

PHOTOSHOP WORLD 2019 WORKBOOK

MAY 30 - JUNE 1 | ORLANDO

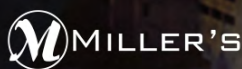
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TABLE OF CONTENTS



DAY 1 THURSDAY, MAY 30, 2019

PHOTOGRAPHY

3 Things to Help You Get More Creative in the Studio, <i>Lindsay Adler</i>	5
Posing Pitfalls & How to Fix Them!, <i>Lindsay Adler</i>	7
From Good to Great, <i>Lindsay Adler</i>	9

PHOTOSHOP

The Power of Color Grading for Mood, Atmosphere & Impact, <i>Glyn Dewis</i>	11
How to Hide Stuff Using Photoshop, <i>Dave Cross</i>	18
Color Science: From Pop to Post, <i>Mark Heaps</i>	32

LIGHTROOM

Retouching Portraits in Lightroom, <i>Kristina Sherk</i>	37
--	----

DESIGN

How Do I Do That in InDesign?, <i>Dave Clayton</i>	48
Create Your Online Portfolio with Adobe Portfolio, <i>Terry White</i>	60
Selections, Edits, & Masking, Oh My!, <i>Mark Heaps</i>	65

LANDSCAPE/TRAVEL

The Landscape of Awe, <i>Karen Hutton</i>	72
Travel Photography, <i>Scott Kelby</i>	86
Creating Depth in Composition for Landscapes, <i>Ramtin Kazemi</i>	132

DAY 2 FRIDAY, MAY 31, 2019**PHOTOGRAPHY**

Lightpainting Essentials, <i>Dave Black</i>	134
The Unposing Approach to Family Photography, <i>Tracy Sweeney</i>	139
Game Day: A Sports Shooters Guide, <i>Dave Black</i>	145
The Dark Art of Quoting for That Shoot, <i>Tim Wallace</i>	150

PHOTOSHOP

Adding & Adjusting Color for Landscapes in Photoshop, <i>Ramtin Kazemi</i>	159
Using Alpha Masks to Make Retouching Tools, <i>Tim Wallace</i>	161
The Art of Magazine-Quality Skin Retouching, <i>Kristina Sherk</i>	167
Digital Painting in Photoshop CC for Beginners, <i>Victoria Pavlov</i>	176
Smart Objects: Unlimited Undo's?, <i>Dave Cross</i>	183

LIGHTROOM

How to Create Tack Sharp Images in Lightroom, <i>Terry White</i>	200
How to Manage Your Evergrowing Lightroom Catalog, <i>Terry White</i>	205
Advanced Lightroom Techniques, <i>Terry White</i>	210

BUSINESS INSPIRATION

The Video Profit Zone for Photographers, <i>Larry Becker</i>	217
Speed & Feed Approaches in a Commercial Workflow, <i>Mark Heaps</i>	224

DAY 3 SATURDAY, JUNE 1, 2019**PHOTOGRAPHY**

Light It Up!, <i>Tracy Sweeney</i>	228
Secrets to Capturing the Best Dog Photos Ever, <i>Kaylee Greer</i>	235

PHOTOSHOP

Creating Fantasy Art, Photo Manipulation in Photoshop CC, <i>Victoria Pavlov</i>	249
Frequency Separation Master Class, <i>Glyn Dewis</i>	254

LIGHTROOM

2019 7-Point System for Lightroom, <i>Scott Kelby</i>	260
Edit Landscapes Like a Pro in Lightroom, <i>Ramtin Kazemi</i>	273
Batch Portrait Retouching with Perfectly Clear V3 & Lightroom, <i>Kristina Sherk</i>	275

DESIGN

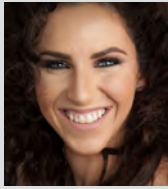
Compositing Techniques - the Big Reveal, <i>Tim Wallace</i>	281
---	-----

LIGHTING/PORTRAIT

Just One Flash, <i>Scott Kelby</i>	289
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3 Things to Help You Get More Creative in the Studio

With LINDSAY ADLER



Lindsay Adler

Portrait and Fashion Photographer

Fashion photographer Lindsay Adler has risen to the top of her industry as both a photographer and educator. Based in New York City, her fashion editorials have appeared in numerous fashion and photography publications including *Marie Claire*, *InStyle*, *noi.se* magazine, *Zink* magazine, *Rangefinder*, *Professional Photographer*, and dozens more. As a photographic educator, she is one of the most sought-after speakers internationally, teaching on the industry's largest platforms and at the most prestigious events. A clean, bold, and graphic style has become the hallmark of her work, whether shooting advertising campaigns, designer-look books, jewelry lines, hair campaigns, fashion editorials, or professional athletes. Lindsay is renowned for her creativity, and for collaborating with designers and stylists in order to create fresh looks. An author of four books, she is always working on new ways to share her passions and knowledge with others. Each year she teaches tens of thousands of photographers worldwide through prestigious events.

Overview: In portrait photography, we often start by using large, soft light sources like softboxes and umbrellas. But what can you do to step outside the box and try something different? I'm going to cover three things that help me get much more creative in the studio: shadows, grids, and gels. The combination of these three elements has completely reinvented my approach to the studio and always keeps me inspired and experimenting.

Shadows:

Shadows overview:

- There is a difference between low key and underexposed. Low key means predominantly darker tones in the image, not underexposed.
- Don't be afraid of shadows; they add drama and can help to sculpt a scene.
- To create shadows: move the light off-axis to the camera, cast a shadow using flags, and try specialty modifiers.

Hard Light:

- Don't be afraid of hard light. It is not as flattering on the skin (shows more texture to blemishes, wrinkles), but can allow you a great deal of control over your shadows, as well as your creative techniques.
- Use hard light and 'gobos' (go between) to cast interesting shadows on the subject.

Specialty Modifier:

- Projectors
- Spot Projector
- MagMod MagBeam
- Dedo Light

Grids:

- Control the spread of light
- Allow you to create tight areas of light (on the face, background, etc.)
- Bigger number = bigger area of light
- Smaller number = smaller area of light (more focused)

notes

3 Things to Help You Get More Creative in the Studio

With LINDSAY ADLER

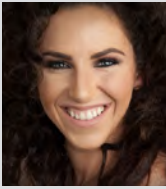
notes

Gels:

- Why use gels?
 - Add emotion and mood to an image through color
 - Draw upon and enhance colors in the frame
 - Separate image from reality
- Gel Uses:
 - Rim light
 - Main light
 - Fill light
- Rosco gels (12"x12") Creative Effects Kit
- Rule of gels:
 - "Gels show up most in shadow areas." Think of light like water. Wherever the water already hit is wet, and it will wash out the gels you've added. You need to restrict where the water goes to create dry spots (shadows). When gels are added, shadows will show the richness of the gels.
- Getting Creative:
 - Combine use of shadows, grids, and gels to innovate and create new approaches to lighting. Explore unexpected ways to light and exercise both control and experimentation!

Posing Pitfalls

With LINDSAY ADLER



Lindsay Adler

Portrait and Fashion Photographer

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Posing Essentials:

- Position:
 - Remember this rule: "Whatever is closer to the camera appears larger; whatever is farther from the camera appears smaller."
 - You can vary relative position through camera angle and subject's pose.
- Lens Choice:
 - Wide lens exaggerates distance and perspective.
 - Long lens compresses distance.

Top 5 Posing Pitfalls:

1. Foreshortening
2. Mergers
3. Poor posture
4. Poorly posed hands
5. Weak expression

1. Foreshortening

1. Problem: Avoid having any part of the body come directly toward or away from the camera. Elbows, knees, etc., will look cut off and compressed (shortened) when they are angled directly toward or away from your lens.

2. Solution: Reposition your subject and adjust the pose to have the body appear more elongated. You can also try varying your camera angle to help.

2. Mergers

1. Problem: When the arms are directly against the body, they can make the form look shapeless and wider than reality, creating unflattering results.

2. Solution: Try negative space or in-body posing. Negative space puts some separation in between the arms and the side of the body. In-body posing positions the arm within the frame of the subject, and therefore, does not extend the width of the body.

notes

Posing Pitfalls

With LINDSAY ADLER

notes

3. Poor posture

- 1. Problem:** Poor posture is unflattering. Typically, the neck looks shorter, the area around the stomach folds over, and the subject looks “slouchy.”
- 2. Solution:** Direct your subject to “Pull up through the top of your head and elongate.” Use this to pull down on the shoulders and tighten the midsection. But be sure the subject does not appear to stress or strain.

4. Poorly posed hands

- 1. Problem:** Poorly posed hands can become a major distraction in an image. They can communicate a subject’s discomfort or simply become a large, distracting element in the frame.
- 2. Solution:** Typically, you want to pose with the subject’s pinky side of the hand toward the camera. Avoid having the palm or the back of the hand turned toward camera when possible. Be sure fingers are relaxed.

5. Weak expression

- 1. Problem:** If an expression is weak, the shot is ruined. Expression is the most important part of a portrait. Clients usually care far more about expression than they do about pose.
- 2. Solution:** Get to know your client. Use their name often. Communicate and create a relaxed environment. It is okay to shoot a lot and vary expression.

To download the *Posing Pitfalls Checklist* quick-reference guide:
<http://lindsayadler.photo/posingpitfalls>

Good to Great

With LINDSAY ADLER



Lindsay Adler

Portrait and Fashion Photographer.

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notes

Today there are a great number of talented photographers. Technology helps to speed up the learning curve and we are constantly inundated by images through social media. What can you do to stand out? How can you go from being a good photographer to a great photographer?

There are three key elements present in the work of “the greats,” those we admire and who most influence their peers.

1. Concept: What is the concept or purpose of your image? How can all of the artistic and technical elements (color palette, posing, lighting, composition, etc.) work together to express this core idea?
2. Style: Who are you as a photographer? What common threads weave throughout your work? What unique lens do you see the world through?
3. Impact: Eye-catching elements in an image that give it that “wow” factor to become more memorable.

Style:

- 3 to 5 words typically define a photographer's style:
- Subject matter
 - Ex: Weddings, portraits, sports
- Visual
 - Ex: Colorful, graphic, painterly
- Emotional
 - Ex: Mysterious, upbeat, nostalgic

Mood boards:

- A mood board is a visual roadmap for a shoot. It is a collection of images (visual inspiration) to help plan and communicate key elements of the shoot. A mood board can have references for hair, makeup, wardrobe, model, lighting, post-processing, and more.

Good to Great

With LINDSAY ADLER

notes

3 Ways to Challenge Yourself:

- Conceptual: Telling a story or developing a concept that you explore visually
- Technical: Trying a new photographic technique of lighting, posing, lens choice, etc.
- Post-Processing: Integrating knowledge of color grading, compositing, and other Photoshop techniques when you develop a shoot idea.

To Develop a Style:

- Identify the images that speak to you the most (your own work and others). What do they have in common?
- Plan shoots that help you explore and refine this style. Use mood boards and plan on a budget for creative problem solving.
- Shoot 2-4 times per month with the singular goal of portfolio building and exploring style.
- Shoot personal projects. Allows you to explore your style and a particular concept. Can create a gallery show, book, or other showcase for your work.

Impact:

- Impact is what gives that initial “wow” factor to an image. It is what helps it be memorable and is one of the most important elements for any photographic competition.
- There are 6 key elements of impact that great photographers utilize. Utilize one or more of these.
- Emotion: Connect with the heart not just the eye.
- Color: Elicits emotion, directs the eye.
- Composition: Balance, leads the eye.
- Lighting: Communicates mood; emphasize form.
- Movement: Experience a moment instead of a still frame.
- Subject Matter: Unusual or engaging subject.

The Power of Color Grading for Mood, Atmosphere, and Impact

With TIM WALLACE



Glyn Dewis

Photographer, Retoucher, and Trainer

Glyn Dewis is a professional photographer, retoucher, and trainer based in England. Glyn's photography and retouching sees him working for national and international clients, ranging from the BBC, Sky TV, and Air New Zealand to athletes, musicians, and other industry professionals.

A Photoshop World Dream Team Instructor, KelbyOne Instructor and Adobe Influencer, Glyn also teaches his own series of workshops, provides one-on-one coaching, and presents at events around the world, covering all aspects of Adobe Photoshop, from basic to advanced techniques. See his work at glyndewis.com and find videos on his YouTube channel at youtube.com/GlynDewis.

Within Photoshop, there are countless techniques and tools for colorizing pictures: Levels, Curves, Hue/Saturation, and Selective Color adjustment layers, and the list goes on. The techniques you use, as is always the case with Photoshop, depend a lot on your personal preference, so there's no right or wrong way as long as you can get the results you're after.

That said, I do have a preferred ways to colorize my pictures and create a specific mood and atmosphere: Color Lookup Tables (LUTs) in Photoshop. In this session, I'll show you how I typically use LUTs, but we'll also look at what color scheme to use depending on the mood you're after, how to take color from movies and still images to use in our own pictures, and a few other little tricks and workarounds.

During the time I've used Photoshop, I've tried many different methods for colorizing my images to achieve the mood and atmosphere I'm after. I still make use of Curves, Selective Color adjustment layers, and the Color Efex Pro 4 plugin, but with the introduction of Color Lookup Tables, more recently I'm finding I choose to use them more than any other method. I love how I can create my own bespoke looks by combining a number of Color Look Up Table adjustment layers, and also by adjusting their opacity and experimenting to see how they change with different blend modes.

Let's start by looking at where you'll find them and a simple recipe combining LUTs.



- With a file open in Photoshop (this is my friend, Paul) (**Figure 1.1**) click on the Color Lookup icon in the Adjustments panel (**Figure 1.2**) to add an adjustment layer. In the Properties panel, click on the 3DLUT File menu and select TensionGreen.3DL (**Figure 1.3**). In the Layers panel, lower the Opacity of this adjustment layer to around 30% (obviously, these settings are according to my own taste; you can set them to whatever you prefer).

notes

The Power of Color Grading for Mood, Atmosphere, and Impact

With GLYN DEWIS

notes

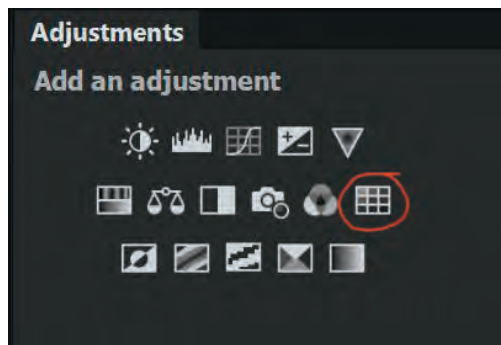


Figure 1.2

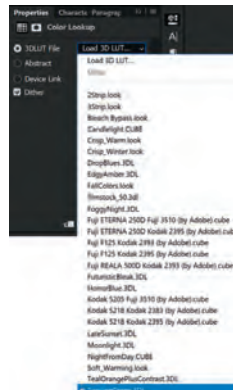


Figure 1.3

- Add a second Color Lookup adjustment layer, and this time choose EdgyAmber.3DL from the 3DLUT File menu. Lower the Opacity of this adjustment layer to 20%.
- Add a third Color Lookup adjustment layer, choosing FoggyNight.3DL, and lowering the layer's Opacity to 20%.
- Set the Foreground and Background colors to their defaults of black and white by pressing D on your keyboard. Then, click on the Gradient Map icon in the Adjustments panel to add an adjustment layer (**Figure 1.4**). This gives us a pretty nice black-and-white image straight out of the bag (**Figure 1.5**); however, in this case I want to use it to desaturate the image slightly, so reduce the Opacity of the layer to 20%.

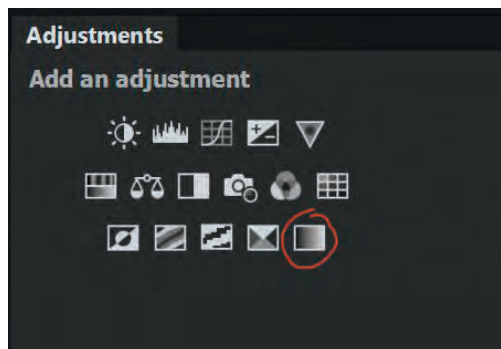


Figure 1.4



Figure 1.5

- I'm loving how all the adjustments we've just added (**Figure 1.6**) change the overall mood of the image; however, I'm not so keen on how the adjustments have affected Paul's skin, so I want to reduce the effects a little in that area. First, let's organize the adjustment layers into a group. Click on the uppermost layer, then while holding down the Shift key, click on the first adjustment layer. This will highlight all of the adjustment layers in the layer stack (**Figure 1.7**). Now go to Layer>New>Group from Layers. (You could also click on the menu icon in the top-right corner of the Layers panel and select New Group from Layers.) Name this group "color" and click OK (**Figure 1.8**).

The Power of Color Grading for Mood, Atmosphere, and Impact

With GLYN DEWIS

notes

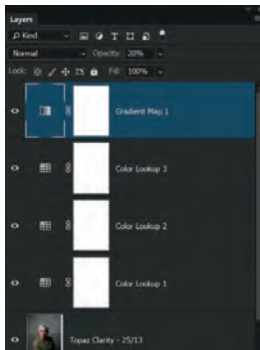


Figure 1.6

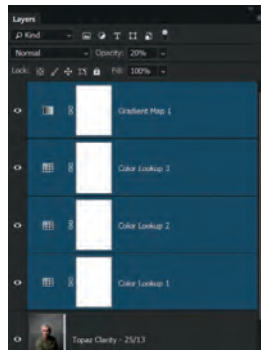
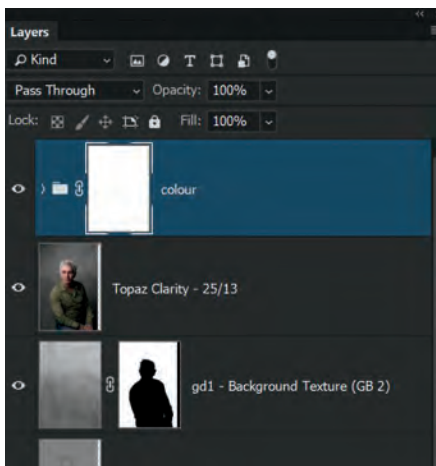


Figure 1.7



Figure 1.8

- Add a layer mask to this group by clicking on the Add Layer Mask icon at the bottom of the Layers panel (**Figure 1.9**).



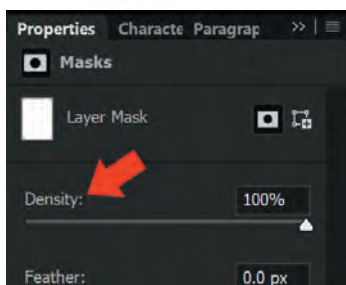
You might be inclined to think that all we need to do to reduce the colorizing on Paul's face is to paint with a black brush on the layer mask attached to the group, and you'd be kind of right, but also kind of wrong. Let me explain.

Let's say you want to reduce the colorizing effect by 30%. You choose a simple round brush with a black Foreground color, set the Opacity of the brush to 30%, and begin painting the effect away. The problem here is that if you lift off and then continue brushing again, there's a

high possibility that you will go over areas again, building up the opacity and, in turn, reducing the colorizing more in some areas than others.



You can see this in the layer mask view (shown in **Figure 1.10**), where I have tried to reduce the effect by brushing with a lower opacity. Different shades of gray means the colorizing from the adjustment layers is showing through in different amounts across Paul's face.



So how can we do this better? Well, there's actually a slider we can use with layer masks that makes this so much easier, and it's called Density. You'll find the Density slider in the Properties panel when you click on the layer mask and make it active (**Figure 1.11**).

The Power of Color Grading for Mood, Atmosphere, and Impact

With GLYN DEWIS

notes

Make sure the layer mask attached to the color group is active, and then choose a round brush with a black foreground color and set the Opacity to 100% (**Figure 1.12**). Paint over Paul's skin and hair to conceal (hide) the colorizing effect completely from this area. Now, drag the Density slider down to 50% (**Figure 1.13**). You'll notice that when you do this, the colorizing effect on Paul's face and hair is reduced.

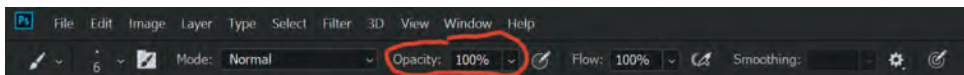


Figure 1.12

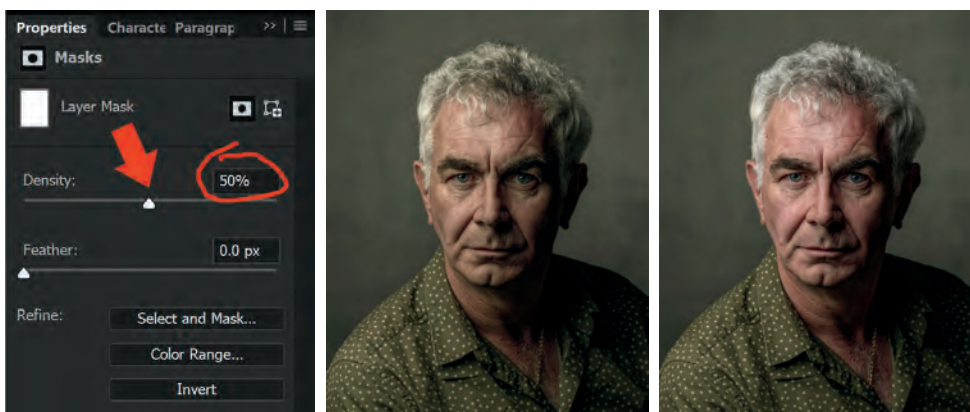


Figure 1.13

Before Density Slider

After Density Slider

Colorizing Like the Movies (Creative Cloud Only)

This technique is a perfect example of taking a “What would happen if...?” approach to using Photoshop and, in this case, Premiere Pro CC as well. A short while back, whilst experimenting in Photoshop, an update was released across Creative Cloud for Premiere Pro CC (which is the software I use for editing my videos). The update introduced a function called Color Match, which is different in so many ways from the Match Color command in Photoshop. It not only works differently, but the results are way better.

Earlier, I explained how I use LUTs (Look Up Tables) to colorize my images; well, this takes it a step further. The idea behind Color Match in Premiere Pro CC is to be able to make video footage from a number of different cameras look similar in the final edit. For example, the main footage for a short video may have been filmed with one camera, such as a Canon, but other angles and B-roll footage may have been filmed with a GoPro or maybe even a mobile phone. Therefore, the ability to make the footage from each camera match (as much as possible) provides much more continuity and creates a better viewing experience.

Sounds great, right? What if we approach this update with the mindset of “What would happen if...?” If it works with moving images, what about still images? For example, what if we could make one of our own pictures match the look of a still from a movie?

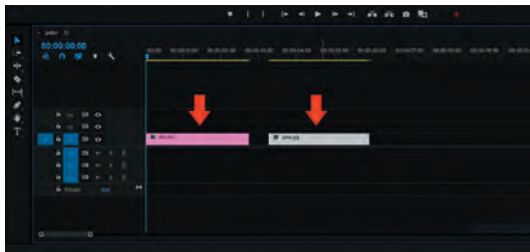
The Power of Color Grading for Mood, Atmosphere, and Impact

With GLYN DEWIS

notes

Well, let's see.

- With Premiere Pro CC open, go to File>Import. Navigate to a flattened version of the file you are currently working on and also to a still from a film or TV show and click Open. Here I'm using a photograph from my World War 2 project, as well as a screen grab from a film trailer on YouTube.



- Drag your still image onto the timeline and then drag the screen grab onto the timeline. Position the files so that film screen grab is first and the still image follows (**Figure 1.16**).

- Drag the play head onto the still image in the timeline so that it's visible (**Figure 1.17**). Click on Color in the toolbar at the top of the screen, and then click on Comparison View in the panel on the right (**Figure 1.18**).

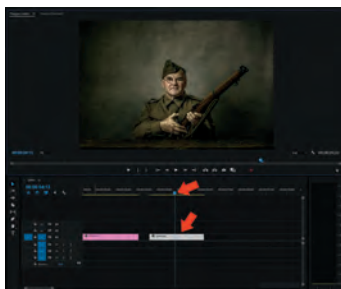


Figure 1.17



Figure 1.18

Of course, we're experimenting here, so this isn't perfect. We can adjust the shadow, midtone, and highlight areas to fine-tune the color a bit more, but I think just seeing this is incredibly exciting. And it gets better.

- Click on the Lumetri Color menu icon at the top of the panel on the right and choose Export .cube from the menu (**Figure 1.21**). Navigate to where you'd like to save the file, name it something like "film," and click OK (**Figure 1.22**). I saved mine to my Desktop.

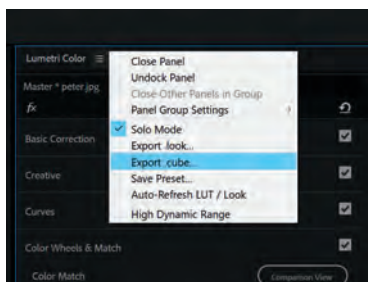


Figure 1.21

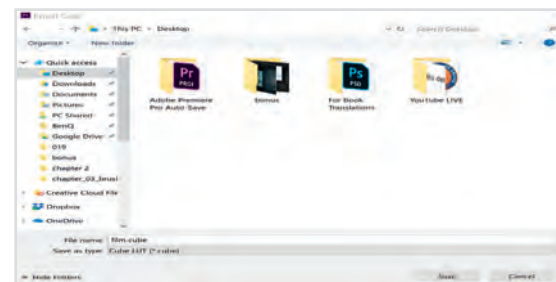


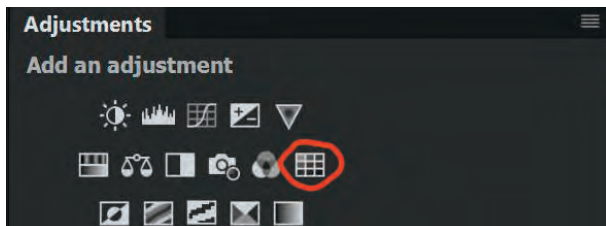
Figure 1.22

The Power of Color Grading for Mood, Atmosphere, and Impact

With GLYN DEWIS

notes

Now comes the magic part.



- In Photoshop, open your still image file and add a Color Lookup adjustment layer (**Figure 1.23**).

- In the Properties panel, click on Load 3D LUT in

the uppermost menu (**Figure 1.24**), and then navigate to where you saved the file from Premiere Pro CC. Select the file and click Load, and the coloring created from the film.jpg file is now applied to the image of Peter (**Figure 1.25**). Isn't that cool?!

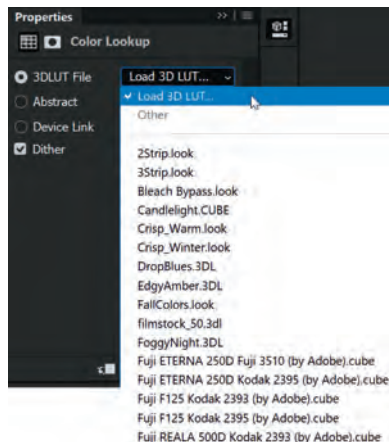


Figure 1.24

Figure 1.25

Of course, it doesn't stop here. We could add more Color Lookup adjustment layers, change the adjustment layer's Opacity or blend mode, or add any other color adjustments, but it's stuff like this that really excites me and gets me thinking about future possibilities.

At the time of discovering this, there is third-party software available that permits you to do something similar, but you'll have pay for most programs. This technique makes use of what you already have!

If you do give this a try, I'd love to hear how it goes. Maybe try using it to match the color or tone of other pictures you've seen? Will it work with black-and-white images?

If you're into creating composite images, could this be useful? One of the most important things to do so that the image looks much more believable is to match the coloring/tone between the background scene and the person/object being composited in, right?

The Power of Color Grading for Mood, Atmosphere, and Impact

With GLYN DEWIS

notes

What about using this Look Up Table creation technique in Premiere Pro CC to create a LUT of the background that you can then apply to the person/object being composited in, in Photoshop? When you have created the LUT in Premiere Pro and imported into Photoshop, you could then add the Color Look Up Table adjustment layer and create a clipping mask so that the LUT only affects the layer directly below (i.e., the one containing the cutout).

I find the possibilities, just by experimenting, incredibly exciting, and hey, if they work, they work, and if they don't...well, at least you tried it.

So remember, "What would happen if?!?!"

How to Hide Stuff Using Photoshop

With DAVE CROSS



Dave Cross

Photoshop, InDesign, and Illustrator Guru

For more than 25 years Dave Cross has been helping creative professionals get the most out of their Adobe software. He has a Bachelor of Education, is an Adobe Certified Instructor, and is a Certified Technical Trainer. Dave is known for his engaging style, humor, and ability to make complex topics easy to understand. Dave was inducted into the Photoshop Hall of Fame in 2009.

This class is called “How to Hide Stuff” rather than “retouching” or “fixing” or “removing stuff,” because that’s really what retouching is all about: covering things up to hide them as if they were never there. To some degree, this is just semantics, but it can influence the approach you take in Photoshop. For example, I’ve often heard people say they need to “cut someone out” of a photo when what they really need to do is cover up that person so it looks like they were never there. For the purpose of this class, I’m going to use the term “retouching” to describe the work done with any tool(s) to hide stuff.

Photography hint: If you are taking group photos—especially on a tripod—consider taking a photo with only one person in it (for focus purposes). Then if you are asked to “cut out Uncle Joe,” you’ll have some pixels available to make it much easier to cover him up.

Although in an ideal world we would click with one tool or choose a command under a menu and get a perfect result in one shot, this may not always be realistic. I suggest that we go into retouching challenges expecting it to take a few steps, and possibly a few different tools, to get to the end result. I think if you start with these expectations, you’ll have less frustration when retouching tools “don’t work.”

Layers or not?

When you need to hide something on a photo, you can choose to use the retouching tool directly on the photo itself or on a separate layer. Normally, one of the reasons for using layers is in case you need to change your mind, and it could be argued that if you are hiding an unwanted element, it’s unlikely you’ll want it back in later. At the same time, using retouching tools on a separate layer can also help with accuracy. Personally, I almost always use a separate retouching layer.

When retouching a portrait, there may be facial features that you want to lessen rather than hide completely. In these circumstances, it makes perfect sense to retouch on a separate layer, then lower the opacity of the retouching layer to let the original pixels show slightly.

notes

How to Hide Stuff Using Photoshop

With DAVE CROSS

notes



Retouch in RAW?

There is a case to be made for using the retouching tools in Lightroom or Camera Raw, simply because retouching in these applications is non-destructive and updates continually as you edit other settings. Above is an example of where retouching in RAW is beneficial.

In this example, I opened a RAW file from Camera Raw into Photoshop as a Camera Raw smart object. That means I can continue to return to Camera Raw (by double-clicking on the Smart Object thumbnail) to edit more settings. However, that can present a problem when you retouch on a separate layer (you must use a separate layer with a smart object).

Here, I added a blank layer and used the Spot Healing Brush tool to generate pixels to cover up the elements I wanted to hide.

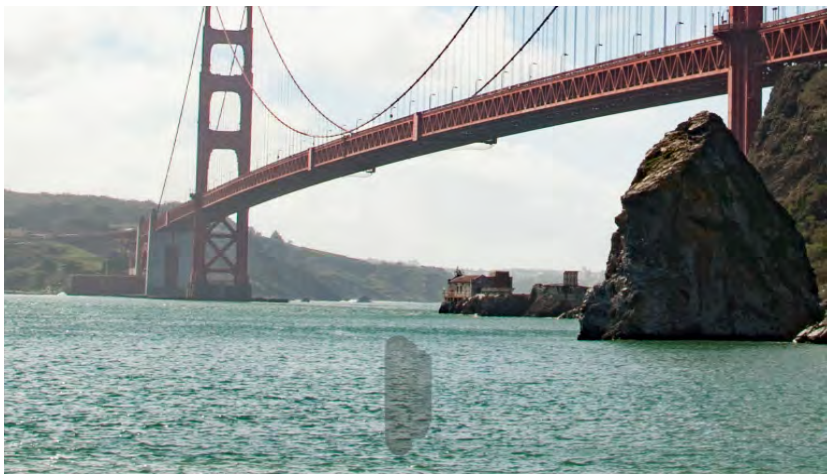
How to Hide Stuff Using Photoshop

With DAVE CROSS

notes



But, if I return to Camera Raw, edit some settings such as Exposure and return to Photoshop, the retouching layer does not update along with the new RAW settings.



How to Hide Stuff Using Photoshop

With DAVE CROSS

notes

Instead, we can use the Spot Removal tool in Camera Raw.

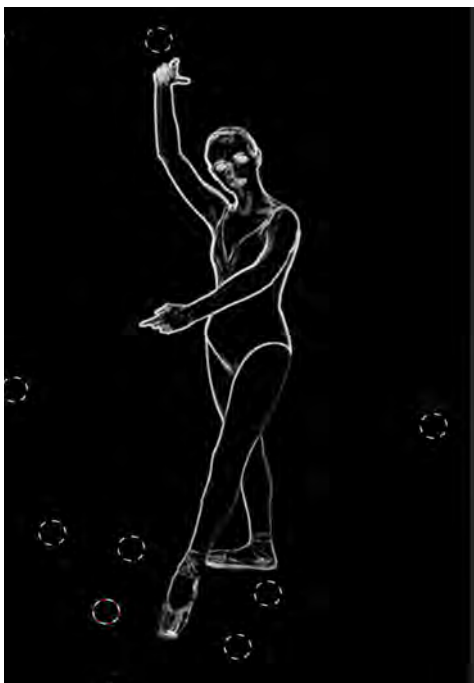


The “cover up” generated by the Spot Removal tool will update with any changes to settings.



Sensor Dust

There's one specific problem where the best solution is the Spot Removal tool in Camera Raw: sensor dust. If there's a silver lining to getting sensor dust on your images, it's that appears in the exact same location, and that means the Spot Removal tool can work automatically. Here's how to take advantage of Camera Raw to work with multiple images.



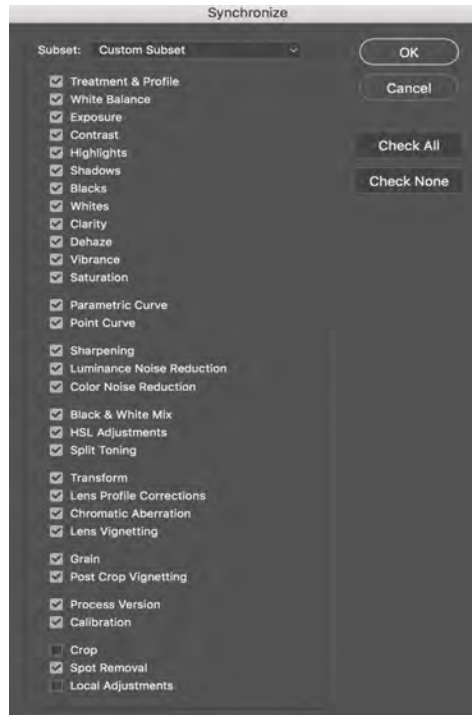
Open the problem images in Camera Raw. Use the Spot Removal tool to cover up the problem areas, taking advantage of the Visualize Spots option to help identify the problem areas. The Spot Removal tool automatically chooses the sample area to cover up the spots, but you can choose another area by dragging the green handle.

How to Hide Stuff Using Photoshop

With DAVE CROSS

Once you have covered up the dust spots on the first photo, use the Filmstrip menu to Choose Select All, and then Synchronize. In the dialog, make sure Spot Removal is checked.

notes



The Spot Removal will be applied to the selected images, and you can edit the sampling locations if necessary.



How to Hide Stuff Using Photoshop

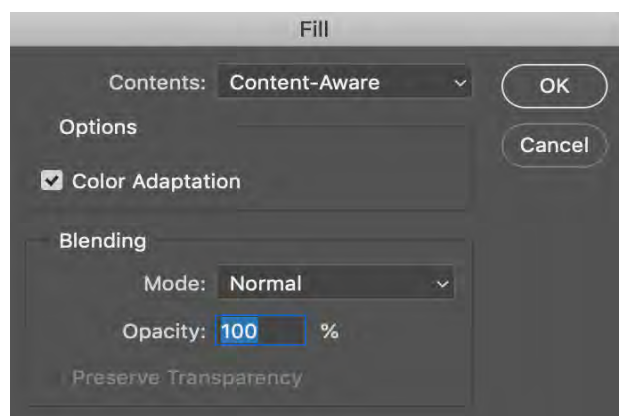
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notes

Content-Aware Fill

There are two options for Content-Aware Fill: in the Fill command dialog and the Content-Aware Fill workspace (CC 2019 only).

The Fill command (under Edit) doesn't have many options, but it is very fast. Make a selection, go to Edit>Fill, and change Contents to Content-Aware.



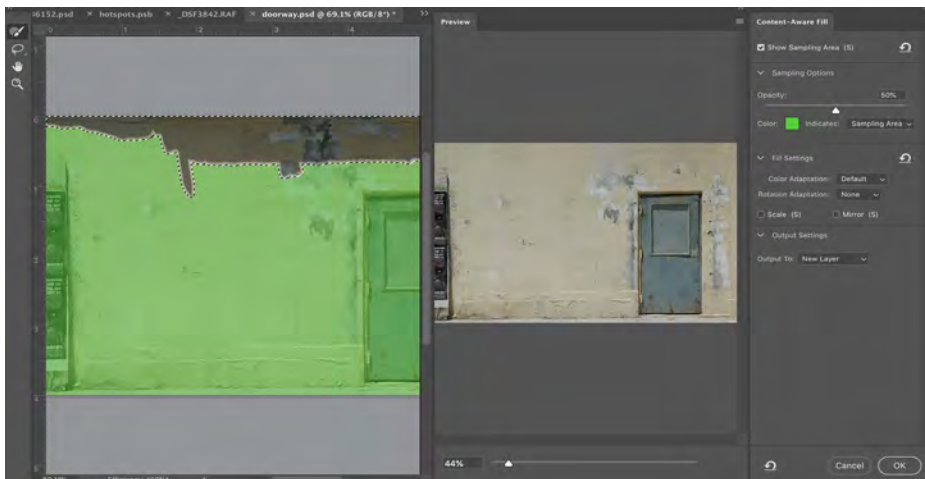
How to Hide Stuff Using Photoshop

With DAVE CROSS

notes

The main drawbacks to this way of using Content-Aware Fill are that (1) there is really not much control over it, and (2) the results cannot be put on a blank layer.

The other option in Photoshop CC 2019 is Edit>Content-Aware Fill. This opens the Content-Aware Fill workspace, which shows the original and sampling area on the left and the edited version on the right.



The biggest advantage of this workspace is the option to “remove” sampling areas by painting on the areas you do not want Content-Aware Fill to use.



In addition, you can change the Color Adaptation settings that allow contrast and brightness to adapt for a better match. This setting is useful for filling content with gradual color or texture changes.

Once you are happy with the results, use the Output Method menu to choose between Current Layer, New Layer, and Duplicate Layer. *Note:* New Layer creates a layer with only the results of the Content-Aware Fill.

How to Hide Stuff Using Photoshop

With DAVE CROSS

notes



A selection was made of the missing area: here is the result of the default setting (at the top) and with the Rotation Adaptation setting on (at the bottom).

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notes

Is Automatic Always Better?

Although I'm a believer in trying automated functions first to see how well they do, sometimes it can end up being faster to do the work by hand. In this example, I wanted to cover up the man in the corner of a photo..



Here's the result after 10 minutes of experimenting with the Content-Aware Fill workspace (middle). Compared with working, instead, for under 10 minutes with the Patch tool and Spot Healing Brush tool (right).

Perhaps the best result might have come from a few minutes with the Content-Aware Fill workspace and some touchups with the Spot Healing Brush tool.



The Patch Tool

The Patch Tool has two big strengths: (1) there is a preview of how the patch will look, and (2) you can continue to tweak the tool settings after you've chosen the patch area. Make a selection of the area you want to patch (using either the Patch tool or a selection tool). Add a blank layer and make sure the Patch tool is set to Patch: Content-Aware, and that Sample All Layers is turned on in the Options Bar. You can change the Structure and Color settings after you've chosen the patch area.

Drag the selection to an area that would make a good patch to cover up the original area. Let go but don't deselect yet. If necessary, alter the Structure and Color settings:

How to Hide Stuff Using Photoshop

With DAVE CROSS

notes

Structure: Enter a value between 1 and 7 to specify how closely the patch should reflect existing image patterns. If you enter 7, the patch adheres very strongly to existing image patterns. If you enter 1, the patch adheres very loosely to the existing image patterns.

Color: Enter a value between 0 and 10 to specify the extent to which you want Photoshop to apply algorithmic color-blending to the patch. If you enter 0, color blending is disabled. A Color value of 10 applies maximum color blending.

Once again, the Patch Tool can provide a great start to covering up an area of a photo. Here is the result before and after changing the Structure setting.



Spot Healing Brush Tool

The advantage of this tool is its ability to simply paint over the area you want to cover up: it paints with sampled pixels from an image or pattern and matches the texture, lighting, transparency, and shading of the sampled pixels to the pixels being healed.

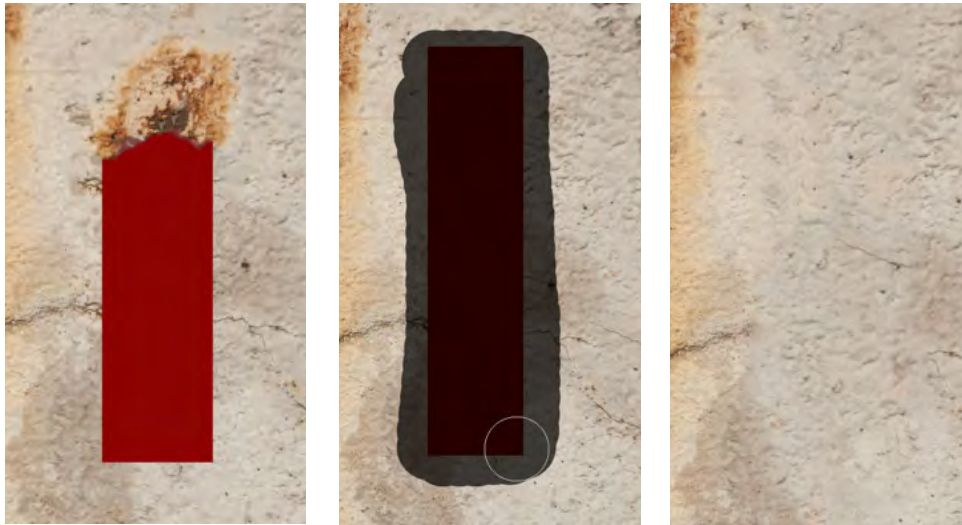
The majority of the time you'll likely use the Content-Aware option with the Sample All Layers option turned on and put the results on a separate layer.

How to Hide Stuff Using Photoshop

With DAVE CROSS

notes

In general, it works best if you completely paint over the area you want to cover up. In this example (on the left), the Spot Healing Brush was used, but only a portion of the box was painted on so a smaller area ended up being covered.



Here (in the middle) the entire box was painted over, which gave a better result.

Although much of the time, the result from using the Spot Healing Brush tool is good, there will be times when you want to choose the sampling area (rather than how the Spot Healing Brush does it automatically).

Healing Brush Tool

With this tool, you must indicate a sampling area by holding down the Option (PC: Alt) key and clicking once. Then you move to the area you want to cover up and paint. (Once again, you may choose to use this tool on a blank layer).

Here are some of the key settings to choose before you use the tool:

Mode: Specifies the blending mode. Choose Replace to preserve noise, film grain, and texture at the edges of the brush stroke when using a soft-edged brush.

Source: Specifies the source to use for repairing pixels. Sampled to use pixels from the current image, or Pattern to use pixels from a pattern. If you chose Pattern, select a pattern from the Pattern Picker.

Aligned: Samples pixels continuously, without losing the current sampling point, even if you release the mouse button. Deselect Aligned to continue to use the sampled pixels from the initial sampling point each time you stop and resume painting.

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With DAVE CROSS

notes

Sample: Samples data from the layers you specify. To sample from the active layer and visible layers below it, choose Current and Below. To sample only from the active layer, choose Current Layer. To sample from all visible layers, choose All Layers. To sample from all visible layers except adjustment layers, choose All Layers and click the Ignore Adjustment Layers icon to the right of the Sample pop-up menu.

Diffusion: Controls how quickly the pasted region adapts to the surrounding image. Select a lower value for images with grain or fine details, or a higher value for smooth images. Here, on the left, you can see the Healing Brush (the circle) and the sample area (the +).



In this example the Healing Brush tool's preview made it easier to line up a crack that appeared beside the box we're trying to cover up.

The Clone Stamp Tool

The Clone Stamp tool is best thought of as a copy-and-paste painting tool: unlike the healing brushes, there is no blending, matching of colors, etc. It is literally like copying some pixels and pasting them elsewhere, which means that the onus is on you to choose the best starting point.



This tool is probably best used with a blank layer to make it easier to tweak the results of the tool. Then hold down the Option (PC: Alt) key and click once to set a sample point. Move to wherever you want to clone and you'll see two cursors: the brush size of the Clone Stamp tool and a + (plus sign) crosshair indicating the area from which you are cloning.

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With DAVE CROSS

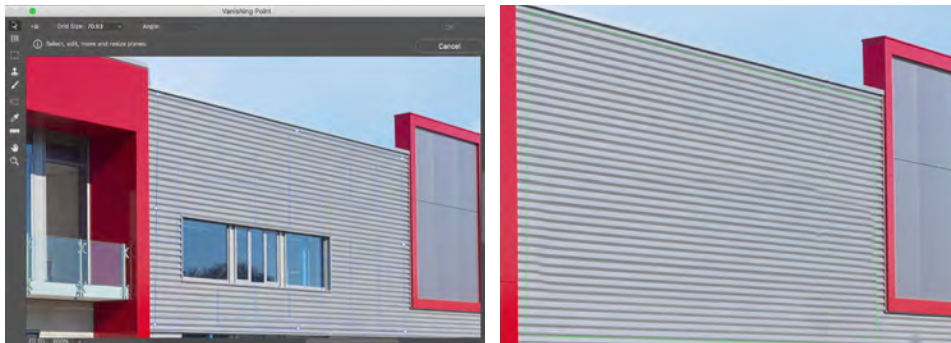
notes

Other Options

Here are some options that are used less frequently, but that can be helpful in some situations.

Vanishing Point

With this filter, you can create a perspective grid and clone in perspective. Create a blank layer before opening the filter to put the results on a separate layer.



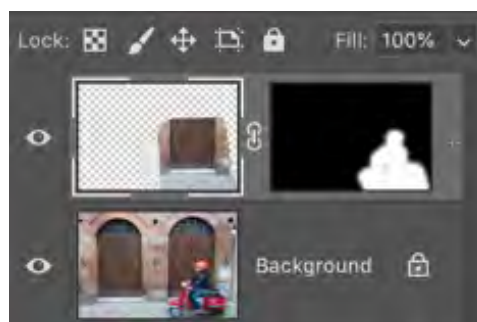
Copying Pixels

Sometimes a good starting point is to select and duplicate an area of pixels, and then transform if necessary to cover up an area. It's likely that you'll have to use one or more retouching tools to finish it off, but this can be a great starting point.



The original photo.

An area was selected, duplicated, dragged into place, and transformed. Then a layer mask was added in Hide All mode and only the needed areas were shown by painting with white on the mask.



Color Science: From Pop to Post

With MARK HEAPS



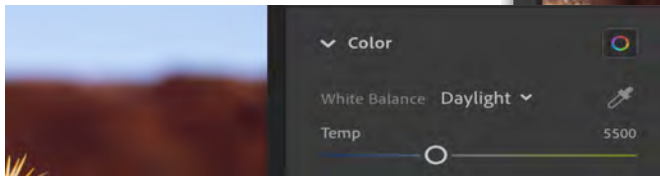
Mark Heaps

Executive Director, Heaps LLC, a digital communications studio

Mark has taken care of clients for more than 20 years, offering solutions for boutique businesses and top-listed Fortune 500 clients alike. He's an Adobe Community Professional and Certified Expert, an Adobe MAX Master award recipient, a past Senior Instructor at Brooks College, a traveled musician, dad of two great kids, husband, dog owner, and foodie.

Color can make or break a great image. As trends and styles shift throughout media, we see a huge variance in how color is used to craft a final project. That side of the color discussion is heavily subjective. From trends, like the retro-faded yellowish cast (à la old Polaroid/film) that is emulated and made popular by services like Instagram (#thatsafilter), to the impact of trends in movies, like the orange-cyan-aqua gradients we saw in almost every comic/sci-fi movie in the last decade. What isn't subjective is the science behind how we create this color in a digital realm.

There are lots of areas to talk about with color in Photoshop and digital media. If we were talking about cameras, we'd be talking about white balance. We see this not only in our camera settings, but also inside of programs like Lightroom or Adobe Camera Raw.



This shot was taken during a solar-noon, which means the sun was at its highest point. It gives harsh shadows and very strong light, when there's no natural filter like clouds.



In programs like these, we can change the white balance to either cool down or warm up the shot to emulate what the temperature of light would look like at various times of day. That is because white balance is measured in Kelvin, a temperature rating. You can see in the screenshot above how the temperature slider goes from a cool blue value on the left to a warm yellow on the right end. That means a shot like this one could have the temperature shifted to emulate those other times of day.

In the three variations of the same image shown here, you can see the far left is the coldest temperature value we can apply, the middle is set to a natural daylight balance, which is 5500°, and the far right is the warmest temperature value.

notes

Color Science: From Pop to Post

With MARK HEAPS

notes



The goal, in a technical sense and not stylistically, is to attempt perfect white balance. This means if you had an object in your image that you knew was in fact some shade of gray, it can be white, but gray is better, and the value for that item in an RGB measurement should be equal values of each channel. Because that implies gray, it is in fact gray. In Photoshop, if you entered 128, 128, 128 for the RGB values, you would, in fact, have middle gray or 50% gray. Notice that the B (brightness) in the HSB values also says 50%.



This means color and lighting for a camera is directly tied to the temperature of the light you are shooting in. This is why when we walk around at night, things have a blue tint, which is colder, and why as things get hot, we see a warmer yellow cast on everything. Environmental factors can absolutely play an effect on color as well (smog, clouds, reflection off of nearby objects, etc.).

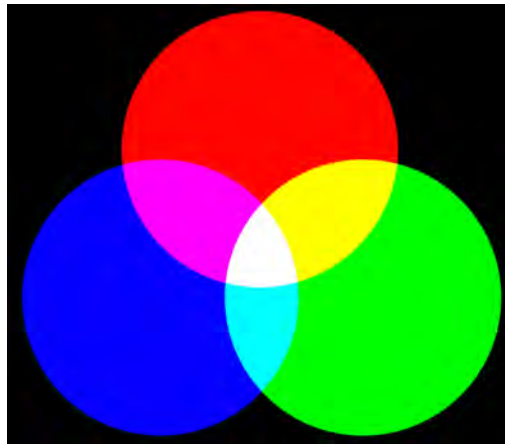
When working in Photoshop, regardless of how you edit colors (Levels, Curves, etc.), you should first understand the foundations of how color works, the primaries and secondaries of light, RGB, and CMY (K = Key Black). Because our images are made up of three channels when we edit in RGB mode, our most common working image mode, if all three channels use the same value, as mentioned earlier, you'll get a shade of gray. When the numbers aren't even and matched, this is where color is produced. Let's look at how RGB breaks down in a simplified way.

Color Science: From Pop to Post

With MARK HEAPS

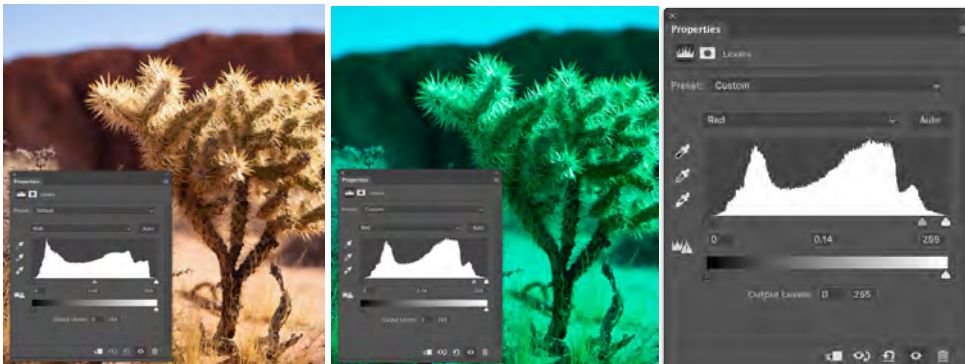
notes

Red, green, and blue are the primaries of light. This is why they make up our main channels. If you enter 255 (the brightest value) for any RGB individual color point, it produces the brightest value of that color frequency. The interesting part, however, is the secondary values that get produced.



In this RGB diagram, you can see that the value opposite of red is a display of cyan. The opposite of green is magenta, and the opposite of blue is yellow. Because we're talking about colors in reference to light, we aren't seeing that cyan color because it's a mix of blue and green overlapping. We're seeing that piece of cyan because red light is missing from the area where 100% blue and green are overlapping.

As an example of this, just open any full-color image and use Levels to make an adjustment. Go into the pull-down menu, and change it from RGB Master to Red. Slide the middle slider (Gamma) to the right, which darkens the red values. The result of this is a cyan overcast.



Removing red and darkening, is what allows the green and blue values to be brighter, and causes this color shift. In the reverse of this, if a color had a yellow overcast, you could increase the amount of blue frequencies in the mix by brightening with an image adjustment, and you can balance the color correctly.

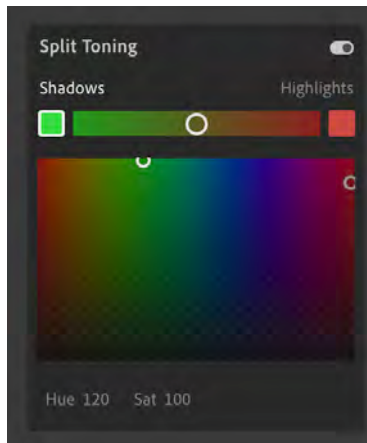
Color Science: From Pop to Post

With MARK HEAPS

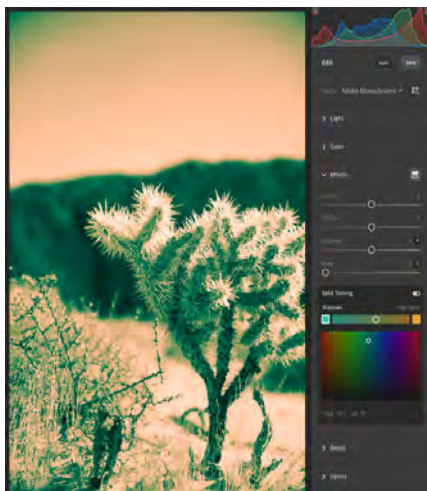
notes

Mapping Color to Luminance

If you are editing colors with a feature like a Gradient Map, this approaches the image from a perspective of luminance, or tone. The best way to understand this is to imagine your image as black and white, and aligning a color value to the shade of luminance. You align a color by editing the hue that is applied to a particular level of brightness or gray shade within the image. One of the areas we see this most commonly is within our RAW editors (ACR or LR).



In Lightroom CC, you can select the Shadows swatch, and then choose a color that will tint the shadows. In this example, green is chosen for the shadows and red is chosen for the highlights. This gives us a split-tone effect. The interface is slightly varied in Lightroom Classic and Adobe Camera Raw (seen here above right), where it shows up as two separate Hue and Saturation sliders that you can blend between for Shadows and Highlights.



For this image, when converted to black and white, we can see more easily how the colors are applied to the shadows and highlights of the image. Using an aqua green color for shadows and a tan/peach color for the highlights. This can be applied to a color image, but it's much easier to see the effectiveness of it on a black-and-white image.

In Photoshop, there is a more finite way of controlling this that goes even beyond the binary approach of Shadows and Highlights. It's called a Gradient Map and it allows you to set values at any part of the Luminosity, or Brightness, range, and apply a hue/saturation value to that specific shade.

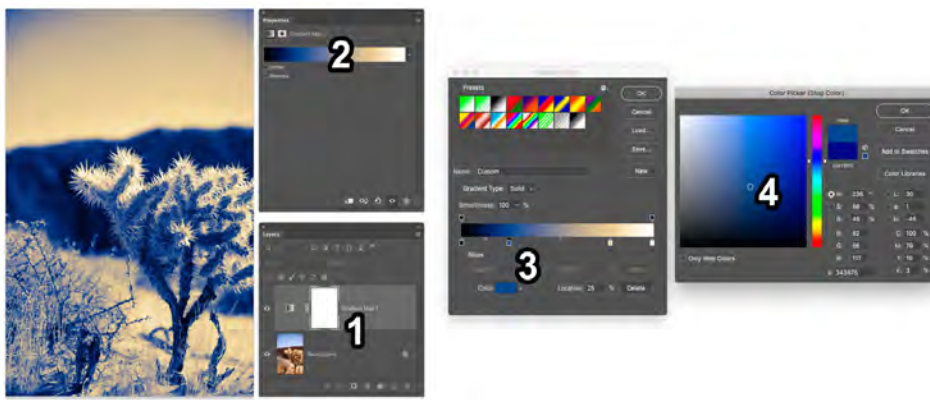
Compositing Techniques

With TIM WALLACE

notes

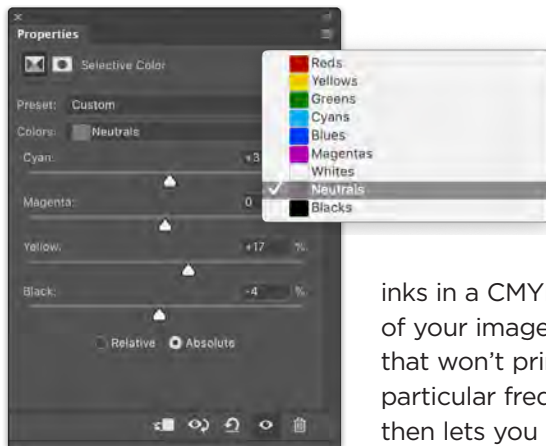
You can apply a Gradient Map as an adjustment layer above your image. The interface shows it as a regular gradient, but it's truly a luminance tone map ranging from shadows to highlights. Add stops along the gradient, and you can assign a value such as a color, and then that will tint that part of the image.

1. Add a Gradient Map adjustment layer.
2. Select the black-and-white gradient for simplicity, then click on the gradient to bring up the Gradient Editor



3. Click just below the gradient in the editor window to add a color stop. Then, click on the color swatch in the bottom left to choose a color.
4. Choose the color you want to be applied to that shade/brightness region of the image.

If you want these hues to apply as tints over the original color photograph, use blend modes, like Soft Light, with a reduced opacity value on the adjustment layer to blend for the desired appearance.



Selective Color

The last way I often recommend is the Selective Color workspace, because it divides the image up by color or luminosity, and allows you to mix shades of color as if you were playing with

inks in a CMYK press. It's great for tinting parts of your image or correcting out-of-gamut colors that won't print correctly. Basically, it isolates a particular frequency of color or luminosity, and then lets you add or subtract an ink value to that isolated target. This is handy for cooling down

shadows or warming up highlights. Just select that isolated target from the pull down menu, and then mix the CMYK sliders.

Retouching Portraits in Lightroom

With KRISTINA SHERK



Kristina Sherk

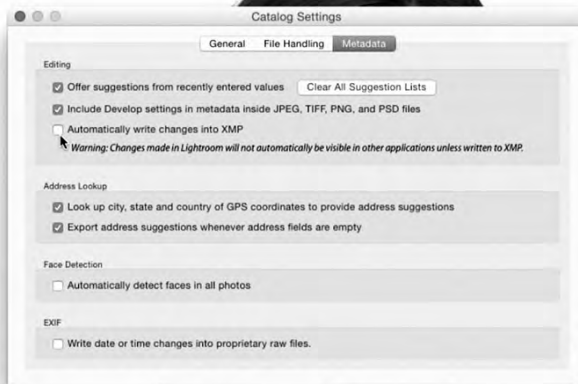
Photo Retoucher, Author

For the past 12 years, Kristina Sherk has been a high-end photo retoucher based out of Washington, D.C., and is called the “picture whisperer” by some. She specializes in realistic retouching. She’s a contributing educational author for publications like *Shutter Magazine*, *Photoshop User* magazine and *Lightroom Magazine*. She is also the author behind Photoshop CAFE’s *Fashion Retouching* DVD. Her more reputable corporate clients include National Public Radio, Time Inc., XM Satellite Radio, Cotton Inc., and most recently, Hasselblad.

Getting Started

1. Go to Lightroom (PC: Edit)>Catalog Settings.
 - a. Metadata tab.
 - i. Turn off Automatically Write Changes into XMP.
 1. Takes up too much processing power and slows down brush speed.
 2. Just remember to select all images and manually save metadata changes (Command-S [PC: Ctrl-S]) before exiting Lightroom.

notes



- b. File Handling tab.
 - i. Camera Raw Cache Settings
 1. Default = 10GB
 2. Increase that maximum size to 30–50 GB.
 3. Helps Lightroom run faster, purge cache.

Retouching Portraits in Lightroom

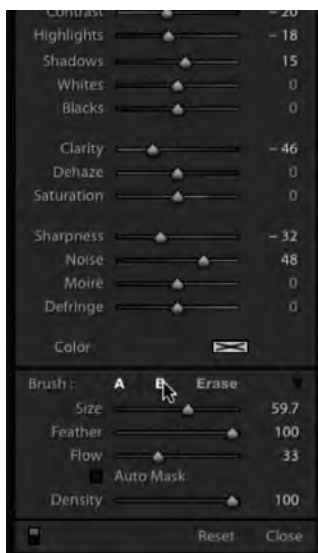
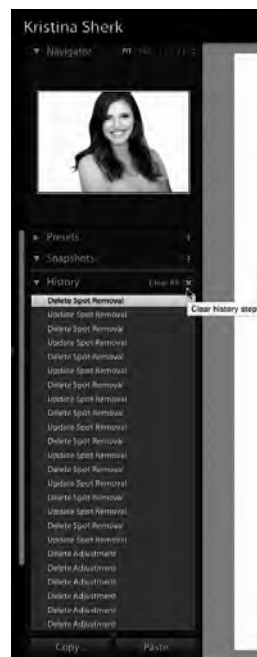
With KRISTINA SHERK

notes



2. History

- a. Anytime you make an adjustment to an image, it logs it as a history state so you can move backwards.
- b. That really slows down Lightroom though.
- c. If you notice the program being sluggish, click Clear All on one image.
 - i. This does not flatten the image, it just forgets the steps while keeping the editing non-destructive.



Tools

1. Spot healing brush = Q
 - a. Shift-T toggles between clone/heal
2. Adjustment brush = K
 - a. Two brush options
 - i. Keep brush A large, 100% feather, low flow
 - ii. Brush B small, .01 radius, 0 feather, 90% flow
 - iii. Switch between brushes with /.
 - iv. With mask selected, holding down the Option (PC: Alt) key allows you to erase the effect in certain areas.

Retouching Portraits in Lightroom

With KRISTINA SHERK

notes

- b. Clicking on the Edit Pin allows you to edit that adjustment.
- c. H = hides pinpoints.
- d. O = shows and hides mask overlay.

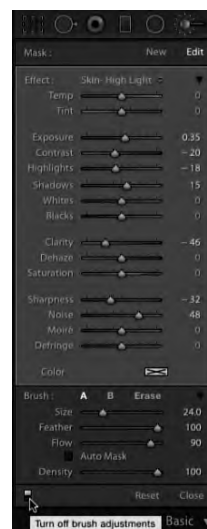


- e. Bracket keys make brush sizes bigger and smaller.
- f. Shift-Bracket keys makes the feather larger and smaller.
- g. Number keys change the flow (1=10%, 2=20%, etc.)
- h. The switch at the bottom of the adjustment brush panel toggles on and off the effect of that particular adjustment brush.

3. / = Preview before and after of the overall image.

Blemishes

- 1. Clone/Heal Spot Removal tool
 - a. Q
 - b. Cloning takes the texture and color from the area you sample.

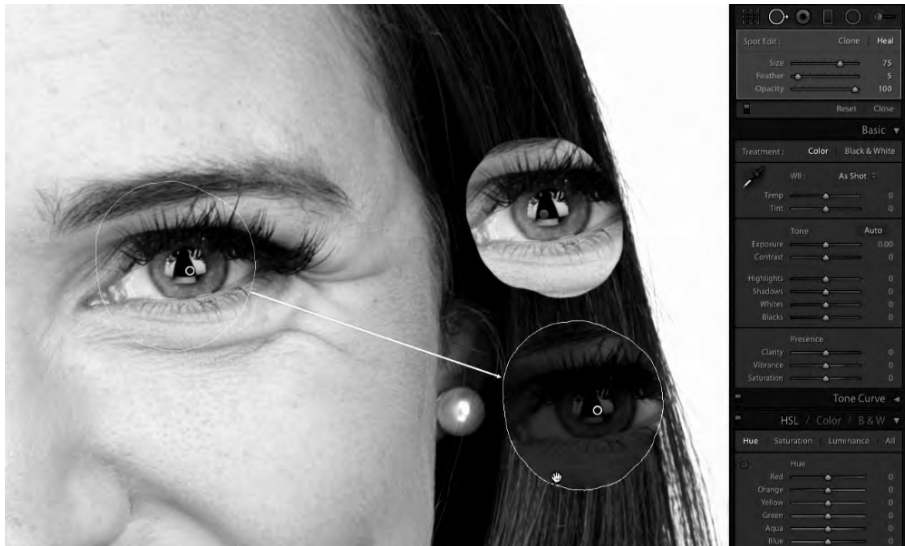


Retouching Portraits in Lightroom

With KRISTINA SHERK

notes

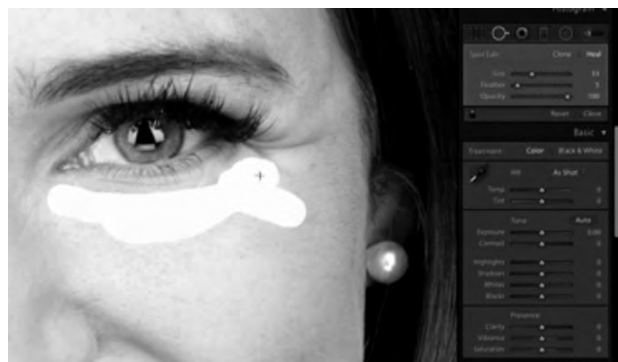
- c. Healing takes the texture from the sample and the color from where the spot is being applied.



- d. Use the Healing Brush to get rid of blemishes.
- e. If you don't like the area it first pulls information from, use the Backslash key on your keyboard and Lightroom will look for other areas to sample from. You can also click the sample point and drag-and-drop to the best area to sample texture from.
- f. Return/Enter key accepts the change.

2. Under-eye area

- a. Use Healing Brush tool.
- b. Draw a line over the whole under-eye area, drag the sample point down to right below that line.
- c. Drag down Opacity to make it look more realistic and natural.
- d. Backslash key = before and after, H key hides the access points.



Creating and Saving Localized Adjustment Brushes

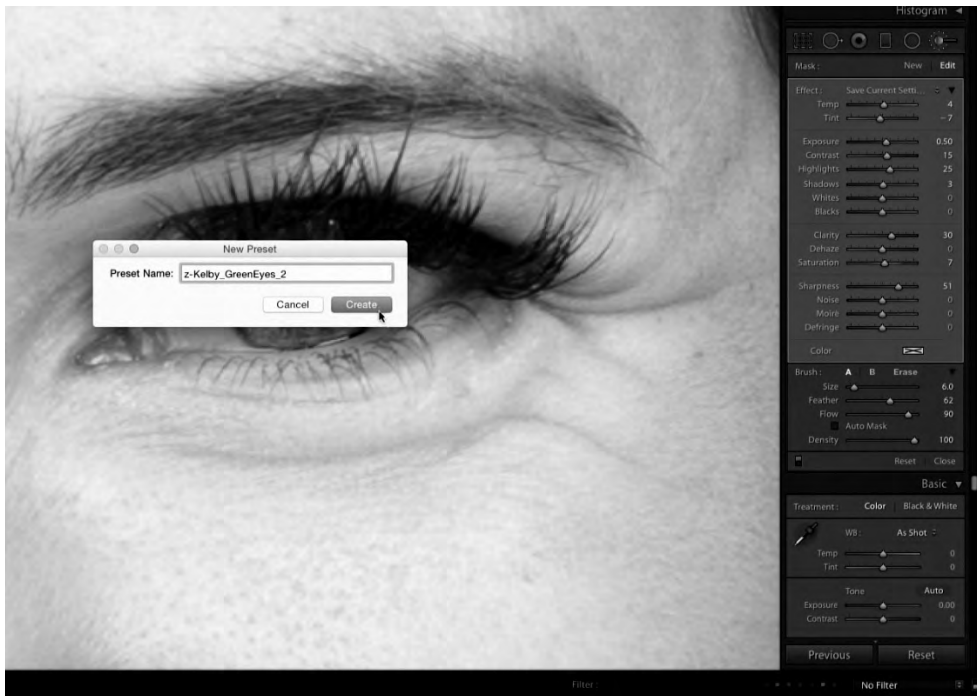
1. Adjustment Brush = K
2. If you do something in Lightroom more than five times, you should create an adjustment brush or preset that does it for you.
 - a. Like actions in Photoshop.

Retouching Portraits in Lightroom

With KRISTINA SHERK

notes

- Once you have the settings for the brush you want to create, click the Effect menu and select Save Current Settings as New Preset.



- When you make a change to the original brush, you can update the preset from the bottom of the menu.

Eyes

- Enhance Iris
 - Increase Exposure, increase Contrast, increase Highlights, bring Shadows up, add Sharpness, increase Saturation, increase Clarity, increase Temp, decrease Tint.
 - Paint brush around iris.

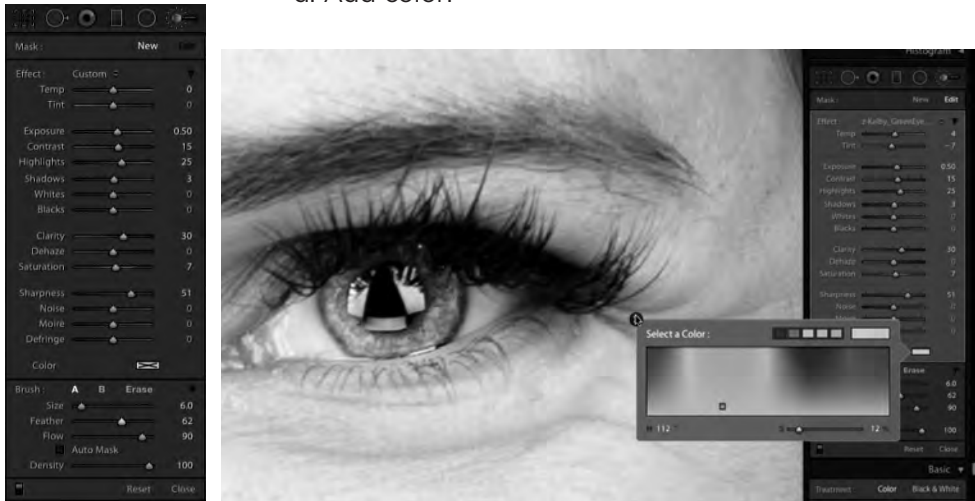


Retouching Portraits in Lightroom

With KRISTINA SHERK

notes

- c. Brush settings:
- d. Add color:



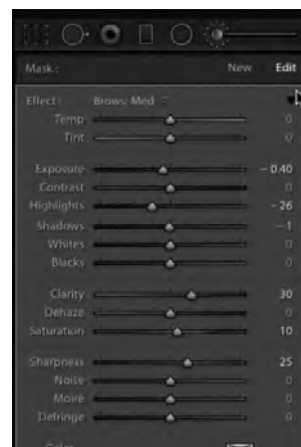
2. Eye whites

- a. Decrease Temp and Tint, increase Exposure, increase Shadows, decrease Clarity to soften veins, decrease Saturation, decrease Sharpness, increase Noise Reduction.
- b. Brush settings:
- c. 30% Opacity
- d. Paint in with 30% opacity mostly around the iris, avoid brightening corners too much because that can look fake.
- e. Always press Return (PC: Enter) before you start a new adjustment.



3. Brows

- a. Brush Settings:
- b. Using a small brush with 0.1-pixel radius, no feather, and high flow, paint zigzags to mimic the look of eyebrow hairs.
- c. Click the black arrow at the top-right corner and bring down the Amount slider.



Retouching Portraits in Lightroom

With KRISTINA SHERK

notes

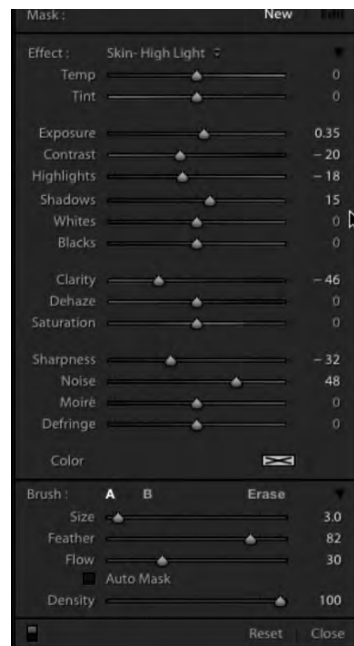


- d. If using a mouse, use a larger brush with more Feather and low Flow, and paint with broad strokes to overall shape the eyebrows.

Skin

1. Skin Smoothing

- The way you need to smooth skin is different based on the color of skin.
- Skin High Light - brush settings:
- Keep overlay visible while painting in this effect so you can avoid areas where you don't want the effect showing.



- Avoid areas near high contrast—near hair, eyebrows. A telltale sign of too much retouching is when creases are super-smooth.
- If you see a spinning beach ball (computer slowing down), clear the history.
 - Localized adjustment brushes are nondestructive, so if you clear the history, it will not flatten the image, but it will give you more processing power.
- Option (PC: Alt) key = Erase
- If your adjustment makes the skin look too smooth:
 - Select the Edit Pin and Right-click to duplicate the mask, then reset the Adjustment Brush.
 - Drag the new Edit Pin slightly to the side so you can tell them apart
 - Double-click the word "Effect" to reset the sliders.
 - Decrease the Noise Reduction slider to bring back detail and increase the sharpness.

Retouching Portraits in Lightroom

With KRISTINA SHERK

notes

Dodge and Burn

1. Light shaping – great for natural light shots to even out lighting.
2. Brightening/dodging areas enhances and brings them closer to the camera, darkening/burning pushes areas diminishes and farther away from the camera.
3. Dodge (Lighten) and Burn (Darken) presets are already in Lightroom.
 - a. Edit Dodge preset – increase Exposure to 55.
 - i. Paint in with low Flow.
 - ii. Small brush for detail areas; large brush for overall highlighting.
 - b. Burning – use preset.
 - i. Broad strokes to darken certain areas and shape face.
 - ii. Add a little light orange color with 20% saturation to keep color consistent between highlight and shadow areas.



Mouth/Teeth

1. Lips
 - a. Easily add color with these steps.
 - b. Decrease Saturation and add red color (75% Saturation) to mimic lipstick.
 - c. Brush settings:
 - d. Avoid highlight areas because they would naturally be light, just paint the color around the lip color areas.
 - e. Use Exposure slider to lighten/darken the lip color.
 - f. These steps can be repeated to add color anywhere—eyes, lips, cheeks.



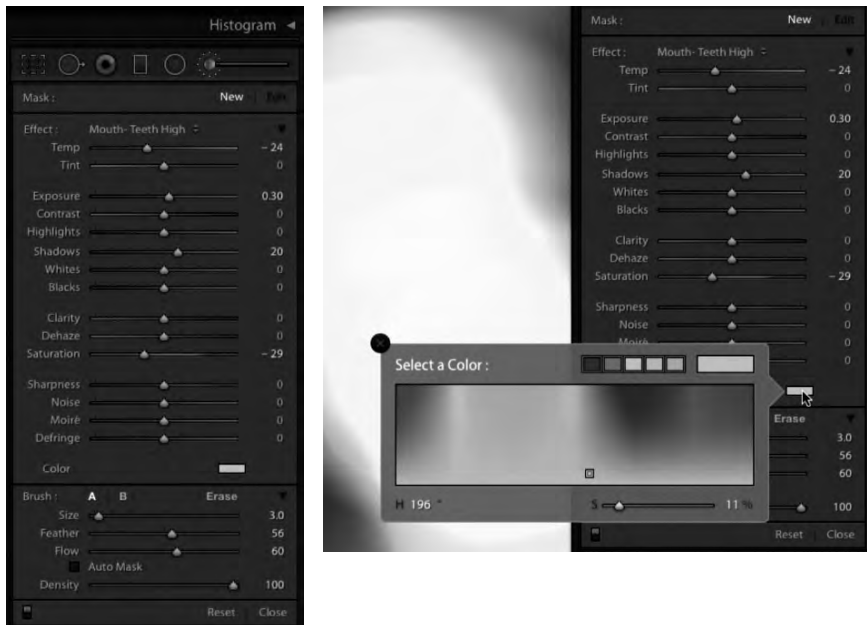
2. Teeth
 - a. Decrease Temp, increase Exposure, bring up Shadows, decrease Saturation, add a Color overlay.
 - b. Brush Settings:
 - c. In this instance, we want to choose the complementary color to yellow, which is blue (11% Saturation).

Retouching Portraits in Lightroom

With KRISTINA SHERK

notes

- d. Brush Settings:
- e. Only time Auto Mask is beneficial.
 - i. Keep the + (crosshair) on the teeth; don't let it extend onto the gums or they will be included in the mask.



- f. Brush Settings:
- g. Click to access the Edit Pin, click the black arrow to close panel, and decrease the effect of the teeth whitening to make it nice and natural.



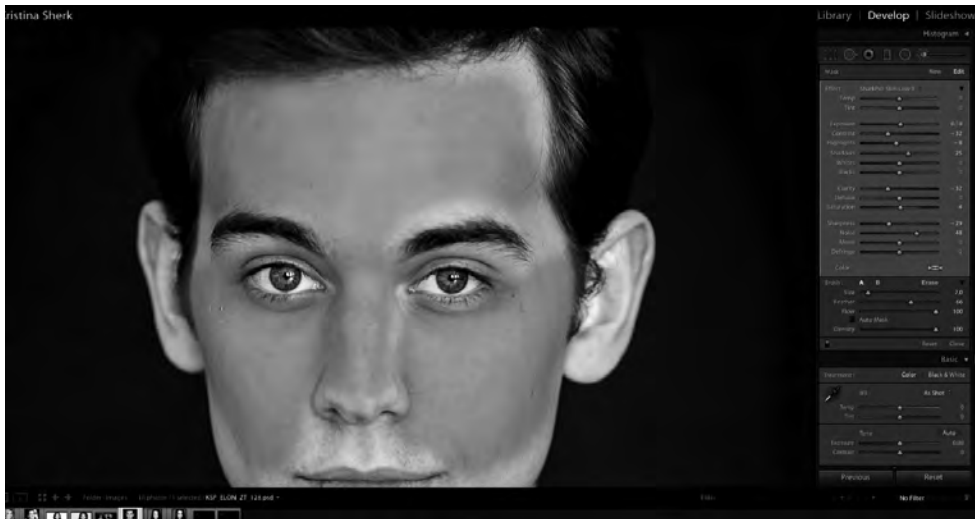
Men

1. Men especially need to be protected from overly smooth skin.
2. Use low skin smoothing to protect more of the detail.
 - a. Avoid chin and lower jaw if there is a 5 o'clock shadow or any facial hair in general.
 - b. Like before, Right-click and duplicate mask, and drag Edit Pin a little to the side.
 - c. With the second mask still activated, double-click "Effect" to reset that tool.

Retouching Portraits in Lightroom

With KRISTINA SHERK

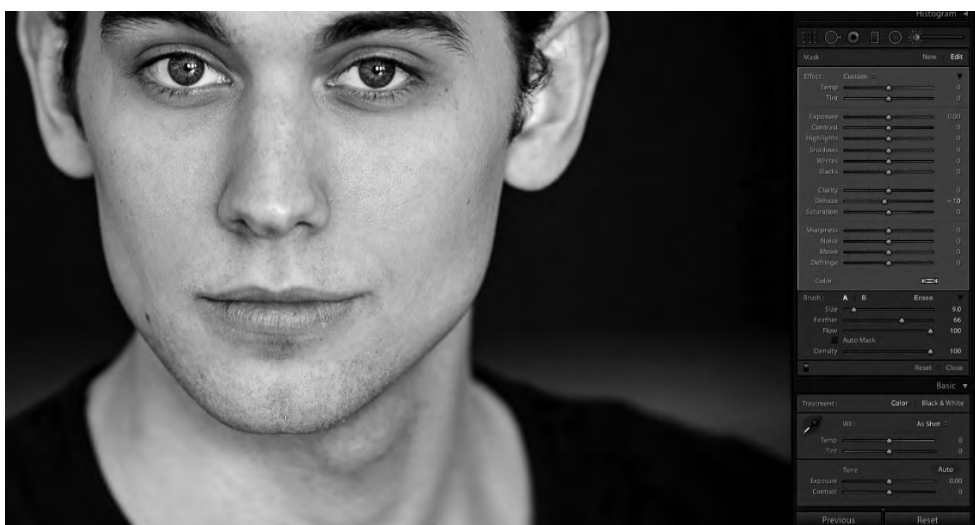
notes



- d. Add a lot of Sharpness and decrease Noise Reduction.
- e. Brush Settings:
- f. Goal = skin smoothing while protecting the detail of the skin.

3. To deal with the 5 o'clock shadow:

- a. New Adjustment Brush—double-click on “Effect” to reset all sliders.
- b. Decrease Dehaze slider.
 - i. Bringing it down will make it hazier.
 - ii. Will soften the stubble.



Retouching Portraits in Lightroom

With KRISTINA SHERK

notes

Syncing Adjustments Over Multiple Images

1. Once you make the desired adjustments to an image, you can sync the adjustments by going to the Library module, selecting the images you want to copy the settings to, and clicking the Sync Settings button at the bottom right. Make sure the Local Adjustments and Process Version are turned on.



2. If the face is in a slightly different position in an image, you can click the Edit Pins for the adjustments and drag them into the correct position on the face.

How Do I Do That in InDesign?

With DAVE CLAYTON



Dave Clayton

Graphic Designer

KelbyOne instructor, Dave Clayton, is a UK-based graphic designer and creative specialist with more than 30 years of experience. With a great passion for all things design, Dave has always loved working in InDesign, Photoshop, and Illustrator. He specialises in creating branding projects and logos for clients, and has had work published by Peachpit Press and KelbyOne. He is also an Adobe Influencer and ACA in InDesign.

Getting Started

Hopefully, you are attending this class because you are just getting started out with InDesign. We are going to cover some basics in this class to get you up and running. Once you learn these basics, you'll be able to start making documents from a simple business card to flyers, posters, and brochures.

The reason I wanted to teach this class is because I speak to so many photographers and small businesses who have the software and need business stationery, but don't know where to start and are a bit scared to click on that little ID app.

The basics of InDesign pretty much cover text and image handling, how to personalise them and lay them out on the page. InDesign is a powerful layout tool but right off the bat, we can use it's simplest functions to create great artwork. A lot of what you apply in InDesign you have quite probably done in Photoshop so the software shouldn't feel too alien.

WARNING: This is NOT a class for professional graphic designers who already know how to use InDesign and all of its functionality. This is aimed at the beginner, someone who wants to expand their abilities and try to use InDesign to improve their skillset.

Also, I will be showing these tips in Adobe InDesign CC - most of the tips I show are available in older versions but if you have CC you should be updating your software with each release update. Some of these basics are available in CS6.

Introduction

Before starting this class I will be going over a few basics regarding the usage of InDesign and where and how it is most commonly used. I will also cover how I use it in my daily workflow and give you some tips along the way. There will be a short presentation to cover this which will be made available for download.

To start, we will be laying out a simple newsletter type document. We will be placing text, choosing fonts and styles and adding images. We will look at some ways to make simple tasks better automated using styles and also the CC library function. We will also briefly look at Typekit and Adobe Stock to help make your designs that little bit more professional looking.

notes

How Do I Do That in InDesign?

With DAVE CLAYTON

notes

Preferences Housekeeping

One of the most basic but useful things to do is to start with setting up some preferences to help make life easier as you work on your documents. There are a lot of things we could set up but it can look a bit scary and we want you to embrace InDesign and make it your new friend!

Step one: Open InDesign

We will start up InDesign by clicking on the ID app. That was easy!

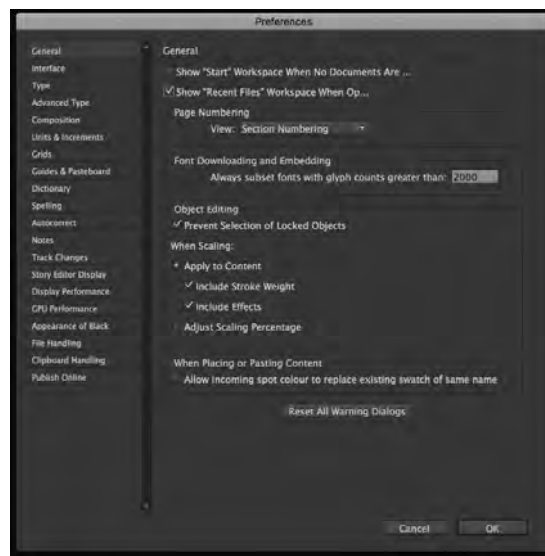
Now you have an empty canvas in front of you. A quick aesthetic tip, you can change the colour of the background in Prefs. There are 4 choices out of the box and custom. I will show you how to change the colour quite easily.

Step Two: Workspace Options

One of the new features in CC2017 is to open up InDesign with a window showing your most recently opened files. If you just want a blank application frame to open you can turn this feature off. Choose INDESIGN > PREFERENCES > GENERAL (or MAC: Command-K / PC: Ctrl-K) and either check or uncheck the box depending on your preference. Personally, I like to uncheck and always start with a blank workspace as I can always use FILE > OPEN RECENT if I need to open previous work.

Step Three: Type Preferences

Just as a rule, I tend to tick everything in the type options. This is because once ticked, they are always active until you turn them off again. We don't need to go through all of the these but the ones that will be useful are 'Enable Drag and Drop in layout View' 'Font Preview Size' 'Show Recent Fonts Alphabetically'. I will cover some of the others just so you know why they are there.



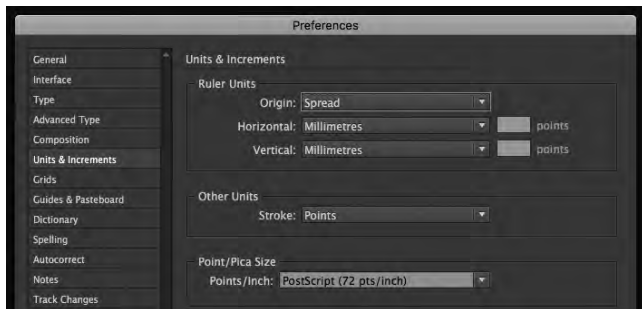
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With DAVE CLAYTON

notes

Step Four: Units and Measurements

I will apologise here, I am English and always work in millimetres, even post-BREXIT! I realise many of you would work in inches but for the purpose of this class I will work in what I am comfortable with but if you are used to working in 'imperial' you'll understand the basics of the layouts I will be showing you.



Now let's create a new document!

Creating a New Document

Step one: How big?

Unlike Photoshop where you've quite possibly started with an existing image, we always start with a blank page work from there. This is because, as we touched on in the intro, InDesign is a layout tool. To enable us to create our first document we need to know the size of what we are creating and then input that into the New Document dialog box. If it was a simple one-sided business card we would enter 85mm width by 55mm height (or inches equivalent). In this class, we will work on an A5 document which is a preset.

However, before we go ahead and make a new document we are going to do one important and time-saving thing. With InDesign open and no documents open, we can set InDesign to automatically use the same default font for each new document we create. This is an application default. It drives me crazy that Minion Pro is the default on my machine so I always ensure that whatever the primary font family I am using for that project is the default. To do this just click on the type tool in the left toolbar and in the top frame we'll choose our default font of choice. I will cover fonts later but for now, we'll go with Acumin Pro – a Typekit font that has many weight options. I'm choosing Regular and 10pt. That's going to be my standard copy font size and weight. We can set up other variations of our document which we will cover later in the class.

So now, every new document begins with our new default font. Just to briefly explain why I do this, each of my clients and projects have various brand fonts but to have the most common one set, which is for my own personal projects, I always start with that and then change it depending on what I am working on. I also use Creative Cloud Libraries to store my client's preferences. We'll cover that later.

How Do I Do That in InDesign?

With DAVE CLAYTON

notes

First Tip – *Save your document on your computer.*

Step Two: Setting up the document

Choose New Document from the File menu or press Command-N (PC: Ctrl-N) on the keyboard

Uncheck facing pages (for now, we'll come back to this at the end of the tutorial)

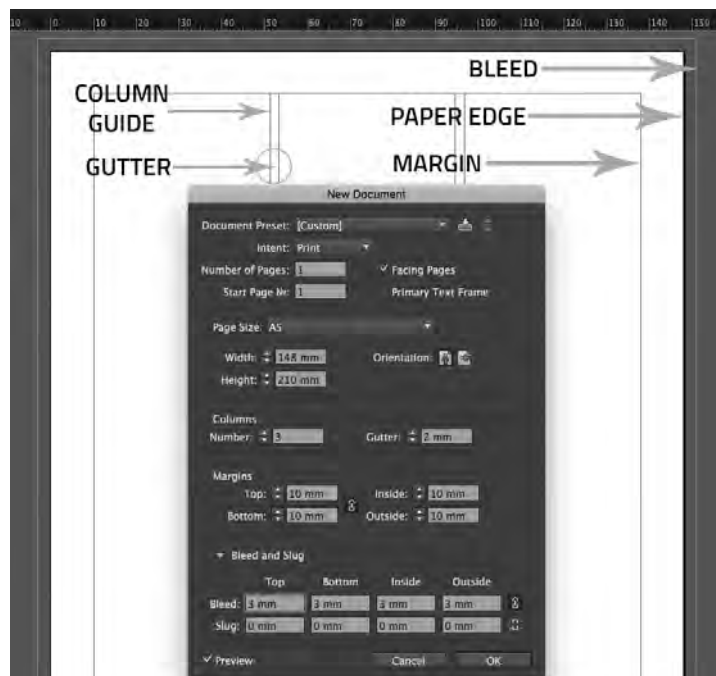
Then set your dimensions, either manually or choose one of the presets, we are making a small flyer to start this tutorial so I am choosing the standard UK flyer size, A5. Similar to folding Letter in half and keeping it portrait.

Next, we need to understand the margins and bleed. We also have the option to create guides. The margin is the 'safe area' – anything within this is safe when printed, it's not too close to the edge when the paper is trimmed. Then we have our bleed. For an A5 size we usually use 3-5mm (.25") – this means that any image or colour you want printed to the edge will be included when the paper is trimmed, I always liken it to colouring outside the lines, then when you get your scissors and cut around the outline of the shape, it's completely coloured to the very edge. We can choose an amount of columns we need (these settings can be adjusted once the file is set up anyway)

Lastly, we need to tell InDesign that the intent of the document is Print and our orientation is portrait.

If you check the preview box at the bottom of the dialog box you can see the new document building behind it.

That's it – we have our new blank document set up and ready to add content.



How Do I Do That in InDesign?

With DAVE CLAYTON

notes

Adding Content

As we are all mostly using images in our lives, and let's be honest, it's the images that capture our attention, we'll start by adding an image. InDesign can handle most image formats except RAW. For anything RAW I suggest you save the image to PSD (InDesign can handle native Adobe format files such as PSD, AI, EPS) or JPG, TIFF etc.

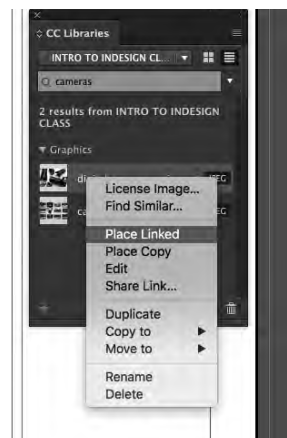
TIP: *InDesign doesn't embed, it links. So when you start your project and you give it a home, my advice is either keep all your assets in one main folder, or you can create a subfolder just for photos. For a basic project like this, we can keep it all in one folder. If you moved this image or changed it in any way, InDesign will warn you!*

All images and text in InDesign live in a frame. Whether you create a frame first or add content, it'll end up framed. There are a few ways to add images but for this tutorial, I'm choosing one – AdobeStock. AdobeStock is part of the Creative Cloud community, once you sign up you can buy and sell images through the portal. The beauty of Adobe Stock is that you can download previews to use until you are happy with your choice and then easily licence the image afterward. We'll come to that...

Step One: In the right-hand panel we have an option – CC Libraries, click on that. You then have a small dialog box appear. As this is your first project, we'll create a new Library, name it accordingly. This library is your new best friend because you can store a lot of info here for future use.



Now we want an image. This flyer is for a fictitious camera club so we're searching for 'cameras'. As we scroll through the results we'll use a suitable image to place into the top of our document. I've chosen one with some camera gear. Because I may change my mind later I am only going to save a preview for now. Click the drop-down arrow and choose Current Library and we'll see our image. Right-click the image and select Place Linked.



How Do I Do That in InDesign?

With DAVE CLAYTON

notes



A small thumbnail will appear on the page and this is when we decide where we wish to drag out the image frame. Because we need some space for header text we'll place the image frame from the left bleed across to the right bleed. You can also drag the thumbnail from the panel onto the page and do the same.

We can change this image later if we need to, either with another stock image or even our own. Once placed we can alter the size of the frame by clicking once on the image. A blue frame line will appear. You can adjust this but you'll



How Do I Do That in InDesign?

With DAVE CLAYTON

notes

notice that as you do this the frame size changes but not the image. To resize the frame and the image you need to click and drag a corner and hold the shift (for proportion) AND the CMD key to resize everything.

Another way to insert an image is to create the frame first and place an image inside it. To do this you need to select the frame then use the File>Place command and find your image and place it.

Now that your image is in the frame unless you sized your frame to the exact size of your image, chances are you will need to resize your image. Ideally, you'll want to bring in the images already sized from Photoshop to the exact print size that you want and at the proper resolution, you should never plan on sizing them up as they will be less sharp and lose detail. Images large enough for print is important, Adobe Stock provide 300DPI but you own images may not be large enough sometimes - we can see this in the LINKS panel.

The two most common methods of sizing your image to fit the frame are: Fit Content Proportionally and Fill Frame Proportionally. However, the Fill Frame Proportionally command may crop off some of your images to fill the frame if the image is not the same exact proportions. We'll try both to see which one we like best. Choose Fitting>Fit Content Proportionally from the Object menu. Now hit Undo from the Edit menu and try Fitting>Fill Frame Proportionally from the Object menu.

Another way is to resize the frame to where you want the image to be placed, then click in the 'donut' wheel in the middle of the image and now you can resize the image independently.

If you go to my Top 10 InDesign Tips class you'll see some other ways of adding multiple images and images into text.

Creating Text Frames & Linking

As with your images, your text is also always in a frame. Although text can be put into any type of frame, if you know you're going to be inputting text, then you may as well create the frame with the Type tool (T) and drag the frame into the area you wish to fill, much like with the image frame. This is where the guides and columns come into play.

Step One: Select the Type tool in the Tools panel and drag out a new text frame on the page full width across the top. We'll add our header text first. Type out PSW CAMERA CLUB in our default font. As this is our header font we need it to be larger. We'll change the font weight to BLACK.

How Do I Do That in InDesign?

With DAVE CLAYTON

notes

Then we need to make the type fit the frame. So highlight the text and then click the up arrow until the type fills the box, you can also use the Character Panel on the right and do the same from there. However, I much rather do this from the keyboard. Hit Shift Command-> (PC: Shift-Ctrl->) to make the text larger. The opposite keystroke would be Shift-Command-< (PC: Shift-Ctrl-<) to make the text smaller.

We'll add colour later!

Next, we need to add copy text.

Step Two: Drag another frame out below the image. You will now have a blinking cursor, and you can just start typing. So go ahead and type the title for your piece/ad. You can type or copy and paste from another document, you can even place text from a Word Doc but we won't be covering that today.

Step Three: Once you type your title, you'll notice that again, by default, it's in Acumin Pro 12 pt because this is what we made our default font. We'll make this a little smaller, change to 10pt for now. If you also wanted to change the font family just highlight what you've just typed with the Type tool and then choose a different font from the Control panel at the top of the screen. InDesign will actually show you what the fonts look like before you choose one.

Step Four: To make your text frame smaller or larger, you can resize it with the Selection tool. But when you do you'll see a problem - where did your text go??

Step Five: Here need to learn about text frame linking. Each text frame has an in port and an out port. These little boxes to the left and right sides of the frame allow you to link frames together to flow text from frame to frame. You can continue text from the frame you've already created whether you have created the second frame or not. To achieve this just click the out port in the lower-right corner of the text frame you were just working with. If you have too much text you will see a small red +

Step Six: You will now have a loaded cursor. From here you can drag out a new frame which will automatically link the two frames together. You can link as many frames together as you want and they don't even have to live on the same page.

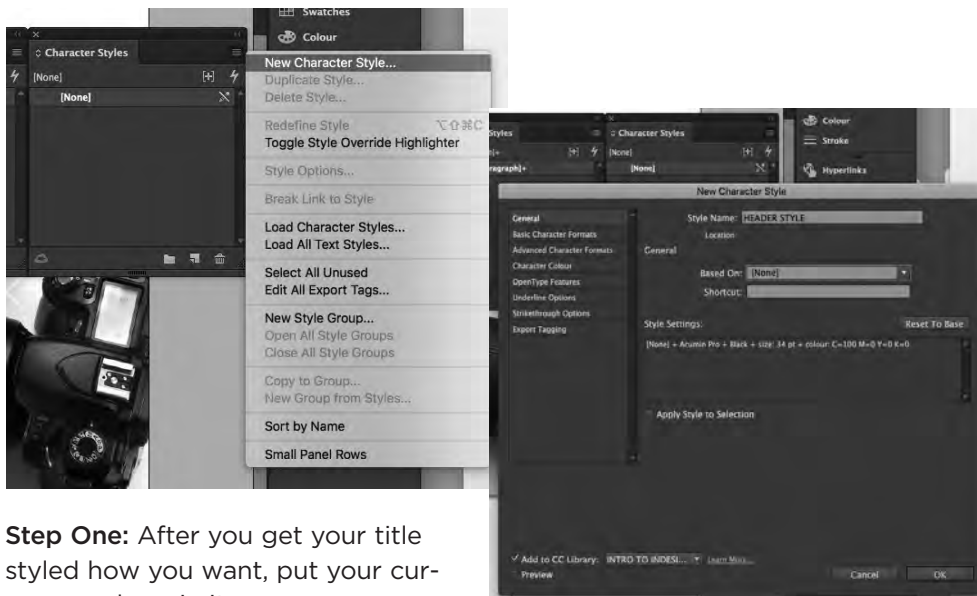
Creating Paragraph and Character Styles

Once you've gone through the exercise of styling your text with the fonts and sizes that you wanted, it's best to save those settings as style sheets so that you can reapply them throughout your document both now and in the future. This way, you can quickly format the text you create, as well as maintain consistency throughout your project.

How Do I Do That in InDesign?

With DAVE CLAYTON

notes



Step One: After you get your title styled how you want, put your cursor anywhere in it.

Step Two: Bring up the Character Styles panel

Step Three: Hold down the Option key (PC: Alt key) and click the Create New Style button on the little flyout menu in the top right of the styles dialog box. By holding down the Option key (PC: Alt key), you are given the opportunity to name this style at this stage. Name your style something obvious, such as "Title" or "Header" and click OK. Now you can put your cursor in any new paragraph or frame and apply your new style.

Step Four: Paragraph styles apply to the entire paragraph no matter how many lines it has. Character styles apply only to the highlighted characters. Let's go ahead and create a Paragraph style. First, make a single word bold, italicized, or a different color or font.

Step Five: Now highlight your stylized copy in the main copy text frame and bring up the Paragraph Styles panel, which is probably right behind your Character Styles panel.

How Do I Do That in InDesign?

With DAVE CLAYTON

notes

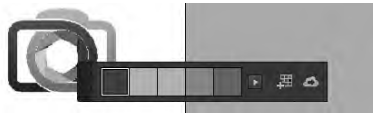
Step Six: Hold down the Option key (PC: Alt key) and click the Create New Style button. This will prompt you with a dialog so that you can name your new Paragraph style. Go ahead and name it and click OK.

Step Seven: You can now highlight any copy text and apply your new style by selecting it in the Paragraph Styles panel.

TIP – You'll see in the options dialog box you get the option to save these styles in your CC Library – go ahead and tick that. This means those styles are saved and when you see them in the Library panel and you have text highlighted, you can click on the named style in the library and it will apply it to the text.

Using Color Swatches

We mentioned color in the last exercise but it's not something we've looked at yet.



Step One: Bring up the Swatches panel from the side.

Step Two: You will already see a selection of basic colours. If you know what colour you need just choose New Color Swatch from the flyout menu.

Step Three: You can now make the color you want using the sliders or you can choose from one of the libraries, such as Pantone. Or if you know the CMYK (the preference for print) just add those values. When you have the color you want, click OK.

Step Four: Another way to create a new color swatch is to first use the Eyedropper tool (I) to sample a color of something already on the page, such as your image. Our image doesn't have much colour so we'd only get blacks from it.

Step Five: We'll use the COLOR THEME TOOL instead. Let's add another image. This time the club logo. Do the same as you did for the image and place the logo (in this instance, an EPS file) in the bottom third column. Now grab the Eyedropper tool and then click on a part of the image that you want to grab the color palette from.

Step Six: You will be presented with a selection of colors taken from the logo and two very handy options. A small grid with a + sign and next to it a small box with an ->

The first is to add the swatches to the swatch panel, the second is to send the swatches to your CC Library.

Step Seven – Now you can highlight your text and select the color you want and apply it and then update your styles accordingly from either panel.

How Do I Do That in InDesign?

With DAVE CLAYTON

notes

Saving your work to PDF

Now that we've made our document, now is the time to get them off to print to share. It would be lovely if everyone had InDesign and could open your document, but the chances are the person you're sending this to may not even have any Adobe software, let alone a version of InDesign*. So, the best way to get a document to another person is via PDF and InDesign CC makes perfect PDFs.

**Older versions of InDesign can't open newer indd files, there is a workaround for this though.*

Step One: From the File menu choose EXPORT

Step Two: Make sure the Format is Adobe PDF (Print).

Step Three: Choose a name and location, local or cloud and click the Save button.

Step Four: Now you'll be prompted to choose your PDF settings in the GENERAL section. Don't worry if this part looks daunting because Adobe includes some great presets for this.

In terms of output:

Smallest File size is good for email and sharing via the Web. High Quality Print is great for printing out on pretty much most desktop printers. Press Quality is what you'll require when you're sending your PDF to be printed at a local printer or online print service. I always choose Small and Press, if I need to share a version for a client they get the



How Do I Do That in InDesign?

With DAVE CLAYTON

notes

small to check it over. If they require press version then I can share with an online sharing site such a WETRANSFER or HIGHTAIL etc.

Step Five: Now choose MARKS AND BLEEDS – check CROP MARKS and BLEED AND SLUG > Use Document Bleed Settings.

Click OK and InDesign will create your PDF. If you checked the box to preview the PDF when saved it will automatically open up in Acrobat. Whilst it is saving you will see a kind of graphic equaliser pumping in the top menu bar.

Packaging and preflighting is another way of sending files but its also a great way to save your project. If we have time we will cover this, for now, the class today will get you started and confident in using InDesign.

To finesse the document we will add some other bits of content using the disciplines we have learned today.

Hopefully, by the end of this class should now know how to set up a new document, add images, add text, make changes to both and save for print. We will cover some other tips along the way but please come and ask me anything while I am at Photoshop World.

You will be able to take these tips to create your own great artwork and remember – practice, practice, practice. Keep learning, keep earning!



Create Your Online Portfolio with Adobe Portfolio

With TERRY WHITE



Terry White

Terry White, Worldwide Design and Photography Evangelist - Adobe Systems Inc.

Terry has been with Adobe for more than 20 years. He has extensive knowledge of Adobe's Creative Professional product line. In his current position, he leads the charge in showing customers Adobe's Creative Solutions around the globe. Terry has been active in the industry for more than 25 years and is the founder and past president of MacGroup-Detroit, Michigan's largest Macintosh users group, and a columnist for *Photoshop User* magazine. He is also the author of *Secrets of Adobe Bridge*, *InDesign CS2 Personal Seminar*, and co-author of *The iPhone Book* and *InDesign CS/CS2 Killer Tips*. Terry is a key presenter at major industry shows around the world. Check out his extensive video tutorial collection on YouTube at terrywhite.tv. His blog is at terrywhite.com. Follow him on Twitter @TerryLWhite and Instagram @TerryLeeWhite. Like him on Facebook: <http://facebook.com/terrywhitefans>.

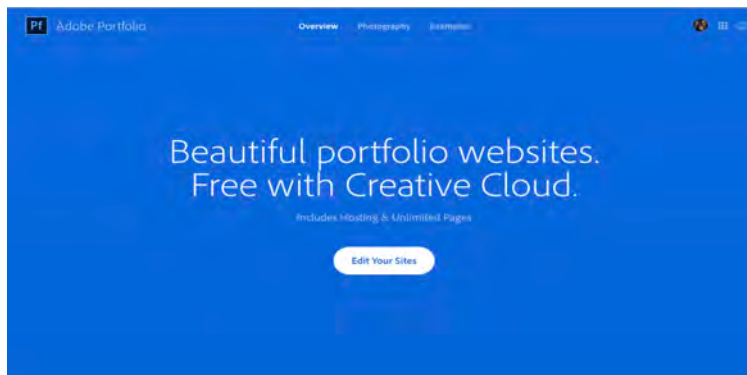
Having an up-to-date online portfolio can mean the difference between getting work or not.

Creating an online portfolio is usually not the problem. Keeping it updated is. It's a simple fact that the easier something is to do, the more likely you are to do it or keep doing it. If you're a Creative Cloud member, then you have three ways to have an online portfolio as part of your membership. First, you can use the newly improved Adobe Portfolio, an awesome web-based tool to build and maintain your portfolio. You can use Adobe Muse CC to build a complete web-site from scratch, which, of course, can be customized to your heart's content and lets you have as many gallery pages as you want. Lastly, you can publish web galleries via Adobe Photoshop Lightroom Classic CC or use Lightroom CC (mobile) to create web galleries of your images.

Use Adobe Portfolio because you're already paying for it!

Adobe Portfolio is part of your existing Creative Cloud plan (yes, even the photography plan). So many people tell me that they can't believe that they could have been using Adobe Portfolio instead of the site that they have been paying for. It's true. I have switched my photography website over to Adobe Portfolio. The team listened and added all the features that I had been wanting/needing. There's more to come.

Let's use Adobe Portfolio



Step One: Go to portfolio.adobe.com.

Step Two: Sign in with your Adobe ID, if you're not already signed in.

notes

Create Your Online Portfolio with Adobe Portfolio

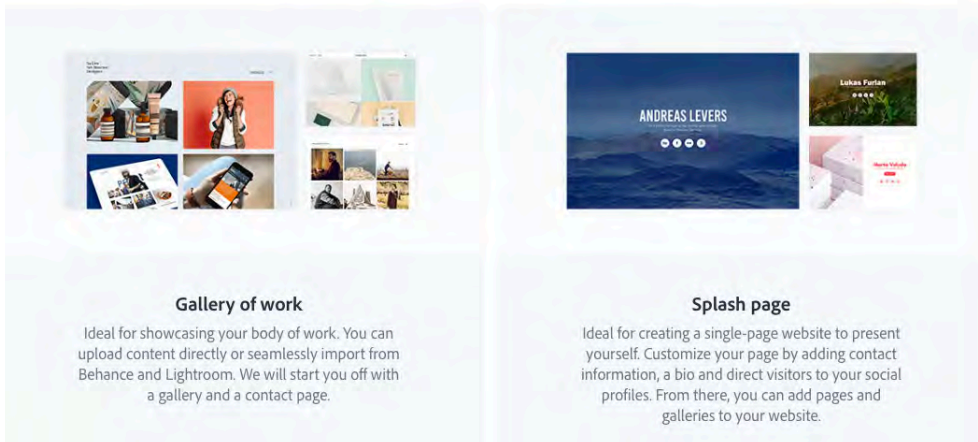
With TERRY WHITE

notes

Step Three: Click the Get Started button near the bottom.

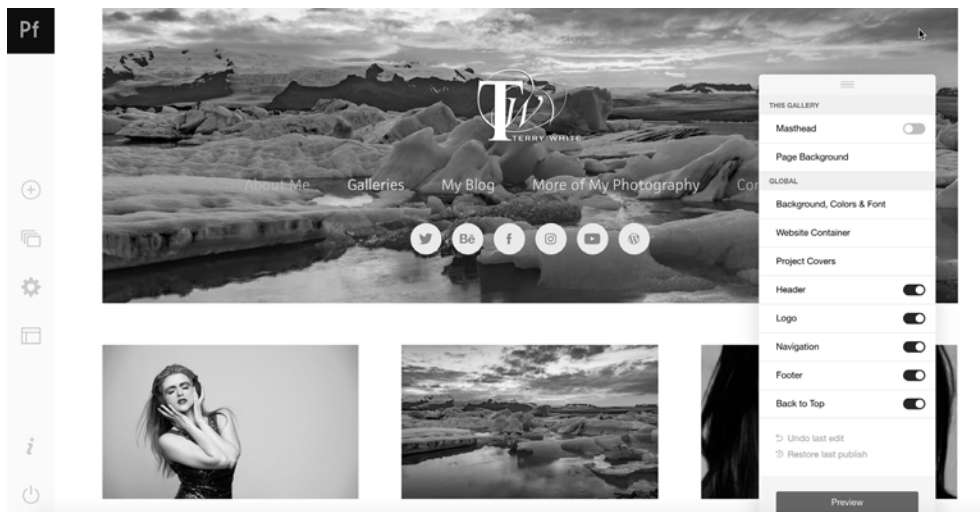
Step Four: Choose Gallery of Your Work.

What do you want to create?



Step Five: Pick a template that you want to use as a starting point. I use “Thomas” on my site: terrywhite.photography.

Step Six: Customize the masthead with a background image and logo, if appropriate.

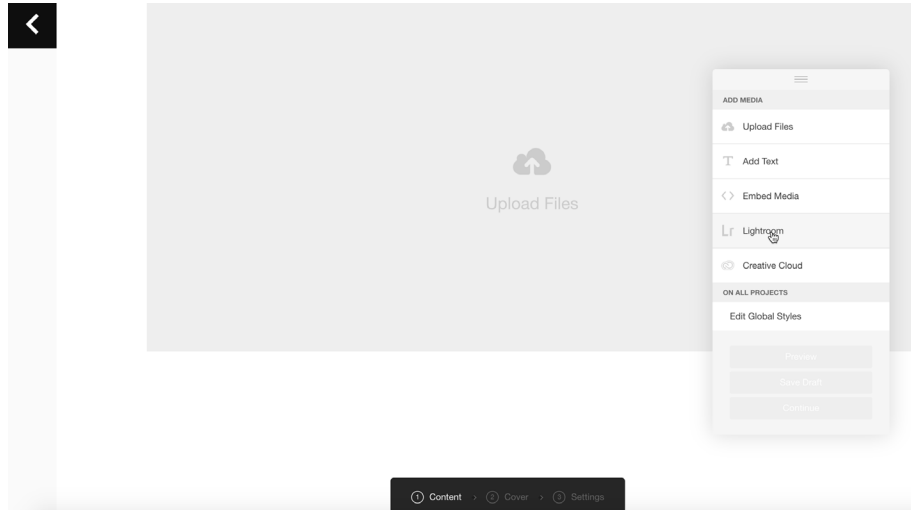


Create Your Online Portfolio with Adobe Portfolio

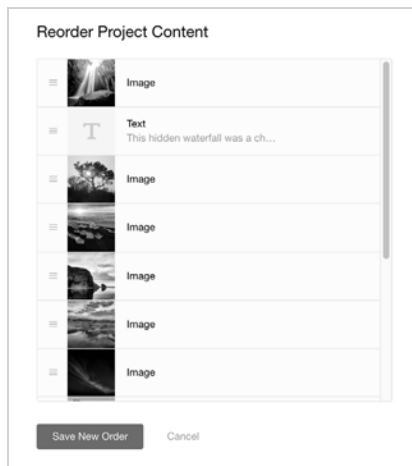
With TERRY WHITE

notes

Step Seven: Add your first project/gallery from your Lightroom mobile images.



Step Eight: Rearrange the images in the order you want.



Step Nine: Continue to tweak the other areas of the page to your heart's content.

Step Ten: Preview and publish the page.

You can now replace images or add new images or projects whenever you like.

Add a Contact and About page

Your portfolio is definitely about your work, but it's also potentially the only site you'll need. Therefore, you should give people more. Add an About Me page that introduces people to *you* and your company. Also create a Contact Me page so that people can actually email you directly from your Adobe Portfolio site.

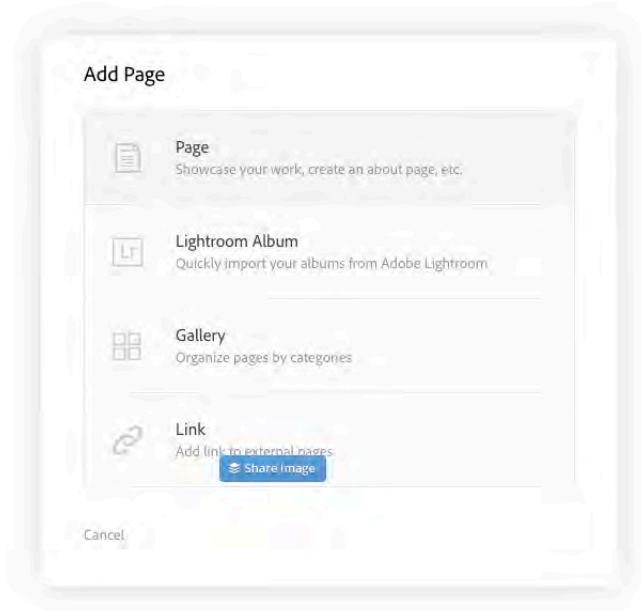
Step One: Click Manage Content.

Create Your Online Portfolio with Adobe Portfolio

With TERRY WHITE

notes

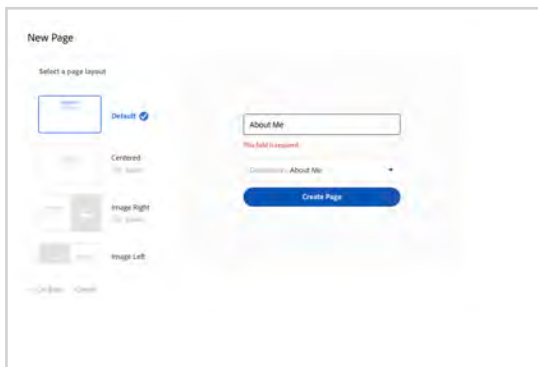
Step Two: Click the + (plus sign) to add a new page.



Step Three: For destination, choose New Gallery.

Step Four: Name the new gallery "About Me."

Step Five: Name the new page "About Me" and click Create Page.



Step Six: Now that you're on your About Me page, you can add any text or images you want to build the page out. Feel free to add your awards and certifications. Add videos if you want via the Embed feature. Provide FAQs about your services. Provide endorsements. This is your business resumé. Treat it as the one thing people will look at before doing business with you.

Lightroom integration—it's what I've been waiting for!

If you use Lightroom CC or sync your photos via Lightroom Classic CC to Lightroom CC (mobile), then you will be able to *easily* add those albums/collections to your Adobe Portfolio site.

NOTE: Adobe Portfolio now supports your Lightroom metadata (titles and captions). So, if you put a title in your image in Lightroom, that title comes over to Adobe Portfolio. If you use a caption, that caption comes over. If you use a title *and* caption, the caption comes over.

Step One: Once you've got your portfolio layout established, click the manage content (folders icon) on the left side.

Create Your Online Portfolio with Adobe Portfolio

With TERRY WHITE

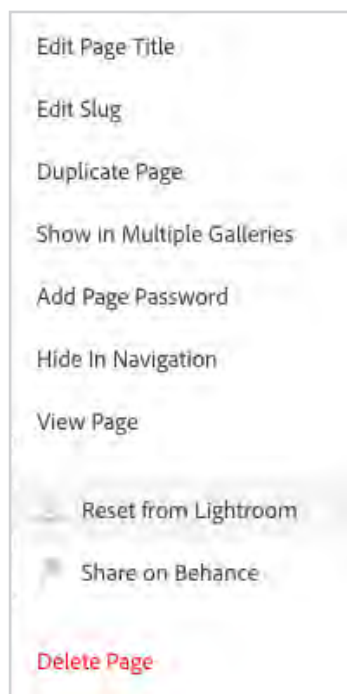
notes

Step Two: Click the big + (plus sign) to add a new Lightroom gallery.

Step Three: Once the window opens, you can choose any one of your albums/collections.

Step Four: Give it a few seconds and the new gallery from Lightroom will appear.

Step Five: Whenever you update this album/collection in Lightroom, you can come back to portfolio.adobe.com and update it here. Just click on the Manage Content icon again.



Step Six: Click the gear icon to the right of the Lightroom gallery you wish to update, and then click Reset from Lightroom.

Step Seven: Close the Manage Content window.

Step Eight: Click the Update Live Site button on the right (this is what makes the changes *live* on your site).

Selections, Edits, and Masking, Oh My!

With MARK HEAPS



Mark Heaps

Executive Director, Heaps LLC, a digital communications studio

Mark has taken care of clients for more than 20 years, offering solutions for boutique businesses and top-listed Fortune 500 clients alike. He's an Adobe Community Professional and Certified Expert, an Adobe MAX Master award recipient, a past Senior Instructor at Brooks College, a traveled musician, dad of two great kids, husband, dog owner, and foodie.

Selections, also known as temporary masks, are an imperative part of the editing process. They are something that all photographers who delve into the digital darkroom need to become comfortable with. When it comes to making finite edits, or just working on a particular zone of an image, selections, tone-based edits, and masking are the keys to modifying the parts of your image that improve its visual appeal.

During this session, we'll look at some of the tools for selections and things you can do with them. Assuming that you've played with most of these tools before, we'll skip past the basics in these notes and dive straight into some areas of importance.

The decision as to how we make a decision is usually based on a few factors. Is there a distinctive visual component that easily isolates those pixels? This could be a red shirt worn by someone in the middle of a green field. These sort of visual separations make the process of selecting pixels easier.



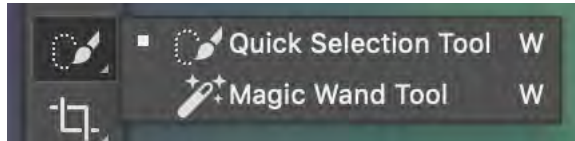
Because we have tools that have thresholds for how sensitive they are, we can make selections based on a sample value. There are some easy ways to do that based on color.

notes

Selections, Edits, and Masking, Oh My!

With MARK HEAPS

notes



Magic Wand Tool
Quick Selection Tool



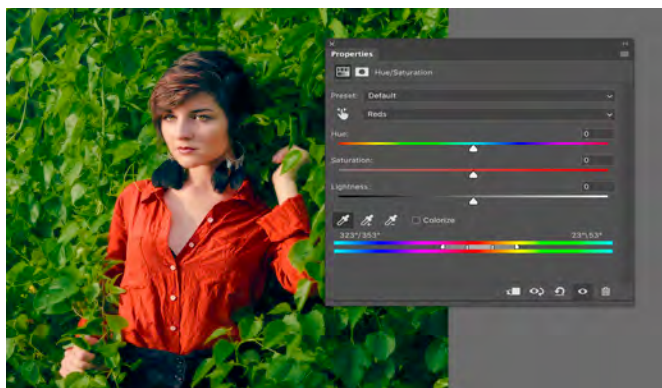
Each of these tools has an option to increase or decrease its level of sensitivity, which impacts how much pixel data gets selected relative to how similar it is to the sample point. This is very clear to see in the Select>Color Range option because the mask increases and decreases.

We can also manipulate/influence this sample point by adding more than one sample point at a time to the selection. If we want to add to an existing selection, it's as simple as holding Shift when we click on a part

of the image to increase the sample value mix. The opposite of this is that we hold the Option (PC: Alt) key to subtract or reduce part of the sample.

Not all edits necessarily require a selection at all. For example, if we want to change a color of the red shirt, that doesn't really require a selection. In fact, that can be isolated using some of the threshold controls in our image adjustments. For example, using a Hue/Saturation image adjustment and choosing the appropriate color range from the pull-down menu allows you to isolate pixels of that value, and then change the existing hue.

Since this range of pixels is going to be changed due to their isolation as a



color group, that being the threshold, we can slide the Hue slider to a new value to change the color.

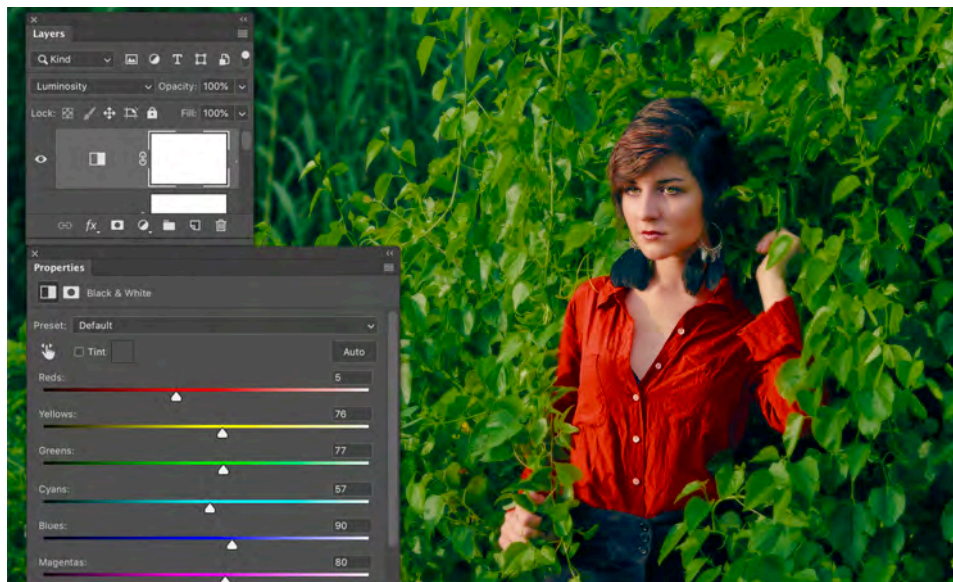
There are other tools that isolate based on a color value like this. The Black & White image adjustment, for

Selections, Edits, and Masking, Oh My!

With MARK HEAPS

notes

example, allows you to mix those color values into new shades of gray to help create a more elemental isolation in your black-and-white image. But that, mixed with a Luminosity blend mode, makes it possible to change the exposure of an isolated Hue without the image being made into a black-and-white image.



When needing to keep an area of an image isolated without losing all the efforts of creating your selection or edit, you'll usually want to apply a mask, whether that mask is for cutting out part of an image, like on a layer mask, or you need it to segment a part of an image that you want to edit. We simply need to paint with black or white to define where we apply our edits. Shades of gray allow you to have a partial impact from the mask, whether that is the level of transparency or opacity that we see in a mask cutting out an image or the ability to fade the edits from an image adjustment.



Selections, Edits, and Masking, Oh My!

With MARK HEAPS

notes

It's common, when making selections, to follow this order.

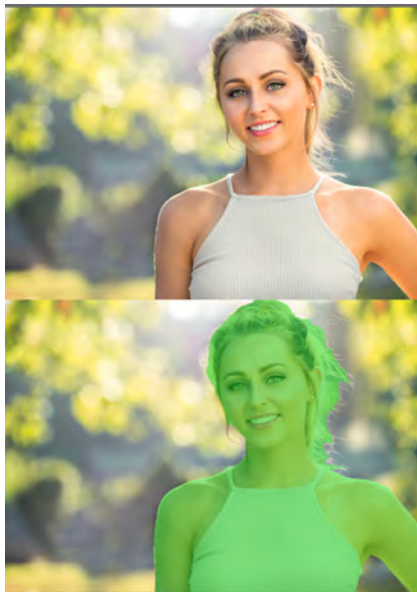
- Get the starting “bulk” selection.
 - This is the largest number of pixels we want with the least amount of effort.
- Refine and clean up the selection.
 - Usually use add or subtract controls with a selection tool, or modify the selection once it is converted to a mask.

Many people make a distinction between selections and masks, but they are essentially the same thing, just viewed and utilized in different ways. For example, you can toggle back and forth between an active selection and a temporary mask mode called a Quick Mask. Why would you do this? Because you can paint on a mask and many people prefer refining their selections with the control and clarity a paintbrush offers. In other instances, some users prefer the surgical precision of using the vector-based Pen tool to draw work paths, and convert them to a selection.

Newer techniques are also now becoming integrated into Photoshop. In this example, we'll look at how to use Select Subject and the Select and Mask workspace to refine the selection, eventually outputting to a layer mask from the editing mode for this refinement.

Example Case Study:

Here's our smiling model image from Adobe Stock—light blond hair, back/side lighting, with a light yellow and green hued background environment that blends with her hair. Start by choosing Select>Subject, and it gives us this as a result (depicted by the green overlay to show the selection it creates). Very impressive, as far as a single-click first pass is concerned. But the challenge here are the hairs on her head, flying all over the place, and that some of the back/side lighting is accentuating textural details along the edges of her arms.



This means it's time for Select and Mask. This is our first time discussing this feature of Photoshop, which is an evolution from the previous tools, like Refine Edge and others.

Now that you have your starting selection active, based on clicking the Select Subject

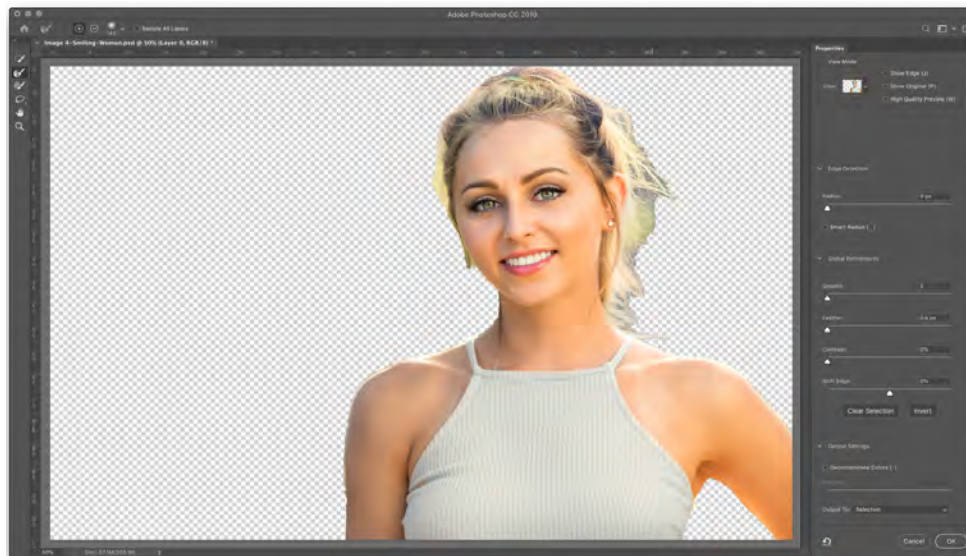
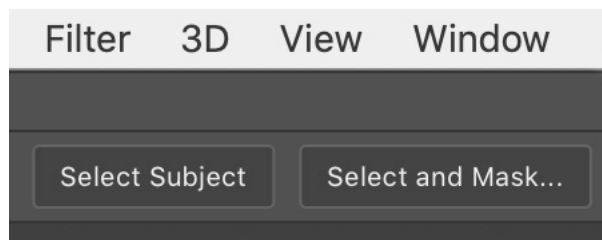
button, you'll see your marching ants around the boundary of your subject. Up in the Options Bar area, right next to the Select Subject button, click the **Select and Mask** button.

Selections, Edits, and Masking, Oh My!

With MARK HEAPS

notes

This will launch an editing mode that allows you to modify and refine your existing selection. Within this mode, you are allowed to use brush-like tools that evaluate any area you paint and decide, within the bounds of your brush strokes, what should or should not be added to your selection. If you are familiar with Quick Masking, I refer to this as an intelligent form of Quick Mask. It's looking for defined edges through contrast, pixel value differentiation, contiguous lines, etc.



If this is your first time playing in this workspace, a few things are foundation requirements for you to understand in the hope of avoiding frustration.

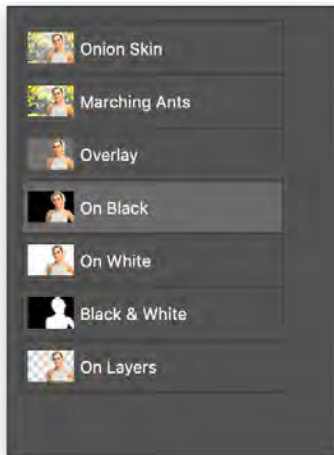
Top right: This is your preview area. You can see a little thumbnail. Change this to suit your needs based on the image you're working on. I like to use the solid black or white when first testing my selection and mask results. If you have images on layers below this one, choose the On Layers option to see a preview of your composite quality. You will toggle between these constantly, depending on the context of what you are selecting.

Top Left: These are your selection/masking adjustment tools. First is the **Quick Selection tool**, which works exactly the same way it does in the regular mode of Photoshop. You paint with that brush and it look for similarities in pixel values

Selections, Edits, and Masking, Oh My!

With MARK HEAPS

notes

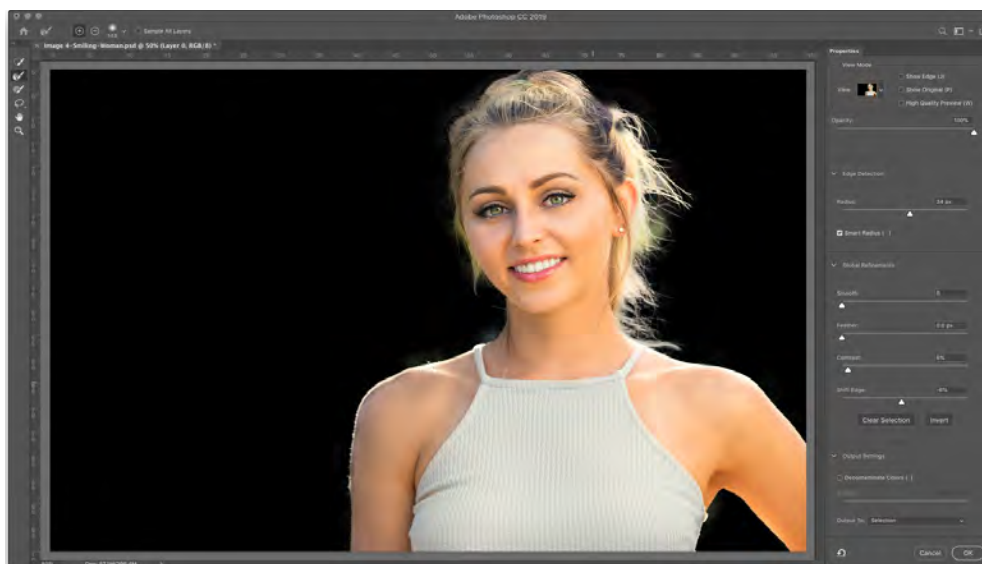


to make a binary yes/no selection choice. There is no blending or intelligence here, just an add or subtract to the selection. As always, if you want to subtract an area from the selection, just hold the Option (PC: Alt) key when painting to remove elements. Skipping the next one, our other tools here are things like a regular brush, lasso, etc.

Next is the **Refine Edge Brush tool**. This is really powerful, because wherever you paint, it will evaluate the pixels only within that painted area and decide what to add or subtract or blend. With this tool, we can paint around the flyaway hairs on our subject's head and around the edges of her arms,

and we'll see improvements in the selection results. Adjust the size of your brush to help control the number of pixels you're refining the edge around. To refine the quality of Refine Edge, we move to the other side of the window.

Middle Right: Here we can adjust the thresholds for the edge quality of the mask. Spend a lot of time exploring here after you have painted around the edge of your selection. For this image, some small adjustments to Radius, with Smart Radius checked, Contrast, and Shift Edge help improve the overall quality. In most cases, shifting the edge to a negative value will bring in any glowing or soft elements enough from the original selection. If it's too soft and glowing, increase the Contrast to add some definition back to your mask.



Bottom Right: Here is where you choose your output preferences. Whether you want to load your changes as a selection, as a layer mask, etc. **Tip:** I recommend always using Layer Mask because there is something tangible that you can select and paint on afterward, or relaunch into this editing mode again, if necessary. If

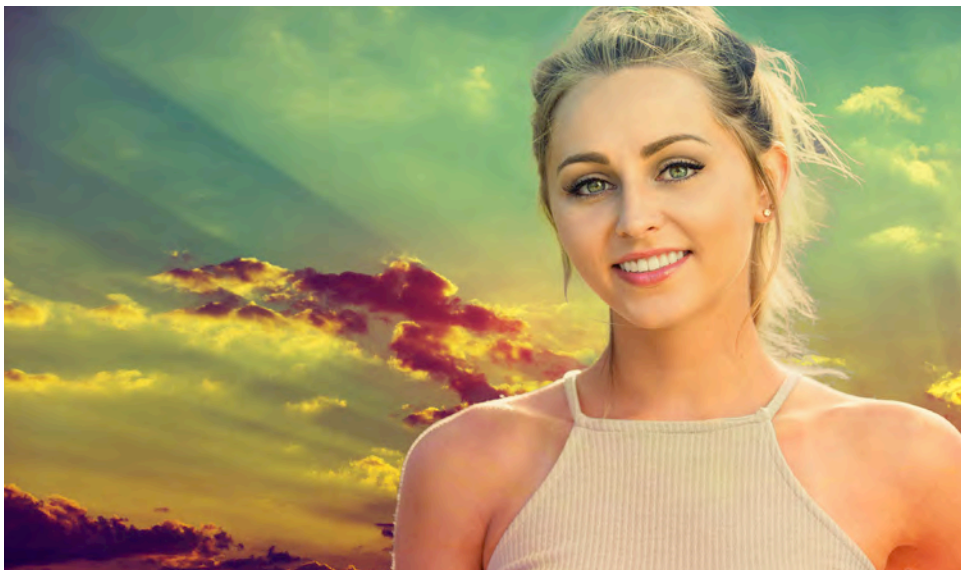
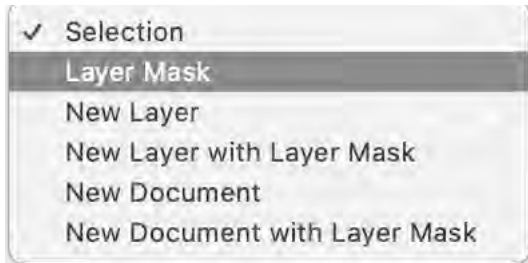
Selections, Edits, and Masking, Oh My!

With MARK HEAPS

notes

you output just to a Selection, and for some reason lose those marching ants by an accidental click—or cat walking across your keyboard—it was a wasted effort.

The final result is good enough for us to start compositing in other backgrounds and experimenting with colors to finalize the image.



As you progress in your skills making selections, masking, and editing parts of an image, the key thing to remember is that good selections usually take time, practice, and refinement as you build them. Look at each image and decide what type of edit you want to make, and then let that inform how you should isolate those pixels. Sometimes that will require a selection, and in other cases, it'll really be about the tone or color that you need to manipulate.

The Landscape of Awe

With KAREN HUTTON



Karen Hutton

International landscape and travel photographer

Karen is a professional Fujifilm-X Photographer and has been featured in Talks at Google, PhotoPlus Expo and on *Stuck in Customs*, TWiP, Macphun Software, *Forbes* online, *The Grid*, and Rick Sammon's *DPE Podcast*. Karen currently lives in the Sierra Nevada mountains of California.

Hi gang! I'm so thrilled to be here at Photoshop World, sharing thoughts, ideas, and inspirations that have made a huge difference in my life and art. I hope there are some nuggets here for you too!

In the description for this class, I posed the question: How many times have you stood in a gorgeous landscape, taken your best shot, only to be disappointed in all the ways it did *not* express what you were feeling when you pressed the shutter button? How do you translate that feeling of awe and wonder into a finished signature photo? Better still, how do you do it consistently?

Today, I'm going to leap like a gazelle right into the thick of it, and present a way of thinking and approaching the "Arc of Creation" of a photograph, as I like to call it—from first gasp to final product.

This might not be exactly how you're used to thinking about photography, but I invite you to journey with me into the strange and wondrous land of "inner landscape meets outer natural world." Are you with me, my fellow gazelles?

Meet Awe.



Awe is like the fairy dust of emotions. It's magical, the way it sneaks up on you and instantly transforms the way you see not only the moment you're standing in, but life itself, in an instant. It's a feeling we know exists—we love the feeling of it—and it's a bit tough to describe.

notes

The Landscape of Awe

With KAREN HUTTON

notes

You can think of Awe as a perceived vastness which reshapes, even turns the way you understand the world on its ear.

Momentary experiences of awe invariably awaken a sense of wonder and curiosity, which has been shown over and over again to drive paradigm-shifting discoveries and new technologies, which in turn, advance society.

Awe is also good for the immune system.

Turns out it's so important to human health and well-being, as well as society's, that scientists at the University of California, Berkeley, who specialize in the psychology of emotion, are now studying Awe. Their findings are impressive. And of course, these findings confirm and lend even more credence to something we already know: that feeling Awestruck is like being touched by the Divine. You're just never the same afterward. As Albert Einstein put it:

"The most beautiful thing we can experience is the mysterious. It is the source of all true art and science. He to whom this emotion is a stranger, who can no longer pause to wonder and stand rapt in awe, is as good as dead: his eyes are closed."

Scientists say it a bit differently, of course. And I'd like to use some of their ideas to illustrate what I've found to be the single most important ingredient in creating a "signature" piece of work. Being in Awe and telling your story about it, in your (visual) words.

Awe shatters expectations.



The Landscape of Awe

With KAREN HUTTON

notes

As an artist and a teacher, I can unequivocally say that expectations are one of the biggest roadblocks to creativity—what you expect of yourself, of your environment, of your gear, of your own creativity and capabilities, the list is endless. Some expectations are positive (yay!), most are not (boo!).

Why? Because *any* expectation takes you to the past or future, and right out of the present moment, which is where art (and life) are created.

Mind bent yet?

Here's the biggest trick: how to let *all* expectations go, so that something even better can present itself. Enter Awe. Awe walks in and—just like that—stops you in your tracks and shatters all expectations into a million pieces. Leaves you speechless in most cases.



Personally, I think Awe's superhero name should be Quiet Storm. You don't see it coming, you never expect it...and then BAM! You're Awestruck and nothing will ever be the same again. You don't know *what* to expect next...so you're just in the Now.

It flummoxes the mind, since Awe cannot be classified by anything we have ever seen, heard or experienced before.

Rendering the mind quiet is goooooood. Awe does in a moment what years of meditation practice attempts.

The Landscape of Awe

With KAREN HUTTON

notes

Awe creates instant mindfulness.



People sometimes work daily for years—or their entire lives—to be more mindful, in order to lead happier, less stressed lives. Then along comes Awe, and voilà! You are suddenly seeing your world in such detail and with such meaning that you can't even imagine why you didn't see it before. It's mindfulness on a grand scale, and it happens in a single gasp.

Awe alters how we see ordinary things.



The Landscape of Awe

With KAREN HUTTON

notes



Awe creates specificity.



There is nothing “sorta,” “kinda,” or “general” about Awe. It is a *very* specific feeling. It makes you see things in much greater detail, in very specific ways. Science is showing that it even makes you accurate in the data you process, engendering a state of being where there is no doubt, only Awe.



Here’s the cool part: photograph from that state and your work will instantly be very different—and so will you! Your certainty, expansive vision, discernment, love, and joy are all upshots of the state of Awe. And it shows up in your work. Any artist who creates work from this state will have a very unique signature naturally embed itself within it.

The Landscape of Awe

With KAREN HUTTON

notes



Discernment alone is so genius! Imagine being able to easily discern the best shot from the more general, sloppier one. Discerning good advice from bad. Knowing who to listen to and who to ignore. Knowing exactly when to press the shutter, and being certain about your settings. It's calming. It takes attention away from ourselves and puts it into the world around us and what it's trying to say to us. We can take in more of what's actually going on around us. We experience less fight/flight and unsightly filtering of our current (present) experience through (past or future) expectation.

Your body knows Awe.

Awe comes with its own sympathetic nervous system indicators. In my photo retreats, I call them the "Gasp" response. They include responses like a literal gasp, your stomach leaping, your breath speeding up, sweating a little, or even your eyes leaking. (It's probably just dust in the air. heh.) I teach people a process that allows them to photograph from this state of Awe consistently, because all by itself, it elevates the user by leaps and bounds.

It makes sense that being in Awe when you photograph not only produces better images—built from stronger and more specific choices, more meaningful compositions, and more pop—but it has *much* more far-reaching effects too, like a clearer mind, **feeling happier, healing from trauma, and gaining new insights and perspectives on both photography and life.**

Over the ages, the arts have sought to convey Awe. Art created from Awe offers new ideas and possibilities. As people engage with and respond to our Awe-invested works, we become part of a greater universe and connect in a greater way.

By creating works from a state of Awe, we begin to put something greater into the world, something better, more expansive. We make a difference, a

The Landscape of Awe

With KAREN HUTTON

notes

pixel at a time. And we're starting to have science on our side to prove this to anyone who can't believe it can be this simple and this powerful!

PUT IT TO WORK FOR YOU

We're talking about a much more experiential approach to photography. Here's a sequence you can put into practice right now to kick-start living inside the landscape of Awe.

1. Preparation.

Every athlete, every performance artist knows that to be in the "zone" takes preparation.



Certainly, it takes training. You have to learn your craft and understand your gear and settings reasonably well. Those are the basics. Then comes the moment when you have to put all that into practice; the basics are there, but they operate in the background. First, calm yourself. Slow down. Breathe more slowly and deeply, even leaving your breath out for a few seconds before taking the next one.



The Landscape of Awe

With KAREN HUTTON

notes

This simulates the body's natural response to sudden, real-life moments that need supreme focus, and also happens to align with the state of Awe. Some listen to music, move more purposefully, intentionally let thoughts of everything else go, except what's happening right now, or they focus on each breath. It's meditative.

2. Gear selection.



(Using an iPhone 7s Plus)

Knowing what you want to see, need to see, love to see, what things awaken the Awe in you will point you to your gear and then encourage you to work with what you've chosen without regret. For instance:

Wider-angle lenses put more in the frame and more is naturally in focus. You may or may not choose to show distortion, depending upon the effect you're going for.



(Fujifilm X-T3, 16-55mm lens, ISO 400, f/18, 1/140 sec)

The Landscape of Awe

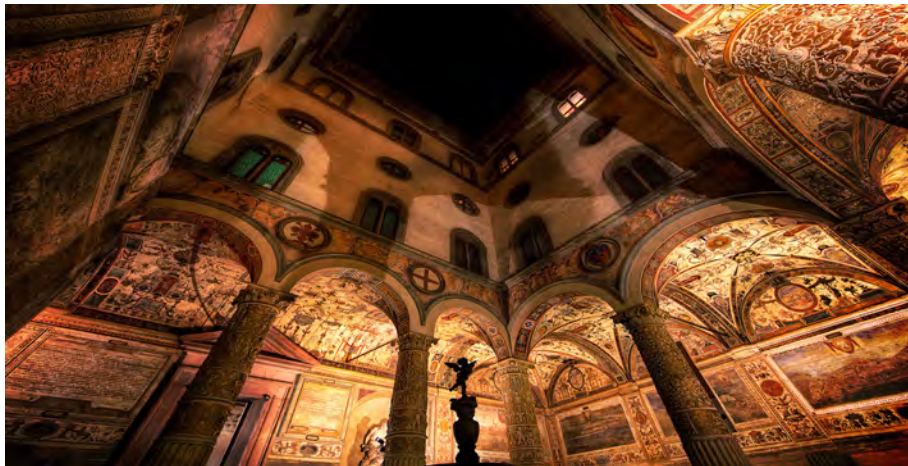
With KAREN HUTTON

notes

In this scenario, an epic or grand approach might fill you with Awe, or perhaps a more surreal and trippy one does it for you. (Wide-angle lenses can do either or both.)



(Canon 5DIII, 14mm lens, ISO 250, f/8, 5 secs. Also: Really Right Stuff tripod)



(Canon 5DIII, 14mm lens, ISO 640, f/8, 2.5 secs. Also: Really Right Stuff tripod)

Macro/Telephoto lenses offer up a whole different landscape of possibilities. The nature of this way of seeing the world is also full of Awe. Less is in frame, it focuses the viewer's attention differently than normal vision, it's heightened, it shows details, compression, it's very specific, and there's the option for greater depth of field.

The Landscape of Awe

With KAREN HUTTON

notes



(Canon 5DIII, 14mm lens, ISO 250, f/8, 5 secs.
Also: Really Right Stuff tripod)



(Fujifilm X-H1, 100–400mm, ISO 320,
f/6.4, 1/1800 sec.
Also: Really Right Stuff tripod)

These images can feel intimate, delicate, dreamy, up close and personal. They let you examine a more internal vastness of Awe.

3.Composition: Specificity and choice

Awe is very specific. So is the best photography. The stronger your composition choice and the more specific you make them, the more a sense of Awe can come through. General feelings, general thoughts, general choices don't pop like the *one* moment, the *one* element, the single selection of precise elements that took your breath away and made you weep with Awe. Use body sensations—goosebumps, a gasp, a tingling sensation, an unbidden giggle or even laughter, tears—to guide you to that exact composition. No more, no less.



The Landscape of Awe

With KAREN HUTTON

notes

It's a two-way street: Awe helps you be more specific, and learning to be more specific helps you step into Awe much more often and easily.



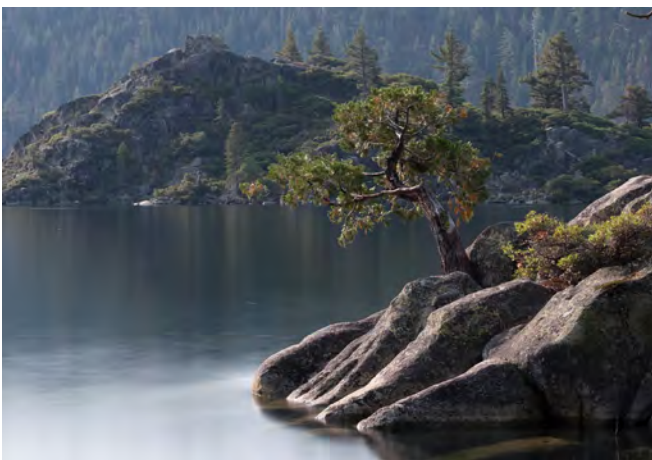
4. Tell the Story.

Understanding the elements of good storytelling really help to bring your moment of Awe into even more focus. I go into that in my talk here at PSW called "Telling the Story," so I won't include it here. But this is where that fits into the bigger picture.

POST-PROCESSING

Of course, capturing the Awe moment is step #1. Step #2 is completing it in post-processing. For the sake of space, I'll share just one here.

THE MAGIC OF SURVIVAL



(Fujifilm X-T20, 50-140mm lens, ISO 200, f/6.4, 30 secs.)

I'm a sucker for survivor stories. Winning against all odds. Facing the light and finding beauty, no matter what. These stories take me to my knees every time. This image on Lake Tahoe, with this beautiful little tree growing right out of a chunk of granite, facing the light one Sunday morning in the church of nature, is one of my "survivor" favorites.

The Landscape of Awe

With KAREN HUTTON

notes

I knew I wanted to process it with a flavor of “Extraordinary Ordinary” when I took the shot. When you see it with your eyes, it doesn’t scream “LOOK AT ME!”.



In fact, you have to know just where to look to see it at all. But what’s happening here in such an ordinary way completely knocks my socks off. I wanted to convey that. For me, that means really relating to a story, then seeing it with cinematic eyes. (Sometimes I even hear the score!)

To get started on my quest, I added a bit of Vibrance and Contrast in Camera Raw.

I’m both a Photoshop and an enthusiastic plug-in user—and a bit of a human Cuisinart in that way. So next, I dipped into Skylum’s Aurora HDR 2018 palette for some signature radiant and detail, which swept us elegantly into the ballroom of exaggerated reality. More color, detail, snap, and radiance.



Then I slightly blurred the whole thing and used a layer mask to brush the tree and rock back in - so that the background was softer. This created more separation between foreground and background.

The Landscape of Awe

With KAREN HUTTON

notes

Next up: one of my signature moves that deepens and intensifies colors and



contrasts without stressing pixels. It's a black adjustment layer, set to a Soft Light blend mode. Then I use a layer mask to brush the tree and rock back into their nicely sun-drenched state, while the background darkens so that the tree stands out a bit more.

Into another of my favorite plugins: Alien Skin's Exposure x4, where I used the Kodak Ultra Color filter and modified it to my liking:



Along the way, I made micro-adjustments to tone down areas that were too intense color- or shadow-wise, using either Camera Raw or Nik Collection's Viveza plug-in.

Now I'm liking the over-all pop of this image. It's crossing the boundaries of "real" nicely without breaking the bounds of believability—at least among Believers. ;)

For me, nothing says Awe like some heavenly light. I had a good start on the



day I stood by the lake, but I wanted to take it further. So I went back to Alien Skin's Exposure x4 and added one of their light effects to the upper-left corner (where the sun actually was), then brushed some of it out with a layer mask.

The Landscape of Awe

With KAREN HUTTON

notes

I made one more pass with a black adjustment layer set to Soft Light to deepen the mood even more, and again brushed the tree and rock back in, along with some of the water, so that it looked like the light was spilling naturally.



The final touches are another signature move: two adjustment layers, two different colors.

The first adjustment layer is in a dark blue tone (in this case HEX: 03051a), set to a Screen blend mode at 100%.

The second adjustment layer is in a yellow tone (here, HEX: ffcc00), set to Multiply blend mode at 8%.

Et voilà!

This approach satisfied the expression of my Awe moment by the lake that day. Senses heightened. Colors more vibrant. Light more heavenly. The survival story sharply in focus. It's one of my faves, and makes me happy every time I see it.

Travel Photography

With SCOTT KELBY



Scott Kelby

*Editor and Publisher of **Photoshop User** magazine, **Lightroom Magazine**, and co-host of **The Grid**, the weekly talk show for photographers.*

Scott is President of KelbyOne (an online educational community teaching Photoshop, Lightroom, and photography, and organizer of Photoshop World 2019). He is a photographer, designer, and award-winning author of more than 80 books, including *The Flash Book*; *Light It, Shoot It, Retouch It*; *The Lightroom Classic Book for Digital Photographers*; *How Do I Do That in Lightroom?*; *The Photoshop Book for Digital Photographers*, *The Photoshop Book for Lightroom Users*, and *The Digital Photography Book* series.

For the six years straight, Scott has been named the #1-bestselling author of photography technique books. His books have been translated into dozens of different languages, including Chinese, Russian, Spanish, Korean, Polish, Taiwanese, French, German, Italian, Japanese, Dutch, Swedish, Turkish, and Portuguese, among others.

Scott is the Conference Technical Chair for this conference, Training Director for the Adobe Photoshop Seminar Tour, and he's featured in a series of Adobe Photoshop, Lightroom, and photography online courses, and has been training Adobe Photoshop users since 1993. For more information on Scott, visit his blog at scottkelby.com.



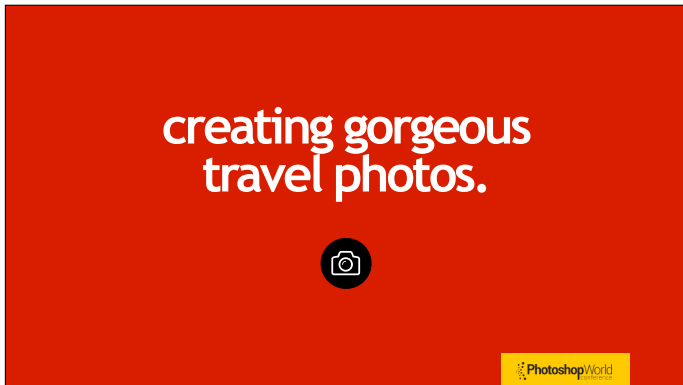


1

Your presenter is Scott Kelby, an award-winning author, photographer, and “Photoshop Guy.” He is Editor and Publisher of Photoshop User magazine, and is CEO and head of education for KelbyOne.com. He is co-host of the weekly photography talk show “The Grid,” and he teaches digital photography workshops and seminars around the world. Scott is the author of more than 80 books, including the #1 best-selling book in history on digital photography, it’s called simply “The Digital Photography Book.” For more on Scott, visit his blog at scottkelby.com



2



3



4

This is a technique I have been doing unconsciously for many years, and it wasn’t until my wife asked me what I was doing when I kept walking past boat after boat in the small harbor. She said, “Well, what’s wrong with this boat?” I said nothing, but there’s a big Evinrude Outboard motor hanging off the back, and that totally kills the timelessness of the photo. I don’t want my travel images time-stamped by things in the image, like a big outboard motor. I strive for a timeless look; a cute boat with oars, to create a timeless looks where the image could have been taken 50 years ago, maybe a 80 years ago, but certainly not in 2019.



5

By excluding new things, and ads, and posters, and modern era things, you're not distracted and can get lost in the romance and timelessness of the shot.



6

This canal has looked like this for hundred of years. Maybe more. But if you saw the garbage barge with the crane hanging off the back, and the workers in modern clothes, and the water taxis full of tourist, it breaks the connection.



7

Water and bikes. Nothing to give away the time frame. If you had a sign or poster or a Toyota Camry visible in the shot, it would lose that special something.



8

Here I had to remove some signs and graffiti from the walls, and some minor stuff here and there in Photoshop, but for the most part, this retains that certain romance and timelessness I was after. Weird fact: this is my most-liked image ever on Instagram.



9

Here's one of those same trolley cars, but by seeing the modern cars, and the very modern ad on the front of the trolley, it breaks the spell.



10

That new Mercedes right behind the trolley (taken on the same street as that original shot; I just turned around and shot behind me when I heard the trolley coming) doesn't have the same feel at all. Of course, the light isn't as flattering because now the sun is up, but also the modern liquor ads on the side of the trolley aren't helping us either.



11

Sometimes you can create the timelessness you're looking for through framing. Without the right framing, this quiet, solemn moment is seen in an entirely different light.



12

Like seeing that she's looking at an iPhone. It really loses something.



13

Or showing a gift shop selling modern sneakers and clothing...in an old town in Morocco. This shot could have been taken in New Jersey.



14

Find that boat — without the big outboard motor, or other giveaways help the viewer connect.



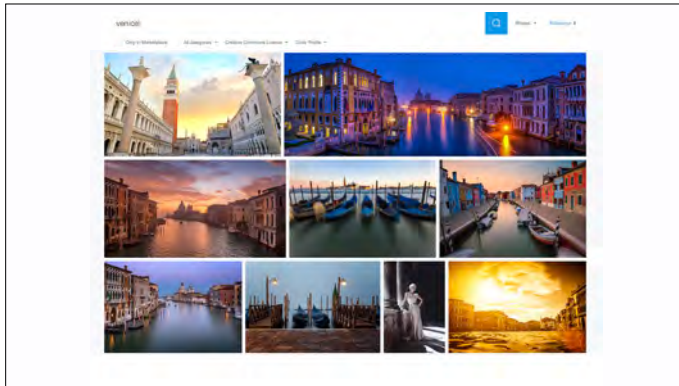
15

I've had to learn this one the hard way over the years, but if you want to be successful at travel photography, you've got to do your research up front. You're going to not only want to know where to shoot (and what it takes to get there; is there a hike involved? steep climbs?); but which locations are best for sunrise or sunset or midday; which are temporarily closed; which buildings are being renovated or under construction, and more. I generally use two sources for most of my upfront research:



16

Before you go on a trip, go to 500px.com first, type in a name of the city or region you're visiting, and you'll see amazing photos, and often very descriptive and precise location information, for places you never knew existed.



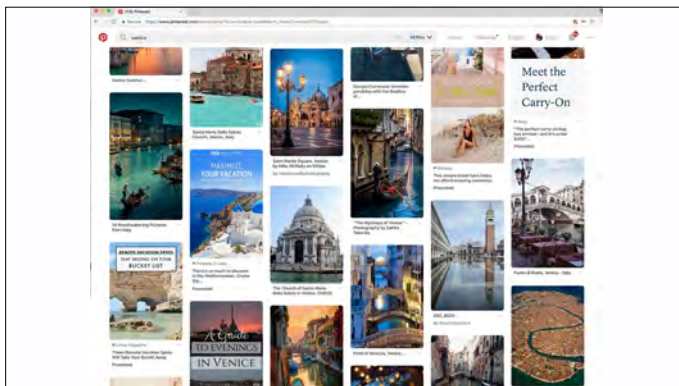
17

Just go to 500px.com; type in where you're thinking of going, and you'll see tons of great images, and ideas, from that area.



18

This is my other go-to research site. What I love about Pinterest is that it's curated. Someone has already gathered great images together for you.



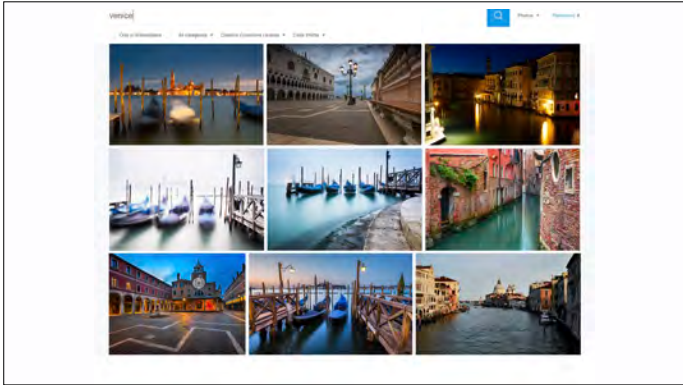
19

The one thing I don't love about Pinterest is that there are a LOT of ads interspersed within the image. A lot.



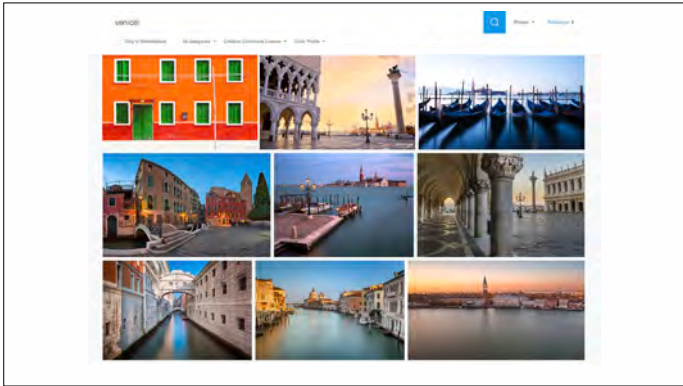
20

One of the great things about looking at both of these sites is that there's a great travel photography lesson to be had to really studying the images. Not just for location, but for what makes them special and a big one of these is realizing that simple shots win.



21

For example, take a look at some of the most popular shots from Venice, Italy.



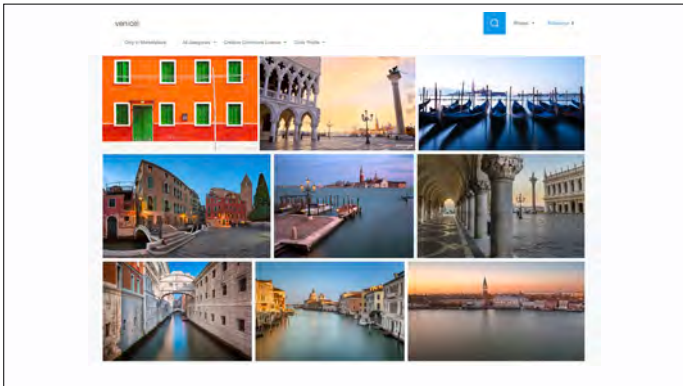
22

Here's another set, and they all have something in common. Simplicity.



23

That simplicity is big.



24

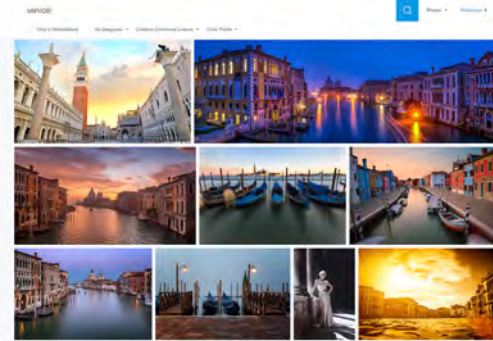
Notice how many shots where the water is smooth; the crowds are gone, the waterways are empty.

colorful.

Photoshop

25

Another thing they nearly all have in common is that the images are colorful. People love colorful images (the general public more so than photographers). The general public absolutely loves vibrant, saturated colors, even if photographers don't, but since other photographers are never going to buy your photographs, maybe we should be worrying less about impressing photographers who won't pay for our work, and instead start making images the public loves.



26

Take a look at the color in these images. Rich blues, beautiful colorful skies, warm sunsets. Brightly colored buildings.

clean backgrounds.

Photoshop

27

Also, take a look at their background. Clean. Simple.



28

Look at the backgrounds. Simple. Clean.

interesting
perspectives.

PhotoshopWorld

29

Many of them are also taken from interesting perspectives; not just all shot standing at eye level.



30

Many are shot from down low (six of the 9 on this page alone), and some from up on a bridge. Changing your perspective, shooting from lower or higher than regular eye-level, makes a difference. Add them all up now: simple. Clean. Colorful. Smooth water. Uncluttered, and mostly shot at dawn or sunset when the shadows are soft and the light is beautiful. There's a recipe for success there.

which gear to take.



PhotoshopWorld

31

Here's some of my suggestions for when you're planning which gear to take on your trip.

travel light.

PhotoshopWorld

32

The lighter you go, the happier your trip will be (and your photography will not suffer. Quite the contrary).

just **one** or **two** lenses.



33

If you can get away with just one lens, I promise your trip will much better, and so will your photos because you'll always have the right lens on your camera. If you take two lenses, you'll only have the right lens on about 50% of the time, and you'll always be switching lenses. It's a fact.



Nikon **Full** Frame: 28-300mm

34

If you're a Nikon shooter with a full-frame body, I recommend their 28-300mm. It's a killer lens for the money, because it covers everything from wide to long telephoto, and it's really sharp. I used to have this one myself, and I loved it. Highly recommended.



Canon **Full** Frame: Tamron 28-300mm

35

If you're a Canon shooter on Full Frame, Canon doesn't have a modern 28-300mm, so I would instead recommend Tamron's 28-300mm. It's not super sharp, but it's not soft either. It's somewhere in the middle but the price and light weight are it's killer features. I've got one of these myself, and it's a great little lens.



Sony **Full** Frame: 24-240mm

36

If you're got a Sony full frame, check out their 24-240mm, which I actually think is a better range than 28-300mm because it's wider on the wide end, and on the long end, you can crop to 300mm or more easily, but you can't make a 28mm wider than it is, which is why the 24mm end is an advantage.



Crop Sensor: 18-200mm

37

If you're a crop sensor shooter, the equivalent lens would be the 18-200mm, and Nikon, Canon, and Sony (and Tamron and Sigma) all make their own. The price and weight are great, too.

16-35mm



70-200mm



38

If I was going to take just two lenses with me, it would be the 16-35mm and the 70-200mm. That way I can go super-wide (at 16mm) and I can also hit the landscape sweet spot in the 24mm to 35mm range. Then I pick it up again at 70mm all the way to 200mm on the long end. I'm only missing that small range between 35mm and 70mm (basically a 50mm, which I wouldn't use for travel photography anyway), so with these two lenses you cover an ideal range. Just a reminder; I'd get the f/4 versions; half the price, less weight and still super sharp.

You'd only be **missing** the range from **35-70mm**



50mm

39

You're missing such a small range — one that would be covered by a 50mm, but I couldn't tell you should use a 50mm for travel, so you're covering a great range with just those two lenses.



40

When you've got just one or two lenses, you can be really flexible.



41

How flexible? Embarrassing confession — I took that last shot from the back of an Uber in Dubai. I just asked the driver to pull over — I already had the right lens on because I didn't bring a lot of gear — I rolled down the window and got the shot. OK, it's a bit of a lazy way to shoot, but...well...I don't really have a defense for it.



42

I use a Black Rapid strap for travel because the strap goes across my chest making it very hard for a "snatch and grab" for a thief on the street. Plus, I can pull the camera up to my eye so quickly (I don't have to take it off my shoulder like with a normal camera) that I don't miss the shot.



43

I'm done carrying huge backpacks, which is why I love this sling-bag from Think Tank Photo. It's my go-to bag and on every vacation and shooting adventure I go on.



44

It holds a surprisingly large amount of stuff for as small and lightweight as it is. It's just a little larger than a Lens bag, and in mine I keep my 2nd travel lens, a Platypod (more on it later in the class), A ballhead, my ND filter, cleaning cloth, and extra batteries. Pretty much everything I need.



45

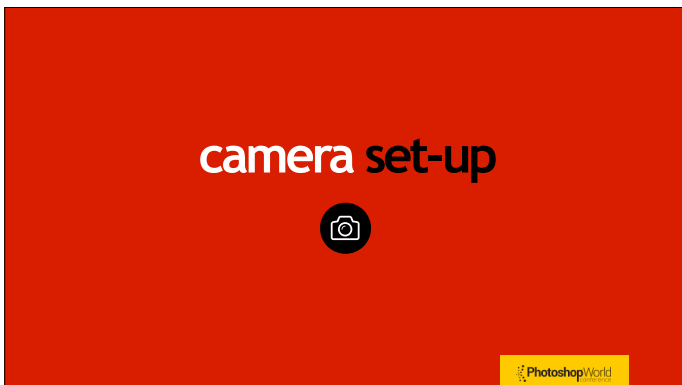
You can sling it over your back, or you can do like I do and keep it on my side.



46

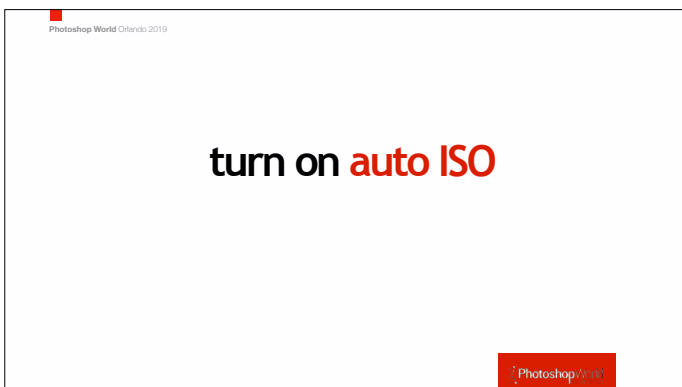
When you need to get into the bag, it swivels right around front, so you have easy access to everything, and all it's pockets. This is an awesome bag (and thanks to my buddy Jeff Leimbach who turned me onto it a couple of years ago).

Think Tank Photo
Turnstyle 10 V2.0
Sling Bag



47

Before you start shooting, here's a few things you might want to set-up in your camera for travel photography success.



48

It's pretty heartbreaking to see that you "got the shot" and then later when you import the images onto your computer, find out that it's out-of-focus. If the shot is soft, it's most likely that you didn't have enough shutter speed for the lighting situation you were shooting in, so you wind up with blurry shots. It's incredibly common, and incredibly heartbreaking. Want this issue to go away completely? Turn on Auto ISO — that way your camera will make sure you always have a decent shutter speed even if it has to crank up the ISO to get there.



49

Once you turn on Auto ISO, next go and set your minimum shutter speed to 1/125 of a second, and you should be covered. Yes, it will raise your ISO if it really needs to, to keep your shutter speed at a minimum of 1/125 of a second, but which would you rather have; a slight noisy image, or one that blurry? That's an easy choice, because blurry shots go in the trash.

Photoshop/World

Photoshop World Orlando 2019

getting sharp **photos.**

50

Whether you're presenting to a big or small group - it means you have everything in place to give you the best chance of having your message connect with the audience.

Photoshop/World



everything
looks sharp **small**

51

The problem is: everything looks in focus on that tiny-little LCD screen on the back of our camera. In fact, none of us has even a cell phone screen that is as small as the LCD screen we make our critical judgements about sharpness on.

Photoshop/World



50% size. Yikes!

52

You have to zoom in to at least a 50% magnification to check the sharpness DURING your shoot. If not, you're likely to see a number of blurry photos when you see them full size on your computer screen later. If you zoom in and see it's blurry now, you still have a chance to reshoot and get a sharp shot.

Photoshop/World



if you find out **now**
you can still **reshoot**.



53

Here's a side by side of what we see on the back of the camera by default, and what you realize if you take just 2-seconds and zoom in. This is so worth doing, while there's still a chance to take another shot where you're really focused on making it sharp.



54

Get your LCD zooming one button away

This will be one of your biggest advantages. Set the playback button to be your zoom and it will now be one click away. Go to Google and search for the PDF of your manual. Search the PDF for the word zoom and you can find how to set up your playback zoom to be one click away.



55

Look at the difference when you simply hit that zoom button.



56

One click to zoom back out.



57

Another one to zoom back in. If it's that easy and accessible.



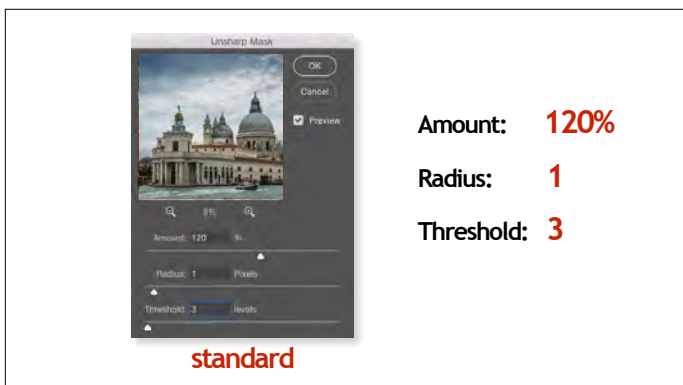
58

Every photo you see in a magazine, in a pro's portfolio, on the Web, and so on has been sharpened after the fact in Photoshop or Lightroom, or something else. It is a critical final step and I wouldn't show ANY photo I've taken without this important step which brings back some of the sharpness lost in the process of creating a digital image. This is a must!



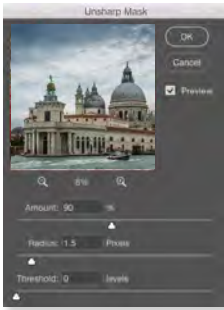
59

The shot on the left is the out-of-camera RAW image taken on a \$5,000+ body with a \$2,000+ lens. That's what you get for \$7,000, an image that isn't nearly as sharp as what you see daily online, because they're all sharpened in post production (like the image you see here on the right).



60

Here are the settings I use day in/day out for my own images. If I sharpen an image, 99% of the time it's one of these three settings. If I use something else, it means I messed up when I took the shot so I had to crank the Amount up higher.

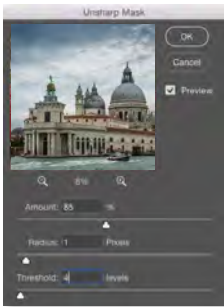


heavy

Amount: **90%**
Radius: **1.5**
Threshold: **0**

61

If you have an image that is either visibly soft, or it's an image with lots of small detail, like a cityscape, landscape, or something with lots of detail, it can take more sharpening, and this is a lot of sharpening, but it still looks good.

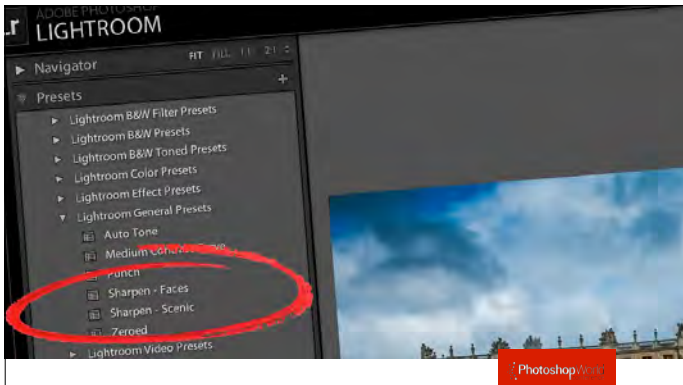


resized for web

Amount: **85%**
Radius: **1**
Threshold: **4**

62

This is to replace the sharpness lost when you downsized the image for posting online. Occasionally, I use this one at a lower Amount setting of just 50% if I apply the sharpening to an image already resized down for posting on the Web, and I think the 85% amount looks a little too sharp.



63

If you don't use Photoshop, Lightroom's sharpening presets are actually pretty decent (use the scenic one for travel images).

location scouting

64

This is one of the first things I do when I get to a new city.



Photoshop World

65

This is a bigger, more important tip than it sounds. When you first arrive in a city, take a two-hour city bus tour just to go scouting for locations. Don't take your DSLR, or you'll turn it into a photo shoot — this is to find out which places are covered in scaffolding so you can skip it; which places to go back to you never knew about, and a chance to enjoy the city without just seeing it through your viewfinder like usual. Take your cell phone to take location scouting photos and name of places, buildings and streets you want to go back to.



66

Here's what I found on my scouting trip my first day in Rome. I found that, like most of anywhere these days, they are restoring the thing I most wanted to shoot at dawn the next day. At least I knew, so I could shoot at dawn somewhere else the next day.



67

Yeah, the scaffolding this is pretty much everywhere.

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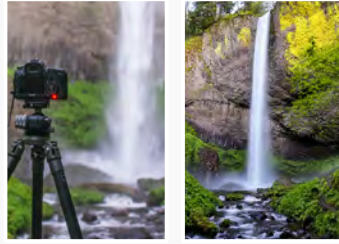
Long Exposures.

Photoshop World

68

Long exposures are not just for landscape photography — this is also a technique you will definitely want to add to your travel photography bag of tricks.

Smooth Silky Water



Photoshop

69

Most cities you travel to will probably have some moving water: fountains or waterfalls or rivers or lakes or stream or canals, and adding movement smooths out choppy water, and makes waterfalls and fountains silky, and there's a hidden benefit — really long exposures can also remove tourists.



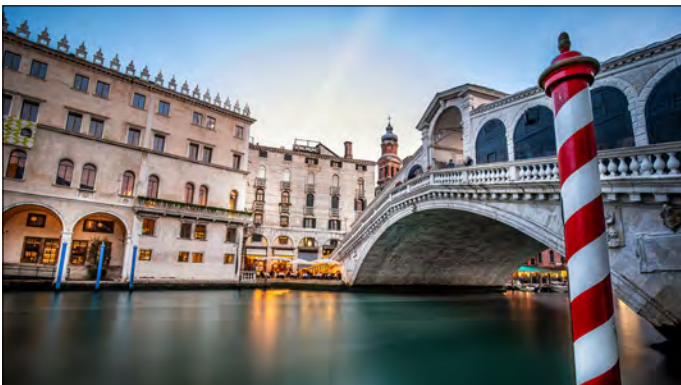
70

Here's the choppy water turn smooth thanks to a long exposure, and if your clouds are moving; even better because you'll get a sense of movement from them as well (well, as long as the clouds are moving).



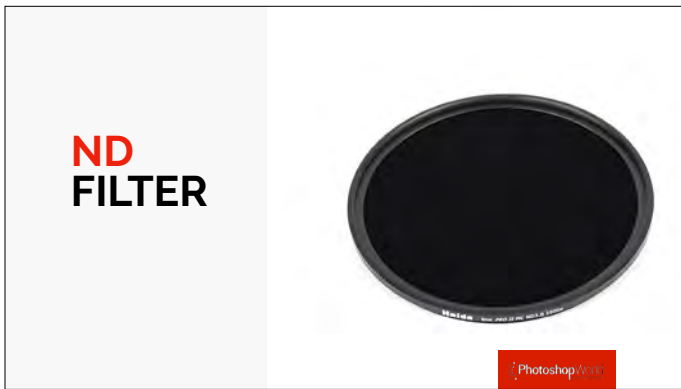
71

Here the river is totally smoothed out using a long exposure, and the cloud have that classic long exposure streak.



72

It's perfect for the canals of Venice because not only does it smooth the water, it removes all the water bus traffic, too.



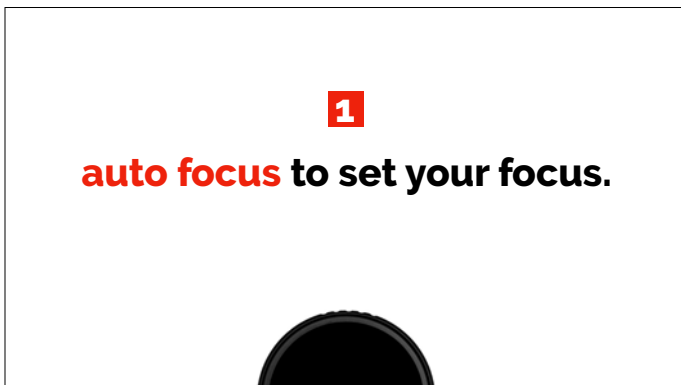
73

To pull off these miracles of motion you need a Neutral Density filter (called ND filters for short). These are simply very dark filter that force your shutter to stay open for long amounts of time during daylight hours (like up to 10 or 12 minutes long), when you'd normally have a very short shutter speed in daylight (like 1/1000 of a second or faster. Probably faster).



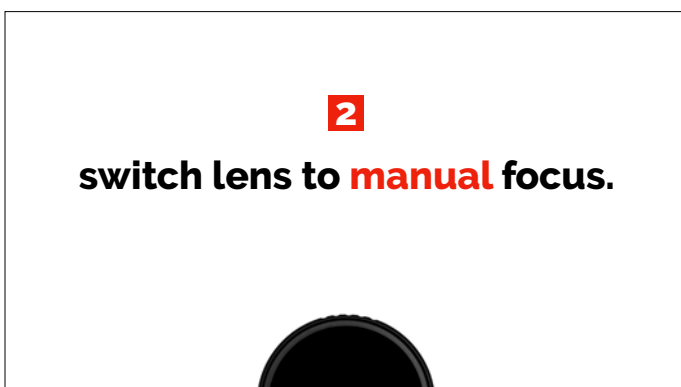
74

They measure the darkness amount of an ND filter using "stops" so a 3-stop filter is kinda dark, and a 10-stop filter is really dark (and what you'd normally need for shooting in direct sunlight). I have both a 3-stop and a 10-stop, and you can stack a 3 right on top the 10-stop when you want an even longer exposure. So yes, I recommend getting both (there are lots of brands to choose from, I use Haida ND filters). Here's how to set up your camera to shoot long exposures.



75

Start by using your camera's auto focus to set your focus. I generally shoot my long exposure images at f/16, to make the exposures a little longer but without a visible loss of quality.



76

Once you have your focus set, on your lens turn off your Auto Focus button so it's set to Manual Focus. That way, your focus won't accidentally change when you go to take the shot.

77

3**now put your ND filter on.**

Now put your ND filter on in front of your lens. The reason we do this in this order is that on a DSLR, once you put a 10-stop ND filter on, it's so dark your camera can't focus, so we focus before we put the filter on. If you shoot a mirrorless camera, you won't have this issue, so you can put on the filter right from the start.

78

**4**

**switch to
BULB MODE:
for exposures
lasting more
than 30-seconds.**

Most cameras are limited to an exposure of 30-seconds long maximum, so you have to switch to a special camera mode that lets you keep your shutter open as long as you want (with no maximum amount of time). It's called "Bulb Mode" so switch your camera to bulb mode now.

79

5**cover your viewfinder.**SKIP THIS STEP IF SHOOTING MIRRORLESS

With regular DSLR viewfinders, light can leak into your long exposure shot through your camera's viewfinder. Some higher-end cameras actually have a little switch that puts a small door over the opening for you, but few cameras have this mini-door feature, so you'll need to either put a piece of black gaffer's tape over your viewfinder, or if you're a Canon shooter...

80

Photoshop World Orlando 2019

**TIP: There's a
viewfinder cover
on Canon
camera straps.**

There's actually a small black rubber viewfinder holder right on your Canon camera strap! (You always wondered what that was for). You slide the viewfinder cap off, and then slide this cover right over it.

6
figure out **how long** to keep
your shutter open.

81

You can do the math, but honestly, there are apps that will do it for you, and they're either cheap or free.



82

You can try an phone app I use just for timing long exposure shots. It's called "ND Timer" and you tell it what your shutter speed BEFORE you put the filter on, and then what type of ND filter you're using (3-stop, 6-stops, 10-stop or even stacking multiple filters) and it not only tells you the exact amount of time you'll need to keep your shutter open for a proper exposure, it's got a built-in timer, and alarm, to remind you when to close your shutter.



83

"ND Timer" costs 99¢ for iPhone users. A similar app for Android phones, 'ND Filter Timer' is free. Sweet! :)

7
Press **cable release** and **lock**.

84

Now take the shot by pressing the shutter button on your cable release and switch the shutter button lock to the 'on' position on your cable release so it's locked into position (that's better than standing there holding down the button for 8 or 10 minutes or so).

8

Wait patiently.



85

Now you just kinda hang-out and do nuthin' until the ND Timer app (or whatever you're using to time your long exposure) tells you it's time to release the shutter button lock, and when you do that, the shot is complete.



86

I made a short video in the field recapping the steps for shooting a long exposure image.



87

If you've shooting travel, tourists are always going to be a problem, but you just learned a technique that can remove tourists — long exposure. A very long exposure — one like six to 10 minutes. To get to that length of time you'll need at least a 10-stop ND filter but more like a 10-stop and then another 3 stop or more stacked in front of it but once you do that, anyone that doesn't stop and stand in one place for a long period of time, will literally be removed from the scene. Here, we look it up a step by using that small puddle of water as a reflection. I didn't have a Platypod with me, so we turned the tripod's center column upside down (and the camera as well) to get down really low.



88

Here's the shot we were taking. Notice everybody's gone from the shot? There's a little blur of people down off in the distance, but all the people casually strolling by our foreground are all gone, which is awesome, and that courtesy of our 11-minute long exposure. That tiny little puddle created a really nice reflection. Also, since we turned our center column upside down, the image was taken upside, so in Photoshop I just had rotate the image back 180° — piece of cake. Now, with my Platypod, the whole process is much easier, and it gets just a low (we tested it side by side with an upside down center column tripod shot. They look identical).

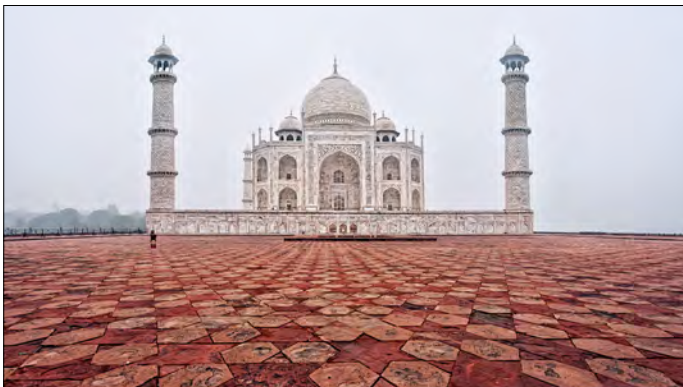
tourists can **kill** the scene

Photoshop **World**



90

Shots with lots of tourists pretty much kill travel shots. Want to avoid crowds of tourists?



91

Get there early. If you get to the most popular attractions in the early morning hours, everything will be pretty empty, often the ground or streets will be wet creating nice reflections and you'll have a view of the city most people won't bring back. Here's what it looks like at the Taj Mahal about 30 minutes after it opens in the morning. An hour more later and there's 5,000 people milling around everywhere. But there's another way to get rid of tourists.

another method for
removing tourists.

Photoshop **World**

This one is part camera technique and part Photoshop. Stand in one place (if you have a tripod or platypod, use it); keep your camera up to your eye, and take a shot every 10 seconds or so. Try to move the camera as little as possible between shots. Take around 10 or 15 shots total (so you're shooting for around 10 minutes). Photoshop will do the rest for you, as you'll see in the video coming next.



93

Here I show you the step-by-step way to have Photoshop automatically remove the tourists from those 10 or 15 shots you took. These I took in Miami Beach.

- 1 File > Scripts > Statistics
- 2 For Stack Mode choose "Median"
- 3 Click 'Add Open Images' button

Photoshop

94

Here's a recap of the steps: Open all 10 or 15 images in Photoshop so they're open at the same time. Then (1) go under the File menu, under Scripts and choose Statistics. When the Scripts dialog appears (2) for Stack Mode choose Median. Then in that same window (3) click the "Add Open Images" button so it uses all those images you opened. Now just click OK and Photoshop will do the rest. As long as everybody was moving in the image (no one was standing still for the full two minutes you were shooting), all the tourists will be gone.



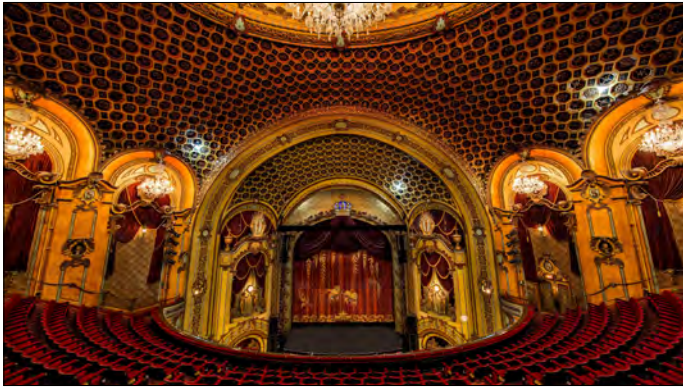
95

It's part of travel — sometimes it rains. Sometimes it rains a lot, and you have to have a Plan B. The plan B for me usually is...



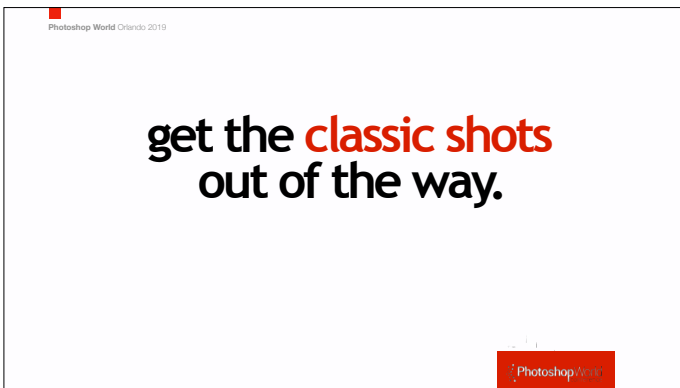
96

Don't go shoot cathedrals, opera houses, markets, and ornate government buildings when you have beautiful weather. Save those for the inevitable rainy days — that's a perfect time to capture these.



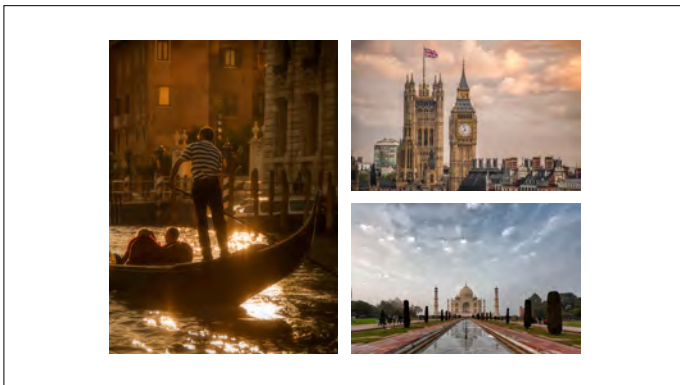
97

Save as much indoor shooting as you can for the last day — that way, if it does rain, you can move that shoots up sooner in your itinerary but if you wind up with great weather the whole time, then your last day is all indoor stuff.



98

Even though you might find the classic monuments and scenes totally “played out,” friends and family back home absolutely expect to see these shots from you, and they like to see them right up front.



99

Don’t disappoint them — shoot these early in your trip so you absolutely get them, get them out of the way now, and then spend the rest of the time trying to create the type of shots the photographer in you wants to take. When you get back and you’re sharing the images from your trip with family with friends, show this classic shots right up front, so they can relax knowing they’ve seen the classic shot they were waiting for, and now they can actually enjoy the rest of your images without any anxiety.



100

If you want to come back with some “next level” shots, treat the shooting part of your visit to your chosen city or country like you were sent there on assignment by a magazine. This a great way to stretch and practice your visual storytelling skills. It kind of makes you take the type of images that really tell the story, and that’s what travel photography is really all about. So, which types of images actually wind up the most in magazines (you’re about to get your shot list):

photos of people.

Photoshop

101

Photos of people. You can't show a city or country without capturing the people who make it what it is. A lot of us are uncomfortable photographing other people, but if you were on assignment, you know you'd have to come back with plenty of people shots, so this will help you make that happen. Your photos can be of your server in a restaurant or your local tour guide (and by the way, guides will often help you find and convince people to let them take their picture), or of a sweet vendor you just bought from fruit or flowers from.



102

Shots of older people and kids can't miss. Open the door by you giving them a big smile — it makes a huge difference.

smile. shoot. share.

Photoshop

103

How to getting strangers to pose: Smile first, hold up your camera with a look on your face like "Is it OK to take a photo of you?" and more often than not, they'll nod yes. Shoot quickly (don't shoot them to death) and then show them the back of your LCD. Once they see it, they're likely to let you shoot some more.



104

You can also take photos where your subject isn't posing, and often times these make the best images, because when people pose for you, usually they give you a big "posed-looking" grin. Just kind of blend in with scenery; just stand there and see what walks by. Patience and staying in once place can really pay off here.

color as your **subject**.

Photoshop World

105

People love bright beautiful colors, which is probably why so many places feature bright colors. Look for contrasting colors as you're strolling through the city or countryside.



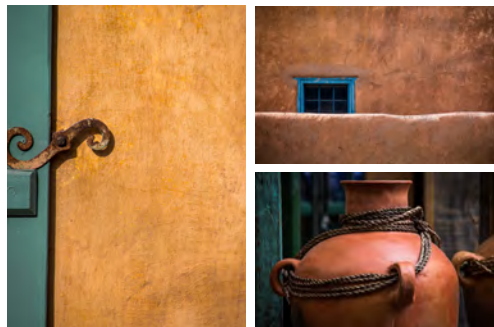
106

If you see a brightly colored wall; park yourself across from it, and it probably won't be long before somebody wearing a wonderfully complimentary color walks in front of that wall. Be ready for it.



107

Bright, vibrant colors attract.



108

The muted colors in this photos help convey a sense of place, as they were all taken walking around downtown Santa Fe, New Mexico.

shoot the food.

Photoshop World

109

Before you eat it...shoot it. The problem is having enough light to get a steady shot, and the trick is to ask to sit either outside or near the window so you have natural light right there.



110

Cafes, markets, bars and those charming places where we stop to eat, drink and relax make for wonderful photos, so put a few of these on your list. You don't have to do anything more than to shoot the places you're already going to be eating at. As a customer, they'll pretty much let you shoot to your heart's content.



111

Sitting by a window in a cafe, these were all taken during the same meal. Lovely little dishes in great light.



112

As far as camera technique goes: use a zoom lens and zoom-in really tight to only show part of the dish. Also, use a wide-open f/stop (like f/2.8, f/3.5, etc.) and sometimes try tilting the camera (as I'm doing here) to add some energy to the shot.



113

Here's the shot I was taking in the previous shot (thanks to my wife Kalebra for taking the shot of me shooting).



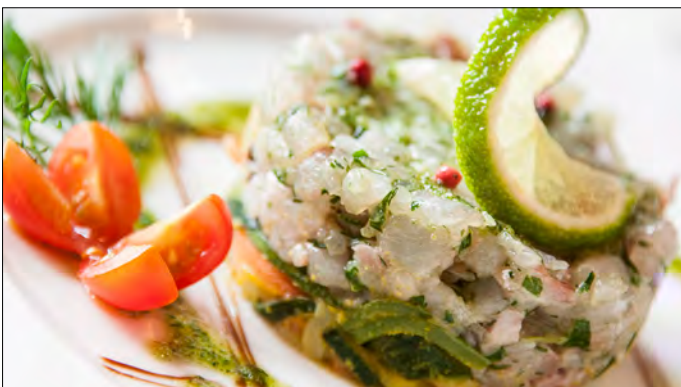
114

None of these shots are good enough to carry a page in your photo book or slideshow as a "hero shot," but as "story telling" shots together in a group like this, they work really well. All taken during the same meal, and yes, we asked to sit near the window. That is key — either by a window or outside under an umbrella (so the light is soft).



115

Having my lunch outside under an overhang. This appetizer is begging to be photographed.



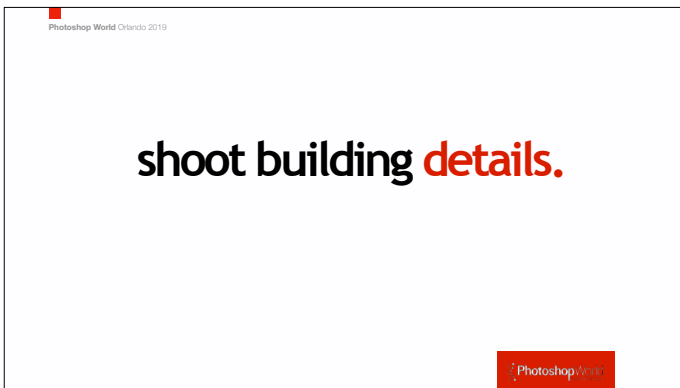
116

Zoom in tight; tilt the camera; shoot wide open at your lowest-number f/stop and you're there!



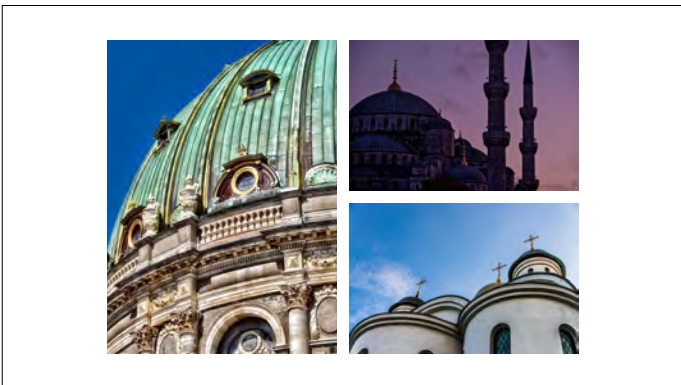
117

This one is in really tight, but without the tilt. Still works. And yes, this simple looking sandwich was delicious. So were the fries behind it. Mmmmm. Fries.



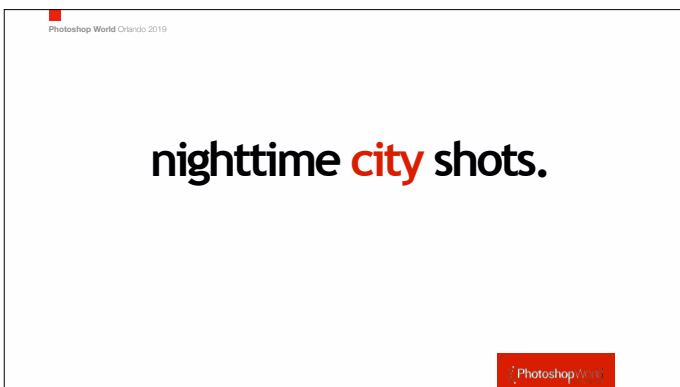
118

It's very hard to capture an entire building, and if you are able to capture it, it's probably going to look very tiny, but by capturing just part, or the details, or an interesting building it not only suggests the whole but helps to capture the scale of the building.



119

Shooting in tight like this avoids tourists, signage, power lines, the sadly ever-present graffiti, and other modern things that would otherwise spoil the shot.



120

Everybody loves color and night scenes in a city show lots of color.



121

You'll definitely want to be on a tripod for these night-time shots and you'll want to use a cable-release or wireless trigger so there's no movement whatsoever while your shutter is open for long periods of time.



122

It always come back to people.



123

People love fashion and want to see what the local fashion is, and what the locals are wearing, so keep an eye out a fashionable-looking man or woman (or a couple) and capture them in their environment.



124

This is a view that shows the vastness of the city and people love them.



125

This is a view that shows the vastness of the city and people love them. The trick to getting up high is finding a rooftop restaurant or bar. If you can't find one before you leave, try staying in a high-rise hotel then asking the hotel Concierge to help you get the opportunity to shoot from a high view point in the hotel. They rely on tips so they're often will to get management to give you access.



126

Cafes, markets, bars and those charming places where we stop to eat, drink and relax make for wonderful photos, so put a few of these on your list.



127

You don't have to do anything more than to shoot the places you're already going to be eating it — just bring you camera with you to dinner (well, that's what I do anyway). As a customer, they'll pretty much let you shoot to your heart's content.



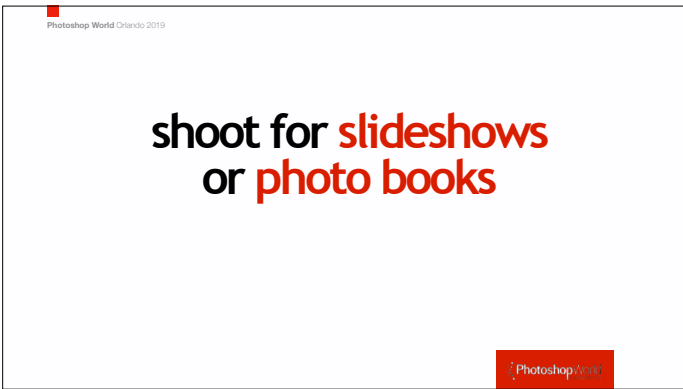
128

Visits to Cathedrals, Mosques, Temples, etc. are popular stops are on almost every tour in every city. The craftsmanship in many of these beautiful places are just stunning...



129

As is the light. The light in these cathedrals can be so dramatic and stunning. Make sure you take a tripod or something to keep your camera steady (if they don't allow tripods, use a Platypod, or just steady your camera on whatever you can — a railing, a pew, a chair; whatever will keep your camera still for a few seconds. Also, this is a perfect place to shoot HDR to capture the detail inside the cathedral and detail and dimension in the stained glass as well.



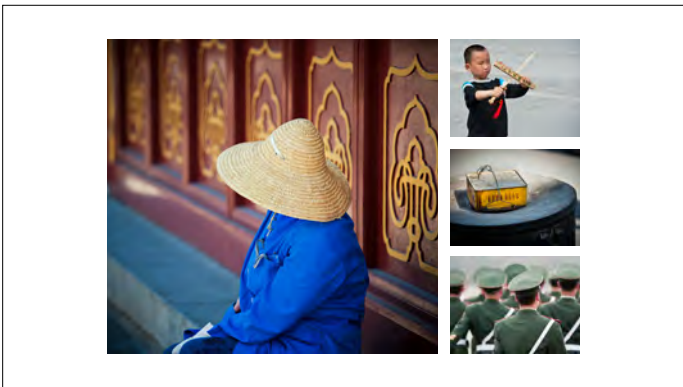
130

Don't make the mistake of trying to take nothing but "hero shots" (the type of big sweeping epic shots you might enter in a travel photography contest); the story of your trip won't be just mammoth cathedrals and long exposure shots of canals. Take the little detail shots that will help you tell the story.



131

Take a look at this shot for example. Hmmmmm. It's an old tin box with some wire sitting on what looks to be a trash can. Not exactly captivating on its own...



132

...but pair it with some other shots from that area, and it helps tell the story. Not every shot can be a hero shot, and they don't need to be. Capture the details; group these shots together and let them help tell the story of your trip.



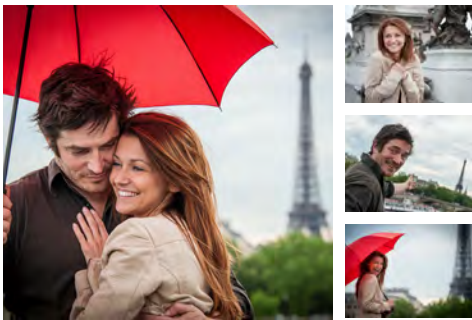
133

Here are three totally unremarkable shots, but they really work well when you place them together. I remember that restaurant, I remember shooting that menu, and I absolutely remember how amazing that French Onion Soup was (of course, in Paris they don't call it French Onion Soup. It's just Onion Soup. If you ask for 'French Onion Soup' it's like going to McDonalds in New Jersey and asking for 'An American Big Mac.'")



134

Here are some ingredients you can use to make better travel photos.



135

It's hard to get busy people leading their lives to stop and take time out to pose for you. Luckily it's never been easier to hire a model (or in my case, two!). Thanks to Instagram and Facebook, finding professional male and female models in other countries is a breeze, and it's less expensive than you'd think. I've had fantastic luck in hiring models (I always make sure up front that they speak English); and met some really nice, really photogenic folks in the process. We borrowed the umbrella from the doorman at the hotel.



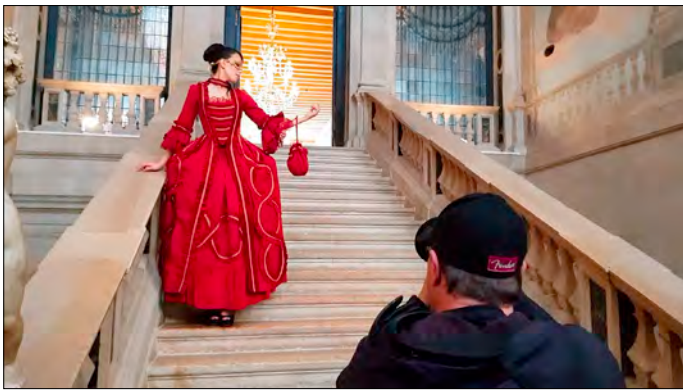
136

In this case, I hired a model; rented a Venice Carnival dress and mask, and even rented the ballroom from a local hotel for two hours (for less than you'd think).



137

We're done with our shoot, we're walking out of the ballroom, down to the lobby, when I turned back to see this scene. I asked our model to stop for a moment so I could grab a quick shot — the contrast of her dress against the stairs, and the wonderful statues and staircase — I couldn't resist.



138

Here's a super short BTS video. I was a lot close to our subject than it looks, but that's because I'm using a super-wide angle lens — my buddies Tamron 15-30mm.



139

A wonderful model/actress we found via Facebook. We asked her to dress in an old Italian style like from the classic old movies. We then rented an old Vespa and just rolled it into a nicely colored alley right next to the Vespa rental place. We never even started the engine. Our model was so patient and fun (and spoke great English).



140

Here's a few more shots from just a few feet away from the alley (maybe 60-seconds?).



141

I saw this shot, but there were lots of people around. So I just waited. Finally, I had a short window – about three seconds – where nobody was in the frame and I made the shot you saw previously. If you see something that looks really interesting, but you need something to happen for it to reach your goal (in this case, I needed some people to walk away for a moment), take the time and see what might develop. It doesn't always work out — in this case I got lucky, but I wouldn't have got lucky if I hadn't decided to wait it out in the first place.



142

The key to this shot is called “being patient” (and getting pretty lucky, too).



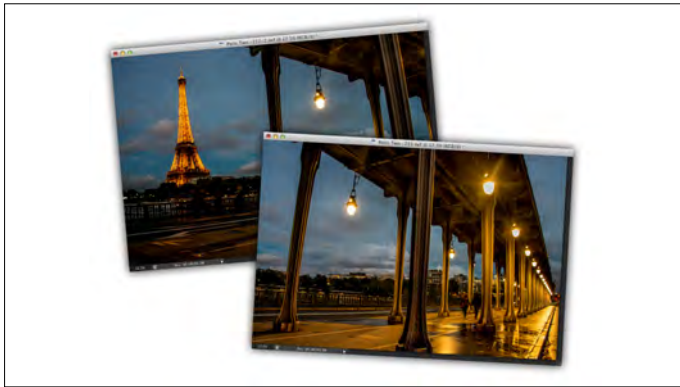
143

This tip uses the concept of changing your perspective. If you are in a spot where there are a bunch of tourists, or a busy location, see if you can lower your camera and tilt up to capture scene and avoid all the tourists.



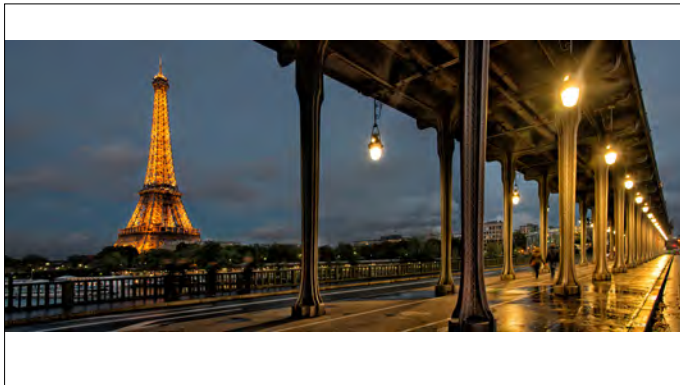
144

Same scene, but by getting really low with your perspective, it hides all the buses, tourists, signs, etc.



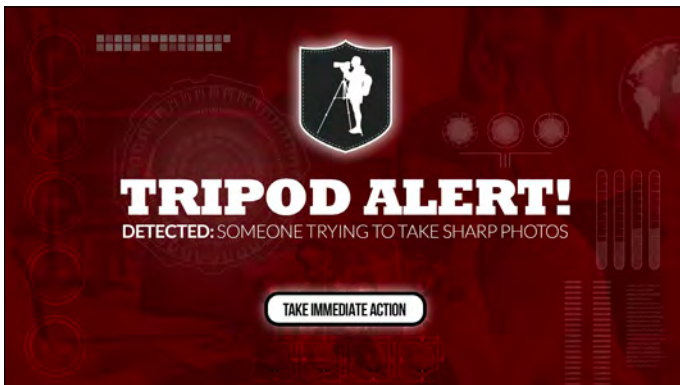
145

This is a mini-pano. Just two shots. That's right — just two frames with a wide angle lens, and it makes a very compelling, super easy to shoot and stitch together final image.



146

Oh yeah, the rain on the concrete under the bridge which was reflecting the lights didn't hurt either. Total luck.



147

Whether you're presenting to a big or small group - it means you have everything in place to give you the best chance of having your message connect with the audience.



148

Whether you're presenting to a big or small group - it means you have everything in place to give you the best chance of having your message connect with the audience.

my secret weapon.

Photoshop World

149

Whether you're presenting to a big or small group - it means you have everything in place to give you the best chance of having your message connect with the audience.



platypod ultra

150

Whether you're presenting to a big or small group - it means you have everything in place to give you the best chance of having your message connect with the audience.



Photoshop World

151

Whether you're presenting to a big or small group - it means you have everything in place to give you the best chance of having your message connect with the audience.



152

There's my secret weapon — the Platypod Ultra taking a shot in the St. Peter's Basilica — a place where tripods are forbidden and security is everywhere. In fact, they saw me placing my camera on a railing like this with my 14mm super-wide angle and then didn't say a word. I put it on railings like this, on barricades, and even on the floor, and I was able to get sharp, crisp shots in low lighting that would have been way too hard to hold still hand-holding. I set my f/stop to f/11 to everything would be in focus, and I even shot bracketed shot. It was a mirrorless camera, so I set the shutter to silent.



153

Here's the final image, taken from a barrier to keep you from walking through this area.



154

This was taken down low using my Platypod during a public tour of the Venice Opera House. I just waited until most of the people from our tour had moved on to a different area. The low perspective made the seat look big and they totally hid some tourist sitting in some of the seats on the far left.



155

Here I'm inside the beautiful library of the Admont Abbey Monastery, not far from Hallstatt, Austria. I found out about it researching on 500px and Pinterest before my trip there last year. When we walked it there was a tour group of about 40 people standing right in the center of the room, and about 20 other people wandering around, so we just waited them out. I'm always surprised when it works, but that technique works more often than not. Plus, you don't need it empty for 20 minutes — just for about 1-1/2 seconds.



156

Once everybody had cleared out, we had nearly 20 minutes by ourselves without any tourists whatsoever. I set-up my Platypod with a 15-30mm Tamron super wide angle lens; placed it on the floor and aimed upward quite a bit (the ceiling is pretty awesome, but I also wanted to get some of this tile floor as well, so I shot it at 15mm). I took a series of bracketed exposures to get the shot you just saw a moment ago.

**the secret to making
more interesting pictures.**

Photoshop World

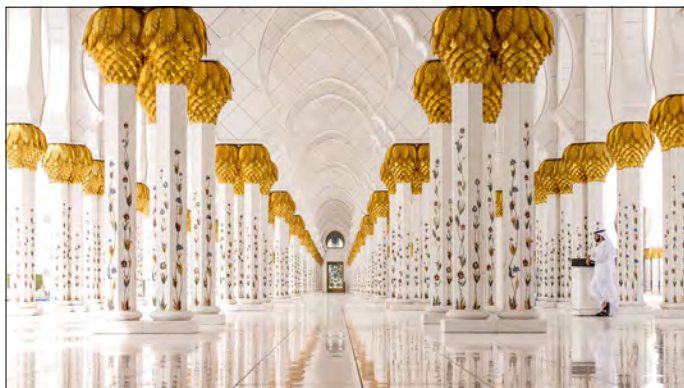
157

Joe McNally was teaching at a workshop where I was one of the guest instructors, and he said something that really stuck with me. It was something an Editor at Life magazine once told him. Joe's Editor said, "If you want to take more interesting pictures, stand in front of more interesting things." Think about it. That changes everything, and it has pushed me to travel to new, interesting new places...



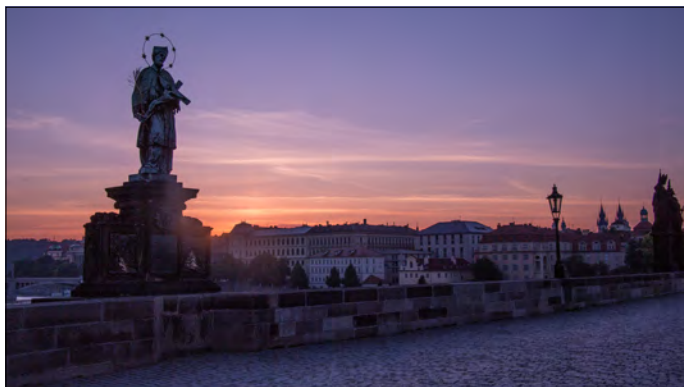
158

Like Mont St. Michelle about four-hours outside of Paris. It rained all the way here for four solid hours — cats and dogs. It was still raining a bit when we got there. We walked the 30 minute flat easy road to get there and the clouds cleared and this was our scene. Incredibly lucky. I prefer blessed, but sure, luck is always welcome, too.



159

You can't tell, but I'm set-up behind a rope and stanchion, down on the ground to get this low perspective. This is inside the Sheikh Zayed Grand Mosque Center in Abu Dhabi, UAE.



160

Dawn at the St. Charles Bridge in Prague. I had to compose the shot this way, because the rest of the bridge was filled with not only lots of tourists, but people who were totally hammered having just left a big party nearby.



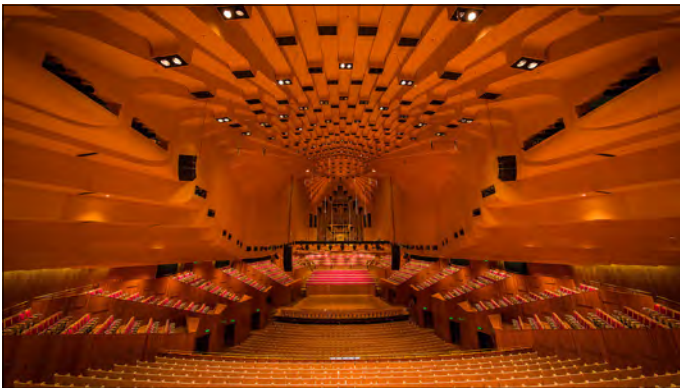
161

Havana, Cuba in the old town section (well, it's pretty much all an old town section, but an awesome one at that). We hired an old classic car, a driver and a translator for \$50 total for the day). It was our rolling model.



162

Over-looking Prague about an hour after dawn.



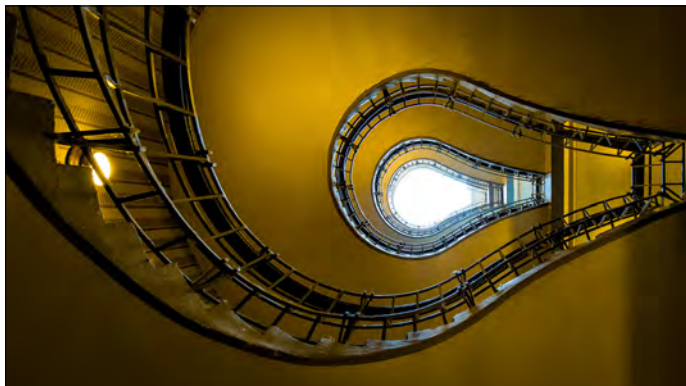
163

The interior of the Sydney Opera House in Sydney, Australia taken with a super wide-angle lens.



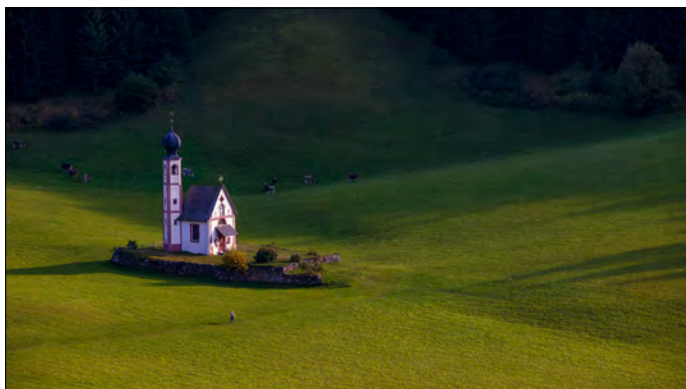
164

The Seine river in Paris about 20 minutes after a rain storm chased us into a small cafe. We had a sandwich and coffee, and when we came outside again, this was the scene.



165

In beautiful Prague again — in the lobby of an office building/hotel ; shooting straight up to the skylight above its light-bulb shaped spiral staircase.



166

A small chapel in the Dolomites of Northern Italy.



167

The most amazing bookstore in Italy — one where gondolas glide by.



168

Here's a shot of the Dolomites. I made a large sized canvas of this and gave it to my brother Jeff as a gift. He was sitting right beside me, on a bench, while I took this.



169

The hall of Mirrors in Versailles, France.



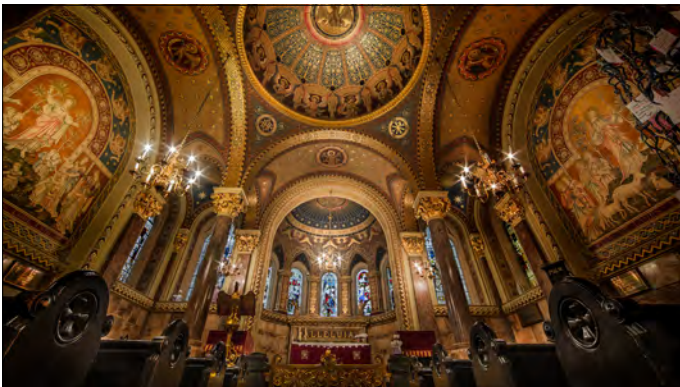
170

A small chapel on a hill overlooking Vik, Iceland



171

Hallstatt, Austria just after dawn.



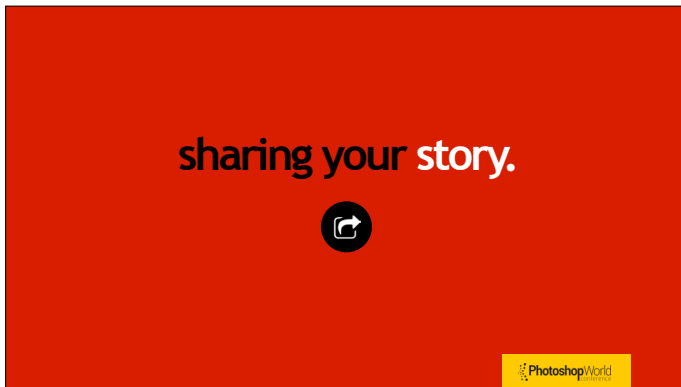
172

St. Christopher's chapel, London. (Note: only four pews; it's probably the smallest chapel I've ever been in, but the super wide angle lens makes it look epic).



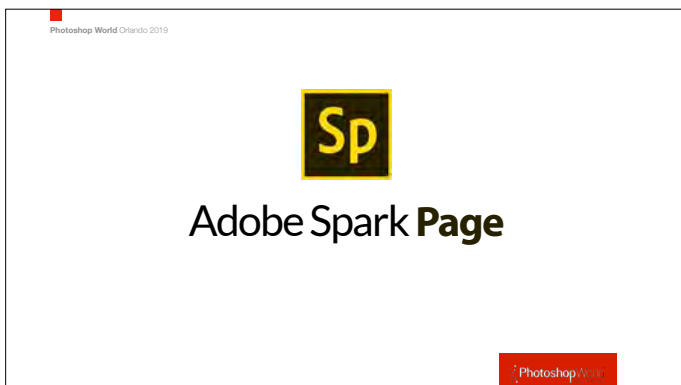
173

Walkway to the gardens at Dromoland Castle, Ireland.



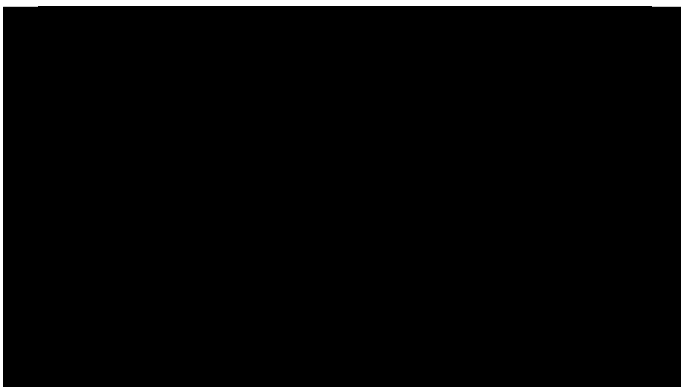
174

I think I've found the best modern way to share travel images. Heck, any type of images, but I think it's particularly well suited to travel.



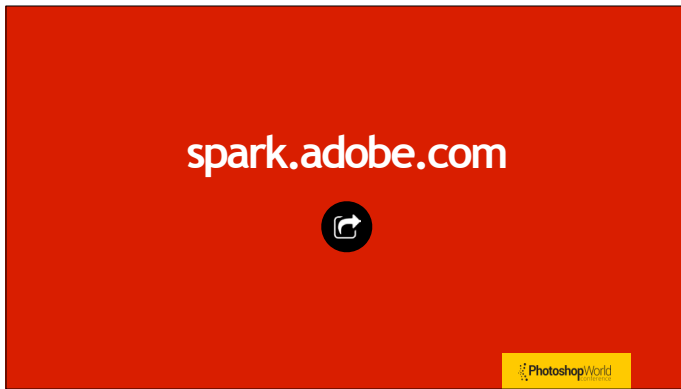
175

It's called 'Adobe Spark Page' and it's a free service you get as part of your Adobe Creative Cloud plan, and I've found it is hands-down the best way to share, not only your images online, but the story behind them as well. And it's so easy to create your visual story because it's all pretty much drag and drop.



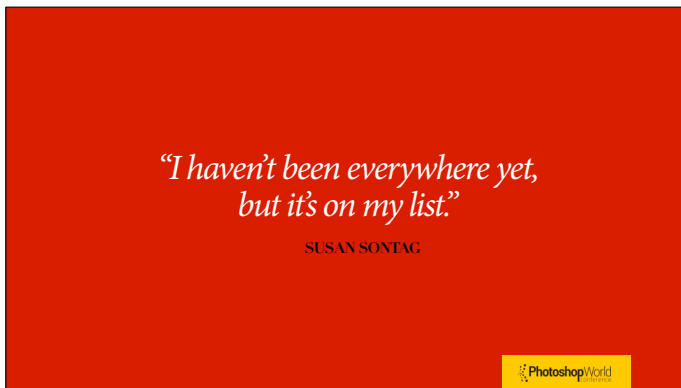
176

Here's a quick video on how it looks when you view your images online. You get to decide how large to make your images (I make my "hero shots" full screen width, and let supporting shots that move the story along be the smaller, but still decent size, size).



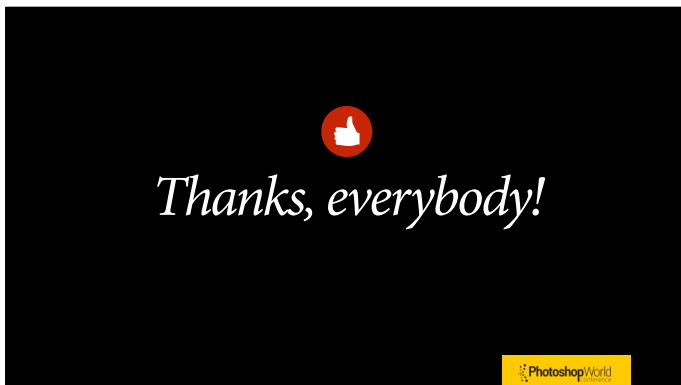
177

Go share one of your trips there tonight. It doesn't have to be your most recent trip — it can be any trip at all. Try it once and you'll be hooked.



178

I love this quote. It's on my list now, too.



179

Thanks for listening, and I wish you great adventures, lightweight camera bags, marvelous food, lots of good luck along the way, and some truly memorable images. Safe travels.

Creating Depth in Composition for Landscapes

With RAMTIN KAZEMI



Ramtin Kazemi

Landscape Photographer, Instructor & Guide

Ramtin (Rammy) Kazemi is an award-winning landscape photographer based in Canada.

He's also a tour guide with a passion for the wilderness and the outdoors. Rammy's workshops and tours are where he spends most of his time in the photography industry. Aside from being a worldwide instructor, Ramtin runs photo tours/workshops at his favorite locations. His passion

for teaching photography has led him to design and lead awe-inspiring, world-class photography workshops that should be on everyone's bucket list. The focus on these workshops is to help you get epic photographs. Not only do you get to learn, on location, about the composition and shooting techniques that have won Ramtin many awards, but you'll also develop your post-processing skills.

Learn more at www.RammyK.com

notes

This class is very fun because we get to look at my successful compositions and study them, going back to what really matters in landscape photography, which is visual flow. The composition is everything when it comes to landscape photography. It can be a difficult genre to master because your subject is not the main storyteller. Not to mention, your only lighting is Mother Nature. You can't control it, but what you can do is learn it. Understanding how soft light will make your life much easier in post-processing is the key. There's nothing you can do to a RAW file that was composed badly with terrible lighting.

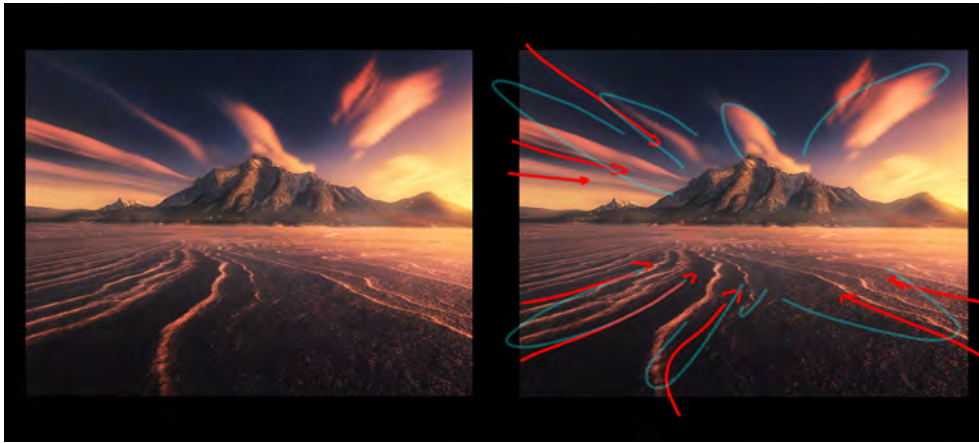
A wide-angle landscape shot will have a foreground, middle ground, and a background, which is usually the subject. Every single element is important, and nothing should be included in the frame that is not contributing to that visual flow. We must remember to keep things simple because simple always works. Remember to study painters because they understand composition really well. When a photograph is taken, the third dimension is gone, so as photographers, it's our job to bring those RAW files back to life. Understanding imagery, color harmony, and the visual flow of a rectangular 2D frame is the key to a successful photo.



Creating Depth in Composition for Landscapes

With RAMTIN KAZEMI

notes



LIGHTPAINTING Essentials

With DAVE BLACK



Dave Black

Photographer, Educator, and Author

As a freelance photographer for over 30 years, Dave's work has primarily centered on the sports industry for such publications as *Sports Illustrated*, *Time*, *Newsweek*, and the award-winning TV show *SportsCentury* on ESPN. His list of event coverage includes the Masters, Kentucky Derby, National Football League, NASCAR, and extensive work regarding the United States Olympic Committee, Olympic athletes, and coverage of 12 Olympic Games. Known for his creative use of lighting, and in particular, the artistic technique of light painting, Dave's portfolio continues to broaden into the commercial and advertising industry, and specialized lighting projects including work for National Geographic Partners and their book *Where Valor Rests, Arlington National Cemetery*. He is a Nikon Legend Behind the Lens, and is a prominent instructor at a variety of workshops each year. His monthly website "Workshop at the Ranch" tutorials attract more than 85,000 unique visitors monthly. In 2010, he released his highly acclaimed instructional book, *The Way I See It*. To see Dave's images, learn more about photography, or purchase his book, visit his website at www.daveblackphotography.com.

This class is for any photographer, beginner to advanced, who wants to learn the most creative photographic lighting technique, lightpainting.

What's in my bag for lightpainting:

- * **A 35mm DSLR or mirrorless camera** that is capable of changing lenses.
- * **Short zoom lenses** (example: I like to use: 16-35mm, 24-70mm).
- * **Sturdy tripod with 410 Geared Head.**
- * **LED flashlight** (150 lumens works well).
- * **Note: For large landscapes, I use a rechargeable spotlight with 2 million candles or more of illumination.** I currently use the Larson Electronics RL-85, a 5 million candlepower rechargeable spotlight.
<https://www.larsonelectronics.com/p-1919-5-million-candlepower-handheld-rechargeable-spotlight-100w-halogen-spot-flood-57-lens.aspx>

Let's begin with some basics and lightpaint a small still life that can easily fit on your kitchen table. In general, lightpaintings make use of long exposure times like 3 seconds, 10 seconds, 30 seconds, 2 minutes, or more, while applying light to the subject.

You will need a dark environment for my little subject so close the door, draw the blinds, and turn off the light after you compose the scene and focus on your subject (more about focus later on).

You will need to use a **Manual exposure**—I suggest a **basic starting exposure** of: **ISO 500, 30 seconds at f/8**. This **basic starting exposure** does not work for every lightpainting, but it is a good starting point for many of them.

During the 30 seconds exposure time, use a small mobile light source (**a 100-150 lumen LED penlight**) to illuminate the subject in the scene, revealing it from the dark environment with lightpainting.

notes

LIGHTPAINTING Essentials

With DAVE BLACK

notes

For my macro, still life and live model lightpaintings, I recommend using a small LED flashlight with 100-150 lumens. I currently use a **small Stylus LED penlight (AAAA batteries)** made by Streamlight:

[http://www.amazon.com/Streamlight-65018-Stylus-4-Inch- Penlight/dp/B00008BFS5/ref=sr_1_5?ie=UTF8&qid=1431293035&sr=8-5&keywords=stream+light+stylus+pro](http://www.amazon.com/Streamlight-65018-Stylus-4-Inch-Penlight/dp/B00008BFS5/ref=sr_1_5?ie=UTF8&qid=1431293035&sr=8-5&keywords=stream+light+stylus+pro)



“Dandelion Color” Nikon D850, ISO 400, 3-minute exposure at f/22, NIKKOR 24-70mm f/2.8 (at 50mm with a 36mm Lens Extension Tube) WB 5000K.

BASE EXPOSURE: My base starting exposure for lightpainting is: ISO 500, 30 seconds at f/8 for most of my small and human-size lightpaintings. That said, previous experience told me that macro work is so detailed that 3 minutes would give me time to “think” and be “precise” when applying the light.

STEP 1. The Prep: This image of dandelions was made in my home—my D850 was on a tripod and my 24-70mm lens had a 38mm extension tube, which allowed me to make macro imagery. I pre-focused the lens before turning *off* the room lights—it is *very* dark.

STEP 2. My Lightpainting Gear: I use a Stylus LED penlight for many of my lightpaintings because it comes with its own snoot (there’s a link to Dave’s Gear page in my IG profile: @daveblackphoto). I will use 3 penlights: white, red, and blue LEDs to lightpaint the dandelion.

STEP 3. Off-Camera Lightpainting: As with all my lightpaintings, I will position myself with my light source (the penlight) about 90 degrees off-camera. I carefully aim the penlight at the area of the subject that I want to illuminate (here, it is 2-3 inches away from the fluffy white ball called the *capitulum/cypsela/calyx tissue*).

LIGHTPAINTING Essentials

With DAVE BLACK

notes

STEP 4. Apply lightpainting: I tend to keep the penlight moving in a circular or brushing motion to “feather” the transition edge between light and shadow or from color to color. This feathering is what gives lightpainting its painterly appearance rather than a hard-edged flash look.

Note: Adjusting exposure is determined by: length of time the penlight is illuminating the subject and how close to or far from the penlight the subject is. **This takes trial and error** and examining the camera LCD screen after each lightpainting is made, and then making adjustments accordingly.



“Vara Light” Nikon D850, ISO 200, 30 seconds at f/4.5, NIKKOR 24–70mm f/2.8 lens, WB 10,000K.

STEP 1. Choosing a Live Subject: For a lightpainting of a *live* subject to be successful, you must first choose a subject and a pose that guarantees they will remain still for the 30-second exposure. Any movement of the subject will result in “motion blur.”

STEP 2. Concept: Lightpainting is about creating mood with light. My idea was to create a long shadow and also a blue theme of costume and light. I used a ProTac 2AA LED flashlight made by Streamlight. It has a blue gel taped to the front. I also had to make a narrow snoot to control the spread of light into a small spotlight.

STEP 3. Prep: With the pose established, compose the scene and focus on the subject. Then, disengage the AF so the focus remains locked-on and doesn’t search in the dark environment. Now, turn *off* the room lights and start the exposure. Remember to position yourself 90 degrees off-camera to the subject when applying the lightpainting.

Note: Make sure that you are examining each picture on the LCD screen and mak-

LIGHTPAINTING Essentials

With DAVE BLACK

notes

ing changes accordingly, regarding how much light to apply and how close or far from the subject you apply the light.

STEP 4. Get Creative: I stood off-camera left and illuminated her back with Blue light (8 seconds) this cast the long shadow. Then I turned off the flashlight and very carefully walked through the scene (4 seconds) and stood 3 feet in front of her. I now used the smaller Stylus white LED penlight mentioned earlier and “feathered” light on her face (2 seconds), shoulders and arms (3 seconds) and then added a dim “feathering” of light on her point shoe (3 seconds).

STEP 5. Critique, Create, Repeat: I examine and critique each lightpainting on the camera’s LCD screen to guide me in making improvements: where the light is illuminating and if the light is too bright or too dark. I make mental corrections, then create another lightpainting and continue critiquing and making light-paintings until I have what I want.



“River Light” Nikon D850, ISO 1000, 20 seconds at f/5, NIKKOR 16–35mm f/4 lens, WB 3030K. Lightpainting with 5 Million candlepower Spotlight.

Lightpainting a large landscape at night requires a camera, lens, tripod, a 2–5 million candlepower spotlight, and some imagination. This land- and riverscape is the Gros Ventre River, a tributary of the Snake River in Wyoming. This particular bend in the river is just outside Teton National Park and was an interesting view with good fall color, the river vanishing into the distant darkness, and a lovely night sky as the moon set.

It was about 11:00 p.m. when the moon dipped below the hillside, while Mars remained bright and prominent, surrounded by a nice starfield in a perfectly clear Wyoming sky. My #NikonD850 is secured to my Manfrotto Tripod with 410 Geared Head, positioned on the high ridge 60 feet above the river.

LIGHTPAINTING Essentials

With DAVE BLACK

notes

The key to any lightpainting is to apply the light from an off-camera location, hopefully 70–90 degrees to the side of the subject—this angle of light creates shadows and texture.

I used WB 3030K to keep the night sky a “deep space” blue, which also worked nicely for the vanishing Gros Ventre River.

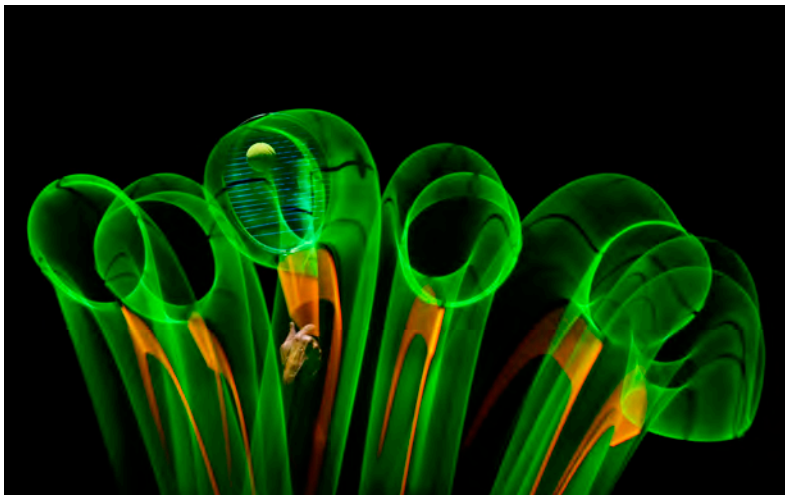
As mentioned on the first page, **my current choice of spotlight is the RL-85 made by Larson Electronics:**

<https://www.larsonelectronics.com/p-1919-5-million-candlepower-handheld-rechargeable-spotlight-100w-halogen-spot-flood-57-lens.aspx>

The Larson is a 5 million candlepower rechargeable spotlight that is comfortable to hand-hold, and it’s easy to feather its warm-color incandescent light onto the land and river. My lightpainting location was about 75 feet to the right of my camera position.

I held a yellow gel over the front of the Larson to increase the fall color on the trees and then switched to a blue gel when lightpainting the close area of the river, which enhanced the water to become more aqua colored.

There were just enough exposed rocks to create some white water, and just enough still water to allow some reflection. The long exposure time of 20 seconds kept the stars from trailing, but allowed the water to have movement.



A very special live Demonstration will be presented during this class. You won’t want to miss this, so come join me for my LIGHTPAINTING Essentials class at PSW 2019 in Orlando.

The Unposing Approach to Family Photography

With TRACY SWEENEY



Tracy Sweeney

Award-Winning Newborn & Family Photographer

Tracy Sweeney, owner/photographer of Élan Studio in Bristol, Rhode Island, and author of *Kids: Photos to Brighten Your Day* is an international award-winning child, family, and commercial photographer who was recently named Photographer of the Year 2018 by the National Association of Professional Child Photographers. Tracy's work has been featured on the Hallmark Channel, *People.com*, *Today.com* (*Today* show) and in *Click* magazine, *Rangefinder*, *Professional Photographer*, *Digital SLR Photography* magazine, *Digital Photographer* magazine, and signage and packaging at Buy Buy Baby and Target stores. Tracy loves capturing simple, candid moments, the indelible beauty of new beginnings and life. She is also an educator with a master's degree in Education and doctoral work in Curriculum, Instruction, and Technology.

Execute a shoot so that families feel comfortable and at ease to create natural, authentic, and emotive portraits. Understand when to function as director, guide, and observer intentionally.

Unposing Approach Defined

Posing by unposing is anticipating a pose, planning it, and then typically, the children doing their own thing anyway and capturing just that, their true personality.



3 Best Practice Pre-Session Tips

1. Engage in pre-session consult.

Have clients articulate their image expectations via an in-person or online consult. Because of the volume of my business, my consults typically occur online via form. Once the client submits her consult form, this opens the communication and allows me to manage expectation.

Guiding Question: "In order for me to prepare for our upcoming session, describe for me what you are looking for in your family photos."

notes

The Unposing Approach to Family Photography

With TRACY SWEENEY

notes

This is really important for two reasons: first, it allows me to understand the client's expectations. Next, it helps me to plan the shoot specifically to address the client's needs.

2. Manage expectations.

My goal is to craft images that are unique to each family. However, the clients have booked because they were specifically drawn to my imagery. Knowing which of those images appeals to them ahead of time allows me to consider how I can modify/adapt that image specifically to that family.

Guiding Question: "While each session is different and unique, are there any family images of mine you would like me to recreate for you? Feel free to create a pin board of my images or send me screenshots."

3. Have a plan.

When I arrive on location, I anticipate the areas where I want to shoot, usually scouting landscape boundaries to keep the children corralled, even if for just a few moments. The most aggravating of landscapes can include potential defined parameters: a step, rock, wall, alley, picnic table. This gives the children a clear objective. The simplest of directions can be articulated, "You and your sister are going to sit on this rock and we're going to play a little game." And then, directing the moment, "Can you tell your brother a secret? Can you give your sister a kiss?" Planning these images ahead of time will allow me to shoot away as the siblings interact with each other.



The Unposing Approach to Family Photography

With TRACY SWEENEY

notes

3 Best Practice During Session Tips

1. Start slow.

Talk with clients at the beginning of the session as opposed to immediately diving into the shoot. In this way, you will build trust with little ones, creating the opportunity for genuine moments.

2. Be clandestine.

When I begin photographing, I often do not let the children know that is what I am doing. I ask the children if they want to go for a walk, or if they would like to help me hold something, or if they would like to “hunt” for seashells, or special rocks, leaves, etc.—anything to get the little ones not to think about having to perform, but rather to enjoy our time.

3. Control momentum.

It is my responsibility as the photographer to control the momentum of the session and essentially the behavior of the children, and this is done through establishing very clear expectations with the children, and consequently, the parents. I tell the family my goals for the shoot, different shots I would like to capture, and the terrain we will cover. And I explain that if I am not giving them direction, they are doing everything they are supposed to be doing. This one sentence creates a more relaxing space without the wonder of, “What are we supposed to be doing?” The goal is to let people relax and be themselves so that you, as the photographer, can just photograph and create natural, authentic images.

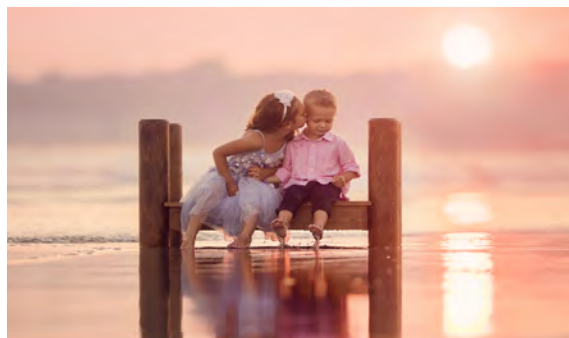
The Experience

The success of your business is dependent on the session experience your clients have with you. Cultivating an enjoyable stress-free experience for clients is paramount for referrals. When a client tells her friend about her family session and says, “Oh, it was so much fun. We had such a beautiful night together!” that testament is worth more than anything someone can say about your actual photographic ability. What mother or father doesn’t want to have a beautiful night out with his/her family? And that there was a professional there, orchestrating and documenting the evening is where you insert your true value.

Easy ways to capture authentic moments through the unposing approach

Include contextually appropriate props.

Have the family sit and cuddle on elements in the setting (i.e., park bench/lifeguard chair)



The Unposing Approach to Family Photography

With TRACY SWEENEY

notes

Capture children at play (wrestling, swinging, jumping).



Bring the love: direct the family through hugging, kissing, tickling, loving.



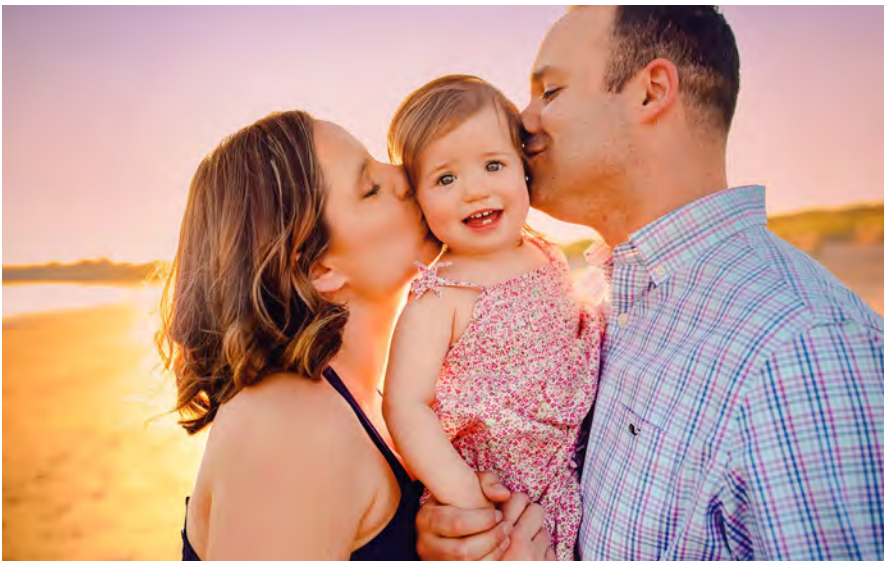
The Unposing Approach to Family Photography

With TRACY SWEENEY

notes



Prompt the family in a game of telephone/secret telling, joke telling.



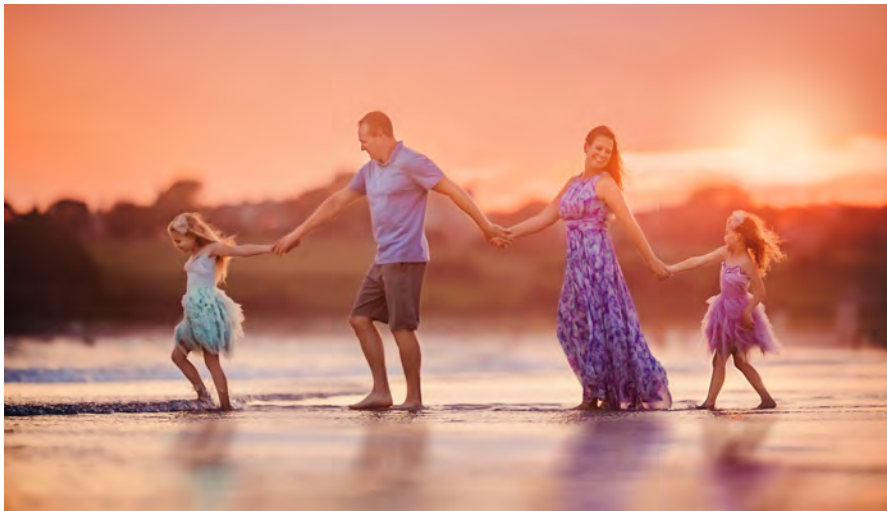
Get the family moving together: (strolling, running, skipping).



Compositing Techniques

With TRACY SWEENEY

notes



GAME DAY: A Sports Shooter's Guide

With DAVE BLACK



Dave Black

Sports Photographer & Light Painting Specialist

As a freelance photographer for over 30 years, Dave's work has primarily centered on the sports industry for such publications as *Sports Illustrated*, *Time*, *Newsweek*, and the award-winning TV show *SportsCentury* on ESPN. His list of event coverage includes the Masters, Kentucky Derby, National Football League, NASCAR, and extensive work regarding the United States Olympic Committee, Olympic athletes, and coverage of 12 Olympic Games. Known for his creative use of lighting, and in particular, the artistic technique of light painting, Dave's portfolio continues to broaden into the commercial and advertising industry, and specialized lighting projects including work for National Geographic Partners and their book *Where Valor Rests, Arlington National Cemetery*. He is a Nikon Legend Behind the Lens, and is a prominent instructor at a variety of workshops each year. His monthly website "Workshop at the Ranch" tutorials attract more than 85,000 unique visitors monthly. In 2010, he released his highly acclaimed instructional book, *The Way I See It*. To see Dave's images, learn more about photography, or purchase his book, visit his website at www.daveblackphotography.com.

Welcome to GAME DAY: A Sports Shooter's Guide

This class is about the important "game day strategies" and gear used for capturing a variety of SPORTS and action imagery for editorial & commercial clients, senior portraits, youth teams, high school and college, and pro teams.

Remember these points and you will make good SPORTS pictures:

- **KNOW your SPORT** so that you can ...
- **ANTICIPATE the Action**, which makes it easier to ...
- **FOLLOW the Action**, which helps you to ...
- **FILL the Frame with the Athlete**



FOOTBALL: With so many games being played at night under the lights, "long, fast" lenses like the 400mm f/2.8 are most valuable, but today's super-high-ISO cameras can allow the use of f/4 aperture lenses like the 200-400mm f/4, 500mm f/4 and 600mm f/4 lenses.

notes

GAME DAY: A Sports Shooter's Guide

With DAVE BLACK

notes

Your goal is to **“fill the frame”** with your marque player, and if possible, kneel on the sideline to get a low angle of view at the players. This will make them look bigger and more heroic.

Single-point AF is a great choice for autofocus, but a group-area AF is more forgiving if you are new to sports action shooting. **I do not recommend Auto ISO for indoor events.** Auto ISO can be extremely useful outdoors, late in the season, when players are running into the sunshine from the deep, dark shadow of the stadium. The ISO will compensate instantly as they break into the bright sun or run into the stadium shadow.



FOR THIS IMAGE: I used a 400mm f/2.8 lens with a 1.4x converter to achieve 560mm. By kneeling down, the athlete is framed in a dark area of the stands rather than the white jerseys of the team bench.

GYMNASTICS and FIGURE

SKATING: Indoor lighting and fast action means high-ISO cameras are a must and “fast” aperture 2.8 lenses—like 70–200mm f/2.8 and 300mm f/2.8—are standard.

These are individual/isolated sports, where the athlete is not part of a team during a game. **Watch the warm-up session and learn some of the athlete’s programs/ routines and skill placement on the gymnastics apparatus or the ice.**

This will help you anticipate the action and “nail” peak moment

of the gymnast’s routine or skater’s program.

Top-ranked athletes at any competition often have a **“signature skill”** that they are known for. Learn where that signature skill occurs on the balance beam, uneven bars, and floor exercise—or on the ice—and choose your photo position to help you best capture that signature skill.

FOR THIS IMAGE: I had watched the warm-ups and noted that this gymnast performed a spectacular skill on the end of the balance beam. I used a 70–200mm lens to capture Hollie Vise winning her first World Championships GOLD medal.

GAME DAY: A Sports Shooter's Guide

With DAVE BLACK

notes



SOCCER and FIELD SPORTS: This is a broad subject where long and short lenses can be used effectively. Also, while field level access is usually helpful, getting elevated in the stands is sometimes a better angle.

If soccer, field hockey, rugby, or lacrosse are not one of your usual SPORTS to shoot, **walk up the bleachers for a high angle of view** so you can see and understand the sports and make some good pictures right away.

Once you get a general idea of how the game—or even the team—play, then when you can go down on the sidelines, you will likely be more successful. Shoot loose during the first quarter so you have multiple players in the

frame. Then start shooting tight for the 2nd and 3rd quarter to give your client a different feel for the game. **Shoot the 4th quarter concentrating on who is the “star” player** and also look for the celebration reaction by the team.

Field sports are a wide-open palette of action, color, and emotion, so have a long lens on a sturdy monopod and a short lens around your neck so you don't miss anything.

FOR THIS IMAGE: It had been two years since I last photographed soccer. So to regain familiarity with the sport, I went up into the stands and used a 600mm f/4 lens to isolate the players and have a “clean” background of green grass.

GAME DAY: A Sports Shooter's Guide

With DAVE BLACK

notes



SWIMMING and WATER POLO: Swimming and water polo are long-glass sports—400mm, 500mm, 600mm, and a 1.4x converter are really advantageous to capturing close, tight images of athletes' faces.

Getting on the pool deck is good, but shooting from the first few rows of the bleachers is very helpful with “cleaning up” the background. By shooting from an elevated position, the background becomes water instead of the cluttered pool deck.

I recommend using very fast shutter speeds: **1/2000 to 1/4000** These super-fast shutter speeds can more precisely freeze the action...and every single water droplet.

Single-point AF works best for water sports. For freestyle and backstroke swimming, place the single AF point just above the middle of a horizontal frame profile to the athlete, so it clears the water and locks on to the athlete's face. Breast stroke and butterfly can be shot profile, but head-on is usually preferred by publications.

FOR THIS IMAGE: I used a 200-500mm f/5.6 lens with a polarizer filter to cut down the glare off the water. Using a single AF point, the camera locks on to the athlete's face and not the splashing water.

GAME DAY: A Sports Shooter's Guide

With DAVE BLACK

notes



BASKETBALL and VOLLEYBALL: Indoor sports are challenging enough, but sometimes just getting the correct white balance is the hardest part.

To set my **white balance for indoor sports**, I will use the **Kelvin scale** and activate live view mode. Then I simply scroll through the Kelvin scale and watch the color change on the camera's LCD until the color shows natural skin tones and clean white uniforms.

For basketball, I use a 16–35mm lens underneath the basket and with a remote camera on the station. I use a 24–70mm lens when I shoot on the far outside end of the baseline. I use a 300mm or 400mm lens to shoot defensive plays down court and players bringing the ball up court.

As with all sports, I shoot with my right eye and keep my left eye open to peripherally see the play as it forms. This helps me anticipate a charge up the lane, a jump shot from way outside, or a potential rebound.

FOR THIS IMAGE: Cameras are not usually allowed to rest on the court. Therefore, I rested my camera with 16–35mm lens on my shoe. The LCD is tilted out and live view mode is turned on. I had already pre-focused my lens on the area directly beneath the basket. I watched the play develop and made court-level pictures.

All this and more will be discussed, and there will be a Q&A from the audience. So step off of the field or court for 60 minutes—there's a lot to learn about **GAME DAY**.

The Dark Art of Quoting

With TIM WALLACE



Tim Wallace

Commercial Photographer Tim Wallace is the driving force and creative thinker behind AmbientLife.

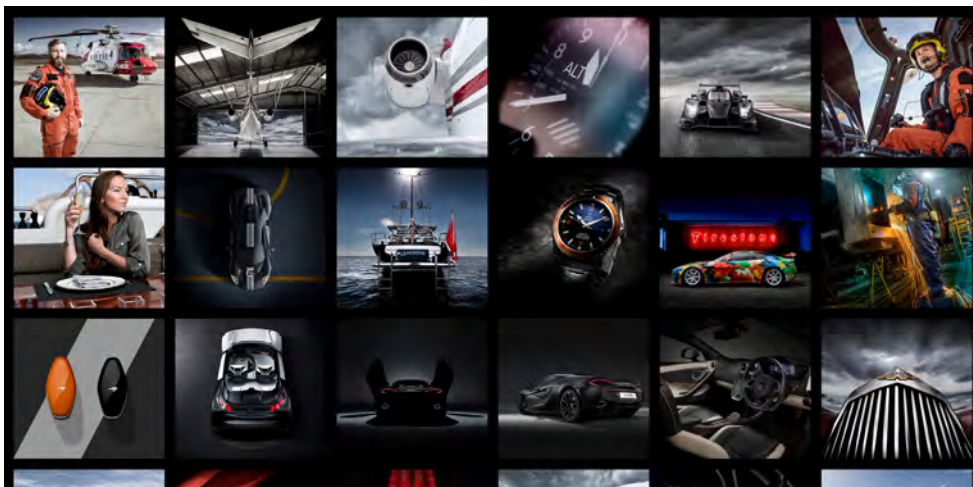
An award-winning commercial photographer based in Manchester, England, and working internationally, his work is often described as both creative and dramatic. Tim works internationally with many high-level clients across the globe such as McLaren, Jaguar, Land Rover, Peugeot, Mercedes, and Aston Martin. Over recent years, he has also broadened his AmbientLife brand to include other transport-related work such as HGV truck and large vehicle photography, aviation and aircraft work, and engineering and logistics.

Tim is a critically acclaimed photographer whose work has spanned both commercial and advertising clients for more than 12 years. Over the past decade, AmbientLife have worked with a who's who of automotive royalty, and Tim's work is highly sought after. This also is driven by his string of awards, including British Commercial Advertising Photographer of the Year and the acclaimed UK Motor Industry Car Photographer of the Year award to name but a few.

Words I live by in my business

"Your professionalism is your brand.
Your personality is your business card
How you make your clients feel is your trademark."
—Tim Wallace

notes



One of the single most important factors in gaining commissions, as we work as photographers with both existing and new clients, is the ability to quote for work effectively and successfully. A lot of people struggle with this and there are many reasons why that happens so frequently. The main one is, in my view, that as photographers we are creatives, and by their nature, creatives are not generally business people.

The Dark Art of Quoting

With TIM WALLACE

notes

The Creative vs. the Businessman

We love what we do, we love to hear appreciation of that and see our work out there, but we often do not really stop to consider the view of the other person that we are talking to when we are dealing with clients and agents. How they see a project may well be very different from how we view it. We may be looking at a project and thinking about what great shots we can get or how we might technically pull off a certain image or lighting setup, while they are looking at things such as budgets and how reliable you seem to be, so that they are reassured that the shoot will be completed on time and as the client wants. In many ways, one of the most important factors when quoting is actually knowing what questions to ask and how to ask those in the right way, rather than just, "How much should I charge?"

Creative person = love my work, hate my work, don't find it easy to ask for money
Business person = costs, revenue, risk, evolution, growth

In this class, we are going to discuss the all-important background that you need to consider and understand so that you can "quote" in the right way and at the right level. After this session, you will hopefully also understand that effective quoting is not always down to price. Indeed, if it is purely down to price, then you are probably shooting for the wrong types of clients and we will discuss that in some depth. We all work very hard to succeed at what we do, and we all want to build on that, but you must really look at who you are talking to and negotiating with, what questions are the right ones to ask, and why asking the right questions matters so very much.

"You're in business so be in business and think like a business for both yourself and your clients."

One of the very first things you must consider is that a quote is not just about how much something will cost; it's about the breakdown for that, how you work, and it also indicates to those that receive your quote how experienced you are in working at that level. In many ways, a good quote will give your client confidence that you are professional, you plan well, and you have made this journey many times before; therefore, the project is safe in your hands. Asking the right questions and realizing that it is not all about you is a big first step. You must show that you understand the client's needs and concerns, and plan to address those as part of the process.

The Dark Art of Quoting

With TIM WALLACE

notes



So, we offer our work for less and we are bound to be a winner—WRONG! Why? Offering the same work you see in the market for less is bad business and is not a great approach. I hear many photographers all the time complain that people are charging less than themselves and they cannot compete with that. When this is the case, it is more often down to you being in the wrong type of market level for what you would like to do and what you would like to earn. It is not your customers' fault, it is quite simply that you are pitching the wrong level of work to the wrong level of client.

Be your client's own customer— always do research before you quote. If you can demonstrate that you do actually understand your client's needs, then you become an *asset* and not a *cost*.

Cost/Originality

This is one of the big core elements for understanding how to quote, and we will be discussing this in the live class. In basic terms, this is where we look at the different levels of business clients, what that actually means, and how that drastically affects what you quote and how you quote. Your client knows what they want and you know what you would like to charge. If you do not match the two up, then you will always fail at the quote because the two parts will not fit together. Your client is not wrong and you are not wrong, you are simply mismatched. Understanding why that is and how to aim for a more "matched" client type is the key—a little complex to explain, but once you attend the class and we discuss it, you will soon see just what I mean by that and why it is so crucial.

The Dark Art of Quoting

With TIM WALLACE

notes

Building relationships with clients is really important. It will allow you to become a valuable asset over time as you work together, and also will help you build knowledge.

Here are a few things that might be important to your client:

- Control—Can you fulfill the brief the way that they want you to?
- Consistency—Is your work consistent and do you demonstrate that?
- Being client brand-aware—Are you aware of what photography they have already and do you understand what they want now?
- Understanding how commercial visuals need to be, text space, options, etc.

Some factors that will help you stand out:

- Displaying a sound knowledge of their industry and understanding their place within that industry.
- Outwardly showing an interest in what their problem areas or business goals are.
- Displaying a professional approach to adding “value” to their business through your ideas and not being seen purely as a cost.



Clients will not commission you because you take nice pictures—it is a harsh reality that most photographers do not grasp at first. You could be creating amazing work and charging as little as possible for that, but still not getting anywhere and struggling to understand why. Consider that your client is running a business and the work that they are commissioning is really important to them. They have a deadline and they have a set idea for exactly what they want. If you fail to show that you understand their vision, you fail to ask the

The Dark Art of Quoting

With TIM WALLACE

notes

right questions in regard to what is expected, and you seem to charge very little for your work, then it is not likely to instill confidence in you from your client.

Remember: Good business is a good conversation with the right people

One of the recurring items that we will constantly discuss in this session is “client level.” This is a major factor to understand and once you are able to do that, then you have a much better chance of understanding what level a prospective client is at. Knowing that means that you can start to be comfortable with what questions to ask, what to expect yourself, and have a good idea for what they will expect from you.

Clients generally break down to three main levels Each has their own needs and expectations, all of them are valid, but their business driving factors are very different. We will discuss these properly in class, with some examples of each, so that you can clearly see what I mean and why quoting for each is very different.

- High-Level Client: Risk and revenue; client campaign success
- Mid-Level Client: Ability and value for money
- Low-Level Client: Volume and cost

One classic example of this would be the inclusion of “usage” in your quote. This may well be something that you normally do, or perhaps you do not. If you were to quote for usage, then you first need to fully understand what the client’s usage requirements are. It’s amazing how many times you will hear from lower-level clients that they don’t really understand your questions. The response of a lower-level client might be that they are paying for the pictures, so they will just use them however they want. They have paid you, so they own them, right?

If you were to ask them if they want you to include a license, they will probably start panicking and wondering why you’re making it so complicated. In truth, they want a set of images, as many as they can get for their “tight budget,” and they want to use them whenever and wherever they like, because they perceive that the images are theirs forever. They are purely interested in large volume and low cost.

However, a high-level client would think it very strange if you did not ask them to give you specific details of the *exact* usage required for the project. They have factored this into their budget, they expect to be quoted for it by you in what you submit, and they expect you to understand what those usage terms mean and cost out as. You might cost that out as a set or an additional cost per image, determined by the usage type and the territories that it will be deployed within. You may factor into the cost an overall percentage cost on the whole project, and that percentage would differ depending on the type/level of usage, where in the world that usage will occur, as well as the duration of the usage.

The Dark Art of Quoting

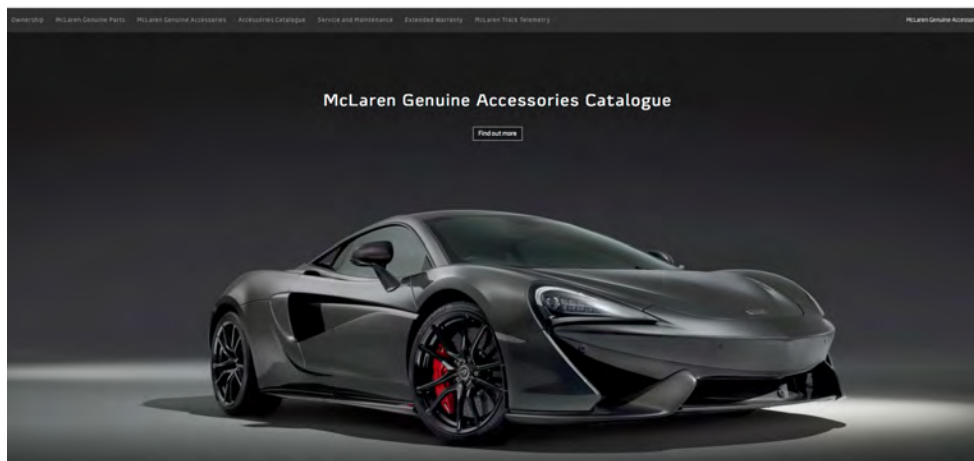
With TIM WALLACE

notes

Knowing the right questions to ask is a key factor, as is understanding those questions. A great deal of this comes with experience, and the more you work with a client, the more you will learn what works for them and you.

Copyright and Usage

Sometimes people can find the whole area of licensing and copyright very confusing. Here are few examples of terms that are commonly used throughout the world today.



The Dark Art of Quoting

With TIM WALLACE

notes

Copyright is about who owns the images.

Licensing is about who has the right to reproduce the images.

Traditional Licensing

This can be both non-exclusive or exclusive and means that the image is licensed for a specific purpose or use. Sometimes referred to as “royalty free” or “rights managed.”

Non-exclusive

The buyer pays a license fee for the use of the image. Be aware that another buyer can also purchase and use the same image, however, hence *non-exclusive*. The buyer must specify, each time, the intended use, media, territory, and duration. Pricing is based on intended use, media, duration, and territory.

Exclusive (Rights Managed)

The buyer pays a license fee each time they use the image. The buyer obtains exclusive use of an image under the terms of the license: these terms may affect the use, media, territory, and/or duration in which the image can be used by other buyers.

Rights protection can be an advantage for high-profile projects, such as ad campaigns and promotions. Pricing for this type of license varies and very much depends on the terms for the image use being requested. If exclusivity is required, then you should typically expect to pay between 25%–40% more to guarantee an exclusive license against the image/images for the period agreed, normally six months.

Royalty-Free Licensing

This is the simplest form of licensing and the price is driven by the actual image file size to be provided to a customer who will pay a one-off fee. They are not required to pay royalties on the use-by-use basis. Be aware, however, this type of license is *not* exclusive and you will not know who else is using the image.

Usage

When we talk about usage, we are referring not only to territories of usage but also forms of advertising, such as “below the line” and “above the line.”

Above the Line (ATL) and Below the Line (BTL) Advertising

Above the Line and Below the Line came into existence way back in 1954, with Procter and Gamble paying their advertising agencies a different rate for different forms of advertising. Below the Line (BTL) advertising is more one-to-one, and involves the distribution of mailshots to individuals, and promotions, brochures, etc., placed at point of sale.

Above The Line (ATL) advertising is when mass media is used to promote brands and reach out to the target consumers. These include conventional

The Dark Art of Quoting

With TIM WALLACE

notes

media as we know it, television advertising, print media, billboards, as well as internet. This is communication that is targeted to a wider spread of audience, and is not specific to individual consumers. ATL advertising tries to reach out to the mass as consumer audience.

Territories and Time

GEOGRAPHIC REGION

We need to consider the areas the image will be used.

Example

This is the area in which the images will be seen.

National: US only. Includes territories of the US, such as Puerto Rico and the Caribbean.

North America: Includes the US and its territories, Canada, and Mexico.

Global or International: Throughout the world (internet is automatically global).

Local: Specific city or area (San Francisco area, etc.)

Regional: Specific region (Midwest, Southeast, etc.)

Europe: Europe is often negotiated as a neat little package that includes Great Britain, Spain, France, the Netherlands, Scandinavia, Germany, Italy.

By Country: Specific countries can be purchased, but if the exposure is large, such as Europe, it may be wiser to go with Global to make sure you are covered.

TIME

This is the length of time an image or images will be used: one year, two years, one time, etc. It is best to specify "from date of first use" when negotiating a contract for an image. Standard use is generally 1 year.

I will look forward to seeing you in the session to hopefully shed some light on this area of quoting to help you understand what the right questions are and how to move forward more effectively with your clients.

The Dark Art of Quoting

With TIM WALLACE

notes



Adding & Adjusting Color for Landscapes in Photoshop

With RAMTIN KAZEMI



Ramtin Kazemi

Landscape Photographer, Instructor & Guide

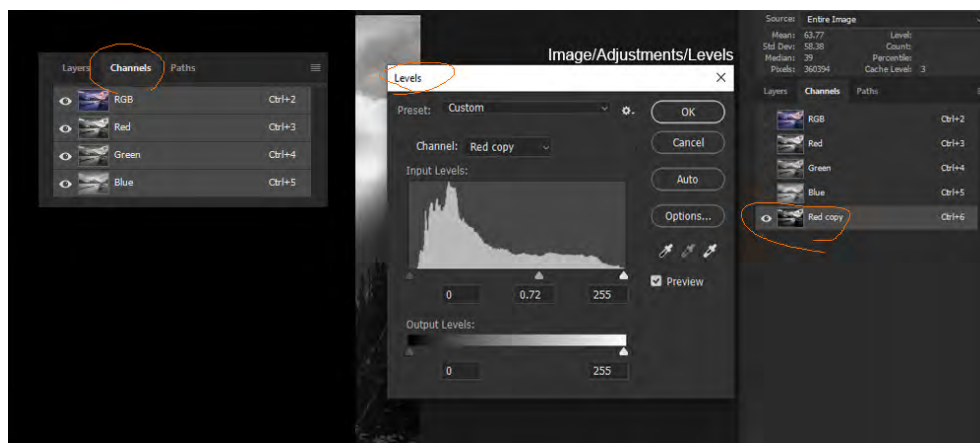
Ramtin (Rammy) Kazemi is an award-winning landscape photographer based in Canada. He's also a tour guide with a passion for the wilderness and the outdoors. Rammy's workshops and tours are where he spends most of his time in the photography industry. Aside from being a worldwide instructor, Ramtin runs photo tours/workshops at his favorite locations. His passion for teaching photography has led him to design and lead awe-inspiring, world-class photography workshops that should be on everyone's bucket list. The focus on these workshops is to help you get epic photographs. Not only do you get to learn, on location, about the composition and shooting techniques that have won Ramtin many awards, but you'll also develop your post-processing skills.

Learn more at www.RammyK.com

Photoshop fun! That's what it's all about—the brush strokes and luminosity masks. If you want to take your photographs to the next level, Photoshop is unavoidable. Color harmony is a very important part of any composition. It becomes a very important aspect of post-processing, especially for landscapes. That is because we rarely have color harmony in nature. It is our job to make sure that the colors in our scene don't fight, but rather complement each other.

Understanding layer masks is very easy, but it must be done first. On top of that, luminosity masking is the best way to target your adjustments to the important areas of the image. Luminosity masks sound very confusing but they are actually the easiest thing to master. Forget about the learning curve of third-party panels. All you have to do is to jump over to your Channels panel, look at your different channels in black and white, duplicate your choice and then add a Levels adjustment to fine-tune it. Once you're done with that, simply Option-click (PC: Alt-click) to load it as a selection, then go back to your layers and add a mask by simply clicking on the Add Layer Mask icon, and you're done.

notes



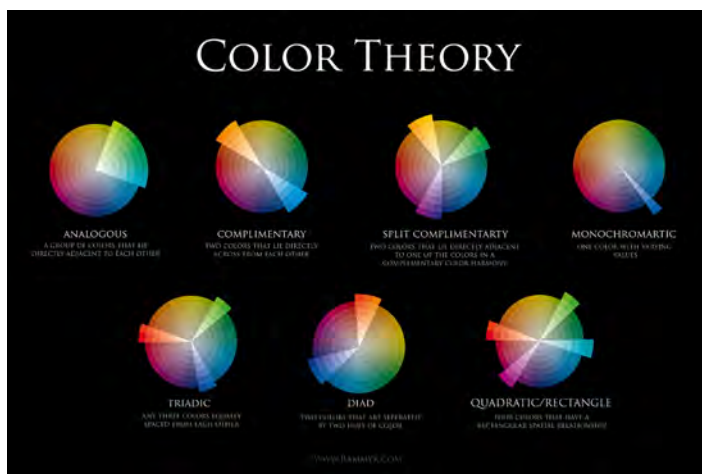
Adding & Adjusting Color for Landscapes in Photoshop

With RAMTIN KAZEMI

notes

Tools and techniques covered:

- Layer mask basics
- Luminosity masking basics
- Painting with a brush
- Split Toning
- HSL in the Camera Raw filter
- Sponge tool, and Dodge and Burn tools



Using Alpha Channel Masks to Make Retouching Tools

With TIM WALLACE



Tim Wallace

Commercial Photographer Tim Wallace is the driving force and creative thinker behind AmbientLife

An award-winning commercial photographer based in Manchester, England, and working internationally, his work is often described as both creative and dramatic. Tim works internationally with many high-level clients across the globe such as McLaren, Jaguar, Land Rover, Peugeot, Mercedes, and Aston Martin. Over recent years, he has also broadened his AmbientLife brand to include other transport-related work such as HGV truck and large vehicle photography, aviation and aircraft work, and engineering and logistics.

Tim is a critically acclaimed photographer whose work has spanned both commercial and advertising clients for more than 12 years. Over the past decade, AmbientLife have worked with a who's who of automotive royalty, and Tim's work is highly sought after. This also is driven by his string of awards, including British Commercial Advertising Photographer of the Year and the acclaimed UK Motor Industry Car Photographer of the Year award to name but a few.

Words I live by in my business

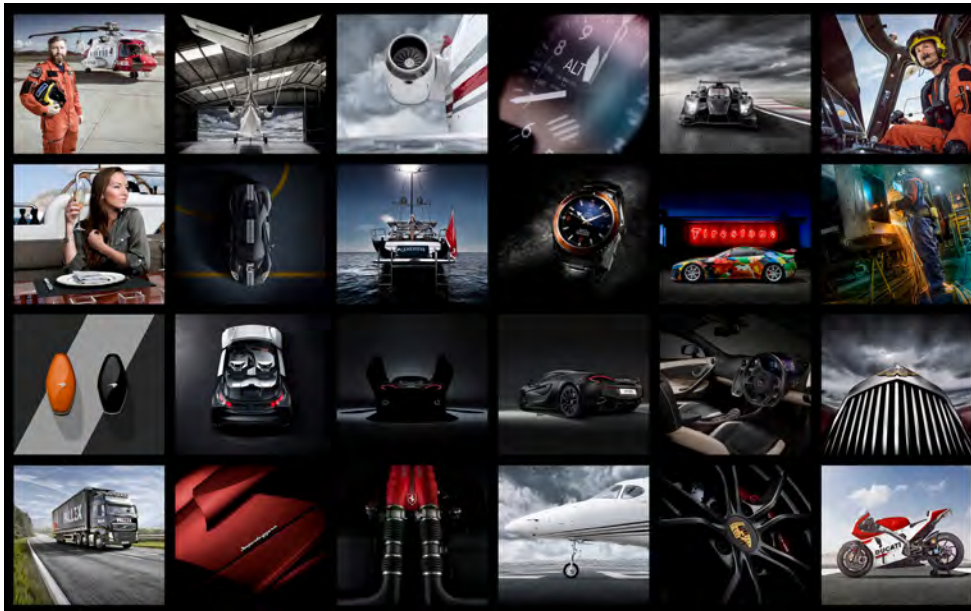
"Your professionalism is your brand.

Your personality is your business card

How you make your clients feel is your trademark."

—Tim Wallace

notes



This class is aimed at the intermediate Photoshop user who would like to take their image retouching a little further by studying additional options that Photoshop offers for making controlled adjustments to areas of tonality within our work.

In this class, we are going to be looking at the powerful tool of using alpha channel masks to make small adjustments to an image in a localized manner by working within the tones of an image file. Alpha channel masks give us the ability to make mask selections of different areas of our image file, such as the

Using Alpha Channel Masks To Make Retouching Tools

With TIM WALLACE

notes

highlight or shadow areas, so that we can make changes in those areas without impacting other areas. We will look at how to create an alpha channel mask, and then look at using that alpha channel mask to make localized, controlled adjustments that we can build on and use to improve our images without causing damage to such elements as color.

We will also look at how we can very easily use the Actions panel in Photoshop to record a set of actions that we can use to make these required adjustments whenever we wish, both quickly and in a controlled manner.

Photoshop and its use are a very personal thing and many people have many differing methods to achieve similar results. In many ways, that is the beauty of Photoshop as a very diverse and powerful editing tool. My own personal background in photography began in the darkroom, printing from film, and I guess in many ways, this has impacted greatly on how I have found methods that work for me. My own personal approach when editing is to make small adjustments and build on them to create the image that I am after. Using alpha channel masks gives me the ability to make controlled adjustments to tonality and density within my image in an accurate way that I can then use to build on.



In the image above, we have a coastal landscape photograph taken in the highlands of Scotland. I have chosen this as our working image. As an example, it has both low-level shadow and midtone areas, as well as key highlight areas, and some important color tone for the setting sun.

First, let's look at what we need to do to create our first alpha channel mask. We first need to open up the Channels panel, where we will see four channels: RGB, Red, Green, and Blue. Command-click (PC: Ctrl-click) on the RGB channel's thumbnail to select the luminosity of the image (you will see the marching ants around the brighter areas).

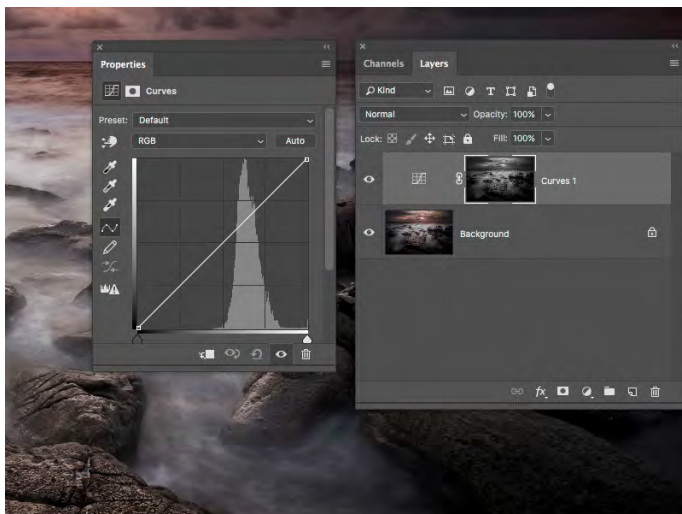
Using Alpha Masks To Make Retouching Tools

With TIM WALLACE

notes



Now, with the ants still doing their thing, you need to move yourself back to the Layers panel. We are now going to click the Create New Adjustment Layer icon at the bottom of the Layers panel (it looks like a small circle that is half white and half black), and select Curves from the menu. Once done, you will note that an alpha mask has appeared as in the image shown below. You will also note that the Curves options have opened in the Properties panel. The mask that has been created is very precise, and is masking out all the shadow areas on the image so that only the highlighted zones will be affected by what we do.



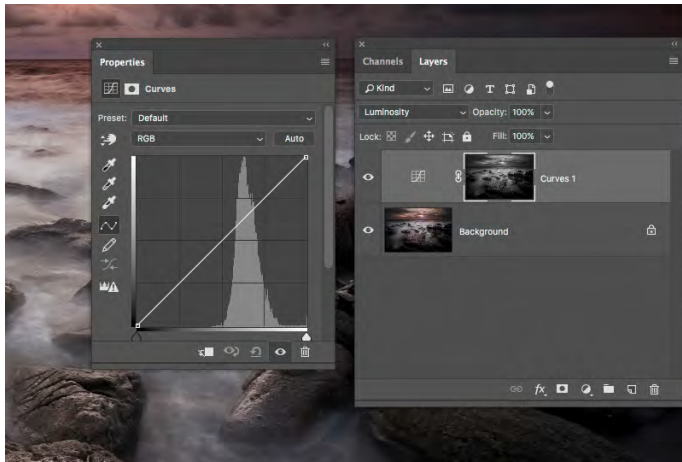
First, we are going to change the blend mode of our adjustment layer to Luminosity (the menu to the left of the Opacity setting in the Layers panel). I would point out at this moment that I am selecting Luminosity for this Curves adjustment, however, like most things in Photoshop, it's always good when you have the time to try other blend modes with different adjustments as you may

Using Alpha Masks To Make Retouching Tools

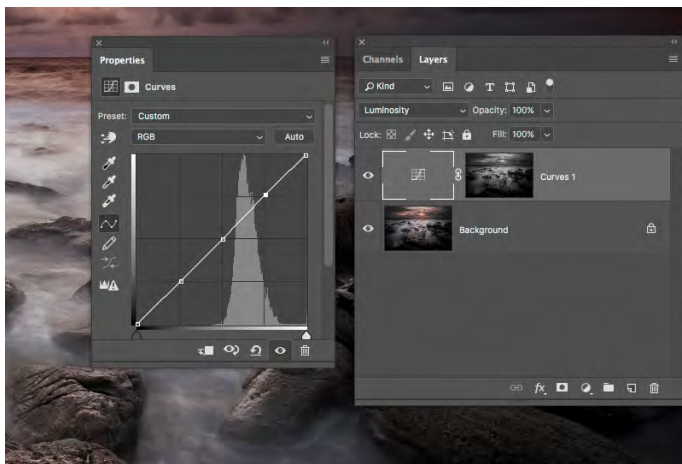
With TIM WALLACE

notes

find one that suits what you are trying to achieve a little better. My choice for selecting Luminosity in this case is because I want to affect the tonality in the image, but I do not want to affect the color.



Next, we are going to carefully put three anchor points along the curve line, as shown in the image below. We are doing this because we are going to make a small adjustment next to a part of that line, and in doing so, we do not want to affect the opposite end of that line. The anchor points act just as that and will prevent that happening.

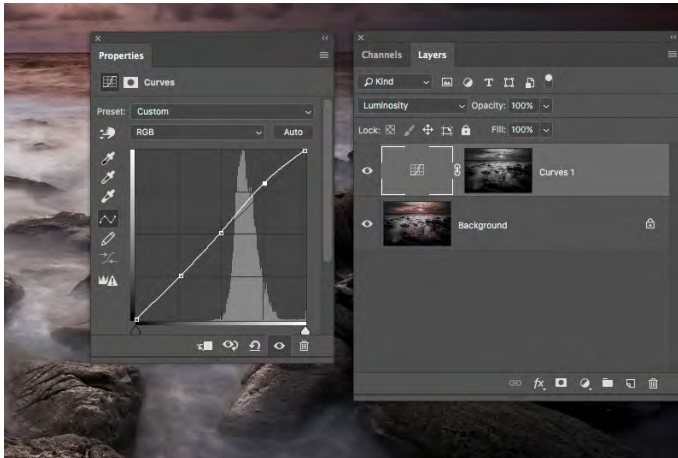


Now, by clicking on the upper anchor point we will move it slightly upward, above the line. How much you do this is purely your choice, however if you write this later as a Photoshop action, then I would strongly suggest that it is better to do a small adjustment and you can simply apply the action several times to build up the effect slowly and in a more controlled manner. The increase on the anchor point that we have made above the base line is going to gently increase the highlights in the overall image, but is not going to affect any of the shadow areas.

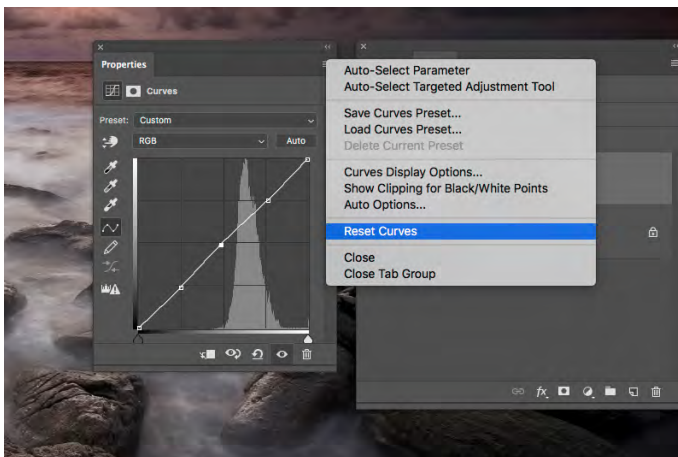
Using Alpha Masks To Make Retouching Tools

With TIM WALLACE

notes



Now let's look at doing the reverse using the same mask that we already have. First, we need to reset the Curves adjustment and this can simply be done by clicking the small horizontal lines icon at the top right of the Properties panel, and then selecting Reset Curves from the menu, as shown below.

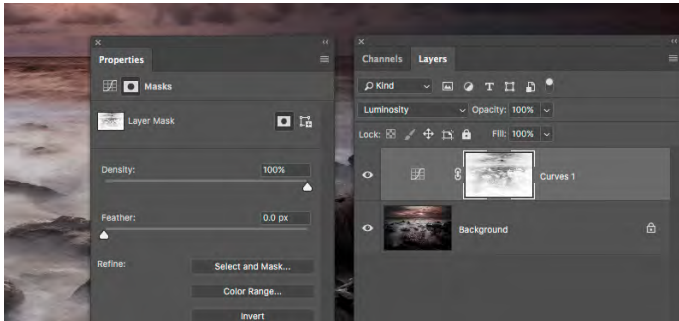


Now we need to change our alpha mask so that we only affect the shadow areas of our image. To do this we need to click on the Curves mask in our layer stack and then press Command-I (PC: Ctrl-I) to Invert this mask. Your mask will now take on the opposite appearance as it did earlier as indicated in the example below.

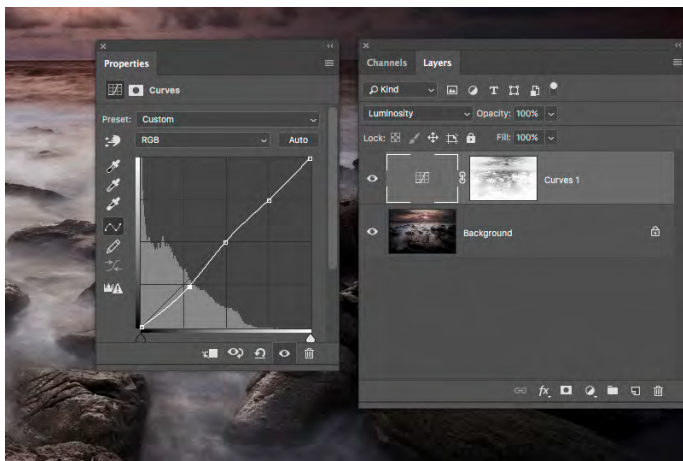
Using Alpha Masks To Make Retouching Tools

With TIM WALLACE

notes



With the mask inverted and our blend mode still set to Luminosity, we can now place the anchor points back along the baseline curve, and then using the lower part of the curve, we will take the bottom anchor point and drag that downward slightly, as shown in the image example below. By doing this, we are now impacting the shadow areas of our image and making those areas denser, and therefore, accentuating the shadows and removing the amount of perceivable light from there.



During the full live class session, we look at things in a much closer way and also work together through the options that are open to us so that we can record a set of actions and keep those for later use on any image that we bring into Photoshop to edit. Alpha mask adjustments are not only tied to Curves adjustments, but can be used across a whole range of adjustments from Levels to even localized or selective color, and with many blend modes at our disposal, the possibilities with just this method of retouch can be vast and well worth the exploration.

The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK



Kristina Sherk

Photo Retoucher, Author

For the past 12 years, Kristina Sherk has been a high-end photo retoucher based out of Washington, D.C., and is called the “picture whisperer” by some. She specializes in realistic retouching. She’s a contributing educational author for publications like *Shutter Magazine*, *Photoshop User* magazine and *Lightroom Magazine*. She is also the author behind Photoshop CAFE’s *Fashion Retouching* DVD. Her more reputable corporate clients include National Public Radio, Time Inc., XM Satellite Radio, Cotton Inc., and most recently, Hasselblad.

How Skin Reacts to Light: The act of retouching skin is to fix impurities on a client’s face that may distract the viewer from their features (i.e., eyes, nose, mouth).

a. What is ideal lighting for skin?

- Soft (fewer imperfections show)
- Butterfly lighting

b. What causes skin to photograph poorly?

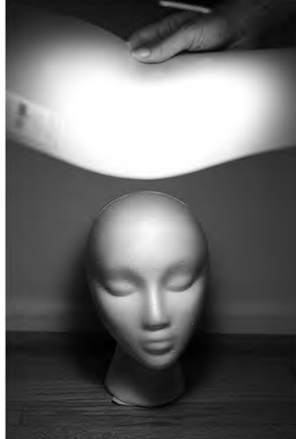
- Harsh lighting
- Contrasty situations

c. Photoshop can help you mitigate imperfect lighting to create the illusion of skin with less distracting elements.

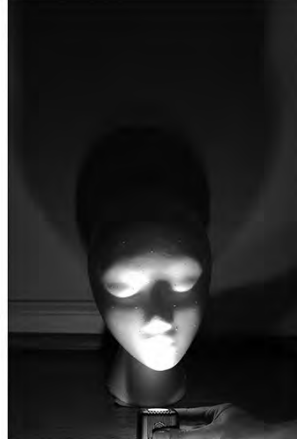
notes



Harsh Overhead Lighting



Diffused Overhead Lighting



Under/Villainous Lighting

Blemishes:

Batch Blemish Removal

- Create Folder “Blemishes”
- Create New Empty Layer; name it “Blemishes”
- Patch Tool

1. Inside the healing brush flyout menu.
2. Set Patch to Content-Aware.
3. Structure = 7, Color = 0.
4. Turn on Sample All Layers.



The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK

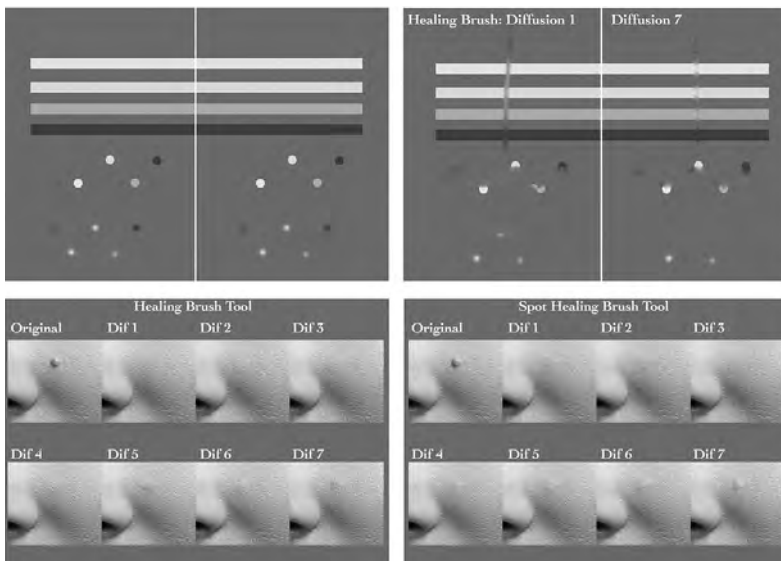
notes

5. Circle a blemish, hold down the Shift key, and select more blemishes.
6. Hover mouse over one selection; click-and-drag until you find a direction that looks good for most of the points.



Healing Brush tool

- Photoshop CC 2015 Healing Brush added Live Preview as you worked, but it made the final healed area look very blurry. 2015.1 added diffusion slider.
- When we use a tool to remove a blemish, we want it to erase the blemish but *a/s*o blend in the new skin color and texture with the surrounding areas so it looks like there was nothing there in the first place. When retouching skin, a low diffusion (1-3) works better than a high diffusion (4-7). Some examples are below:
- This tool is smart, but needs help from you.



The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK

notes

- Give this tool information that helps it make the right decision. If you're healing a stray hair that is perpendicular to the hair line, make sure you sample an area that shows this tool what you want the fix to look like.
- Aligned checkbox will lock the proximity between your sample area and your area that needs fixing. Uncheck this box to fix multiple skin spots with the same reference area.
- Sample: Current and Below. By sampling the current layer and below, it allows you to do your blemish healing on an empty layer. It keeps the file size down.



Spot Healing Brush tool

- Type: Content-Aware
- When using this tool on hair, extend healing section 1/4-inch past the ending point, you think. Extend past general hairline. This helps the algorithm make a better guess at what you want; it also helps avoid bleed.
- To heal on an empty layer, make sure Sample All Layers is checked.



Clone Stamp tool

- Generally use at 20-30% opacity, or 100% opacity with a very small brush size, depending on how in-focus the image is.
- Keyboard number keys quickly change tool opacity: 2 = 20% opacity, 7 = 70% opacity.
- Shift-number keys quickly changes tool flow: Shift-2 = 20% flow, Shift-7 = 70% flow.
- Consider lighting variations when cloning, so it keeps with the shape of the face/image.
- Good to diminish the look of fine lines/wrinkles that you don't want to completely erase.
- Fade your most recent stroke: Command-Shift-F (PC: Ctrl-Shift-F) allows you to fade the last brush stroke.



Frequency Separation

Create two merge visible layers: Press Command-Option-Shift-E (PC: Ctrl-Alt-Shift-E) *twice*.

- Name the top layer "Texture."
- Name the bottom layer "Tone."
- Turn off the visibility of the Texture layer.

Select the Tone layer and add a Gaussian Blur (Filter>Blur>Gaussian Blur).

- Your objective is to just slightly blur to get rid of texture. Don't go overboard.

The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK

notes

Select the Texture layer and choose Image>Apply Image.

- In the Layer menu, choose Tone Layer.
- In the Blending menu, choose Subtract.
- Scale: 2.
- Offset: 128.
- Click OK.

In the Layers panel, change the Texture layer's blend mode to Linear Light.

Put the Tone and Texture layers in a layer group (Command-G [PC: Ctrl-G]).

- Name the folder "Frequency Separation."
- Make sure Texture layer is above the Tone layer in the layer stack.
- Test: Turn visibility of Frequency Separation group on and off, and you will see no difference.

Fix Tone Problems: In the Frequency Separation group, create a new, blank layer in between the Tone and Texture layers.

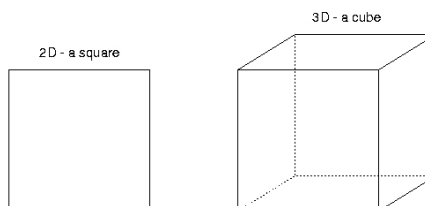
- Name the layer "Fix Color Here."
- Use the Healing Brush tool (set to sample Current and Below) to fix color problems.
- You can also use the Brush tool or Clone Stamp tool to fix color problems.

Fix Texture Problems:

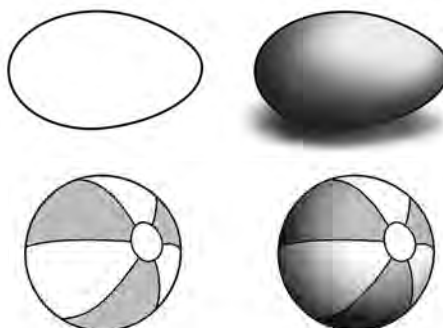
- Duplicate the Texture layer (Command-J [PC: Ctrl-J]).
- Change its layer blend mode back to Normal.
- Rename the layer "Fix Texture Here."
- Choose Layer>Create Clipping Mask from the top menu.
- Use the Healing Brush to fix texture problems on this layer.
- REMEMBER: When using the Healing Brush here, Sample must be set to *Current Layer Only*.

Dodging and Burning

This is the act of creating the appearance of a 3-dimensional shape on a 2-dimensional plane.



It's also the act of simply creating a third dimension where there is none.



The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK

notes

This is instrumental in creating a smooth canvas where the client's features can take center stage. Helps to even out the skin tone, giving the illusion of less ridges and valleys in the subjects' skin.



It's similar to makeup artists using makeup to contour.

Picking Dodge and Burn Colors

Selecting Colors:

- Black and white goes too far on skin tones; black gets too saturated and white loses too much color.
- Select highlight and shadow colors from the skin as a starting point.
- Modify the sampled highlight and shadow colors.
 1. Areas that are burned too much can turn red, so add a yellow hue to the burn color and decrease the saturation.
 2. Areas that are dodged too much can turn yellow, so add a red hue to the dodge color and increase the saturation.

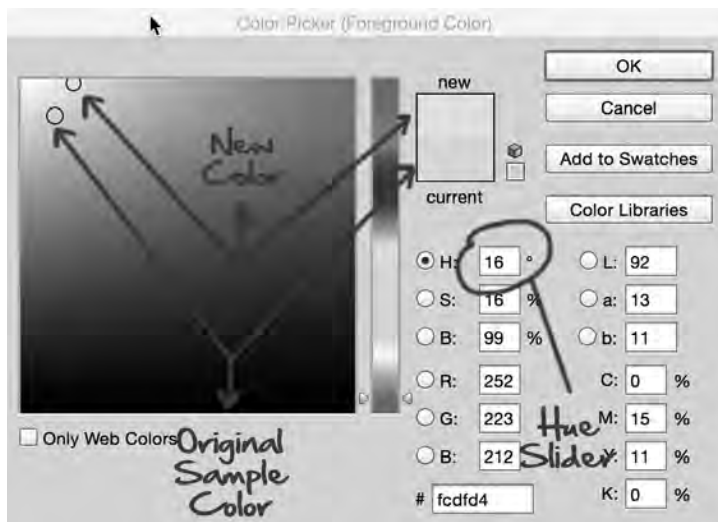


The Art of Magazine-Quality Skin Retouching

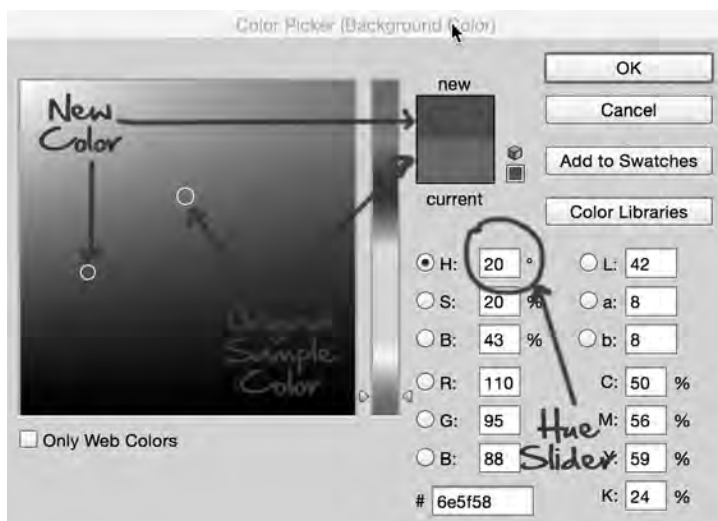
With KRISTINA SHERK

notes

- Select a highlight color for dodging.
 1. Brush tool (B).
 2. Click on the Foreground color swatch.
 3. Color Picker > select the lightest highlight on the face.
 4. Drag the color slightly north (upward) and slightly east (to the right).
 5. Hue degree box - use the Down Arrow key to nudge the color a little less yellow and more red.
 6. Decrease the H(ue) value by 3-5.



- Select a shadow color for burning
 1. Click the background color box
 2. Color picker > select darkest color on skin
 3. Click and drag South a little bit and drag it halfway West
 4. Hue degree slider - use up arrow key to make the color a little less red and more yellow
 5. Increase hue value by 5 - 7



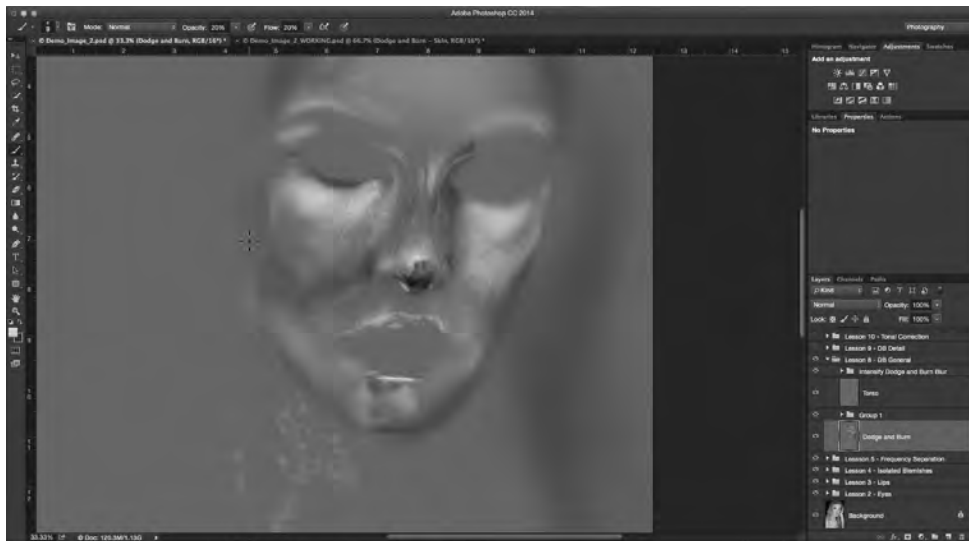
The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK

notes

Dodge and Burn Skin - Practical

- Create a layer group named “Dodge and Burn.”
- Press Command-Shift-N (PC: Ctrl-Shift-N) to get the New Layer dialog.
- Name it “Dodge and Burn Skin.”
- Change the layer’s blend mode from Normal to Soft Light.
- Turn on the checkbox for Fill with Soft-Light Neutral Color (50% Gray).
- Brush tool (B).
 1. 10% Opacity (press the 1 key), 10% Flow (press Shift-1).
 2. Err on the side of caution by starting with a lower opacity and flow and building up if needed.
 - a) You should *not* be able to see each brush stroke you make.
 3. Folds/Wrinkles are just a highlight next to a shadow.
 4. The X key swaps the Foreground and Background colors.
 - a) Brighten areas that you want to highlight; darken areas that you want to diminish.
 - b) If you change the blend mode of the layer from Soft Light back to Normal, you can view the dodging and burning work that you did



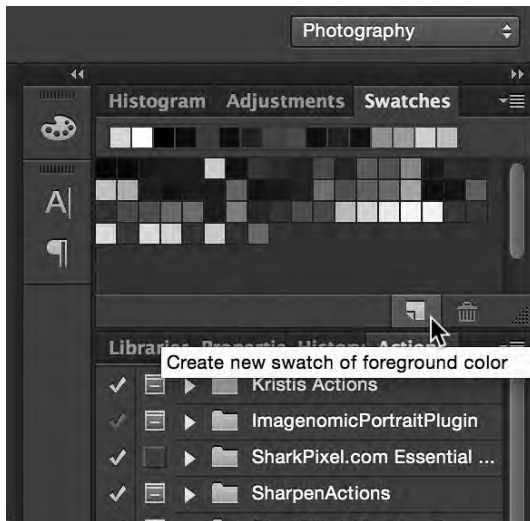
Dodging and Burning Features - Practical

- Dodge and burn can also be used for detail areas like eye whites and lips.
- Make the eyes and lips more three-dimensional.
- Select the last dodge and burn layer.
- Press Command-J (PC: Ctrl-J) to duplicate the layer.
- Go to Edit>Fill and for Contents, choose 50% Gray.
- Move it into a new group folder, named “Dodge and Burn Detail.”
- Save the Foreground and Background colors (skin highlight and shadow colors) for later use.
 1. Swatches panel, choose Save from the flyout menu.
 2. Name swatches D&B – dodge and D&B – burn.

The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK

notes



- Press the D key to switch back to the default Foreground and Background colors of black and white.
- Paint with white on anything you want to pull forward toward the camera; paint black on anything you want to push back.
- If you change the blend mode of the layer from Soft Light back to Normal, you can view the dodging and burning work that you did.



The Art of Magazine-Quality Skin Retouching

With KRISTINA SHERK

notes

Visual Aids

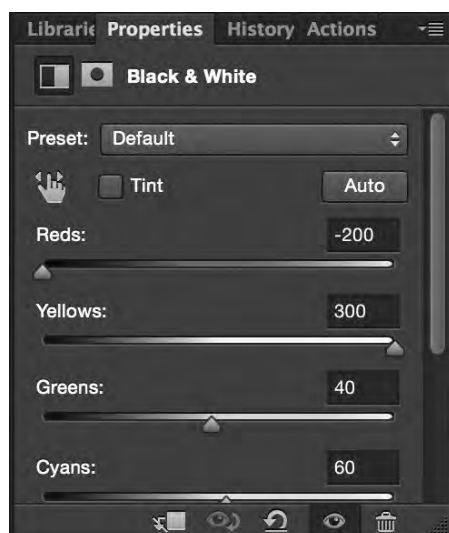
These are layers that help exaggerate tonal and color differences in the skin so they're easier for your eye to see.

■ Tonal Differences Visual Aid Layer:

1. Desaturating image will help you focus on the tonality differences without getting distracted by the colors.
2. Create a New Layer named "Dodge and Burn Visual Aid."
3. Go to Edit>Fill and for Contents, choose 50% Gray.
4. Change the layer blend mode to Color.
5. Lock this layer so you don't do any retouching on this layer by accident.

■ Color Differences Visual Aid Layer:

1. Creating contrast between the red and yellow skin tones will show you where you may need to fix skin color problems.
2. Create a Black and White adjustment layer.
3. Make sure the Preset menu is set to Default.



4. Pull the Reds slider all the way down to -200 and take the yellow slider all the way up to 300.
5. Creates contrast between red and yellow values in the skin tone.
6. Change the layer's blend mode to Luminosity.

Digital Painting in Adobe Photoshop CC for Beginners

With VICTORIA PAVLOV



Victoria Pavlov

Photoshop Painter & Artist

Victoria was born into a musical family and started practicing music at the age of 3. At age 6, she discovered painting. Victoria spent all of her time in a painting studio to master her craft. At age 14, she had her first big exhibit. She was introduced to the camera by her uncle and to Photoshop by her teacher. Since that time, she has become “The Photoshop Artist.” A canvas, a camera, a Wacom tablet, and Adobe Photoshop are the clean canvases where she can create her art. One of the biggest passions in her life is using Photoshop.

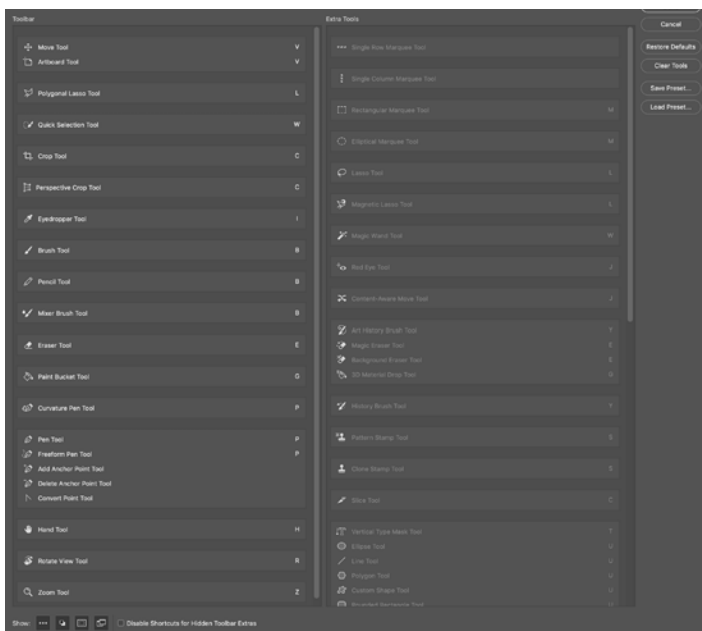
CUSTOMIZE YOUR WORKSPACE:

Custom Toolbar

Step One: Go to Edit>Toolbar.

Step Two: Drag any tool that you will not use in your digital painting workflow from the Toolbar side to the Extra Tools side.

Step Three: Separate all tools on the Toolbar side. Click on any tool from the group and drag it away from the group.



Colors:

Step One: Go to Window>Color to open the Color panel.

Step Two: Choose Color Wheel in the panel's menu (at the top right).

CC Library:

Step One: Go to Window>Libraries to open the Libraries panel.

Step Two: Choose Create New Library from the panel's menu (at the top right), and name your new library.

notes

Digital Painting in Adobe Photoshop CC for Beginners

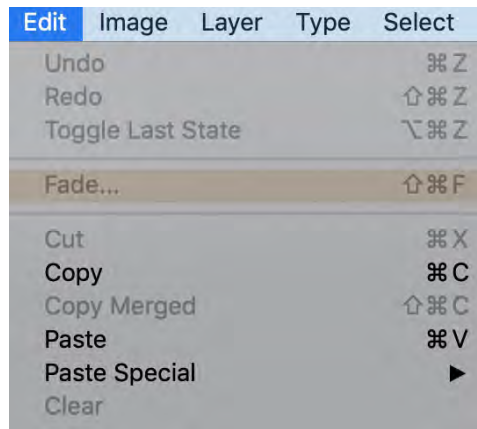
With VICTORIA PAVLOV

notes

Brushes

Step One: Go to Window>Brushes to open the Brushes panel.

Step Two: Go to Window>Brush Settings to open the Brush Settings panel.



Customize Menu:

Step One: Go to Edit>Menus.

Step Two: Click on Edit to expand that menu group, then **click on Fade**. Click on its Color setting, apply any color you like from the menu, and click OK.

Create a New Workspace

Step One: Go to Window>Workspace>New Workspace.

Step Two: Give it a name.

Step Three: Select Keyboard Shortcuts, **Menus and Toolbar** will be saved in your new workspace, as well. Click Save.

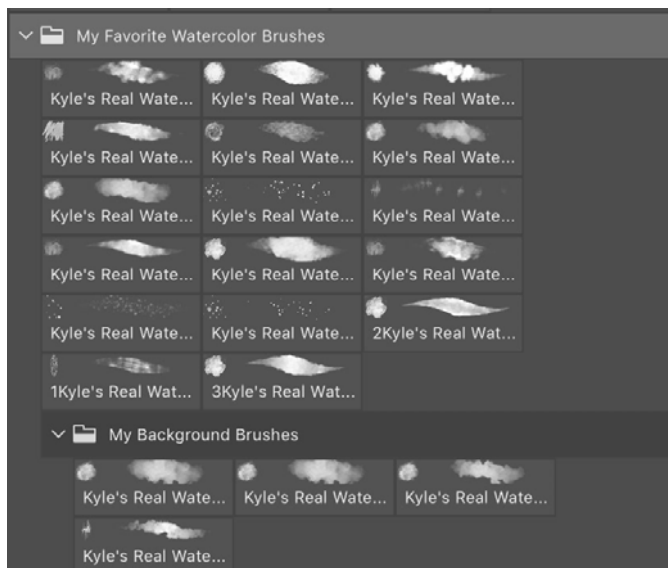
Customize Your Brushes

Step One: Open the Brushes panel's menu (in the top right) and choose **Get More Brushes**.

Step Two: Choose New Brush Group from the panel's menu, and give a name to your new group.

Step Three: Click on any brush and drag this brush to your new group.

Step Four (optional): To customize any brush, use the **Brush Settings** panel.



Digital Painting in Adobe Photoshop CC for Beginners

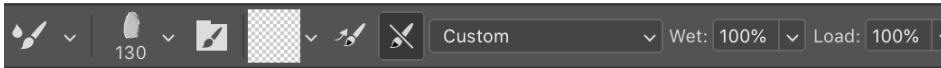
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notes

DIGITAL PAINTING FOR PHOTOGRAPHERS:

Step One: Click on the Mixer Brush tool.

Step Two: In the Options Bar, click the **Clean Brush After Each Stroke**, set the **Preset** menu to **Custom**, **Wet** to **100%**, **Load** to **100%**, **Mix** to **100%**, and **Flow** to **100%**.



Tip: For a more elegant transition between colors or objects, use the following settings for the Mixer Brush tool:

Preset: Custom, Wet: 17%, Load: 17%, Mix: 45%, and Flow: 45%.

Step Three: To save the brush's settings, in the panel's menu (at the top right of the Brush panel), select **New Brush Preset**.

DIGITAL PAINTING FROM SCRATCH

Organizing Your CC Library:

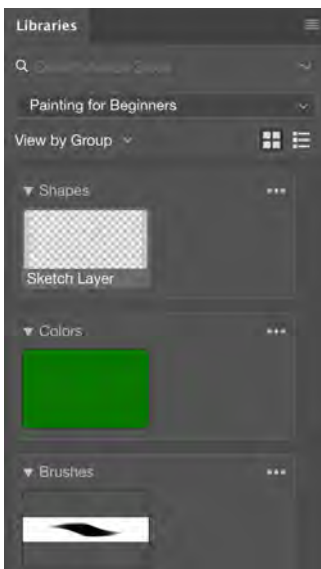
Colors: Click on any color you want to use in your project in the Color panel, then click on the Create New Swatch of Foreground Color icon, rename the color swatch, and turn on the Add to My Current Library checkbox.

Shapes: Click on the Add Content icon, and click on Graphic.

Brushes (optional): Click on any brush in the Brushes panel and drag it into your CC library.

Tip: You can create great colors using Adobe Color Themes.

Go to Window>Extensions>Adobe Color Themes. Now you will be able to create any color, any palette, any shades. Save them to your CC library to use at any time. Shades palettes will dramatically help with the most accurate transition between different shades of same color.



A Few tips to make workflow more enjoyable:

- 1:** To paint inside the object without accidentally going outside of the shape, you need to lock the transparent pixels. Highlight the shape's layer, and click on the first icon in Lock area, near the top of the Layers panel.
- 2:** Use different layers for different objects.
- 3:** Rename all your layers.
- 4:** You can trace any image for outline purposes. Use the reference image you will be tracing as a separate layer, then create a new empty layer, and use the Pencil or Brush tool you are most comfortable with to trace the reference image.

Digital Painting in Adobe Photoshop CC for Beginners

With VICTORIA PAVLOV

notes

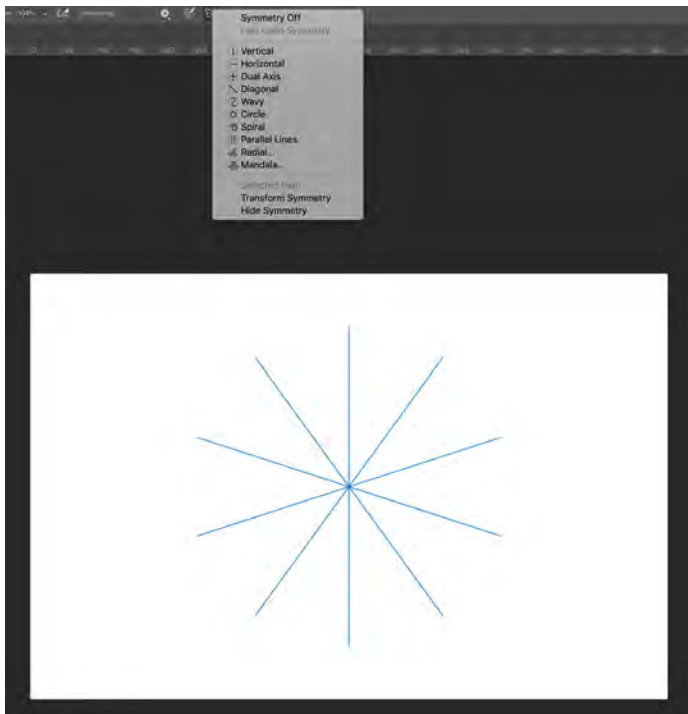
SYMMETRY PAINTING

To enable the Symmetry painting feature, select the Brush or Pen tool, click on the butterfly icon in the Options Bar, and choose the symmetry style you like from the menu.

Tips:

1: Use separate layers for each segment.

2: The symmetry painting feature currently is not available for the Mixer Brush tool. To blend colors using the Mixer Brush tool, before switching to it, choose Symmetry Off from the menu in the Options Bar.



3: with Symmetry painting, use the Smoothing option for a better painting experience. With the Brush or Pencil tool active, click on the **Smoothing** feature in the Options Bar and specify a value from 0% to 100%. To illuminate any lag, set a smoothing value of not more than 17%.

Digital Painting in Adobe Photoshop CC for Beginners

With VICTORIA PAVLOV

notes

The Oil Paint Filter

Step One: Go to Filter>Stylize>Oil Paint.

Step Two: Turn on the Preview checkbox.

Step Three: Change the brush setting to apply the oil painting effect.



Tips:

- 1:** Duplicate the original image's layer and apply the oil paint effect to the duplicated layer.
- 2:** In the Lighting area, try not to increase the Shine value more than 0.5.
- 3:** You can apply as many instances of the oil paint filter to the same image as you like (it will help to create different painting effects), but keep in mind that many layers with applied oil paint effect will increase the size of your document.

Digital Painting in Adobe Photoshop CC for Beginners

With VICTORIA PAVLOV

notes



Digital Painting in Adobe Photoshop CC for Beginners

With VICTORIA PAVLOV

notes



Smart Objects: Unlimited Undos?

With DAVE CROSS



Dave Cross

Photoshop, InDesign, and Illustrator Guru

For more than 25 years Dave Cross has been helping creative professionals get the most out of their Adobe software. He has a Bachelor of Education, is an Adobe Certified Instructor, and is a Certified Technical Trainer. Dave is known for his engaging style, humor, and ability to make complex topics easy to understand. Dave was inducted into the Photoshop Hall of Fame in 2009.

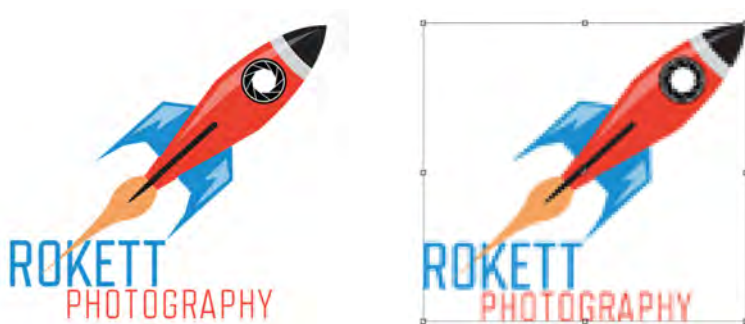
The introduction of first smart objects and then smart filters has had an incredibly significant impact on the way we work in Photoshop. No longer do we have to worry about statements like, “If I save the document, I won’t be able to change my mind.”

The best way I can think of to describe a smart object is as a container—a special, magical container! Think of it this way: when you convert a layer to a smart object you are putting the contents of that layer into a protective container. You can still see the layer information but you cannot directly edit the pixels. At any time, you can double-click on the smart object thumbnail to view (in a separate document) the contents of the container. This “preserves” the contents while you experiment with different sizes, filters, and more. As we’ll see, you can also put several layers into one smart object.

Why Use Smart Objects?

There are many benefits to using smart objects instead of regular layers. The main reason is the greatly enhanced control and flexibility that they offer. Here is quick example:

Before smart objects, even a simple thing like resizing a graphic was always a potential problem.



Here’s a basic logo created in Photoshop. If you keep it at the original size, it looks great. If you scale down the size the quality looks acceptable. Once the graphic is made smaller, that is its new size; if you attempt to scale it back up again, it will lose quality.

Compare the quality of the original (on the left) and this version that was scaled back up (on the right), and you can see a noticeable difference. That has always been one of the issues when working with pixels.

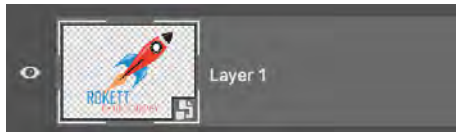
notes

Smart Objects: Unlimited Undos?

With DAVE CROSS

notes

Here's the difference that a smart object makes: once the graphic has been created, Right-click on the layer and choose Convert to Smart Object. The layer thumbnail changes slightly to indicate that it is a smart object.



As I said before, we're going to think of this smart object as a container with contents. As you'll see, that means that you can resize the smart object down and

back up and not lose any quality.

Note: You still cannot scale the object bigger than its original size without losing quality.

Unlike on the previous page, a smart object can be scaled down using Free Transform, and even after saving and closing the document, we can scale it back up to its original size without losing any quality. A smart object can be scaled back to its original size without any quality loss.

Drawbacks to Smart Objects

Before we go too far into the discussion of smart objects, the question often comes up as to whether there are any downsides to using smart objects. There are a couple of things to be aware of that personally I don't see as any reason not to use them, but are important enough to note.

First, since the layer is "protected" inside the smart object "container," you cannot work directly on the smart object. If you try to use the Brush, Healing Brush, Clone Stamp tool, etc., on the smart object layer, you'll get a symbol that indicates the tool won't work. That throws off some people, where my reaction is that I always add a blank layer and use the Sample All Layers option to put the results of the tool on the blank layer—and I did that even before smart objects were introduced.

Generally speaking, Photoshop documents with smart objects generate larger files. Some people are concerned with larger file sizes, but honestly, I'm okay with having a larger file size if it means I have more options for editing. Plus, I've never run into a situation where the file size was so large that I couldn't complete my work.

To me, these are minor drawbacks that in no way would stop me from using smart objects.

Creating Smart Objects

There are a number of ways to create a smart object from one or more layers. After selecting the layer(s), use one of these methods:

1. Convert to Smart Object

This option is available by Right-clicking beside the layer, from the Layers panel flyout menu, or from the Layer menu).

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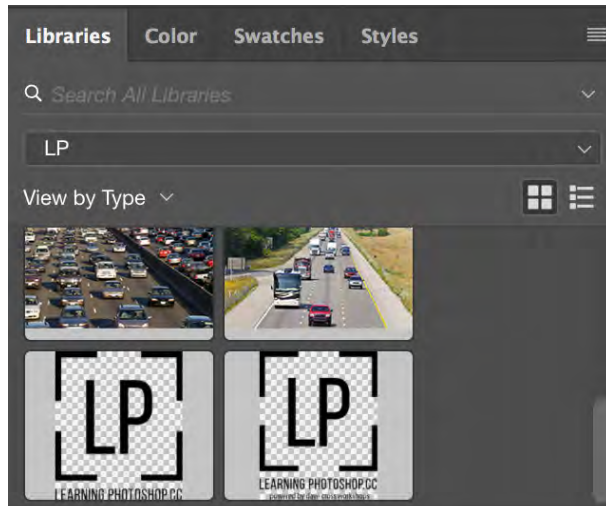
notes

2. Convert for Smart Filters

Under the Filter menu, choose Convert for Smart Filters.

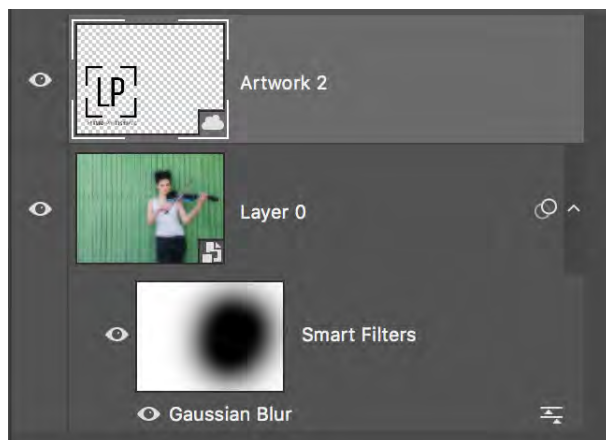
3. Drag from a Library

Drag an item from a library into a document and a smart object is created.



You can also create a smart object as you open a file, by using File>Open as Smart Object rather than File>Open.

If you have a document open and would like to create a smart object in the document from another file, use File>Place. When you place a file into the document, it automatically is added as a smart object.



When you drag an item from a library into a document, a smart object is created.

Camera Raw and Lightroom both have an option to work with Photoshop as Smart Objects (more on that later).

Linked vs. Embedded Smart Objects

Up until Photoshop CC 2014, smart objects were always embedded in the Photoshop document. Although it made the file size larger, it was like a built-in backup plan since any placed files were included in the document. Now you have the option of embedding or linking the smart object, based on choosing either File>Place Embedded or File>Place Linked.

The main difference between the two options is that when you link a smart object, it continues to reference the original file, so if you change the original, it will update in any file in which it was used.

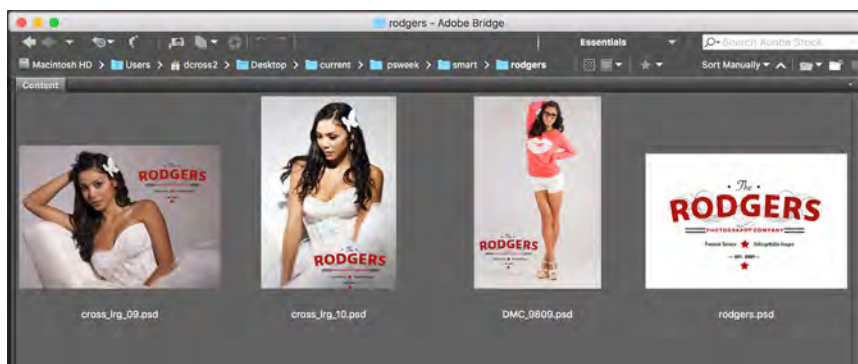
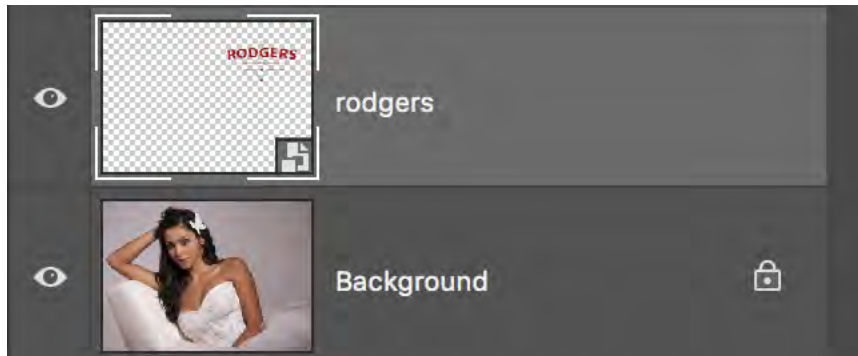
Smart Objects: Unlimited Undos?

With DAVE CROSS

notes

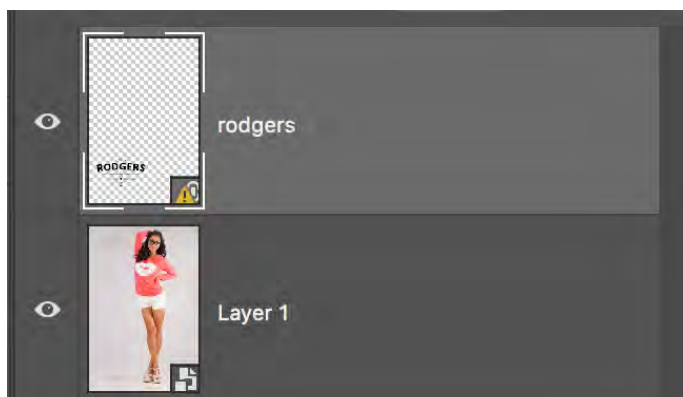
For example, I have created a multi-layered logo that I want to use in several photos, so in each photo I use File>Place Linked. After placing the linked logo, I resize it appropriately.

Note how the smart object thumbnail is slightly different, indicating that it is linked rather than embedded.



Eventually, as shown here in Bridge, the logo is linked in three photographs.

If I update the logo and save it, it will update in any of the photos that are open. If a photo is opened after having changed and saved the placed logo, then there will be an indicator on the layer thumbnail that the linked smart object has been updated.

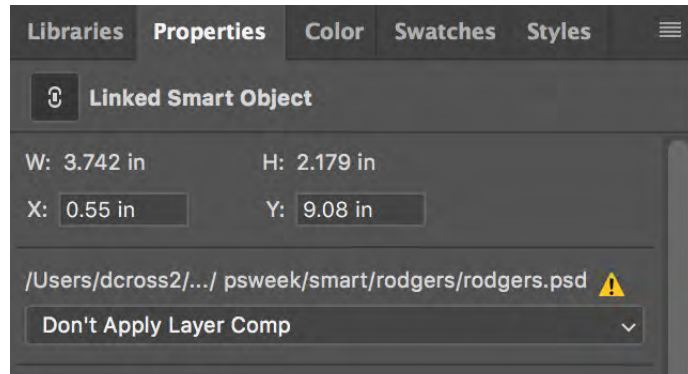


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notes

If you want to update the linked smart object, go to the Properties panel, where you'll see a yellow triangle symbol. Click on that symbol and a small menu will appear with these options:



Reveal in Finder: to see the original linked file.

Update Modified Content: to update the smart object to the current version.

Resolve Broken Link: to find a “missing” link.

Replace Contents: to replace the smart object with a different file.

In Bridge, you can tell whether a file contains linked or embedded smart objects by looking for a link symbol beside the thumbnail.

When using linked smart objects, you can avoid problems by making sure that you do not delete, rename, or move the linked file. If you do, the next time you open a document that contains the linked file, you'll get a warning message. At that time, you can attempt to locate the moved or renamed file—you're out of luck if the file has been deleted.

This is one reason why you still might consider choosing to embed the smart object: if you move, rename, or delete the original file it doesn't matter, since it is included within your document. The bottom line? There are good reasons to use both embedded and linked smart objects, and it's best to determine that choice on a case-by-case basis.

Smart Filters

By nature, filters are “destructive,” meaning that once you have applied the effect, you cannot change or edit it unless you undo it right away.

Some people would suggest that one solution is to duplicate the Background layer before applying a filter. Although that works in that it protects the original image, it still doesn't mean that you can edit the settings or remind yourself later what settings you used. In contrast (as we'll see) a smart filter appears in the Layers panel, allowing you to see and edit the settings.

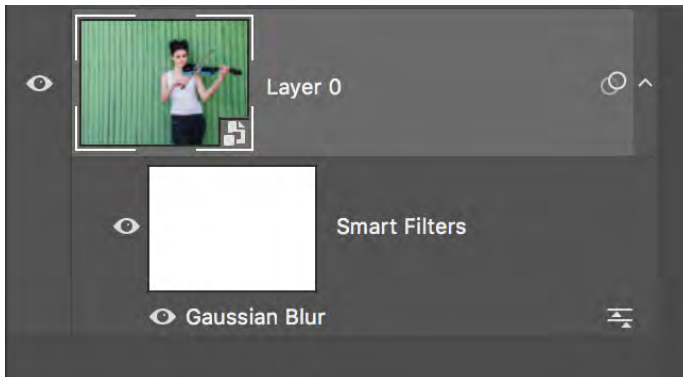
Smart Objects: Unlimited Undos?

With DAVE CROSS

notes

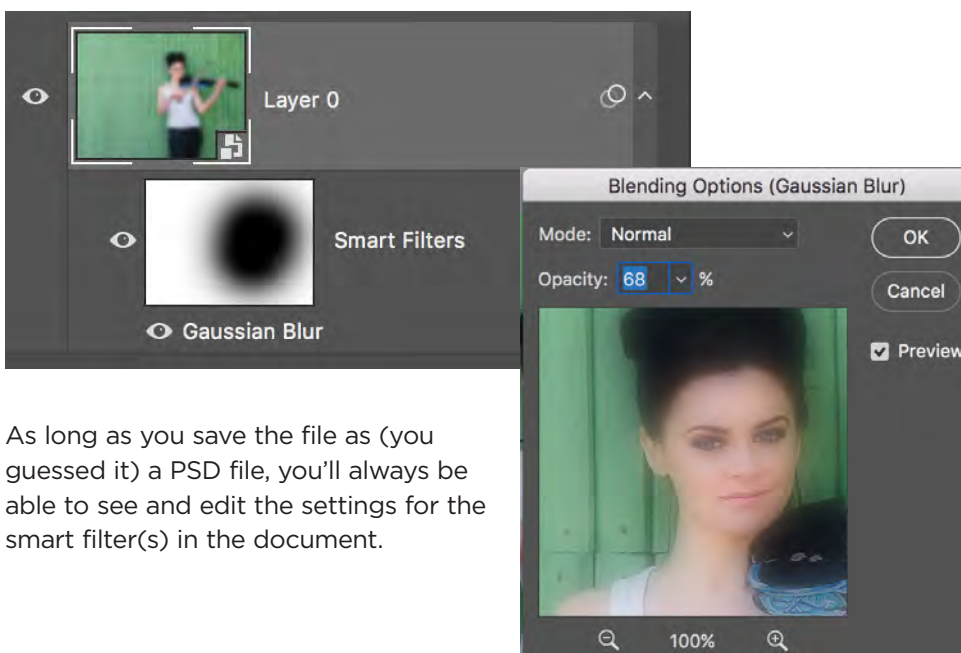
It's simple to create a smart filter: you just have to turn the layer(s) into a smart object. You can either choose Filter>Convert for Smart Filters or Right-click on the layer and choose Convert to Smart Object.

Apply one or more filters and they appear in the Layers panel and can easily be edited, changed, or removed completely.



You can:

1. Double-click to edit the filter settings.
2. Hide the effects of the filter by clicking off the eye icon.
3. Drag to change the order of multiple filters.
4. Double-click on the Blending Options icon to change the blend mode and opacity of the filter.
5. Delete a filter by Right-clicking on the filter and choosing Delete Smart Filter.
6. Paint on the smart filter mask to hide the effects of the filter in specific areas.



As long as you save the file as (you guessed it) a PSD file, you'll always be able to see and edit the settings for the smart filter(s) in the document.

Smart Objects: Unlimited Undos?

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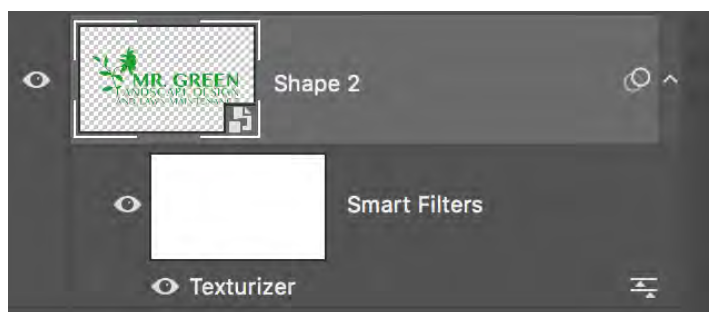
notes

Another advantage of smart filters is when you're working with text. Without smart filters, if you tried to apply a filter to a type layer, you'd get a warning dialog prompting you to Rasterize the text or Convert To Smart Object. The problem with rasterizing—and why you should avoid it—is that you can no longer edit the text.



Instead, convert the type layer(s) to a smart object and then apply the filter. In this document there are three type layers and a shape layer.

After selecting all the layers and converting to a smart object, I can apply a filter while preserving the editability of the type layers.



Smart Objects: Unlimited Undos?

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notes

If you need to edit the original type layers, double-click on the smart object to open it in a separate document with the original layers (the contents of the smart object). Once you save the contents document, the smart object and smart filter update.



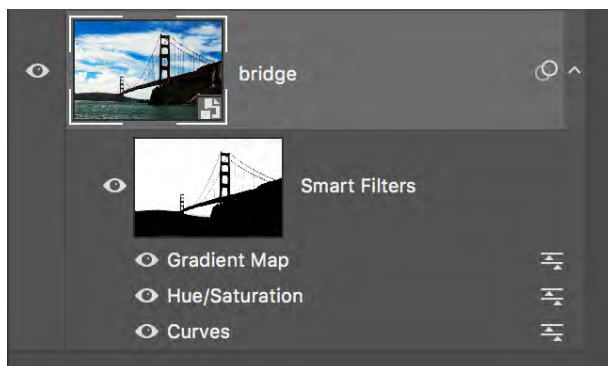
“Hidden” Smart Filters

There are some functions in Photoshop that are not found under the Filter menu, but that operate in the same (editable) manner as smart filters. These include:

Free Transform: If you use the Free Transform command on a smart object, the transformation is re-editable.

Puppet Warp: Puppet Warp applied to a smart object is editable.

Image>Adjustments: As an alternative to adjustment layers, you can apply adjustments to a smart object and they will display as smart filters. This is very useful when you want to apply several adjustments using the same mask.



People often ask me if I always use smart filters, and my response is, “Yes I do!” (Realistically, I may not use smart filters *all* the time, but I always consider it, and almost all of the time I do use smart filters.)

Copying Smart Filters

It is possible to copy a smart filter from one document to another, but it’s not quite as easy as dragging-and-dropping them. When you are in tabbed document view, you cannot drag-and-drop a smart filter; you have to be in a tiled document view.

Smart Objects: Unlimited Undos?

With DAVE CROSS

notes

Go to Window>Arrange and choose any of the Tile window options.

Note: This function only works if the second document is also a smart object.

The other slightly odd catch is that the layer thumbnail must be active (rather than the smart filter, as you might expect). Then you can click on the smart filter (not the filter mask) and drag it into the second document. The smart filter will appear in the Layers panel of the second document where the settings can be adjusted.

Smart “Templates”

Just so you know, the option to save a “template” doesn’t appear in Photoshop. Unlike some applications that have a Save as Template command, in Photoshop, when you save as a PSD file that contains smart objects, it acts like a template. I use the term template to point out the possibilities of using smart objects in this way.

Here’s an example of how saving a “template” can save time. Very often when I print a photo, I like to add a border, my name to the bottom, a stroke around the image and sharpen the photo. Although I could create an action to do all this, I find it easier to create a document that takes advantage of smart object technology:

STEP ONE: Create a new document in the size and resolution needed for printing.

STEP TWO: Use File>Place to import a photo (or drag-and-drop) into the document. In this example, I used a Camera Raw file so it opens first in Camera Raw. After making any necessary adjustments, click OK. This will create a smart object.



STEP THREE: Size the photo so you have an appropriate border around the outside.

STEP FOUR: Use the Type tool to add any text you want.

STEP FIVE: Add a stroke layer style.

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notes

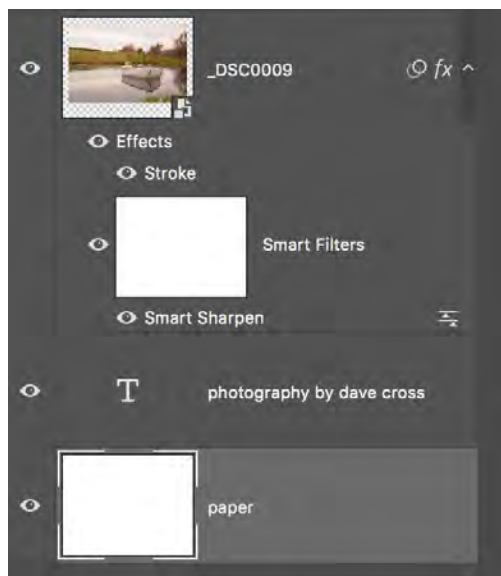


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STEP SIX: Use Filter>Sharpen>Smart Sharpen to apply whatever sharpening you like to use for printing. Of course, this will create a smart filter.

STEP SEVEN: Save the document as a PSD file.

The Layers panel shows the structure of the document: a Camera Raw smart object with a Stroke layer style, a Smart Sharpen smart filter, and the type layer.



Once saved as a PSD, this document becomes the “template” you can use every time you need to print a photo: just Right-click beside the smart object and choose Replace Contents. Choose the new photo, making sure that it’s the same size as the original (this is pretty easy when you’re using a Camera Raw file).

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notes



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The image is replaced, the smart filter is applied, the stroke is added, and it's ready to print. You don't need to flatten before printing; just use File>Print and you're good to go. If you decide to save the file without replacing the original photo, then use the Save As command.

TIP: Use this “hidden” trick to save your document as a template so it will always open a copy of the document. After saving as a PSD file, find the document and change the extension to PSDT. Yup, add a “t” to the extension and from now on, Photoshop will always open a copy of the document.

Here's an example that takes a little more preparation, but once created can save a ton of time. Using a stock photo of a DVD case and disc, I want to create a template so that I can easily put a photo on the cover and the disc.



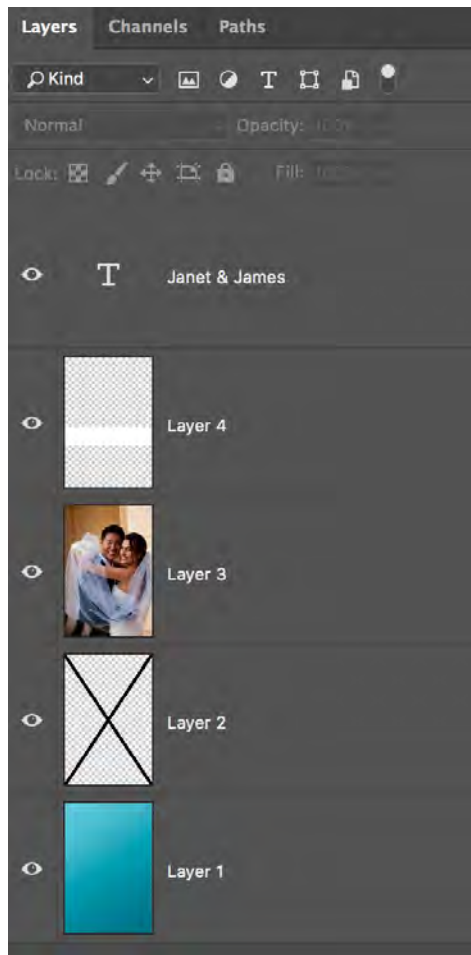
To create my template, I added a layer in the same size ratio as a typical photo and converted it to a smart object. Then I duplicated the smart object several times and transformed and masked each one to fit the cover, the disc and the reflections. I'm deliberately not going through every single step—the most important concept here is converting to a smart object before duplicating and manipulating the layers.

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notes

So, the Layers panel should have four copies of the original smart object layer, each with a mask.



Now all I need to do is replace the contents of any one of the smart objects. In this case, because I'm not sure of the sizing of the replacement graphics, I'll double-click on one smart object rather than using the Replace Contents command. This will open a separate window with the contents of the smart object (the Layers panel is shown at left), into which I can drag my replacement graphic (in this case, a document with three layers).

I drag-and-drop the three layers into the contents document, resize to fit and save the file.



After saving the contents file, the "template" updates with the replacement photo and graphics. If necessary, I can tweak the results, either by moving a photo around within the mask, or by double-clicking on any one of the smart objects to edit the contents.

This is one of my favorite examples of the template concept because it takes a bit of effort to create a document like this, but once done, it saves an incredible amount of time, especially compared to the alternative of re-creating this every time.

Smart Objects: Unlimited Undos?

With DAVE CROSS

notes

Camera Raw Smart Objects

With the click of a checkbox, you can create an editing link between Camera Raw and Photoshop. This opens up all kinds of interesting possibilities, with the ongoing ability to jump from Photoshop to Camera Raw to edit the settings.

By default, the option to create Camera Raw smart object is turned off. That means that when you finish applying settings in Camera Raw, you click Open Image, and the file is opened in Photoshop as a standard Background file and there is no further ability to work with Camera Raw. (I like to think of it as a one-way street from Camera Raw to Photoshop.) Although it's nice to start in Camera Raw and continue in Photoshop, I'd much rather have a two-way street back and forth between Camera Raw and Photoshop.

To turn on the option to create Camera Raw smart objects, you have to open a Camera Raw file. Then click on Workflow Options (the white "link" at the bottom of the Camera Raw window)...

Adobe RGB (1998); 8 bit; 2000 by 1328 (2.7MP); 240 ppi

...and in the dialog, check Open in Photoshop as Smart Objects. Imagine this option says, "From now on, open all RAW files in Photoshop as Smart Objects," since this is a preference that will affect all RAW files.

Photoshop

☒ Open in Photoshop as Smart Objects

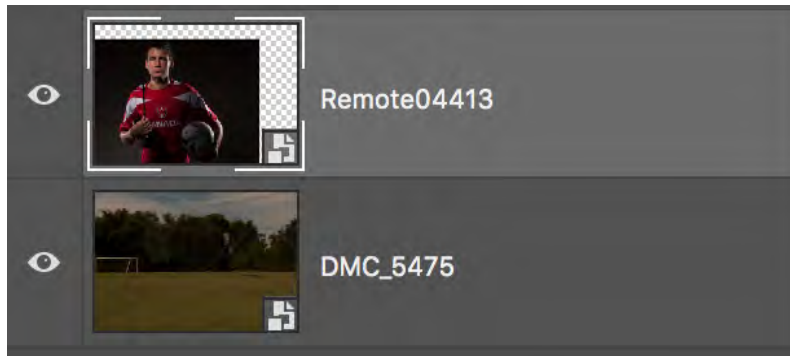
Tip: To open a Camera Raw file as a normal file (not a smart object) hold down the Shift key. The Open Object button will temporarily change to Open Image.

Here's an example of how to take advantage of Camera Raw smart objects when compositing together two files. I have shot a portrait of a soccer player, deliberately making it dramatically dark. I open it as a Camera Raw smart object and drag it onto a background image (that's also a Camera Raw smart object). It's going to be difficult to select and mask the player because it's hard to see where his hair ends and the background begins.

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notes



After sizing the soccer player, I double-click on the thumbnail to return to Camera Raw, where I make a temporary adjustment with one goal in mind: to make it easier to make the selection.



After clicking OK, I use standard selection techniques and then add a layer mask.

Once the layer mask looks good, I double-click on the Camera Raw smart object to return to Camera Raw and adjust the photo the way I want. After clicking OK, the photo updates. And since the photo of the soccer field is also a Camera Raw smart object, I can tweak it as well.

Smart Objects: Unlimited Undos?

With DAVE CROSS

notes



Lightroom Smart Objects

It's also possible to create a similar round-trip method between Lightroom and Photoshop, with a small catch. That catch is that you edit the Lightroom settings in Camera Raw: double-click on the smart object thumbnail and the file will open in Camera Raw, with all the settings you edited in Lightroom. Once you close the file, it returns to your Lightroom catalog.

In the Develop module in Lightroom, apply the settings you want. Then, go to Photo>Edit in, choose Open as Smart Object in Photoshop, and the document will open in Photoshop as a smart object. This means that the Lightroom settings are “built-in” within the smart object.

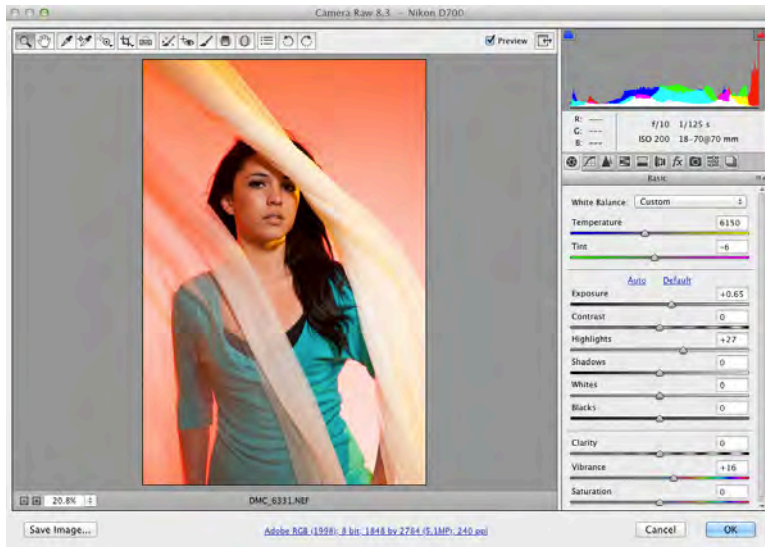


To edit the settings, double-click on the smart object and the image will open in Camera Raw, where you'll see the settings you applied in Lightroom. Click OK in the Camera Raw dialog and the smart object will update in Photoshop. Other than the fact that the image came from Lightroom, you can work with the smart object in Photoshop the same way as other smart objects.

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notes



Once you're finished editing the file in Photoshop, save it, and the file will be added to your Lightroom catalog with "-Edit" added to the filename.

Libraries

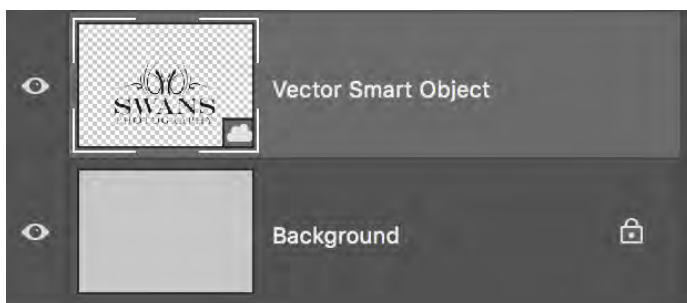
Libraries are a simple and convenient way to store frequently used graphics and photos that can then be dragged into documents. To add elements to a library, either drag it into the Libraries panel or click on the + (plus sign, or Add Content) button.

Then, drag an element from the library into any document. The thumbnail (cloud) icon will indicate that it comes from a library.

Vector Smart Objects

Adding graphics from Illustrator results in vector smart objects, meaning if you double-click on the thumbnail to edit the smart object, it will open the graphic in Illustrator. To add an Illustrator graphic to a Photoshop document, you can either:

1. Use the Place command in Photoshop.
2. Copy-and-paste from Illustrator to Photoshop.
3. Add to a library in Illustrator and access the same library in Photoshop.



Smart Objects: Unlimited Undos?

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Once the graphic appears as a vector smart object in Photoshop, double-click on the thumbnail to edit the original artwork in Illustrator.



Save the Illustrator file and when you return to Photoshop, the vector smart object will update.

notes

How to Get Tack-Sharp Images in Lightroom

With TERRY WHITE



Terry White

Terry White, Worldwide Design and Photography Evangelist - Adobe Systems Inc.

Terry has been with Adobe for more than 20 years. He has extensive knowledge of Adobe's Creative Professional product line. In his current position, he leads the charge in showing customers Adobe's Creative Solutions around the globe. Terry has been active in the industry for more than 25 years and is the founder and past president of MacGroup-Detroit, Michigan's largest Macintosh users group, and a columnist for *Photoshop User* magazine. He is also the author of *Secrets of Adobe Bridge*, *InDesign CS2 Personal Seminar*, and co-author of *The iPhone Book* and *InDesign CS/CS2 Killer Tips*. Terry is a key presenter at major industry shows around the world. Check out his extensive video tutorial collection on YouTube at terrywhite.tv. His blog is at terrywhite.com. Follow him on Twitter @TerryLWhite and Instagram @TerryLeeWhite. Like him on Facebook: <http://facebook.com/terrywhitefans>.

Yes! You should strive to get your images in focus in the camera. However, that doesn't mean that they can't be made better in post with various sharpening techniques. Lightroom has some great features for helping you to get "tack-sharp" images. Before you go looking for "tack-sharp" in the menu, note that "tack-sharp" is a slang term. Tack-sharp means that main subject is in focus and sharp, with crisp details and no blurring.

There are three types of sharpening that we'll explore in this class. The first one is capture sharpening. While the techniques I'm showing will work on RAW or JPG images, I'm focusing primarily on RAW images, as there is simply more data there to work with and you're working with an image that has no lossy compression already applied to it.

Capture Sharpening

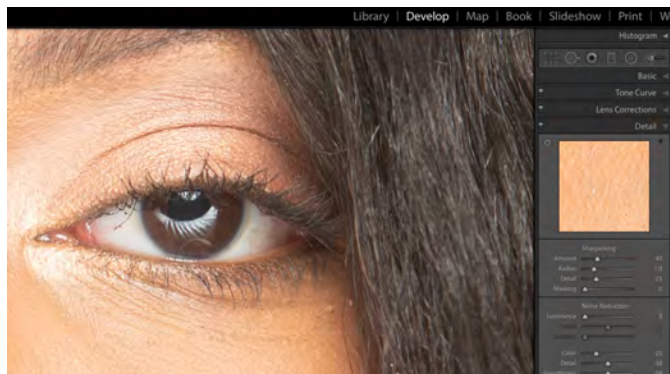
When you import RAW images into Lightroom, guess what? They are being sharpened automatically.

Step One: Click on any RAW image that you have imported into LR (NEF, CR2, DNG, etc.).

Step Two: Go to the Develop module (press D on the keyboard).

Step Three: Click on the Detail panel to expand it, if it's not already open.

Step Four: You'll notice that the sharpening is already likely set to an amount of 40. You didn't choose this amount. You didn't apply any sharpening. LR applied the sharpening the minute you imported the image.



notes

How to Get Tack-Sharp Images in Lightroom

With TERRY WHITE

notes

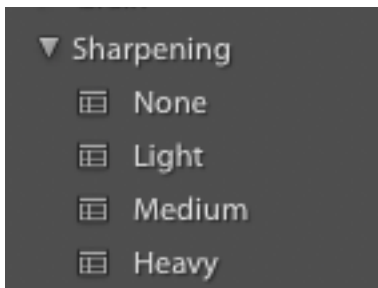
Step Five: If you want to see what the image would have looked like without this sharpening, then you can use the None preset under Sharpening in the Presets panel. You can even just hover over it to see the difference without even clicking on it. The change likely won't be much because the image was already in focus from the camera. However, the fact that you can see a difference means that Lightroom already improved your image the minute you imported it.

When people ask, "How did you get your images to look so sharp?" I answer, "I sharpened them."

Step Six: Since we expanded the LR sharpening presets, try each one to see the differences between them.

Restore the original Sharpening presets

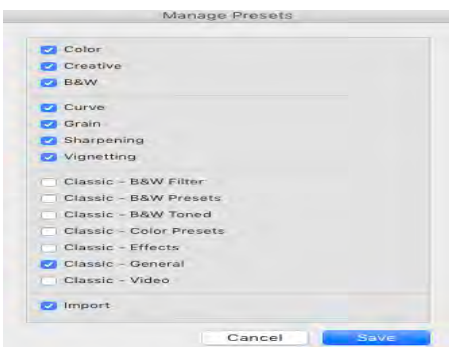
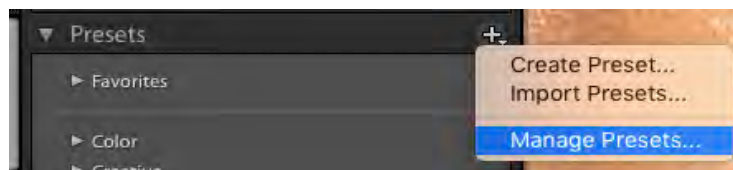
Currently, in Lightroom, we have four Sharpening presets in the Presets panel: None, Light, Medium, and Heavy. However, those weren't the original ones that Lightroom shipped with.



Luckily, you can get the original ones back. Why would you want them? There was one that I really like called "Sharpen - Faces." Since I'm a portrait shooter, I use it all the time. Let's get it back and then I'll show you what it does:

Step One: Click the + (plus sign) button at the right of the Presets panel header.

Step Two:
Choose Manage Presets from the menu.



Step Three: Turn on the "Classic - General" checkbox and click Save.

Step Four: You should now see the "Classic - General" category in the Presets panel.

Step Five: Expand it and you'll see Sharpen - Faces and Sharpen - Scenic.

How to Get Tack-Sharp Images in Lightroom

With TERRY WHITE

notes

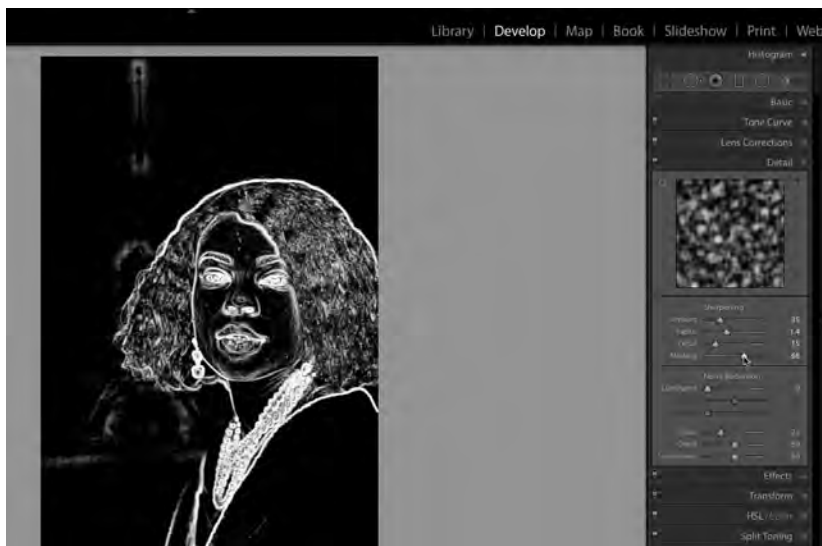
Why Sharpen – Faces Rocks

Step One: Select an image of a face/person.

Step Two: Click Sharpen – Faces in the Presets panel.

Step Three: You'll notice a difference in the Sharpen sliders from what they defaulted to, and the big difference is that Masking was enabled.

Step Four: Hold down the Option (PC: Alt) key on the keyboard and click-and-hold on the Masking slider knob. You should now see the areas that are being sharpened in white and the areas that are not being sharpened in black. This is awesome for (you guessed it) faces. This way, skin isn't being overly sharpened, but other details are.



Creative Sharpening

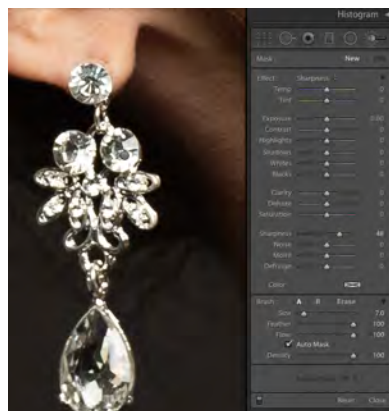
Next up is creative sharpening. This is when you want to sharpen specific details of an image, such as jewelry and accessories in a portrait or rocks, terrain, etc., in a landscape image.

Step One: Open an image that has details that you'd like to sharpen without over-sharpening the overall image.

Step Two: Switch to the Develop module.

Step Three: Click on the Adjustment Brush

Step Four: Choose the Sharpness preset from the Effect menu.



How to Get Tack-Sharp Images in Lightroom

With TERRY WHITE

notes

Step Five: Now use the Adjustment Brush to paint in the areas that you want to add sharpness to.

Step Six: Adjust the Sharpness slider to taste.

Step Seven: Click Done and do a before/after toggle view with the \ (backslash) key.

Output Sharpening

Last but not least is output sharpening. This will really depend on what you plan to use the image for after you're done editing it. If you plan to just share it online, then you might have already sharpened it enough. However, if you plan to export a copy for print as a high-res image or you plan to print from Lightroom, then you might want to add some sharpening for the inherent loss of sharpness during the print process.

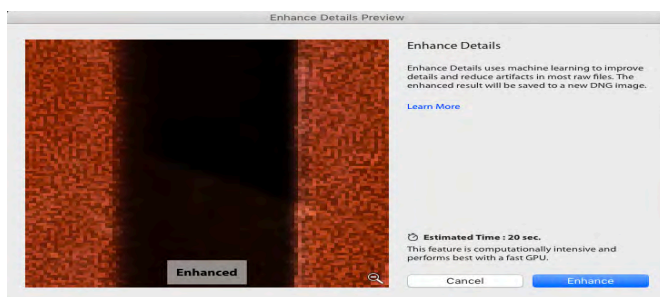
NEW Enhance Details

There is a new process in Lightroom called Enhance Details. This process is *not* designed to run on all of your images, as it can take several seconds to process one image. It's really designed to run on images that you know you plan to make a large print from.

Step One: Select an image that you want to run Enhance Details on.

Step Two: Right-click on the image and choose Enhance Details from the contextual menu.

Step Three: The Enhance Details dialog will appear and give you the option to see a before and after by clicking on the preview.



Step Four: Click Enhance to run it and then it will create a NEW dng file right next to the original and it will have Enhanced in the name of the file.

Printing from Lightroom

Step One: Choose the image you want to print.

Step Two: Switch to the Print module.

Step Three: Scroll down to the Print Job panel.

How to Get Tack-Sharp Images in Lightroom

With TERRY WHITE

notes

Step Five: Enable Print Sharpening (if it isn't already enabled).

Step Six: Choose your preferred setting: Low, Standard, or High. Which one? You'll have to experiment with a test print of each to see which one *you* like best.

Step Seven: Choose the media type (Matte or Glossy).

Step Eight: Choose Print to Printer if you plan to print this yourself or choose Print to JPEG File if you want to have a JPEG file that you can send to a lab to print.



Step Nine: Click Print/Print to File to initiate the print.

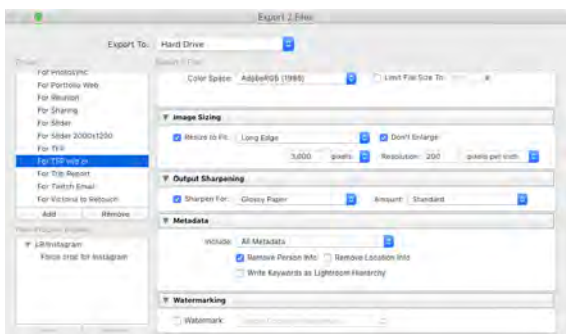
Exporting an image or multiple images with sharpening applied

The print module is great and certainly capable of printing or exporting multiple images to specific page sizes. However, you may want to export images that don't get cropped have or the dimensions altered.

Step One: Select one or more images to export.

Step Two: Choose File>Export.

Step Three: Choose any options you want in terms of where the images will be exported to and any other settings such as renaming.



Step Four: Enable Sharpen For and then choose the level of sharpening you want as well as the intended media.

Step Five: Click Export.

How to Manage Your Ever-Growing Lightroom Catalog

With TERRY WHITE



Terry White

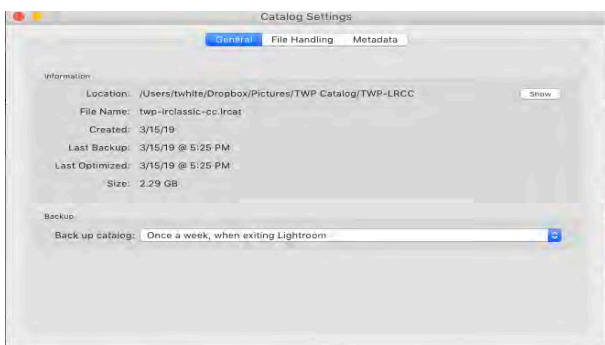
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Your Lightroom catalog is a vital part of your Lightroom workflow and as it continues to grow, you need to maintain it.

Back up your catalog regularly using Lightroom's built-in backup

It's obvious that we need to back up our images. However, many forget that the Lightroom catalog also needs to be backed up. For years, I've always just backed up my catalog as part of my regular backup of my whole computer. Then, one day, I was having some issues doing certain functions in Lightroom and it ended up being an issue with the catalog itself. Luckily, I was able to solve the problem by Lightroom repairing the catalog, but this taught me that backing up the catalog as part of a data backup isn't enough. That's when I started using Lightroom's backup feature. Lightroom not only creates a copy of the catalog where you specify, but it checks it for integrity and optimizes it.



Step One: Bring up your Catalog Settings (under the Apple menu on a Mac or the Edit menu on a PC).

Step Two: In the General Tab, choose the frequency for Back Up Catalog. I do it Once a Week, When Exiting Lightroom.

Step Three: When you quit Lightroom, it will offer to do the backup.

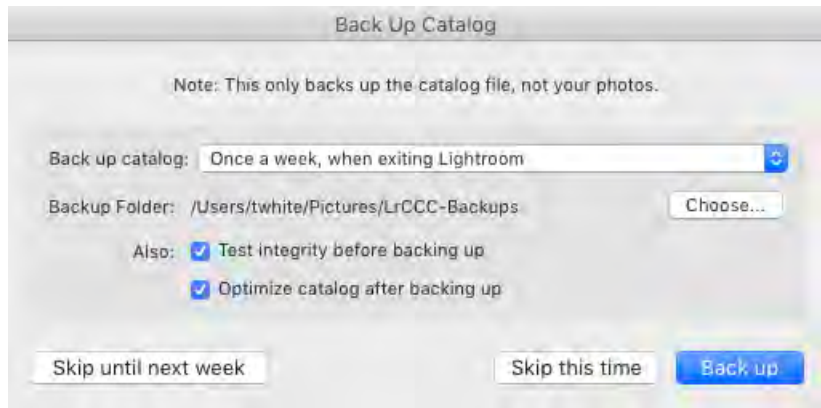
notes

How to Manage Your Ever-Growing Lightroom Catalog

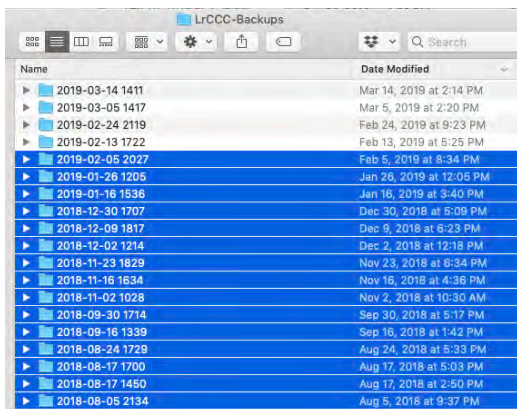
With TERRY WHITE

notes

Step Four: When the backup dialog appears, you can choose the location of the backups. This can be another drive or the same drive, although it really should be another drive. If your hard drive crashed, you'd lose your backups too!



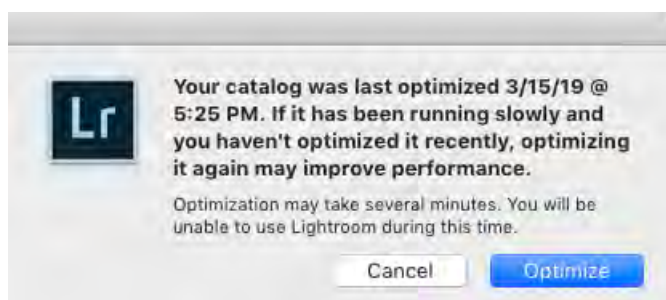
Step Five: Make sure you enable Test Integrity Before Backing Up and Optimize Catalog After Backing Up.



Step Six: Backups will pile up over time and start taking up space on your drive. There really isn't any reason to keep more than a few backups. You'd have to think about how far back you are willing to go and how much work you'd lose if you opened a backup from, say, six months ago. Feel free to develop your own timeline for how often you go to that folder and delete older backups.

Optimize the catalog if things start to feel slow

You just learned about backing up your catalog in the steps above. However, if you feel that you need to do an optimization of your catalog before your next backup, you can do so at any time.



Step One: Choose Optimize Catalog from the File menu.

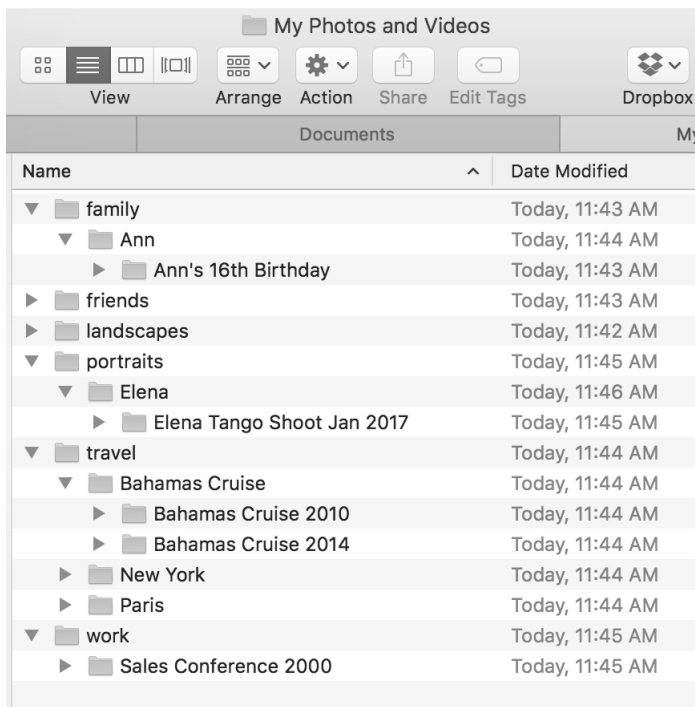
Step Two: When the dialog appears, you'll see how long it has been since your last optimization.

How to Manage Your Ever-Growing Lightroom Catalog

With TERRY WHITE

notes

Build a system of collections that makes sense



Build smart previews

You should build smart previews for images, especially if you want the ability to edit images in the Develop module that you don't actually have with you. For example, if you have a laptop with your catalog, on it but your older images are at home/the office on another drive, smart previews will let you continue to work on the images in Lightroom even though the high-res images aren't with you. The edits will be applied to the high-res originals when you connect the drive that stores them.

Step One: You have the option to build smart previews when you import images. However, if you want to build them for images that are already in your catalog, you can. Select the images in the Library module that you want to build smart previews for.



Step Two: Choose Library>Previews> Build Smart Previews

Step Three: You will see a progress bar in the upper-left corner while your previews are being built in the background.

How to Manage Your Ever-Growing Lightroom Catalog

With TERRY WHITE

notes

Build a smart collection to identify images that need to go!

Unless you're contractually obligated to keep every image you ever capture, then chances are you'll have thousands of images in your catalog that you'll never use. Let's build a smart collection to identify them.

Step One: Click the Collections panel's + (plus sign) button and choose Create Smart Collection from the menu.

Step Two: Add the criteria shown below, and click Save.



Step Three: This will identify potential deletes. You can go through them and reject all the ones that you actually want to delete.

Step Four: Click on All Photographs in the Catalog panel.

Step Five: Press Command-Delete (PC: Ctrl-Backspace) to bring up all the rejected images. You can then click Delete from Disk to move them to your system/OS trash.

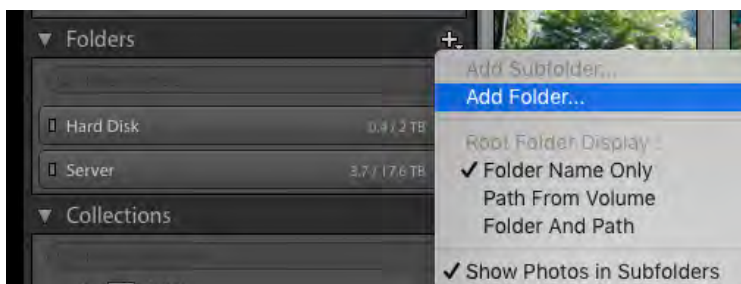
Move older shoots/images to an external drive

One of the things that new Lightroom Classic CC users screw up is that they try to manage their images outside of Lightroom. Then the next time they launch Lightroom, they end up with missing images. This can be avoided by letting Lightroom do its job!

Step One: Plug in an external drive that you want to move older images to.

Step Two: In the operating system, create a folder on this drive and call it whatever you want—Pictures and Videos, for example.

Step Three: Launch Lightroom Classic CC, and then click the Folders panel's + (plus sign) button and choose Add Folder from the menu.



How to Manage Your Ever-Growing Lightroom Catalog

With TERRY WHITE

notes

Step Four: Navigate to that new folder that you created on the new drive and add it. This will teach Lightroom about this new drive.

Step Five: In the Library module, you can now drag any images or folders you want from the Grid view to the *new* folder to *move* them. They are moved, not merely copied. Lightroom will also now reference them on the new drive.

Advanced Lightroom Techniques

With TERRY WHITE



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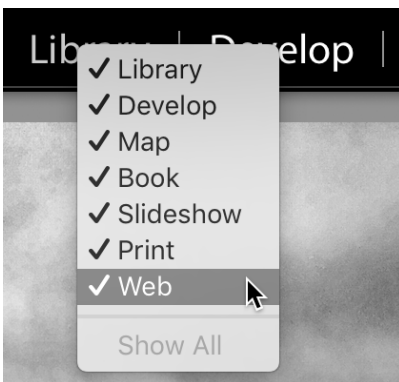
Adobe Lightroom can go beyond image management and basic non-destructive edits.

Customizing Lightroom

If you're like most Lightroom users, you're probably not using every feature or every module. You can streamline the Lightroom interface in a few ways.

Step One: Right-click on any of the module names. This will bring up a menu allowing you to turn off any modules that you don't use.

Step Two: Choose any modules that you don't use to uncheck them and hide them from the interface.



Step Three: You can also Right-click on the panels in the Develop module to bring up a menu to disable any panels that you don't use.



Step Four: If you're tired of having to scroll up and down the long list of panels, you can also enable Solo mode. When Solo mode is enabled, any panel that you click on will automatically close any other panels. This way, the list is always short because only one panel can be open at a time.

notes

Advanced Lightroom Techniques

With TERRY WHITE

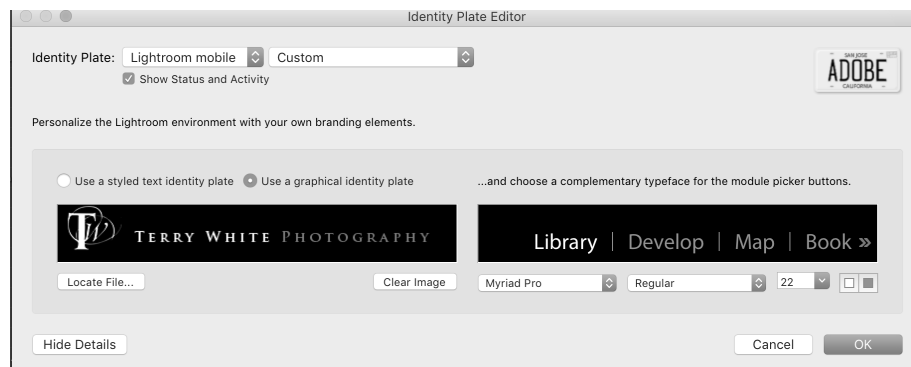
notes

Set Up a Custom Identity Plate

You can change the upper-left corner of Lightroom to display any text or image you want, such as your company logo.

Step One: Choose Identity Plate Setup from the Lightroom menu.

Step Two: You can import a PNG file or use text to set up the Identity Plate the way you want.



Split Toning

One of the most overlooked features in LR is Split Toning. It's really easy and can give your images a different style.

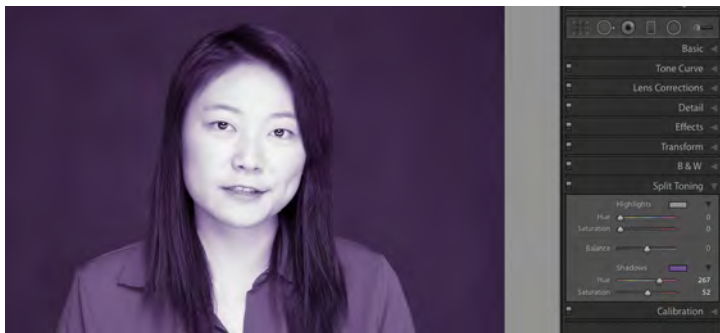
Step One: Choose your image and go to the Develop module.

Step Two: Scroll down to the Split Toning panel.

Step Three: Hit the letter V on the keyboard to convert your image to black and white.

Step Four: Move the Shadows Saturation slider over and you'll start the effect.

Step Five: Adjust the Hue to change the color.



Step Six: Do either Shadows or Highlights, but not both! If you do both, you're on your own. LOL!

Advanced Lightroom Techniques

With TERRY WHITE

notes

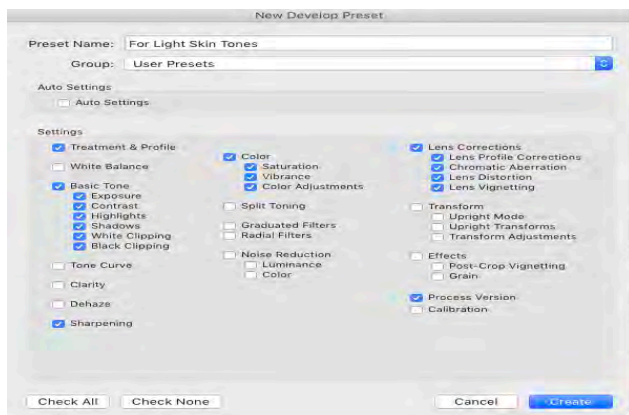
Build Presets for Output as well as Editing

One of the more advanced things that you can do is to start building your *own* preset list. If you want to adjust images to have *your look*, then edit an image and save it as a preset so you can apply it to similar images going forward.

Step One: Edit an image in the Develop module.

Step Two: Choose Create Preset from the Preset panel's + (plus sign) menu.

Step Three: Enable the features you want remembered in your preset.



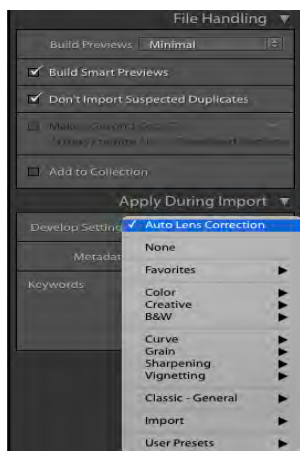
Step Four: Name your preset and save it to the group that you want.

Step Five: Click Create.

Step Six: Test the preset by choosing a different image and applying it.

Create a default Import preset

After you've learned to create presets above, then you can make one for applying settings to future images that you import. The next time you import images, you can choose that preset in the Import dialog.



Advanced Lightroom Techniques

With TERRY WHITE

notes

Tips for Editing Multiple Images at the Same Time

One of Lightroom's best features is the ability to edit multiple images at the same time. It's also cool to apply the same edits to the next photo.

Step One: If you want to always apply the same edits to all the images you have selected, then switch to the Develop module.

Step Two: Click the Sync switch at the bottom right to toggle to Auto Sync.

Step Three: Now when you select two or more images and make an adjustment in the Develop module, all of the selected images will be modified the same way.

Take Advantage of Virtual Copies

Virtual copies are one of my favorite Lightroom features. You can create as many virtual copies of an image as you want. Each virtual copy can be edited differently without any impact on your storage space. This is much better than duplicating the actual images because virtual copies only exist in your Lightroom Catalog.

Step One: Select an image that you want to virtually copy.

Step Two: Choose Create Virtual Copy from the Photo menu.

Step Three: You'll be able to tell the difference visably because the Virtual Copy thumbnail will be dogeared.

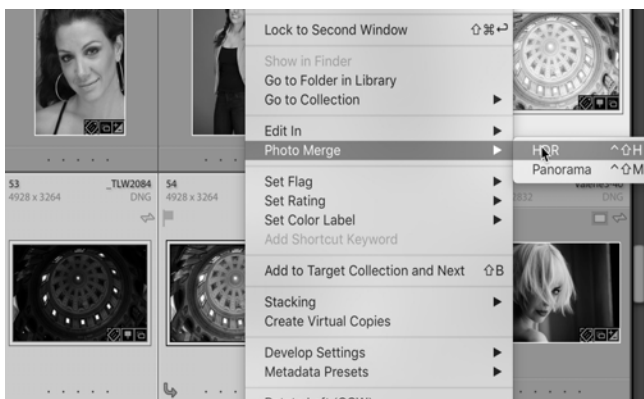
Step Four: You can edit and export this virtual copy with no impact to the original.

HDR (High Dynamic Range) Images

You can combine two or more of the same image captured at different exposure settings (bracketed) to create a single new HDR DNG image.

Step One: Select two or more images that were shot at different exposure settings.

Step Two: Right-click on the images and choose Photo Merge>HDR, or press Control-H (PC: Ctrl-H).



Advanced Lightroom Techniques

With TERRY WHITE

notes

Step Three: When the dialog appears, enable the Deghost option if there was something in your images that was moving (such as a flag waving).

Step Four: Click Merge.

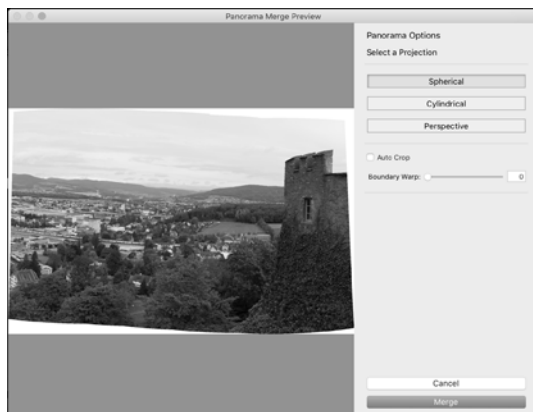
Step Five: The resulting HDR image will be next to the original images. From there, you can go in and make further adjustments in the Develop module.

Panoramas

You can also stitch two or more images together as a panorama. There will need to be some overlap between the images.

Step One: Select two or more images, Right-click on them, and choose Photo Merge>Panorama or Control-M (PC: Ctrl-M).

Step Two: When the panorama dialog appears, choose the projection method that looks best for your pano.



Step Three: Choose Auto Crop.

Step Four: Try the Boundary Warp slider to see if it works with your pano.

Step Five: Click Merge.

Bring Your Videos into Lightroom

Lightroom can also handle the videos from your camera. You can import them right along with your photos and manage them in the Library module. You can organize them into collections, and use them in slideshows. Videos captured with your mobile devices and synced up to LR Mobile will also be on your desktop version of Lightroom.

You can do some edits in Quick Develop in the Library module.

Compositing Techniques

With TERRY WHITE

notes

You can also trim your video to make a shorter version.

Step One: Double-click on a video to bring it up in Loupe view.

Step Two: Click the gear icon on the bottom right to expose the trimming controls.



Step Three: To trim the beginning of the video, drag the handle in from the left. To trim the end of the video, drag the handle from the right.

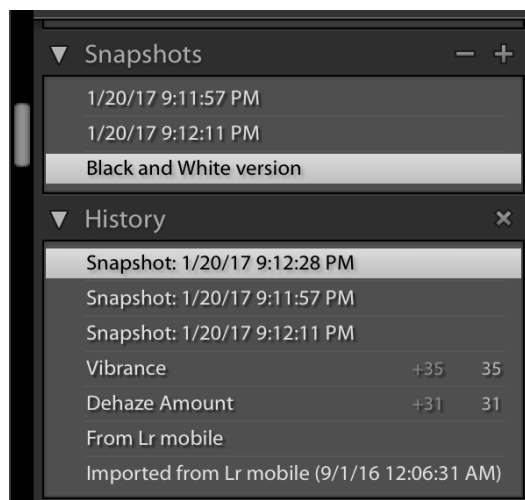
Step Four: At this point, you can export your trimmed video from Lightroom using the File>Export command.

Step Five: You can also capture a frame from the video to use as a still image by clicking the frame icon to the left of the gear icon.

History and Snapshots

All of the edits in the Lightroom Develop module are non-destructive.

The History panel shows every step/adjustment that you've made to any image.



You can click back in time to reverse some of the edits. However, if you go back to any previous edits and make new edits, then the edits that had previously existed will be replaced by the new edits.

This is where Snapshots come in. If you want to be able to return to a specific way that an image looks, take a snapshot of the image.

Compositing Techniques

With TIM WALLACE

notes

Step One: Make any edits you want.

Step Two: Click the + (plus sign) on the Snapshot panel to create a more permanent version of the photo in Lightroom.

Step Three: Title the snapshot any way that you want.

Now you can click on any of your snapshots to switch to any version of the photo you like.

The Video Profit Zone for Photographers

With LARRY BECKER



Larry Becker

Camera Technique & Technology Guru

For more than 25 years, Larry has been simplifying technology and helping people understand it through books, magazine articles, DVDs, online videos, and live training. Larry has been seen by millions of viewers worldwide on web TV shows like *DTownTV* and *Photoshop User TV*, but he's most widely known for his work as a trainer and gear reviewer for B&H Photo.

This Approach to Simple, Pro-Looking Video Is Totally Unlike Film School

There is one thing that we need to clear up here so we'll all be on the same page when it comes to the kind of video we're talking about. Terminology. Specifically, terminology that defines the three levels of video production available, and the one that we, as photographers, can pursue as an additional part of our business.

Obviously there is hack/amateur-style video. We'll just call that **Amateur Video** for now. And that's not us.

There's **High-End** video production, which is what all of the local video production houses purport to be able to deliver. And of course, Hollywood and New York commercial productions are all about high-end production values.

And then the sweet spot for photographers who do a little bit of simple, professional-looking video is right there in the middle. Unfortunately, if you Google "middle video production" you get pages and pages of results that are all about video production in grades 6, 7, and 8. So there isn't really a good term for this middle level of production. Years ago, it used to be referred to as industrial video production, but that term has zero appeal and probably would turn some people off. So I have a new term we'll be using from here forward.

MVP

A synonym for a middle value is the word *mean*, so I call this middle range of video production **Mean Video Production**. And of course, the acronym MVP has a positive meaning, usually associated with the world of sports (Most Valuable Player), so that's just a bonus. And consider that since you will be the one creating Mean Video Productions, you can use the exact same acronym to refer to yourself. You're gonna be really good at this, so you're a **Mean Video Pro**. So whether you're referring to the middle level of video production, or the person practicing this mid-level video craft, the acronym **MVP** works.

notes

The Video Profit Zone for Photographers

With LARRY BECKER

notes

Video: Wow Demo Reel



Video: Simple Demo Reel



Where Does MVP Fit in the Market?

Going rates for high-end video CGI can be \$1,000 or more per finished second & standard "pro" video can be \$1,000 to \$1,500 per finished minute (give or take).

Think about a one-person, single-camera shoot with a simple microphone and lights vs. a two- to four-person shoot with two or three cameras, a slider, a gib setup, a boom mic operator, etc.

Think about being a professional photographer with a studio and loads of camera and lighting gear vs. a recent high school or college grad who just

The Video Profit Zone for Photographers

With LARRY BECKER

notes

moved into their first apartment and has a laptop with Lightroom and a \$1,500 camera mom and dad bought for them. They can waaay undercut you.

Now the tables are turned and it's you who have the less expensive gear and the market advantage. But you *must* approach the marketplace honestly. For example, if somebody asks that new shooter to shoot a wedding, they should be honest about their wedding experience and make sure the client understands that they've never shot a wedding before. In the same way, don't take on more than you can handle. A little talking head video or some sort of company overview can be pulled together following a simple formula (I call them recipes). But if your client says, "We're holding an event and we need you to film the event and the speakers onstage," *that* is a big undertaking! Keep things simple and stick with MVP-level productions.

If you can find a high-end video production company who "get's it," consider partnering with them and trading projects based on client needs.

The One Thing Most Photographers Don't Get "Automatically"

The first dead giveaway that a video is amateur is bad audio. There's a lot that photographers will quickly understand about MVP-quality video from our experience with still shooting, but audio is not something we've had to deal with before.

Gear

- Lights: Constant lights. LEDs. Small. Large fixtures. Battery and/or....
 - Consider just daylight LEDs because you won't often have to match a scene.



- Camera: DSLR/mirrorless. Many lenses have the optical characteristics of cinema lenses.
 - De-clicked aperture is what makes a cinema lens, but you won't be "riding aperture" during filming.
 - Probably won't manually zoom or focus during filming.

The Video Profit Zone for Photographers

With LARRY BECKER

notes

- Audio: Corded lapel mic. Shotgun mics. Wireless UHF vs VHF. Group A, B, C. XLR vs. 1/8" TRRS or TRS. A dead cat or dead mouse (fuzzy windscreen) can cut strong wind noise.



Filming

- Coach your clients on-camera. Smile. Hand positions. Casual conversations.
- People don't like themselves on-camera, just like they don't like their portrait or hearing their own voice in a recording.
- No close-ups. Shoot a little wide, but mostly upper body with headroom.
- Use simple lighting. "Flat" lighting. This is not the same "art" as a portrait session.
- Simple, clean backgrounds. Shallow DOF when possible.



- Locked down tripod 1080p (most of your A-Roll will come from this). Only open and close and occasional are critical and lots can be covered w/B-Roll.
- B- Roll. High-speed filming for slow-mo playback. Maybe film with your smart-phone. Use Ken Burns stills.
- Film talent looking at the lens; 6' or more away, zoomed in, allows for prompt-er below the lens.

The Video Profit Zone for Photographers

With LARRY BECKER

notes



- Film interview style



- Makeup: Guys will resist. Understand the dynamic range of your camera. Highlights get blown out and make subject look nervous. Foundation powder.
- Two ways to get good audio: Direct connection or garbage audio and recorder, and match in post.
- Clapper (even though you don't need it), shutter speed, ISO, WB.
- Camera settings:
 - Lock as much as possible. Focus (maybe face focus AF), zoom, aperture, shutter speed, ISO, WB.
 - Use a neutral picture style
 - Set the shutter speed to approximately double the frame rate.

The Video Profit Zone for Photographers

With LARRY BECKER

notes

Music

Royalty free is important. Check the terms of your music.

Avoid Over-Production (and Trainers Who Teach It)

Some giveaways that something is over-produced:

- Multi-camera
- Gibs
- Sliders
- Actors
- Scenes
- CGI

Potential Clients

- Real estate agents
- Chiropractors
- Medical clinics
- Insurance companies
- Construction
- Dentists
- Veterinarians

Video Recipes

- Larry's free eBook, *6 Profitable Video Recipes for Photographers*:
bit.ly/VideoRecipes
- Max: 1-in-1 cold | 3-in-3 warm
- Welcome
- Testimonial
- Explainer
- Pro tips as a regular info series
- Installation/usage
- Software training

Elements—Video Must Always Be Structured/Written for Audience, Placement

- Hook
- Casual language
- Single CTA
- End on slide and never fade to black
- Informal self intro
- The power of lower thirds

The Video Profit Zone for Photographers

With LARRY BECKER

notes

Do Your Own Video First

- It will help you understand what's going on with your clients.
- Even the best videographers aren't known for directing people on-camera.
- Rick Sammon teaches that the camera looks both ways. That's still and video.

Editing

- 1080p → 720p
- Leave little mistakes in
- Consider a blooper reel
- Premier Pro
- Screenflow

Speed & Feed Approaches in a Commercial Workflow

With MARK HEAPS



Mark Heaps

Executive Director, Heaps LLC, a digital communications studio

Mark has taken care of clients for more than 20 years, offering solutions for boutique businesses and top-listed Fortune 500 clients alike. He's an Adobe Community Professional and Certified Expert, an Adobe MAX Master award recipient, a past Senior Instructor at Brooks College, a traveled musician, dad of two great kids, husband, dog owner, and foodie.

When you work in a commercial environment, it is inevitable that you'll be collaborating with others at some point, whether that's other members of your own creative team or another vendor who is also producing materials for a project. Another scenario is that you may have to come back and make changes yourself! This is most common when I meet designers who come back to an old file and wonder, "What was I thinking when I built it this way?" Depending on the media we are doing production for—print, web, video, and the like—it's important that we practice what I refer to as "production advocacy." In a nutshell, what does this mean?

Production Advocacy:

- Keep it editable.
- Make it easily replicable.
- Be non-destructive where possible.
- Keep it all clean and well-labeled.
- Easily share the production setup.

Keep It Editable

When you finish a file and test the final output, it's inevitable at some point a change will need to be made. It's best to build your files in such a way that you still have access to "the numbers." This means, whether it's a filter setting, a layer property, or something else, you want to have access to those values easily and afterward, just in case.

Adjustment Layers

Using these special layers allows you to apply a wide variety of adjustments to the image on the immediate layer below the adjustment layer, or to all the layers below the adjustment layer. Grouping them is what isolates to the immediate layer below. When you use these, rather than applying traditional image adjustments from the Image menu to the image layer,

you can retain all of the editable values and settings to adjust and tweak later.

Equally, you can save your settings for an image adjustment and load them if you have a style or appearance that you need to have replicated for assets in a brand, campaign, or large project. Share those saved settings with a team member for consistency within your group.

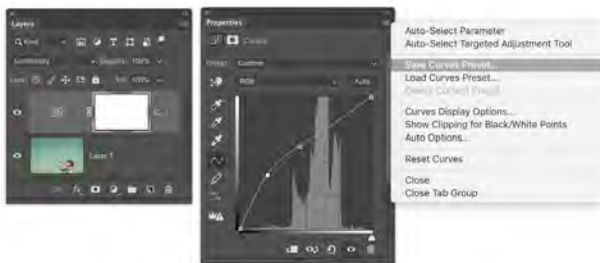


notes

Speed & Feed Approaches in a Commercial Workflow

With MARK HEAPS

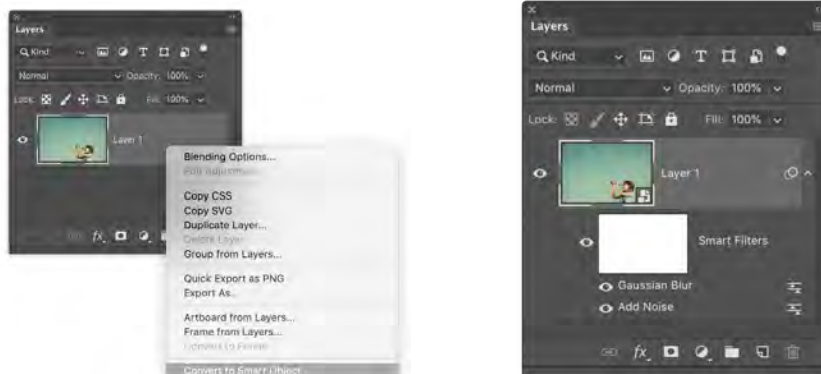
notes



Bonus tip! If you have a stack of adjustment layers that create a look you like, put them into a layer group (folder), and you can copy-and-paste that layer group into other documents to quickly add that set of adjustments.

Smart Filters

Although it's not a new feature in Photoshop, many people trying to adopt efficiency in their workflow aren't taking advantage of Smart Filters. The first step is that you need to convert your image layer into a smart object. It's easy enough: simply Right-click on the layer and choose Convert to Smart Object. Once you've done this, you're putting your image in a form of encapsulated state—it's a container protecting the image from being destructively edited. This also means that if you apply a filter of any kind to that smart object as a layer, it attaches the filter and all of its values to the layer, acting like a layer style.



This means that if you incorporate filters to create a specific look for your image, they can become embedded with that layer. A trick you can use to speed up your workflow is to hold down the Option (PC: Alt) key, and then click-and-drag the Smart Filters from one layer to another. Rather than reloading all of those filters and entering all those custom values, simply drag them to another layer and it replicates the appearance. Even more importantly, if you output your final file and realize that you blurred something too much, you can simply double-click on that Smart Filter in the stack and adjust its settings.

Smart Image Adjustments

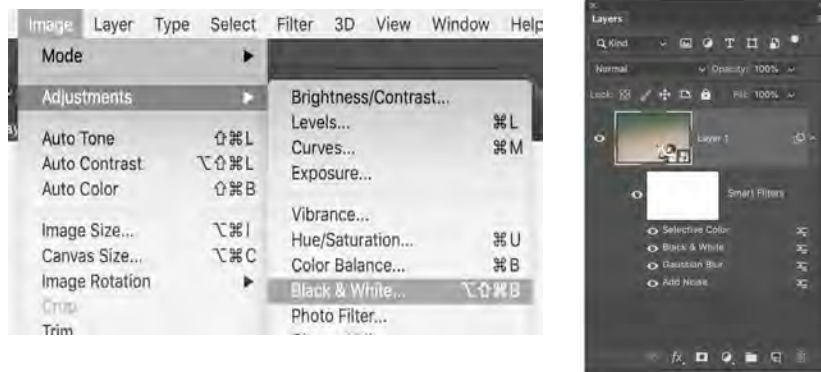
Even though we mentioned earlier that adjustment layers are a great technique—and they are—they have advantages and disadvantages. One is that you can drag those independent layers around in, or between, documents. We

Speed & Feed Approaches in a Commercial Workflow

With MARK HEAPS

notes

also mentioned they are non-destructive, which is good. However, when you incorporate a smart object into the workflow, now when you use the Image menu to choose an adjustment like Levels, Curves, etc., and apply that to a smart object layer, it embeds the values on that layer just like a Smart Filter. This means it will non-destructively move and travel with that layer.



You can also double-click on those attached image adjustments (Levels, Curves, etc.) and modify them afterward for refinement, just like you can the Smart Filters. Even cooler, if you have a series of image adjustments—let's say a Black & White conversion with a Selective Color adjustment stacked on it for some split toning, you can hold the Option/Alt key and drag them to any other existing layers. This duplicates all those settings in one motion without ever needing to open, or reload, the original dialog boxes.

Layer Styles

If you've been using Photoshop for more than a week, you are likely to be familiar with layer styles. But, sometimes the deeper potential of them is less obvious. The basics first: layer styles are essentially appearance properties that are being applied to the visible pixels on a layer. They are attached to that layer, and only affect that layer. So, the basics are things like adding a drop shadow, or putting a stroke on an image. The usual favorite choices of Bevel & Emboss or Outer Glow equally get a lot of attention.



However, there are a great mix of visual styles we can create with layer styles. For example, color grading an image with layer styles is as easy as using Color Overlay from the Add a Layer Style menu. Choose a color like a sky blue for the overlay, set the Blend Mode to Exclusion, and at first this gives quite an abstract appearance. But notice that it uses your sky blue color to tint half the shades of the image, while the other half are colored with the complementary hue of your sky blue. To

Speed & Feed Approaches in a Commercial Workflow

With MARK HEAPS

notes

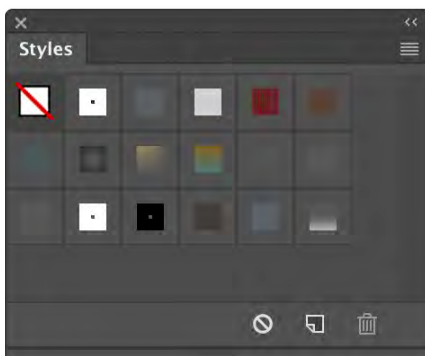
make this a more effective color grading, set the Opacity to a value between 10% and 20%, and it blends into the image nicely.



Thinking about ways you can mix layer styles—like Color Overlay, Gradient Overlay, and more—to build a graphic appearance that is formulaic helps you apply it to other images in your project. As mentioned earlier, you can easily copy-and-paste a layer style (Right-click on the layer, choose Copy Layer Style, then Right-click another layer, and choose Paste Layer Style) between documents or onto multiple layers.

Even Faster...Styles Panel

The Styles panel is heavily underutilized in the workflow for most people. The process is really simple to create a visual appearance by using layer styles, similar to the color grading appearance we just created. With that layer selected, go to your Styles panel and click the Create New Style icon. That's it, all those values and settings are now saved as an easy-to-use, single-click button for recreating that visual appearance. Here you can create single-click visual styles for adding frames, color grading, gradients, shadows, and so much more. The creativity comes with the depth of layer style recipes you build out.



Bonus tip! If you are into running actions and batch processing, it's a lot faster for your system to run an action with a step that loads a style from the Styles panel (single item to load) rather than loading all the originating dialog boxes to create the visual style. And don't forget, by generating the visual style using layer styles, you can go back into any images that need adjustment and modify the properties of the layer style.

Light It Up!

With TRACY SWEENEY



Tracy Sweeney

Award-Winning Newborn & Family Photographer

Tracy Sweeney, owner/photographer of Élan Studio in Bristol, Rhode Island, and author of *Kids: Photos to Brighten Your Day* is an international award-winning child, family, and commercial photographer who was recently named Photographer of the Year 2018 by the National Association of Professional Child Photographers. Tracy's work has been featured on the Hallmark Channel, *People.com*, *Today.com* (*Today* show) and in *Click* magazine, *Rangefinder*, *Professional Photographer*, *Digital SLR Photography* magazine, *Digital Photographer* magazine, and signage and packaging at Buy Buy Baby and Target stores. Tracy loves capturing simple, candid moments, the indelible beauty of new beginnings and life. She is also an educator with a master's degree in Education and doctoral work in Curriculum, Instruction, and Technology.

I am a natural light photographer whose primary focus is children and families. Because my sessions are often exploratory in nature, with children playing, running, and on the move, I don't use any extraneous tools/lights/gear other than my camera and prime lens. And while I strive to get the best images straight out of the camera instead of relying on what I can do in post-processing, the beauty of digital imagery is the opportunity to add artistic effects that cannot be created in-camera. I often manipulate images to create magical and dynamic portraiture that is complementary to the reality of the image. And often, I do this through the use of light layers. But first, we need to discuss how to capture the shot.

Backlighting

I often backlight my subjects (position the child[ren] in front of the sun). For me, backlighting adds to the narrative, the story I am telling. Backlighting softens the imagery and creates the dream-like effect I want to achieve. By backlighting, I am able to maintain consistent shadows while creating beautiful rim light that illuminates my subjects. Since I typically shoot with a shallow depth of field, the background and foreground are naturally separated, and the focus on the child lends itself with little effort.



notes

Light It Up!

With TRACY SWEENEY

notes

When metering, I meter in-camera and expose for the subject's face/skin tone as opposed to sky. I generally underexpose my images just a tad, and later bump my exposure and add light into my shadows in post-processing, which may seem contrary, but because I often want to bring back information from my skies, I do not prefer to completely blow them out. By metering for the face, I maintain detail and expression, and with the backlight, present the beautiful rim around the hair and shoulders.



8 Tips for Backlighting

1. **Choose shooting time.** If possible, try to shoot in the early morning (shortly after the sun rises) and early evening (just before the sun sets).
2. **Diffuse light** whenever possible, especially when shooting midday. Tuck subjects under trees, bushes, or near a building or structure that is creating a shadow, while still keeping light behind subject.
3. Try to **stand in the shade** when shooting to reduce the amount of light entering the camera.
4. **Find light pockets.** Use a spotlight technique. Find the pocket of sunshine where the light is already being diffused by foliage/trees, and place the subject within that patch.
5. **Control haze.** Haze can be a desired effect, but too much may make your image murky. Using a lens hood can reduce the amount of light that enters your camera/hits your sensor, but I generally do not use hoods on any of my shorter lenses, as I find they can create a vignette effect I don't want. Instead, I use my hand to block unwanted light.
6. **Move your body.** Experiment with your position. I always find it easier to move my shooting position than to attempt to reposition young children (subjects) I'm photographing.

Light It Up!

With TRACY SWEENEY

notes

7. **Shoot from above** your subject if you find there is too much light entering your sensor, or get really low and shoot up at your subject. A slight shift in your positioning can make all the difference in nailing a tack-sharp image.
8. **Bounce light.** When shooting outdoors, I exclusively use available light. I keep my ISO as low as I can. I do not use reflectors as I find them bulky, and when managing little ones and often props, I do not want to have to worry about much more. I do, however, often use a white sheet or blanket (Ikea has a white one that bunches easily and serves the dual purpose of a positioning tool) that works magic in bouncing light back onto the subject, specifically the face.

With beautifully shot backlit images, I can then enhance natural light images to create art that shines through simple post-processing techniques.

Coloring in Lightroom

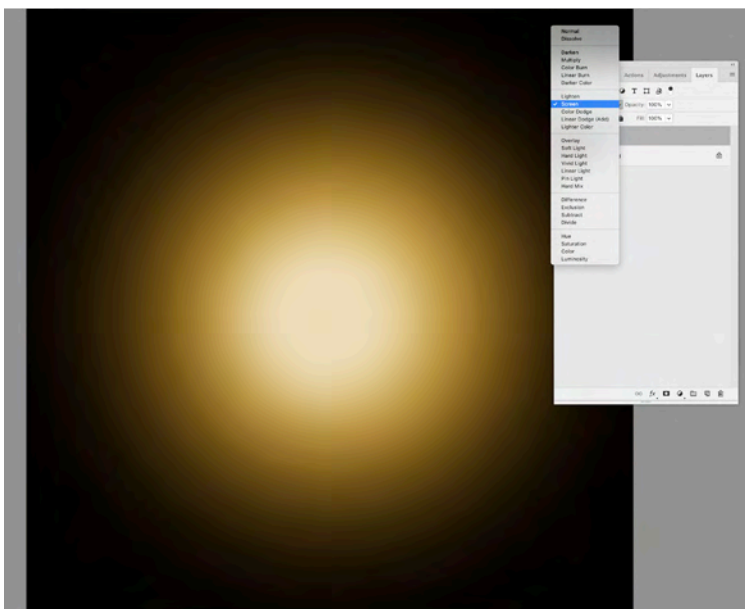
I process my images first in Lightroom, prior to adding any additional magic in Photoshop. I often shoot in Cloudy mode and then additionally warm my images in the white balance area in LR. I increase Vibrance, play with my Clarity slider, and alter the color with the HSL/Color panel. Those three areas I rely on most for color transformation.

Photoshop Light Magic

I add light magic in photoshop with gradients, light rays, sunshine, and color layers, and then adjust the blending modes.

Blending Modes

Presently, there are 27 blending modes in Photoshop, 30 if you include the options for painting tools and for groups, but I use one primarily: screen.



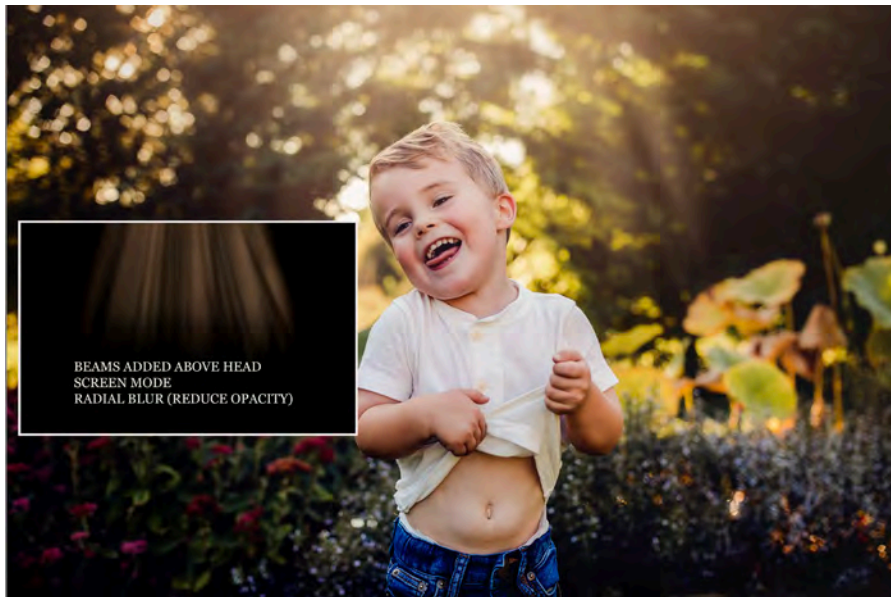
Light It Up!

With TRACY SWEENEY

notes

Screen

Use to brighten color. The black in the layer results in no color. The bright pixels remain. Then adjust the opacity to taste. I often use this when adding sun, light rays, lighting lanterns, and adding fire elements.



Adding Fire/Flames



Light It Up!

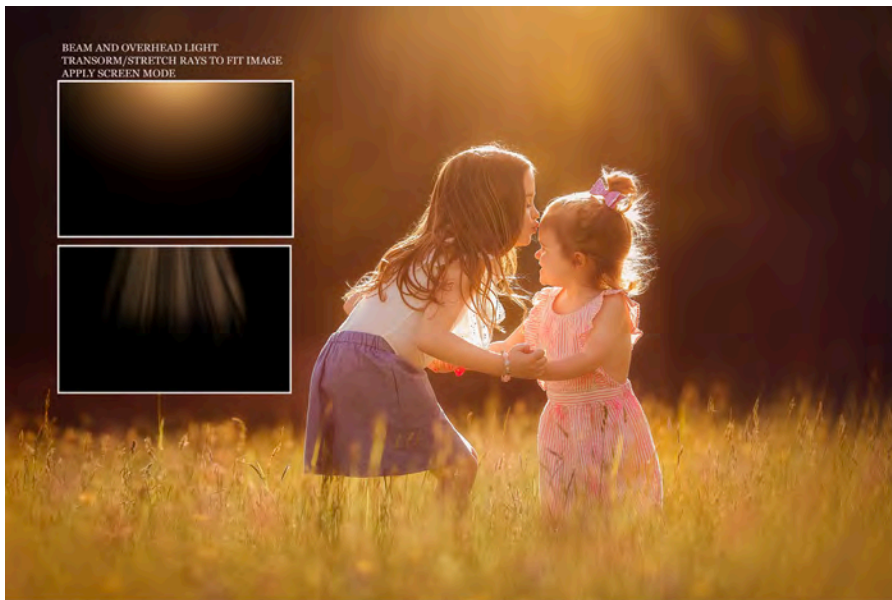
With TRACY SWEENEY

notes

Lighting Lanterns



Overhead Beams and Light Rays



Compositing Techniques

With TRACY SWEENEY

notes

Add Full Sun



Gradients

On grim days, without color/texture in sky, I often use gradients to add light and punch to images. I use either Multiply or Darken blending modes with gradients.

Multiply

This mode multiplies the luminosity of the base color by the blend color.

Darken

This mode considers the values of in each of the RGB channels and selects either the base color or blend color, depending on which is darker.



Compositing Techniques

With TRACY SWEENEY

Add made gradients as a layer on top of the image and then change the blending mode to Multiply or Darken, depending on taste, and adjust the opacity as needed. Brush off (with soft black brush on a layer mask) on unwanted areas.

notes



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER



Kaylee Greer

Pet Photographer, Educator, and Dog Whisperer

Kaylee Greer is an internationally recognized private and commercial pet photographer. She is living out her dream through a camera lens in gorgeous Boston, Massachusetts. She's traveled the world teaching pet photography workshops, and has seen her work published in many major industry editorial titles. Her images grace calendar lines, greeting cards, products, packaging, and advertising campaigns throughout the commercial pet industry. Her photographic style is drawn directly from the inspiration she finds inside the soul of a dog. She is fueled by the joy, whimsy, and unrelenting happiness that is so uniquely canine. Kaylee is known for her love of vibrant colors and unique process of capturing the comedy and character of dogs. Through her business, Dog Breath Photography, it is one of Kaylee's strongest passions to give a voice to the voiceless by volunteering her time to local shelters and photographing the abandoned and homeless animals who lie in wait for a second chance.

Why Dogs?

Why is it so important to capture the tiny moments that preserve the legacies of our best friends?



notes

Speaking Dog: The Importance of Dog Body Language

How to read and interpret canine body language for a successful photo shoot:

Because you know your own dog very well and he's become comfortable with you and your energy, it's possible that you may not notice many of these signs with him. However, it's very important to know what to look for when working with dogs who you're only just meeting for the first time. The chart here illustrates the most common canine body language signals that communicate fear and aggression.



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

Real Life Example: Close Call

What body language do you see in this image that suggests territorial aggression or discomfort in the subject?



Choosing Location

When you're choosing a location for a photo shoot with a dog, there are going to be factors you must consider that you may never have considered before. When working with dogs, it's important to get to know a little bit about their personalities, strengths, and weaknesses before setting up your shoot and choosing a location.

Tip: It's helpful to begin by sending your clients a questionnaire before the photo shoot that they can fill out about their dog. This way, you'll be prepared with knowledge about the dog's personality, likes, dislikes, fears, etc., so you can come equipped with the proper ammo to keep your model safe, interested, and engaged. This questionnaire will also let you know about what might distract your four-legged subject, what might most motivate them on-location, etc. This will all be extremely valuable knowledge that will help ensure a successful photo shoot.

Once you know more about your dog model's personality, you'll choose a location based on that. Unlike working with people, when you're working with a dog, here are some new and different distractions that you will have to consider when choosing an ideal location:

1. Noise Level (Example: an urban location close to a freeway or areas with heavy traffic and car noises.)

The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

2. Squirrels, birds, and other local wildlife (Certain breeds, especially hunting breeds like terriers and certain hounds, will naturally be very, very distracted by animals that they consider small prey. It's almost impossible to keep their attention when their primal hunting or ratting instincts kick in. So, it's best to avoid areas with a heavy natural wildlife population.)
3. Foot traffic or people on bicycles, skateboards, rollerblades, etc.
4. Other dogs (Contrary to what you might think, the dog park is almost always a very, very ineffective location for a photo shoot.)
5. Look for areas with ample shade/out of direct sunlight opportunities (In addition to the light of the location, also be aware of the temperature. Dogs tend to overheat very quickly due to their fur coat and inability to sweat. They are far more susceptible to heatstroke than you or I might be on a hot day. *Tip:* Bring plenty of water and give extra breaks on hot days!)

While we are dog lovers, we are also artists. That's why, in my opinion, number 6 is the single most important factor in choosing a location.

6. FIND SOMEWHERE BEAUTIFUL! It's important to put in the effort to go beyond the backyard. Make your clients aware of how rewarding it will be in the final images to get creative with your location and seek out the perfect backdrop for Fido on his big day. :)

Here are some examples of the very different impact that various locations can have on the final images:



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

The Importance of Warming Your Four-Legged Model Up to the Camera

Click and Treat!

There's a little trick in dog training called "positive reinforcement." I utilize this concept at each and every shoot I ever do to create a positive association in that dog's mind with my camera. Each time I click the shutter of the camera, I give the dog a treat (or, for non-treat motivated dogs, another type of reward will do.)

Do not just jump immediately into snapping photos of your dog without effectively warming him up to the camera first. To do so may be to cut the shoot off before it even starts by creating a fear reaction in your dog that he just can't kick for as long as you have the camera out. Set yourself and your dog up for success!

Tip: Be aware and understanding of the fact that dogs effectively "see" the world through their noses. The strongest of their five senses, dogs' noses are the medium through which they interpret and make sense of the world around them. To understand how truly important a dog's sense of smell is, take a look at this figure: Dogs possess up to 300 million olfactory receptors in their noses, compared to about 6 million in humans. And the part of a dog's brain that is devoted to analyzing smells is, proportionally speaking, 40 times greater than ours. What this all means is that it's incredibly important to let your canine subject smell you, your bags, and (most definitely) your camera!



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

Once the shoot begins, be sure to maintain an even, calm, and positive energy. Dogs feed directly off of the energy of those around them. For this reason, it's very important not to bring nervous, overexcited, or negative energy. It's imperative that you communicate this to your human clients as well, to be sure they arrive happy and prepared.

When I meet a dog, I feel so much joy that I think my head might pop off. All I want to do when they walk my way is squeal with delight and roll all over the ground with them. However, in reality, here's what I have to do. Stand calmly, talk to the owner, let the dogs sniff me to their heart's content, and then slowly make my way down to their level for a calm hello.

Camera Settings

Due to the nature of dogs and their average speed of 75 gazillion miles an hour, it's incredibly important that you always have your settings locked in and ready. Unlike photographing a person, you can't ask the animal to stand in great light or look into your lens—he's going to do only what he wants to do and nothing more. BE READY.

Keep your shutter speed fast

Ideally, I shoot all my natural-light images at 1/1000th of a second or higher. This is precisely because I never know when a dog is going to defy gravity next, and I need my shutter speed ready to freeze action and insatiable joy at any unscripted moment.

Here are a few examples of spontaneity in dogs, and why I was so grateful to have a fast shutter speed dialed in:



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes



Set your aperture for artistic preference



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

Single Focus Point on the Eye

Keep in mind that the shape of a dog's face is very different than a human's. A canine snout is typically long and projects outward from their eyes. When you're shooting at a wide-open aperture, the dog's nose and eyes are going to be on wildly different planes of focus. In order to nail an image (with a few very rare exceptions), you're going to want the eyes in focus. This is why it's imperative not to allow the camera to choose the focus point for you, and why you should always set your camera to a single focus point that you manually place directly on the eye.

Here's an example of focus on the snout vs. focus on the eyes:



Lens Choice

- **50mm** (More traditional focal length. Arguably, the most similar focal length to the natural view of the human eye.)



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

- **16-35mm** (Super-fun wide-angle! Bobbly head! A close-up 16mm shot gives an image a sense of comedy and drama)



- **11-24mm** (Somehow, even more extreme! Super-ultra-MEGA-wide!)



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

- **35mm** (Slightly wide-angle with tack sharpness right on the eyes.)



- **70-200mm** (Compressed, gorgeous, creamy bokeh background!)



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

What's in the Bag?!

Here's what's in the treat bag that I bring to every shoot! We'll go over everything in here and why it's great in the next few sections!



Great Tricks to Keep Your Wiggly Model in Place!

- Tether leash to something (tree, bench, fence, etc.)



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

- Tether leash to stake that screws in the ground (*Note: This only works for soft ground and is less ideal for urban shoots where you'll encounter lots of brick and concrete.*)



- Place your dog up on high object such as a rock, bench, etc. (Many dogs will plant their feet atop a high object and will not jump down or get distracted as easily as they would if they were on the ground. It's a great way to keep them in place for slightly longer than if you were working directly on the ground. Always use good judgement and make safe choices when placing a dog on top of something.)



The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

- Treats! (Do note that sometimes treats are so enticing that they have the opposite effect and actually encourage your model to move toward you to get those glorious cookies!)

How in the World Do I Get a Dog to Look at Me/“Smile” for the Camera?!



Use Sounds

- Duck call
- Kazoo
- Squeaker/toy
- Your own voice
- Trigger word (learn these before session starts! This might be a great question for your questionnaire that gets sent to the client!)
- Regular or training whistle

It's incredibly important not to overwhelm the dog by overusing sounds. If sounds are used too much, you risk stressing your model out and rendering any further sounds ineffective. (In this same vein, prepare the dog owner and onlookers they're planning to bring by informing them of the importance of not overusing sounds as well.)

The Secrets to Creating the Best Dog Photos

With KAYLEE GREER

notes

Use Toys



Use Treats

Use the Owner

Leverage the beautiful connection that the dog has with his owner and use it to your advantage. Often, having the dog's owner stand behind you is a surefire way to get him to look in your direction.



Question and Answer Time!

Use this space to write a question to ask Kaylee! Anything at all!

Fantasy Art in Adobe Photoshop CC

With VICTORIA PAVLOV



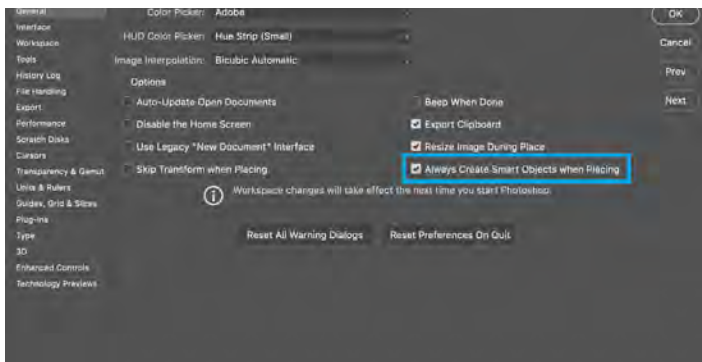
Victoria Pavlov

Photoshop Painter & Artist

Victoria was born into a musical family and started practicing music at the age of 3. At age 6, she discovered painting. Victoria spent all of her time in a painting studio to master her craft. At age 14, she had her first big exhibit. She was introduced to the camera by her uncle and to Photoshop by her teacher. Since that time, she has become “The Photoshop Artist.” A canvas, a camera, a Wacom tablet, and Adobe Photoshop are the clean canvases where she can create her art. One of the biggest passions in her life is using Photoshop.

Make your workflow easier with just a few simple steps:

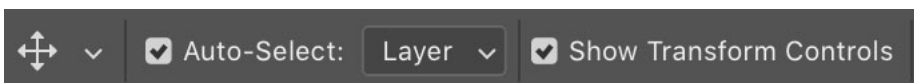
1: From the Photoshop CC (PC: Edit) menu, go to Preferences>General, and turn on the Always Create Smart Objects When Placing checkbox.



2: From the Photoshop CC (PC: Edit) menu, go to Preferences>Tools and turn on the Double Click Layer Mask Launches Select and Mask Workspace checkbox.



3: While the Move tool is selected, turn on the Show Transform Controls checkbox in the Options Bar.



Tips: If you have more than three layers, rename them (even if you think you will remember what they're for). Apply color labels to the layers.

notes

Fantasy Art in Adobe Photoshop CC

With VICTORIA PAVLOV

notes

In many cases, the quickest way of selecting an object is to use Select Subject in the Options Bar. First, select the Quick Selection tool (W) so that Select Subject is an option. After you click Select Subject, Photoshop CC will select the subject. Then you can continue working on your selection and any mask-ing using the Select and Mask workspace. While the selection is active, click the Select and Mask button located in the Options Bar (next to the Select Subject button).

My favorite features in the Select and Mask workspace:

1: View Mode: Onion Skin

Turn on the High Quality Preview checkbox.

2: Output Settings:

Turn on the Decontaminate Colors checkbox.

Output To: New Layer with Layer Mask



Fantasy Art in Adobe Photoshop CC

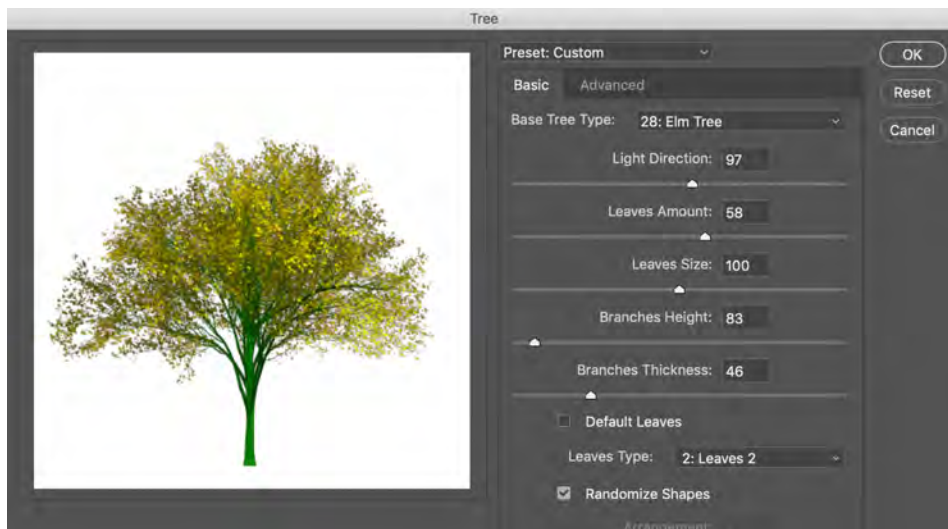
With VICTORIA PAVLOV

notes

To change the color of any object in Adobe Photoshop CC, select the subject you want to change the color of, then go to Adjustments>Hue/Saturation.

How to create a custom tree

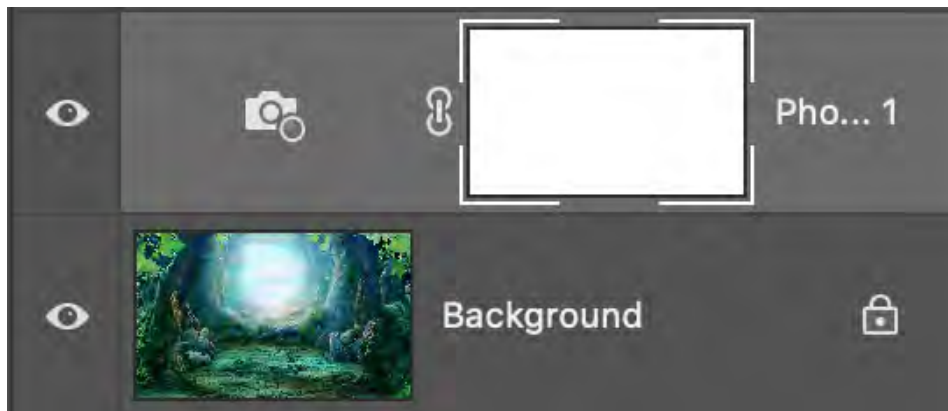
- 1: Create a new layer and go to Filter>Render>Tree.
- 2: From the Base Tree Type menu choose any tree you like.
- 3: Customize the tree.
- 4: Use the Advanced settings to apply personal touches to the tree.



Add attention to any object

- 1: Select the Background layer and go to Layer>New Adjustment Layer>Photo Filter.

Tip: Because you are applying the adjustment as a separate layer, you can bring down the opacity or adjust this adjustment at any time (until you merge the adjustment layer with any other layer).



Fantasy Art in Adobe Photoshop CC

With VICTORIA PAVLOV

notes

2: Merge all layers, then go to Filter>Render>Lighting Effects.

3: Specify the Lighting Effect properties (Infinite, Colors, and Intensity).



4: Use the Dodge tool to highlight specific points in your image. (Remember: Less is better.)

Final touches:

Go to Filter>Camera Raw Filter. Open the Profile Browser and apply any profile you like.

Tip: Choose Convert for Smart Filters from the Filter menu to work non-destructively.



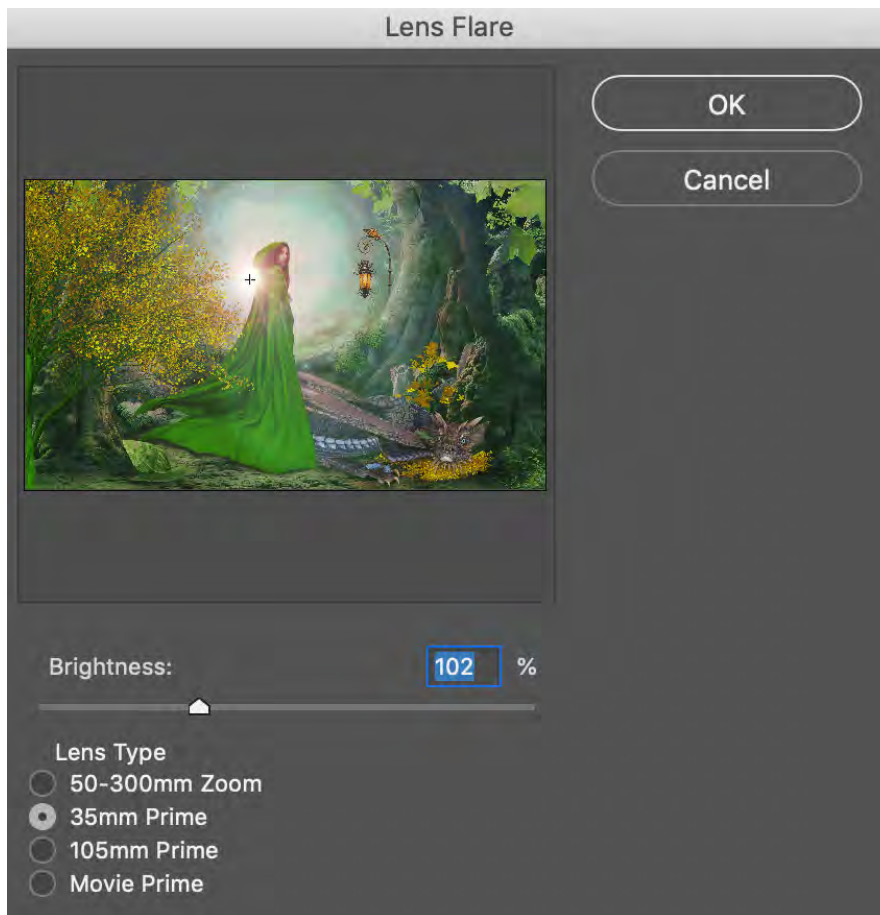
Fantasy Art in Adobe Photoshop CC

With VICTORIA PAVLOV

Using Adobe Camera Raw profiles, you can apply a completely different feeling to any image. Profiles are very powerful tools not only in your photography workflow, but in your digital compositing workflow as well.

Duplicate the layer, then go to Filter>Render>Lens Flare. Position the lens flare anywhere you like, specify the Lens Type, and specify the Brightness.

notes



Tip: If the Lens Flare is too bright, bring down opacity of the top layer.

Frequency Separation Master Class

With GLYN DEWIS



Glyn Dewis

Photographer, Retoucher, and Trainer

Glyn Dewis is a professional photographer, retoucher, and trainer based in England. Glyn's photography and retouching sees him working for national and international clients, ranging from the BBC, Sky TV, and Air New Zealand to athletes, musicians, and other industry professionals.

A Photoshop World Dream Team Instructor, KelbyOne Instructor and Adobe Influencer, Glyn also teaches his own series of workshops, provides one-on-one coaching, and presents at events around the world, covering all aspects of Adobe Photoshop, from basic to advanced techniques. See his work at glyndewis.com and find videos on his YouTube channel at youtube.com/GlynDewis.

So, What Is Frequency Separation?

It's basically a retouching technique that allows us to work on different parts of a picture. By that I mean, in simplistic terms, pictures are made up of two things: the color and the detail. So if we are able to split our pictures into those two parts, it means we are able to work on one without affecting the other. Sounds kind of strange, but all will become clear. Trust me.

If you're anything like me, at some point you've used something like the Healing Brush to remove a mark, say, on someone's face, that is on their skin right near their hairline, and as you have done, the result looks like a smudgy mess. Well, that's because when you are trying to remove the mark (detail), Photoshop is bringing in nearby color. Frequency Separation prevents this from happening because are able to have the color on one layer and the detail on another, as an example of just one of the many things we can do with it.

To show you what I mean, here's a portrait where I have separated the color and the detail. **Figure 1.1** is the color layer, and yes, you can see that it's a portrait, however there are no defined edges or sharpness; it's basically an arrangement of color right?

Now **Figure 1.2** is the detail where you can see no color but can clearly see the defined edges and sharpness within the portrait showing through.



Figure 1.1

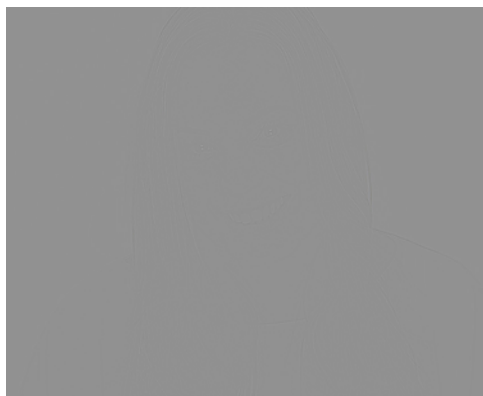


Figure 1.2

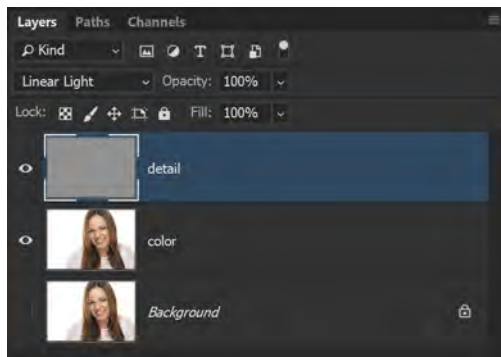
notes

Frequency Separation Master Class

With GLYN DEWIS

notes

I guess we now need to look at exactly how we separate the color and the content in our pictures. There is a slightly different way to do this depending on whether you're working on a 16-bit or 8-bit image. I'll cover both during the session, but for now let's look at the method for a 16-bit image.



1. With your image open in Photoshop, create two copies in the layer stack by holding down Command (PC: Ctrl) and pressing J two times. Rename the first copy “color” and the second copy (top layer) “detail”.

2. Turn off the detail layer by clicking on the layer eye icon, and click on the color layer (**Figure 1.4**). Now,

we're working on a high-resolution image, so to have a layer with just color and no sharpness/detail, we go to Filter>Blur>Gaussian Blur (**Figure 1.5**) and input a Radius of around 5 pixels (**Figure 1.6**). (Note: If we were using a low-resolution file, then we would use maybe 2 or 3.) Click OK.

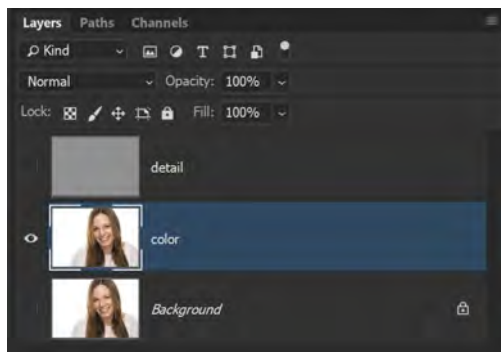


Figure 1.4

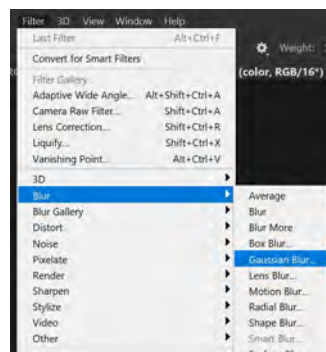


Figure 1.5

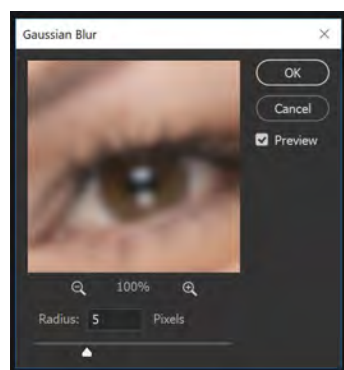


Figure 1.6

3. Now turn on and click on the detail layer to make it active. Go to Image>Apply Image (**Figure 1.7**) We'll discuss all the settings and options within the Apply Image dialog during the session, but in Figure 1.8 you can see what you need to input.

Note: Make sure that in the Layer menu, you choose your color layer, as we talked about in class.

Frequency Separation Master Class

With GLYN DEWIS

notes

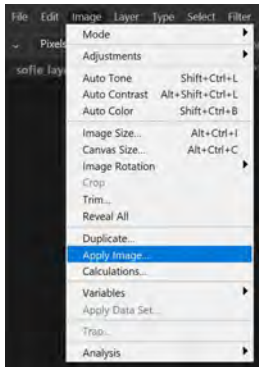


Figure 1.7

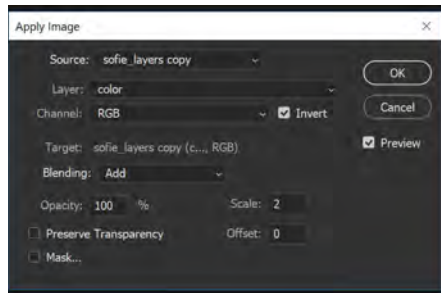


Figure 1.8

Tip: If you're working on an 8-bit image, then in the Apply Image dialog, you would not turn on the Invert checkbox; for Blending, you would choose Subtract; and for the Offset, you would input 128.

4. When you click OK, in the Layers panel you need to change the blend mode of the detail layer to Linear Light (**Figure 1.9**). This keeps the detail on the layer but makes the layer visible by hiding the gray.

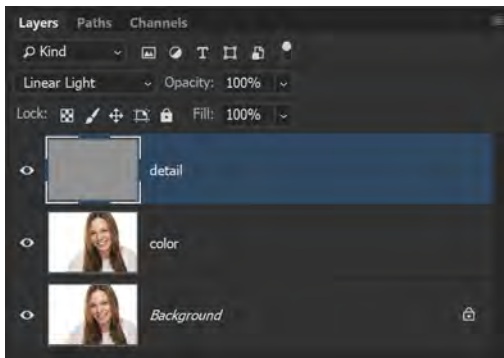


Figure 1.9

5. Now that we've split our picture into its color and detail, let's put the technique to use. Let's just say I want to remove some of the stray hair on Sophie's forehead. This is exactly what I meant earlier about sometimes getting smudgy result. To remove the hair, we'll click on the detail layer. Then choose the Clone

Stamp tool from the Toolbar, and in the Options Bar at the top of the screen, make sure that Sample is set to Current Layer.



6. Using the Clone Stamp tool, choose an area on the forehead where you want to remove some stray hairs (**Figure 1.11**, below), hold down the Option (PC: Alt) key, and click to sample an area of clean skin. Then, trace over the stray hair. Notice how, when we do this, we can remove the hair without smudging.



Frequency Separation Master Class

With GLYN DEWIS

notes

Note: On the detail layer, we will always tend to use tools like the Clone Stamp tool or Healing Brush; on the color layer, we'll tend to use tools such as brushes, the Smudge tool, and gradients.

See how quickly and effectively we can work using this technique to remove distracting elements?

Now let's look at how we can use the color layer to remove something like skin shine. Of course, there are many other ways we can do this, but Frequency Separation works so well and so quickly.

7. Click on the color layer and add a new blank layer above it. Rename this layer "skin shine" (**Figure 1.13**). Choose the Gradient tool from the Toolbar, and then in the Options Bar at the top, choose the Foreground to Transparent gradient (the second gradient from the left) from the Gradient Picker (**Figure 1.14**), and then choose the Radial Gradient option (the second icon from the left) (**Figure 1.15**).

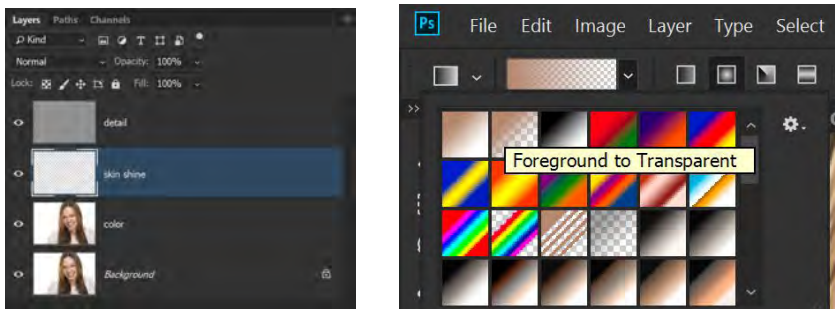
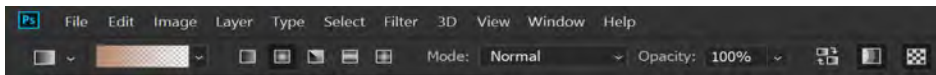


Figure 1.13



8. Now choose an area of shiny skin, hold down the Option (PC: Alt) key to click and sample an area of non-shiny skin as close to the shine as possible. (*Note: Doing this makes the sampled color the Foreground color in the Toolbar.*) Then, click-and-drag down to cover over the shine (**Figure 1.16**). Make a few more samples around the shine if necessary, and drag over to remove it completely.



9. You can also use this technique to maybe reduce bags under eyes. Hold down the Option (PC: Alt) key to sample an area of skin underneath the eye (not the bag) and then drag over the area with the gradient (**Figure 1.17**).

Frequency Separation Master Class

With GLYN DEWIS

notes



Figure 1.17

Now you might notice that as you apply a gradient, it does tend to cover more area than maybe you want. This isn't a problem, as it allows us to work quicker and looser. When done, we can simply use a layer mask to control where the gradient covers.

10. Hold down the Option (PC: Alt) key and click on the Add Layer Mask icon at the bottom of the Layers panel. This adds a black layer mask to our skin shine layer (**Figure 1.18**) and hides what we have just done in the last couple of steps. Now

simply get the Brush tool (B), choose a soft-edged brush, and with a white Foreground color, brush over the shine areas and the eye bags you just covered to reveal only the covering that you want, keeping it from appearing/spilling onto anywhere else (**Figure 1.19**).

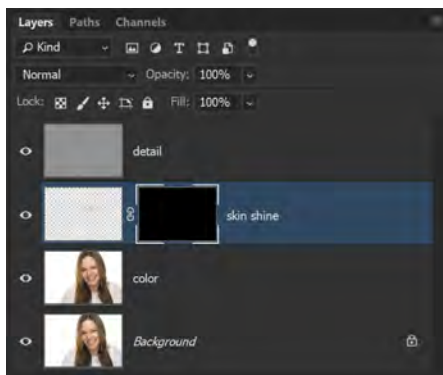


Figure 1.18



Figure 1.19

Sharpening Eyes

I just love using Frequency Separation for sharpening eyes. It works so well, adding impact to the eyes but without any halos, color shift, artifacts, etc.

1. Click on the detail layer and then, using the Rectangular Marquee tool (M), make a rough selection that includes the eyes (**Figure 1.20**).



Frequency Separation Master Class

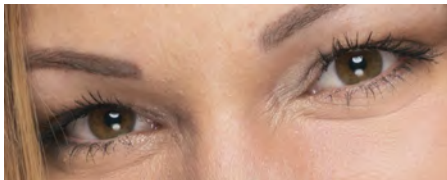
With GLYN DEWIS

notes

2. Hold down the Command (PC: Ctrl) key and then press J to put this selected area up onto its own layer, and rename this layer “eye sharpen” (**Figure 1.21**).

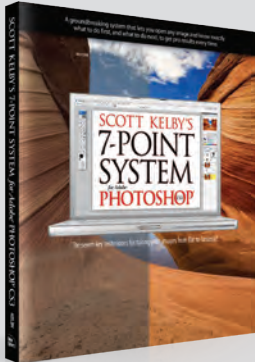


Now you can sharpen just the eyes and have greater control over the sharpening. Here we can see the Before (**Figure 1.23**) and After (**Figure 1.24**) sharpening. Of course, if you want even more sharpening, you could simply duplicate the eye sharpen layer and use opacity to control the amount of sharpening.



Scott's 7-Point System for Lightroom

With Scott Kelby



You Can't Beat the System

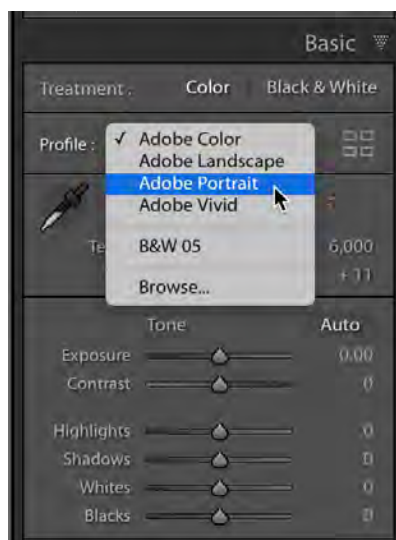
Twelve years ago I released a book called *Scott Kelby's 7-Point System for Adobe Photoshop*, and the idea behind the book was that if you just learned to master seven key techniques in Photoshop (a few of which were actually in Lightroom), that not only would you know what to do when, but you'd also be able to tackle almost any photo that comes your way. After feedback from thousands of users around the world (it was the #1 selling Photoshop book that year), and since the way we process our photos has changed so dramatically since then, I've refined "The System" so you can do the whole thing—all 7 points—right within Lightroom itself, and it actually works better than I had hoped.

NOTE: Although we're using Lightroom, you can do the 7-point system entirely in Photoshop's Camera Raw, since Lightroom's Develop module actually is Camera Raw with a different name.

1ST POINT: CHOOSING A BETTER STARTING PLACE

IF YOU shoot in RAW format, one of the first things you'll probably notice is that your images look much flatter, less contrasty, less sharp, and less colorful than they did when you saw the image on the LCD on the back of your camera. That's because when you shoot in JPEG, your camera adds contrast, enhances the color, and adds sharpening (and other stuff) to make your images look their very best. But when you shoot in RAW, you're telling the camera, "Don't do all that color correction and sharpening stuff—I'll do all that stuff myself later in Lightroom, so turn all that stuff off and just give me the raw unenhanced photo."

So, that's what you're seeing in Lightroom—the raw, unenhanced, unsharpened photo, which looks flat and unenhanced versus the JPEG preview you see on the back of your camera (even when you shoot in RAW, you still see the sharper, more vibrant, enhanced JPEG preview on your camera's screen). Adobe applies a RAW color profile called "Adobe Color," which isn't nearly as bad as the RAW profile we've been using for the last 10 years (called "Adobe Standard"), but while Adobe Color is better than Adobe Standard, it's a still kind of a flat, conservative look for your image. However, you don't have to start at such a flat look. I recommend applying a different RAW profile in Lightroom to get you a better starting place, one that's more like the JPEG preview you saw on the back of your camera. These are found at the top of the Basic panel. You'll see a Profile pop-up menu and you'll see a list of RAW profiles, and you try each one to see which one makes your RAW image look more like your JPEG image (or at least, which one's better as your starting place, depending on your subject). Either way, a better starting place is one menu away.



notes

Scott's 7-Point System for Lightroom

With SCOTT KELBY

notes

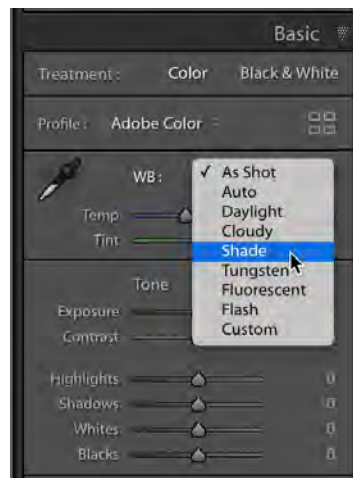
2ND POINT: GETTING YOUR COLOR RIGHT

IF YOUR color doesn't look right...it's wrong. It's most likely because your white balance isn't right, which makes your photo either too yellow, too green, or too blue. Luckily, this is amazingly easy to fix (especially compared to what it would take to remove these color casts in Photoshop itself, using either Curves or Levels).

Another reason it is important to fix your white balance first is because it changes your exposure (drag either the Temp or Tint sliders and look at the Histogram as you do and you'll see what I mean). Also, I find it hard to work on an image where the color is way off. If you fix this first, most of your color problems will go away. White balance, for the most part (unless you're doing product photography), is a creative decision. For example, I generally make people warmer (people look better with warmer skin, so while it's not accurate, it looks better).

THERE ARE three different ways to set your white balance (but I generally use the third method myself).

(1) CHOOSE one of the built-in white balance presets from the WB pop-up menu in the Basic panel of Lightroom (as seen here). If you're not sure which one is right, try them all. Chances are that one of them will probably look pretty decent. If you find one that looks good to you, you're done.



(2) IF YOU don't find one you totally like, pick the white balance preset that looks the most right, then tweak it by dragging the Temp or Tint slider toward the color you want more of (so, if your image looks too yellow or warm, drag the Temp slider away from yellow and toward the left, toward blue). These Temp and Tint sliders are also where I go when I want to choose a "Creative" white balance; where perhaps the white balance isn't accurate, but it looks better (like on a landscape sunrise that I want to look color-wise much more awesome than it really did when I was there).



(3) THE WAY I most often set my white balance is to grab the White Balance Selector tool (it's icon looks like an eyedropper). Just take this tool and click it on something in your photo that is supposed to be a light gray (or some neutral color), and that sets your white balance. If it doesn't look good the first time you click the tool, click it somewhere else. Keep clicking in light gray/neutral places until your white balance looks right. Also, to see a preview of how the white balance would look if you clicked the eyedropper in that spot, just look over at the Navigator panel (at the top of the left side panels), and as you



Scott's 7-Point System for Lightroom

With SCOTT KELBY

notes

move your cursor, it gives you a live preview. Super handy. By the way, if you have an obnoxious color panel that follows your white balance eyedropper tool around, or if you click the tool once and it returns to the Basic panel, go down to the Toolbar at the bottom and turn off Show Loupe and Auto Dismiss.

3RD POINT: GETTING YOUR EXPOSURE RIGHT

TO DO this right, you're going to use more than just the Exposure slider. We're going to start by having Lightroom automatically expand our tonal range, using kind of a "secret handshake." By that, I mean this feature is hidden unless somebody tells you that it even exists, and then you have to know the shortcut. Expanding the tonal range is something we did routinely back in Photoshop, usually using Levels, by setting the white point and the black point there. We can do the same thing here in Lightroom (and Lightroom will do all the work for us, finding the brightest white point and the darkest black point in the image, usually without clipping either one).

(1) WHITE POINT

Press-and-hold the Shift key on your keyboard and double-click directly on the word "Whites" (or on the little "nub" for the Whites slider). When you do this, Lightroom automatically sets the Whites up as far as they can go without clipping the brightest areas in your image. Depending on the actual current exposure of your image, it might move that slider a lot, a little, or not at all—in one direction or another (to the right brightens the whites in your image; to the left darkens them).



(2) BLACK POINT

Do the same thing for the Blacks—press-and-hold the Shift key on your keyboard and double-click directly on the word "Blacks," and Lightroom sets the Blacks as far as they can go without clipping the darkest areas in your image. That's it—you've expanded your tonal range as a start.



Scott's 7-Point System for Lightroom

With SCOTT KELBY

notes

EXPOSURE CONTROLS THE MIDTONES

AFTER YOU'VE set the white and black points, now it's time to tweak the Exposure slider. It controls the midtones and the upper shadow and the lower highlight areas (in other words, it affects a big range of your overall image). Because you already set your white and black points, you probably won't have to move this slider a whole bunch, which is why I said you'll just "tweak" the Exposure slider. If you drag it to the left, your image gets darker, and if you drag it to the right (as shown here), it gets brighter.

So, here's the whole process:

(1) SET the white point with the Whites slider (well, let Lightroom do it for you).

(2) THEN set the black point.

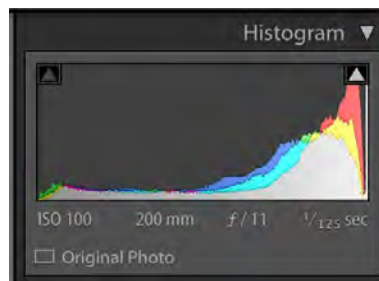
(3) THEN tweak the Exposure slider to get the overall exposure where you want it. Easy enough. Here, you can see I had Lightroom set the Whites to +20, the Blacks to -59, and then I dragged the Exposure slider to +0.60 because I thought the overall image was a little too dark.



Okay, that's setting your exposure.

AVOIDING CLIPPING

When tweaking your exposure, there's one big thing to keep an eye out for: highlight clipping! You'll know that you have a clipping problem if the triangle in the upper-right corner of the Histogram turns white. That means the highlights have gotten so bright that there's actually no detail whatsoever in the very brightest parts of photo. Now, is that a bad thing? Well, it depends.



FOR EXAMPLE,

if the part that's clipping is on your subject's skin, that's an area with very important detail, so you'll have to deal with it. However, if the part that's clipping is the sun or a reflection on the chrome bumper of the car, those aren't areas with real detail, so we just ignore those. So, how do we know which areas are actually clipping? Click directly on the white triangle (shown circled here) and any areas in your photo that are clipping will appear in bright red.



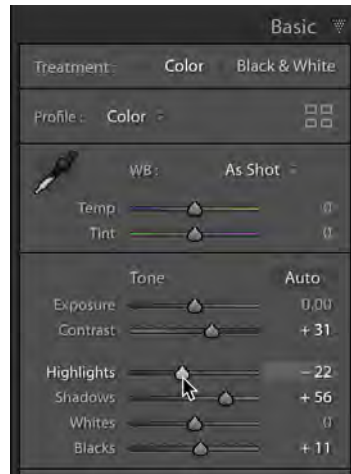
will appear in bright red.

Scott's 7-Point System for Lightroom

With SCOTT KELBY

notes

IF YOU do have an important area clipping, you could lower the Exposure until the white triangle turns black, but now you're sacrificing the overall exposure just to fix one small problem. That's why, instead, we drag the Highlights slider to the left until the white triangle turns black (and your clipping problem is gone). This slider affects only the very brightest highlights, so usually, just dragging it a little to the left (as shown here) will do the trick. This works so well because now we have the best of both worlds—your overall exposure stays the same, but the Highlights slider brought back the clipped problem areas. However, you only need to use it if you have clipping. If there's no clipping, you don't need to use it.



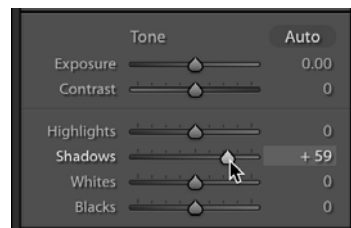
NOTE: EVEN when you shoot in RAW, you will still see the JPEG preview on your LCD. If you see just a reasonable amount of clipping, when you open the file in Lightroom, you will likely not see any clipping at all. The JPEG image will clip sooner than the RAW file will since the RAW file takes in a wider tonal range.

TIP: CRUSHING the highlights (setting the slider at -100, all the way to the left) can work great for skies in landscape and travel shots. Doing this can bring back great detail and definition in the clouds. Give it a try and see how it looks on your particular shot.



OPENING UP DARK SHADOW AREAS

THIS IS like the Highlights slider in that you won't use it for every photo, just photos where you have a problem (for example, if your subject is backlit, unless you added a fill flash when you took the shot, chances are your subject is too dark. That's when you use the Shadows slider—it brings out shadow details big time).



I ONLY drag the Shadows slider to the right (opening up the shadows, rather than darkening them to the left). If you have to open the slider a lot or all the way up to the right, it can look a bit flat, so add a little bit of contrast to get that back. Remember, your eyes see a much broader range of tones than your camera can expose for. So it exposes for the sky or the foreground—it can't do both (even though while we're looking at the scene, it looks perfectly fine. That's because our eyes are way more advanced than the sensors in our cameras). The Shadows slider helps bring out those details that are hidden in the darkest parts of our image.

Scott's 7-Point System for Lightroom

With SCOTT KELBY

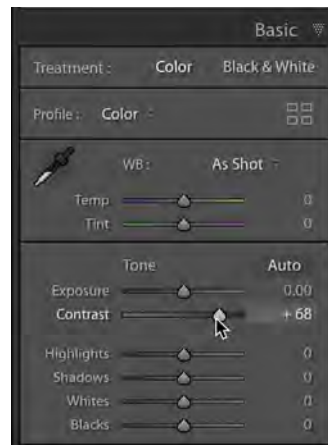
notes

FOURTH POINT: ADDING CONTRAST

THE BIGGEST issue I see when people have me critique their post-processing is that their images look flat. It's probably because when we shoot in RAW, the camera does not add any contrast—we need to do it ourselves in post, and a lot of folks just don't.

SO GO to the Contrast slider, and drag it to the right (of course, do this after your Exposure, Whites, Blacks, and white balance are all set first).

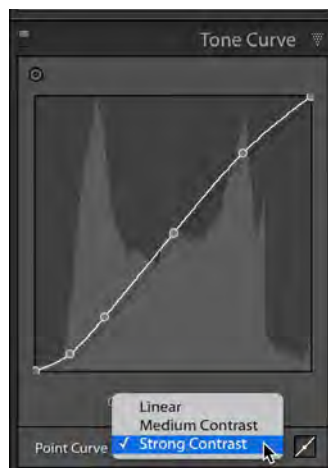
IF I had to point to one big thing that I do to make a difference in my images, this is it. It makes the colors more saturated and vibrant (without using the Vibrance or Saturation sliders); it makes the brightest parts of the image brighter and the darkest parts of the image darker, and it has a marvelous effect on most images (try really cranking the contrast on black-and-white images—you'll love it!).



SOME PEOPLE move the Contrast slider just a bit. I slide it to the right a lot. By the way, setting the white and black points also adds some contrast, so you do this on top of the contrast it adds.

IF THAT is not enough, you can use the Adjustment Brush to paint in even more contrast—just zero out all the other sliders, then crank up the Contrast and paint over any areas that need even more contrast. Only do this after you've added contrast in the Basic panel and when you still feel there are some areas that could use more contrast. This won't happen often, but when it does you'll be glad you know how to do this.

IN EMERGENCY contrast situations (I haven't had to do this in years), you could use the Tone Curve panel's Point Curve menu (seen here) to create a curve in the shape of an "s," which creates more contrast (this is added on top of anything you did in the Basic panel), but again, this is a "break the glass and pull the alarm" type of situation if you see me in the Tone Curve panel adding contrast.



THERE'S ANOTHER form of contrast: midtone contrast.

ENHANCING TEXTURE AND MAKING THE IMAGE "POP!"

WHEN I'M working on an image that has lots of detail or texture (anything from landscapes to travel photography to portraits of men to cityscapes), my first thought is to increase the amount of midtone contrast using the Clarity slider.

Scott's 7-Point System for Lightroom

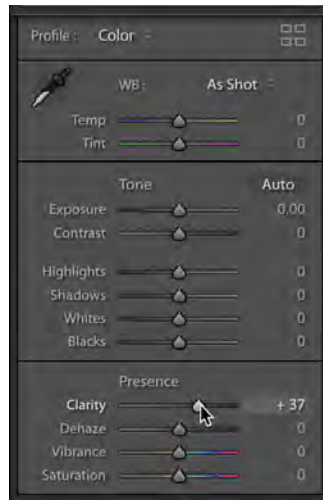
With SCOTT KELBY

notes

THE CLARITY slider enhances the detail and makes the image a bit brighter at the same time. It makes the midtone blacks get blacker and the midtone whites get whiter, so that makes the entire image look sharper, even though you didn't sharpen it.

I GENERALLY apply a Clarity amount between 15 and 40 to every image I edit using "The System" with the exception of:

(A) IMAGES that you want to look softer, like a portrait of a mother and daughter, or a photo of a puppy, so something where you really don't want your subject to look too snappy and punchy.



(b) IMAGES that you really want to look punchy (like landscapes, cityscapes, and shots with lots of intense details, like a photo of a car, a motorcycle, machinery, an old barn—any type of image where you want the details really contrasty and super-sharp). In these cases, I'll crank the Clarity amount to around 75, or perhaps even higher.

TIP: HOW do you know if you've applied too much Clarity? You'll see a black glow start to form around the outside edges of your subject. If your clouds suddenly start to have drop shadows, you know you've gone too far.

Scott's 7-Point System for Lightroom

With SCOTT KELBY

notes

FIFTH POINT: ADJUSTING INDIVIDUAL AREAS OF YOUR IMAGE

SO FAR, the edits we've made have affected the entire image at once (called "global adjustments"). But, sometimes you need to make one part of your image brighter or one part darker (usually just using the Exposure slider), and that's when we switch to the Adjustment Brush to do "localized adjustments."

USING THE Adjustment Brush is pretty straightforward, but there's one thing that takes a little getting used to: you start by choosing what you want the brush to do first (like make the area where you're going to paint brighter or darker), but you have to choose an arbitrary amount to start with. It really doesn't matter what amount you choose to start with, because you can change the amount after you've painted with the brush (which is much different than how Photoshop usually works, right?).

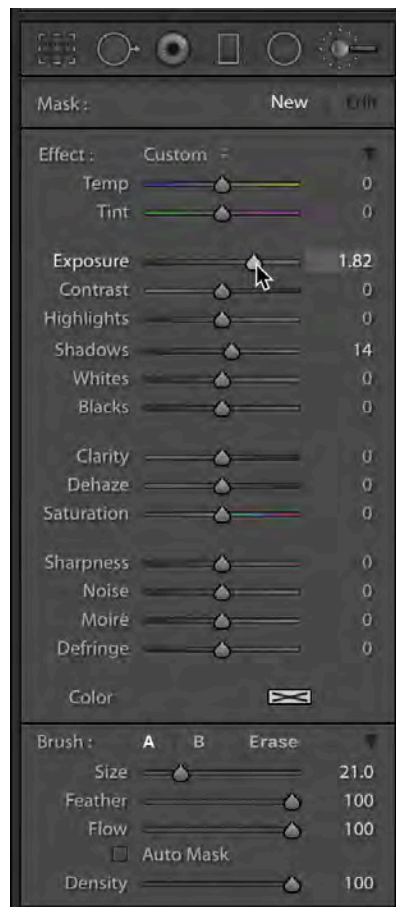
HERE'S WHAT to do:

(1) Get the Adjustment Brush (K) from the toolbox right above the Basic panel. Now, if you think you want to brighten the exposure, for example, you'd drag the Exposure slider to some random amount over on the right, then paint over the area you want brighter. At this point, don't worry about whether it's bright enough, or even if it's too bright—just keep painting over the area you want to adjust. When you're done painting, then grab the Exposure slider and drag it until you get just the right amount (either more or less than the amount you started painting with).

TIP: To reset all the sliders, just double-click on the word "Effect," near the top left of the panel, and they all reset to the center (to zero).

(2) If you want to adjust a different area, click on New at the top of the panel, then start painting in a new area. Now you can edit this area separately. If you want to go back and tweak the first area you adjusted, move your cursor over that area and an Edit Pin (a round circle) will appear (which shows where you first clicked when you started painting over that area). Click on that pin and now you're adjusting your first edit. So, any time you want to switch to a different area, just move your cursor over that area, click the Edit Pin, and then grab the sliders.

TIP: Once you've added an adjustment, you can add more adjustments to that same area (like Sharpness or Contrast) by just dragging other adjustment sliders, and they'll all be applied to that area at once.



Scott's 7-Point System for Lightroom

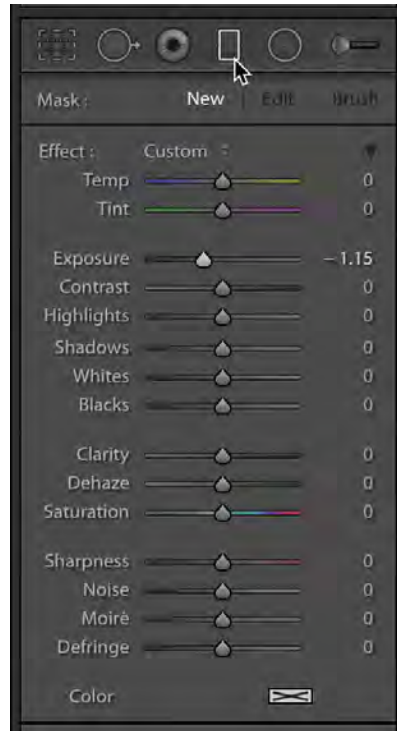
With SCOTT KELBY

notes

THE GRADUATED FILTER

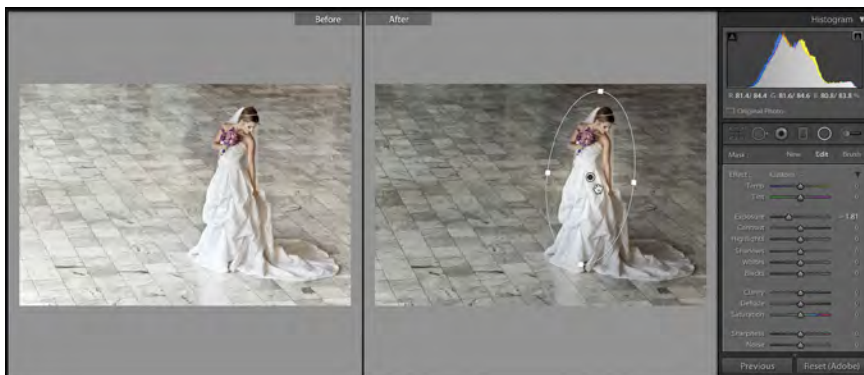
This one is designed to mimic an actual graduated filter (the type you'd add to your lens when taking landscape shots to compensate for washed-out skies, where you expose for the foreground and that makes the sky too dark). Those filters have a dark gradient at the top and graduate down to clear in the center of the image. Well, this filter does essentially the same thing. If you click on the Graduated Filter tool (M; as shown here) in the toolbox above the Basic panel, you'll notice that you have access to pretty much the same sliders in the same order (and some other features, too—more on that later today).

THE WAY I generally use this filter is to zero out all the sliders, then I lower the Exposure amount to about -1.00, and then I click-and-drag the filter from the top of the image down to the horizon line (or wherever I want the transparent area to begin). You can reposition it by clicking-and-dragging the center Edit Pin, and you can make the area it covers smaller by grabbing the bottom line and dragging upward. When it comes to skies, another thing I'll often do is add some blue white balance into the sky using the Temp slider—it works really well for making the sky look awesome.



THE RADIAL FILTER

This tool allows you to put an oval (or a circle) of light right where you want it (well, that's what I use it for). Basically, you get the tool (Shift-M), drag out an oval and, using the sliders, adjust what happens (a) outside the oval, like darkening the exposure for everything outside it, or (b) inside the oval. You do this by turning the Invert Mask checkbox off/on at the bottom of the panel. You can reposition the oval by clicking-and-dragging the Edit Pin in the center; change its shape by dragging the white points around the outside of it; or rotate it by clicking outside the oval, by one of the white points (as seen here), and your cursor will change into a two-headed rotation arrow.



Scott's 7-Point System for Lightroom

With SCOTT KELBY

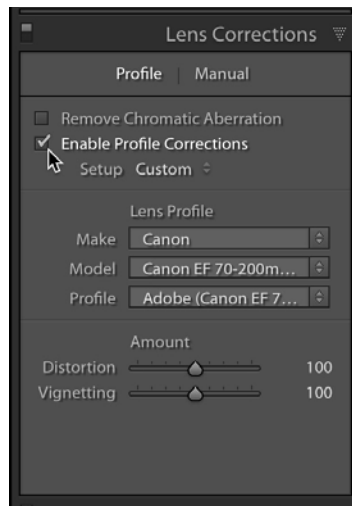
notes

SIXTH POINT: FIXING LENS PROBLEMS

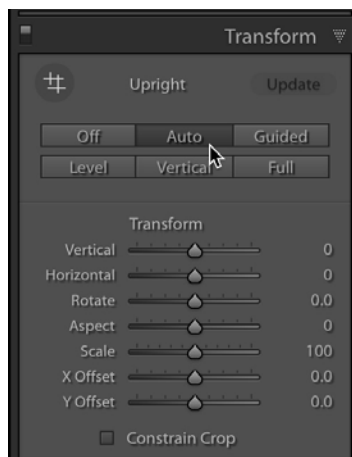
THERE ARE a number of problems that can be caused by your lens, and if you see one (like barrel distortion, with something bowing in or out), go to the Develop module's Lens Corrections panel. Most lenses cause some kind of a lens problem, even if it's just edge vignetting or a little bowing. If you can fix these, you will be amazed at how much it changes and improves the image (well, in most cases anyway).

THE FIRST step is to enable profile corrections.

That way, you're giving Lightroom a crack at fixing the problem by applying a profile that addresses known issues with the lens that was used when you took the shot. Doing this also helps with what you'll have to do if you have to take things a little further. So, to me, it's always worth at least turning on the Enable Profile Corrections checkbox on the Profile tab (Basic tab, in Lightroom 6)—it usually detects the lens you used and applies a profile fix automatically. If it doesn't find your lens, then choose the Make and Model of your camera and lens from the pop-up menus in the Lens Profile section.



THAT USUALLY does the trick, if you had a little lens distortion or edge vignetting, but if your image is crooked, or has horizontal or vertical distortion, or has lots of barrel distortion, then try the Upright feature in the Transform panel. Upright works best with the Enable Profile Corrections checkbox turned on. The Auto choice does what Adobe calls “a balanced correction,” and it's the one I wind up using the most. In many cases, it will be just what you need. Level will try to straighten your image; Vertical will correct an image that is tall and leaning; and Full tries to fix the entire perspective, but sometimes it's a bit over the top. I click on them all because you never know which one will look best until you do (but again, to me, Auto usually looks the best). Guided Upright lets you manually click-and-drag out straight lines over parts of the image that need to be horizontally and vertically straight, and it applies the correction based on where you place those lines.



IF THE profile and Upright features still don't fix the problem, then it's time to do it ourselves using the Transform sliders. This is going to sound like a cop-out on my part, but the best way to learn what these sliders do is to literally drag them back and forth. Once you see how they affect your image, they will totally make sense. Do don't little drags, though—drag them all the way to the left and then all the way back to the right. Once you do this, you'll see a visual representation that makes it really clear.

Scott's 7-Point System for Lightroom

With SCOTT KELBY

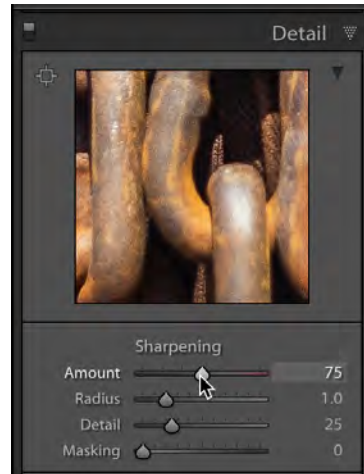
notes

SEVENTH POINT: FINISHING MOVES

Here are some important finishing moves to wrap up the editing process:

SHARPENING

IN THE Detail panel, the Amount slider controls how much capture sharpening is applied (capture sharpening is what we add right up front to make up for the fact that our camera doesn't apply sharpening to RAW photos, so there's an inherent loss of sharpness that needs to be addressed right up front in Lightroom). Most of the time, you just need to adjust that Amount slider. To see the effects of sharpening, Adobe recommends viewing your sharpening at 100% size. I usually leave the Radius and Detail sliders right where they are. The Radius is set to 1.0 by default, and unless I really need to apply some serious sharpening (for images with lots of detail and edges), I leave it there. The Detail slider, however, is set in the perfect place right where it is, as the default setting allows you to apply more sharpening without the problems (like halos and artifacts) we get when sharpening in Photoshop using the Unsharp Mask filter. If you drag the Detail slider all the way to the right, you lose all those benefits and it applies sharpening just like Photoshop's Unsharp Mask. Instead, leave it where it is to have Lightroom's smarter sharpening.



NOW THE next slider, Masking, is magic when it comes to images of people. Press-and-hold the Option (PC: Alt) key and drag this slider all the way to the right and it will apply the sharpening to the detail areas and not the skin, which is why I use it on portraits of women or children. It applies the sharpening just on the areas of a woman's face right



where you want it, like the lips, the eyebrows, hair, and the eyes. As you drag it to the right (with the Option/Alt key held down), it starts to apply the mask and only the white areas in the preview are being sharpened (the black areas are protected by the mask). By the way, here's a quick recap of the sliders:

AMOUNT: The higher you drag this slider, the more sharpening is applied.

RADIUS: How many pixels out the sharpening is applied (I usually leave mine set at 1.0).

DETAIL: This is basically a halo-avoidance slider, and its goal is to let you apply more sharpening without having a glow or halo appear around the edges of your subject.

MASKING: This helps to restrict the sharpening to just the detail areas.

Scott's 7-Point System for Lightroom

With SCOTT KELBY

notes

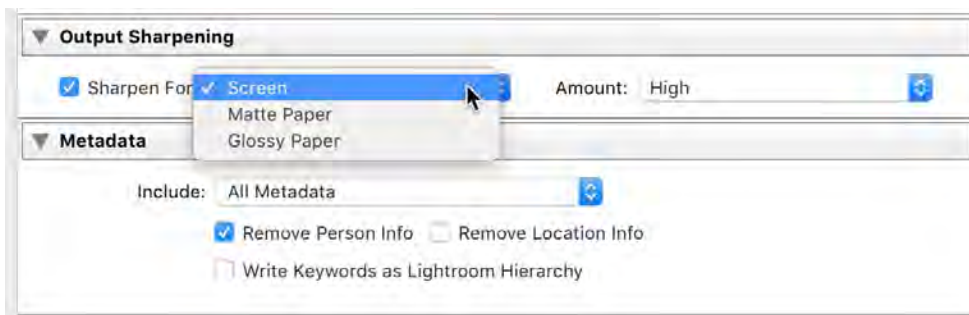
CREATIVE SHARPENING

THIS IS optional sharpening, and you apply it using the Adjustment Brush. There's a single slider called Sharpness, and you can increase the amount and paint sharpness over areas that you want to visually emphasize.



OUTPUT SHARPENING

THE THIRD type of sharpening is Output Sharpening, and you apply this when you're exporting your image outside of Lightroom, or if you're printing your image from within Lightroom's Print module. You tell Lightroom what your final output media will be (screen, glossy, or matte paper), and based on the size and resolution of your image, it calculates and applies the proper amount of sharpening. You can choose your amount of Output sharpening: Low, Medium, or High. I can't really see the effects of the Low sharpening setting, so I use either Medium or High (mostly High).



Scott's 7-Point System for Lightroom

With SCOTT KELBY

notes

ENHANCING COLOR USING VIBRANCE

THE VIBRANCE slider, near the bottom of the Basic panel, is dramatically better than the Saturation slider (which just makes everything more colorful, and unfortunately, it's rare that you need everything more colorful). That's why the Vibrance slider (for me, and for this system) has completely replaced the need to use the Saturation slider for anything other than removing color (desaturating).

The Vibrance slider actually does three things at once:

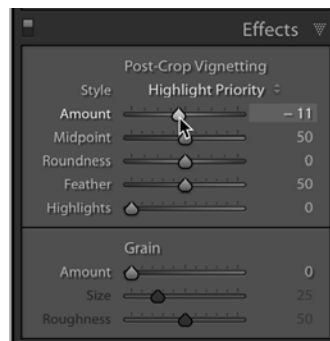
- (1) It makes any colors in the image that are dull, more vibrant.
- (2) It does very little to colors that are already vibrant.
- (3) It does its best to avoid skin tone altogether, so it's safe to use on portraits.

Grab for this slider any time you want to make the colors in your image more vibrant, without totally trashing the color of your image.



SUBTLE EDGE DARKENING

ALTHOUGH THE Vignetting feature was put in Lightroom to remove edge vignetting (a lens problem that makes the corners of your image look darker than the rest of the photo), adding an intentional, more visible darkening to the edges of an image has become a really popular look. The version I use is so subtle that you don't even realize I've added one, but it makes a surprisingly big difference in many cases.



YOU REMOVE vignette problems in the Lens Corrections panel, but to add one, we use the Effects panel's Post-Crop Vignetting feature. All I personally do (this is just my own thing here—you can add as much vignetting as you deem fit) is simply add an Amount of -11, with the Style set to Highlight Priority (I don't recommend using any of the styles except Highlight Priority). This darkens the edges all the way around and kind of creates a spotlight effect in the center of your image, if you move the Midpoint slider way over to the right (I don't generally touch the Midpoint slider, because I add such a subtle vignette).

Lightroom: Edit Landscapes Like a Pro (Advanced)

With RAMTIN KAZEMI



Ramtin Kazemi

Landscape Photographer, Instructor & Guide

Ramtin (Rammy) Kazemi is an award-winning landscape photographer based in Canada. He's also a tour guide with a passion for the wilderness and the outdoors. Rammy's workshops and tours are where he spends most of his time in the photography industry. Aside from being a worldwide instructor, Ramtin runs photo tours/workshops at his favorite locations. His passion for teaching photography has led him to design and lead awe-inspiring, world-class photography workshops that should be on everyone's bucket list. The focus on these workshops is to help you get epic photographs. Not only do you get to learn, on location, about the composition and shooting techniques that have won Ramtin many awards, but you'll also develop your post-processing skills.

Learn more at www.RammyK.com

Lightroom is a powerful program; however, the idea of this class is to understand its limitations and learn how to create powerful landscape photographs. Most of my portfolio images are finished in Photoshop, but in this class we focus on how we can only use Lightroom to fully edit a landscape photograph like a pro. We really want to push those boundaries and come out glorious. Understanding what you need to do to an image to create depth is the key. We must use Lightroom's tools properly in order to create an illusion of a third dimension. Using brush strokes, local adjustments can be made. Separate your foreground from your background by giving it more contrast. Our eyes read from dark to light so anything that is in the background as our subject should always be kept brighter than the rest of the frame. The eye is drawn to the brightest part of your frame and we can use that to our advantage. Keeping everything else much darker helps remove distracting elements in a composition.

Key Notes

- There is no finished landscape photograph without good composition.
- Field techniques are just as important and they dictate your results later in post-processing.
- Lightroom can be very heavy and slow down your computer when adding local adjustments; don't forget to export and restart from there. This type of editing requires a lot of thought and many brush strokes to fine-tune those adjustments; unfortunately, there's no other way around it. But you don't have to suffer, just remember to export your file as a TIFF when things start to slow down and keep on keeping on!

Processing Steps

- Camera calibration for each of the RGB channels.
- Sharpening with maximum detail.
- Adjusting highlights and shadows and temperature globally.
- Curves adjustments.
- Split toning.
- Using the brush/Gradient and Radial Filter tools for local color adjustments.
- Using the brush/Gradient and Radial Filter tools for local tonal and contrast adjustments.
- Separating layers in composition with the Dehaze slider.

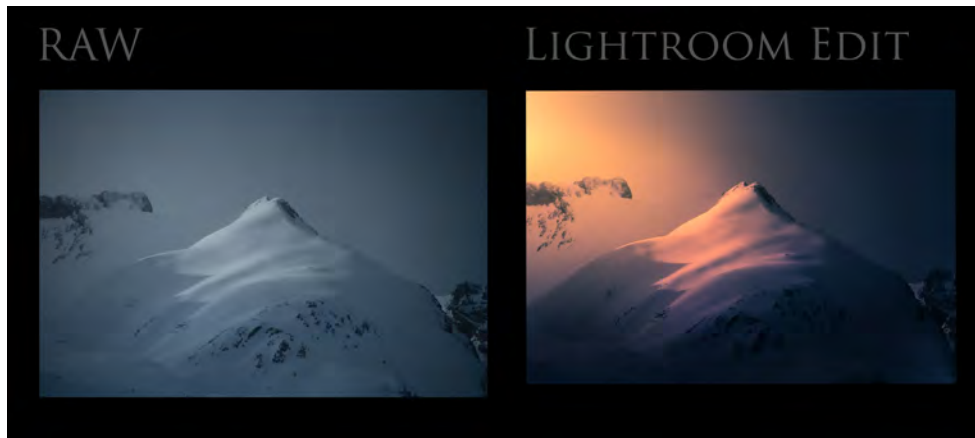
notes

Lightroom: Edit Landscapes Like a Pro (Advanced)

With RAMTIN KAZEMI

notes

The images below demonstrate how you can create a masterpiece of your own very easily if you pay attention in the field and perfect your post-processing skills.



Batch Portrait Retouching with Perfectly Clear V3 & Lightroom

With KRISTINA SHERK

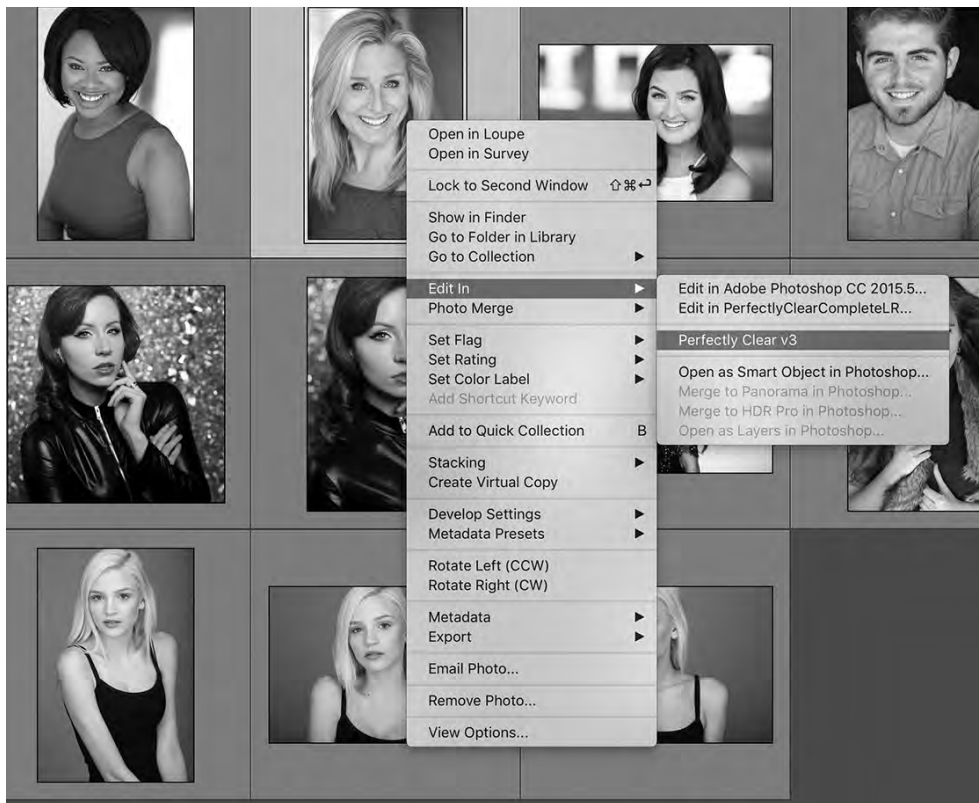


Kristina Sherk

Photo Retoucher, Author

For the past 12 years, Kristina Sherk has been a high-end photo retoucher based out of Washington, D.C., and is called the “picture whisperer” by some. She specializes in realistic retouching. She’s a contributing educational author for publications like *Shutter Magazine*, *Photoshop User* magazine and *Lightroom Magazine*. She is also the author behind Photoshop CAFE’s *Fashion Retouching* DVD. Her more reputable corporate clients include National Public Radio, Time Inc., XM Satellite Radio, Cotton Inc., and most recently, Hasselblad.

1. First, let’s learn how to edit a single image in the Perfectly Clear plug-in.
 - a. Select the image, Right-click, choose Edit In>Perfectly Clear v3.



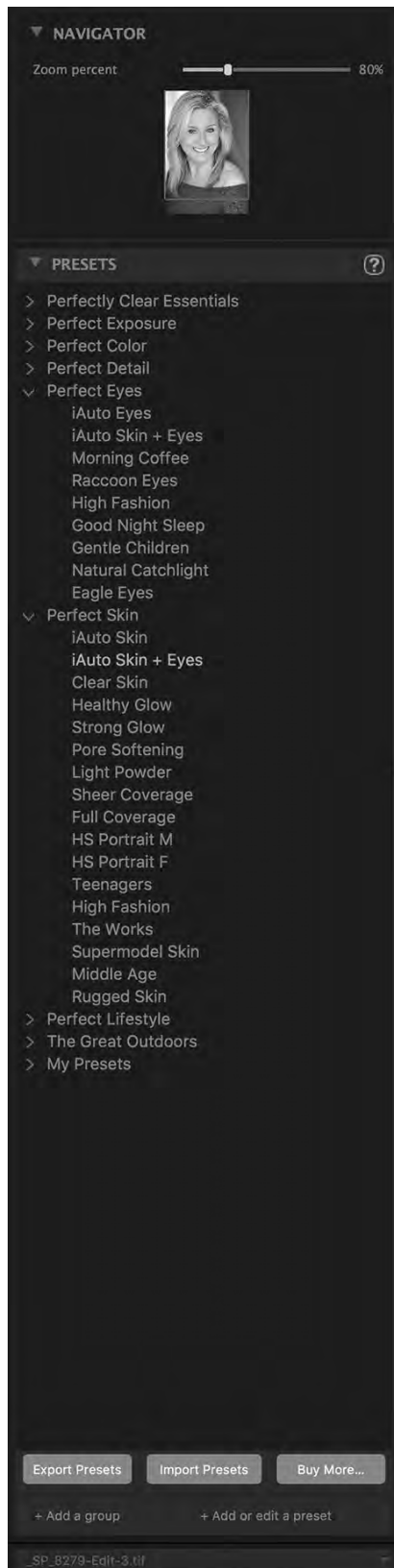
- i. Choose Edit a Copy with Lightroom adjustments.
 - b. Preset tab on the left.
 - i. Portrait retouching corrections.
 - ii. Looks for a face in the images, and applies a preset if it finds one.
 - iii. The software comes with tons of amazing presets for various uses or you can create your own.

notes

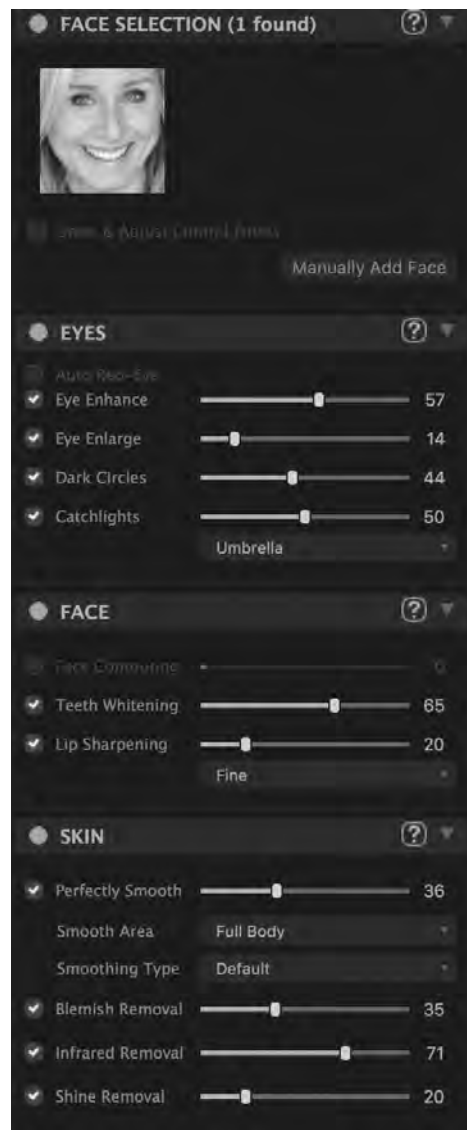
Batch Portrait Retouching with Perfectly Clear V3 & Lightroom

With KRISTINA SHERK

notes



- c. Adjustment tab on the right
 - i. Top slider bar for Strength lets you increase or decrease the effect of a specific preset.
 - ii. Scroll down to the Face Selection box and focus on those options.



Batch Portrait Retouching with Perfectly Clear V3 & Lightroom

With KRISTINA SHERK

notes

- iii. Portrait settings – eyes, face, and skin include 15 retouching settings that can be applied to the face, not even including the makeup options!
- iv. Spacebar shows before/after.
- v. View options – drag a line across to show the before/after history state.
- vi. Realistic retouching.

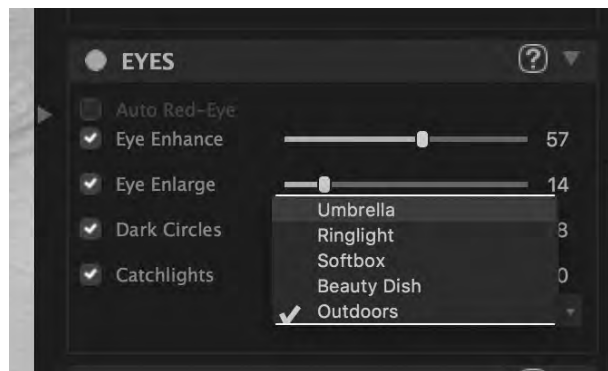
d. Portrait Settings – Eyes

- i. Auto red-eye speaks for itself.
- ii. Eye enhance – the greatest feature! Sharpens exactly the right sections of the eyes to make them pop without going too far.
- iii. Eye enlarge – less is more, good for clients with squinty eyes.



- iv. Dark circles – does an amazing job of removing bags under eyes without losing any texture.

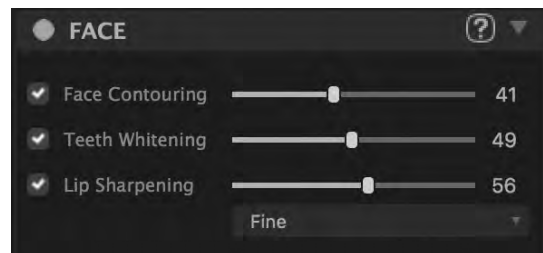
- 1. Doesn't go too far; makes sure clients look like themselves, just a well-rested version of themselves!



- v. Catchlights – also can add a little fill and dimension to eyes.
- 1. You can even choose what kind of catch light you would like to add!

e. Portrait Settings – Face

- i. Face contouring – brings in cheeks a little, very natural.
- 1. Also can be used to correct lens effects.
- ii. Teeth whitening – be sure to keep it realistic! Nobody needs teeth that glow in the dark.
- iii. Lip sharpening – an awesome feature that will sharpen just the lips, which counteracts any smoothing effect that hits them.



Batch Portrait Retouching with Perfectly Clear V3 & Lightroom

With KRISTINA SHERK

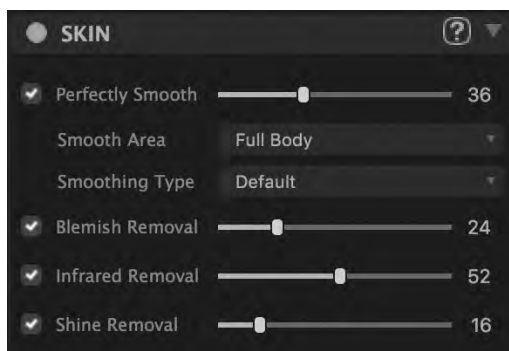
notes

f. Portrait Settings – Skin

- i. Can be adjusted by dragging the slider for each feature.

ii. Perfectly smooth – skin smoothing.

1. Now you can choose whether you want smoothing on just the face or on the whole body!
2. In addition to being able to drag the slider down, you can also change the skin smoothing options to Subtle, Default, or Super Smooth. I would stick with Subtle or Default! Remember, realistic is best.



- iii. Blemish removal – can be a little heavy-handed; bringing the slider down low keeps details in the creases of the skin crisp and clear.

iv. Infrared removal – removes redness.

1. Bring the slider down if you are noticing a color change in the lips.

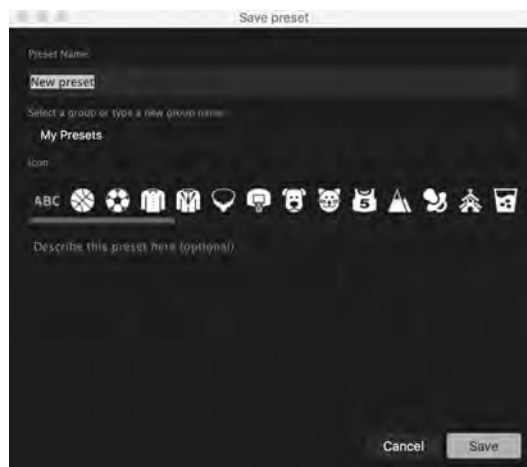


v. Shine removal – mattes the face to make sure there isn't too much shine on the highlight areas.

1. Be careful: darkening light areas of skin too much makes the image look flat. Keeping most of the highlights keeps the image three-dimensional.

g. Creating presets

- i. After making adjustments, you can go down and click the + (plus sign) in the bottom right of the window.
- ii. The dialog allows you to name the preset, put it in a group, assign it an icon, and even write a few words that describe what it does, and just when to use it! So helpful!



Batch Portrait Retouching with Perfectly Clear V3 & Lightroom

With KRISTINA SHERK

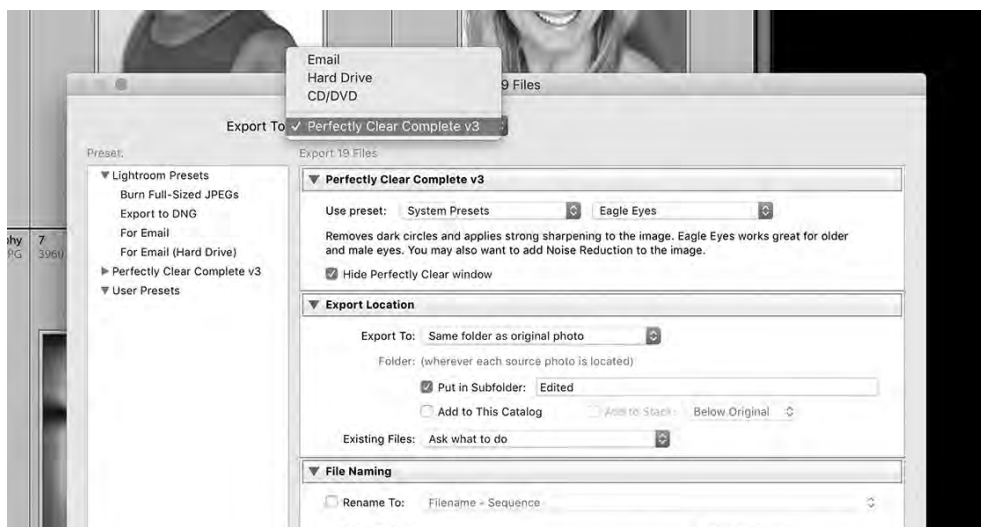
notes

2. Using the Plus into batch edit

- a. Open Lightroom and select the images you want to apply the preset to.
 - i. You can apply the preset to a range of different people, skin tones, angles, etc.
 1. Look at the variety of images we are going to test this preset on!



- ii. Using the batch export option, Perfectly Clear can handle *hundreds* of image at once!!! The ultimate time saver.
- b. Once the images are selected, go to File>Export.
 - i. In the Export dialog, the option at the very top says: Export To.
 1. Instead of Hard Drive, which is the default option, click on the arrows and select Perfectly Clear Complete v3.



- ii. The top section will have the options for Perfectly Clear Complete v3
 1. Where it says Use Preset, you can select any of the System Presets that are created by the wonderful people at Perfectly Clear, or by clicking the arrow ,you can select your User Presets and use the one that you just created.

Batch Portrait Retouching with Perfectly Clear V3 & Lightroom

With KRISTINA SHERK

notes



2. When you select a preset, you will see a little note underneath describing what that preset does.
3. Be sure to turn on the checkbox for Hide Perfectly Clear Window or you'll have to click Save on each and every image, which will slow down the process.
- iii. The rest of the export options are the same as your usual export process. It is helpful, under Export Location, to change the Export To option to Same Folder as Original Photo, turn on Put in Subfolder, and name it Edited, so if you are working on several different clients, they don't get mixed together.
- iv. Click Export, and *voilà!* Hundreds of images will be retouched with the exact specifications that you created.
- v. Check out how the same preset was used for all of the images, which are so different, with great results!



Compositing Techniques - the Big Reveal

With TIM WALLACE



Tim Wallace

Commercial Photographer Tim Wallace is the driving force and creative thinker behind AmbientLife

An award-winning commercial photographer based in Manchester England and working Internationally his work is often described as both creative and dramatic. Tim works internationally with many high clients across the globe such as McLaren, Jaguar Land Rover, Peugeot, Mercedes and Aston Martin. Over recent years he has also broadened the AmbientLife brand to include other transport related work such as HGV Truck and large vehicle photography, Aviation and aircraft work, engineering and logistics.

Tim is a critically acclaimed photographer whose work has spanned both commercial and advertising clients for over 12 years. Over the past decade AmbientLife have worked with a who's who of automotive royalty, and Tim's work is highly sought after, and this is driven also by his string of awards including British Commercial Advertising Photographer of the Year, and the acclaimed UK Motor Industry Car Photographer of the Year award to name but a few.

Words I live by in my Business:

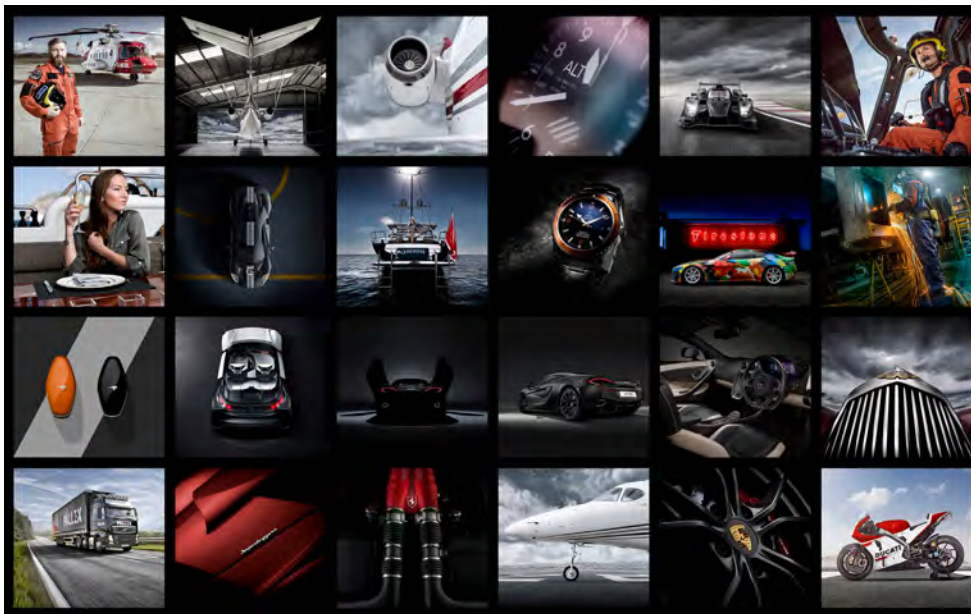
"Your Professionalism is your Brand

Your Personality is your business card

How you make your clients feel is your Trademark"

- Tim Wallace

notes



As a working commercial photographer, I am often in a situation where a client may require a certain feel or mood to an image that means it needs to have a 'look' that may involve the need to create a composite image so that I can fully control the background or environment. Its also common that the 'look' that we are seeking for the scene that the image will be shot in just does not exists in real life or the budget will not allow us to travel to where ever that might be. It is also very common as a transport photographer that what we often shoot cannot be taken to location, this is perhaps purely down to time and logistics or may well be because of other reasons, either way the need to use composites in my

Compositing Techniques - the Big Reveal

With TIM WALLACE

notes

work is often based around the 'need; rather than the wish to do so. My own personal feelings are that when its possible to actually shoot the object in the desired scene then that is always my preference.

This class will look at some composites and take you behind the scenes of the elements that make up that, a deconstruction of a completed piece of work back to its origins with all the paths along the way. As this is very much a 'live' class looking through completed work it is not really possible to give you comprehensive notes on each one step by step and to some degree the main points being looked at here for me are to display the 'mindset' and approach to making a composite. It is very important that when you start to look at making these composites that you learn to plan out what you want to do before you even start shooting any frames. By doing this properly we can plan out exactly what we need to shoot, how we need to shoot that and where that will fit into our final piece of work correctly. One really good example of that is my constant need as a transport photographer to have a firm grasp on both distance and perspective when I shoot so that my elements can blend together in the best way possible. This is something that I will talk through a little during the class and how I manage those factors.



There are however a few things that I feel are really important to get to grips with when looking at just about any composite so we will be concentrating on these in our class together.

- Perspective of the image elements
- Colour matching of subject to the background
- Contrast matching of the subject to the background
- Shadow creation

We will be talking through these in class but let's have a look at one of these now in this workbook now so that you can get a taste of what I am talking about in class.

Compositing Techniques - the Big Reveal

With TIM WALLACE

notes

Colour matching your elements.

If we look at a basic setup for a composite being that we shoot a back-ground and then shoot our subject separately seeking to blend those two items together we will note that often it is the case that the two elements have a slightly different colour balance to them, or indeed a slightly different colour cast. The cast may well be a by-product of the surrounding light or background of the main subject that we shot, regardless of the reason this is something that we can work on to improve with a very simple technique that can be seen below that I will take you through step by step.

It is very simple but also very effective.



In the image above, we have a Ligier Le Mans Race Car that is sat within a clean concrete contemporary background. When the Race Car was shot for the client it had to be shot at the manufacturer in a safe area with no disturbance so that I could shoot and light the car in several different positions over the course of about 4 hours. The client wanted the final images to be with the car seated within a clean contemporary background, this would allow space for text and branding etc This meant that I had to use a different background to 'create' the scene that the car images would finally be placed into, these backgrounds that are used for this purpose are often referred to as 'backplates'

You can see with the image below that the layers panel is showing a few little tweaks and adjustments as the elements are all brought together but the one that is important to note here for this run through on 'Colour Matching' is the very top layer that reads 'Colour Match Viewer'. This layer is the one that you will create that will help you see the actual difference in the colours of your elements and help you to blend those together so that they look like they were all shot in the same scene.

Compositing Techniques - the Big Reveal

With TIM WALLACE

notes



Firstly, you will need to create a new layer and add that to the very top of your layer stack. This layer will be stand alone and will not be connected to any other layer directly beneath it so that it takes on the values of all the layers beneath.

Let me show what I mean by that.

So, let's start by making the new layer

MENU - LAYER > NEW LAYER

We will then give this layer a name, here I have called it Colour Matching, that's colour with the British spelling ;) lol

I have then selected the options to have the blending mode set to 'Soft Light' and ticked the option at the very bottom of that pop-up window to 'Fill with Soft-neutral colour (50% grey)

Once you have done this just click ok and that layer will appear at the top of your stack.

We now need to change the blending mode of that, but hey I here you shout! Why not just set the right blending mode when we created it? Well the reason is simply that we are going to choose 'Luminosity' and under that option we would not have been able to set the 50% grey fill and we need that.

So with your layer selected now go to blend modes and change that to 'Luminosity'. Woowooow - it all got a but funky on the image!

Now its hard to see clearly in a printed workbook while you sip on your skinny latte but what you are looking at below is a view that will indicate to you the colour tones and hues of all the elements in your image. We will be able to see this much clearer in class live when we do this. I have added briefly a further layer under the 'Colour Matching' top level layer that I have called 'Global Sat Boost' this is purely a global saturation boost across the entire range of elements and layers in the file so that you can see the effect of the 'Colour Matching' layer at the top of the stack more clearly here. This Sat Boost layer will be removed before we finish.

Compositing Techniques - the Big Reveal

With TIM WALLACE

notes

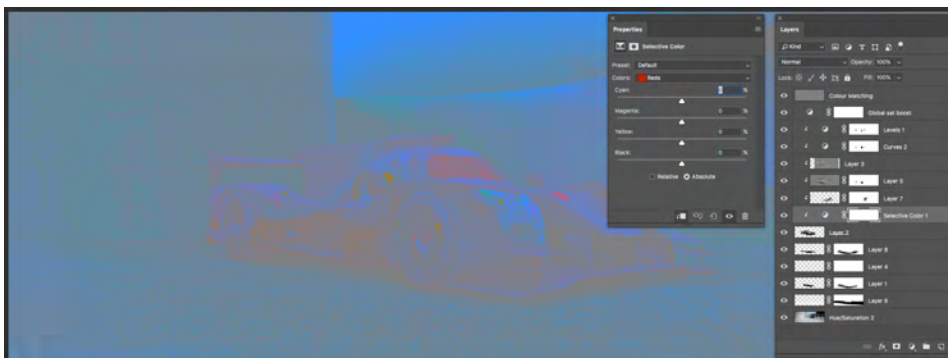


So, what do we do with this now...?

Well now the magic happens, because what we can now do is start to make adjustments to our colour tones in our image elements individually and by using the layer filter to view through we will be able to see much more accurately which colour tones are out of whack with others and therefore make some local layer adjustments on them.

We might look at the car and note that its mid tones seem to have a lot more 'blue' in them than the surrounding background midtones, so we can start to make adjustments by selecting the car layer as in the image below and then opting to do adjustment on that using 'selective colour' as shown below. Be sure to opt for this adjustment from the little icons at the very bottom of your panel on the right hand side as shown here.

NOTE - You need to make sure that your selective colour adjustment layer has that little down arrow showing on it to the left, this means that it is only going to affect the layer that its connected to directly underneath it. If it has not got this then start again by making sure that you click on the layer that you want to apply the adjustment to first 'and then' click on the adjustment icon at the bottom. You can also link unconnected layers with the arrow by having the adjustment layer directly placed above the layer that you want to impact on and then with your cursor between the two layers hold your 'ALT KEY' down for mac and click, you will then see the arrow appear connecting those together.

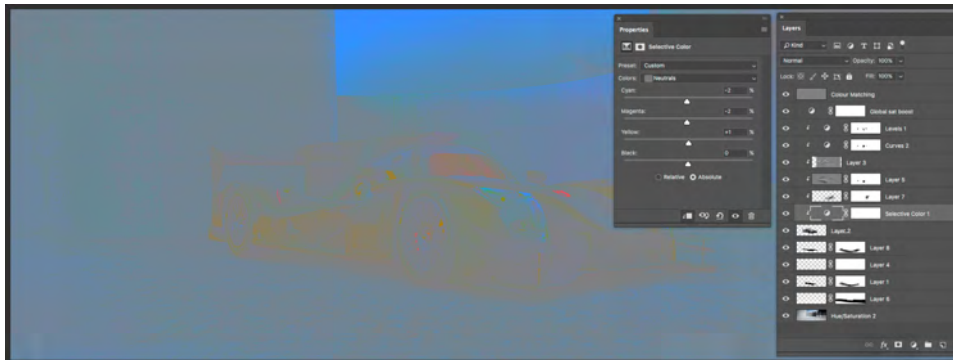


Compositing Techniques - the Big Reveal

With TIM WALLACE

notes

Once you have done this you will get the 'selective colour' panel display as seen here below. This panel lets us adjust lots of the colour groups from red through to magenta but also shows us whites, blacks and NEUTRALS, and it is here where we are going to start.



With our NEUTRALS active you can start to move the sliders for the colour groups below, Cyan, Magenta, Yellow and the last one showing is Black. Now as we said earlier the car had what appeared to be a bit 'bluer' than the background it was placed into, so let's start there and move the CYAN adjustments down a little. Please note that this is an example of how I do this and the theory behind how it works so these are all just example settings. When you do this my best advice is to make little adjustments and you will see the colour tones start to even out and blend through that layer filter we put into place at the top of the stack.

You can also click that on and off so that you can see the image normally in colour and see what effect that your changes are having. Start with the neutrals first and then the whites, you can opt to impact on individual colours like red or blue too if you wish and lastly there is the black option. We will be discussing and doing a demo of this live in the class.



Compositing Techniques - the Big Reveal

With TIM WALLACE

notes



Now with the ants still doing their thing you need to move yourself back into the 'Layers' menu. We are now going to create a 'New Adjustment Layer' using the option that you will see on the bottom right row of icons indicated by the small circle that is half white and black. Click on this and select to make a 'Curves' adjustment. Once done you will note that an Alpha mask has appeared as in the image showing below. You will also note that the 'Curves' properties window is displayed on screen. The mask that has been created is very precise and is masking out all the shadow areas on the image so that only the highlighted zones will be affected by what we do.

Firstly, we are going to change the 'Blend mode' of our adjustment layer to 'Luminosity' by using the option to the left of the opacity setting. This is by default set to Normal so go into there and move all the way down to the bottom to select Luminosity. I would point out at this moment that I am selecting Luminosity for this curves adjustment however like most things in Photoshop it's always good when you have the time to try other blend modes with different adjustments as you may find one that suits what you are trying to achieve a little better. My choice for selecting Luminosity in this case is because I want to affect the 'tonality' in the image but I do not want to affect the colour.

Next, we are going to carefully put three anchor points along the curves line as shown in the image below. We are doing this because we are going to make a small adjustment next to a part of that line and in doing so we do not want to affect the opposite end of that line. The anchor points act just as that and will prevent that happening.

Now by taking the upper anchor point we will move that slightly upward above the line. How much you do this is purely your choice however if you write this later as an action in your photoshop then I would strongly suggest that it is better to do a small adjustment and then you can simply 'apply' the action several times to build up the effect slowly and in a more controlled manner. The increase on the anchor point that we have made above the base line is going to

Compositing Techniques - the Big Reveal

With TIM WALLACE

notes

gently increase the highlights in the overall image but is not going to affect any of the shadow areas.

Now let's look at doing the reverse using the same mask that we already have. Firstly we need to reset the curves adjustment and this can simply be done by clicking the small horizontal lines icon at the top right of the curves properties window and then selecting 'Reset Curves' as shown below.

Now we need to change our alpha mask so that we now only affect the shadow areas of our image. To do this we need to click on the curves mask in our 'Layers' stack and then use the command to 'Invert' this mask using 'CMD I'. Your mask will now take on the opposite appearance to which it did earlier as indicated in the example below.

With the mask now inverted and our blend mode still set to Luminosity we can now place the anchor points back along the curves baseline and then using the lower part of the curve we will take the bottom anchor point and drag that downward slightly as shown in the image example below. By doing this we are now impacting on the shadow areas of our image and making those areas denser and therefore accentuating the shadows and removing the amount of perceivable light from there.

During the full live class session, we look at things in a much closer way and also work together through the options that are open to us so that we can record a set of actions and keep those for later use on any image that we bring into photoshop to edit. Alpha mask adjustments are not only tied to 'Curves adjustments' but can be used across a whole range of adjustments from 'Levels' through to even localised or selective colour and with many blend modes at our disposal the possibilities with just this method or retouch can be vast and well worth the exploration.

Just One Flash

With SCOTT KELBY



Scott Kelby

Editor and Publisher of **Photoshop User** magazine, **Lightroom Magazine**, and co-host of **The Grid**, the weekly talk show for photographers.

Scott is President of KelbyOne (an online educational community teaching Photoshop, Lightroom, and photography, and organizer of Photoshop World 2019). He is a photographer, designer, and award-winning author of more than 80 books, including *The Flash Book*; *Light It, Shoot It, Retouch It*; *The Lightroom Classic Book for Digital Photographers*; *How Do I Do That in Lightroom?*; *The Photoshop Book for Digital Photographers*, *The Photoshop Book for Lightroom Users*, and *The Digital Photography Book* series.

For the six years straight, Scott has been named the #1-bestselling author of photography technique books. His books have been translated into dozens of different languages, including Chinese, Russian, Spanish, Korean, Polish, Taiwanese, French, German, Italian, Japanese, Dutch, Swedish, Turkish, and Portuguese, among others.

Scott is the Conference Technical Chair for this conference, Training Director for the Adobe Photoshop Seminar Tour, and he's featured in a series of Adobe Photoshop, Lightroom, and photography online courses, and has been training Adobe Photoshop users since 1993. For more information on Scott, visit his blog at scottkelby.com.

This class is for you if you're not in love with your flash

I imagine, if you're coming to this class, you probably already have a flash, but overall you're frustrated with flash. You're getting inconsistent results from your flash (sometimes it looks at least good, but sometimes it doesn't seem to work right at all, and it's never awesome) or your flash works, but it just looks "OK." You're not getting the results you see other photographers online are getting, and so you're just not loving using flash. If that sounds like you, you're in the right place, because in one hour we're going to fix all that (and it's easier than you'd think).

I'm going to assume that you already have a hot-shoe flash of some sort (either a Nikon, Canon, or maybe a Yongnuo or a Phottix), but if you don't, we'll talk about inexpensive flashes that will do the trick at a really great price in a few minutes.



STEP ONE: GET YOUR FLASH OFF YOUR CAMERA

You know that awful little pop-up flash on the top of your camera? The one you never use because it's so awful? It's awful mostly because it's right on top of your camera, which is the worst possible place to put a flash if you want to make beautiful, meaningful portraits. Putting a larger, more powerful flash on top of your camera just makes the problem worse. It's brighter, even harsher light in the worst possible place to put a flash. So, would you ever put a flash on top of your camera? Only if you just need to document who was at an event (i.e., you're shooting a meet-and-greet or someone speaking onstage at a conference). That's pretty much it. So, Step One is that you have to get your flash off the top of your camera, so it's not hitting your subject from directly on top of your camera.

notes

Just One Flash

With SCOTT KELBY

notes

Getting the camera off to the side and up higher will create shadows, depth, and dimension in your shots. Now, how to do that?

THERE'S A RIGHT WAY AND THE FREE WAY

While there are a number of ways to trigger your flash, and a number of methods to control your flash, I'm going to show you the way I do it when I'm shooting hot-shoe flash. I honestly think it's the best, most reliable, and easiest way to use hot-shoe flash wirelessly—especially for absolute beginners because it's easy to learn, and you'll get pretty darn consistent results, which is more challenging than you might think. Plus, you absolutely want to go “wireless” with this—don't go all “old school” and connect a wire because either your or your subject are guaranteed to step on that wire and break your flash, or you'll trip and break a hip, or both. Probably both. Certainly both. Both!



DO NOT TRIGGER YOUR FLASH USING YOUR POP-UP FLASH:

This is the “free way.” If your camera has a pop-up flash, you can generally use it to trigger your off-camera flash. There's a setting on your camera that changes that pop-up flash from a flash that sends out enough light to light your subject, to one that instead just sends a tiny “pulse” of light—not enough to light your subject, but enough for your off-camera flash to detect it and fire sometimes. Ahhhh, that's the kicker. It doesn't always fire. It fires a decent amount of the time. It fires a lot when you're just doing test flashes, but then when you really need it, it can be either very sporadic, or just flat not fire at all for no apparent reason (it has happened to me more times than I can count). That's why I don't ever recommend using your pop-up flash to trigger your off-camera flash. It will only bring you misery.

USE A WIRELESS TRIGGER:

Instead of dealing with that pop-up flash mess, use a real RF wireless trigger and you instantly remove an entire level of frustration from your experience because your flash will pretty much fire every time. This, by itself, will keep you from pulling your hair out, and from looking unprofessional in front of your client and/or subject when you can't get your flash to fire consistently. These wireless triggers slide into the hot-shoe mount on top of your camera, so they're right there for easy access and they help eliminate any temptation to put a hot-shoe flash there. Many flashes today have a receiver built right in (more on this in a moment), so you might only need a single transmitter, not two.



Just One Flash

With SCOTT KELBY

notes

Okay, Which Wireless Triggers?

Option #1: Of course, you can use the ones made by your camera manufacturer if you're using their brand of flash (so, for example, Canon wireless triggers for Canon 600RT flashes; these have a receiver built right into the flash, so you only need the transmitter). Besides the house brands, the gold standard in wireless transmitters has always been PocketWizard—they're a bit more expensive than other options, but they are incredibly solid, have great range, and they just flat out work. You don't have to spring for their top-of-the-line transmitters; you can get their PocketWizard Plus X, and they're just \$80 each (you need two, so get the bundle deal from B&H). They're simple to use (they only have one button—a test button). You connect one to your flash (using a short cable that comes with the transmitter), and then the other one goes in your camera's hot-shoe mount on the top of your camera. Again, you only need these if your flash doesn't have a wireless receiver built into the flash itself.



Other Options: There are so many inexpensive wireless trigger options out there today, from Yongnuo to Godox to Impact to the Cactus trigger shown here. Just make sure you get one that works with your make and model of camera (and below, you'll learn about one other feature you want your wireless trigger to have that will make your flash life easier).

This is probably the main reason your flash looks bad

It's because you're using your flash in TTL mode (also known as iTTL or eTTL). Flash manufacturers say TTL is an acronym for "Through The Lens" metering, which basically means your flash looks (through the lens) at the exposure for the scene you're about to shoot and automatically sets the proper amount of flash for a balanced exposure. I believe that this is very misleading, and I'm convinced the acronym TTL stands for "Truly Terrible Light." TTL is there to help beginners and that's the result it creates—it looks like a beginner lit the scene. It's the most inconsistent, bland-looking, mediocre light you'll ever experience, and just turning TTL off is almost guaranteed to give you better results.

STEP TWO: Do this instead: switch your flash to Manual mode. That's right, this is the easiest way to get consistent results. Turn off TTL and switch your flash to Manual mode. All this means is that you take a test shot and if the flash looks too bright, you turn it down. If the light from the flash isn't bright enough, you'll turn the power up a bit. That's it. Simple. Theoretically, TTL mode on your flash is supposed to do this for you, and sometimes it works decently, and sometimes it doesn't work at all, and when it doesn't work, well...now what do you do? Exactly! That's why I shoot in Manual mode. It's predictable. It's simple. It works.



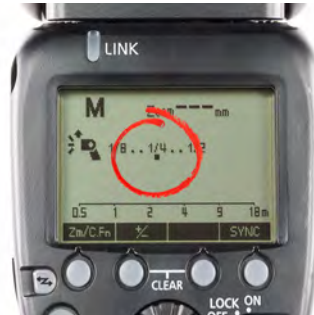
Just One Flash

With SCOTT KELBY

notes

TIP: Get a Flash Trigger That Controls Your Flash Power Right from the Trigger Itself

Since you're shooting your flash in Manual mode, you want a flash trigger that lets you wirelessly control the power of the flash without having to walk over to the flash unit itself and turn the power up and down every time you need to adjust the flash power. Instead, you'll use the power up/down buttons right on your trigger (you're seeing a Phottix Odin II trigger here, used for triggering Phottix wireless flashes that have a built-in wireless receiver right in the flash itself). Now you can change the power of your flash and turn it on/off, all without leaving your shooting position. That's freakin' awesome.



STEP THREE: Setting Your Flash Power

If we're using our flash anywhere indoors, we're going to keep our flash power set very low. My starting point indoors is to set my power at 25% power. I know that seems incredibly low, but even at 25%, it may be more than you need; you might need to go down to 1/8 power. One of the biggest mistakes I see when people use off-camera flash like this is that their flash is too bright, and the shot looks "flashy." Your goal is to make the light look natural, soft, and beautiful, like light from a north-facing window. Not a bright beam like you're lighting your subject with a Coleman Rechargeable Worklamp from Home Depot. So, that's our setting (even outdoors, I still start at 25% and chances are I'll leave it there, or pretty darn close to it).

STEP FOUR: Making the Light Soft & Beautiful

All flashes, no matter which brand you buy, are going to give you a bright, harsh flash of light, so it's not so much about the brand of flash as it is what you put in front of that flash to make it soft and beautiful. I use two different modifiers: a relatively small one for everyday use, and a much larger one for those times where, for the particular subject I'm shooting, I need really super-mega soft, creamy light. That, or I'm shooting more than one person (a couple, wedding formals, a family portrait, etc.). Of course, you can also just use a \$9 1-stop diffuser and shoot your flash through that to make it soft. Will that really work? Like a boss!



Option #1 — The Westcott 26" Rapid Box Octa:

Hands down the easiest, most portable, just darn best pop-up softbox I've ever used for flash. These things are a miracle of engineering, and I cannot recommend them enough (ask anybody who owns one). So small and lightweight, and they set up in like 90 seconds from start to finish, which is pretty amazing. They're very sturdy and well made, and I know I'm gushing here, but I've been searching for the perfect flash soft-box for many years, and I've finally found it. Around \$149 at B&H Photo.



Just One Flash

With SCOTT KELBY

notes

Option #2 — The Westcott 7' Parabolic White Diffusion Umbrella:

This bad boy is huge! It's 7' of soft, beautiful light, and it folds into an umbrella so it's incredibly portable. If you need to light anything, from a group shot to full-length fashion, this will get the job done, and believe it or not, you can get it in a kit from B&H Photo with a light stand to hold it, and a tilt bracket, and a hot-shoe adapter to hold your flash, all for \$99 (at least that's the price I saw on the day I wrote this workbook). Come on, under \$100 for a kit with all that? That is just insane!

AN INEXPENSIVE ONE-FLASH SETUP

Okay, just a quick checklist of what we need equipment-wise:

- > A hot-shoe flash of some kind.
- > A wireless trigger that lets you change the power of the flash.
- > Something to make the light soft (either a 1-stop diffuser, or a Rapid Box Octa, or a parabolic umbrella).
- > A light stand to hold your flash and softbox.

You probably already have a flash, so all you'll need is a wireless trigger, a softbox, and a light stand. Less than \$220 and you've got a slick flash photography rig. Not bad.

STEP FIVE: CAMERA SETTINGS FOR FLASH

When it comes to your camera settings, everybody's gotta have a starting place, right? Well, when I'm shooting hot-shoe flash, I pick the same starting place for my settings every time. It's amazingly simple—just three simple settings:



FIRST, SET YOUR CAMERA TO MANUAL MODE: because we're going to need to set the shutter speed and f-stop separately. If you've never used Manual mode before, don't sweat it. This is going to be really easy, because these are pretty much "set it and forget it" type of settings.

Just One Flash

With SCOTT KELBY

notes

(1) SET YOUR SHUTTER SPEED TO: 1/125 of a second.

Not only is this a good, safe starting point for your shutter speed, but if you're shooting indoors, you won't change this setting at all. You set it at 1/125 of a second and forget it. Just an FYI: If you go above 1/250 of a second, your flash gets out of sync with your camera and you'll see a black gradient appear along the bottom of your image. The higher above 1/250 you go, the higher that gradient goes, so staying at 1/125 of a second totally keeps you out of trouble.

(2) SET YOUR F-STOP TO: f/5.6

Everybody's gotta have a starting place, and this is mine. It gives you a little breathing room if you need to move your setting up/down (although I rarely change it), and if you zoom in on your subject with a long lens at f/5.6, you'll still have a nice, soft, out-of-focus background behind your subject.

(3) SET YOUR ISO TO: 100 ISO

Well, that or whatever the cleanest native ISO of your camera is (some might be 50 ISO; some older Nikons, for example, are 200 ISO— it just depends on the make



and model of your camera, but if you're not sure, just choose 100 ISO).

REMINDER: SET YOUR FLASH POWER to 1/4 POWER

For shooting indoors, my starting place is 1/4 power (as I mentioned earlier). It's almost time to take a test shot, but first, we need to know where to put the softbox in relation to our subject.

NOTE: If you're shooting by yourself (meaning no assistant or friend to help out with the shoot), you'll want to mount your flash and softbox on a light stand. The Rapid Box Octa comes with a tilt bracket and flash mount that fit right on top of any standard light stand. However, if you either have a friend (or assistant), or you're shooting on location, or you're "running and gunning" at a wedding, I would recommend mounting your flash and softbox rig either on the end of a monopod (like Impact's Impact QuikStik Telescopic Handle for \$44) or on the end of a regular ol' painter's pole—the kind you buy at Home Depot or Lowe's (you can get a little adapter from B&H Photo, called the ClickSnap



Just One Flash

With SCOTT KELBY

notes

ProPole Painters Pole Adapter, for \$21 that is designed to let you easily mount a flash head and/or softbox to a painter's pole).

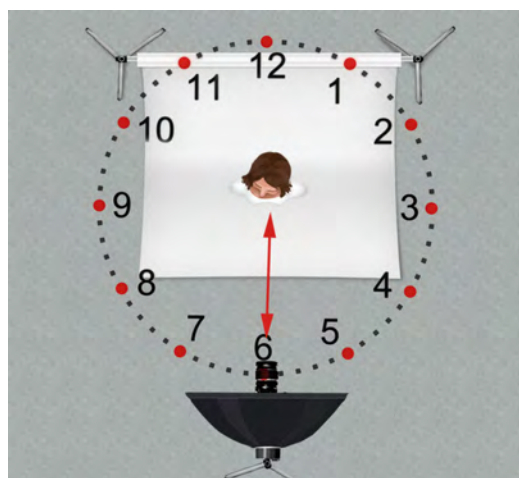
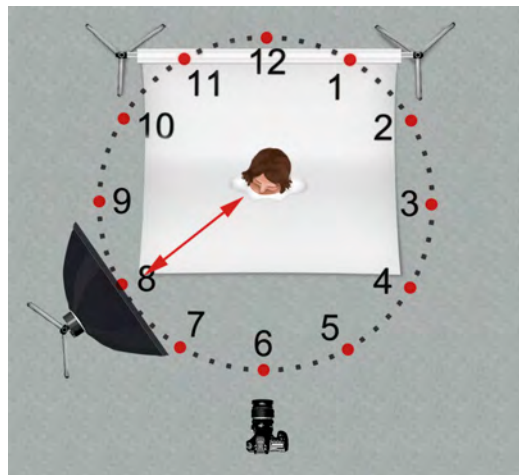
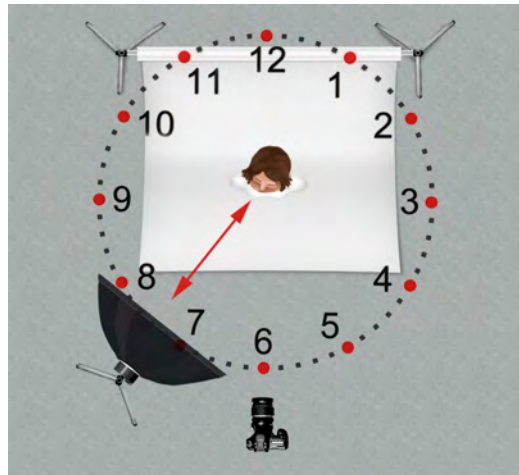
WHERE TO POSITION YOUR SOFTBOX

It's one of the most-asked questions I get about lighting. Luckily, it's pretty easy to answer.

POSITION #1: Probably the most popular place to position your softbox is in front of your subject, but to the side at a 45° angle from them (as shown here at right). This creates some nice shadows on the far side of your subject's face, and these shadows help create depth and dimension. If your subject was at the center of a clock, and you're shooting from 6:00, you'd want your light over around 7:30 (as seen here). This is a very flattering lighting position for most people, so it's not surprising it's the most popular. Also, remember, we're trying to give the impression of natural light, so the light should be up high—higher than your subject, and aiming down at them, like natural light from the sky would fall.

POSITION #2: If you want *more* shadows on other side of your subject's face, then rotate your softbox back closer to the side of your subject, to around 8:00 (as seen here). This makes more shadows on the other side of her face, and a more dramatic look. The closer you get to 9:00 (where her face would be lit just on that side, and the other side of her face would be completely in shadow—called “split lighting”), the more shadows you get.

POSITION #3: Positioning the light directly in front of your subject (and



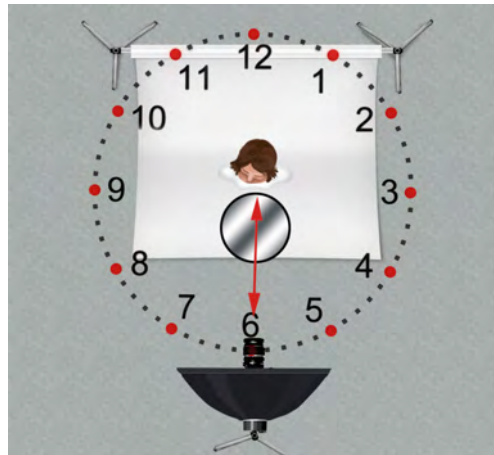
Just One Flash

With SCOTT KELBY

notes

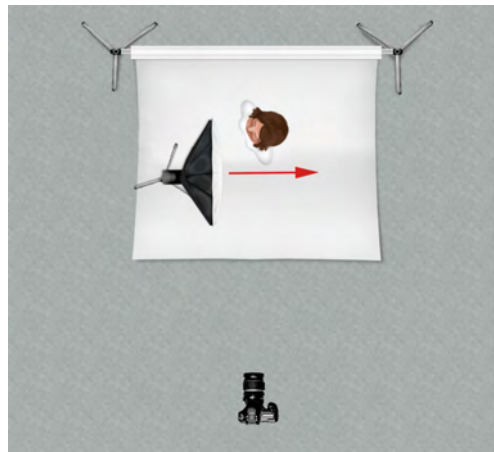
you ducking down under it), minimizes the shadows on their face (now you'll really just have shadows under the chin). So, you're shooting from around 6:00 on the clock face, and your light is right there, too. It's a flatter look (less depth and dimension), but it can be very flattering for some people (like people with facial wrinkles). So, if shooting right in front (at 6:00) gets rid of shadows, what if you wanted a little bit of shadow? Rotate around to 6:30 or 7:00. The more you rotate around that imaginary clock face, the more shadows you get.

POSITION #4: Well, the light's really in the same position for this one, but to take the straight-on shot a step further, you could fill in the shadows under your subject's chin and under their eyes by putting a circular silver reflector right in front of your subject, aiming slightly up at their face to bounce some of that light from your light in front back into their face. That does a great job of filling in those shadow areas.



POSITION #5:

This is a trick we use to get even softer light from our softbox. First, the closer the light is to our subject, the softer the light becomes (of course, it becomes brighter, too, so if you move the light really close to get really soft, you'll probably have to drop the power of the flash down to 1/4 power). The other trick is a positioning trick called "feathering" the light, which is based on the fact that flash is in the center of our softbox, so our "hot spot" (the brightest, harshest area) will be right in the center where that flash is. The closer you get to the edges of the softbox, the softer the light gets. Take a look at the diagram here. Notice how my subject is at the very back of the softbox? It looks like the light is aimed right past her, but that's what we're trying to do—let the harder center of the flash blow right past her, and the softer light on the edge is what winds up illuminating our subject. This is feathering the light. Although I like to put the light right beside my subject like this, you can feather any light, just aim it past your subject so just the edge of the light from the softbox hits them.



STEP SEVEN: DO A TEST SHOT AND EVALUATE THE BRIGHTNESS OF THE FLASH

Now the fun, easy part begins. Your flash is in position, your softbox is making the light soft, your camera settings are in place (f/5.6, 1/125 shutter speed, 100 ISO), and now it's time to take a test shot. Take your shot and look at the image

Just One Flash

With SCOTT KELBY

notes

on the back of your camera; in particular, look at the brightness of the flash. If it's too bright, go to the wireless transmitter on the top of your camera and take the power down a little bit, then take another test shot. Make sure the light isn't too bright or it will look too "flashy." It should look natural and beautiful. If the light isn't bright enough, raise it up a little bit and take another test shot. It might take three or four test shots before you dial in just the right brightness, but once you do, stop messing with the flash and start working with your subject to get expression and connection and emotion.

LOCATION FLASH

So far, everything we've done has been in a controlled environment, using a pop-up background where the only thing lighting our subject is the flash. I greatly prefer to shoot location flash later in the day, and if you're shooting an hour or so before sunset, you can keep your flash power at the same 1/4 power setting. If it's earlier in the day, you might have to crank it up to 1/2 power or more, but just be careful not to get too bright or, again, the light will look "flashy."

When we go on location, three things change:

Change #1 - We position our subject with their back toward the sun.

Change #2 - Underexposing for the scene:

Here's what I do: I'm still in Manual mode on my camera; still at f/5.6; still at 1/125 of a second on my flash, still at 100 ISO. I turn my flash off and try to get a regular exposure as if I had no flash at all by just changing my f-stop. I use the meter inside my viewfinder (shown circled here) to get my exposure right at the center of the range (when that white bar in the center is in the center; that's the proper non-flash exposure). Then, I intentionally underexpose the scene by a stop or two (which makes the sky and background darker and richer) so the flash does most of the lighting on my subject, and not the existing light. In other words, I don't want the existing light outside to be what lights my subject; I want my flash to be what lights my subject. My goal at this point is to make my subject look like a silhouette with whatever light source (usually the sun) positioned behind them. Only then do I turn my flash on at 1/4 power.



Just One Flash

With SCOTT KELBY

notes

Change #3 - Controlling the Ambient Light:

Your goal is to make the light from your flash look natural and balanced with the existing light in the room or on location. Believe it or not, you can control the amount of existing light (called “ambient light”) that appears in your shot by raising or lowering the shutter speed. For example, if you’re at 1/125 of a second and you take a test shot, and the background behind your subject seems too bright, you can raise the shutter speed to 1/200 of a second. Now the area gets darker. You can go as high as 1/250 with a hot-shoe flash if you need to. If you want more light in the scene instead, you can lower the shutter speed from your starting place of 1/125 down to 1/60 or 1/30, then take a test shot. It’ll take a few test shots to find that perfect balance where the existing outdoor light and the flash both look natural, but at least you now know how to control it.

PUTTING IT ALL TOGETHER:

Okay, here’s the whole three-step process:

Step One: Position the subject with the sun at their back. Find out the regular daylight exposure.

Step Two: Underexpose those settings by two f-stops (or even more) to darken the available light and make your subject look like a silhouette.

Step Three: Now turn on your flash on, set the power at a low power setting (like 1/4 power), and do a test shot. Then adjust the power of your flash if it’s too bright or dark. That’s it!

ADDING A GEL FOR A MORE NATURAL LOOK ON LOCATION

We are used to seeing white light indoors. We don’t think a second thing about it, but when we move outdoors, white light suddenly looks odd and out of place. It screams, “I used a flash.” That’s why, when I go on location, I always put a thin piece of orange gel over the front of my flash. Besides just making the light look more natural, gels give skin a more natural look. The later in the day you’re shooting, the yellower the light.



You can buy large sheets of this orange gel in different thicknesses (called CTO [Color Temperature Orange] “cuts”) and then trim them down so they’re a little larger than the head of your flash. B&H Photo sells 21x24” sheets of Rosco E-Colour #206 1/4 CT Orange gel for just \$7.95 a sheet. Get a pair of scissors, cut ‘em out, and then leave a 1/40-cut gel taped (with gaffer’s tape) over the front of your flash any time you use your flash outdoors. As it gets later in the day, and the existing light outside gets warmer and more orange, put another 1/4-cut over that (to get a 1/2-cut total) to make your light appear more orange and match the surroundings, yet still look natural. Right around sunset, you might need to add another layer of gel, or maybe two. In short, don’t let the light from your flash ever turn white on location—it needs to match the basic color of the sun and your surroundings as the sun goes down.

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