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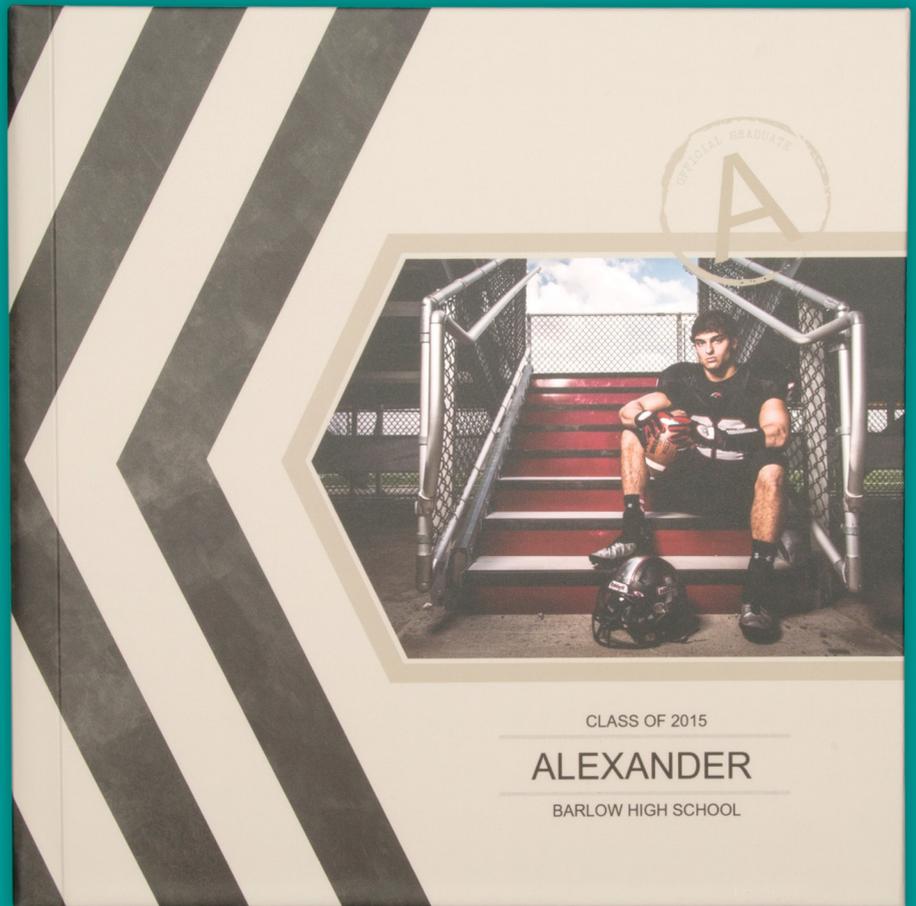
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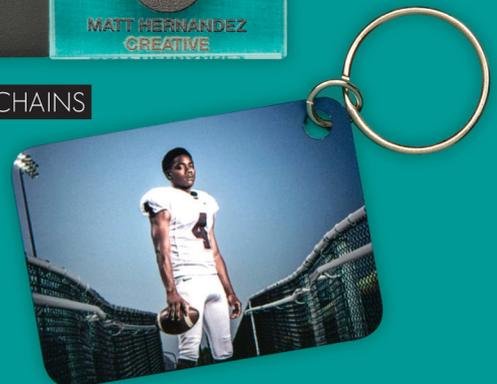
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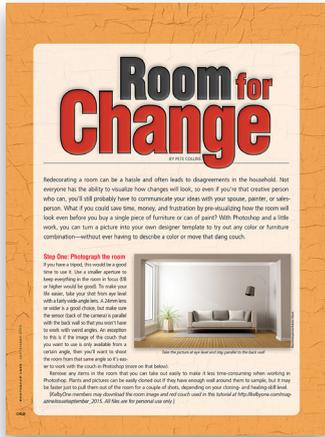
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FEATURE
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Room for Change

Did you ever want to see what a room in your house would look like with a new coat of paint and some brand-new furniture before you ever visited your local home-improvement store or furniture outlet? Pete Collins puts on his interior decorating hat and shows us how to take a photo of a room, strip everything to the bare walls, and then realistically paint the walls and add furniture, plants, and picture frames—all in Photoshop. This is much more fun than cleaning all those painting tools and lifting heavy couches.

Pete Collins

Images: Adobe Stock

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SPECIAL FEATURE 20

What's New in the 2015 Release of Photoshop CC

When Adobe made the switch to the Creative Cloud, they promised regular updates to all of their applications, and so far they haven't disappointed. Recently, they announced the availability of the 2015 release of Creative Cloud, which included numerous new features and upgrades in Photoshop CC and a couple of very nice features in Lightroom CC. Corey and RC cover all the major new features and how they'll improve your workflow and creativity.

Corey Barker & RC Concepcion

But Wait — There's More

KEY CONCEPTS

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

 Dodge & Burn tools

 Lasso tool

 Layer masks

 Pen tool

 Smart objects

 Quick Selection tool

CD DOWNLOADABLE CONTENT

Whenever you see this symbol at the end of an article, it means there are either downloadable practice files or additional content for KelbyOne members at <http://kelbyone.com/magazine>.

 All lighting diagrams courtesy of Sylights

< Click this symbol in the magazine to return to the Table of Contents.

From the Editor

online classes are just one part of being a kelbyone member



Before we get into all the stuff here in the mag (and it's a really good issue!), I want to make sure you're taking advantage of one of the best things about being a KelbyOne member (besides all the training), and that's the ton of discounts we've arranged for our members on everything from plug-ins to prints, from books to backdrops, from flashes to office supplies, and everything in between. We have a long list of discounts—when you have a lot of members, companies start calling you to offer discounts to your members, which is awesome!

I think the one that surprises our members most is that we have some pretty sweet member discounts directly from Apple. That's right, we have a special version of the online Apple Store, created by Apple themselves, with discounts on Macintosh computers and accessories. In many cases, the savings are pretty insane. (No, they don't offer discounts on iPhones or iPads.)

For example, I just went to the regular Apple online store and configured a new iMac with Retina 5K display the way I would if I were buying one, then I went to the Apple Store for KelbyOne members and configured the exact same iMac, and the savings right there alone were \$244. Heck, at that point, even if you're not a creative professional, you'd still be better off joining KelbyOne first just to get that deal. And while the Apple deal is certainly a high-profile deal, there's a laundry list of other companies that have offered some amazing deals, so make sure you log in to the members-only website (www.kelbyone.com) to see your deals and get your discount codes. Members tell us all the time that they pay for their KelbyOne membership each year with the money they save on hardware and software, and that's music to our ears and why we pursue these discounts for our members.

Having things like these discounts, our one-on-one tech support when you get stuck in Photoshop or Lightroom, and a monthly magazine created just for members that's more than 100 pages each issue (that's 1,000+ pages of cool stuff right there each year) are what makes us different than a subscription. Here, you're a member. You're a part of a community that's much more than just online training; but we put such emphasis on the classes we release every week that it's easy to miss all the other stuff we do for you all year long. That's why I wanted to take a few minutes to remind you to take advantage of all these benefits—stuff you don't find anywhere else—that were created to make your membership more valuable. Today, that means a lot to all of us.

Hey, since you're holding one of my favorite member benefits in your hand, let's take a quick peek at what we have in store this issue: We have a theme going on here, and we're kicking it off with our main feature: "Room for Change" by Pete Collins (p.62). Have you ever considered using Photoshop to explore how a room in your house would look with different colored walls and new furniture? Pete will bring out the interior decorator in you with this step-by-step tutorial showing exactly how you can do just that. Also, in our "Beyond Photoshop" column (p. 58), Scott Onstott shows how to change the color of your house in Photoshop without ever opening a can of paint.

For you photographers out there, our "Photography Secrets" column (p.74) is "Ten Secrets for Architectural Photography" by Randy Van Duinen, who shares from his decades of experience what he's learned when it comes to shooting exterior and interior spaces. In our "Light It" column (p.80), Randy takes us inside to show us how to light a commercial space using tungsten lighting.

Of course, the latest issue of *Lightroom Magazine* (our magazine within a magazine) is here as well, and it's packed with all the Lightroom stuff that you want to know, especially since Adobe just snuck a few new features into Lightroom CC.

Lots of cool stuff in the entire mag, and I hope you'll take advantage of all the other cool things that come with being a KelbyOne member. We're glad you're with us, and the best is yet to come!

All my best,

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

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Photoshop USER

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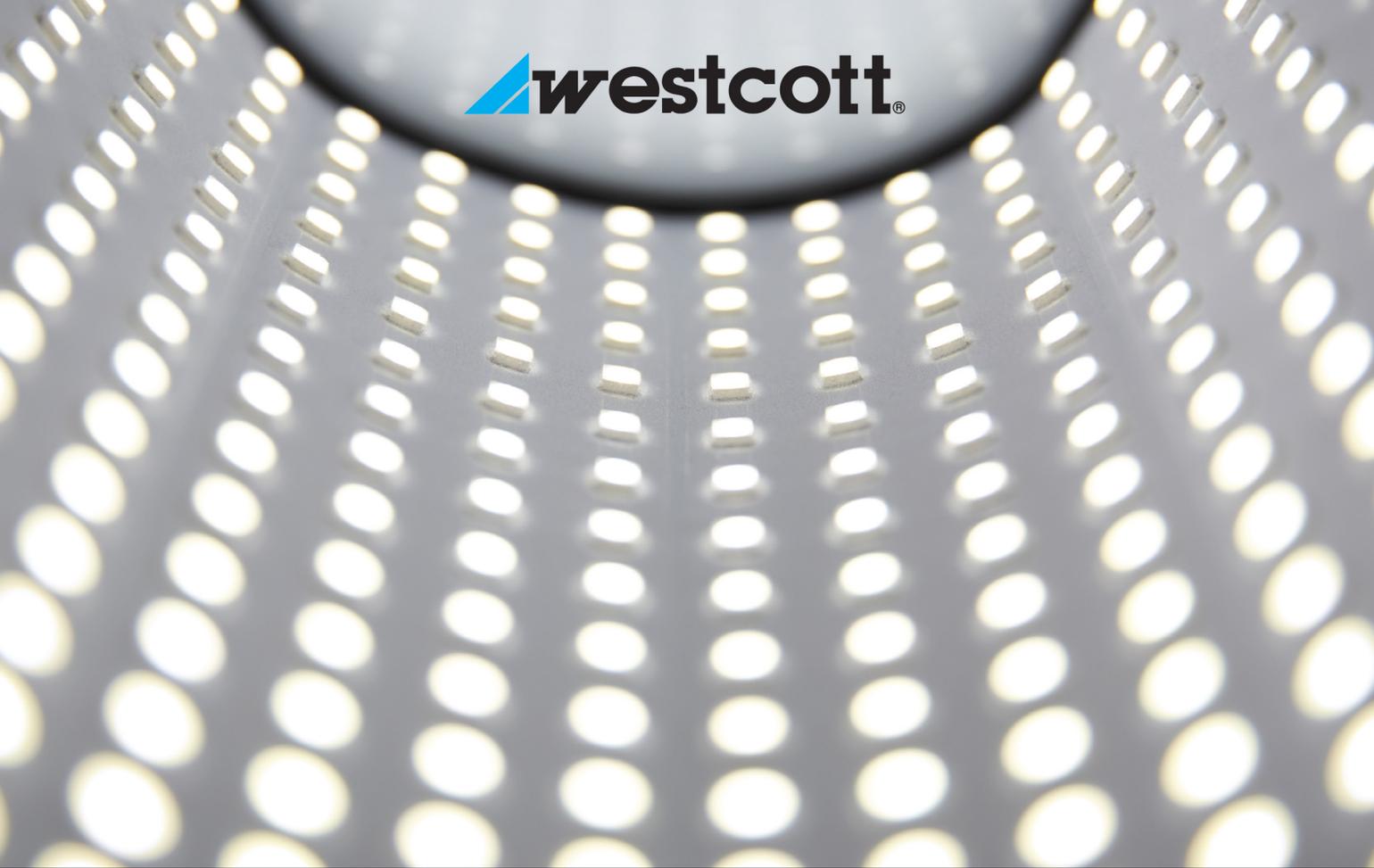
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Focal length: 15mm Exposure: F/8 1/40 sec ISO400 © Ian Plant

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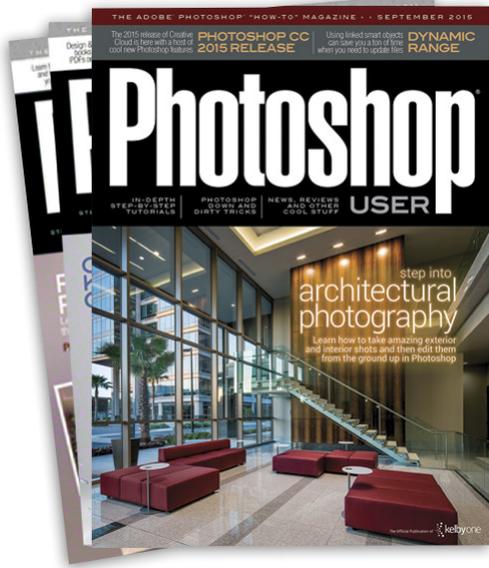
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Randy Van Duinen

Photoshop User Magazine

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

About KelbyOne

KELBYONE

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

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

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KelbyOne Community

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

BY HEATHER SHORTT

It's Good to Be a kelbyone member

There's just something about belonging to a group or a community that makes us feel all warm and fuzzy inside. Continuously add learning and membership perks and, well, that's just the icing on the cake. That's what you get when you're a KelbyOne member. We're here to evolve your skills in Photoshop, Lightroom, photography, and many more areas, plus give you a sense of belonging to a community that helps inspire your creative growth. If you're a member, here's a rundown to make sure you're taking full advantage of your membership. And if you're not, here are four different really big, really awesome features of a KelbyOne membership that you're missing out on.

Amazing classes: We hate to brag, but hands down, we have the best training out there. We truly believe quality matters. That's why all KelbyOne courses are produced by an award-winning team that creates quality, cinematic-style productions that put you right there with the instructor. It's the very best way to learn. Plus, we drop a new course every week with fresh content on the subjects you want to learn.

Brilliant teachers: We all know the difference a great teacher makes, and that's why we only use the most talented, engaging, and respected instructors in the industry. Our instructors make teaching their passion and they believe that learning should be simple, fast, and fun. You'll never end a class scratching your head in confusion. Instead, you'll say, "Wow! I never thought I could learn that."

Bonus content: If you're reading this now, you're probably a fan of *Photoshop User*. I mean it's more than a magazine; it's like a really cool Photoshop, Lightroom, and photography book all in one. It's produced 10 times a year and comes with membership. That's a \$100 value in the magazine alone. Rumor has it some members save every issue to refer back to—and who wouldn't? At the end of just one year, you'll have accumulated an entire reference library of some of the best tutorials around.

Exclusive discounts: What would a membership be without a few bonus perks? And we have way more than a few. We negotiate special member-only discounts on everything from camera gear to software, from laptops to lighting, from plug-ins to printing, and everything in between. These discounts are from serious industry players too: Apple, B&H, Macphun, Square-space, Google Nik Software, and many more. The savings can more than pay for your membership.

We could go on and on with more reasons to love being a KelbyOne member—The Photoshop Guys, special insider events and news, challenges and contests, member-only webcasts—but we'll leave you with this: There's no better place to fuel your creativity, grow your skills, and be a part of a community of creative folks just like you. To our members, we thank you. To our future members, what are you waiting for? Visit www.KelbyOne.com to learn more.

The Power to create

What happens when you get Canon, Adobe, and KelbyOne playing in the same space? An incredible bundle offer is created to bring serious value to our customers. The Power to Create bundle is the ultimate package to capture, edit, and enhance great photos.

Here are the specifics: Right now through October 3, 2015, when you buy a Canon EOS 7D Mark II, EOS 5D Mark III, or EOS 6D, you'll receive a complete set of tools and training from Adobe and KelbyOne. This includes a one-year membership to the Adobe Creative Cloud Photography Plan (Adobe Photoshop CC and Adobe Photoshop Lightroom CC—a \$119.88 value) and a one-year membership to KelbyOne's learning library that features hand-selected courses designed to get you up to speed with your new gear and programs (a \$119 value).

This powerhouse of a package sets up any photographer for success by providing the exact tools he or she needs to create powerful images—for less. Learn more at <http://kel.by/canonpowertocreate>.



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ARTIST SPOTLIGHT ›› VINH TIEU
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#KELBYONECHALLENGE WINNER: FATHER'S DAY



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#KELBYONECHALLENGE WINNER: THE SUNSET SHOT

Fresh New Classes released at kelbyone.com

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

What's New in Photoshop CC 2015

Join Photoshop guru Corey Barker as he gets you up to speed on all the newest features in the 2015 release of Photoshop CC. This new update is perfect for designers, featuring new artboards and enhanced layer styles. Photographers will also benefit from the new Gallery Blur and Content-Aware features and so much more. Be sure to check out Corey's article in this issue on the new features in Photoshop, as well. It's just a few pages away on page 20.

Active Lifestyle Photography

Get up and moving with Erik Valind in his latest class on active lifestyle photography, which is all about capturing believable moments and showing that ideal reality in an image. Working with natural light, reflectors, studio strobes, and off-camera flashes, you'll get a good handle

on how to tailor your lighting to fit the mood of the scene so you can capture those hero images at the peak of action.

Getting Started with Dreamweaver

Join Janine Warner, author of the *Dreamweaver for Dummies* series, as she teaches you the basic skills every Dreamweaver user needs to know to start building and managing a website. Whether you're completely new to Dreamweaver or just looking for a refresher, Janine will take you step by step through the process of setting up a simple website, creating new pages, adding and formatting text, inserting images, controlling the layout, and then linking it all together.



Photoshop World has arrived

Soon after you read this, I'll have jetted my way across the country to a quaint, little town called Las Vegas (can you tell I'm a first-timer?) to attend the industry's most exciting, most spectacular learning event of the year: Photoshop World Conference & Expo. At KelbyOne, we spend all year making sure each show is better than the last. To help guide you along the way, here are a few things on my watch list that I can't wait to check out at Photoshop World 2015.

The Opening Keynote: The Opening Keynote is a must-attend event for anyone, whether you're a first-timer or a conference alum. It's a tone-setting, highly entertaining, electrifying launch party. It features Scott Kelby and The Photoshop Guys, and as we all know, antics, hilarity, and surprises are sure to ensue whenever these guys get together. Plus, you'll be the first to hear all the breaking industry news, updates, presentations, and announcements from Adobe, KelbyOne, and more!

Live natural-lighting shoots: This is a new feature and I think a lot of attendees are just going to go bananas over it. On Wednesday from 11 a.m. to 4 p.m., there will be live shooting opportunities open to all attendees. With four shoots to choose from—food, model, macro, and even a wedding shoot—you'll be able to test your skills in a professional setting.

Midnight Madness: This is appropriately nicknamed "The Session for Photoshop Freaks Who Just Can't Sleep." Why would you want to miss this? My first experience with Midnight Madness was in Atlanta. People were lining up to run through the double doors. It was, well, madness. While we learned next to nothing about Photoshop, it was a fun, laid-back event where we could relax after a full day of learning. I can only imagine what a Vegas-style Midnight Madness has in store.

Expo Floor: I don't know about you, but I'm a shopaholic and a hands-on kinda girl. So if I can peruse the showroom floor packed with vendors, onsite demos on my favorite products, plus live free training, count me in. What you won't want to miss is the Westcott booth, where you can shoot live models in professional setups. They'll have a total of six different costumes and themes, including steampunk, ice princess, the Incredible Hulk, and more. Make sure to bring your cameras; you won't want to miss the opportunities at the Expo.

That's just a glimpse at a few of the must-see opportunities we pack into the three-day learning extravaganza we call **Photoshop World**. I can't wait to see how this show makes a fan out of you. ■

Exposed: Industry News

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

BY CHRIS MAIN

Adobe Creative Cloud enters 2015

On June 16, Adobe announced the 2015 release of the Creative Cloud. This release included updates to just about everything in the Cloud, including Photoshop, InDesign, Illustrator, Premiere Pro, After Effects, Dreamweaver, and more. They also updated and announced some new mobile apps. New features in InDesign include speed improvements (up to twice as fast as CS6), placing images in table cells, easily publishing documents online, and paragraph shading. Illustrator is 10 times faster than in CS6, offers 10 times greater zoom magnification, and allows you to create custom graphs, charts, and infographics.

But, of course, our main interest here in the magazine is Photoshop CC and Lightroom CC. That's why we asked Corey Barker and RC Concepcion to give us all the juicy details starting on page 20. For more on all of the other updated applications and features, including the new Adobe Stock service, visit www.adobe.com.

OWC Announces the New USB-C Dock available for pre-order

Other World Computing, otherwise known as OWC, recently announced a new USB-C Dock for the 2015 Apple MacBook and other computers that use USB-C ports. Available in silver, space gray, and gold, the dock sports 11 ports: Five fully powered USB 3.1 ports; one full-speed Gigabit Ethernet port; one HDMI port; one Secure Digital (SD) card reader; two audio ports, including audio in and audio out; and one USB-C port. Users will be able to charge devices, connect displays and external storage, import photos, connect audio accessories, and even power their MacBook. The OWC USB-C Dock will be available in the fall, but can be pre-ordered for \$129 for a limited time. For more information, visit www.macsales.com/usbcdock.



The DxO ONE for Your iPhone may make your dslr jealous

DxO, the makers of OpticsPro, has announced a new camera for your iPhone: the DxO ONE. This 3.8 oz camera shoots 20.2-megapixel images using a high-quality f/1.8, 11.9mm (equivalent to 32mm in full frame) aspherical lens with a variable 6-blade iris and 1" CMOS BSI sensor. The DxO ONE attaches to the iPhone's Lightning connector and uses the iPhone's display as the viewfinder. The free iOS app controls the aperture (f/1.8–f/11), the shutter speed (15s–1/8000), and ISO (100–51,200). In addition to the built-in microSD card, photos and video can also be stored on the iPhone's camera roll. By default, the DxO ONE keeps the RAW (DNG) files. It also records videos at 1080p/30fps or 720p/120fps. The DxO ONE should be available in September for \$599. For more information visit www.dxo.com.



More Solutions from tethertools

In the second installment of Scott Kelby's "Lightroom Questions & Answers" column in this issue, a reader asks Scott how to prevent a tethered connection from dropping out during a shoot. While you can turn to page 111 for Scott's answer, TetherTools has a hardware solution that addresses this very same issue, and it's called the TetherBoost USB 3.0 Core Controller. It's designed to boost and regulate power from a DSLR camera or Digital Back. This helps maintain a stable, reliable connection when you connect your camera to a computer via USB.

And in the last issue (July/August 2015, p.109), Michael Corsetino reviewed the new Digital Director from Manfrotto. This hardware-and-software solution turns your iPad into a field monitor and allows you to control your camera. TetherTools has introduced the JerkStopper for Digital Director. The JerkStopper securely attaches to the Digital Director and holds both the USB and AC power cables securely in place. This prevents the cables from being "jerked" out and protects the USB and power ports.

The TetherBoost Core Controller is available for \$54.95 and the JerkStopper for Digital Director is \$32.95. Visit www.tethertools.com for more info.



Nikon Announces three new lenses

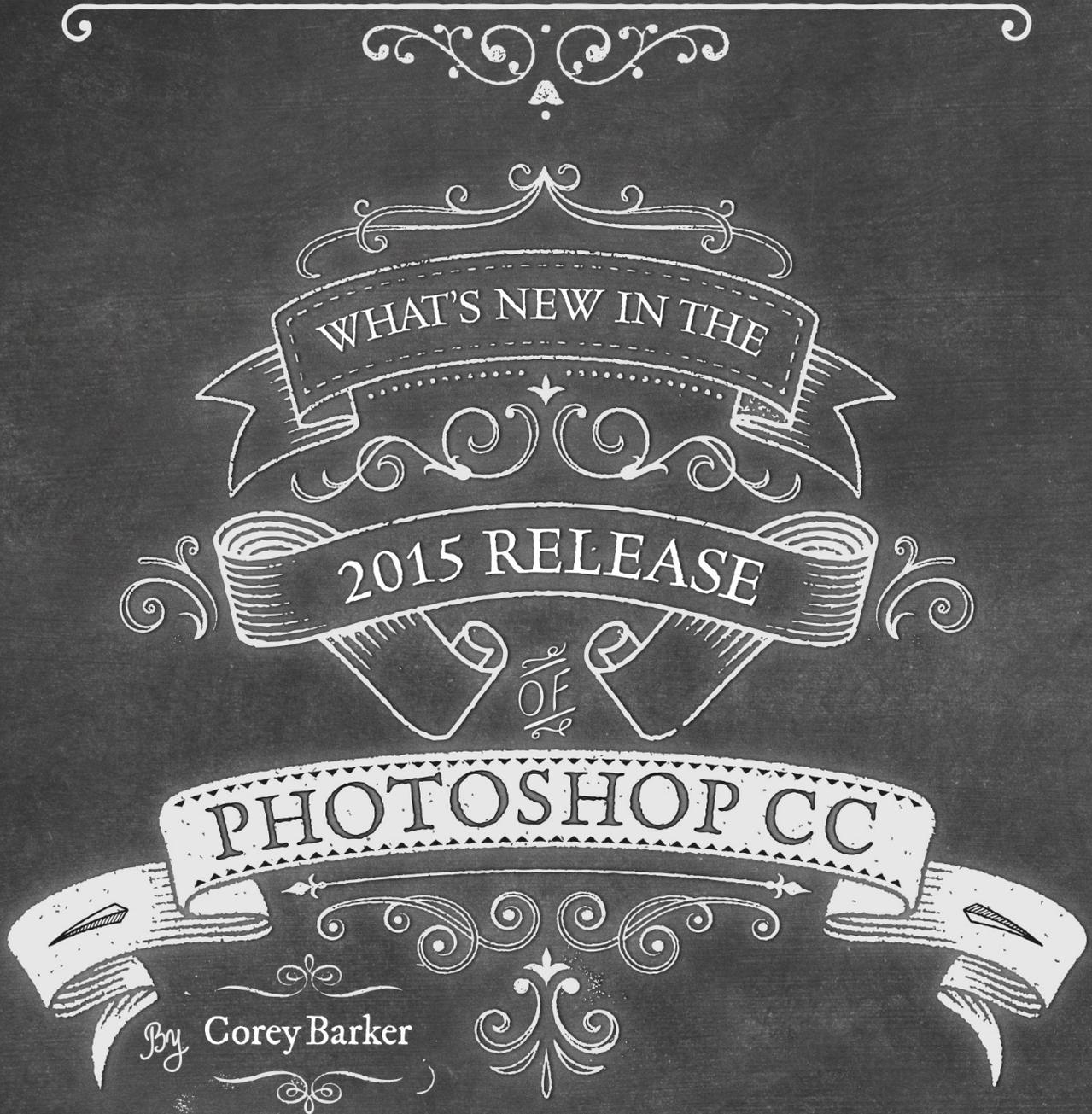
Nikon has added three new lenses to its lineup: the AF-S DX NIKKOR 16–80mm f/2.8–4E ED VR; and two FX super telephotos—the AF-S NIKKOR 500mm f/4E FL ED VR and the AF-S NIKKOR 600mm f/4E FL ED VR. Now that your head is swimming with letters and numbers, let's try to break this down.

The AF-S DX NIKKOR 16–80mm f/2.8–4E ED VR is a fast lens for shooting everything from wide-angle landscapes to portraits. It's the first Nikon DX-format lens with Nikon's exclusive Nano Crystal Coat. This advanced optical coating reduces ghosting and flare. The front and rear elements also integrate a fluorine coating to make it easier to clean the lens surface. This is also the first Nikon DX lens to feature an electromagnetic diaphragm, which electronically adjusts the aperture within the lens, resulting in consistent exposure during high-speed shooting. The lens also features four Extra-Low Dispersion (ED) elements and three aspheric elements to further combat instances of ghost, flare, and chromatic aberration. The lens is constructed of 17 elements in 13 groups, and features a seven-blade diaphragm to create a circular, natural bokeh for a pleasing out-of-focus area of the image.

The design of the two new FX-format super telephoto NIKKOR lenses significantly improves AF tracking performance, helping photographers capture images of wildlife or athletes. Both lenses use Nikon's Electromagnetic Diaphragm, and the addition of fluorite lens elements helps to reduce chromatic aberration, as well as decrease the overall weight of the lenses, saving nearly 2 lbs for the 500mm f/4E FL ED VR, and nearly 3 lbs for the 600mm f/4E FL ED VR. For extended shooting days in the field, the AF-S NIKKOR 500mm and 600mm lenses also employ magnesium alloy construction for enhanced durability and further weight reduction. Both lenses include Nikon's Nano Crystal Coat, and incorporate Nikon Vibration Reduction (VR) technology, affording up to four stops of image stabilization.

The new Nikon AF-S DX NIKKOR 16–80mm f/2.8–4E ED VR will be available for a suggested retail price of \$1,069.95. The new AF-S NIKKOR 500mm f/4E FL ED VR and the AF-S NIKKOR 600mm f/4E FL ED VR will be available for suggested retail prices of \$10,299.95 and \$12,299.95, respectively. For more information on NIKKOR lenses as well as other Nikon products, please visit www.nikonusa.com. ■



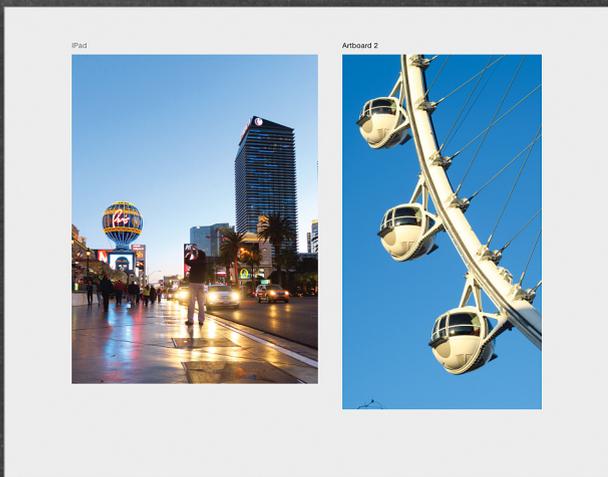


Adobe recently announced the availability of the 2015 release of Creative Cloud, with major updates to Photoshop CC. This time around it was largely an upgrade for graphic designers, but there are a few exciting new features for photographers as well, including a couple of cool new features in Lightroom CC. This update incorporates a lot of features that designers already identify with in other Adobe applications such as InDesign and Illustrator, so let's take a quick peek at these new features.



FINALLY, ARTBOARDS IN PHOTOSHOP!

If you're a working designer and have used InDesign or Illustrator, then you'll most certainly find this a welcome addition to Photoshop. You can now create multiple artboards in a single document, allowing you to work on multiple projects, or perhaps multiple versions of a project, all at once. You can easily create custom artboards using the Artboard tool (nested under the Move tool [V] in the Toolbox), or choose from a variety of artboard presets for mobile devices or Web platforms in the Options Bar when the Artboard tool is active. You can also find the artboard presets in the Properties panel.



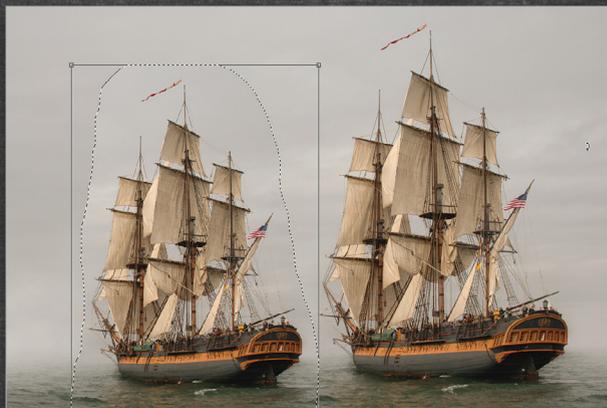
DEVICE PREVIEW

This handy feature allows you to live preview your Photoshop files (including artboards) on your iPhone or iPad using the Adobe Preview CC companion app (the Android version isn't available yet). Simply install the Adobe Preview CC app from the App Store, sign in with your Adobe ID, and then make sure that both your computer and mobile device are on the same Wi-Fi network, or you can connect your mobile device via USB. Either way, simply open the Device Preview panel (Window>Device Preview), and then you'll see your active Photoshop file (or artboard) on the device. Your design will automatically update on your

device whenever you make a change. Whether you're designing an app or just want to preview your designs on a mobile device, this feature makes it much easier.

CONTENT-AWARE UPDATES

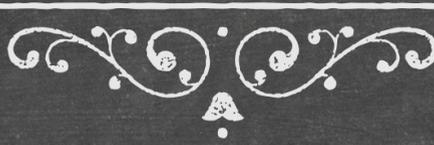
Content-Aware technology has been evolving for some time now in Photoshop and it has made another leap forward in Photoshop CC 2015. The Content-Aware Move tool (nested under the Spot Healing Brush tool [J] in the Toolbox) now allows you not only to move an object to a new location but you can also scale and rotate the selection before it applies the Content-Aware Fill. This gives you greater flexibility with fewer steps. Like all uses of Content-Aware, the accuracy varies and, in some cases, will need a little touching up, but it still gets you farther along in the process much more quickly.



James Stead/Adobe Stock



The problem with stitching panoramas in Photoshop in the past was that you either had to crop the final image because of missing areas around the edges of the stitched image, or you could give Content-Aware Fill a try



and hope for the best. Well now that feature is part of the Photomerge process (File>Automate>Photomerge), which means that you can have Photoshop apply the Content-Aware Fill as it's stitching the images together. Just select the Content-Aware Fill Transparent Areas option in the Photomerge dialog. This method is better because Content-Aware Fill determines the fill by using the data of the original photos, not after the stitching, when much of the image data has been stripped away.

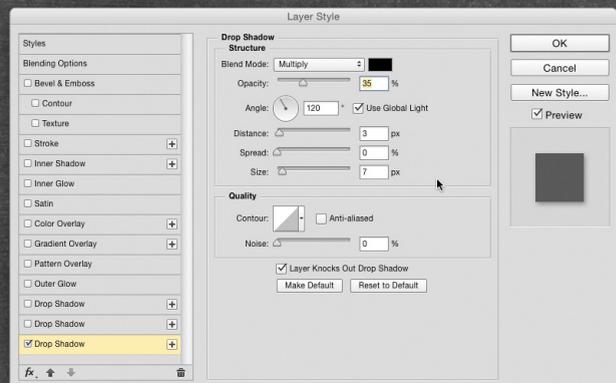
GLYPHS PANEL

Another welcome carryover from InDesign and Illustrator is the new Glyphs panel (Window>Glyphs), which allows you to see all the glyphs that are available with a particular font. Once you choose a font, you can filter the results to see the entire glyph set or just specific sets such as Punctuation, Currency, Numbers, etc. Another interesting feature for the Glyphs panel is that you can use the slider at the bottom to change the magnification of the overall menu, but use the icons at the bottom right of the panel to decrease or increase the size of the glyphs, without changing the size of the grid in which they appear. This is really helpful if a font has rather small glyphs and it's a valuable addition if you're a designer who works a lot with type—unless, of course, you just happen to know every glyph of every font by heart!



MULTIPLE LAYER STYLES

This feature is a minor victory for designers and, if you've been using layer styles for a while, you'll certainly appreciate it. You can now add multiple instances of the same layer style within a single layer, eliminating the need to create a null layer to add a second drop shadow or stroke, for instance. In the new Layer Style dialog, some of the layer styles in the list of Styles on the left have a plus sign next to them. These are the styles that can be duplicated, and yes, they're limited to Stroke, Inner Shadow, Color Overlay, Gradient Overlay, and Drop Shadow. When multiple instances of a style are created, you can rearrange the stacking order within each group by highlighting the style you want to move in the list of Styles, and then clicking the up and down arrows at the bottom of the dialog. One thing to keep in mind is that this feature is sticky: It will remember if you have multiple instances of a style the next time you apply it to another layer.



LINKED LIBRARY ASSETS

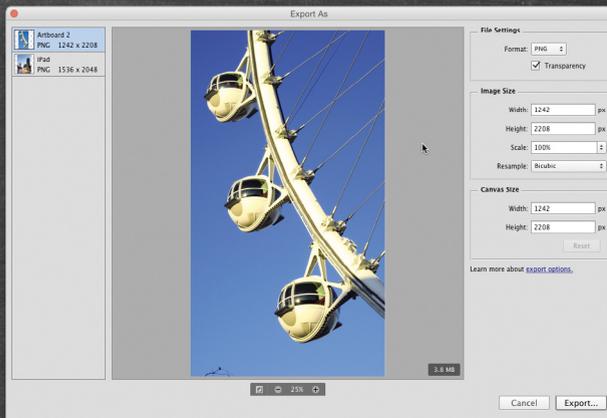
One of the most exciting parts about updates to Adobe applications such as Photoshop is how much of the Creative Cloud is leveraged with each new version. Keeping your assets in your Cloud libraries not only ensures that they'll never get lost, but it also allows you to access them from anywhere. You now also have the benefit of linked assets, which means that when you bring a graphic element into a working document from your cloud-linked Libraries panel (Window>Libraries), it will place the graphic as a Creative Cloud smart object. So, if you manage a design team and want to make sure the assets stay consistent, you can share your master library folder. As you make changes to any of the master files, other users will be prompted that something has changed, and they'll have the option to update



the content. This is a great use of the Cloud and a great way to ensure up-to-date content.

NEW EXPORT FEATURES

The Export features have been given a much-needed update. You now have the ability to export specific assets, such as a particular artboard, within a document or a single layer (Right-click on the layer in the Layers panel and select Export As). The new Export As dialog (File>Export>Export As) has essentially replaced the Save for Web dialog (which is still available as a Legacy feature). It's been stripped down to the most-needed features, making it more streamlined, with better compression and preview options. If you export often to a specific file format, you can use the Quick Export feature (File>Export>Quick Export) using settings you designate in the Export Preferences (File>Export>Export Preferences).



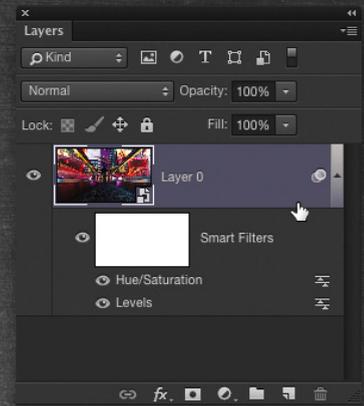
REAL-TIME HEALING BRUSH TOOL

This may seem like a small thing, but if you do a lot of portrait retouching and such then you'll appreciate this enhancement. In prior versions when you used the Healing Brush tool (nested under the Spot Healing Brush tool [J] in the Toolbox), you'd paint over the targeted area and Photoshop would run the adjustment after you released the tool. Now, the correction is made as you paint over the area in real time. The Spot Healing Brush tool and the Patch tool have also been enhanced and run much faster than in previous versions.

SMART FILTER ADJUSTMENTS

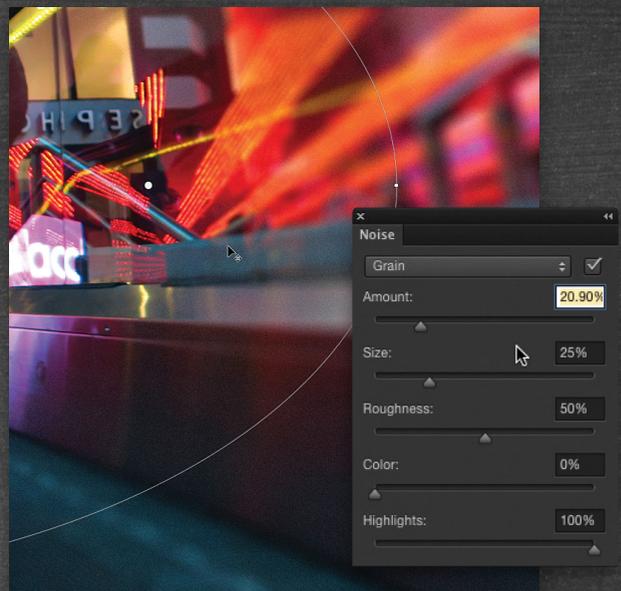
Another win for photographers and retouchers is the ability to adjust images in more nondestructive ways.

Smart filters (Filter>Convert for Smart Filters) have been around for quite some time in Photoshop; however, they were limited in their support of the features found under Image>Adjustments. In fact, you could apply Shadows/Highlights as a smart filter; but now you can apply just about any adjustment that appears under the Image>Adjustments menu as a smart filter (except for the four at the bottom). Applying these adjustments as smart filters is a useful alternative to adjustment layers, and they're both nondestructive methods.



BLUR NOISE

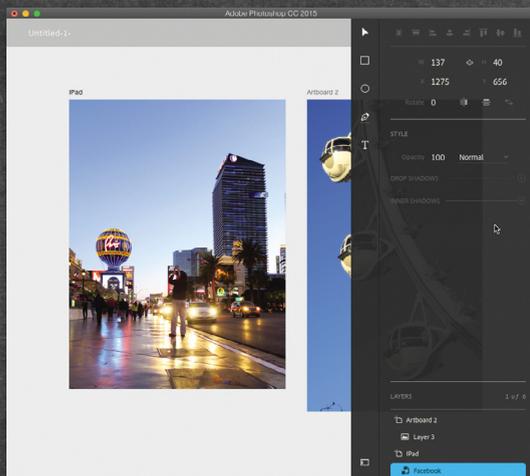
Another handy feature that photographers can be excited about can be found in the Filter>Blur Gallery: the ability to bring back noise. The problem with blurring an image is that it blurs the original noise grain as well, which tends to make it look unrealistic, and it can also produce banding when printed. Now you can apply the blur and then bring back the noise (whether monochromatic or color) using the Noise panel in the Blur Gallery, thus keeping the integrity of the image with its original grain.





DESIGN SPACE

This last feature is pretty cool but it's technically just a preview of some new UI technology Adobe is developing. In the Photoshop CC (PC: Edit)>Preferences under Technology Previews, you can Enable Design Space (Preview). This is a simplified design interface that gives you only the essential features for working on a design project. It maximizes screen area for your image and has what is basically an enhanced Properties panel that displays the relevant features to whatever tool you're using. It also includes a cleaner more streamlined Layers panel. To switch back and forth between the standard Photoshop space and the Design Space, simply go under the Window menu and choose either Return to Standard Photoshop or Design Space (Preview). Again, this is merely in preview phase, but it's exciting that Adobe is introducing this technology so that users can provide feedback and help shape the future of what Photoshop can become.



OTHER FEATURES

That pretty much covers the major features of Photoshop CC 2015. (To learn more about other new features, plus JDI [Just Do It] fixes, visit <https://helpx.adobe.com/photoshop/using/whats-new.html>.) In addition to new features in Photoshop and other Creative Cloud apps, Adobe has announced another new product: Adobe Stock. This massive stock library is available as a separate pay service, but it's integrated into your Creative Cloud and can be accessed from the Libraries panel in Photoshop and other Adobe apps, such as Illustrator and InDesign. Again, another leap to streamline the process and get you doing what you do best—create!

Lightroom CC 2015 Release & Lightroom for Mobile

By RC Conception

Lightroom CC 2015 also received a couple of cool additions to its photographic arsenal. With new features in both the desktop and mobile applications, I think users will really get a kick out of what Adobe has brought to the table. It's also worth pointing out that these changes will only be available to Creative Cloud subscribers; individuals who have purchased Lightroom 6 as a standalone program will not receive these updates. And don't forget that the new Lightroom features are available in Adobe Camera Raw, as well.

DEHAZE ADJUSTMENT SLIDER

Located in the Effects panel in the Develop module, the Dehaze slider lets you control the amount of atmospheric haze you have in a picture. Not only does it reduce haze with just a simple slider, but you can also add haze to a picture to give it a cool atmospheric effect.



Image Courtesy of Adobe

WHITES AND BLACKS SLIDERS IN KEY DEVELOP TOOLS

I've always missed having the Whites and Blacks sliders in the Adjustment Brush (K). Adobe has not only included these two sliders in the Adjustment Brush but also added them to the Radial Filter (Shift-M) and Graduated Filter (M) too!

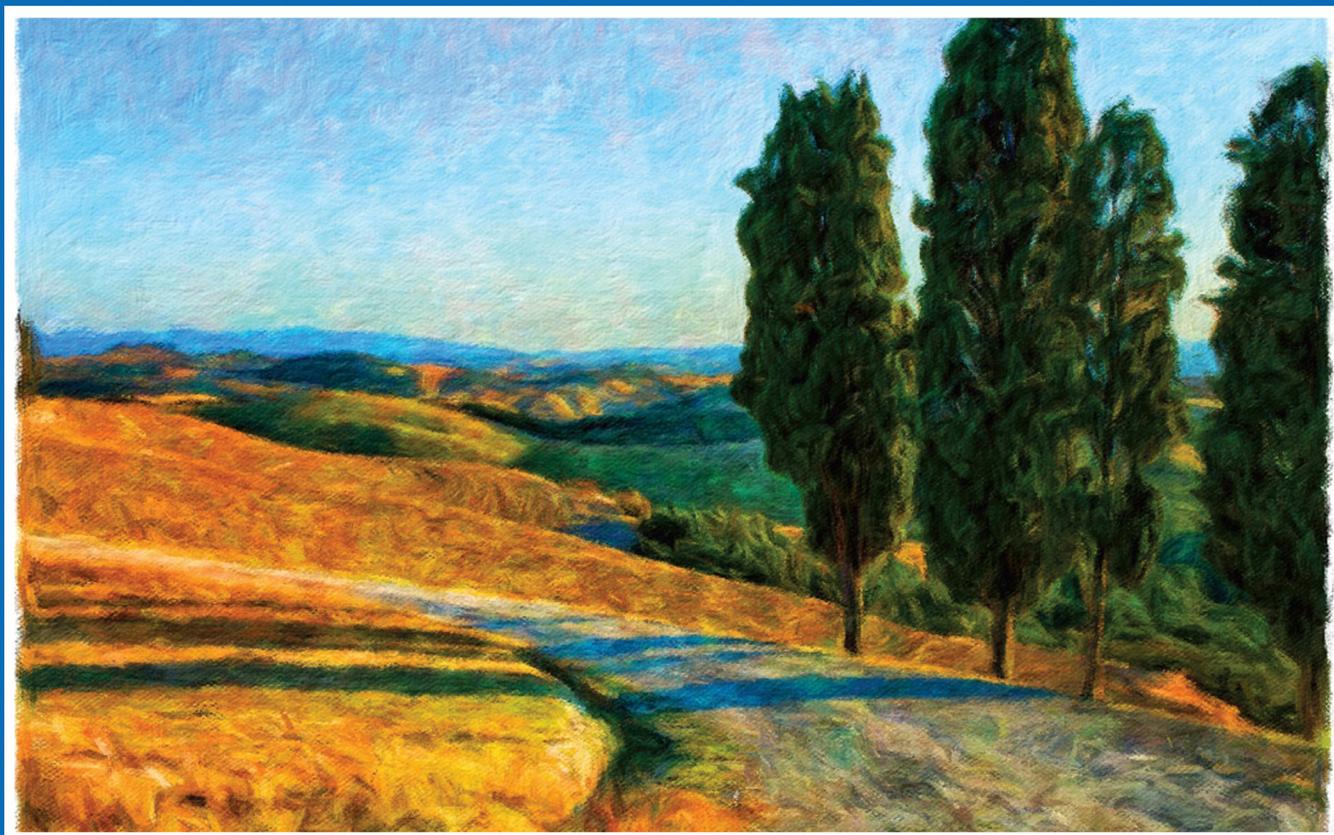
UPDATES TO LIGHTROOM FOR MOBILE

The mobile app of Lightroom now gives you more control over color and tone with the new Color/B&W and Tone Curve adjustment tools. You can also add vignettes to your images, and even view and share videos that are in your collection right from the app! ■



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Down & Dirty Tricks

enhanced lighting effects

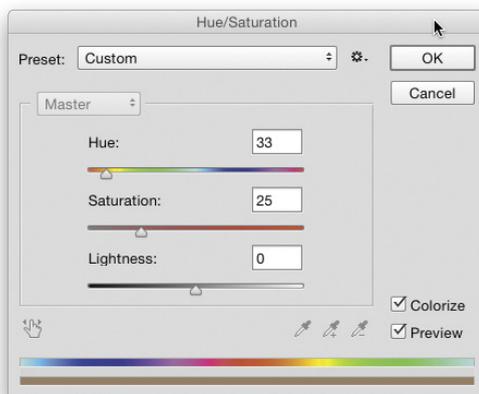
BY COREY BARKER

Sometimes you just want to take a good photo and make it even better. When it comes to adding lighting effects, you want to use as much of the existing light in the photo as possible. In this tutorial, we're going to explore a few layer and brush tricks to enhance the lighting in your photos.

► **Step One:** Start with a photo where you want to enhance the lighting. This photo is composed nicely and shot in good light; however, we can enhance it with more dramatic lighting using what's already in the photo. You can download this image and follow along to learn the basic concepts, then try variations of this technique on your own images.

[KelbyOne members may download the file used in this tutorial at http://kelbyone.com/magazine/issue/september_2015. All files are for personal use only.]

Step Two: Press Command-J (PC: Ctrl-J) to make a duplicate of the Background layer. Press Command-U (PC: Ctrl-U) to open the Hue/Saturation dialog. Check Colorize on, set the Hue to around 33, and leave the Saturation at 25. Click OK.



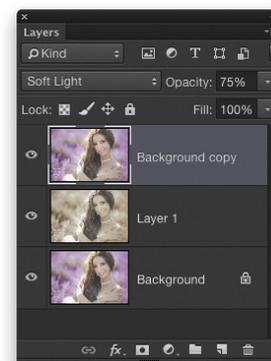
Step One



Step Three

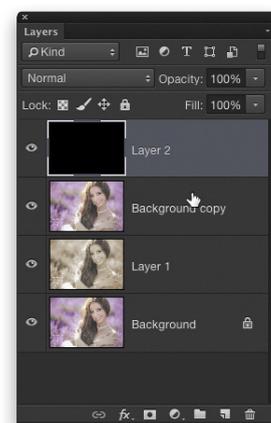
Step Three: In the Layers panel, change the layer blend mode to Multiply and drop the layer Opacity to around 55%. This will put a warmer cast over the image and will crush the shadows a bit.

Step Four: Click on the original Background layer to make it active and duplicate it again by pressing Command-J (PC: Ctrl-J). Reposition this layer above the color-cast layer in the Layers panel, then change the layer blend mode to Soft Light, and drop the layer Opacity to 75%. This will compensate for some of the vibrancy that was lost in the previous step.



Step Four

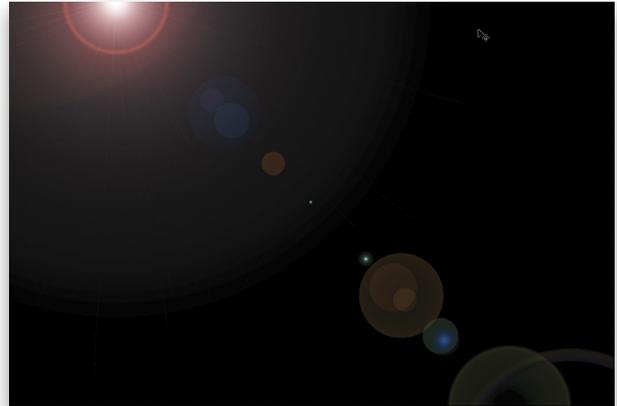
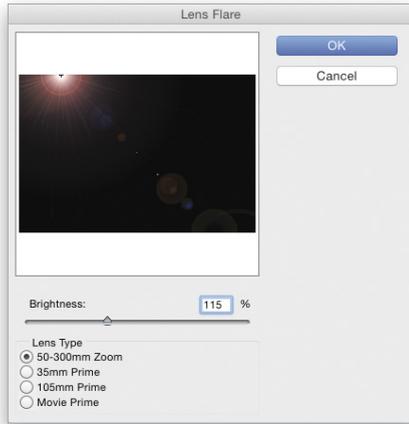
Step Five: Let's add a simple lens flare to enhance the light source in the image. We want the ability to edit the lens flare after it's created, so we need to create it on its own layer. Click the Create a New Layer icon at the bottom of the Layers panel, press Shift-Delete (PC: Shift-Backspace) to open the Fill dialog, set the Contents drop-down menu to Black, and click OK to fill the layer with black.



Step Five

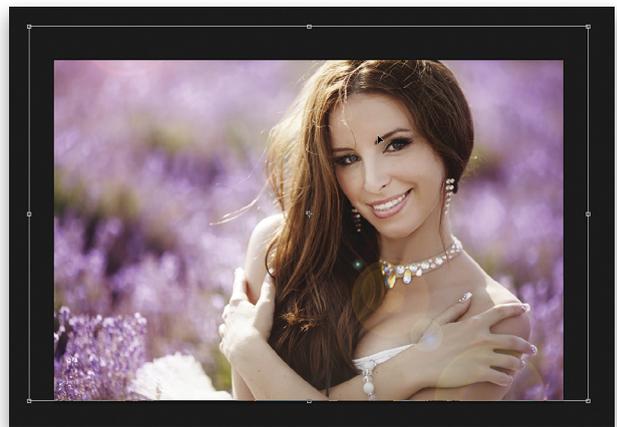
©Gamma/Photo12

Step Six: Go to Filter>Render>Lens Flare. Make sure the 50–300mm Zoom option is selected and increase the Brightness to 115%. Click in the preview window and move the center of the flare to the upper-left corner, roughly in the same place where the light in the image is coming from. Click OK when done.



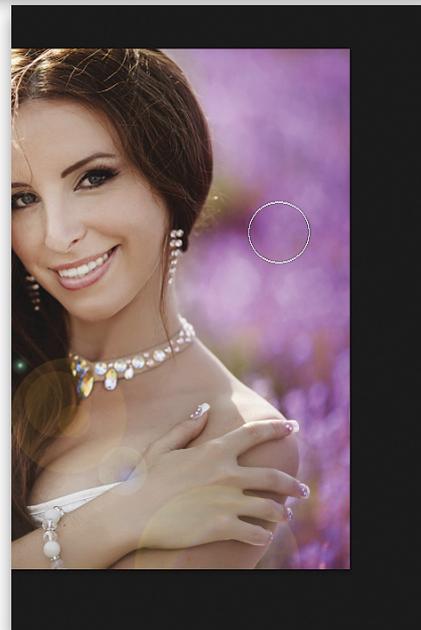
Step Six

Step Seven: Change the layer blend mode to Screen to blend the flare with the rest of the image. We actually need to place the flare just beyond the top of the image boundary, but the Lens Flare filter won't allow you place the center of the flare outside the edges of a document. Press Command-T (PC: Ctrl-T) to activate Free Transform, hold down the Shift key, and click-and-drag the upper-left control handle up to scale the layer until the flare center is just out of view. Press Enter when done. If the flare is too intense, simply lower the layer Opacity.



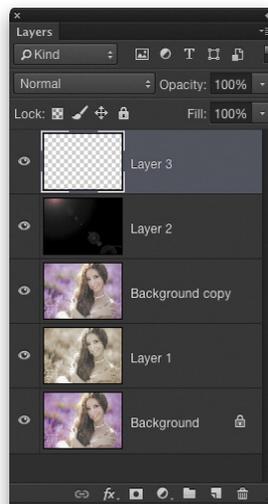
Step Seven

Step Eight: Now let's enhance the color in the background. Make the Background layer active, then go to the Toolbox and choose the Sponge tool, which is grouped with the Dodge and Burn tools (O). In the Options Bar, set the Mode drop-down menu to Saturate and the Flow to 75%. Also, make sure Vibrance is checked on. Start painting the background area around the subject; the colors will become more vibrant—don't overdo it though.

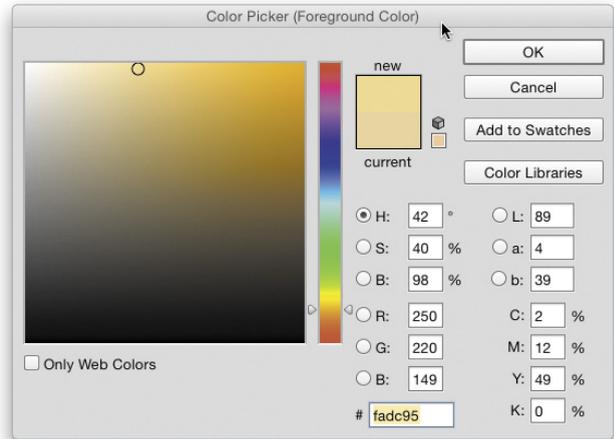


Step Eight

Step Nine: Going back to the light in the scene, we want to create a light effect that looks like an atmospheric haze in the air. We'll do this with a simple gradient. Start by creating a new blank layer at the top of the layer stack. Select the Gradient tool (G) in the Toolbox, and then in the Options Bar, click on the gradient preview, choose the Foreground to Transparent preset in the Gradient Editor, and click OK. Next to the gradient preview in the Options Bar, choose the Radial Gradient icon.



Step Ten: Click on the Foreground color swatch near the bottom of the Toolbox to access the Color Picker. We're using a light-yellow color similar to the yellowish light in the scene. Click OK.



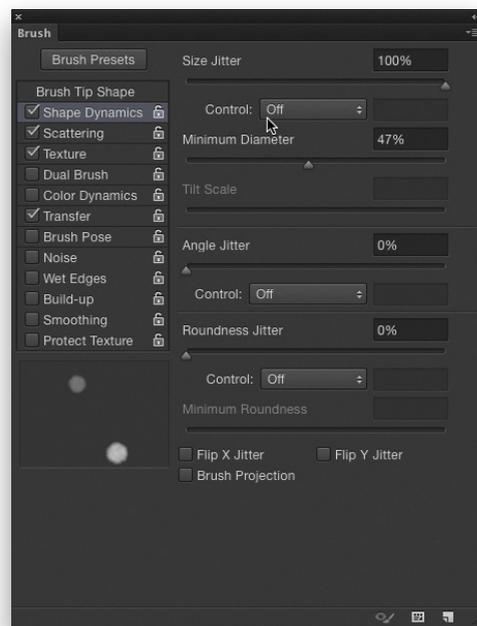
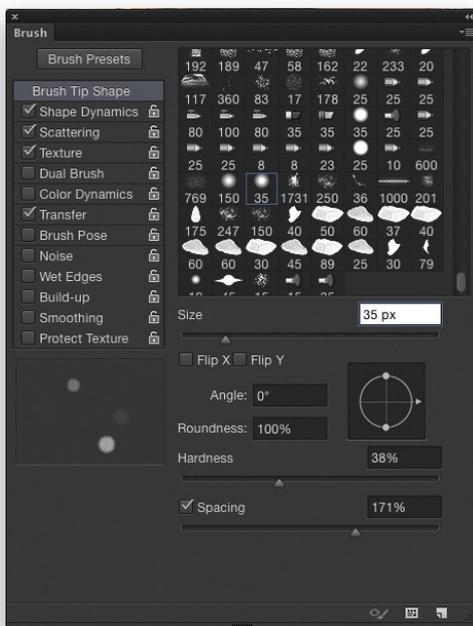
Step Ten

Step Eleven: With the Gradient tool, click in the upper-left area of the image near where you placed the flare center, and drag out a gradient to the lower-right area, as you see here. Change the layer blend mode to Screen to make the light seem more natural.

Step Twelve: Now we're going to create a bokeh effect from scratch using the Brush tool (B). Go to the Brush panel (Window>Brush) and choose a standard round brush. In the Brush Tip Shape section, set the brush Size to around 35 px, Hardness to 38%, and Spacing to 171%.



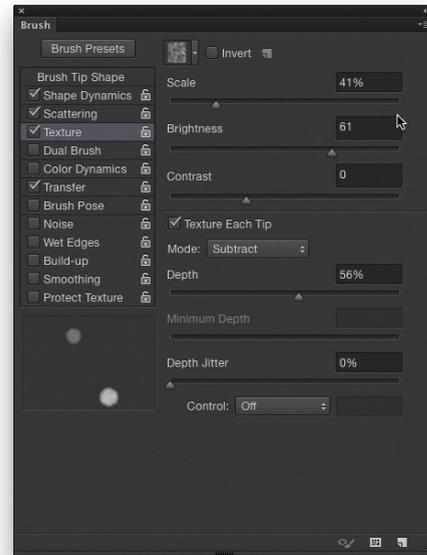
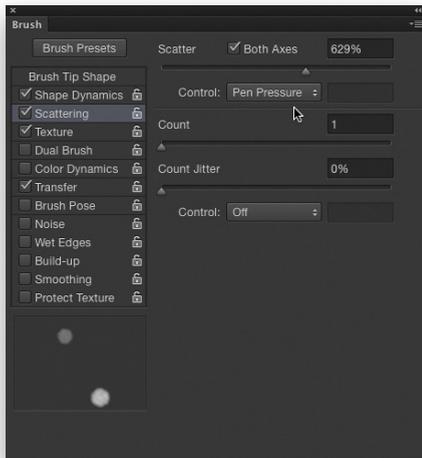
Step Eleven



Step Thirteen

Step Thirteen: Activate Shape Dynamics in the Brush panel. Set the Size Jitter all the way up to 100%, and push the Minimum Diameter slider to around 50%. If you're using a pressure-sensitive tablet, then click on the Control drop-down menu just below Size Jitter and choose Pen Pressure.

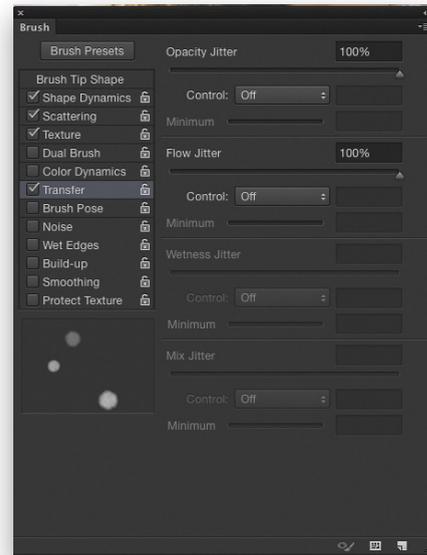
Step Fourteen: Now activate Scattering. Check Both Axes on, and push the Scatter amount to around 625%. Again, select Pen Pressure if you're using a tablet (but it's not necessary).



Step Fifteen

Step Fifteen: Activate Texture in the Brush panel. Click on the texture preview thumbnail at the top of the panel to open the Pattern Picker. Click on the gear icon at the top right, and select Patterns 2 in the drop-down menu. Click Append in the resulting dialog to add this set of patterns to the Pattern Picker. Locate the texture called Crystals (or any similar texture), and then tweak the settings, as shown here. You can see the changes take shape in the preview window below. Be sure to try different Modes with different textures, as they'll behave differently. It's worth experimenting with. In fact, that's how I arrived at the settings I'm using here.

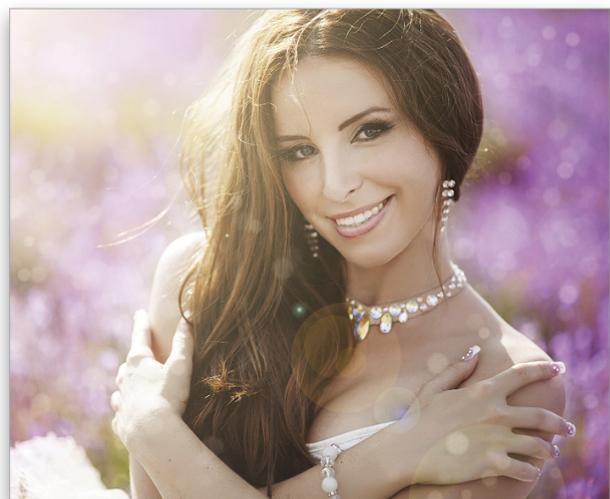
Step Sixteen: Finally, activate Transfer in the Brush panel and set both the Opacity Jitter and Flow Jitter to 100%. Now our bokeh brush is done.



Step Sixteen

Step Seventeen: Create a new blank layer in the Layers panel at the top of the layer stack, and set its blend mode to Soft Light. Set the Foreground color to white by pressing D then X, then just start painting all around the subject to create a bokeh effect. It will have the appearance of small, reflected elements floating in the air. I even added a few in front of the subject.

Step Eighteen: This bokeh effect is something that I use all the time now. If you think you'll use this brush again and don't want to re-create it every time you need it, then I suggest defining it as a tool preset. Simply click on the brush icon at the far left of the Options Bar to open the Tool Preset Picker, click on the Create New Tool Preset icon (just below the gear icon), name your tool preset, and click OK. This will save the brush, and all the settings applied to it, so it's there and ready when you need it. You can even modify the settings and it won't alter the original tool preset. Pretty cool, huh? Enjoy! ■



Step Seventeen

Rescue the Details.



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

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

See the steps taken to transform this image

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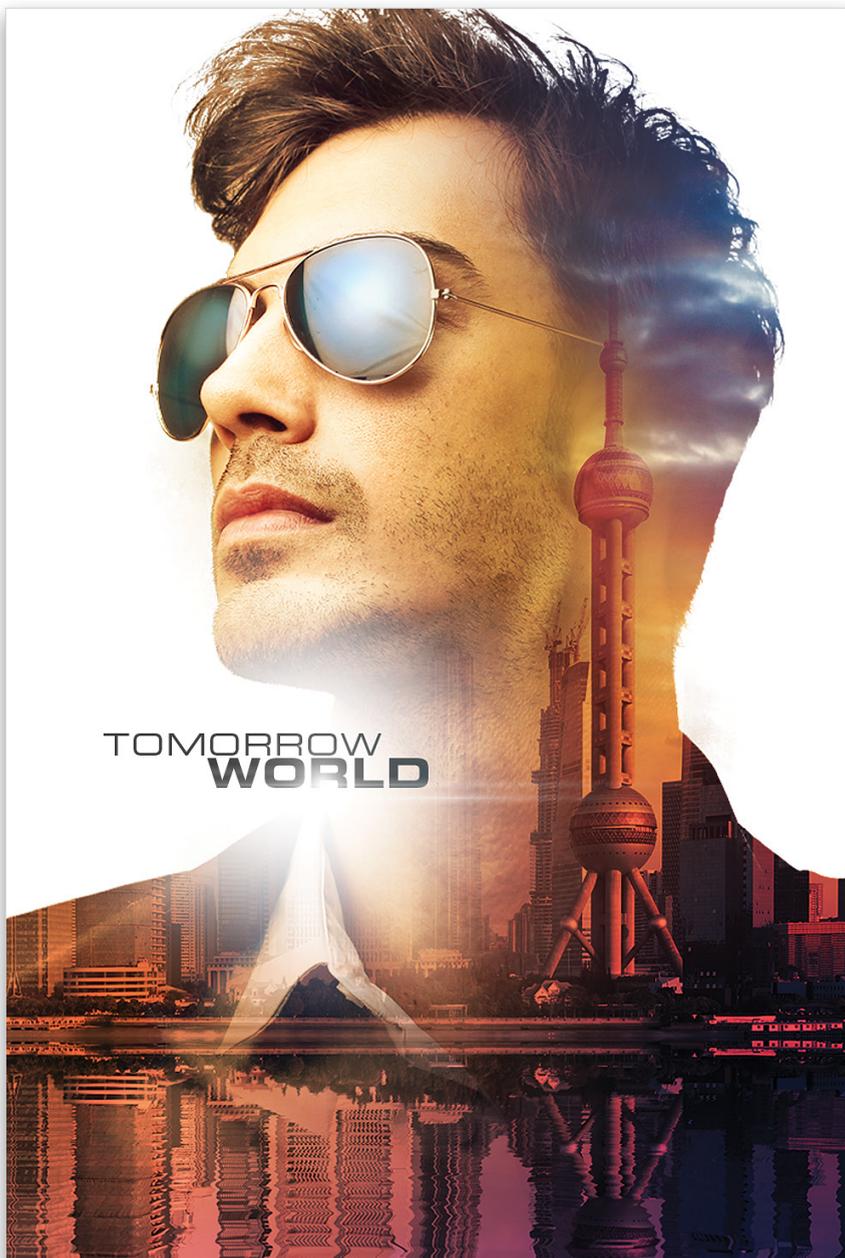


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Down & Dirty Tricks

double-exposure effect

BY COREY BARKER

Double-exposure effects have been getting more and more popular among designers and photographers lately. The posters for the movie *Tomorrowland*, which used this effect in a rather interesting and stylized way, inspired this particular technique. It involves some simple layer and blending techniques.

► **Step One:** As usual, this effect starts with a photo for the base subject. You want to find a subject that's on a simple background so he or she will be easy to extract. While the background here has a vignette, it's still simple enough for easy extraction.

[KelbyOne members may download the files used in this tutorial at http://kelbyone.com/magazine/issue/september_2015. All files are for personal use only.]



Step One

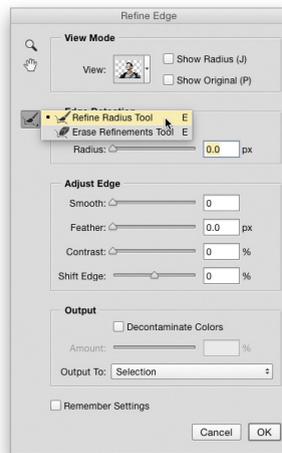
©olly/Fradia

Step Two: Choose the Quick Selection tool (W) in the Toolbox. Click-and-drag inside the subject until he's entirely selected. If the selection creeps into the background, then just hold down the Option (PC: Alt) key and paint that area to remove it.



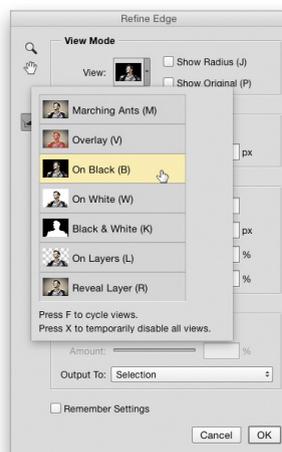
Step Two

Step Three: Click on the Refine Edge button in the Options Bar. Click on the brush icon in the Refine Edge dialog, and choose the Refine Radius Tool (E). Click on the View menu at the top and set it to either On Layers or On White, then paint around the edge of the subject's hair.



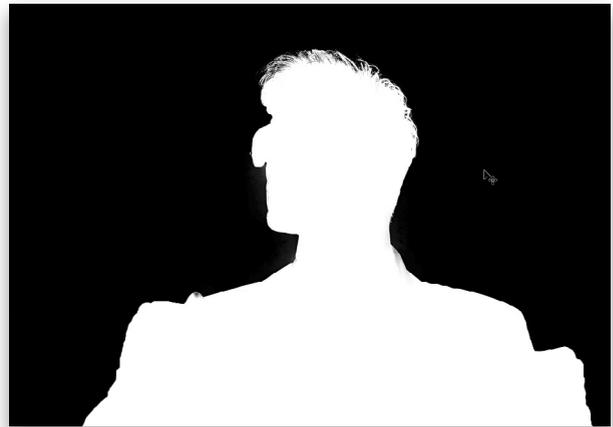
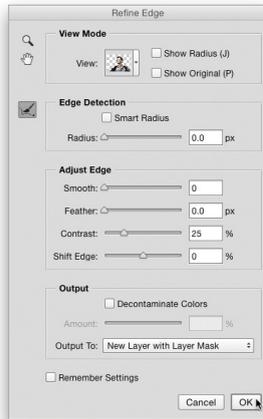
Step Three

Step Four: Click on the View menu again and choose On Black. This will allow you to see any rough edges around the rest of the subject that you couldn't see on the lighter or transparent background. Use the same Refine Radius Tool, but make the brush a little smaller by tapping the Left Bracket key. Then, paint along the rough edges to smooth them out.



Step Four

Step Five: Switch the View to Black and White and you'll be able to see any detail that might have been missed. The selected areas will be white; if you see some gray areas that you don't want selected, then just raise the Contrast in the Refine Edge panel to clean up the edges. When done, set the Output menu to New Layer with Layer Mask and click OK.



Step Five

Step Six: Create a new document (File>New) measuring 600x900 pixels at 72 ppi. This will be the document in which we'll create the design.

Step Seven: Switch to the Move tool (V), and drag-and-drop the extracted subject into this new file. Press Command-T (PC: Ctrl-T) for Free Transform, hold the Shift key, and scale the subject so it's more of a close-up, as you see here. Press Enter when done.



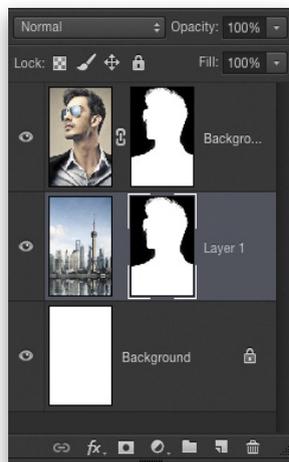
Step Eight: Open a city image. Here we have a cool skyline of Shanghai. It has a very futuristic look that works for this concept. You can use this image, which is part of the exercise downloads for KelbyOne members, or experiment with your own. We're going to blend this with the subject.



Step Eight

Step Nine: Drag-and-drop this image into the main design file. It should appear on its own layer above the subject. Drop the layer Opacity to 50% so you can see the subject below. Enter Free Transform and scale and position the city where you want it in relation to the subject. Once you have it set, raise the Opacity back to 100%, and then drag the city layer below the subject layer in the Layers panel.

Step Ten: We need to mask the city using the shape of the subject. In fact, we'll just copy the existing layer mask to this layer by holding down the Option (PC: Alt) key, and then clicking-and-dragging the layer mask from the subject layer to the city layer. This will copy-and-paste the layer mask in a single step. Both the subject and the city should now have the same layer mask.



Step Nine

Step Eleven: In the Layers panel, click the layer mask thumbnail on the subject layer to make it active. Then, choose the Gradient tool (G) in the Toolbox. In the Options Bar, click the gradient preview thumbnail, choose the Foreground to Transparent preset in the Gradient Editor, and click OK. Choose the Linear Gradient icon to the right of the gradient preview thumbnail in the Options Bar. Press D then X to set the Foreground color to black.

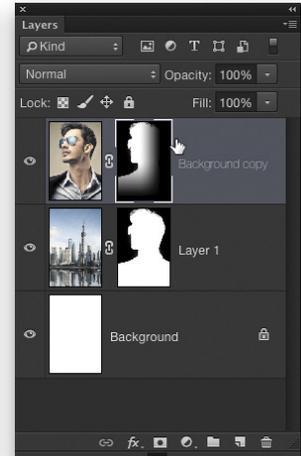
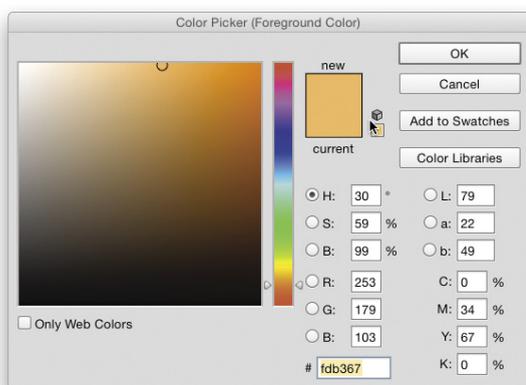
Step Twelve: Drag a gradient from the right edge of the image past the middle to reveal the city image layer below. Draw another gradient from the bottom to reveal the lower area of the city as well. Here you can start to see the effect taking shape.

Step Thirteen: We want a more dramatic sky, so we'll use one from another image. Here we have a stock image of a wheat field with a really cool sky, which is the only part we need. So grab the Rectangular Marquee tool (M) and draw a selection around the left side of the sky. Drag-and-drop this on the main document.

Step Fourteen: Position this layer below the city layer and just above the Background layer in the Layers panel. Scale and position the sky so that it best fits in the composition. Then, copy the subject layer mask to this layer the same way we did in Step Ten.

Step Fifteen: In the Layers panel, click the layer mask on the city layer to make it active. Use the Gradient tool with the same gradient as before, but this time change it to a Radial Gradient in the Options Bar, and then add a few gradients around the top and back of the head to reveal the sky image in the layer below.

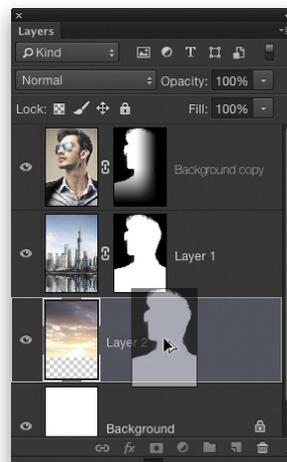
Step Sixteen: Next, we're going to add a color effect to the image. Click the Create a New Layer icon at the bottom of the Layers panel and drag it to the top of the layer stack. Click on the Foreground color swatch near the bottom of the Toolbox to open the Color Picker. Set the RGB numbers to what we have here—R:253, G:179, and B:103. Click OK.



Step Twelve



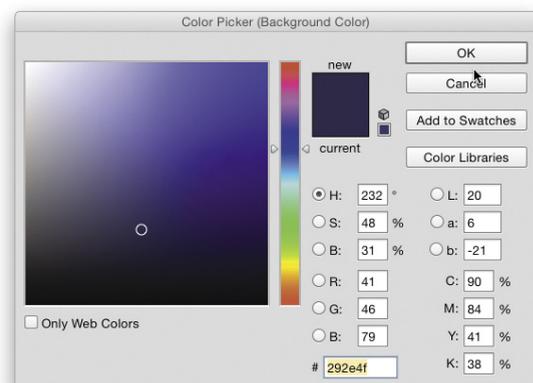
Step Thirteen



Step Fourteen



Step Fifteen



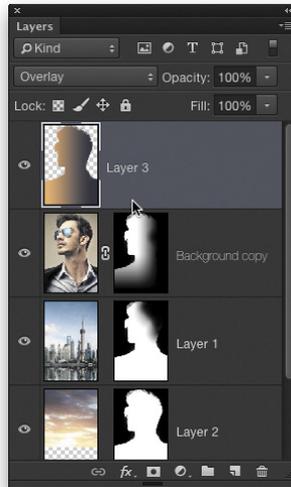
Step Seventeen

Step Seventeen: Click on the Background color swatch and set the numbers to R:41, G:46, and B:79. Click OK.

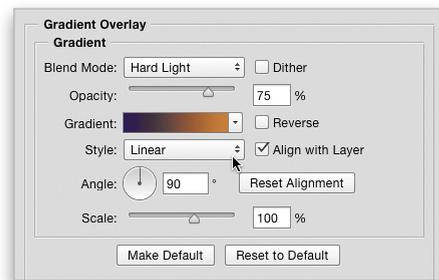
Step Eighteen: Select the Gradient tool and then in the Options Bar, click on the preview thumbnail and choose the Foreground to Background preset in the Gradient Editor. Then, choose the Linear Gradient type again to the right in the Options Bar.



Step Nineteen: Make sure the blank layer at the top is active, hold down the Command (PC: Ctrl) key, and click on the layer mask of the sky layer to load the full shape of the subject as a selection. Then, just draw the gradient from the left edge of the canvas to the right edge. The gradient should only appear inside the selected area. Change the layer blend mode to Overlay. Press Command-D (PC: Ctrl-D) to deselect.

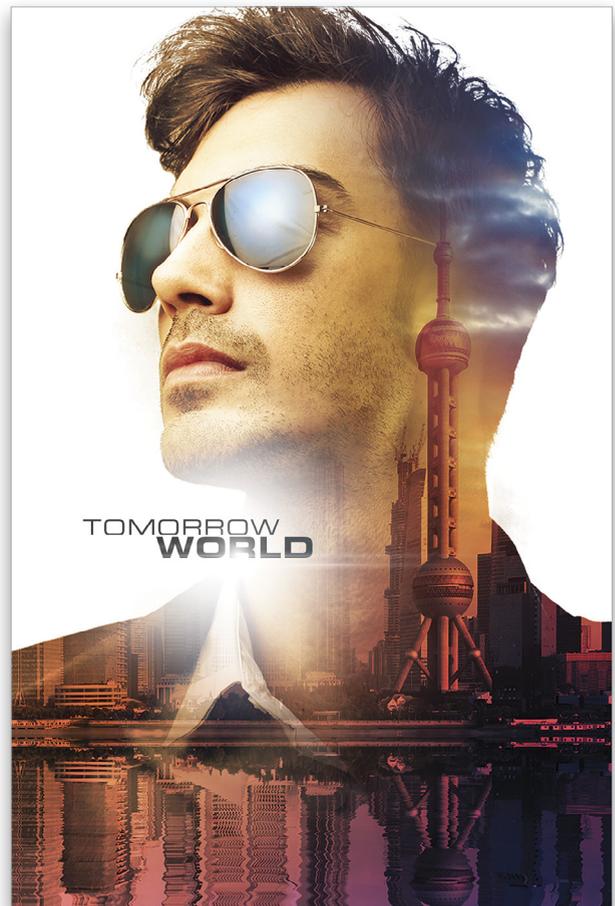


Step Nineteen



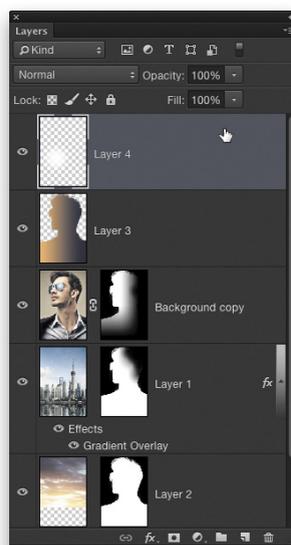
Step Twenty

Step Twenty: While this adds a nice color effect, we're going to add a little more to it via a layer style. Make the cityscape layer active, then click on the Add a Layer Style icon (fx) at the bottom of the Layers panel, and choose Gradient Overlay. Click on the preview thumbnail and choose the Violet, Orange preset, which is the fifth one over. Set the blend mode to Hard Light and the Opacity to 75%. Click OK.



Final

Step Twenty-One: As a final touch, create a new layer at the top of the layer stack, and then use a simple Foreground to Transparent Radial Gradient with the Foreground color set to white to add a subtle light burst right at the neckline on the left side of the subject. Drop in some text and there you have it. ■



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Down & Dirty Tricks

tingling skin

BY PETE COLLINS

Sometimes you start out trying to achieve one type of look but you end up with a different, yet cool result. When using layer styles, a couple of minor tweaks to the settings can really change the final outcome; so don't be afraid to play. Here's a great way to create a base look that can lead you in multiple directions.

► **Step One:** Start with an image of a person. This is a tricky one: You want a cool image that shows a decent amount of skin for this technique, but that can get you into some interesting situations, so consider your audience when choosing.

[KelbyOne members may download the file used in this tutorial at http://kelbyone.com/magazine/issue/september_2015. All files are for personal use only.]



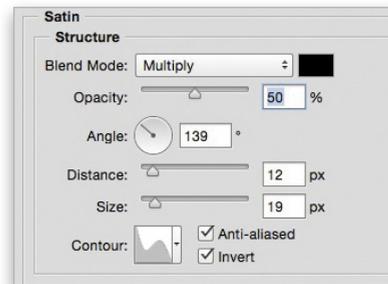
Step One

Step Two: We need to cut out the eyes and put them on their own layer, so use the Lasso tool (L) to select one of the eyes, hold the Shift key, and select the other eye. Press Shift-Command-J (PC: Shift-Ctrl-J) to cut the eyes to their own layer. Double-click the name of this new layer in the Layers panel, and rename it “eyes.” Click the Create a New Layer icon at the bottom of the Layers panel to create a new blank layer above the eyes layer.



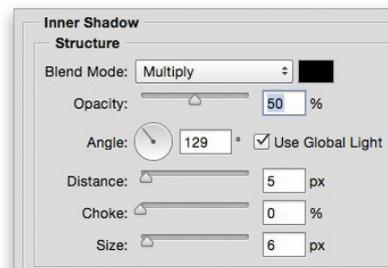
Step Three

Step Three: Use the Elliptical Marquee tool (nested under the Rectangular Marquee tool [M]) and draw a circular selection that encompasses one of the pupils. Hold the Shift key and draw a circular selection over the other pupil. *Tip:* Press-and-hold the Spacebar while drawing a selection to reposition the selection. Click the Foreground color swatch near the bottom of the Toolbox, select a bright yellow color in the Color Picker, and click OK. Press Option-Delete (PC: Alt-Backspace) to fill the selection with yellow. Press Command-D (PC: Ctrl-D) to deselect.



Step Four

Step Four: Double-click on the layer thumbnail of the yellow circle layer to open the Layer Style dialog. One of the least-used styles that can really make a difference is Satin. Click on Satin in the list of Styles on the left side of the Layer Style dialog to activate it and access its settings. Use the settings shown here. To change the Contour, click on the down-facing arrow to the right of the Contour thumbnail, and then select Rolling Slope – Descending. This will give you more life and depth to the pupil.



Step Five

Step Five: You’ll also probably want to add an Inner Shadow while you’re in the Layer Style dialog. Make the shadow appear in the upper left to help it look like it’s interacting with the eyelids and brow. You can click-and-drag in the image to reposition the shadow. Click OK when done to apply the layer styles.

Step Six: On a new layer, switch to the Brush tool (B) and press D to set your Foreground color to black. Click on the brush preview thumbnail in the Options Bar, choose a round brush, and set the Hardness to 100%. Place your cursor over one of the pupils and use the Bracket keys on your keyboard to change the size of your brush to the size you want her irises to be. Click once on each eye to paint in the irises. Hold the Option (PC: Alt) key and click between the eyes layer and the yellow circle layer to create a clipping group. This means the yellow circles only affect the layer beneath it (the eyes layer) and not any other layers.



Step Six

©Svetlana Fedoseeva/Fotolia

Step Seven: As a final touch, run the Blur tool around the outer edges of the pupil and iris layers so that they match the sharpness of the rest of the face and don't look quite so fake. Once the eyes look right, select all of the layers that make up the eyes in the Layers panel, Right-click on one of the selected layers, and select Convert to Smart Object to keep them together in one layer. Rename this layer "eyes" again.



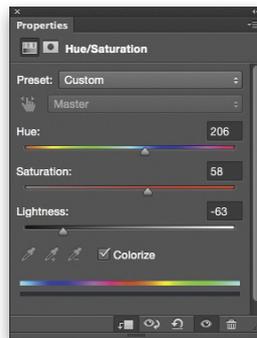
Step Seven

Step Eight: Make the Background layer active and rip that skin right off. Use the Quick Selection tool (W), the Lasso tool (L), or the Pen tool (P) to create a good selection, and then copy it to a new layer using Command-J (PC: Ctrl-J). For this image, the Quick Selection tool works really well. If it selects too much, just hold the Option (PC: Alt) key and paint to remove those areas from the selection. What fun, peeling skin and removing eyes! The image here has the Background and eyes layers hidden so you can see what was selected and copied.



Step Eight

Step Nine: Now that you have a copy of the skin on its own layer, let's change it to a beautiful blue. Click on the Create New Adjustment Layer icon (half-white, half-black circle) at the bottom of the Layers panel and choose Hue/Saturation. Clip it to the skin layer by clicking the first little icon at the bottom of the Properties panel. Click on Colorize and apply the settings shown here.

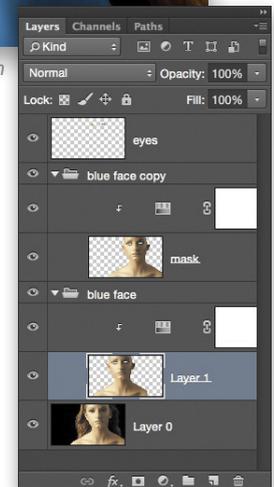


Step Ten: Put the skin layer and the Hue/Saturation adjustment layer into a layer group by highlighting them both in the Layers panel and clicking the Create a New Group icon (folder) at the bottom of the panel. Name this group "blue face." Press Command-J (PC: Ctrl-J) to make a copy of the layer group. Go into the top layer group and double-click on the Hue/Saturation layer thumbnail to open its settings in the Properties panel. Lighten the top skin layer a bit by adjusting the Lightness. Try a setting of around -40. Rename the skin layer in this group to "mask." The image here shows both the top and bottom layer groups.

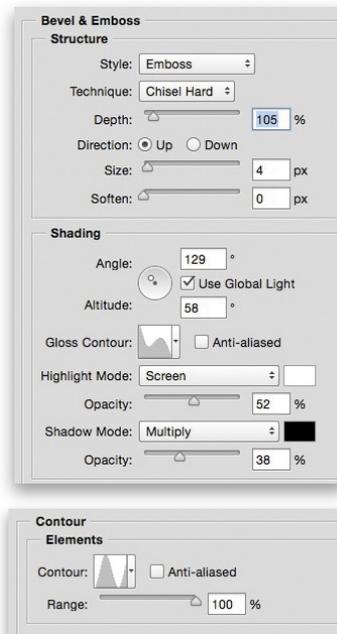
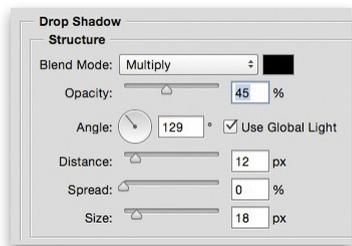
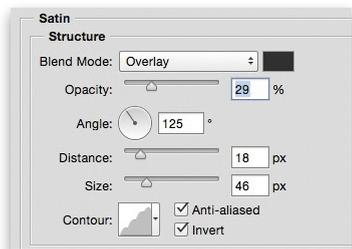
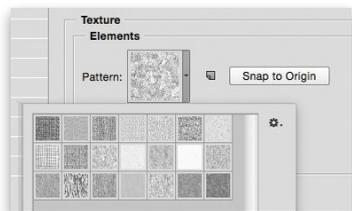


Step Ten

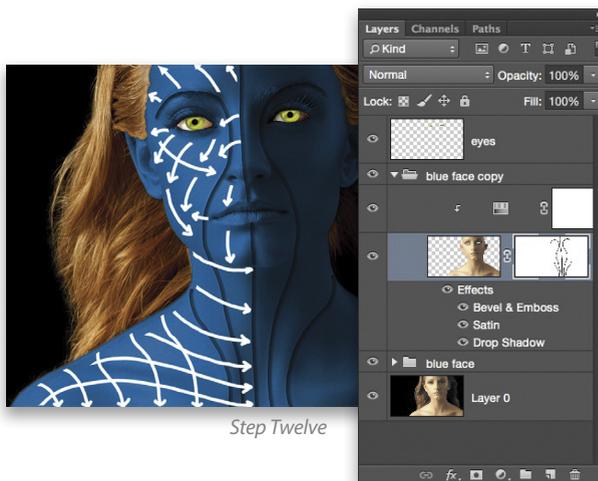
Step Eleven: This is where the magic happens. You want to give the top skin layer texture and depth so when you apply the layer mask in the next step it appears to be above the lower, darker skin. With the mask layer active, apply the Layer Style settings for



Bevel & Emboss, Contour, Texture, Satin, and Drop Shadow as shown here. For the Texture, click the Pattern thumbnail to open the Pattern Preset Picker, click the little gear icon at the top right of the Picker, and choose Artist Surfaces from the drop-down menu. Either append or replace the textures you have. The texture used here is called Parchment; it's the tenth one in the Artist Surface's series.

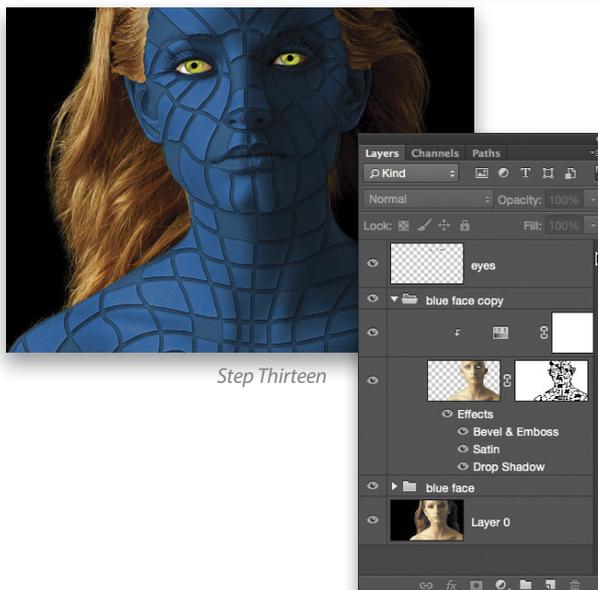


Step Eleven



Step Twelve

Step Twelve: Choose a black brush that's around 10 pixels with a fairly high Hardness setting (the brush size will depend on the resolution of the image on which you're working). With the top skin layer active, click the Add Layer Mask icon (circle in square) at the bottom of the Layers panel. Now every stroke of black you paint on the mask layer will hide part of the top layer of skin, and because of the layer styles it will look like you're cutting away part of the skin. Use the laugh lines and contours of the face to help determine where the lines should be drawn. The great part of doing a front-on face is that you can focus on one side and then copy-and-flip the lines for the other side for better symmetry.



Step Thirteen

Step Thirteen: This is completely up to you, but removing whole squares of skin in a few areas adds a nice bit of contrast and detail. Remember, with this entire process happening on a mask layer, if you mess up, simply press X to switch to white, and brush away the mistakes. The layer styles are doing the heavy lifting and it's pretty cool to paint away areas as if they're real and have substance to them. Or maybe that's just my inner Dexter.

Step Fourteen: Use different sized brushes and strokes to add random patterns and marks to the skin. One favorite technique is to use a large circular brush to make a hole through the top skin layer and then switch to a smaller white brush to add back the center of the hole. Adding dots of descending or ascending size is easy: Just click once; press the Left Bracket or Right Bracket key to respectively decrease or increase the size of the next dot; and click to add the next dot. Have fun—you may end up creating several copies of this layer just to keep playing and figuring out new patterns and symbols.



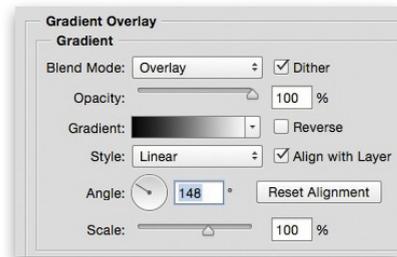
Step Fourteen

Step Fifteen: Here's a quick trick to add a little shadowing and contrast. Hold the Command (PC: Ctrl) key and click on one of the skin layer thumbnails to load the skin shape as a selection. Create a new layer at the top of the layer stack. Press Shift-Delete (PC: Shift-Backspace) to bring up the Fill dialog, choose 50% Gray from the Contents drop-down menu, and click OK.



Step Fifteen

Step Sixteen: Double-click on that layer to bring up the Layer Style dialog and apply a Gradient Overlay using the settings shown here. Click on the Gradient thumbnail to select the Black, White preset in the Gradient Editor, and make sure that both the Gradient Overlay and the actual layer in the Layers panel are set to the Overlay blend mode. This will cause the gray to disappear and just leave the gradient boosting the light and dark contrast across the figure. Deselect.



Step Seventeen: Now all you need to add is some smoke along with some funky type. This font is called BadaBoom BB, which can be found at www.Dafont.com in the Comic section—go figure.



Step Sixteen

Hopefully, you now have a better appreciation for layer styles, especially Satin, and are filled with new creative ways to “skin a cat.” Ouch, yes I know that was terrible, but it’s all part of my charm and mystique. So get in there, play, and have some fun. ■ ☞





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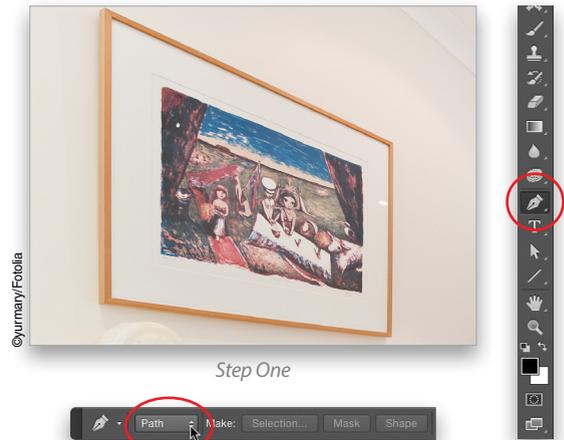
Beginners' Workshop

how to replace wall art

LESA SNIDER

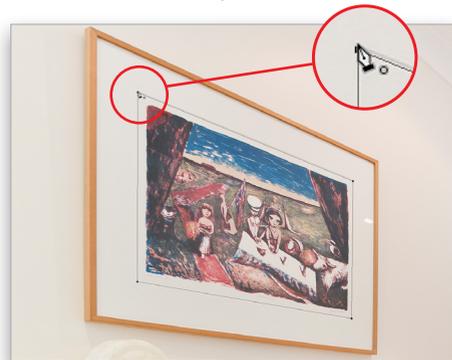
Photoshop makes it easy to replace existing wall art, or an image shown on a digital screen, with whatever imagery you want. In this column, we'll use the Pen tool to create a selection that you paste another image into, and then we'll adjust the art's perspective so it matches the frame.

► **Step One:** Open an interior room shot and zoom into your image by pressing Command+ (PC: Ctrl+) so you can better see the corners of the frame you're about to select. Press-and-hold the Spacebar on your keyboard and drag with your mouse to reposition the image once you're zoomed in. Your cursor turns into the tiny hand (circled here).



Step One

Step Two: Create a selection of the area into which you want to paste the new art. You can use any tool you want to make the selection; however, the Pen tool (P) works really well. Grab the Pen tool (circled) and in the Options Bar, choose Path from the drop-down menu at left.



Step Three

Step Three: Click one corner to start your path, then mouse to another corner and click it. Photoshop puts a thin gray line between the two points. Click the other two corners and then close the path by clicking atop the starting point. (You'll see a tiny circle appear beneath your cursor, as shown here.)

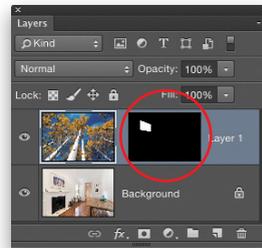
Step Four: If necessary, adjust the path so each point fits snugly into the corners. Grab the Direct Selection tool (nested under the Path Selection tool [A] in the Toolbox) and click somewhere else in your image to *deselect* the path (the corner points disappear but the gray outline remains). Zoom into your document a bit more and then click the point you want to adjust—it becomes solid but the rest of the corner points are see-through—and then drag the point to adjust its position. When you do, only the selected point moves. Adjust the other three points as necessary. *Tip:* If you need to scoot the whole path around, Command-click (PC: Ctrl-click) it so all four corner points become solid and then drag the path into the right position.



Step Four

Step Five: When the path is just right, load it as a selection by pressing Command-Return (PC: Ctrl-Enter).

Step Six: Open the image you want to use for the new art and press Command-A (PC: Ctrl-A) to select it and then copy it into memory by pressing Command-C (PC: Ctrl-C). Switch back to the document in which you made the selection and choose Edit>Paste Special>Paste Into. The new art appears on its own layer, masked with your selection (the mask is circled here).



Step Six

Step Seven: Summon Free Transform by pressing Command-T (PC: Ctrl-T). On the bounding box that appears, Shift-drag any corner handle inward to resize the art so it's a bit bigger than the frame. *Tip:* Press Command-O (PC: Ctrl-O) to have Photoshop



resize your document so you can see the corner handles. Next, Right-click inside the box and choose Distort from the resulting menu. Drag each corner handle inward toward the corners of the frame. The art's perspective shifts as you drag each point, so you'll need to adjust them individually to get it just right. Press Enter when you're finished. Here's the before image and the final result after swapping out three pieces of art.

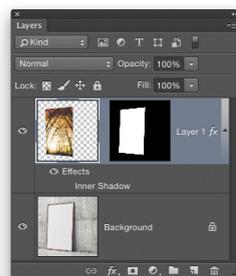
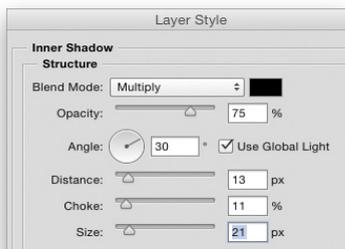


Step Eight: If you're placing art inside a frame that has depth, add an Inner Shadow. With the new artwork layer active, click the tiny fx icon at the bottom of your Layers panel. Choose Inner Shadow and then adjust the settings until the shadow looks realistic. You can click-and-drag inside the image to move the shadow into position. Click OK when done. As you can see in this before (left) and after (right) versions, an Inner Shadow adds realism.

If, after adding the Inner Shadow, you discover that some of the frame's original contents are visible, simply adjust the layer mask's size. Click the mask thumbnail in the Layers panel to activate it (you'll see a tiny white border around it) and then press Command-T (PC: Ctrl-T). Drag to adjust the handles as needed and then press Enter when you're finished.



Step Seven



Step Eight

As you can see, it's fun to swap out existing art in an interior shot. Until next time, may the creative force be with you all! ■

©Charatheppit/Fotolia

Top right: ©Leonid Ikan/Fotolia; Bottom right: @silence007/Fotolia

Frame: ©nikolaratic/Fotolia; Trees: @aszblonk/Fotolia

Dynamic Range

linked smart objects

KEVIN AMES

Updating multiple Photoshop files that use common elements used to be a major pain. Each element had to be refreshed individually in every file. Not anymore. Enter the world of linked smart objects. Linked smart objects are the key to updating changes to a Photoshop master file to several target files by doing nothing more than opening them. It's that simple. Really.

▶ EMBEDDED SMART OBJECTS

Embedded smart objects have been in Photoshop since CS2 (a.k.a. version 9). You added smart object layers to the Layers panel by using the File>Place menu, or as a new document by opening a smart object from Camera Raw, which replaced the Background layer with a copy of the original RAW file from the camera. Embedded smart objects are independent of other versions of the same file; a change made to the original file will not change the embedded smart object.

LINKED SMART OBJECTS

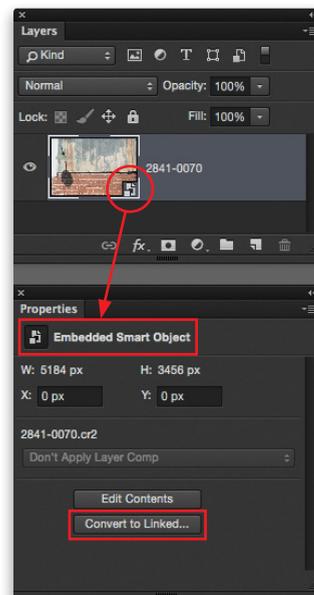
Linked smart objects entered the scene in Photoshop CC 2014 (v14.2) with the addition of the File>Place Linked option. Linked smart objects can only be added using File>Place Linked in Photoshop; files opened as smart objects in Camera Raw or Lightroom are embedded only. Existing embedded smart objects can be changed to linked ones in the Properties panel in Photoshop. A smart object that's been linked can be modified in the Develop module of Lightroom only if the link is to a file that has previously been imported into Lightroom.

EMBEDDED TO LINKED

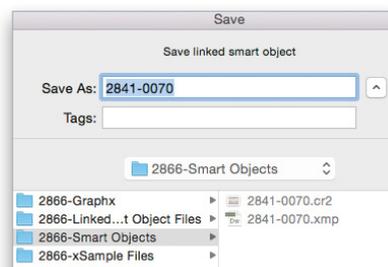
Changing an embedded RAW smart object to a linked one is easy.

Step One: Let's start by creating the embedded RAW smart object. Navigate to a RAW file in Bridge, and highlight it. Press Command-R (PC: Ctrl-R) to open it in Camera Raw. Hold down the Shift key to change the Open Image button to Open Object, and click to send it to Photoshop. It opens as an embedded smart object.

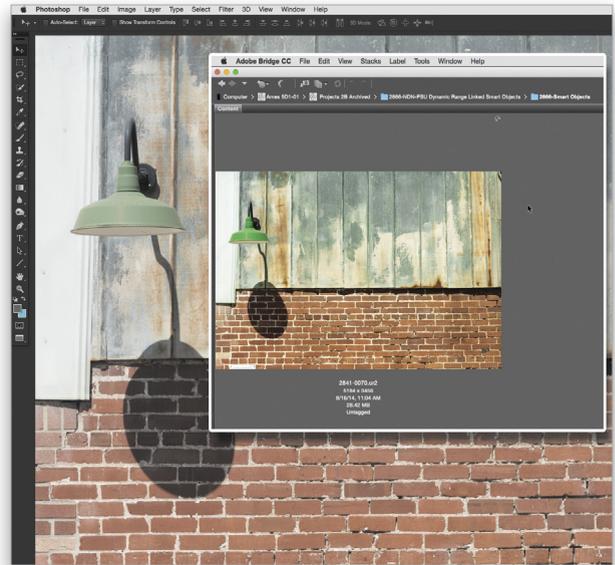
Step Two: Highlight the embedded smart object layer in the Layers panel. The Properties panel (Window>Properties) recognizes that a smart object is active.



Step Three: Click the Convert to Linked button. A Save dialog opens prompting for a location to save the linked smart object. The Save As field displays the embedded smart object's name without an extension. For this to work with an existing RAW file, it must have the extension that tells what type of RAW file it is, so add the appropriate extension (.cr2 in this example) to the name. The destination folder should be where the original RAW file is located. Click Save, and when asked if it's okay to replace the file, click Replace. It overwrites the RAW file but not it's corresponding XMP sidecar file. (See "Cautions" on page 52.)

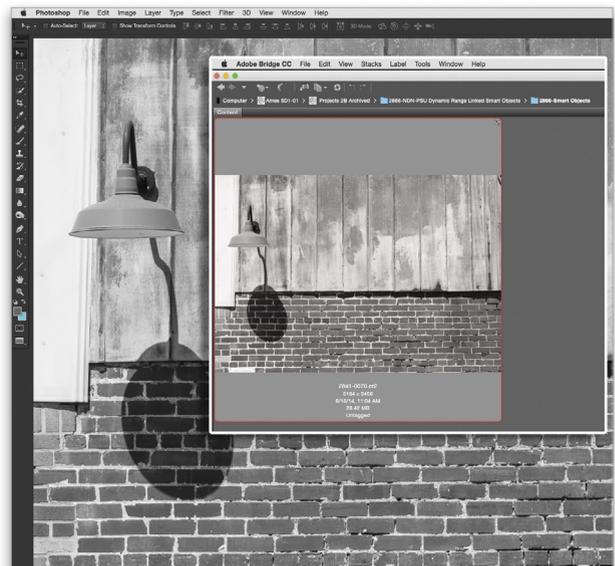


Step Four: Now, whenever you make a change to the original RAW file, it will be reflected in the linked smart object in Photoshop. There will be some lag time as the original file communicates with the linked smart object layer in Photoshop. When you open a file that has a linked smart object that's been modified, you may need to force Photoshop to update it. Click the Edit Contents button in the Properties panel. The original smart object opens in Camera Raw. Click OK. The linked smart object layer updates to the changes. This screenshot shows the original smart object in Bridge over the linked one in Photoshop. When the update completes, the Photoshop content will reflect the version shown in Bridge.



Step Five: Let's test it out. With the linked smart object file that you created in Steps One through Three still open in Photoshop, use Bridge to navigate to the place you saved the linked smart object from Step Three. Highlight that file, and press Command-R (PC: Ctrl-R) to open it in Camera Raw. Click the HSL / Grayscale tab, and click the Convert to Grayscale box. Click Done. Go back to Photoshop. An update will begin indicated by the rotating "wait" icon. When it's finished, the photograph turns to black and white.

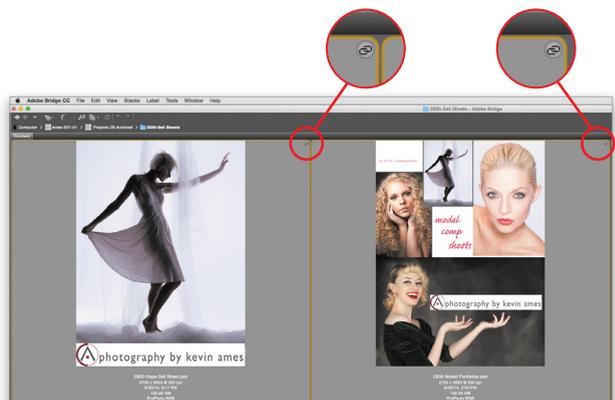
The original smart object can be linked in as many different Photoshop files as you want. Modify that original smart object and your changes propagate to the Photoshop files as they're updated.



ANY SMART OBJECT CAN LINK

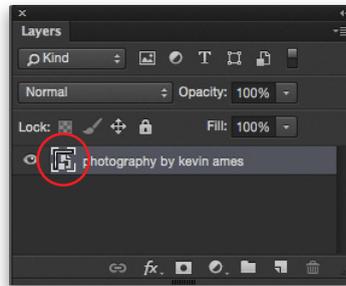
The ability to change a RAW file in Camera Raw and have Photoshop files update automatically is exciting and a big time saver. Linked smart objects work with text and pixel layers, too. Recently, I went through an identity mini-crisis. I started rebranding Ames Photographic Illustration to photography by kevin ames (the lowercase is intentional). I produced a couple of sell sheets with my logo and new brand.

Fortunately, I made them with linked smart objects (notice the little link icon in the upper-right corner of the thumbnails in Bridge). Fortunate, indeed, because I wound up changing not only the word mark but every one of the photos, as well.

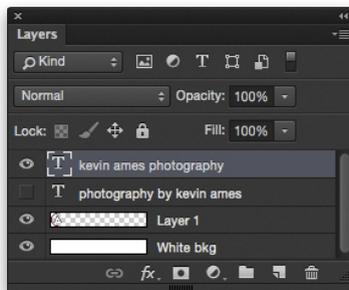


After the realization that branding my name is more important than the word “photography,” I finalized the brand as kevin ames photography. (Website and Facebook business page were the same—many thanks to ASMP member Chris Bloor for this.) This meant I had to change (gulp) everything. Here we go:

Step One: My logo and text layer with the old wording were already in a smart object. Double-clicking this file in Bridge will open it in Photoshop. There’s only one layer in the stack, and it has a smart object icon on the layer thumbnail. This is the original smart object that’s linked to the other files.

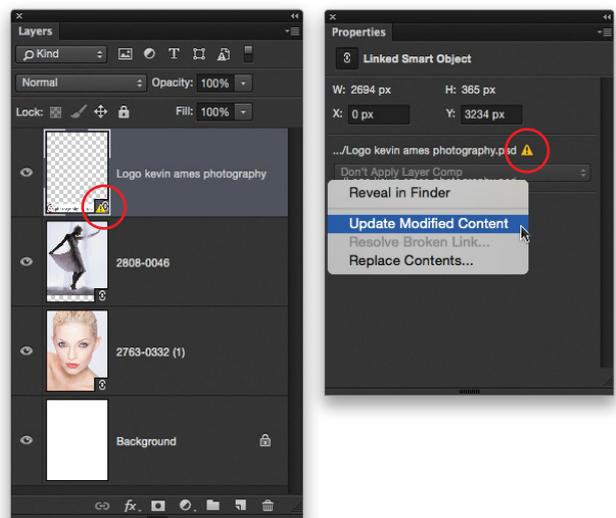


Step Two: Double-clicking the smart object icon opens it for editing. Using the Move tool (V) with the Option (PC: Alt) key held down, drag the highlighted text layer up to duplicate it. Hide the lower text layer by clicking its Eye icon in the Layers panel. Double-click the layer thumbnail of the duplicated text layer to highlight the text and switch to the Type tool (T). Edit the text, and accept the changes by clicking the checkmark icon in the Options Bar. Move the new text into position using the Move tool.



it. Hide the lower text layer by clicking its Eye icon in the Layers panel. Double-click the layer thumbnail of the duplicated text layer to highlight the text and switch to the Type tool (T). Edit the text, and accept the changes by clicking the checkmark icon in the Options Bar. Move the new text into position using the Move tool.

Step Three: Choose File>Save then File>Close. The smart object returns to its single layer state shown in the graphic for Step One. Save it then close it using the same commands.



Step Four: Back in Bridge, the logo in the sell sheets is as it was before. Highlight all the files that use the linked smart object that you just updated, then double-click to open them in Photoshop. Sometimes the files will update automatically upon opening; if they don’t, then follow the next step.

Step Five: Check the layer stack of one of the should-have-but-didn’t-update images. There will be a yellow warning sign on the linked smart object. Click the warning sign in the Properties panel, then choose Update Modified Content. Don’t be surprised if the other open files update. If they don’t, you know what to do.



QUICK-CHANGE ARTIST

Normally, when creating a layout in Photoshop, each photo is retouched and enhanced before dropping it into the layout as a layer. It would then be resized to fit the placeholder. Every subsequent change required the same work. When you use smart objects linked to the original, all of that labor is eliminated.

Step One: Select photos for your layout and place them as linked smart objects before doing any postproduction work to them.

Step Two: Retouch the original of each photo in the layout. Here are the changes I made to my originals. I noticed there was a hair crossing the eye of the curly haired model, and the photo seemed a bit flat. I fixed the exposure and then did the retouching using the Spot Removal Brush (B) set to Heal in Camera Raw (also available in Lightroom). Visit <https://vimeo.com/100588139> for a short video on that retouch.

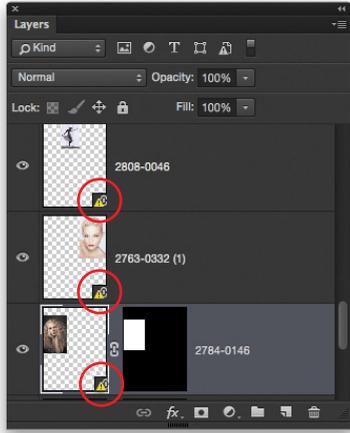
The beauty portrait of the blue-eyed model got a high-key makeover to whiten her skin, and brighten and saturate her eye color.

The backlit model pushing her hand through the sheers went through several versions.

Step Three: Once all of the retouching and finishing is complete, save the original smart objects.



Step Four: Open the sell sheets. They may or may not update on their own. If they don't, you'll see the yellow warning triangle with an exclamation point in it in the Layers panel. Highlight each layer with the warning in turn, go to the Properties panel, click the warning symbol, and then choose Update Modified Content.



MORE ON LINKING SMART OBJECTS

Photographers aren't as familiar with linking as, say, designers who work with Illustrator and InDesign. Linking is a way to vastly improve a workflow where changes are a constant. Clients who micromanage results are a fact of life. These

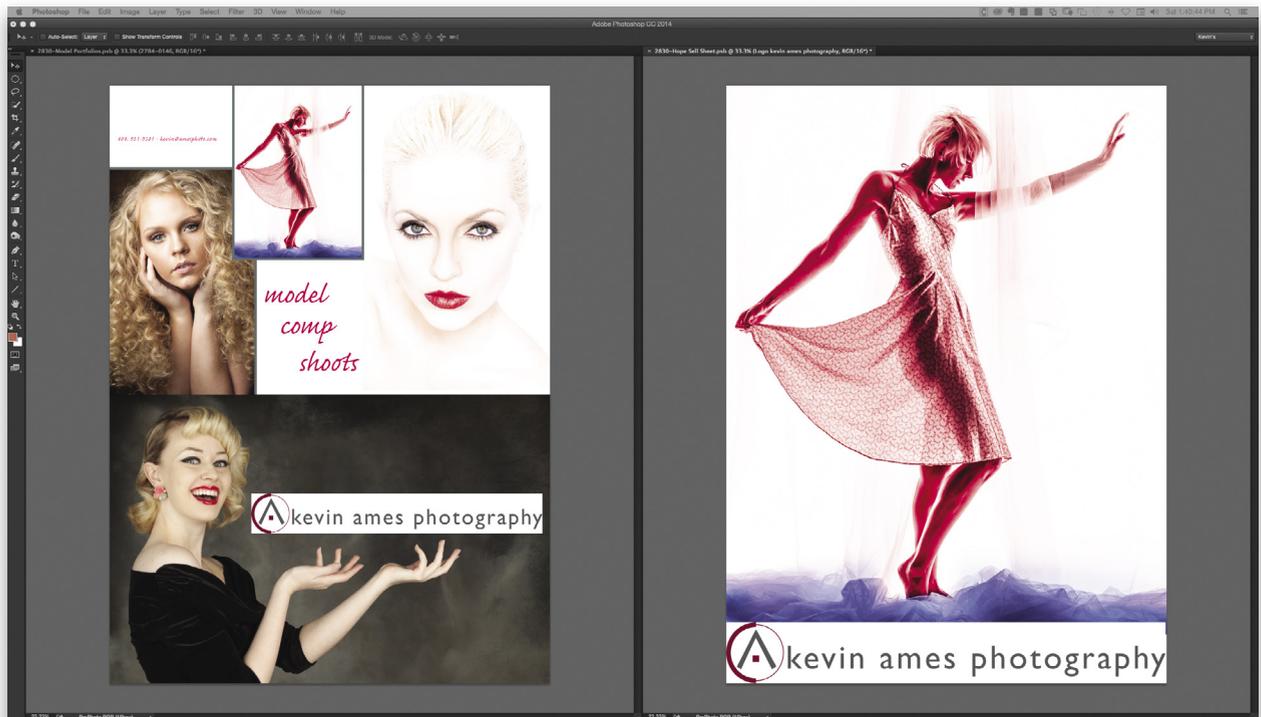
entrepreneurs are in a constant do-it-review-it-update-it-review-it-again-repeat process and can be an extraordinary time-intensive drain on the person tasked with keeping the changes flowing. Linked smart objects allow changes to be made in an almost automated way, especially when combined with layer comps. File>Scripts>Layer Comps to Files provides a way to quickly create new versions.

CAUTIONS

Linked smart objects work well. It's important to create a folder structure that clearly says, "These are smart objects that are linked to other files." This is the reason I prefer to work with copies of RAW files rather than linking to ones in my Lightroom Library. Imagine what chaos might ensue if a linked file in Lightroom is converted to black-and-white and it links to a full color file headed out to be made into an expensive metallic wall-sized print. Ouch!

ONE MORE CHANGE

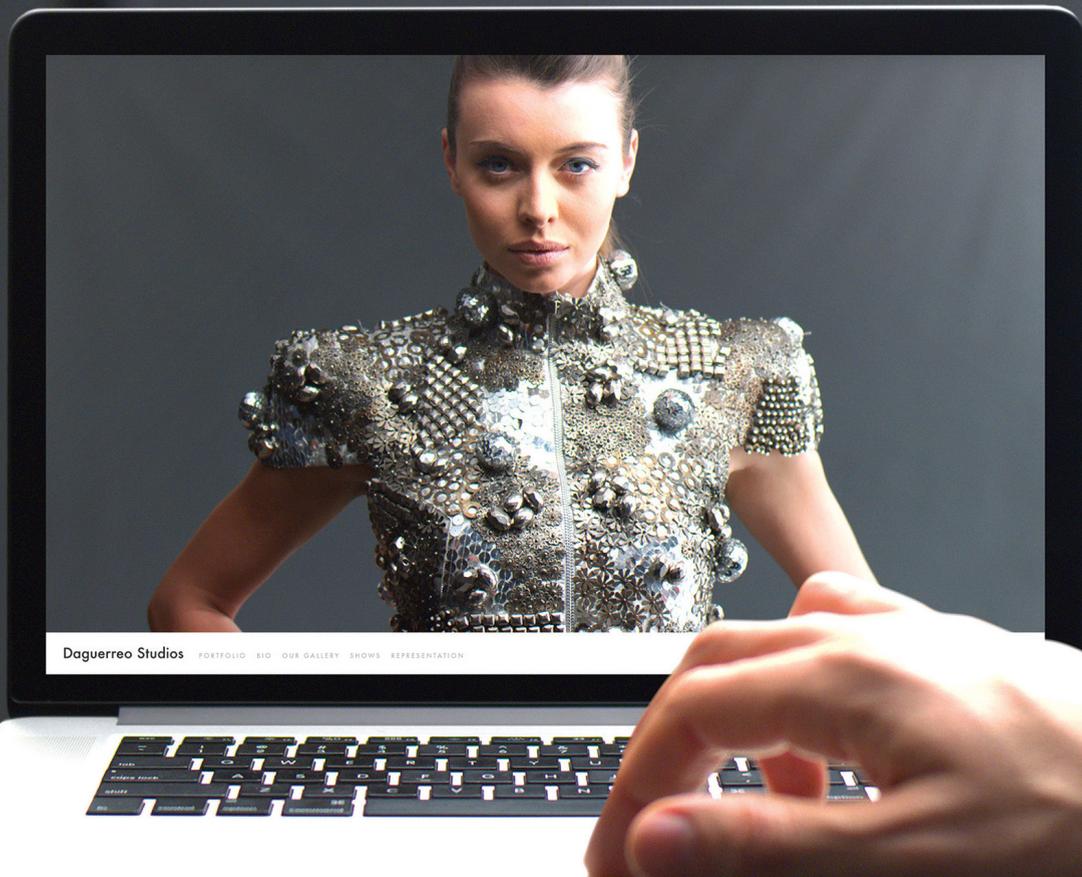
I like the excitement of the model with my brand above her hands. I wonder how it would look if her dress were red instead of black. Could a linked smart object do this easily? Why, yes it can. Next issue, I'll show you how right here in "Dynamic Range." ■ ☞



ALL IMAGES BY KEVIN AMES

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Photoshop Proving Ground

taking perspective warp beyond the expected

SCOTT VALENTINE

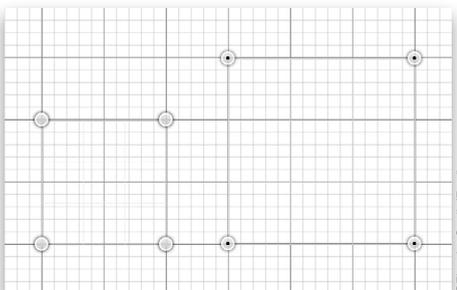
Perspective Warp got a lot of attention when it first showed up in Photoshop CC, and it made a lot of photographers very happy. It's incredibly easy to use, and gives some outstanding results on even some really large perspective changes. Some of this could be done with the Transform tools, but Perspective Warp adds the ability to define perspective planes for added flexibility and control.

► Most of the demos you're likely to see online cover basic corrections or changes to buildings and structures; but can we apply this tool to something more organic, like a portrait? Absolutely! Before we get there, let's get an objective view of how Perspective Warp works. (Note: For more on the Perspective Warp tool, see Episode 394 of *Photoshop User TV* at <http://bit.ly/1FkCizg>.)

[For the Fotolia stock images used in this tutorial, go to www.fotolia.com and use the discount code 353BN3GF. For the graph paper, search for 70033294, and for the portrait, search for 51790563. 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.]

Getting Graphic

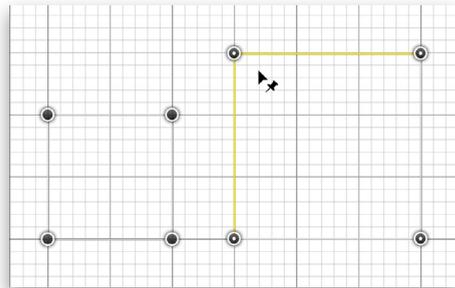
Of course we're going to start off with an experiment. In this case, the simple graph paper image from Fotolia works. First, make a copy of your layer (Command-J [PC: Ctrl-J]), and then go to Edit>Perspective Warp and drag around the area you want to affect. In the first image, I've created two separate planes (called "quads") that aren't connected. One really cool feature of Perspective Warp is that you can add multiple quads independently, or have them connected. I laid out the quads as close to intersecting corners as I could. One quad is 10x10 squares, the other is 15x15 squares. The goal is to make them roughly the same size and see what happens to the various regions of our graph paper. *Tip:* For more precise placement of pins, use Guides and turn on Snapping with View>Snap To>Guides.



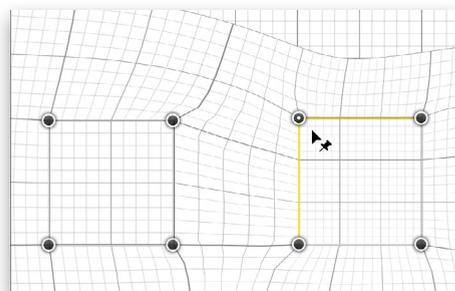
©Fine Art Studio/Fotolia

Since I'm already dealing with straight lines, I cheated a bit. After moving from Layout mode (placing the quads) to Warp mode (warping the image by moving the pins) in the Options

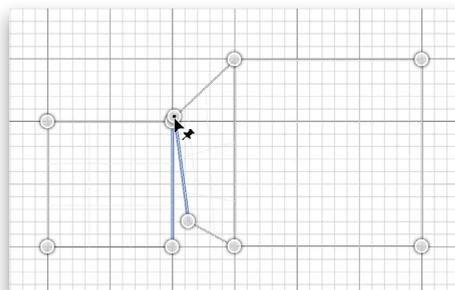
Bar, I held Shift and clicked on the left and top edges of the larger quad. You can see them selected in yellow below. Doing so snaps the selected edge either vertical or horizontal, depending on which axis is closest. This is very handy when you want to straighten an architectural feature!



Okay, with the two edges highlighted, I can now drag just the top left pin down and to the right until that quad is about the same size as the 10x10 quad. Notice the distortion around the quads—some of the lines are bent and even a little curved.

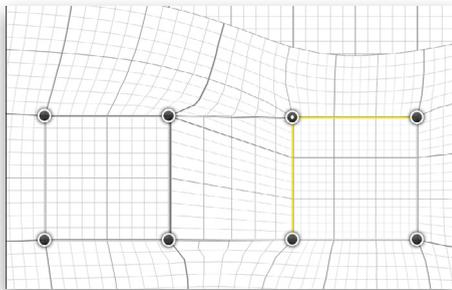


Now let's back up a little by returning to Layout mode (L), and add a third quad between these two, letting the edges weld together. Choose an area between the current quads and click-



and-drag to start a new one. When you drag the pin of the new quad close to another pin, the edges will turn blue to indicate they'll be mated. Make sure to weld (mate) both vertical edges of the new quad to the previous ones. Note: After you draw your quad, you can drag the individual corners into position while still in Layout mode.

Switch back to Warp mode (W or Enter) and repeat the experiment. This time, the lines between the two original quads aren't distorted, just angled. The lines outside the quads are still free to distort. Notice also that not all of the lines meet up perfectly. Anywhere there's a quad edge, you run the risk of creating a seam or tear when you introduce too much distortion. Sometimes you can fix this with healing tools; other times, it's best just to be more delicate in your adjustments.

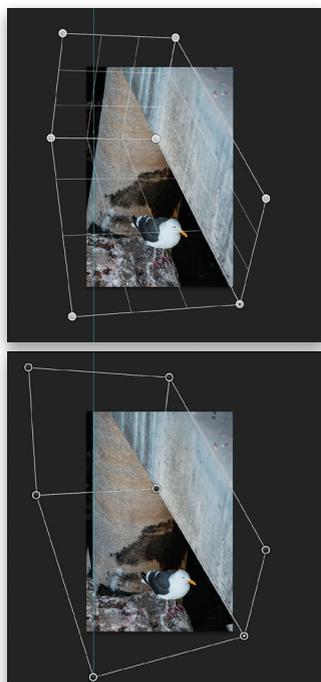


Putting It into Practice

This shot of a seagull under the Monterey Bay pier is an easy fix with Perspective Warp. I want to maintain the strong angle from the deck on the right of the image, but straighten the piling behind the gull. I've placed a guide for better visual placement of where I want the piling's edge to end up. I then added quads to approximate three sides of a cube, which more or less defines the starting perspective.

After just a few pin moves, I'm left with a straightened image and a little Clone Stamp tool (or cropping) work to fill in the areas where the photo was pulled into the canvas area. *Tip:* Notice that the edges of the quads are outside the canvas area! This helps reduce the odd distortions we saw in the graph paper.

In general use, you'll want to place the quads so that the grid they present roughly matches the perspective of the object you



want to move or isolate. For buildings, some vehicles, and other relatively blocky objects, this isn't too difficult. But what about a human face? If you've studied artistic anatomy, you know that the face is made up of several planes. Fortunately, Perspective Warp lets us approximate more than simple boxes.

Warping Portraits

Let's say I want to adjust the balance of this model's face, simulating a slightly longer lens, and just a touch different tilt. Doing this with the Liquify filter could be a serious nightmare. Let's try Perspective Warp (you knew I was going to say that, didn't you?).



I've laid out six quads that approximate some of the important planes of her head. They don't have to be perfect, but try to hit major landmarks to make things smoother and a little easier on yourself. Don't forget to let the edges mate so everything works together.



In this case, I'm going to let her hair and body move freely when I adjust the quads. This sometimes results in a need to crop or otherwise fill areas where the edge of the layer becomes visible on the canvas.



It's very easy to go overboard with this tool, so exercise some care and keep track of the overall effect as you work. Some of the features will be changed, but the effect can still be natural if you take your time and stay alert. I simply brought in the left quads a little and refined the others to maintain her overall shape. The planes I set on the right side of the photo act to pin those areas in place so they don't get distorted.



The end result is pretty good, if I do say so myself. Her face is more flat toward the camera, and her forehead isn't quite so pronounced. I finished the transformation with a little Liquify on the left side of her face to smooth out her jaw and move her ear up. By taking time to draw quads that are similar to the planes of her face, I'm free to play with alignment of her eyes, nose, and jaw as I see fit.



A FEW TIPS FOR BETTER WARPING

I should finish with a few tips to help you along.

- Ensure you've enabled the graphics processor in your Performance Preferences in Photoshop.
- You can use the Arrow keys on your keyboard to nudge a selected pin in small increments. (Don't forget you can snap pins to guides!)
- You can drag the edges of a quad in Layout mode, but not in Warp mode. Holding Shift while dragging an edge stretches the quad in perspective.
- Once you let two quads snap together, you can't separate them. You have to click inside one of the quads to select it, press Delete (PC: Backspace) to remove it, and then replace it. If you get too close, the edges will snap again—there's no way to overlap quads in Layout mode.
- Be careful with complex or dramatic changes; it's easy to get bizarre distortions by dragging pins too far or trying to twist quads around each other.
- You can first convert your layer to a smart object (Layer>Smart Objects>Convert to Smart Object) to keep the entire process nondestructive. This has the added bonus of letting you see your before and after quads!

We'd love to see what other ways you can use Perspective Warp. Please share them on KelbyOne's Facebook page (www.facebook.com/KelbyOneOnline)! ■ ☞

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Beyond Photoshop

painting your house with photoshop

SCOTT ONSTOTT

Ever wonder what your house might look like if you painted it or otherwise changed its color? Photoshop is great for performing what-if scenarios to simulate how objects in the real world might look if they were colored or textured differently. We'll paint my house virtually in this tutorial.

► **Step One:** Open House.jpg and select the Polygonal Lasso tool (nested under the Lasso tool [L] in the Toolbox). Press the Caps Lock key to use the precise cursor. Click points around the perimeter of the left face of the building and try to select the siding only without the trim. Don't worry about the windows or chimney yet. Click on your starting point to create the selection.

[KelbyOne members may download the file used in this tutorial at http://kelbyone.com/magazine/issue/september_2015. All files are for personal use only.]

Step Two: Click the Subtract from Selection icon (darker square overlapping lighter square) in the Options Bar and click points around the chimney and the five windows on this side of the structure, taking care to subtract the window trim as well. This is analogous to the masking work you'd have to do on a scaffold in preparation for painting. So that the edge of the paint mask is softened, choose Select>Modify>Expand, enter 2 pixels, and click OK. Choose Select>Modify>Feather, enter 1 pixel, and click OK.

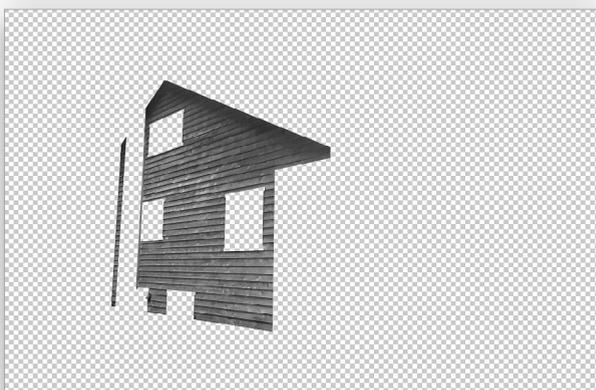
Step Three: Double-click the Background layer in the Layers panel to unlock it. Accept the default name Layer 0 and click OK. Choose Layer>New>Layer Via Cut to transfer the selection to Layer 1. Toggle off Layer 0 by clicking its Eye icon, and choose Image>Adjustments>Desaturate. We're stripping color information out of the texture so we can paint or stain it ourselves, and get rid of the moss growing in the lower-right corner as part of the bargain.

Step Four: Toggle Layer 0 back on and double-click Layer 1 just to the right of its name—this is a shortcut that opens the Layer Style dialog. Click the words Color Overlay in the list of Styles on the left to toggle this effect on and simultaneously go to its property page. Decrease Opacity to 75% so that the shadows from the horizontal siding start to become visible through the solid color. (Note: The default color in my Color Overlay style is fire-engine red; your default color may be different.)

Step Five: Fire-engine red isn't my first choice, so while the Layer Style dialog is still open, click the color swatch and vary the color in the Color Picker. To make the application of color look more like wood stain rather than paint, try changing the Blend Mode



Step Two



Step Three



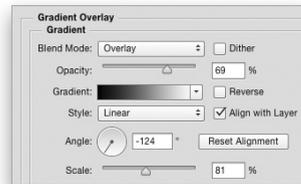
Step Four

to Overlay in the Layer Style dialog. Experiment with color, Blend Mode, and Opacity of the Color Overlay until you're satisfied.

Step Six: If you decided on more of an opaque paint rather than a stain by selecting the Normal Blend Mode in Color Overlay, the shading is too flat because the paint is obscuring the natural shadows. To compensate, apply a Gradient Overlay in the Layer Style dialog. Click the Gradient thumbnail preview and select the Black, White preset in the Gradient Editor, and click OK to close the Gradient Editor. Set the Angle down to the left to simulate a shadow under the eaves. Change the Blend Mode to Overlay, Opacity to 69%, Scale at 81%, and drag the gradient onscreen to suit your preference. (Note: If you can't drag the Gradient Overlay onscreen, try clicking the Reset Alignment button first.) The Gradient Overlay helps break up flat surfaces with tonal variation.



Step Five



Step Six

Step Seven: To remove the bright halo around the paint, click Stroke in the Layer Style dialog. Click the color swatch and then click on the colorized wall to sample one of its hues. Click OK to close the Color Picker. Set the Position drop-down menu to Outside and the Blend Mode to Overlay. Click in the Size field and press the Up and Down Arrow keys to vary the amount. Watch onscreen as you change the size to find what looks best. I settled on a 2-px stroke.



Step Seven

Step Eight: The water staining halfway up the dormer's side surface comes from rain splashing off the roof onto the wall. Fortunately, we don't have to get up on the roof with a pressure washer when Content-Aware Fill will do the job virtually for us. Select Layer 0 and the (regular) Lasso tool, and draw a selection around the water staining. Choose Edit>Fill and select Content-Aware from the Contents drop-down menu. Click OK and press Command-D (PC: Ctrl-D) to deselect.



Step Eight

Step Nine: Repeat Steps One through Seven on this surface and then again on the right surface and entryway of the house. To save time, Option-drag (PC: Alt-drag) the layer effects from one layer to another and all your configurations in the Layer Style dialog will be copied. Then you can double-click the layer styles in the Layers panel to open the Layer Style dialog and customize the properties on each individual surface from the point where you left off the previous surface.



Step Nine

In the end you'll have answered the question, "What would the house look like if we painted it?" Many such impressions are possible and it takes far less time and money to explore these questions in Photoshop than actually painting the house—or your bike, car, or apartment's interior—a color you're not going to enjoy in the long run. [For more on redecorating an interior with Photoshop, see page 62.—Ed.] ■

Photoshop Tips

COLIN SMITH

boost your productivity and creativity

► In this installment of “Photoshop Tips,” I’ve included a number of my favorite tips, many of which deal with layers. It’s really worth trying these out for yourself; you’ll be happy you did.

New Document from Selected Layers

This is a great tip for people who use PSDs as templates and like to take a fork in the creative road to try different versions of a design. The challenge has been that the documents tend to get cluttered pretty quickly. Copying just the layers that you want to a new document, or deleting the ones that you don’t want, is a lot of work. Try this instead: Command-click (PC: Ctrl-click) to select just the layers that you’d like to keep in the Layers panel. Right-click one of the selected layers and select Duplicate Layers. In the resulting dialog, choose New in the Document drop-down menu under Destination. You can name it if you want to, but you don’t have to. Click OK and a new tab will open in Photoshop. It will be the same size as your working document, but only contain the layers that you selected. Save it and carry on. How’s that for a clean slate?

Isolate Layers

When working in a multi-layered document, it doesn’t take long for the Layers panel to fill up, and you can spend a lot of time scrolling through the Layers panel searching for a particular layer. This can be frustrating when you’re working on layers that are

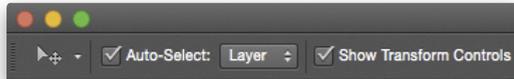
far apart in the Layers panel, and you may feel like you’re spending more time scrolling and searching than actually working. Wouldn’t it be great if there were a quick way to hide the other layers in the panel, and only show the ones that you’re working on? We still want them visible in the document; we just want to hide them in the Layers panel. Of course, there’s a quick way to do this: Command-click (PC: Ctrl-click) to select the layers that you want to work with in the Layers panel. With the Move tool (V) active, Right-click in the document (not the Layers panel), and select Isolate Layers. All the non-selected layers will be hidden in the Layers panel. When finished, Right-click in the document and choose Isolate Layers again to return things back to normal.

Automating Your Layer Selections

When you have the Move tool (V) active, you’ll see an Auto-Select checkbox toward the right side of the Options Bar. If you turn on this option, Photoshop will work like Illustrator when selecting layers. Just click on any object and that layer will become the active layer. This is great if you have a lot of non-overlapping layers and you need to reposition them quickly. If you turn on Show Transform Controls, you’ll get an added bonus: You can now tell which layer is active, because it will be surrounded by transform handles that you can use to resize and rotate the layer.



Between the two aforementioned checkboxes there's a drop-down menu that offers two options: Layer or Group. This enables Auto-Select on either individual layers or layer groups. If you're using this method of making layers active, and you can't seem to select individual layers, make sure this drop-down menu is set to Layer and not Group. (*Bonus Tip:* With the Move tool active, but Auto-Select turned off, you can hold the Command [PC: Ctrl] key and click an object to make that layer active.)



Artboard Select

Have you tried using the new artboard feature in Photoshop CC 2015 yet? It's a great way to build multiple versions of a design. Once you have objects on layers in the artboards in your document, you can press Shift-V to toggle between the Artboard tool and the Move tool, or try this: In the document window, Command-click (PC: Ctrl-click) on an object inside one of the artboards to switch to the Move tool. This makes that layer active so you can reposition that element. To manipulate the size and position of the artboards, as well as create new ones, click on an artboard's name on the canvas to change to the Artboard tool with all its functionality and ability.



Smooth out Gradients

There are certain times when you apply a gradient and it doesn't look as smooth as it should and you can see banding: visible stripes where there's a transition in color. Here's a way to smooth it out. First, add some noise by going to Filter>Noise>Add Noise;

add a very small amount in Monochromatic. Now, choose Filter>Blur>Gaussian Blur, and set the Radius high enough to blur the noise you added. The result should be a smoother-looking gradient.

Moving Points During Path Creation

Over the years, Photoshop has improved so that it's become easier to create paths with the Pen tool (P). Paths are powerful because they enable you to create the cleanest possible selections and paths for extracting objects from photos. Once you start using the Pen tool on a regular basis, you'll find that you need to move points as you're creating the path. To do this, as soon as you click to add a point, and before you release the mouse button, press-and-hold the Spacebar and drag the point to a different position. Once you release the mouse button the Spacebar will no longer work. You'll have to use the Command (PC: Ctrl) key instead.

Nested Animations and Video in Photoshop

When you're creating animations in Photoshop, here's a way to help you build complex animations while keeping the Timeline clutter to a minimum. One of the things I learned from using Flash is to create a nested symbol, or a pre-comp in After Effects. This stacks all the layers into a "container," so the layers can be manipulated together, but still provides access to individual layers if needed. You can get a similar result in Photoshop by Command-clicking (PC: Ctrl-clicking) to select the layers that should be included in the animation, Right-clicking one of the selected layers, and choosing Convert to Smart Object. You can access the layers by double-clicking the smart object in the Layers panel to open it.

Clipped Adjustment Layer

Adjustment layers are great when it comes to changing things such as the color or the tone of your photographs. By default, they'll affect *all* the layers below the adjustment layer. This works well for most situations; however, there may be times when you have some transparency on a layer (usually in a composite), and you only want the adjustment layer to affect this layer, and not any of the layers below it. In frustration, you may be tempted to apply a destructive adjustment directly to the layer. Don't do it! Instead, try this: Create an adjustment layer and click the little square with a bent arrow at the bottom of the Properties panel to clip the adjustment layer to the layer directly beneath it. Now only that layer will be affected, and none of the layers underneath. Alternatively, place your cursor on the line between the adjustment layer and the layer below it; hold down the Option (PC: Alt) key—you should see a similar square with a bent-arrow symbol appear—and click to clip the Adjustment layer. Do the same thing again to unclip the layer. ■

Room for Change

BY PETE COLLINS

Redecorating a room can be a hassle and often leads to disagreements in the household. Not everyone has the ability to visualize how changes will look, so even if you're that creative person who can, you'll still probably have to communicate your ideas with your spouse, painter, or salesperson. What if you could save time, money, and frustration by pre-visualizing how the room will look even before you buy a single piece of furniture or can of paint? With Photoshop and a little work, you can turn a picture into your own designer template to try out any color or furniture combination—without ever having to describe a color or move that dang couch.

Step One: Photograph the room

If you have a tripod, this would be a good time to use it. Use a smaller aperture to keep everything in the room in focus ($f/8$ or higher would be good). To make your life easier, take your shot from eye level with a fairly wide-angle lens. A 24mm lens or wider is a good choice, but make sure the sensor (back of the camera) is parallel with the back wall so that you won't have to work with weird angles. An exception to this is if the image of the couch that you want to use is only available from a certain angle, then you'll want to shoot the room from that same angle so it's easier to work with the couch in Photoshop (more on that below).



Take the picture at eye level and stay parallel to the back wall

Remove any items in the room that you can take out easily to make it less time-consuming when working in Photoshop. Plants and pictures can be easily cloned out if they have enough wall around them to sample, but it may be faster just to pull them out of the room for a couple of shots, depending on your cloning- and healing-skill level.

[KelbyOne members may download the room image and red couch used in this tutorial at http://kelbyone.com/magazine/issue/september_2015. All files are for personal use only.]

Step Two: Start with the Spot Healing Brush

Make a copy of your Background layer by pressing Command-J (PC: Ctrl-J). Double-click the name of this new layer and rename it “furniture removed.” You’ll want to remove the smaller elements first so that Photoshop will have more areas from which to sample when you work on the larger, more difficult areas. In this example, take the Spot Healing Brush tool (J) and start “trimming” the plant by clicking at the outer edges and dragging in along the leaves. Use the Bracket keys on your keyboard to quickly change the size of your brush as needed. You’ll be able to remove a lot of the plant quickly.

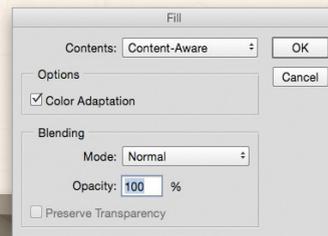


Spot Healing out the easy parts of the plant and the lamp

Next, paint over sections of the lampshade, its pole, and shadow on the other wall as best you can with the Spot Healing Brush. If you get some funky results, instead of Undo, try going over it a couple of times, because the brush is a “learning” tool and tends to get better after a couple of tries. (For more information on cloning and healing and how they work, check out my *Clone and Healing Crash Course* on www.kelbyone.com.) A good point to think about here is how precise you want your cloning and healing to be. This is more than likely going to be just a rough idea of what the room is going to look like, so only spend time being precise if you want to.

Step Three: Clone out the Plant

Once you’ve eliminated the smaller items with the Spot Healing brush, let’s use the Lasso tool (L) and Content-Aware Fill to work on the larger stuff. Draw a quick lasso around the plant; don’t worry about including part of the floor. We’ll work on the floor separately, so it doesn’t matter if it has some odd areas due to cloning out other elements. Press Shift-Delete (PC: Shift-Backspace) to bring up the Fill dialog, choose Content-Aware in the Contents drop-down menu, check on Color Adaptation, and click OK. Sometimes Content-Aware Fill does a great job, but there may be a section that’s just weird. Simply press Command-D (PC: Ctrl-D) to deselect, redraw the lasso around that smaller weird part, and repeat Content-Aware Fill. Once the odd section is small enough, you can always use the Spot Healing Brush, the Healing Brush, or the Clone Stamp tool to fix it.



Make sure Color Adaptation is checked



Lasso and Content-Aware Fill the plant

Step Four: Clone out the Couch

Once that’s done, you’ll have an even bigger section of wall to use for cloning out the couch. Photoshop uses part of the existing image as the base for the Content-Aware Fill, so the more clean wall you have, the more likely Photoshop will get it right, with less weird areas. Treat the couch the same way as you did the plant: Start with the whole couch, and then use Content-Aware (or use the Spot Healing Brush) on any results that don’t look right. With just a few clicks, you should have a workable wall with no furniture.



Repeat with the couch

Step Five: Select Front Area of Flooring

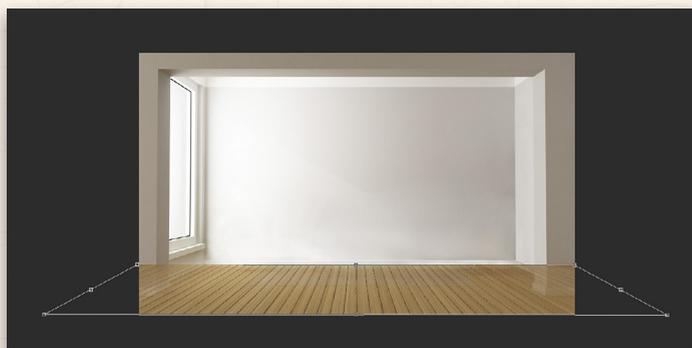
Since the very front part of the floor is clear of objects, we're going to use it to "resurface" the rest of the room. It won't be a perfect match with the width of the lines of the wood, but it will definitely do the trick for what we're doing. Grab the Rectangular Marquee tool (M) and make a selection around the front section of the floor, making sure not to include the baseboards.



Select front area of flooring

Step Six: Transform the Flooring

Press Command-J (PC: Ctrl-J) to copy this section of floor to its own layer. Rename this layer "floor." Enter Free Transform by pressing Command-T (PC: Ctrl-T), and drag the top-middle handle to line up with the baseboard on the back wall. In the Layers panel, drop the Opacity down to around 80% so you can see through this layer enough to tell where the baseboards are located. While you still have the transform handles active, Right-click inside the bounding box and select Perspective from the options. Grab one of the lower-corner transform handles and drag outward to get the right perspective of the floor. You may have to zoom out so that you can pull out the corners even more. Do your best to align the flooring with the side walls. If you find that the lines don't match up perfectly on both sides, Right-click and choose Distort. Now you can drag each corner handle individually, which should allow you to line up each side of the flooring with the walls. Press Enter to commit the transformation.



Perspective transform for proper visual angle

Step Seven: Mask the Flooring

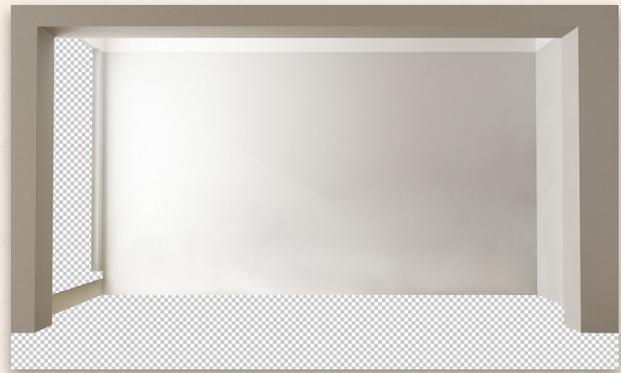
Once you get the floor looking as best you can, press OK. Using the Polygonal Lasso tool (nested under the Lasso tool in the Toolbox), click around the bottom edges of the baseboards and the front section of the floor to create a selection. Click on the Add Layer mask icon (circle in square) at the bottom of the Layers panel. The layer mask will hide everything outside the selection so that it now looks as if the new floor fits inside the baseboards. Raise the Opacity of the layer back to 100%.



Create a selection to mask off extra areas of the floor

Step Eight: Copy the Walls

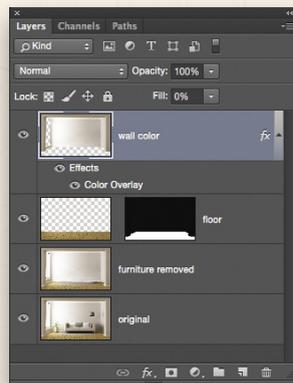
With the Polygonal Lasso tool still active, use it to select the walls. Click around the outside edges of the walls to select them: Do not include the baseboards. The easiest way to remove the window from the selection is to hold the Option (PC: Alt) key and click around the window and its frame. In the Layers panel, click on the furniture-removed layer to make it active, and press Command-J (PC: Ctrl-J) to copy the selection of the walls to its own layer. Rename this layer "wall color" and drag it to the top of the layer stack. This will be our "magical" color-changing layer that we'll set up in the next step. *Note:* If you want to apply a different color to each wall, then you'll need to select each wall with the Polygonal Lasso tool and copy it to its own layer. We left the window frame unselected, but you can include that in the selection if you want to change its color as well.



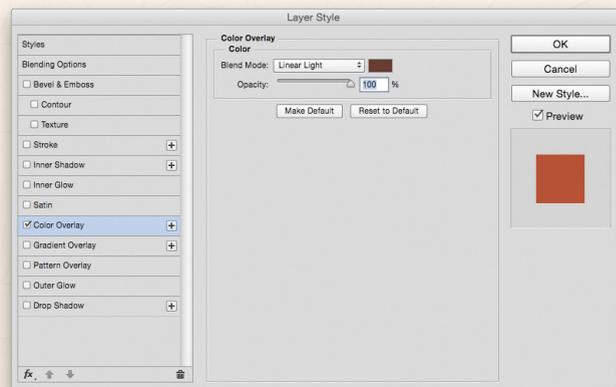
Select just the walls you want to change (we've hidden the other layers in this image)

Step Nine: Changing Color

In the Layers panel, decrease the Fill setting (below Opacity) for the wall color layer to 0%. This will make the walls on this layer disappear, but will allow for any layer styles you apply to be seen—in this example, any colors we want to add. Double-click to the right of the wall color layer's name to bring up the Layer Style dialog. Click on the Color Overlay option in the list of Styles on the left. In the Color Overlay settings, you'll be able to blend in any color on top of the walls.



Name the layer and decrease the Fill



Color Overlay set to Linear Light

By default, it applies a flat color all the way across the walls. The secret is in the blending; simply change the Blend Mode drop-down menu to Linear Light instead of Normal. Now the shading and shadows of the original walls show through. You can adjust the color output by clicking on the color swatch and experimenting with the tone of the color chosen, but don't forget you can use the Opacity slider to control how the color looks on the walls. (This will let you visually dial up whatever color you want; but it's not specific enough to go to the paint store with the hexadecimal number from your screen and have it match.)



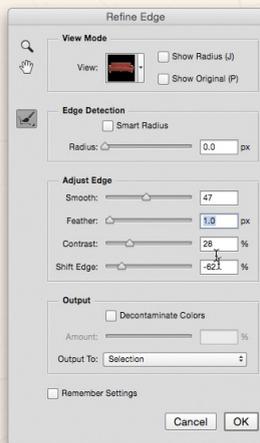
Red room

Step Ten: Furniture Hunting (i.e., Image Sourcing)

At this point, you, your spouse, or your decorator may have some idea of what kind of furniture should go in the room, but if not, then you'll get to spend some time shopping online. Once you find a potential candidate for the room, select the item: for instance, this couch. Hopefully, the site will have a larger zoom view of that item and, if you're lucky, it will be on a white background. If they don't have a zoom view, then you might have to do a bit more Internet searching to find a decent image of the couch you're interested in. Or, you could go to a nearby store and take a photo from the same perspective as the room. (*Important note:* As you're only using these images to visually compare one couch with another for personal use, you should delete them after you're done, and never use them for any other project. Please respect the company's copyrights.) You needn't be too concerned about making the scene perfect; chances are you'll only find a low- to medium-resolution image of the couch, and that's perfect for this project. (The images we're using for this tutorial are stock images that we purchased from Adobe Stock. If you're a KelbyOne member, you'll find the image of the red couch in the download files.)

Step Eleven: Cutting out the Couch

Open the couch image in Photoshop and use the Quick Selection tool (W) to make a selection around the couch. (It will be easier on a white background; but quite doable with any type of photograph.) While the marching ants are dancing around your couch, click on the Refine Edge button up in the Options Bar. When the dialog appears, use the sliders to help refine the selection. In the View drop-down menu, you can change the background while you're working to see how the selection looks. Try using On Black to help see any sneaky white jaggies. Once it's the way you want, set the Output To drop-down menu to Selection, click OK, and then do the Command-J (PC: Ctrl-J) trick to copy that selection onto its own layer. If you were doing this as a commercial project, and using high-resolution stock imagery, then the Pen tool (P) would be the best way to cut out objects, but for this level of production, down-and-dirty is better.



Refine Edge settings



Super-duper fancy website



©masizal/Adobe Stock

Furniture on white background



Quick Selection tool



Final output

Step Twelve: Placing the Couch

Use the Move tool (V) to click-and-drag that couch layer into the room image. If you're using your own room and couch images, and the couch is too small, you might want to press Command-Z (PC: Ctrl-Z) to undo moving the couch, and then change the size of your room image (Image>Image Size) down to around 1,200 pixels or so on the long end. Now when you drag the couch into the scene, it should fit a bit better. A helpful tip at this point is to Right-click on the layer and choose Convert to Smart Object from the menu. Now you can use Free Transform to resize the couch as often as you want, without losing any more resolution.



Place couch in room

Step Thirteen: Create a Shadow for the Couch

No matter how quick this project is, our eyes will rebel against an object floating in space, so here's a quick shadow for you. Click the Create a New Layer icon at the bottom of the Layers panel, and drag this new layer below the couch layer. Use the Rectangular Marquee tool (M) to create a rectangular selection below the couch. Press D to set the Foreground color to black, and press Option-Delete (PC: Alt-Backspace) to fill the rectangle with black. Press Command-D (PC: Ctrl-D) to deselect. Enter Free Transform, Right-click inside the bounding box, and choose Distort. Drag each corner to match the bottom of the couch, but extend it more on the side away from the window (as shown). Press Enter. Now apply a Filter>Blur>Gaussian Blur, and lower the Opacity of the shadow layer to where it looks natural for the scene. This will help anchor the couch to the room.



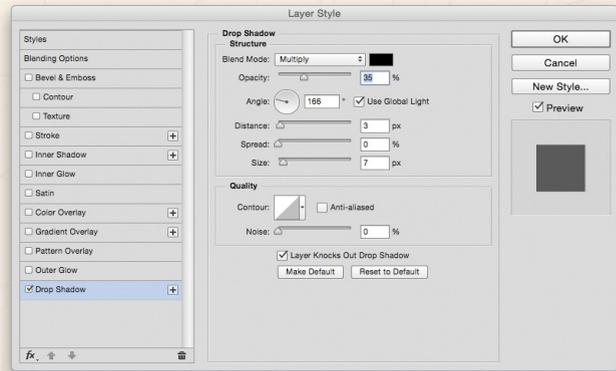
Create rectangular shadow



Adjust size and shadow opacity

Step Fourteen: Adding More Stuff

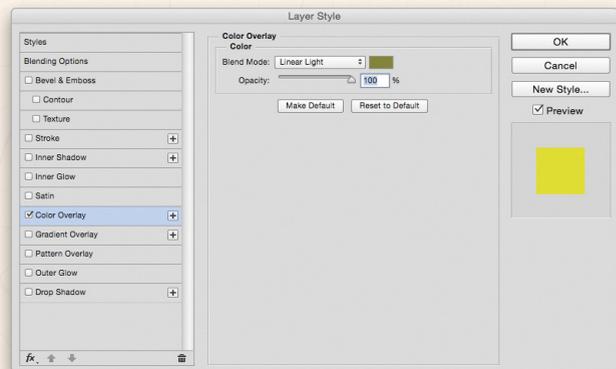
Once you get the hang of placing the couch, you can now quickly add other elements to see how they'll all work in the room. If you already have the frames, rugs, and plants at your house, then you could photograph them; if not, go website shopping again (just like with the couch). Use your transforming powers to make sure the objects have the right perspective, especially the rug. It's easy to add shadows to the frames and the rugs: Just add a Drop Shadow layer style, and set the Angle of the Global Light in the same direction as the light source for the room (the window in this case). Plants and lamps are a little trickier. Just do the same thing as you did in the last step with the couch, but instead of creating a rectangular selection, either draw a rough selection with the Lasso tool to match the shape, or use the Elliptical Marquee tool for oval shapes.



Ensure Global Light Angle is the same direction as the main light source (window)

Step Fifteen: Repaint the Walls

Now that you've placed all of the decorative elements in the room, let's see how they'll look with different wall colors. Go back to the wall color layer and double-click on the Color Overlay style. Click on the little color swatch icon to open the Color Picker. Now you can choose from any color in the rainbow; however, you'll notice that, with the Linear Light blend mode, you'll need to pick darker colors because this mode lightens colors as it blends them with the walls. Don't forget to use the Opacity setting for Color Overlay to help tweak the intensity of the color. Once you get the hang of it, you can try all kinds of colors.



Color Overlay settings



Walls changed for new look

Step Sixteen: Rinse and Repeat

This is where it can get fun or chaotic, depending on your personality. What if you created several different looks to give your spouse a choice? Do you want to swap everything out and try a different color on the walls, or just move the picture frames around? How far do you want to go with this? If you really want to take this to an insane level, you could measure all of the furniture (or get the measurements off the website) and use the measuring tools to fit everything in the scene perfectly. By the time you did all that, however, your spouse may have decided to leave you and take the furniture.



Different set of stuff

So now that you know how to do this, beware: This can lead to interesting situations for couples. For example, you'll possibly spend a lot of time looking at furniture online with your spouse, and chances are one of you will enjoy that more than the other. You'll then spend a good bit of time talking about colors, plants, frames, and rugs, and hopefully, you'll both consider that quality time. You'll then spend a lot of time in Photoshop rearranging the furniture and frames in the room—most likely with your spouse sitting right next to you, directing your every move. Now you'll be faced with a moral dilemma. If your spouse sees how easy it is, she or he may want you to do it for more rooms in the house. So, do you make it look harder than it is, act like a martyr, and maybe your spouse will be hesitant to ask in the future? Or, do you use it as credit in the marriage "bank" for a time in the future when you screw up? This is just one of those nagging questions that arise when you open this Pandora's decorator's box. My advice: make sure to use your newfound power wisely.

The one great advantage of this technique is that it's easily transferable to any project where you need to change the walls, part of a scene, or a section of an image. Good selections and blend modes are the secret to many great effects in Photoshop, and now you're one step along in your learning journey. ■



New wall color



Different stuff



Color change

Design Makeover

JAKE WIDMAN

CLIENT

Rachel "Dr. Shiny" McConnell
<http://drshiny.com>

[before]



"I like to say that if it can be made by one person, I can make it."

card making

▶ Rachel McConnell used to work at the DIY project-sharing site, Instructables (www.instructables.com), and she says that she used her years there to learn "a huge variety of fabrication skills." When Autodesk bought Instructables, she decided to focus on physical rather than virtual objects, and adopted the name "Dr. Shiny," a moniker she had used online from time to time.

Her work spans a wide range, from rotating wooden benches to foam animal ear shapes for a raver headset; the heart-shaped fiber-glass-and-steel structure and housing for an electronic art piece; and laser-cut acrylic jewelry. "Currently, I'm working on an 8' tall welded-steel T. rex sculpture," she says.

As part of a trade, a friend designed her current business card and logo, for which McConnell came up with the idea of the gears. "I can't explain exactly why; I just feel them," she claims. "I guess they represent both the creative gears in my head and the machinery I often use to make the things I make." She hands the cards out at events that feature unusual objects or activities where people might want or need a unique, custom physical object. But on the whole, she doesn't do a lot of promotion, being a self-described "introverted, solitary maker."

McConnell still likes the card and the logo, even though she says she's not as adamant about the gears as she used to be. She likes the logo font as well: As a whole, she thinks it does a good job of communicating "the combination of expertise and whimsy that I feel I have." Nevertheless, she agreed to let three designers take a crack at custom-fabricating a new logo and card that will represent her work and mindset. "I like to say that if it can be made by one person, I can make it," she explains. She'd like her new card to project that combination of competence along with a bit of quirkiness—"but without a picture of a sewing machine or anything like that."

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.)

DESIGNER

Macguire Rintoul
<http://auserieux.com>

[after]



▶ After brainstorming catchphrases for Rachel McConnell’s trade, I came up with “custom fabricator of almost anything,” and “Certified Thingmaker,” playing off the doctor concept in “Dr. Shiny”. My goal in redesigning the business card was to use a medical theme: one where, upon further inspection, the viewer would appreciate the “quirkiness” that fits Dr. Shiny so well.

I wanted to keep the gears in my redesign, because Dr. Shiny said, “They represent both the creative gears in my head and the machinery I often use to make the things I make.” I turned them into an isometric pattern in the background for looks, and also as an Easter egg for fabricators and designers who are familiar with isometric drawings.

I soon had the general layout complete, but what I spent most of my time on was choosing the font for “Dr. Shiny” on the front of the card. I wanted to find an industrial, yet clean font, and my first candidate was Wireframe, which resembles a 3D extruded version of Bebas; but I knew it wouldn’t last. The lines of the wireframe were clashing with the isometric pattern and, even without the pattern, the logo looked chaotic and messy. I continued searching and eventually found Emilie Rollandin’s RollandinEmilie as an equivalent that visually denotes construction. The rest of the content is in Helvetica Neue to signify the precision and clean lines in Dr. Shiny’s fabrication. One of the last changes I made to the card was switching the color scheme from blue to one with a white background, to improve legibility.

“I turned the gears into an isometric pattern in the background for looks, and also as an Easter egg for fabricators and designers...”



about the designer

MACGUIRE RINTOUL

AU SÉRIEUX is the newfound alias of Vancouver-based artist Macguire Rintoul. Arising from Rintoul’s current studies in Interactive Arts & Technology at Simon Fraser University, AU SÉRIEUX is a freelance project dedicated to applying skills learned throughout a life as an artist, providing clients with creatively inclined content, getting a head start on career goals, and fulfilling a passion.

Rintoul has a visual-design history dating back to the angsty years of middle school, when he drafted the cover of his band’s prospective album with a No. 2 pencil and a blank sheet of paper. AU SÉRIEUX is the result of years of ideas, projects, concepts, plans, successes, failures, and pseudonyms. It’s the result of an aspiring creative director managing to pursue an intention enough to make it tangible. Abundant creativity and endless inspiration are of the highest importance for this young mind.

APPLICATION USED: Adobe Illustrator CC

DESIGNER

Christopher Malloy

www.cmalloydesign.com

[after]



“I placed the logo prominently on the front as an immediate attention grabber that would make the viewer want to flip the card over...”

► After seeing the client’s work and current branding, I decided to have a little fun with her logo. Her website depicted numerous eclectic creations that were fun to look at and had a strong feeling of nostalgia. Based on feeling, I decided that a retro-inspired logo would be a good choice to represent her brand and what she does creatively.

The type and the objects in the current branding didn’t seem to complement each other effectively, which can make it difficult to brand other products. Some elements may need to stand on their own but still maintain the same look and feel of the overall brand. I wanted to create a logo and business card with elements that can be used on the client’s website and other marketing materials.

The original card had “Dr. Shiny” on both sides. I thought the name didn’t need to be repeated to get the point across. I placed the logo prominently on the front as an immediate attention grabber that would make the viewer want to flip the card over and see what “Dr. Shiny” was about. On the other side, they’d find that there’s an amazing artist that makes beautiful things.

For a color palette, I decided to go with complementary colors in orange and blue, leaving the main type of the logo white. I chose the font Pacifico by Vernon Adams, because it possesses the retro feel that I wanted to get across, and it complemented the shapes in the logo.

The secondary font is called Acid, from Acid Type: I needed a font that was clean and could get the pertinent information to the viewer effectively and still work with the primary font. With all these elements together, I think an eye-catching business card was born.



about the designer

CHRISTOPHER MALLOY

Christopher Malloy is originally from South Carolina, where he spent three years studying design at Winthrop University in Rock Hill. After a stint in the Air Force, during which he moved to Colorado, he graduated in 2011 from Colorado Technical University (in Colorado Springs, also home to the Air Force Academy) with a degree in advertising and digital media.

After graduating, in addition to gaining experience as an intern for *Snowboard Colorado Magazine*, he launched his own freelance business in Denver. There, he works with such clients as the University of South Carolina, the U.S. Air Force, and startups both in Colorado and across the country. For the past year, Christopher has worked for CACI International, Inc., supporting and designing for the United States Government, and he recently won an award for logo design.

APPLICATIONS USED: Adobe Photoshop CS6 and Adobe Illustrator CS6

DESIGNER

Wanda Clouston

www.facebook.com/eiramcreative

[after]



“I opted for a design that’s clean and modern, has an edge to it, and says ‘different.’”

► First, I had to find out who Rachel “Dr. Shiny” McConnell is and what she does. I put on my marketing research hat, visited her website, and read her comments regarding the good, bad, and ugly of her current business card. When researching like this, I look for words that will help me focus on what images to use. As I reviewed Rachel’s website, the words that came to mind were: *fun, creative, fabrication, crazy-mad skills, diverse knowledge and interest, and technical.*

My normal process is to design three versions in black-and-white to determine the strength of the design. After I’ve chosen the design, then I decide on the color(s). I opted for a design that’s clean and modern, has an edge to it, and says “different.” I decided on Adobe Myriad Pro font for the logo because of its straight lines, which worked well when I applied the artistic Rough Pastels effect. I replaced the period and a couple of strokes with gears to emphasize the process of putting things together.

On the front of the business card, I placed the logo, “Thing-maker” (the title), and the website address. I set the title in Stencil to represent applying a pattern, because this is what Dr. Shiny does. The spiral background image represents the whimsy of the various fun items Rachel has created.

I used the same Stencil font for Rachel’s name on the back of the card. The image of the welder and sparks represents the fabrication component of Rachel’s skill set. The remaining font used was Adobe Minion Pro, which I felt went well with the Stencil font. I also carried the use of gears throughout to hold the various social-media icons.



about the designer

WANDA CLOUSTON

Wanda Clouston is the owner of Eiram Creative, a graphic and Web design and visual communication company in Detroit. She holds a Bachelor’s Degree in Business Administration in Marketing from Davenport University in Grand Rapids, Michigan, as well as a certificate in digital arts from Detroit’s College for Creative Studies.

Wanda planned and then developed her past job responsibilities into her current career as a designer—the key that unlocked her finest potential. She currently works with small businesses (local, national, and international) and nonprofit organizations to assist them in communicating their messages, both through print and Web applications. Wanda has experience in project management and event marketing and, as an adjunct instructor, has taught Adobe Dreamweaver, InDesign, and Photoshop at various higher-education institutions.

With more than 10 years of experience, Wanda continuously seeks knowledge within the design industry. She has a thirst for technology, but remains hungry for ways to delight clients. ■ ☞

APPLICATIONS USED: Adobe Photoshop CC and Adobe Illustrator CC

TEN SECRETS FOR

ARCHITECTURAL PHOTOGRAPHY

by Randy Van Duinen

Back in high school I thought I'd become an architect until I picked up my first camera and started photographing. It seemed that all I photographed was architecture. I've been fortunate to merge my love of both architecture and photography into a profession and, after 30 years, I still look forward to my next assignment. One of the most important aspects of architectural photography, whether shooting for an architect, interior designer, builder, or a magazine, is to create dramatic images. Here are ten tips that will help you come away with great architectural photographs.

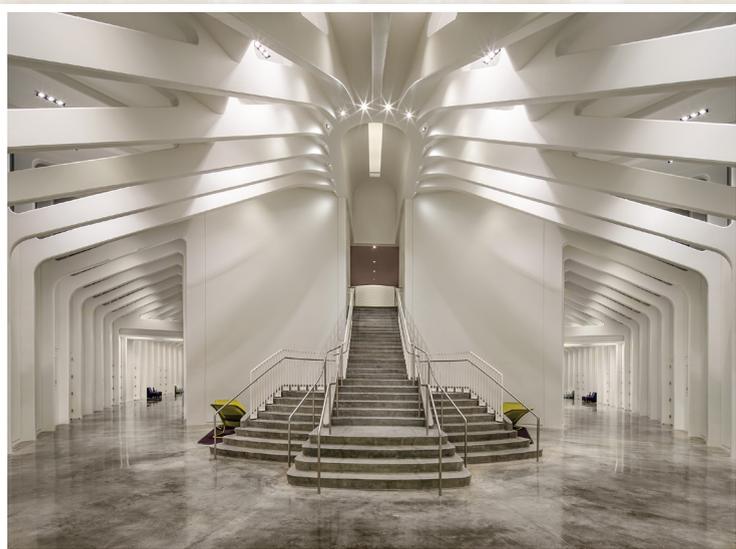


EVALUATING THE SCOPE OF THE PROJECT

Before you start photographing anything, you'll need to walk the job site with the client so that you can discuss which areas of the building are to be photographed and from which angles. It's best to visit the location in advance with the client. If that isn't possible, reviewing a building plan and shot list with the client is a helpful alternative. By walking the building, you'll be able to establish what time of day is best for each shot. This will help determine if you'll need access to control the building lights, what type of equipment will be necessary for each particular shot, and if you'll need strobe or tungsten lighting. This is also the time to learn what the client is trying to convey with these photographs.

USE A TRIPOD

Architectural photography is all about keeping your perspective of the building correct, especially perpendicular lines. If you want a tack-sharp image, you need to start with a good sturdy tripod; adding a couple of sandbags will help keep your tripod in place. After deciding where the camera will be positioned, you need to level your camera. This can be accomplished with built-in levels in newer DSL cameras. If your camera doesn't have a built-in level, you can purchase one for around \$30, and place it in the camera's hot shoe. If you don't have a tilt-shift lens (see the next tip), you can level out your horizontal lines in camera and correct your vertical lines in Photoshop.



TILT-SHIFT AND OTHER LENSES

You don't need a lot of lenses for architectural photography, but one I'd highly recommend investing in is a 24mm tilt-shift lens. I use this lens for about 80% of all my interior photographs and about 50% of my exterior images. It's an incredibly sharp lens that allows you to set your camera perfectly level, and then shift the lens to compose the image the way you want.

Other suggested lenses include a 16–35mm zoom lens for a wide angle of view (especially for exteriors), and a 24–70mm zoom lens (best for exteriors and detail interior images). Although not often used, a 70–200mm zoom lens does come in handy when you need to photograph from a distance. If you have the budget, I'd also suggest a 17mm tilt-shift lens, which is great for very large spaces; but it shouldn't be overused, as it has some distortion issues in the corners when used close up to a subject.

CAMERA PLACEMENT

One of the most important decisions you make when photographing architecture is camera placement. Most of the time it's best to shoot from a corner, as this will give the building or room more dimension, depth, and interest. Very rarely will you find yourself shooting straight onto a building or interior, but there are times when the architecture will lend itself to a straight-on camera placement, and when this happens it can be a very powerful image. When photographing a residential exterior, try to place your camera on the opposite side of the garage doors to minimize their size and prominence.



COLOR TARGET

The use of a color target is essential as, most of the time, you'll be photographing in lights that have mixed color temperatures. Using a color target will speed up your postprocessing and help you determine the type of color corrections you'll need to apply to your images. In many cases, you'll have to photograph the target in different locations because of two or more lighting sources with different color temperatures. By having the target information in different locations you'll be able to make the color adjustment, and in the end have the correct color for the image.



PHOTOGRAPH AT TWILIGHT

One of the most dramatic (and client-requested) shots in architectural photography is the twilight image. It doesn't matter if it's an interior or exterior image, photographing at twilight will add drama to the architecture and your photograph. There's only about a 20-minute window of time when ambient and artificial light will have the same color temperature and exposure range, so planning for the shot is a must.

When shooting at twilight, you should plan on making three different images: the first when the sun is just below the horizon; the second about 10 to 20 minutes after the sun has set (this is usually the best and most popular); and the third when the sky is almost black (in case you need to change some of the lighting). Remember to give yourself extra time to set up for a twilight shot. Place your lights in the right location and test them to make sure the circuit breaker won't trip in the middle of shooting (as has happened to me).



ARTIFICIAL LIGHTING

In order to photograph architecture, you'll need both strobe and tungsten lights to control the different lighting conditions. When using strobes to light an interior, the goal is to balance your lighting with the ambient light. This is accomplished by using softboxes or umbrellas to fill in the shadows, and a few lights with grids to add interest to key elements in the room. Strobe lighting tends to be a little flatter than tungsten, and for this reason I prefer tungsten lighting. With tungsten, you have more control and are able to create a more dramatic feeling—and they're a lot less expensive than strobes! You can use tungsten lights for both interior and exterior photographs, allowing you to balance your lighting for twilight shots. (Note: For more on how to light an interior space with tungsten lights, see "Light It," page 80.)



WATER DOWN DRIVEWAYS

Especially in residential photography, watering down driveways and sidewalks will not only add interest to your photograph but will also darken the driveway so it's not the brightest spot in your photo. Having a reflection of the building or the sky will add color and break up what tends to be a very boring part of the photograph.



TETHERED SHOOTING

Architectural photography is a collaboration between you and your client. Tethering your camera to the computer allows you and your client to view and evaluate a larger image, where you can check focus, look for items that shouldn't be in the image, and make changes to the styling. Allowing the client to view the image on the computer will let him voice any concerns, and then you can make any changes so that he gets the best image possible.

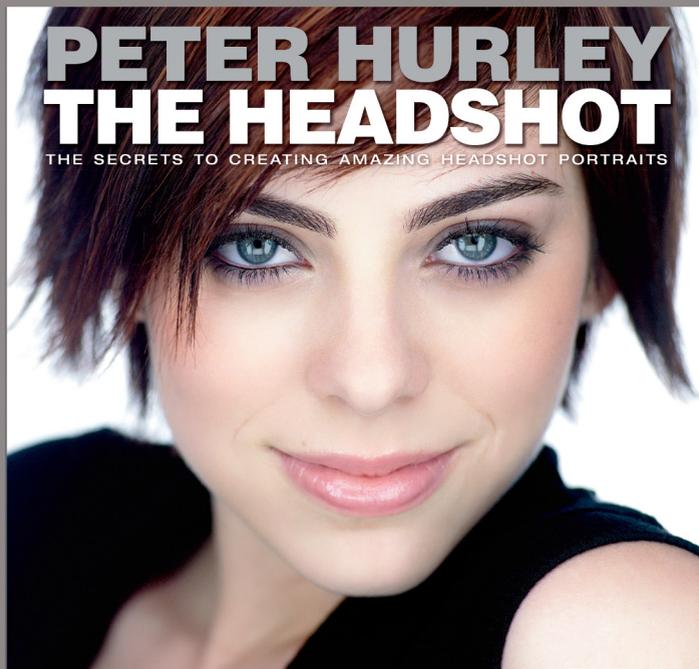


BE CAREFUL WITH HDR PHOTOGRAPHY

HDR photography is a great tool for architectural photographers, but one that can be overused. Starting with a correct exposure and processing the image in Adobe Lightroom will usually get you a great final image. Adobe has added a new feature in Lightroom CC that allows you to process an HDR image with great results. Merge to HDR can give you a very realistic HDR image, and you can use all the adjustments that you're already using in Lightroom to tone-map your image.

One of the great things about architectural photography is that your subjects don't move, show up late, or have an attitude. It can be very rewarding, and I hope that you'll be able to use some of these tips the next time you're out photographing architecture. ■

ALL IMAGES BY RANDY VAN DUINEN



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

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



>> LIGHT IT



INTERIOR ARCHITECTURAL PHOTOGRAPHY WITH TUNGSTEN LIGHTING

THERE ARE MANY DIFFERENT WAYS TO PHOTOGRAPH ARCHITECTURAL INTERIORS, SUCH AS USING AVAILABLE LIGHT, STROBE LIGHTING, OR MY FAVORITE, TUNGSTEN LIGHTING. I LIKE TUNGSTEN LIGHTING BECAUSE OF THE WARM LIGHT TONES, COMPACT SIZE, AND THE COST COMPARED TO STROBE LIGHTS.



By Randy
Van Duinen

You also have the advantage of seeing the light and making adjustments as needed, instead of checking the back of the camera or computer screen after the image is created. Here are a few tips to get you started with tungsten lighting.

CAMERA PLACEMENT AND ROOM STYLING

The first thing to decide when photographing an interior location is camera placement, which will determine what lights will be needed, their location, and any problems you may have with reflections in windows or glass. Tethering the camera to a computer helps in evaluating the shot and discussing images with the client.



For this photograph of the Atkins Global lobby in Tampa, Florida, I used a Canon EOS 5D Mark III with a 24mm tilt-shift lens. (Note: For more on tilt-shift lenses and other architectural photography tips, see "Photography Secrets," page 74.)

After determining camera placement, you'll have to decide on styling. Typically, when working with an interior designer or architect, he or she will be in charge of the styling for the shoot; however, there are times when you may be your own stylist and have to make decisions on what and where furniture and accessories will be placed. In most cases, the rule with styling in architectural photography is "less is more." As you can see in these before- and after-styling shots (before adding lighting), I removed knickknacks from the top of the receptionist's desk, rearranged chairs and tables, and removed things from the conference area in the background to achieve the look the client wanted.



Before styling

TIP: PUT EVERYTHING BACK IN ITS PLACE

When photographing an office location, use your camera phone to take reference pictures of each cubical, showing where personal items are located. This will allow you to put them back after the shoot, as some people may get upset about your moving their things. This may also help maintain a continued good relationship with your client.



ADDING THE LIGHTS

I prefer Mole-Richardson Mini-Mole Fresnel Tungsten Lights (<http://bhpho.to/1BdkHyt>). They're 250 Watts and color balanced at 3200 Kelvin.

These lights are used in the movie industry, have a Fresnel lens with the ability to go from a spot to a wide beam of light, and are very durable. In this shoot, the main source of light was from the fluorescent lights in the ceiling, so to balance the tungsten lights, I added a Rosco CT +1/2 green gel to all of the Mini-Moles. If we didn't add the gels, the image would have a magenta cast that would need to be corrected in Photoshop.



After styling but before adding any lights

Start by adding one light at a time so that you can see exactly where that light affects the architecture, and then adjust it accordingly. If you try to add all of your lights at once, you may “over-light” the shot. Begin with either dark areas that need light or with an area that you want to emphasize more than others. In this case, the corner areas with signage were very dark and the boardroom in the back needed some extra light.

I placed a light on both sides at the front of the room to light up the signage, and added a barn door to each of them so that the light wouldn’t spill onto the ceiling. Next, I placed two lights in the boardroom to light up the side walls. I wanted these walls to be a little brighter so a viewer would be drawn into the shot,



Boardroom lights only



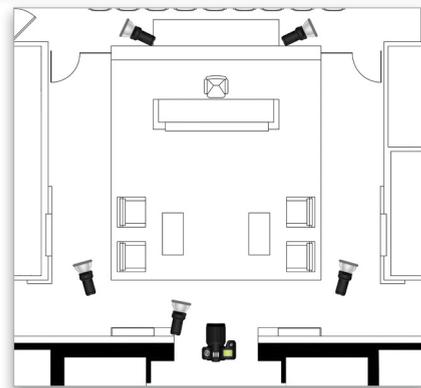
Boardroom and side lights

and also to let the frosted glass show through. Because there were windows in the boardroom, we had to wait until the sun was almost down before we were able to take this shot.

The last light was placed near the camera, focusing on the receptionist desk. I used a barn door to control light from spilling over onto the white areas and blowing them out; but even with the barn doors, I still had spillage on the white edges of the desk. An easy way to take care of that is with regular old masking

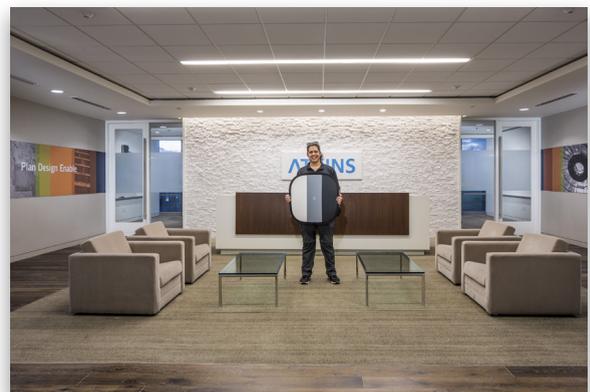


tape placed on the edges of the barn doors. The great advantage of masking tape is that it lets you control exactly where you want to reduce the light, but still have it blend evenly in the photo.



ACHIEVING CORRECT COLOR

When working with interior designers and architects, you need to take steps to achieve correct color in every image. To make sure I have the correct color, I use a Photovision 24” One Shot Digital Target (<http://bhpho.to/1AdKPng>). I have my assistant hold it in the predominant light so I can get a gauge for when I process the images in Adobe Lightroom. Because we’re photographing with mixed lighting, we took several target readings in different areas of the room. This helps in postprocessing so I can judge the different lighting sources.





TIP: NO FOOTPRINTS

Footprints in carpeting are hard and time-consuming to remove in Photoshop. By using a carpet rake, you can save yourself a lot of time, make the carpet look consistent, and impress your clients with your awareness of details. You can find these rakes on the Internet or at a cleaning-supply retailer for around \$30, and they'll make your interior carpets look great.



RETOUCHING

I first processed the final image in Adobe Lightroom where color temperature was corrected, shadows were lightened, and highlights were taken down. Next, I brought the image into Photoshop where I removed ceiling fixtures, cleaned up walls



Final before retouching

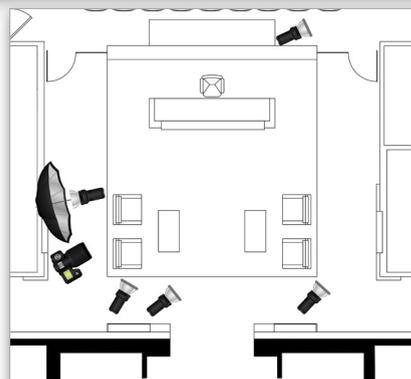
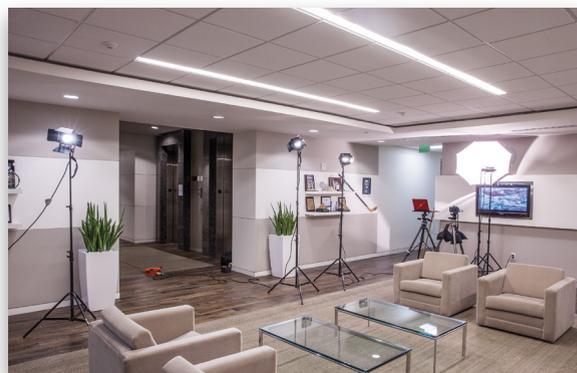
and floors, slightly darkened windows, and color corrected the wall behind the desk. As I didn't want to crop through the middle of the words on the left wall, I had purposely positioned my camera slightly off center. Now, by using the Edit>Transform tools in Photoshop, I corrected the horizontal lines to make the image look more symmetrical.



Final after retouching

A SECOND SHOT

This particular client also requested a photo from one side of the lobby. I prefer to shoot interiors from a corner, as it tends to give the room more depth and dimension than a straight-on shot. I set up the camera angle, but this time we needed to add fill light to the shot, especially to the back of the chairs in front of the camera. We used a Lowel Tota-light (<http://lowel.tiffen.com/tota>) attached to an umbrella to accomplish this.



The problem with the Lowel Tota-light was that we weren't able to add the CT +1/2 green gel, as it would have melted all over it. Because we couldn't use the gel, a magenta cast was visible on the chairs in front, and slightly noticeable on the back two chairs, but this was corrected in Photoshop.



Before lighting



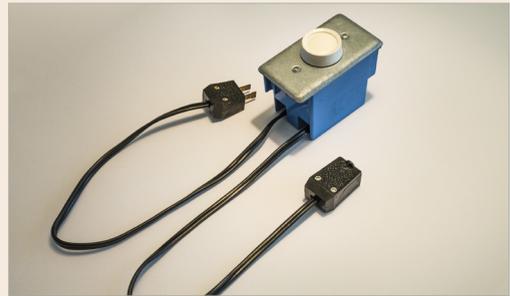
After lighting



Final retouched image

TIP: DIMMER SWITCH

Unlike the Mole-Richardson Tungsten Lights, which have metal screens to adjust the amount of light passing through, the Lowel Tota-lights do not. In order to adjust the 1000-Watt light, I built dimmers, which plug into the light and then into the wall socket. The dimmers are inexpensive to build (less than \$15 from your local home-improvement store) and work very well for controlling these large lights for both interiors and exteriors.



If you enjoy architecture and design as I do, architectural photography can be a very rewarding way of expressing that love—and a great profession as well. As you can see, using tungsten lighting is a great way to light architecture, and it has the added bonus of being affordable and easy to work with. If you'd like to try using tungsten lights, look for a local movie or video-rental business where you can rent the lights and try lighting an interior before purchasing them. ■



LIGHTROOM

THE ADOBE® PHOTOSHOP® LIGHTROOM® HOW-TO MAGAZINE

ISSUE 13

MAGAZINE

AFTER THE SHOOT

LEARN HOW EASY IT IS TO CREATE
A ONE-PAGE WEBSITE IN THE WEB
MODULE OF LIGHTROOM CC. p87

LIGHTROOM WORKSHOP

Lens distortion is pretty common, but the solution could be as easy as a single click. p92

PHOTO BY SCOTT KELBY

UNDER THE LOUPE

The Print module makes it easy to create everything from a standard print to a calendar. p98



Rob Sylvan

Tips & Tricks

BY SEAN DUGGAN



Scott Kelby

Questions & Answers

BY SCOTT KELBY



Sean McCormack

Maximum Workflow

BY SEAN MCCORMACK



Rob Sylvan

Under the Loupe

BY ROB SYLVAN

printing everything from standard-sized frame prints to cards and calendars

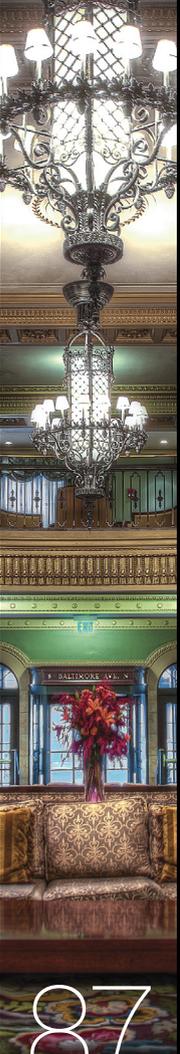


Scott Kelby

Lightroom Workshop

BY SCOTT KELBY

fixing lens distortion problems



RC Concepcion

178 After the Shoot

the one-page website

BY RC CONCEPCION

After the Shoot

the one-page website

BY RC CONCEPCION

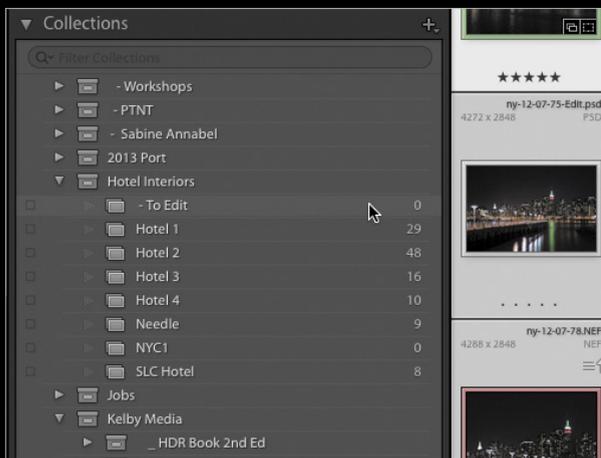
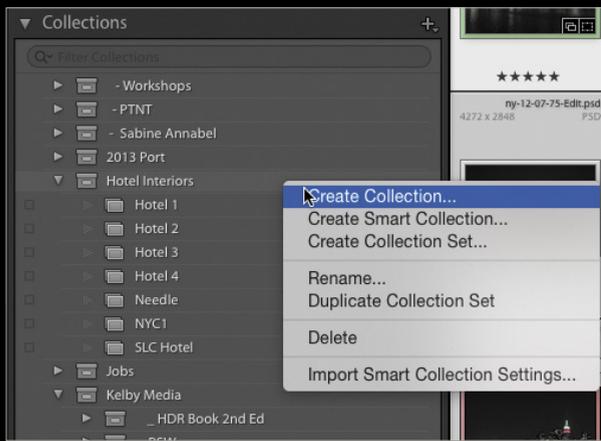
There are times where you'll work through a series of images by yourself in Lightroom, and then there are times that you'll work with a client to decide what images need to be edited. You'll need to share a whole series of images with your client so he can pick the images that he'll ultimately want to use.



Lightroom has a great way to do this with their Web module, but the module was relegated to the back burner (my opinion) in the last couple of versions due to its use of Flash technology. Lightroom CC has brought the Web module back to the forefront by nixing those galleries and replacing them with ones that are easy to use, based on HTML 5, and responsive to different types of browsers. Now is a great time to explore how to organize and share images with clients—both from the Library module, as well as online.

create collections first

When you go into the Web module, all of the images in your currently active catalog or folder will appear in the Filmstrip. To counteract this, first create a collection set in the Library module. Just click on the + icon in the header of the Collections panel and choose Create Collection Set. Right-click the collection set, choose Create Collection for each set of images that you want to share with the client, and then drag those images into the appropriate collection. Not only will this allow you to control which images appear in the Web module, you can also later create a collection inside the collection set for the images that you'll need to edit.

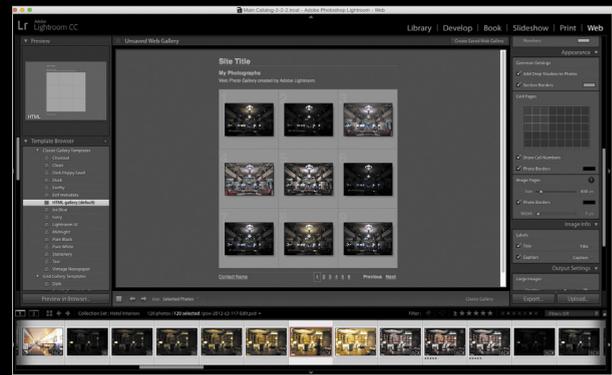


Tip: Lightroom gives you the option to Sort collections by Name or Kind when you click on the plus sign in the header of the Collections panel but there's no way to create a custom order. The collections are also sorted in the entire panel; you can't create a custom sort order within a collection set. But, if you add a space or a dash in front of a collection's name, it will appear at the top of the collection list. The more spaces or dashes you add, the further up it will appear.



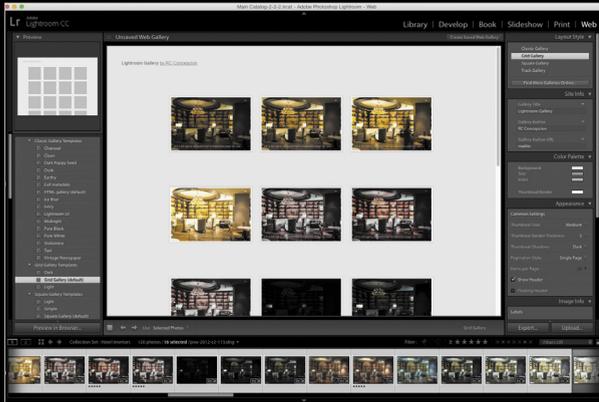
explore the web module

Click on the Web module to see all the options for creating a website. In the Collections panel, click on the collection set that contains the collections you just created. After a couple of seconds, all of the images in all of those collections will appear in the default Web template.

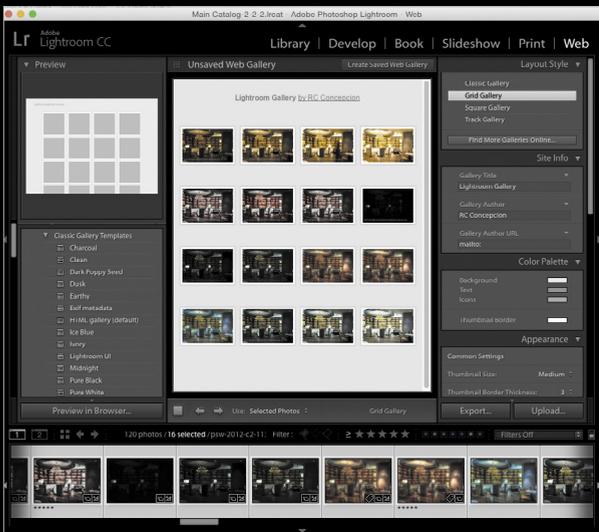


This template has been around since the inception of Lightroom and provides a decent experience for people who are just looking to share their images as simply as possible. The template displays each grid of images on their own webpage, and the webpages can be edited in the panels to the right. When you click on an individual image, the image appears in its own page; but this site seems to offer too many webpages for what we're trying to do here, so let's take a look at the new web templates: Grid Gallery, Square Gallery, and Track Gallery.

Click on Grid Gallery (default) and watch as all the images load into a single page. Even better, as you drag a corner of the Lightroom window to resize the interface, the number of columns and rows changes, as well as the size of the images.



Resizing the window in Lightroom will give you a good idea of how this website will appear on different screen sizes, including mobile devices.

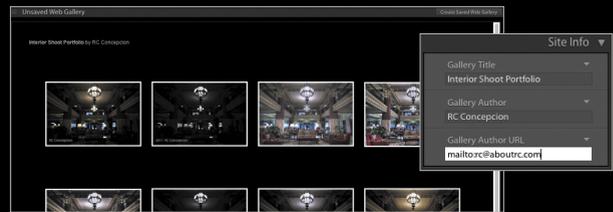


The Square Gallery templates will display your images right next to each other as square tiles; Track Gallery also places the images right next to each other, but it shows the entire image. The real benefit with these galleries is that all of your images appear on a single page. I prefer the Grid Gallery, so we'll start customizing this one.

change the site colors and info

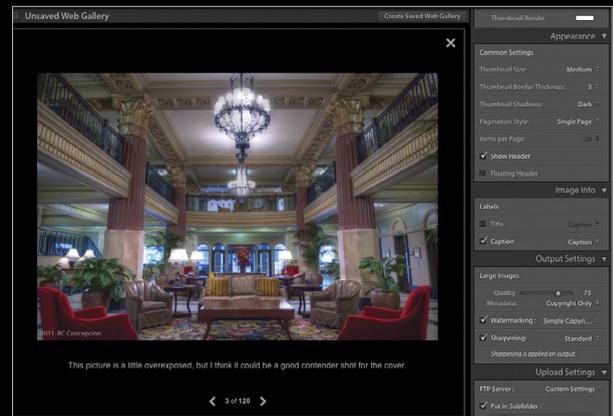
The first thing that we want to do is change the colors of the website. The background and text colors can be changed in the Color Palette panel on the right. Clicking on the Background color swatch will give you a series of colors to choose from. Click on the color you want to use and you're done. I tend to use black, as I don't want the color of the page to compete with the images I'm presenting. I also don't want the filenames or text information to pop out, so I'll change the text color to an off-white or gray color.

In the Site Info panel, type the Gallery Title that you want to use. You'll see it change in the top-left corner of the webpage. The Gallery Author and Gallery Author URL are very important. You don't need the client to go to your website, so instead of placing a Web address in this space, replace it with HTML code that will prompt an email message. In the Gallery Author URL, let's add the following: `mailto:jd@wherever.com` (a fake email address for this example). This will launch the user's default email program. You're now good to go!



customize the image info

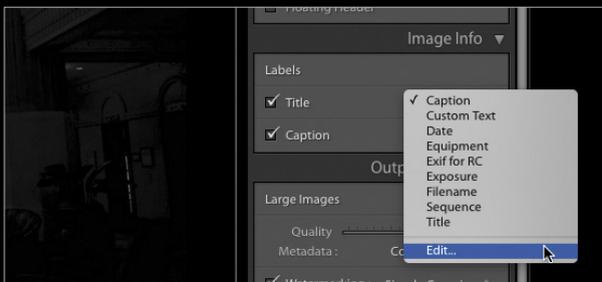
If you're sending this webpage to a client, you may want to include specific information with individual images. The Image Info panel is a great place to include this information. Select an image in the Filmstrip and switch to the Library module. In the Metadata panel, enter your descriptive text in the Caption field. Back in the Web module, click the Caption checkbox in the Image Info panel. The drop-down menu to the right will become active, allowing you to specify what



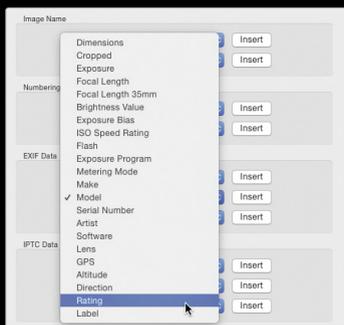
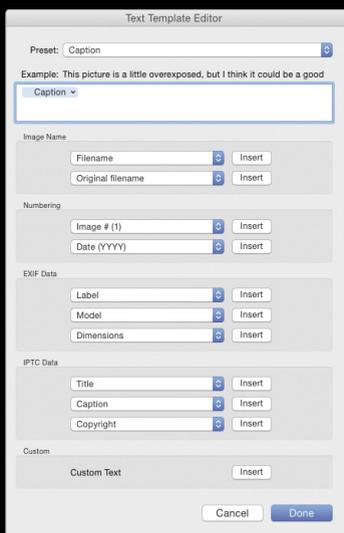
you want to use: Caption is the default option, and the one that we want. Click on the image to bring it into single-image view. You'll see the caption you wrote below the image.

You may also want to rank the images as well as apply color labels so you can give the client additional information, for example: "The images that are five stars are images that I think would work best for you; images labeled red are those that I think you can use for X," and so forth. You can add ratings and color labels to each photo in the Library module, but to make them visible in your webpage, you'll need to use the Title section of the Image Info panel.

Turn on the Title option in the Image Info panel and click on the drop-down menu to the right of it. Selecting the Edit option will open a dialog where you can add any file information to the filename that you want.

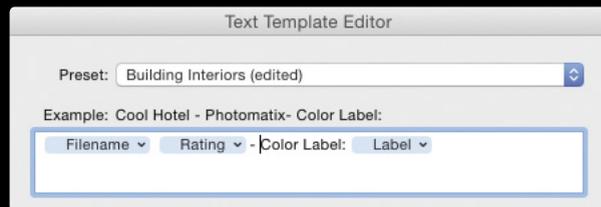


Delete any of the entries that you see in the box near the top of the dialog, then start adding information by clicking the drop-down menus in each of the sections and selecting the option you want to add to the filename. Each item you add will appear in the box near the top. If the information isn't automatically added to the box, click the Insert button to the right of the drop-down menu. Keep in mind that if you don't add any spaces or dashes in between each added item in the box, the information will appear

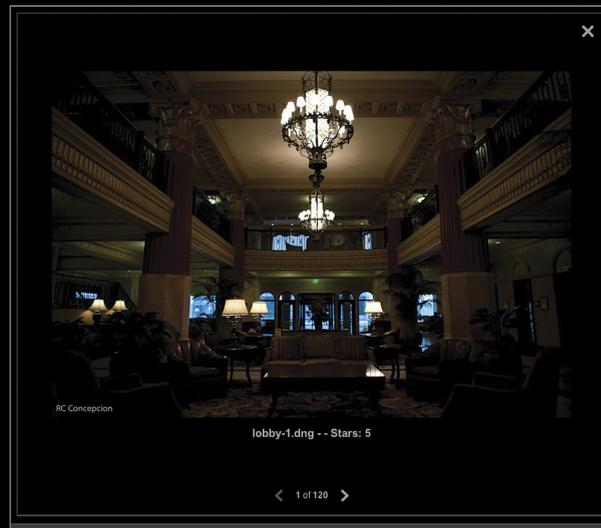
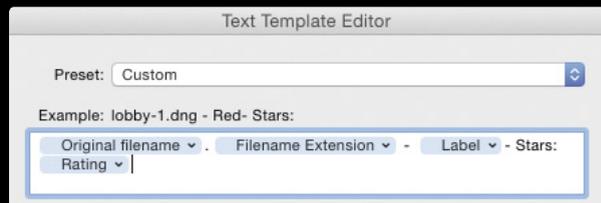


jumbled in the filename. (Tip: Keep an eye on the Example filename above the box as you add information.) Ratings and Labels can be found under the EXIF Data section.

When you add Ratings and Labels, it will only add a number or the name of a color to the filename, which doesn't make much sense by itself, so you'll need to add some text to explain that it's either a rating or a label. Click the Insert button to the right of Custom Text at the bottom of the dialog. Double-click the Custom Text item that appears in the box to enter your own text. You can drag around the items in the Example field as needed.



Click Done, and now the client will see the rating and color label in the filename in the individual image view.



You can even save this file naming for later use by creating a template for it. Just select Save Current Settings as New Preset from the Preset drop-down menu at the top of the dialog.

output settings and ftp

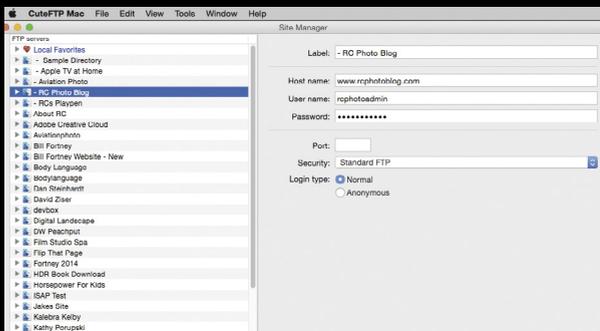
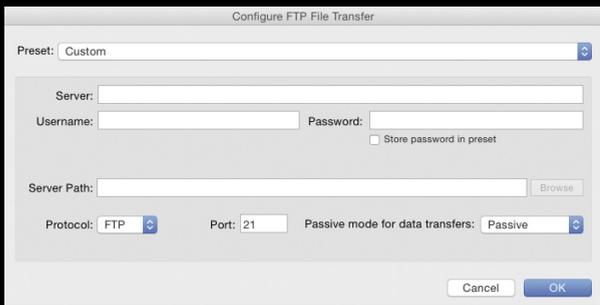
Once you're finished with the text information, you should be good to go. In the Output Settings panel, keep the Qual-

ity to around 75 so the images will load quickly on the client's page. Under the Metadata section, make sure that Copyright Only is selected. (I'm not a big fan of sharing all of my EXIF information on a job, but I do want the client to know that the images have been registered.) Finally, click on the Sharpening checkbox and select Standard from the drop-down menu so the images will appear nicely on a webpage.



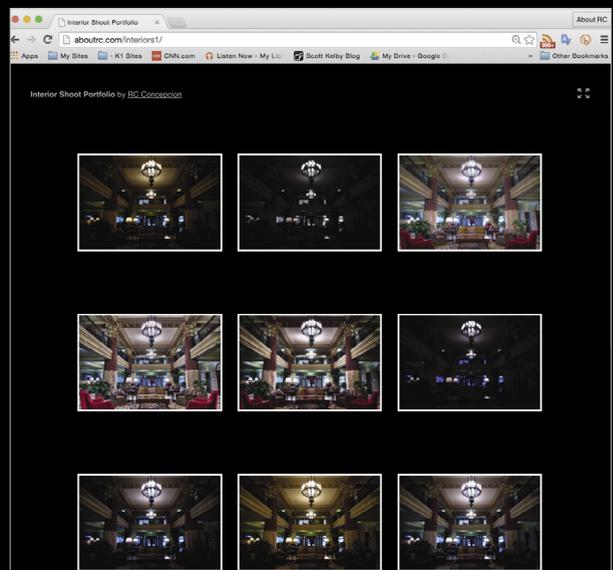
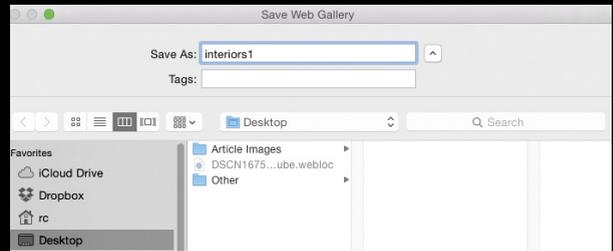
Now that the entire site is complete, you have a couple of options. To transfer the website to the Internet, you'll need to use a protocol called File Transfer Protocol or FTP. If you've created a website with a hosting company, many of them provide an FTP username and password for you to log into the server. If they haven't, you'll need to contact your Web hosting provider's technical support.

Lightroom CC has a built-in FTP program that will let you upload the information to your website. I usually use a separate FTP program to log into my website and upload. For Macs, I recommend CuteFTP (which is pretty good for PCs, as well) or Fetch.



You can also export the website into a folder that you can upload later. Click the Export button and Lightroom will prompt you to select where you want to save the site. The

name that you specify in the Save As field will be the name of the folder that will be created at that location. This name will also be included in the URL address of the website. For example, if I save this site as "interiors1" and then upload this folder to my website at aboutrc.com, the full name you'll need to get to this page will be <http://aboutrc.com/interiors1>.



I'm excited to see that Lightroom offers these new alternatives for people who self-host websites and gives users more control over where to see their images. Adding mobile options will definitely make people consider this oft-forgotten module a whole lot more! ■



ALL IMAGES BY RC CONCEPCION



Lightroom Workshop

fixing lens distortion problems

BY SCOTT KELBY

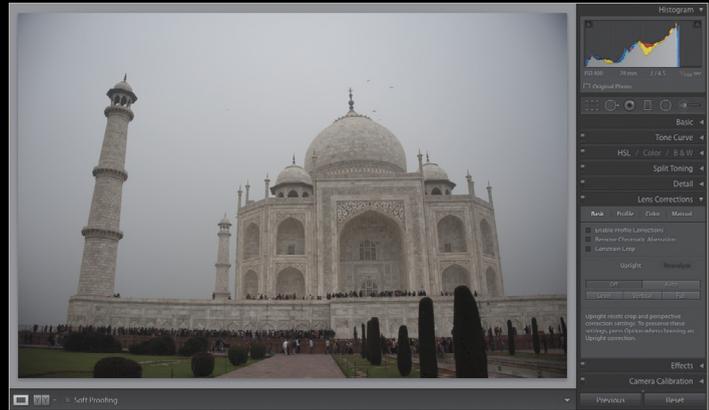
Ever shoot some buildings downtown and they look like they're leaning back? Or maybe the top of a building looks wider than the bottom, or a doorway or just a whole image seems like it's "bulging" out. All these types of lens distortion problems are really pretty common (especially if you use wide-angle lenses), but luckily for us, fixing them is usually just a one- or two- (maybe three-, seldom four-, rarely five-, but I once did six-) click fix.



Excerpted from The Adobe Photoshop
Lightroom CC Book for Digital Photographers

step one:

Open an image that has a lens distortion problem. This one has a bunch—from lens vignetting in all four corners to the bulging of the Taj Mahal (just look at how the wall is bowing down from left to right and the tower on the left looks like it’s going to fall over on the Taj). We can probably fix most of these problems with one click just by turning the lens profile correction on (and this is *always* the first thing I try, because even if the automated profile doesn’t do the full job, if I have to go to the next phase of correction, it works better once a profile has been applied). So, applying a lens profile correction is always my first step. Let’s go to the Lens Corrections panel (seen here), and click on the Basic tab at the top to see those options.



step two:

Lightroom has a bunch of profiles built-in for the most commonly used lenses from most lens manufacturers. When you turn on the Enable Profile Corrections checkbox (as shown here), most of the time it will find the proper lens profile for you and apply it (it knows which lens you used by looking at the EXIF camera data embedded in the file by your camera when you took the shot). If it can’t find one, you just have to help it out a bit by telling it your camera make and model (in the Profile tab) and it does the rest. In this case, it found the profile and we know it did, because it actually did something—the vignetting in the corners is almost gone as is most of the bulging (look at the wall now). There are still other problems, but we’re on our way.



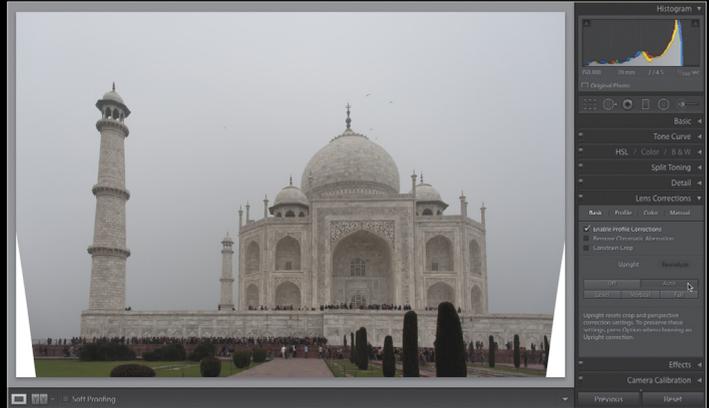
step three:

If you want to see the profile it applied (or if it didn’t apply a lens correction profile at all), click on the Profile tab at the top to see its options. If you don’t see your lens’s make and model in these pop-up menus, then just start by choosing your make. That alone will often nudge Lightroom enough to pick the model automatically for you, but if it doesn’t, just choose yours from the pop-up menu. What if you don’t see your exact lens there? Just pick the closest match you can find. Even if you find the exact make and model match, I often have to tweak the automatic settings a bit using the Amount sliders at the bottom of the panel. For example, if you thought it didn’t remove enough distortion, you can drag the Distortion slider to the right a little, and it lessens the amount of rectilinear correction it applied to the photo (notice how the wall is a little flatter now?). Do the same with the Vignetting slider (as shown here). Having these sliders to tweak the results is pretty handy (and you’ll probably use them more than you think).



step four:

One of the most useful features here is Upright. These are automated, one-click corrections. You choose which kind you want, from just straightening the horizontal or vertical lines to a full one-perspective correction, and it usually does a really great job of it. However, to get the best results from Upright, you need to turn on the lens profile corrections first (by turning on the Enable Profile Corrections checkbox). To use Upright, click on the Basic tab again, and you'll see five buttons: Off, Auto, Level, Vertical, and Full. The one that seems, to me, to work the best consistently is the Auto button. It doesn't "overcorrect" (which Vertical and Full seem to sometimes do), and it's usually the one I wind up going with. I clicked Auto here, and it pretty much stopped the building from leaning back, and the tower on the left isn't leaning nearly as far.



step five:

Before we move on to the next Upright button, did you notice in the previous step that to make its correction it wound up leaving white triangular-shaped gaps in the bottom corners of the image? There are three ways to fix this: (1) Crop those areas away with the Crop Overlay tool. (2) Click on the Manual tab and drag the Scale slider to the right to scale the photo up in size until those white areas go away (though you lose a little quality scaling up, but none from cropping down, so I'd prefer to crop it). (3) Take the image over to Photoshop, select those white areas and use Content-Aware Fill. Okay, back to Upright. If you click on the Level button, it does just one thing—it tries to straighten your image. Even though it didn't do much here (in fact, it actually looks worse than the Auto correction because all it's doing is just straightening—nothing else), it usually does a great job of the simple act of straightening, so if that's all your image needs, then click on Level.



step six:

When you click on the Vertical button, it tries to make the vertical lines perfectly straight. Take a look at the sides of the Taj now, and it looks pretty darn straight, but it also looks a little like it has been stretched upward (making it look a little taller and skinnier). You can fix this by going to the Manual tab and dragging the Aspect slider to the left a little bit, which stretches the image out wider, so you can make it look normal again. Of course, either way, you'll have to deal with those white triangle-shaped gaps like I mentioned in the previous step, but at least the building looks right.



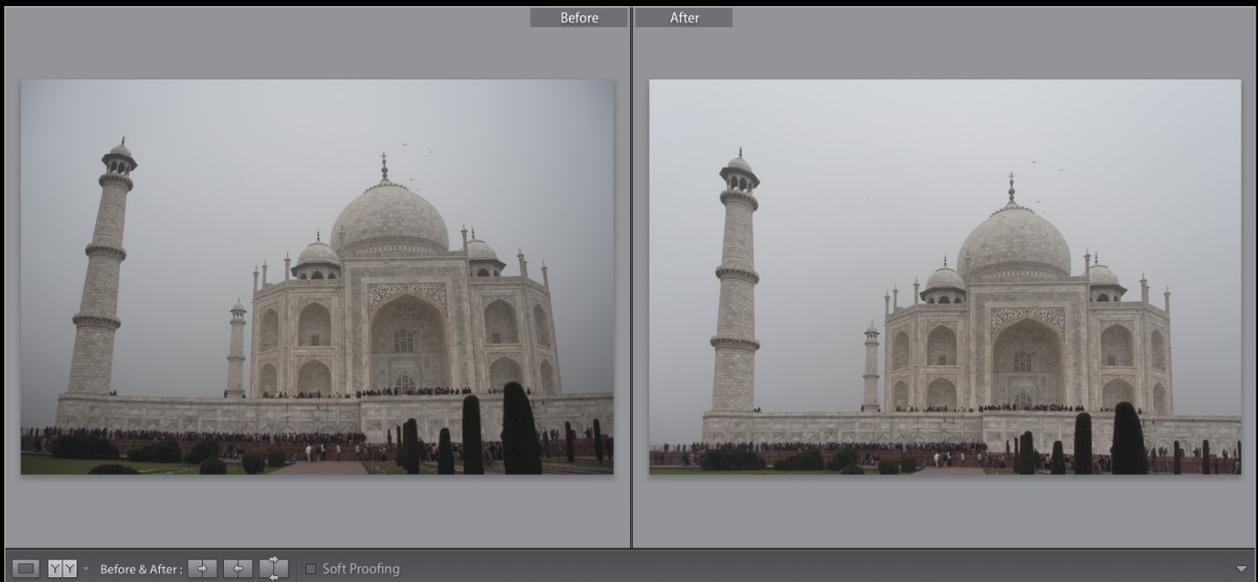
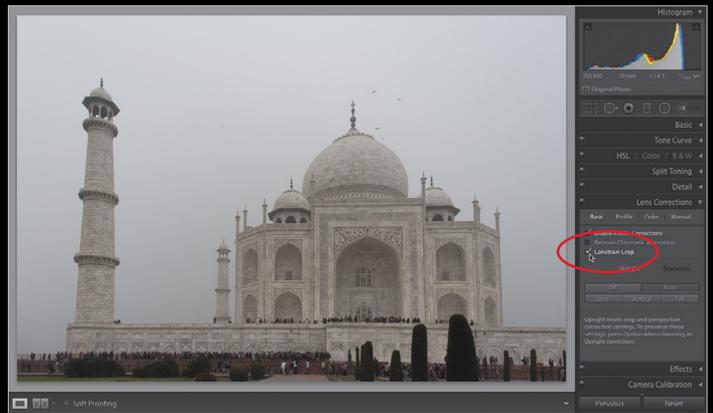
step seven:

If you click on the Full button, it applies a full dose of all three—horizontal, vertical, and a perspective correction. It’s a little more extreme than choosing the Auto button, which is a bit more balanced. So, don’t be surprised if, on a particular photo, you click on Full and it looks totally whacked, but Auto looked fine. I rarely wind up using the Full correction because it usually is too extreme, too wild, or it just doesn’t look good.



step eight:

For this particular image, I felt the Auto correction looked best (but, of course, I usually think the Auto Upright correction choice looks best). We do, though, have that white triangle issue to deal with and, as I mentioned earlier, I prefer cropping the image rather than scaling it up to fill the space. But, what’s nice is Lightroom can auto crop away those areas for you. In the Basic tab, just turn on the Constrain Crop checkbox, and it auto-crops the image so those white areas are trimmed away (as you see here). Below, is a before/after up to this point.



step nine:

If you don't like the results you get from the automated Upright fixes (or if you just want to tweak the results), click on the Manual tab and you'll see some sliders that you can adjust: Distortion (the bowing in/out), Vertical (if the building is tipping back or forward), Horizontal (if the scene needs to be tilted horizontally—as if you were holding a print in front of you and you moved one hand on one side toward you or away from you), Rotate (just lets you rotate the image to make it straight), Scale (zooms in the image toward you if you have white areas that appear after you apply a correction), and Aspect (if any of the corrections made the image look squashed/squatty or thin and stretched upward, this lets you counteract both). I tweaked this a little here to make the wall and the tower straighter.

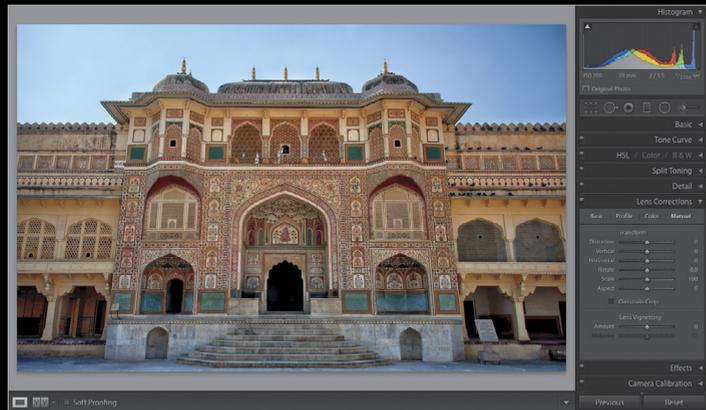
tip: using the adjustable grid

When you're trying to straighten things out like this, you might find it helpful to have a grid appear as you're rotating. To do that, go under the View menu, under Loupe Overlay, and choose Grid. Once it appears, you can change its Size and Opacity by pressing-and-holding the Command (PC: Ctrl) key and clicking-and-dragging left/right on the two controls that appear at the top of the Preview area.



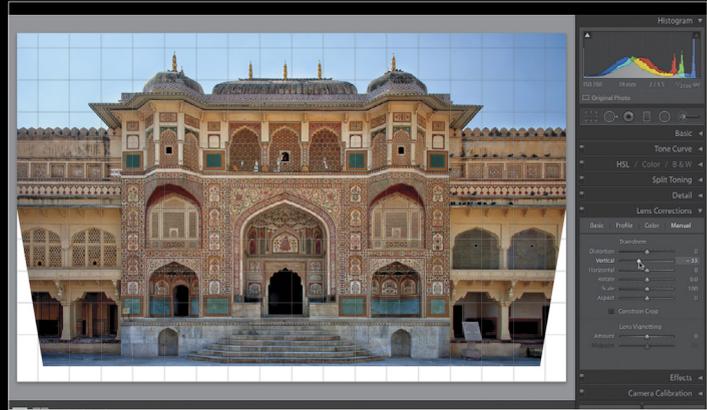
step ten:

Let's look at just working on a very common lens problem using just the Manual sliders. In this case, the building looks like it's leaning back (you see this a lot, especially when shooting up close with a wide-angle lens, like a 24mm, an 18mm, 16mm, and so on). Click on the Manual tab at the top of the Lens Corrections panel, so we can drag these sliders to fix the problem.



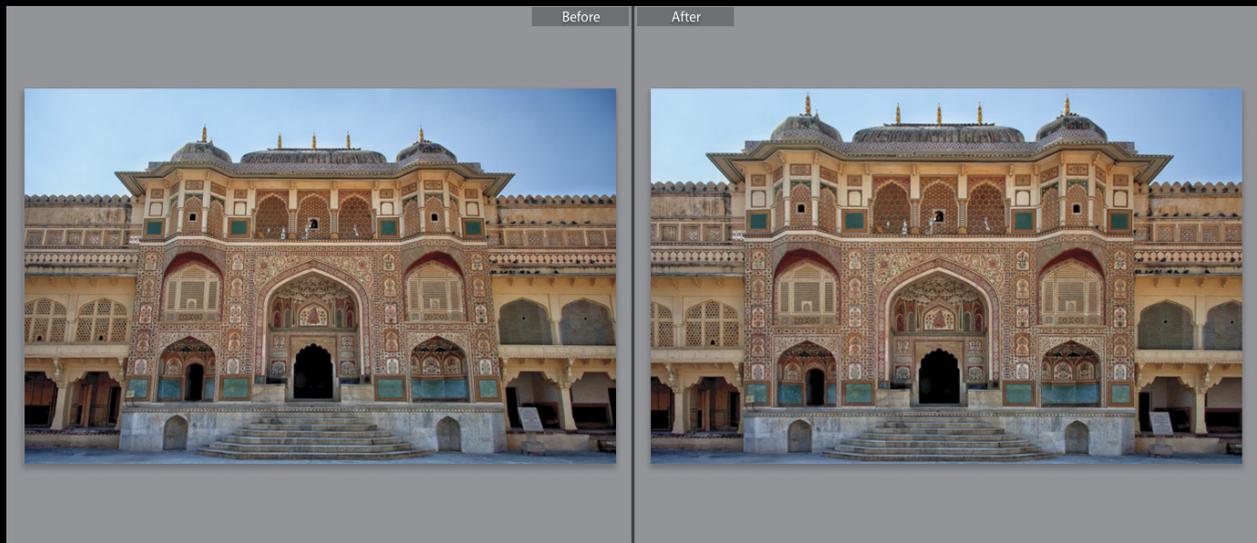
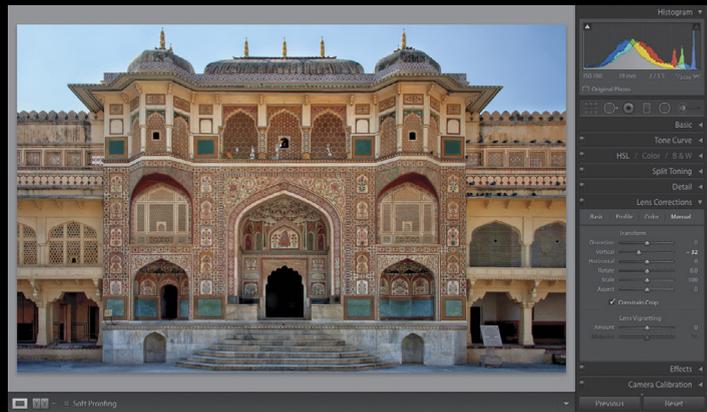
step eleven:

The quickest way to really understand what the Vertical slider does, is literally to just drag it way over to the right, then back way over to the left, and in a split second, you'll totally "get it." Try it (go ahead, I'll wait). See, told ya! Now that you get it, just drag it to the left until the building looks straight (I generally look for a column or a straight edge of a building and try to get it straight).



step twelve:

Here, I dragged the Vertical slider over to -32 to get that main column (one of four columns in the center) fairly straight. Of course, this left the white triangle gaps (from making such an extreme correction), so I turned on the Constrain Crop checkbox to crop away those areas. A final before/after is seen below. ■



ALL PHOTOS BY SCOTT KELBY



< Under the Loupe

printing everything from
standard-sized frame prints
to cards and calendars

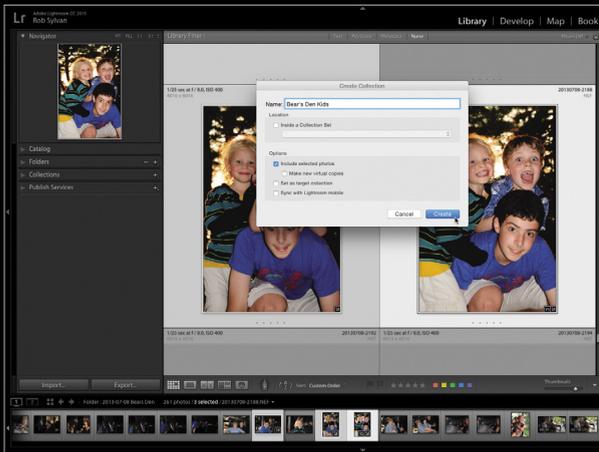
BY ROB SYLVAN

When it comes to printing, either with your own printer or through an online print service, Lightroom has a lot to offer. You can create simple layouts for creating prints that you can frame, as well as more creative projects such as notecards or calendars.

Let's start with something simple like creating a single print to match a standard frame size. Keep in mind that you can print any still file type Lightroom supports, so you don't have to go through the motion of exporting a TIFF or JPEG just to bring that exported copy to the Print module. You can absolutely take a RAW photo, process it in the Develop module, then just switch to the Print module to create your layout, and print.

single prints for framing

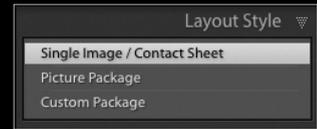
For this example, I'll take a few family photos and get them ready for printing in 5x7 frames (the workflow would be the same for any size print). In this case, they're all RAW photos that have been processed in Develop and are ready to go. Because the Folders panel is not visible in any other module, it can be really helpful (though optional) to put all of the photos you want to print in their own collection. With the photos selected in Grid view, press Command-N (PC: Ctrl-N) to open the Create Collection dialog. Give the collection a meaningful name, check Include Selected Photos, and click Create. Now I can head to the Print module, by clicking the Print button in the Module picker, and choose my layout.



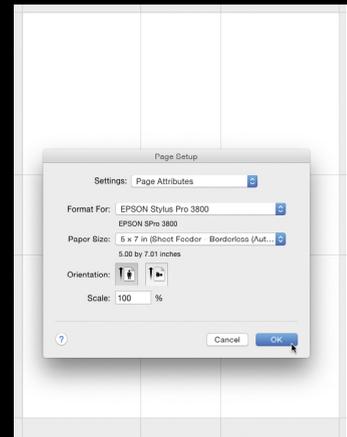
I have three photos in this collection and I want to print them each as an individual 5x7 print. I could crop them using the Crop tool in Develop, but I don't have to, and I'll show you why in a moment. Even though I'm printing three different photos, each will be in a layout by itself. For this reason, I find the Single Image / Contact Sheet option in the Layout Style panel the easiest to use because the layout for each photo will be exactly the same—even if there's a mixture of vertically and horizontally oriented photos, as in my example. Let's go through the steps for creating this layout.

step one: In the Toolbar below the preview area, set the Use drop-down menu to Selected Photos. (If you don't see the Toolbar, press the T key to bring it back.) This way, if you have more photos in your collection than you're planning to print at this time you can control which photos will be included in the print job.

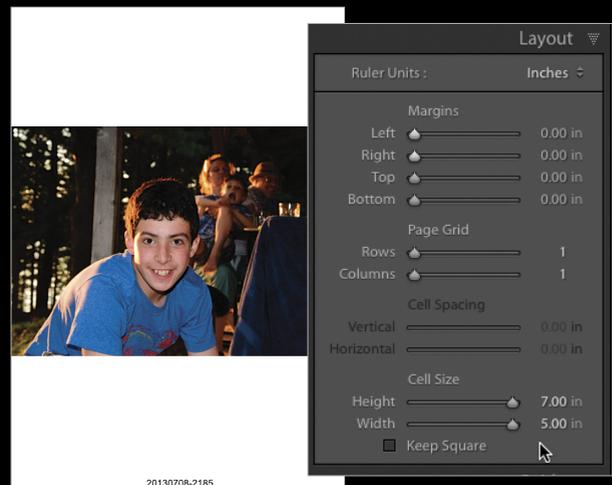
step two: From the Layout Style panel, choose Single Image / Contact Sheet. Think of this layout style as a simple grid where you control the number of rows and columns in the grid. When printing a single photo, you only need a single cell comprised of one row and one column. The benefit of this layout style over Custom Package is that the photo cell will be auto-populated with your photos, which is ideal when printing a batch of photos at the same size, like this example.



step three: Click the Page Setup button to choose your printer, the paper size, and the paper orientation. The paper size you choose will determine the minimum margin, so if you want to print borderless, be sure to choose a borderless paper size at this time. I chose a borderless 5x7 paper size.

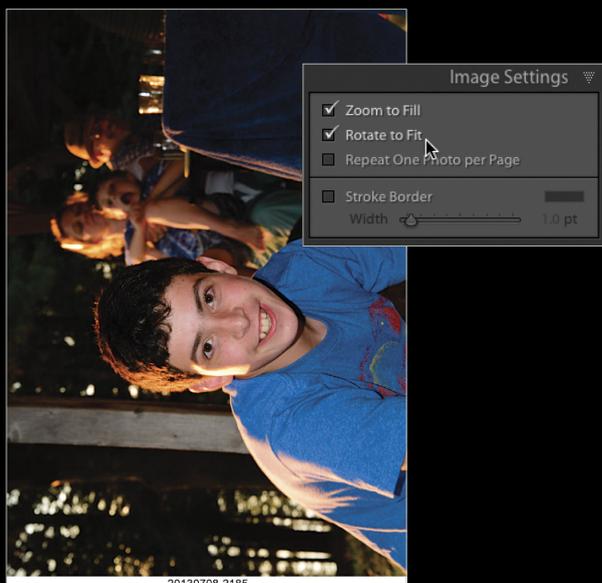


step four: Expand the Layout panel to create your layout grid. In this example, I zeroed out the Margins, set the Rows and Columns to 1 each, and set the Cell Size to the maximum to fill the 5x7 page.

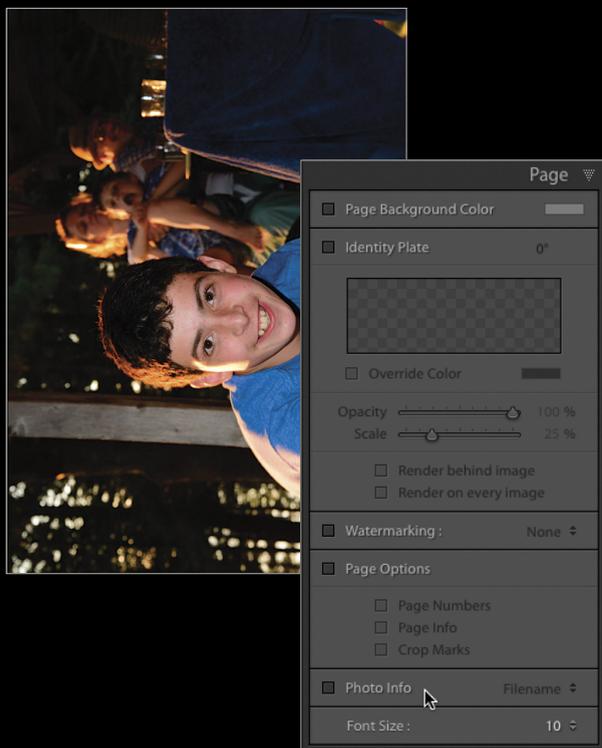


step five: Expand the Image Settings panel and check Zoom to Fill and Rotate to Fit. In my example, I have two vertical photos and one horizontal, so by checking Rotate to Fit, Lightroom will automatically rotate the photos to fill the page—no matter their orientation. Since I haven't

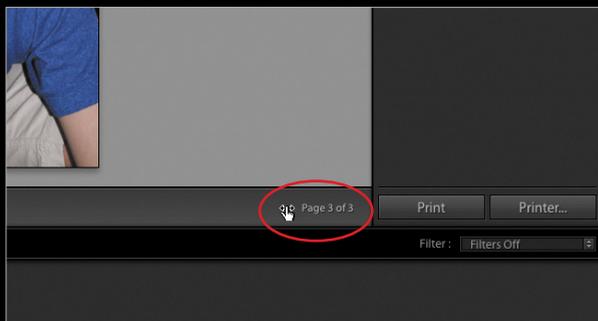
cropped these photos, I'm using the Zoom to Fill setting to tell Lightroom to fill the photo cell with the photo regardless of its native aspect ratio. Think of it as an auto-crop-on-the-fly.



step six: Expand the Page panel and turn off Photo Info. Note: This will depend on what you were doing previously in the Print module, but I had it turned on from another job, which is why the photo's filename is showing below the print. Unchecking Photo Info turns that off so the photo can fill the page.



step seven: At this point my layout is done. Now, I can check each page in this print job by placing my cursor over the Page X of Y section of the Toolbar where it turns to a scrubby handle that I can click-and-drag right and left to see each photo.



step eight: Since I didn't crop these photos to a 5x7 aspect ratio, and because I enabled Zoom to Fill, I know I have a little room to shift each photo within the print cell to possibly tighten up the composition. All I need to do is click-and-drag the photo up or down within the cell to get the look I want.

This is about the time in my workflow when I use the Print>Create Saved Print menu (or click the Create Saved Print button) to create a special collection with these photos and all of the layout settings I've used (which are automatically saved as I make changes from this point forward). This type of collection is great when you know you'll need to come back and do another print run, but it can also be a good way to save your work for short-term projects. You can always remove the collection when you know you won't need it any longer.

The last step in the process involves configuring the Print Job panel for output. Regardless of your layout style, print size, or number of photos, the choices you make are based on whether you're printing to a locally connected printer or going to upload JPEG versions of your layouts to an online print service. For this example, I'm going to use a connected printer.

step one: Make sure the Print to drop-down menu at the top of the Print Job panel is set to Printer.

step two: If checked, uncheck Draft Mode Printing (this is useful for contact sheets).

step three: Check Print Resolution and leave it at the default of 240 ppi. This one setting is cause for great debate, and I encourage everyone to become familiar with their own printer: Do some tests at different resolution settings and print sizes to discover what looks best to your eyes. Until you have time to do that, I suggest leaving it at the default.

step four: Check Print Sharpening and leave it on Standard. If, however, you have a workflow where you apply output sharpening in some other software, then leave this unchecked. Set Media Type to Matte if you're using matte paper; or Glossy for everything else. (If you're not sure, look at the box your paper came in to see the recommended setting.)

step five: Click the Profile drop-down menu and choose the specific paper profile for the paper and printer you're using. Perceptual is usually a good default choice for rendering Intent, but if you want to have more control over the process, I suggest going the soft-proofing route—a topic for another article.

step six: Click the Printer button to confirm the printer driver settings. This is the area where there's the most variation in the process because it's the crossroads between Lightroom, the operating system, and your printer driver software. The dialog that opens looks different on Windows and Mac, and the options within it can vary based on the printer manufacturer. (This is another good time to consult your printer manual.) Your goal here is: To confirm that the correct printer is selected; to select the correct media type based on the paper you're using; and (most importantly), to disable all color adjustments in the printer driver because we already configured Lightroom to do the color adjustment back in Step Five. Once all settings are made and confirmed, click the Print button (PC: OK) to send the print job to your printer.

print adjustments

At the bottom of the Print Job panel is the Print Adjustment section. The purpose of the Print Adjustment controls is to give you the means to adjust the brightness and contrast of the output if you're not satisfied with your results when Print Adjustment is disabled. If you're happy with your prints, then leave this off. If you're already practicing good color management and feel that your printer is in good working order, and your prints are coming out darker than expected (most common problem), then using the Print Adjustment sliders can help nudge your prints to a brighter place. There's no way to preview the results in Lightroom: You just have to make an adjustment, print, evaluate the print, and refine the adjustment until you're satisfied.

Now that you're satisfied with your prints and all of your settings are dialed in, create a template by clicking the + icon on the Template Browser panel. Give it a logical name and you can reuse these settings with other photos in the future.

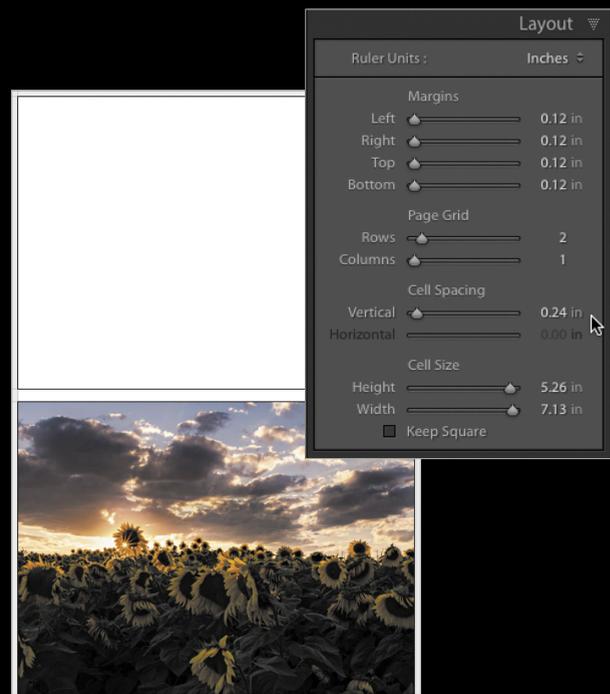
notecards

Another way I use the Single Image / Contact Sheet layout style is to print notecards. I'm currently fond of the Artist Cards from Museo (www.museofineart.com/index.php/products), but you can use what you have. I keep these very simple: a photo on

the front, my name on the back, and blank on the inside. The key for making this layout work is to have an all-white image to put in the photo cell that will become the back of the card. I just send a copy of the photo I'm printing to Photoshop, fill it with white, and save it, so that back in Lightroom I have the original photo first and the all-white image behind it in the Filmstrip. Then, I can delete the white version when the job is done. Let's go through the steps for creating a horizontal notecard by modifying the layout from the last example.

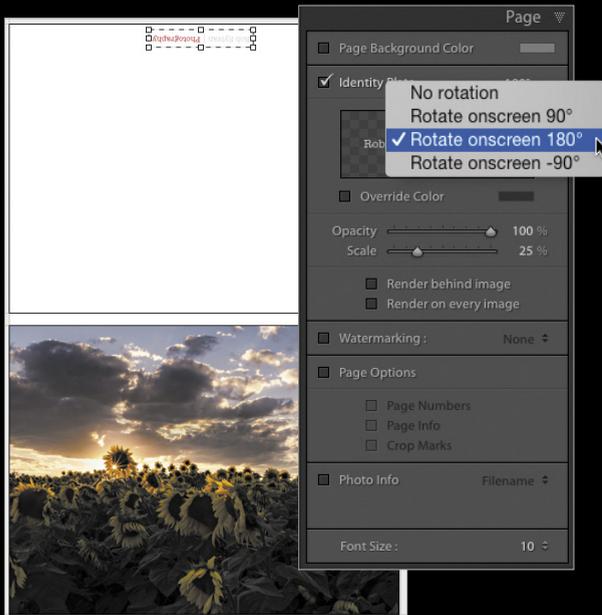
step one: Click the Page Setup button to choose your printer, the paper size, and the paper orientation, because this has likely changed. I like to put the paper in vertically so that, when folded, the bottom of the paper will become the front of the card and the top will be the back.

step two: Since we're modifying an existing Single Image layout style, expand the Layout panel and set Rows to 2, leave Columns at 1, and reduce the Margins to the same value on all edges (this will vary with your printer and paper size, but in my case it's .12"). To create an equal border around the image, set the Vertical Cell Spacing to a value that's two times greater than the edge margins (because when the paper is folded down the middle, half is on the front and half is on the back). Set the Cell Size to fill the available space.



step three: Expand the Page panel and check the Identity Plate box. The sizing and placement of this is entirely up to you but, because I'm placing this on what will become the back of the card, I need to flip it 180° so that it appears right side up after

printing and folding. To the right of the Identity Plate checkbox is a number set to 0°. Click that number and choose Rotate Onscreen 180° to flip the ID plate.



step four: Configure the Print Job panel for output. Because I changed paper type, I needed to change the paper Profile and Media Type to match, but the workflow is the same as the previous example.

step five: Click the Printer button to confirm media type and color adjustment settings. The settings you choose are determined by your paper, but the process is the same as outlined in the last example. Be sure to save a template when you're satisfied with your output results.

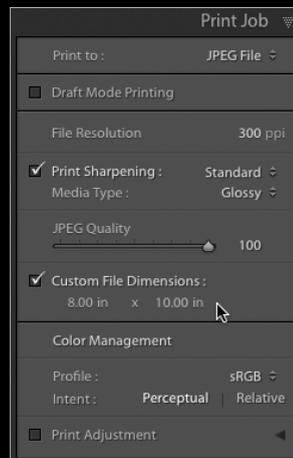
calendar prints

When printing calendars, I find the Custom Package layout style works best. I also like to save these as JPEGs for uploading to a print service or using as desktop wallpaper. There are a number of ways you can approach this project, but here's one way to give you an idea.

step one: Gather up the photos you want to use on your calendar into a collection.

step two: Create or, better yet, purchase a graphic that has the grid of days for each month of the year. I tried out the new Adobe Stock feature by doing a search from within Photoshop for a vector image of the 2016 calendar year. I found a simple design for \$9.99 that had all 12 months in one image. Because it was a vector, I could resize as needed to break out each month into a single JPEG image, save those to a folder, import them into Lightroom, and add them to my calendar collection. Pretty slick!

step three: Because I'm saving this as a JPEG, I'm skipping right to the Print Job panel to set the Print To drop-down menu to JPEG File. This reveals the Custom File Dimensions option, where you can check and enter the size you want to make your calendar. I chose 8x10" at 300 ppi, but you can choose what you wish. By using this option, you're not constrained to the sizes that your attached printer supports, and you can zero out the Margins. Configure other Print Job settings as discussed previously.



step four: Expand the Layout Style panel and choose Custom Package. This gives you maximum control over layout, and the ability to overlap your photos if you choose.

step five: Drag both the graphic for the first month and the photo you want to go with it onto the canvas, then position and resize them as desired. In this case, I wanted the photo to fill the area at the top and the calendar graphic to appear below. To ensure that the calendar graphic won't overlap the photo, Right-click the calendar image and choose Send to Back.

step six: Save the layout as a template.

step seven: Click the Print to File button to save the layout as a JPEG to the destination of your choosing.

By saving the layout as a template, you can simply drag each additional month in turn onto the cell containing the calendar graphic to swap it. Then drag each new photo to go with that month into the photo cell at the top. Save each layout as a JPEG. ■

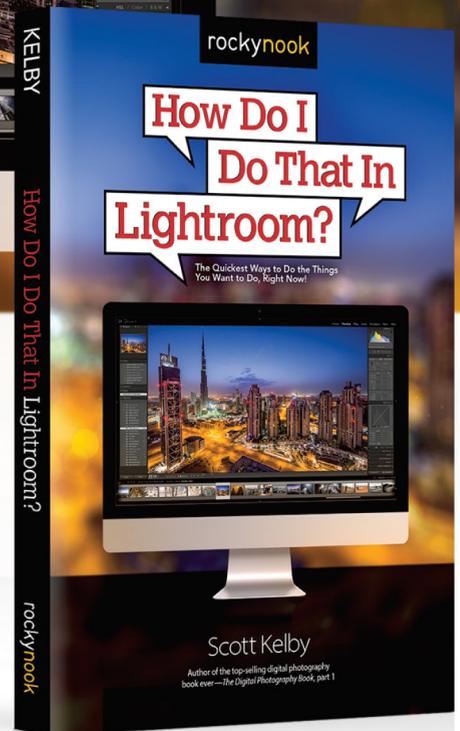


Calendar graphic: paikien/Adobe Stock

NOTHING fancy. EVERYTHING useful.

How Do I Do That In Lightroom?

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



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



< Maximum Workflow

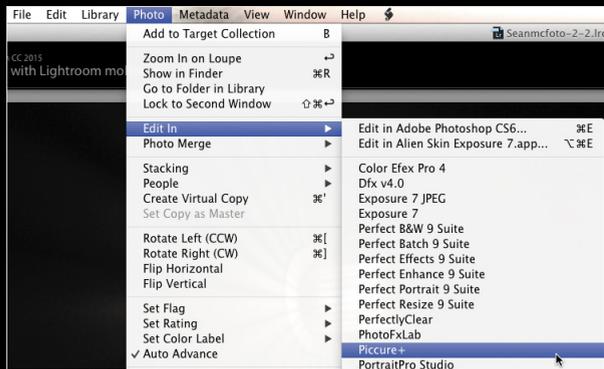
piccure+

BY SEAN MCCORMACK

Piccure+ is an interesting program for lens and minor camera-shake corrections. It runs either in standalone mode, or as a plug-in for Photoshop, Photoshop Elements, and Lightroom. It's designed to work on images individually, or in batch mode for speedier processing (though faster machines are of benefit for this program).

One interesting thing is that the lens fixes are done without profiles, making it useful for those with lenses that don't have profiles available. In standalone mode, it recommends working with RAW files, and even provides RAW conversion based on the excellent open source DCRAW engine. Of course, we're interested in the Lightroom plug-in version.

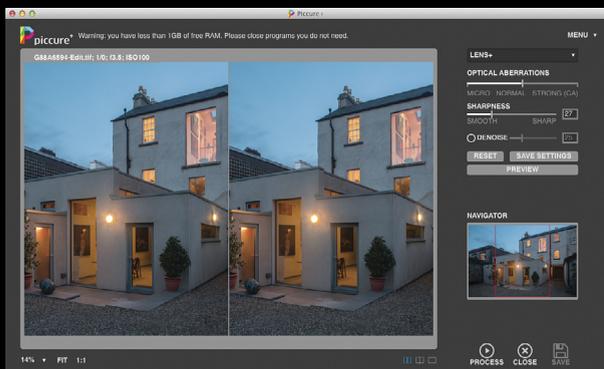
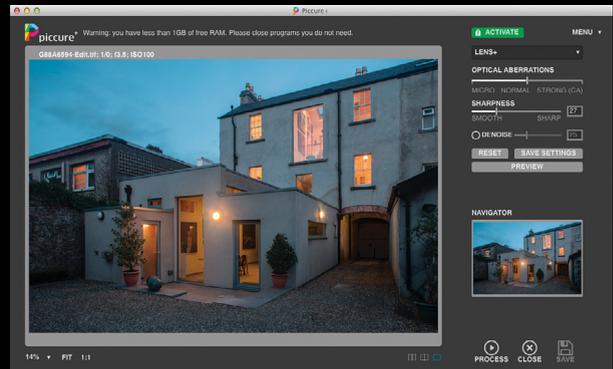
Picquire+ creates a preset in the Photos>Edit In menu as part of its installation procedure, so select it from the menu to begin. Installation itself is straightforward; just expand the download and run the installer. Picquire+ runs on both Mac and PC.



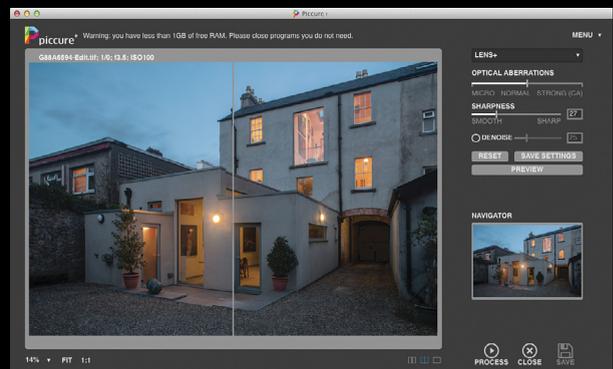
layout

Picquire+ is laid out quite simply. There's a main viewing area, with controls in a side panel to the right. To the left, below the main viewing area, are the zoom options. From the drop-down menu, choose a zoom level from 5–400%, or use the Fit option to fit the image to the viewing area, or the 1:1 view to see the image at 100%. Use the Navigator on the right to move around the image when zoomed in.

On the bottom right of the main viewing area are the before and after options. Choose from a before/after side-by-side view, a split view, or just the after (the default) view.



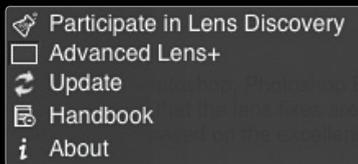
Side-by-side view



Split view

right panel

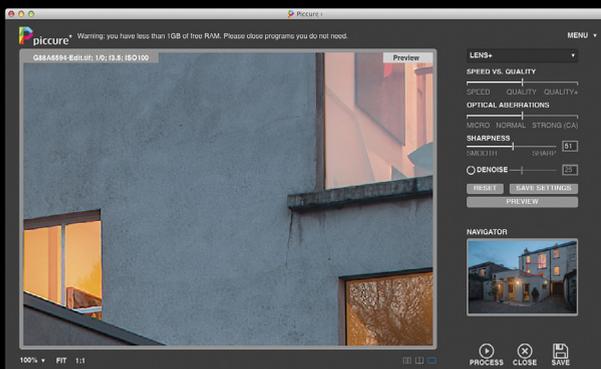
On the right is the panel containing all the Piccure+ controls. The Menu allows you to choose from a series of options. You can opt to Participate in Lens Discovery research, which sends anonymous information about your lenses to Piccure. The data collected includes the camera ID, lens ID and software ID. This helps to build up a real-world database of lens information. The next option allows you to change the Lens+ controls to an Advanced version. In the last few options, you can choose to Update the application, view the manual (Handbook), or simply view an About dialog.



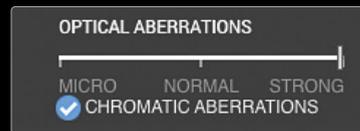
The next control is where you choose between the two functions in Piccure+: Lens+ and Motion+. Lens+ sharpens the image and corrects for optical aberrations, as well as offering denoising. Click on Lens+ to open a drop-down menu to choose Motion+, the other option. Motion+ lets you work on camera shake, offering options for Speed vs. Quality, amount of camera shake, Sharpness, and Denoise. Let's look at these controls in more detail.

lens+

To access the advanced settings in Lens+, choose Advanced Lens+ from the Menu. This adds a Speed vs. Quality slider. (As the work done by the plug-in is computationally intense, using it means having to wait for processing.) This slider allows you to make tradeoffs: speed if you're in a hurry, or better accuracy, but with a longer wait. The version I'm using here is much faster than previous versions, but the process still takes time.



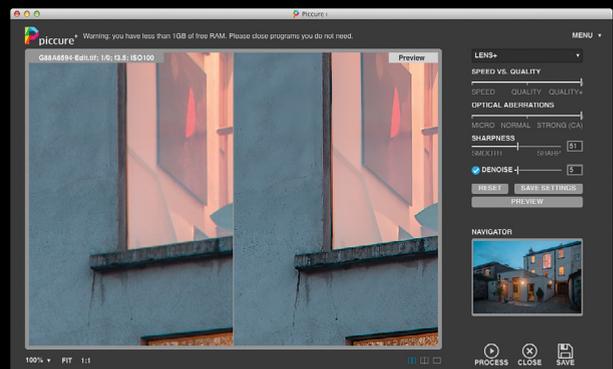
The second control is Optical Aberrations, where you fix issues with the lens. Micro is good for TIFF or DNG files from smartphones. Piccure+ isn't recommended for JPEG files. If the file is already sharp, then Micro is the best option. Normal is the default setting and will automatically correct optical issues in the lens. It won't fix any chromatic aberration (CA); for this, you must set the slider to Strong. It's also recommended that you choose Quality+ when this option is selected for best results. As mentioned, this will be slower, but give maximum quality to the processed file. [Piccure+ was updated to version 2.5 just before we went to press. Correcting chromatic aberrations can now be chosen independently—this option becomes visible for the Strong setting only.—Ed.]

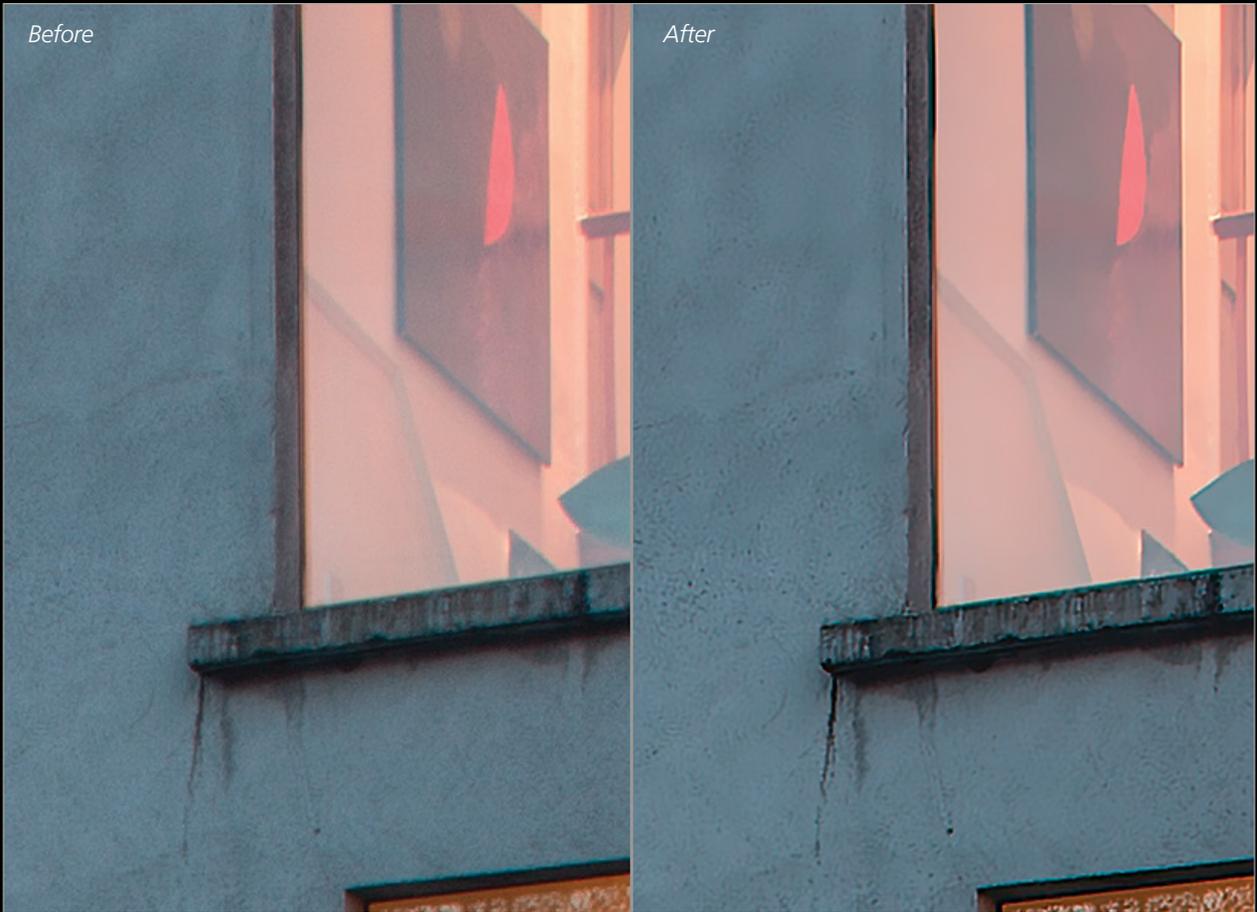


Sharpness, the next control, sets the level of acutance in the file. This increases contrast along pixel edges, which translates as an increase in sharpness to our eyes. When zoomed in, the effect does look a little crunchy, but at print size (usually about 25% of screen size) and Fit view, it displays as an increase in sharpening. One thing that's different about Lens+ sharpening is that the settings aren't applied uniformly across the frame. Areas that need more processing, like the edges of the frame, will have more applied. Most lenses have a sweet spot in the center, with optical quality falling off at the corners. Lens+ is designed to fix this.

The final slider is Denoise, which removes digital noise from the photo. Click the circle to turn the slider on.

My example file was shot with a Canon TS-E 24mm Mk1. It's not the sharpest lens on the block, suffers from chromatic aberration, and can't really be profiled, as different tilt-and-





shift settings change the optical properties. By zooming in to 1:1 view, and pressing the Preview button, you can easily see what Piccure+ will do to the photo. Preview applies the process to the current view. The processing is pretty impressive really, even at the edges of the frame.

Save Settings will make the current settings the new default, including window size and position. Reset will restore the default settings.

Piccure+ has recommended settings in the manual: Use Micro for smartphone and lenses with apertures of f/5.6 or slower; Normal for other lenses with no CA; and Strong to correct CA, with Quality set to Quality+, especially on lenses that are f/3.5 and faster.

motion+

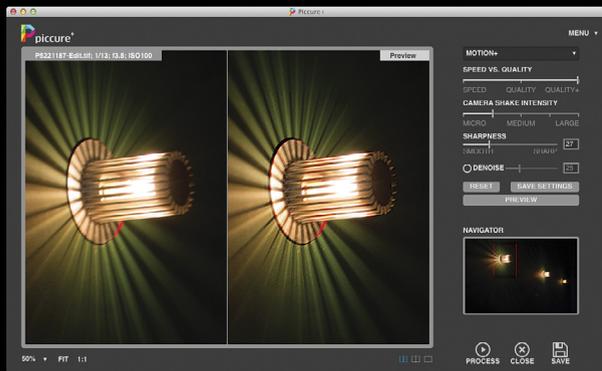
With Motion+, you can remove small amounts of camera shake from your photos. This motion is based on the camera moving, giving a consistent motion in the whole image; it's not for images where the camera is static, and the subject has moved. For my sample shot, I'm using an image of some

cool lights in a corridor, shot at 1/13 shutter speed. While it's possible to handhold to 1/15, I've not succeeded here, so I'll attempt to use Motion+ to correct it. Motion+ has four sliders: Speed vs. Quality, Camera Shake Intensity, Sharpness, and Denoise.



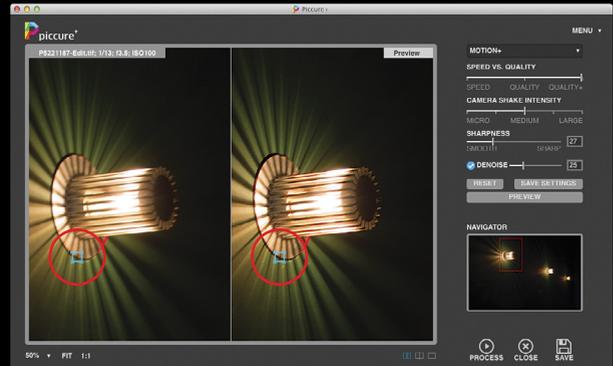
The similar sliders work exactly as for Lens+, with Camera Shake Intensity replacing Optical Aberrations. Camera Shake Intensity runs from Micro to Medium to Large. Gen-

erally, it works best in the Micro to Medium range, so try these first. A downside to increasing the slider is ringing, but this can be mitigated using a higher Speed vs. Quality setting. Again, remember to use Preview to see changes as you make them.



There's another tool to help fix camera shake, and it's one that doesn't appear directly on the interface. (Here's an instance where it pays to read the manual.) SmartSpots are areas that help Motion+ detect the shake. Usually patterns or areas of high contrast work well. Areas of low contrast or faces are bad choices for these SmartSpots. To add a SmartSpot, hold down the Option (PC: Alt) key and then click on the area you want to use. To move a SmartSpot, simply hold Option (PC: Alt) and click somewhere else. To delete a

SmartSpot, hold Ctrl and click anywhere. Remember to click Preview as you go to activate the new spot.



output

Once you've reached a point where you're satisfied, use Process to apply the settings to the entire file. Click Close and then No, to close without applying any settings. Use Save to save the file and exit the plug-in.

Piccure+ does an admirable job of sharpening images. While some of the results onscreen appear quite sharp, it's really in the printing where you'll see the difference. As pixel peepers, the 100% view can look a little odd, but the proof is really in how the photo looks when printed. The sharpening in Piccure+ does go through to the print, but it still looks good. ■





LOSE CONTROL THEN CREATE

Image by Glyn Dewis

Limitations are merely figments of your imagination. Your unique and wonderful imagination. Just because your brain can find limits, doesn't mean you should dwell on them. That's why KelbyOne is more than just training, it's a place where creatives come to learn, grow, and be inspired. When you fail, you learn. When you make mistakes, you grow. Never be limited by what you know. Break rules. Take risks. Embrace the unknown. That's where artists play. Will you join us?

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Questions & Answers

I feel like I'm spending a lot of my time scrolling up and down the panels in Lightroom, and it doesn't feel like the streamlined workflow I keep hearing about. Are there keyboard shortcuts for jumping to different panels?

There aren't any keyboard shortcuts, but there's something you might like better. It's called Solo Mode, and what it does is collapse all the panels except the one you want to work in. When you want to work in a different panel, you just click on it to expand it and the last one you were working in collapses automatically. This makes the list of panels really short because you only see the titles for the panels you're not working in. To turn this feature on (by the way, try it once, and you'll never turn it off), just Right-click the top of any of the panels (as shown here) and choose Solo Mode from the pop-up menu. *Note:*

You'll need to turn this on for each set of side panels and in each individual module (i.e. Develop, Library, etc.).



When I take a photo from Lightroom to Photoshop, it appears in Photoshop as a TIFF, but I have no idea if this is a good or a bad thing. Any thoughts?

It's not a bad thing, but it wouldn't be my first choice, only because TIFF files are pretty large (file-size wise), and before long you'll have a bunch of TIFF files eating up space on your hard drive. That's why I choose PSD (the native Photoshop format) for the file format for images that I send over to Photoshop and then bring back into

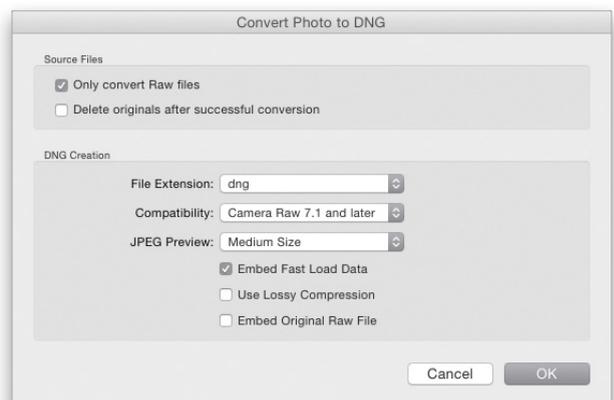
Lightroom (the file size is much smaller, without compromising quality). You make this choice in Lightroom (PC: Edit)>Preferences, under the External Editing tab in the File Format drop-down menu (shown here).



Should I be converting my RAW files into DNG in Lightroom?

Well, there are definitely some advantages, both short- and long-term, but for some reason most of the photographers I talk to don't convert to DNG (including me). Here are the advantages (in brief):

1. DNG files are around 20% smaller in file size than the same RAW file (yet they maintain the RAW attributes and quality).
2. When you edit a RAW file, the changes you make are saved within Lightroom, but also in a separate file called an XMP sidecar file. That way, if you give your RAW file to someone else, and you want it to have your edits, you give him the sidecar file, too. Without it, it's the RAW file just like it came out of the camera. But with a DNG file, your changes are embedded right into the DNG file itself (no need for a separate sidecar file), so you can share the RAW image file, with your changes, in just one file.

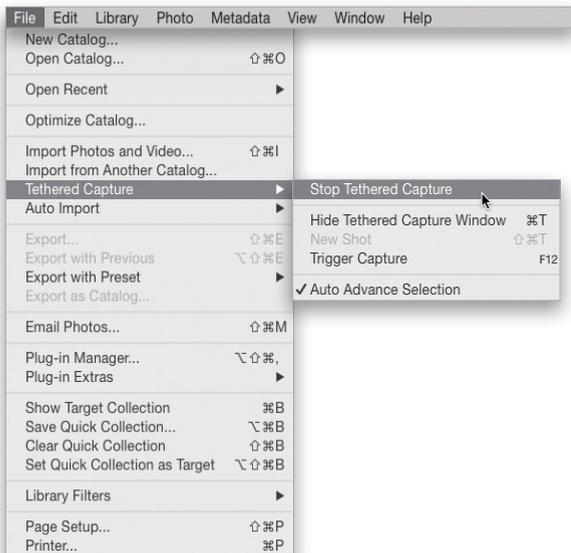


When I'm exporting a bunch of images, it seems to take forever. Is there any way to speed this up?

Actually, yes. Next time try this: Let's say you have 200 images; instead of selecting all 200 and exporting them, select 100 and export, then immediately select the remaining 100 images, and export those. Lightroom will let you export both sets of images at the same time—and it's a lot faster overall.

When I'm tethering into Lightroom, sometimes during the shoot it just stops working. What can I do to stop this from happening?

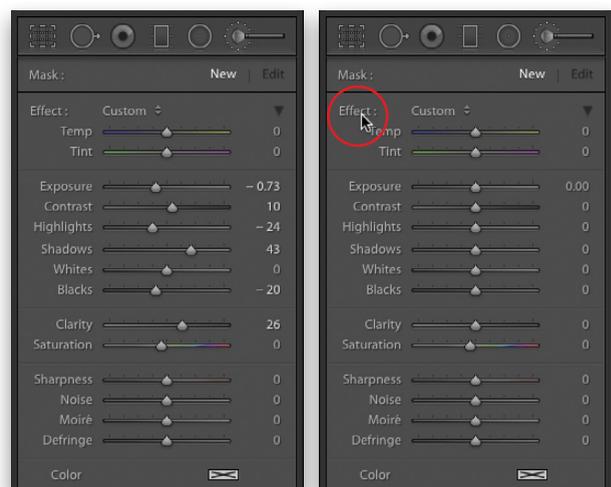
Umm. Nothing. Unfortunately, the tethering feature in Lightroom is a bit, shall we say, fussy, and sometimes it just stops working. It's nothing you've done: It's not your fault, but it's one of those "It's not a matter of *if* it will stop working; it's what to do *when* it stops working" situations. So, here's what to try first: If your camera goes to sleep (to save battery life) during the shoot, you'll lose the connection. Try waking up your camera by pressing the shutter button halfway down. If that doesn't work, turn the camera off and on. And if that doesn't work, go under the File menu, under Tethered Capture, choose Stop Tethered Capture, and then turn tethered capture on again. My guess is



that one of those actions will fix it—well, it usually does. If for some reason it doesn't, it's time to quit Lightroom and restart. Your last resort is to restart your computer, but that's pretty rare—not unheard of, but pretty rare.

This is one of those Lightroom vs. Camera Raw questions: I know that in Camera Raw, when you're using the Adjustment Brush, you can reset all the sliders to zero, except the one you want to work on, by clicking on either the plus or minus sign beside that slider, but there are no plus or minus sliders in Lightroom. Is there a way to do something similar?

Well, kinda (and I like it better than how it's handled in Camera Raw). To reset all the sliders to zero in the Adjustment Brush panel in Lightroom, just double-click directly on the word "Effect" (as shown circled here). The difference is that it doesn't increase or decrease a particular slider; it resets *all* the sliders to zero, and now you can drag any slider you want in any direction you want. That seems more intuitive to me, but either way, it's pretty close. Hope you find that helpful.



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

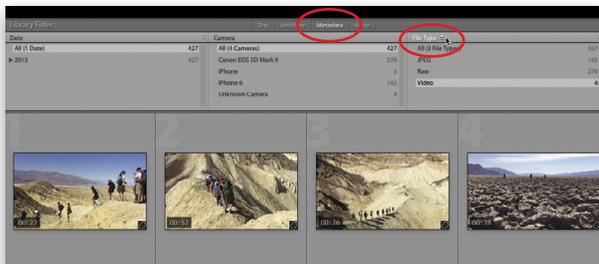
Tips & Tricks

SEÁN DUGGAN

In addition to your regular still photos, you can also view and play video clips in Lightroom. And, in addition to just playing video clips, you can also trim the in and out points, capture a JPEG still from the footage, and apply some Develop adjustments. In this column, we'll take a look at some tips and tricks for working with video in Lightroom.

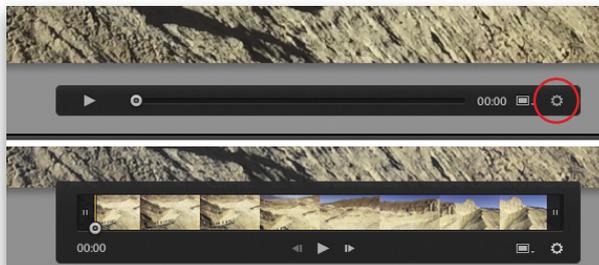
filtering for video files

An easy way to zero in on the video files in a folder of hundreds of images is to use the Filter Bar in the Library module. Make sure you're in Grid view (G), then choose the Metadata filter. Click on one of the filtering options that appear in columns above the thumbnails and change it to File Type. This will show you all the different file types in the targeted folder, allowing you to quickly show just the video clips. And while you're looking at that metadata menu, be sure to check out all the different types of information you can use to filter your images.



previewing video files

You can see a general preview of the visual content of a video simply by moving your cursor left or right over the thumbnail in Grid view. Double-click on a thumbnail, or select it and press E to enter Loupe view. If the video playback control bar is thin and no frames are visible in the timeline, click the small gear on the right to expand it.



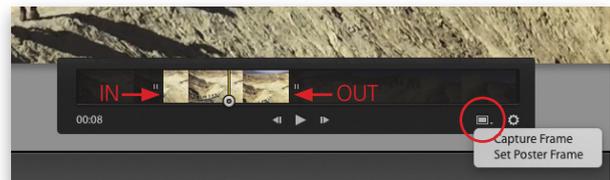
Here you can use the play/pause and forward/reverse buttons in the video playback control bar. Tapping the Spacebar will also serve as play/pause controls. You can manually preview the clip by dragging left or right on the playhead/current time indicator (CTI) to scrub through the video.

set in and out points

Video clips rarely start or stop exactly where you need them to; there's usually at least several seconds, if not more, at the front that needs to be trimmed, and the same is often the case for the end of the clip. Lightroom lets you nondestructively set the in and out points on your video clips. Drag the video trim icons (two parallel lines) on the left and right to where you want the clip to start and end (see image for next tip). You can also set in/out points with keyboard shortcuts: Shift-I and Shift-O, respectively. Just drag the CTI where you want the in or out point and use the appropriate keyboard shortcut. The trims can always be adjusted later or reset to the original in/out points by dragging the video trim buttons.

poster frames and jpeg stills

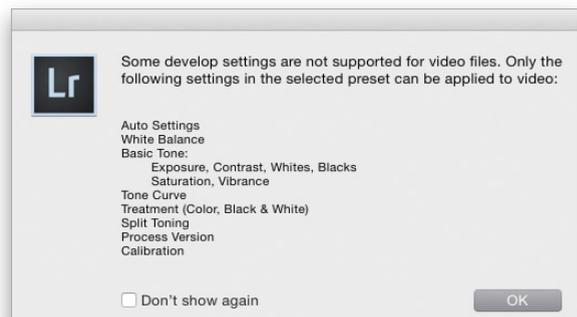
By default, the thumbnail or larger preview image for a video clip is the first frame. You can set this to another frame that may be a better visual representation of the video by scrubbing to the frame that you want to use, clicking the frame icon in the lower right, and choosing Set Poster Frame. In the same menu you can also choose Capture Frame to create a JPEG file from the currently visible frame.



develop settings and video

If you try to go into the Develop module, a message tells you that video isn't supported in that module. As with regular files, there's a Quick Develop panel in the Library module, but the options are more limited than for still images.

There is a backdoor way that you can access more (though not all) of the Develop module functionality by synchronizing settings (see next tip), as well as by using Develop presets. At



the top of the Quick Develop panel, you can access all of your Develop presets in the Saved Preset menu, which is normally set to Default Settings. Depending on what settings are part of the presets, choosing a Develop preset may display a message telling you that not all Develop settings are possible with video, and a list of those that can be applied.

synchronizing settings from captured frames to video files

To access the Develop settings that can't be applied directly to a video, first use the Capture Frame option mentioned earlier and create a JPEG file of a scene that's representative of the entire video. Then bring that into the Develop module and adjust the image as desired (keeping in mind which of the settings can't be applied to video).

If the Develop adjustments are specific to the video you're working on and not something that might apply to future videos (see next tip), make sure the adjusted captured frame JPEG is selected. Command-click (PC: Ctrl-click) to select the video file in the Filmstrip, and click the Sync button in the lower right (if you're in the Library module, it's the Sync Settings button). In the Synchronize Settings dialog, you'll see that many of the settings are grayed out and not available (these are the settings that can't be applied to video files). Click Synchronize to apply the available settings to the video file.



using develop presets with video files

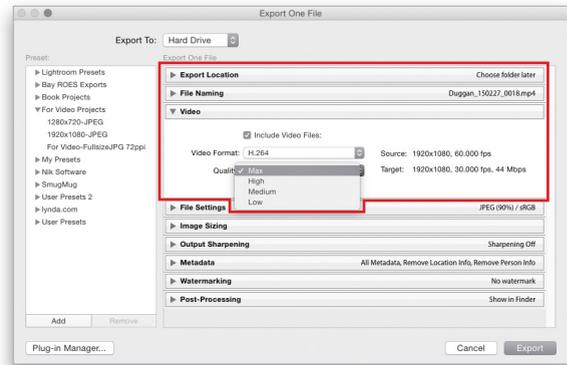
If you feel that the Develop settings that you're applying to a captured frame could apply to other videos (such as with a stylistic effect like a split-tone effect, or a high-contrast black-and-white look), then consider creating a Develop preset that you can access from the Quick Develop panel. Just click the Create New Preset icon (+) in the header of the Presets panel, name it, select the Settings that you want to include, and click Create. When you apply a Develop preset from the Quick Develop panel, you'll be informed that not all settings in the preset may work with video files. While presets may not be an option for adjustments that are specific to a particular video file, they can be an enormous timesaver when you need to apply a general stylistic look to a clip.

exporting video files

When you're done setting the in/out points and applying the available Develop adjustments, you need to export it from Lightroom in order to use the video clip with those settings in other applications. This is a very important concept! If you just access

the video file on your hard drive, none of the Lightroom modifications will be applied. Select the file and choose File>Export, or simply click the Export button in the lower left.

In the Video section of the Export dialog, choose Video Format and Quality. Selecting Original will replicate the original size and quality level of the video, while at the same time applying Lightroom Develop adjustments as well as any custom in/out points you may have set up.

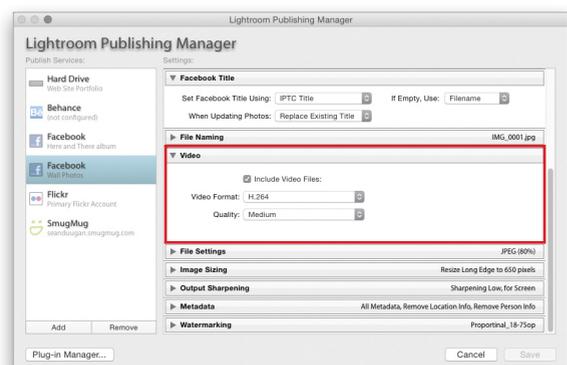


The H.264 format is kind of like JPEG for video files; it's very common and an excellent method of exporting video files with a reduced file size. In terms of Quality, choosing Medium or Low will result in a video that has a smaller resolution than a 1920x1080p original.

If your aim is to use the exported video file in another video-editing program, such as Adobe Premiere Pro, then I'd recommend exporting the file at the Max quality level. For posting directly to a Web-sharing platform such as Facebook or YouTube, then a lower quality level may suffice.

exporting video files via the publish services

If your intent for a video clip is to post to a Web-sharing or social media service such as Flickr or Facebook, you can also use Publish Services in Lightroom to export directly to those services. When you set up a new publish service (or edit an existing one by double-clicking on it in the Publish Services panel), you get a dialog that contains options that are very similar to those found in the Export dialog. For instance, for my Facebook Publish Service, I have the video quality set to Medium. Of course, keep in mind that Facebook will probably apply its own compression scheme as the video is posting to your page. ■



ALL IMAGES BY SÉAN DUGGAN

Product Reviews

▼ Rhino Slider EVO Carbon and Rhino Motion

Motorized Camera Slider Enables Advanced Time Lapses

Review by Erik Vlietinck

A camera slider needs two features: It should allow for a smooth and fluid ride, and be lightweight yet sturdy. Most inexpensive sliders are one or the other, but rare are those that combine these two requirements into one. After a couple of months working with the Rhino Slider EVO Carbon and its associated Rhino Motion motor/controller unit, I can safely say it ticks all the boxes.

I tried the 24" Rhino Slider EVO with carbon rails (they also offer a PRO version with stainless steel rails, and both versions are available in 24" and 42" models). This slider has feet that compensate well for accidental terrain; legs that can be quickly positioned and synchronized; hand screws for the Rhino Motion motor; and a pre-installed belt. The slider has very smooth sliding characteristics, as did its predecessor; but, as with most sliders, motion fluidity—the capacity to maintain steady and slow movement across a slide—depends on the operator's muscle control as much as on the slider itself. That's where a motor comes in handy.

Mounting the Rhino Motion motor/controller assembly, with just a few turns of the hand screws, turned the slider into a fluid motion beast. In fact, I tried shooting an object at a distance of 8" and there wasn't the slightest choppiness.

Video is only one use for a slider, with time lapse a popular second. Time-lapse capabilities depend on the motor's ability not only to move the camera very slowly, but also to hold position when you're taking long-exposure shots. The controller then becomes a vital part of the equation too. The Rhino Motion has two different time-lapse settings: Simple and Advanced. In Simple mode, the slider doesn't control your camera, and acts pretty much like the automatic motion you can program to execute unassisted video slides.

It's simple to set up. You start by calibrating the motor, so it "knows" where the slider starts and ends, and set an edge buffer to avoid the camera bumping into the motor. Then, you program the desired starting point, travel distance, the time it will take to travel that distance, and an optional ramp.

Things become really interesting with Advanced Time Lapse, though, when the Rhino Motion works in shoot-move-shoot



Image courtesy: Rhino Camera Gear

mode. In the Preferences screen of the controller, which has a simple menu structure for navigation and operation, you first select the camera you're using. For each camera—Canon, Nikon, Pentax, Samsung, Panasonic, and Sony—a shutter control cable is available.

On the Advanced Time Lapse screen you can set exposure, duration, and playback time. Those three are linked. For example, if you change exposure and playback time, slide duration will be adjusted automatically. You can also have the Rhino take a test shot to check for exposure, set the travel distance, move the carriage to the in point and out point, and set a ramping time. Exposure can be dialed in to up to 2 minutes.

The Rhino Motion controller powers the motor and comes with a rechargeable battery—mine lasted for about 7 hours. You can also operate the controller from the mains. The unit can be mounted onto the motor with the strong magnets in its back. The motor is capable of pulling equipment of up to 25 lbs horizontally and 5 lbs with the slider tilted at 45°—that's enough power to move a DSLR with a heavy lens. The load capacity for the Carbon slider is 15 lbs for the 24" and 7 lbs for the 42"; the 24" and 42" PRO versions can handle up to 100 lbs and 50 lbs, respectively.

Motor noise is an important issue for video. Luckily, the Rhino Motion is very quiet: The noise was never picked up by the mic, except at the highest speed, and then only with the microphone mounted on the camera. ■

Company: Rhino Camera Gear

Price: Starting at \$1,100
(w/Rhino Motion)

Web: www.rhinocameragear.com

Rating: ◆◆◆◆◆

▲ Hot: Low noise motor; smooth and fluid motion; fit for macro-shots

▼ Not:

▼ Olympus Stylus SH-2

Compact Camera with Stabilized Zoom

Review by Steve Baczewski

The new pocket-sized, 16-megapixel Olympus Stylus SH-2 point-and-shoot camera features a 25–600mm zoom lens (35mm equivalent) with 5-axis image stabilization, CMOS sensor, RAW capture, Wi-Fi, night mode, and 1080/60fps video.

Weighing less than 10 oz., the Olympus Stylus SH-2 has a textured shallow front grip with opposing thumb rest, so it feels solid and handles well. The camera starts up and focuses quickly, the zoom adjusts smoothly, and essential controls (like shutter release and the zoom lever) are well placed. To spare the user from needless menu scrolling, the SH-2 uses dedicated buttons and a quick-access menu for frequently used features such as ISO, WB, exposure compensation, etc. Although its 25–600mm variable f/3–6.9 aperture zoom is slow and comes up short compared to similar-class super zooms that cap out at 1000mm, the SH-2’s lens is sharp with good contrast, and its 5-axis image stabilization works quite well in handheld, low-light situations. Image quality is good enough to make 13x19" prints.

To a great extent, this is an automated camera: Olympus omits both aperture and shutter priority modes leaving only a manual mode to change shutter speeds of 30 sec to 1/2000, or one of



two apertures f/3 or f/8.7 when shooting wide, or f/6.9 or f/20 when shooting telephoto. The 3", 460,000-dot, touch-screen LCD holds up well in low light but washes out in bright light. The touch-screen LCD is especially practical, however, as you can swipe and zoom images in playback, change focus area while shooting video, and release the shutter when shooting stills—no menu scrolling though.

Wi-Fi works well on the Olympus Stylus SH-2 and is easily set up for mobile viewing and shooting from a smartphone. One annoying feature, however, is that Olympus doesn’t supply a battery charger, so it’s necessary to charge the battery in-camera. ■

Company: Olympus	Price: \$399
Web: www.getolympus.com	Rating: ◆◆◆◆◇
▲ Hot: 5-axis image stabilization; image quality; sharp lens	
▼ Not: No continuous/burst RAW capture	

▼ Genopal PC v3 and Genopal iOS v1

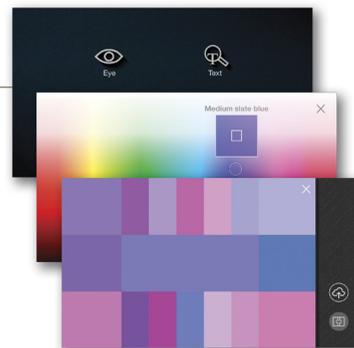
Palette and Color Scheme Creator

Review by Jay Nelson

When we reviewed Genopal in 2007, we praised its innovative ability to create pleasing color palettes from your images. That’s still Genopal’s unique core feature: generating color combinations found in nature that human brains find pleasurable. (In contrast, many color schemes found on Adobe’s Kuler are synthetic, with oversaturated colors from plastic and other man-made products.)

Genopal has now evolved to embrace mobility and multiple devices with an iPhone app, a website version, and a desktop version—each with slightly different features. The basic (but powerful) versions of all three are free, but you can pay to unlock additional features in the Windows version. For example, you can save five color palettes in the free versions, but unlimited palettes in the Pro version.

If you need a photo with colors appropriate for your project, Genopal now provides you with a conduit to Flickr. And, because colors evoke emotions or places, Genopal lets you find colors and palettes by word association (e.g., Dodger blue, whale, tranquil, beach, or Italy). This unique feature is designed to evolve as users tag colors with words, but even now provides inroads to useful colors. And you can always fine-tune a palette’s color combinations with sliders.



Genopal Pro 3 for Windows has a unique feature: You can feed it an image of an existing pattern and then automatically recolor it to produce a natural-looking alternate pattern, thus quickly generating multiple color options for a product, package, or other design. Now that’s a timesaver! (Genopal 2 for Mac is now free, but lacks this new feature.)

So, if you work with color, start generating natural color palettes and recoloring existing patterns using Genopal. In many cases, it will replace your color wheel—for the better. ■

Company: Genopal	Price: Free, Windows Pro version \$19.99
Web: www.genopal.com	Rating: ◆◆◆◆◇
▲ Hot: Immediate, pleasing color palettes; recoloring patterns; price	
▼ Not: Mac version left behind; iPhone Pro version not yet available	

▼ ControlFreak

Plug-in for Adobe Illustrator

Review by David Creamer

ControlFreak, a new suite of tools for Adobe Illustrator from Hot Door, adds new panels and tools to control, organize, and label your art, plus a Dashboard panel to access them.

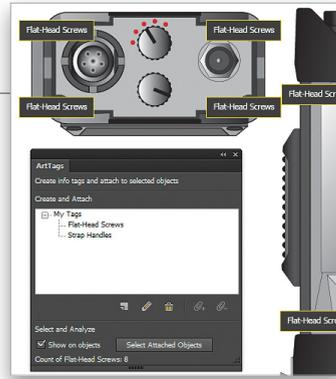
The ArtTags panel lets you select objects or groups and add them to a specific category. You can then show the objects with nametags and get a count. The tags cannot be offset from the objects or printed.

The ArtLabel tool labels objects with specs: Select such options as stroke, fill, transparency, font, etc. The labels print, but there's no way to hide them. And, if changes are made, the labels don't auto-update.

DocLabel is a similar tool, but it creates a single label with information about the artboards, groups, objects, and the date and time. While some info auto-updates, the date and time do not. *Comments:* The date/time should automatically update, and it would be useful to have a sublayer count option.

The ParticuLayer panel creates groups of layers that can be hidden, locked, and printed—with the same layer belonging to multiple categories. Currently, it only works with top-level layers.

The NitPicker panel is like the Select menu on steroids—arguably the best panel in the suite. It lets you create presets with multiple-selection criteria.



The FixPix panel seems to bypass the 0.1-pt limit for nudging when the Scale Distance with Zoom option is selected. Other options include displaying X/Y values for anchor points, and the ability to precisely edit the X/Y values of an anchor point and its in-and-out handles.

By automatically or manually logging in and out, the TimeSheet panel not only lets you keep track of all time spent in a document, you can also export the file to a .csv format (spreadsheet). Now, if it only worked over *all* the Adobe Creative Cloud products.... ■

Company: Hot Door	Price: \$179
Web: www.hotdoor.com	Rating: ◆◆◆◆◆
▲ Hot: Many useful features sorely missing from Illustrator	
▼ Not: Cost; some improvements needed in most panels	

▼ Phase One XF Camera System

The Body You've Always Wanted

Review by Michael Corsentino

They say good things come to those who wait. Phase One users, including this reviewer, have been waiting a long time for a camera body on par with Phase One's sophisticated IQ series digital backs. Happily, the wait is over and it's definitely been worth it. Phase One's new XF Camera body, along with a new IQ3 generation of digital backs, new lenses, and an update to its venerable Capture One Pro 8 software, all have a lot to love.

Built from the ground up with the future in mind, Phase One's new XF camera body is a rugged, beautifully designed, well-thought-out modular system with an enviable feature set and a price point to match. It's compatible with Phase One IQ1, IQ2, and IQ3 series digital backs.

Standouts include: the new patent-pending, in-house developed, 1,000-pixel CMOS Honeybee Autofocus Platform (HAP-1); snappy performance via all-new electronics and faster processors; built-in wireless triggering for Profoto Air-compatible strobes; and a flexible new user interface (UI). The UI consists of a highly customizable touch screen, dials, buttons, and firmware, which is easy



to upgrade on a promised regular basis. The XF also introduces a new 90° prism and a classic, modular, waist-level viewfinder.

Rounding out the next generation of Phase One's imaging tools are: Three new IQ3 series digital backs designed for use with the XF camera system, available in 50-, 60-, and 80-megapixel resolutions; two new Phase One Schneider Kreuznach Leaf Shutter lenses (120mm and 35mm) designed to resolve beyond 100 megapixels; and Capture One Pro 8.3's impressive new features. ■

Company: Phase One	Price: \$7,990 (body & prism only); Contact dealer for upgrade pricing
Web: www.phaseone.com	Rating: ◆◆◆◆◆
▲ Hot: Autofocus system; touch-screen controls; firmware upgrades	
▼ Not: Single non-movable focus point; price	

▼ Captur Remote Control & Flash Trigger

Add on the Module Pro for Inexpensive Sensor-Based Photography

Review by Erik Vlietinck

With Hähnel's Captur Remote Control & Flash Trigger, you can remotely control your camera and off-camera flashes. Captur is a modular system: You can start with the Remote Control, which includes a transmitter and a receiver and then add other modules. The Remote Control comes with a shutter cable for Nikon, Canon, Olympus, Panasonic, or Sony and allows remote control of your camera or flash using a 2.4-GHz frequency band for up to 100 m (109 yds).

Expand the basic system with the Captur Module Timer intervalometer or the more sophisticated—and fun—Captur Module Pro (\$119.95). The latter uses built-in laser, light, sound, and infrared sensors as triggers, plus it includes an intervalometer and an AUX port for external sensors. It comes with an infrared transmitter. The system allows you to take shots that would otherwise be very difficult, such as lightning, drops of falling liquid, exploding balloons, light bulbs being shot, and more.

All of the Captur modules will run on two AA batteries for at least 60 hours. The Module Pro devices can also run on external power via a 5V adapter, using a built-in micro-USB port. The entire system is robust, wrapped in rubber, and I believe will withstand professional and frequent use well.



Some of the great things about the Module Pro is that you can set laser, sound, and light sensitivity, as well as a delay in hundreds of seconds before it triggers your flashes or camera. You can also set a burst or bulb-exposure length. The intervalometer has long exposure capabilities and the ability to use two intervals nested into each other. Best of all, you can also start time lapping when a sensor gets triggered. ■

Company: Hähnel Industries Ltd.

Price: Starting at \$99.95

Web: www.hahnel.ie

Rating: ◆◆◆◆◆

▲ Hot: Battery runtime; sophisticated trigger capabilities, menu navigation

▼ Not:

▼ SmartAlbums 2

Better, Faster, Smarter Layouts

Review by Michael Corsentino

The innovative team at Pixellu recently released version 2 of SmartAlbums, their popular drag-and-drop, album-design software. SmartAlbums 2 builds on the clean, easy-to-use foundation it's known for, with a redesigned user interface and a host of significant new features.

With the new spread thumbnails, you can view the entire album design and quickly re-order pages. Using the Designer View feature, users can effortlessly make modifications, customize existing layouts, or create new designs and save them as templates. Matted albums are now fully supported, which is a real boon for photographers interested in offering these timeless, but until now, difficult-to-design albums.

An optional, subscription-based Cloud Proofing service is available, giving photographers a complete solution for their workflow and client feedback. (Pixellu offers a free 1-year subscription to Cloud Proofing with your SmartAlbums 2 order.)

Robust template features, such as favorites, rejects, and smart technology that promotes often-used layouts, provide more time-saving technologies. Seamless album resizing, and support for background colors, text, and opacity offer maximum flexibility.

Useful tools such as built-in, standard image-ratio conversions—1:1, 2:3, and 3:4—assure images are the right aspect



ratio for DSLR and medium-format shooters alike. Images can also be flipped vertically and horizontally.

With an eye toward the future, SmartAlbums 2 is now compatible with all major RGB color spaces including Adobe RGB (1998), sRGB, ProPhoto RGB, ColorMatch RGB, and Apple RGB.

Additional amenities such as image-resolution warnings, a new inside bleed feature (for album companies who trim near the page gutter), support for myriad album sizes (as slim as 20x8"), and an inspector with detailed information about your project images, resolution, color space, album company, and size all make SmartAlbums 2 a very smart application indeed. ■

Company: Pixellu

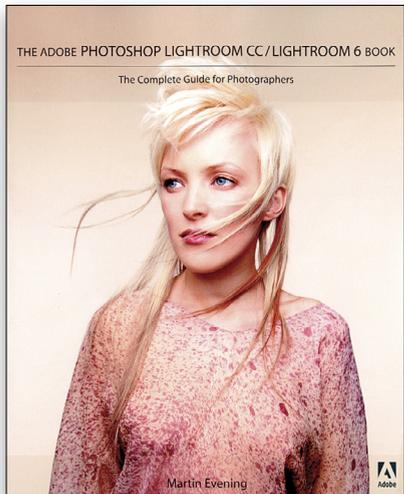
Price: \$299 (Upgrade: \$99)

Web: www.pixellu.com

Rating: ◆◆◆◆◆

▲ Hot: Interface; Cloud Proofing; matted album support

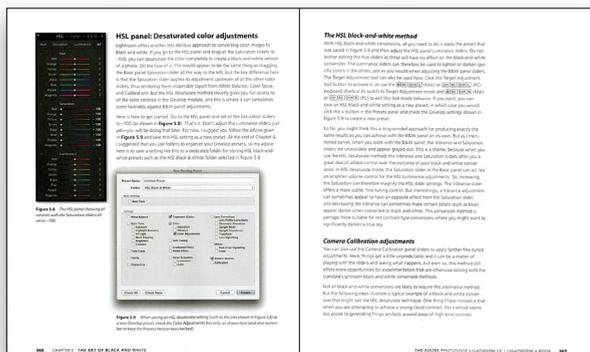
▼ Not:



The Adobe Photoshop Lightroom CC/Lightroom 6 Book: The Complete Guide for Photographers

By Martin Evening

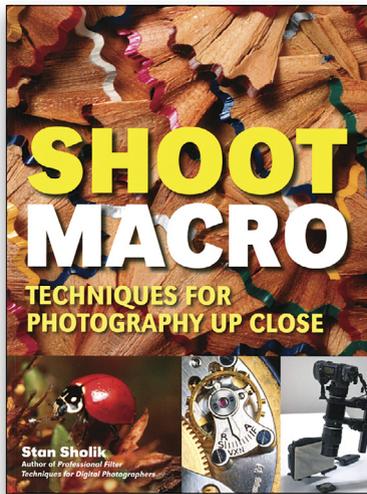
The subtitle for this book is "The Complete Guide for Photographers," and at more than 700 pages, it's comprehensive. The author has been involved with Lightroom for a decade—since before there was actually a program named "Lightroom." Few understand the inner workings of the program as well as he. This book is designed for both those brand new to Lightroom and experienced users updating to the latest version. The author's Facebook page (www.facebook.com/MartinEveningPhotoshopAnd-Photography) contains updates on new features and changes to the program subsequent to the book's publication. The reader should start at the beginning and follow straight through to the end because the author has organized the book to follow the most logical Lightroom workflow. The Library and Develop modules in Lightroom get most of the attention (as they should), but the author also covers exporting, printing, presenting, and even black-and-white conversions



Publisher: Adobe Press Pages: 722 (plus, associated website)

Website: www.adobe.com

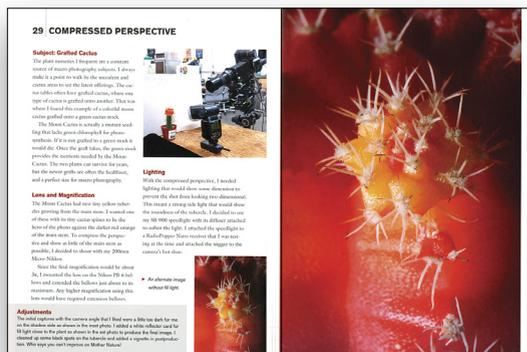
Price: \$59.99 Rating: ★★★★★



Shoot Macro: Techniques for Photography Up Close

By Stan Sholik

Macro photography is shooting images life size (1:1) or larger than life size. This author defines macro as 1:1 and "close up" for images up to 10:1. He uses a series of his photos to demonstrate various techniques and challenges that face photographers shooting small objects and other up-close photos. In most cases he presents an image and describes how he shot the photo and why he shot it that way. Most of the two-page layouts show a large image in which the reader can easily see the detail of the image and any special aspects of the shot described in the accompanying text. Most of the examples also include either a lighting diagram or a description of the lighting setup. The author also discusses hardware specific to macro photography. You'll also find numerous references to focus stacking (in Photoshop, use Edit>Auto-Blend Layers with the Stack Images option).



Publisher: Amherst Media Pages: 127

Website: www.amherstmedia.com

Price: \$27.95 Rating: ★★★★★

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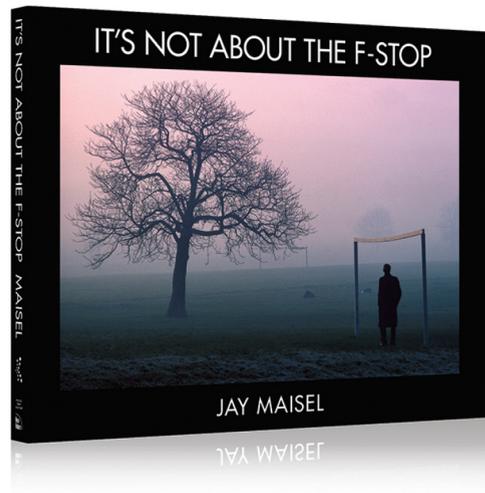


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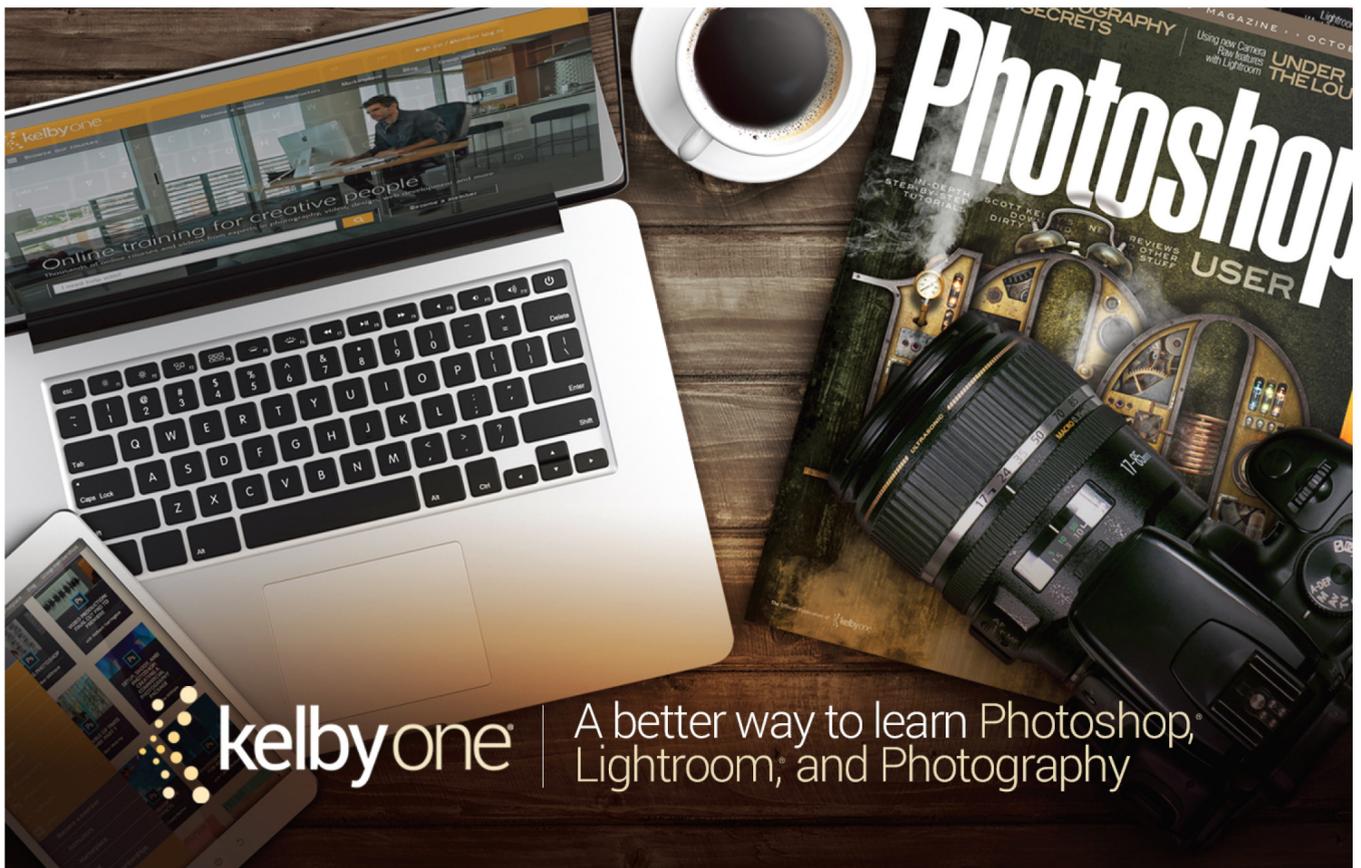
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From The Help Desk

>> Answers to Photoshop and gear-related questions

BY PETER BAUER

I shot a photo of a building, but it was so tall that it looked like it was leaning away from the camera. What are my options in Photoshop for making the building look straight?—Frankie

To: Frankie

From: KelbyOne Help Desk

Photoshop has a couple of ways to fix perspective, where the top of a tall object seems to be leaning away from the camera. This problem can also occur when shooting downward at an object, where the bottom part of the subject seems smaller. You can also run into this sort of dilemma when shooting parallel to a subject, with the far end of the subject appearing too small. (The top, bottom, or far end seems smaller because it's farther from the lens.)

Nested with the Crop tool (C) is the aptly named Perspective Crop tool. To use the tool with either vertical or horizontal problems, simply click on each of the corners of the subject; then drag the top, bottom, and side anchor points to the outer edges of the area that you want to include in the crop; and press the Enter key. The image is automatically cropped to make it appear as if you'd shot the image straight on from the center of the subject.

If part of your subject disappears after cropping, because the subject nearly filled the frame or the amount of perspective cropping was large, use the Edit>Undo command, unlock the Background layer (click the lock icon to the right of the layer name or, in earlier versions of Photoshop, double-click the layer name *Background* and rename the layer), use Image>Canvas Size to expand the canvas, then crop again.

If the subject itself isn't square or rectangular, you can use the Perspective Crop tool on something within the image that's square or rectangular, then drag the top, bottom, and side anchor points to the outer edges of the image.

Photoshop also offers Edit>Transform>Perspective: Select this command and a bounding box appears

around the layer. Drag a corner anchor point to straighten the image. (Note: The layer must be unlocked to use the Transform commands.)

Using the grid in Photoshop can help you make more precise adjustments. You can make the grid visible by using the View>Show menu, or with the keyboard shortcut Command-Apostrophe (PC: Ctrl-Apostrophe). The size of the grid and number of subdivisions are defined in the Photoshop CC (PC: Edit)>Preferences>Guide, Grid & Slices dialog. Showing the grid can help you place the Perspective Crop tool's anchor points more accurately. You can also use guides to help place anchor points. Use the View>New Guide command if you know precisely where you need the guide. (You can also add a new guide anywhere and use the Move tool [V] to drag it into position.) If you have the rulers visible (Command-R [PC: Ctrl-R]), you can drag a guide from either ruler onto the image. The grid and guides are non-printing and can be hidden after use through the View>Show menu. You can also hide the grid by using its shortcut a second time.

In Camera Raw, you fix perspective in the Lens Corrections panel's Manual tab using the Vertical or Horizontal sliders. (Tip: Part of the subject may disappear off the edges of the image when using the various Transform sliders. Not a problem! Simply use the Scale slider to reduce the size of the image until everything you need is visible, then if desired, use the Crop tool [C] in Camera Raw to remove the now-empty parts of the image.) The Manual panel also includes sliders for rotating an image, correcting barrel distortion or pin cushioning, and the Aspect slider to make an image taller and skinnier or shorter and fatter.

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