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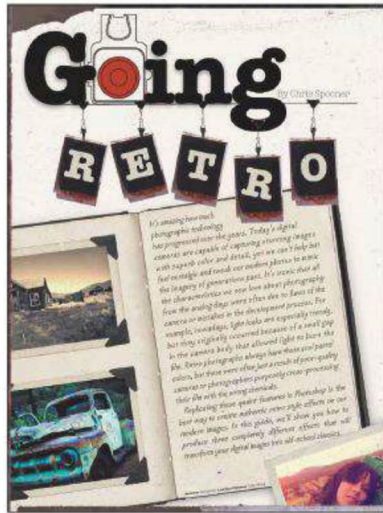
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FEATURE
40 **GOING
RETRO**

Creating digital images that look like they were captured with poor-quality film cameras from yesteryear is all the rage. From Instagram to a plethora of Photoshop plug-ins, your options are endless for creating nostalgic imagery. Chris Spooner shows you several fast-and-easy techniques for taking your own images into the past. You'll soon find yourself digging through your image catalog, destroying the color and contrast in your photos, and burning them mercilessly with light leaks.

Chris Spooner

DEPARTMENTS ▾

From the Editor	6
About <i>Photoshop User Magazine</i>	10
Contributing Writers	12
NAPP Member Community	16
From the Help Desk	20
NAPP Member Gallery	22

▾ **COLUMNS**

82	TABLET TALK Makeup Effects in Photoshop
88	THE COPYRIGHT ZONE Obviously Not Obvious
98	PHOTOSHOP TIPS
106	PHOTOSHOP Q&A

HOW-TO ▾

28	56
DOWN & DIRTY TRICKS Commercial Splash Effects	PHOTOGRAPHY SECRETS Stock Photography
32	68
Making Minions: Layer Style Extravaganza	CAMERA RAW WORKSHOP Highlight Clipping (and Why You Should Care)
48	70
BEGINNERS' WORKSHOP Lightening Teeth and Eyes	CREATIVE POINT OF VIEW Large and Small
50	80
CLASSIC EFFECTS A Splash of Color	DIGITAL PHOTOGRAPHER'S NOTEBOOK Digital Tilt-Shift
52	84
FROM BERT'S STUDIO Torn-Out Page	BEYOND PHOTOSHOP Animating Cameras and 3D Meshes, Part 1

LIGHTROOM ▼

LIGHTROOM FEATURE 60
Real-World Adjustments in Night Scenes

UNDER THE LOUPE 64
Navigating the Map Module

LIGHTROOM 66
TIPS & TRICKS

▼ REVIEWS

92 Capture One Pro 7

93 Pentax K5-II

94 Camtrol Prime 22 Camera Rig
Carry Speed FS-PRO Camera Sling Strap

95 ColorMunki Smile 

96 Photoshop Book Reviews



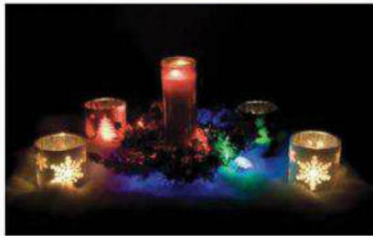
IMAGES COURTESY OF KATHARINE GILBERT, JIM CHARNOV,
D. KEVIN LOCKE

DYNAMIC RANGE 76

SERENDIPITOUS RETOUCH

At a recent fair in Santa Fe, Scott Valentine had the good fortune to capture several shots of Serendipity, a performer from a group called Clan Tynker. His time was very limited, however, so he didn't have the luxury to focus on composition and the background. Scott knew he could create the final shot that he imagined in his mind's eye in Photoshop.

Scott Valentine



BUT WAIT—THERE'S MORE ▼

KEY CONCEPTS

These icons at the beginning of columns indicate there's a short video on a tool or function used in that tutorial at the Key Concepts NAPP member webpage at www.photoshopuser.com/keyconcepts.



Layer masks



Pen tool



Quick Selection tool



Type tool



DOWNLOADABLE CONTENT

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

FROM THE EDITOR

IT'S WHAT THE CLIENT WANTS



In November, I was on the road with my Photoshop for Photographers live seminar tour, and during one of the breaks between sessions a photographer came up and complained about how other photographers in his area were using lens flare effects on their images, how truly awful this effect is, and how it should basically be outlawed. He was particularly unhappy that people actually liked it, which he just couldn't understand and felt using that technique was proof that the photographer wasn't any good. He was pretty cranked and his face turned kinda red as he was telling me the story. Then he went on to how some guys were even using the Instagram look on their wedding photos, and I thought he was going to stroke out right in front of me.

He can fight this battle as much as he wants, and he can look down on the other photographers that do effects like these, but the reason they do it is simple: It's what the brides want. He's in his late fifties creating images for brides in their early twenties, and the look these brides want today (lens flare and Instagram effects) flies straight in the face of everything he holds dear (traditional looks and poses your grandmother would approve of). So, rather than fighting a battle he can't win (convincing today's brides that the looks they want aren't the looks they want), he should check out our cover story from Chris Spooner on "Going Retro." These retro, imperfect, old film-camera looks are in big demand these days, and if you're not doing them already, it's only a matter of time before your senior portrait and bridal customers ask, "Can you do that Instagram look?" Well, in a few minutes from now, you can say, "Absolutely." It starts on page 40.

If you haven't caught our "Dynamic Range" column, here's a good reason to check it out this issue as Scott Valentine joins us for a start-to-finish retouch that includes clever techniques for bringing your subjects out from less-than-ideal backgrounds (in this case, a member of a live performance group). It begins on page 76.

In our Lightroom section, we have a feature article from Sean Arbabi with some real-word professional techniques using the Adjustment Brush and the controls in various panels on some night scenes. It starts on page 60.

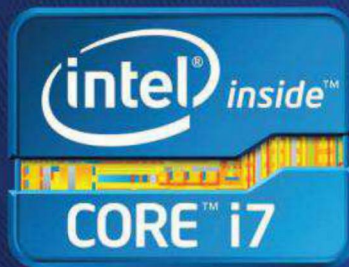
Finally, if you haven't been to the NAPP member website lately, you'll find an entirely new training experience we call "The Photoshop School" where we bring you full-length, in-depth Photoshop training classes from "The Photoshop Guys" here at NAPP. This is included absolutely free as part of your annual membership and we'll be adding to, curating, and growing this extensive library of Photoshop training to make it, hands down, the most complete online Photoshop training resource anywhere.

All my best,

A handwritten signature in black ink that reads "Scott Kelby". The signature is stylized and fluid.

Scott Kelby
Editor & Publisher

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Photoshop USER

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The official publication of
The National Association of Photoshop Professionals

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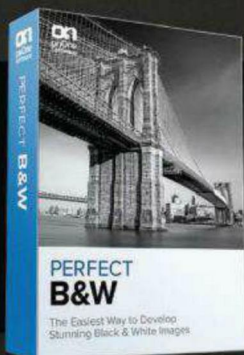
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Photoshop User was produced using Adobe Photoshop CS6 and Adobe InDesign CS5.5 and CS6. Blair ITC was used for headlines, Adobe Myriad Pro for subheads, and Frutiger LT Std for text.



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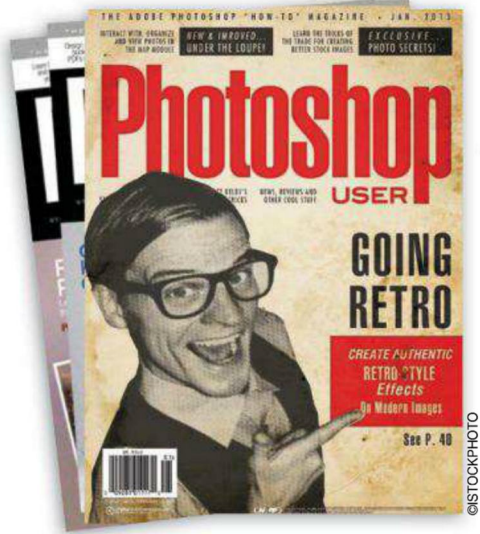


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Photoshop User magazine is the official publication of the National Association of Photoshop Professionals (NAPP). It is for members, by members, and is not available to the public by subscription.

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

ABOUT NAPP ▼

THE NATIONAL ASSOCIATION OF PHOTOSHOP PROFESSIONALS

is a dynamic trade association and the world's leading resource for Adobe® Photoshop® training, news, and education. Founded in 1998, NAPP has become the largest graphics and digital imaging association in the world with more than 70,000 members worldwide. NAPP is open to any individual using Photoshop in a casual or professional environment.

There's no faster, easier, and more affordable way to get really good at Photoshop. You can join for only \$99 U.S., \$129 Canada, and \$99 International (digital delivery).

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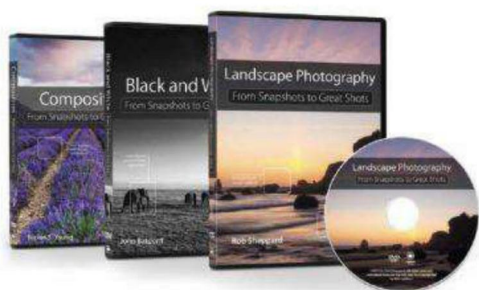


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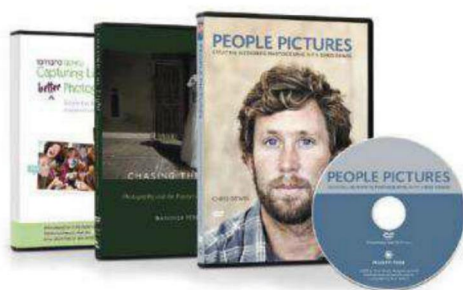


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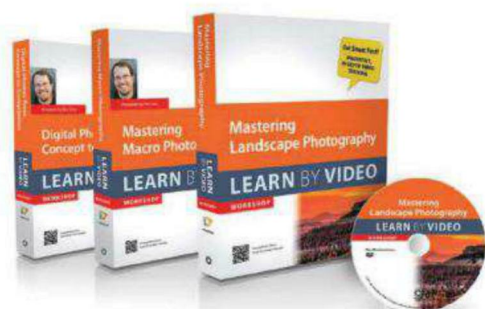
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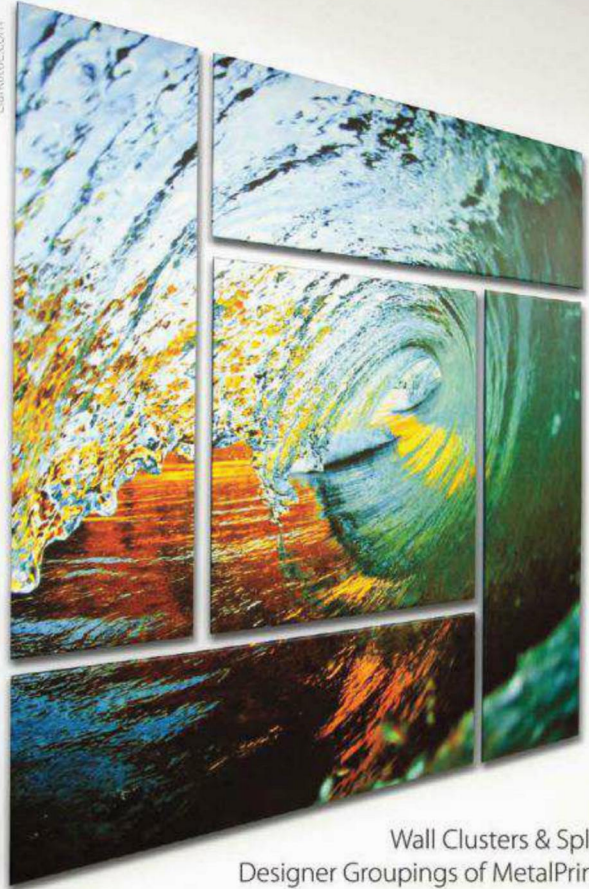


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Image of Stephen W. Oachs by Steve Kurtz, kurzphoto.com.



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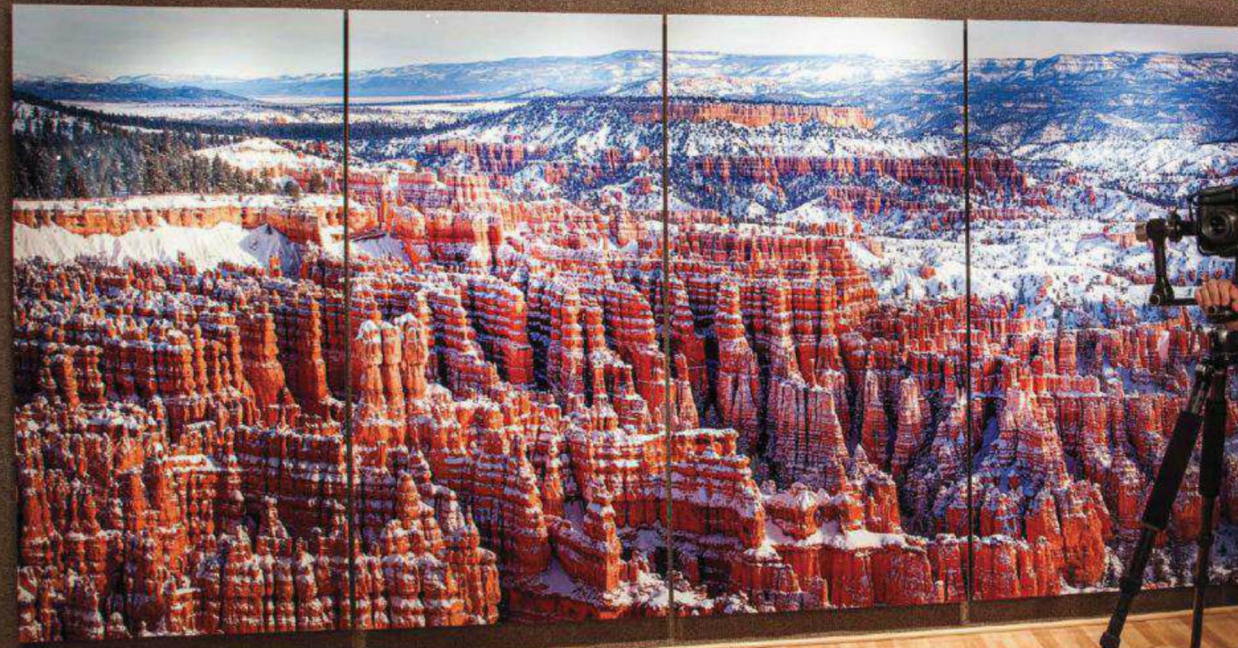
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- Stephen W. Oachs, apertureacademy.com

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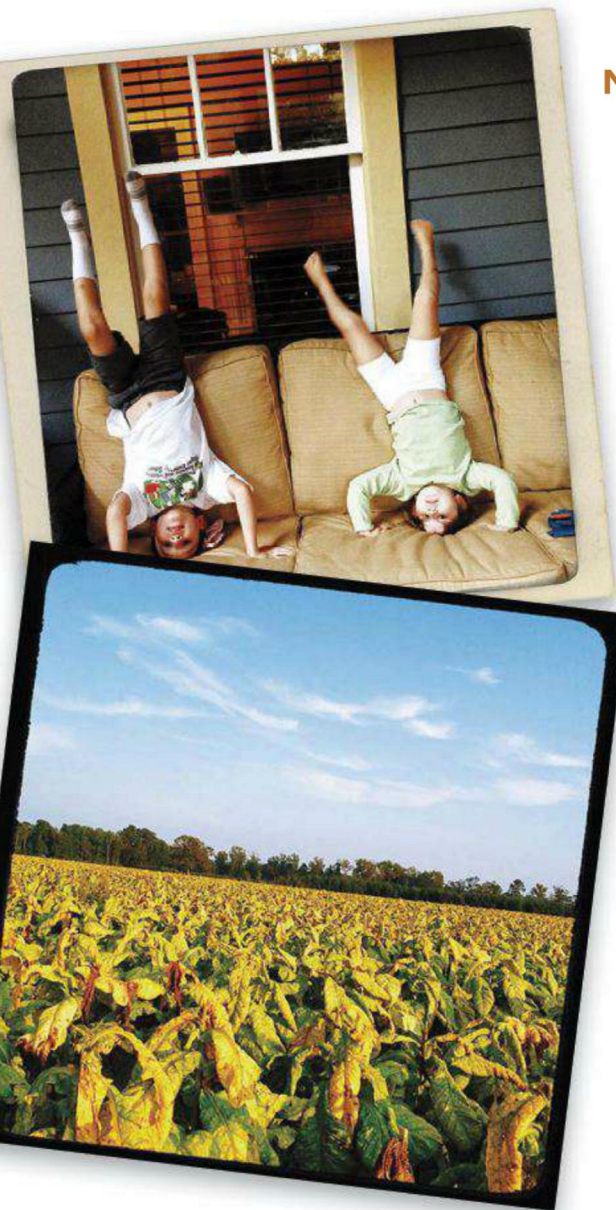
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MOVE OVER INSTAGRAM, ALIENS HAVE LANDED

Can't get enough of sharing pictures of your lunch, your feet, or an interesting cloud formation from your iPhone, but getting tired of the same filters with names like "Kelvin" and "Sutro"? Then check out Alt Photo for the iPhone from Alien Skin Software.

Alt Photo does what most smartphone picture-takers and -sharers seem to want these days: take those modern digital pictures from your high-tech gadget and make them look really, really old. But instead of giving their filters goofy hipster names, Alien Skin takes a more historical approach and re-creates the looks you may remember from the family photo album, with effects ranging from scratched Daguerreotype to Technicolor to Kodachrome.

Plus, Alt Photo gives you the ability to adjust the intensity of the effect, as well as the brightness. If you ever change your mind, the 50 most recent photos can be accessed and edited to your heart's content. Sharing is super easy, too. Just a couple clicks is all it takes to link Alt Photo up to your Facebook, Twitter, Instagram, Flickr, and email.

At an introductory price of \$0.99, it's no wonder that Alt Photo is in the top 10 Photography Apps list. Find out more and download it for the iPhone at www.alienskin.com/altphoto.

Speaking of nostalgia, be sure to check out their free Pintograph app, guaranteed to lovingly remind you of a childhood toy that provided hours of fun until the pens that came with it ran out of ink. To read more about it and download it, visit <http://blog.alienskin.com/pintograph>.

Alien Skin also recently released Eye Candy 7, a Photoshop plug-in for creating realistic effects such as Fire, Chrome, Animal Fur, Smoke, and Reptile Skin. Alien Skin completely rewrote the user interface to make it easier to explore effects with less clicking and more visual browsing. New effects include the most popular effects from their discontinued Xenofex software: Lightning, Electrify, and Clouds. There are a total of 32 effect categories and more than 1,000 presets for creating an unlimited number of styles. Eye Candy 7 is available now for \$199 with an upgrade price of \$99. For more information, visit www.alienskin.com.

SPECIAL EXCLUSIVE NAPP MEMBER DISCOUNT FROM ADOBE

Great news from Adobe for all NAPP members! From now until May 31, 2013, NAPP members can sign up for Creative Cloud at the special rate of \$29.99/month for the first year, *regardless of what CS version they currently use*.

This is tremendous news for those who have wanted to take advantage of all the latest features (for quite some time) but have never been able to afford it. It's like going from 0–60 in 5 seconds flat.

Please visit the NAPP member discount section at <http://members.photoshopuser.com/category/discounts> for a link to a special page that will allow you to bypass the CS verification.

ADOBE UNLEASHES THE CREATIVE CLOUD!

On December 11, 2012, Adobe hosted a live event called Create Now on their Creative Cloud Facebook page dedicated to announcing major updates to Adobe Creative Cloud. These announcements included some exciting updates to Photoshop (which is what we care about most here in the magazine). The only caveat is that you have to be in the cloud to have access to these updates; nonsubscribers will have to wait until the next Creative Suite update. Here's what's new:

- Smart object support for Blur Gallery and Liquify. Now after you blur and melt your images you can go back and blur and melt them even more (woohoo!).
- The ability to quickly export CSS code for text and objects and import color swatches for designing websites.
- Crop tool refinements, including the option to access the Resolution field in the Options Bar (which is really an *old* feature).
- 3D enhancements, including improved live (OpenGL) previews of shadow effects and additional control over illumination using 32-bit Color Picker to create glow effects.
- Conditional actions ("if, then" statements for actions) that automatically select the appropriate action based on user-defined rules, giving users enhanced image-processing speed.
- Support for larger JPEGs.
- The ability to set default type styles.
- Immediate support for HiDPI (Retina) displays for Apple MacBook Pro. *Note:* Adobe released the HiDPI and Retina display support update to all Photoshop users, as it promised to do earlier this year.

Other announcements at the Create Now event included Creative Cloud Connection (Adobe's version of Dropbox), which allows users to automatically sync files to a Creative Cloud account by saving files to the desktop folder, or simply dragging and dropping. Designers are rejoicing over the new features added to Adobe Muse for designing mobile sites. And finally, Creative Cloud for teams is a streamlined, collaborative, workgroup version that allows you to assign Creative Cloud access to people in a team environment (*great* news for companies that employ designers) with special admin capabilities. Couple this with the ability to sync files with Creative Cloud Connection and to share files and folders and you have a smooth collaborative environment.

To see a replay of the event or for all the latest news, visit www.adobe.com. Continue reading for another announcement stemming from the event.

SCOTT KELBY TO HEAD UP ADOBE CREATIVE CLOUD TRAINING

Also on December 11, Adobe announced that Scott Kelby and KelbyTraining were tapped to be one of the first "Best-of-Breed" partners to head up Adobe's new Creative Cloud Training portal, along with two other training companies in Europe and Japan.

This means that all NAPP members subscribed to Creative Cloud will find even more quality training from Scott and "The Photoshop Guys." Everyone at NAPP and KelbyTraining HQ is truly honored to be chosen as the first North American training partner in this venture.

JUST GOT AN IPAD?

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If you just got an iPad over the holidays, or if you haven't had a chance to take a look, we created special "Best of 2012" issues of our iPad magazine *Light It*, and the iPad version of *Photoshop User* magazine as free downloads.

You can get the *Light It* app at <http://kel.by/LightItApp> to download your free issue and check out the *Photoshop User* magazine app at <http://kel.by/PSUmagAPP> (links are case sensitive). *Note to NAPP members:* The *Photoshop User* magazine app was created for people who normally buy single issues off the rack. All transactions from this app are run through Apple, so it cannot be provided as a NAPP member perk; however, we do provide a digital version of *Photoshop User* that can be read on the iPad through Zinio. To switch your NAPP membership from the print version to the digital version, please call 800-738-8513 Monday-Friday, 8:30 a.m. to 7:00 p.m. EST. You can also add the digital version to your existing print membership for \$12.95 when you call.

@qcharles1991

After watching the Jeremy Cowart course on #KelbyTraining I really realize how much of art photography is. Thanks. @ScottKelby and @jeremycowart

NOTABLE
TWEETS



MORE COMMUNITY INTERACTION

> > Here are more ways to interact with us and other NAPP members

NAPP NEWS

Every week, Larry Becker, the Executive Director of the NAPP, reports on the latest industry news. Catch his report on the NAPP member homepage or at www.kelbytv.com.

MEMBERS ONLY

NAPP members, show off your talent by uploading your artwork to the Portfolios section. You could be the next Editors' Choice: Image of the Week winner (see page 24 for recent Image of the Week winners). Visit <http://members.photoshoper.com/portfolio> for inspiration.

We also have the best community around. Visit the Forums section and become part of the conversation. Have a look at <http://forum.photoshoper.com>.

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BY KEVIN STOHLMEYER

NAPP MEMBERS VOLUNTEER SKILLS FOR OPERATION PHOTO RESCUE



When you see the devastation from disasters such as Hurricane Sandy, you see images of flooded basements, homes destroyed, or worse. For the survivors, sometimes memories are all they have. Many times those memories are preserved in the form of a photograph, but in the aftermath of a disaster these precious images may be severely damaged and thought to be lost.

There's a volunteer organization that helps these families recover their images and preserve memories, and in the process help them move on. Operation Photo Rescue (OPR) was founded in 2006 by photojournalists Dave Ellis and Becky Sell to assist those who lost family photos in the wake of Hurricane Katrina.

Since its founding, OPR has helped restore more than 9,000 images for families. Operation Photo Rescue was on site in Joplin, Missouri, after a massive tornado struck in May 2011; in Nashville, Tennessee, after the extensive flooding in 2010; and other areas across the country.

Operation Photo Rescue has been featured in *Headline News*, *Photoshop User*, and various news outlets over the years, resulting in an army of volunteers around the world. "Recently, we had over 700 replies from all over the USA and 75 countries from a post [from Adobe blogs and NAPP]," says OPR President Margie Hayes. Each volunteer must restore a test image before being accepted.

Many NAPP members volunteer their time and talent to restoring images. NAPP member Pat Wendt shared some insight, "Three or four years ago I saw an OPR call for volunteers after a natural disaster...the only things people had been able to salvage from their homes were a few tattered and water-damaged family photos. When I realized that over the years I had acquired the skills, thanks in a large part to NAPP, that could help these people get their photos back, I had no choice but to join."

The organization is 100% charity-driven through donations and corporate funding; however, there's one point Hayes wanted to make clear, "We could not do this without help from our inner team of volunteers. The inner team consists of 11 volunteers from 8 different states in the US, and the other three from Australia, Germany, and New Zealand. They are all unpaid and what keeps OPR running."

In February, OPR will make its first "copy run" in the New York area, collecting images from victims of Hurricane Sandy. Ken Allen and Katrin Eismann will be heading up the local effort, along with students at the School of Visual Arts. Families can submit up to 20 images where onsite volunteers review the images. If they can be restored, then volunteers will photograph the image and upload it to the site for image storage and viewing.

Volunteers make their selections from online galleries and begin the laborious task of repairing the image. The overwhelming response from families receiving the restored photos is one of joy and surprise. "It means so much that this person received the most wonderful gift from our group. It's so nice that it is so personal," explains Hayes.

NAPP members are encouraged to volunteer your time and skill to Operation Photo Rescue at www.operationphotorescue.org.

LUCAS GILMAN



Lucas F. Gilman

Denver, Colorado

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FROM THE HELP DESK

PETER BAUER

> > Answers to Photoshop, Lightroom, and gear-related questions

HOW CAN I TYPE THE COPYRIGHT AND OTHER SPECIAL SYMBOLS?—NORM

TO: NORM

FROM: NAPP HELP DESK

On a Mac, your key to special symbols and accented characters with the Type tool is the Option key. For Windows users, it's the Alt key and the numeric keypad. Windows users with a full-size keyboard use the numeric keypad to the right of the main keyboard. Windows users on laptops or using compressed keyboards use the NumLock key and the substitute keypad. (With NumLock engaged, the keypad numbers are M=0, J=1, K=2, L=3, U=4, I=5, O=6, and 7, 8, and 9. On some machines, you'll need to hold down both the Alt key and the Fn key.) Keep in mind that many symbols can also be added in Photoshop using the Custom Shape tool (nested under the Rectangle tool [U]) and can be copied-and-pasted from the Mac Characters utility (in Finder, choose Edit>Special Characters) and the Windows Character Map (Start\All Programs\Accessories\System Tools\Character Map).

Here are the Mac keyboard shortcuts and Windows ASCII codes for the most commonly used special symbols and accented characters:

SYMBOL	MAC	WINDOWS
©	Option-G	Alt-0169
®	Option-R	Alt-0174
™	Option-2	Alt-0153
•	Option-8	Alt-0149
– (en dash)	Option-dash	Alt-0150
— (em dash)	Option-Shift-Dash	Alt-0151
...	Option-;	Alt-0133
%	Option-Shift-R	Alt-0137
¿	Option-Shift-/	Alt-0191
¡	Option-1	Alt-0161
†	Option-T	Alt-0134
‡	Option-Shift-7	Alt-0135
€ (Euro)	Option-Shift-2	Alt-0128
£ (British Pound)	Option-3	Alt-0163
¥ (Japanese Yen)	Option-Y	Alt-0165
° (degree)	Option-Shift-8	Alt-0176
ü	Option-U, then U	Alt-0252
ö	Option-U, the O	Alt-0246
ä	Option-U, then A	Alt-0228
é	Option-E, then E	Alt-0233
á	Option-E, then A	Alt-0225
ò	Option-I, then O	Alt-0244
â	Option-I, then A	Alt-0226

THE NAPP MEMBER HELP DESKS

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



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JIM CHARNON

Jim is a retired IT professional and self-taught photographer living in Wisconsin. He specializes in creative and fine-art photography and is an avid Photoshop and Lightroom user. He loves the creativity of the digital darkroom. A number of his images have been included in past photography exhibitions at RAM's Charles A. Wustum Museum of Fine Arts in Racine, Wisconsin.

www.jimcharnonphotography.com; jcharnon@wi.rr.com

KATHARINE GILBERT

After years of traditional media—painting and sculptural welding—Katharine now works digitally, in which the lessons she learned traditionally are now translated digitally. As a professional designer with degrees in fine art, she states that her work portrays the obvious, but that which is just out of view is the driving force that takes these works beyond.

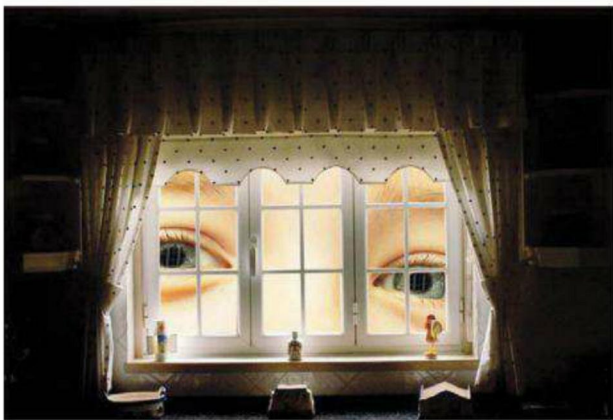
www.inthewoodonline.com; mail@truschgilbertdesign.com



D. KEVIN LOCKE

Kevin is a self-taught general photographer based in Arizona. He enjoys the creativity he expresses through digital photography, art, and photo manipulation. He finds inspiration by studying an eclectic variety of online galleries, physical art, image-sharing sites, digital design, and typography.

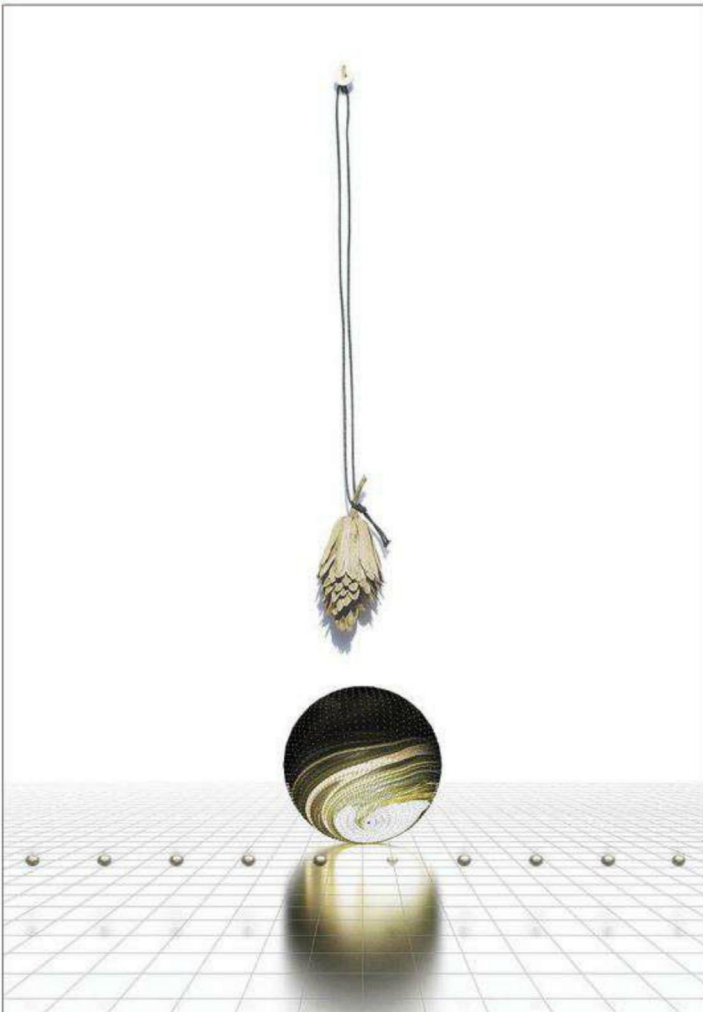
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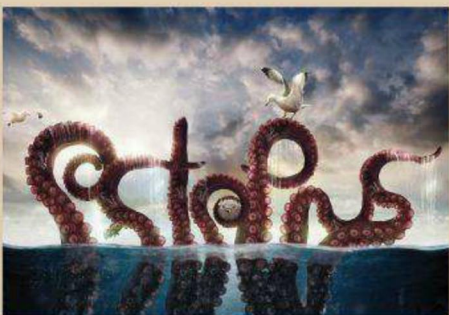
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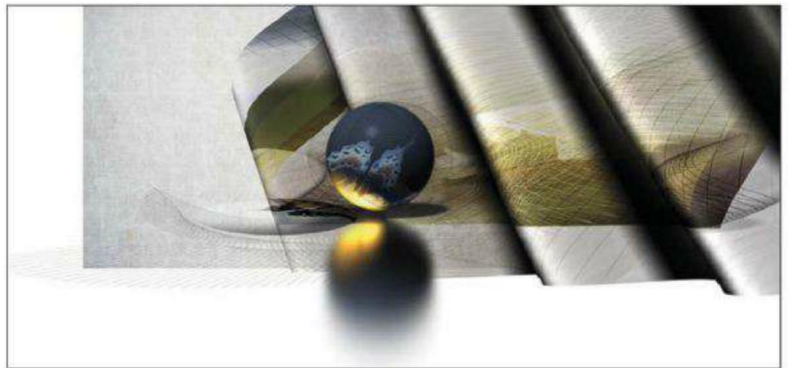
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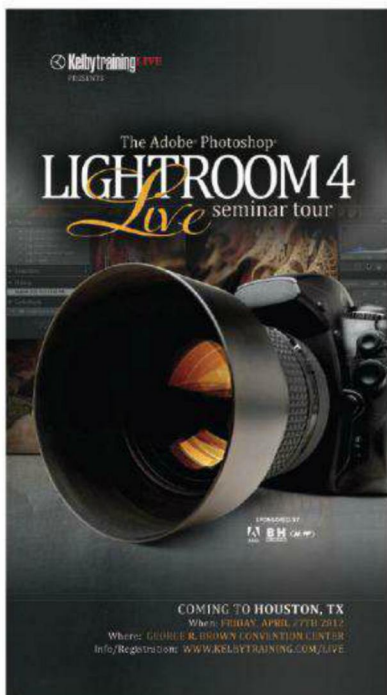
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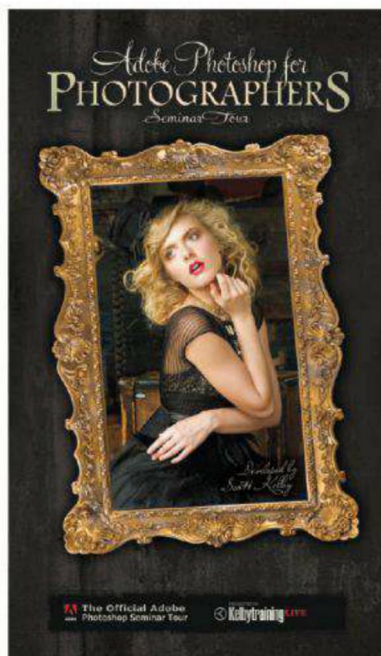
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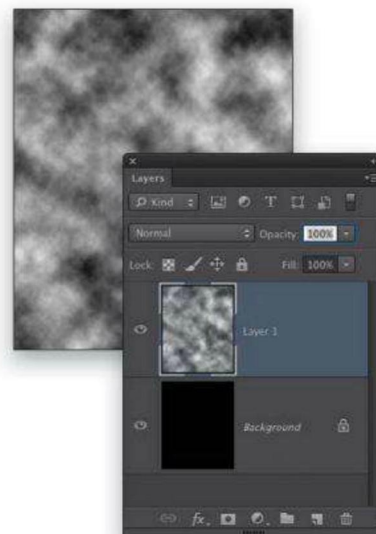
Here's a cool effect I saw in a magazine recently where the image portrayed a product splashing into a liquid surface. Here, we'll take a look at how to make a bottle appear as though it's splashing into liquid.

► **STEP ONE:** Start by opening the file containing the cosmetics bottle. This was actually created in Photoshop Extended using the 3D features. To see the creation of the bottle from scratch, visit the Tutorial section at the NAPP member site (<http://members.photoshoper.com>). The bottle is already on its own layer so it doesn't need to be extracted.

[NAPP members may download the files used in this tutorial at <http://members.photoshoper.com/magazine/issue/january-2013>. All files are for personal use only.]



Step One



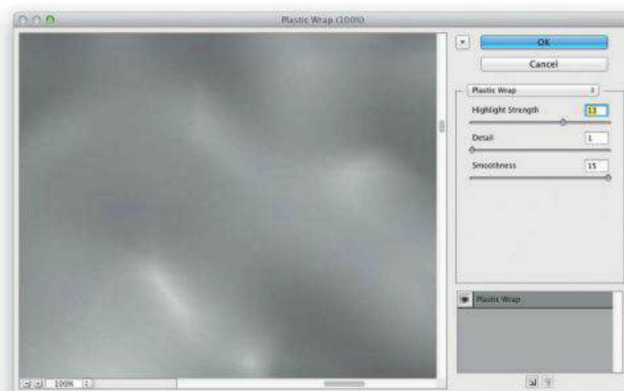
Step Two

STEP TWO: Create a new document (File>New) that's 9x11" at 125 ppi. Once the file is created, press Command-I (PC: Ctrl-I) to invert the white background to black. Then, create a new blank layer by clicking the Create a New Layer icon at bottom of Layers panel. Press D to set the default colors in the Toolbox, and then go to Filter>Render>Clouds. This will produce a random cloud fill, which we need to soften quite a bit.

STEP THREE: Go to the Filter menu again, but this time go to Blur>Gaussian Blur. Set the Radius to 50 pixels and click OK.



STEP FOUR: Now go to the Filter menu and choose Filter Gallery. In the Filter Gallery, twirl open the Artistic set of filters and choose Plastic Wrap. Set the Highlight Strength to 13, the Detail to 1, and the Smoothness to 15. Click OK. This will give the blurred cloud layer a subtle wavy, wet look. Say that five times fast!



Step Four

STEP FIVE: Go back to the cosmetics bottle file from Step One and use the Move tool (V) to drag the bottle over to this background file. With the Move tool still active, press Command-A (PC: Ctrl-A) to select all, and then click both the Align Vertical Centers and Align Horizontal Centers icons in the Options Bar to align the bottle to the center of the canvas. Press Command-D (PC: Ctrl-D) to deselect.



Step Five

STEP SIX: Now let's add the splash elements. Open the file containing the splashes from the download files. If you're searching for your own, try finding them in sets like this image from Fotolia.com. It costs only one image but you have several splashes to choose from. Once opened, we need to extract the splashes from the white background.

STEP SEVEN: Since we have a white background, extraction is easy enough. In this case, the splashes have some areas of subtle transparency, so using a luminance-based selection will be ideal. Open the Channels panel (Window>Channels), hold down the Command (PC: Ctrl) key, and click on the RGB composite channel. This will load the overall brightness of the image as a selection.

STEP EIGHT: Go to Select>Inverse to flip the selection from the lighter areas to the darker areas. Press Command-J (PC: Ctrl-J) to copy the selected area to a new layer.

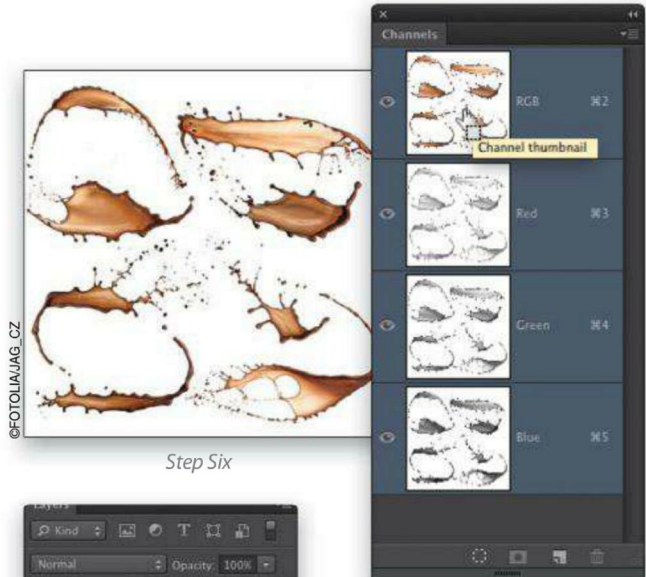
STEP NINE: Click the Eye icon next to the Background layer in the Layers panel, and you'll notice that the extracted splashes are rather flat and really transparent. This is because the splashes had some areas that were only partially selected, leaving them somewhat light. Not to worry, here's a cool trick. Press Command-J (PC: Ctrl-J) to duplicate the layer three to five times to build the density back up in the image, but not so many that you lose some of the transparency in the splashes. Once you've done that, Shift-click the original extracted layer (Layer 1) to select all these duplicated layers in the Layers panel, and press Command-E (PC: Ctrl-E) to merge them back to a single layer. Voilà!

STEP TEN: Now it's time to add various splashes around the bottle to create the illusion of an impact splash. First, remove the color from the splashes by pressing Shift-Command-U (PC: Shift-Ctrl-U), and then go to Layer>Matting>Defringe. Set the Width to 2 or 3 to clean up any anti-aliased edges, and click OK.

Grab the standard Lasso tool (L) from the Toolbox and draw a loose selection around the splash in the upper-right corner. Using the Move tool, drag-and-drop this splash into the working background design.

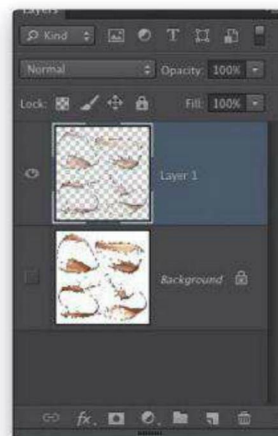


STEP ELEVEN: Press Command-T (PC: Ctrl-T) to enter Free Transform, and then press Command-O (PC: Ctrl-O) to expand the document to see all the transform handles. Scale, rotate, and position the splash on the right side of the bottle as you see here. Once it's in place, press Enter to commit the transformation. In the Layers panel, drag the splash layer below the layer containing the bottle.

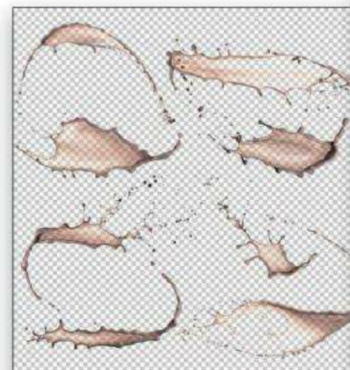
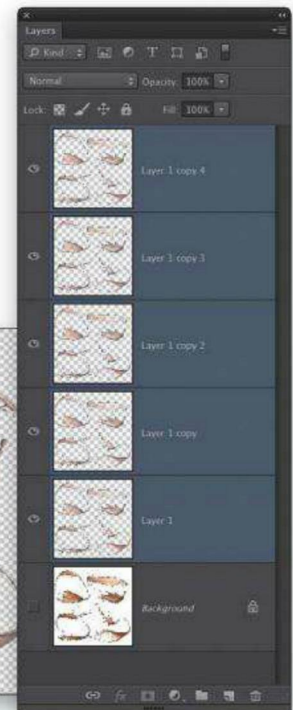


Step Six

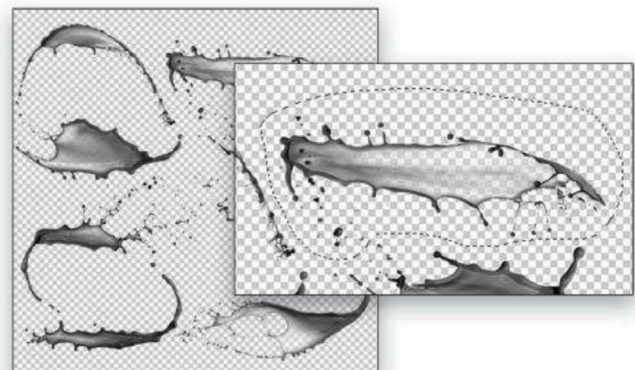
Step Seven



Step Eight



Step Nine



Step Ten

STEP TWELVE: Depending on the splash, the lighting may not look right, but since it's an abstract element, you can use this cool trick that I use with textures. Simply press Command-I (PC: Ctrl-I) to invert the values of the splash and change its appearance dramatically, which works pretty well in this case. It wouldn't hurt to run the Defringe one more time, as well.

STEP THIRTEEN: Go back to the splash source file to get another splash element. This time draw a selection around the third splash down on the left side. Drag-and-drop this splash layer onto the bottle file, and make sure the layer is below the bottle layer in the Layers panel. Use Free Transform to scale and rotate the splash on the left side of the bottle. To make the splash conform a little better to the shape of the bottle, Right-click on the object while still in Free Transform, and choose Warp from the contextual menu. Then, grab the control handles to manipulate the shape of the splash a little better, as you see here. Remember to invert the values by pressing Command-I (PC: Ctrl-I).

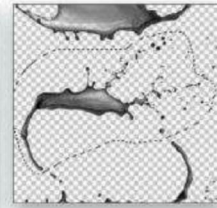
STEP FOURTEEN: Go ahead and add a couple more of the smaller splashes to the top and bottom of the bottle. Try rearranging the order of the layers to see if it looks better with one splash over another. We also added a layer mask to a couple of the splash layers to remove parts that seemed superfluous or distracting.

STEP FIFTEEN: Now that we have the liquid elements, let's add some color. Create a new layer and position it above the splash layers but below the layer containing the bottle. Click on the Foreground color swatch in the Toolbox and set the RGB values in the Color Picker as follows: R:200, G:162, B:118. Click OK, and then press Option-Delete (PC: Alt-Backspace) to fill the layer with that color. Change the layer blend mode to Color. This will apply a uniform color to the splash, as well as the background.

STEP SIXTEEN: Now we need to make the bottle look like it has sunk slightly into the surface, creating this splash. We'll achieve this with layer styles. Click on the bottle layer to make it active. Click on the Add a Layer Style icon (fx) at the bottom of the Layers panel, and choose Inner Glow. Click on the color swatch to open the Color Picker, and click on the bottle to sample the dark reddish-brown color. Click OK. Set the Blend Mode to Multiply and the Opacity to around 80%. Then, just tweak the Choke and Size sliders to create a shadow effect all around. Don't click OK yet.



Step Twelve



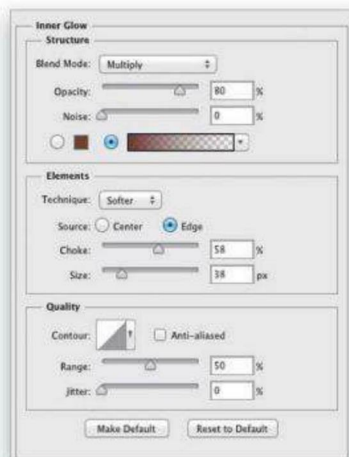
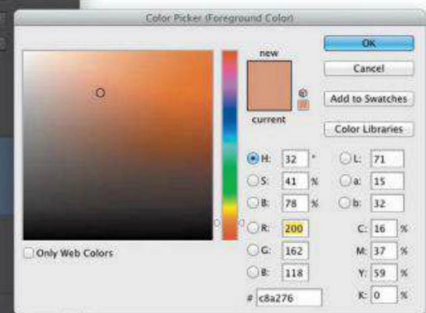
Step Thirteen



Step Fourteen

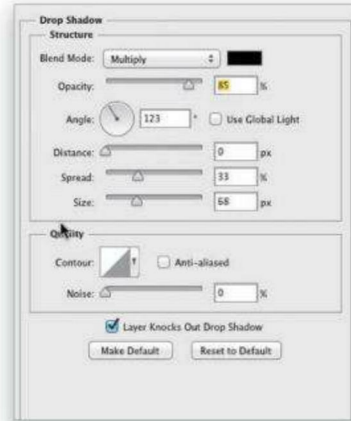
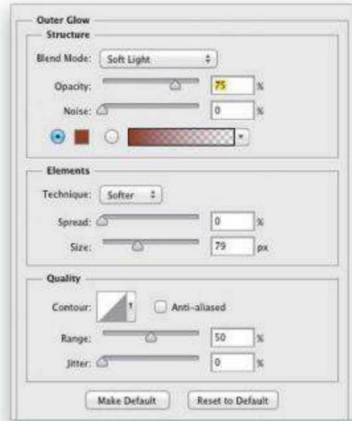


Step Fifteen



STEP SEVENTEEN:

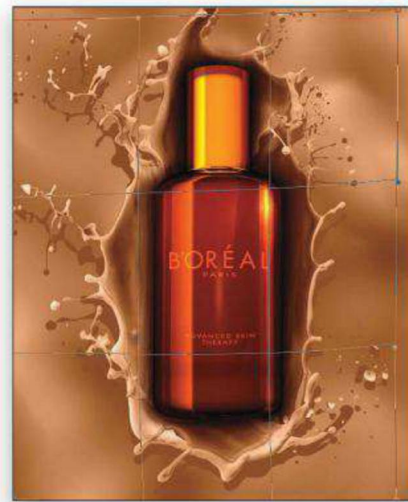
Next, activate Outer Glow in the list of Styles on the left side of the Layer Style dialog, and choose a similar reddish-brown color as before with perhaps a little more red. Change the Blend Mode to Soft Light and increase the Size quite a bit. We're almost there; just one more.



Step Eighteen

STEP EIGHTEEN: Finally, activate Drop Shadow. Keep the color black but uncheck Use Global Light and change the Angle to around 123°. Also, boost the Opacity, Spread, and Size to make the shadow a little more defined. All three of these styles combined give the illusion of the bottle falling deeper into the liquid. So cool! You can click OK now.

STEP NINETEEN: Okay, one last thing. Let's add a shadow to the splash by creating a selection of all the splashes combined. Start by Command-clicking (PC: Ctrl-clicking) on the layer thumbnail of the first splash layer to load the shape of the splash as a selection. Then, hold down Shift-Command (PC: Shift-Ctrl) and click on the next splash layer thumbnail to add to the existing selection. Repeat this with the other splash layers until you have one selection based on all splash layers.

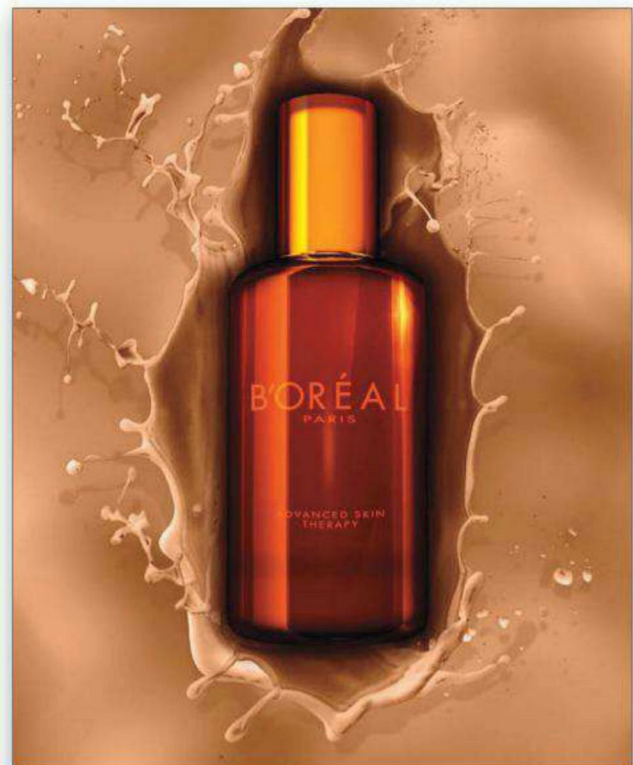


Step Twenty-One

STEP TWENTY: Create a new blank layer and place it under the splash layers but above the background surface layer. Use the Eyedropper tool (I) to sample an existing shadow color in the background, then press Option-Delete (PC: Alt-Backspace) to fill the splash selection with that color.

STEP TWENTY-ONE: Go to Edit>Transform>Warp. Use the warp grid to stretch the shadow layer away from the different splash elements. The further away you stretch the shadows, the higher the splash appears to be. Press Enter when done.

STEP TWENTY-TWO: Finally, just drop the layer Opacity down to about 25–50% and then run a 1- or 2-pixel Gaussian Blur to soften the edges just a bit. Feel free to make any final adjustments and tweaks to perfect the overall look, and you're done! ■



Step Twenty-Two

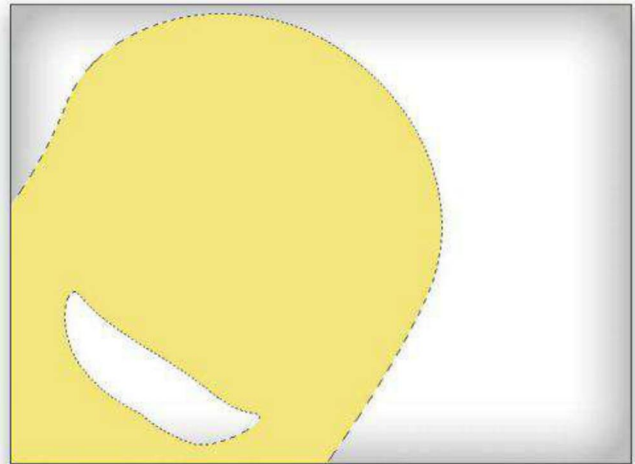
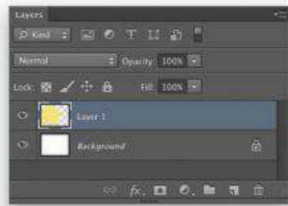
▼ DOWN & DIRTY TRICKS

FELIX NELSON

Making Minions: Layer Style Extravaganza

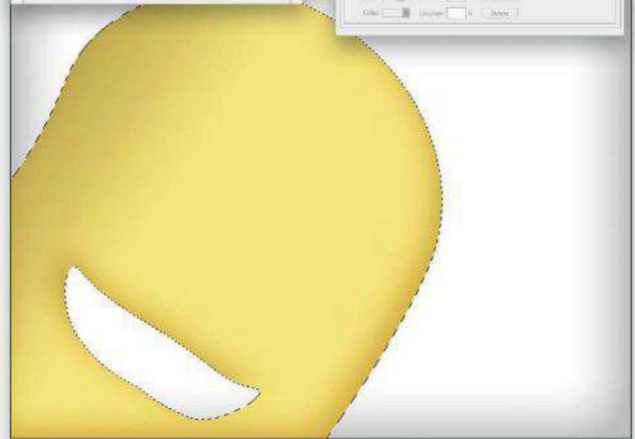
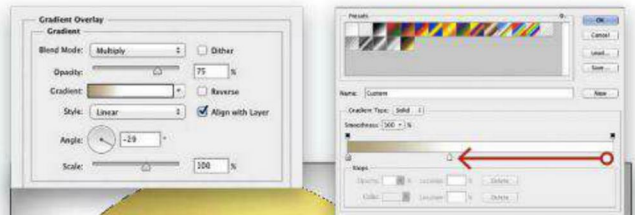
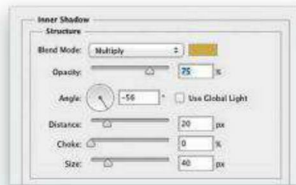
This column is where Corey Barker and I share some of the most popular techniques used in feature films, posters, and advertising trends. Usually these techniques are extremely helpful and can be implemented into your everyday workflow, but this one...well, it's just for fun. You may never need to create minions, but it's always good to know how. You know, just in case. Plus, it's a great exercise in the use of layer styles and how they can add texture and depth to the most basic Photoshop illustrations.

STEP ONE: Open the Minion_Paths.psd. Create a new layer (Layer 1) by clicking on the Create a New Layer icon at the bottom of the Layers panel. Click on the Foreground color swatch in the Toolbox, choose a yellow color (R:254, G:230, B:122), and click OK. Now, go to the Paths panel (Window>Paths). Command-click (PC: Ctrl-click) directly on the Body path to load it as a selection. Press Option-Delete (PC: Alt-Backspace) to fill the selection.



[NAPP members may download the Minion_Paths.psd at <http://members.photoshopuser.com/magazine/issue/january-2013>. All files are for personal use only.]

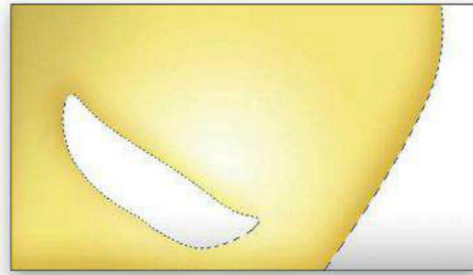
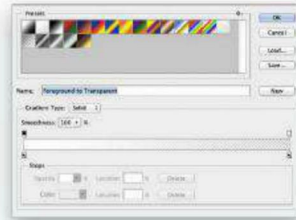
STEP TWO: Click on the Add a Layer Style icon (fx) at the bottom of the Layers panel and choose Inner Shadow. Choose Multiply as the Blend Mode, click on the black color swatch, choose a gold color (R:219, G:170, B:65), and click OK. Uncheck Use Global Light, enter -56° for Angle, 20 px for Distance, and 40 px for Size. Don't click OK yet. Choose Gradient Overlay from the Styles list on the left side of the Layer Style dialog. Choose Multiply as the Blend Mode, Linear as the Style, and enter -29° for Angle. Lower the Opacity to 75%. Now, click on the Gradient thumbnail. Click on the black color stop on the left, click the black color swatch, choose a gold color (R:179, G:155, B:121), and click OK. Click on the white color stop on the right side and move it toward the left. Click OK to close the Gradient Editor, then click OK to apply the layer styles.



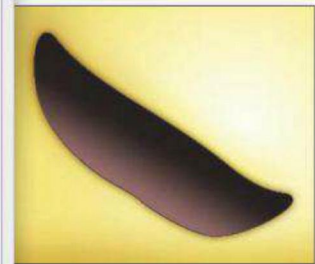
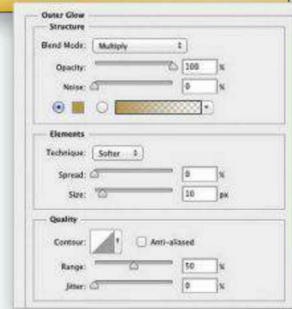
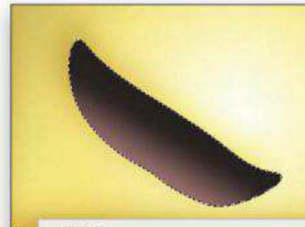
STEP THREE: Press D then X to set the Foreground color to white. Add a new layer (Layer 2). Choose the Gradient tool (G) from the Toolbox, then click on the Gradient Editor up in the Options Bar. Choose the Foreground to Transparent preset and click OK. In the Options Bar, click the Radial



Gradient icon, and click-and-drag a gradient on the lower portion of the selection (just above the opening that will be the mouth).



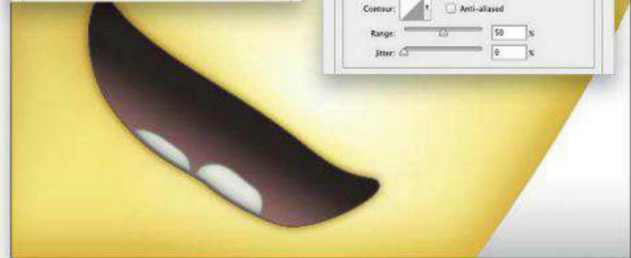
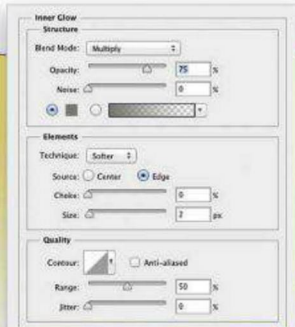
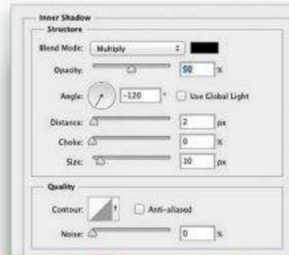
STEP FOUR: Add a new layer (Layer 3). Set the Foreground color to dark pink (R:171, G:107, B:105), and the Background color to dark red (R:139, G:27, B:27). Command-click (PC: Ctrl-click) on the Mouth path in the Paths panel to load it as a selection. With the Gradient tool selected, click on the Gradient Editor, choose the Foreground to Background preset, and click OK. Click the Linear Gradient icon in the Options Bar, then click-and-drag a gradient from the lower left toward the upper right of the selection (see example). Press Command-D (PC: Ctrl-D) to deselect. Click on the Add a Layer Style icon and choose Stroke. Enter 1 px for Size, click on the black color swatch, choose a dark-brown color (R:86, G:77, B:68), and click OK. Choose Outer Glow from the Styles list. Set the Blend Mode to Multiply, change the Opacity to 100%, and the Size to 10 px. Click on the yellow color swatch, choose a gold color (R:191, G:152, B:87), and click OK. Click OK to apply the layer styles.



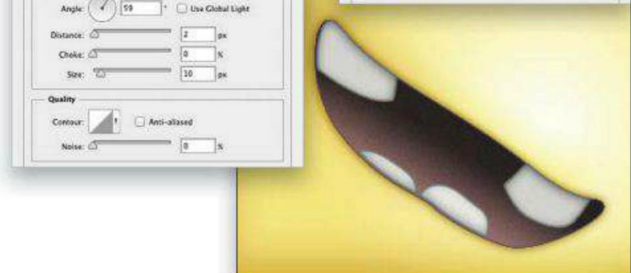
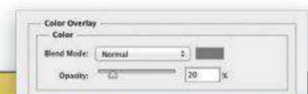
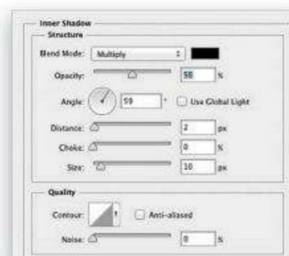
STEP FIVE: Add a new layer (Layer 4). Load the Bottom Teeth path as a selection. Change the Foreground to a light gray (R:233, G:234, B:228), and fill the selection.



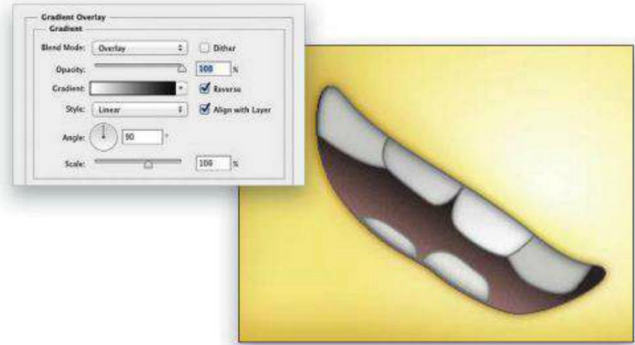
Click on the Add a Layer Style icon and choose Stroke. Lower the Size to 1 px. Click on the black color swatch, choose a gray color (R:121, G:125, B:126), and click OK. Choose Inner Shadow from the Styles list. Lower the Opacity to 50%, uncheck Use Global Light, enter -129° for Angle, 2 px for Distance, and 10 px for Size. Now, choose Inner Glow from the Styles list. Choose Multiply as the Blend Mode, click on the yellow color swatch, choose gray as the color (R:121, G:125, B:126), and click OK. Enter 2 px for Size and click OK to apply the layer styles.



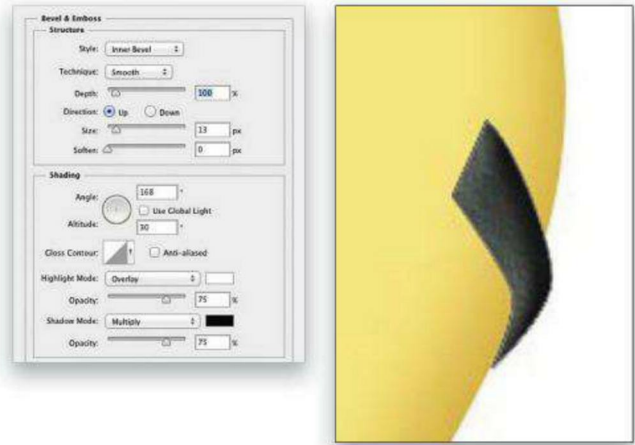
STEP SIX: Add a new layer (Layer 5). Load the Top Back Teeth path as a selection and fill it with the Foreground color. Right-click directly on Layer 4's name in the Layers panel and choose Copy Layer Style. Now, Right-click on Layer 5 and choose Paste Layer Style. Double-click on the words "Inner Shadow" (under Layer 5) to open the Layer Style dialog, and change the Angle to 59°. Choose Color Overlay from the Styles list, click the color swatch, use gray (R:121, G:125, B:126), click OK, lower the Opacity to 20%, and click OK to apply the layer styles.



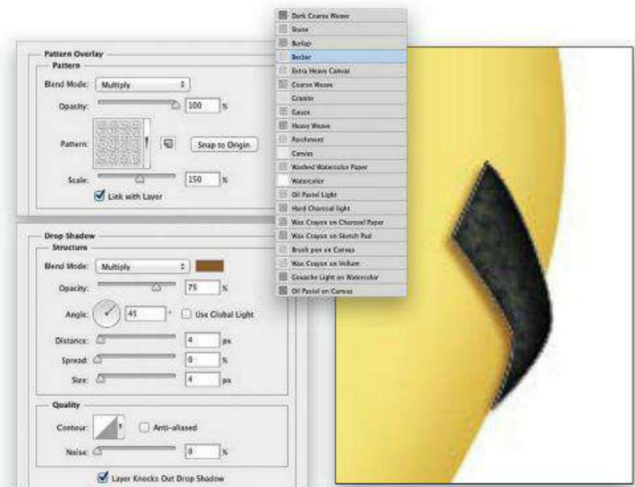
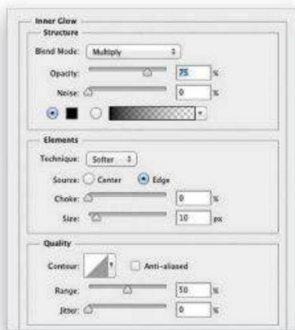
STEP SEVEN: Add a new layer (Layer 6). Load the Top Front Teeth path as a selection and fill it with the Foreground color. Right-click directly on Layer 5 and choose Copy Layer Style, then Right-click directly on Layer 6 and choose Paste Layer Style. Double-click on the words "Color Overlay" (under Layer 6). In the Styles list on the left side of the Layer Style dialog, uncheck Color Overlay to hide it. Now, choose Gradient Overlay from the Styles list, change the Blend Mode to Overlay, turn on the Reverse checkbox, and click OK.



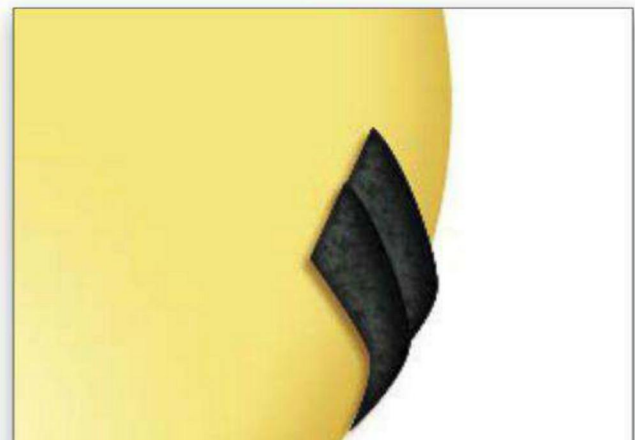
STEP EIGHT: Add a new layer (Layer 7). Change the Foreground color to dark gray (R:52, G:58, B:61). Load the Right Strap path as a selection and fill it with the Foreground color. Go to Filter>Filter Gallery, click on the Texture folder, and choose Texturizer. Set Texture to Sandstone, Scaling to 125, Relief to 1, choose Top Right from the Light drop-down menu, and click OK. Now click the Add a Layer Style icon and choose Bevel & Emboss. Enter 100% for Depth, 13 px for Size, uncheck Use Global Light, enter 168° for Angle, and choose Overlay for the Highlight Mode. Don't click OK yet.



STEP NINE: Choose Inner Glow from the Styles list. Set the Blend Mode to Multiply, click the yellow color swatch, choose black, and click OK. Enter 10 px for Size. Now, choose Pattern Overlay from the Styles list. Choose Multiply as the Blend Mode, click the Pattern thumbnail, click the gear icon on the top right of the Pattern Picker, choose Artistic Surfaces, and click Append in the dialog that appears. Now, select Small List in the Pattern Picker flyout menu, and set the Pattern to Berber. Change the Scale to 150%. Finally, choose Drop Shadow from the Styles list. Click on the black color swatch, choose a brown color (R:151, G:89, B:28), and click OK. Turn off Use Global Light. Enter 45° for Angle, 4 px for Distance, 4 px for Size, and click OK to apply the layer styles.



STEP TEN: Duplicate Layer 7 (Layer 7 copy) by dragging it onto the Create a New Layer icon at the bottom of the Layers panel. With the Move tool (V), reposition the duplicated strap just below the original strap on Layer 7 (see example).





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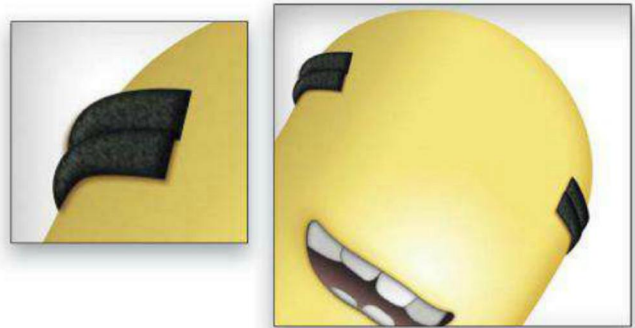
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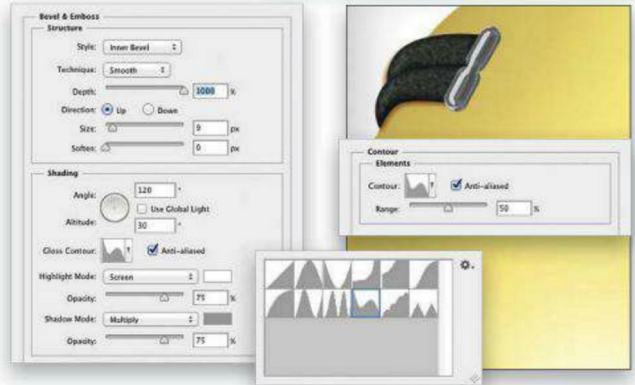
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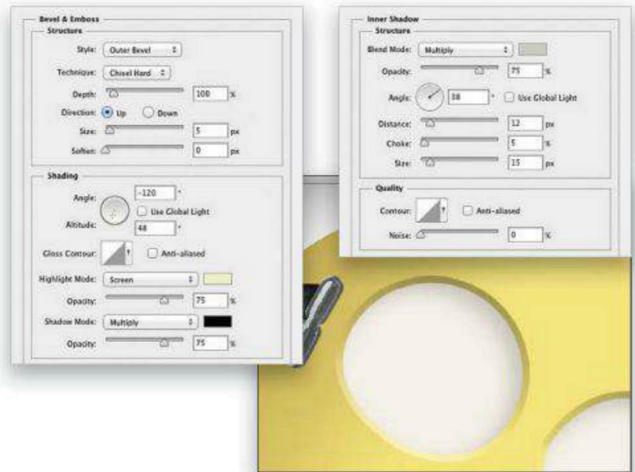
STEP ELEVEN: Repeat Steps Eight through Ten (Layer 8 and Layer 8 copy) using the Left Strap path. You can copy-and-paste the layer styles from Layer 7 copy to Layer 8, but replace the Drop Shadow layer style settings (in Step Nine) with these: set Angle to 120° and Distance to 5 px.



STEP TWELVE: Change the Foreground color to dark gray (R:93, G:97, B:98). Add a new layer (Layer 9). Load the Goggle Hinges path as a selection and fill it with the Foreground color. Click on the Add a Layer Style icon and choose Bevel & Emboss. Enter 1000% for Depth and 9 px for Size. Turn off Use Global Light, and set the Angle to 120°. Click on the down-facing arrow next to the Gloss Contour thumbnail, and choose Rolling Slope – Descending. Click on the Shadow Mode color swatch, choose gray (R:150, G:150, B:150), and click OK. Choose Contour from the Styles list. Click on the down-facing arrow next to the Contour thumbnail, choose Rolling Slope – Descending, and click OK.

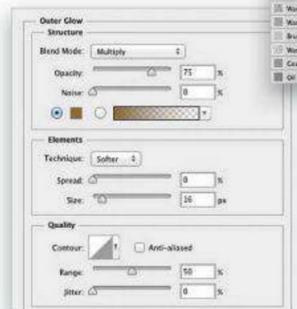
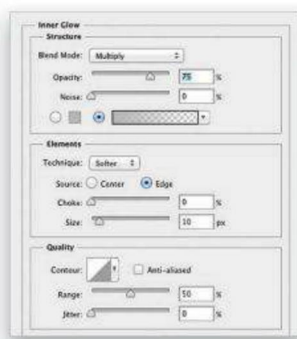


STEP THIRTEEN: Change the Foreground color to a very light tan (R:248, G:239, B:230). Add a new layer (Layer 10), load the Eyeballs path as a selection, and fill it with the Foreground color. Click on the Add a Layer Style icon and choose Bevel & Emboss. Choose Outer Bevel for style and Chisel Hard for Technique. Enter 100% for Depth, uncheck Use Global Light, enter -120° for Angle, and 48° for Altitude. Click on the Highlight Mode color swatch, choose a cream color (R:247, G:239, B:204), and click OK. Choose Inner Shadow from the Styles list. Click on the black color swatch, choose gray (R:205, G:204, B:208), and click OK. Uncheck Use Global Light. Enter 38° for Angle, 12 px for Distance, 5% for Choke, and 15 px for Size. Don't click OK yet.

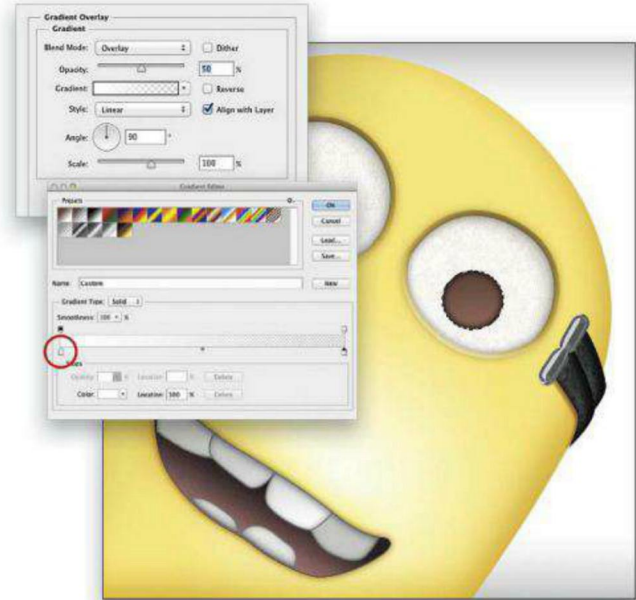
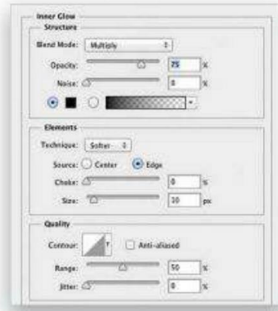


STEP FOURTEEN:

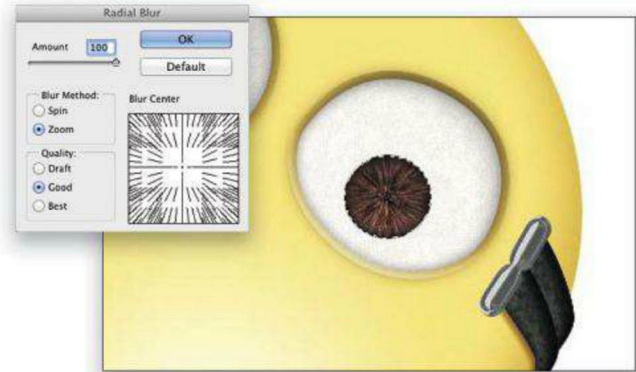
Choose Inner Glow from the Styles list. Choose Multiply as the Blend Mode, click on the color swatch, choose gray (R:187, G:187, B:187), and click OK. Enter 10 px for Size. Choose Pattern Overlay from the Styles list. Set the Blend Mode to Overlay, click the Pattern thumbnail and choose Parchment. Finally, choose Outer Glow from the Styles list. Set the Blend Mode to Multiply. Click on the color swatch, choose a brown color (R:152, G:107, B:50), and click OK. Set the Size to 16 px and click OK to apply the layer styles. Yes, we know it looks very creepy.



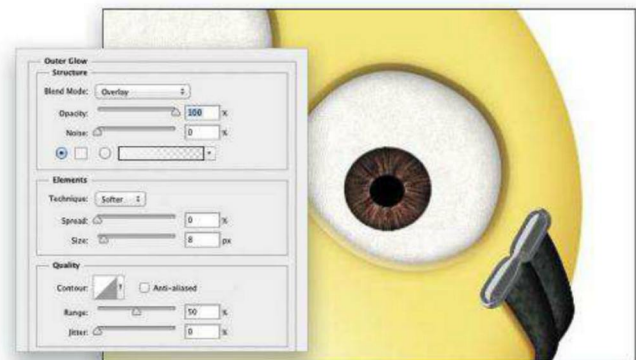
STEP FIFTEEN: Change the Foreground color to brown (R:109, G:65, B:54). Add a new layer (Layer 11). Load the Iris path as a selection and fill it with the Foreground color. Click on the Add a Layer Style icon and choose Inner Glow. Set the Blend Mode to Multiply, click on the color swatch, choose black as the color, and click OK. Enter 10 px for Size. Choose Gradient Overlay from the Styles list. Choose Overlay as the Blend Mode, lower the Opacity to 50%, then click directly on the Gradient thumbnail. In the Gradient Editor dialog, choose the Foreground to Transparent preset, and click on the brown color stop on the lower-left side. Now click on the color swatch, choose white, and click OK. Repeat for the color stop on the right, and click OK three times.



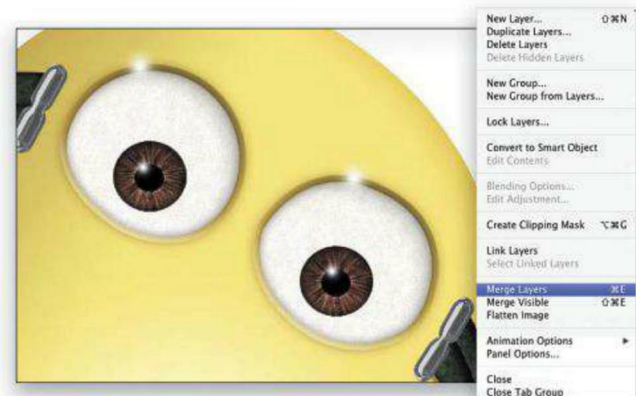
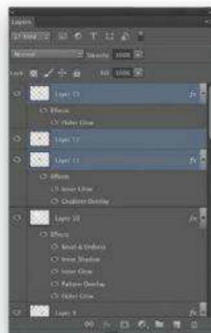
STEP SIXTEEN: Add a new layer (Layer 12) and change the Layer blend mode to Overlay. Press D to make the Foreground color black, and fill the current selection with black. Go to Filter>Noise>Add Noise. Enter 150% for Amount, check Monochromatic, and click OK. Now go to Filter>Blur>Radial Blur. Enter 100% for Amount, choose Zoom for Blur Method, and click OK. Deselect.



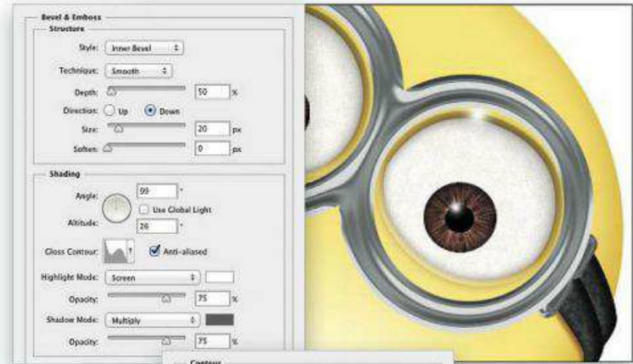
STEP SEVENTEEN: Add a new layer (Layer 13). Choose the Elliptical Marquee tool (nested under the Rectangular Marquee tool [M]). Press-and-hold the Shift key (to constrain the selection), and make a circular selection over the center of the Iris we just created. Fill with black. Click on the Add a Layer Style icon and choose Outer Glow. Choose Overlay as the Blend Mode, click on the color swatch, choose white, and click OK. Enter 8 px for Size and click OK. Deselect.



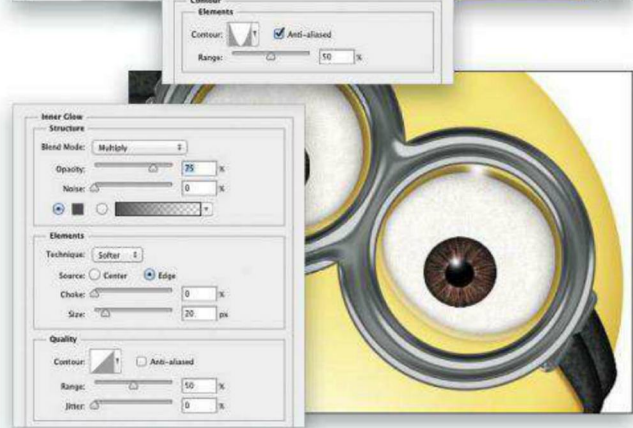
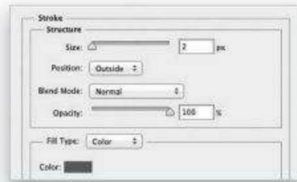
STEP EIGHTEEN: With Layer 13 highlighted, Shift-click on Layer 11 (to highlight Layers 11, 12, and 13). While pressing the Option (PC: Alt) key, click on the down-facing arrow at the top right of the Layers panel and choose Merge Layers. This merges and duplicates the selected layers (Layer 13 [merged]). Choose the Move tool and reposition this duplicated iris layer over the eyeball on the left (see example). Press X to set the Foreground color to white and choose the Brush tool (B). Using a small, soft-edged brush, paint in some highlight dots over both irises and over the top left of the eyelids.



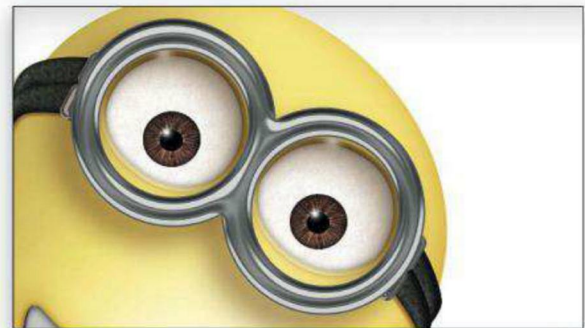
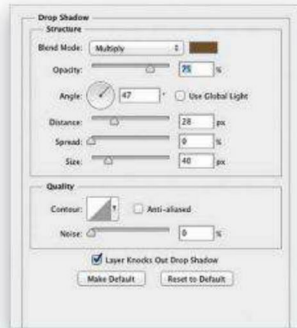
STEP NINETEEN: Change the Foreground color to gray (R:106, G:116, B:115). Add a new layer (Layer 14), load the Goggles path as a selection, and fill it with the Foreground color. Click on the Add a Layer Style icon and choose Bevel & Emboss. Change the Direction to Down. Enter 50% for Depth, 20 px for Size, uncheck Use Global Light, enter 99° for Angle, and 26° for Altitude. Click on the down-facing arrow next to the Gloss Contour thumbnail, and choose Rolling Slope – Descending. Click on the Shadow Mode color swatch, choose gray (R:85, G:90, B:90), and click OK. Choose Contour from the Styles list. Click on the down-facing arrow next to the Contour thumbnail, and choose Cone – Inverted. Don't click OK yet.



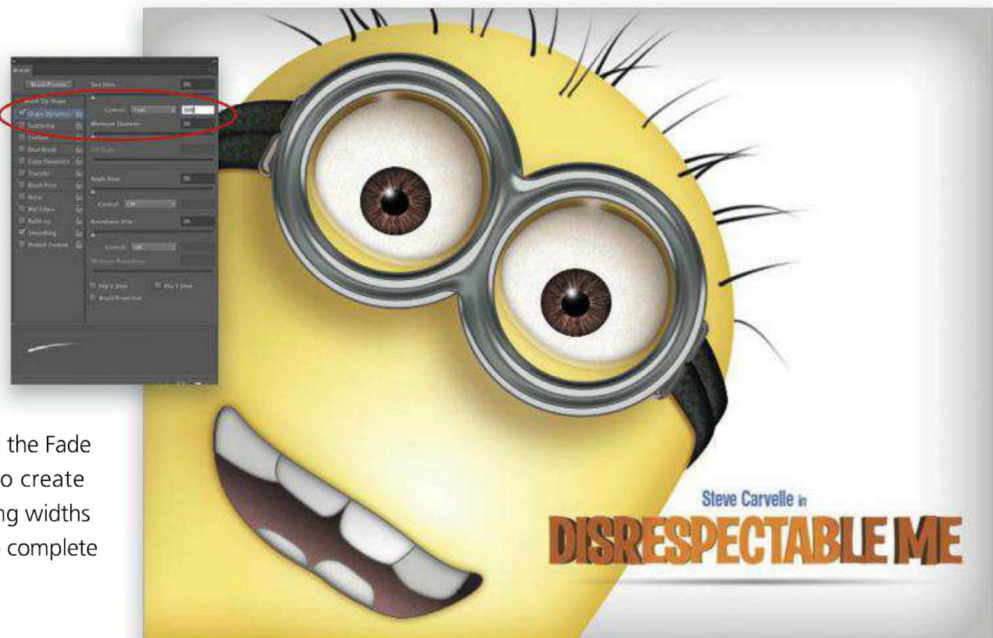
STEP TWENTY: Choose Stroke from the Styles list and enter 2 px for Size. Click on the color swatch, choose gray (R:85, G:90, B:90), and click OK. Choose Inner Glow from the Styles list. Choose Multiply as the Blend Mode, click on the color swatch, choose a dark gray (R:74, G:80, B:80), and click OK. Enter 20 px for Size. Don't click OK yet.



STEP TWENTY-ONE: Choose Drop Shadow from the Styles list. Click on the color swatch, choose brown as the color (R:124, G:76, B:38), and click OK. Uncheck Use Global Light. Enter 47° for Angle, 28 px for Distance, 40 px for Size, click OK to apply the layer styles, and deselect.



STEP TWENTY-TWO: Add a new layer (Layer 15). Set the Foreground color to black. Choose the Brush tool and open the Brush panel (Window>Brush). Click on the words "Shape Dynamics," choose Fade as the Control, and set the amount to 100. Using a small, hard-edged brush, paint in some random hair follicles. You can change the brush size and the Fade amount in the Brush panel to create individual hair strands of varying widths and lengths. Add some text to complete the effect. ■



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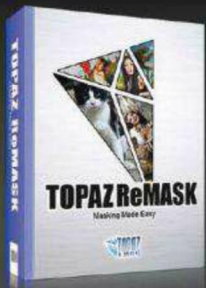


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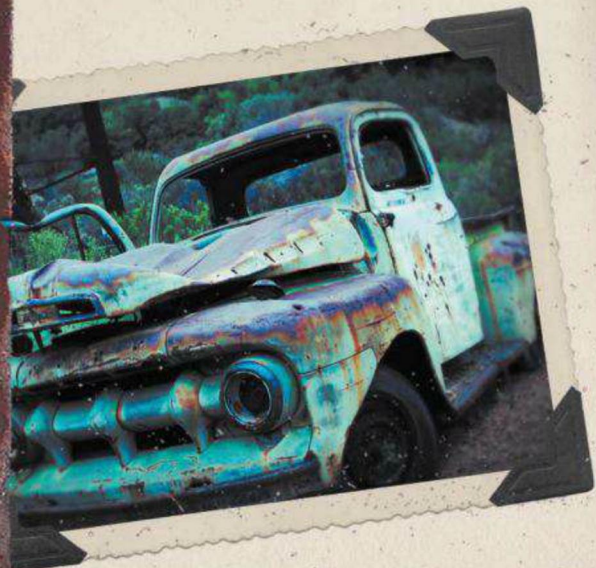
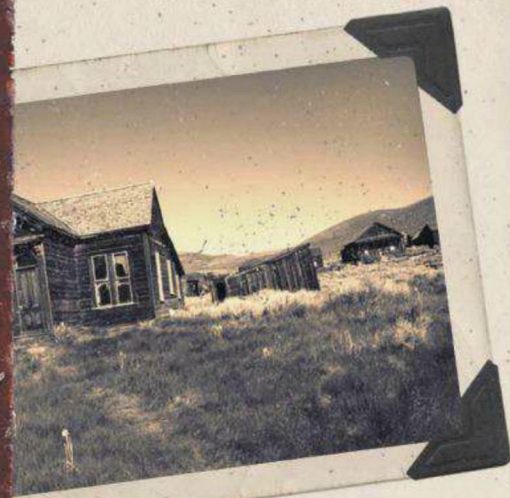
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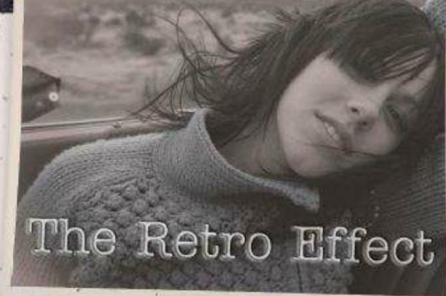
By Chris Spooner

RETRO

It's amazing how much photographic technology has progressed over the years. Today's digital cameras are capable of capturing stunning images with superb color and detail, yet we can't help but feel nostalgic and tweak our modern photos to mimic the imagery of generations past. It's ironic that all the characteristics we now love about photography from the analog days were often due to flaws of the camera or mistakes in the development process. For example, nowadays, light leaks are especially trendy, but they originally occurred because of a small gap in the camera body that allowed light to burn the film. Retro photographs always have those cool pastel colors, but these were often just a result of poor-quality cameras or photographers purposely cross-processing their film with the wrong chemicals.

Replicating these quaint features in Photoshop is the best way to create authentic retro style effects on our modern images. In this guide, we'll show you how to produce three completely different effects that will transform your digital images into old-school classics.

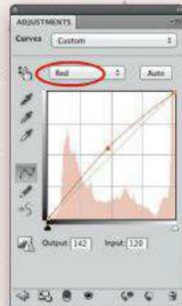




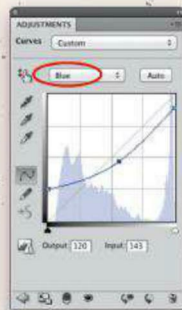
Color photography had become pretty mainstream by the 1970s with most families capturing their joyous moments on color film, but the color reproduction was far from perfect. Images would often have a heavy red tint, and poor-quality cameras would result in heavy burns from light leaks, but we can use these characteristics to re-create that distinct retro style in Photoshop. This quick-and-easy effect will immediately give your images a nostalgic “summer of ’69” mood.

STEP ONE: Open your chosen image in Photoshop. Click the Create New Adjustment Layer icon (half-white, half-black circle) at the bottom of the Layers panel and select the Curves option. We could alternatively use the standard Curves tool from the Image>Adjustments>Curves menu, but the main benefit of using the adjustment layer approach is it keeps your edits nondestructive, meaning you can alter or remove the effect at a later date.

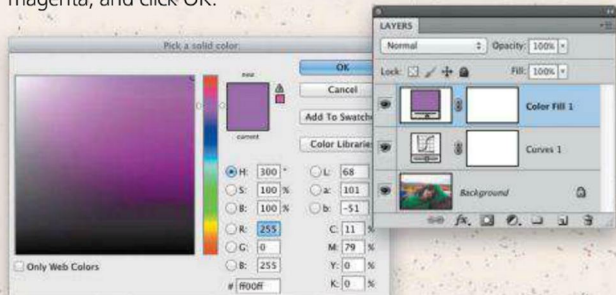
STEP TWO: In the Adjustments panel (CS6: Properties panel), change the RGB drop-down menu to the Red channel, then click-and-drag a point on the curve profile to create a subtle bend, as shown here. This will increase the amount of red in the midtones of the image.



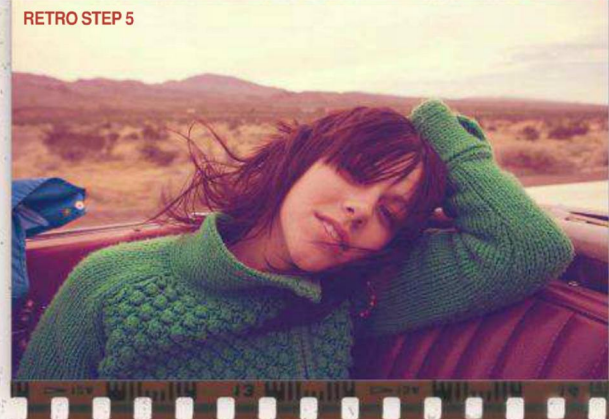
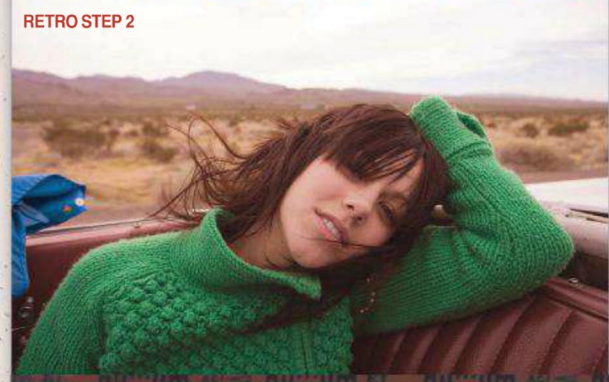
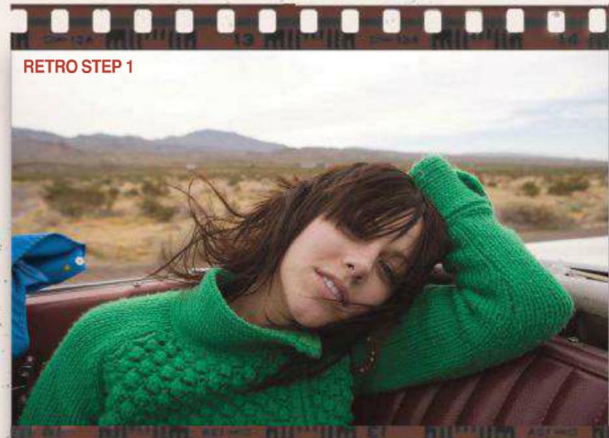
STEP THREE: Change the RGB drop-down menu to the Blue channel. Move the lower point upward until it's roughly aligned with the first grid line; this will increase the amount of blue in the shadows and dark areas of the image. Drag the topmost point downward until it sits halfway between the top grid lines, then click to add a third point in the middle, and drag it to create a bend in the curve profile. This retains a large amount of blue in the shadows, but decreases the blue levels in the midtones and highlights, allowing the Red channel to take prominence.



STEP FOUR: Click the Create New Adjustment Layer icon at the bottom of the Layers panel, but this time choose the Solid Color option. Alter the Color Picker to fill the document with a vibrant magenta, and click OK.



STEP FIVE: Click the blend mode drop-down menu at the top of the Layers panel and choose the Soft Light option. Lower the layer Opacity to 20%. This will blend the magenta layer with the tones of the original image to further add to the reddish effect common with photographs of the '70s.



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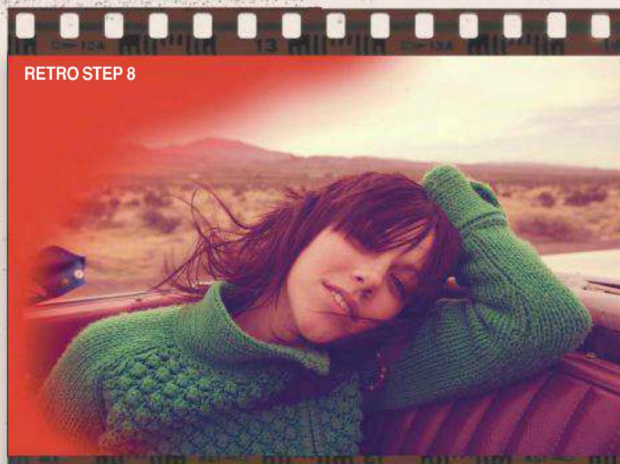
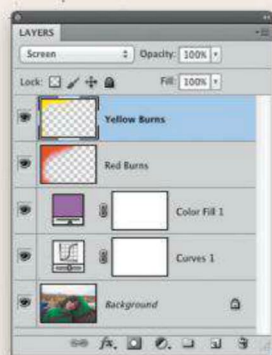
STEP SIX: Click the Create a New Layer icon at the bottom of the Layers panel to create Layer 1, then double-click the Layer 1 text in the Layers panel and change its name to "Red Burns."

STEP SEVEN: Select the Brush tool (B), then expand the Brush Preset Picker from the top Options Bar. Choose a soft brush tip (0% Hardness) then adjust the Size slider to around 500 px.

STEP EIGHT: Click the Set Foreground Color icon near the bottom of the Toolbox to change the color of the brush. Choose a bright red hue from the Color Picker, and click OK. Then, paint an area of red around the left edge of the image.

STEP NINE: Add a new layer in the Layers panel, and give it a name of "Yellow Burns." Use the same brush settings, but this time select a bright yellow Foreground color and paint over some of the red area.

STEP TEN: Change both the Red Burns and Yellow Burns layers to the Screen blend mode to allow these color overlays to interact with the image and re-create that cool light-leak effect common with old photographs.



FINAL IMAGE: The quick-and-simple color adjustments with the help of the light-leak effect have instantly given the photo a nostalgic 1970s appearance. The great thing about this effect is it works on almost any image. Why not record these steps into a Photoshop action in order to quickly "retrofy" your photos with just a click of a button?

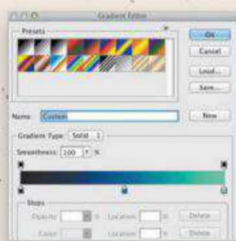


The Lomography movement and Lomo-style effects are popular in photography circles. Its origins lie in a budget Russian camera called the Lomo LC-A, but the characteristics of the Lomo effect have been immortalized with numerous other low-quality analog cameras and, of course, with the ability to digitally replicate the style in Photoshop.

Due to the poor construction of the Lomo camera, images would often feature high contrast, unusual color reproduction, intense saturation, and were sometimes blurry; but this all added to the charm and character of the camera and the images it produced. All these characteristics were created by accident with the original camera, but in Photoshop, we can replicate the various imperfections to create a digital Lomo effect that can be applied to any photo.

STEP ONE: Lomo photos often have strong blue, green, and yellow tints. This results in quite an unusual image but it's one of the main characteristics of a Lomography effect. We can give our photos similar color treatment in Photoshop with a Gradient Map. This will replace the original colors of the image with our chosen color range while retaining the current tone and contrast. Click the Create New Adjustment Layer icon at the bottom of the Layers panel and select the Gradient Map option.

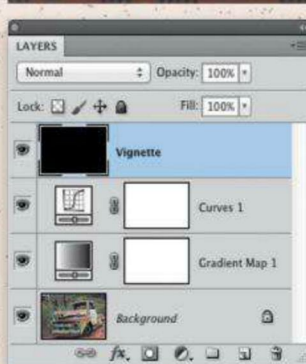
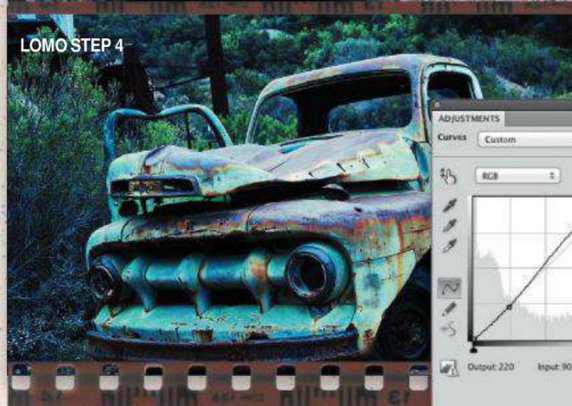
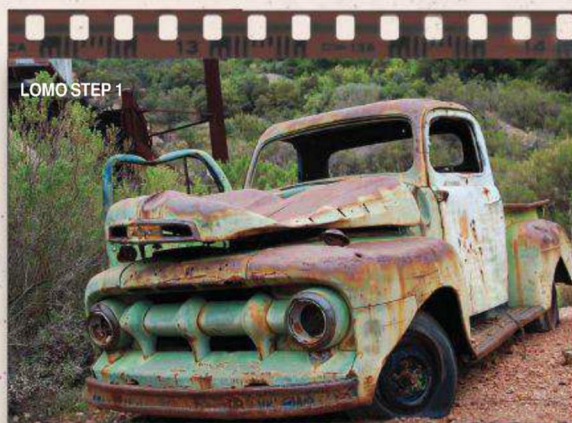
STEP TWO: In the Adjustments panel (CS6: Properties panel), click the gradient preview bar to open the Gradient Editor. Double-click the first color stop under the gradient ramp, change the fill color to a deep blue in the Color Picker (we used R:3, G:6, B:41), and click OK. Click to add a color stop under the center of the gradient ramp, and adjust its color to a mid blue (R:31, G:99, B:147). Double-click the last color stop and adjust the Color Picker to produce a vivid green (R:20, G:226, B:175). Click OK to close the Gradient Editor.



STEP THREE: Click the blend mode drop-down menu at the top of the Layers panel and change the setting to Overlay to allow the Gradient Map colors to interact with the original image. Move the Opacity slider at the top of the Layers panel to around 80% to tone down the impact of the color adjustment.

STEP FOUR: Click the Create New Adjustment Layer icon at the bottom of the Layers panel and select the Curves option. A typical Lomo photograph has very high contrast, so we can use the curves profile to darken the shadows and lighten the highlights. Click-and-drag a point on the lower portion of the curves profile downward slightly to darken the image. Add a point to the upper portion of the curves profile and drag it upward to brighten the highlights of the image. Pay attention to the live preview in order to avoid drastically darkening or blowing out any large portions of the photo.

STEP FIVE: Click the Create a New Layer icon at the bottom of the Layers panel, and give this layer a name of "Vignette." Press D to set the Foreground color to black and press Option-Delete (PC: Alt-Backspace) to fill the whole layer with black.



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STEP SIX: Click-and-hold the Rectangular Marquee tool (M) in the Toolbox in order to see the flyout options. Select the Elliptical Marquee tool and draw a large oval selection from the top-left corner to the bottom-right corner of the document.

STEP SEVEN: Go to Select>Modify>Feather in the menu options, then enter 100 pixels in the Feather Selection dialog, and click OK. Hit the Delete (PC: Backspace) key to remove this selection from the Vignette layer. The high feathering has created a soft radial border that works perfectly as a vignette. Press Command-D (PC: Ctrl-D) to deselect.

STEP EIGHT: Click the blend mode menu at the top of the Layers panel and select Multiply. Reduce the Opacity of the layer to around 80% to tone down the vignette effect and allow the original image to remain subtly visible around the edges of the document.

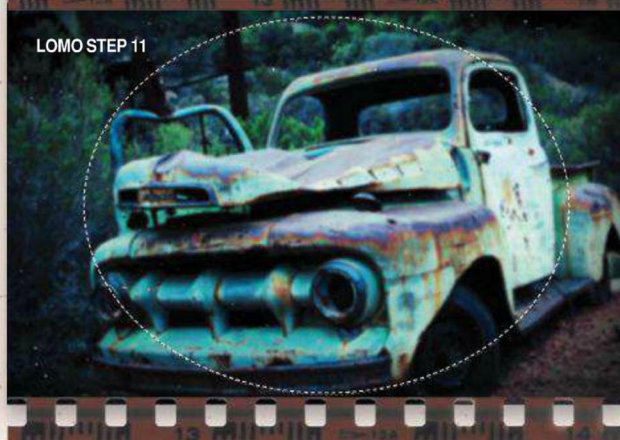
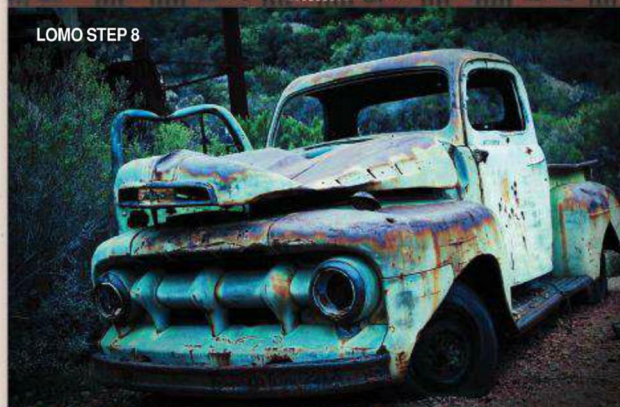
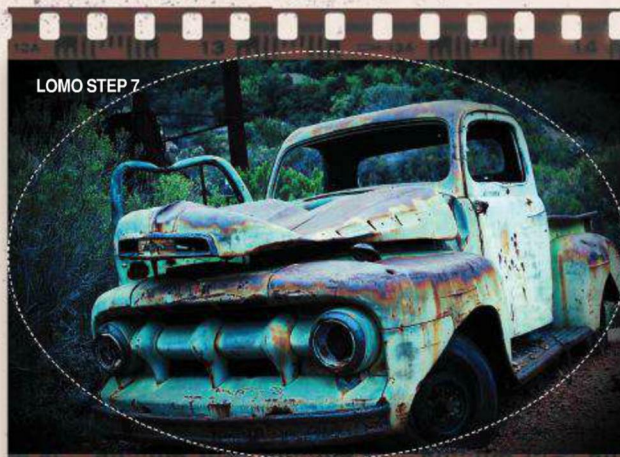
STEP NINE: We've added an unusual color tint with high contrast and saturation to our image, so the final characteristic of a typical Lomo effect is some subtle blurriness. Go to Select>All to draw a selection around the whole document, then go to Edit>Copy Merged to take a clipping of all layers combined. Make sure the topmost layer in the Layers panel is selected, then go to Edit>Paste to add the snapshot of the whole image as a new layer. Rename this layer to "Blur."

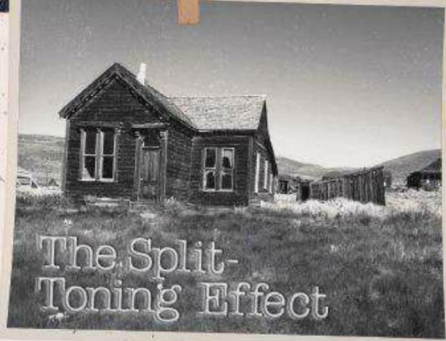
STEP TEN: Go to Filter>Blur>Gaussian Blur and adjust the setting to around 3 pixels, just enough to create a fuzzy effect while retaining a recognizable image. Click OK.

STEP ELEVEN: Click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel to add a layer mask to the Blur layer, then use the Elliptical Marquee tool to draw a selection encompassing the main subject of the image.

STEP TWELVE: Go to Select>Modify>Feather and apply the same 100-pixel feathering to this selection. Press the Command-Delete (PC: Ctrl-Backspace) shortcut to render this area transparent in the layer mask, therefore erasing this portion of the blur effect from the image. (Note: The layer mask thumbnail will be filled with black in the selected oval area.)

FINAL IMAGE: The blue/green color tints, intense saturation, high contrast, and the blurry vignette all combine to mimic the characteristics of those old Lomo cameras. With the original analog cameras, it would be potluck whether the image would turn out as expected, but with Photoshop, we can fine-tune every aspect to create the perfect Lomography effect.





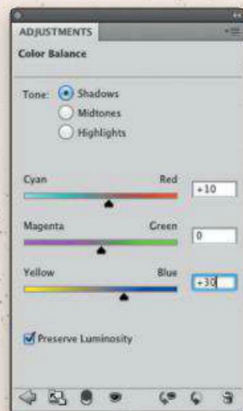
Our third and final photo effect will cast your photos back a couple of centuries and create a somewhat vintage or antique style. Back in the early days of photography, a color photograph was basically just a black-and-white image toned with different chemicals to create a warmer tint, the most common being sepia toning. Split toning, on the other hand, was the name given to the process where only part of an image was bleached, which left the photo with sepia-colored highlights but with gray or silvery-blue shadows and midtones.

STEP ONE: Open your image in Photoshop, then click the Create New Adjustment Layer icon at the bottom of the Layers panel and select the Black & White option: Leave all the settings at their default values to quickly convert the color image to monochrome.

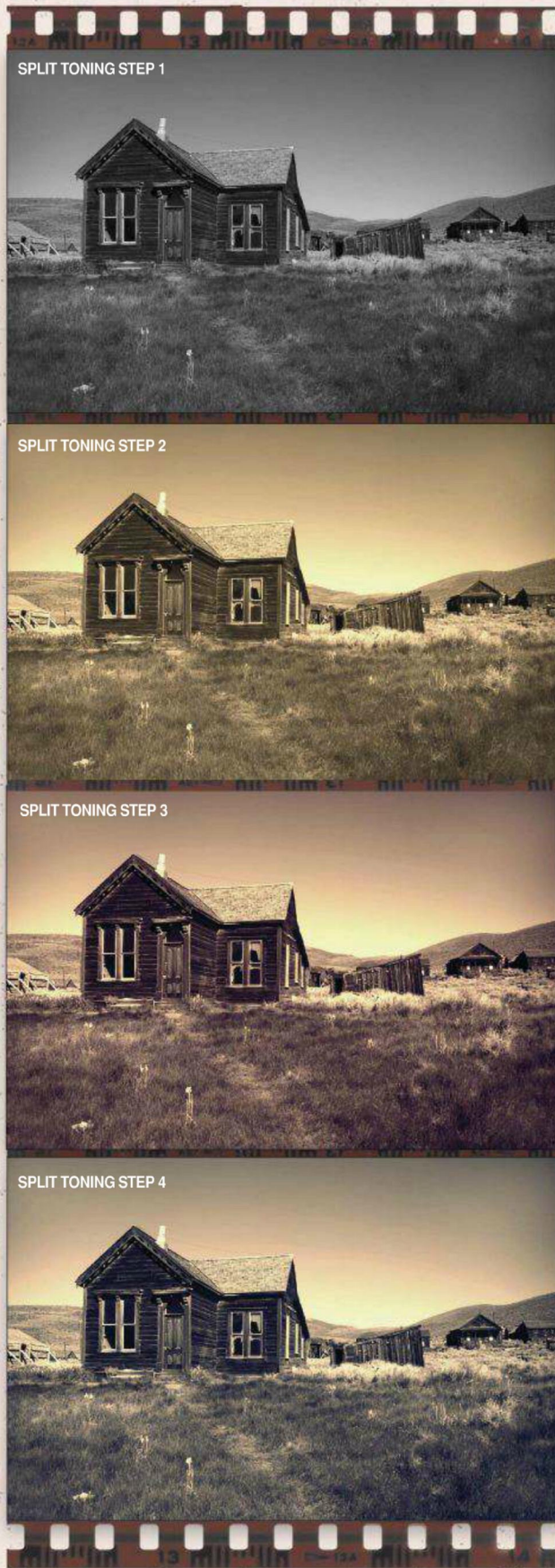
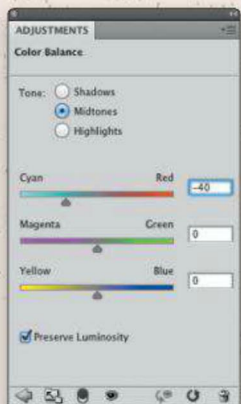
STEP TWO: Now that we have a black-and-white image, we can begin recoloring it just like the old photographic toning technique. Click the Create New Adjustment Layer icon at the bottom of the Layers panel once again and select the Color Balance option. The first important step is to make sure the Preserve Luminosity option is checked, then change the Tone selector (a drop-down menu in CS6) to Highlights and adjust the sliders to +30 Red and -75 Yellow to add lots of lovely golden sepia tones to the lighter areas of the image.



STEP THREE: We currently have a nice sepia effect, but we're aiming for that split-toning effect where the midtones and shadows were left in a dark gray/blue tone. Change the Tone selector to Shadows and adjust the sliders to +10 Red and +30 Blue.



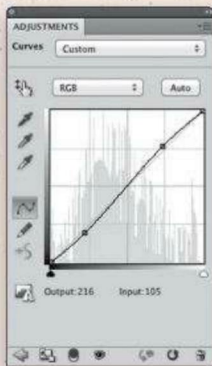
STEP FOUR: Change the Tone selector to Midtones and adjust the slider to -40 Cyan to achieve a nice deep gray/blue tone in the darker portions of the image, while keeping those warm golden sepia tones in the highlights.



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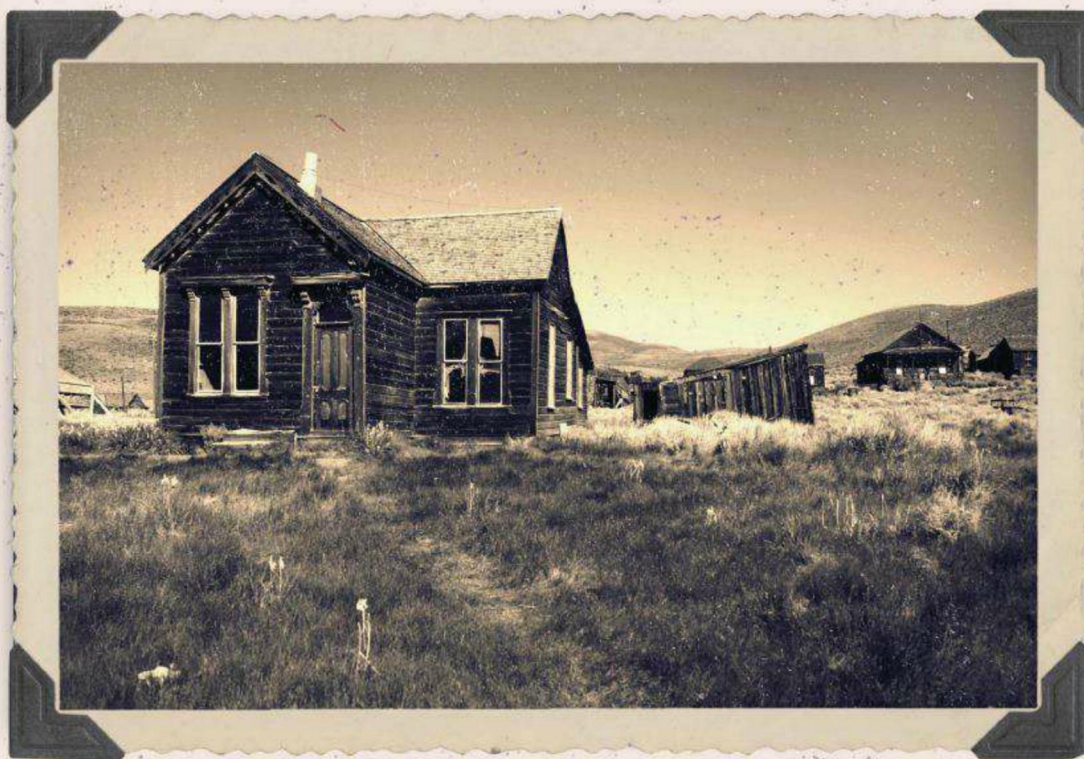
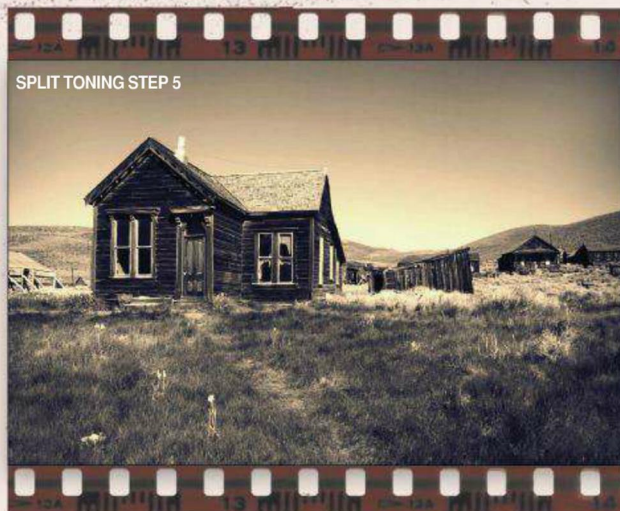
STEP FIVE: Click the Create New Adjustment Layer icon at the bottom of the Layers panel and select the Curves option. Add a point on the lower quarter of the curve and drag it downward slightly to darken the shadows, then add a point to the upper quarter and drag it upward slightly to brighten the highlights. Overall, this increases the contrast of the image to give the photo more impact.



STEP SIX: Open the NoiseTexture.jpg image into Photoshop. Go to Select>All, followed by Edit>Copy, then Edit>Paste the image onto a new layer in your image file. Give this layer the name "Texture."

[NAPP members may download this file at <http://members.photoshopper.com/magazine/issue/january-2013>. All files are for personal use only.]

STEP SEVEN: Change the blend mode drop-down menu at the top of the Layers panel to Screen to render the black areas of the texture layer transparent. This leaves just the white texture visible, which creates an aged, distressed effect on our image, giving the impression of an old antique photo that has survived the centuries.



FINAL IMAGE: The split-toning effect really transforms the bright and vibrant modern photo into an old antique that looks like it has been plucked right from the 1800s. The sepia effect alone creates a cool vintage style, but the further adjustment of those Color Balance sliders to add the blue/gray tones to the shadows really helps create a stunning split-toning effect. ■

Chris Spooner is a designer who has a passion for the retro and vintage styles and loves experimenting with various techniques to give his modern-day designs that old-school look. He spends most of his time maintaining his SpoonGraphics design blog (www.spoongraphics.co.uk), where he shares Photoshop and Illustrator tips and tricks through tutorials.

after

before

Images © Zach & Jody

"It comes down to this: you can spend 60-seconds using ExpoDisc to nail your white balance at the shoot, or you can spend hours in Photoshop fixing your color."

Scott Kelby, President, National Association of Photoshop Professionals (NAPP), 2011.

expodisc
Professional White Balance



expodisc.com



▼ BEGINNERS' WORKSHOP

LESA SNIDER

Lightening Teeth and Eyes

When it comes to retouching portraits, subtlety and editing flexibility is key. In this issue, you'll learn how to lighten teeth and create show-stopping eyes, all without harming your original image or making a single selection. Read on!

STEP ONE: Open your image and choose Layer>New Adjustment Layer>Hue/Saturation. In the resulting dialog, name the layer "teeth," and click OK. Photoshop adds an adjustment layer to your Layers panel and opens the Properties panel in CS6 (CS5: Adjustments panel). By using an adjustment layer, the lightening happens on its own layer, leaving your original image unharmed.

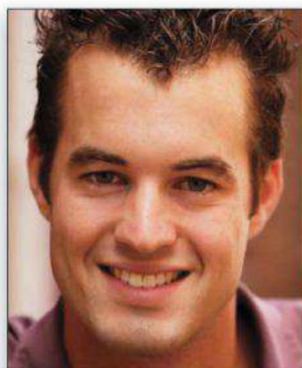
[NAPP members may download the file used in this tutorial at <http://members.photoshopuser.com/magazine/issue/january-2013>. All files are for personal use only.]

STEP TWO: In the Properties panel, drag the Lightness slider rightward to approximately +50, and Photoshop lightens the whole image. Don't panic; we'll hide the lightening by using a layer mask in the next step.

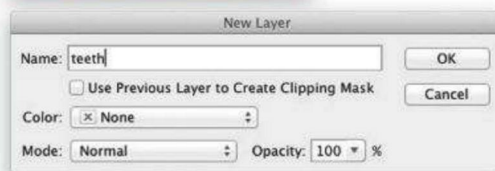
STEP THREE: In the realm of the layer mask, black conceals and white reveals. With the layer mask active in the Layers panel, choose Edit>Fill, pick Black from the Use pop-up menu, and click OK. *Tip:* You can do this with keyboard shortcuts, too. Press D to set the Foreground and Background colors at the bottom of the Toolbox to white and black, respectively, when a mask is active. Press X to swap the colors so the Foreground color is black. To fill the mask with black, press Option-Delete (PC: Alt-Backspace).

STEP FOUR: To see the teeth better, press Z to activate the Zoom tool, and then click-and-drag to the right with your mouse, which causes Photoshop to zoom into your image (drag the other direction to zoom out). Press-and-hold the Spacebar and then click-and-drag with your mouse to position the teeth so you can see them. *Tip:* You can also zoom in and out by pressing Command++ and Command-- (PC: Ctrl++ and Ctrl--), respectively.

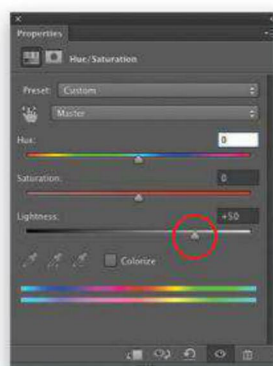
STEP FIVE: To reveal the lightening on our subject's teeth, we need to paint that area with white. Press X to switch the Foreground color to white. Press B to grab the Brush tool and, from the Brush Preset Picker in the Options Bar, choose a soft-



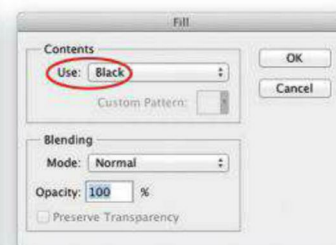
ISTOCKPHOTO, PHOTOING, IMAGE# 559716



Step One



Step Two



Step Three



Step Four

edged brush that's roughly the size of the teeth. *Tip:* You can also change brush size by pressing the Left Bracket key ([) to decrease brush size, or the Right Bracket key (]) to increase it.

STEP SIX: Paint the teeth, taking care not to lighten the gums, lips, or shadow area in the mouth. If you mess up, press X to switch the Foreground color to black, paint over that area again to hide the lightening, and press X again to continue painting with white.

STEP SEVEN: Reduce layer Opacity to approximately 40%. *Tip:* If the teeth look yellow, double-click the Hue/Saturation layer thumbnail to reopen the Properties panel. From the pop-up menu above the Hue slider (named "Master"), choose Yellows, and drag the Saturation slider leftward until the colorcast disappears.

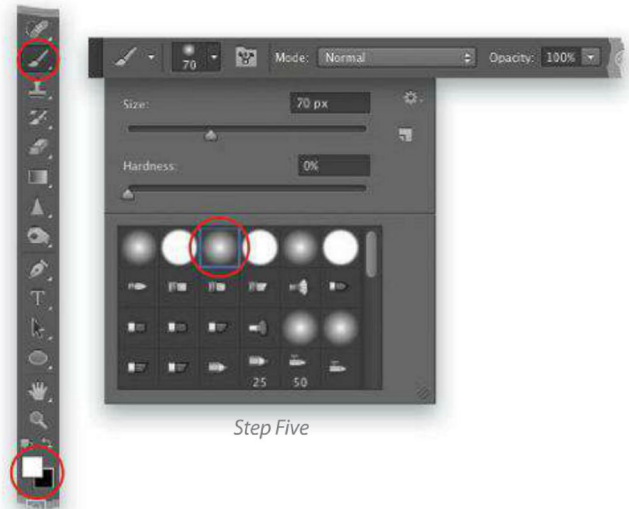
STEP EIGHT: For the eyes, press-and-hold the Spacebar and then drag with your mouse to reposition the eyes so you can see them. Choose Layer>New Adjustment Layer>Brightness/Contrast and in the resulting dialog, enter "eyes," and click OK. In the Layers panel, change the blend mode of the adjustment layer to Screen. Again, we'll use the layer mask to hide the lightening.

STEP NINE: With the layer mask active, choose Edit>Fill, pick Black from the Use pop-up menu, and click OK. Take a peek at the colors at the bottom of the Toolbox and press X until white is on top.

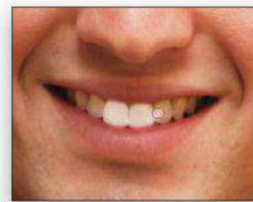
STEP TEN: Press B to activate the Brush tool, and paint one iris (don't lighten the pupils or the iris rims). Reduce the brush size and then paint the white part, too, if it needs lightening. If you mess up, press X to make black the Foreground color, and then paint over that area again. Press-and-hold the Spacebar, click-and-drag so you can see the other eye, and repeat this step.

STEP ELEVEN: Lower layer Opacity to approximately 40%. Choose File>Save As and from the Format pop-up menu, choose Photoshop, and click Save to keep your layers intact for future editing.

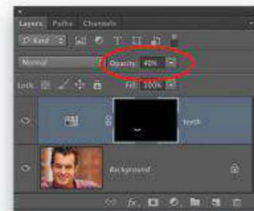
As you can see, this technique is superhandy for lightening teeth and eyes, though you could use it to selectively lighten anything. Until next time, may the creative force be with you all! ■



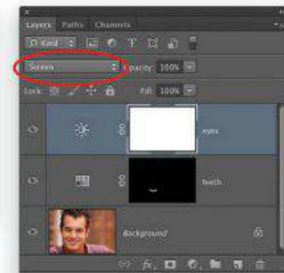
Step Five



Step Six



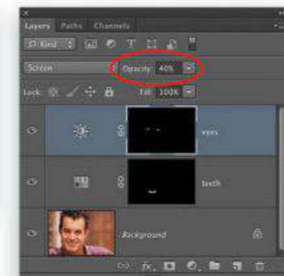
Step Seven



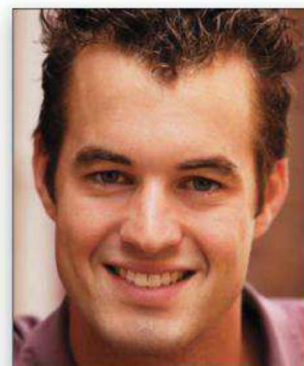
Step Eight



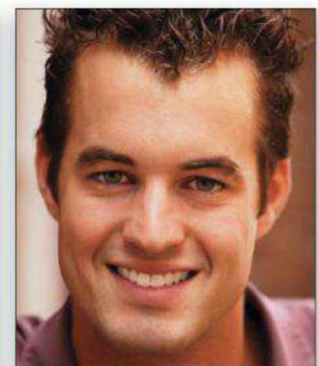
Step Ten



Step Eleven



Before



After

▼ CLASSIC EFFECTS

PETE COLLINS

A Splash of Color

Adding a splash of color with streaks of paint can give your image a whole new dimension and a sense of action. With a couple of quick steps you can spruce up just about any object. This type of look has been used many times for shoe companies, so I thought a classic shoe would be fitting (sorry about the pun).

► **STEP ONE:** You need to create a clean selection around the shoe. You can use any number of tools, but when dealing with products or any other instance when you need to have clean edges, the Pen tool (P) is often your best bet. Take your time, make a good selection, and you'll be able to use it over and over again for future work. Once you have cut out your selection and it's on its own layer, you can add a splash.

[NAPP members may download the files used in this tutorial at <http://members.photoshopuser.com/magazine/issue/january-2013>. All files are for personal use only.]

STEP TWO: Perhaps the biggest step in the whole process is finding the right kind of splash to add. Using the keyword "splash" in the search box on a stock image site such as Fotolia.com should give you a wide variety of choices. Look for just the right characteristics that will fit the shape and action of the image. Making sure it's the right color isn't an issue because we can change it to match the product. We chose this splash because it has four distinct parts that can be easily masked to follow the contours of the shoe and will give it a fun sense of action.

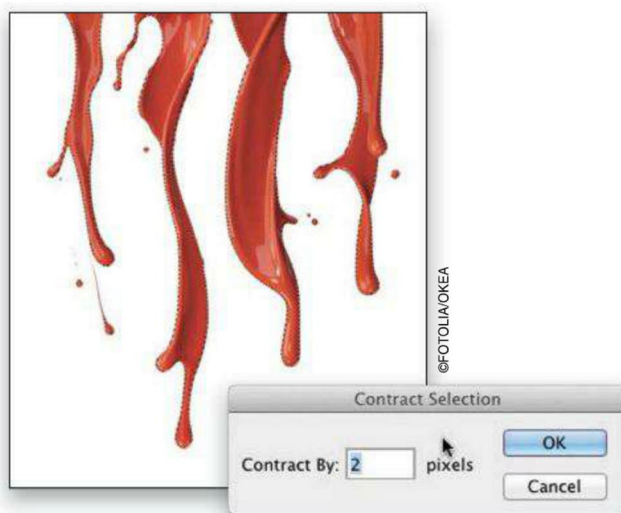
STEP THREE: To select the splashes, use Select>Color Range. Click on the Eyedropper with the plus symbol and click on various areas of the splash in the preview until the splash is completely white. Try raising the Fuzziness slider for any areas that the Eyedropper can't select, and click OK. With the paint splash selected, choose Select>Modify>Contract. In the Contract Selection dialog that appears, set the value to 1 or 2 pixels, and click OK. This will shrink the selection slightly and hopefully get rid of any ragged edges or white jaggies.

STEP FOUR: With the Move tool (V), drag the splash selection onto the shoe image. You'll notice there are a couple things we need to address. We need to extend the canvas and place and resize the splash. Choose Image>Canvas Size. In the dialog that appears, turn on the Relative checkbox, click the middle arrow in the left column to change the Anchor point, set the Width to 1 inches, choose White for Canvas Extension Color, and click OK. Click the splash layer in the Layers panel, then press Command-T (PC: Ctrl-T) to enter Free Transform. Rotate and resize the splash over the shoe. Press Enter to commit the transformation.



Step One

©FOTOLIA/S.WHITE



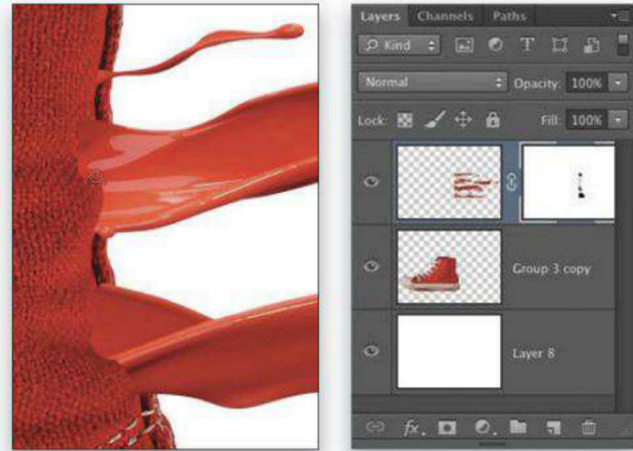
Step Three

©FOTOLIA/OKEA



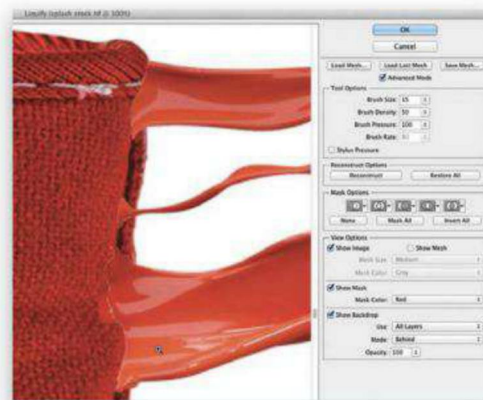
Step Four

STEP FIVE: The goal is to have the splash interact with the shoe as if it's part of the shoe; therefore, you'll want to hide parts of the splash that don't correspond with the spine of the shoe. With the paint splash layer active, click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. Choose the Brush tool (B), set the Foreground color to black, and paint to hide any parts of the splash that you don't want to show. Press X to switch to white, and paint to bring back any parts that you may want to keep. *Tip:* Try painting away a little too much of the splash, then switch your brush to white and carefully bring back the splash in the curves of the shoe to make it look like it matches up with the seam in the back.

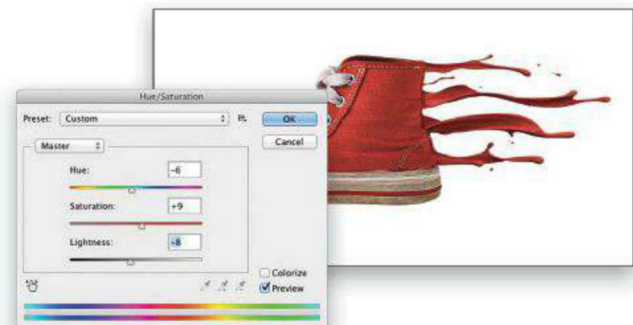


Step Five

STEP SIX: Just trimming away the extra paint has the image looking pretty good, but now we'll add a little Photoshop magic. Right-click the layer mask thumbnail and choose Apply Layer Mask, then choose Filter>Liquify. In the Liquify dialog, check Show Backdrop, set Mode to Behind, and raise the Opacity to 100% so you can see the shoe underneath the splash. This is where you need to take a little time and use a soft hand to get the paint to look like it's coming out of the seams of the shoe. Choose the Forward Warp tool (W), begin with a bigger brush than you think you'll need, and nudge the paint with just the edges of the brush to get the best results. As you get to the tighter areas of the paint, decrease the brush size for more precise control. If things start looking really bad, hold down the Option (PC: Alt) key, click the Reset button, and try again. When you have the splash looking the way you want it, click OK. Now the splash is interacting with the shoe, but you can help it along: Click the Create New Layer icon at the bottom of the Layers panel; use a small, soft brush set to black and a low Opacity, say 15%; and add a few shadows where the shoe and the paint meet.



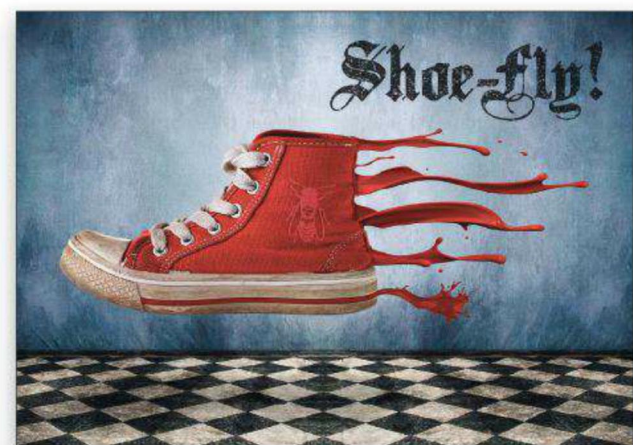
Step Six



Step Seven

STEP SEVEN: Now we need to change the color of the paint to match the shoe. Make a safety copy of the splash layer you just edited by pressing Command-J (PC: Ctrl-J) and hide that layer by clicking the Eye icon. Now if things get weird, you'll have a backup layer to try again. With the splash layer selected, press Command-U (PC: Ctrl-U) to bring up the Hue/Saturation dialog. Using a combination of the Hue, Saturation, and Brightness sliders allows you to get a pretty close match. If you happen to be colorblind like me, you may need to have someone come in and check to make sure the colors work. (Thanks, Corey!)

STEP EIGHT: Now the paint matches the shoe and it looks like it's coming out of the seams. All you need to do is add a background, shadow, some text, and maybe an additional splash or two to complete the look. ■



Step Eight

FROM BERT'S STUDIO

BERT MONROY

Torn-Out Page

At a recent exhibit of my earlier work, I decided to call attention to some articles I illustrated and show them as they appeared in the magazines. The best solution to show them all in the limited space was to group them as tear-outs, but I didn't want to tear up my samples because they are old and irreplaceable.

STEP ONE: Scan the page you want to appear as the tear-out art. Make sure you get a lot of extra space around the desired section being highlighted. Tear a plain, white sheet of paper in the approximate shape you want your tear-out to have. Place it against black material and scan it. You now have all the materials you need to get started. You'll create everything else in Photoshop.

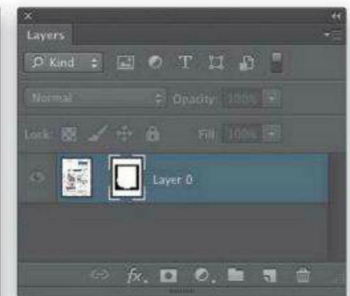
STEP TWO: Open the file containing the scan of the torn piece of paper. Press Command-A (PC: Ctrl-A) to select the image, then choose Edit>Copy. Open the file containing the scan of the page. In the Layers panel, double-click the Background layer and click OK to convert it into a layer. Click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. The mask appears next to the layer in the Layers panel, along with a small chain link icon between the layer and the mask. Click the icon to turn it off. This will allow you to modify the contents of the layer or mask independently from each other.

STEP THREE: Option-click (PC: Alt-click) on the mask in the Layers panel. This brings you into the mask itself so you can work in it. Choose Edit>Paste to paste the contents of the clipboard, which should be the torn paper from Step Two. *Note:* You must be in the mask as outlined in the last step to paste the contents of the clipboard. If you're not, the paste will fall into a new layer.

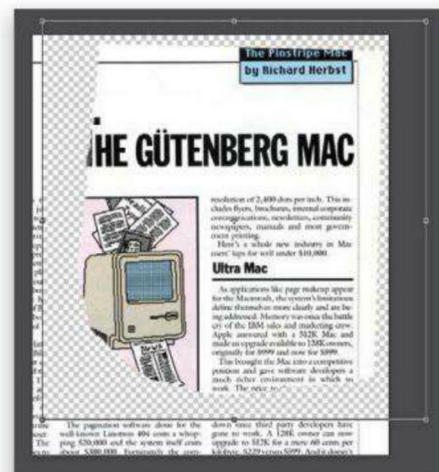
STEP FOUR: Option-click (PC: Alt-click) on the mask again to bring you back to the layer view. Making sure the mask is still selected as the target in the Layers panel, press Command-T (PC: Ctrl-T) to enter Free Transform. Scale and distort your mask to the desired shape. Because you're viewing the layer, you can see the effect your mask is having on the image, as seen here. Press Enter to commit the transformation, and then press Command-D (PC: Ctrl-D) to deselect.



Step Two



Step Three



Step Four

continued on p.54

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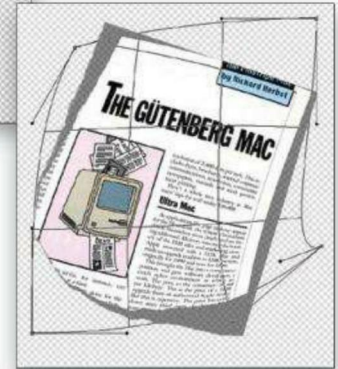


VANGUARD

STEP FIVE: Once the mask is in place, delete the mask by dragging it to the Trash icon. When the dialog appears asking you how to handle the mask about to be discarded, click Apply. This will remove the mask, leaving behind the layer containing only the torn page. Press Command-T (PC: Ctrl-T) to enter Free Transform, then rotate the layer to make it look like it's hanging. Press Enter to commit the transformation. Double-click next to the layer name in the Layers panel. In the Layer Style dialog, click Drop Shadow, adjust to taste, and click OK to apply the layer style.

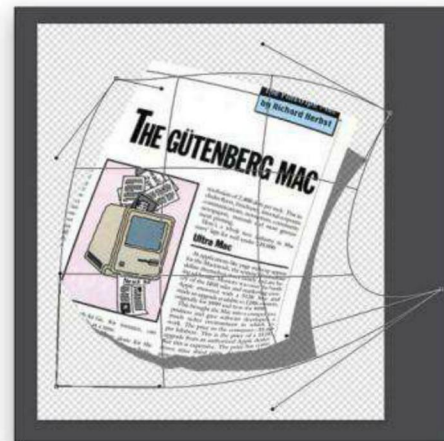


Step Five



Step Six

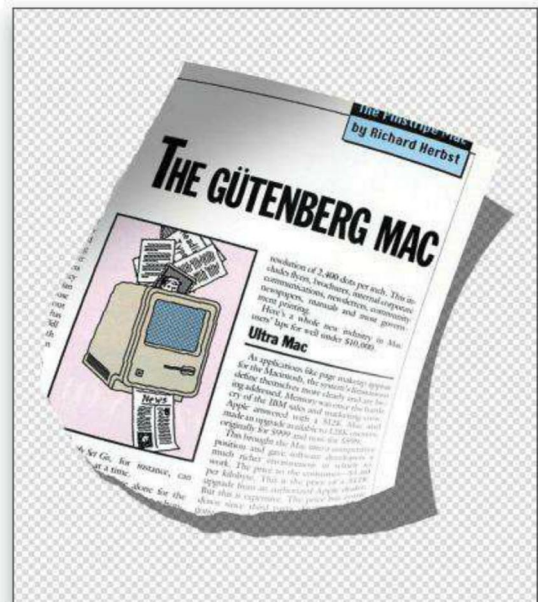
STEP SIX: This next step is crucial in obtaining a realistic effect—choose Layer>Layer Style>Create Layer, and click OK in the dialog that appears. This will separate the drop shadow from the layer and put it into its own layer. This is invaluable in the creation of the final effects. Make sure the torn page layer is selected in the Layers panel, then choose Edit>Transform>Warp. Warp the edges of the page to make them appear bent, as shown here. Press Enter to commit the transformation.



Step Seven

STEP SEVEN: Now select the drop shadow layer and choose Edit>Transform>Warp. Warp the edges of the shadow to accent the three-dimensional effect of the bent page, and press Enter.

STEP EIGHT: Finally, the touch that will complete the look—highlights and shadows! Click the Create a New Layer icon at the bottom of the Layers panel, and drag this layer to the top of the layer stack. Double-click the layer name and rename it "Tones." Press-and-hold the Option (PC: Alt) key and hover your cursor between the Tones and torn page layers, then click to create a clipping group with the two layers. This will use the shape of the torn page as a mask for the layer you just created. Make sure the Tones layer is selected. Choose the Brush tool (B), press D to make your Foreground color black, and with a large, soft-edged brush, paint a swath of tone across the top-left edge of the page. You're working in the Tones layer, but it will look as if the torn page has been painted. This is due to the clipping group mask. (Note: We'll address the Opacity soon.) Now press X to make white your Foreground color, and paint a swath along the bottom right of the page. Reduce the Opacity for the Tones layer and the result should look similar to our example. A quick reminder, no magazine was injured in the preparation of this article. ■

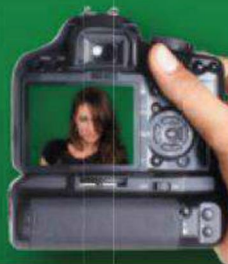


Step Eight

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PHOTOGRAPHY SECRETS

STOCK PHOTOGRAPHY

By Pete Collins

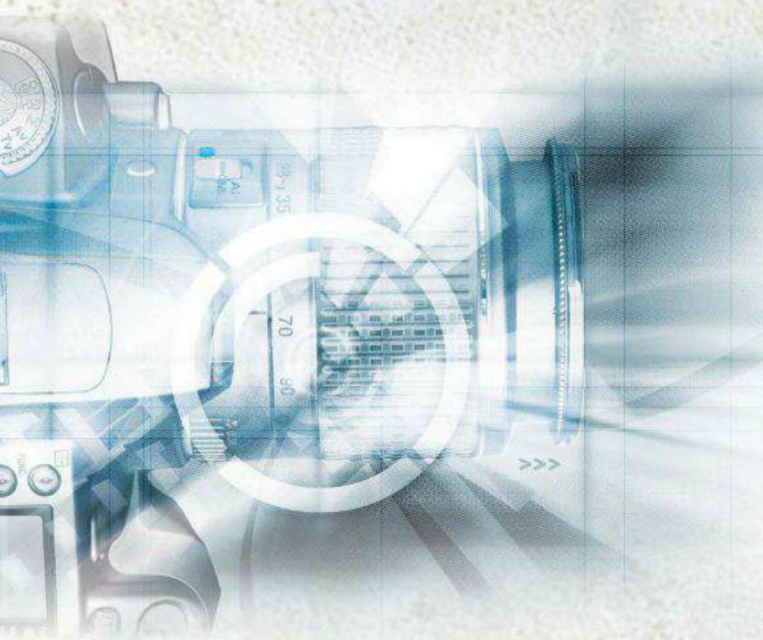
As a graphic designer, I use a lot of stock photos, and as a photographer, I've taken many stock photographs. Whether you're trying to sell stock photos to add a little extra money to your budget or taking them for your work and clients, knowing the angles will help you get the results you want.

THINK LIKE A DESIGNER

Designers want lots of options so they can fit different elements into their images quickly and easily; if it looks like too much work or if it only has one option, they might skip it for something easier. The first thing designers do when going to a stock site is enter keywords for a search. When looking at the search results, which do you think is more promising: a single photo that might work, or a group of photos covering many angles that includes one photo that fits, no matter what angle is needed? To put it another way, photographer #1 takes a single photo while photographer #2 takes photos from many angles. They both upload the photos to the same site. Now photographer #2 has many photos from which to choose, and greater visibility because so many show up in the search, and the designer can return to the site and buy an image showing a different angle if needed.

Another scenario is that photographer #1 still has one photo and photographer #2 has placed three or four photos on a single image, so the designer can effectively buy one image and get several angles. The designer will buy yours because the original photo will work, and if the boss or client changes his or her mind, the designer can replace it quickly with another one of your photos. That means more usability and more sales.

Let's use something simple to demonstrate the idea of working the angles. You can't get much simpler than a hammer. Before you take your first picture, you need to ask yourself, "What kind of images will need to have a hammer in them?" Perhaps our designer is working for a construction company and revamping all of the marketing materials. The website alone will require a header, sidebar image, and maybe even a pop-up background. That's three different-shaped photos: a horizontal, a vertical, and a square shape.



IMAGES: iStockphoto LAYOUT DESIGN: Taffy Clifford

Now what if that same company just needs a good, clean photo of a hammer to put into a composite image. The questions you need to ask are, "Will the hammer be facing toward the camera or away from it? Will it need to be shown from the right or the left?" Now you're thinking like a designer, and you already see the need to shoot this object vertically, horizontally, front and back, high and low, and both the sides, and it's just a simple hammer.

LET THERE BE LIGHT

Lighting can make or break a stock photo. If the shadows don't go in the same direction as the environment that it's going to be put in, it won't work. That's why you'll want to shoot individual objects and elements in soft, flat lighting so that there aren't harsh shadows. When you're looking at objects on stock photography sites, you'll notice that they're mainly shot with a white background. This is to aid in cutting out the object to be used in other images. A designer will pass over poorly lit photos in a heartbeat, so your goal is to shoot your objects on a background that's as clean and pure white as possible.

GETTING STARTED

Let's look at a simple setup that doesn't require a lot of fancy equipment or lights. All that's required is a cheap presentation board, two yardsticks, some fishing line, a couple clothespins, and a spare block of wood. Total cost is less than \$10.

For this photo shoot, I was outside in the shady part of the loading dock at the office, just out of the sun. Here, the key is to have the presentation board facing the sunny parking lot to get the most ambient light bouncing and wrapping around the hammer, while giving me a clean, crisp white background. No lights or strobes needed, and I'm only shooting with a simple 50mm f/1.8 lens that costs around \$100. It's not about the gear.



PATRICK ATERS

Cheap but effective setup

WORKING THE ANGLES

By tying up the object with fishing line and using the yardsticks as supports, we make the object "float" in midair, and it will only need minimal retouching to get rid of any telltale lines.

Now you can shoot high and low, left and right, all from one setup. Now change the hammer to face the other direction and do it again. Most of the time you'll want to make sure that the entire object is in focus, so you'll want to shoot at around f/8 or higher. Once you've made clean, crisp shots of the object, you can then start to play with your depth of field and try some more artistic shots.

BACKGROUNDS

Now that you've covered all of the angles of the hammer with a pure white background, you might want to think about using some different backgrounds. Within 15' of where I was shooting, there was a picnic table, some moving pallets,



Think about orientation and shape



So many options



No so white



Fishing line means easy retouching



Different depths of field yield different looks

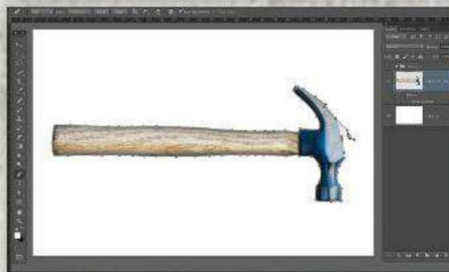
and a loading dock with some great diamond-plate steel. Laying the hammer at different angles and shooting on the different backgrounds took me an extra 5 minutes to get completely different looks. When shooting these types of photos, don't forget to shoot some shots with extra room for text. This ensures even more angles and options for the designer.

CLIPPING PATHS

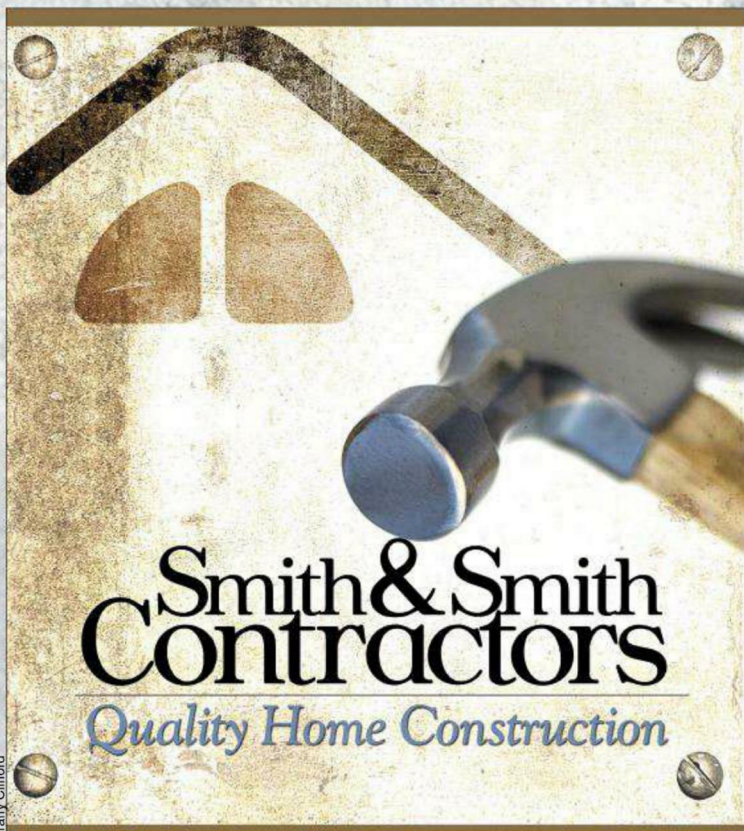
One thing you can do to increase the value of your photos is to add a clipping path. A clipping path is simply a path that you've made around the object and saved with the image. It can then be selected at any time in the Paths panel to make a quick, precise selection of the object. Given a choice, designers will almost always buy a photo with a clipping path over one without. There's a tutorial on the NAPP member website at www.photoshopper.com/keyconcepts that explains how to use the Pen tool to create clipping paths, if this is an unknown area for you.

Not only will this help the designer, but it will also help you sell more photos. Plus, you're not limited to just the couple of backgrounds that are available to you when shooting the object; you can add your object to any other backgrounds that you've taken at other times. Now your portfolio for this one object has grown tremendously.

So with a little forethought and understanding of the needs of your client, boss, or stock image buyer, you can create well-executed stock photos cheaply and effectively. Taking time to work the angles and the backgrounds will multiply your options and hopefully your sales. Happy shooting! ■



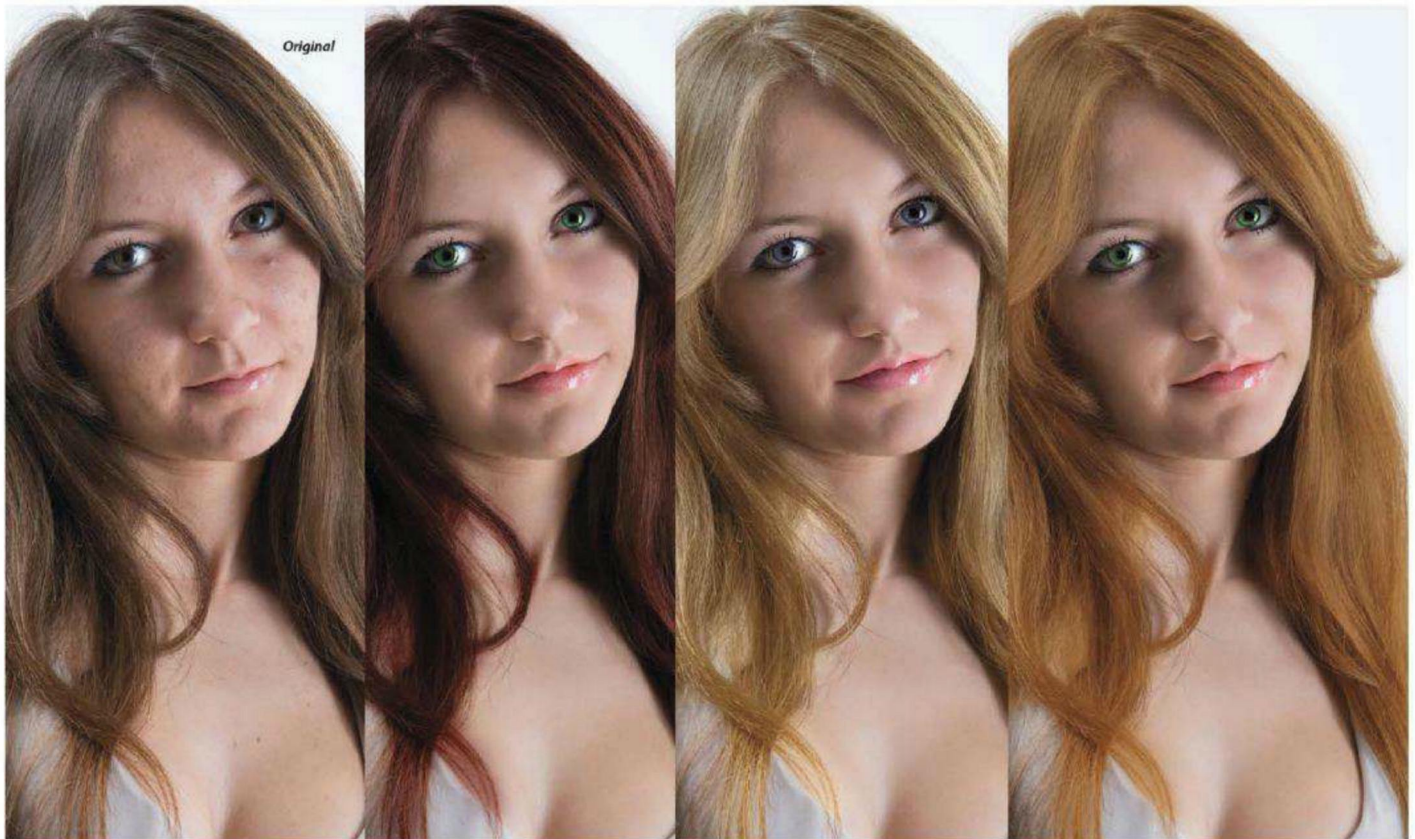
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REAL-WORLD ADJUSTMENTS IN NIGHT SCENES

By Sean Arbabi

When on a field assignment, I have a number of goals in mind, one of which is being able to include as much detail in camera as possible. Relying on my knowledge of exposure, lighting, contrast, and composition, I use every tool in my arsenal to create the best digital file. But our DSLRs can only go so far, so in the past, photographic masters such as Minor White, Jerry Uelsmann, and Sebastião Salgado relied on their darkroom techniques to complete the creative process—what Ansel Adams called his “presence,” describing the finished print. Today, the beauty of digital is the precise changes and adjustments you can make after the capture—our cameras completing the photographic process.

The look for your final image files also depends on the type of imagery you desire. I enjoy producing realistic adventure, lifestyle, nature, and travel images, so I tend to make a number of small but important adjustments, altering and fixing any camera limitations. Let’s look at a few examples of nighttime scenes I recently captured, and how I used a variety of adjustments on different areas of each photograph. The goal is to usurp the great tools in the Develop module to vastly improve your RAW digital files.

THE DEVELOP MODULE

The new additions in the Develop module (press the letter D for a shortcut) offer a multitude of tools, sliders, and settings to develop, repair, enhance, and modify RAW files. The new image-processing engine provides better rendering and new editing functionality, and the new Highlights, Shadows, Whites, and Blacks sliders in the Basic panel replace the Recovery, Fill Light, and Brightness sliders. Besides the general panels on the right, each tool (Crop Overlay, Spot Removal, Red Eye Correction, Graduated Filter, and the Adjustment Brush) has its own set of menu options and sliders.

The Adjustment Brush isn’t new in Lightroom 4, but it has more settings to paint specific areas, whether it’s adjusting the exposure or using Auto Mask to keep you from painting into areas bordering sections you’re adjusting. The Graduated Filter is another nice localized adjustment tool, and has always been one of my favorites as an outdoor travel shooter. Both the Adjustment Brush and Graduated Filter in Lightroom 4 have the ability to adjust white balance, which is nice for mixed lighting scenarios, as well as reduce noise in specific areas or knock out moiré patterns (rare in nature, but great for fabrics

in travel scenes). The updated Tone Curve panel offers users a few new options previously only available in Photoshop, such as Point Curve edits to individual RGB channels—nice for fine-tuning color balance or applying creative color techniques.

Note that since all of these photographs were captured in low light or at night, you’ll see the Histogram weighing heavily on the left Shadows area, with many areas of the scenes clipped. This is completely normal for a night scene since much of it’s simply black without detail. The key with night scenes is to fill the frame with an interesting composition and expose the middle tones (Exposure in the Lightroom 4 Histogram) and highlights well.

SUMMIT ON ANGEL ISLAND BY LANTERN

Earlier this year, I volunteered as a chaperone/photographer for my daughter’s overnight Civil War camp trip to Angel Island in the San Francisco Bay. One of the activities was a five-mile night hike to the top of the island. When we reached the summit at 9 p.m. the panoramic views were amazing, so I decided to capture a long exposure portrait using only the available glow of our lanterns and the Bay Area lights in the distance. Setting my camera to the wide aperture of f/4 with an 8 second shutter speed at ISO 500, I exposed the scene quickly before we headed back to our camp.

Here’s the untouched RAW file. I wanted to preserve details in some of the highlight areas, such as the subjects’ faces, and doing so underexposed some darker areas. Nice, but it’s missing the subtle details and hues. They’re in the file and just need to be extracted.



TUTORIAL IMAGES BY SEAN ARBABI. BACKGROUND IMAGE ©ISTOCKPHOTO/NEVODKA

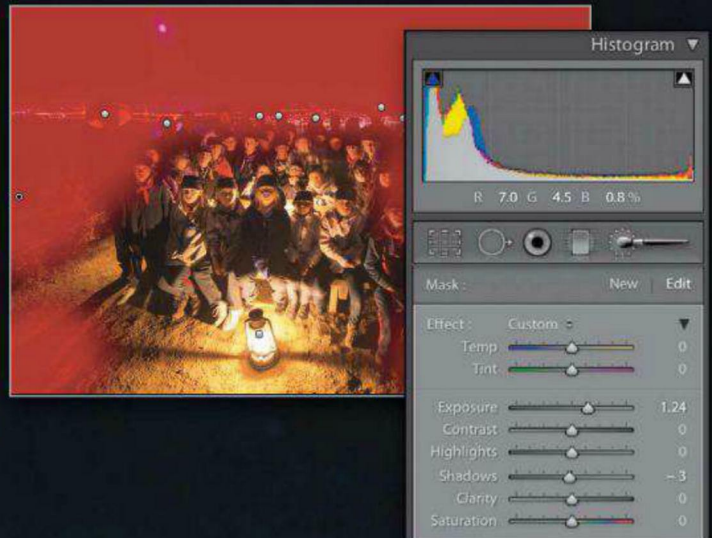
STEP ONE: The Adjustment Brush (K) was selected, and the Size was set to 23.4, the Feather to 100, and the Flow to 100. The Exposure was then increased to +1.24 and the Shadows decreased to -3. The dark areas around the subjects were painted to increase the detail lost due to the contrast between the lantern's light and the surrounding hillside. After pressing K to dismiss the Adjustment Brush and return to the Basic panel, the Highlights were knocked down to -34 for better lantern detail while cutting down on some overexposed highlights. The Shadows were then set to +47 to brighten shadow areas (due to contrast), and Whites to +34 to brighten the overall scene.

Although the Whites slider title is self-explanatory, to me it not only increases the whites, but also brightens the whole scene, which is a bonus. So the Highlights slider recovers the brightest areas, and the Whites brings it back in a slightly different yet beneficial way. This is where I pay attention to the histogram. I'm not a huge user of the histogram in the field; I rely on my knowledge of exposure instead. Yet in post-capture editing, the Histogram panel is a great tool to check any highlights you may be clipping. I'm not always concerned about small highlights lost, especially if the overall scene has benefited from the adjustments made, but large swathes of highlight clippings aren't acceptable. Lightroom 4 also helps here with its new highlight recovery algorithms, reducing highlight clipping considerably more than its predecessor.

STEP TWO: The Adjustment Brush was selected again and the Size was adjusted. A brush stroke was applied to the lantern area, setting the Exposure to -0.67 for lantern detail. Next, in the Basic panel, Vibrance and Saturation were set to +10 (my rough general setting for RAW files to match realistic hues). Next we chose the Graduated Filter (M) and clicked-and-dragged in the night sky to darken it a tad (our Exposure was -0.91). Clarity was then set to +20 to bring out the stars, Saturation was increased to +33 to deepen the midnight blue sky, and the Temp was set to -8 to cool the sky and bring back the blue tones visible to the naked eye. *Note:* I usually drag the Graduated Filter's line of delineation (the white-and-black circular pin) close to or on the horizon, depending on the scene.

STEP THREE: In the Noise Reduction section of the Details panel, the Luminance slider was set to +65 (cutting the digital noise caused by the higher ISO setting of 500, needed to cut the long exposure down to 8 seconds at f/4). Moving to the Split Toning panel, two adjustments were made to the Highlights (Hue +232, Saturation +40) and Shadows (Hue +225, Saturation +20), cooling down the warmth in both areas at different levels and obtaining more accurate colors.

STEP FOUR: More adjustments could have been made in the Luminance section of the HSL panel (only applying the slider in the Yellow tone at +53 to help the lantern's light pop a bit), but with a solid exposure, a nice glow in the subjects, and the intense hues in the scene, there's wasn't a need for much more. On occasion, I might edit the file in Photoshop, possibly to clone out an odd shape or make another very specific adjustment, but for the most part, the image is complete.



REAL-WORLD ADJUSTMENTS IN NIGHT SCENES



LOMBARD STREET AT TWILIGHT

While on assignment for a travel magazine, I located a unique angle to shoot a long telephoto lens view of the most crooked thoroughfare in the world, Lombard Street in San Francisco.

Above is the untouched RAW file. I set the ISO at 100 to minimize the noise and the aperture to f/11 to give me a shutter speed of 30 seconds—just enough time to capture car lights zigzagging down the street properly exposed, but not enough time to show the deep blue and pink reflecting off the surrounding homes.

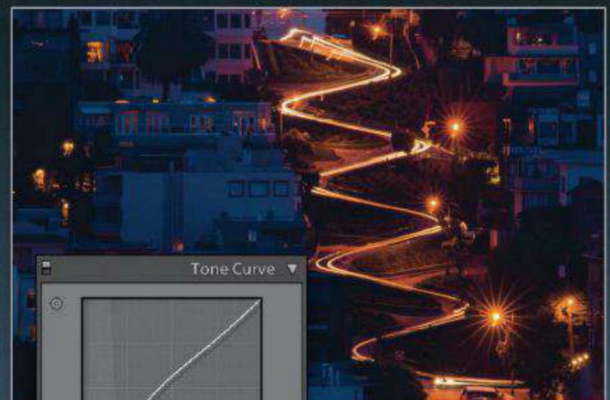
STEP ONE: First, small adjustments were applied in the Basic panel. The White Balance Tint was slightly changed from -5 to -7 to add the subtle pink reflecting off the sky. Next, the Exposure was boosted by 1/3 stop (+0.30), the Highlights recovered at -50, the Shadows brightened to +50 (assisting the contrast between the vehicle lights and the ambient light on the homes), the Whites increased to +35, the Blacks set to -10, and both Vibrance and Saturation were moved to +10 again.

STEP TWO: For this image, we'll use the Tone Curve panel. Click the Edit Point Curve icon at the bottom right of the Tone Curve panel to show the Region sliders. The Darks slider was set to +40 and the Shadows to -20 to add some pop to a flat blue home area. Next, in the Luminance section of the HSL panel, the Blue tone was set at +100 to match the ethereal blue at twilight. Moving down to the Detail panel, Luminance was set to +50 and Detail to +100 in the Noise Reduction section.

STEP THREE: Using the Adjustment Brush to dodge (lighten) and burn (darken) a few areas of the neighborhood, I reached the desired look I saw while capturing the original scene.

BORN BY FIRE: GRANITE AND STARS

Last fall, I took a cross-country backpacking trip into Yosemite's remote Tenaya Canyon. On the second night, we found a perfect campsite and built a small campfire in a fire ring at the base of a glacial erratic. After twilight, I composed a vertical scene with my 18mm lens, including The Milky Way above. I side lit the surrounding granite



REAL-WORLD ADJUSTMENTS IN NIGHT SCENES



with my headlamp, and fired off this 15-second exposure at f/4, ISO 1600.

I forgot to check my white balance, but I knew I could make that correction after the fact since RAW files leave white balance unprocessed until the image is opened in Lightroom. The general image is exactly what I envisioned, and the details are there in the file to be processed.

STEP ONE: In the Basic panel, the White Balance was corrected by using the Fluorescent setting in the As Shot drop-down menu to bring out the cool tones around the granite and the sky. The Exposure was raised to +0.75, the Highlights recovered at -72, the Shadows brightened to +76, the Whites decreased a tad at -13, Blacks set to -5, and both Vibrance and Saturation were set to +10.

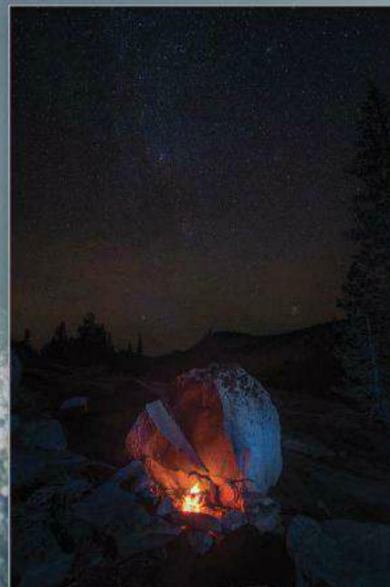
STEP TWO: Once again, we'll turn to the Tone Curve panel for a minor adjustment to the Darks at +10. Jumping over to the Split Toning panel, two adjustments were made to the Highlights (Hue +61, Saturation +45) and Shadows (Hue +236, Saturation +11), to bring some cooler tones to the sky while lessening the intense blue on the granite caused by the Fluorescent White Balance setting. Also, the noise was reduced that was caused by the high ISO setting used to expose the stars as pinpoints.

STEP THREE: The Adjustment Brush was used to burn the granite areas around the boulder and adjust some of the hues. With the small removal of a hot ember streak, my final image was born in the fiery controls of Lightroom 4, complete with the Andromeda Galaxy—the fuzzy object at upper right—a spiral galaxy approximately 2.5 million light-years from Earth.

FINAL WORDS

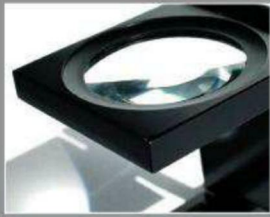
There are many other tools in the Develop module I never mentioned, including Lens Corrections, Effects, and Camera Calibration. As you begin to play with all of the new tools, don't let your digital eyes get too big for your Lightroom mouth. Make small movements, use the before and after toggle switch in the header of each panel to preview your alterations, and always do a little less instead of a little more. The point of a natural, realistic final photograph is to make it so, not to create a surreal lighting situation that either rarely or ever shows up in real life. And if you aren't familiar with the photographers I mentioned at the start of the article—Minor White, Jerry Uelsmann, and Sebastião Salgado—search for them online. You won't be disappointed. ■

SEAN ARBABI is a commercial photographer and author of *The Complete Guide to Nature Photography* and *The BetterPhoto Guide to Exposure* (Amphoto Books/Random House). Published worldwide the past 20 years, Sean also teaches workshops live and online.



UNDER THE LOUPE

Navigating the Map Module



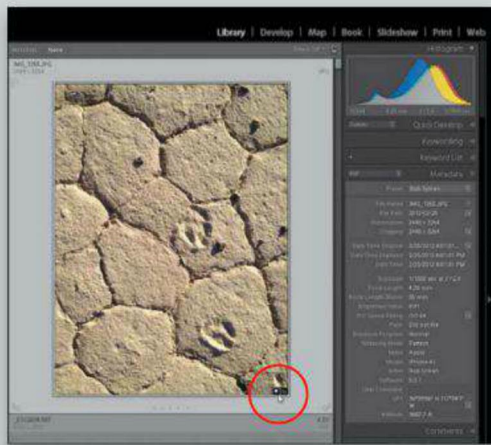
▼ Rob Sylvan

The Map module in Lightroom 4 offers a number of cool and useful ways to interact with, organize, and view your photos, whether you travel the world or just around your own town.

It used to be that adding GPS data to photos was left to diehard gear lovers, but these days it's hard to find a new communications device that doesn't include both a camera and a GPS chip. More and more point-and-shoot cameras have GPS tracking built in, and new GPS add-on accessories for DSLRs are becoming mainstream. The Map module in Lightroom 4 provides a great interface for not only visualizing where our photos with embedded GPS data were taken, but also a number of ways to add GPS and location data to other photos.

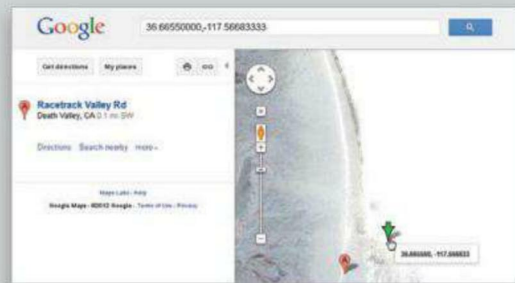
VIEW THE METADATA

Earlier this year I was out in Death Valley, California, with The Digital Photo Workshops (<http://thedigitalphotoworkshops.com>) and forgot my handheld GPS device at home. I was, however, relieved to find that the GPS in my iPhone 4S was still able to embed GPS coordinates in photos, even when I was way out in the middle of Racetrack Playa (which truly is in the middle of nowhere). While walking across the hard, cracked earth of the playa, I spotted a set of small animal tracks embedded in the dried mud and snapped a photo with my phone.



In the Library module, photos with embedded GPS data have a pin icon in the bottom-right corner of the thumbnail. You can also expand the Metadata panel, click the drop-down menu on the left of the panel header, and set it to EXIF view to see the GPS coordinates (and Altitude if your device records it). A single click of the pin icon

or the arrow next to the GPS field in the Metadata panel will take you to that photo's location in the Map module. *Note:* If you hold the Option (PC: Alt) key and click either of those buttons, your default Web browser will open to that location in Google Maps. The Map module uses the Google Maps API, so you need to have an Internet connection to use the Map module.



Once in the Map module, you can change the view of the map via the View menu or the Map Style drop-down in the Toolbar. The Toolbar also contains a Zoom slider to zoom in or out on the map, but you can also do this with the scroll wheel on your mouse or by pressing the Minus (–) and Equal (=) keys. Holding the Option (PC: Alt) key enables you to click-and-drag out an area on the map to zoom into.

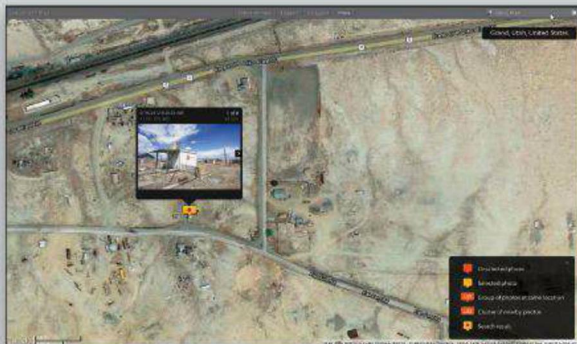
My two iPhone photos were automatically placed on the map using the embedded GPS coordinates, which provided a handy reference to me for the rest of the photos from that location. Use the Location Filter bar (above the map) to quickly filter out the photos in the Filmstrip to see only the photos Visible on Map, the photos Tagged with GPS data, Untagged photos, or set it to None and reveal all the photos.



By clicking Untagged, you can easily find the rest of the photos needing to be tagged and drag-and-drop them from the Filmstrip onto the desired location on the map, which will add the GPS coordinates to those photos, as well. The first time you do this, you'll be prompted by Lightroom about enabling reverse geocoding. If enabled, Lightroom will use the GPS coordinates to automatically fill in other location information (if it can find it) in the respective field of the Metadata panel. To apply the reverse geocoded location names, click on the title for each field (e.g., City, State/Province, etc.) and then click on the name that pops up (do this with all of the photos for the same location still selected to apply to all at once). The text in the field will change from gray to white. Of course, you can manually type in location information, too.



You can also search the map for specific locations using the Search Map field at the top right of the Location Filter. This provides another easy route to manually add your photos to a specific location or to view previously geocoded photos at that destination.



USING AN EXTERNAL GPS DEVICE

If your camera doesn't have a built-in or add-on GPS unit, and you don't want to manually drag-and-drop your photos onto the map, you might consider using a GPS device that can save out a tracklog. I've been using a handheld Garmin GPSMAP 60CSx for years, and (when I remember to bring it) I just tuck it in the outside pocket of my backpack while I'm out shooting for the day.

There's also a growing number of GPS apps for mobile phones that can also save out a tracklog file. The most important aspect of using a device like this is to synchro-

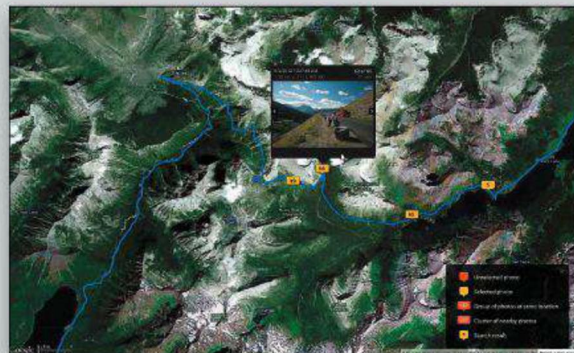
nize the date and time in the unit with the date and time of your camera before you start shooting. (*Note:* If you forget to change your camera's date and time, you can use the Metadata>Edit Capture Time function in the Library module to adjust the date and time stamp of your photos.) Here's how to marry the GPS data from your tracklog to your photos in the Map module:

STEP ONE: Save the tracklog from your GPS device as a GPX file (the GPS Exchange Format is an XML document containing the GPS coordinates and the date and time stamp in a standardized format Lightroom can understand) and transfer it to your computer.

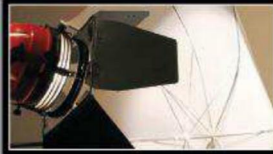
STEP TWO: Select the photos you want to geocode and switch to the Map module. I find it easiest to put the desired photos in a collection first. In any module, select the photos you want in the collection, click the New Collection icon (+) in the Collections header, choose Create Collection, give it a name, and click Create.

STEP THREE: Go to Map>Tracklog>Load Tracklog and navigate to your GPX file, or click the GPS Tracklogs icon in the Toolbar to access the Load Tracklog menu.

STEP FOUR: With all of your photos still selected, go to Map>Tracklog>Auto-Tag Selected Photos. *Note:* If your camera was on the correct time but the GPS device was in a different time zone you can use Map>Tracklog>Time Zone Offset to sync it with your camera. Lightroom will then use the date and time stamp in each photo to associate the matching GPS coordinates contained in the GPX file for that same date and time, and show them on the map along with the route contained in the tracklog. This is by far much faster and more accurate than doing it manually.



While having GPS data embedded in your photos can be useful in Lightroom, you may not want to include the coordinates to your home or favorite fishing spot in the copies of photos you export from Lightroom. You can strip the GPS coordinates from the metadata of exported copies simply by checking the Remove Location Info box in the Metadata panel of the Export dialog. ■



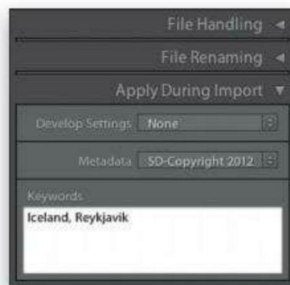
▼ Seán Duggan

LIGHTROOM Tips & Tricks

Keywords are one of the most important aspects of a well-organized image catalog. This issue, we'll take a look at some essential keyword strategy and functionality in Lightroom.

APPLY KEYWORDS ON IMPORT

Choose File>Import Photos and Video. In the Import dialog, you can add and apply keywords in the Apply During Import panel on the right side of the dialog. There are likely to be only a few keywords that will pertain to all of the images you're importing from a single card, such as those that reference a general location or an event, but any information applied here can be useful in locating photos down the road.



START BROAD, THEN NARROW THE FOCUS

When the images have been imported, you can apply more image-specific keywords. Let's say you have a card full of images taken at several locations in Iceland. You would have applied the basic location keyword of "Iceland" upon import. Now you'll apply more specific location keywords and any other identifiers to specific groups of the images—images that have something more specific in common. The idea is to apply a keyword to as many images as you can before moving on to the next group of images and the next keyword.

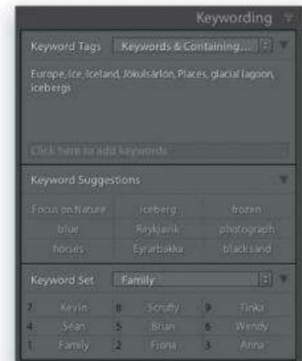
BATCH APPLY KEYWORDS IN GRID VIEW

Press (G) to make sure you're in Grid view. Select all the thumbnails that are from the same place (e.g., Reykjavik), press Command-K (PC: Ctrl-K) to activate the keyword entry field in the Keywording panel, then enter the relevant keyword. A single keyword entry will be applied to all selected images. Move on to the next batch of images taken at a different location. For some locations you may be able to enter several keywords at once to both identify the location and describe some of its primary characteristics, such as Jökulsárlón, glacial lagoon, icebergs, and ice. Once the different locations have been keyworded, you can apply any other relevant keywords that might help you both identify and find the images later, such as waterfall, geothermal, lava field, glacier, Arctic tern, puffin, etc.

USE KEYWORD SETS FOR COMMON KEYWORDS

Keywords sets in the Keywording panel are a great way to create a group of nine frequently used keywords. To get you started, Lightroom has three sets ready for use: Outdoor Photography, Portrait Photography, and Wedding Photography. Hold down the

Option (PC: Alt) key and you'll see numbers appear next to the keyword fields. These refer to the keyboard shortcut that you can use with the Option (PC: Alt) key to apply the keywords. To create a new set, choose one of the existing sets and, from the drop-down menu, choose Edit Set. Change the nine keywords as needed, click the Preset drop-down menu at the top of the dialog, choose Save Current Settings As New Preset, give your preset a name, click Create, and click Change. Now click on a keyword or use the shortcut Option-1 through 9 (PC: Alt-1 through 9) to apply it to the selected photos.



USE THE PAINTER TOOL FOR KEYWORDS

The Painter tool is located in the Toolbar under the grid. If you don't see the spray paint can icon, choose View>Show Toolbar. Click the Painter tool icon (or press Command-Option-K [PC: Ctrl-Alt-K]) to apply eight different attributes, including keywords, to the images you click on. You can select the different attributes from the Paint drop-down menu to the right of the Painter tool after you activate the tool. Press Option-Shift-Command-K (PC: Alt-Shift-Ctrl-K) to open the Set Keyword Shortcut dialog so you can define the keyword or keywords you want to add using the Painter tool. You can also click in the Enter Keywords Here field to the right of the Paint drop-down menu once you've activated the Painter tool. Now click on individual images or click-and-drag over several thumbnails at once to apply the keywords to those files. Add the Option (PC: Alt) key to remove the keywords applied with the Painter tool. You can also apply the defined keyword to selected images by pressing Shift-K. ■



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SCOTT KELBY

Highlight Clipping (and Why You Should Care)

I come from a traditional film background where we were concerned with nailing the exposure for the shadows and would let the highlights kind of take care of themselves. Today, with digital sensors, it's exactly the opposite. Our main concern is retaining highlight details, making sure that the brightest parts of our images have detail.

▶ If we don't keep a close eye on the highlights, they can blow out or clip, where those areas have no detail. How does highlight clipping even happen? It happens in one of two ways. First, it happens in camera when you take the shot. If you're using Auto, Program, Shutter, or Aperture Priority mode, your camera does its best to give you what it thinks is a proper exposure—and today cameras do a pretty amazing job of it—but it struggles when there's a lot of bright white areas in your photos, such as snow, beach scenes, a sky with white puffy clouds, a bride's gown, etc. These bright areas tend to beat the computer in your camera and they clip. The easiest way to fix this in camera is to use the Exposure Compensation control, which lets you override what your camera thinks is the proper exposure. That way, you can force it to shoot $-1/3$ to -1 stop or more below what it thinks is right so you can retain those blown-out highlights. If you didn't do that or didn't realize it was possible, you can usually fix this in Camera Raw or Lightroom.

Another cause of clipping is when you're editing the photo in Camera Raw. You could have increased the Exposure amount (or Whites or Highlights sliders) enough to create clipping that wasn't in the photo. Hey, it happens. If you know what you're doing, it might be okay. More on that later.

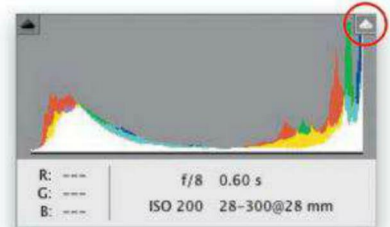
Note: Some things are going to clip no matter what, such as a photo where the sun is clearly visible. It's going to clip highlights like mad, and that's okay because as far as we know there's no real detail on the surface of the sun. So, the critical question to ask yourself when you see a clipping warning (either in your camera or in Camera Raw) is, "Is this clipped area an area of important detail," such as skin, a bride's gown, etc.? If it's just a reflection on a chrome bumper, then you can let it go. Being able to let unimportant detail go will help to keep you out of therapy.

HOW DO YOU KNOW IF YOUR IMAGE IS CLIPPING THE HIGHLIGHTS?

On your camera, turn on the highlight warning and after you take the shot, look at the image on the LCD. Any areas in your photos that are clipping will flash on and off at you like a slow strobe light. When you see that blinking, that's your cue to use Exposure Compensation to bring the highlight exposure back in line.

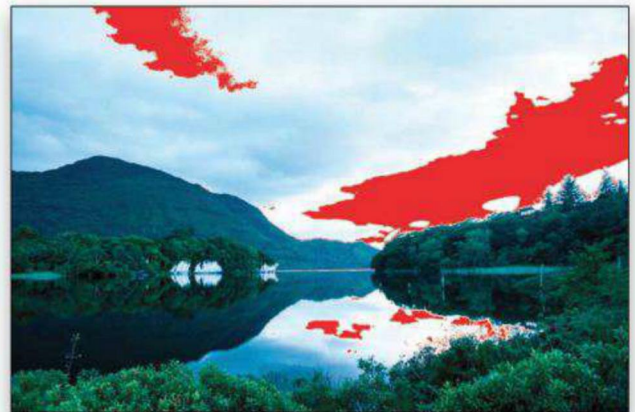
There's a highlight clipping warning in Camera Raw to let you instantly know what's clipping. It's actually on all the time, but it has two modes. The "always on" mode appears in the top-right corner of the histogram in the form of a triangle. It should be a black triangle, which indicates you don't have any clipping problems. If it's any other color, however, you have problems. For

example, a red, green, blue, cyan, etc. triangle means you're clipping, but only in that color channel. If the triangle is red, you're only losing highlight detail in the



Red channel, so there will be some other detail there. While it's not ideal to have any clipping, it's not the worst thing in the world. A solid white triangle is the worst thing in the world. This means you have full-on, blown-out, no-detail clipped highlights.

The other mode (that you turn on) displays highlight areas that are clipping in solid red on your photo so you can clearly see what's clipping. It stays on the photo as you repair the problem so you can see how your fix affects the rest of the photo as the red clipping warning disappears. To turn this on, click on the triangle in the top-right corner of the histogram, or press the letter O on your keyboard to toggle it on and off.



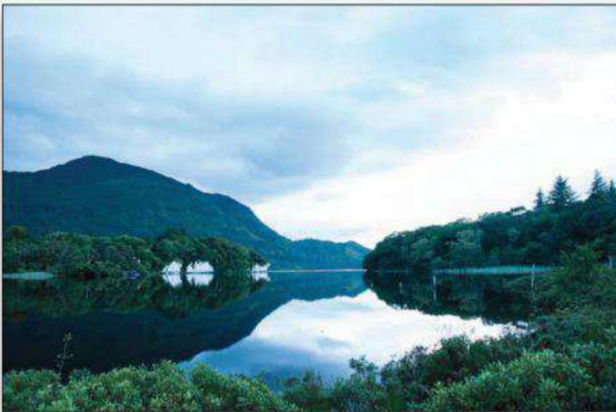
There's also a shadow clipping warning to alert you if your shadow areas are so dark that those areas will be solid black (no pixels, no detail, nuthin'). So why isn't there a shadow warning in most cameras like there is a highlight warning? It goes back to what I said in the beginning—we're more interested in retaining highlight detail. I think there's another reason, as well—some things should actually be solid black. I've heard photographers brag about retaining shadow detail and I always think their images look flat. That's because I believe some things in your photo should actually go solid black. That's my personal opinion, and it's why I don't sweat the shadow clipping warning in Camera Raw. If I have some black clipping, I'm okay with it.

THE HIGHLIGHTS SLIDER TO THE RESCUE

Thankfully, once you've determined that you have highlight clipping (and that the clipping appears in an area where there's important detail), the fix is easy. Just drag the Highlights slider to the left until the highlight clipping warning goes away (the red warning areas disappear or the triangle turns black). *Note to CS5 and CS4 Users:* You don't have a Highlights slider, so drag the Recovery slider to the right to recover those clipped highlights.

Warning: Don't get so focused on fixing the clipped highlights that you ignore the effects of dragging the Highlights slider too far. Depending on the image, it can either have a very minor effect on the overall look of the image, or it can affect it quite a bit. Nothing to panic over, but keep an eye out for how the overall image looks as you're recovering your highlights. A quick way to test this is to find the spot that looks good to you, and note that number (let's say it's -42). Now, drag the slider to 0 then back to -42 a few times and you'll quickly see how it's affecting the rest of the image.

Before you do that, make sure the Exposure slider is set where you want it. In Photoshop CS6, the Exposure slider determines the main overall exposure. If you're using CS5 or CS4, then exposure is a combination of the Brightness and Exposure sliders, so set them where you want them first, then use the Recovery slider.



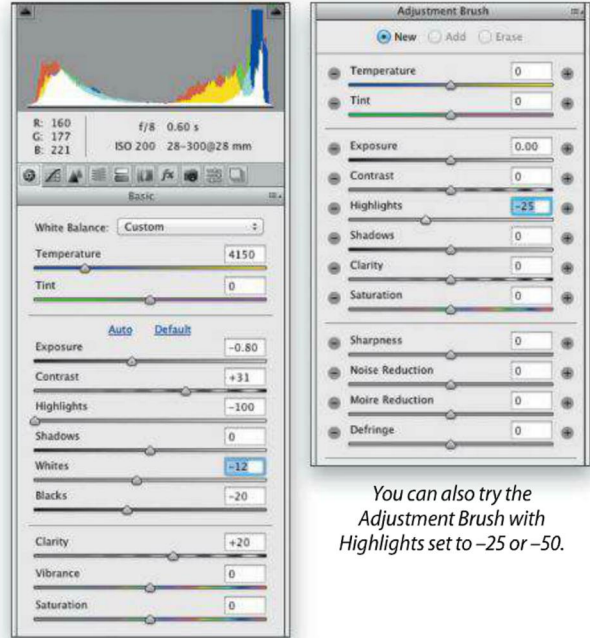
WHAT IF THAT DOESN'T DO THE TRICK?

That's possible, especially if your clipping happened in camera. If the clipping is really bad, you can drag the Highlights slider all the way to -100, and if that isn't enough, you can try dragging the Exposure slider to the left, just not too far.

If you've dragged the Exposure slider down a bit and the image is still clipping, you have two more options. First, drag the Whites slider to the left to see if that does the trick. *Note to CS5 and CS4 Users:* There's no Whites slider in CS5/CS4, so this isn't an option. The Exposure slider mostly controls the highlight areas, so you can pull it back (drag to the left) a bit farther without trashing the overall exposure.

The second option is to use the Adjustment Brush (K). Click the round minus icon to the left of the Highlights slider to set it to -25 and to reset all the other Adjustment Brush sliders to 0.

(*Lightroom Users:* Double-click on the word "Effect" at the top of the Adjustment Brush panel to reset all the sliders, then drag the Highlights slider to -25.) Now paint over only the areas that are clipping and see if that does the trick. All this makes you really wish you'd paid attention to this in camera, right? I know. But it happens to everybody, so this is the price we pay. If the -25 settings doesn't do it, try -50.



You can also try the Adjustment Brush with Highlights set to -25 or -50.

If lowering Highlights to -100 doesn't work, try lowering Exposure then Whites.

WHAT IF ALL OF THOSE DON'T WORK?

Then your photo will have clipped highlights. It's not the end of the world. Many people have experienced clipping highlights and gone on to live otherwise happy and productive lives. Well, some of them. Plus, once this happens to you, you'll make sure the highlight clipping warning is turned on in your camera from here on out, and that's a good thing.

Not all clipping is bad; in fact, if you're going for the popular lens flare washed-out look, then clipping actually adds to the effect (and so does dragging the Highlights slider to the right to increase the brightest highlights and make the washed-out effect even more obvious).

Tip: The Highlights slider is great for bringing back detail in clouds and taming bright skies, so give it a try when you have a landscape or travel image, even if it's not clipping.

IT COMES DOWN TO THIS...

In the end, clipping warnings are here to help you make decisions about your exposure. They're not a rule handed down by the International Highlight Committee, so you can choose to ignore them or use them. But now you know what they are, what causes them, how to fix them in camera, and ultimately how to deal with them in Camera Raw and Lightroom. Cheers. ■

▼ CREATIVE POINT OF VIEW

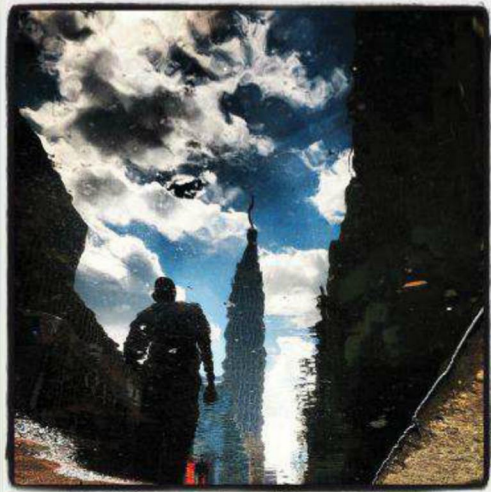
KATRIN EISMANN

Large and Small

If you carry a smartphone, you're carrying a practical, easy-to-use camera, but is it the best camera? Rather than assigning a value judgment, it's helpful to understand how your smartphone can make you a better photographer by practicing seeing, sharing, communicating, and knowing when to pull out your bigger, heavier DSLR.

► PRACTICE SEEING

How often have you left the house without your camera? Now how often have you left without your cell or smartphone and turned back to get it? Exactly. Leaving without a camera is something that happens to all of us, while leaving without a phone is something we all do our best to avoid. Your smartphone or, in my case, the iPhone, constantly reminds me to practice seeing no matter where I am, how little time there is, or what the weather is doing. For example, when walking to an appointment in Manhattan, if the light turns red, I challenge myself and say, "I can take a picture here." Believe me, New Yorkers are not known for their patience and the challenge of seeing, composing, and exposing in the few seconds before the light changes

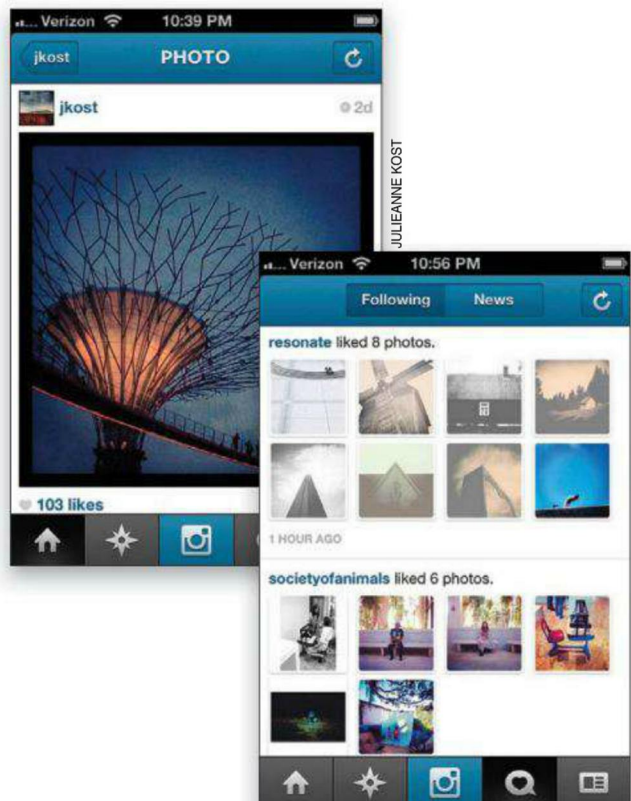


has made me a faster and more intuitive photographer. No more excuses, you have your phone with you—use it to practice seeing, framing, composing, and exploring. The skills you develop with your phone will serve you well when you use your DSLR.

SELECTIVE SHARING

Sharing and publishing your photographs to Instagram, Google+, Twitter, or Facebook (to name a few services) allows you to connect with followers, friends, and family. But more importantly, sharing your images requires you to be critical. You don't want to post every picture you take, as that would flood your followers' feeds and they'd lose interest. Choosing and posting carefully will make you a better image editor.

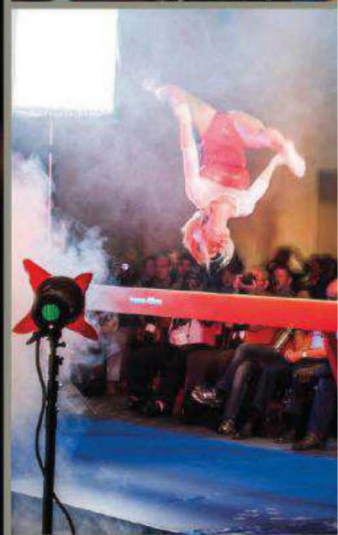
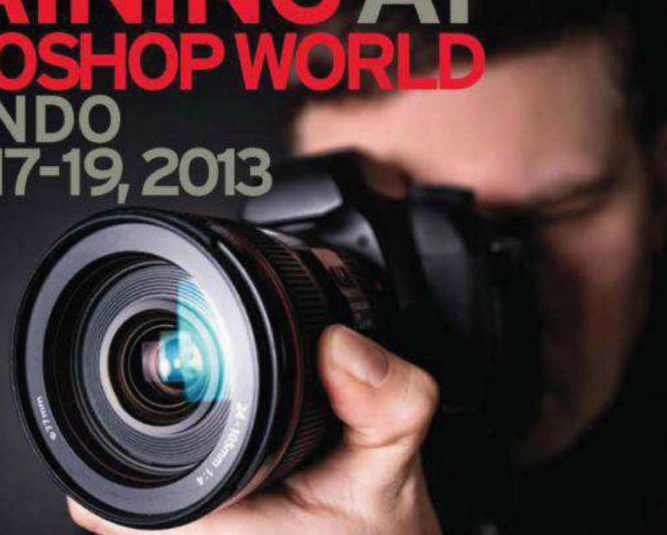
I admire Julieanne Kost, who only posts three images per day on Instagram that are related in subject matter and processing aesthetics. Sharing, posting, and distributing images instantly is very seductive, but more than "look at my fancy coffee or cute kitten," the ease of distribution allowed talented photojournalists Ben Lowy, Ed Kashi, Andrew Quilty, Stephen Wilkes, and Michael Christopher Brown to shoot and post to the Instagram



continued on p.75



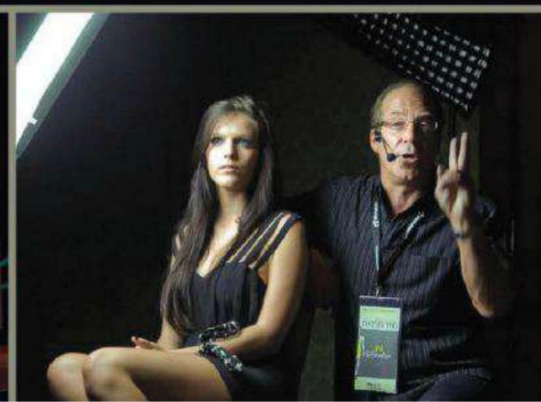
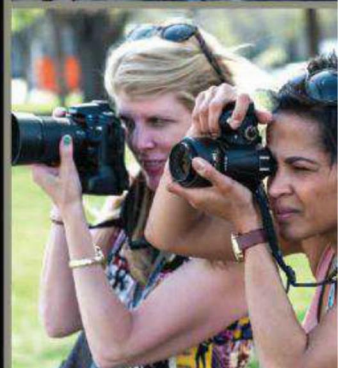
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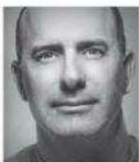
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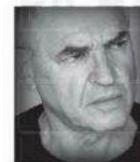
HUGHES



KLOSKOWSKI



KOST



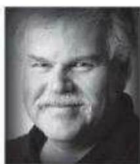
MAISEL



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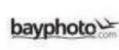


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[APRIL 16-19, 2013]

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WEDNESDAY, APRIL 17

OPENING KEYNOTE

Hosted by Scott Kelby, the "Photoshop Guys" and Adobe, the Photoshop World Opening Keynote sets the mood for the entire conference. It's your chance to hear special presentations, announcements and product demonstrations from Adobe, find out this year's Guru Award winners and much more.

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Here's your chance to network with fellow conference attendees and your PSW instructors at B.B. King's Restaurant & Blues Club. It'll be an all-star affair complete with a full buffet dinner, drinks and a live performance by Scott Kelby's band, Big Electric Cat. *Limited tickets available, \$59 per person.*

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ART OF DIGITAL PHOTOGRAPHY

Get plenty of insight and inspiration at this interactive panel discussion with some of today's leading photographers as they discuss their most memorable works, careers and more. A must-attend event for all photographers.

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You probably won't learn a single thing about Photoshop at this popular event, but you will have an absolute blast! Come see why everyone is completely mad about Midnight Madness. Tickets are free, but limited to 200 on a first-come, first-served basis at Photoshop World.

APRIL 17-19

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LODGING

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A special Photoshop World rate has been arranged at the Rosen Centre Hotel, located right across the street from the South Concourse of the Orange County Convention Center, where the conference will take place. To receive the discounted rate, you must identify yourself as a Photoshop World attendee when making your reservation.

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Single/Double Rate: \$159 per night

Rate includes complimentary in-room internet, fitness center access at \$20 per length of stay, 10% discount off breakfast buffet at Café Gauguin during the conference dates and complimentary self parking for all overnight guests. Reservation Cut-Off Date: Monday, March 25, 2013

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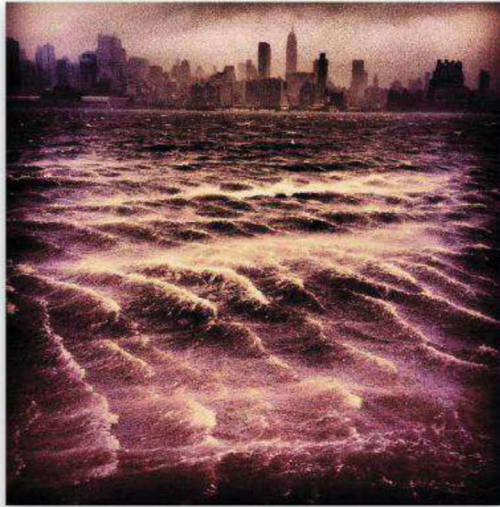
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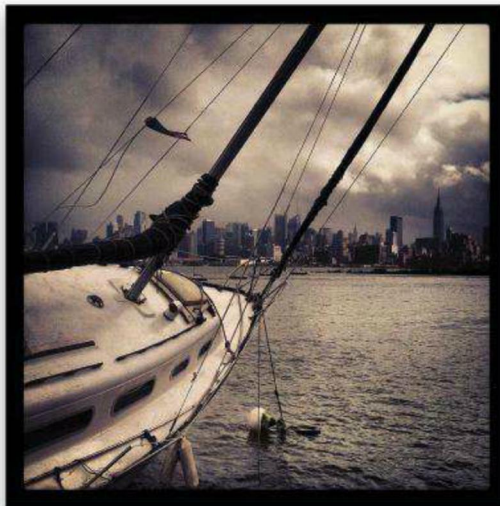


feed of *The New York Times* during Hurricane Sandy. When the power went out in New Jersey during Hurricane Sandy, I used Instagram to process and post images to Facebook and remain in communication with my students.



COMMUNITY

Of course it feels great to post an image and within a few minutes see that it's gathering Likes, but it's more enriching to be inspired by the images of people you admire. Whenever I have a few minutes waiting in line for coffee or riding the bus, I make sure to check my Instagram feed to see the images that (to name a few) baystar23, intao, lillamys, marcolnia, heavycoat, kellarz, blumenkraft, juliancalverley, jkost, koci, lsking, matteich, berlininstagram, nasagoddard, chenpamela, rickspaulding, berardway, and sdugan are posting. To dig even deeper, you can see which images the people that you're following like, which can lead you to even greater creative discoveries.



WHEN BIGGER IS BETTER

Smartphones are the most popular cameras used for Flickr and Facebook, and their unobtrusiveness, ease of use, and connectivity make them an essential communication and creativity tool

to have with you at all times. But there are some situations in which I prefer to use a higher-quality point-and-shoot or DSLR:

- *High-contrast lighting:* The sensors in smartphones are not high-bit devices, and if you need to maintain detail in the highlights and shadows, smartphones don't handle high-contrast scenes very well.
- *High ISO:* As DSLRs keep breaking ISO barriers, allowing you to shoot in the darkest situations, smartphones seem to be scared of the dark and, although I'm sure they will improve, once the sun goes down the DSLR comes out. Note how well my husband's Sony RX100 captured the flames engulfing a boat and how poorly my iPhone did.



JOHN MCINTOSH



- *Large prints:* If you're planning on making photorealistic, large-format prints, use the best camera at your disposal. Please note artist Dan Burkholder is making beautiful prints that originate from iPhone originals created with multiple exposures and then stitched together.
- *Important events:* I'm an Instagram fanatic, but I also admit that if I need photographs of an important family event, such as a wedding or valued birthday, I'd have high-quality images that haven't been filtered, in addition to the quirky Instagram pictures. Who knows what we'll think about those filters and edge effects in a few years?

SMALLER, EASIER, INSPIRING

Using your smartphone camera isn't an excuse for bad pictures, and adding filter effects shouldn't be used to cover up a bad picture. Smartphone photography is a professional tool to practice seeing, sharing, and being inspired. The easier the technology, the less it gets in your way to making wonderful images. ■

Dynamic Range Serendipitous Retouch

By Scott Valentine

After



SCOTT VALENTINE

Before



I'm anything but a portrait photographer. Taking pictures of people always intimidates me! But at a recent outdoor fair in Santa Fe, I was graced with a little Serendipity. Literally. The beautiful Serendipity is part of a performance group called Clan Tynker. I couldn't resist trying to grab a few shots, and was so completely focused on her character that I missed out on some better background opportunities.

In this installment of "Dynamic Range," I'll show you how I approach breaking down this challenge into manageable chunks. I want to make this portrait image into a horizontal composition and bring the model out from the background. I've already processed the download image in Adobe Camera Raw (ACR) to correct exposure and saturation. This demonstration will start from the adjusted and cropped image out of ACR.

[NAPP members may download the file used in this tutorial at <http://members.photoshopper.com/magazine/issue/january-2013>. All files are for personal use only.]

STEP ONE: First, let's take care of the general composition and add space to the left side of the canvas using the Crop tool (C). Drag out a horizontal selection to focus on her face and hands, then grab the left handle and drag out beyond the image canvas. I set View to Golden Spiral as a compositional guide from the Options Bar, placing the focus of the spiral on her eye. Press Shift-O multiple times to rotate the spiral until the tightest part of the spiral is around her left eye. Bring up the bottom edge and lower the top to make a more pleasing layout, using the guide for placement. Click the checkmark icon in the Options Bar to commit the crop, leaving you with Layer 0. Double-click the layer's name and rename it "Background."

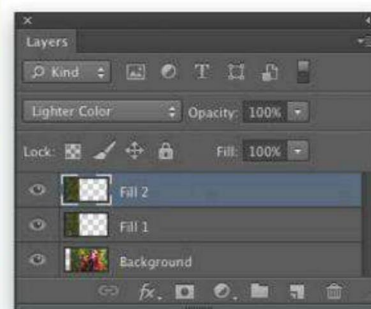
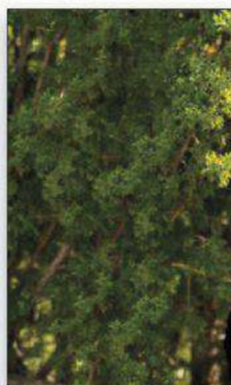
STEP TWO: There's a large blank area on the left, so we need to fill it in. Using the Rectangular Marquee tool (M), make a selection of the foliage on the left side of the Background layer, then press Command-J (PC: Ctrl-J) to copy the selection to a new layer. Using the Move tool (V), hold Shift-Option (PC: Shift-Alt) and drag to the left edge of the canvas, filling over the blank area. This creates a copy on a new layer after you've moved it. Holding Shift constrains the movement to a straight horizontal line. Select both of these layers (click the first one, then hold Shift and click the second) and press Command-E (PC: Ctrl-E) to merge them. Name the resulting layer "Fill 1." Now press Command-J (PC: Ctrl-J) to duplicate the merged layer, and name the duplicate "Fill 2." Turn off the visibility of Fill 2 by clicking the Eye icon in the Layers panel.

STEP THREE: Click the Fill 1 layer to select it. With the Rectangular Marquee tool, drag out a selection that's about 180-pixels wide from the top to the bottom of the image and centered on the visible seam. Choose Edit>Fill and select Content-Aware from the Use drop-down menu. When this is done, show Fill 2 and make it the active layer. Now do the same thing with a slightly wider rectangular selection: 220 px should work. If you keep getting repeated patterns, make a few other selections on either layer and fill again. You want to break up patterns on both Fill 1 and Fill 2 because we'll blend them in the next step.

Tip: Why not just treat the blank area with Content-Aware Fill (CAF)? For this particular image, I found that CAF creates too much of a pattern. Duplicating the source material seems to give better results, but I encourage you to try both methods.

STEP FOUR: When you're satisfied that most of the patterns are gone, set Fill 2 to Lighter Color blend mode in the Layers panel. This blends the two Fill layers and further hides any patterns that could give away the technique. You may want to lower the Opacity if the effect is too strong.

Optional: If some areas still need correction, use the Clone Stamp tool (S) on a new layer set to Darker Color to further remove defects. A moderately soft round brush about the size of the clumps of foliage will work well to start. Focus more on filling and stamping rather than brushing long strokes.



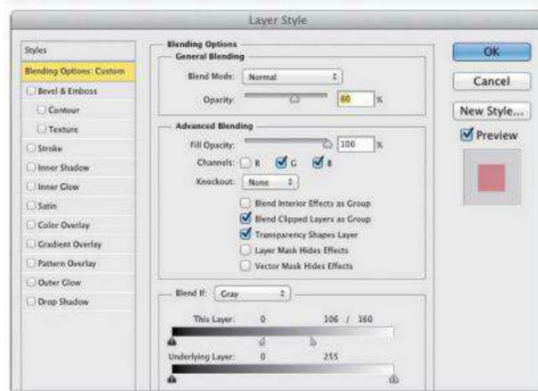
STEP FIVE: Click the Create a New Layer icon at the bottom of the Layers panel, set the blend mode to Luminosity, and name it "Highlight Fills." Use the Clone Stamp tool (S) set to Sample All Layers in the Options Bar with a soft, round brush to knock out the highlights in the branches behind the model. Option-click (PC: Alt-click) the darker foliage to set it as a clone source. At first, this won't look good, but we'll fix that. Once you've covered most of the highlights, lower the Opacity of this layer to about 65%. The goal here is to reduce the impact of the bright background, but not eliminate it. We want to even out the background for now because we'll darken it with a vignette later.

STEP SIX: Create another blank layer, name it "Makeup," and use the Spot Healing Brush tool (J) with a soft edge to clean up some marks on the model's makeup. Turn on Sample All Layers in the Options Bar, and work in small areas, using a brush about the size of the blemish. Use the Bracket keys to change the size of the brush. Don't try to hide her skin texture, just smooth out the makeup a little. Again, dab rather than stroke.

STEP SEVEN: On a new blank layer at the top of your layer stack, press Shift-Command-Option-E (PC: Shift-Ctrl-Alt-E) to stamp a merged copy of your image. Next, choose Filter>Blur>Gaussian Blur, use a setting of about 6 pixels, and click OK. We want to soften the image and obscure some detail, but still have distinct areas of color and light. Name this layer "Blur."

STEP EIGHT: Double-click the Blur thumbnail in the Layers panel to open the Layer Style dialog. Uncheck the R Channels box under Advanced Blending (bet you never thought you'd use this option!), and lower the Opacity to 60%. Finish by going to the Blend If section at the bottom and move the This Layer white slider to 160. Hold Option (PC: Alt) to split the slider and move the left half of the slider down to 106. Click OK. This should reveal much of her costume and some of her face.

STEP NINE: With the Blur layer selected, click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. With the mask selected, choose the Brush tool (B), press X to set the Foreground color to black, and paint to show more of the model. Use a semisoft round brush (Right-click in the document and set Hardness to 50%) for the bubbles over the background, just a tiny bit smaller than the bubbles themselves, and click once or twice in each bubble to bring them into focus (you may have to change brush sizes as you work).



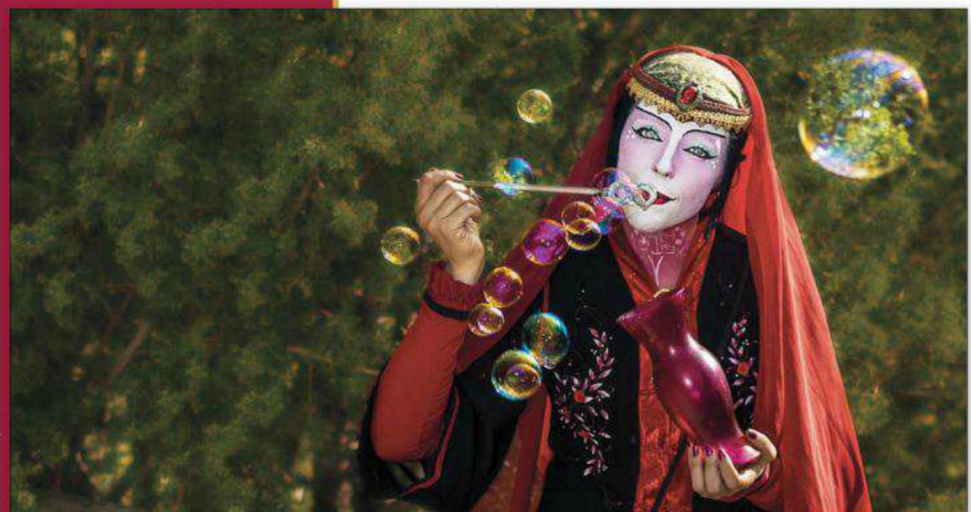
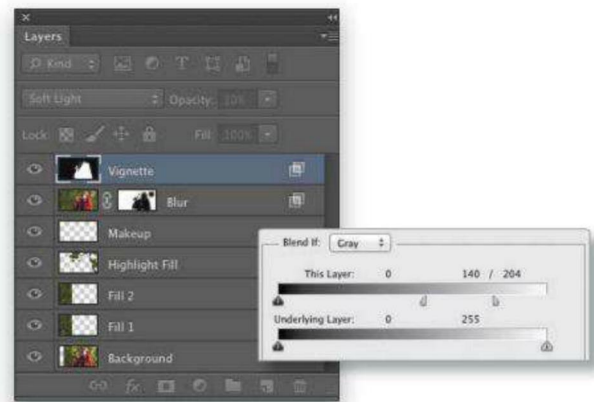
STEP TEN: Now let's refine the compositional focus a bit. Add another blank layer at the top of the stack and set its blend mode to Soft Light. Name this layer "Vignette." Press Option-Delete (PC: Alt-Backspace) to fill this layer with black. Lower the Opacity to about 30%. Press X to set the Foreground color to white, and paint on the Vignette layer to reveal the model and bubbles. Double-click on the Vignette layer to open the Layer Style dialog, and adjust the white slider under This Layer. Using the splitting technique from earlier, set the lower boundary to 140, and the upper to 204. Click OK.

STEP ELEVEN: Create a new blank layer, set the blend mode to Overlay, and name it "Eyes." Paint with white over her eyes and mouth. Use a very soft brush about the size of her eyeball, and just dab a few spots. Lower the Opacity of this layer to about 70%. This will call attention to her eyes and mouth in a subtle way.

STEP TWELVE: Control saturation with a new layer set to Color blend mode. Click the Foreground color swatch at the bottom of the Toolbox, set all RGB numbers to 128, click OK, and paint with 50% gray over the brighter pink areas of her makeup. Name this layer "Desaturate." Lower Opacity to taste—we used 30%.

Optional: If you want more sharpness from this image, create a new layer and press Shift-Command-Option-E (PC: Shift-Ctrl-Alt-E) to stamp a new merged copy. Set the blend mode to Soft Light, choose Filter>Other>High Pass, set the Radius to about 2.5 Pixels, and click OK. Add a mask, fill with black, and paint with white where you want sharpening.

Be sure to check out the supplied PSD file to see some of these techniques in detail. Each step is fairly simple, but when you combine everything in the right measure, there's a lot of power to be unleashed. Let it loose! ■



FOR MORE than a decade, Scott Valentine has been a student of digital images and visual communication. His background in physics and fine art helps him solve both technical and artistic challenges, and present difficult topics in an approachable, simple way. Keep up with him at scoxel.com.

DIGITAL PHOTOGRAPHER'S NOTEBOOK

KEVIN AMES

Digital Tilt-Shift

Tilt-shift wide-angle lenses are a great way to straighten converging vertical lines when photographing buildings, but not everyone has one of these optical wonders. This issue, we'll take a look at the Photoshop CS6 answer to tilt-shift—the Adaptive Wide Angle filter.

- Recently, I took a holiday trip to Brussels, Belgium, “the capital of Europe.” Readers of the “Notebook” know I love photographing architecture. Brussels is a rich environment for anyone who has a passion for shooting breathtaking buildings. A great example of gothic-style architecture is the Cathedral of St. Michael and St. Gudula. I made this photograph with my Canon EOS 5D Mark II and a Sigma 12–24mm f/4.5–5.6 ultrawide-angle zoom lens.

[NAPP members may download the file used in this tutorial at <http://members.photoshopuser.com/magazine/issue/january-2013>. All files are for personal use only.]

STEP ONE: The towers top out at 64 meters (about 210'). I had to tilt my camera up to include their height in the frame, which caused the vertical lines of the towers to converge. Here's an easy way to see the distortion. Press Command-R (PC: Ctrl-R) to show the rulers. Click in the vertical ruler at the left edge then drag out a guide, stopping at the very center of the church. Pull guides out to the inside and outside edges of both towers.

The center line is plumb. As the lines move toward the edges of the frame, two things happen: The vertical lines converge at the top, and horizontal curvature from the lens becomes more apparent.

STEP TWO: Press Command-J (PC: Ctrl-J) to duplicate the Background layer. Double-click the layer name and rename it “Tilt-Shift.” Right-click to the right of the new layer's name and choose Convert to Smart Object from the list. Next, choose Filter>Adaptive Wide Angle. Applying the filter to a smart object allows it to be edited later.

STEP THREE: The Correction drop-down menu offers four choices: Fisheye, Perspective, Auto, and Full Spherical. Choose Perspective. Note that the filter knows the focal length of the image (24mm) from the image metadata.

There are a series of tall, thin windows running up the length of each tower. Press the C key for the Constraint tool. Click to set an anchor point above the top window of the right tower, then press-and-hold the Shift key, and click the bottom of the



Step One



Step Three

lamppost in the foreground of the image. (Note: The Detail window shows an enlarged view to help with placing the anchors.) The Adaptive Wide Angle filter draws a magenta line connecting the anchor points. The curve becomes straight. Click on the first anchor point and drag it up to the top of the tower.

Repeat this step on the top window of the left tower. Use the windows to line up the constraint, and extend it down to the pink flowers behind the red car. The left tower is now vertical, too. Add two more vertical constraints along the inside line of each tower.

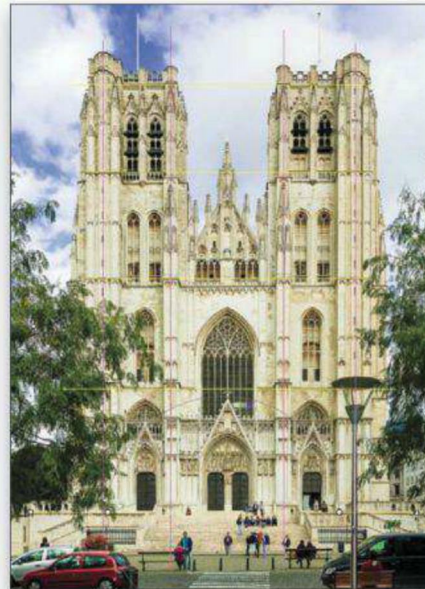
STEP FOUR: The horizontal lines are still curved. The Adaptive Wide Angle filter handles that, too. Place an anchor on the top-left line above the uppermost windows. Hold down the Shift key then click on the opposite edge of the right tower. A yellow constraint appears. Drag the two anchor points out beyond the edge of each tower. Work down the towers, adding four more horizontal constraints. Each one straightens its respective curve. Click OK to apply the filter.

STEP FIVE: Click the Eye icon next to the Tilt-Shift layer to see the before version, then click where the icon was to see the after version. Press Command-; (PC: Ctrl-;) to hide the guides, then hide the Background layer. The transformation that fixes the converging lines and curving horizontals leaves transparency at the top and bottom. Finishing the photograph is easy—crop it.

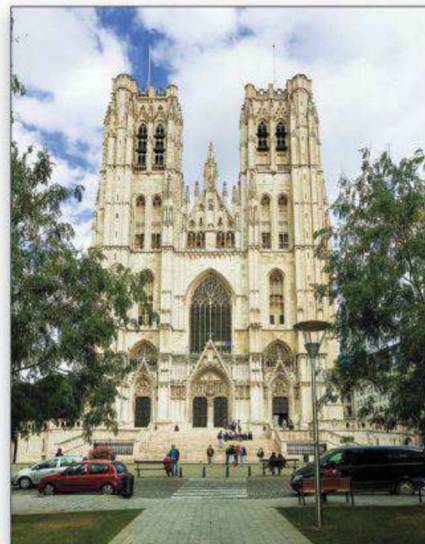
STEP SIX: Because I'm never content with the simplest method and I want more sky above the towers, let's fill the emptiness. Press Command-A (PC: Ctrl-A) to select all, then press Command-J (PC: Ctrl-J) to put the selection on a new layer. Rename the layer "Retouch." Choose the Magic Wand tool, nested below the Quick Selection tool (W) in the Toolbox. Click in the transparent area above the sky, then click the Refine Edge button in the Options Bar. In the dialog that appears, set Feather to 2 pixels, drag the Shift Edge slider to +100%, and click OK. Choose Edit>Fill, then choose Content-Aware from the Use drop-down menu, and click OK. Press Command-D (PC: Ctrl-D) to deselect. Use the Spot Healing Brush tool (J) to clean up any artifacts.

STEP SEVEN: Finally, use the Crop tool (C) to remove some of the unnecessary foreground and transparent sides. Of course, leave the freshly reconstituted sky.

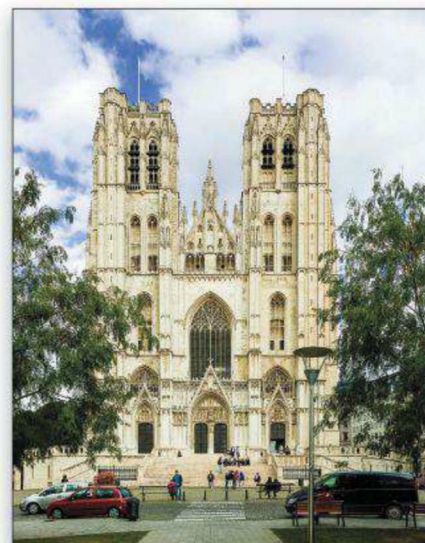
I don't own any tilt-shift lenses; I rely on Photoshop to handle straightening curved and converging lines. Next time, the "Notebook" explores focus stacking. ■



Step Four



Before



After

TABLET TALK

COREY BARKER

Makeup Effects in Photoshop

There are numerous ways to take advantage of the myriad retouching tools in Photoshop. The method and tools you use depend on what you want to change or adjust, and over the years, Adobe has added numerous features to make your job much easier.

Recently, I developed an online training course with makeup artist Shelley Giard on how to use Photoshop to enhance or even create makeup effects on various model shots. The goal of the class is to arm you with the techniques and knowledge to fix or enhance the makeup on your model shot and avoid having to do a reshoot or living with bad makeup. I wouldn't have proposed such a class without the use of a pressure-sensitive device.

In the real world, the intensity of makeup on a subject is determined by how hard or soft you apply the makeup. This is also true in the digital realm. If you choose a brush in Photoshop and lay down an even coat of pixels, then you'll end up with something that looks very fake and obvious. Using a pressure-sensitive device, however, will give that real-world feel and allow you to control the density of the makeup, just as you would on an actual subject.

Here's an example (below left) I did recently at Photoshop World. At first glance, the shot seems fine but there are a couple things that could use some tweaking. In this case, we'll do some simple skin softening. Again, this type of retouching is very subtle but makes a difference.

[NAPP members may download the file used in this tutorial at <http://members.photoshopper.com/magazine/issue/january-2013>. All files are for personal use only.]

STEP ONE: Before we can apply the digital makeup, click the Create a New Layer icon at the bottom of the Layers panel. To avoid the dreaded mannequin look, go to the Channels panel and Command-click (PC: Ctrl-click) on the Green channel thumbnail to load it as a selection. We chose the Green channel because it contains a good amount of the skin texture.

STEP TWO: Back in the Layers panel, click the blank layer (Layer 1) to select it, then click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel to turn the selection into a layer mask.

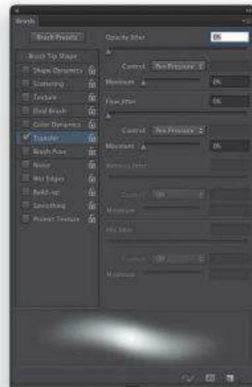
STEP THREE: Choose the Brush tool (B) and choose a standard round, soft-edged brush. Open the Brush panel (Window>Brush) and make sure all options are unchecked except Transfer. In the Transfer settings, set the Opacity Jitter and Flow Jitter Controls to Pen Pressure.

STEP FOUR: In the Layers panel, make sure the layer is selected, not the layer mask. Begin in the forehead area and Option-click (PC: Alt-click) to sample the local color. Now start painting with very light strokes and continue to build the effect as you go. You'll see the skin in that area get smoother. As in reality, the effect builds up density each time you lay down another stroke. Move around the image and continuously sample the color, as it will change depending on the lighting. If you use the same color throughout, it will look too even and unrealistic. The key here is to use light pressure, and this is only possible with a pressure-sensitive tablet. Also, the natural feel of the pen is similar to that of a makeup brush.

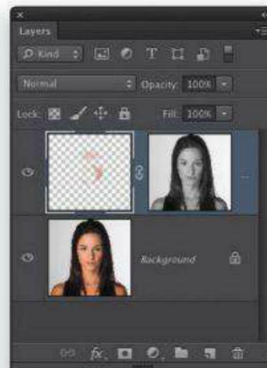
If you're using a tablet, experiment with the many uses of pressure sensitivity in Photoshop and see how you can more accurately mimic natural brush effects. Whether it's subtle makeup effects or re-creating traditional painting effects, you'll discover the only limitations are your imagination. ■



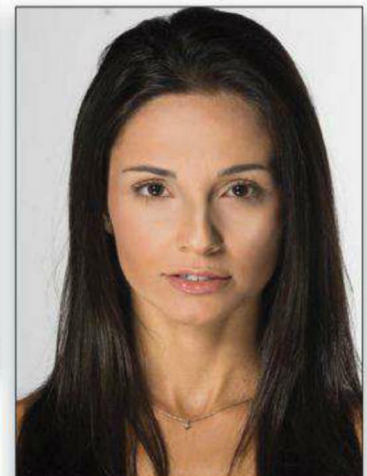
Original



Step Three



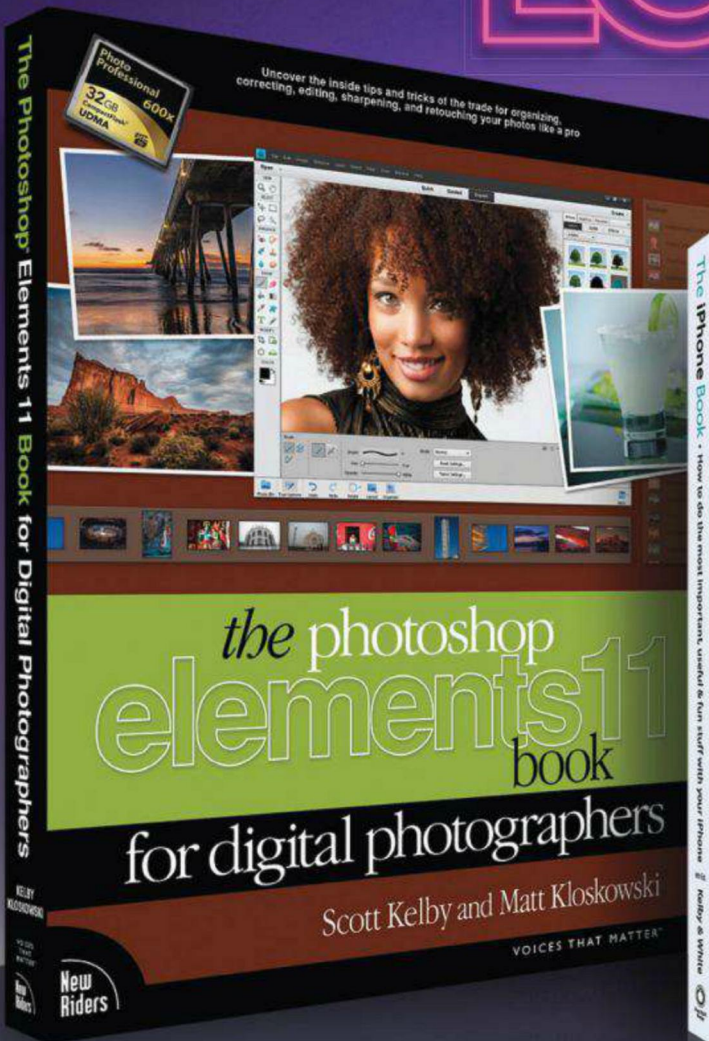
Step Four



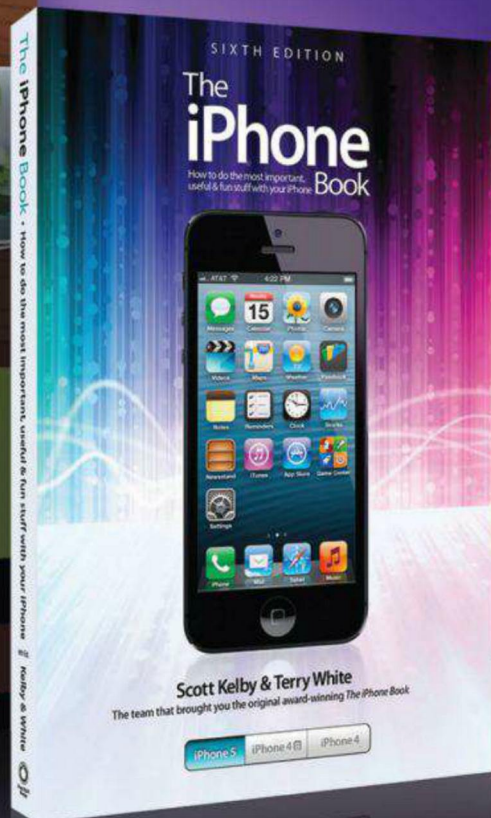
Final

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BEYOND PHOTOSHOP

SCOTT ONSTOTT

Animating Cameras and 3D Meshes, Part 1

The Extended version of Photoshop allows you to create simple 3D models from scratch using images and text that you can then animate. In this series, you'll learn how to create a video featuring a virtual camera flying through animated 3D mesh objects. You can use these techniques to create sophisticated introduction sequences.

STEP ONE: Choose File>New and create a new blank document that's 800x600 pixels at 72 ppi. Now choose Layer>New Fill Layer>Gradient and click OK in the New Layer dialog. In the Gradient Fill dialog, click on the Gradient preview; select the Black, White preset in the Gradient Editor; and click OK twice. Go to Layer>Merge Down to flatten the gradient onto the background.

STEP TWO: Open the Mary-Axe.jpg and London-Eye.jpg images. Choose Window>Arrange>Float All in Windows. Select the Move tool (V), press-and-hold Shift, and drag the Mary-Axe then London-Eye images into the new document. Double-click the layer names and rename the respective layers "Mary Axe" and "London Eye" after these landmarks.

[NAPP members may download the files used in this tutorial at <http://members.photoshopuser.com/magazine/issue/january-2013>. All files are for personal use only.]

STEP THREE: Select the Type tool (T) and in the Options Bar, select Trajan Pro as the font, Bold as the font style, 133 pt as the size, Strong anti-aliasing, Center justification, and dark blue (#00007A) as the color. Click in the center of the canvas, type LONDON, and click the Commit checkmark in the Options Bar. Choose Select>All, select the Move tool, and click the Align Vertical Centers and Align Horizontal Centers icons in the Options Bar. Now choose Select>Deselect.

STEP FOUR: Choose 3D>New 3D Extrusion from Selected Layer. Click Yes in the resulting dialog to switch to the 3D workspace. Select LONDON in the 3D panel and then in the Properties panel, drag the Extrusion Depth slider to 62.

STEP FIVE: In the Layers panel, click the London Eye layer to make it active, then choose 3D>New Mesh from Layer>Postcard. Now select the Mary Axe layer and choose 3D>New Mesh from Layer>Postcard. Hold down the Shift key and then click the LONDON layer in the Layers panel so all 3D layers are selected (the two postcards and the 3D text). Choose 3D>Merge 3D Layers, and rename the resulting layer "3D Layer."

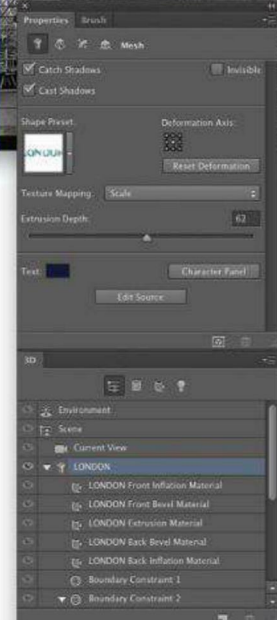


Step Three

ADRIAN PINGSTONE



Step Four



continued on p.86

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STEP SIX: Now let's move the 3D text backward in space. Click the Show All 3D Mesh and 3D Extrusions icon at the top of the 3D panel (the second icon from the left). Expand all of the layers by clicking their disclosure triangles to reveal the meshes they contain. Toggle off the Mary Axe and London Eye meshes by clicking their Eye icons. Click on the LONDON mesh to make it active.

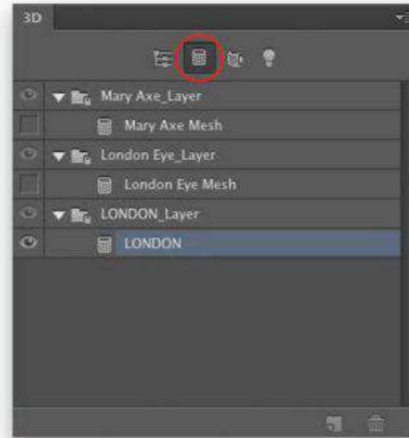
STEP SEVEN: Select the Move tool then click the Slide the 3D Object icon in the Options Bar. Click-and-drag upward in the document window to slide the 3D text some distance away from the camera in space.

STEP EIGHT: Click the Coordinates icon at the top of the Properties panel (the fourth icon from the left) and note that the X value is small, Z has a large negative value, and the Y value is 0. Photoshop uses a Y-up coordinate system so the Y value is 0 because the text is on the "ground plane." The X value is small because you likely moved the text to the left or right a short distance as you dragged the text away from the camera in the Z direction. Highlight the X position value, type 0, and press the Tab key. Now highlight the Z position value, type -1500, and press Tab. The text moves a precise distance away from the camera along the blue axis.

STEP NINE: In the 3D panel, click the London Eye Mesh layer and click the empty square where the Eye icon was to turn on visibility for the mesh; the postcard texture-mapped with the image of the iconic Ferris wheel across the Thames from the British Parliament appears. In the Properties panel, enter -1000 in the Z position field, and press Tab; the postcard moves away from the camera a precise distance.

STEP TEN: Back in the 3D panel, click the Mary Axe Mesh layer and turn on the visibility for the mesh; the postcard displaying the famous "Gherkin" building located at 30 St. Mary Axe appears. In the Properties panel, enter -500 in the Z position field, and press Tab; the postcard slides back a third of the distance to the LONDON mesh. To get an overview of the scene you've built, click the Show All Scene Elements icon at the top of the 3D panel (first icon from the left), then click Current View. Select the Move tool and use the Rotate, Drag, and Slide the 3D Object tools in the Options Bar to move the camera for an overview, as shown here. Choose File>Save As to save your work as 3D Animation Part 1.psd.

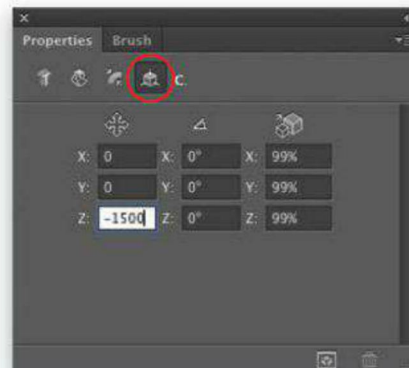
You have created three 3D meshes and positioned them in space relative to the virtual camera. The project is now set up for creating a timeline animation, which will be the subject of our next installment. ■



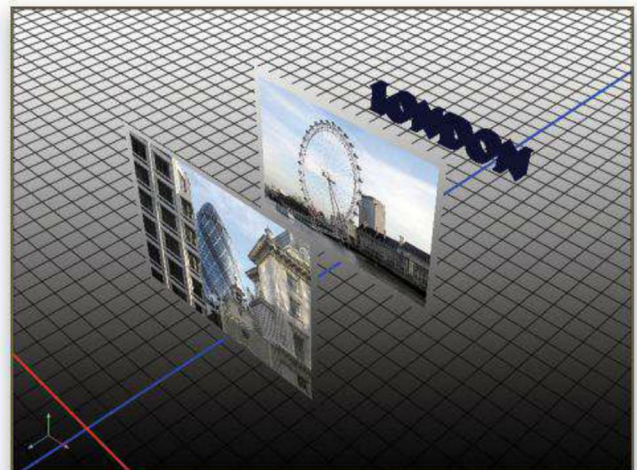
Step Six



Step Seven



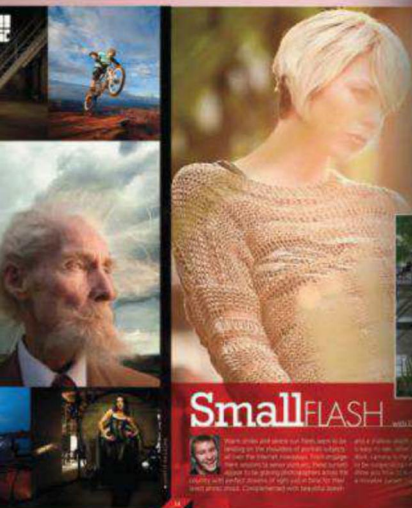
Step Eight



Step Ten

light it

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▼ THE COPYRIGHT ZONE

ED GREENBERG AND
JACK REZNICKI

Obviously Not Obvious

This month we thought we'd update a brand spanking-new bunch of Ya Never Know items. Magicians and mentalists know that the members of their audience assume the accuracy of their eyes and senses. They then apply simple logic to what the audience "knows" to achieve an effective, mind-blowing, commonsense-defying, and totally explainable trick.

▶ But, what you think should be a slam-dunk case and an obvious result of what you see and feel isn't what it should be. The obvious is not obvious at all. Illustrating this is a recent comment in an online forum. The issue concerns photographing people and then the photographer routinely posting the photos as self-promotion pieces on his own website. It's commonly done: Just take a good photo and show it on a website or social media to promote your talents—easy peasy! The eternal question of getting specific permission and the need to obtain model releases brings us to the mantra in boxing that goes: Protect yourself at all times. The same is true for photographers.

YA NEVER KNOW

In this forum discussion, one participant brought up a rather interesting real-life scenario: The photographer was doing a family portrait, and a family member asked a series of interesting questions about the shoot, specifically, "Where are the images being processed? Who will be doing the retouching and the printing? Who would see/handle/work on the images?"

These were all really good questions, but for just family shots under the most routine circumstances they seemed to express a tad unusual concern from a client or customer. But—wait for it—the family in the images happened to be in WITSEC, the federal witness protection program run by the U.S. Marshals Service. The father's concern was literally a matter of life or death!

You can imagine the family photographer's conscience had he posted the image on his website as an example of his work, only to be faced by the image of family members on the front page of the morning newspaper with the headline, "Entire Family Massacred."

The context and events transform the impact of images. As we never tire of saying, ya never know.

EXPECTATION OF PRIVACY

Another issue, and a term that we keep hearing bandied about, is "expectation of privacy," specifically on private property. (Being on public property means that you give up certain rights to privacy, which seems obvious, and one of those slam-dunks.) This is a subject about which we've spoken many times in the past. In certain instances, a public figure—such as a politician, a movie star, or someone who is just famous for being famous

(e.g., any Kardashian)—surrenders even more rights to privacy than say, a John or Jane Doe citizen. Anyone gives up certain privacy rights merely by being seen in a public place—that's pretty obvious—but, neither an average, private person, nor a celebrity gives up any rights when in public places, if their image is to be used in the promotion, sale, or advocacy of a product, service, or organization *without* their consent.

The confusing issue for many photographers is that they don't realize that anyone can pretty much photograph anything in public places (with some gross exceptions). Rather, the issue is what you want to *do* with the photos. To ensure unfettered use and the ability to use or license an image without going back to the subject months or years later, *always* get a written release signed by the subject. When you have to defend yourself in front of a judge, there's no such thing as, "It was just too hard or impossible."

Clearly, if you attend a sporting event in a stadium with 80,000 other folks, images of you in the crowd, or images taken by you, may be shown on television, magazines, newspapers, or blogs reporting what happened on the field. Such use is editorial reportage and not for the sale or promotion of a product or service. It makes no difference whether the people in the crowd are members of the cast of *The Sopranos* or just your average Joe or Jane.

Nevertheless, as part and parcel to a photo-licensing agreement by and between the National Football League (NFL) and the Associated Press, the NFL tightly regulates and grants credentials to only a few photographers who can be on the field to cover the action close up.

SPECIAL RESTRICTIONS

If you don't have a written release, you can't use the image for commercial purposes or to sell or promote a product or service. It's often forgotten, however, that a subject may prohibit in writing one or more uses of all sorts. For example, the WITSEC-protected father may not permit a wedding photographer to physically release images of his family to anyone, or to upload them to a website. A celebrity may prohibit use in a specific tabloid, because she has sued them in the past or had an acrimonious divorce from the publisher. Another celebrity may specify that she only wants photos of the left side of her face distributed. Restrictions can be as varied as one's imagination. We've

continued on p.90

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seen restrictions imposed because of nudity, political controversy, family disputes, and so on.

Such requests are not unusual. Recently, a notable “legitimate businessman,” whose name is known to virtually everyone, had his attorneys draft a special wedding contract. The photographer was paid very well but was allowed to release only one wedding image to the press (subject to dad’s approval)—his checkbook, his rules. That image of the bride and groom bore the photographer’s photo credit; however, no images of any of the 500 guests have ever appeared in any publication. This wasn’t a case of ya never know, but rather, client with the checkbook knows.

SHADES OF GRAY

Many venues that are seemingly open and where you don’t need a ticket to gain access may not be public property; instead, they’re subtly private or semipublic venues. In New York, there are many such parks and public access areas; for example, Zuccotti Park, where the New York contingent of the Occupy Wall Street (OWS) movement set up camp.

That space was a “public” park in that it was open to the public, but it is in fact a Privately Owned Public Space (POPS). It’s a park area open to the public as a concession by the City of New York to a private developer of a private building in exchange for, say, a seating area open to the public and paid for by the developer. In the case of Zuccotti Park, Brookfield City Properties wanted an extra floor (or two or six) of a building and offered to build and maintain an open area to the public. New York City granted the right

to the extra space in exchange for the “free” park, and the zoning board blessed the deal. So, Zuccotti Park is a public place that’s not on public property; it’s privately owned. Jane Doe citizen is typically and understandably oblivious of this relationship and simply sits down on a bench to have a yogurt and soak up some rays.

Sometimes a POPS can be an area that has been restored and repurposed. The historic South Street Seaport area of New York and Baltimore’s Inner Harbor are two examples of U.S. areas completely open to the public that are, in fact, private property. Bottom line with private property: Do your research ‘cause ya never know.

TIMELY REGISTRATION

We’ve talked endlessly about the importance of copyright registration and have seen some tiny, positive movement as a few more photographers are actually listening and registering—hooray! We don’t want to give the false impression that if the infringed image isn’t registered before the infringement, you’re completely out of luck. Although sometimes that is the case, lack of timely registration rarely means that you have no case; perhaps just not as good a case, as your remedies are now far more restricted.

Because of the value of the infringer’s items being sold or displayed, even without a timely registration, the value of the infringement may be substantial enough, or the value of your usual fees or licenses high enough to interest an attorney in your case. Don’t assume what can or can’t be done. Meet with competent legal counsel and then decide what course of action to take because you may be entitled to a substantial cash award and ya never know.

DON’T UPLOAD; LINK IT!

One final, true story: You’re in a plane and you look out the window and see something incredible. (No it’s not William Shatner looking back at you, like in *The Twilight Zone*.)

In the real world, what one young lady—Stefanie Gordon—saw was the last Space Shuttle going up, with its long trailing contrail. Using her trusty cell phone camera, Ms. Gordon uploaded a photo to Twitter. It goes viral—really viral—and everyone runs it. We mean everyone and every place.

Uploading it to a social sharing site, such as Twitter, typically gives third

parties the right to use the image—tsk, tsk. If, instead of uploading to Twitter and having to abide by their terms of service (TOS), Ms. Gordon had uploaded to her own website and then linked it to the photo, it would be a different scenario. Linking to the photo, rather than uploading it, would sidestep that third-party issue with Twitter’s TOS, and she’d have retained all rights.

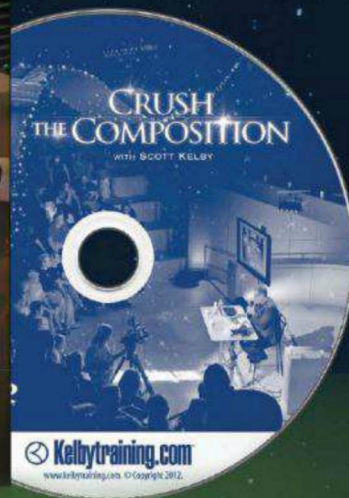
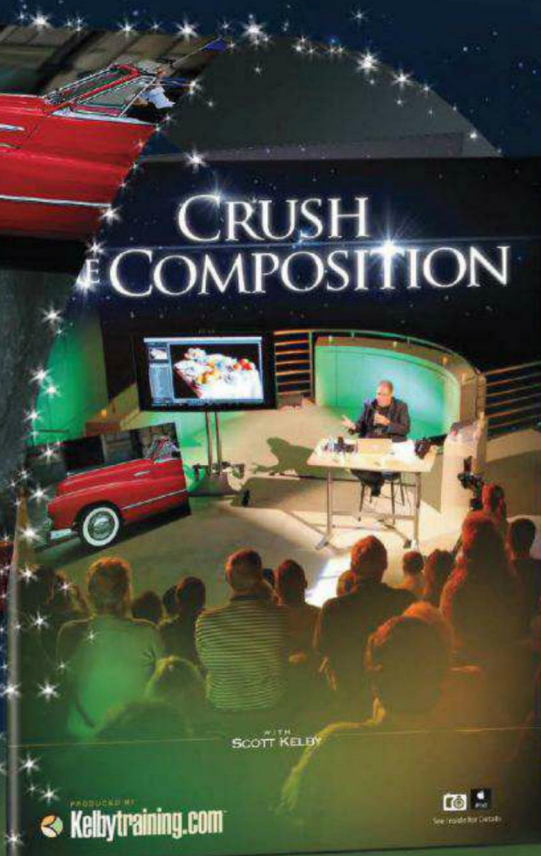
On top of that, if she had read our book and registered the images, Ms. Gordon and her lawyer could have sent many of the news syndicates a letter referencing copyright infringement. Ms. Gordon could then have sent lots of children to college or purchased prime real estate in beachfront sites of her choosing.

She didn’t know. But now ya know, don’t you? ■

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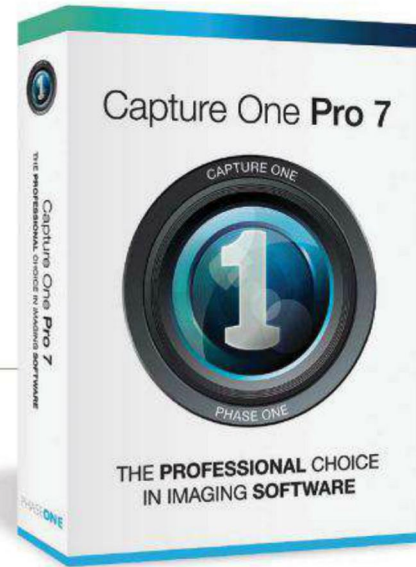
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PRODUCT REVIEWS

CAPTURE ONE PRO 7 ▼

RAW Image-Editing Software Gets New Processing Engine

Review by Erik Vlietinck



Capture One Pro 7 from Phase One has an improved processing engine with an advanced Bayer Interpolation algorithm, and it comes with integrated digital asset management (DAM). Further improvements include better noise reduction, a new lens setting for tilt-shift lenses, a new Clarity setting for adding punch to photos, new export formats, and more.

I started the review process by importing 4,800 photos from a LaCie 4big RAID 5 connected via a LaCie Thunderbolt/eSATA converter. This setup normally allows a throughput of 200 MB/s, which should be high enough for any digital-imaging software. I first imported these images by simultaneously “ingesting” them in the Capture One catalog with backup enabled.

The import process took the better part of half a day and left the application unresponsive, so I decided to uncheck the backup option. Performance was better, but the application still seemed slower than version 6.

With the catalog only referencing the images already on disk, I got a much snappier performance. Apparently, with images ingested in the catalog, the app needs a lot of processing power and continuously writes to disk. Even 200 MB/s doesn’t seem to satisfy Capture One Pro 7’s bandwidth hunger.

In my opinion, the DAM module isn’t ready for show time yet. Speed is obviously one element. Not having a method to prevent duplicates from ending up in your catalog is another. And what I also would have liked is a search capability across catalogs. Fortunately, you don’t have to use the DAM part. You can still use Capture One Pro 7 with a session-based workflow.

While the DAM module was somewhat of a disappointment, the new processing engine turns Capture One Pro into the best of all the RAW image apps available. It approaches the power of Aperture (the app I know best) with Nik’s latest versions of Viveza and Silver Efex Pro combined.

The new engine is said “to give photographers more detail and better color rendition,” but I found that the color rendition

looked pretty much unchanged from version 6. I did, however, find that I could better recover highlights and shadow elements with more accuracy than before.

The noise-reduction algorithm has also been considerably improved. I tried it with a photo of a black leather lounge chair and was able to eliminate most of the noise without also wiping out too much of the leather grain.

Lens correction seems to be a big thing in Capture One Pro 7, but it’s targeted mainly at users of medium-format cameras, such as Phase One and Hasselblad. Canon and Nikon lenses are also well represented, but my own Zeiss lens by Sony is nowhere to be found.

The best new feature for me is the dramatically expanded Local Adjustments module. Along with the brush mask, you now also get a gradient mask, a brush mask that recognizes area boundaries (auto mask), and a fill mask command.

The Local Adjustment tool lets you play with an image and bring out detail that you can’t with other RAW editors, such as Aperture and DxO Optics Pro, unless you use plug-in filters like those from Nik Software.

Other new features included with Capture One Pro 7 (that I couldn’t test) are instant tethered capture with Capture Pilot (iOS or Web-browser view and rate functionality), and live view for DSLRs. Version 7 also exports to more formats than before, including JPEG 2000, JPEG XR, calibrated DNG files, and more. ■

Company: Phase One

Price: \$299

Web: www.phaseone.com

Rating: ◆◆◆◆◇

▲ Hot: Local adjustments; conversion quality; detail; color

▼ Not: DAM module

PENTAX K-5 II ▼

High-Speed DSLR

Review by Daniel M. East

Many people talk about the battle of the brands for digital photography, but Pentax loyalists know that their contenders are in it for the long fight. After some serious R&D, and what seems to be some technology help from the recent Pentax/Ricoh integration (April 2012), the updated K-5 II is ready to make its mark.

As a first impression, this tough, compact (5.2x3.8x2.9") DSLR is rock-solid, with a rugged, stainless-steel chassis covered by a magnesium alloy. It also has a weather-sealed, coldproof design that makes it resistant to moisture, dust, and more. After a long shoot, its weight-for-size isn't overwhelming or tiresome, but it's heavy enough with the DA 18–55mm WR zoom lens (model tested) for some shakiness to occur if you're not careful.

The metering and exposure accuracy were immediate stand-out improvements in every lighting situation. From morning mist at sunrise to intense LED spotlights in a live concert venue, the K-5 II delivered well-balanced images that have excellent density and low-to-mid noise levels at every ISO.

From all of the features, there are a couple of standout surprises: First, the excellent image quality, natural contrast, and saturation from the less-used, fully automatic shooting and Program modes. A high-resolution, 16.3-megapixel CMOS sensor with integrated AD conversion circuitry and advanced autofocus system captures great image detail.

The second surprise is truly stunning, widescreen HD video quality at 1080p resolution and 25 fps that has a slightly increased contrast level. This also includes sound via a built-in microphone or external 3.5mm stereo microphone jack and an HDMI port to output high-definition images, video, and sound to HDTVs.

Some other features include an 11-point SAFOX X autofocus system that offers a wide EV focus range that's ideal for focusing in low-light conditions. Improved HDR image capture features more blending options and better pixel registration for easier operation without a tripod. And, there's a wide range of in-camera image processing and special effects filters.



The price for the K-5 II is \$1,199.95 (body only). There are, however, plenty of options for body and lens combination packages at the sub-\$2,000 price, for example the \$1,349.95 kit with the DA 18–55 WR or \$1,549.95 with the DA 18–135mm WR zoom lens.

When comparing the Pentax K-5 II kit at \$1,549.95 with its closest competitors—the Nikon D7000 (18–105mm lens, 16.2 megapixels, 6 fps, up to 25,600 ISO) at about \$1,500, or the Canon EOS 60D (18–200mm lens, 18 megapixels, 5.3 fps continuous shooting, up to 6400 ISO, expandable to 12,800) at approximately \$1,400—the Pentax comes out ahead with a speedy 7 fps continuous shooting and an ISO range of 80–51,200.

The K-5 II also has some convenient RAW imaging functionality, allowing retrieval of RAW data from JPEG. The LCD preview was certainly bright, but it didn't have the clarity of Canon's displays. This is actually important to help determine image clarity on the fly when shooting in the field.

Overall, this update to the Pentax K-5 family is a long-awaited one. It addresses many of the necessary changes that make this K-5 II generation a serious contender in the DSLR arena. ■

Company: Pentax Ricoh Imaging Americas Corp.

Price: \$1,199.95 (body only)

Web: www.pentaximaging.com

Rating: ◆◆◆◆◇

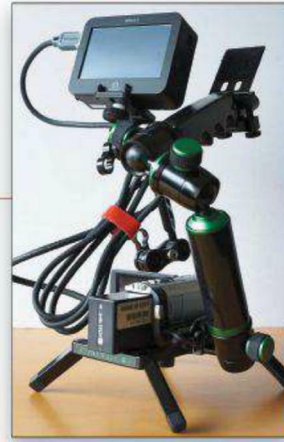
▲ Hot: Autofocus under extreme conditions; continuous shooting; video

▼ Not: LCD clarity

CAMTROL PRIME 22 CAMERA RIG ▼

Camera DSLR Stabilizing Rig

Review by Erik Vlietinck



The Camtrol Prime 22 is an inexpensive video or DSLR camera-stabilizing rig for equipment with a maximum load of 7 lbs. I tested it with a DSLR and a small consumer camcorder with an Atomos Ninja 2 video recorder/monitor mounted next to it.

The Prime 22 is an all-aluminum platform with a three-part articulating arm. It comes with one 1/4" mounting screw. The platform has four retractable legs and clever labyrinth-like channels through which the tripod mount screw can freely move.

The articulating arm has ball joints to lock the position of the segments in place. The upper-arm segment is a comfortable joystick look-alike.

The Prime system is designed to stabilize without the need for counterweights. When I mounted the Ninja 2, the weight distribution and limitations of movement of the Prime's lower-arm segment made carrying the unit awkward; however, experimenting with different positions and locations did the trick.

Once you find the right location for your equipment so you can get a good weight distribution, the Prime 22 is an absolute

charm to use. You can hold it in low positions, as well as above your head, but then the weight distribution factor kicks in again, so you may need to reposition.

You can also use the rig as a shoulder mount, to a certain degree. You can even attach the whole thing to a quick-release plate. After doing this review, I learned that the company sells a special arm for recorder/monitors like the Ninja. This might be considered a necessary option. ■

Company: Camtrol

Price: \$399

Web: www.camtrol.com

Rating: ◆◆◆◆◇

▲ Hot: Stabilizing works great; fits your hand perfectly

▼ Not: May require repositioning of recorder/monitor

CARRY SPEED FS-PRO CAMERA SLING STRAP ▼

Combining the Best Ideas in One Strap

Review by Erik Vlietinck

Carry Speed's FS-PRO Camera Sling Strap comes in a blunt cardboard box, inside of which is a complete strap system containing a shoulder pad (the largest and widest I've ever seen); the strap itself with a heavy-duty metal connector; an extra wrist strap; a special shorter strap with 1/4" screw for attaching to a telephoto lens; and a camera plate.

The system is comfortable, as the huge shoulder pad ensures a good distribution of weight. It looks secure enough for really heavy equipment, and the cinch system works great.

The plate is Arca-Swiss style with a swivel element onto which a ball connects to the strap's connector. The idea is to swivel the ball out of the way when using a tripod. Great idea, but the swivel mechanism bumps into the finger dents of some cameras' vertical grips, which prevents swiveling all the way into the horizontal position. That makes mounting on a tripod difficult, if not impossible.

The coupling system is a threaded cylinder that's open on one side. You slide the ball into the open half and then a full cylinder is screwed over. To secure the closing cylinder into place, there's a rubber O-ring that you need to push into place



with your fingers. Well, I just don't see myself securing the small rubber O-ring if I have gloves on. Also, I have reservations about security, as a rubber ring can give way after prolonged use. A military-grade system, such as the one Luma Labs once had in its Luma Loop, would have been better. ■

Company: Carry Speed

Price: \$79.99

Web: www.carryspeed.com

Rating: ◆◆◆◆◇

▲ Hot: Complete system; inexpensive; comfortable

▼ Not: Camera plate not fully functioning with vertical grip

COLORMUNKI SMILE ▼



Simple Monitor Calibration System

Review by Steve Baczewski

X-Rite's ColorMunki Smile is an affordable, introductory monitor-calibration and -profiling kit, with an emphasis on ease of use. The results are very good and it's the perfect solution for color-management holdouts. The whole process takes 5 minutes and, when through, you'll be able to edit your images with confidence, or shop on the Internet, knowing that the colors are accurate. One caveat: Smile lacks advanced controls and isn't meant for professionals.

In the box, you'll find a nicely designed USB colorimeter with an adjustable counterweight to balance it securely on the screen. There's a gasket on the bottom of the colorimeter to block any stray light. The software uses onscreen animation prompts, or there's an instructional video on the webpage to walk you through the process. Essentially, there's one step: You place the colorimeter over an onscreen target and click start. There are no options to select, so there's nothing to screw up.

Set to a gamma of 2.2 and a color temperature of 6,500 K, the program works with your screen's existing brightness (you can adjust the brightness later). The colorimeter reads a series of



colors and gray patches, builds a profile, and saves your profile automatically—annoyingly, you can't name it. When the process finishes, you can view a before and after of your display.

Smile's scope is narrow. It doesn't let you customize settings such as gamma or color temperature. There's no ability to read ambient light, nor feature to track your screen's Delta E or to measure light falloff at the edges. Does it do a good job? Yes! Should you get it? If you're on a budget, and (for whatever reason) still haven't calibrated your screen, ColorMunki Smile will, well, make you smile! ■

Company: X-Rite, Incorporated

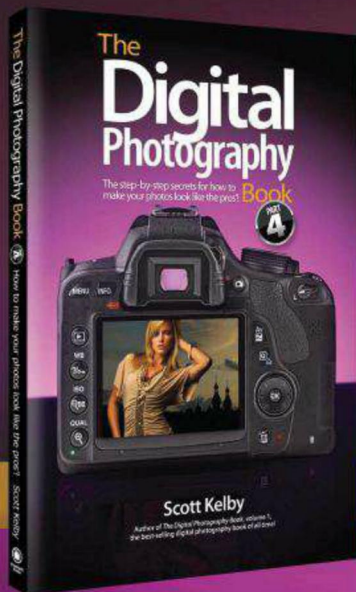
Price: \$99

Web: www.xrite.com

Rating: ◆◆◆◆◆

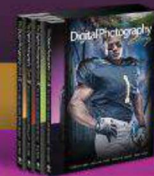
▲ Hot: Simplified color management

▼ Not: No customization



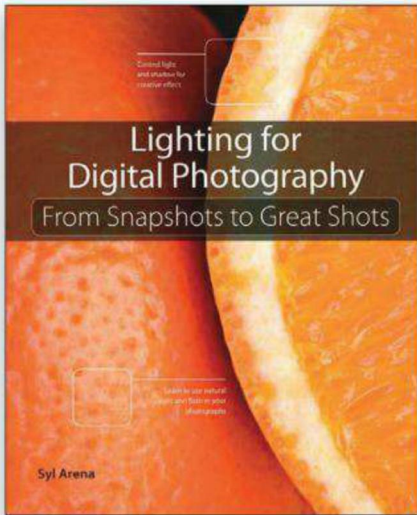
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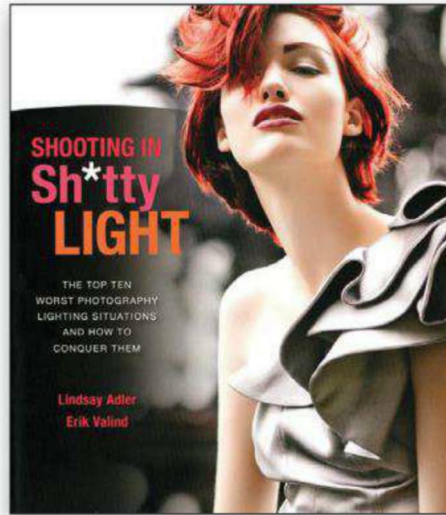
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LIGHTING FOR DIGITAL PHOTOGRAPHY: From Snapshots to Great Shots

By Syl Arena

The author starts with a thorough discussion of the five characteristics of light and of digital cameras. Next come a pair of chapters on natural and artificial light. The second half of the book consists of three chapters on lighting for tabletop and macro photography, basic portrait lighting, and advanced portrait lighting. Each chapter ends with a number of assignments to help the reader put theory into practice. The comparison photos do an excellent job of illustrating critical concepts. Overall, this is a great book on controlling light. One little complaint: The author disparages black-and-white photography, arguing in part "...why did master painters, from Michelangelo to Rembrandt to Cézanne work primarily in color?" In the past year, I've enjoyed major exhibitions of sketches by each of those artists, as well as two da Vinci exhibitions. Grayscale imagery had and still has an important place in art and photography.



SHOOTING IN SH*TTY LIGHT: The Top Ten Worst Photography Lighting Situations and How to Conquer Them

By Lindsay Adler and Erik Valind

The subtitle of this book is "The Top Ten Worst Photography Lighting Situations and How to Conquer Them," but the two most important tips in the book come in the Introduction: Avoid shooting in bad light and educate your clients. Many photographers are loath to do the latter, believing that the client should always get what the client wants. In practice, however, explaining to a client why it's better to change venue or time or conditions often presents you as a more knowledgeable photographer, someone who knows her or his stuff. But sometimes there's no option and you *must* shoot in lighting conditions that are, well, "sh*tty." The authors provide excellent solutions for shooting in direct sunlight, under fluorescent lights, mixed light, low light, high-contrast situations, and other unfavorable conditions. They include not only comparison shots, but also useful photos of the setups used to manage various bad lighting conditions.



Publisher: Peachpit Press

Pages: 277

Website: www.peachpit.com

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Rating: ◆◆◆◆◆

Publisher: Peachpit Press

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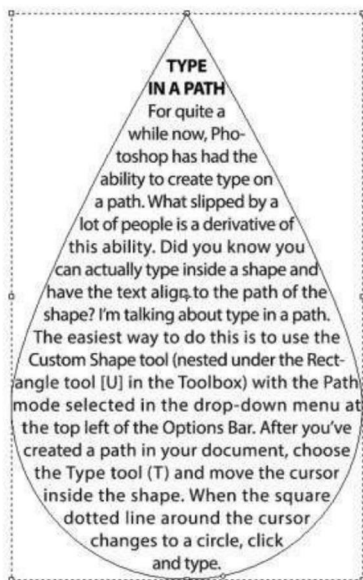
PHOTOSHOP TIPS

COLIN SMITH

If you're reading this, good news: The world didn't end and the Mayan calendar wasn't that important after all. Happy New Year, and welcome to 2013. I wonder what resolutions you have? Maybe you're reading this magazine or you recently joined NAPP because you have resolved to get really good at Photoshop this year. If so, this column is always full of time-saving tips that work time and again.

▶ TYPE IN A PATH

For quite a while now, Photoshop has had the ability to create type on a path. What slipped by a lot of people is a derivative of this ability. Did you know you can actually type inside a shape and have the text align to the path of the shape? I'm talking about type *in* a path. The easiest way to do this is to use the Custom Shape tool (nested under the Rectangle tool [U] in the Toolbox) with the Path mode selected in the drop-down menu at the top left of the Options Bar. After you've created a path in your document, choose the Type tool (T) and move the cursor inside the shape. When the square dotted line around the cursor changes to a circle, click and type.



▶ RENDERING TRANSPARENCY IN VIDEO

Photoshop can do so much more with video than just edit video clips. If you're creating any motion graphics or animated 3D, it's just a matter of time before you're going to need some transparency in your creations. When you're rendering the video (Edit>Export>Render Video) make sure that you choose QuickTime as the renderer in the Format drop-down menu. In the Preset drop-down menu, select one of the

Animation options as the type, as they're the only ones that support transparency. Finally, choose an alpha matte option for Alpha Channel near the bottom of the dialog; if you leave it as None, all the transparent areas will be rendered out as solid black. Most of the time, the Straight – Unmatted option will work best.

▶ ADJUSTING A LAYER EFFECT INDEPENDENT TO THE STYLE

When working with layer styles, have you ever wanted to change the angle of just one part of the style, say, a bevel, but didn't want to change the angle of the shadow. Whenever you move the direction of one setting, it moves everything else, including the styles on other layers. If you turn off the Use Global Light option, you'll be able to move each part independently. Just be careful that you don't overdo this or your style will look fake because the light source will be wrong.

▶ BRIDGE: FOLDER CRUISING

Whenever you're looking for things in Bridge, you can click on the arrows in the Path Bar to the right of a folder's name to see all the subfolders in that folder. Bridge will only show the contents of the immediate folder by default. Could you imagine going to the top level of your computer and having every single image showing? Not only would it take forever to load, it would most likely cause Bridge to crash. When you're ready to view the contents of all the subfolders in one of the folders in the Path Bar, click on the arrow in the path for that folder and choose Show Items from Subfolders. All the images at the current folder level and below will now show up in Bridge as a thumbnail.



▶ COLOR BLEND MODE IN LAYER RATHER THAN BRUSH

Brushes have their own blend modes. The most commonly used blend mode is Color. This is where the luminosity is preserved and only the color changes. This is great for things like changing the color of eyes or hair. The only problem is that this

is destructive. You have to paint directly onto the pixel layer for the blend modes to work with the brushes. If you're working this way, which I know many people are, stop. It's better to work nondestructively. Create a new blank layer, and then change the layer blend mode in the Layers panel to Color. Now you can do the same thing, but nondestructively.



► **SHOW THE MASK**

Sometimes when you're working on a layer mask, the results aren't that easy to see because it's really subtle. Would you like to see the mask overlay as you're painting? I think Lightroom and ACR have spoiled us to that. It's very simple to show the mask overlay. Press the Backslash key (\), and you'll see a red mask overlay as you're painting. Very nice and useful.

► **EXCHANGE CONTENTS OF A SMART OBJECT**

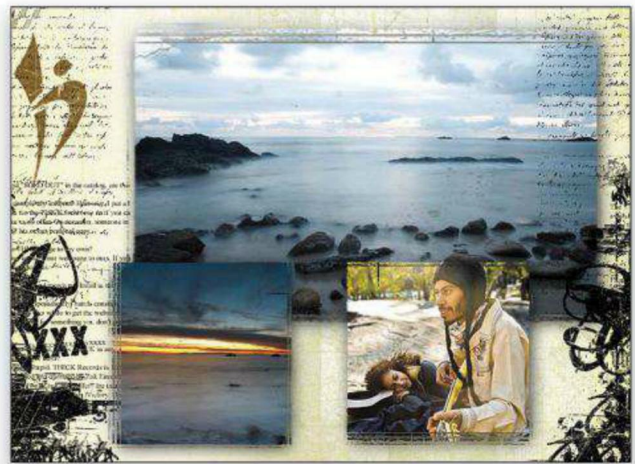
A smart object is a container that holds a layer or multiple layers. It's a great tool for keeping things nondestructive and for activating smart filters. Smart objects also have another use. You can create templates and use smart objects as placeholders. It works like this: Create your layout and use dummy images for the layout. Convert each layer into a smart object (Layer>Smart Objects>Convert to Smart Object). When you're ready to populate the layout with new images, Right-click the layer's name for one of the smart objects and choose Replace Contents. A navigation window opens for you to select an image. Find the image that you want to use and click Place. The contents of the smart object will be updated. All the filters, blend modes, and layers will stay intact, but with a different image.

► **BREAKING THE CHAIN**

Sometimes you want to move a layer mask around independently of its layer. Or perhaps you desire the opposite: You would like to move the layer around and have the mask stay put. If you look between the layer mask thumbnail and the layer thumbnail in the Layers panel, you'll notice a little chain icon. Click the icon and it will disappear. At this point, you can drag either the mask or the layer by itself. If you want to reconnect them, click in the area between the layer and the mask again, and the link icon will reappear, signaling that they're all linked up again.

► **INVERT, DON'T FILL A MASK**

Usually, a layer mask is filled with white and then you paint with black to mask out the contents of the layer that's associated with the mask. There are times when you want to completely fill the mask with black, which hides the entire contents of the layer, and then paint with white to bring back the contents of that layer where you want it. Here's the problem. If you move the mask, the outer edges of the mask can appear unwittingly. The solution is quite simple. Never fill a mask with black. Rather, invert the mask if you want it black. This way, there are no mask edges; the mask will be black no matter how much you move it. To invert, either click in the mask thumbnail in the Layers panel and press Command-I (PC: Ctrl-I), or open the Properties panel (called Masks panel pre-CS6) and click the Invert button. If you know you're going to invert the mask when you create it, press-and-hold the Option (PC: Alt) key as you click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel, and you'll get a black mask.



► **CONTRACT SELECTION**

When you make a selection using the various selection tools, such as the Quick Selection tool (W), Magic Wand tool, or Color Range, and then you extract the object from the background, there can be a fringe. This can be seen as a white, black, or colored outline around the object. This happens because an edge is blurred and part of it is showing the foreground and some is showing the background. Here's a tip for getting cleaner edges in these cases: With the selection active, choose Select>Modify>Contract. Enter a small setting of 1 or 2 pixels, click OK, and then extract the image. Notice how much cleaner the edges are now. ■

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[A]

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Crush the Composition91
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Kelby Training 83, 85, 97
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[L]

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[M]

Mpix25
www.mpix.com

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National Association of
Photoshop Professionals89
www.photoshopper.com

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onOne Software9
www.ononesoftware.com

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Peachpit Publishing Group13
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www.photoshopworld.com

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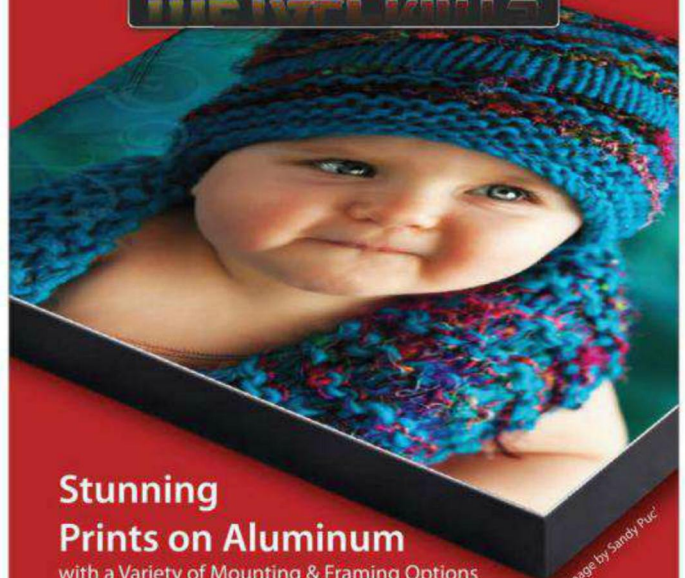
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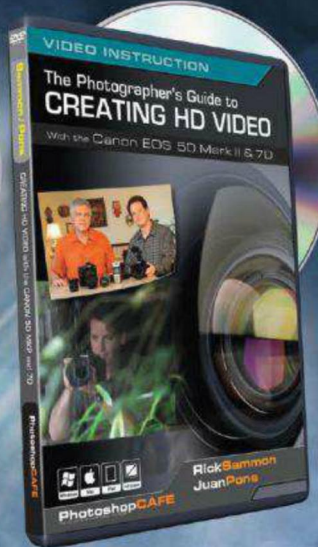
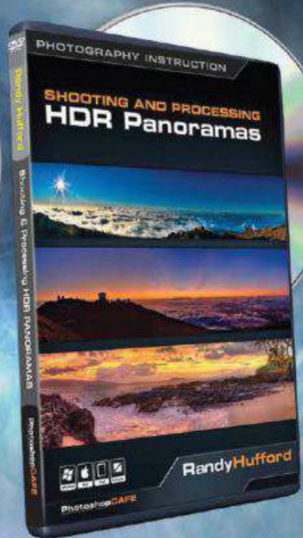
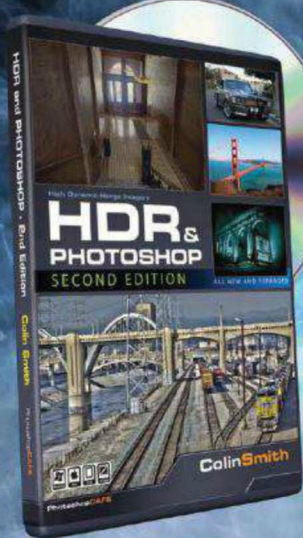
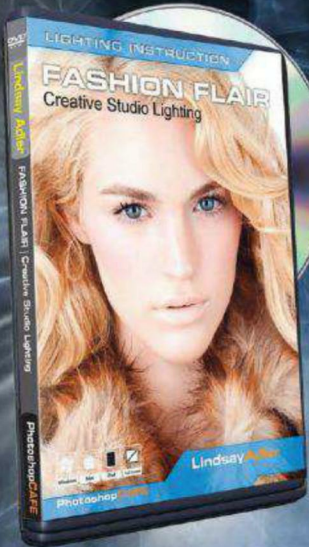
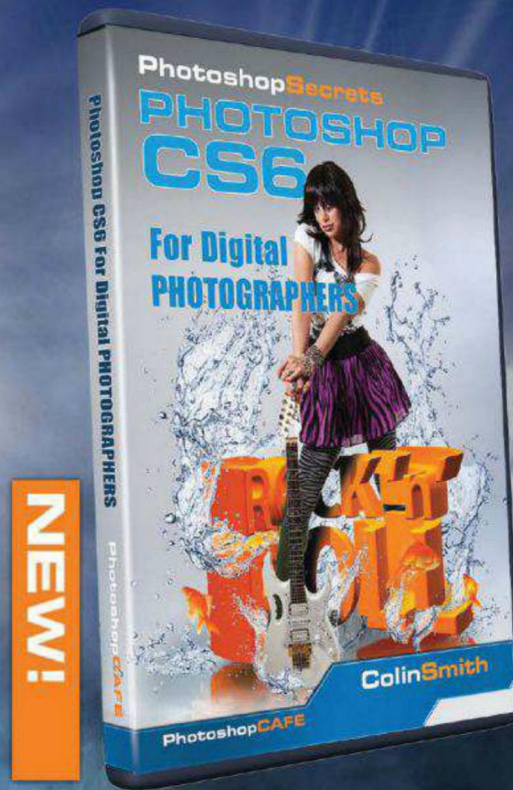
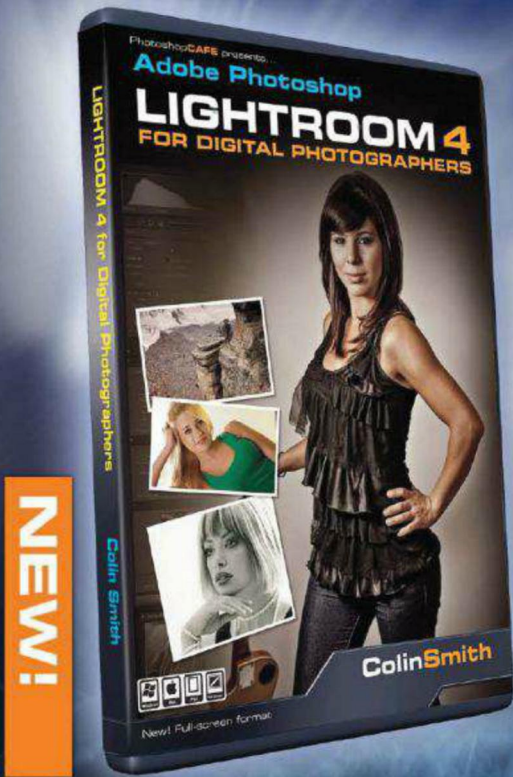
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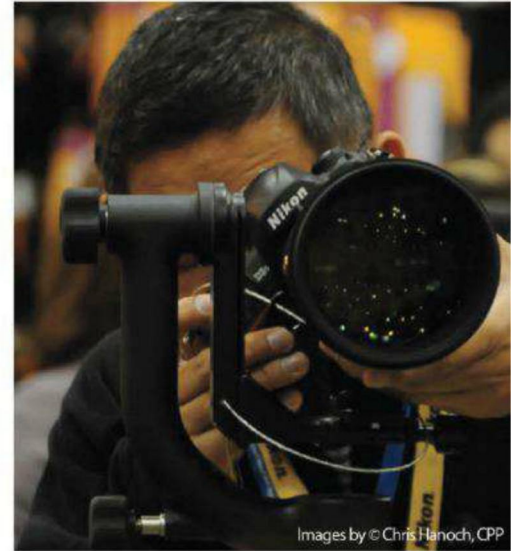


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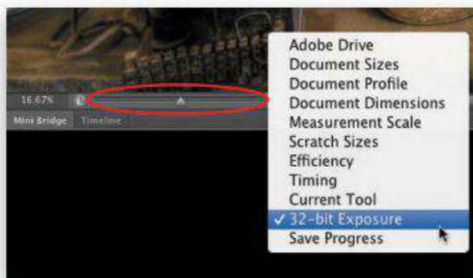
I'm trying to apply a Puppet Warp to an image but Puppet Warp is grayed out under the Edit menu. What am I doing wrong?

In order for Puppet Warp to work on an image, it needs to transform the layer past the document bounds. The layer needs to be unlocked to do this. Chances are you opened a JPEG file that only has a Background layer. Double-click on the Background layer in the Layers panel and click OK to unlock it. You should now be able to apply the Puppet Warp.

▶ There's a slider at the bottom of my window in Photoshop. What does this slider do to the image?

The slider at the bottom of your image is used to control the preview of what you see in a 32-bit image. To see this slider, open a 32-bit image in Photoshop, and then in the status bar drop-down menu (right-facing triangle) near the lower-left corner of the Photoshop window, select 32-Bit Exposure.

Images that are 32 bit have a tonal range that exceeds what you're able to see on a computer screen. The slider allows you to change the preview of what you see in the 32-bit image. It's important to note that this slider only changes what you see on the screen and doesn't make any changes to the actual pixel information in the document.



What's the difference between linking layers and placing layers inside a group?

When you select a series of layers and place them into a layer group (Command-G [PC: Ctrl-G]), you're able to move all of those layers at the same time when that layer group folder is active in the Layers panel. Selecting multiple layers and clicking on the Link Layers icon (chain) at the bottom of the Layers panel provides the same functionality. The reason you'd use layer groups is more for organization.

Layer groups are great to organize sets of content. Imagine having several versions of a website that you've mocked up in one Photoshop file. Instead of having tons of layers visible during the comp process, you can organize these various revisions into separate layer group folders for review and to declutter the Layers panel. It's important to note that you can link layers that are inside layer groups.

Whenever I try to move something close to the edge of a Photoshop document, the item snaps to the edge. This is annoying. How do I make this stop?

You can turn off this behavior by going to View>Snap To>Document Bounds or going to View>Snap to turn off the behavior for everything in Photoshop (Guides, Slices, Document Bounds, Layers, and Grid). If you'd like to keep the snap behavior on but temporarily turn it off in specific cases, press-and-hold the Control key when you're dragging an object and it will disable the snapping behavior.

What's the difference between File>Place and copying-and-pasting an image into a Photoshop document?

File>Place originated with a desire to insert different types of documents into Photoshop. Imagine having an Illustrator composition or a PDF that you want to add to your Photoshop file. By using Place, you have a representation of the file in the Photoshop document, but you can make changes to it by editing the original document. Photoshop treats these placed files as Photoshop smart objects, letting you have complete control of the images in a nondestructive manner.

What are the new content-aware features in Photoshop CS6? I thought content-aware was several versions old?

Content-Aware Fill was introduced back in Photoshop CS5 and was a great feature for removing portions of an image that would be very tedious to remove with the Clone Stamp tool (S). Photoshop CS5 also included content-aware technology in the Spot Healing Brush tool (J). In Photoshop CS6, that technology became available as an option with the Patch tool (nested under the Spot Healing Brush). A new tool was also introduced that leveraged this technology called the Content-Aware Move tool (also nested under the Spot Healing Brush). The Content-Aware Move tool allows you to move an object from one area to another; it automatically removes the object from its original location and fills that area using Content-Aware Fill. It even includes an Extend option, allowing you to extend areas using the same technology as Content-Aware Scale, which was also introduced in Photoshop CS5. ■



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"In some ways I consider myself more of a sculptor than a photographer, with RAW files being the hunks of marble I'm trying to work, and Photoshop being my toolbox of chisels, if you will. Alien Skin's filters, particularly Exposure, are some of my favorite. I often throw an image into Exposure to quickly play with color swings. It's a fantastic place to start dialing into the feeling I want for my imagery."

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