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96

Creating Zombie Effects

The month of October brings us Halloween and another season of *Walking Dead*. What better way to celebrate than to ask Corey Barker to show us how to turn an ordinary portrait into a zombie straight out of our nightmares? Warning: This tutorial contains graphic but really fun content. You've been warned.

Corey Barker

But Wait—There's More ▼

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

🖱 *Dodge & Burn tools*   ⬤ *Lasso tool*   ▢ *Layer masks*

✎ *Pen tool*   ▨ *Smart objects*   ✐ *Quick Selection tool*

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

sylights All lighting diagrams courtesy of Sylights

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

From the Editor
lots and lots of tips and a new kelbyone blog

This is the issue that we wait for all year long—it's our annual "100 Hot Tips" issue, packed full of Photoshop and Lightroom goodness from some of your favorite instructors. We have uncovered a treasure trove (subtle Photoshop World reference) of timesaving tips, cool workarounds, hidden shortcuts, and cool little tricks to help you get more done in less time. As always, we also expanded our Lightroom tips column so there are an *additional* 20 tips there (thanks Seán Duggan). In short, it's a tip-fest, it's here, and it all starts on **page 56**.

We have some other big news, and it's a fantastic new way for us to reach you every day to keep you on top of the latest techniques; to make sure you know about new discounts and deals we've negotiated for KelbyOne members; and to give you a bunch of new, short, to-the-point tutorials on Photoshop, Lightroom, lighting, and photography to keep you growing and learning between issues. It's called simply **"The KelbyOne Blog,"** and our own Rafael "RC" Concepcion has shepherded it from concept to reality. There's already a ton of content there, with new stuff going up daily, including contests from Pete Collins and tutorials from all the Photoshop Guys (yours truly included), and I hope you'll pause right here for a moment and check it out at **www.kelbyone.com/blog**. Then, come right back here to the mag because this issue is more than just hot tips.

If you're new to Photoshop, make sure you check out Lesa Snider's "Beginner's Workshop" where she tells you everything you need to know about cropping your images to specific sizes and resolutions (p. 68). Ya know what? Even if you're not brand new, you should probably give this one a good once over because we still find a lot of folks who are operating on old, outdated techniques; for example, I recently met a guy shooting a Bucs game who was still upsizing his images 10% at a time, and while there was a time where that was the best method, today we have better, faster, and easier ways to resize while still keeping things sharp. So Lesa's column is always worth checking out to make sure you're using the latest techniques.

Also, Adobe keeps releasing more updates to Photoshop and Camera Raw, and in our "Under the Loupe" column (**p. 82**), Rob Sylvan shows how you can use Lightroom, along with the smart object feature in Photoshop, to take advantage of new Camera Raw features that haven't made their way over to Lightroom quite yet.

In our "Photography Secrets" column, our friend Ibarionex Perello has an article called "Midday Madness" on how to use light, shadow, and contrast to your advantage when you're shooting out in the harsh midday sun. It starts on **page 70**. In our "Light It" section of the mag, lifestyle photographer Erik Valind shows you how to shoot in natural light using diffusers, shade, and flash to make the most out of shooting outdoors in available light.

Of course, many of your favorites columns, news, and reviews are here, as well, so once you're overloaded on tips, check out all the other cool stuff in this issue. One last thing—a big thanks to everybody who came out to Las Vegas for our Photoshop World Conference & Expo. We had an absolutely great turn out. We're very grateful to all of you for your wonderful support, and it's a kick to get to meet so many of you in person. It's one of my favorite things to do all year, and I hope it's one of yours, too.
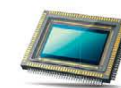
All my best,

Scott Kelby

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

Contributing
Writers

STEVE BACZEWSKI
is a freelance writer, professional photographer, graphic designer, and consultant. He also teaches classes in traditional and digital fine arts photography. His company, Sore Tooth Productions, is based in Albany, California.

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

MICHAEL CORSENTINO
is an award-winning wedding and portrait photographer, Photoshop and Lightroom expert, author, columnist for *Shutter Magazine* and *Resource Magazine*, and speaker and international workshop leader. Learn more at **www.michaelcorsentino.com**.

DAVE CROSS
has been helping people get the most out of their Adobe software for 25 years. Dave has a Bachelor of Education degree, is an Adobe Certified Instructor, and is in the Photoshop Hall of Fame.

GLYN DEWIS
is a photographer, retoucher, trainer, and author based in Oxford, U.K. His clients range from athletes to the BBC. An Adobe Influencer and Photoshop World Dream Team Instructor, he teaches around the world, including at his own series of workshops.

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

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

PAUL HEBRON
is a freelance consultant in the Seattle area. He has worked as a graphic designer, an art director, and a creative director. For more information about Paul, visit **http://about.me/paulhebron**.

BRYAN O'NEIL HUGHES
is Principal Product Manager for Digital Imaging at Adobe and is a primary spokesperson for Photoshop and Lightroom. He is a published photographer, editor, and author, and was inducted into the Photoshop Hall of Fame in 2011.

MATT KLOSKOWSKI
is a full-time education director for Kelby Media Group and a Tampa-based photographer. He's a best-selling author, and teaches Photoshop and Lightroom seminars around the world.

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

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

IBARIONEX PERELLO
is a photographer, writer, educator, and host of *The Candid Frame* (**www.thecandidframe** .com). He's the author of five books, including *Chasing the Light: Improving Your Photography with Available Light.* Find out more by visiting **www.ibarionex.net**.

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

COLIN SMITH
is an award-winning digital artist, photographer, and lecturer who has authored 18 books and has created a series of training videos. Colin is also the founder of the online resource **PhotoshopCAFE.com** and president of **Software-Cinema.com**.

LESA SNIDER
is the author of *Photoshop CC: The Missing Manual* and several training videos (lesa .in/clvideos), and co-author of *iPhoto: The Missing Manual*. She's on the Photoshop World Dream Team, a columnist for *Macworld*, and founder of **PhotoLesa.com**.

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

SCOTT VALENTINE
is an Adobe Community Professional and Photoshop author. His latest book is *The Hidden Power of Adjustment Layers* (Adobe Press). Keep up with him at **scoxel.com**.

ERIK VALIND
is a New York City-based commercial photographer who shares his knowledge in various publications, as an author, online as a KelbyOne instructor, as well as through workshops and seminars across the country. Visit **www.ErikValind.com**.

ERIK VLIETINCK
founded IT Enquirer in 1999 (**http://it-enquirer.com**). A J.D. by education, Erik has been a freelance technology editor for more than 20 years. He has written for *Macworld, Computer Arts, Windows NT Magazine*, and many others.

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

Photoshop User Magazine

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

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

Illustration: Felix Nelson; Images Courtesy Dollar Photo Club

About KelbyOne ▾

KELBYONE

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

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

MEMBER DISCOUNTS

Save anywhere from 2–4 times your membership cost by using our many industry-related discounts.

TECH SUPPORT

Fast, friendly Photoshop, Lightroom, and photo gear help; equipment advice; and more from certified experts.

MEMBER COMMUNITY

KelbyOne members range from beginners to pros and love to lend each other a hand. Together, we have built the friendliest, most knowledgeable Photoshop and photography community on the Web.

NEWS & REVIEWS

Unbiased coverage on the latest equipment, plug-ins, and programs in the marketplace.

WEEKLY E-NEWSLETTER

The KelbyOne Insider is your weekly connection to everything KelbyOne. It's produced exclusively for members to keep you informed of everything new in the industry and at KelbyOne headquarters.

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The semiannual KelbyOne convention and the largest Photoshop and photography learning experience on the planet. It's an amazing event.

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Thousands of Photoshop and photography tutorials, full online classes, and quick-tip videos.

FIND KELBYONE MEMBERSHIP DETAILS AT **kelbyone.com** or call 800-738-8513 Monday–Friday, 9:00 a.m. to 5:30 p.m. EST.

KelbyOne Community

Photoshop World
after dark

We're going to let you in on a little secret about Photoshop World: There's a ton of shenanigans that go on that have zero, zilch, nada to do with learning. For every hour we spend in the daytime maximizing learning opportunities and helping thousands elevate their creative skills, we equally spend time at the end of the day letting loose and having some good old-fashioned fun.

One of our most popular after-hour events is a little something we call Midnight Madness. A full house packed with Photoshop freaks that can't sleep, Midnight Madness has become legendary. If you're lucky enough to snag one of the limited tickets, you're in for a spirited night of surprises, laughter, and fun. And it's hosted by none other than the conference ringmaster himself, Scott Kelby.

Midnight Madness comes with the clear disclaimer that you will learn nothing about Photoshop. It's simply designed to allow creatives to get together, let loose, and relax after a long day of depositing valuable information into your knowledge bank. As you would expect, a room packed with creative brainiancs tends to get a little rowdy, and we certainly encourage it with some pretty rad games like Mystery Pong (think *Fear Factor* meets beer pong with a creative twist). Then there's the random canon firing (relax, it's only a little paper-ball fight), midnight donuts, and jokes—so many jokes (don't worry, we won't have our hosts quit their day jobs).

It's gems like Midnight Madness that make Photoshop World an event like no other. We breed camaraderie, networking, and inspiration among like-minded individuals. If our after-hour events tell you anything, it's that we know how to work hard and play *harder*. Learn more about the community side of Photoshop World at **www.PhotoshopWorld.com**.

Show Us Your Tricks
for a chance to win a treat

With Halloween just around the corner, it's only fitting we brew up something spooky for you to show off your creative chops. In this issue, creative mastermind Corey Barker gives you all the tricks you need to create creepy Halloween effects in "Atmospheric Horror Effects" (**p. 26**) and "Creating Zombie Effects" (**p. 96**).

When you think you have a good grasp on all things ghoulish, put your tricks to the test by showing us your best Halloween effects on an image or composite, then send it along to **letters@photoshopuser.com**, and we'll have Corey select his favorite one. The winning member will be rewarded with a treat—a featured spot right here in our "KelbyOne Community" section in an upcoming issue.

While we do appreciate a good scare every now and then, make sure your creativity is appropriately represented (we don't want anyone to be sleeping with one eye open). All entries submitted by October 17, 2014, will be considered.

©James Thew/Dollar Photo Club

Spread the
good word

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

"Just watched 'Behind the Lens: In-Depth Portfolio Reviews, with Joe McNally and Scott Kelby,' and there's one part that I think everyone, everywhere needs to hear: The part where Joe speaks so passionately about how photographers have value. I would love to see that posted on your YouTube channel so I can share it with everyone I know because I really think it's a message too many people forget. (Reference: Lesson 10, 2:50–7:00.) Thanks!"—Ben L.

"I watched a KelbyOne video tutorial on panning technique so I would be ready to try it when the races started. It was harder than I thought, but after a few tries I finally got the hang of it. Thank you for your wonderful classes."—Terrie Z.

"Putting Scott's classes into practice: 'Light It, Shoot It, Retouch It, Part 2' and 'Professional Portrait Retouching.' The resources you offer at KelbyOne are just staggering."—Tim C.

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MEMBER SINCE 2013 | HTTP://HENNIESPHOTOGRAPHY.CO.ZA/PHOTOGRAPHY-PORTFOLIOS

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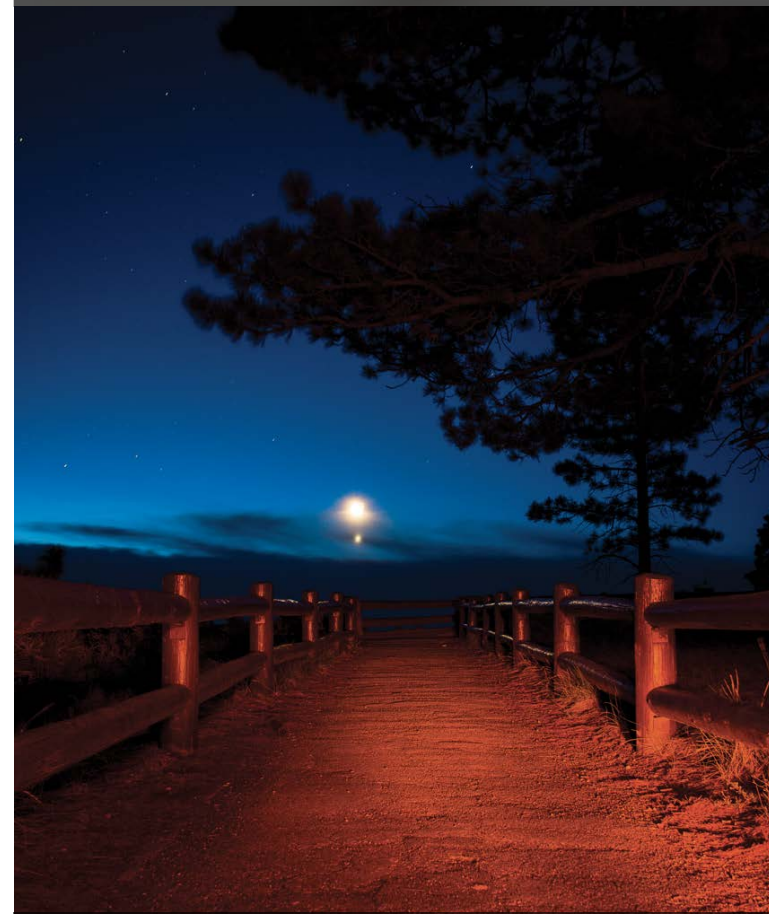
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MEMBER SINCE 2014 | HTTP://500PX.COM/LUZBELLAPHOTOGRAPHY

Accolades for kelbyone instructors

Recently, Eyefi released a list of photographers who are making some serious waves on the Web (**www.eyefi.com/company/blog/sip**). We couldn't be more proud to see KelbyOne and Photoshop World instructors represented in "The Top 30 Most Socially Influential Photographers." Here's a breakdown of our highlighted instructors and their rankings:

#1. Jeremy Cowart	#2. Joe McNally
#8. Scott Kelby	#9. Trey Ratcliff
#25. Jerry Ghionis	#27. Peter Hurley
#29. Zack Arias	

Of course, we know the magnitude of awesomeness these guys represent each and every day, so it comes as no surprise that their influence in the photography world is being recognized on this list. Our instructors make the difference over here at KelbyOne. They help communicate that photography is so much more than just taking pictures; it's about the ability to connect, to share, and to inspire. Kudos, guys!

The Top 30 Most SOCIALLY INFLUENTIAL PHOTOGRAPHERS

NOTABLE TWEETS

"Doing a #Family #photoshooting this weekend. Great suggestions from @TamaraLackey in her @KelbyOne class on modern family portrait."—@mgleixner

"Held off watching this until I knew I'd have the time to fully enjoy an evening with @JoeMcNallyPhoto thanks to @KelbyOne #eveningsorted."—@monkeyleader

"@KelbyOne I could listen to #DaveBlack talk about photography all day. So good. #olympicphotography"—@kirkrstewart

KeepSnap · How It Works · keepsnap.com

Let us introduce you to seven-year member, Matthew Andaluz. His epic composition, "Aftermath," caught the eye of Pete Collins as an Image of the Week pick in our member community, and had us all wondering when we'll see this as a movie poster. Read on to learn more about what keeps this creative buff inspired.

Tell us a little about the before process of "Aftermath."
"Aftermath" was created as a personal project for my own fun. I love movie posters and I love the postapocalyptic, one-person-against-the-world genre of movies. Without actually branding it as a movie poster, I wanted to have that feel in a dark, gritty image.

What's the best tidbit of advice you've received as an artist?
The absolute most valuable tip for my design and digital work was to always think of the light and shadows. Learning how to work better with both has improved my work considerably.

You're headed to an island and can only be armed with three items. What are they?
A hatchet, my Nikon, and a 20-lb bag of Twizzlers.

Illustration: Matthew Andaluz; Stock Photos: **Fotolia.com**

I think we can guess who keeps you inspired over here at KelbyOne, but do share.
I have to say that *Photoshop User TV* and the in-depth classes from KelbyOne have been a great inspiration for me. Pete Collins and Corey Barker are perhaps the instructors that I enjoy learning from the most and always help me think in a larger, more creative way.

How has KelbyOne played a part in your creative development?
KelbyOne is always there for me. I can't think of any one specific class, event, or moment, but the underlying push of everyone involved to stay focused and always progress with your work has been invaluable to all my efforts to do more.

Sounds totally reasonable to us. Are there any fun facts about yourself that people would be surprised to know?
In high school down in Cape Coral, Florida, my fellow seniors voted me "Most Unique." Also, until a couple years ago, I had three extra teeth in my mouth: two extra wisdom teeth on my bottom jaw (removed) and a baby eye tooth because the adult tooth grew fused with my skull and the original tooth never came out. Yes, it's still there!

Unique, indeed. Perhaps the extra wisdom teeth may have increased your wise and creative ways. Keep up the fun work, Matthew! You have our attention. You can see more of Matthew's work at http://members.photoshopuser.com/MatthewAndaluz/portfolio. ∎

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Exposed: Industry News

Meet Tonality,
the newest black-and-white imaging software

LAURIE RUBIN

Recently, Macphun Software released Tonality, black-and-white image-creation software for Mac users. Tonality sports RAW file support, a variety of presets, effects, and easy-to-use creativity tools.

Tonality uses a proprietary 16-bit RAW processing engine and advanced imaging algorithms to produce high-quality black-and-white photos. Included are powerful features such as layer-based image editing, adaptive exposure and smart contrast, overlay textures, advanced clarity and structure detail, grain and film emulation, adjustment brushes, and a set of tools that allow photographers to share their vision. Photographers can add multiple layer effects, each with separate opacity controls and blend modes. Other features include adjustable, pressure-sensitive brushes and masking tools; image sharing via email or social media; print lab services powered by MILK; and more.

Tonality runs as a standalone app or, with the Pro version, as a plug-in for Photoshop, Lightroom, Photoshop Elements, and Apple Aperture. The standard version of Tonality is available now for $19.99, and the Pro version costs $69.99. For more information, visit **www.macphun.com**.

ReMask 4
by topaz labs now available

Topaz Labs recently released version 4 of its extraction and cut-out plug-in, ReMask. New features in ReMask 4 include an updated user interface that's easier to use; Edge Shift detection that lets users shift the mask edge by a few pixels in either direction; new brush names; and a speed boost for improved performance. ReMask 4 is compatible with Photoshop CS3 to CS6 and Photoshop CC. It's available now for $69.99. For more information, visit **www.topazlabs.com**.

Adorama Releases
new flashpoint rovelight 600 ws monolight with onboard power

The Flashpoint RoveLight 600 Monolight is a fully self-contained strobe that photographers can use anywhere, without power cords or generators. The RoveLight uses a high-energy lithium battery with a wireless controller that's capable of more than 500 full-power flash bursts on a single charge.

It has a 22-step range and power is from full to 1/128 power, which is controlled from the rear console or with a remote control. Flash duration is as low as 1/15,000, and it uses a built-in LED modeling light to conserve battery power. It can be triggered using the TRS radio controller, intelligent or basic optical slave, or traditionally via a standard 3.5mm sync cord.

The Flashpoint RoveLight 600 is available now for $589.95, or with a Bowens mount for $599.95. To read full product details, visit **www.adorama.com**.

FP FLASHPOINT RL-600B

ArtRage 4.5 Offers
64-bit support and more

ArtRage, from Ambient Design (**www.artrage .com**), is painting software that emulates traditional painting processes. ArtRage offers users tools designed to work like real painting and drawing tools in an easy-to-use environment.

According to Ambient Design, "ArtRage 4.5 features a 64-bit engine for Mac OS X and Windows, which provides speed improvements and enables working on larger canvases and more complex projects." New features also include grid overlays, stylus tilt support for the Pencil tool, a font picker, and multi-touch gesture support for Mac OS X. Registered uses of ArtRage 4 can download version 4.5 for free. New licenses cost $49.90 for Mac and Windows, $4.99 for iPad, and $1.99 for iPhone. ■

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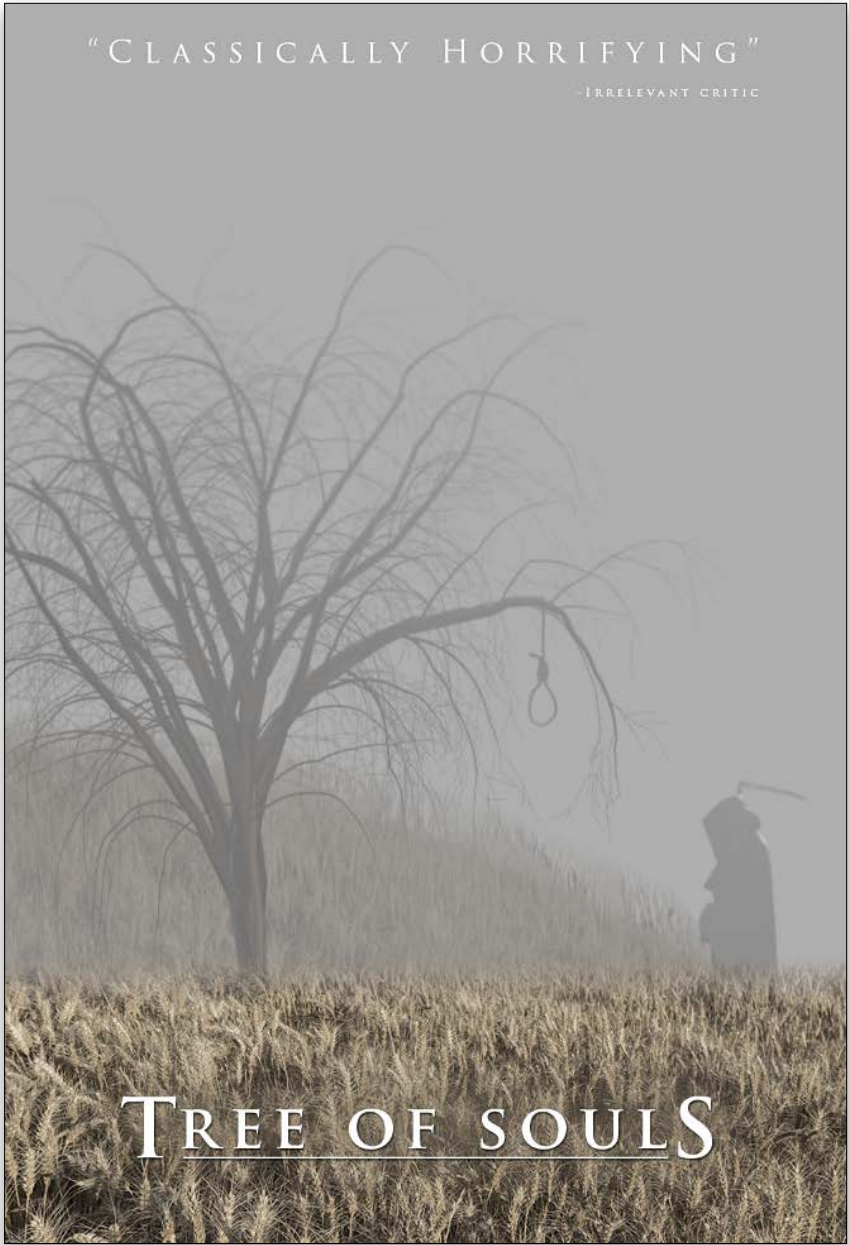
Down & Dirty Tricks

atmospheric horror effects

BY COREY BARKER

I saw a poster recently for a movie called *The Retrieval* and found it both interesting and unsettling. While I'm unsure how the original was created, I created my own version using a few tricks and features in Photoshop that you may not have known were even there.

▶ **Step One:** Start by creating a document (File>New) measuring 1000x1500 pixels. Once created, click on the Foreground color swatch to open the Color Picker. Set all the RGB numbers to 174. This will result in a subtle warm gray. Click OK. Press Option-Delete (PC: Alt-Backspace) to fill the Background layer with this warm gray.

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

Step Two: Open the wheat field image that's part of the download files and then select the Rectangular Marquee tool (M) in the Toolbox. Draw a selection over most of the field, excluding some of the area that's farther back. Click on the Refine Edge button in the Options Bar. In the Edge Detection section, raise the Radius to around 17.5 px. This will create some roughness along the top edge of the selection. Click OK.

Step Three: Using the Move tool (V), drag-and-drop this selected area to the main document with the gray background, and position it at the bottom of the document. Press Command-T (PC: Ctrl-T) to invoke Free Transform, then Right-click on the object and choose Warp from the contextual menu. Once the grid appears, click on the right side and drag down slightly, and then drag the left side up just a little. At the top of the grid, you'll see two dark control points. Drag the one on the left up slightly, and the one on the right down slightly. This seems like a subtle adjustment but it greatly changes the perspective of the field. Press Enter when done.

Step Four: Press Command-U (PC: Ctrl-U) to open the Hue/Saturation dialog. Drop the Saturation to around –40 to desaturate the wheat field but still leave a hint of color.
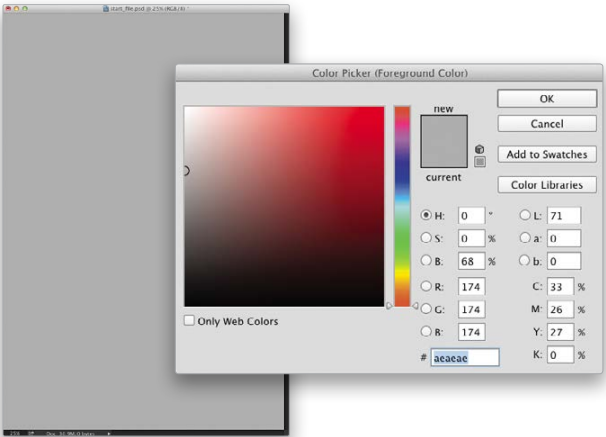
Step One
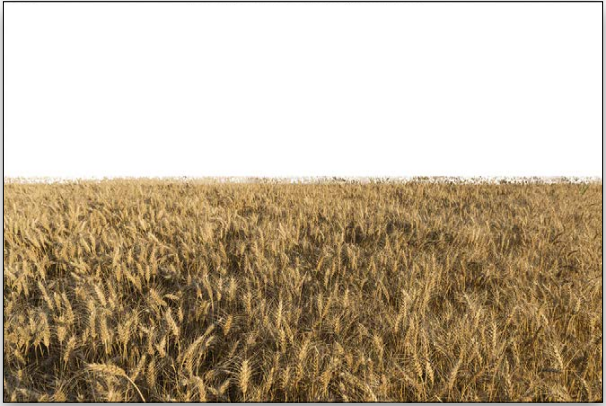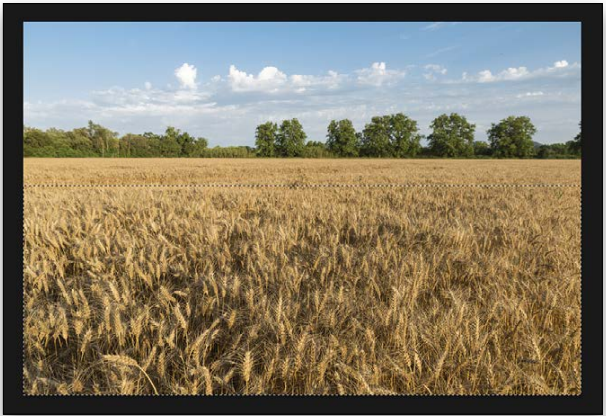
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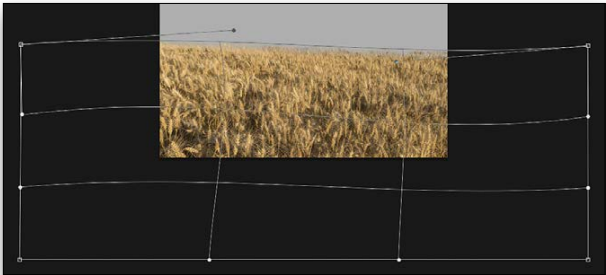
Step Three

Step Five: Now that we have our ominous gray sky and the creepy wheat field, we need an element in the background to establish a sense of distance and scale. We could use another image, but since this element will be somewhat lost in atmospheric perspective, we'll use, well, a down-and-dirty trick. Choose the Lasso tool (L) in the Toolbox and draw a loose selection around the upper-left area of the wheat field layer. Press Command-J (PC: Ctrl-J) to copy this selection to a new layer (Layer 2). Drag this layer below the original wheat field layer (Layer 1) in the Layers panel.
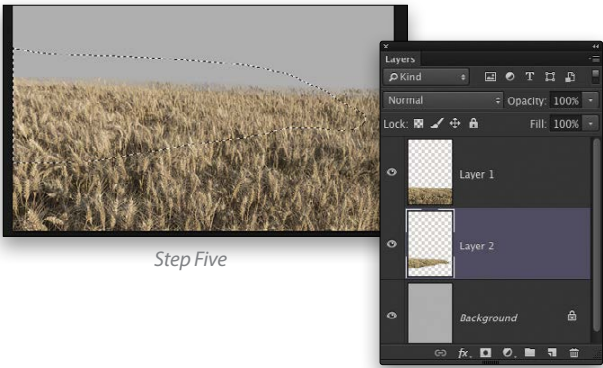
Step Five

Step Six: Press Command-L (PC: Ctrl-L) to open the Levels dialog. In the Output Levels, grab the white slider and move it to the left to around the 143 mark. This will darken the overall copied layer. You won't be able to see it yet because it's hidden behind Layer 1. Click OK when done.
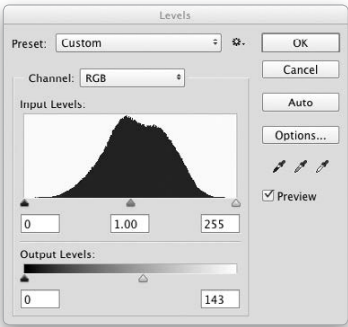
Step Seven: Go to Edit>Transform>Warp. Start with the top-left corner point and click-and-drag up, then drag up various sections of the grid to arch up the object to create a hill in the distance. Be sure to use the two dark control points at the top of the grid, as well. The frayed edge has the subtle appearance of a line of trees over the hill. Cool, huh? When done, press Enter, then drop the layer Opacity to 30% in the Layers panel.
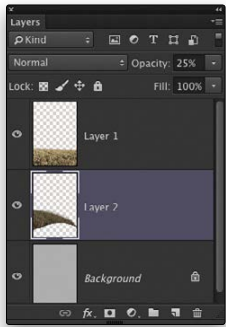
Step Six   *Step Seven*

Step Eight: Make the original wheat field layer (Layer 1) active, and click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. Press G to switch to the Gradient tool. In the Options Bar, select the Linear Gradient icon; click on the gradient preview; select the Black, White preset in the Gradient Editor; and click OK. Drag a short gradient starting just above the top edge of the wheat layer ending just below that same edge to add a small fade at the top of that layer. This will enhance the illusion of the wheat field fading into the distance. This establishes the overall environment.
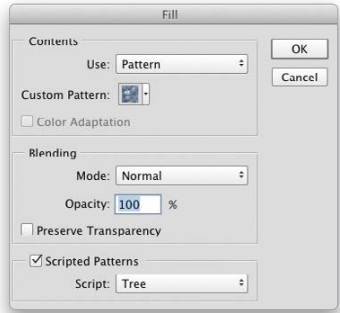
Step Nine: Now we need a nice and creepy tree to add to the scene. You could probably find a good stock image; however, Photoshop contains a feature you probably didn't know was there. Click the Create a New Layer icon at the bottom of the Layers panel (Layer 3), and then go to Edit>Fill. In the Fill dialog, set the Use drop-down menu to Pattern, then check on Scripted Patterns at the bottom. Choose Tree from the Script drop-down menu, and click OK.

Step Nine
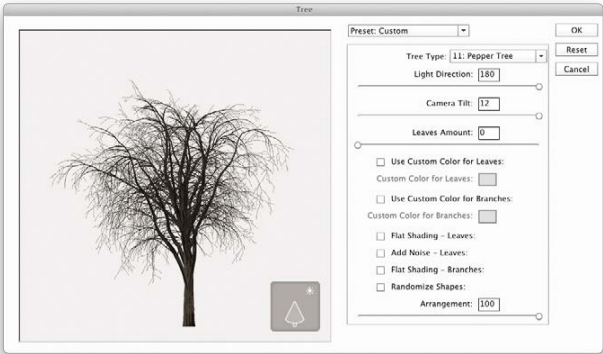
Step Ten: You'll see the Tree panel open. In the Tree Type drop-down menu, choose 11: Pepper Tree. Set the Light Direction all the way to 180, the Camera Tilt to 12, and the Leaves Amount to 0. Then at the bottom, set the Arrangement to 100, and click OK. Boom! Instant creepy tree.

Step Ten

Step Eleven: Press Command-T (PC: Ctrl-T) to enter Free Transform mode. Scale the tree larger and disproportionately, and position it on the left side. Notice also I set the tree rather low even though there was much more trunk. I wanted the branches to appear to be hanging low and mysterious. Once in place, press Enter. Now place this tree layer (Layer 3) below the wheat field layer (Layer 1) in the Layers panel.
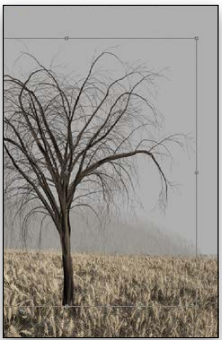
Step Twelve: Press Command-L (PC: Ctrl-L) to open the Levels dialog. We need to darken the tree a bit, so move the shadow and midtone Input Levels sliders to the right until the tree is nice and dark, but with a hint of detail. Click OK when done.
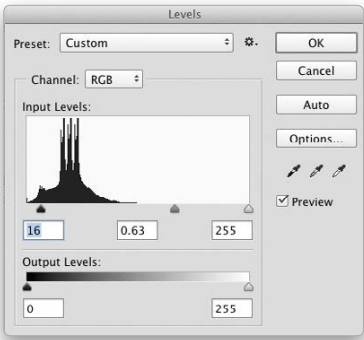
Step Eleven   *Step Twelve*

Step Thirteen: Hold down the Command (PC: Ctrl) key while clicking on the preview thumbnail of the tree layer (Layer 3) in the Layers panel. Keep the Command (PC: Ctrl) key held down and click on the Create a New Layer icon at the bottom of the Layers panel. This will drop a new layer under the active layer. Now press Option-Delete (PC: Alt-Backspace) to fill the selection with the same warm gray we used for the sky in Step One. Press Command-D (PC: Ctrl-D) to deselect.

Step Fourteen: Make the original tree layer (Layer 3) active and drop its Opacity to around 35%. This will help place the tree in the scene more and with a sense of atmospheric perspective.

Step Fifteen: Select the Gradient tool and press the D key to set the default colors. Make sure the Linear Gradient is selected in the Options Bar and then press Q to enter Quick Mask mode. Starting at the top of the tree, drag a gradient down to the bottom of the tree. The gradient will take on the color of the Quick Mask, which is a red color by default. Press Q again to exit Quick Mask, and you'll see the active selection, which should be around the top area of the tree. If it's at the bottom, just press Shift-Command-I (PC: Shift-Ctrl-I) to invert the selection.
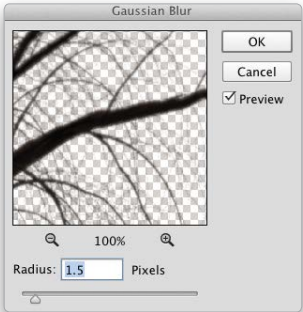
Step Fifteen

Step Sixteen: Go to Filter>Blur>Gaussian Blur. When the dialog opens, set the Radius to 1.5 pixels, and click OK. This adds a rather misty blur to the upper area of the tree branches.

Step Sixteen

Step Seventeen: Create a new layer (Layer 5) below the wheat field layer (Layer 1), select the Gradient tool, and set the Foreground color back to the same gray color we were using before. This time click on the gradient thumbnail in the Options Bar and
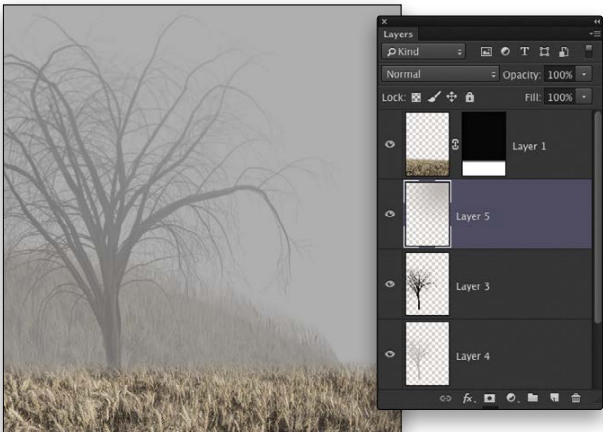
Step Seventeen

choose the Foreground to Transparent preset, and click OK. Select the Radial Gradient icon. Start at the upper-right corner of the image and drag down about 3/4 of the way to the lower-left corner. This will fade the top of the tree more into the atmosphere. This completes the overall scene; it's quite unsettling, but why stop there?

Step Eighteen: Let's add a noose to the tree branch hanging far out to the right. Here we have a simple stock image that will work fine. Select the Magic Wand tool (nested under the Quick Selection tool [W] in the Toolbox) and click on the white background. Hold the Shift key down and click the inside area of the noose to select it, as well. Then, press Shift-Command-I (PC: Shift-Ctrl-I) to invert the selection. Press Command-J (PC: Ctrl-J) to copy the noose to a new layer.

Step Nineteen: Remove the color by pressing Shift-Command-U (PC: Shift-Ctrl-U) then use the Move tool to drag it over to the main file.

Step Twenty: Use Free Transform to scale the noose to fit on the branch in the main image as you see here, and press Enter. Drag the noose layer just below the gray-filled tree shape layer (Layer 4) in the Layers panel. Drop the layer Opacity to 65%, then run a 1-pixel Gaussian Blur to soften the detail.

Step Eighteen

©verdateo/Fotolia
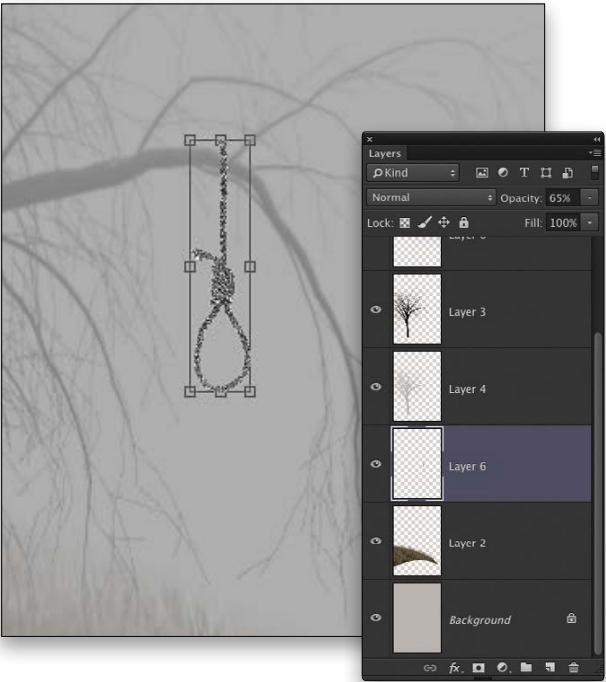
Step Twenty-One: Finally, I incorporated a grim reaper figure in the scene for added creepiness and some text to finish the movie poster effect. You can see how I added these last final touches in an exclusive supplemental video over at KelbyOne.com/blog. ■ ◻

"CLASSICALLY HORRIFYING"
IRRELEVANT CRITIC

TREE OF SOULS

Final

Grim Reaper ©Atrang/Fotolia

Down & Dirty Tricks

geometric effects

BY FELIX NELSON

One of our senior graphic designers, Margie Rosenstein, asked me to watch the new season intro for *So You Think You Can Dance* so I could see the geometric, vector-looking video graphics that were used in it. They combined a da Vinci-style mechanical rendering with a *Minority Report*-like computerized vector effect that was freakin' cool. She thought it would make a good "Down & Dirty Tricks" column, and she was absolutely right. So right, in fact, that we used it for the September 2014 issue cover design. Here's how we created it.

▶ **Step One:** Open an image where the subject could convey geometric movements or shapes (we used dancers in our example, but you could use BMX riders, basketball players, figure skaters, etc.). Now, open an image of some computer code. Using the selection tool of your choice (we used the Lasso tool [L]), make a selection of a portion of the code, then switch to the Move tool (V) and click-and-drag it onto the first image you opened. This will add a new layer (Layer 1) to the Layers panel. If necessary, press Command-T (PC: Ctrl-T) to enter Free Transform and resize and reposition Layer 1. (*Note:* Based on the resolution of the image that you use for this tutorial, you may need to experiment with the various settings used in each of the steps.)
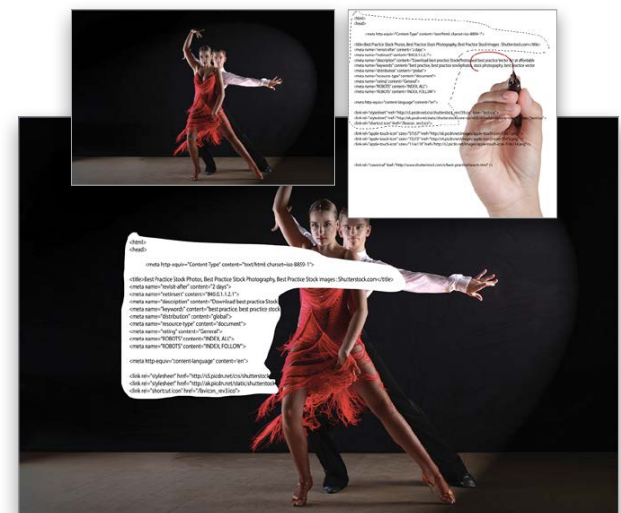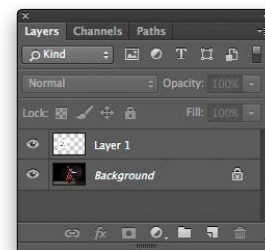
Step Two: With Layer 1 as the active layer, press Command-I (PC: Ctrl-I) to invert the selection. Change the layer blend mode to Screen to knock out the black around the text, and lower the Opacity to 25%. Command-click (PC: Ctrl-click) directly on the Layer 1 thumbnail to load it as a selection. Press-and-hold the Option (PC: Alt) key, and click-and-drag the selection up and toward the right to duplicate it on the same layer (Layer 1). Do this one more time and drag the selection just below the copy you just created so you have three sets of code. Press Command-D (PC: Ctrl-D) to deselect.

Step Three: Click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. Choose the Brush tool (B) from the Toolbox. Press D then X to set the Foreground color to black, then using a soft-edged brush, paint away the code areas over the faces, arms, and legs. Lower the layer Opacity to 10%. Now, duplicate Layer 1 (Layer 1 copy) by dragging it onto the Create a New Layer icon at the bottom of the Layers panel. Raise the Opacity of Layer 1 copy to 35%. Go to Filter>Blur>Motion Blur. Enter 0° for Angle and 800 pixels for Distance, and click OK.
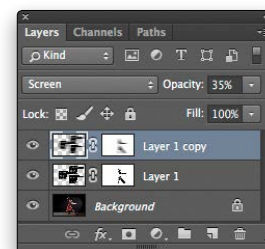
Step Four: Press D then X to set the Foreground color to white. Click the Create a New Layer icon to add a new layer (Layer 2). Using a hard-edged brush, paint a circle over the topmost portion of your subject (the hand in our example) to create a target or connection point. Choose the Single Column Marquee tool (nested under the Rectangular Marquee tool [M]) and click in the center of the circle you just created. Press Delete (PC: Backspace), then deselect. Choose the Single Row Marquee tool and click in the center of the circle again. Press Delete (PC: Backspace), then deselect. Press Command-T (PC: Ctrl-T) to bring up the Free Transform bounding box. Rotate –45° and press Enter to apply the transformation.

Step Five: Choose the Rectangular Marquee tool. While holding down the Shift key (to constrain the selection), make a rectangular selection around the circular target we just created. Go to Edit>Stroke, enter 3 pixels for Width, and click OK. Command-click (PC: Ctrl-click) the Layer 2 thumbnail to load it as a selection. Press-and-hold the Command-Option (PC: Ctrl-Alt) keys, and click-and-drag the selection (to duplicate it) over three other connection points (the male's hand, her right knee, and left toe in our example). Deselect. Set the Fill for Layer 2 to 75%. Click the Add a Layer Style icon (*fx*) at the bottom of the Layers panel and choose Outer Glow. Choose Overlay for Blend Mode, 25% for Spread, 100 px for Size, and click OK.

Step Six: Create a new layer (Layer 3) and change the blend mode to Overlay. Choose the Polygonal Lasso tool (nested under the Lasso tool) from the Toolbox. Click on each of the targets you just created to make a selection (see example). Click on the Foreground color swatch, choose a blue color (R:12, G:66, B:224), and click OK. Press Option-Delete (PC: Alt-Backspace) to fill the selection. Click the Add a Layer Style icon at the bottom of the Layers panel and choose Stroke. Enter 6 px for Size, click on the Color swatch, choose white, and click OK. Click OK again to apply the layer style. Lower the Opacity to taste, and deselect.

Step Seven: Create a new layer (Layer 4) and change the blend mode to Soft Light. Choose the Ellipse tool (nested under the Rectangle tool [U]) from the Toolbox. Go to the Options Bar and choose Path from the drop-down menu on the left. While holding down the Shift key (to constrain the path), make a circular path from one wrist toward the other (see example). (*Tip:* To reposition the circle as you're drawing it, press the Spacebar.) This will create a Work Path in the Paths panel (Window>Paths). Press D then X to set the Foreground color to white, and choose the Brush tool. Go to Window>Brush. In the Brush panel, Enter 25 px for Size, 100% for Hardness, and 350% for Spacing. Go to the Paths panel. With the Work Path selected, click the down-facing arrow at the top right of the Paths panel and choose Stroke Path. When the Stroke Path dialog appears, choose Brush from the Tool menu, and click OK. Press Delete (PC: Backspace) to remove the work path in the Paths panel.

Note: You can create different-sized work paths and stroke them individually as many times as you wish on the same layer (we added one larger circle around the dancers).

Step Eight: You can also use the Brush tool without paths to create diagonal lines. Simply click on a starting point (the left hand of the male dancer in our example). Now, hold down the Shift key and click on an ending point (just beyond and below the right hand of the female dancer in our example). The brush will follow where you click as long as you hold down the Shift key.
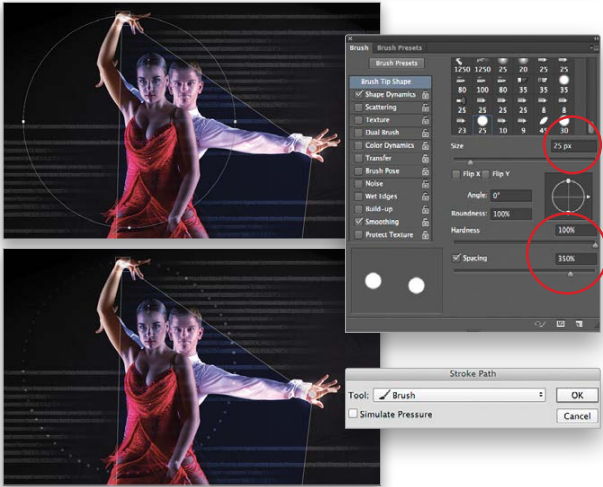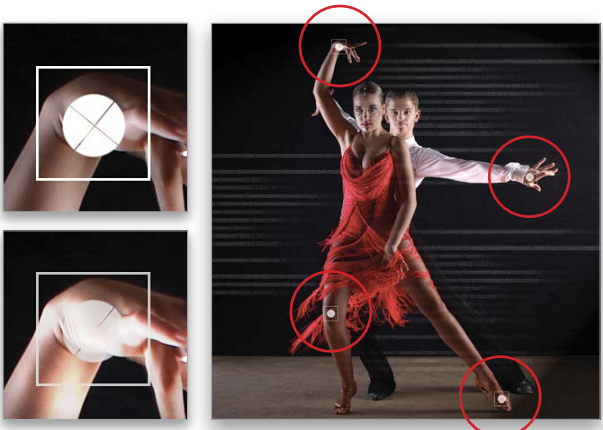
Step Nine: Create a new layer (Layer 5), change the blend mode to Screen, and lower the Fill to 50%. Choose the Elliptical Marquee tool (nested under the Rectangular Marquee tool). Make a circular selection over the smaller dotted circle we created in Step Seven. Go to Edit>Stroke, enter 10 px for Width, and click OK. Click the Add a Layer Style icon and choose Outer Glow. Choose Lighten as the Blend Mode, enter 13% for Opacity, click on the color swatch, choose a light-blue color (R:155, G:189, B:231), and click OK. Enter 60% for Spread, 80 px for Size, and click OK to apply the layer style.

Step Ten: Click the Add Layer Mask icon. Choose the Gradient tool (G) from the Toolbox. Click the gradient thumbnail in the Options Bar. In the Gradient Editor dialog that appears, choose Foreground to Transparent, and click OK. Click the Linear Gradient icon in the Options Bar, then click-and-drag a gradient from the center toward the left of the circle you just created (you may have to press X to set the Foreground color to black).

Note: You can add as many circles as you want, but you may have to adjust your layer mask depending on where you want the circles to appear.

Step Eleven: Create another new layer (Layer 6), change the blend mode to Soft Light, and lower the Opacity to 50%. With the Elliptical Marquee tool, create a circular selection over the center of the image and press Option-Delete (PC: Alt-Backspace) to fill the selection with white. Go to Select>Transform Selection. In the Options Bar, enter 87% for both Width and Height. Press Enter to apply the transformation. Press Delete (PC: Backspace) to knock out a hole in the circle. Deselect.

Step Twelve: Click the Add a Layer Style icon and choose Color Overlay. Choose Soft Light as the Blend Mode, click on the color swatch, choose a yellow color (R:255, G:240, B:0), and click OK. Enter 30% for Opacity and click OK. Click the Add Layer Mask icon. Using the Gradient tool, mask away the left side of the circle. Now, using the selection tool of your choose (or the Brush tool with a hard-edged brush), mask away sections of the circle so it appears segmented.
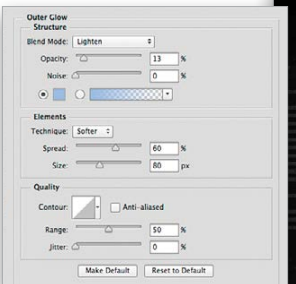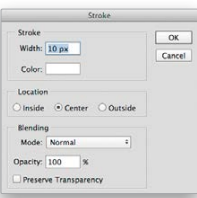
Step Thirteen: Duplicate the segmented circle layer you just created (Layer 6 copy) by dragging it onto the Add a New Layer icon. Click on the Layer 6 copy layer mask thumbnail to make it active, and press Command-Delete (PC: Ctrl-Backspace). You basically removed the mask by filling it with white, but we'll use it later. Now, click on the word Effects, below Layer 6 copy, and drag it to the Trash icon at the bottom of the Layers panel to remove it. Change the blend mode to Color Dodge, and lower the Opacity to 20%.

Step Fourteen: Press Command-T (PC: Ctrl-T) to bring up the Free Transform bounding box. You can move any of the adjustment points horizontally or vertically to change the shape (see example), and you can also move each point independently by holding down the Command (PC: Ctrl) key when you click-and-drag any adjustment point. This allows you to skew the original circle shape and give it any specific shape or perspective you want. Press Enter to apply the transformation.

Step Fifteen: Choose the Brush tool. With the layer mask thumbnail of Layer 6 copy still highlighted, paint with black to mask away the upper portion of the arc you just created where it intersects with the dancers. This will make the arc appear as if it's going behind them. Click the Add a Layer Style icon and choose Outer Glow. Choose Screen as the Blend Mode and change the color to white. Enter 100% for Opacity, 30 px for Size, and click OK to apply the layer style and complete the effect. ■

Before

We added some random numbers and additional highlights to the final image.

© Karolina Henke

ON LOCATION WITH KAROLINA HENKE & THE B1

Karolina Henke says her best images are shot in the spur of the moment, capturing something unforeseen, something honest. That is why she packs the B1 Location Kit, a portable solution allowing her to shoot with precision, power and speed regardless of where her creativity leads her.

"I love the idea of a professional flash with TTL. Anything that makes my job easier is a good thing. It means I can focus on what really matters: the creative part." – Karolina Henke

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"COOL-BLOODED!" - *PUFF DIDDLY*

Down & Dirty Tricks

ice ice baby!

BY PETE COLLINS

With the popularity of a recent Disney movie set in a winter environment, now might be a fun time to work on how to give someone cold feet. In this lesson, you'll learn how to take a simple stock image of an ice cube and wrap it around a figure.

▶ **Step One:** Finding the right image for your ice cube is important; you want to use one that isn't shot straight on so that it has a bit of depth to it. This will give you more to play with and have a more dynamic look. Take your time to find a suitable character to entomb, as well—this zenful dragon is a perfect choice.

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

Step One

Step Two: You'll need to isolate the ice cube from the white background and there are a lot of ways to do this, but one of the fastest ways is to use the Quick Selection tool (W) and Refine Edge feature in the Options Bar. If you're using the download files, we've already isolated the appropriate cube for you, as well as the dragon.

Step Three: Using the Move tool (V), drag the ice cube over to the dragon image. You'll probably have to Free Transform the ice to get the size to match. Press Command-T (PC: Ctrl-T) and adjust the size so it's a little bit bigger than it should be so that when you start to liquify it in the next step, you'll have more room to play with. In this instance, have the ice come up to just below the hands of the dragon since we're only going to encase his lower section in ice.

Step Two

Step Three

Step Four: Make sure that the ice cube layer is active in the Layers panel, and then go to Filter>Liquify to open the Liquify dialog. Depending on the settings, you may only see the ice cube. This will make it hard to know how to shape the ice, so click on the Advanced Mode checkbox. Now you'll be able to change the settings to get the right combination of the ice and the dragon to make it much easier to work with. At the bottom of the dialog, check the Show Backdrop box. There are a couple options and a slider that will become active. The Use drop-down menu determines what layers are shown. Mode determines how the layers interact and what has priority. The Opacity field allows you to tweak the overall ratio to get the best look for what you're trying to do.
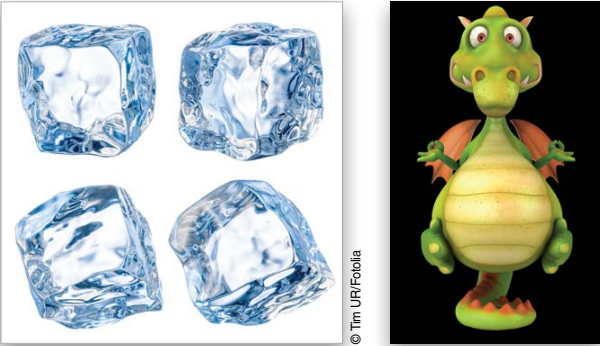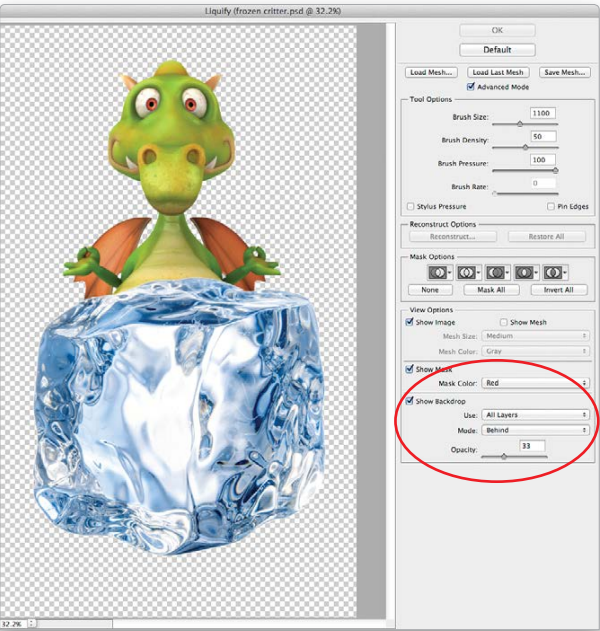
Step Four

Step Five: Choose the Forward Warp tool (W) at the top of the Toolbar on the left. You'll want to set the Brush Size to approximately the same size as the belly of the dragon. (*Tip:* You can use the Bracket keys on your keyboard to quickly resize your brush.) Start at the top middle of the ice cube and push it down. As you push down, the outer edges will stay a little higher than the middle of the cube. Reduce the size of your brush and pull those outer edges around the belly of the dragon. Liquify tends to work best when you make small adjustments at a time instead of trying to bend or push something in one big move. This is where you may find it helpful to change the view Mode from Blend to Behind or vice versa depending on how well you can see the changes taking place. The idea is to push a hole in the middle of the cube for the belly and tuck the top edges back as if they're going around the belly. It may take a couple of tries to get this to look right. Once you have it the way you want it, click OK to apply the filter.
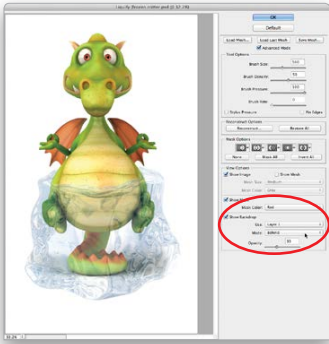
Step Six: No matter how well a job you do with the Liquify filter, you'll probably need to clean up the belly and the back edges where you want the ice to look like it's wrapping around the dragon. Click the Create a New Layer icon at the bottom of the Layers panel, press D to set your Foreground color to black, and press Option-Delete (PC: Alt-Backspace) to fill the new layer with black. Go to Layer>New> Background from Layer. This will help you see the edges better and make it easier to gauge the transparency of the layer of ice in the upcoming steps. This is the most artistic part of the technique in that you get to decide the look and contours of the ice as it interacts with the belly of the dragon. Make the ice cube layer active, and click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. Using a fairly hard Brush (B) at 100% Opacity and set to black, paint away any parts that you want to look as if they have melted. If you mess up on any part, just press X to switch to a white brush and paint back over the mistakes. Press X to switch back to black and try again.

Step Five
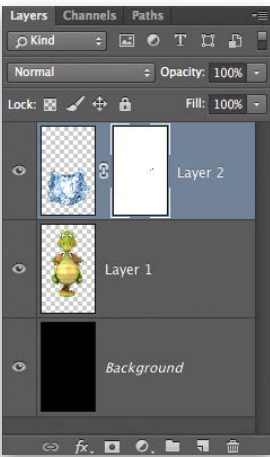
Step Six

Step Seven: Let's work on the transparency of the ice itself to give it a sense of depth and character. You'll want to leave some areas of the ice opaque and other parts pretty transparent to let the dragon show through. This will take some going back and forth with black and white brushes on the layer mask to hide and bring back areas to get the best look. Try using the Smoke and cloud brush that's part of the download files as it works really well for this kind of treatment. Simply double-click the brush to load it into Photoshop. This brush will allow you to make your own smoke or clouds, but its random, soft edge will give you a beautiful way to mask and blend areas really well without leaving any telltale edges. In the Brush panel (Window>Brush), setting the Spacing fairly wide and giving it some Angle Jitter in the Shape Dynamics section, along with setting the Flow to around 21% in the Options Bar will give you a good place to start. You can fine-tune the brush to get it to act how you want. If you're not comfortable with how to use brushes, then KelbyOne members can check out my "Photoshop in Depth: Brushes" class at **KelbyOne.com** to get up and running quickly. Here's what the ice looks like, along with a close-up of the layer mask. *Note:* The cloud at the bottom left of the image is to show what the brush looks like. Don't paint a cloud on the image; paint only on the mask.

Step Eight: Once you have the transparency of the ice how you like it, you'll notice that the body of the dragon isn't showing any effects from being in the ice. Grab the Lasso tool (L) and make a selection around the top half of the dragon, selecting just below the top edge of the ice. Make the dragon layer active, press Command-X (PC: Ctrl-X) to cut that section out of the layer, and press Shift-Command-V (PC: Shift-Ctrl-V) to paste that half of the body on a new layer in the same position as before so you don't have to try to realign it. Now you can make adjustments to the lower half of the dragon without affecting the upper half.

Step Nine: The first thing to do is change the color temperature of the bottom half of the dragon. Make the bottom half layer active, and go to Image>Adjustments>Photo Filter. When the Photo Filter dialog appears, choose a cooling filter to add some blue tint to the legs for that fresh frozen feel. We used the Cooling Filter (82) preset. You can increase or decrease the Density of the filter if you want more or less color. Click OK.

Step Seven

Step Eight
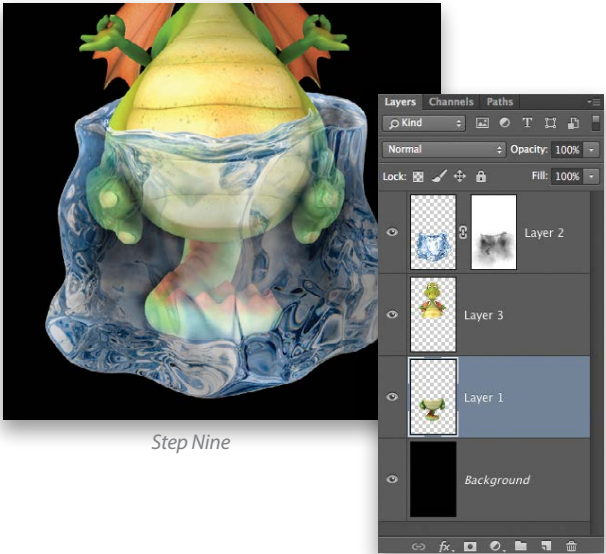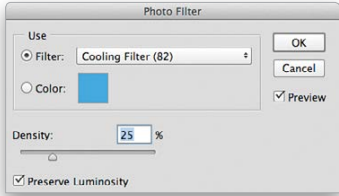
Step Nine

Step Ten: The ice should also affect the shape of the body. Take the lower body layer back to Filter>Liquify and have fun making the parts look like they have been to a house of mirrors—you can use the Pucker and Bloat tools or just push areas around with the Forward Warp tool. Once it looks good, click OK. One extra touch you may want to apply is to add a little Gaussian Blur to allow for the blurring caused by the ice. Go to Filter>Blur>Gaussian Blur and give it one or two pixels of blur, but not too much, just enough to match the density of the ice.
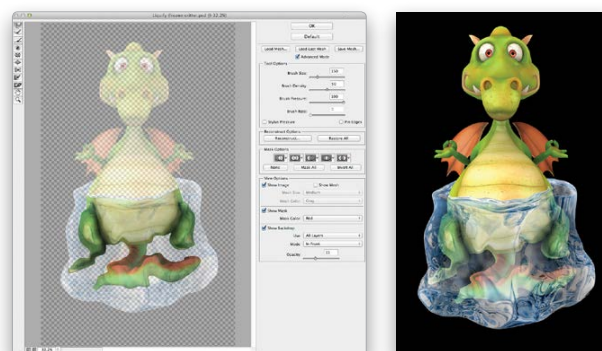
Step Eleven: The ice and the lower half are looking pretty good, but to help sell the idea of the ice interacting with the dragon even more, double-click on the ice layer's thumbnail in the Layers panel to open the Layer Style dialog. Select Drop Shadow from the list of Styles on the left side of the dialog. Change the Angle of the light to come up from the bottom (–90°) and set the Distance and Size so that the shadow is subtle. Lowering the Opacity will help, as well. The key is to be subtle but believable. This helps in a secondary way as it adds a little darkness inside the ice to darken the dragon a bit. Since this image is going to be on a dark background, any areas that the drop shadow shows outside of the ice besides the dragon doesn't matter. If you wanted to put this on a lighter background and the shadow doesn't look right, simply Right-click on the words "Drop Shadow" below the ice layer and choose Create Layer. This will put the drop shadow on its own layer, allowing you to mask out any areas you want.
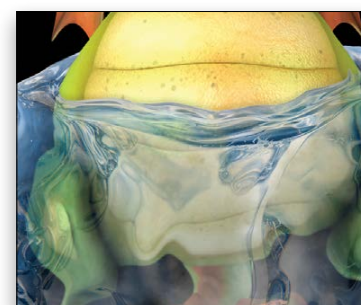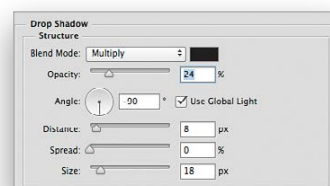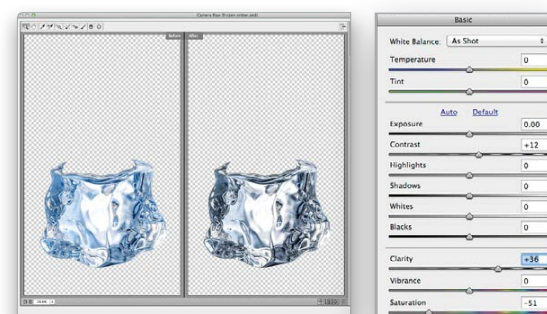
Step Twelve: To really make the ice pop, make it the active layer and go to Filter>Camera Raw Filter. Boost the Contrast and Clarity sliders. You could also lower the Saturation to knock out some of the blue, but that's up to you. Notice how the Clarity slider highlighted the contrast of the ice. Click OK.

Step Thirteen: Now that your character is done, you need to put him in the appropriate setting and you have a great image. By the way, the same cloud brush was used for the smoke and the fog in this final image. That is one cool dude!

There you have it. Just a few tools—the Liquify filter, masking, and a soft-edged brush—are all it takes to send someone to the deep freeze. Now you'll be able to keep your cool when your boss needs you to come up with something different for the company picnic or holiday card. Nothing like putting the boss on ice and dropping him in some eggnog to be the hero—at least until he sees it. ■ ⊂⊃

Step Ten

Step Eleven

Step Twelve

Step Thirteen

LiveTraining Near You!

KelbyOne Live events get you up close and personal with world-class photography and design instructors, as they deliver proven, professional methods to improving your creative skills in just one day.
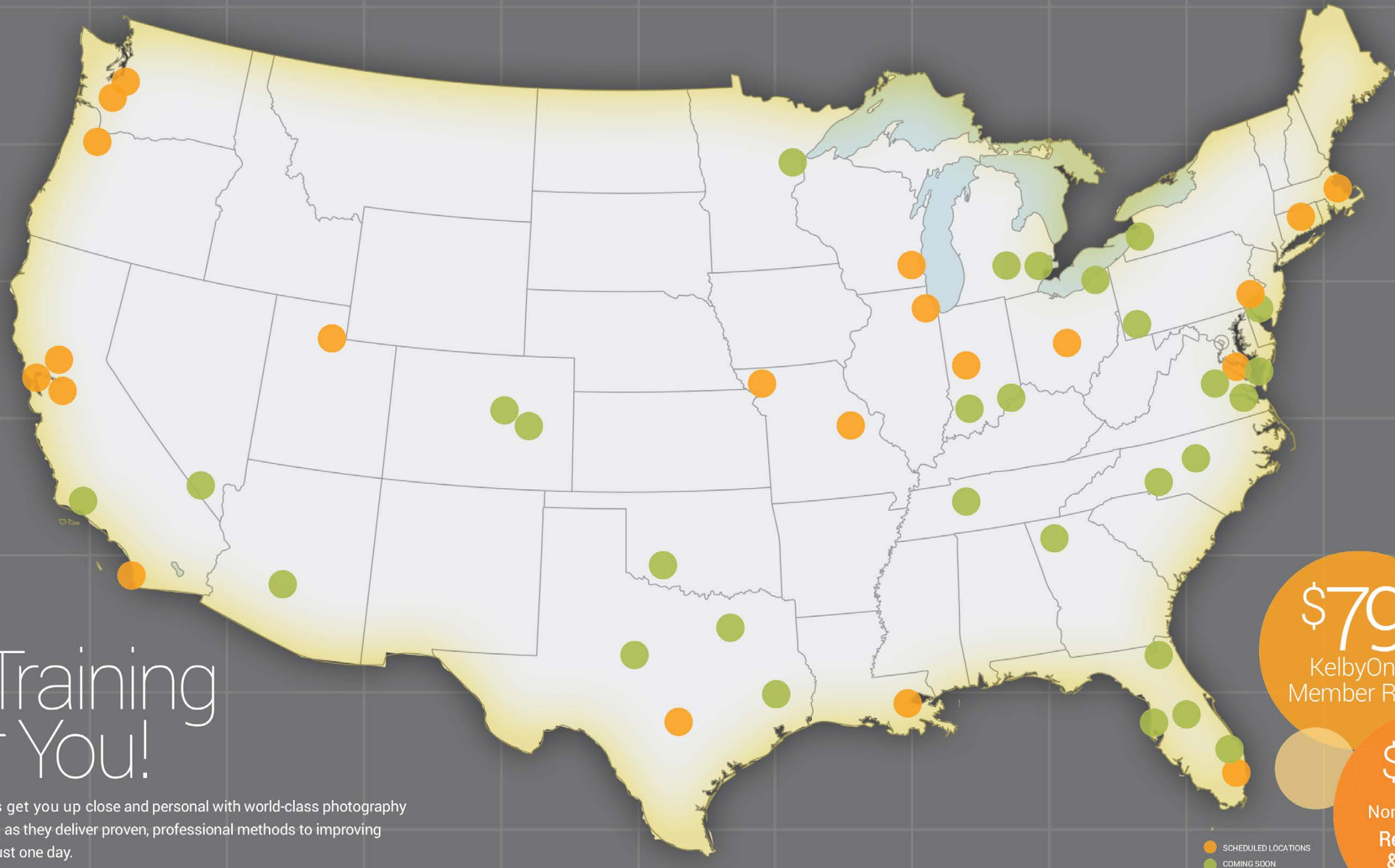
SCHEDULED LOCATIONS
COMING SOON

$79
KelbyOne Member Rate

$99
Non-Member Rate
Register Early & Save $10*
Promo code: **LIVE10**

Shoot It Like a Pro Tour *with Scott kelby*
Imagine how much you can learn, and how much farther along you'll be after spending a full-day immersed in just the most important, the most impactful, and the most fun photography techniques. The entire workshop is designed to have you leaving from that day with a new set of skills, a clear set of goals, and just what you need to start taking the type of photos you've always dreamed you could.
10/1/14 Orlando, FL • 10/10/14 Westminster, London • 10/17/14 Charlotte, NC • 12/1/14 Ft. Lauderdale, FL

Adobe Photoshop® Lightroom® LIVE Tour *with Matt Kloskowski*
Get ready for the best Photoshop® Lightroom® training on the planet! From Start to Finish, from image capture to final print – you'll see it unfold right in front of you, as you learn step-by-step how to take control of your digital photography workflow. Take your photography to an amazing new level of productivity, efficiency, and fun with real world insider techniques that will make your life easier.
10/22/14 Colorado Springs, CO • 11/4/14 Philadelphia, PA • 12/5/14 • San Antonio, TX

Adobe Photoshop for Photographers Tour *with RC Concepcion*
Whether you're a portrait, landscape, wedding, travel, or commercial photographer (or even a serious shooter who just wants to truly unlock the real power of Photoshop), you're going to learn techniques that will change the way you work forever. This one-day seminar covers everything from today's hottest Photoshop special effects for photographers to how to work faster, smarter, and more efficiently in Photoshop.
10/20/14 Chicago, IL • 11/7/14 Los Angeles, CA

Adobe Photoshop® Creativity Tour *with Ben Willmore*
Although we cover everything from getting your color right to the pros' secrets for sharpening images, this one-day seminar covers everything from today's hottest Photoshop special effects for photographers to how to work faster, smarter, and more efficiently in Photoshop. Whether you're a portrait, landscape, wedding, or commercial photographer, you're going to learn techniques that will change the way you work forever.
10/7/14 Raleigh, NC • 11/10/14 Toronto, ON

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ˊDesignMakeover
JAKE WIDMAN

CLIENT
FuncheapSF
http://sf.funcheap.com

DESIGNER
Alyssa Marie Aviles
www.alyssamarieaviles.com

cheap but not "cheap"

[before]

▶ FuncheapSF is a website (**http://sf.funcheap.com**), email list, and Facebook page that curates a list of free and cheap activities in the San Francisco Bay Area. It was started as a Yahoo Group by Johnny Hayes and his future wife Shannon (the emails say they're from "Johnny Funcheap"), self-described "cheap bastards" who wanted to put together a list of "fun things to do that wouldn't cost too much" for themselves and their friends.

The two partners launched the website in 2007, and about a year later, Hayes made the logo. "I wanted a symbol that could work as a stamp," he recalls, "something iconographic that I could use without the full name." He chose the cent sign from one of his fonts and surrounded it with the words in another font. "I'm not much of a designer, so I did the best I could do to make a basic, simple logo," he says.

Hayes still likes some aspects of his logo: it's flexible and immediately recognizable, and the symbol can stand on its own (as a hand stamp for events, for example). But he thinks the logo looks tired at this point. "It's been a great, fun symbol, but I don't feel that it's strong enough to stick with for years and years."

In addition, while visitors have complimented Hayes by saying that the rather amateurish, self-designed logo goes well with the site, that's not the reaction he wants. "The brand promise is not just about cheapness, it's about discovering the awesomeness of the city, regardless of your budget," he says.

Hayes left his day job last summer to work on Funcheap full time. He intends to build a new site with a new logo, but also to expand Funcheap to other places. With that in mind, we asked three designers to come up with a logo that would reflect the spirit of community and discovery that characterizes Funcheap but that doesn't look as cheap, and that could be used with other city names.

"The Funcheap logo is flexible and immediately recognizable, and the symbol can stand on its own (as a hand stamp for events, for example)."

[after]

▶ Before designing a logo, I take the time to look at all aspects of the organization's brand: their current look, the audience, the location, and their client experience. A logo is a representation of the company; it's the element that customers will recognize, and with which they'll associate their feelings. Therefore, it's important to make sure the logo speaks the vision of the brand.

The current logo for FuncheapSF is a bit underwhelming. When I looked on Instagram under #funcheapsf, there were more than 150 photos of people having fun at events and places suggested by the site; however, the logo doesn't convey the feeling that those photographs convey. The only aspect of the logo that I really liked, and that was recognizable, was the cent symbol.

The other thing I noticed was that while the site is called Funcheap SF, the emails are sent from Johnny Funcheap, the founder. Several hashtags were under #johnnyfuncheap, and his tagline even includes "Johnny's guide." Since the founder has such a presence in the site's communications, I thought it would be fun to include his name in the logo.

I based the design with a retro sales sign script, Letrista Script from the Calderón Estudio Type Foundry. I kept the blues that were in his logo so it would fit with his current website and promotional material. I also decided to keep the cent symbol, but rather than having it outside the type, I blended it in with the typography. Even so, the symbol could be isolated, if need be, for promotional material. The great thing about it now is that it matches the logo, unlike the current one. I also left a space for the city name, so he can easily swap out "San Francisco" for another city as his business grows. The city name is set in Nevis Bold from Ten by Twenty.

"Since the founder has such a presence in the site's communications, I thought it would be fun to include his name in the logo."

about the designer

ALYSSA MARIE AVILES

Alyssa Marie Aviles is an eclectic artist. In 2005, she began selling paintings and displaying art in several galleries throughout the Orlando area, while attending the University of Central Florida. During her college years, she taught herself photography and got involved in creative communities on and off campus. She graduated with a degree in interdisciplinary studies, specializing in hospitality management and art. In 2010, she extended her artistic career even further by pursuing an additional degree in graphic design from Valencia College.

Currently, Alyssa is a full-time freelance designer and photographer in the Central Florida area who focuses on small business branding. Her favorite part of branding is designing the logo.

Outside of her business, traveling abroad and taking time to explore new cities has become a cultural inlet for her. When she's home, you can locate her at ArtistLoft66, a creative co-workspace near Tampa.

APPLICATION USED: Adobe Illustrator CS6

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
Amber Cajiao
www.coroflot.com/AmberCajiao/Graphic-*Design*

DESIGNER
Cerar & Malcolm
www.cerarandmalcolm.com

[**after**]

"The addition of the location marker brings in the concepts of travel and discovery."

▶ When I start a logo concept, I always start with the fonts. The first step is typing out the letters used in the name in upper- and lowercase and in title case. I then apply a ton of different fonts to these letters and observe the visually interesting shapes and patterns they create.

For this logo, I knew I needed to inject more personality into the identity. I instantly started experimenting with energetic, strong, but elegant fonts. Once I decided to use a script (Nick Curtis's Creampuff), I knew I needed to introduce some geometric shapes for each city's initials to balance all of the curves. For that, I chose Bitstream's Geometric Slabserif 703. As I had hoped, the juxtaposition of the script next to the straight lines of the slab-serif font instantly made the logo more interesting, fun, and modern.

The addition of the location marker brings in the concepts of travel and discovery. I made a conscious decision to keep the cent sign as a nod to the original logo and a simple icon to use when separated from the logotype. The location marker is a flexible graphic that can be used alone or with the different city initials.

I love this logo in black and white, but color always plays a role in any successful and effective logo. I decided on teal and chartreuse to express the company's youthful and adventurous energy. The color teal presents as a friendly and happy color and suggests enjoying life, while chartreuse introduces the warmth of the sun and inspires confidence and optimism. My ultimate goal was to design a fresh logo with personality and longevity.

[**after**]

"Since the company name includes the owner's name, and with illustrations always being a cool and effective way to communicate fun, we decided that a character-style logo was the way to go."

▶ Overall, we liked the concept of the current logo. It's simple and direct and communicates an important piece of the Johnny Funcheap mission: economy. Our goal was to build on the good bones of the current logo and to create something that was fun and communicated discovery on the cheap. Since the company name includes the owner's name, and with illustrations always being a cool and effective way to communicate fun, we decided that a character-style logo was the way to go.

The first order of business was to identify the elements that we liked and wanted to keep. The ¢ was fabulous and a keeper for sure—it's direct and fun. We also liked the idea of using a sans-serif font, because it tends to evoke a familiar feel and can also provide a modern look.

Our second step was to clearly define our design objectives: Create a cool graphic vehicle that's adaptable to other cities; develop a fun character; and build out the company's name in an engaging way. We converted the ¢ into a graphic vehicle by updating it with a globe/compass look and then used the Warp Text function in Photoshop to enter "SAN FRANCISCO" between the two ends of the symbol. Kerning in Photoshop will make it easy in the future to fit any city name in that space just as easily.

Our next task was to get a photo of Johnny and start developing a character. Johnny has an inviting physical appearance, so we opted to make the character look like him, and stayed away from exaggerating or creating features. We added his name in LHF Sarah Script by Charles Borges.

Finally, we used the Impact font to spell out the company name. It's a fun and familiar font that current followers won't be alarmed by and new followers will find immediately relatable.

about the designer

AMBER CAJIAO

Amber Cajiao has been a professional graphic designer since 2003. She started as a junior designer at a small, family-owned newspaper ad company in Anaheim, California, where she learned to hone her production skills. In 2005, Amber was hired as a production artist for an Irvine, California–based marketing and advertising firm, where she worked her way up to senior graphic designer by the time she left in 2008.

Amber has been living and working in Las Vegas since 2008. There, she has worked as a full-time, in-house, and freelance senior graphic designer for many companies, including The M Resort, Tahiti Village, Mass Media, The New Tropicana, G Creative, American Casinos, and MGM Resorts International.

When she's not designing, you can find Amber recording her *Vegas Geekly Podcast* or hanging out around downtown Las Vegas.

about the designer

CERAR & MALCOLM

Cerar & Malcolm is a brand development agency led by Courtney Gray (shown left) and Bear Souheaver. Courtney and Bear work with businesses to attract new customers through design and messaging programs. Cerar & Malcolm specializes in building business credibility, helping brands and products stand out from the competition, and maximizing the marketing effectiveness of organizations.

Courtney, a graduate of Florida A&M University, has an accomplished background in design, strategic management, and business development. He founded Cerar & Malcolm in 2009 to help entrepreneurs start up new businesses as well as reinvigorate existing ones.

Bear earned a Bachelor of Arts degree from the Memphis College of Art and was voted by students and faculty as Designer of the Year. Bear has more than 20 years of excellence in design and has won several design awards for work on interactive projects, TV commercials, and airport identity. ■ ▭

APPLICATION USED: Adobe Illustrator CS6

APPLICATIONS USED: Adobe Photoshop CC 2014 and Adobe Illustrator CC 2014

by desiGn

Paul Hebron

A LOGO IS NOT A BRAND

Last September I did something bold: I went to a hair salon in West Seattle and said, "I want to bleach my hair stark white. Give me blonde beyond Billy Idol look." The stylist said no problem. Two hours later, I was bleached and tanned. Okay, not really tanned. I live in Seattle where we have more gray days than sunshine. Besides, I'm a black man, so my skin color is natural.

IMAGES COURTESY OF THEIR RESPECTIVE OWNERS

Nevertheless, I had a new look, so was that a rebrand? Well, not really. Platinum blonde hair isn't my brand. Some may argue that it could be a part of my brand. Well, yes, but only a small part. The same way my hair or the color of my hair is only a small part of what might represent me, a logo is only a small part of what we call a brand.

I consider a logo to be only a part of the brand, the same way a hand is only a part of the body. If you were to create a custom hand that fits a specific body, you'd need to understand the physique of that body; otherwise, you'd have a Frankenstein creation: a hand that might not fit the body. Using that metaphor, you need to understand the business before you begin to create a logo that fits.

WHAT IS A BRAND?

A brand is what others think about when they hear your brand name, see your products, use your services, or see your brand mark (logo). That association is an emotional connection based upon experiencing the brand. Let's use Apple as an example. One might think about the iPhone, iPad, or any one of their other computer products. Most associate the name Apple with elegant design. That elegant design message is deliberate and not accidental. Yet it isn't the logo that created that message; it's the culture of the company

As Apple's products and message changed over the years, so did their logo.
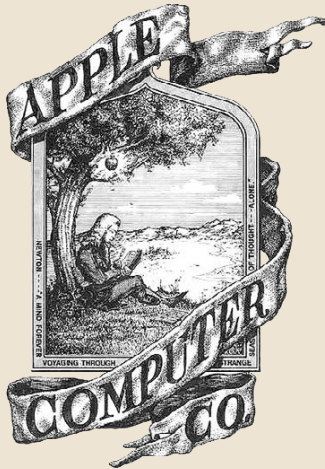
IMAGES COURTESY OF APPLE

along with every piece that touches the consumer—their stores, website, and products.

It's the body and not the hand that created this message. That body is composed of several parts that define the marketing or brand strategy. When that body or strategy changes, sometimes the logo will need to be redesigned to match the body. These types of changes helped redefine the Apple logo over the years, from the line drawing retro look to the multicolored Apple mark, and eventually to the more elegant Apple mark. These changes also mirror the evolution of the Apple products.

ASK YOUR CLIENT QUESTIONS

Now that I've made the assertion that a brand isn't a logo, how should a designer begin the process of creating a custom logo that represents a brand? Begin by asking questions about the business.

When I was a young design student, one of my teachers insisted we ask at least five questions for every design project we began. Each question should begin with who, what, why, where, or how. For example:

- Who are you? (Company/division background)
- Who is your audience? (Primary, secondary)
- What do you do? (Product or service)
- Why are you unique?
- Why should your audience or customer listen to you or buy from you?
- What is your value statement?
- Where do you reach your audience?
- How do you deliver that value? (Customer or audience benefits)

These questions act as a brand survey that will help you understand the business you're designing for. It also helps identify what sets them apart from their competition. These types of questions will help you create a logo that will mirror the brand attributes of the company.

These questions can also define the creative direction that you use to create a design brief. The design brief is a protection for both client and designer. The brief allows both parties to agree upon the primary objectives for the design project.

A CASE STUDY: ARTS UNLIMITED OF RENTON

Here's an example of these types of questions in action. This is an abbreviated set of questions. You, as the designer, should customize your questions to fit your project.

Who are you?

Arts Unlimited is a nonprofit organization out of Renton, Washington. The organization's mission is to create a network of interaction between artists, businesses, residents, and schools by implementing arts-related events in Renton. For the past nine years, Arts Unlimited focused on sponsoring an annual Art & Antique Walk in Downtown Renton. In spring 2014, the organization decided to expand its efforts and work toward finding a building to lease. The purpose for the building is to establish a creative space in Downtown Renton that would allow for activities throughout the year. Arts Unlimited desires to be an arts-related community hub for the City of Renton.

What do you do?

We are trying to create a vibrant artistic community hub for the arts in downtown Renton.

What is your brand positioning?

Include all of the arts.

Who is your target audience?

Local residents, artists, and business owners.

What is your objective?

To be an arts advocate. Connecting the community of artists, businesses, and residents by supporting and initiating arts programs.

What are your strengths?

Nine-year history of events in the Renton community.

What are your weaknesses?

Lack of capital; all-volunteer organization; need more volunteers.

What are your opportunities?

Currently, we have an opportunity to create a co-op gallery and workspace.

What are your threats?

A lack of volunteers; not enough funds to grow.

Here is Arts Unlimited's original logo. One thing I noticed right away was the use of figures holding up or lifting up the initials AU. This depicts the community support. I wanted to do something different than using initials and instead use a symbol that might focus on the creative and unlimited nature of the group.

The figures in Arts Unlimited's original logo depict community support.

FROM SKETCH TO FINISH

I started by sketching a box where creativity was bursting out. From there I went to hands (representing community) holding the box to hands sparking creativity. I then sketched a spiral inside of hands, which led to a spiral inside a flame or light bulb. Next, I sketched hands framing the idea, then a light bulb inside of the letter A. This led to several versions until I landed upon the infinity loop. It was the infinity loop that I decided to develop based on client feedback.

After my thumbnail sketches, I created a version of the infinity loop in Adobe Illustrator. It seemed too flat, so I created a loop mockup with a strip of paper and photographed several angles with my cell phone camera until I had one that I liked. I then placed the image into Adobe Illustrator as a template to trace with the Pen tool.

During this next phase I took a step backwards. I didn't show these to the client, but I wanted to explore other possibilities with the loop. Sometimes I do this just to make sure I didn't miss anything. I try not to be married to a design concept. I wanted to explore ideas as much as possible within schedule and budget. Usually, I do that in the sketch stage, but sometimes I come back and revisit ideas. After this exploration, I decided to stick with the original idea from the paper loop.
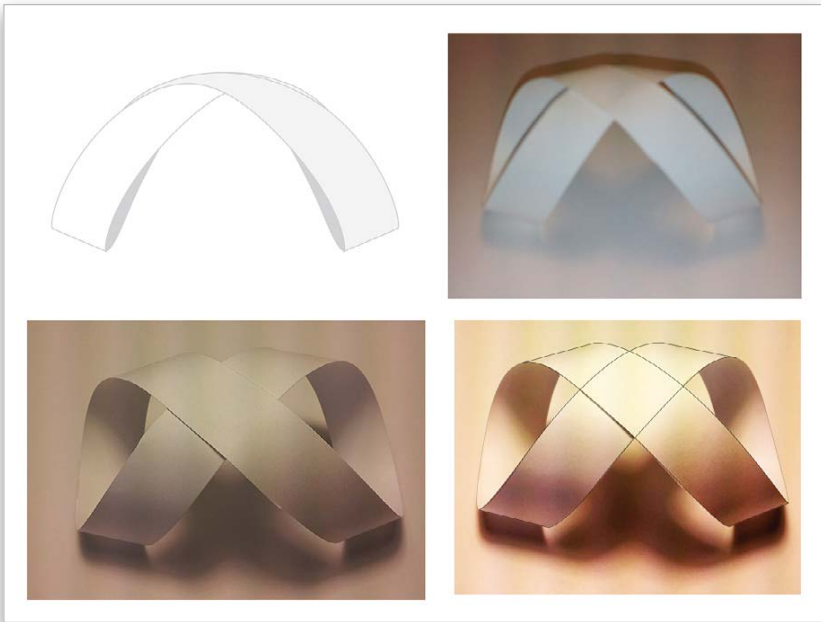
A paper mockup was captured with a phone camera, placed in Illustrator, and then traced with the Pen tool.

These are the original sketches for the new AU logo showing how the concept evolved (from left to right).

More logo ideas using the loop just to make sure nothing was overlooked.

The client loved the final symbol and logo. It represents the name of the organization, as well as its mission to build connections between groups within the community.

How does the final logo connect to the brand survey?

- Rainbow of colors: Connecting community; diversity
- Infinity loop: Unlimited
- Ribbon: Support and advocacy

IT'S ALL ABOUT UNDERSTANDING

Understanding that a logo is only one part of the brand body allows the designer the opportunity to become more client-knowledgeable, which can only benefit the designer as he or she works to create solutions. It also identifies you, the designer, as someone who wants to understand the client's business, and that means you're not just designing pretty images.

If you're a client reading this, please know that the more your designer understands your brand, the more he or she becomes a solutions-oriented team partner. This partnership creates an opportunity to unify your branding efforts and identify any gaps in your message, even beyond the logo. You both will become more aware of your key touch points and why your brand's logo should be deliberately customized and not generic.

In this article, I talked about the importance of asking questions before you design; I've shared some of the questions I usually ask before I design; and finally, I shared an example of how these questions were used when I designed a logo for one of my clients. I certainly don't believe my way is the only way to arrive at a logo, but if you understand that a logo is only one *part* of the body, then you'll be better equipped to make sure your design fits the body as a brand extension. ■

Several versions of the final logo

ALL IMAGES BY PAUL HEBRON EXCEPT WHERE NOTED

100 PHOTOSHOP

really hot TIPS

Welcome to our 15th annual "100 Hot Tips" issue. We love tips and we know that you love tips. That's why we have this *Photoshop User* tip-fest every year. And these aren't just any tips; they're brought to you by some of the brightest, coolest, and most creative gurus in the Photoshop industry. Just take a look at this list of names: Corey Barker, Pete Collins, Rafael "RC" Concepcion, Dave Cross, Glyn Dewis, Bryan O'Neil Hughes, Scott Kelby, Matt Kloskowski, Kristina Sherk, and Colin Smith. So why are you wasting time reading this intro? Corey is waiting for you on the next page.

Layout Design: Taffy Clifford

→ CoreyBarker

1 REMEMBER THE MATTING FEATURE

When you extract a subject from a background, you'll inevitably have some fringing noise around the edge. This is due to anti-aliasing. You can clean that up simply by going to Layer>Matting>Defringe. Set it no higher than 2 or 3 and click OK.

2 QUICK SELECTION TOOL

Did you know the Quick Selection tool (W) is a tool that learns? After you paint over areas to add them to the selection, you can hold down Option (PC: Alt) and paint back over those areas to remove them. The more you do this, the more Photoshop stores the info, thus allowing you to fine-tune the selection even more.

3. SOLID BACKGROUND SELECTING
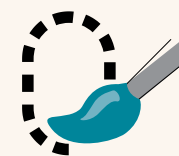
Here's a trick I still use today. Say you have a subject or object on a white or solid background. It's much easier to use the Quick Selection tool or Magic Wand tool to make a selection of the background then invert the selection by pressing Shift-Command-I (PC: Shift-Ctrl-I).

4. MAKE A LUMINANCE-BASED SELECTION

You can load the luminosity or brightness of an image as a selection by simply holding down Command (PC: Ctrl) and then clicking on the RGB composite channel in the Channels panel (Window>Channels).

5. GRADIENT SELECTION VIA QUICK MASK

You can make a gradient selection by simply choosing the Gradient tool (G) and then pressing Q to enter Quick Mask mode. This will allow you to draw the gradient like normal and see it as a color overlay. Then when you press Q again, it will return to an active selection.

6. NEW FOCUS AREA SELECTING

The new Focus Area selection feature in Photoshop CC 2014 is a great new addition to the selection tools. It's designed to help get an accurate selection on subjects in images with shallow depth of field. It excludes elements that are out of focus, concentrating on sharper elements. Once the feature is activated (Select>Focus Area), you get a panel that allows you to make adjustments based on the image. You can also interactively paint in areas to add or subtract from the selection.

7. SUBTRACT A LAYER FROM A SELECTION

If you have an active selection and you want to remove the shape of another layer from that selection, then hold down Command-Option (PC: Ctrl-Alt) and click on that layer's thumbnail in the Layers panel to remove it from the selection. Or you can hold down Shift-Command (PC: Shift-Ctrl) to add it to an active selection.

8. PERSPECTIVE WARP

This feature (Edit>Perspective Warp) was introduced in Photoshop CC and gives you yet another tool to get more accurate distortions. Sometimes you need to adjust the perspective of an object or even a building. This feature avoids the need for a multistep, multilayer process by allowing you to define a perspective grid right on the image and then manipulate it any way you need. It even has a nifty little guide that pops up to show you how.

9. SCRIPTED PATTERN FILLS

When you open the Fill dialog and select Pattern in the Use drop-down menu, you'll see an item called Scripted Patterns appear at the bottom. Check this on and you'll see a number of options in the Script drop-down menu, most notably the one called Tree. This is a small library of customizable trees you can add to a photo or design. The other scripts are definitely worth playing with, as well. Check 'em out!

10 ADJUSTMENT LAYER TRICK

IF YOU HAVE AN IMAGE WITH A SUBJECT YOU NEED TO EXTRACT BUT THERE ISN'T MUCH CONTRAST BETWEEN IT AND THE BACKGROUND, YOU CAN ADD A LEVELS ADJUSTMENT LAYER (LAYER>NEW ADJUSTMENT LAYER>LEVELS) AND GREATLY INCREASE THE CONTRAST TO THE POINT WHERE THE EDGES ARE CLEARLY DEFINED, REGARDLESS OF HOW BAD THE IMAGE LOOKS. THEN USE THE QUICK SELECTION TOOL (W) TO MAKE THE SELECTION. WHEN DONE, TOSS THE ADJUSTMENT LAYER AND YOU'RE LEFT WITH A BETTER SELECTION THAT YOU CAN FINE-TUNE WITH REFINE EDGE.

→ PeteCollins

1 USING CAMER RAW AS A FILTER

Camera Raw is a great tool for editing your photographs, and now it's a filter that can be applied to any layer (Filter>Camera Raw Filter), making it a great way to change the look of each element in a composite without having to mess with Levels, Curves, etc. It's also a great way to finish an image by making a copied merged layer of all the elements (Shift-Command-Option-E [PC: Shift-Ctrl-Alt-E]) and applying final color adjustments, sharpening, and a vignette.

12 CLIP ADJUSTMENT LAYER TO NEXT ONE ✂

When using an adjustment layer, it applies the effect to everything below that layer; however, if you want to apply the effect to just the layer below, simply click on the clip layer icon (box with bent arrow) at the bottom of the Properties panel. You can also hold the Option (PC: Alt) key, hover your cursor between the two layers in the Layers panel, and click. Now it only adjusts the layer immediately below while leaving the rest of the layers untouched.

13 TOOL PRESETS: WHY TO USE THEM

Try creating a tool preset instead of a brush preset for any custom brush that you use often. A tool preset will allow you to find it quickly in the Options Bar, and it maintains more information, such as color, to make your workflow faster. To create a tool preset, click on the tool icon at the far left of the Options Bar to open the Tool Preset Picker, click on the flyout menu (gear icon), and select New Tool Preset.

14. DOUBLE-DIP BLEND MODES FOR MORE CONTROL

When blending an image with a background texture, experiment with two copies of the same layer and set them to two different blend modes in the Layers panel to get the look you're after. Try using Multiply on one layer and Screen on the other and adjusting the Opacity of each to allow the texture to come through while maintaining control of how light or dark the image is.

15. USE ADJUSTMENT LAYERS TO SAVE ON FILE SIZE

Instead of making a copy of an image layer and changing its blend mode in the Layers panel, which increases the file size, try using an adjustment layer, such as Levels or Curves, and only

changing the blend mode of the adjustment layer without adjusting anything else. You'll get the blending effect with no added file size.

16. USE ALIGNMENT TOOLS FOR FASTER WORKFLOW

If you have the Move tool (V) active and multiple layers either selected or active, you'll see a series of alignment tools in the Options Bar. Use these to really speed up your workflow and get precision placement of your elements.

17 DROP OPACITY FOR ELEMENTS IN THE BACKGROUND 👍

When placing elements into a scene for a composite, try dropping the Opacity of the elements in the distance a few percentage points. This will help them interact with the scene and settle them into their proper depth of field.

18. BLUR THE EDGES TO MATCH REALITY/DOF

Don't forget to feather or blur the edges of any people or rounded objects that you composite into a scene so they have the proper depth of field. Sharp edges=flat people.

19 OPTION (PC: ALT) AND SHIFT ARE YOUR TWO POWER KEYS

The two most powerful keys in Photoshop are Option (PC: Alt) and Shift. They'll often allow a tool to do something extra, so whenever you're using a tool, hold down one or both of those keys to see if something new happens.

20 FLOW VS. OPACITY

When using the Brush tool (B), it's important to understand that Flow (in the Options Bar) determines the rate of speed the color is applied, while Opacity sets the limit for how transparent the color is. Flow is like the speed of the water coming out of the hose and Opacity is the size of the container it can fill. Knowing how the two work together will give you more control over your brushstrokes.

21 COPY ONE MASK TO ANOTHER

If you'd like to copy a layer mask from one layer onto another existing layer mask, click-and-drag the mask while holding down the Option (PC: Alt) key. You'll see a double arrow icon appear, indicating that you're copying an item. After dropping it onto the other layer mask, you'll get a dialog asking if you want to replace the existing mask. Click Yes and you're good to go!

22 REVERSE ORDER OF VIDEO LAYERS

When you're working with video in Photoshop, it's important to remember that the timeline reads the video layers in reverse order. If you would like to rearrange the videos, select them in either the Timeline panel or Layers panel, and go to Layer>Arrange>Reverse. (This doesn't have a keyboard shortcut by default.)

23 REMOVING POINTS FROM MAGNETIC LASSO PATH

When working on a selection with the Magnetic Lasso tool (nested under the Lasso tool [L] in the Toolbox) and a point is added into an area you don't want, you don't have to cancel the entire selection. Simply press the Delete (PC: Backspace) key and a single point will be deleted from the path. You can control how many points are dropped onto the selection you're making by changing the Frequency setting in the Options Bar.

24 DRAG-AND-DROP IMAGES FROM THE FINDER OR WINDOWS EXPLORER

If you drag an image from the Finder (PC: Windows Explorer) onto an open image in Photoshop, it will place the image as a smart object. If you have Photoshop set to Application Frame, and you don't have any files open, you can drop it in the preview area to open it as a separate image. If you already have files open, just drop it in the empty area to the right of the last image tab.

25 ADD SCROLLING CREDITS TO YOUR VIDEOS

You can create scrolling credits in Photoshop by creating a text layer with the Type tool and then manipulating the text layer's position in the Timeline panel. Click on the disclosure triangle to the left of the text layer in the timeline. Move the playhead to the point where you want the text to begin scrolling, and use the Move tool (V) to drag the text down outside of the document area. Click on the stopwatch next to Transform to add a keyframe. Advance the playhead a couple of seconds in the timeline and move the text layer up to the opposite side of the document area. This will automatically add another keyframe. Now when you hit play, you'll have a text layer that will move from the bottom to the top of your video.

26. USING MULTIPLE INSTANCES OF THE SAME RAW FILE

If you have an image that has suffered from blown-out highlights, you're going to want to really push and pull the image in Camera Raw to recover those highlights. Open the RAW image as a smart object in Photoshop (in Camera Raw, you can hold the Shift key to change the Open Image button to Open Object). Once open, Right-click on the layer's name and select New Smart Object via Copy. This will create a second RAW smart object layer that you can edit. Double-click this layer's thumbnail to open it in Camera Raw. Change the portions of the picture you want to push or pull, and click OK. Then, click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel, and use the Brush tool (B) to mask those changes into the original picture.

27. FIND THE PANTONE COLOR

If you're using a certain color and you want to see what the approximate spot color is, click on the Foreground color swatch near the bottom of the Toolbox to open the Color Picker, and then click on the Color Libraries button. The color will automatically appear as the Pantone coded equivalent.

28. QUICKLY PREVIEW IMAGE FOLDERS IN ADOBE BRIDGE

If you want to quickly preview the contents of a folder, drag the folder from the Finder (PC: Windows Explorer) onto Adobe Bridge, the companion program for Photoshop. This will open Bridge with that folder open in the Folders panel, letting you quickly browse its contents.

29. SLOW-MOTION VIDEO IN PHOTOSHOP

You can create slow motion footage right inside of Photoshop! Make sure that you have footage that was captured at a frame rate that's best suited for it (60 fps, 120 fps, and so on). Drag the footage into Photoshop, and go to Layer>Video Layers>Interpret Footage. This will bring up a dialog that will let you change the Frame Rate of the footage. If you switch a 60-fps clip to 30 fps, you have cut the speed down in half, making for really smooth slow motion.

30 APPLY AN ADJUSTMENT LAYER TO ALL VIDEO CLIPS

In Photoshop, you can apply an adjustment layer to a single video clip. If you would like to have that adjustment apply to an entire set of clips, drag the adjustment layer outside of the Video Group folder in the Layers panel. Once it's out of the group, click-and-drag the outer edges of the adjustment layer in the Timeline panel so that it covers all of the video clips in the timeline.

Rafael "RC" Concepcion

DaveCross

31 UNDO LAYER VISIBILITY

By default, clicking on the Eye icon to hide and show layers is not undoable. If you want to be able to use the Undo/Redo and Step Backward/Step Forward commands to show and hide layers, you have to change one setting. In the History panel flyout menu, choose History Options, and in the dialog, check Make Layer Visibility Changes Undoable.

32. CURVE CHANNELS

A common way to make a Curves adjustment is to separately adjust each color channel (Red, Green, and Blue). Instead of choosing each channel from the pull-down menu in the Curves dialog or Properties panel, press these keys to switch between the channels: Option-2 (PC: Alt-2) for RGB, Option-3 (PC: Alt-3) for Red, Option-4 (PC: Alt-4) for Green, and Option-5 (PC: Alt-5) for Blue.

33. COMBINING SHAPES

You can combine two or more shape layers into one shape layer: just select the layers in the Layers panel and press Command-E (PC: Ctrl-E) to merge them together. Although when you change the Fill and Stroke in the Options Bar it affects both objects, the original shapes remain independently editable when you use either the Path Selection or Direct Selection tools (A).

34. PLACEHOLDER TEXT

When you're working with a design and need to see what it would look like with some text, drag out a text box with the Type tool (T), and then use the Type menu and choose Paste Lorem Ipsum. This will fill the text block with random text, ideal for mocking up a design.

35 COLOR ADAPTATION

In Photoshop CC 2014, a setting called Color Adaptation has been added to the Content-Aware functions. With the Patch tool (nested under the Spot Healing Brush tool [J] in the Toolbox), you can apply this in an interesting way, after using the tool. With Content-Aware chosen in the Options Bar, use the Patch tool to select the area you want to remove, and then drag the selection to the area you want to use for the patch. Then use the Adaptation menu, click in the Color field, and use the Up and Down Arrows to change the setting (from 0 to 10). As you change the number, the patch will adjust, allowing you to find the ideal number in each situation.

36 LOAD BRIGHT AND BRIGHTER

To load a selection of the areas brighter than 50% gray, in the Channels panel hold down Command (PC: Ctrl) and click on the RGB thumbnail. After saving that as an alpha channel (Select>Save Selection), you can select areas that are even brighter. With the selection active, hold down Command-Option-Shift (PC: Ctrl-Alt-Shift) and click on the thumbnail of the new Alpha channel. This will select areas that are even brighter. Then you can save that as an alpha channel. Now you can Command-click (PC: Ctrl-click) on either of the two Alpha channels depending on the brightness of the areas you want to select.

37 SMARTER LAYER COMPS

In Photoshop CC 2014 linked smart objects have one added benefit: using layer comps. In the original layered file, create layer comps in the Layer Comps panel that show and hide various layer combinations. After you place the file into a document (as a smart object), use the Properties panel and click on the drop-down menu that displays as Don't Apply Layer Comp to choose the layer comp you want to display. This saves you having to return to the contents of the smart object to change how it displays.

38. RESET CHARACTER

One of the potentially frustrating things about working with text is that Photoshop remembers every setting you last used. If you're formatting some text—changing leading, tracking, horizontal scale, etc.—those settings will continue to be used the next time you add text. In cases when you want to start fresh with the normal settings, go to the Character panel flyout menu and choose Reset Character.

39 TIMESAVER

When you need to composite someone onto a different background, drag the entire photo of the person onto the new background before starting any extraction. That way when you make a selection and use Refine Edge in the Options Bar, you can use the On Layers view (L) in the Refine Edge dialog to see the edge of the person on the new background. Now every decision you make is in the context of the new background.

40 TILED WINDOWS ★ ★ ★ ★ ★ ★ ★

In tiled window view (Window>Arrange), you can change the view of all windows at the same time by holding down the Shift key. For example, use Shift and the Spacebar and then click-and-drag to scroll the windows at the same time, or Shift-Command-Spacebar (PC: Shift-Ctrl-Spacebar) to zoom both windows the same amount.

GlynDewis

41 REDUCE FILE SIZE OF WORKING DOCUMENT WITH SMART OBJECTS

Working nondestructively has many advantages, not the least being a well-structured workflow and the ability to make adjustments to a finished image at any stage, at a later date, and without having to redo lots of steps. Grouping layers and converting to smart objects plays its part in this *but* a little-known advantage of doing so is that there's a virtual reduction in the file size of the working document, which tricks Photoshop into performing a little faster. *Note:* When saved out, the file size reverts back.

42. MAXIMIZE YOUR WORKSPACE

Want more workspace? Try pressing the Tab key to hide all the panels, Options Bar, and Toolbox; press it again to reveal them. Or try pressing it in combination with the Shift key to hide just the panels; press it once again to reveal them.

43. CLONE STAMP TOOL ROTATION

If you're trying to clone over an area that's at an angle using the Clone Stamp tool (S), make life easier by first Option-clicking (PC: Alt-clicking) to choose your clone source, and then in the Clone Source panel (Window>Clone Source), highlight the Rotate the Clone Source field and use your Up and Down keys to rotate clockwise and counterclockwise, respectively. Throw in the Shift key to rotate in larger increments.

44. COLOR DODGE FOR LIGHTING EFFECTS

Color Dodge is an awesome blend mode for creating lighting effects. The trick is to use it with a color that's darker than what you need, then paint with the Brush tool (B) onto a blank layer. The magic happens once you change the blend mode to Color Dodge. You can then control the intensity with the Opacity slider or even add a Hue/Saturation adjustment layer with a clipping mask and use the Hue, Saturation, and Lightness sliders in the Properties panel to finesse the look.

45. FAKING CUTOUTS WITH BRUSHES

Fake challenging cutouts, such as those with hair or fur, using brushes. For example, the 112 Dune Grass brush built into Photoshop can, amongst other things, be made to look like fur using the settings in the Brush panel. Rather than attempt a perfect cutout, make a rough selection, then add a layer mask. Paint in black to remove a section of fur or body. Then paint it back in using the Dune Grass brush set to white to reveal the fur again, but now in the shape of the brush head, which looks like fur.

46. SMART PLUG-INS

Be sure to use third-party plug-ins nondestructively. Rather than use them on a merged stamp layer, select all the layers in the Layers panel, and convert them to a smart object (Layer>Smart Objects>Convert to Smart Object). This way you'll still have access to all the layers but can also return to the plug-in and make changes to the settings. This works great with Google's Nik and Topaz plug-ins, for example.

47 REFINE SELECTIONS WITH QUICK MASK

Double-click on the Edit in Quick Mask Mode icon at the bottom of the Toolbox, and then in the dialog that appears, make sure Selected Areas is active, and click OK (you'll never need to change this setting again). From now on when you have an active selection, press Q to activate Quick Mask and your selection will be covered in a red overlay. If you need to add to the selection, paint with a black brush; if you need to remove from the selection, paint with a white brush.

48. THE POWER OF GRAY

Ever find yourself photographing in an area where the colors of the walls are, well, not exactly what you wanted? No problem. Roughly clone out any distractions, select the background, desaturate it using a clipped Hue/Saturation adjustment layer, and then apply textures using blend modes such as Overlay or Soft Light just as if the wall had been a gray seamless in the studio.

49. LEVELS FOR REALISTIC SHADOWS

When darkening an image to create shadows, use the Output Levels sliders in a Levels adjustment layer (Layer>New Adjustment Layer>Levels) for a much more realistic and natural shadow that doesn't affect the saturation in your image (i.e., move the white point toward the middle for the desired effect).

50 USE NOTES TO COLLABORATE WITH OTHERS

Shared Folders in the Creative Cloud are a fantastic way to collaborate with others. Go one step further and use the Note tool in Photoshop to communicate with others exactly what needs to be done and where. The Note tool is found in the Eyedropper tool's (I) flyout menu.

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→ BryanO'NeilHughes

PRINCIPAL PRODUCT MANAGER for DIGITAL IMAGING at ADOBE

Photoshop CC can now be updated at any time (and Adobe has shown that with dozens of features and JDIs between the original CC launch a year ago and the latest update), but that doesn't mean we don't occasionally like to share a major update. Below are my top tips from the latest 2014 release of Photoshop CC and a couple of others that snuck in just prior.

51 SMART GUIDES

These are on by default and they just *work*. The easiest way to enjoy the benefits is to create two or more objects (text, shape, anything) and drag one around the image with the Move tool (V). Now try Option-dragging (PC: Alt-dragging) to dupe and align. Ahhh.

52. RESIZING

Not long ago, we completely overhauled the Image Size dialog (Image>Image Size), allowing you to resize with more power and control (even reducing noise when using the Preserve Details option) than ever before. Now we've tied it into our Mercury Graphics Engine to make this ubiquitous feature *fast*.

53. FONTASTIC

If you haven't played around with Typekit, now is the time. We've deeply integrated and synched the fonts from Typekit's enormous library with Photoshop. Just go to Type>Add Fonts from Typekit and prepare to smile.

54 SEARCHABLE FONTS

Speaking of fonts, now that you'll have that many more, we've made the font field searchable. Just start entering the name of your font, and the list will shorten to match the results.

55. SPINBLUR

Radial Blur is one of the oldest filters in Photoshop and it promises the ability to make wheels spin, but it doesn't account for perspective and it doesn't offer much in terms of control. For wheels, pulleys, or anything that could or should spin, the new Spin Blur is an awesome addition to CC 2014's Blur Gallery (Filter>Blur Gallery>Spin Blur).

56 PATHBLUR

Path Blur is probably my favorite of all of the new features in Photoshop. I use the Quick Selection tool (W) to isolate the foreground and then apply Path Blur (also found in the Blur Gallery) to the background. The creative possibilities here are unlimited.

57. CONTENT-AWARE IMPROVEMENTS

The family of Content-Aware features has grown dramatically since CS4. New to the latest release of Photoshop CC is dramatically improved color blending called Color Adaptation. This functionality gives you better results when using the Content-Aware option with Fill, the Patch tool, the Content-Aware Move tool, and Extend (a powerful Mode option within Content-Aware Move). The results are better than ever. Give it a try.

58 SHARPENING SMARTER AND FASTER

Smart Sharpen (Filter>Sharpen>Smart Sharpen) was completely overhauled a year ago. Between the experience, implementation, and results, this became *the* go-to for sharpening. In our January release earlier this year, we tied it into the Mercury Graphics Engine and made it *fast*.

59. ADOBE CAMERA RAW

My favorite feature in the original Photoshop CC release was Camera Raw as a filter. This enabled selective edits, detailed adjustments, and even gave us support for video—all in Photoshop. Camera Raw is always improving and in this version of CC it brings with it the ability to further adjust Graduated and Radial Filters with a brush. This means more flexibility, accuracy, and a continuation of deep brush support in Adobe Camera Raw. Not long before this update in 8.4, we brought pet eye support; prior to that in 8.3 we added other powerful auto features for Temperature and Tint and more. As I mentioned, Adobe Camera Raw is a fast-improving world of its own.

60 PHOTOSHOP MIX

Alongside updates to all of our desktop applications, we released an entirely new series of mobile apps. Because I managed the imaging portion, Photoshop Mix, I'm clearly biased, but you're going to want to check this out. This is a *free* iPad app that allows you to make selections and basic (two-image) composites with the power you'd expect of the Photoshop name—quick, non-destructive, and *easy*. Mix integrates deeply with Creative Cloud: it can see your JPEGs, PSDs (even individual layers), and Lightroom Mobile library; Creative Cloud can translate Mix files into layered, masked PSD files for Photoshop CC; *and* Creative Cloud even acts as a processing environment, allowing Content-Aware Fill, Upright, and Shake Reduction to be available on the tablet.

→ ScottKelby····· AdobeCamera RawTips

61 AUTO WHITE AND BLACK POINTS

A little-known feature in Camera Raw is that it has an auto levels adjustment that automatically sets your white and black points for you, just like the Auto Levels button does in Photoshop. Just hold the Shift key and double-click directly on the slider knob for Whites and then Blacks. It works great!

62. CREATE EXPORT PRESETS

If you export your JPEG files directly from Camera Raw, you can build export presets (kind of like those in Lightroom) that save all your favorite export settings. To find these export presets, click on the Save Image button at the bottom left of the Camera Raw window to open the Save Options dialog. At the top of the dialog you'll see a Preset pop-up menu. Enter all your favorite settings and choose New Save Options Preset from that pop-up menu, and now you can apply all those settings with one click.

63. USE THE ADJUSTMENT BRUSH MASK

When you're using the Adjustment Brush (K), if you want to see the areas you've already painted (the mask), just press the letter Y on your keyboard. What's nice about this is you can continue painting, and it will paint in the mask's default color of red, so you can better see what you're painting as you go. When you're done, press Y again.

64. DON'T CLIP HIGLIGHTS OR SHADOWS

If you want to set your Whites and Blacks manually (rather than using that auto levels trick I mentioned earlier), but not clip either the highlights or shadows, just hold the Option (PC: Alt) key as you drag the sliders. The screen will change to solid black (for Whites) or solid white (for the Blacks slider), and any areas that start to clip will appear in the opposite color.

65. UNDO UNLIMITED

Here's another little-known shortcut—Camera Raw actually has unlimited multiple Undos. Just press Option-Command-Z (PC: Alt-Ctrl-Z) and each time you press it, it undoes another step. You can go back undoing as far as you'd like for the current session. Pressing Shift-Command-Z (PC: Shift-Ctrl-Z) will give you multiple Redos.

66. AUTO CORRECT

If you want to let Camera Raw take a crack at correcting your image for you, press Command-U (PC: Ctrl-U). If you don't like the results, you can always undo it by pressing Command-Z (PC: Ctrl-Z).

67. ADJUSTMENT BRUSH SIZE QUICK-CHANGE

Here are two quick ways to change your Adjustment Brush size without going to the Size slider. The first way is to use the Bracket keys on your keyboard (they're to the right of the letter P). The Left Bracket makes your brush size smaller; the Right Bracket makes it larger. The second way is to Right-click-and-hold the Adjustment Brush in the preview area and a two-headed arrow appears in the center of your brush. Drag left to make it smaller and right to make the brush larger.

68. BACK TO ZERO

To reset any slider back to 0 (zero), double-click directly on the slider's knob.

69. ALWAYS OPEN JPEGS IN CAMERA RAW

Do you want your JPEG images to automatically open in Camera Raw for processing before you head into Photoshop? (I sure do!) Then go to Photoshop (PC: Edit)>Preferences and the last item in the menu will be Camera Raw. When the Camera Raw Preferences open, down at the bottom, under JPEG and TIFF Handling, choose Automatically Open All Supported JPEGs from the JPEG pop-up menu.

70 HIDDEN PREVIEW CONTROLS

In the latest version of Camera Raw, Adobe brought over a lot of the awesome preview features from Lightroom (like the ability to see side-by-side before and afters of your image), but as always, they kind of hid the options. To find them, click-and-hold for a moment on the Y before/after button at the bottom-right corner of the Preview window and a pop-up menu will appear. If you choose the Preview Preferences choice at the bottom of the menu, it brings up a dialog where you can customize how your preview appears.

MattKloskowski

71 MAKING THE WARP FEATURES MORE USABLE

If you use either of the Warp features in Photoshop (Edit>Transform>Warp or Edit>Puppet Warp), convert the layer to a smart object first (under Layer>Smart Objects). If you warp a smart object instead of a regular layer, you'll get the added benefit of being able to re-edit the warp at any time (even after you close your file). You can even remove the warp effects altogether if you decide you don't want them at a later date.

72. IF YOU'RE OVER 40 THIS TIP IS FOR YOU

If you're over 40 and you have a hard time reading small text, this tip for making your layer thumbnails larger will help out a lot. Right-click in an empty area of the Layers panel, and choose Large Thumbnails. Photoshop now uses larger versions of your thumbnails in the panel.

73 DELETING A LAYER THE EASY WAY

This one seems small, but it comes in really handy. If you ever want to delete a layer, just press the Delete (PC: Backspace) key. It's much easier and faster than going to the Delete Layer icon (trash can).

74. BLEND MODE SHORTCUTS

If you're like a lot of Photoshop users, you probably use the same three or four blend modes each time. The most popular are Multiply, Screen, Soft Light, and Overlay. Well, they each have a keyboard shortcut to make getting to them much faster. Option-Shift (PC: Alt-Shift) are the keys that kick-start the shortcut. Then all you need to do (in most cases) is add the letter the blend mode starts with: M for Multiply, S for Screen, O for Overlay, and F for Soft Light (S was already taken for Screen). If you have a brush tool active, this will change the tool's blend mode in the Options Bar.

75. BACKGROUNDS FOR MAKING SELECTIONS EASIER

When you're making a complex selection, seeing the selected image on the right backdrop helps out a lot. When you're in the Refine Edge dialog (Select>Refine Edge), you can press a keyboard shortcut to switch to a different backdrop for viewing your selection. Just press B for black, W for white, and K for a black-and-white view. There are others, but honestly, those are the three you'll use most.

76 DODGE AND BURN QUICK SWITCH

I use the Dodge and Burn tools all the time to draw attention to (or hide) areas in my photos. The problem is that they're grouped together in the Toolbox, so switching between them can get tedious. But if you're using the Dodge tool (O), you can press-and-hold the Option (PC: Alt) key to temporarily switch to the Burn tool. When you're done burning, just let go of the key and the tool reverts back to the Dodge tool. It also works in reverse, so if you have the Burn tool selected, Option (PC: Alt) switches to the Dodge tool.

77. COPY-AND-PASTE EVERYTHING

If you've ever tried to copy-and-paste something in Photoshop, you may have realized that the Copy command (Edit>Copy) only copies from the currently active layer. But if you make a selection first, then choose Edit>Copy Merged, Photoshop will copy everything within that selection no matter what layer it's on.

78. SAMPLE COLORS FROM ANYWHERE

Here's another neat, undocumented trick. You can use the Eyedropper tool (I) to sample colors from anywhere on your computer's screen, not just inside Photoshop. The trick is to click within a document first to sample a color. Don't let the mouse button go yet, though. Now drag outside of that window onto whatever it is you'd like to sample on your computer. As long as you don't let your mouse button go, Photoshop will continue to sample whatever is under your cursor. This works when you're in the Color Picker, as well.

79. COLLECTIONS IN LIGHTROOM

Okay, I'm switching gears to Lightroom. This is a tip that I can almost definitely say (do you like the way I just covered myself there?) that you don't know. Collections are a very popular way of organizing your photos in Lightroom, but did you know that you can drag a folder from the Folders panel into the Collections panel, and Lightroom will automatically make a collection out of it?

80 COLLECTION SETS WITHIN COLLECTION SETS IN LIGHTROOM

Since I already did a Lightroom collection tip, let's stay there for this one, too. Creating a collection set in Lightroom (which is basically a folder of collections) is a great way to organize trips and events. But you can also create collection sets within collection sets. When you're in the Create Collection Set dialog, turn on the Inside a Collection Set checkbox and choose another set for the new one to go into. You can nest collection sets several levels deep if you want to.

81 TOGGLE THROUGH LAYER BLEND MODES

When looking for the best blend mode to use, activate the Move tool (V), hold down Shift-Option (PC: Shift-Alt), and then with your other hand, use the + or – keys to cycle through the different blend modes for the layer. This way, you can quickly determine which one works best for your needs.

82. AUTO-ALIGN LAYERS

If your client chooses a portrait where her eyes are slightly blurred, replace the slightly motion-blurred eyes with the eyes from a frame where the eyes are sharper. This usually works best for photographers who shoot multiple frames in quick succession. With both images open, drag the image with the sharp eyes into the blurry eye image, and then use the Edit>Auto-Align Layers command. Make sure both layers are selected in the Layers panel before enabling the align command. Once they're aligned, use a layer mask to hide everything except the sharp eyes.

83. SELECTIVE COLOR: FIXING TUNGSTEN LIGHTS

When you have color contamination from a tungsten light in a predominantly daylight-balanced image, use a Selective Color adjustment layer (Layer>New Adjustment Layer>Selective Color) with the Colors set to Yellows in the Properties panel to remove the yellow hues from only the places that have yellow in the image. This significantly decreases masking time. The same will also work for a blue window in a predominantly tungsten-lit room.

84. SELECTIVE COLOR: FIXING FACE REDNESS

When some of the wedding guests that we photograph have very red faces (due to dancing or drinking), we use a Selective Color adjustment layer set to Reds to remove redness from only the reds of the skin, leaving the yellows in the skintones alone. This also will significantly decrease your masking time.

85. USE COLOR RANGE TO CREATE MASKS FOR SHADOWS/MIDTONES/HIGHLIGHTS

If the light on a client's face is very uneven, try using the Highlights, Midtones, and Shadows options in the Select drop-down menu in the Select>Color Range dialog to isolate different tones on the face and increase or decrease the exposure accordingly in order to even out the lighting. For example, after selecting Highlights in Color Range and clicking OK, add a Curves adjustment layer. This will generate a mask based on the selection. Decrease the exposure with the Curves adjustment. Repeat for the midtones, then select the shadows and increase the exposure with another Curves adjustment layer. Put these three layers in their own layer group, add a black mask on the whole folder, and then paint in the smoothed-out lighting effect on the client's face. To

get it perfect, play around with the opacities of each layer in the group and also click on each mask and use the Feather slider in the Properties panel to blur them a little.

86. LOAD IMAGES INTO SAME FILE

If you need to create an image with multiple images stacked on top of one another (e.g., if you used a tripod to capture multiple images that you need to mask together), use the File>Scripts>Load Files into Stack command. This creates a file with all of the files stacked as layers in the same image.

87. CREATE ANIMATED GIF TO SHOW BEFORE AND AFTER

We often have clients who don't grasp the retouching work that was performed on their image. In these cases, create an animated GIF showing the before and after states of the image so that he or she can see the retouching work that has already been done. Remember to use File>Save for Web and save it as a GIF in order for the file to animate on its own. [*For more on animated GIFs, see "Beginners' Workshop," Photoshop User, September 2014, p. 62.—Ed.*]

88. WARP PASTED BACKGROUNDS TO FIT IMAGE

If, for example, you're trying to elongate a white seamless background behind a group of people, use the Edit>Transform>Warp option after you've pasted the white background into the image. This allows you to use less of the Clone Stamp tool (S) since you can drag and manipulate the edges of the pasted portion of the background to reach all the corners of your frame.

89. USE GRADIENTS IN YOUR MASKS

If you're working on a landscape image and you would like an effect to only be visible on the sky, you can use the Gradient tool (G) to make perfect masks in seconds. Just make sure that the colors used in the gradient are shades on the white-to-black spectrum. Also, remember to apply the gradient to the mask and not the actual layer.

90 USING DIFFERENT CLONE SOURCES FOR CLONE AND HEALING BRUSH

Click on the icons at the top of the Clone Source panel (Window>Clone Source) to create different source points for your Clone Stamp (S) and Healing Brush tools (J). Photoshop can remember up to five different source points, allowing you to switch seamlessly between them as you use the different tools.

KristinaSherk

→ ColinSmith

91 BIRD'S-EYE VIEW

When you have a very large image such as a panorama, it can be difficult or time-consuming to inspect different portions of the image at large magnifications. Hold the H key, and click-and-hold the left mouse button. You'll see that the image shrinks to fit entirely on the screen. Drag the mouse to reposition the box surrounding the cursor, release, and Photoshop will fill the screen with the new selected area.

92. CREATE COMPOSITE LAYER

When you have a number of layers and want to apply an effect to all of them, it's easier to flatten them. However, you may want to keep your construction layers for making changes. Choose the top layer in the Layers panel and press Shift-Option-Command-E (PC: Shift-Alt-Ctrl-E). A new flattened layer will appear above all the other layers.

93 DUPLICATING DOCUMENTS

Have you ever wanted to make an exact duplicate of your Photoshop document, layers and all? While you could choose File>Save As, and then save a copy and work on that, there's a quicker way. Open the History panel (Window>History). At the bottom left you'll see an icon that looks like a document with a plus sign on it. Click that icon to create a duplicate document.

94. ONSCREEN ADJUSTMENTS FOR CAMERA RAW

When you're working in Camera Raw, don't you wish there were some onscreen adjustments where you could click-and-drag on the image like you do in a Black & White adjustment layer? If you click-and-hold on the fifth icon from the left at the top (the Targeted Adjustment tool [T]), you'll see several options, including Parametric Curve and Luminance. Choose any of these and click-and-drag on your image to change those properties underneath where you click.

95. BLACK & WHITE ADJUSTMENT FOR BETTER COLOR IMAGES

The Black & White adjustment layer provides some great ways of toning different portions of an image. Imagine if you had this kind of control over a color image? Duplicate your layer, go to Layer>New Adjustment Layer>Black & White, and change its blend mode to Luminosity in the Layers panel. Now when you make changes to the Black & White adjustment, notice how you now have control over the tones of the color image.

96. HOW TO SELECT A LAYER

Sometimes it's difficult to know exactly which layer you're working on. Maybe there's a layer on the page that you want to select so you can move it, scale it, or somehow change it. It's as simple as making sure the Move tool (V) is selected. In the Options Bar, make sure that Layer and not Group is turned on next to Auto-Select. Hold down Command (PC: Ctrl) and click in your document. Whatever you click on will become the active layer. Another way is to turn on Auto-Select, and if you want to see bounding boxes and have the Move tool work more like Illustrator, turn on Show Transform Controls, as well. I prefer the Command-click (PC: Ctrl-click) way.

97 DUPLICATING 3D OBJECTS

Once you have a 3D object in your document, look for the name of your object in the 3D panel below the Scene. Right-click on it (or chose the panel flyout options menu) and look for these options: Duplicate Object and Instance Objects. When you duplicate an object, it will be a new independent object. When you choose Instance Object, it will make a copy, but this will be linked to the original. Whenever you make changes to the original, all the instances will also change with it.

98. PRICING MATERALS FOR 3D PRINTS

When you do 3D printing to Shapeways, get a quote. Choose 3D>3D Print Settings, and then choose Shapeways from the Print To drop-down menu in the Properties panel. From the Printer drop-down menu, choose the type of material from which you want your model to be made. If you choose the Estimate Price option at the bottom of the Printer drop-down menu, all the materials will now include an estimated price next to them.

99. CHANGE BRUSH SIZE AND SOFTNESS

Press the Left ([) or Right (]) Bracket keys to make a brush smaller or larger, respectively. This works with the Brush tool (B) or any relative of it, including things such as the Eraser (E) and Dodge and Burn tools (O), and even with brush Size fields in dialogs such as Liquify. If you also include the Shift key in the combination, you can change the softness of the brush.

100 AUTO LEVELS

Whenever you open a Levels or Curves adjustment, you might see the Auto button and ignore it like I have for years. However, it's worth clicking now to see what you get. Adobe has made vast improvements to the Auto settings in Photoshop CC. ∎

Beginners' Workshop
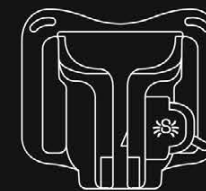## cropping to a specific aspect ratio or size

LESA SNIDER

Photoshop tools don't get much easier to use than the Crop tool, and these days it can function nondestructively. In this column you'll learn how to crop a photo to a specific aspect ratio, crop to a specific size and resolution, uncrop a previously cropped shot, and save crop presets.

Step One: Open an image and press C to grab the Crop tool. Photoshop surrounds your image with a crop box sporting several draggable resizing handles. To retain the photo's original aspect ratio—the relationship between its width and height—Shift-drag a corner handle. To resize the crop box from the inside out, Option-drag (PC: Alt-drag).

Step Two: To crop at a different aspect ratio, click the menu at the left of the Options Bar and pick a ratio preset such as 1:1, 4:5, 5:7, and so on (16:9 was used here, which is great for preparing images for use on a high-definition display). Click a preset and that aspect ratio appears in the fields to the menu's right. If you don't see the aspect ratio you want, just enter the values into the fields yourself. Either way, Photoshop adjusts the crop box to the ratio you pick. Next, turn off the Delete Cropped Pixels checkbox (circled).

Step Three: To resize the crop box, drag any handle and Photoshop preserves the aspect ratio you picked in Step Two; there's no need to Shift-drag to constrain proportions. To reposition the crop box, click inside it and drag to reposition your image beneath the box (your cursor turns into a tiny arrow, circled here). *Tip:* To bail out of a crop, press Esc and the crop box disappears. To summon another crop box, click atop the image or drag to draw one manually.

Step Four: Accept the crop by pressing Enter, by double-clicking within the crop box, or by clicking the checkmark at the right of the Options Bar. When you do, Photoshop crops the image but doesn't change its resolution, which controls pixel size (the higher the resolution, the smaller the pixels), nor does it crop the image to specific pixel dimensions; it merely changes the photo's aspect ratio (the photo's shape).

Step Five: To uncrop the image while the Crop tool is still active, just click your image. If you've switched to a different tool, activate the Crop tool and then press Enter. Either way, the previously cropped edges reappear. Adjust the crop box to your liking and accept it as described above.

Step Six: To change the resolution or pixel dimensions of your freshly cropped image, choose Image>Image Size. In the resulting dialog, turn off the Resample checkbox to lock the image's pixel dimensions, thereby preserving its quality, and then adjust the resolution. As you do, the Width and Height fields change to show what size the image

Step One
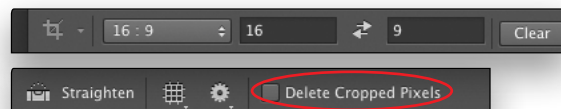
Step Two
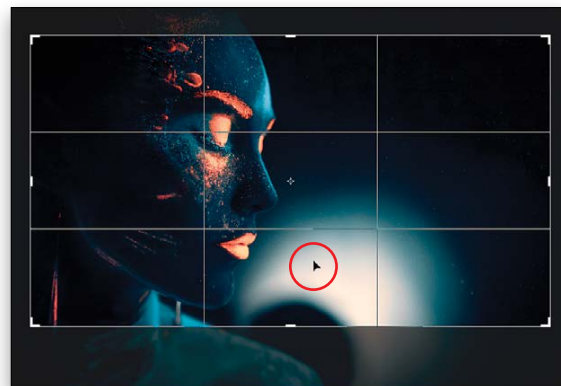
Step Three

will be when printed. If you're preparing the image for onscreen use, leave Resample turned on and choose Pixels from either the Width or Height fields, and then enter a dimension in either field. In this example, 1280 was entered for Width and, since the photo was cropped to a 16:9 aspect ratio, the Height field automatically changed to 720 (provided you leave the little chain icon turned on, which constrains the photo's aspect ratio; it's circled here). Leave the Resolution field alone; for onscreen images, it's the pixel dimensions that matter. Click OK.

Step Seven: Save a copy of your image by choosing File>Save As. If you're printing the image from Photoshop, or placing it in an InDesign document, choose Photoshop from the Format menu in the resulting dialog. If you're sending it to an online lab for printing (say, **mpix.com**) or submitting it to a stock service (say, **fotolia.com**), choose JPEG and in the resulting dialog, enter 12 for Quality, and click OK. If you're posting it on the Web, choose File>Save for Web instead and pick either JPEG or PNG from the format menu at the dialog's upper right (PNG produces a higher quality, larger file size than JPEG).
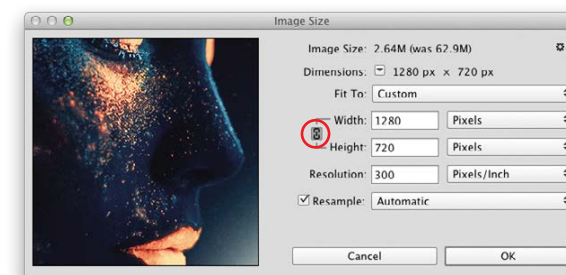

Step Six

Cropping to a Specific Size and Resolution

Step One: Activate the Crop tool and make sure the Options Bar's Delete Cropped Pixels checkbox is turned off. From the menu at the left of the Options Bar, choose W x H x Resolution to enter your own dimensions, or pick one of the presets lower in the menu (4 x 5 in 300 ppi, 8.5 x 11 in 300 ppi, and so on). In the fields that appear to the menu's right, enter the size and resolution you want, starting with width. Be sure to include the unit of measurement, too—*in* for inches, *px* for pixels, and so on. For example, to create a 20x16" image at a resolution of 300 pixels per inch, enter "20 in" into the first field, "16 in" into the second, and "300" into the third. *Tip:* To clear the Options Bar's settings so you can start over, click the curved arrow circled here.
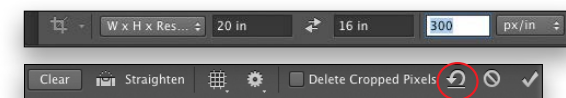

Step One

Step Two: Resize and reposition the crop box, and then accept it as described earlier. When you do, Photoshop crops the image to the exact dimensions and resolution you entered or picked from the preset menu (you can pop open the Image Size dialog to verify the change). However, if the image gets bigger in the document window, it means you've enlarged the image by entering too high a resolution for the size you want. Depending on what you're using the image for (personal vs. professional), this may not be a big deal. If image quality is important, press Command-Z (PC: Ctrl-Z) to undo the crop and then, in the Options Bar, enter smaller dimensions or a lower resolution (or both).

Step Three: To use the same size-and-resolution combo later, choose New Crop Preset from the menu at the Options Bar's left. In the resulting dialog, Photoshop names the preset with the info you entered, though you can change it if you want. Click OK and the preset appears near the bottom of the menu. (You can save a ratio preset the same way.)
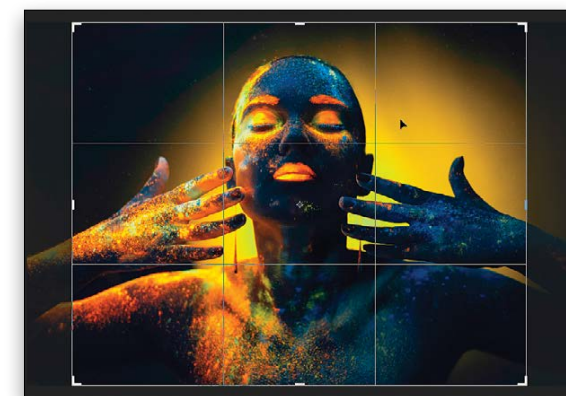
That's all there is to cropping to a specific aspect ratio or size! Until next time, may the creative force be with you all. ■
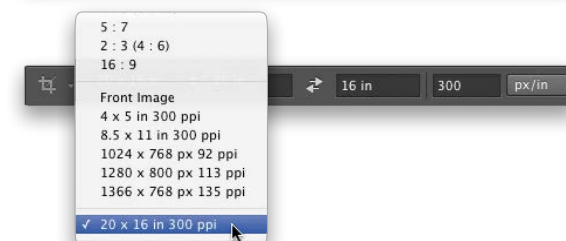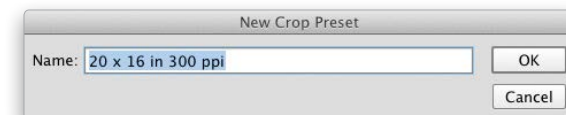

Step Two

Step Three

MID DAY
Madness

BY IBARIONEX PERELLO

The golden hour is that time in the morning and late afternoon when the light is so beautiful that even the most mundane of subjects looks extraordinary. It's the quality of light that makes it worth getting up extra early for because the resulting images can be so remarkable.

But what about the rest of the day, which makes up most of your waking hours and shooting time? What's a photographer to do when the light isn't as obviously beautiful as it is at dawn or dusk? You don't have to put away your camera or while away hours watching cat videos on YouTube, because if you know what to look for, you'll find images that can work even with less-than-ideal light that the day has to offer.

Midday light has been given a bad rap because, on a bright day, the sun is overhead. The result is a hard, high-contrast light, which is relegated to the role of a one-legged stepchild when compared to its stunning sibling, the golden hour. But you don't have to send it off to the cellar. Instead, find and use to your advantage some of the very qualities for which midday light is disdained. Here, the hard light adds vibrancy to the color of the school bus and blue wall. By purposefully exposing for the highlight, I underexposed slightly to help further saturate the colors.

Layout Design: Taffy Clifford

HIGH CONTRAST

The high-contrast quality of midday light is likely one of the reasons why you've been persuaded that it's a terrible quality of light for much subject matter, and there's some truth in that. For example, you should avoid shooting a portrait, where such light would produce deep, pronounced shadows beneath a subject's brow, nose, and chin. The resulting photographs might be so bad that your friend may question whether it's even moral to allow you to wield a camera. Intervention anyone?

In this image, I eliminated the issue of shadows obscuring important details of the subject's face by having my friend tilt his head up toward the skylight that provided the source of light. *(See Image 1)*

But that same quality of light that produces those strong shadows can help reveal texture and pattern in an amazing way. If you look for subject matter that possesses texture and pattern, high-contrast light can reveal it in a way that wouldn't be revealed as easily under more flat, even lighting. In shade, this same scene would appear dull and muted, but with the hard, direct light, the shapes, lines, and patterns are accentuated in a much more dramatic fashion. *(See Image 2)*

You can extenuate shapes and forms by leveraging such high-contrast light in your compositions, whether you're shooting color or black and white. The hard light and resulting contrast helps you to create images with a sense of depth, which is something you want because it helps to draw the viewer into the image. The presence of deep shadows in this image helps to define the various shapes and colors in the frame. Without them, the image would have been much flatter. *(See Image 3)*

Along with brightness, contrast is something that draws the eye into an image, whether it's a painting or a photograph. Why not use that to your advantage?

For high-contrast images, I tend to favor exposing for the highlights and allowing the shadows to go black. You can do this by exposing for the highlights using your spot meter, or purposefully underexposing using your camera's exposure-compensation feature. *(See Image 4)*

Exposing for highlights and including strong shadows are also wonderful ways to accentuate strong colors in the scene. By obscuring certain details in shadow, you bring attention to the highlights, and if there's color there, it appears much more pronounced and vibrant.

THE DIRECTION OF LIGHT

To take advantage of the daylight, you need to know where it's coming from. The position of the sun relative to you and your subject is a critical consideration, as it determines where you'll need to stand to make the most of the light.

An easy way to determine this is to raise your hand and rotate it at the wrist. Look at how your palm gets lighter or darker as you move it. When your palm is bright, that's the direction from which the light is coming; the opposite direction is where your shadows will fall—valuable information when you look at the scene and your subject. I found this colorful wall and knew that the light would really emphasize the blues and reds and the repeating lines. To complete the scene, I waited until this man's curiosity got the best of him. *(See Image 5)*

Look at the scene with respect to the subject and the background; not as light and shadow. Observe the scene and subject and determine where the shadows are falling. If you're photographing a person, are the shadows obscuring important details of the face, such as the eyes? When taking a macro shot, is your subject relegated to shadow, and the background brightly lit? That information can help you make better choices as to where to position yourself to improve the look of the image, even before exposing a single frame. When I spotted this colorful wall and door, and how it was illuminated by the hard light, I waited for the right subject to complement it. *(See Image 6)*

LIGHT IS ALWAYS REFLECTING

Light bounces everywhere, and that's something else that you can use to your advantage. When that hard, direct light bounces off a large, reflective surface, such as the windows of an office building or a large, white wall, it creates a strong, but softer, quality of light—the equivalent of an immense softbox—directly opposite. When you see light hitting such a surface, simply look across the street and there you'll find your light, and your next potential setting for a photograph.

This quality of light is something I'm always on the hunt for. Not only does this provide brighter illumination than you'd typically find in deep shade, but there's a pop to the light that can favor virtually any subject, but especially a portrait.
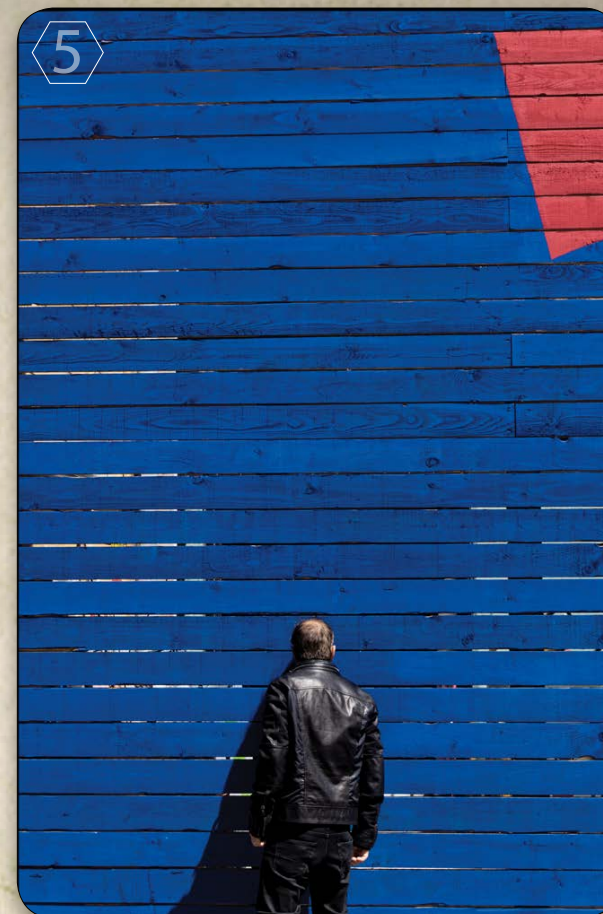
LOOKING FOR
SIGNS OF TRANSITION

I often stare down at the ground, looking for the best light. Along with finding lost change, I may also find something more valuable: a good pocket of light. Look for an area where you see a hard transition between light and shadow, where the hard light suddenly transitions into shade. Several feet into the shadow can be a wonderful spot for a photograph because it's receiving the benefit of reflected light bouncing off the street.

All you have to do is position your subject within a few feet of the transition in the shade and see how the light falls on her. As you look at her face, you'll not only see the soft quality of light, you'll also see how her face gets darker the further back she moves into the shade. Your challenge is to find that sweet spot where the light falls nicely and evenly on your subject. The best thing about this is that it doesn't require a reflector, a C-stand, or an assistant.

For this portrait of a server outside a restaurant in Seattle, I saw the light even before I discovered my subject. The moment I stepped into the restaurant, I knew I wanted to photograph her, and exactly where. After a bit of persuasion, I walked her outside and placed her on what I considered the sweet spot. The light combined with her expression and body language makes this one of my favorite street portraits, even though it was shot in the middle of the day. By positioning the server a few feet away in an area of shade, I used the bright light reflected behind me to serve as the main light source. The result is this portrait with good brightness and color saturation.

SEEING LIGHT IN
BLACK AND WHITE

One of the best ways for you to develop an eye for light is by learning to see in black and white. The easiest way to do this is to set your camera's picture style to its monochrome or black-and-white setting. Your images will now appear as black and white during playback or when you're composing using an EVF or your camera's Live View.

By stripping away color, you get to see the world in terms of light and shadow. If you're capturing RAW files, you'll still have the benefit of the color files to work with later, but the monochrome view will help you to refine how you see and use high-contrast light. Though midday light isn't ideal for most portraits, it was for this colorful fellow with his dog. Here, the harsh quality of the light serves as perfect illumination.

PHOTOGRAPHING PEOPLE

While you may likely avoid creating portraits under such harsh mid-day light, that doesn't mean you should avoid photographing people altogether. Face it: If you attend a public event such as a fair or public concert, you'll probably be out there during the middle of the day, and that's many hours of not shooting people. Vampires didn't design your camera, so it won't explode into ashes when the sun shines on it.

• Instead, use the high-contrast light and the fact that it will obscure some feature of your subject and scene to your advantage. For this image I made on Olvera Street in Los Angeles, I used the hard sunlight to emphasize the man's hat, in contrast with the two American flags behind him. His facial details are lost to shadow,

but the result is still a strong graphic photograph, whose success is based largely on the high contrast between light and dark.

Learning to work with the light that you have—especially less than ideal light—will make you a better photographer. It's not just about learning to work with bad light, but rather developing an eye for light and shadow, a skill that will be invaluable to you under any circumstance. ■

ALL IMAGES BY IBARIONEX PERELLO

>>LIGHT IT

SHADE

THE FOUNDATION OF LOCATION LIGHTING

By Erik Valind

ATTENTION, SELF-PROCLAIMED NATURAL-LIGHT PHOTOGRAPHERS AND ADVENTUROUS STROBE-LIGHT SHOOTERS! WE HAVE A MUTUAL BEST FRIEND THAT I WANT TO TALK ABOUT. SO LET'S STEP OUTSIDE INTO THE SUN FOR A MINUTE TO LOOK AT LIGHT, AND INVERSELY, OUR FRIEND SHADE.

The second you leave the studio, your portraits are no longer being created in a vacuum. This means that no matter what light source you choose to illuminate your subjects, you'll also be contending with the ambient light out in the world.

In this article, we're going to explore everything from using shade alone to yield better portraits to creating our own shade when there isn't any readily available to adding our own light to the equation, using both reflectors and strobe lights. The quality of light that we work with as photographers falls into two categories: hard light and soft light. When you go outside at noon in direct sunlight and take a photo, you'll get unflattering hard light. Hard light can be identified by the telltale harsh shadows it creates. These contrasty shadows call attention to blemishes and wrinkles. This is why we all learn to try to avoid shooting in midday direct sunlight early on in our photographic journeys.

> The quality of light that we work with as photographers falls into two categories…

FINDING SHADE

How do you get a better portrait during midday then? Simply look for soft light, which is produced by large light sources that are close to your subject. (This is where a softbox light modifier gets its name.) An easy way to find soft light without the need for softboxes and strobes is to simply find shade. Then that distant ball of light in the sky is no longer directly hitting your subject, but bouncing off of large nearby surfaces, which results in much softer, flattering light. Notice the difference in the light on the model's face in the two photos on the left. The shot on this page is a great moment but is in horrible light; the photo on the opposite page is much more flattering now that she has stepped back a few feet into the shade. [*For more on shooting in natural midday light without using modifiers, see "Midday Madness" on* **page 70**.—*Ed.*]

MAKING SHADE

There may come a time when shade isn't readily available, like if you're shooting in a field or out in a park. It's times like these that you wish a giant cloud would blow through to diffuse and soften the sun for you. Fortunately, you can bring your own clouds to a shoot with you.

If you've ever examined one of those popular 5-in-1 reflectors, you would have seen the standard white and silver reflective fabrics that are used to bounce light, but they also include a translucent material that's used to block or diffuse light, rather than bounce it back. Here's

another example of unflattering harsh side light. I asked an assistant to hold the reflector using only the diffusion material close to my model's face, between her and the sun. In the next shot you'll see how the light is less intense and much softer and flattering after being filtered through the diffusion panel of the reflector.

The 5-in-1 reflectors usually have a solid black fabric, as well. Rather than diffusing the light, this can be used to block the light altogether, giving you complete shade in which to place your model.

ADDING NATURAL LIGHT TO SHADE

With our subjects in the shade, they aren't being hit by overexposed, contrasty light, but the light that's hitting them usually doesn't have much direction, causing features to look rather flat. Now that we have a grasp on controlling the ambient light in a scene, our next logical step is to start sculpting the light on our subjects. Because there's already an abundance of natural light, the quickest and easiest thing to do is put it to use by redirecting it with a reflector. Here's where the silver and white sides of the 5-in-1 come into play. By placing a reflector in the sun, you can catch the light and aim it back to sculpt your subject in light, just as if you were aiming a studio strobe at them.

As a commercial photographer, I want my subjects and the clothes they wear to look crisp while still maintaining all of the

fine detail. In the behind-the-scenes photo on the previous page from a shoot in Central Park, you can see an assistant using a large diffusion fabric to soften the light coming from behind the model. Without this, her hair and the edges of the dress would have been overexposed. You can also see a 6x6' silver reflector being used to reflect some light back onto the model's front side, illuminating her and the dress beautifully. The final image has nice, even lighting, flattering the model and maintaining a properly exposed dress, which was paramount to my client, the dress designer.

ADDING STROBE LIGHT TO SHADE

Now that we understand how shade, no matter how we found or created it, is key to controlling our scene, let's look again at adding light. Previously, we bounced existing sunlight onto our subject, but another option we have is artificial light, in the form of a small flash or studio strobe. Remember that the sun is extremely powerful most of the day, so adding our own light to the equation is an uphill battle. This is another reason that shade is so important. You would need to buy some *very* powerful studio strobes to compete with the intensity of direct sunlight—strobes that most shooters don't have lying around. When you place your subject in the shade, though, it's as if you turned the power down on the sun by multiple stops. Now it's much easier for less powerful flashes to add their light to the subject.

Take this photo of a beach in Ecuador, for example. It was taken around 1 p.m. when the sun is at its highest and bright-

est. You can tell this by the very distinct palm tree shadows on the ground.

I wanted to create a portrait of a yogi doing various poses on the grass. Had I positioned him in the sunlight, it would have produced very unflattering harsh shadows. I needed to avoid that bad light, and I wanted to use a strobe light with a softbox to create my own more pleasing direction and quality of light. If he remained out in the direct sun, my light wouldn't have had enough power to compete with the hard shadows from the sun. For both of these reasons, I asked him to pose in the shade. Now I had a blank canvas to work with while the existing light served to light up the beautiful background. All I had to do then was turn on my flash and light up my subject to match.

CAMERA SETTINGS FOR STROBE LIGHTS

Wait a minute, using strobes is easier said than done, right? Cameras and strobes don't set themselves. When we were using only natural light, we could get a correct exposure using any one of the camera's auto modes, such as Aperture Priority or Shutter Priority. There are certain restrictions to keep in mind when using strobes outdoors, though. The main one being the camera's X-sync speed. This is the fastest shutter speed you can set your camera to while still synchronizing with your strobes.

Because of this, my shutter speed is the first thing I set. I was at 1/200, which was my camera's max sync speed. Because it was so bright out, I set my ISO to a low 100. With all that daylight, I didn't need my camera to be any more sensitive to light than that. The final step is the aperture. I adjusted my aperture and took test photos until the background was a proper exposure and I could still see details in the sky and leaves. At this point, the background is properly exposed, but my subject looked rather dark because he was in the shade.

Only then did I turn on my strobe light. I manually adjusted the power setting on the strobe up and down until it perfectly lit the yogi, as seen in the final photo on the previous page. Following this logic, you can quickly and easily dial in your camera settings when mixing strobes on location.

After calculating my base exposure of 1/200 at f/8, ISO 100, I could have input that info into a handheld light meter and used it to accurately measure the strobe's output. Some people prefer to judge this exposure by eye, while others prefer the speed and precision of a light meter. Both approaches are equally valid if you walk away with a photograph that you like.

MAKING YOUR OWN SHADE AND LIGHT

Now for a final example of taking *complete* control of the light on location. During a recent shoot on a rooftop in Brooklyn, I was faced with some very contrasty sunlight and had no shade to run to. I did have a few tools at my disposal, so I decided to combine all of the steps we just covered to conquer this tough situation.

The first thing I did was diffuse the sunlight that was overexposing my model's hair from behind. I did this by placing a large scrim between her and the sun. Additionally, I placed a large

black reflector toward her front to subtract more of that bright light. Then after I found my camera settings in the same way we just discussed, I turned on the flash. By dialing the power of the flash up until it perfectly exposed the model's skin at our predefined camera settings, we walked away with this polished final image.

No matter your level of expertise or how much gear you have at your disposal, all you need to do is efficiently use shade, and you'll be walking away with great photos no matter what time of day it is. Happy shooting! ■

ALL IMAGES BY ERIK VALIND

We have grown accustomed to the development of the Camera Raw plug-in for the latest version of Photoshop and the latest version of Lightroom being done in tandem and released with the same features. The nature of the subscription model for Photoshop CC 2014 provides Adobe with the flexibility to release new features throughout the lifecycle of its subscription-only products. Lightroom, on the other hand, is available through a CC subscription and also remains available as a perpetual license product outside the CC subscription model, which means Lightroom doesn't enjoy the same flexibility for releasing new features in the middle of its cycle.

With the release of Camera Raw 8.5 and Lightroom 5.5 we have begun to see the addition of new features in Camera Raw 8 that are not available in Lightroom 5 (new camera RAW support remains the same in both products). I should clarify that Lightroom 5.5 has the ability to render the adjustments made using the new features in Camera Raw 8.5, it's just that the new controls aren't visible in Lightroom. If you're a Creative Cloud subscriber, I'd like to highlight one way you can take advantage of the new Camera Raw features in a Lightroom workflow.

[As we were going to press, Adobe released Camera Raw 8.6 and Lightroom 5.6.—Ed.]

what's new in camera raw 8.5?

Camera Raw 8.5 for Photoshop CC 2014 has an upgrade to the Graduated and Radial Filter tools that allows for an adjustment to be edited with a brush by subtracting from or adding to the mask created by the application of one of the filters. This is a sweet addition to an already powerful adjustment. The only problem is that this new functionality doesn't exist in Lightroom 5.5. We can hope it will be added to the next full version of Lightroom, but only time will tell. Until then here's one way you can incorporate this new feature (and any other new features that might be added to Camera Raw in the future) in your existing Lightroom workflow.

step one: Select the photo you want to edit in Lightroom. In this example I selected a panorama of New York City's Upper West Side that I'd like to apply a Graduated Filter to the sky, but use the new brush editing functionality to remove the effects of the filter from the buildings.
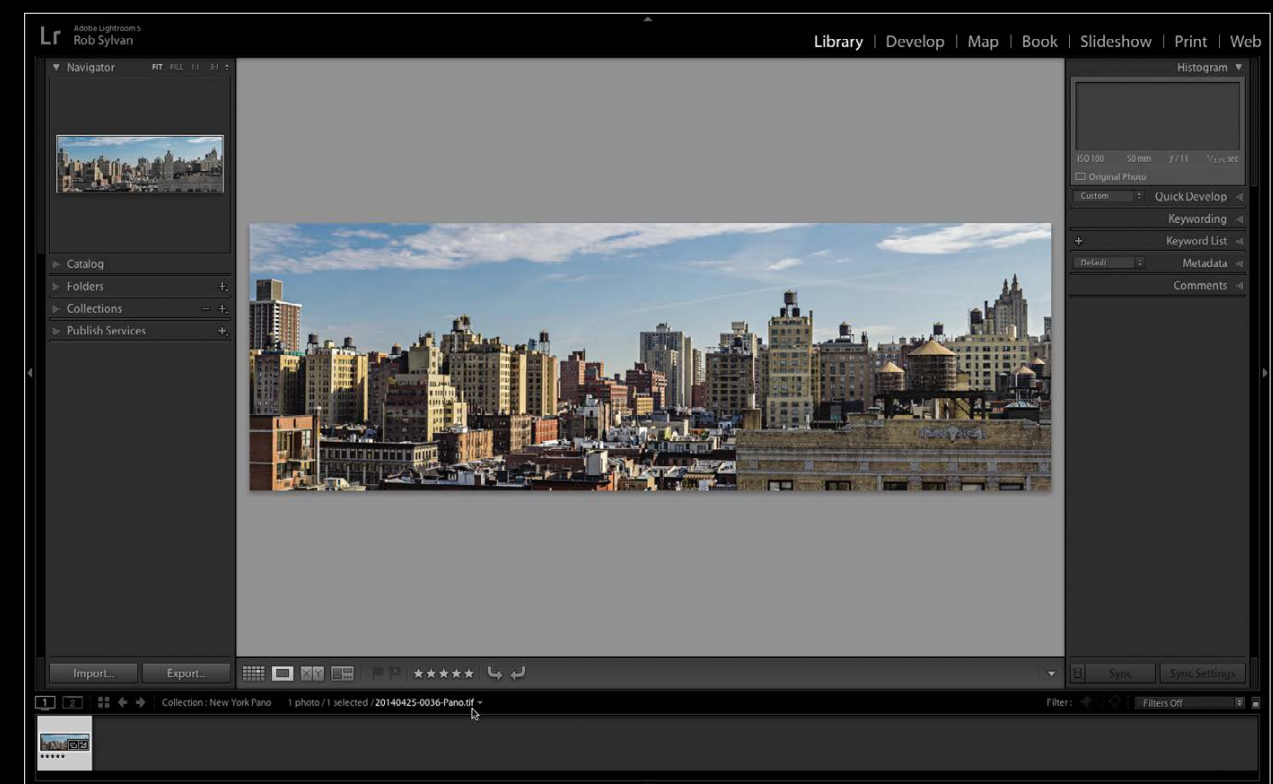
Under the Loupe

using new adobe camera raw features with lightroom 5

BY ROB SYLVAN

This issue, you'll learn how you can take advantage of the new features added to Adobe Camera Raw 8 for Photoshop CC 2014 in a Lightroom workflow.

step two: Go to Photo> Edit in>Open as Smart Object in Photoshop. This will embed a copy of your photo in a smart object layer in a new document and open it in Photoshop. Any edits you may have previously done in Lightroom will be included in the embedded copy.
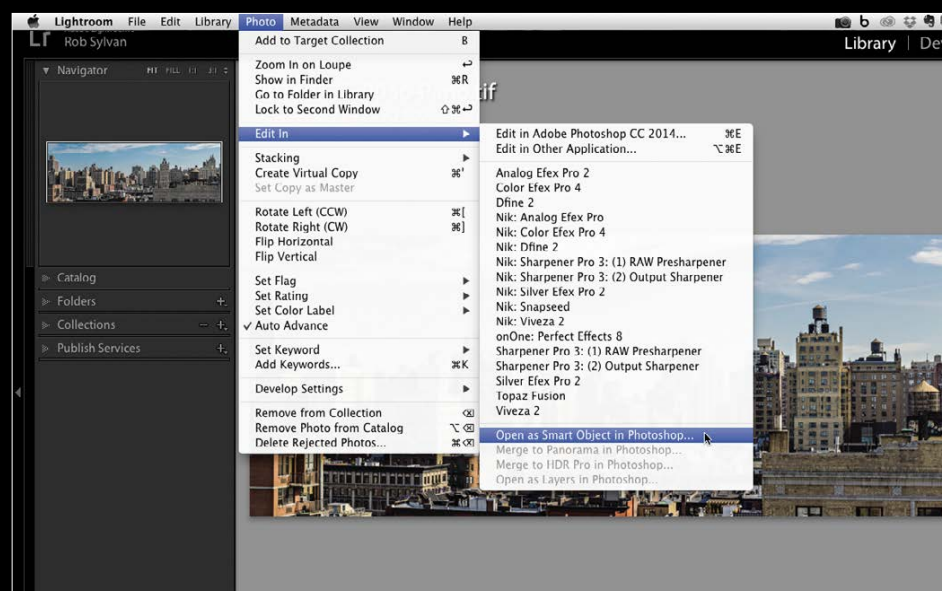
step three: Here's the cool part. If you double-click the Smart Object icon on the thumbnail in the Layers panel, the embedded copy will open in Camera Raw. Now you have access to all of the functionality of the Camera Raw plug-in. The ability to send a copy as a smart object to Photoshop isn't new, but the new features in Camera Raw add new value to the smart object workflow.
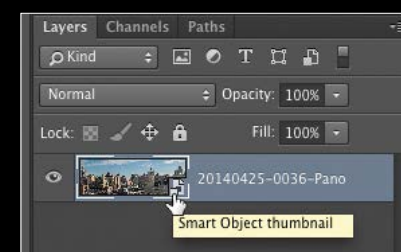
step four: We'll apply the Graduated Filter (G) for darkening the sky, but we won't worry about affecting the buildings, as we'll edit that area out next. For this image, I decreased Exposure and slightly increased Contrast, Clarity, and Saturation.

step five: Edit the Graduated Filter with the brush by clicking the Brush radio button above the adjustment sliders. This will enable the brush mode and reveal the brush adjustment options, which are similar to the options for the Adjustment Brush. There's even an Auto Mask checkbox that constrains the adjustment to just the pixels that match the pixels under the brush's crosshairs. For this project, I selected the brush with the minus sign for removing from the mask, which allows me to paint over the buildings and remove the settings being applied by the Graduated Filter. Another new feature added to Camera Raw 8.5 is the ability to display the mask created by the Graduated and Radial Filters. Check the Mask box at the bottom of the panel to make it easier see where the filter is touching the buildings.
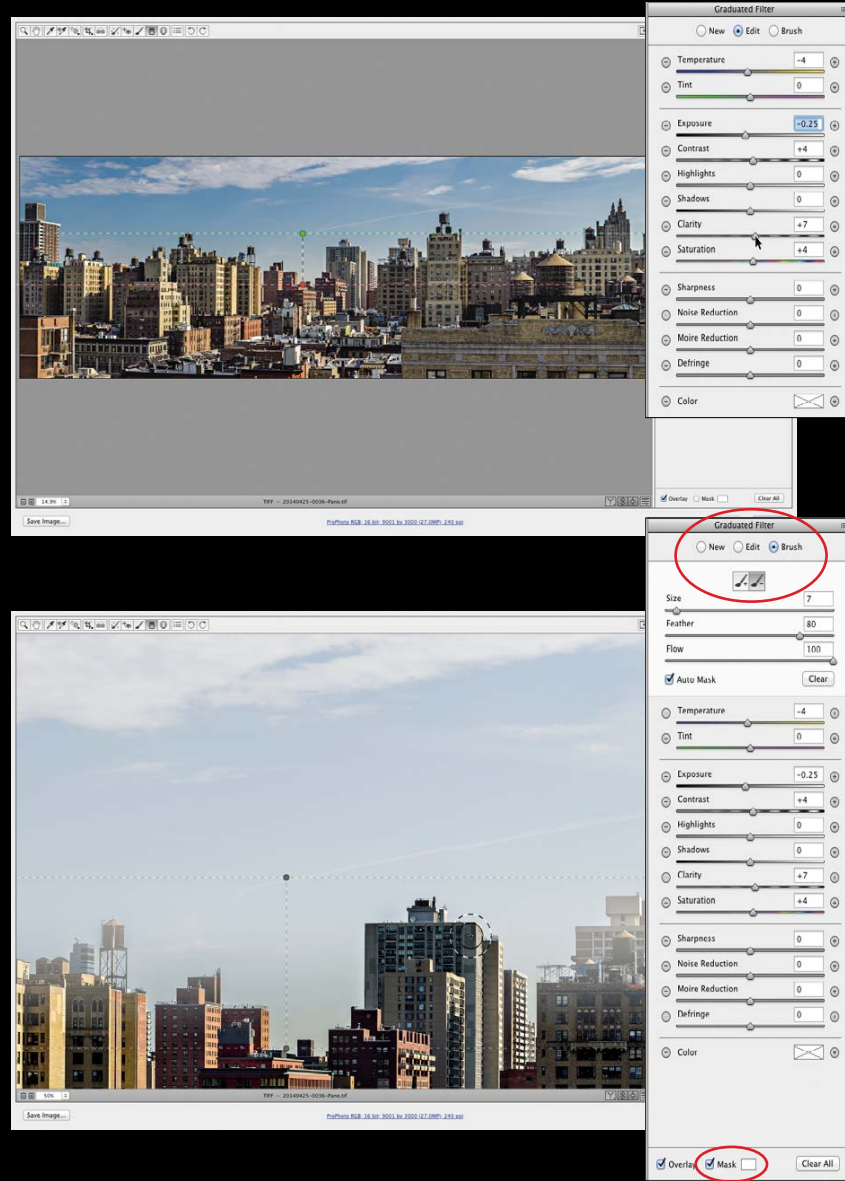
step six: Once all Camera Raw adjustments have been completed, click OK to apply the changes and return to Photoshop. Back in Photoshop, choose File>Save to have the copy automatically saved to the same folder as the source image and have it added back to the Lightroom catalog. You can then close the image from Photoshop and return to Lightroom; you'll find this new copy with the smart object has been stacked alongside the source photo you started with.

If for any reason you want to reopen the smart object layer version back into Photoshop to edit further, go to Photo>Edit in>Edit in Adobe Photoshop, then choose Edit Original to open that same image back into Photoshop without making an additional copy or flattening your layer. The editing brush and mask visibility functionality work exactly the same way with the Radial Filter (J) in Camera Raw 8.5, so give that a try, too.

Obviously, it would be far more efficient to have that functionality added to Lightroom, but until that day comes I hope this little workaround gives you a way to leverage these new features in your Lightroom workflow. ■

ALL IMAGES BY ROB SYLVAN

Maximum Workflow

dxo optics pro

BY SEAN McCORMACK

Lightroom by nature is a one-stop shop for digital photography. You import, manage, process, and deliver your photos from one program. Whatever processing you do can be changed at any time, from moments to months later, without any change in file quality. As you work in the Book, Print, Slideshow, or Web modules, it's easy to tweak a photo to suit the work at hand, without impacting the quality of the final output.

You can send files out to third-party plug-ins or Photoshop to perform functions not available in Lightroom, but once these files come back, the settings are now baked in (both from Lightroom and the plug-in), and further processing can potentially degrade the file (especially if that file is a JPEG). If you decide at any point that you need to change the photo (or the plug-in settings), all the work needs to be done from the original file.

The other aspect of processing in Lightroom is that conversion is tied to Adobe's RAW engine: Adobe Camera Raw. If you want to use a different RAW engine in the same manner, well, you're out of luck. So even if you prefer Capture One, Phocus, or one of the hosts of other programs to process your files, you can't do it from Lightroom, at least not nondestructively. (There is a plug-in called Open Directly from John Beardsworth that allows you to open files in any program—again the result is a rendered file: http://lightroomsolutions.com/plug-ins/open-directly.)

DxO is one of the strong contenders for a substitute RAW processor, and with version 9.5, they've introduced new features which tighten integration and go a long way to making a more seamless workflow with Lightroom. Historically, DxO was designed to correct lens distortions, something it does particularly well. Since then it has added features like PRIME denoising and Smart Lighting to its postprocess arsenal.

DxO Optics Pro uses a fundamentally different process to read the RAW sensor information and translate it into something we can work with. The process of reading the sensor information from the RAW file is called demosaicing. Once the demosaicing process is complete, DxO works in a similar way to Lightroom; rather than change the original image, all settings are saved as instructions that are applied to a preview of the image. Upon export, these settings are applied to a copy of the original file to create a new file, while leaving the original intact.

In Lightroom, this process is stored in the catalog, but can also be stored in sidecar files. For Lightroom these are XMP files; DxO stores settings in DOP files. These files are machine-readable files, but still look like English, containing all the settings that have been made in each engine. Neither program can use the other's processing instructions, but each can live side by side. DxO uses this fact to allow you to reprocess files in DxO and have Lightroom metadata applied on top—even though you're working with a rendered file. Both processing methods are nondestructive because you can reset and reprocess the file with no loss of quality.

the lightroom-to-dxo workflow

Let's begin by installing DxO. If you don't already have it, download a 30-day trial from www.dxo.com. Run the installer, and then launch DxO.

step one: Go through the necessary steps to register the program (or the trial) before attempting to get your workflow started. On Windows, the Export to Lightroom plug-in gets installed automatically. On Mac, you get a dialog asking you to install the plug-in after you start DxO. Click Install Now. If Lightroom is running, close it and then click Retry to continue.
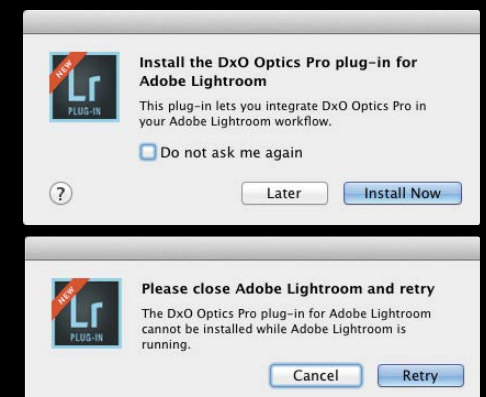
step two: Restart Lightroom. You'll see a message that the DxO Optics Pro plug-in was installed. Click OK.

step three: When all is ready, select the file you want to process in DxO. It's vital at this stage that you create an XMP for the file to preserve Lightroom metadata settings. To save metadata, Right-click and choose Metadata>Save Metadata to File, or use the shortcut Command-S (PC: Ctrl-S). Click Continue in the resulting dialog.
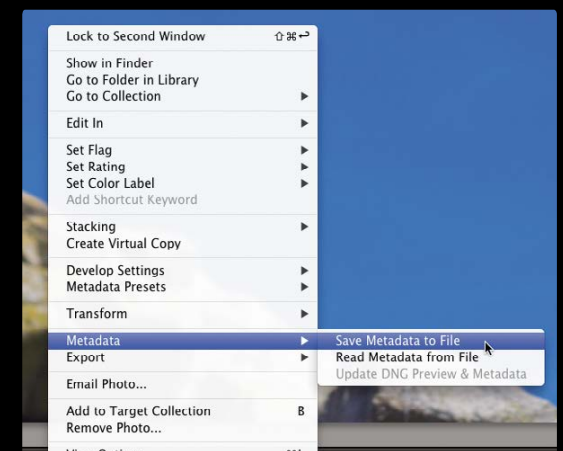
step four: You can have Lightroom automatically write XMP by clicking the checkbox in the Metadata tab of the Catalog Settings dialog (Lightroom [PC: Edit]>Catalog Settings). This can slow Lightroom down, so it's not recommended for slower computers. DxO will work with JPEG and TIFF, but it's best to use a RAW format for optimal results.
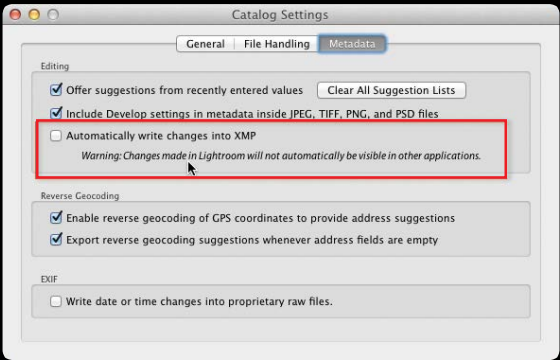
step five: In the Plug-In Extras menu (in either the File or Library menu), choose Transfer to DxO Optics Pro. DxO will launch and load the file. Don't be surprised to see something
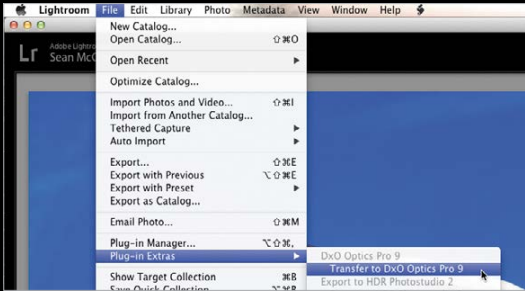
different than the rendering in Lightroom. This is the intention, after all, to process in a different way to Lightroom. With the file loaded, it's time to delve into what DxO has to offer.

step six: One of the main features of DxO's corrections is the use of profiles for camera and lens combinations. When the file loads, you'll get a request to download the appropriate profile, unless you've installed it previously. Once downloaded, the settings are applied automatically.
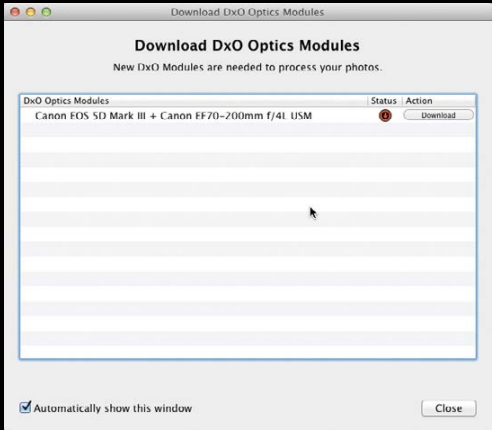
step seven: With the file now open, process to your heart's content. There are loads of tools to try, such as DxO Smart Lighting, as well as the different renderings available in the Light and Color – Advanced panel. You can check the difference between the start and current version by clicking the two-heads icon to the right of Compare in the top center above the image for a before and after view to see how you fare.

step eight: One thing to note is that as you work in DxO, each new photo (or batch of photos for that matter) gets added to the Projects in the Organize tab. By default you're in the Customize tab, so click Organize to preview these.
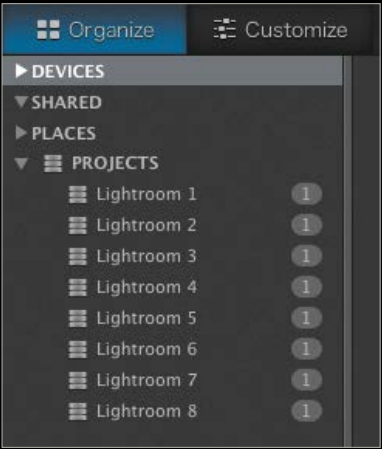
step nine: When you're done, click the blue Export to Lightroom button on the bottom right under the settings panels. This brings up the Export to Lightroom dialog with the current version of Lightroom selected. You can choose the format of the export: JPEG, TIFF, DNG, or you can export without processing.
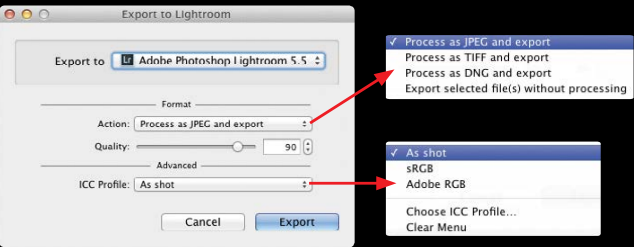
step ten: The JPEG option comes with a Quality slider to see the level of compression. JPEG is the universal sharing format, but the compression lowers quality. TIFF lets you choose between 16-bit, 8-bit, and 8-bit compressed. A 16-bit TIFF is the primary high-quality archival file format and supported by the majority of image programs. DxO's DNG format is a 16-bit linear DNG. This means the three color channels are separated, making for a larger file. A quick look at the files shows that it's almost three times the size of the original RAW file. It takes further editing well. You'll also note that "_DxO" has been appended to the original filename.

step eleven: As well as appending the filename and saving the new file into the same folder as the original RAW file, a new collection with the date is saved into a DxO Optics Pro collection set (created automatically on first export from DxO). Lightroom switches to the current collection as soon as all the images have been imported into Lightroom. Back in the original folder, the new photo has been stacked with the original.
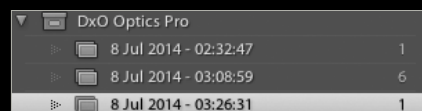
step twelve: You can decide to add Lightroom processing on top; just remember it gets ignored by DxO should you decide to process this rendered file in DxO. If you want to do more DxO processing, go back to the original file and use the Plug-In Extras menu to transfer it to DxO again. DxO finds the automatically generated DOP file, which then shows the file with the work you've already done. Tweak the photo, then click Export to Lightroom again. You'll get a warning dialog asking if you want to overwrite the previous render or create a copy with a different name. Overwrite to update the photo.
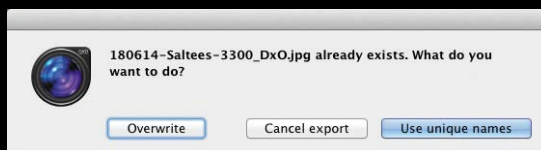
step thirteen: Let's say you've done some work in Lightroom on the rendered file, but you realize that you need to tweak the DxO render. Open the original file, then tweak, Export to Lightroom, and select Overwrite. The photo will update to add your Lightroom settings automatically. You may see a warning badge telling you that metadata is out of sync. Click this and select Save Settings to Disk to apply the Lightroom settings.

step fourteen: Any metadata you've added to the original file—ratings, labels, keywords, etc.—all get written to the rendered file, which allows you to manage files in Lightroom, while developing in DxO. A word of warning, though: If you like to uses Flags, these are not saved to XMP, so do not carry over to DxO. This isn't a failing of DxO, it's a failing on the part of Lightroom. Collection and virtual copy information are not saved either, but these have less of an affect on selection workflow through an alternate develop environment.

There isn't a magic bullet for using another RAW convertor with Lightroom. Adobe simply didn't design it that way. DxO's work with the 9.5 release does smooth the workflow, but it takes a little getting used to. Regular users of DxO will get the benefit immediately, and the attention garnered from the launch may bring new users to the DxO fold. Never be afraid to try alternate programs—you may find something that suits your needs better. Or you may love Lightroom even more coming back. It's a whole adventure out there, so be willing to give things a chance. ■

ALL IMAGES BY SEAN McCORMACK

Tips & Tricks

SEÁN DUGGAN

general tips

Basic interface shortcuts: Press Tab to hide or show the side panels. Press Shift-Tab to hide or show the side panels, Module Picker, and Filmstrip. Press F to switch between Normal view and Full Screen view. Press L to cycle through Lights On, Lights Dim, and Lights Off views. Command-Option-1 through 7 (PC: Ctrl-Alt-1 through 7) activate the different modules (Library, Develop, Map, Book, Slideshow, Print, and Web, respectively). Pressing D will always take you to the Develop module, G will take you to the Library module's Grid view, and E takes you to the Library module's Loupe view.

Customize module visibility: Right-click on the module names at the top of the interface to open a contextual menu where you can specify which module names are visible. This can be useful if you never use one of the modules, such as the Map or Web modules.
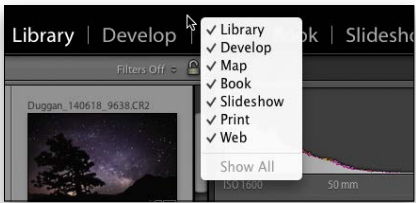
Find the missing Toolbar and Library Filter: Sometimes, I'll accidentally tap a key on the keyboard and the Toolbar or Library Filter will go missing. Fortunately, I've learned that when I can't see these critical parts of the program, all I need to do is press T to bring back the Toolbar and the Backslash key (\) to show the Library Filter.

working with multiple catalogs

Choose catalog when launching Lightroom: Hold down Option (PC: Alt) when launching Lightroom to be able to choose from a list of recently opened catalogs on your system.

Use Identity Plate for catalog ID: In general, the fewer catalogs you have, the easier your Lightroom life will be, but there are scenarios where maintaining multiple catalogs may work for your image archive needs. When working with different catalogs, you can set up an Identity Plate that clearly labels the interface so you can be sure you're working in the right catalog. To do this, choose Lightroom (PC: Edit)>Identity Plate Setup, choose Personalized from the Identity Plate drop-down menu, and customize an Identity Plate for each catalog (see top right).
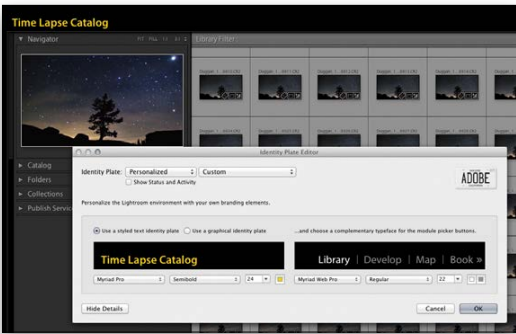
traveling catalogs

One catalog on multiple computers: If you need to use the same catalog on multiple computers, keep the Lightroom catalog file on an external hard drive and move that between computers. That way the catalog will always be up to date, no matter what computer you're using.

Create a separate travel catalog: Another approach for traveling with Lightroom is to make a separate catalog just for that trip (File>New Catalog). When you return you can combine the trip catalog with the main catalog back home. To do this, connect the external drive with the travel catalog and the image files, open your main catalog, and choose File>Import from Another Catalog.

A drive for the catalog, a drive for the images: When traveling with a laptop, consider using one external drive for the catalog and another for the actual image files you bring with you (or for new images you shoot). This will help Lightroom work faster and more efficiently (the actual application can be on the internal laptop drive).

working with presets

Import presets: Save import presets so you don't have to configure the left-hand panels area in the Import dialog every time you import. This is useful for ensuring that you're importing to the correct location. Plus, you can choose import presets in compact mode (triangle button at the bottom left), and even make minor changes without having to be in the expanded view.

Create custom edit-in presets: In the External Editing section of the Preferences, you can save presets for the Additional External Editor section in the middle of the dialog. I use this for editing my iPhone images in Photoshop; I don't want Lightroom

to create a 16-bit version of the original JPEG. Enter the File Format, Color Space, Bit Depth, and Resolution, then click the Preset drop-down menu and choose Save Current Settings As New Preset. I have a preset configured to create 8-bit sRGB files. To use your preset, go to Photo>Edit In.

Make logical groups for develop presets: When you create presets in the Develop module, create folders for organizing them based on the type of effect they create (general enhancements, black and white, portraits, color toning, etc.).

Saving filters as presets: If you find that you're frequently filtering your catalog in the Library module with the same settings in the Filter Bar (\), save them as a custom filter. When you've set up the parameters for filtering images, click the Custom Filter menu on the far right side of the Filter Bar and choose Save Current Settings As New Preset.

library module

Show parent folder: By default, Lightroom doesn't display the full folder path for images (i.e., the upper-level folders that contain the folders that are part of the catalog). To show the parent folder of a catalog folder, Right-click on a folder in the Folders panel and choose Show Parent Folder. Repeat this on the newly revealed parent folder until you can see the entire nested folder structure.
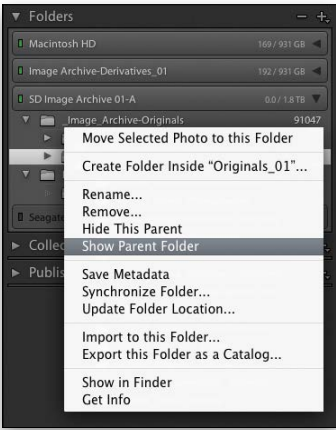
Correct for time zone differences: To fix incorrect time stamps on your travel photos from different time zones, in the Library module, choose Metadata>Edit Capture Time. In the dialog that appears, click Shift by Set Number of Hours (Time Zone Adjust) to adjust for the time zone differences.

Use Copy Name field for virtual copies: Many photographers like to modify filenames of different versions of an image to indicate the purpose of a given copy or iteration. Virtual copies, however, cannot be renamed; they always sport the same filename as the original file. To get around this, you can use the Copy Name field in the Metadata panel to add important information to virtual copies. To display the Copy Name option, click the drop-down menu in the Metadata panel header and choose EXIF and IPTC from the list.

Customize image info display: Press Command-J (PC: Ctrl-J) to bring up the Library View Options dialog. Here you can customize the info that appears in Compact and Expanded Cells in the Grid view (G), as well, as the info overlay that appears in Loupe view (E).
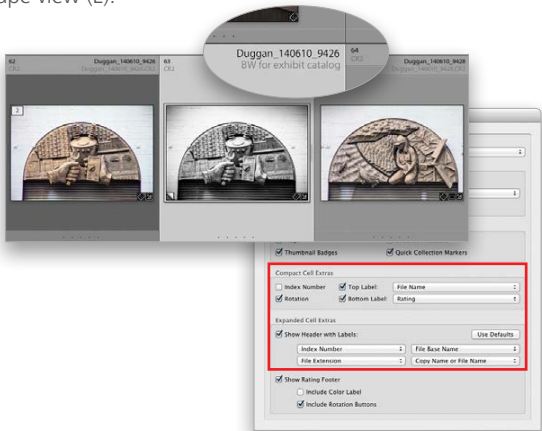
develop module

Use snapshots for different interpretations: Snapshots are a great way to make a record of different interpretations of an image you create in the Develop module. Press Command-N (PC: Ctrl-N) to create a snapshot of specific Develop settings.
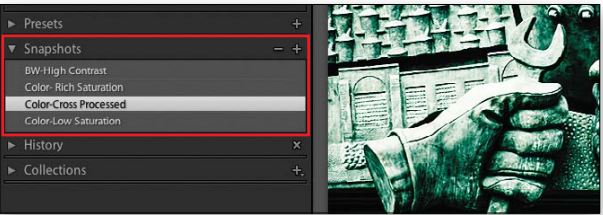
Use history or snapshots for before view: When viewing the Before & After view (Y), you can Right-click on different history states or snapshots and select Copy History Step (or Snapshot) Settings to Before to compare the current state of the image with other states in the Develop history. You can also drag-and-drop the History steps onto the Before view. To return the Before view to the default state, drag the Import state in the History panel onto the Before view.

Access to individual RGB curves: Click the Point Curve icon at the bottom right of the Tone Curve panel to gain access to separate curves for red, green, and blue in the Channel drop-down menu.

Resetting the sliders: Double-click any slider to reset it to the default value. You can reset all of the sliders in a specific control area (i.e., Tone, Presence, Adjustment Brush, etc.) by pressing Option (PC: Alt) to enable a Reset choice where the name of each control is (for example, the Tone controls become Reset Tone). You an also double-click the name of a set of controls (Tone, Presence, etc.) to reset that group of sliders. ■

ALL IMAGES BY SEÁN DUGGAN

Creating
ZOMBIE
EFFECTS

by **Corey Barker**

I COULDN'T WRITE A TUTORIAL FOR THE OCTOBER ISSUE WITHOUT THROWING IN A LITTLE SOMETHING DISTURBING FOR HALLOWEEN. I WAS ASKED HOW ONE MIGHT GO ABOUT CREATING ZOMBIE EFFECTS IN PHOTOSHOP ON A REGULAR PORTRAIT SHOT. WELL, IT'S A LOT LIKE BAKING A CAKE; YOU NEED TO HAVE THE RIGHT INGREDIENTS. TO CREATE THE UNDEAD WITH HORRIFYING RESULTS, YOU NEED TO FIND SOME DISTURBING IMAGES TO USE.

The biggest hurdle is where to start. How can you create gory zombie effects? Start by looking at images of zombies to get an idea of what these types of effects look like and what you can use to re-create them. Having a good idea of what I was looking for, I went to Fotolia.com and started searching for images of rotten meat. I was surprised how much the search turned up. After going through several pages of results, I chose three images with unique elements that could be manipulated in numerous ways. I wouldn't recommend using more than two or three source images; other-

wise, you'll spend too much time looking through files trying to find the exact right images. You can select just a few and then manipulate them in Photoshop any way you want. If you don't want to use stock images, you can get pretty creative with stuff around the house, as well. Ever see what bacon looks like right out of the microwave? Think about it.

You can see here we have our subject and the three main source files we're going to use to create a zombie character. When we're done building the effect, we'll stylize it to give it a finished graphic look.

©Warren Goldswain/Fotolia ©atm2003/Fotolia ©lurs/Fotolia ©FPWing/Fotolia

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

STEP ONE: Let's start with the image of the beef heart. I like this one because the tendons and valves have the appearance of torn flesh. Select the Lasso tool (L) in the Toolbox and draw a loose selection around the inner area of the heart, similar to the one shown here.

Step One

STEP TWO: Click on the Refine Edge button in the Options Bar. When the dialog opens, choose the Refine Radius tool (E), and paint around the edge of the selected area. This creates a rough edge, which is a good thing because it will help you blend it with the subject's face. Bump up the Contrast setting to 20%, set the Output To drop-down menu to New Layer, and click OK.
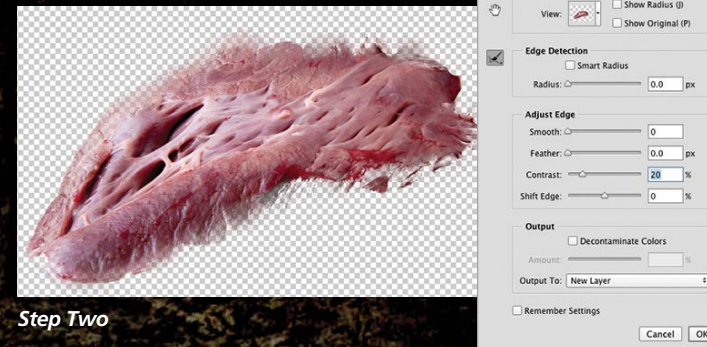
Step Two

STEP THREE: Switch to the Move tool (V) and drag-and-drop this extracted meat texture into the main subject image. If your selection was similar to ours, the meat texture should roughly have the same contour as the jawline. Press Command-T (PC: Ctrl-T) to activate Free Transform. Move the cursor just outside the box, hold the Shift key, and rotate the layer –90° counterclockwise. Right-click inside the bounding box and choose Flip Horizontal from the contextual menu. Don't commit the transformation just yet.
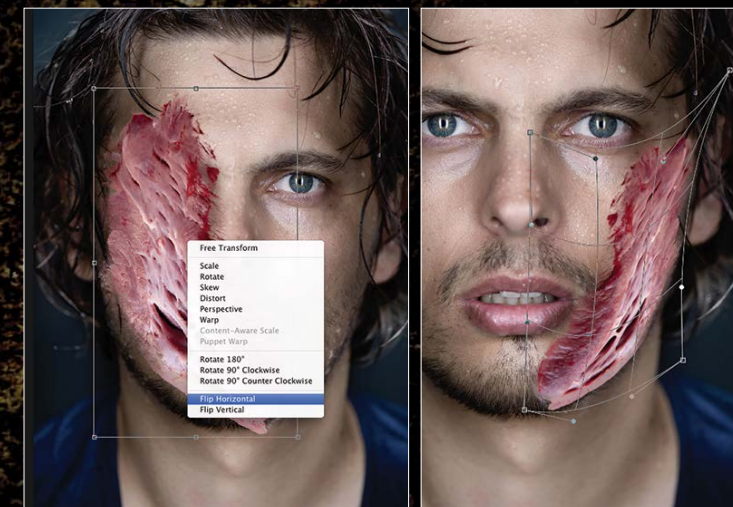
Step Three   *Step Four*

STEP FOUR: Maneuver the texture over the subject's left cheek, and use the transform box to scale the texture if needed. Right-click inside the box again and this time choose Warp. Use the warp grid to stretch and curve the texture to better fit the existing jawline of the subject. Don't overdo it, but cover as much area as you can. Just click-and-drag in various sections of the grid, as well as the control handles. When done, press Enter to commit the transformation.
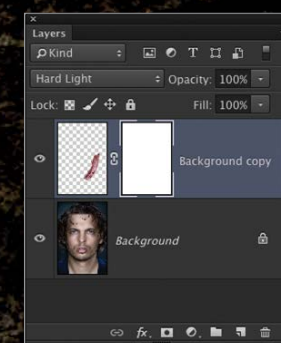
STEP FIVE: In the Layers panel, change the layer blend mode to Hard Light, and click the Add Layer Mask icon (circle in a square) at the bottom of the panel. Switch to the Brush tool (B), select a standard soft-edged brush, and press D then X to set the Foreground color to black. Paint on the layer mask around the edge of the meat to fade it into the face some more. We'll come back to blending everything later.

Step Five

STEP SIX: Now open the image of the gutted chicken. Not the most attractive image in the world but it will work fine for our purposes. Just like before, make a loose selection around the inner area of the chicken, and, as before, use the Refine Edge feature to make a ragged selection of the subject using the Refine Radius tool. Don't forget to adjust the Contrast, as well. Once the element is extracted, it becomes an abstract element that can be used in numerous ways.

Step Six

Images: Dollar Photo Club
Layout Design: Eduardo Lowe
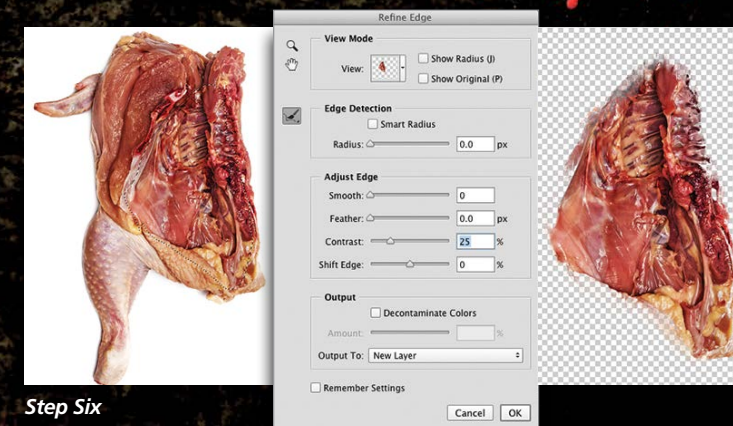
STEP SEVEN: Drag-and-drop this new texture into the main document. Use Free Transform as we did on the previous piece of meat to rotate, flip, resize, and warp the texture to work almost anywhere. In this case, we're using the bottom of the eye as a guide to warp the texture to conform to the face. Press Enter when done. Change the layer blend mode to Hard Light, add a layer mask, and use the same soft-edged brush to fade the texture around the edges.

STEP EIGHT: Make another loose selection around the top area of the texture below the eye, as shown here. Use Refine Edge again to roughen the bottom edge, choose Selection in the Output To drop-down menu, and click OK. Press Command-J (PC: Ctrl-J) to copy the selected area to a new layer.

STEP NINE: Press Command-T (PC: Ctrl-T) to activate Free Transform, Right-click on the object, and choose Flip Vertical from the contextual menu. Then, nudge this element up above the eye, and press Enter to commit the transformation. See how it's coming together?

STEP TEN: Let's go to our last texture, which is merely a plate of unappetizing meat, but the texture looks perfect for creating some messed-up skin. As before, make a loose selection in the inner area, then do the whole Refine Edge process as we've been doing. Bring this texture into the main image.

STEP ELEVEN: Place this texture above the eye in the forehead area of the subject and use the Free Transform and warp features to make the texture fit in the area. When done, change the layer blend mode to Hard Light and fade the edges using a layer mask. Remember, if the texture seems too harsh, you can always lower the layer Opacity a bit to lessen the effect.

STEP TWELVE: Continue to use the source images and extract different parts to fill in more of the face. Here we used the texture with the tendons and warped it to look like gaps and holes in the area around the nose. This also acts as an edge effect so there's a definite transition from the normal face to the zombie face. We left the blend mode for this texture set to Normal. We also added a larger piece of the same texture to the neck. You can see with some simple angle changes and warping, you can get a lot out of only a few textures.

Step Seven

Step Eight
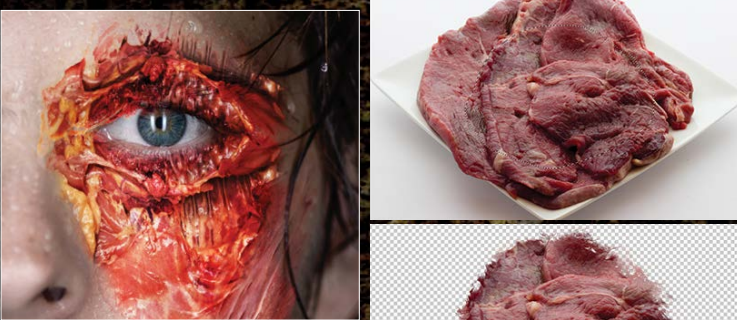
Step Nine
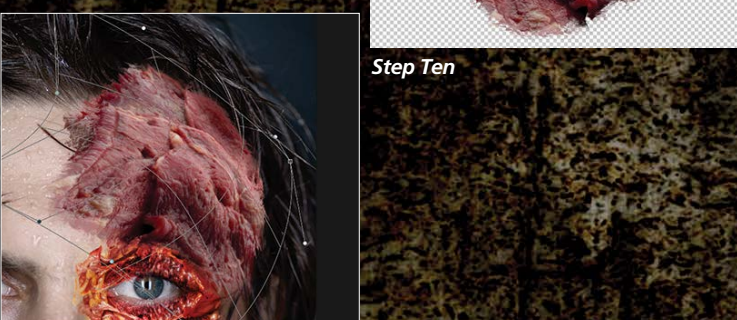
Step Ten
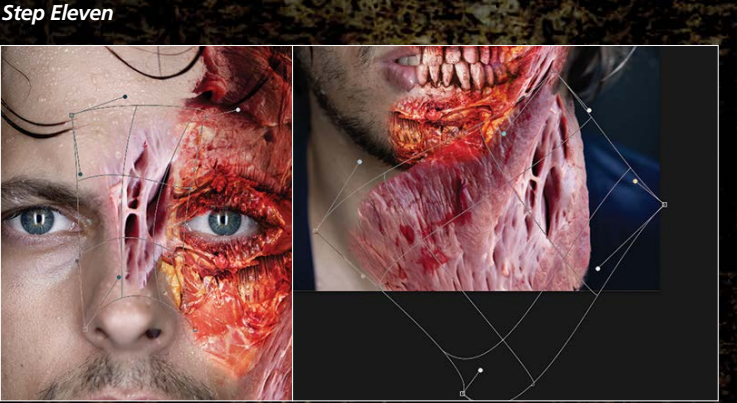
Step Eleven
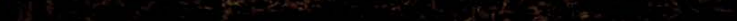
Step Twelve

STEP THIRTEEN: Let's add the teeth. Here we have some simple, dirty teeth that are part of this skull image. Using the same steps as before, extract the teeth from this skull, then bring them into the main image. Drag the teeth layer below the other texture layers in the Layers panel. Add a layer mask and mask away the left side of the teeth to reveal some of the subject's original teeth.

Step Thirteen

STEP FOURTEEN: Once you've added enough textures to get the overall look, which is quite disturbing at this point, we need to group them together so we can adjust colors and do the left eye. Click on the top layer in the Layers panel to make it active and then Shift-click the layer just above the original Background layer to select all the texture layers. Press Command-G (PC: Ctrl-G) to group them into a folder. If you click on the triangle next to the group name, you'll see all the layers are intact. Double-click the group's name and rename it "Zombie Effects."

Step Fourteen

Step Fifteen

STEP FIFTEEN: Click on the Create New Adjustment Layer icon (half-white, half-black circle) at the bottom of the Layers panel and choose Hue/Saturation. Drop the Saturation to –15. With the adjustment layer active in the Layers panel, press Option-Command-G (PC: Alt-Ctrl-G) to create a clipping group so the adjustment only affects the Zombie Effects group and not the original Background layer.

STEP SIXTEEN: Click the Create a New Layer icon and place it below the group layer in the Layers panel. Make a selection around the eye of the original subject and use Refine Edge to create a rough selection as before, but instead of using the Refine Radius tool, just nudge up the Radius in the Edge Detection section, and then output it as a Selection.

STEP SEVENTEEN: Use the Eyedropper tool (I) to sample the white of the original eye, and then press Option-Delete (PC: Alt-Backspace) to fill the selection with that sampled color. Drop the layer Opacity to 95%. Use the Dodge and Burn tools (O) to add dimension and reflections on the eye itself. Set the Range to Midtones at an Exposure of about 50% in the Options Bar. Press Command-D (PC: Ctrl-D) to deselect.

STEP EIGHTEEN: Make the Zombie Effects group folder active and add a layer mask. Yes, you can add a layer mask to a group folder. Use a soft-edged brush set to black to paint away the areas of texture that interfere with the eye.
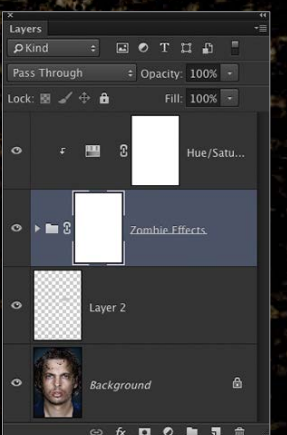

Step Seventeen

Step Eighteen

STEP NINETEEN: After adding a few more instances of texture in random places, we now have a really disturbing result and we could call this done, but let's see how we can stylize it to be more graphical and less horrifying. Make a duplicate of the document by going to Image>Duplicate and clicking OK.
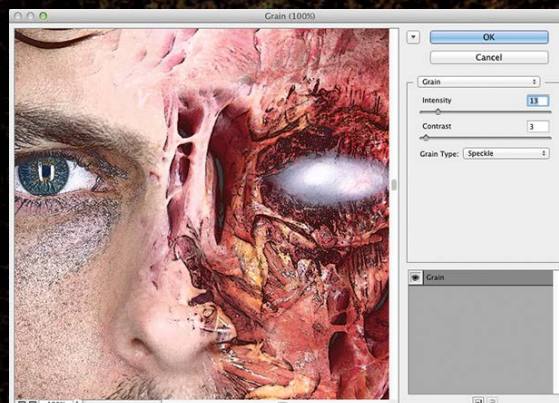
STEP TWENTY: Once the duplicate is made, flatten the document (Layer>Flatten Image). Don't forget to save the original layered one, as well. Go to Filter>Texture>Grain. (*Note:* If you don't see Texture in the Filter menu, go to Photoshop [PC: Edit]>Preferences>Plug-ins, turn on Show All Filter Gallery Groups and Names, and click OK.) For the high-res file size that we were working with, we set the Intensity to 13, the Contrast to 3, and the Grain Type to Speckle. For the low-res practice files, you may need to experiment with the settings. Click OK.

STEP TWENTY-ONE: Go under the Filter menu again but this time go to Artistic>Poster Edges. We set the Edge Thickness to 0, Edge Intensity to 1, and the Posterization to 6. Again, you may need to experiment with the settings. Click OK. Immediately after you click OK, go to the Edit menu and select Fade Poster Edges. When the dialog appears, set the Mode to Soft Light and click OK. This blends the filter with the rest of the image. Notice how the elements blend better and become a little less gut-wrenching because we added some stylization to the overall look.

I added some text to finish the image. The point for this article is that you can look at things differently, not so much for what they are but what they resemble and how you can manipulate images to create something totally new. ◼ ◯

Step Nineteen

Step Twenty
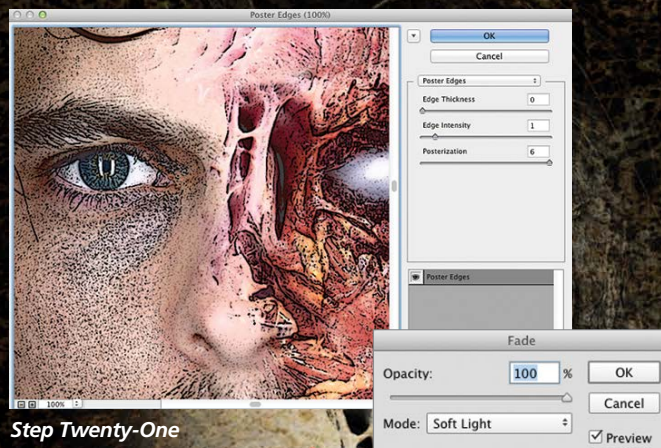
Step Twenty-One

Photoshop Proving Ground

color lookup tables

SCOTT VALENTINE

A few versions back, the Photoshop team introduced Color Lookup Tables (LUTs) as an adjustment layer. The basic idea is that each color in your image is replaced by another color, found by "looking up" the original color in a table and using the listed replacement. New in CC 2014 is the ability to create your own LUTs directly from Photoshop without using other software such as Adobe SpeedGrade. [*This column was previously called "Photoshop Workbench." We changed the name to "Photoshop Proving Ground" when we learned that Mark S. Johnson (www .msjphotography.com) also has a series called "Photoshop Workbench" on his website. Our apologies to Mark.—Ed.*]

Before

After
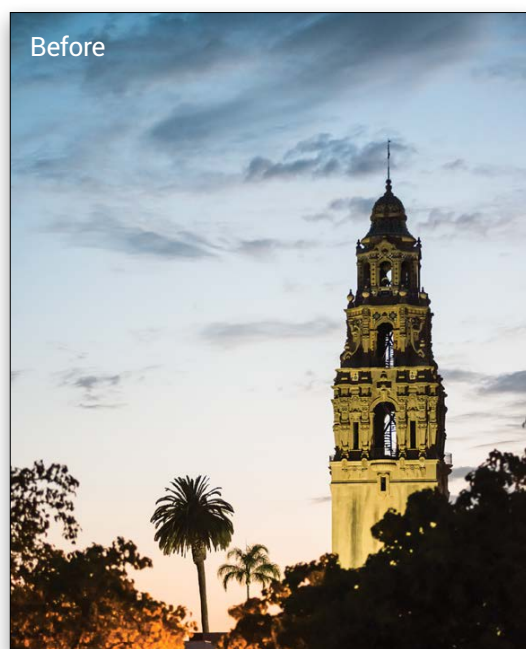
▶ Let's pull apart this new tool and see what it can do for us. I broke into the prodigious mind of Chris Cox, Senior Computer Scientist at Adobe and awesome Photoshop Engineer, to bring you the details. *Note:* If you're wondering why you'd use LUTs instead of Gradient Maps, go to the head of the class! The answer is that Gradient Maps use luminosity, which is why you build them with a gradient rather than a lookup table.

While intended to help with color grading film and video, there's a lot of potential for working with photographs to manage themed looks, color correction, and far-out effects. But first things first—download the **ColorLookup_DEMO.PSD** file and open it in Photoshop. *Note:* Color grading is a term used in the motion picture industry. It's a catchall term for dealing with corrections, enhancements, and even special effects that deal with color. See **fb.com/ psworkbench** for more information and links.

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

I've added a Hue/Saturation adjustment so you can see the effect on colors as they lose saturation or change hue, as well as a pure white-to-black step gradient. The Compare layer is a duplicate of the bottom half of each chip so you can compare the original and final colors. Make sure you have the Properties panel open and select the Color Lookup layer. You'll find three different drop-down menus and radio buttons that represent different types of files you can use with this tool. Each drop-down menu has several presets to try out.

• *3D LUT File:* This chooses files with 3DL, CUBE, LOOK, and CSP extensions. These file types are dependent on color space, meaning they are meant to be used in the same space (RGB, ProPhoto, LAB, CMYK, etc.) they were created in. The 3D part relates to the fact of using three color channels, which results in a three-dimensional lookup table, rather than a one-dimensional lookup as you'd get with a gradient map.

• *Abstract:* These profiles don't depend on a specific color space, and are used when the working space is likely to change, say in a production workflow that goes to video or across different output devices. These are exported as ICC profiles from Photoshop.
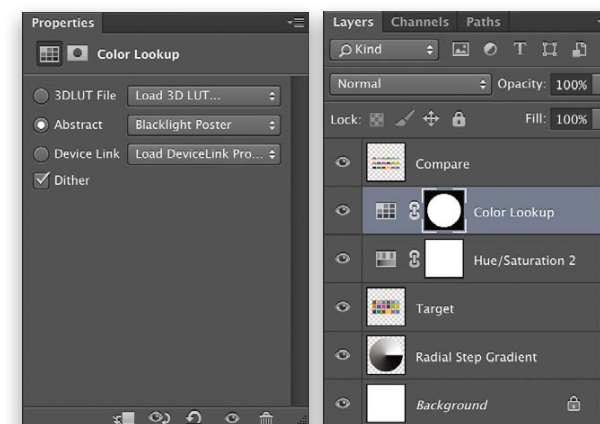
• *Device Link:* These are a broader set of files that includes 3D LUTs. They're generally more standardized and use a format that's both more portable and smaller than 3D LUTs. Think of 3D LUTs as a more specialized group of formats. Device Link is also dependent on color space.

The take-away from all of this is that the choices before you depend on your workflow, but this is important mostly for creating your own lookup tables with very specific purposes. At the moment, just choose some of the items from the drop-down menus—the radio button will be selected automatically when you choose a preset. There are subtle presets that simulate film, and there are really out-there ones that simulate things like a black-light poster, which I used in the opening photo. They're intended to give an overall look, and you can quickly scroll through them to get a feel. Be sure to change the Hue/Saturation settings while you're investigating.
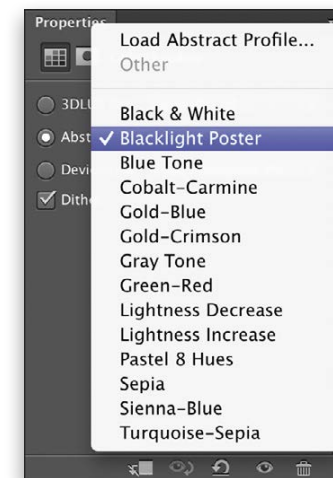
From here, I trust you remember your experimenting techniques. Change blend modes and Opacity, use Blend If and masks, combine multiple Color Lookup adjustment layers, and generally get in there up to your elbows with exploring with the tools you already know.

Now on to the Power Lifting

Let's build a custom lookup table using an RGB photograph. Open the **ColorLookup_Tower.psd** file from the download files. Notice the file includes several adjustment layers. In fact, you can use the following tools to affect the colors:

• Adjustment layers
• Color Fill layers
• Blend modes
• Blend If changes (selective blending)
• Opacity and Fill
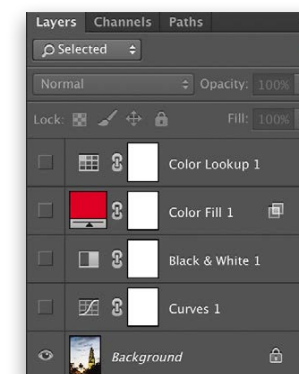
The theme is that you can make changes that allow colors to be *calculated* by passing through the layers. Masking and transparent regions will not work as expected because the alpha channel information is not part of the LUT. In the Tower file, take a look at the Color Fill layer—I used the Blue channel Blend If sliders to remove the red cast from the lighter blue tones, in this case the cloudless part of the sky. (Double-click the overlapping squares to the right of the layer's name to open the Blending Options.) Of course, you can mask the Color Lookup adjustment after you've saved and applied your custom preset.
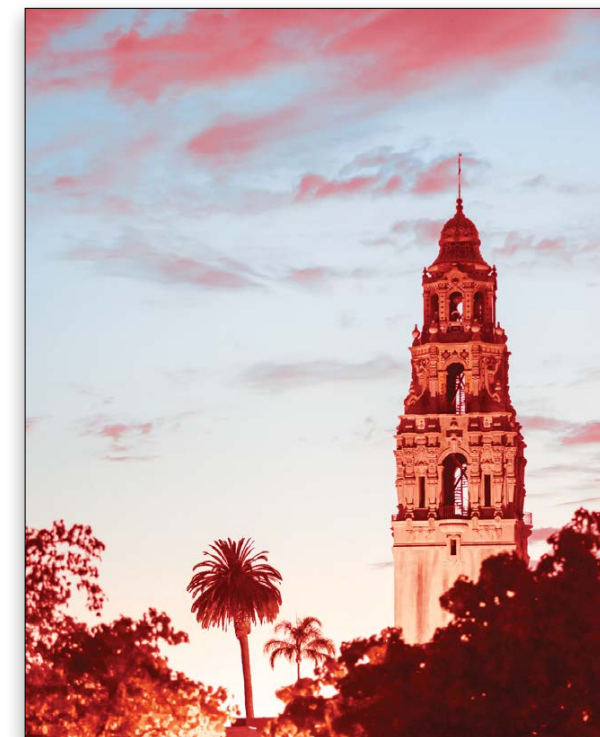
Go ahead and tinker with the adjustments to get a look you like, then go to File>Export>Color Lookup Tables. You're presented with a variety of choices about file format, quality level, copyright, and description. For now, enter "TowerDrama" (without quotes) into the Description field, your name and the current year into the Copyright Field, and select 64 from the Quality settings. Finally, make sure the only check is by 3DL.

Click OK, and save the file to your desktop. Do not change the file extension—Photoshop does this for you automatically.
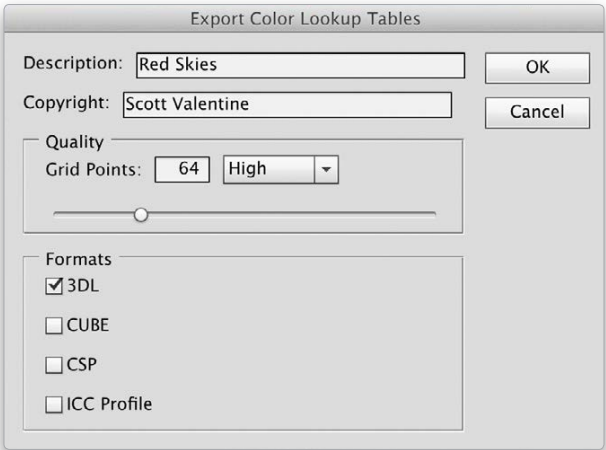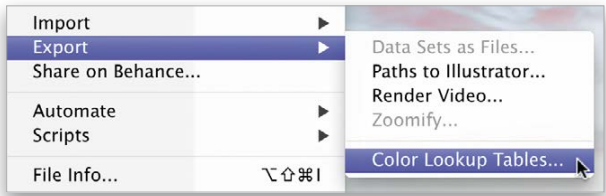

Back in the main document, turn off all the adjustment layers and add a Color Lookup adjustment layer to the top of your layer stack. In the Properties panel, click the Load 3DLUT File drop-down menu and select the top option. Navigate to your desktop and load TowerDrama. You should now have the same look you saved to the file. Magic!

Getting Even More Advanced

Okay, those are the pieces you need to get going. Now we need to talk about some details that you'll have to think about based on your own work. The method I describe above is great for creating an individual special effect that you want to share or apply to a bunch of related images. It's also good for capturing the effect of stacked adjustment layers and condensing them. Things get a little more complicated from here.

For more professional uses, you'll need to use a color target, such as a GretagMacbeth chart or similar to accurately gauge changes to your image. The reason is that LUTs start from a basic chart with defined colors and match them to your new colors. The color target should be able to represent all the colors in your images accurately, such as skin tones, skies, foliage, etc. Working on a representative image is probably good enough if you first process all the images in the series to have the same starting point, then apply the custom LUT to all of them. But a standard set of swatches is necessary for consistency. This is especially important in video when applying a specialized look to a scene.
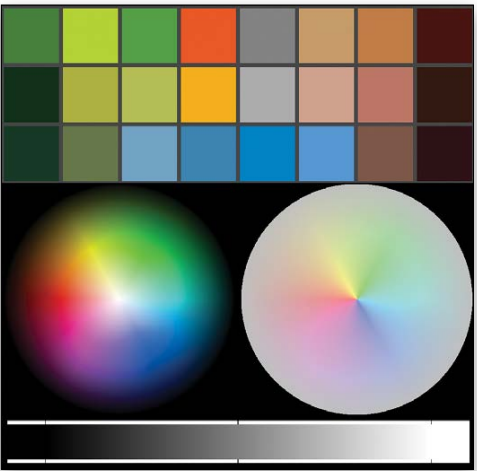
When a LUT is created, it ignores your image information and only looks at the global color changes you've applied. The Background layer, whether an actual image or a color target, is only there so you can build the color changes you want. For this reason, I recommend using a flattened version of your file (image or target) as the Background layer, and not having any other image layers when building a custom LUT. This will provide the most accurate representation and avoid problems with exporting the file that may arise from trying to export from a PSD with multiple image layers.

Additional Tips

- Developing a LUT for output such as print or film transfer will require you to use so-called abstract files. These are ICC profiles, which are independent of color space. When building your adjustments, use LAB space and export using the ICC option. These settings will allow your LUT to be shared with a wide range of devices and maintain consistency.

- Sharing LUTs is easy, and you can send a PSD file with your custom creation in an adjustment layer. The LUT is cached, so as long as you've loaded it into the adjustment layer, it will be portable along with the main PSD file.

- When you create a LUT that you want to save for regular use in Photoshop, save it to the right folder. All formats except the ICC abstracts can be saved in the Presets folder (Adobe Photoshop CC 2014/Presets/3DLUTs). The ICC profiles must be saved in your operating system's profile (Mac: HD/Library/ColorSync/Profiles; Windows: Windows/System32/Spool/Drivers/Color).

- Finally, I'm a big fan of stacking adjustment layers. My favorite combination with LUTs is a Black & White adjustment layer set to Luminosity blending mode, then Selective Color above that. With the Color Lookup adjustment at the top, you're able to dial in the effect with precision.

That's all the space I can fill this month. Please give this new tool a whirl and share your results. ■ ▭

Beyond Photoshop
simulating page curl

SCOTT ONSTOTT

Page curl is a visual convention that has evolved to give viewers the hint that they can get a preview of what's written inside a book. I have added page curls to my product pages and will show you how to create this illusion in Photoshop CC.

▶ **Step One:** Open 3D **Book.psd**. I showed you how to create 3D book covers in the previous issue (see *Photoshop User*, September 2014, p. 104). We'll use my 3D book as the start point for this project. Select the 3D Book layer in the Layers panel.

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

Step Two: We'll begin by tracing the cover with a shape layer. Select the Pen tool (P) and choose Shape from the Pick Tool Mode drop-down menu in the Options Bar. Open the Fill control, select Solid Color, and pick red. The color is used only to differentiate the shape from the cover at this point. Open the Stroke drop-down menu and choose No Color. Place anchor points at each of the four corners of the book by clicking, but not dragging, each point. Click again on the first corner point to close the path.

Step Three: Select Edit>Transform Path>Warp. Drag the upper-right corner down and to the left to simulate the page curling back on itself. Warp does this beautifully with nice, smooth curves. Press Enter to accept the transformation. Don't worry if the page curl seems far too big at the moment—it is, but that's all part of the plan.

Step Four: Hover the cursor over the word Opacity in the Layers panel and click-and-drag to the left so you can see partially through layer Shape 1. Press Command-T (PC: Ctrl-T) to invoke Free Transform. On the left side of the Options Bar, click the upper-right anchor point in the grid so that the center of the scaling operation will be that corner. Hold down Shift and drag the lower-left transform handle up and to the right so that the shape layer gets smaller. Move the shape so that it aligns with the upper-right corner of the book where you want the page curl to be. You don't want the page curl to obscure the title. Shoot to have the point of the page just above the last letter in the book title. Press Enter again to accept the transformation.

Step Five: Select the Magic Wand tool (nested under the Quick Selection tool [W] in the Toolbox), and in the Options Bar, set Tolerance to 33 and check on Anti-alias, Contiguous, and Sample

All Layers. Click a point in the space between the page curl and the top-right corner of the book to select these pixels. Switch to the Paths panel (Window>Paths) and click the Make Work Path from Selection icon along its lower edge. Switch back to the Layers panel and toggle off layer Shape 1 by clicking its Eye icon. Choose Layer>New Fill Layer>Solid Color, and click OK. The work path will automatically be applied as a vector mask to layer Color Fill 1, and the Color Picker will appear. Pick the color of the book's interior by clicking somewhere on the exposed pages on the right edge of the book. Click OK to close the Color Picker. Right now we see inside the book but the back of the front cover is far from convincing.

Step Six: Select Work Path in the Paths panel. Choose Layer>New Fill Layer>Solid Color, and click OK. Select white in the Color Picker, and click OK. The idea is layer Color Fill 2 represents the inside of the front cover, and this is brighter than the page color on layer Color Fill 1; however, these layers are coincident right now, so we need to change the shape of the front cover.

Step Seven: Select the Direct Selection tool (nested under the Path Selection tool [A] in the Toolbox), and drag a selection window around the upper-right corner of layer Color Fill 2 to select that anchor point. Move this point down to be in line with where the inside of the front cover ought to be. Drag the anchor points on the right down somewhat if needed.

Step Eight: Choose the Convert Point tool, nested under the Pen tool. Drag the upper-right anchor point you first moved in the previous step to convert it to a smooth curve. Press A to select the Direct Selection tool and move this anchor into position to simulate the cover surface curling back on itself. Move the other points as necessary. This is definitely more of an art than a science.

Step Nine: To give the page curl some dimensionality, we'll use a couple of layer styles. Choose Layer>Layer Style>Bevel & Emboss. Set Size to 10 px and Soften to 10 px. Uncheck Use Global Light, and set Angle to −135°, Altitude to 58°, and Shadow Mode Opacity to 44%.

Step Ten: Click the words Drop Shadow in the list of Styles on the left side of the Layer Style dialog. Set Angle to 45°, Distance to 7 px, Spread to 0%, and Size to 10 px to create a shadow under the curling page. Click OK.

This technique gives viewers the hint that they can preview what's inside an eBook just as they might thumb through a book at a brick-and-mortar bookstore. ■ ☐
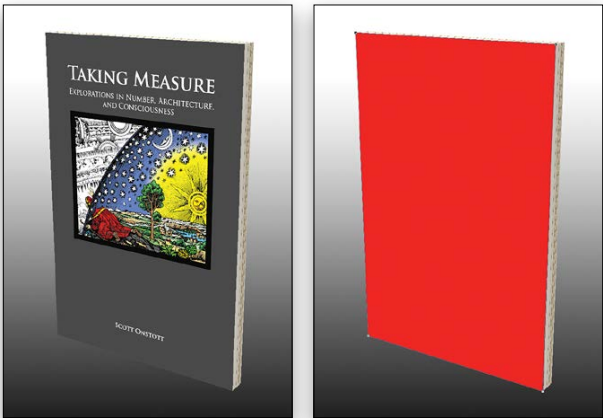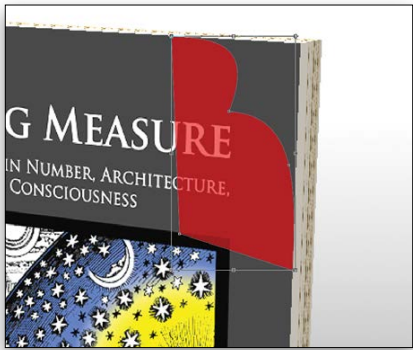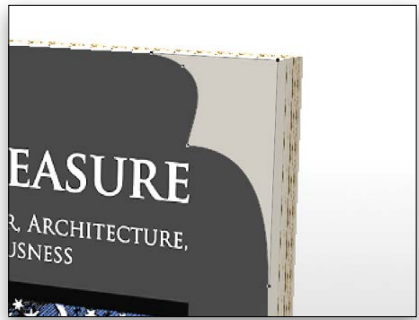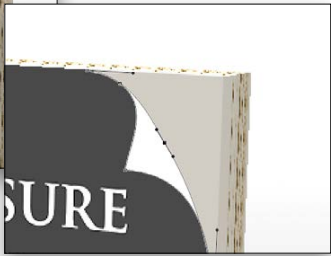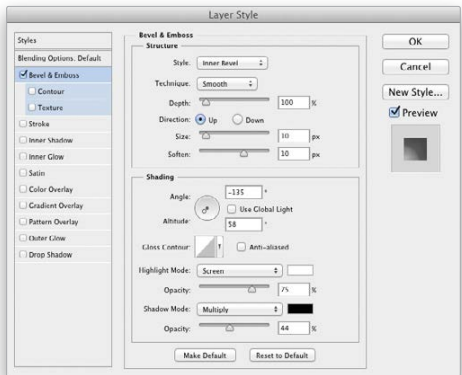

Step One

Step Two
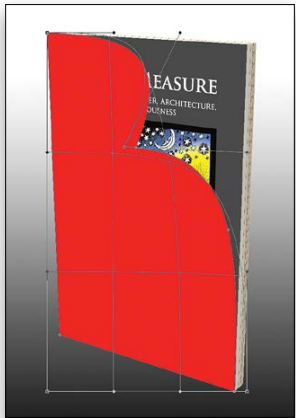
Step Three

Step Four

Step Five
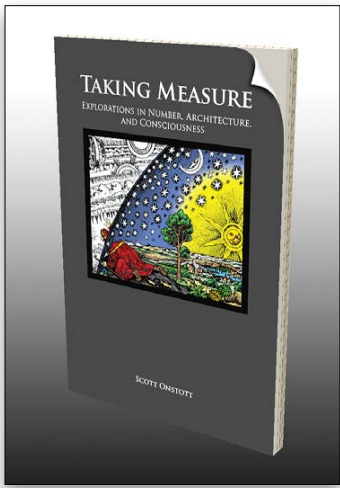

Step Seven

Step Eight

Step Nine

Step Ten

Product Reviews

▼ SpyderHD

Capture and Calibration Tools for Photo and Video
Review by Steve Baczewski

SpyderHD from Datacolor is a comprehensive color-management system that allows photographers and videographers to deliver accurate, uniform color from capture to image editing to presentation. Packaged in a striking aluminum case, the kit includes SpyderCube, SpyderCheckr, Spyder4Elite HD colorimeter, and supporting software.

The Spyder4Elite HD colorimeter and software combination can calibrate monitors with or without a graphics card and associated lookup table. It calibrates video reference displays, desktop computer displays, laptops, flat-screen TVs, and with the SpyderGallery app, iPads and smartphones. In the field or studio, the SpyderCheckr and SpyderCube build accurate exposure data for RAW image editing.

Using the Spyder4Elite HD colorimeter, I calibrated my laptop, desktop, flat-screen TV, iPhone, and iPad, and the results were excellent. (Calibrating a flat-screen TV requires tedious, manual adjustment of the set's color, tint, contrast, and brightness sliders.)

The SpyderCube and SpyderCheckr are photographed under the light you're working in, and then the files are brought into your RAW processor. The SpyderCube looks like a Christmas ornament, but it's essentially a 3D gray card with pigmented white, gray, and black sides to set your white balance and white and black points. Its 3D design trumps a standard, flat gray card by clearly showing both primary and secondary light sources. The SpyderCheckr is a 48-color patch and gray ramp target that does a good job of calibrating and profiling your camera and lens combination for a given light source. Both SpyderCube and SpyderCheckr have convenient built-in tripod mounts. (Note that the SpyderCube and SpyderCheckr are available individually, but currently not the Spyder4Elite HD colorimeter.)

Whether working alone or sharing files in a group setting, consistent color data is paramount. SpyderHD cuts down unpredictable color variances, making it definitely worth looking into. ■

Company: Datacolor	Price: $349
Web: **www.datacolor.com**	Rating: ◆◆◆◆◇
▲ Hot: Delivers consistent color between devices	
▼ Not: Clearer illustration for smartphone calibration	

▼ Snapheal Pro

Mac Software to Remove Unwanted Objects and Fix Blemishes
Review by Erik Vlietinck

Snapheal Pro is a standalone app as well as a plug-in for Adobe Photoshop, Lightroom, and Aperture. In addition to making a model's skin look perfect, the app has basic image-adjusting tools that you can apply to selected areas. Snapheal Pro is a no-brainer to use on your images for sharpening, exposure correction, toning, and blurring. (It works a lot like the Spot Healing Brush tool set to Content-Aware in Photoshop.)

I ran tests using Snapheal Pro on six different images. I fixed the easy ones, such as a ball on a lightbox, with one tool in seconds; however, the most difficult image—a cathedral with a scaffold erected at its left—was a different matter altogether. I simply couldn't make it work. The cathedral wall kept appearing as part of the fix.

Even with images that had a uniform, clear-blue sky, Snapheal Pro left behind a visible ghost of the removed object. This happened consistently, regardless of which of the three quality levels I selected. When I tested the same images using Photoshop CS6, ghosting occurred as well, but when I used the Patch tool set to Content-Aware, there was no ghosting. The Patch tool also gave an instant, perfect result on the cathedral image. Unfortunately, Snapheal Pro only has a brush and a basic Clone & Stamp tool.

To be honest, I expected Photoshop to outperform Snapheal Pro: After all, it's an image-editing powerhouse, while Snapheal Pro is an inexpensive tool. But Snapheal Pro does come with many fine retouching tools with masking capabilities.

Snapheal Pro exports to many different formats, and you can send a Snapheal Pro image to Intensify or FX Photo Studio (both Macphun apps; the latter lets you apply filters to your images) for additional editing. ■

Company: Macphun Software	Price: $39.99 (Upgrade: $19.99)
Web: **www.macphun.com**	Rating: ◆◆◆◆◇
▲ Hot: Speed of healing; immediate results on not-too-difficult images	
▼ Not: No Patch tool as in Photoshop	

▼ Painter 2015

Perspective Guides, Better Color Mixing, and Spectacular Brushes
Review by Erik Vlietinck

Corel Painter 2015 adds new features to this already feature-crammed application. Included are such features as the Reference Image Panel; inspirational Mixer pads; more realistic brushes with jitter smoothing for more dramatic results; perspective guides; enhanced cloning; and above all, Particle Brushes.

The most appealing and spectacular new feature is the introduction of a range of Particle Brushes that are unlike anything you've seen in a painting application. There are three types: Gravity, Flow, and Springs, each with their own set of behaviors. Better yet, these brushes allow for the creation of effects that were impossible previously, such as subtle smoke or fur. With the Particle Brushes, Corel has added a painting tool that isn't an emulation of a real-world brush.

The perspective system is also a great new feature. In previous versions of Painter, we had perspective grids, which helped with drawing in perspective. With perspective guides, however, your brush movements are actually constrained to running parallel with any of these guides, resulting in straight lines that neatly follow the lines toward the vanishing point. Although this results in somewhat unnatural straight and aligned lines, it's vastly better for those who don't have a steady hand.

Painter has always come with a nice library of papers, images, textures, and more. Corel has updated these libraries with more of these preset tools and media. For example, there are now more subtle watercolor papers from which to choose, and when combined with better cloning and SmartStroke brush technology, you can easily convert a photo into an aquarelle painting.

Stroke preview, an enhanced new feature, now shows all visual parameters so you can really see what a brush stroke will look like before using it. The Mac version has more OS X-like palettes that can be docked together, and you can save palette layouts. ■

Company: Corel Corporation	Price: $429 (Upgrade: $229)
Web: **www.painterartist.com**	Rating: ◆◆◆◆◇
▲ Hot: Perspective Guides; Particle Brushes; new content; photo cloning	
▼ Not: Inspirational Mixer pads are marketing gimmick	

▼ Exposure 6

New Features Make Images Look Handcrafted
Review by Daniel M. East

HERNAN RODRIGUEZ

Bringing the analog film world to digital photography is what Exposure does for photographers. From discontinued (as most are) film emulation to push and pull effects and creative manipulation, Alien Skin continues to lead the pack with this latest update. Over time, I've reviewed each software version, and the company (never one to rest on its laurels) has added some great new features to Exposure 6, as well as improvements to many of the best parts of previous versions.

Exposure 6 now includes Alien Skin's creative focus and lens-simulation software, Bokeh, as part of its function—a huge time saver because adding visual effects takes fewer steps to the final output image. The leaner, faster interface allows more immediate access to the most frequently used features. In fact, Exposure 6 is substantially faster with a lot of attention on load times for previewing effects. This adds to the fun factor when you want to try many types of effects with your images.

Exposure 6 software is not compatible with pre-CS6 versions of Adobe Photoshop and earlier operating systems. While it's nearly impossible to stay current with every new product, these are some things to consider before purchasing this software: It's compatible with Photoshop CS6 or later; Lightroom 5 or later; or Aperture 3 or later; and requires Mac OS X 10.8 or Windows 7 or later. The good news is that Alien Skin is offering Exposure 6 as a free upgrade for everyone who purchased Exposure 5 from Alien Skin Software in March 2014 or later.

Most importantly, Exposure 6 is a substantial update with some excellent new features that do an excellent job once again at bringing the analog world to the digital realm. ■

Company: Alien Skin Software, LLC	Price: $149 (Upgrade: $69)
Web: **www.alienskin.com**	Rating: ◆◆◆◆◇
▲ Hot: Faster performance; improved interface; now includes Bokeh	
▼ Not: Works with Photoshop CS6 or a later and newer computers	

▼ StackShot

Automated Focus Stacking Hardware
Review by Steve Baczewski

Both macro and small product photography share the problem of shallow depth of field (DOF) with a single shot, and with it, loss of detail that might otherwise strengthen the image. Using a small aperture brings more DOF but also diffraction and long exposure times. The solution to these problems is focus stacking, which increases DOF by taking focused shots of the subject at different planes, and then merging the sharp section of each file.

I recently came across an excellent, timesaving, automated, precision hardware solution by Cognisys called StackShot, which uses a motorized rail that mechanically repositions your camera and lens in precisely measured distances. It comes packaged with a power adapter, cables, documentation, and trial copies of Zerene Stacker and Helicon Focus remote stacking software.

The StackShot rail that your camera travels on is solidly built and attached by cable to a control panel, which is your command center. Here, you configure the variables: camera start and stop points; how many shots in the run; overlap; distance the camera travels for each shot; and timed pauses between shots to minimize any vibration. The controller has different modes that let you con-

figure the above variables. The control panel's connectivity allows you to tether your camera, view each shot on a laptop using Helicon Focus, and then merge your files into a detailed image.

I have only two issues: StackShot lacks an on/off power switch, and some buttons on the control panel serve multiple functions that initially I found confusing.

StackShot should be part of your gear, especially if you do a lot of macro photography. Using an organized, automated process that delivers results, it gives you accuracy and precision, minimizing errors and time. ■

Company: Cognisys Inc.	Price: $550
Web: **www.cognisys-inc.com**	Rating: ◆ ◆ ◆ ◆ ◇

▲ Hot: Automated precision stack focus
▼ Not: Having to pull the plug to turn it off

▼ Motion Pulse BlackBox Edition

Add 2,000 Sound Effects to Your Toolkit
Review by Daniel Bryant

Video Copilot has been the Apple of the motion graphics industry for years. From lens flares to bringing 3D into After Effects, Video Copilot has been the gift that keeps on giving. Well, they're doing it again, only this time with audio. Video Copilot's brand-new Motion Pulse is a collection of sound effects for sound-design enthusiasts. It's aimed at motion designers and editors who want to take their videos to the next level with Hollywood-quality sound effects at an affordable price.

Motion Pulse isn't a program: It's a cross-platform collection of sound effects. These sound effects are easy to mix and match, and they traverse a multitude of video- and audio-editing programs. Add them to your next 3D title design, video, or animation.

Not only does the Motion Pulse sound-effects library sound really cool, it also sounds really good. In the BlackBox edition, there are more than 2,000 sound effects to choose from, with 24-bit, 96-kHz WAV files, accompanied by matching quick and easy-to-drop-in MP3s. There's no longer any excuse for kick-butt video renderings that lack kick-butt sound design.

We sampled the 2,000+ sound effects in the Motion Pulse BlackBox Edition, from impacts to organic sounds, and signal

distortions to mechanical; however, Video Copilot also offers an even more budget-friendly solution of sound-effects packages. For example, if you only need impacts, then you can order Impacts as a standalone product with more than 250 sound effects. Say you only want mechanical sounds: Check out the Machine package that has 250+ machine-like sound effects.

Video Copilot has outdone itself—again! The number of sound effects options is superb, and the quality is even better. ■

Company: Video Copilot	Price: $149.95
Web: **www.videocopilot.net**	Rating: ◆ ◆ ◆ ◆ ◆

▲ Hot: Great options; great quality; great price
▼ Not:

▼ Sigma 150–500mm f/5–6.3 APO DG OS HSM

Quality, Ultra-Telephoto, Full-Frame Lens
Review by Michael Corsentino

Sigma continues to innovate with their 150–500mm f/5–6.3 APO DG OS HSM ultra-telephoto lens. While designed for full-frame sensors, it's equally at home when used with smaller APS-C sensors. That's a lot of flexibility for one lens.

This is a lens that's not only affordable, but ideal for subject matter as diverse as nature, wildlife, sports, and portraiture where compression trumps wider apertures. Welcome amenities such as optical stabilization (OS), typically reserved for costlier glass, help compensate for camera shake and make it possible to shoot handheld, even in low-light scenarios. This is a critical feature that provides a lot of extra usability for a slower f/5–6.3 lens.

If you're looking for *superlong* shots without the hefty price tag, simply add the optional Sigma 1.4x Teleconverter EX DG ($249) and use this lens as a 210–700mm f/7–9 manual-focus, ultra-telephoto zoom lens; or add the 2.0x Teleconverter EX APO DG ($299) and use it as a 300–1000mm f/10–13 manual-focus, ultra-telephoto zoom lens.

True to its reputation, Sigma delivers the goods when it comes to optical quality, as well. Features like improved DG lens design

that correct for various aberrations; specially formulated multi-coated glass for the best color balance possible with reduced ghosting; and the high level of performance we've come to expect from Sigma throughout its entire zoom range all make this lens a great value and a worthwhile investment. ■

Company: Sigma Corporation of America	Price: $1,069
Web: **www.sigmaphoto.com**	Rating: ◆ ◆ ◆ ◆ ◇

▲ Hot: Wide focal length latitude; optical stabilization; reasonably priced
▼ Not: Not the best choice for consistent low-light work

▼ SmartAlbums

Album-Building Software for Mac
Review by Michael Corsentino

The album design software space is heating up. That's good news for photographers selling albums to clients and designers selling layouts to photographers. Whether you design your own albums or outsource your design work, tools that make the process easier and faster are always welcome. New kid on the block Pixellu is making waves with its currently Mac-only application SmartAlbums. If version 1 is any indication of this software, created for photographers by photographers, it's off to a great start.

The first thing you'll notice about SmartAlbum's is its clean, straightforward, and uncluttered interface. With presets for more than 50 album printing companies, you won't have to worry about things like bleed and trim. The ability to import TIFF, PSD, JPEG, and PNG files with full transparency support is a nice touch. Intuitive drag-and-drop design and Dynamic Album Design technology provides maximum flexibility for layouts, which automatically change on the fly as images are added or deleted. Adjust image scale, rotation, border thickness, and color using the straightforward set of image sliders.

SmartAlbum's Auto Sync feature automatically updates images appearing in a layout that have been edited externally. Right-clicking an image and selecting Edit in Photoshop opens

the image, so desired adjustments can be made. Once saved in the same location as the original, Smart Album automatically updates the image.

A wide range of formats is supported. Users can export album designs as JPEG, PDF, layered PSD (compatible with any version of Photoshop), or InDesign IDML files.

While not as feature laden as their competition, SmartAlbums proves that, in this case, less is more. ■

Company: Pixellu	Price: $299
Web: **http://pixellu.com**	Rating: ◆ ◆ ◆ ◆ ◇

▲ Hot: Easy, fast album design; 30-day free trial
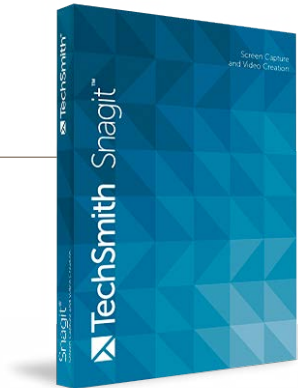▼ Not: Currently unavailable for PC users

▼ Snagit 3

Share Image and Video Screen Captures
Review by Erik Vlietinck

TechSmith has recently overhauled its screen-capture utility, Snagit, and I tested Snagit 3 on the Mac. (The software key will unlock both Mac and Windows versions.)

You start by pressing Command (PC: Ctrl)-Shift-C, which launches orange crosshairs. They're typically drawn to objects such as windows and parts of a webpage, but if you drag them, they'll act like any selection tool with a pixel size and color-under-cursor loupe to guide you. When you release your mouse, the crosshairs change into a resizable, movable selection rectangle, under which are icons to select what you want to do: camera for static-screen capture; videocam for simple video-screen capture; size of the selected area; start over; and X (delete).

Say you want to trim the resulting clip when capturing to video, simply change the In/Out points in the Snagit Editor. (*Note:* Double-clicking the playhead with incorporated In/Out icons will launch a Help video.) After you click the video-capture icon and drag the selection area, it seems a little confusing because the capture area stays put in the end result. Videos can only be saved as MP4 files (no other output), but output quality was perfect.

Snagit 3's Editor has also been refreshed to include the following: The Tools and Effects Inspector looks better integrated with Mac OS X; a nice new addition lets you resize a captured image by removing a vertical or horizontal part; and if you forget to check the option not to capture the cursor, no problem because now it's a movable object.

With Snagit 3 you can also capture menus, hidden windows, webcam images, and scrolling pages. It's better than any other screen-capture software I've tried. ■

Company: TechSmith Corporation	Price: $49.95 (Upgrade: $24.95)
Web: **www.techsmith.com**	Rating: ◆ ◆ ◆ ◆ ◇

▲ Hot: Scrolling pages capability; video trimming

▼ Not: Video capture area should stay put

▼ Nodes 2

Completely Overhauled Compositing Powerhouse
Review by Erik Vlietinck

Nodes 2 is a video plug-in that works with Apple's Final Cut Pro X and Motion, and Adobe After Effects and Premiere Pro. Using Nodes 2, you can create lower thirds, titles, and infographics, and if you run it inside After Effects or Motion, you can also create images and image sequences. The resulting footage or image has an alpha channel.

Nodes 2 has a rendering engine capable of 50,000 particles, and a unique font-acceleration feature that produces smooth animations. Point clouds are created from primitives, footage, and 3D models. Node images are generated to a resolution of 4,096 pixels, so you can zoom in to a high detail. In the Connection mode, you can use distances between points to create organic-looking shapes, and the new Triangulation mode renders wireframes with hidden lines on imported 3D models. In After Effects, Nodes 2 integrates seamlessly with the 3D camera.

Using Motion on a fast machine, I could keep the loop/play feature active to see effects of parameter changes in real time. The Image List option in the Nodes group will load multiple images as nodes—great for creating an earth globe surface made of photos, for example. A combination of footage and
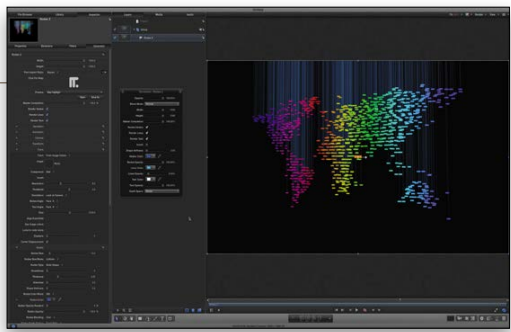
image nodes does slow rendering a bit. Oddly enough, you can add as many images to the list as you want, and this won't slow down Nodes 2.

With depth and distance testing in the Connections and Lines group, you can make it appear as if parts of an animated form are fully drawn, relative to their spatial whereabouts. You can also create a foggy or misty appearance based on this parameter.

Although Nodes 2 is aimed at video effects, it's great to create otherworldly stills as well. ■

Company: Yanobox	Price: $299
Web: **www.yanobox.com**	Rating: ◆ ◆ ◆ ◆ ◆

▲ Hot: 3D capabilities; number of combinations

▼ Not:

▼ OmniFocus 2
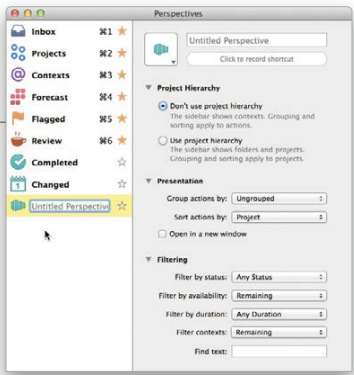
Getting Things Done
Review by Erik Vlietinck

OmniFocus 2 is a next-generation, gorgeously designed GTD (Getting Things Done) app for Mac OS X. Install it on both your Mac and iPhone, and you can manage anything from single photo shoots to all the tasks that you need to finish (sequentially or parallel) when you're working on a fashion project or product catalog.

OmniFocus 2 works its magic using the OS X SQLite database and an extremely efficient, effective, well-designed interface. Tasks are shown on a need-to-know basis. For example, as long as you're still searching for locations, you don't need to be reminded to book a plane ticket. In such a sequential project, OmniFocus 2 will only show you the former and hide the latter task from sight.

Statuses are always shown using only a circle that can take on multiple properties. For example, I flagged a task, giving it a due date two days ahead. The top half of the circle was colored orange (flag), and the bottom half looked amber until the due date passed, when it turned bright red.

At the core of OmiFocus 2 are Perspectives, which include Inbox, Projects, Contexts, Forecast, Flagged, Review, Changed, and Completed. With the Pro version of the app, you can expand this list

of Perspectives. OmniFocus Pro also allows you to focus on one project only, which is great if you need to work on that one project for some time, and can't afford distraction from other tasks.

OmniFocus 2 synchronizes your local database with the Omni Sync Server, but the app also supports WebDAV. Entering tasks is easy, too: a shortcut key launches an entry window, but via synchronization with Omni Sync Server, you can also email your tasks to the OmniFocus Inbox. ■

Company: The Omni Group	Price: $39.99 (Pro: $79.99)
Web: **www.omnigroup.com**	Rating: ◆ ◆ ◆ ◆ ◆

▲ Hot: Interface efficiency; design; just the right features

▼ Not:

▼ Flashpoint Streak Light 180 Ws Flash and Blast Pack

Precision External Flash and Battery Pack
Review by Mike Mackenzie

The Flashpoint Streak Light 180 is a large, hot-shoe mounted flash powered by the Blast Pack. Streak Light uses a replaceable bulb with a diffusion cover. The Blast Pack is a lithium battery with a shoulder strap, two ports to power two flashes, and an LED battery power readout. Simply mount the Streak Light on your hot shoe, connect the Blast Pack to it with the provided cable, put it over your shoulder, and let the fun begin.

While the combination may sound cumbersome, it doesn't feel overly bulky (if you're using a flash with external battery power, it's expected). I tested the same scenes with my Nikon Speedlight using a bare flash, the built-in diffuser, and the Streak Light. The bare flash yielded predictable results, and the built-in diffuser did a nice job of softening the scene, to a point. Results from the Streak Light were incredible. Shots had great color and detail, and the shadows were nice and soft. When you're on a roll on a location shoot, you'll be glad to know that recycle times averaged about a second in testing.

Where the Streak Light really shines is its adjustability. The flash head has the usual tilt and rotation, but it's fluid and not segmented when adjusting, meaning it's easy to fine-tune to your

environment. Output is 1/128 to Full in 1/3-stop increments, and flash duration is 1/300 to 1/10,000 sec. It features an autofocus assist beam and can operate in four modes: Manual, Slave Normal, Slave Filtered, and Multi/Stroboscopic with Calculator. Many more features are included, making the Streak Light and Blast Pack an extremely capable package.

Anyone who does a lot of location shoots and doesn't want to drag a studio full of gear along should seriously consider the Streak Light and Blast Pack. ■

Company: Adorama Camera, Inc.	Price: $449.95
Web: **www.adorama.com**	Rating: ◆ ◆ ◆ ◆ ◆

▲ Hot: Precision; flexibility; don't be concerned about bulk

▼ Not:
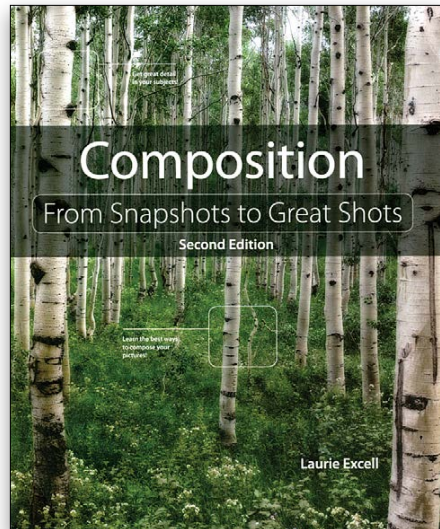
Composition: From Snapshots to Great Shots, 2nd Edition
By Laurie Excell

A little more than three years ago, I reviewed the first version of this book. My review began with the sentence, "If I were to recommend a single book to a budding photographer who had never studied photography formally, this one would be on the short list." Well, this second edition moves up that short list. There are no co-authors, and almost 2/3 of the book is new material. As in the first edition, each chapter begins with "Poring Over the Picture," a pair of images where each has specific bullet points to explain how the image was captured and why it works. And each chapter ends with "Assignments," which are suggested tasks to reinforce the chapter content. (There's also a Flicker group with whom you can share the results of your assignments.) Don't be fooled by the title: This book also thoroughly discusses equipment, exposure, light, color, grayscale, and digital editing.

Publisher: Peachpit Press **Pages:** 253
Website: www.peachpit.com
▶ **Price:** $24.99 ▶ **Rating:** ◆◆◆◆◆
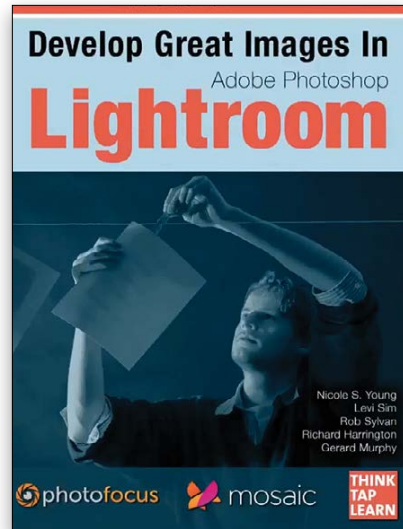
Develop Great Images in Adobe Photoshop Lightroom
By Nicole S. Young, Levi Sim, Rob Sylvan, Richard Harrington, Gerard Murphy

While researching a totally different title, I stumbled upon this iBook and thought to myself, "Hey, I know these authors. Let's see what neat iBook they put together!" Much to my surprise, this isn't any simple little iBook, but rather a *real* book (in iBook format). It's 235 pages of information about the RAW file format; a very nice introduction to Lightroom; a look at cropping (both why and how); an exploration of exposure, tone, and color; working in the Detail panel; adjusting for lens distortion; and a final chapter that covers using Photoshop with Lightroom. The book also includes links that lead to both additional information and various products mentioned in the book. Unfortunately, at this time it seems that there's no Kindle version of the title, only the iBook. Considering the quality of the content and the authors involved, this title is a good deal.
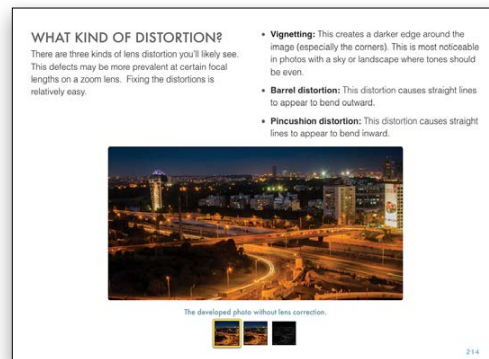
Publisher: Think Tap Learn **Pages:** 235
Website: www.photofocus.com/tag/think-tap-learn
▶ **Price:** $4.99 ▶ **Rating:** ◆◆◆◆◆

INDEX OF ADVERTISERS

From The Help Desk

BY PETER BAUER

The Creative Cloud Manager showed I had an update for Photoshop, which of course I updated. Instead of updating Adobe Photoshop CC, it installed a separate program named Adobe Photoshop CC 2014. That's not an update but rather an upgrade, right? Do I now uninstall Adobe Photoshop CC? What about my custom panels created with Configurator?—Stephanie

To: Stephanie
From: KelbyOne Help Desk

Adobe Photoshop CC 2014 is a separate program from Adobe Photoshop CC and, at least for now, it's a good idea to keep them both installed and use the appropriate version depending on the task at hand. (Run only one version at a time.)

Among the major differences are Photoshop CC 2014 does not support Flash-based panels, so custom panels you created using Configurator 4 for Photoshop or downloaded from Adobe Exchange won't work. If there are custom pieces you have created or obtained through Adobe Exchange, you'll need to launch Photoshop CC (not CC 2014) to use them. (Check for CC 2014 compatible versions at **http://creative.adobe.com/addons**.)

Also gone from Photoshop CC 2014 is the Oil Paint filter. If you were among the few who actually took advantage of this very powerful feature, you'll need to launch CC when you want it.

Okay, enough with what's out with the old. Here's a look at what's in with the new, and some reasons that you'll want to use Photoshop CC 2014 instead of Photoshop CC:

Linked smart objects: You have been using smart objects, right? When Photoshop first introduced smart objects, the entire file you added to your artwork with the File>Place command was embedded into the working document. Embed a few large smart objects and your working document size explodes. Photoshop CC enabled linked smart objects (File>Place Linked) and converting linked to embedded smart objects with a button in the Properties panel (Window>Properties). Photoshop CC 2014 adds the capability to both convert linked to embedded and embedded to linked through the Properties panel. The upside to linking smart objects is a smaller working document, but if you send the file out to someone else, you'll need to remember to include all of the linked smart object files.

Select>Focus Area: When shooting with a wide aperture, your camera captures the subject in focus and the background is blurry. How about a simple, one-step way to select that in-focus subject and separate it from the background? Now you have it!

Path and Spin Blurs: Blur along a path? Sure, why not. With this addition to the Blur Gallery (opened through the Filter menu) you can blur within an image (or selection) along straight or curved paths you create after opening Path Blur in the Blur Tools panel. And how long have we been complaining about the outdated Radial Blur filter? Welcome to the Blur Gallery's Spin Blur!

Content-Aware improvements: You thought Content-Aware Fill and Content-Aware Move were just plain magic, right? With CC 2014, you're looking at magic on steroids. When working with content such as skies, the Color Adaptation option can make transitions even more seamless. (It's a checkbox in the Fill dialog and in the Options Bar for the Content-Aware Move tool.)

And more: Other new features include improved layer comps (that allow syncing); smarter smart guides (they give you much more feedback as you drag objects in your artwork); font search with Typekit; more intelligent upsampling; an option (in the Preferences) to work with experimental new features—features that aren't fully developed yet and *you* can help determine how they develop in the future. If you're a Windows user with a high-density display, check out the option in Preferences>Experimental Features to scale the user interface (menus and such) to 200%. You'll actually be able to read those menus, and you'll get better Windows 8.1 stylus support with CC 2014. ■
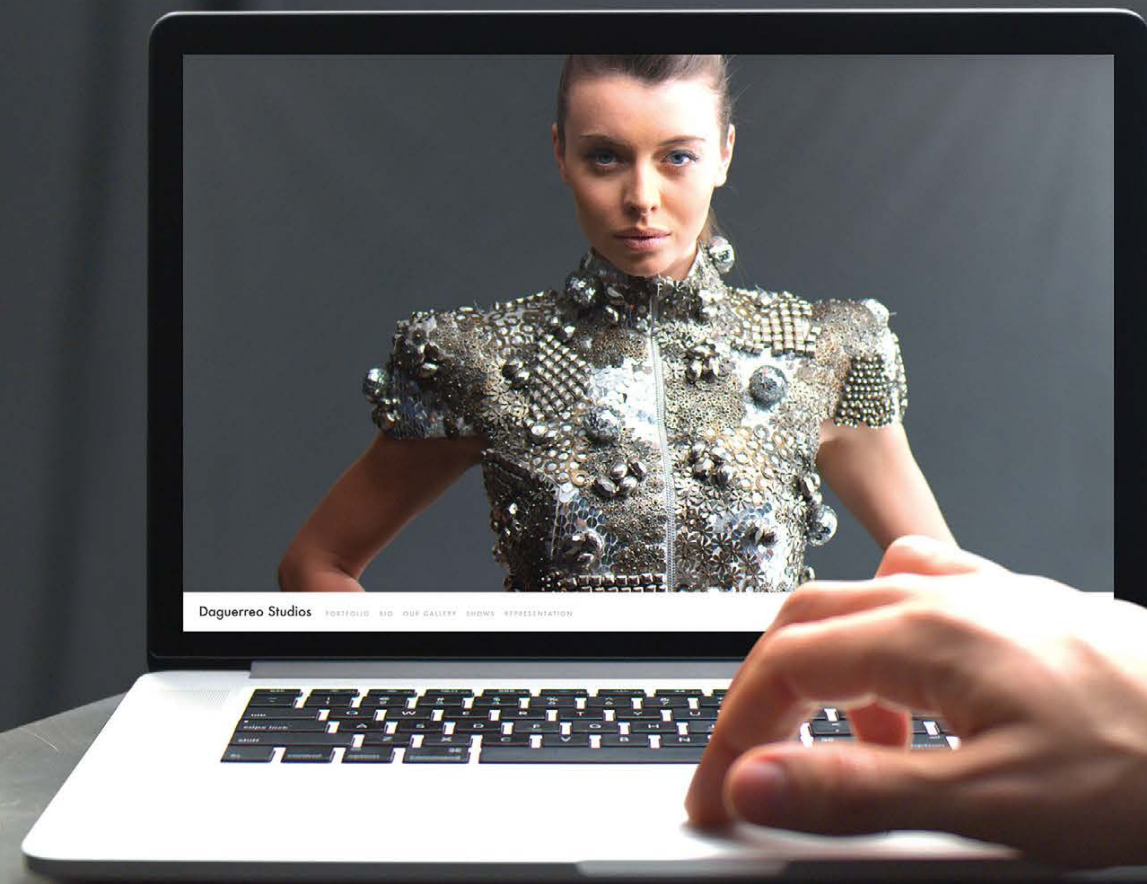
The KelbyOne Member
HELP DESKS

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