lrdata, which is located in your Pictures/Lightroom folder, and this location can't be changed, meaning that even if your synced catalog is located on another drive, the Mobile Downloads.lrdata file will still be created within your Pictures folder. Once the photos are brought over to your computer from your mobile device, however, you can use Lightroom to move the photos to any other folder in your Folders panel, just like you would with any other photo. ■





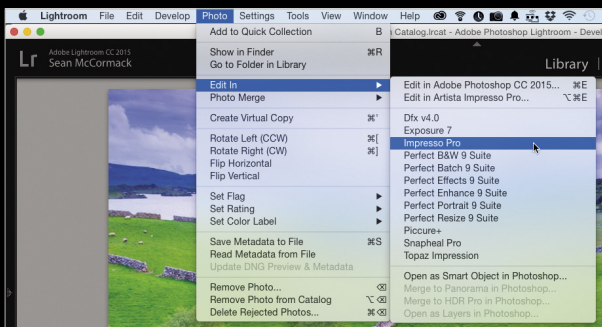
< Maximum Workflow

artista impresso pro

BY SEAN MCCORMACK

Artista Impresso Pro is a neat painting emulation application from JixiPix Software (www.jixipix.com) that works either as a standalone or as a plug-in. It's a niche that seems to be burgeoning at the moment, but there's definitely room for this one. Rather than trying to cover all styles under one banner, Impress Pro is firmly geared to the Impressionist in all of us.

Installation is straightforward and system requirements for both PC and Mac include any recent computer with Vista or Snow Leopard on. As with all plug-ins, Impresso Pro appears under the Edit In command in the Photo menu. Select this to begin, choosing the File Format, Color Space, and Bit Depth of your choice in the Edit Photo with Artista Impresso Pro dialog.



layout

When the file opens, we'll get our first glimpse of the interface. I've marked out six parts to the layout.



1. *The top bar:* First is Apply to Photo, which is the last thing you do when you're finished and ready to return the file to Lightroom. Next is the Zoom In tool, followed by Undo, Redo, and Zoom Out. The picture frame icon gives the before view, allowing you to see the original image at any point. While there are no icons for them, you can get a Fit in Window view and Actual Size (1:1) view from the Window menu, or using the "Photoshop-esque" shortcuts Command-0 (PC: Ctrl-0) and Command-1 (PC: Ctrl-1), respectively. The last two icons are Info, which goes to the online info page, and Website, which goes to the JixiPix products page.

2. *The tool bar:* Here you have four tools to move, mask, erase, or alter detail. We'll take a further look at these shortly. On the right of the bar is a disclosure arrow. Clicking this toggles the right panels on and off.

3. This is the main image area where all the settings are previewed. The Presets and the Adjust controls act on the preview in the window. As changes are made, you'll see a quick Rendering timer icon show—the speed depends on your machine, of course.

4. *The Layers panel:* Here you can add layers to the image, which can be erased or masked as needed. There are three main types of layers that can be added on top of the base Canvas layer: Alla Prima, En Plein Air, and Tache, the three different Impressionist paint styles the app offers. All pictures need the Canvas layer, which is locked to prevent accidental deletion. This Layers panel can be expanded by dragging the tiny blue dot at the bottom center of the panel.

5. *The Adjust panel:* This is where you make changes to the image either from the initial layer paint style, or from one of the Presets. The settings in this panel change depending on which layer paint style you've chosen.

6. *The Presets panel:* Select from one of the 31 default presets to get started. Use the + icon to save your own presets, or – to remove a preset. The default ones can be rebuilt from the File>Preferences menu if deleted by accident. The remaining icon is Randomize, which selects a random preset to get you started.

paint styles

We've mentioned the three paint styles: Alla Prima, En Plein Air, and Tache. They create very different looks, and suit some types of photos more than others. There's also the underlying Canvas that affects the look. We'll cover what they mean, and then look at the different settings they have in the Adjust panel.



Alla Prima means "all at once" or "wet on wet." It's an oil-painting technique where wet paint is applied on top of underlying layers of wet paint. As an artist painting on canvas, you have to work fast so those layers don't dry before you've finished. Fortunately, we can take our time because we're processing with digital renditions of this technique! Choosing Alla Prima lets you select from a vast range of Artistic Finish

tiles in the Adjust panel. These act a little like textures that are blended into the paint, which affects the lightness and color tone of the layer. There's also a slider to control the strength of this finish. While JixiPix recommends this for portraits, I think it looks good on certain landscapes as well, so don't be afraid to experiment.

It's easy to guess that *En Plein Air* is French for "in open air," and it refers to the act of painting outdoors. This hints strongly of landscape painting, and Monet and Renoir were strong proponents of this method. Artists would bring a limited set of paints outside to work with, and the En Plein Air paint style emulates this by providing eight artist's palettes to start with, but allowing you to create your own.

Tache is Old French for "spot" or "mark." The technique that inspires this emulation is made from blots, drops, and flecks of paint. Artists such as Cézanne and Seurat used patches or dots exclusively in their work.

Canvas controls the medium onto which the picture is painted.

making adjustments

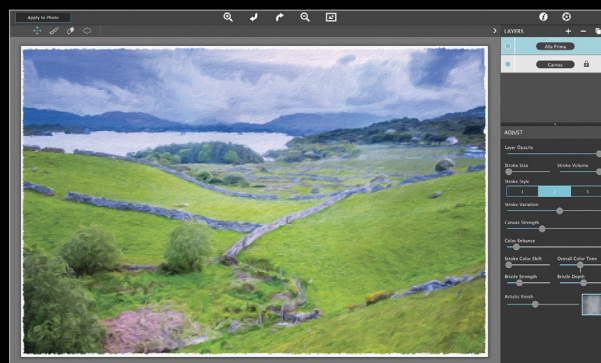
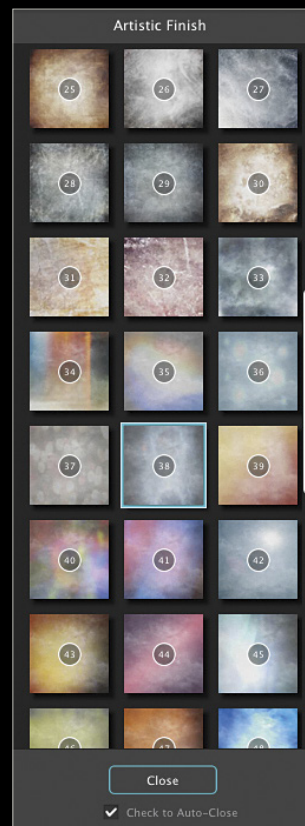
Let's get practical for this section. Using the file from your download, start with an Alla Prima layer.

[KelbyOne members may download the file used in this tutorial at http://kelbyone.com/magazine/issue/october_2015. All files are for personal use only.]

step one: On the right, we view the settings available in the Adjust panel. At the bottom of the panel is the Artistic Finish, which has a huge effect on the look of the painting, so you can opt to start with this if you like. Click the tile to bring up the 70 available looks for the painting. I've chosen number 38 as it has a lighter center, which accentuates

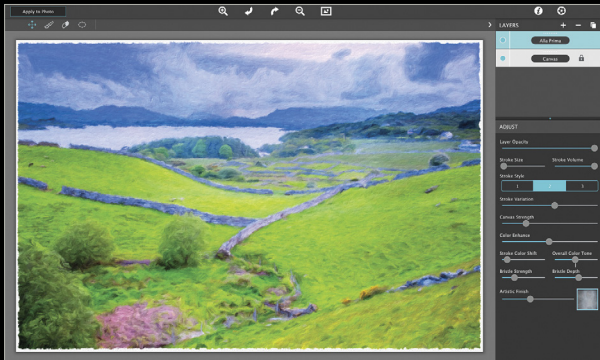
the walls from the original photo. Moving the Artistic Finish (strength) slider to 40 gives a nice blend with the original.

step two: Jumping back to the top of the Adjust panel, we have the Layer Opacity slider, which appears in all three painting styles. Next is Stroke Size, which changes between small detailed strokes and large thicker strokes. Stroke Volume controls the amount of strokes laid down—toward the right there's more paint coverage. I've set Stroke Size to its minimum, and Stroke Volume to its maximum. Below these are three Stroke Styles: the first uses straight strokes, the second mixes straight and curved strokes for more variety in the look, and the third is more abstract. The second one looks best here to me. Below Stroke Style is Stroke Variation, which changes how each stroke looks to give a more human feel. I've set it to 56 for more variety.



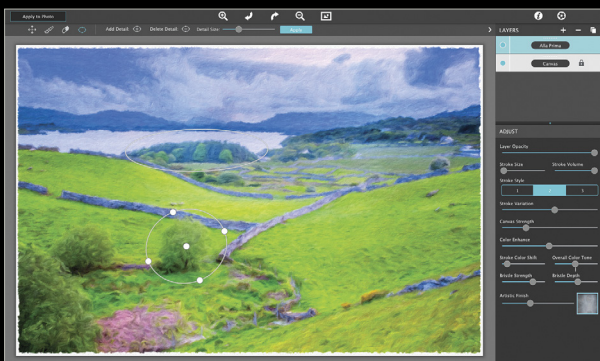
step three: Canvas Strength changes the opacity of the canvas texture. As it's quite strong on this image, I've brought it back to 25. Color Enhance adds saturation as you increase it, so you have the choice between a more pastel palette and a more vibrant one. I tried both looks, and eventually chose

50, right in the middle. Stroke Color Shift controls how far from the original color the stroke goes in hue. I've set it to 10. Overall Color Tone changes the base hues in the image. Going left makes our green fields turn red—not a good look. Going right makes the sky purple. Interesting, but not my cup of tea!

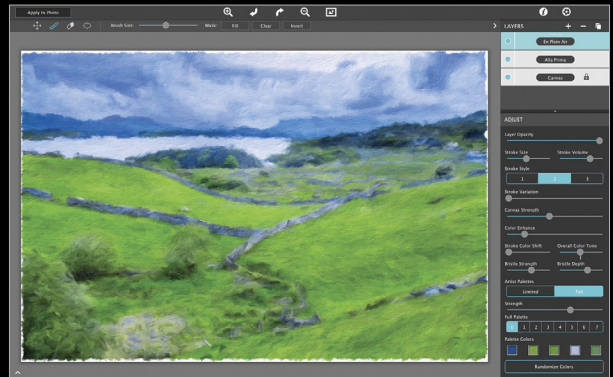


step four: Bristle Strength and Bristle Depth are next. The former controls the amount of texture in the brush strokes, while the latter changes the stroke thickness. Increasing these makes the image more like a painting to me, so I've gone for 77 and 57, respectively. That covers the Alla Prima controls, but before moving on, I want to increase the detail in parts of the image.

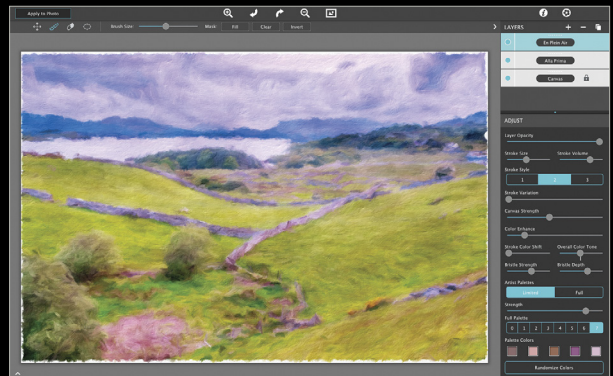
From the toolbar, select the Detail Tool Ellipse and click Add Detail. Shape the ellipse around the tree near the front and, keeping the Detail Size slider low, click Apply. Repeat for the trees by the lakeshore.



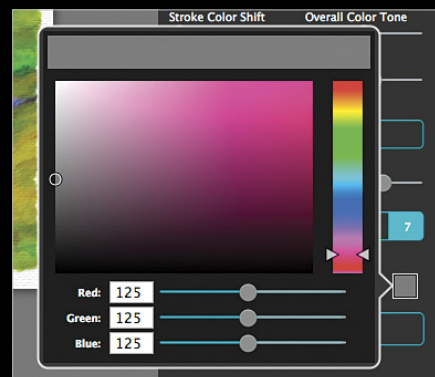
step five: Next, we can look at En Plein Air by clicking on the + icon in the Layers panel and choosing it from the list. A whole new look will cover our previous settings. Using Layer Opacity lets you blend the two looks. Most of the controls are the same here, but Artistic Finish is gone, replaced with other options.



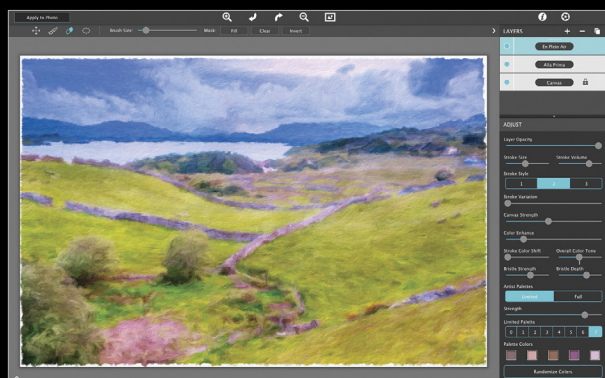
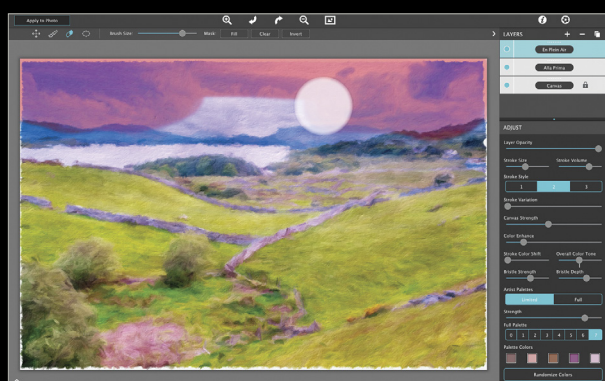
step six: En Plein Air is really centered around the Artist Palettes. Choose from Limited or Full palettes, giving either a restricted set of colors, or a larger set. Below this is the Strength slider, which sets how much the palette affects the image. Next, choose from the eight available palettes (these will be Full palettes or Limited palettes depending on what you've selected). I've gone with Limited 7 at a Strength of 85.



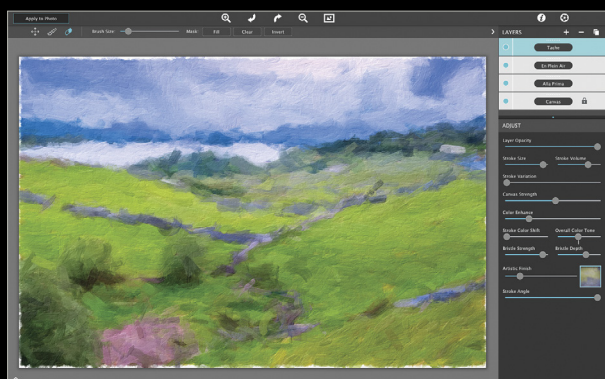
step seven: You can change any of the Palette Colors by clicking on the swatch and using either the color picker or the RGB sliders to choose a new color. Alternatively, you can click the Randomize Colors button to choose a random set of colors.



step eight: By clicking the blue circle to the left of the En Plein Air layer, you can turn it off so you can see the Alla Prima layer below. I prefer the sky here, so turn the En Plein Air layer back on and use the Erase tool to remove the sky in the En Plein Air layer, revealing the sky in the Alla Prima layer below. To bring it back, use the Brush tool.

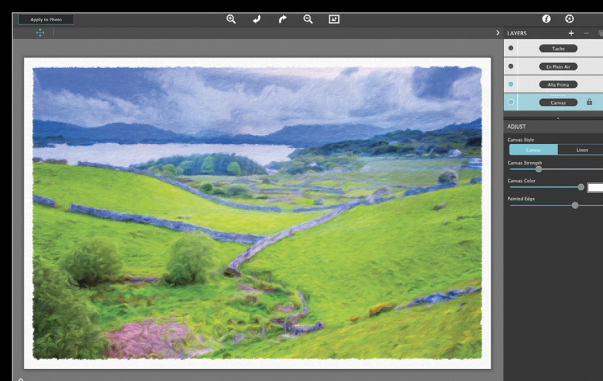


step nine: The final paint style option is Tache. The settings for this are similar to Alla Prima, except that you have no choice of Stroke Style. You still have the Artistic Finish, but you also get a Stroke Angle slider. The higher the



amount, the more abstract the stroke is. Here, I've gone for Artistic Finish tile number 51 at an Artistic Finish of 20 with a Stroke Angle of 100. I also set the Bristle Strength to 95 and Bristle Depth to 70.

step ten: We can also change the look of the Canvas. For texture, you can go with Canvas or Linen. Canvas Strength sets the amount of this texture visible in the paint (I set it to 30). The Canvas Color slider sets the transparency of the canvas, while the swatch allows you to change the underlying color. Finally, the Painted Edge slider changes the edge from full bleed at 0 to an ever-larger border as you go to 100 (it's set to 70 here, and I also turned off the Tache and En Plein Air layers).



Final

impressed

Impresso Pro is a very usable app for creating painted looks, and at a great price too (\$29.99). It's so cheap it could easily be in everyone's plug-in folder. For anyone looking to dip his or her toe into paint effects, this definitely makes for a great starter package. ■

ALL IMAGES BY SEAN McCORMACK

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

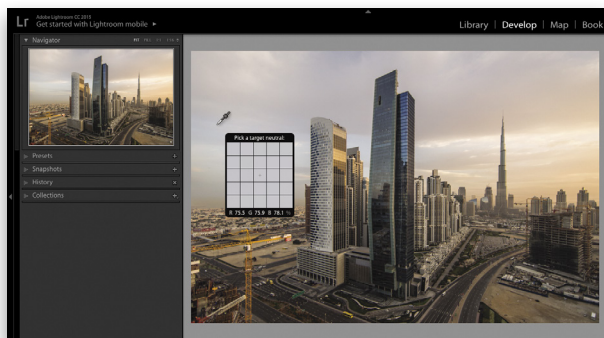


Whether you've just upgraded, or you're brand new to Lightroom, Scott Kelby's *The Adobe Photoshop Lightroom Book for Digital Photographers* will cut through the clutter and get you editing your photos like a pro from the start. The entire workflow is laid out in a clear, concise, visual way, to get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

Questions & Answers

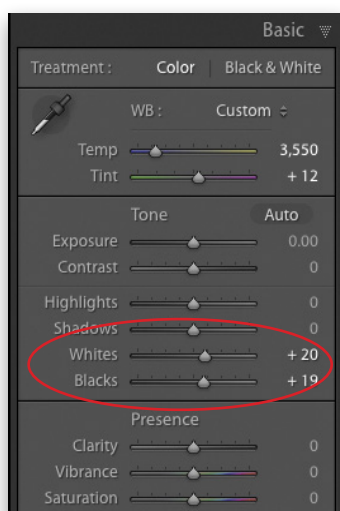
Is there a way to see a preview of white balance changes?

There is if you're using the White Balance Selector (W). Once you have the tool active (it looks like an eyedropper), look over in the Navigator panel at the top of the left side panels. As you move the eyedropper over your image, the Navigator gives you a preview of what your white balance would look like if you clicked the spot you're currently hovering over. This is really helpful, and I use it every time I use the White Balance Selector because it saves me a lot of clicks.



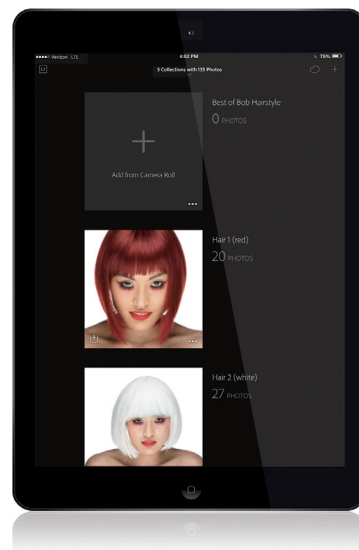
In Photoshop, I used to use Levels to set my white and black points to expand the tonal range of my images, but in Lightroom there's no Levels command. Is there a way to set your white and black points in Lightroom?

You could do it manually by dragging the Whites and Blacks sliders and keeping an eye on the Histogram, but Lightroom can automatically set your white and black points for you, so try this instead: Hold the Shift key on your keyboard, then double-click on each slider (so Shift-double-click on the Whites slider, then Shift-double-click on the Blacks slider).



Do I have to use Lightroom for mobile with Lightroom desktop, or is there a way to use Lightroom for mobile for tweaking the images I took with my phone or tablet?

You can absolutely use it on its own (without using Lightroom on the desktop). Here's what to do: Start by creating a new collection right within Lightroom for mobile (click the plus sign [+] in the top-right corner of the Collection screen, name your collection, and click OK). Once you do, you'll see a new collection (well, you'll see a large gray tile with a large + sign), and on that tile it reads "Add from Camera Roll." Click on that plus sign to import images from your camera roll and now you can edit them in Lightroom for mobile.

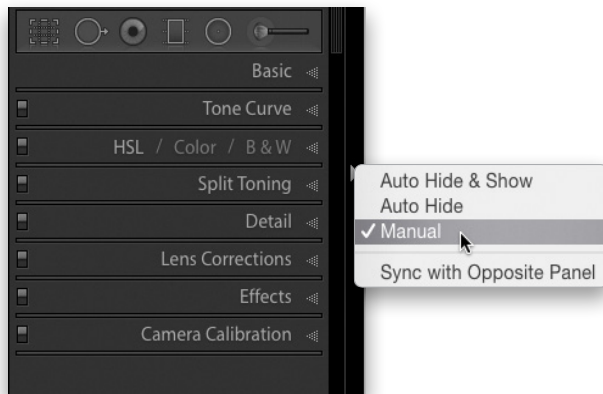


One cool bonus: If you're using Lightroom on the desktop to sync your images back and forth between Lightroom for mobile, when you add images from your camera roll to Lightroom for mobile, it sends those images back to Lightroom desktop in a collection called From Lightroom Mobile.

I find it really annoying that the panels in Lightroom pop out when I move my cursor near the left or right edge of the interface. Is there any way to stop this from happening?

Thankfully, there is. If you Right-click directly on one of those little light-gray arrows at the center edge of either side of the Lightroom interface, a pop-up menu will appear where you can choose Manual instead of the default Auto Hide & Show. Now the menus will only pop in or out when you click on that arrow. *Note:* You have to do this for each

group of side panels, in each module, separately—there’s not a global Auto Hide & Show command.



Sometimes when I’m working in the Book module, I get a warning icon in the corner of the image. What does that mean (and what am I supposed to do)?

There are two different kinds of warnings you could get up there. The one you’re most likely talking about is a resolution warning (that’s a black box with an exclamation point in the upper-right corner) letting you know that the image doesn’t have enough resolution to print it at an acceptable quality. In Blur’s case, that’s anything under 200 ppi. The ideal amount would be 240 ppi, but you can get away with as little as 200 ppi without any significant loss of quality. Below that 200 ppi, things start to look soft and perhaps even pixelated.

If you click on the warning icon, it will tell you what the current ppi (resolution) for that image is so you can see if you’re a little off or way off. The solution? Click on the image and drag the Zoom slider to the left (shrinking the physical size of the image) until the warning sign goes away. Often, you’ll just have to reduce it a few percent to have enough resolution, but of course this changes the size, and sometimes the cropping of the image.

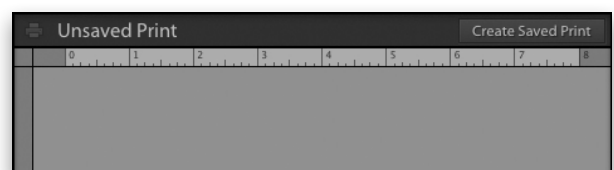
The second warning appears as a red box with an exclamation point in the upper-left corner. This one means there’s no original image linked to the thumbnail (Lightroom calls this situation having the image “offline”), so the image won’t print at all. To fix that problem, go back to

the Library module and relink the thumbnail to the original image file. You’ve either moved the image to a different location than it was when you imported it into Lightroom, or maybe it’s on an external hard drive that’s not currently connected to your computer.



When I’m in the Print module, sometimes I see a button called Create Saved Print, but other times it’s not there. Do I need to do something special to get to that button?

Well, I don’t know if it’s special, but yes, you can make that button visible by pressing the Backslash key (\) on your keyboard. That toggles on and off the little Header Bar with extra options that appears above your print preview area.



Don’t forget to send in your Lightroom questions to lightroom@photoshouser.com. We’ll see you back here next issue. ■

Tips & Tricks

SEÁN DUGGAN

GENERAL TIPS

a shortcut to the shortcuts

Command-/ (PC: Ctrl-/) will reveal a list of the shortcuts for the module you're currently working in. Click the shortcuts list to dismiss it.

toggle information overlay

Press I to toggle the information overlay that appears in the Library Loupe view (E) or the Develop module view. This shortcut switches between two information overlays or none at all.



working in solo mode

Option-click (PC: Alt-click) the disclosure triangle on a panel title bar to enter Solo Mode, where only that panel is open and the others are closed. Command-click (PC: Ctrl-click) the triangle to toggle between opening and closing all panels.

customize name for files edited in photoshop

When a file goes from Lightroom to Photoshop for editing, Lightroom appends "-Edit" onto the filename. You can customize this by going to the External Editing tab of the Preferences. At the bottom of the dialog, open the Template drop-down menu for Edit Externally File Naming. There you can choose from several naming presets, or choose Edit at the bottom of the menu to open the Filename Template Editor and create your own filename preset.

MISSING IN ACTION: LIGHTROOM INTERFACE

Some parts of the Lightroom interface can be hidden by a simple (and usually accidental) keystroke, which can be quite confusing.

Here are the shortcuts you need to know to bring them back. Many of these can also be found in the View menu.

restore a missing toolbar

The Toolbar is found under the Grid view or the larger image preview area. Press T to toggle the Toolbar off and on (also found in the View menu).

restore a missing filter bar

Press the Backslash key (\) to hide or show the Filter Bar above the Library Grid view (also found in the View menu).

restore a missing panel

Ever had panels go missing in one of the modules in Lightroom? Right-click on the name or title bar of a panel to see a contextual menu that controls the visibility of the panels on that side of the interface. If there's no checkmark next to it, it means the panel is currently hidden. The menu equivalent for this is Window>Panels. In the menu, a checkmark indicates that a panel is currently expanded.



FILES & FOLDERS

use lightroom to move or rename image folders

This is a very basic thing that you've probably heard many times, but it's one that's essential for new Lightroom users. If you want to move files around, or rename folders, do these tasks in the Library module in Lightroom. If you do it outside Lightroom, then the program will lose track of where your files are located.

never store cataloged files on the desktop

In terms of file storage and organization, computer desktops are often a temporary place for files you may need again soon, or just as an easy default place to stash something if you don't know where else to put it. But it should never be used for images in your Lightroom catalog. And that's because the desktop is

prone to being cleaned up and reorganized from time to time. If a file in your Lightroom catalog is renamed or moved from its home on the desktop, Lightroom will lose track of it.

use a central location for your image files

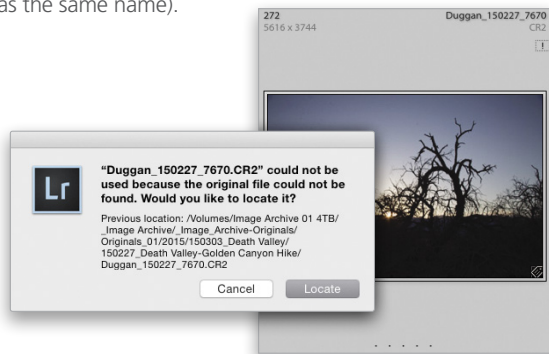
Whatever organization system you use, create a single folder for your image archive (or use one or two external drives just for your image library). Even if there's a certain amount of unorganized files within the main image archive folder, having them all in one or two dedicated locations is a good approach.

file and folder naming: be consistent!

Once you decide on a file- and folder-naming system that works for you, be consistent. Changing your naming system will make it harder to develop and maintain a well-organized Lightroom catalog.

finding missing files

An exclamation mark in the upper-right corner of an image thumbnail indicates that Lightroom can't find the file where it should be. Click this symbol to see the last-known location for the file—often the best place to start looking for it. Clicking Locate will take you to the folder where Lightroom thinks it should be (assuming that folder is still in the same location and has the same name).



consistency across derivative filenames

How you name your image files (or whether you even choose to rename them at all), is a personal choice, and the type of work you do may determine the naming system you use. One thing that will make your life easier is: Never change the root name of the file when you create a derivative version (i.e., a layered PSD file, a version for the Web, a version to send out for prints, etc.). Keep that root name and append new information to it to indicate the purpose of the derivative file. For instance, I'll add -M for a layered master file (more on how to have Lightroom do this for you in a later tip), -W for a Web file, or sometimes even the number of pixels on the long edge (e.g., -1200px). Since the base filename is always the same (in my case this includes my name, the date, and the original camera number), I can always trace a derivative back to the original RAW image.

file status under histogram

You can look under the Histogram to see the status of a file in terms of whether or not Lightroom can see the original photo, whether the file is missing, whether there's a smart preview plus the original, or whether you're working only on a smart preview. If only a smart preview is being referenced, you'll see a badge for this in the upper-right corner of the image thumbnail.

CATALOG MAINTENANCE

clean up your lightroom backups

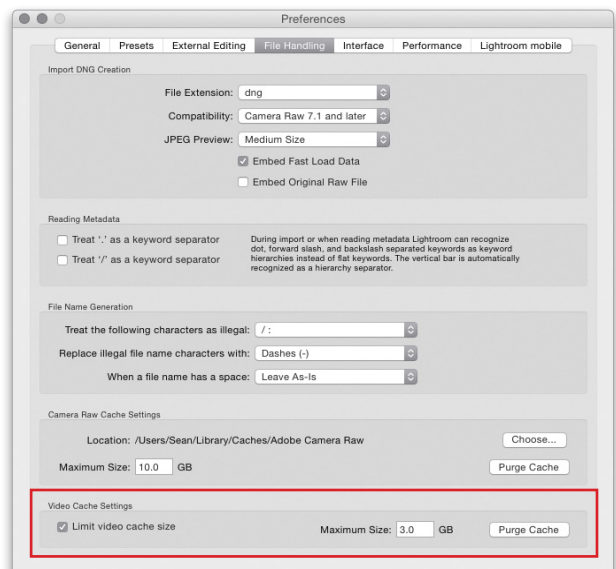
Every time that Lightroom backs up the catalog, it creates a new folder containing that backup. Realistically, you probably only need to keep the most recent two or three backups, and you can free up some significant hard drive space by going to your backups folder and deleting the older backups.

delete unneeded psd and tiff files

When you open an image into Photoshop, it creates a PSD or TIFF file (whatever format you've chosen in the External Editing Preferences) and adds it to your catalog. If you chose one of the two Edit a Copy options in the Edit Photo with Adobe Photoshop CC dialog, the file is created and added, even if you don't make any edits, but just close it, without saving the file. Use the filtering capabilities in the Filter Bar to do a search of your catalog for only TIFF or PSD files: Click on Metadata and click on one of the column headers and choose File Type. You may find many files that you don't need and can throw away, freeing up a lot of disc space.

limit video cache size

If you work with a lot of video files, the cache of those files can take up a lot of space on your boot drive. Limit your video cache size in the File Handling section of the Lightroom Preferences. ■



Product Reviews

▼ FontExplorer X Pro 5 for Mac

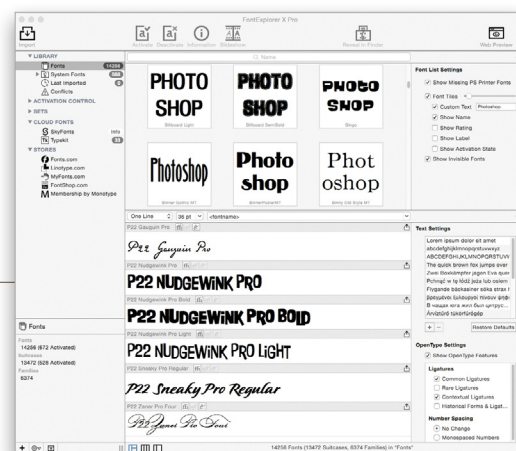
A Hub for All Your Fonts

Review by Jay Nelson

Font management, a fact of life for creative professionals, means that you need to update font managers when their supported apps are updated. To support Photoshop, InDesign, and Illustrator CC 2015, as well as QuarkXPress 2015, Monotype Imaging recently updated FontExplorer X Pro to version 5, adding innovative new features, faster speed, and a streamlined interface.

A Welcome Tour provides orientation for new users and, as new technologies and font formats complicate font management, it's also helpful for seasoned veterans. This complexity is cleverly tamed by FontExplorer X Pro's simplified interface, where the most-used tools are instantly available from the toolbar, and common controls are tucked into a panel on the right side. Checkboxes provide visibility for various features, such as a font's label, rating, and activation state, and a slider controls font tile size, WYSIWYG display of font names, style linking, and font family grouping. Here, you control the color of previews, enable or disable a font's built-in kerning values, and apply your own letterspacing. You can edit or create preview text in many languages, or see each font's numbers, ligatures, special characters, such as \$, &, @, and curly quotes. You can also see the intelligence built into advanced OpenType fonts, such as alternate characters, small caps, fractions, subscripts, and superscripts. And you can preview these OpenType features on your custom text.

FontExplorer X Pro 5 includes several new enhancements, such as Font Tile view, which displays a few characters in each font to help you find a font that has a specific "flavor," or to quickly scan for the best font for a logo. With the built-in Web browser, you can preview any of your fonts on any block of text on any webpage: Just click a block of text on the webpage to choose a new font, color, size, and line height. FontExplorer even generates CSS code and creates a new FontExplorer set for the new fonts. Version 5 now also supports fonts in the Web Open Font Format 2.0, which offers 30% smaller file sizes and faster loading times. The Info window lets you find, view, and copy/paste any character in any font (including the latest emoji fonts). Fortunately, you can limit your search to specific



languages, dingbats, punctuation, letterlike symbols, arrows, currency symbols, and other groupings.

Version 5 can now activate and deactivate fonts you've installed from font rental services, such as Adobe's Typekit and Monotype's SkyFonts. Previously, these fonts were invisible on your computer, so font managers couldn't manage them. And FontExplorer X Pro 5 links to popular online stores such as [Fonts.com](#), [Linotype.com](#), [MyFonts.com](#), and [FontShop.com](#) so you can quickly buy and activate fonts.

I have two issues with FontExplorer X Pro 5: (1) All the icons have been flattened to keep up with visual changes in the latest operating systems, and unfortunately, almost all color was removed from the interface—at the expense of some user efficiency. You can, however, still apply your own color label to any font. (2) When you open a layered TIFF file in Photoshop CS5 through CC 2014, missing fonts aren't detected. (Fortunately, Photoshop CC 2015 doesn't have this problem.) As a workaround for previous versions, if you convert the TIFF file to PSD format, the fonts will subsequently auto-activate. Also, when any version of Adobe Illustrator opens a PDF or EPS file, missing fonts aren't detected.

Aside from these shortcomings, FontExplorer X Pro 5 is a solid upgrade to an already robust font manager. Its new speed, organization, Font Tile view, and integration with font stores and rental services will speed your work and encourage creativity. (Note: There is a Windows version of FontExplorer X Pro available, but it's at 2.7 and doesn't have all of the features of version 5 for Mac.) ■

Company: Monotype Imaging Inc.

Price: \$99 (Upgrade: \$49)

Web: www.fontexplorerx.com

Rating: ◆◆◆◆◆

▲ Hot: Faster; better organization; auto-activation for latest apps

▼ Not: Colorless; problems with some graphics files; Windows version not updated

▼ Litemotiv 120 and 190 Parabolic Softboxes

Perfect Catchlights and 30% More Power!

Review by Michael Corsentino



Regardless of the brand of strobes they use, in-the-know photographers around the world call Elinchrom their go-to light modifiers. The right light-shaping tools make all the difference, and Elinchrom has just introduced an exciting new product line called Litemotiv that I'm sure will be a hit.

Litemotiv softboxes are available in direct versions (indirect versions, where the strobe faces inward for an even softer result, will soon follow). First to roll out and shipping now are the 48"/120 cm Litemotiv 120 (EL28004) and the 75"/190 cm Litemotiv 190 (EL28005) direct parabolics, which boast a range of noteworthy new features.

No slouch in the output department, the Litemotiv's exclusive new fabric delivers exceptional quality as well as 30% more light output than its predecessors, the Rotalux and Portalite. This unique fabric also makes these softboxes compatible with hot lights up to 650W—the same softbox for strobes *and* hot lights. I like, I like!

With their new 16-sided design, the Litemotiv 120 and 190 are in a league of their own when it comes to creating nearly perfect circular catchlights. You have to see these catchlights to believe them. High-quality inner and outer diffusion materials assure gorgeous soft light. You can also remove the diffusers, pop in one of



Elinchrom's unique deflectors, and you have a giant beauty dish to work with.

Build quality also benefits from new color-coded, anodized, flexible-aluminum rods for easy assembly. There are also new, beefy, dedicated brackets for supporting the Litemotiv 120 and 190. Mounting options are available for Elinchrom, Bowens/S-mount, Broncolor Pulso, and Profoto strobes.

Great tools are an investment. The new Litemotiv softboxes are no exception, and they don't come cheap; however, if properly cared for, they'll provide a lifetime of stellar results. ■

Company: Elinchrom

Price: Litemotiv 120: \$509;

Litemotiv 190: \$1,299

Web: www.elinchromus.com

Rating: ◆◆◆◆◆

▲ Hot: Catchlights; hot lights compatible; lightweight; parabolic design

▼ Not:

▼ Noiseless

Remove Digital Noise from Your Photos in Seconds

Review by Jay Nelson

Yes, Adobe Camera Raw has a noise-reduction feature, but using it requires considerable guesswork. To quickly and fearlessly reduce noise in high-ISO (low-light) shots, try the click-and-slide simplicity of Macphun's Noiseless instead.

When you open a photo, Noiseless automatically selects a preset that's optimized for the color and luminance noise it detects. If you like the results, simply click Apply and be done. Or, use the Amount sliders to dial back the noise reduction or the Adjust panel for more fine-tuning. The process is very fast and the results are impressive on everything from snapshots to high-quality RAW files.

Both the Standard and Pro versions work as standalone programs, but the Pro version also works as a plug-in to Photoshop, Lightroom, or Aperture. The standalone version is especially handy for quickly fixing a shot and immediately sharing it via email, Messages, AirDrop, Facebook, Twitter, Flickr, or SmugMug. You can also instantly send the result to any photo app on your Mac, such as iPhoto, Photos, Lightroom, Photoshop, or Aperture.

The simplicity of Noiseless is impressive, given the powerful engine that runs it. For example, you can precisely control noise



reduction based on tonal range (highlights, midtones, or shadows), as well as its effect on smooth surfaces, structure, and detail. You can even use it on RAW files in 8-bit or 16-bit format. At the other end of the spectrum, Noiseless automatically identifies shots from a mobile device or action cam, and applies special settings just for them.

Noiseless supports RAW, JPEG, PNG, GIF, JPEG2000, PSD, TIFF, BMP, TGA, and OpenEXR file formats in sRGB, Adobe RGB, and ProPhoto RGB color spaces. Some features require the Pro version; but a free trial lets you judge the results with your own photos. Give it a try and have some fun! ■

Company: Macphun

Price: \$17.99 (Pro: \$49.99)

Web: www.macphun.com

Rating: ◆◆◆◆◆

▲ Hot: Fast; fun; professional results

▼ Not: Only for Macs

▼ Professional Protect and Circular Polarizing Filters

Two Professional Lens Filters from Manfrotto

Review by Larry Becker

This review discusses two lens filters from Manfrotto that are available in seven sizes from 52–82mm: The Professional Protect Filter and the Professional Circular Polarizing Filter (CPL).

It's a great idea to have some kind of filter for your lens to protect it from wear and tear; however, all glass has optical characteristics that could cause unwanted lens flare or ghosting. The solution is to use the Manfrotto Professional Protect Filter. It's a piece of high-quality optical glass that Manfrotto has refined with 12 layers of coatings that make the filter water repellent, scratch- and oil-resistant, antistatic, and anti-reflective. Manfrotto claims its anti-reflective coating allows 99.3% of the light to pass through.

I shot some bright scenes with strong glare without and with the Protect Filter, and the shots were identical—no ghosting or other aberrations. Of course I didn't try to scratch the Protect Filter or smear it with grease; however, I found it easy to clean with a lens cloth, and static didn't seem to be a problem.

When I'm in a situation where light creates glare, I add a polarizing filter, which causes all light entering the lens to come



from only one direction. With Manfrotto's CPL, you can freely turn the filter face to any direction you like, giving you control over the direction of light entering your lens.

I set up a scene with bright glare, took a test shot without the filter, then took several shots with the CPL, rotating the face of the polarizer 30° each time. In the polarizer shots, the glare was knocked down dramatically, bringing out rich colors that were previously bright and colorless. This isn't likely to happen with a fixed polarizer. These Manfrotto filters do just what they're supposed to do. ■

Company: Manfrotto Distribution Inc.

Price: Starting at \$54.99

Web: www.manfrotto.us

Rating: ◆◆◆◆◆

▲ Hot: Broad areas of glare can be minimized and shifted

▼ Not: Specular highlights aren't especially changed

▼ Polaris Karat Flash Meter

Full-Featured Light Meter

Review by Daniel M. East

A proper light meter helps ensure the accuracy of your exposures, and for studio environments, using a flash meter can provide you with the best possible settings for nearly any subject matter. The Polaris Karat Flash Meter (SPDFM3) brings function to a well-designed form, providing the user with an accurate, easy-to-use device that will improve your flash photography's exposures.

Measuring both flash and ambient light is something usually found in more costly metering systems. (In budget meters, accuracy suffers.) When comparing results with brand name and third-party flash systems, as well as DSLRs from Canon and Nikon, I found all of the Polaris Karat Flash measurements were on par with a Gossen Starlite 2 and a Sekonic LiteMaster Pro L-478DR. Given its \$329.99 suggested retail price, the Polaris has many features that add value to an already more affordable meter.

As well as measuring both flash and ambient light, the Polaris Karat has the ability to run in Auto ISO mode, and its Flash Duration and Flash Ratio modes are options seldom seen in a <\$500 meter. In my strobe-system photography test, the accuracy of each exposure was excellent and, to be completely honest, surprising to some degree. This slightly long, lightweight device has a



small screen that's easy to see and read. You can program several of the settings options, and store readings in the unit's memory. In terms of specifications and features, the 35° non-interchangeable rotating receptor head, ISO range from 3–8000 (in 1/3 increments), measuring modes, and ergonomic design are just a few of the things that make this meter great.

Turn it on, select your mode, adjust your settings, and that's it. For features, accuracy, and ability, you'll be hard-pressed to find another product as good at this price point. ■

Company: OmegaBrandess

Price: \$329.99

Web: www.omegabrandess.com

Rating: ◆◆◆◆◆

▲ Hot: Accuracy; programmable; high-end features; versatility; slim design

▼ Not:

▼ Photoshop Classic Collection Bundle

Fashion Actions that Wow!

Review by Michael Corsentino

Highly sought-after fashion photographer, Photoshop guru, and workshop leader Emily Soto is back with a new set of fashion-inspired Photoshop actions and Lightroom presets.

The new Photoshop Classic Collection Bundle includes all four of the Classic Collection action sets (both new and revamped) in a discounted package that saves you sixty bucks compared to purchasing each collection separately. Some of my favorite actions are: Alison, Alice, Molly, Sofie, and Caroline. Each is different, with just the right amount of wow to stop people in their tracks.

If you love dreamy, ethereal, sun-drenched images, you're going to love what you can do with the Classic Collection actions. Each action is smartly designed and fully customizable, giving users all the flexibility needed to create their own signature looks quickly and easily. Effects such as adjustable flare and haze along with realistic grain and vintage looks are just a few of the standout tools available.

Getting up to speed is no problem thanks to the "Tool Tips" that are included with the Collection. These tips help guide you



step by step as you use the actions to create your fashion and portrait masterpieces.

Also worth noting are the new Victorian Collection and popular Fashion Skin Pro retouching actions, both top shelf!

Visit the Fashion Actions website and Facebook page for a look at tons of gorgeous, user-submitted, before-and-after images, as well as video tutorials covering every aspect of these inspired actions. ■

Company: Fashion Actions

Price: \$199

Web: www.fashionactions.com

Rating: ◆◆◆◆◆

▲ Hot: Creative, adjustable actions add polish to your work

▼ Not:

▼ NEC PA322UHD-BK

32" Color MultiSync Display

Review by Daniel M. East

The Consumer Electronics Association defines 4K video displays as "Ultra High-Definition" (UHD), with no less than 8 million active pixels at 3840x2160 resolution. For photo, video, and graphics professionals, these newer-generation models can present a clearer, more accurate representation of your content. For professional applications, NEC brings clarity to its PA322UHD 32" desktop monitor with all of the features that make this unit part of your workflow. Specifications tell only part of the story, however.

Like most 4K UHD displays, the PA322UHD is big on contrast and visually flicker-free, but it offers improvements over most traditional displays. In this case, excellent quality also brings a slightly higher price tag: \$2,999. When compared with other monitors, however, this NEC is 32" of crisp, clean quality, making it better for critical applications.

For example, the Samsung U32D970Q is under \$1,700, but it doesn't offer that same clarity. In fact, the U32D970Q may have too much contrast and a higher black density than some may prefer. On the higher end, The Sony TRIMASTER PVM-X300, designated for 4K input signals with critical applications, costs just under \$20,000. Of course, with so many brands, makes, and models of 4K displays, it's important to balance preference and desired features with your budget.



My only criticisms about the NEC PA322UHD display are its tremendous weight for its size, and the terrible sound from its internal speakers. At this price point, it would be great if the audio were as good as the video. Although not the cheapest, it's one of the best monitors in its class with more features than can be conveyed in this space. The NEC PA322UHD has impressive image quality and, once it's calibrated, you may find yourself staring at your own work, just to see how great it looks on this display. ■

Company: NEC Display Solutions

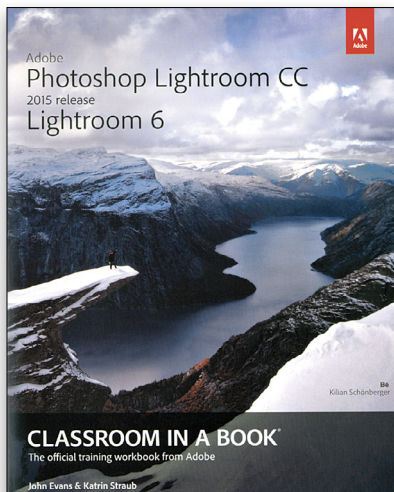
Price: \$2,999

Web: www.necdisplay.com

Rating: ◆◆◆◆◆

▲ Hot: Image clarity; connectivity; build quality; setup ease

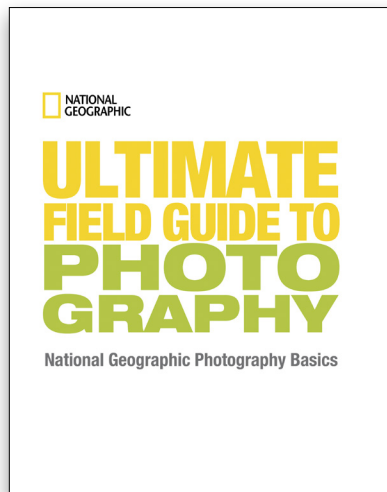
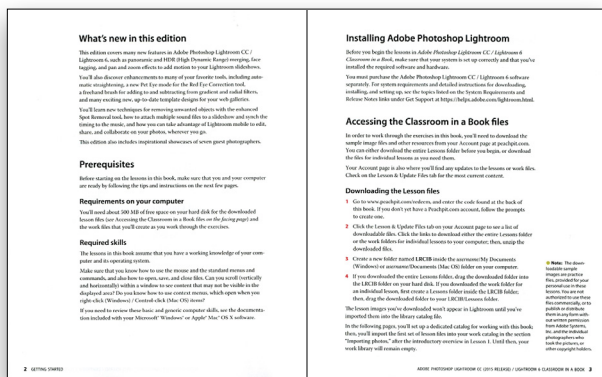
▼ Not: Speaker quality; weight



Adobe Photoshop Lightroom CC (2015 release) / Lightroom 6 Classroom in a Book

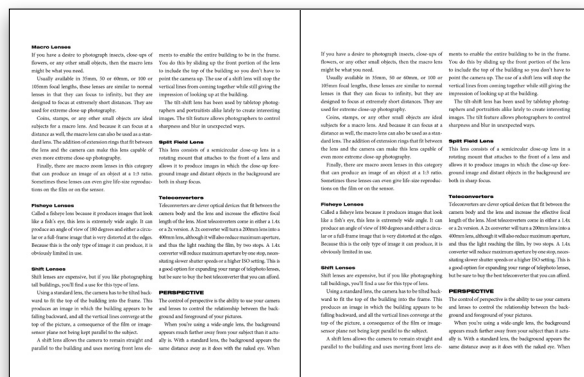
By John Evans and Katrin Straub

Don't overlook the website! Not only will you find work files and extras, you'll find updates as Lightroom evolves. The Classroom in a Book series has long reigned as one of the top resources for book-based learning. This book is also available in Kindle format (Amazon.com) and as an eBook (Barnes & Noble, AdobePress.com). If you taught yourself or sort of jumped into Lightroom and started poking around to see how things work (no matter how many years since you started), this is an excellent resource. Going through the book front to back, working each of the exercises with the downloaded work files, will give you a mastery of Lightroom and show you features you weren't aware of, as well as how to *properly* use features with which you feel familiar. Most of the chapters end with a "Photography Showcase," featuring artists including Nicole S. Young, Chris Orwig, and Seth Resnick.



Ultimate Field Guide to Photography: National Geographic Photography Basics

While there's a print edition of the same title, this short PDF makes a great gift for someone starting out in photography, as well as a good refresher for experienced shooters. And who can beat the price? Here's the link: www.nationalgeographic.com/ebooklets/e_ultimate_photo_guide.pdf. In your browser, you can use File>Save As to save the PDF to your hard drive. It's an easy read that starts by discussing hardware (with a comprehensive look at lenses), including a great one-page "Checklist for D-SLR Photography." (Print a couple of copies of that page, one for the back of your studio door as a reminder before you leave for an assignment, and another in your camera bag to remind you what you need to do when you return from an assignment.) There's also much info on exposure, controlling light, composition, flash, and much more.



Publisher: Adobe Press

Pages: 393 (plus, associated website)

Website: www.adobe.com

Price: \$59.99

Rating: ★★★★★

Publisher: National Geographic

Pages: 23

Website: www.nationalgeographic.com

Price: Free

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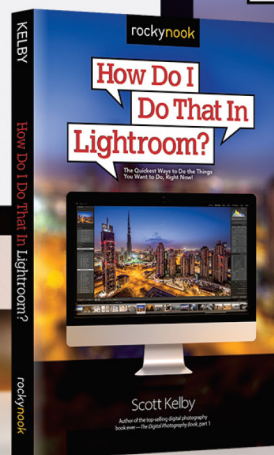
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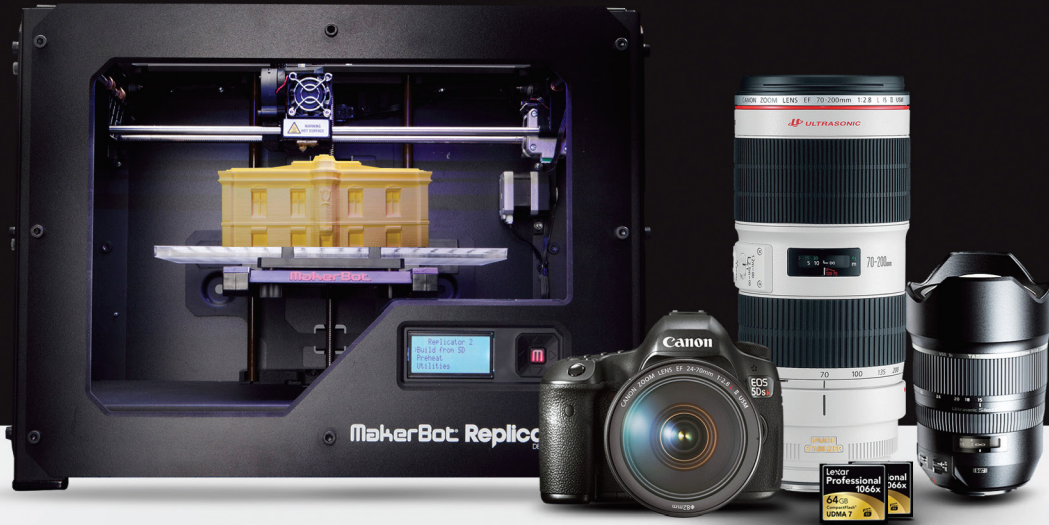
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From The Help Desk

> > Answers to Photoshop and gear-related questions

BY PETER BAUER

Photoshop is changing so fast these days, and the publishing industry doesn't seem to be able to keep up with the updates. (I haven't even seen an update to your book.) What resources can I rely on for current info?—Georgia

To: Georgia
From: KelbyOne Help Desk

The future of *Photoshop for Dummies* is still up in the air, and publishers across the board are trying to figure out the future of their business, especially with fast-moving technology. What's the answer to a printed book that's somewhat out of date before it even hits the shelves? An eBook? A website? In the meantime, here are some resources that you can use to stay up to date when new features are added.

- www.kelbyone.com: Of course you'll find info on the new features at KelbyOne! And you'll find tutorials and videos, too.
- helpx.adobe.com/photoshop/topics.html: This is Adobe's online Help for Photoshop. It's regularly updated to reflect changes to the program and its features.
- helpx.adobe.com/photoshop/using/whats-new.html: This is a direct link to the "New Feature Summary" section of Photoshop Help.
- blogs.adobe.com/photoshopdotcom: This is the general Photoshop blog at Adobe and is quite wide-ranging. You'll find info (and links to info) on the latest in Photoshop, as well as other Photoshop-related stuff. Among the posters to this blog are Bryan O'Neil Hughes and Tom Hogarty.
- blogs.adobe.com/jkost: This is Julieanne Kost's Blog. She's an Evangelist (yes, that's a real title) for Adobe.

(Actually her complete title is Principal Digital Imaging Evangelist for Lightroom and Photoshop, although many just call her "Your Majesty.")

- www.jkost.com: This is Julieanne's own website.
- www.jnack.com/blog: John Nack is a former program manager for Adobe Photoshop. His blog covers Photoshop and Lightroom, and it's always great to see what he's also thinking about photography and illustration.
- www.tricky-photoshop.com: Vaibhav Sharan is not a particularly well-known Photoshop name, but you'll find lots of good information, and the site is updated regularly.
- www.youtube.com: Do a search for "Photoshop CC 2015" (with quotes) on YouTube and you'll find tens of thousands of results. Refine the search with other keywords, such as Dehaze or "Terry White," to narrow the results.
- www.terrywhite.com: Speaking of Terry White, if you're looking for information about all of the Creative Cloud programs, here's a place to start. Terry is the Principal Worldwide Design & Photography Evangelist for Adobe.
- blogs.adobe.com/adobeillustrator: For folks who use both Photoshop and Illustrator, here's a great resource for keeping up with Illustrator as it evolves.

The KelbyOne Member HELP DESKS

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



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