

**DYNAMIC
RANGE**

The new brushes in the ParticleShop plug-in can turn your images into incredible works of art

In this new column by Kristina Sherk, learn how to make your online images look their best

**RETOUCH
MAGIC**

Photoshop® USER

SHARPENING WORKFLOW

Learn how to use the tools in Camera Raw and Photoshop to keep your images looking sharp!

Julio Villa *KelbyOne Member*

THE OFFICIAL PUBLICATION OF

 **kelbyone**



KELBYONE 20 THE YEAR

KELBYONE COMMUNITY

Meet other KelbyOne members and discuss topics like courses, tracks, inspiration and more

STUDY GROUPS

Team up with other KelbyOne members to tackle courses together

BADGES AND CERTIFICATIONS

Earn badges and certificates of completion as you navigate through all our courses

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R AHEAD

BRAND NEW KO APP

with IOS and Android—
A better app experience
is on the way

KELBYONE STORE

Buy branded t-shirts,
hats, coffee mugs
and more

EDITORS CHOICE

A compilation of
our most popular
courses from 2016
and more

PHOTOSHOP IN 60 SECONDS

A series of short videos
from 10-60 seconds
that show you simple
functions in Photoshop

FEATURE 62 A Capture to Print Sharpening Workflow



Images: Adobe stock; Layout: Jessica Maidonardo

There's much about the digital photography process that conspires to make our photos lose their sharpness. Further sharpness is lost when you print an image, whether as an inkjet print, a lab print, or in a magazine. To overcome these obstacles we need a sharpening strategy that tackles the loss of sharpness at both the capture and output stages. Martin Evening tells us how and when to use the tools in Adobe Camera Raw and Photoshop to keep our images looking sharp.

Martin Evening

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DOWNLOADABLE CONTENT

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

Discuss this Issue

Whenever you see this button at the end of an article, click it to go to the Online Community to ask questions or make comments about this issue.



Click this icon at the top of the online reader to access the Table of Contents.

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©Adobe Stock/ewardlarule



Jack Davis/Wow Creative Arts



Kristina Sherk

DYNAMIC RANGE 44 Create Painted Effects in ParticleShop



©Adobe Stock/Africa Studio

One of the most interesting Photoshop plug-ins available is ParticleShop from Corel, which allows you to “paint with particles” and add vibrant, energetic effects to your images. Corel recently upped the ante by not only adding more particle effects, but also increasing the core capabilities of the plug-in with Dynamic Speckles and F-X Effects brushes. These latest brushes work directly with the image pixels in a way that’s reminiscent of the Liquify filter in Photoshop, but with a lot more options and capabilities.

Kirk Nelson

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A Note from Scott

working together



Hi, gang, I have a lot to cover this issue, so I'm going rapid-fire style. Here we go: We're about 60 days out from our **Photoshop World 2017 Conference** and I hope you're making plans to spend three days with me and some of the best Lightroom, Photoshop, and photography instructors on the planet. We're back in Orlando this year. (We won't be in Vegas because Adobe Max will be there when we usually do our show in the fall, so you don't want miss this opportunity in Orlando!) If you register now, you'll save \$100 (because you're a member) and another \$100 because you can still get in on the early-bird special (before March 17). These will be three days that you'll never forget and will leapfrog your learning big time (ask anyone who's been). If you're on the fence, [watch this short video](#).

If you haven't checked out the new **KelbyOne Online Community**, you're missing out. Thousands of members are interacting in these forums, and it's an incredibly vibrant, fun, and helpful community (we're locking out the trolls and haters!). Every class has a "Discuss this Course" button where you can jump right in with questions and comments. You'll find either the instructors themselves (I'm in there daily for my classes) or other members helping out. You'll really enjoy what's blossoming there, so give it a try. And starting this issue, we've added "Discuss this Issue" buttons at the end of every article so you can jump right to the Community, and ask questions or make comments about the tutorials in *Photoshop User*, as well.

Something else that's grown out of the new Community is ideas from you guys, everything from classes to features you'd like to see added to the site. Our team is in there every day reading your comments and adding those things as fast as we can (a lot of new tweaks and features are coming directly from your input, so keep 'em coming!).

I'm heading out with my first Lightroom tour in seven years, and I hope you'll come out and spend the day with me. I'm in Boston on March 10 and Philly on the 13th, and we're adding more dates all the time. (We just added Chicago and the Detroit area for April.) Dates and signup info are at [KelbyOneLive.com](#).

We just released a new class on **Perfecting Selections in Adobe Photoshop**, and it's a big hit with our members. We're thrilled that the instructor is none other than Dave Cross. If you haven't caught the class yet, you have to check it out—even if you know some of the techniques (he covers a lot), you'll definitely pick up some new timesaving methods that will totally make it worth your while.

If you're kinda new to KelbyOne, we added something to help you quickly get to our most popular and highly acclaimed classes: the **Best of 2016 Editor's Choice Awards**, a hand-picked collection of classes that everybody should definitely check out.

We want a better, more streamlined (and more functional) app for KelbyOne, and we're in the development stages of making that happen (and yes, it will be for iOS and Android). We know there's a lot we need to do, but we're totally on it, and a better tablet experience is on its way (thought you'd want to know that).

Also, we're experimenting with a new process to deliver the magazine here in a better digital format, and we think we've come up with a way to improve the experience all the way around. We're still doing some testing and tweaking, but hopefully you'll see a big improvement as we move to a new platform (if we indeed make the move). It has to be rock-solid and in the direction you're telling us you want the mag to go, so the testing continues, but I wanted to let you know what we're working on.

I hope you've been taking part in our **Members-Only Webcasts** that we do each month (sometimes twice a month). If you've missed any—not to worry—we make all these private Members-Only Webcasts available online so you can watch them anytime. Just click the link above.

Of course, there's tons of cool stuff in this issue, including a **brand-new column** from high-end retoucher and KelbyOne instructor, the magnificent Kristina Sherk (the Shark Pixel!). I'm so excited to have her writing a column here in the magazine! You'll also see more of your suggestions and ideas taking root here in the mag. Our goal is to keep making the magazine better and better all year long, and that's exactly what we're going to do! (High-five to our Managing Editor Chris Main who has been doing a rockin' job, and his commitment and ideas continue to inspire and impress the crew here.)

We'll catch you next issue, but for now, we have a lot of cool stuff to share, so turn the page and get started!

All my best,

Scott Kelby

KelbyOne President & CEO

Editor & Publisher, *Photoshop User*

Photoshop

USER

THE OFFICIAL PUBLICATION OF  kelbyone

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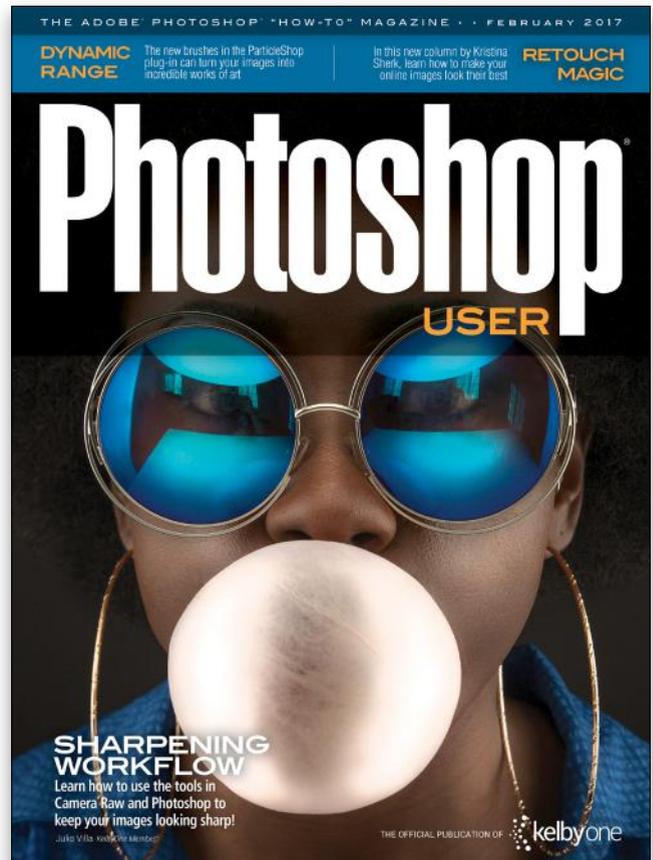
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Each month we feature
cover art by KelbyOne members!

This issue's cover photo is by Julio Villa, of **Julio Villa Photography**. Julio is based out of Long Beach, California, and has a background in graphic design and Web development. He started out in photography in 2010 as a hobby but quickly became obsessed with the use of light, image retouching, and compositing. He's now in the process of making photography his full-time gig. He enjoys shooting and creating art that depicts his Mexican American culture and the Harbor Area of Los Angeles of where he grew up.

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



Our Goal: To Help You Take Your Creativity to the Next Level



Sean Ferguson, Guru Winner 2016

The Benefits of Membership



One-On-One Help Desk

Got a question about your gear? Need a recommendation? Need to know how to do a particular technique? We will help!



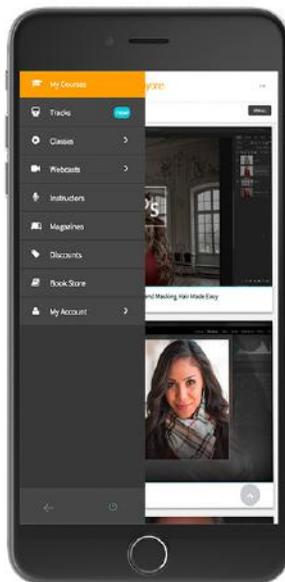
2 Magazines

Photoshop User and *Lightroom Magazine* are both published 10 times per year with tutorials, news and more. Exclusively for members.



Discounts

We've been able to negotiate big savings for our members on gear, tools, and services. Everything from Apple to B&H Photo & more.



24/7 Access

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Learning Tracks

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“By itself, an off-camera flash is a small light source that produces very contrasty, harsh light. When used in tandem with the Rapid Box and Deflector Plate, the flash transforms into a much larger light source that gives off soft, beautiful light.”

ZACH GRAY
TOP PRO ELITE PHOTOGRAPHER

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KelbyOne Community

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

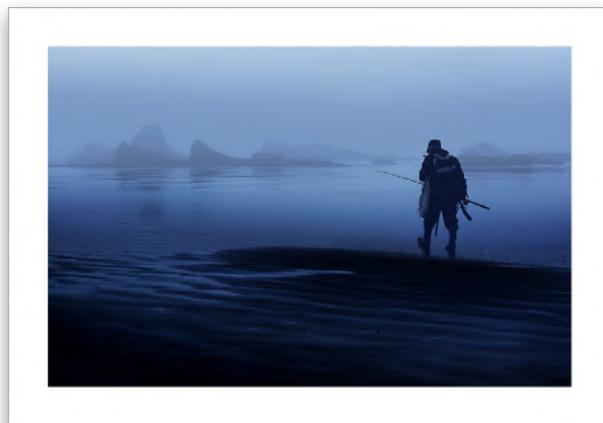
By Rachel Scott and Dave Clayton

Cheers to the First Featured Artist of The Gallery at KelbyOne

At the beginning of 2017, Kalebra and Scott Kelby made a major announcement during a live broadcast of **The Grid**. They revealed a contest where one lucky winner would be the first to be featured in a brand-new solo gallery show called The Gallery at KelbyOne here at our headquarters.

To enter, all you had to do was submit a little bit of info about yourself and a link to your work, and boy, did you all submit! No joke—we received an insane amount of entries. After hours and hours of reviewing all of this work, we came to the conclusion that our members are incredibly talented. (But then again, we already knew that!) Everyone who entered deserves a round of applause. Way to go!

And while we wish we could feature everyone, there can only be one winner. So without further ado, the first featured artist of The Gallery at KelbyOne is: Mark Wegner. Congrats, Mark! For those of you who'd



Mark Wegner

like to see Mark's work before he gets featured in The Gallery at KelbyOne, you can scope out his [online gallery on his website](#).

And for those who are bummed about not winning, don't worry. There'll be another gallery contest in the near future. Just keep an eye out for an announcement for another chance to win! Thanks again for all the submissions, and best of luck to you for the next gallery.

Get Your KelbyOne Apparel and Accessories

You asked and we delivered! **Official KelbyOne merchandise** is finally available. We have short-sleeve T-shirts, long-sleeve T-shirts, polo shirts, hats, jackets, and mugs—everything you need so you can be totally decked out in your KelbyOne gear the next time you go on a photo adventure or hit the grocery store. Enjoy and happy shopping!



Welcome to the New-and-Improved The Grid

On February 8, 2017, we gave **The Grid** a complete overhaul. *Everything changed!* Well, maybe not everything. The name stayed the same and Scott is still the host, but in case you didn't notice, the set looks completely different. We gave it a darker, more mysterious design—kind of an underground hacker/grunge look, if you will.

What does this mean? It means you're going to experience the same great show with a brand-new look. Scott is still going to bring you amazing guests, industry-related news, blind critiques, and so much more.

Don't be afraid to give us a shout-out during the live episodes and let us know what you think of the set. We love hearing what the KelbyOne gang has to say.





KELBYONE ARTIST SPOTLIGHT >> SVETLANA VANKEMPEN
MEMBER SINCE 2011



KELBYONE ARTIST SPOTLIGHT >> ROBERT NORRIS
MEMBER SINCE 2012



KelbyOne Community

Who's Who in the KelbyOne Community

Ed Faith currently lives in Southern California and is a commercial pilot with a passion for photography. He joined NAPP (now KelbyOne) back in 2005, and in addition to his travel photography, he has also taken up aviation photography.

We first met at Photoshop World 2015. How many PSWs have you been to?

I've been a member of NAPP, now KelbyOne, since 2005. Each year I'd follow the events of PSW in the NAPP magazine and dream about attending the event. My first PSW was 2010 in Las Vegas. I was living in Anchorage at the time and found myself in a position that allowed me both the time and funds to see what all the excitement was about.

My first Photoshop World was very exciting. The instructors were very personable and had this awesome energy; the kind of energy that made you want to rush home and see what new projects you could explore. Everyone had a common interest and a willingness to help. I've had the pleasure of attending five Photoshop World Events since that 2010 event.

How long have you been a pilot and how has that career benefited your photography?

I've been a commercial pilot for 32 years, flying both passenger and cargo. The past 23 years, I've flown for UPS Airlines. As a commercial pilot, I have a unique opportunity to travel the globe. At last count, I've visited 53 countries. My photography equipment goes with me on every trip, and I've been fortunate to capture some incredible images.

I've always looked at travel as an educational event. I want to learn the history of the various regions of the world, not compare it to where I live. We see a lot of photos from the same "tourist" spots. I look for unique objects, events, and people to capture. Some of my favorite places are the back alleys and streets away from the popular travel spots.

What made you decide to join NAPP back in 2005?

My first copies of *Photoshop User* magazine were purchased from the local bookstore. I'd have to say my "I-have-to-join-moment" came when Corey Barker began writing for the "Down & Dirty" column. His ability to take a complex poster and break it down into simple elements was a game changer for me. I'd been working on composites and was frustrated with my lack of ability to make it look realistic. Corey's teaching style really brought it all together for me.

Which KelbyOne instructors have influenced your work the most?

The two biggest influences in my photography development have been Glyn Dewis and Dave Black. Ironically, I attended separate extended workshops with each instructor prior to seeing them at a Kelby event. Both Glyn and Dave have unique teaching styles and their photography interests are in different fields, but they both have a sincere interest in their students' success. They strive to make the learning event unique for each participant. You leave feeling like you really accomplished something.

What's your standard travel photography gear?

I have to be selective due to the fact I'm changing hotels every day or so and dragging my luggage through five to eight airports a week. My current kit includes a Nikon D800, the NIKKOR 70–200 f/2.8, and either the NIKKOR 28–70 f/2.8 or 12–14 f/2.8, depending on where I'm traveling and what I intend to shoot. I carry a Nikon SB900 Speedlight as well to assist with indoor areas. I do spend a good deal of time researching the locations to which I'm traveling and what photo opportunities may be available.

What do you like shooting in your home area?

I currently live in Southern California. The past couple of years, I've taken some advice from Glyn Dewis and narrowed my photography focus. My current emphasis is aviation photography. Two years ago, my wife saw a portfolio from a photographer named Larry Grace. Larry is the president of the **International Society of Aviation Photography (ISAP)**. My wife asked me why I didn't take more airplane photos and I really didn't have a good answer for her. I guess when you fly planes for a profession, you don't think of actually photographing them.

I joined ISAP two years ago and it's been a wonderful experience. Scott Kelby is a member of ISAP. I've found that, as a commercial pilot, I can share a unique view of this fascinating profession. In addition to my Nikon, I carry a GoPro and mount it to the dash of the airplane and capture views of airports from around the world.

What software do you use in your workflow?

My primary software of choice is Photoshop CC. I use Lightroom as a catalog/filing program but rarely use it to make adjustments to my photos. Photoshop is a natural extension of my shooting workflow. I make every attempt to get the photo I want in-camera. I utilize Photoshop for compositing and making unique photos as part of my creative process. "Creative Process" is a term I learned from Joel Grimes, another KelbyOne Instructor. ■



Best of KelbyOn

These courses were picked by the Editors



Photography

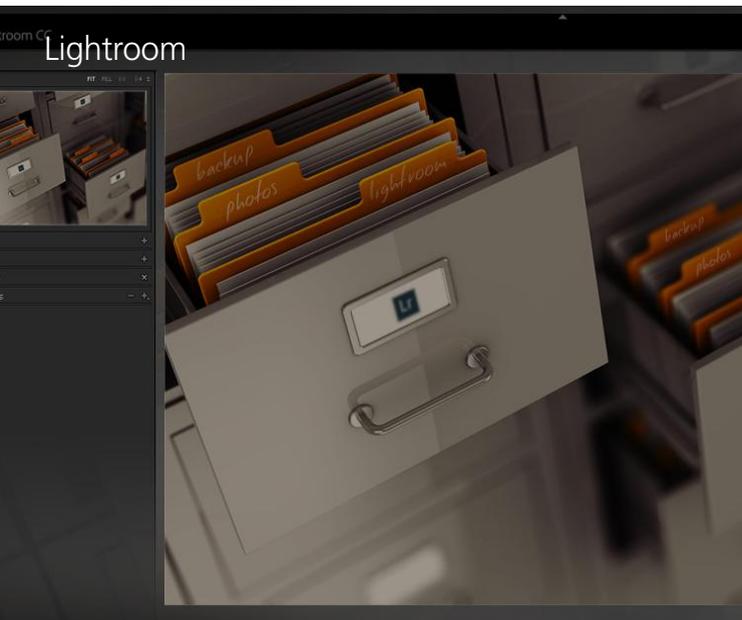
A Day with Jay Maisel
with Scott Kelby and Jay Maisel



Photography

Preview

Mastering Headshot Photography
with Peter Hurley



Lightroom

Simplified Lightroom Image
Management System with Scott Kelby



Lightroom

Tack Sharp! Sharpening in Photoshop
and Lightroom with Matt Kloskowski

e Editor's Choice

as the "Can't Miss Classes of 2016–2017"

Photoshop

Preview

How to Remove Distracting Stuff in Photoshop with Scott Kelby

Photoshop

Preview

Master Post-Processing: 10 Mistakes Every New Photographer Makes with Kristina Sherk

Lighting

Preview

Hollywood Portraiture and Film Noir Photography with Mike Kubeisy

Lighting

Preview

Automotive Photography and Lighting with Tim Wallace

New Online Training

At KelbyOne, we release a new course weekly. That's at least



The screenshot shows the Adobe Photoshop interface. The main canvas displays a woman's portrait with a white selection box around her head and shoulders. The letters 'Ps' are overlaid on the selection box. The Layers panel on the right shows three layers: a top layer with a white selection mask, a middle layer labeled 'DSC_1215', and a bottom layer labeled 'Background' with a blue bokeh background. The top of the window shows several open files, including '103975007.jpg @ 21.1% (DSC_1215 copy, Layer Mask/8) *'.

Perfecting Selections in Adobe Photoshop

Join Dave Cross as he equips you with all the information you need to know to create accurate selections as efficiently as possible, discussing their pros and cons, and demonstrating how to get the most out of each one.



The Top Ten Headshot Photography Questions Answered

Join Peter Hurley as he brings you the answers to the top 10 headshot questions he gets asked the most. Learn how to chill out your subject, how to make people look their best, and how to fix all kinds of things that come up during a shoot.

g Course Every Week

st four courses each month! Check out these latest courses:



Building a Winning Portfolio: Editing and Sequencing Your Images

Join Stella Kramer, a Pulitzer Prize-winning photo editor, as she teaches you how good editing and sequencing can help to do a better job of telling a story with your work.



Painting Portraits in Corel Painter 2017

Join Heather Chinn as she introduces you to Corel Painter 2017, and shares her tips and workflow to show you how to easily create custom paintings from your photos.

Heard on the Tweet

>> A Quick Glance at Some Highlights from Our Twitter Feed

Kim Doty 

The Most Popular Posts of 2016 via @ScottKelby scottkelby.com/popular-posts-...



Scott Kelby 

Really impressed with MyGearVault the new gear organization app from @jaredpolin - very well designed. He nailed it bit.ly/2jgmiZ



ASMP 

What #photographers should do when stopped or detained for taking photos aclu.org/know-your-right... @ACLU #photography #photographytips

Kim Doty 

How to Finally Fall in Love with #HDR (a #lightroom Tutorial... of Love) via @scottkelby scottkelby.com/photoshop-tuto...



Shutterbug Magazine 

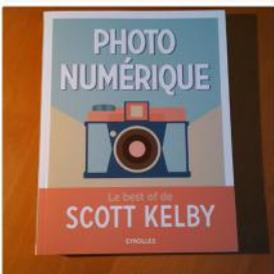
@ScottKelby is once again answering all your photography questions in his monthly "Ask a Pro" Q&A column: bit.ly/2jGVzgi

Julie éd. Eyrolles 

Victime de son succès pendant les fêtes, le Best of photo de @ScottKelby était en rupture. Mais youpi, il est à nouveau dispo en librairie!

Traduction non officielle de @Ding 

Order of its success over the holidays, the Best of photo of @ScottKelby was out. But Yoi, it is again available in bookstores!



Rick Sammon 

@ScottKelby @CanonUSApro Today! Getting ready to record my 14th class @KelbyOne Current classes: ricksammon.com/on-line-classe...



Kalebra Kelby 

So excited about the new @TheGridLive set today! 🙌 Catch it live now with @ScottKelby @ricksammon @KelbyOne kelbytv.com/thegrid/



Tom Riley 

Just laughed out loud at @ScottKelby & Kaylee Greer's pronunciation of "Derbyshire" on #TheGrid!

11:15 AM - 22 Jan 2017

Adobe Lightroom 

@ScottKelby unlocks a secret #LightroomMobile trick for finer adjustments here: bit.ly/2XbhDx



Hidden Lightroom Mobile "Fine Adjustments" Trick

Tom Goodwin 

Please don't ever offer to pay a professional with "exposure".

Rich Tilton 

@ScottKelby @KelbyOne I wouldn't be shooting like this without the Kelby trainings and books! You guys are excellent!



Adobe Customer Care 

New to @Lightroom editing? @ScottKelby lets you watch over his shoulder in this start-to-finish tutorial: bit.ly/2kabbVe



Rez Fruchtman 

buff.ly/2jKMUJ7
How to Mask Hair Using #Photoshop's New "Select and Mask" Feature via @ScottKelby @KelbyOne

http://helpx.adobe.com - Scott Kelby shows you how to use Photoshop CC 2015.5's new hair masking feature called "Select and Mask" - it's really darn awesome and...

How to Mask Hair Using Photoshop's New "Select and Mask" Feature via @ScottKelby @KelbyOne

8:53 AM - 1 Feb 2017

Glyn Dewis 

My NEW book is available NOW as an eBook! The paperback version will be available in Apr... bit.ly/2la16w5



AVAILABLE NOW
PHOTOGRAPH LIKE A THIEF
GET THE EBOOK NOW FOR \$20! USE COUPON CODE: THEF20
CLIX DEWIS

Lexar 

Dawn in Dubai, by Lexar Elite Photographer @ScottKelby. Shot on #ixamemory. #travel



Rick Sammon 

Thank you @ScottKelby for having me on The Grid this week: bit.ly/2lyGonf. Great fun! @CanonUSApro



Kim Doty 

The Featured Artist Opening "The Gallery at @KelbyOne is..." via @scottkelby scottkelby.com/featured-artis...



Cathy Bailson 

Well @ScottKelby 😊 this old girl found this quite useful (in a happy old lady voice) 😊😊😊

Scott Kelby  "Photography for Old People." bit.ly/2SL2Wb - if you read it now you can still get to Olive Garden by 4:30 pm to use your coupon! 😊



Scott Kelby 

I did a Lightroom tutorial (& free downloadable preset) on how to create a custom print layout for Wedding books - bit.ly/2kmZfYn



dog breath photo 

Surprise! I'm back in Tampa and will be popping my little red head onto The Grid with @ScottKelby in just 2 hours!! WAHO!!

Scott Kelby 

The world's most awesome dog photographer is back for Part 2 of her open Q&A on "The Grid" live in 2 hrs from now at kelbytv.com/thegrid



Adobe Lightroom 

Go panoramic with your HDR photos in this tutorial from @ScottKelby: bit.ly/2bxoP4



Kim Doty 

It's #NewClassThursday @KelbyOne! Are You Ready to Go Pro? with @StellaKramer via scottkelby.com/new-class-thur...





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#2017

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My beautiful daughter Isabella just invented this quote: "Make beautiful things and beautiful things will come to you." #sanjuan #frommemories

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TAKING THE CAMERA INTO THE COLD

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Really nice "flat to fabulous" image editing tutorial in @Lightroom by @ScottKelby - well worth the 10m to watch.

From Flat to Fabulous in Lightroom (start to finish editing)... Watch the full KelbyOne online class at http://kelbyone.com/courses/healthy_flat_fabulous/ - if you're not a KelbyOne member, take the 10-day free trial and see...

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With #ValentinesDay around the corner, photog @ScottKelby celebrates a romantic expression of love - holding hands CokeURL.com/yf38x

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Kaylee Greer's guest blog post is an absolute breath of fresh air, and something every photographer should read - you will love it! :)

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Tip: When you want to mix ambient with strobes it's important to realize that the shutter speed controls the ambient and the aperture the strobes. If you... - Frank Doorhof

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Working on topping off some lifestyle work for a client in Australia. #getitdone #Hasselblad

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Down & Dirty Tricks

split photo cracked-glass effect

BY COREY BARKER

This issue, I have a cool cracked-glass photo effect I came up with that was inspired by the poster for the movie *Split*. It depicts actor James McAvoy with a cracked-glass overlay. In this exercise, we'll go a step further and add some offsetting and distortion effects.

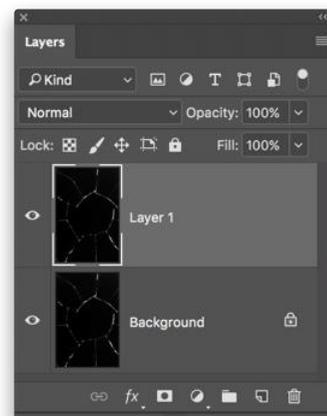
Step One: Begin by opening the cracked-glass image. You may also use a cracked-glass image similar to this one; however, I'd recommend using the provided images so that you get a better idea of how the technique works, then proceed to experiment with your own images.

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

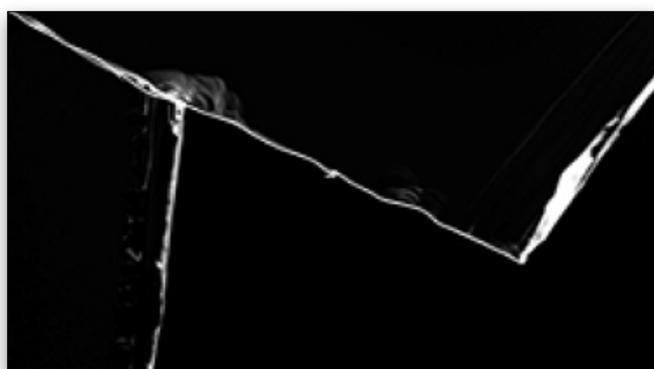
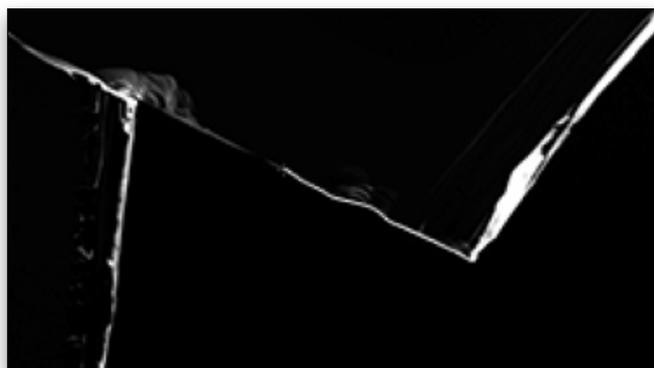
Step Two: Once the file is open, you'll see we have a simple cracked-glass image against a black background. Open the Layers panel (Window>Layers) and make a duplicate of the Background layer by pressing Command-J (PC: Ctrl-J).



Step One



Step Two



Step Three

Step Three: Now if you zoom in really close on the detail of the cracks (Command+ [PC: Ctrl+]), you'll notice that the lines aren't joined in most spots. We need to close these lines so we can use the Magic Wand tool to select each shard of glass.

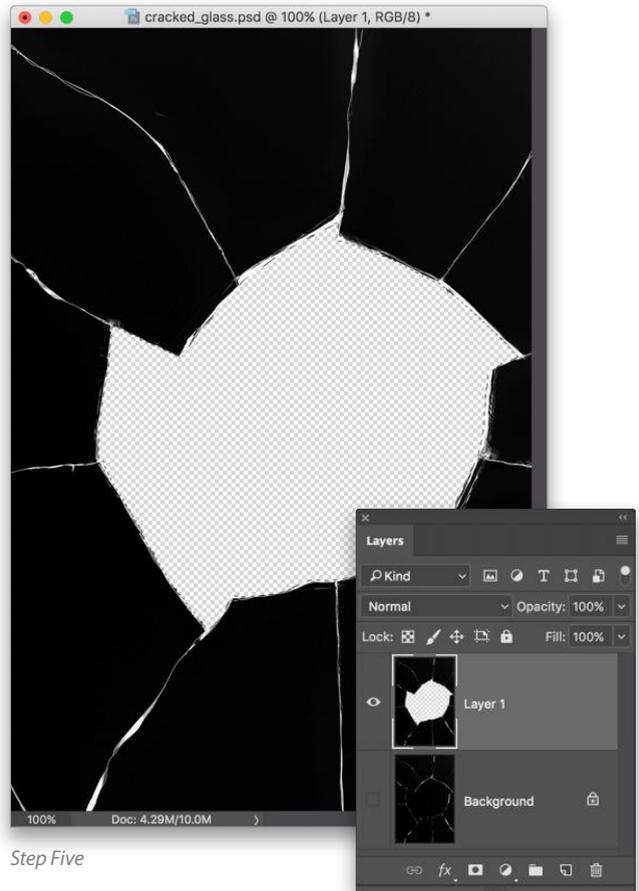
Choose the Brush tool (B) from the Toolbox, then go to the Options Bar and, in the Brush Picker, choose a simple round brush and set the Size to around 1 pixel and the Hardness to 100%. Now, with your Foreground color set to white (press D, then X), proceed to draw a continuous line as you trace along all the lines of the cracks. Don't worry about being perfect; in fact, a little shaky hand adds to the cracked effect even more. Remember, trace over all the crack lines.

Step Four: Here's a clever trick to see if selecting will work now: Choose the Magic Wand tool (Shift-W) from the Toolbox and, in the Options Bar, set the Tolerance to 15. Then, click inside each shard of glass to select just that area. If it selects a neighboring shard, then you still have a broken line somewhere. Just deselect by pressing Command-D (PC: Ctrl-D), then switch back to the Brush tool and trace over the lines again.

Step Five: Now use the Magic Wand tool to select the inside shape of the cracked glass, and then press Delete (PC: Backspace). Click on the Eye icon to the left of the Background layer to turn it off, and you should see the transparent background in the deleted middle area. You can go ahead and deselect.

Step Six: We're now ready to bring in the main subject of the image. Since this is based on the movie *Split*, I thought I'd use a subject with a rather serious face. So, open the subject image, and then drag-and-drop or copy-and-paste this image into the cracked-glass image. Once there, in the Layers panel, move this layer under the cracked glass layer with the deleted section.

Step Seven: Once the layer is positioned, you can move the image around and determine what part of this base image will be visible in the middle section. Use Free Transform (Command-T [PC: Ctrl-T]), while pressing-and-holding the Shift key, to scale and position the image, if needed. We also rotated the image counterclockwise just a little bit to straighten the subject. Press Return (PC: Enter) when done.



Step Five



©Adobe Stock/istartmac

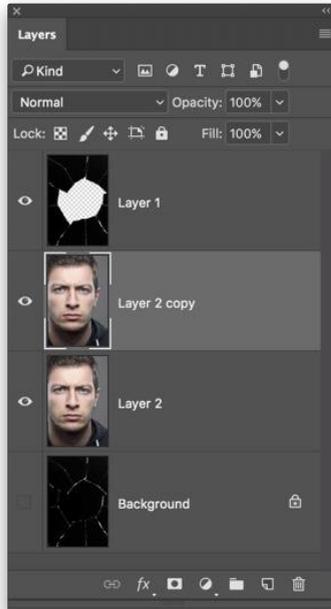


Step Seven

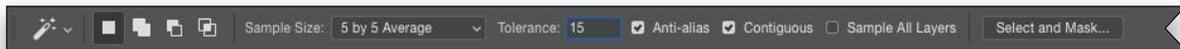
Step Six

Step Eight: Now make a duplicate of the subject layer by pressing Command-J (PC: Ctrl-J).

Step Nine: With the Magic Wand tool still active, and the Tolerance still set to 15 in the Options Bar, set the Sample Size to 5 by 5 Average. Now click on the cracked glass layer at the top of the layers stack to make it active, and then click inside the glass shard above the eye to select it. With the lines you created in Step Three, it should only select this one shard.

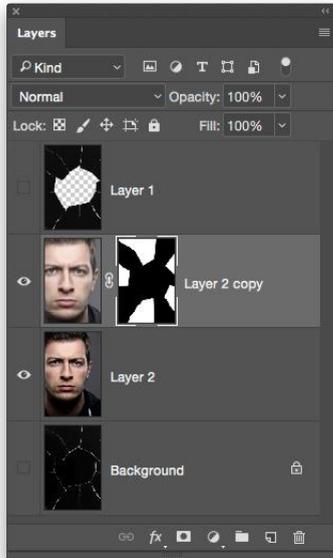


Step Eight



Step Nine

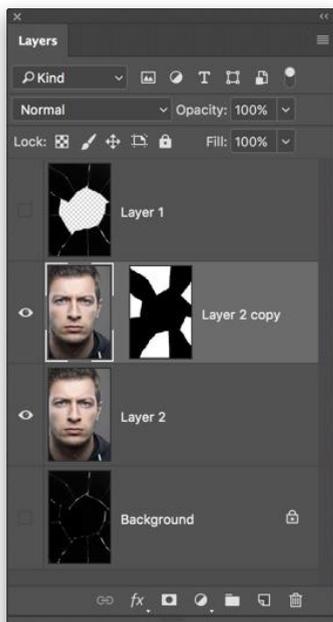
Step 10: Press-and-hold the Shift key and proceed to click on every other shard as you go all the way around the image, ignoring the area in the center, of course. Once you have every other shard selected, turn off the cracked glass layer, click back on the duplicate subject layer to make it active, and then click on the Add Layer Mask icon at bottom of Layers panel. This will mask the layer in the area of the selected shards



Step 10

Step 11: Click on the chain link icon between the subject layer thumbnail and the layer mask to unlink them, which will allow you to move either one independently. Also, make sure the layer thumbnail is selected, not the layer mask, as indicated by the white border lines around the thumbnail.

Step 12: Press Command-T (PC: Ctrl-T) to activate Free Transform on the duplicate subject layer, and then press Command-0 (zero; PC: Ctrl-0) to expand the window and reveal the transform bounding box. Press-and-hold Command-Option (PC: Ctrl-Alt), and then press the – (minus) key to zoom out a little more.

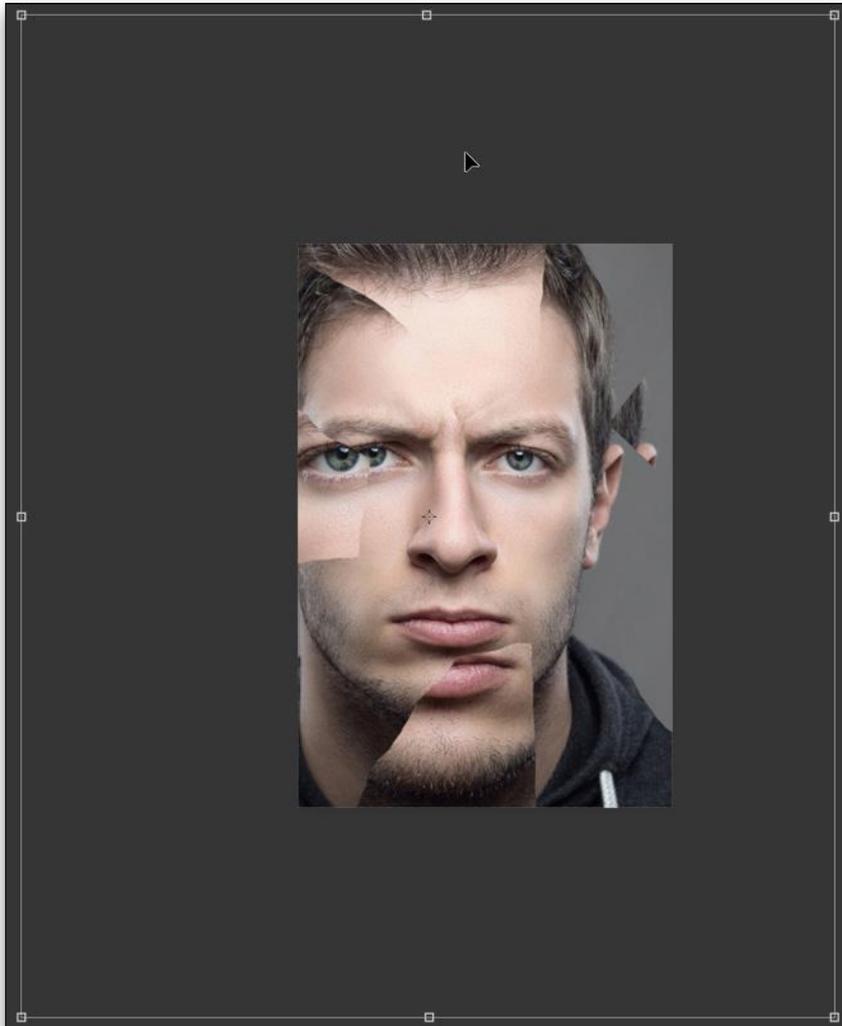


Step 11

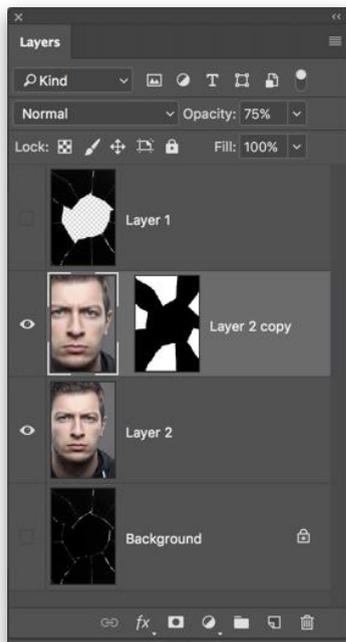
Step 13: Now press-and-hold Option-Shift (PC: Alt-Shift) and click-and-drag any of the corner handles outward to scale the image up. You should only see the masked area of the image, which is static, thus resulting in an offset look you'd expect to see through cracked glass. After scaling the image, go ahead and move it, if needed, to better position it in relation to the original subject layer. Press Return (PC: Enter) when done.

Step 14: Go under the Filter menu, under Blur, and choose Gaussian Blur. Set the Radius to 5.0 pixels and click OK. Then, at the top of the Layers panel, drop the Opacity to 75%.

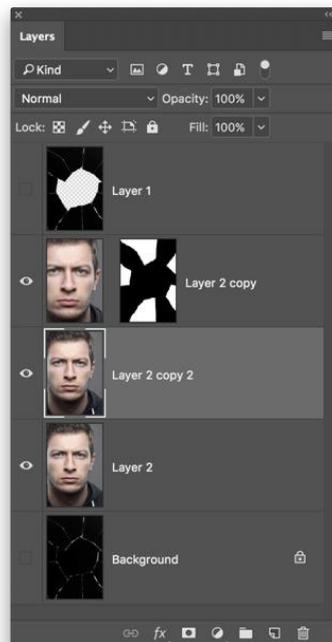
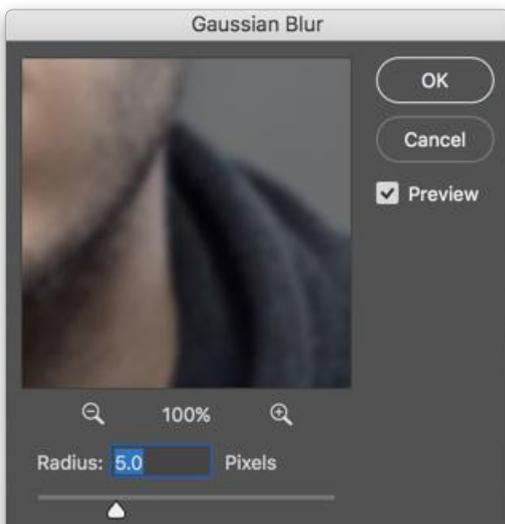
Step 15: Now go back and select the original subject layer in the Layers panel and make another duplicate by pressing Command-J (PC: Ctrl-J).



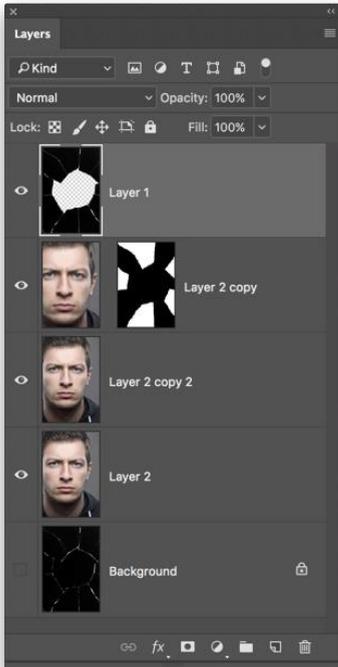
Step 13



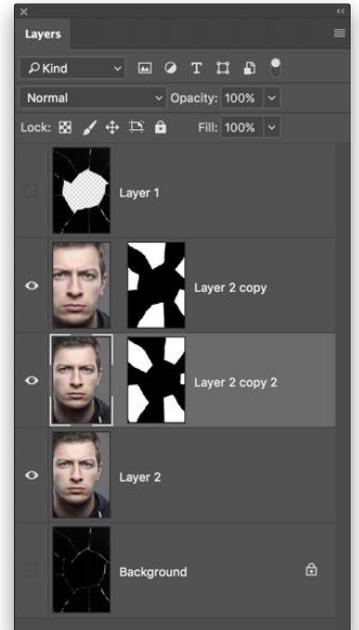
Step 14



Step 15



Step 16



Step 17

Step 16: Turn on the cracked glass layer at the top of the layer stack, and make sure it's selected in the Layers panel. Again, using the Magic Wand tool, press-and-hold the Shift key and select the other shards we didn't select last time.

Step 17: Now, turn off the cracked glass layer again. Select the second duplicate subject layer in the Layers panel, and click on the Add Layer Mask icon. As before, unlink the layer to the layer mask and select the subject layer thumbnail (see top right).

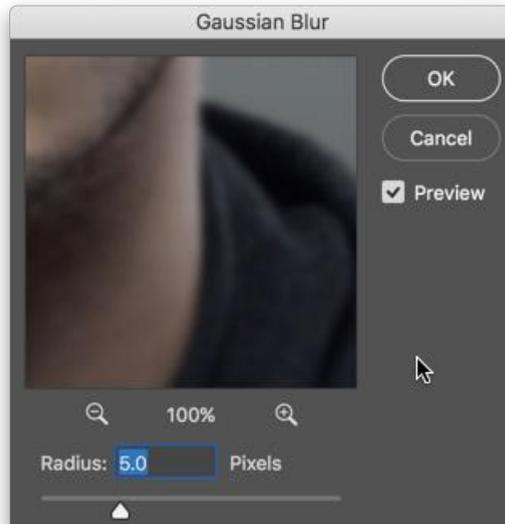
Step 18: We're going to scale the second masked subject layer as before, but first go under the Edit menu, under Transform, and choose Flip Horizontal. Then use Free Transform to scale and offset the image in relation to the other layers.



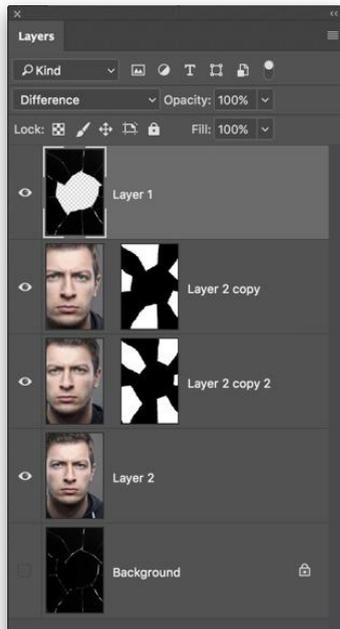
Step 18



Step 19: Also, go ahead and run a 5-pixel Gaussian Blur on this layer, but leave the layer's Opacity at 100%.



Step 19

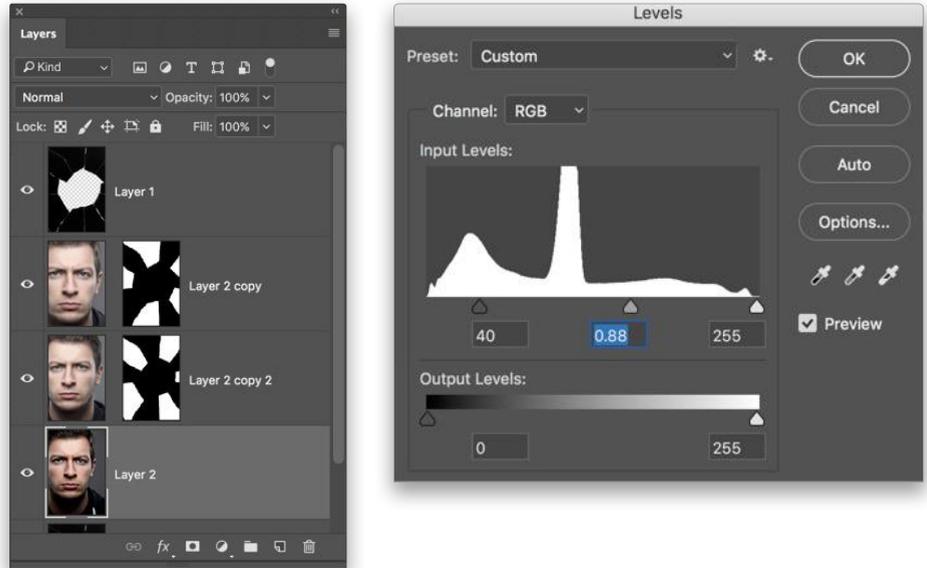


Step 20

Step 20: At the top of the layer stack, turn on the cracked glass layer once again, and make it active. Then, at the top of the Layers panel, change its blend mode from Normal to Difference and *BAM!* You now have a dramatic cracked-glass composite. But, we're not quite done yet.

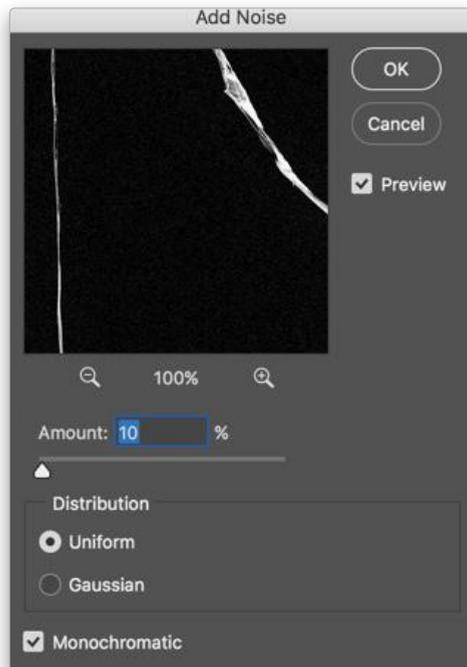


Step 21: Select the original subject layer (Layer 2) and press Command-L (PC: Ctrl-L) to open Levels. Drag the black (shadows) slider, beneath the histogram, to the right a bit, then drag the gray (midtones) slider to the right as well, to increase the contrast of this layer. Click OK when done.



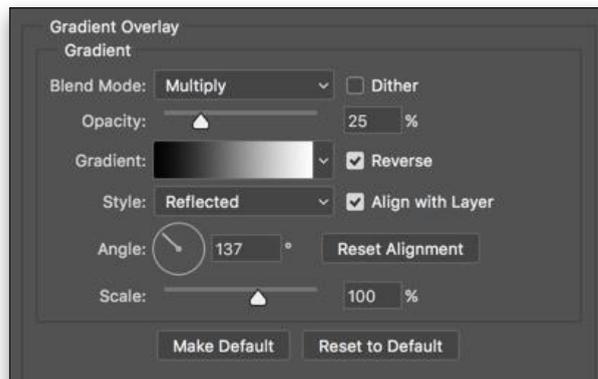
Step 21

Step 22: Select the cracked glass layer yet again, then go under the Filter menu, under Noise, and choose Add Noise. Set the Amount to 10%, the Distribution to Uniform, and turn on the Monochromatic checkbox. Click OK.



Step 22

Step 23: With the cracked glass layer still selected, click on the Add a Layer Style icon (fx) at the bottom of the Layers panel, and choose Gradient Overlay from the pop-up menu. In the Layer Style dialog, click on the down-facing arrow to the right of the Gradient thumbnail and choose a simple black to white gradient. Then use the settings shown here to give a subtle light glare effect to the glass layer.



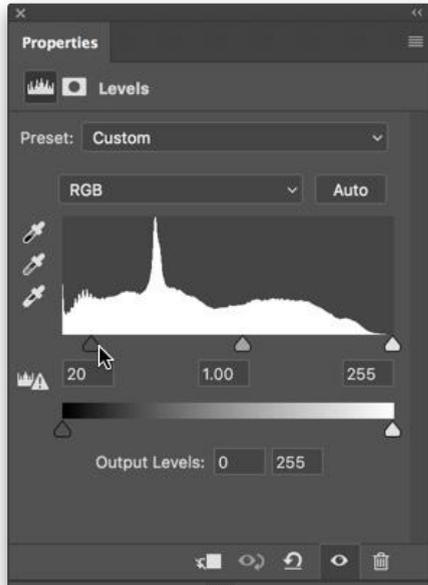
Step 23

Step 24: Now click on the Create New Adjustment Layer icon (half-black, half-white circle) at the bottom of the Layers panel and choose Levels. In the Properties panel, push the black (shadows) slider in a little to add more contrast to overall design.

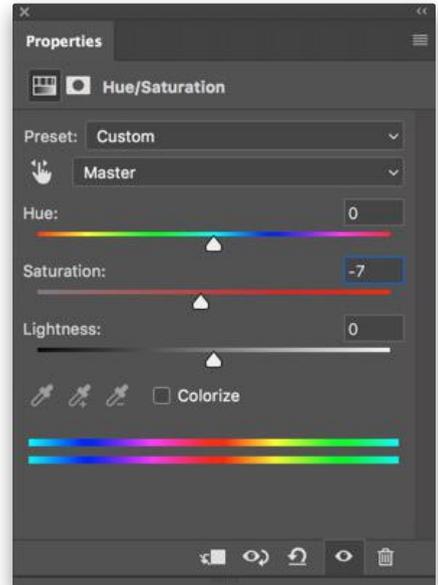
Step 25: Finally, add a Hue/Saturation adjustment layer and, in the Properties panel, set the Saturation to around -7. This will reduce any oversaturation caused by the Levels adjustment.

There you have it. After you've run through the exercise, try applying this technique to your own images. You may find that the more you play with it, the more likely you are to discover other intriguing effects along the way. Enjoy and have fun! ■ ☞

Discuss this Issue



Step 24



Step 25



Final



Down & Dirty Tricks

creating a romantic soft-focus portrait effect

BY KIRK NELSON

On the flipside of creating images that are tack sharp is the idea of embracing the beauty of a softer focus. Instead of being dismissed as a technical flaw, soft-focus projects can have a romantic, dreamy look. This idea matches well with a high-key approach that's common in glamour photography. While this is typically accomplished in-camera, it can also be simulated easily in Photoshop with a variety of techniques. This tutorial steps through several techniques that individually can produce a soft-focus effect, but when used together they create a beautiful result that can be quite stunning!

Step One: The real success of this technique fundamentally lies with the initial image selection. Ideally, the image should be a portrait with strong midtones and a solid color background. Bright, detailed eyes will also benefit greatly from this process. Here we've selected this gorgeous shot of a model. Her eyes are vibrant and clear, the image is well exposed, and the background is free of distractions.

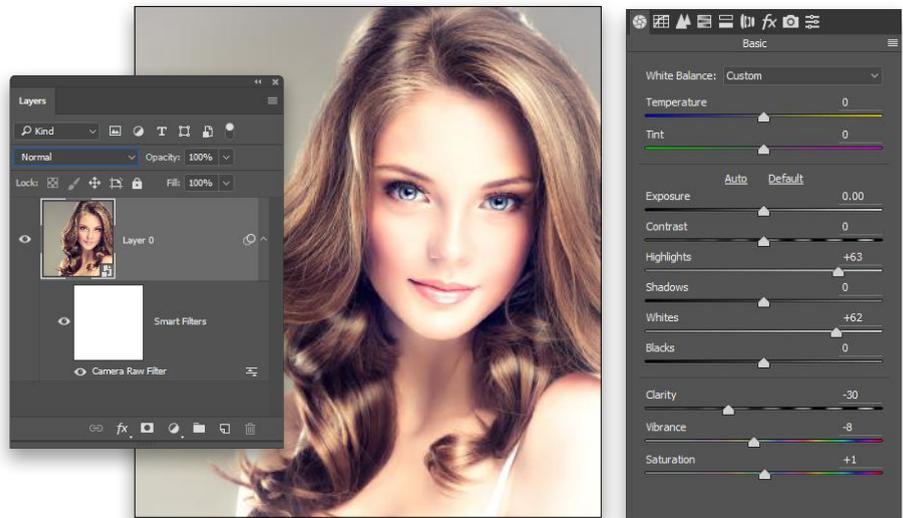
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Step One

Step Two: Turn the Background layer into a smart object with Layer>Smart Objects>Convert to Smart Object. Then, go to Filter>Camera Raw Filter. In the Basic tab, set the Clarity to -30. The negative value will begin to soften the image and desaturate the colors slightly. Then, pump up both the Highlights and Whites to around +63 to lay the foundation for the high-key effect. We also lowered the Vibrance to -8 and set Saturation to +1. Click the OK button to close the Camera Raw dialog.

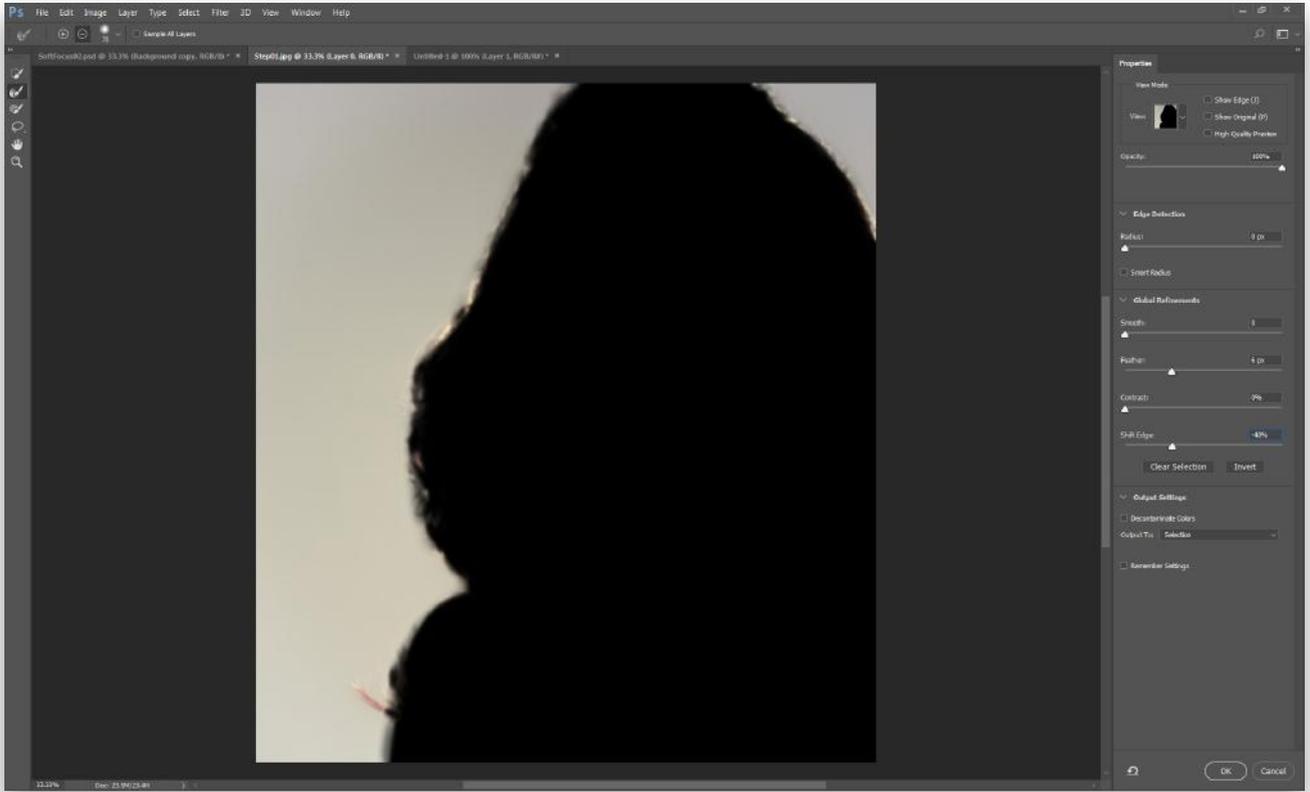


Step Two

Step Three: To further the softening effect, go to Filter>Blur Gallery>Field Blur. Click-and-drag the blur point directly between the model's eyes and set the Blur to 3 px in the Blur Tools panel. Then click to place a second blur point at the edge of her hair and set that amount to 8 px. (Note: For the low-res practice file, use Blur settings of 1 and 3 pixels, respectively.) Then click the OK button in the Options Bar to apply the blur effect.

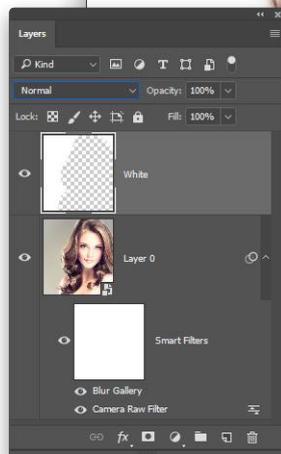
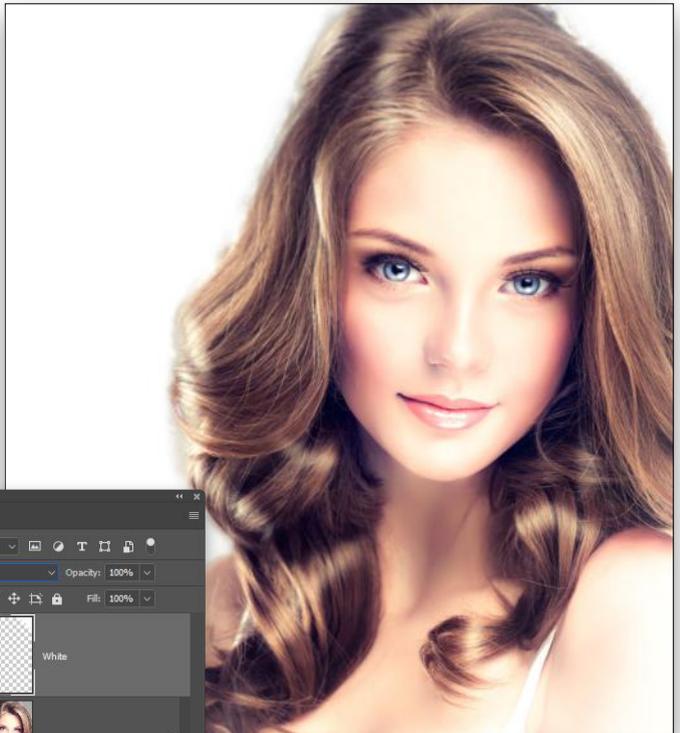


Step Three

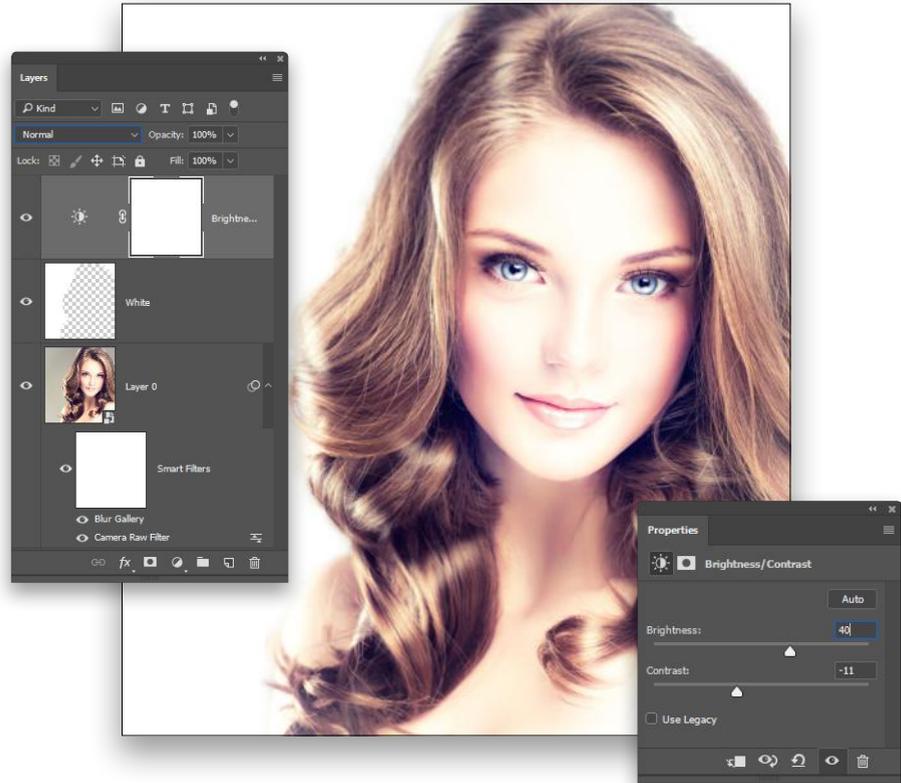


Step Four: Use the Quick Selection tool (W) to select the background area, including the area in the top-right corner. Just drag over the background and the tool will create a large selection of that area. If the tool selects too much of the hair or any of the shoulder area, hold down the Option (PC: Alt) key and drag there to deselect those areas. Click the Select and Mask button in the Options Bar. In the Properties panel, set the View to On Black (A) and the Opacity to 100%. Use the Refine Edge Brush tool (R) to refine the edges of the selection. Set the Feather to 6 px and the Shift Edge to -40%. Then click OK to create the selection (*Note:* For the low-res practice file, use settings of 3 px and -20%, respectively.)

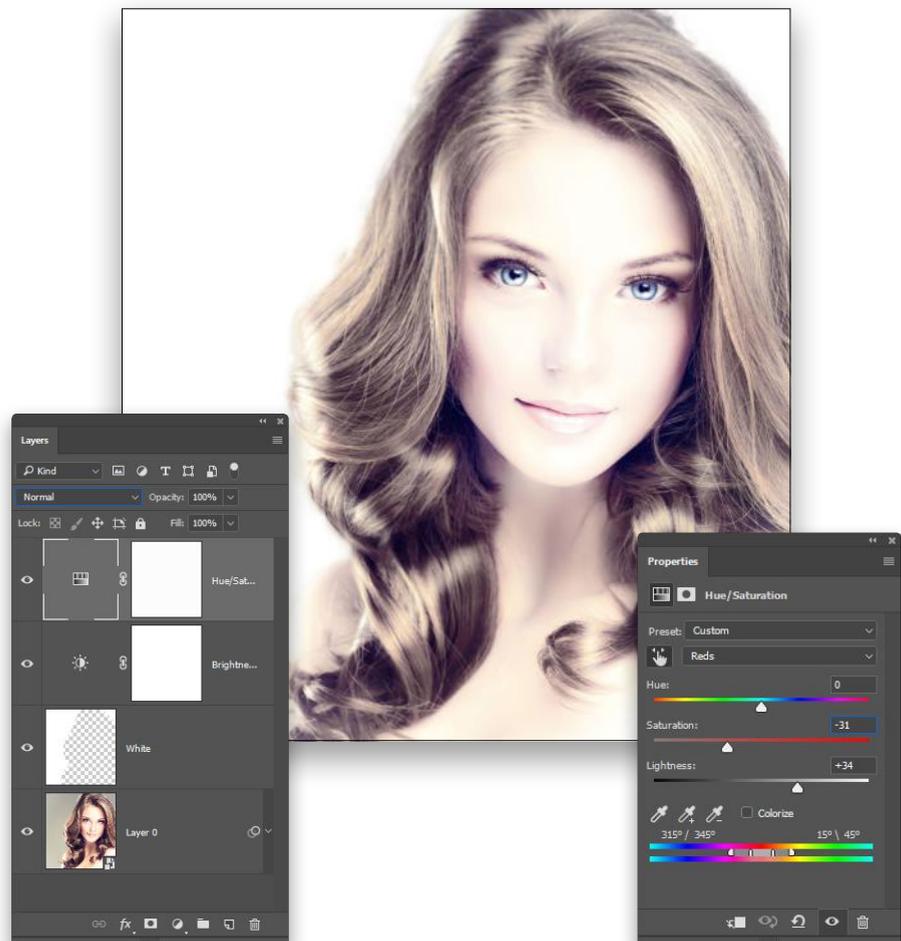
Step Five: Add a new layer with Layer>New>Layer (or press Shift-Command-N [PC: Shift-Ctrl-N]), name it "White" in the New Layer dialog, and click OK. Tap the D key to set the colors to their default of black and white, and tap the X key to switch the colors so the Foreground color is white. Then fill the selection by holding down the Option (PC: Alt) key and pressing the Delete (PC: Backspace) key. Cancel the selection with Select>Deselect.



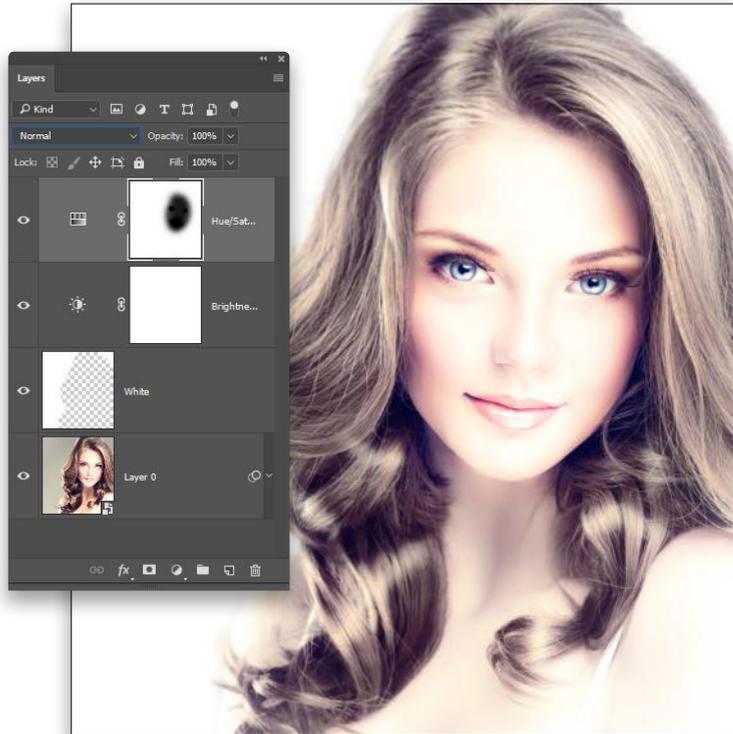
Step Six: Add a Brightness/Contrast adjustment layer by using the Adjustments panel (Window> Adjustments) and clicking the icon that looks like a half-filled sun. In the Properties panel, set the Brightness to 40 and the Contrast to -11. This does add a brighter appearance to the image, but there's still some other steps to take that will craft an even more sophisticated effect.



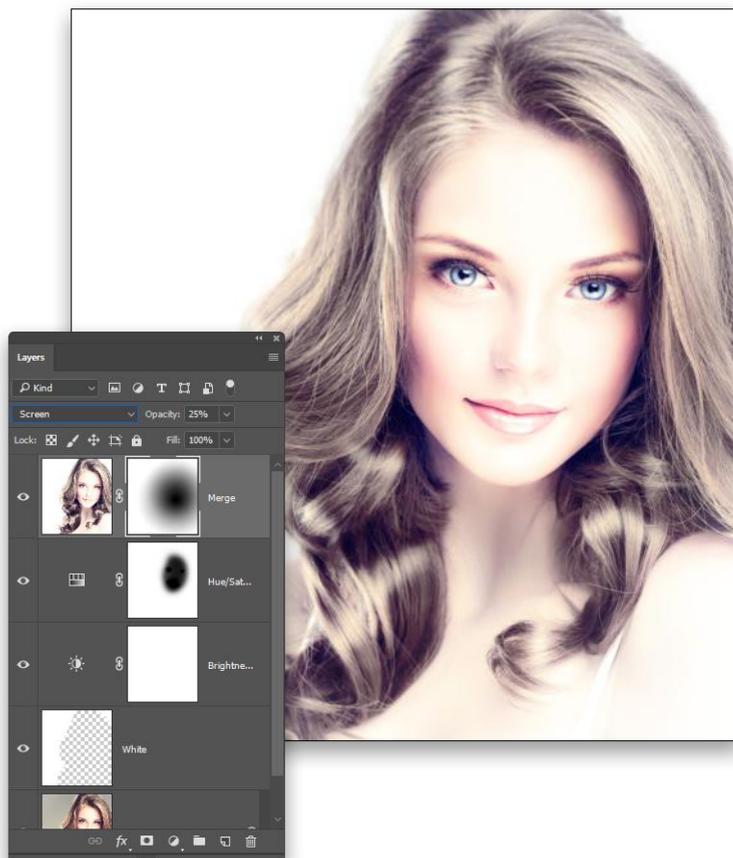
Step Seven: To create a more washed-out color tone, add a Hue/Saturation adjustment layer in the Adjustments panel. In the Properties panel, look for the onscreen adjustment tool; that's the icon that looks like a pointing hand with two little arrows beside it. Use this to sample a dark area of her skin. Photoshop detects the color value, in this case the Reds, and allows direct adjustment of those tones. In this same area of the skin, click-and-drag the cursor toward the left to desaturate the red values. Then increase the Lightness value to +34.



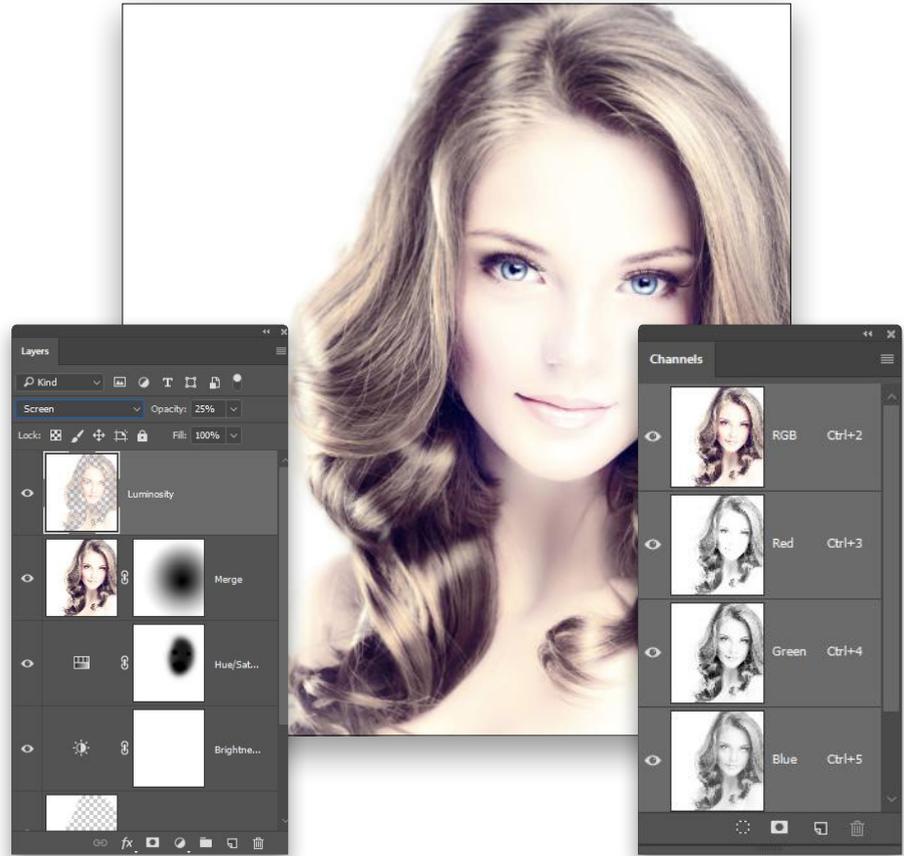
Step Eight: The desaturated effect works well for her hair but many of her facial features have been completely lost. Click the mask thumbnail next to the Hue/Saturation thumbnail in the Layers panel to make that the active element. Then use the Brush tool (B) with a Soft Round Tip and black paint to paint directly on the mask. This will remove the effects of the adjustment layer from the areas that are painted. Do this to make sure her eyes, lips, and nose are all still visible.



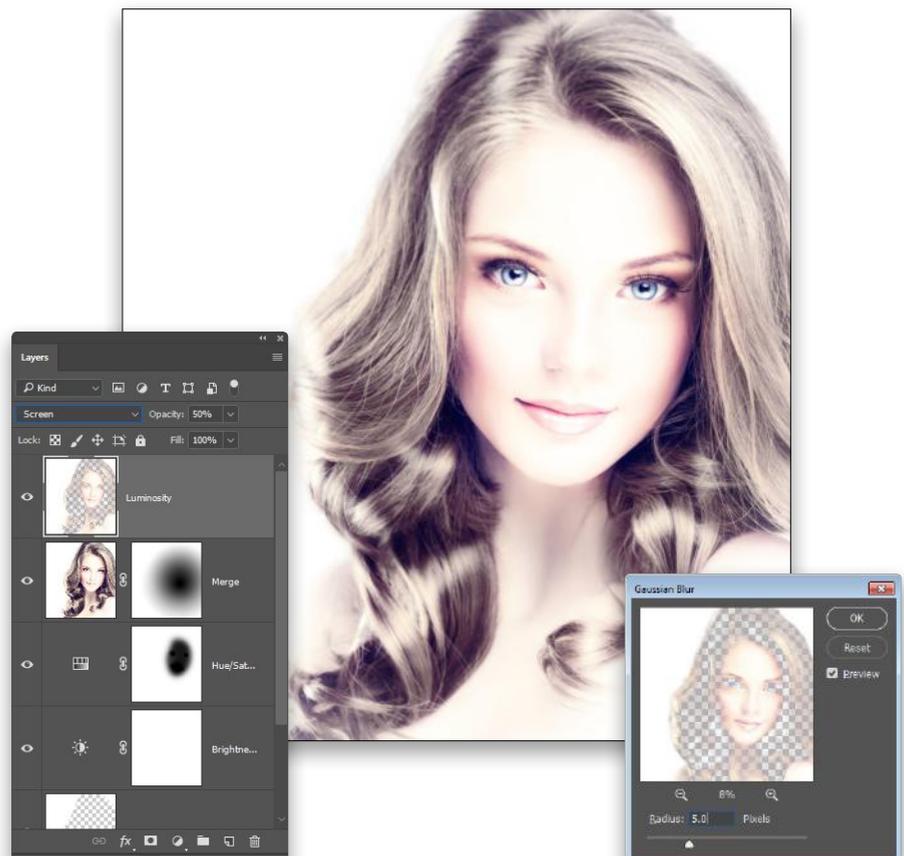
Step Nine: Create a merged layer by holding down the Option (PC: Alt) key and going to Layer>Merge Visible. Double-click this layer's name and rename it "Merge." Change the blend mode to screen and reduce the Opacity to 25%. Once again, the effect is nice, but too strong on her facial features. Add a layer mask with Layer>Layer Mask>Reveal All. Switch to the Gradient tool (G), and in the Options Bar, click on the Radial Gradient icon, then click on the gradient preview thumbnail. Select the Foreground to Transparent preset and click OK to close the Gradient Editor. Use this gradient on the mask to reveal her facial features.



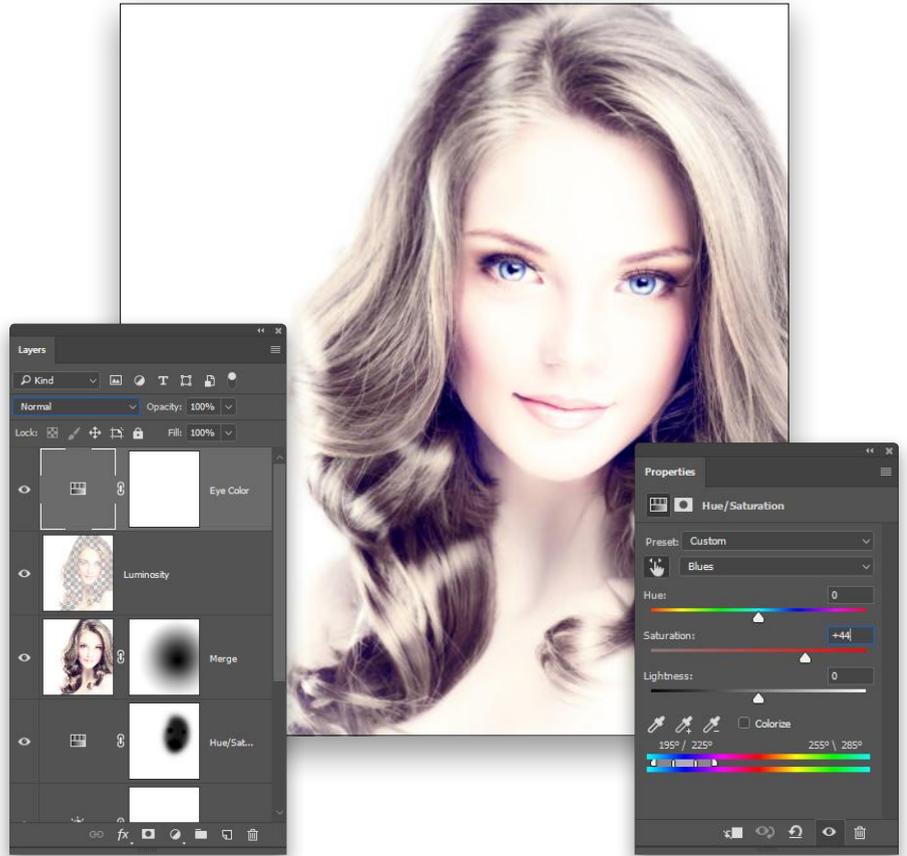
Step 10: Another powerful technique to add to the workflow is to use the luminosity values of the image to create the soft-focus, high-key effect. Switch over to the Channels panel and Command-click (PC: Ctrl-click) on the composite RGB channel. This loads the luminosity values as a selection. Switch back to the Layers panel, make sure the Merge layer thumbnail is the active element (not the mask thumbnail), and press Command-J (PC: Ctrl-J) to copy those selected pixels to a new layer. Name this layer "Luminosity."



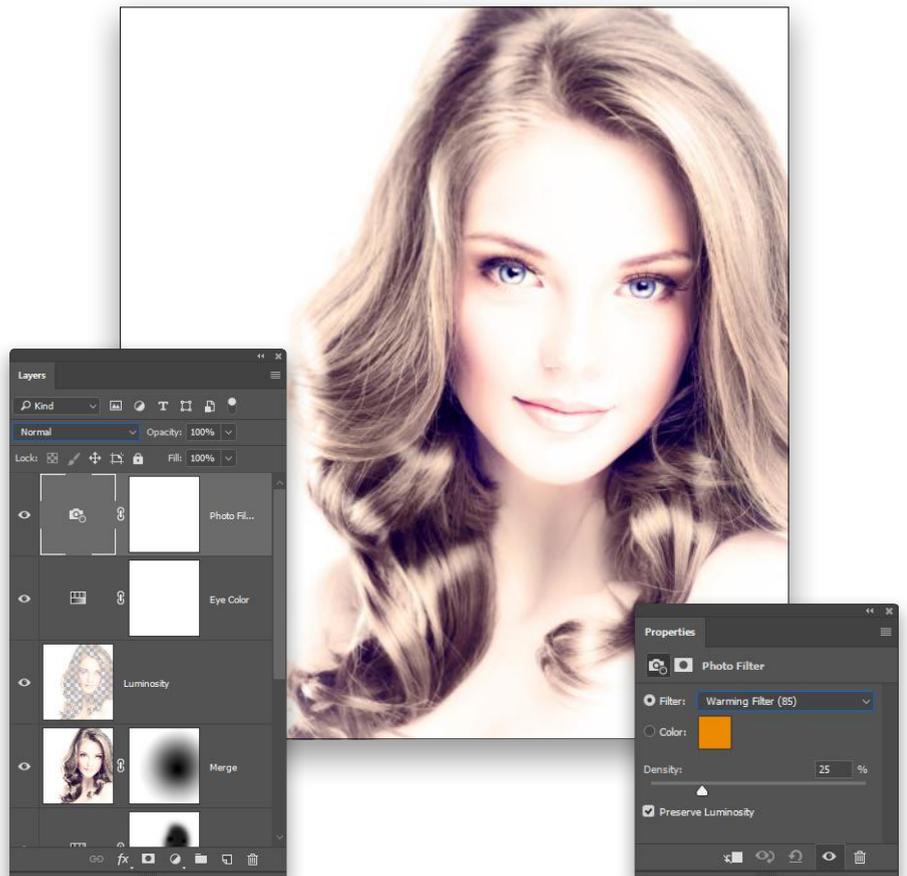
Step 11: Notice that the Luminosity layer inherited the layer properties of the Merge layer. Keep the blend mode as Screen, but increase the Opacity to 50%. Then go to Filter>Blur>Gaussian Blur, set the blur Radius to 5 pixels, and click OK to apply the filter.



Step 12: The bright brilliance of her blue eyes has also been lost, so to bring it back, add another Hue/Saturation adjustment layer and name it “Eye Color.” Then use the onscreen adjustment to sample the blue of her eyes. Slide the tool to the right to increase the saturation to about +44. If needed, sample closer to the pupil to make a similar edit to the cyan color tones as well.



Step 13: For a finishing touch, add a Photo Filter adjustment layer. That’s the icon that looks like a camera in the Adjustments panel. Use the Warming Filter (85) and set the Density to 25%. This adds a warm glow to the image that complements the softer focus.



Be aware that it's easy to overdo the soft-focus effect and create an image that just looks blurry and overexposed. The idea is that the local contrast is reduced, not simply blurred. The final image should look like the effect is intentional, not a mistake. There's a delicate balance to strike, but when that's found, the results can be unique and rewarding. ■ ☞

Discuss this Issue



Before



After

Beginners' Workshop

LESA SNIDER

how to quickly enhance local contrast

As you're learning in this issue, increasing contrast globally along high-contrast edges makes a photo look crisp and sharp; however, increasing local contrast in smaller regions—referred to as a local contrast enhancement or LCE—can accentuate larger details (shapes), giving your image a three-dimensional look. This column demonstrates three super-quick ways to get it done.

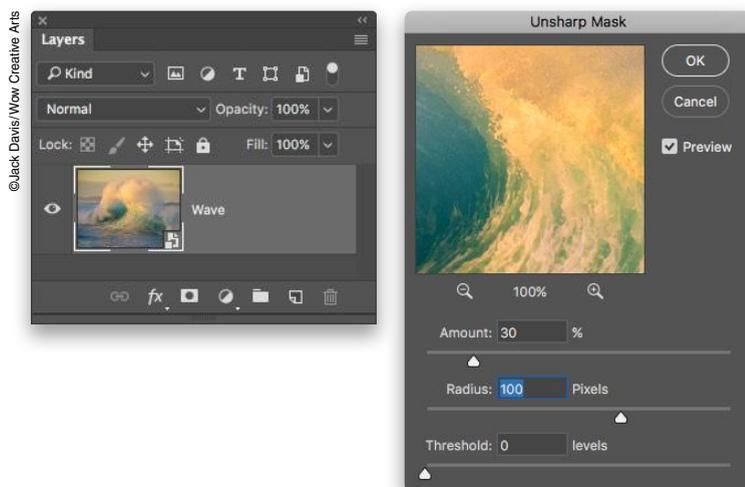
- **Step One:** In Photoshop, choose File>Open as Smart Object. If you already have a photo open that consists of multiple layers, Shift-click to activate all the layers, and then choose Filter>Convert for Smart Filters, which packages the active layers into a single smart object. If you're starting in Lightroom, select a photo, and then choose Photo>Edit In>Open as Smart Object in Photoshop.

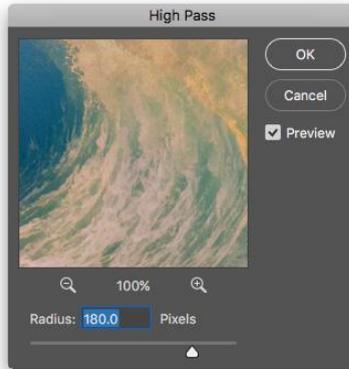
Tip: To access your original layers in the future, double-click the smart object, and Photoshop opens them in a separate, temporary document. Make your changes in that document, choose File>Save (not Save As!), and then close the document. When you do, your changes appear in the original document. Sweet!

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Step Two: Choose Filter>Sharpen>Unsharp Mask. You've likely used this filter for sharpening; however, by using a larger Radius and smaller Amount than you normally would, you can enhance contrast in smaller regions of the photo and pull out delicious details in highlights and shadows. In the dialog, set the Amount between 5–30%, Radius between 30–100, and Threshold to 0. Click OK. *Note:* You may need to use larger values for high-resolution images.

Here are before (top) and after (bottom) previews. To see a before and after version of this technique in your images, click the visibility icon to the left of the filter name in the Layers panel. To experiment with other values in the Unsharp Mask filter, double-click the filter name in the Layers panel to reopen its dialog.



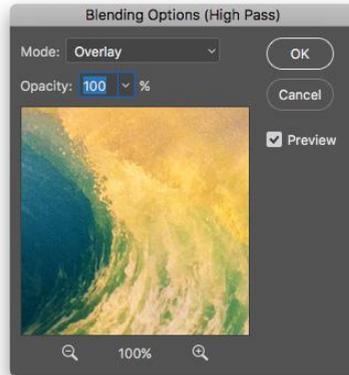
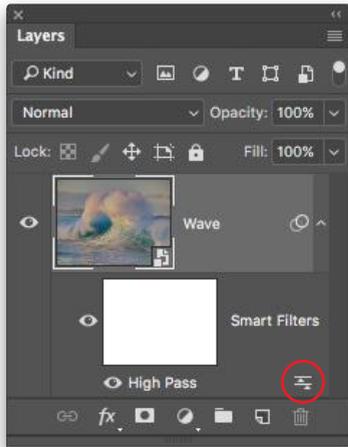


Now let's look at using the High Pass filter to enhance local contrast. With this technique, you essentially end up with a dodge and burn layer comprised of 50% gray; however, by switching layer blend modes, the gray parts vanish, leaving you with a wonderfully high-contrast photo.

Step One: Repeat step one above to open a photo as a smart object in Photoshop.

Step Two: Choose Filter>Other>High Pass. In the resulting dialog, drag the Radius slider to the right to around 180 pixels and click OK. Your image turns oddly gray, but don't panic; you'll fix that in the next step.

Step Three: In the Layers panel, double-click the tiny icon to the right of the filter's name (circled here) to open its Blending Options dialog. Choose Overlay (Soft Light works, too) from the Mode pop-up menu and click OK. To see a before and after version, click the visibility icon to the left of the filter name in the Layers panel. To experiment with other Radius values in the High Pass filter, you guessed it, double-click the filter name in the Layers panel.



Here are before (top) and after (bottom) previews showing this super-slick technique. (Big thanks to Jack Davis for originally teaching me this!)

Finally, let's use HDR Toning Presets to enhance local contrast. Unfortunately, this technique only works on single-layer documents, and it doesn't work with smart objects; however, it can produce the most dramatic result of all.

Step One: In Photoshop, choose File>Open and navigate to the photo you want to play with. If you're starting in Lightroom, select a photo and choose Photo>Edit In>Edit in Adobe Photoshop CC, or press Command-E (PC: Ctrl-E).

Step Two: Choose Image>Adjustments>HDR Toning. In the resulting dialog, make sure the Preview checkbox is turned on, and then from the Preset pop-up menu, cycle through each option to see how it looks. (It's worth peeking at each one—heck, our own Scott Kelby has a preset in the list, Scott5!) When you find a preset you like, you can fiddle with the settings in the other sections of the dialog to produce the look you want. If you create a look that you love, save it as a preset by clicking the gear icon to the right of the Preset pop-up menu. When you're finished, click OK.

Here are before (top) and after (bottom) versions of the wave using the Photorealistic High Contrast preset.

As you can see, all three techniques are fast, yet they can make a big difference. The end result depends greatly upon the subject matter in your photo—the more large-scale shapes the better—and its resolution. And, while you can also enhance local contrast using the Clarity and Dehaze sliders in Lightroom or Camera Raw, the methods described here give you more control. Until next time, may the creative force be with you all! ■ ☞



Things to Learn in Photoshop® Elements 15:



Scott Kelby's newest Elements book is designed for photographers, so it doesn't waste your time talking about what a pixel is, how to frame a shot or set your exposure. It's all Elements, step by step, cover to cover, and you're gonna love it!

- Organizing
- Correcting
- Editing
- Sharpening
- Retouching
- Printing

LIKE A PRO!

Dynamic Range

KIRK NELSON

create painted effects with particleshop

Plug-ins for Photoshop are a fascinating sub-industry to the larger photography/Photoshop arena. Plug-in developers seek to find a capability that's non-existent or not so strong in the base application and expand on that. One of the most interesting plug-ins available is the ParticleShop plug-in from Corel. In January of 2017, Corel released an updated version of this exciting technology. If you're familiar with the first installment of the plug-in, you probably already know how the plug-in allows you to "paint with particles" and add vibrant, energetic effects to your images.



- ▶ This latest installment has upped the ante by not only adding more particle effects, but also increasing the core capabilities of the plug-in with Dynamic Speckles and F-X Effects brushes. These latest brushes work directly with the image pixels in a way that's reminiscent of the Liquify filter in Photoshop, but with a lot more options and capabilities. This plug-in isn't just for Photoshop, though; it works with Photoshop Elements and Lightroom, too!

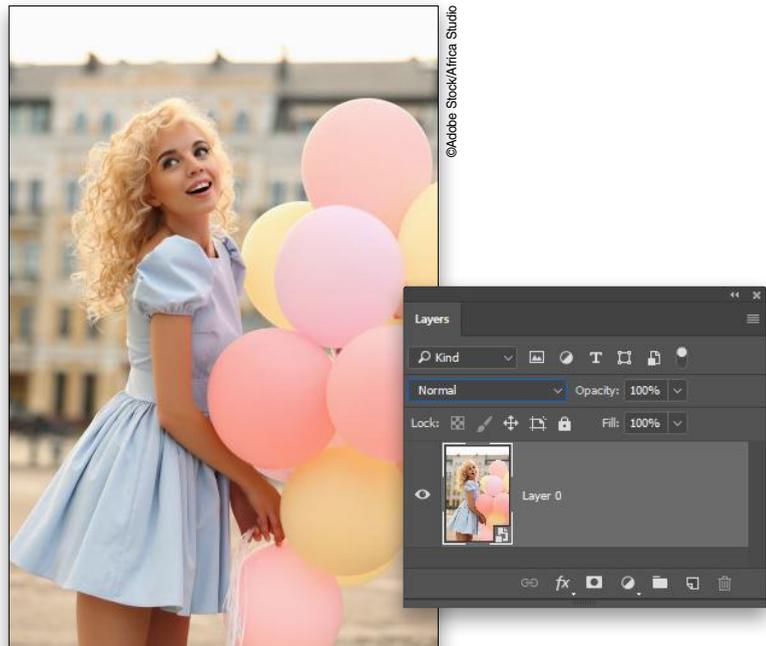
ParticleShop has a solid variety of brush packs available, but the development team is constantly working to release new brush packs. For this tutorial, the following brush packs were used: Core Pack, Expressive, Blend, Wedding, Impression, Grunge, and Creepers. (Keep in mind that the plug-in normally costs \$49.99 and comes with a pack of 11 brushes. Each additional brush pack runs \$29.99. There are currently 24 different brush packs available, each with 15 brushes.)

Step One: The essential ingredient for this project is the ParticleShop plug-in, and it can be purchased from **Corel Painter**. If you already have the plug-in, like I mentioned, Corel released version 1.5, and this update includes some new technology for creating a painterly appearance for a photo.

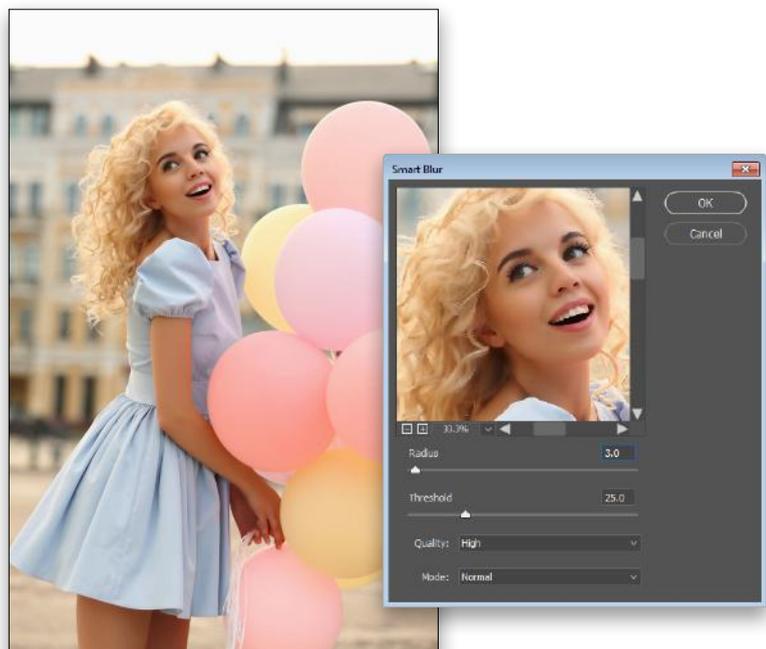


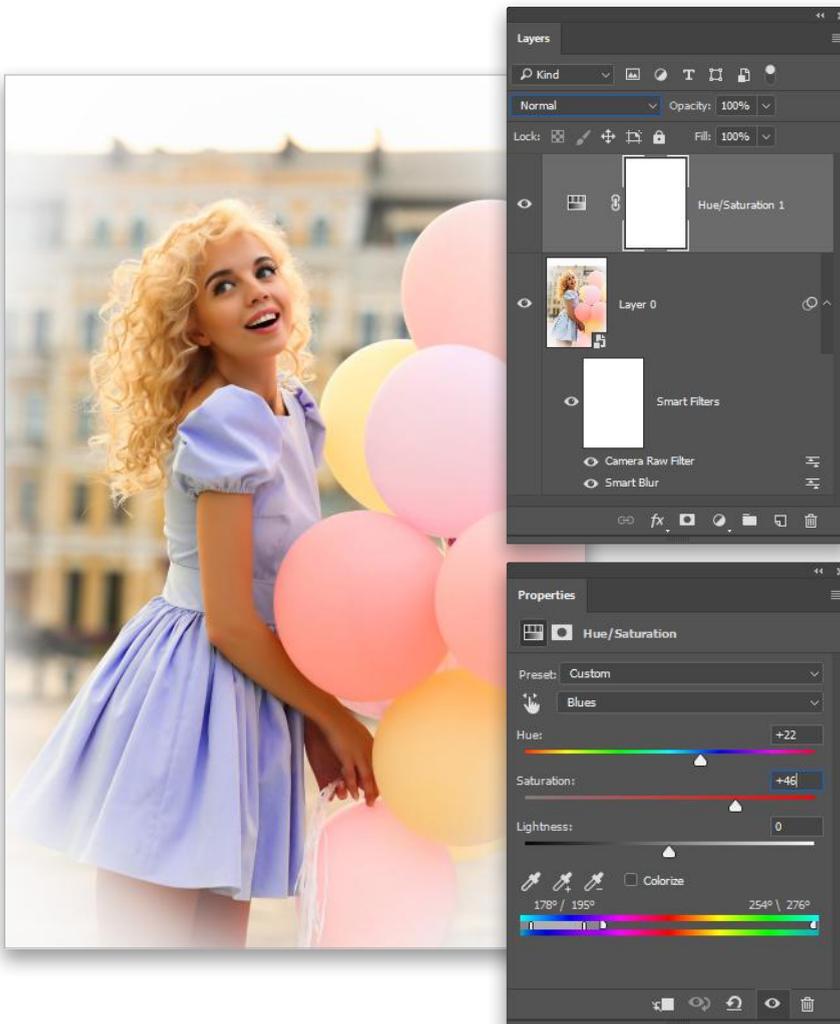
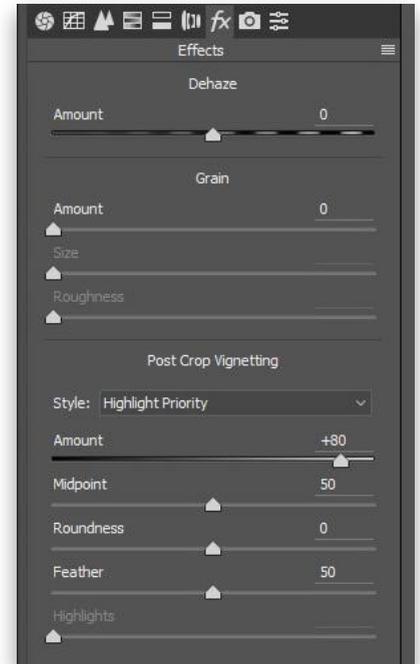
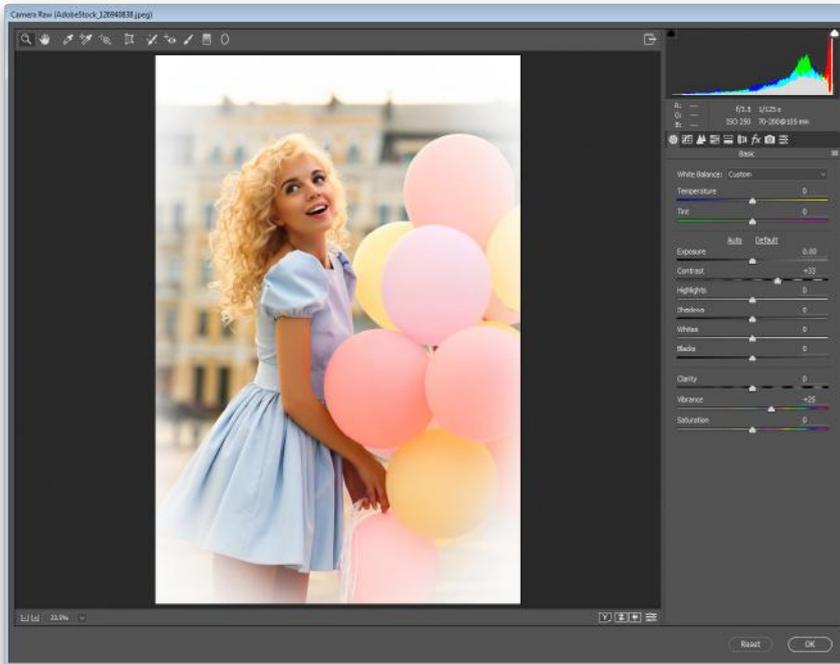
Step Two: For this project, I've chosen this fun image of a young woman holding balloons from **Adobe Stock**. Begin by opening the image in Photoshop and converting the Background layer to a smart object by going to Layer>Smart Objects>Convert to Smart Object.

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Step Three: Before beginning with the simulated brushstrokes, there are a couple of things that need to be done. First, the smaller details should be removed with the Smart Blur filter. Go to Filter>Blur>Smart Blur. Set the Quality to High, the Radius at 3.0, and the Threshold at 25. (Note: For the low-res practice file, set the Threshold to 12.5.) Then click OK to apply the blur.



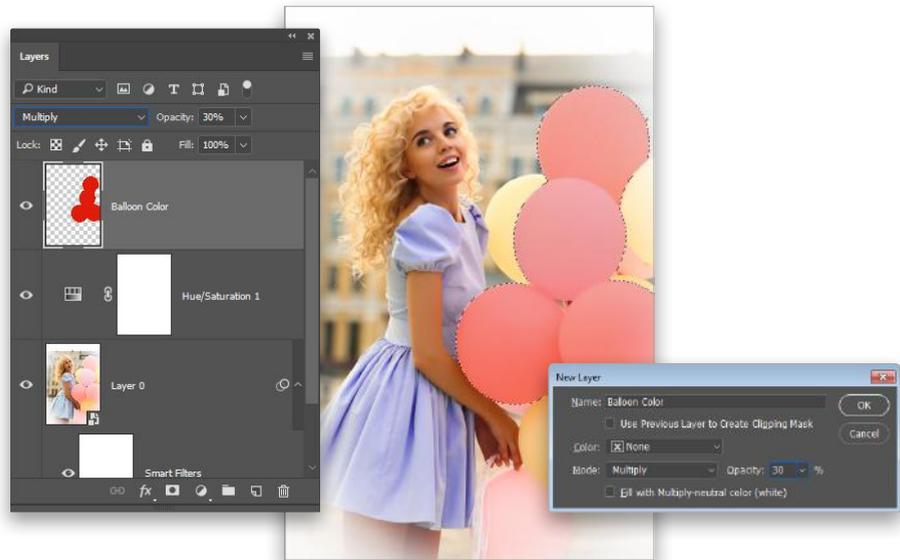


Step Four: Next go to Filter>Camera Raw Filter. In the Basic panel, set the Contrast to +33 and the Vibrance to +25. This will intensify the colors and make them appear more painterly. Switch over to the Effects panel and set the Post Crop Vignetting Amount to +80. This will wash out the corners of the image. Click OK.

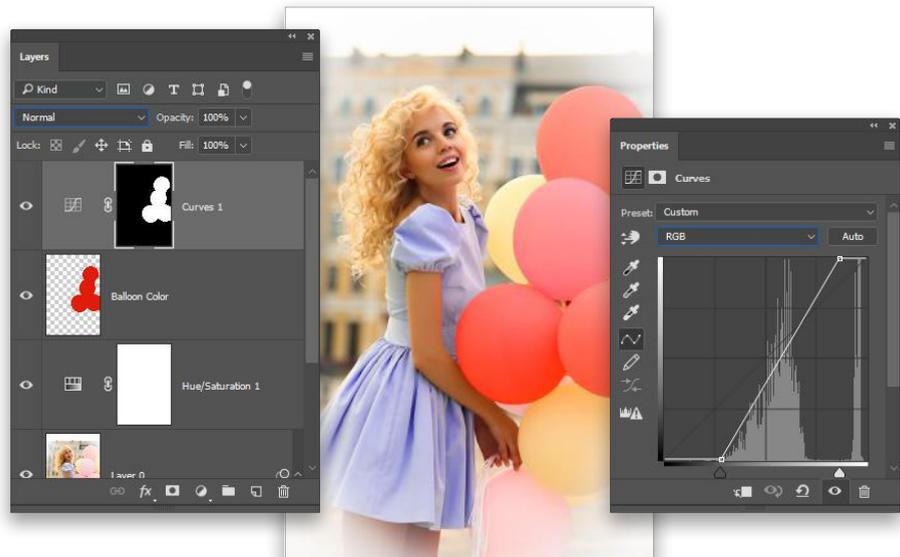
Step Five: In the Adjustments panel (Window>Adjustments), click on the Hue/Saturation icon (the first one in the second row) to add an adjustment layer. Then, in the Properties panel, click on the Targeted Adjustment tool (the pointing hand with two little arrows). Click on the subject's dress (in a darker area), which targets the Blues, and drag to the right until the Saturation is set to +46. Then adjust the Hue to +22. This should add a deeper blue to the dress color.

Step Six: Use the Quick Selection tool (W) to select all the red balloons by simply painting a selection over them. If the tool selects an area outside the red balloons, press-and-hold the Option (PC: Alt) key to use the tool in Subtract mode. If the selection appears too rough or jagged, use the Select and Mask option in the Options Bar, increase the Smooth slider in the Properties panel, and click OK.

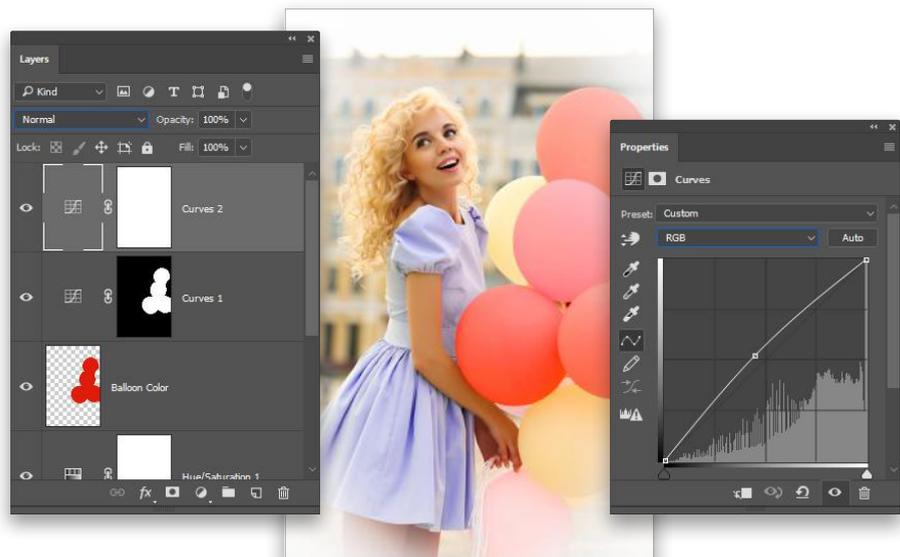
Add a new layer by going to Layer>New>Layer. In the New Layer dialog, name the layer “Balloon Color,” and set the Mode to Multiply and the Opacity to 30%. Click OK to create the new layer. Then, click on the Foreground Color swatch near the bottom of the Toolbar, choose a bright-red color (#e01c0b) in the Color Picker, and click OK. Fill the selection with the red color by pressing Option-Delete (PC: Alt-Backspace).



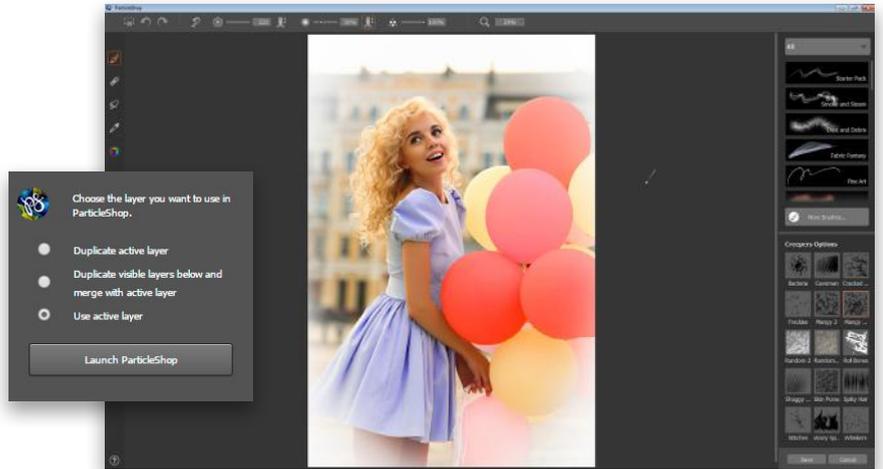
Step Seven: The selection should still be active. (Tip: If it isn't, go to Select>Reselect to get it back.) Add a Curves adjustment layer from the Adjustments panel, and the selection will automatically be used as a mask for the adjustment layer. Then, in the Properties panel, click-and-drag the bottom-left curve point to the right about 25%, and the top-right curve point to the left about 15%. This will greatly increase the contrast of the balloons.



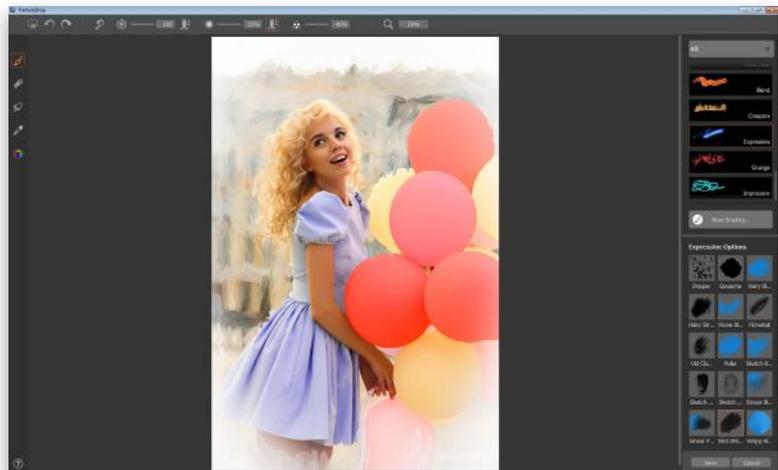
Step Eight: Add another Curves adjustment layer. Then, click to add a curve point right in the center of the curve line and nudge it slightly upwards and to the left. This will brighten the entire image.



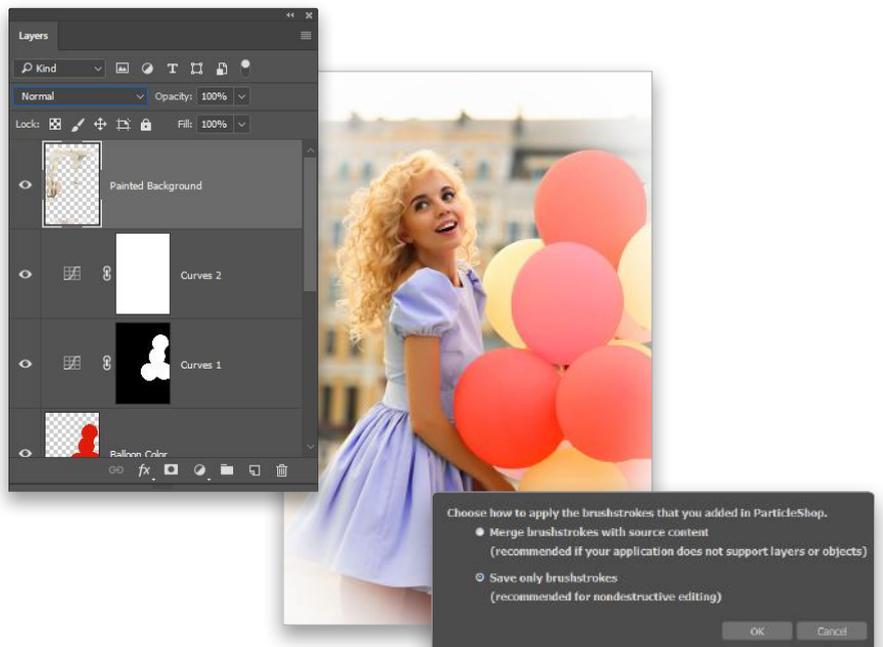
Step Nine: Now it's time to start having some fun with the ParticleShop plug-in! First, create a merged layer by pressing-and-holding the Option (PC: Alt) key and going to Layer>Merge Visible. Then open the ParticleShop extension panel. (*Tip:* If it isn't open, you'll have to enable it in the Window>Extensions menu.) Choose the Use Active Layer option and click the Launch ParticleShop button.



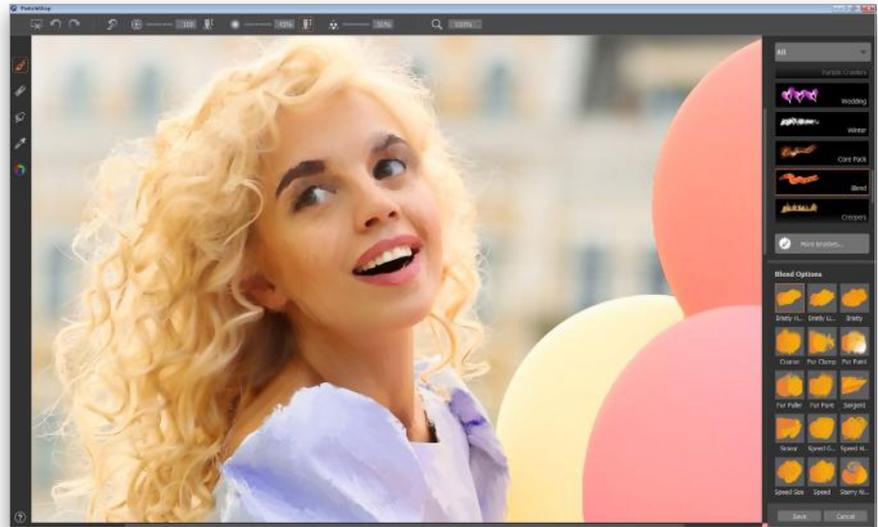
Step 10: Let's start with painting on the background. The background should be aesthetic, neutral, and not distracting. Those buildings should be hardly recognizable, yet still retain a sense of structure. In the Expressive brush pack, choose the Wet Bristle brush and begin tracing along the major structure lines of the background building. (*Note:* For the low-res practice file, you'll need to decrease the size of the brush using the slider near the top left of the preview area.) Don't worry if you paint over the contours of the model and balloons, we'll pull those back later on.



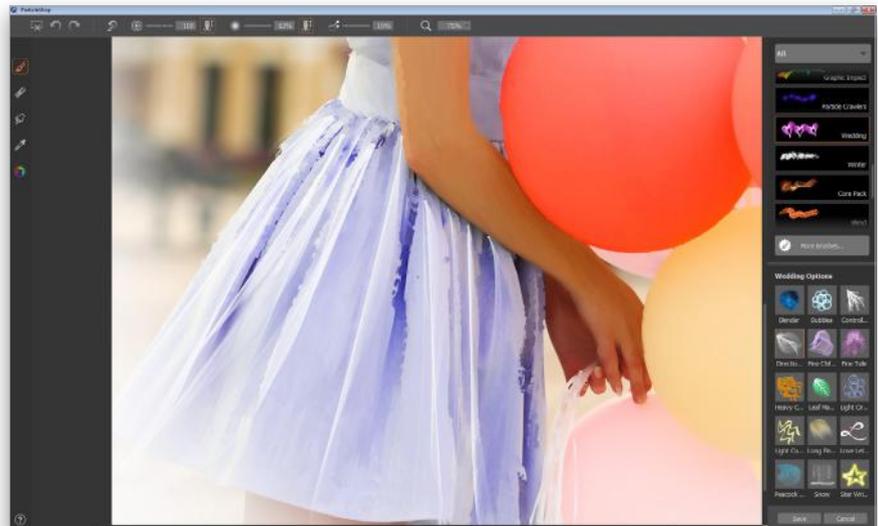
Step 11: Click the Save button, then choose the Save Only Brushstrokes option, and click OK. ParticleShop returns to Photoshop, and the previously merged layer now contains only the background brushstrokes. Double-click on the layer's name and rename the layer "Painted Background," and then click on the Eye icon to its left to toggle its visibility off for now. Repeating this process will be the general technique for each painted element—create a merged layer, use the ParticleShop plug-in to paint an element, then return those brushstrokes to their own layer in Photoshop.



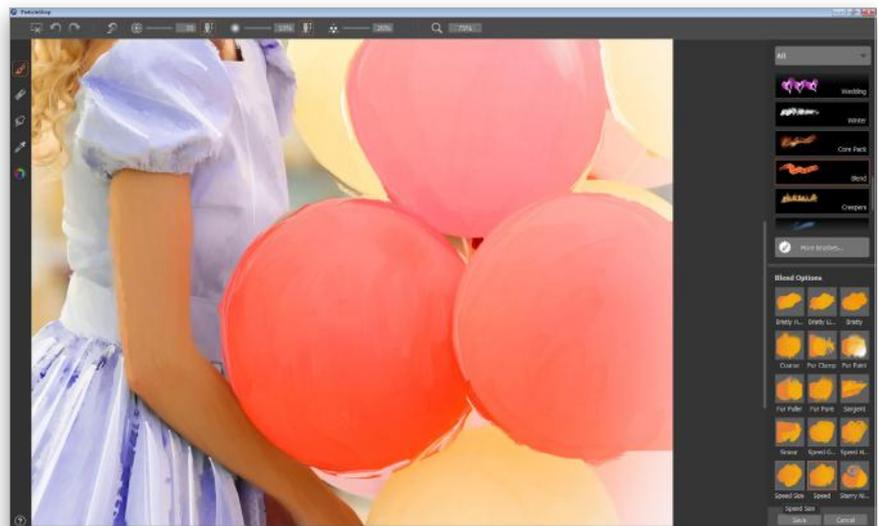
Step 12: Create another merged layer for the skin and dress and launch ParticleShop, again. (*Tip:* If the Merge Visible menu item is grayed out, that's because the active layer is hidden. So, make sure the topmost visible layer is active first.) This time go to the Blend brush pack and select the Bristly Hard brush to paint along the major features of her face, arm, and the folds of her dress. If the brushstrokes are too distractingly apparent, switch to the Blender tool on the left and brush over those areas to even them out.



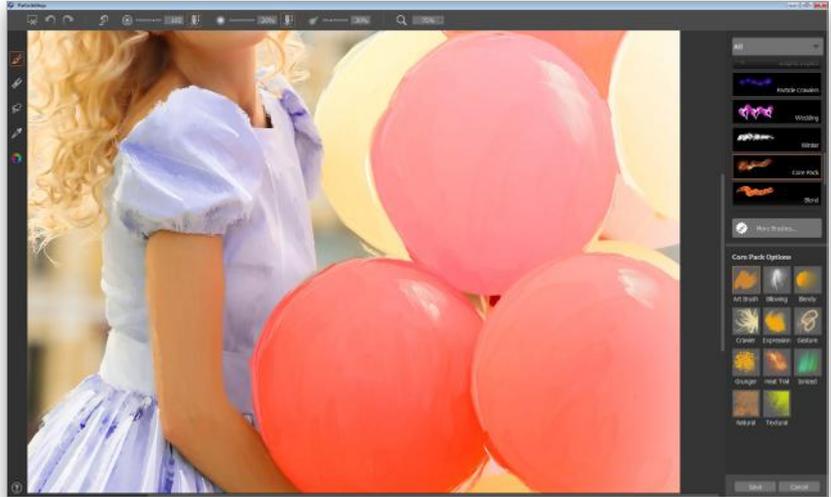
Step 13: While the plug-in is still open, switch to the Wedding brush pack, select the Directional Veil brush, and set the brush color to white using the Color Wheel on the left. Use this brush to create the soft highlights on the folds of the fabric by clicking on the pinch of a fold and tracing down along the ridge. The brush pulls out a beautiful veil-like shape to accentuate the previous brushwork.



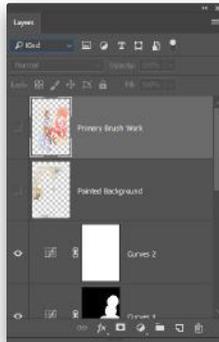
Step 14: Now it's time to turn our attention to those balloons. Go back to the Blend brush pack and use the Speed or the Speed Size brush to create the appearance of painted strokes along the balloons. Use the Blender tool to soften any strokes that are distractingly obvious.



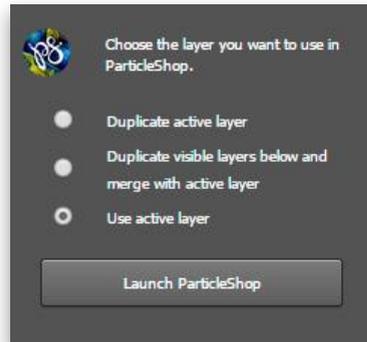
Step 15: For the balloons' highlights, open the Core Pack of brushes and select the Art Brush. Make sure the paint color is still white and use this brush to lay down a curved highlight area on each balloon. Then use the Blender tool to blend the white so it looks like a natural highlight to the curved surface.



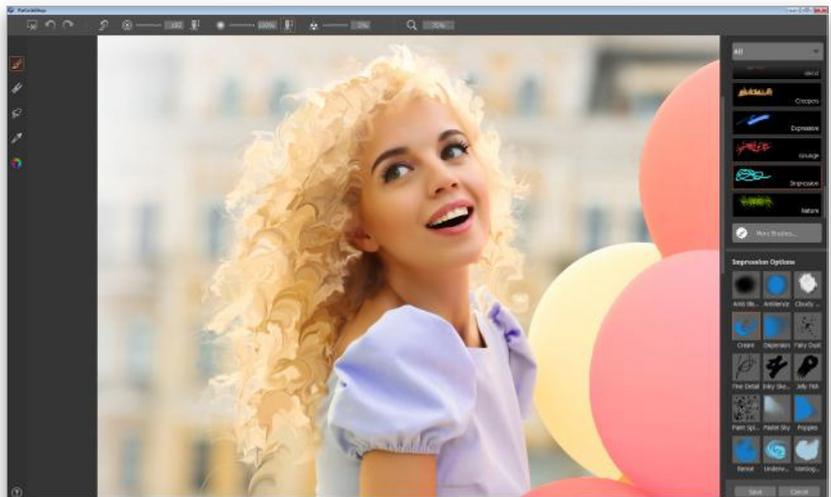
Step 16: Save the paint strokes, and return to Photoshop again. Rename this layer "Primary Brush Work" and click-and-drag it above the Painted Background layer in the layers stack. Then toggle the visibility of this layer off, too. In this manner, we're building up layers of paint strokes that will comprise the final image.



Step 17: Hair that's big and curly is often quite a challenge for painters, but ParticleShop provides some exceptional tools to capture the wild fun of her curly locks! Create another merged layer and name it "Hair," then launch the plug-in once again.



Step 18: Open the Impression brush pack and select the Cream brush. This brush has a swirl behavior that feels like you're twirling your brush into the wet paint of the painting. It's quite fun to trace along her hair and create those curly ringlets! If the brush gets out of hand, you can always use the Eraser to remove the accidental swirls.

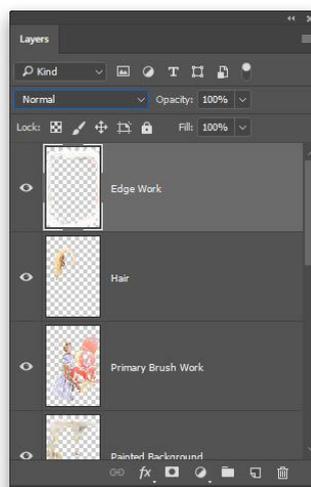
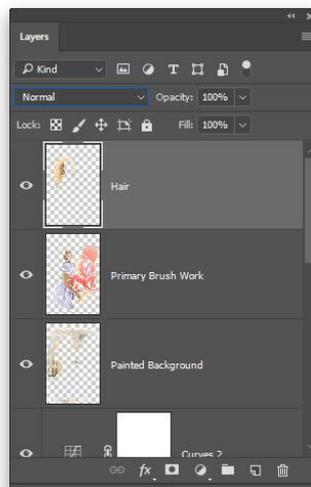
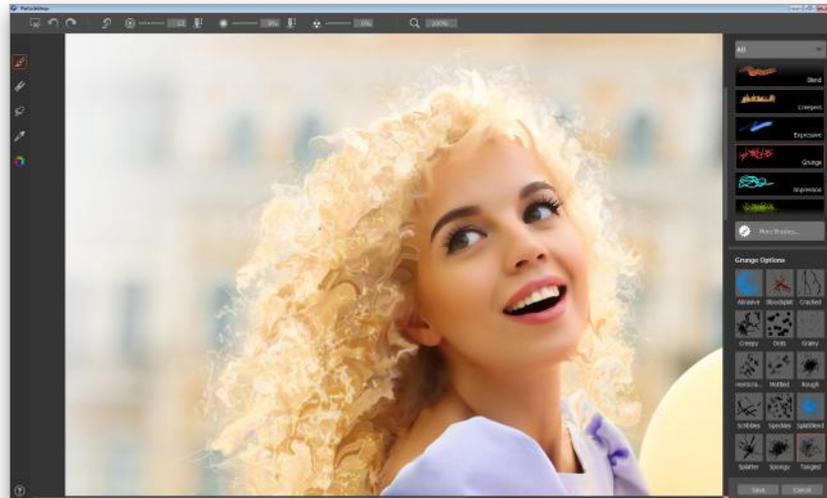


Step 19: Next, switch to the Grunge brush pack and select the Tangled brush. Use the Eyedropper to sample the light blonde color from her hair. Then use this Brush to paint the frizz of her hair over the swirls. The combination of these two brushes is an easy way to produce a painted effect for big curly hair.

Step 20: When you're happy with how the hair looks, save the brushstrokes back out to Photoshop, and then move the Hair layer above the Primary Brush Work layer at the top of the layer stack. Now toggle each of the painted layers beneath it back on to get a fuller sense of how the painting is shaping up.

Step 21: Create one more merged layer named "Edge Work," and return to ParticleShop one last time. The idea here is to create a convincing painted border by using various brushes to paint white onto the edge of the canvas. Experiment with various brushes to suit your taste; here I used the Textural brush from the Core Pack followed by the Mangy Fur brush from the Creepers brush pack. When finished, return the brushstrokes to Photoshop and enjoy your painted image!

Corel has done a great job with making this plug-in go beyond the capabilities of the first version. There are only so many things you can do with sparkles and particles, and eventually you run the risk of it all looking somewhat derivative. But the inclusion of the new Dynamic Speckles and F-X Effects brushes means that there's now a lot more to this technology than just pretty sparkles! ■



Discuss this Issue

Retouching Magic

your checklist for amazing online images

KRISTINA SHERK

There's nothing more frustrating than looking at an image you took in Photoshop that looks amazing, only to upload it to your website and see completely strange color changes appear. You think to yourself, "It didn't look like that when I was editing it in Photoshop; why are the colors so wonky now that I've uploaded it to the Web?"

- ▶ Your website is priority one, two, and three when you're a photographer. It's your trademark and brand to anyone looking to hire you, and it's essential that the images that represent your business on your website look perfect. Here are my top three tips to make your images appear in a league of their own once they're uploaded to your website.

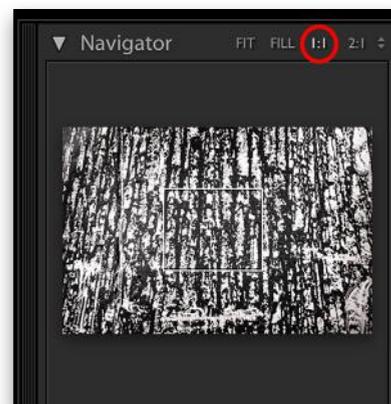
1. SHARPENING

It's quite a wild time in the world of computer screen resolution. Since the debut of the Apple Retina Display and the more recent 4K monitors and the adoption of UHD (ultra-high definition), the race to more pixels is well under way. That's why it's important for you as a photographer to be well-educated on your website provider's default image settings. This information is hugely important when uploading your images to your website. You'll want to make sure that you're manually sizing and cropping your images to your website's specifications and not checking the box, which resizes your images automatically upon upload.

After sizing your images in Adobe Photoshop or Lightroom to the correct dimensions and dpi (dots per inch), it's time to sharpen. Here's your dinner-party factoid: The Unsharp Mask tool in Photoshop hasn't been updated since

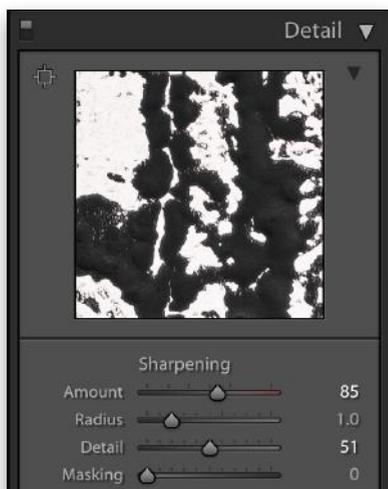
Photoshop version 1! Needless to say, while I do use Photoshop to selectively sharpen certain areas of my images, for your overall Web image sharpening, I'd rely on the much newer algorithm behind Adobe Camera Raw's (ACR) or Lightroom's Sharpening sliders in the Detail panel.

Since your images have already been resized to Web dimensions, in Lightroom tap your Z key to zoom your entire image to 100%, rather than using your detail preview box located in the Detail side panel. Make sure your zoom setting is set to 1:1 to ensure that you're looking at a true 100% zoom. In ACR, press Option-Command-0 (PC: Alt-Ctrl-0) to zoom in to 100%.



The first slider in the Detail panel is the Amount slider, which is responsible for overall sharpening. Use this to find a point of sharpening that looks best for your image. The Radius slider determines how far away Lightroom or ACR should look for a contrasting pixel to decide whether or not to add more sharpening to that area. My suggestion would be to leave the slider at 1.0 for the majority of your images.

Think of the Detail slider as the protection slider, protecting you from over-sharpening. As you increase the Amount slider, you should also increase the Detail slider to protect your image against sharpening artifacts and the dreaded halo effect.



Here are two images side by side. Image A is unsharpened, and image B is sharpened. These images definitely show you how sharpening, when done right, can really make your image look crisper than it originally was!

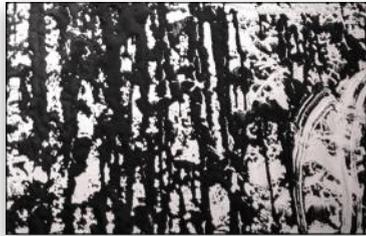


Image A



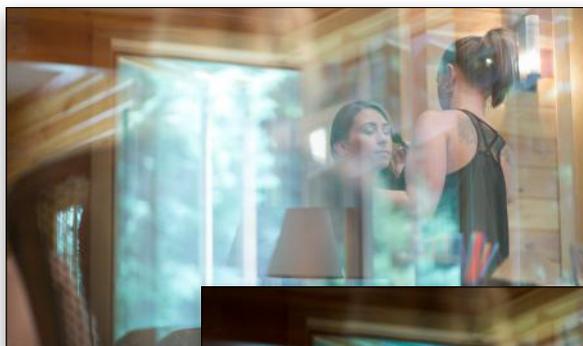
Image B

2. SELECTIVE TONING

This next tip is applied to every darn image on my site. Think of your website viewer as a child with ADD. And they have a right to be a little ADD—try putting yourself in their shoes for a moment; they’re frantically looking for a photographer to hire, while trying to juggle everything else real life throws at them: kids, groceries, projects, deadlines, etc. The moment your website viewer looks at an image on your site, their eye should instantly take them to the section that you’ve chosen as the most important place. If you don’t lock in their curiosity, you’ll immediately lose their interest. In order to protect myself against this phenomenon, I selectively tone my images. Another term for this is dodge and burn. (This skill has so many uses and isn’t just for skin retouching!)



Take a look at this next image. The first version of the image is un-toned and un-retouched. It’s straight out of camera, and even though the little girl is actually in focus, your eyes pass over her because the lightness of the bride’s dress distracts you. In the second version, I brightened the girl, and toned down the white dress, which immediately leads the viewer’s eye to the intended subject of the image!



Here’s one more example. In the un-toned image, your eye bounces around from the light reflections on the glass to the sconce on the wall behind the bride, and then finally sees the sharp, in-focus face in the middle. Well, by toning down those other things in the image, and brightening and adding contrast to the bride’s face, I’ve created a stunning image where the viewer’s eye goes immediately to the place intended!

3. GAMMA AND COLOR PROFILES

The last tip is not only the most important but also the hardest to understand. I'm going to divide it into two segments since it's so stinking complicated! Here we go...

Part A: Gamma and White Point

You can think of gamma as your computer screen's black and white clipping points, similar to an image's black and white points in the image's histogram. The two most broadly adopted gamma settings are 1.8 (less "contrasty" and what Macs used prior to 2009) and 2.2 (more "contrasty" and what PCs use). In 2009, Mac computers switched their default gamma from 1.8 to 2.2 in order for all images to look similar whether viewing images on Macs or PCs. Translation for you, my photographer friends: This is good news because it means your website viewers will see a closer representation to what you want them to see whether they're using a Mac or a PC to view your site. So when you're calibrating your own screen, it's best to use a gamma of 2.2 so that the images you retouch and put on your website will look similar to what your viewers are seeing on their screens.

If you don't calibrate your screen and want to know how to make your images look more appealing to the public who are viewing your website through their crappy, un-calibrated computer screens, consider making your Web images a tad more "contrasty" than you usually might. This will compensate for the less "contrasty" gamma setting to which most computer screens are set.

White point is a little bit easier to understand, thank goodness. If you've ever used Kelvin as your camera white balance, you're already slightly aware that different light sources have different color temperatures. Computer screens have two different color temperatures too:

- D50: Also known as a Kelvin color temperature of 5000. This white balance has a yellowish tint and is used by people who primarily do print photography.
- D65: Also known as a Kelvin color temperature of 6500. This white balance has a bluish tint, and *most computer screens are set to this color balance.*

Check out this graphic that I found in a really wonderful article in *Scientific American* called "[Gamma and White Point Explained](#)" by Jim Perkins. Just scroll down until you see the side-by-side comparison of Gamma 2.2 vs. Gamma 1.8. In the example he uses, you can see the difference between the two gamma points as well as the difference

between the two color balance values! He's a medical illustration professor at RIT and uses understandable English and terms that help *anyone* understand these exceptionally advanced concepts. I highly recommend reading the article if you calibrate your monitor (which I know all of you do, regularly—wink, wink!)

So what does all this mean to the professional photographer? If some of this went over your head, that's completely normal, but just remember these two points: Make the images that you put on your site slightly more "contrasty" and also slightly warmer than you normally would. These two tips will help your images look really nice on the mass-market computer screens that most people own!

Okay, so does your brain hurt yet? Sorry! I know this stuff isn't the most exhilarating, but it's incredibly important that you understand these things to make sure your images shine on your website!

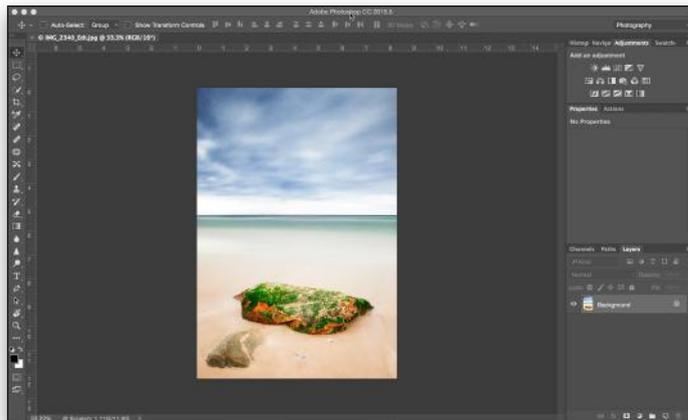
Part B: Understanding Color Profiles

There are three general color profiles used in photography. The one with the most colors is ProPhoto, the second largest is Adobe RGB (1998), and the smallest, with the least amount of colors is sRGB. When showing your images on a screen, you want your image to have the color profile that's specifically created to protect the validity of the colors in your photo. In other words, you want to apply a color profile that keeps the colors in your shot as close to what you see in Photoshop as possible. Thus, for any images being viewed on a screen, you need to apply an sRGB color profile to the image.

"If you don't calibrate your screen and want to know how to make your images look more appealing to the public who are viewing your website through their crappy, un-calibrated computer screens, consider making your Web images a tad more 'contrasty' than you usually might."

Here's where our original scenario comes in: Have you ever retouched an image in Photoshop that looks absolutely stunning, the colors are spot on, and the shot just sings, but the moment you upload it to your website, it looks muddy and the colors look muted and wacky? That's probably because the color profile applied to the image isn't meant to be viewed on a computer screen. It's probably made for printing or something else.

As an example, I've uploaded the same image to a Facebook photo gallery with three different color profiles attached. Which one do you think matches the colors seen in the Photoshop window I have open?



Original image in Photoshop



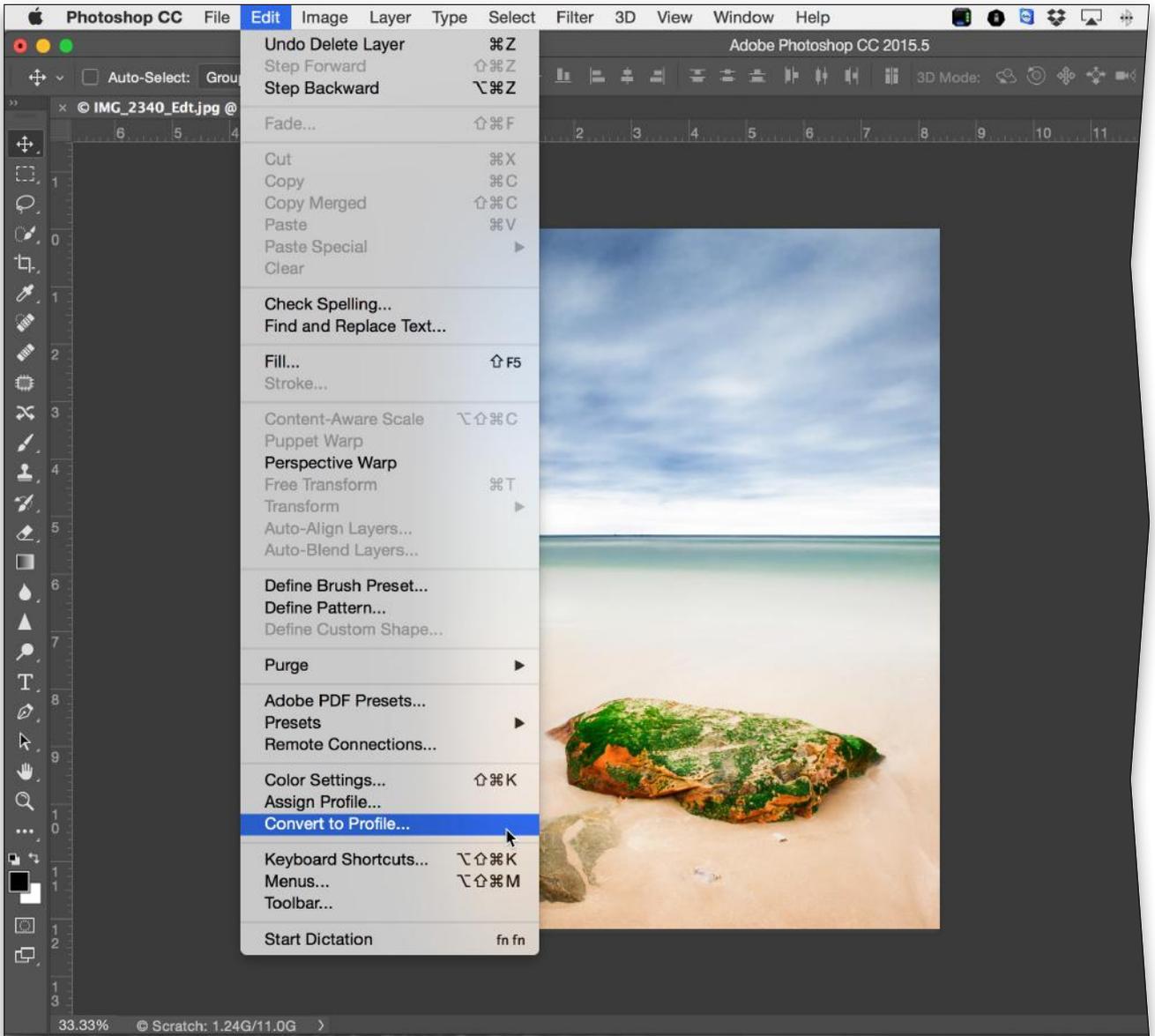
A



B



C

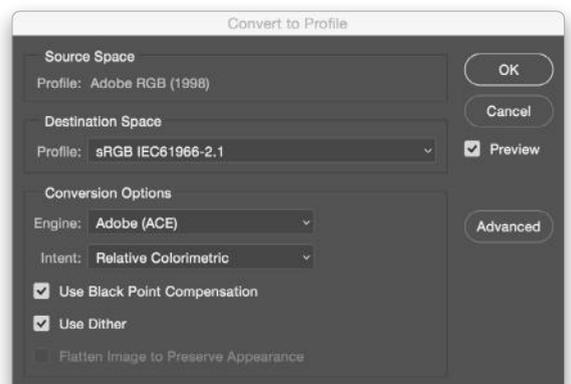


I hope you chose option B, and if you did, then great! The exact same image with three different color profiles applied to it looks like three completely different images once uploaded to any website! Crazy, right?

To find the Photoshop color profiles, go to Photoshop>Edit menu, and then choose the Convert to Profile option.

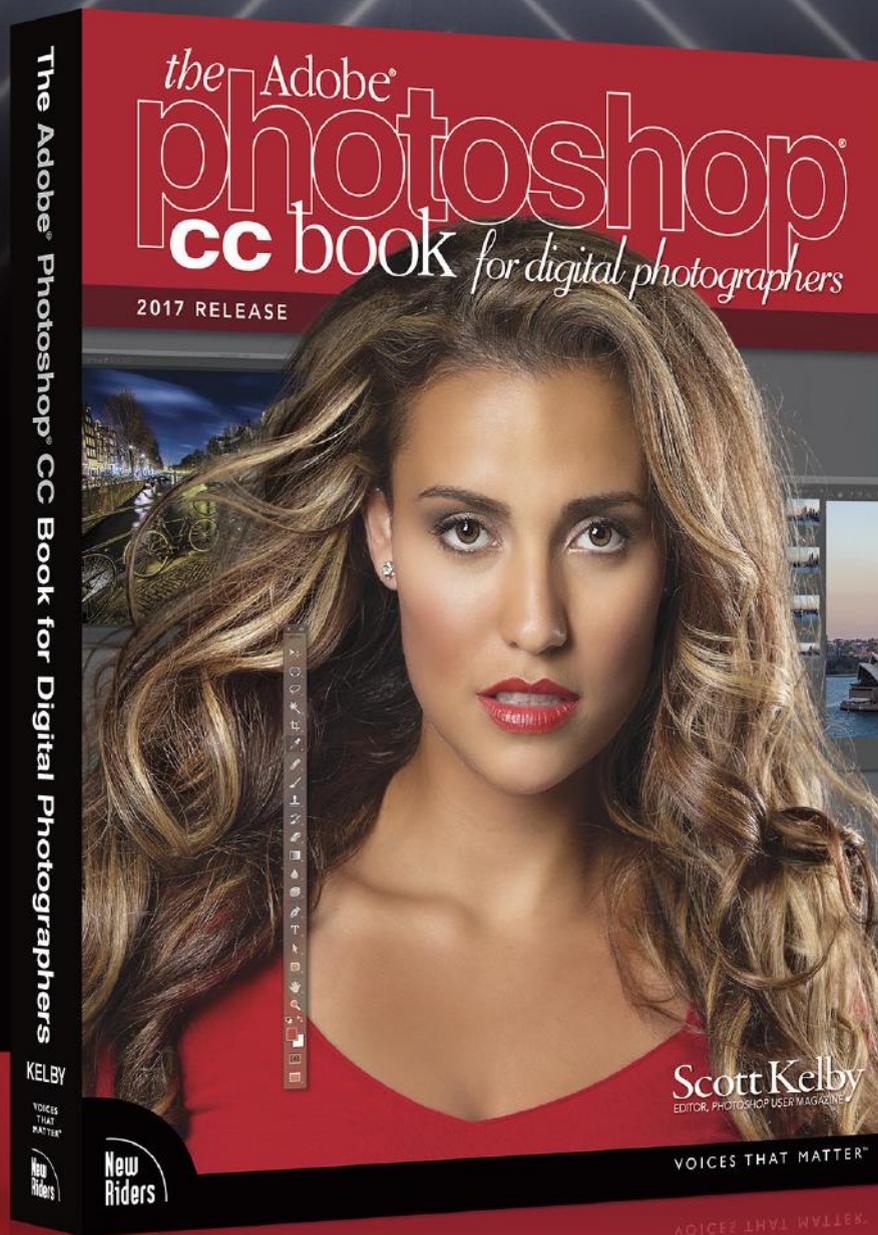
Once you have your Convert to Profile dialog open, make sure to change the Profile drop-down menu to sRGB.

While I know this topic isn't the most fascinating, this information is vital in presenting yourself as a professional photographer. If the images on your website are the strongest, most beautifully color-treated and -toned images you have, and they look stunning on your clients' monitors, you're bound to get an uptick in new client inquiries! ■



Discuss this Issue

You've Updated Photoshop®, Now Update Your Photo Editing Skills!



The photographer's workflow in Photoshop has evolved greatly over time, and in the latest edition of *The Adobe Photoshop Book for Digital Photographers (2017 Release)* by Scott Kelby, you'll wind up doing a *lot* of your processing and editing in Photoshop's Adobe Camera Raw (whether you shoot in RAW, JPEG or TIFF—it works for all three). That's because, for years now, Adobe has been adding most of Photoshop's new features for photography directly into Camera Raw itself. Since today's photography workflow in Photoshop is based around Camera Raw, nearly half of this book is about mastering Camera Raw like a pro. If you're ready to learn all the "tricks of the trade"—the same ones that today's leading pros use to correct, edit, retouch, and sharpen their work—then *this* is the book that will get you up to speed!

Photoshop Proving Ground

SCOTT VALENTINE

how photoshop sharpens your images

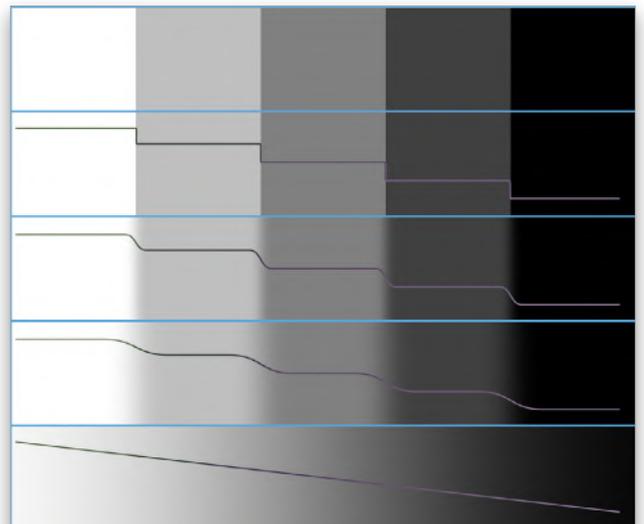
Sharpening is really just contrast enhancement along an edge or boundary, so let's see how Photoshop sharpens your images. In terms of a digital image, an edge is just a difference in brightness and/or color that's spread over some distance, technically called a "discontinuity." The distinction between an edge and a gradient is distance relative to the size of features in an image, as well as the image itself. That is, as the *width* of the edge increases, it tends to become a gradient. It's a squishy concept but, an important one.



- **Note:** In technical image analysis, an "edge" is a single discontinuity, but a "boundary" is a collection of connected edges that form an enclosed region of the image. In order to simplify for this article, I'll use both terms to mean the same thing.

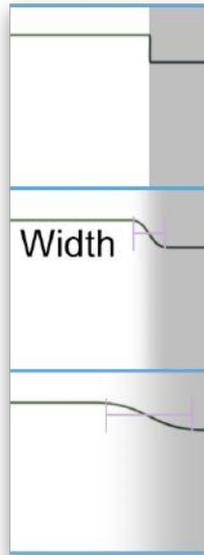
In the example image on the right, the top squares have clear edges, but as we add blur, it becomes more difficult to distinguish between the pure gray values of each box, until the entire image becomes a continuous gradient from white to black. The drawn curves represent the width of each transition. If you had to choose, which set would you say still has edges? Most photographers would say only the top one, but consider that if you can at least make an educated guess about the edges, there's a chance for some recovery by dramatically, possibly artificially, increasing contrast to reduce the width of the edge. At this point, we now have to consider the concept of "how much." How much distance and how much contrast

define an edge? This becomes an important question when considering sharpening techniques and values—more on that in a bit.



Fortunately, digital images are made up of pixels that come with a defined size, so that takes care of how to measure distance (just not how much distance matters). And each pixel has a single value of color and brightness. If we're only looking at two pixels, we can easily see any differences, and the boundary is pretty clear. Adding more pixels makes it a bit more challenging.

Now let's imagine one black and one white square as if they were single pixels—really, really big pixels. Since pixels themselves are a fixed size, we can't do much about changing the boundary width unless we add more pixels to the edge width. But we can choose

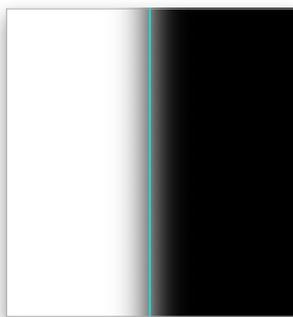


brighter or darker gray values by increasing contrast.

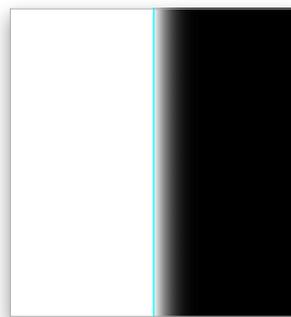
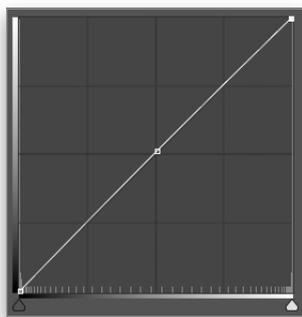
Now pretend we're looking at an edge between black and white, and the width of the edge is three pixels with 50% gray in the middle. I've added Curves adjustments below to demonstrate the changes.

Making the edge pixels brighter causes the edge to appear to shift toward the black, while making them darker moves the edge the other way. You can test this quickly by moving further back from your screen, and squinting a bit. If you do this, tell anyone watching that you're having a staring contest. Ask them to choose the winner.

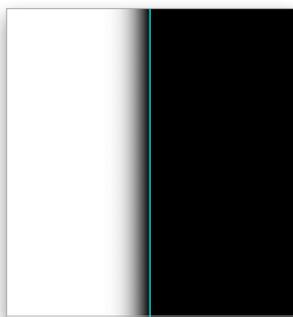
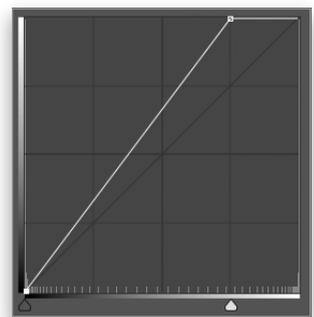
In any case, we're manipulating the rate of change in the edge. Instead of being a linear, smooth transition from black to white, we've created a curve that makes the transition width appear smaller by adjusting the contrast (which is relative). This really has to do with perception and how we see these transitions. Creating too much contrast leads to artifacts like halos, and sometimes to jagged edges. Let's see how Photoshop actually performs sharpening.



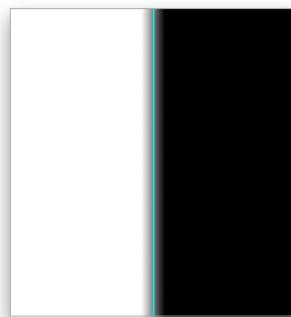
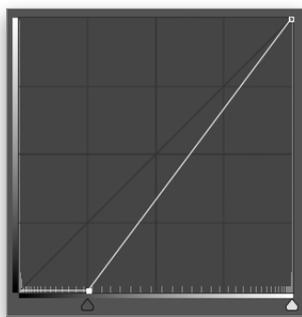
Flat



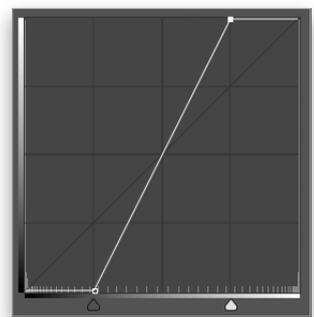
Brightened



Darkened



Contrast



THE KERNEL

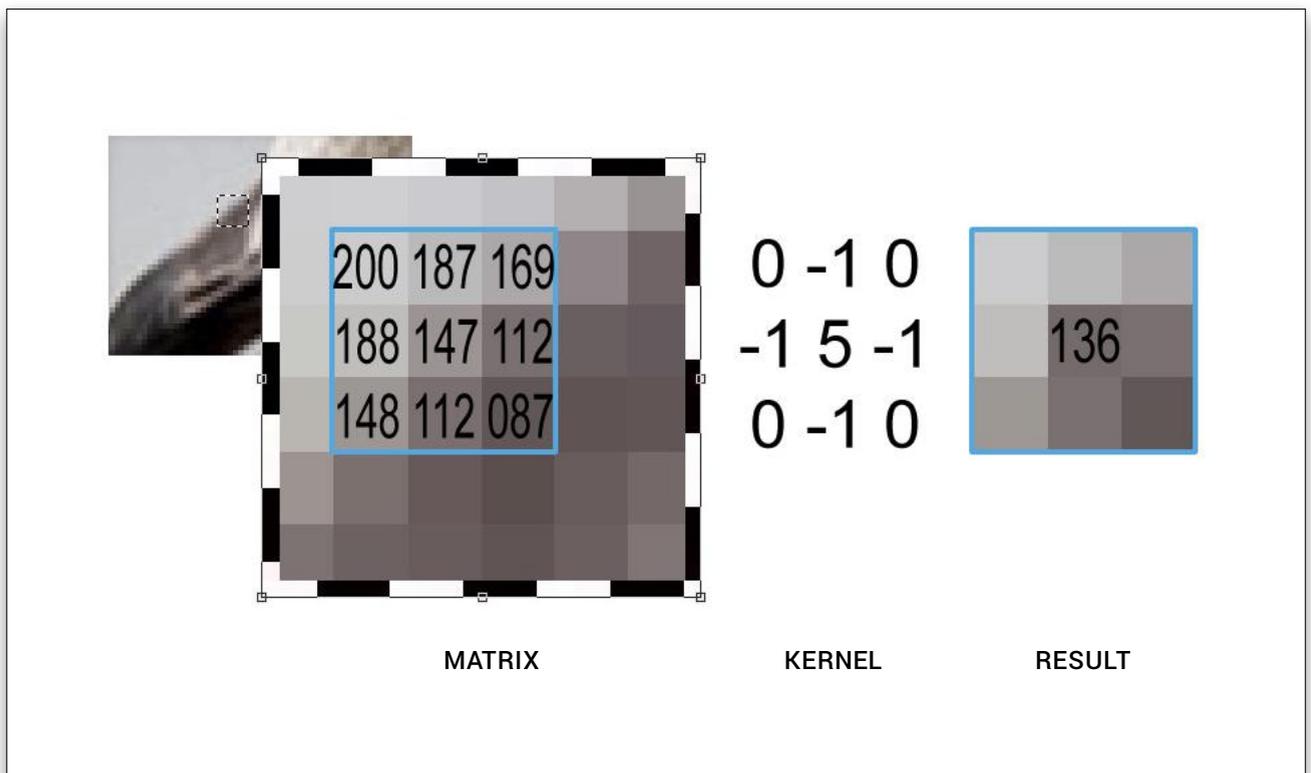
Sharpening a digital image requires math, and the kind of math it usually requires involves matrices. A matrix is just a two-dimensional array of related values. This is really useful to digital images because they're arrays of pixel values—brightness and color, right? So we're going to look at a particular kind of matrix math called a kernel. A kernel takes a given pixel and replaces its value with a new, calculated value.

Think of a kernel like a mask that tells you what to do with each pixel in an image, based on that pixel's neighbors. The kernel is centered on the pixel value that will be replaced, and the other numbers around the center of the kernel are multipliers for the values of the neighbor pixels in those locations. So if I want to adjust a specific pixel using a 3x3 kernel (nine total pixels), I'd place the mask (kernel) on that pixel (147 in this example), take the values of the eight pixels around it and multiply by the corresponding values in the kernel (the values for the kernel are shown in the image below). The results are then added up. That's my new specific pixel's value. So in this example, starting in the top row, you'd multiply 200 and 0, 187 and -1, and 169 and 0, etc. You'd then end up with a total of nine values that you'd add together for a sum of 136, which becomes the new value of the center pixel in the 3x3 grid of pixels.

The kernel is then moved over by one pixel and the process repeats using the original value in that location. All of the original pixels are given the same treatment individually, so you don't end up using the output of the previous calculation as the input to the next. If a square in the kernel has no value, the pixel corresponding to that square doesn't contribute to the average new value. Also note that if all the starting pixels within the kernel's radius are the same, there should be no change at all.

Basic sharpening uses the kernel shown below, and it increases contrast by pushing bright pixels brighter, and dark pixels darker based on their neighbors! So you don't have to know "how much" because it's built in. Cool, huh? The kernel doesn't inherently "know" what an edge is, only that there are differences between pixels. When you run the kernel over an entire image, you begin to impose a pattern of changes that results in a sharper image. A kernel has no real use on a single pixel; it's only when the kernel is applied to a region of an image that it really makes sense.

So the answer to "how much" really is this: it's relative. You'll know when you see a boundary or edge in an image, and you'll determine for yourself if it's soft or sharp. If that sounds like a bit of a cheat, it is. It's really not meaningful to have a precise definition of "edge" beyond what



we described above. The important thing is the concept, because understanding those concepts sets you up to have great control over sharpening tools.

APPLYING THIS TO THE SHARPENING TOOLS

Okay, here's where we start applying this to the controls you see in Photoshop. Generally, strength (or Amount) values increase the multiplier values you see in the kernel. That is, instead of -1 , you might see -1.5 , and 5 might be replaced with 6 . The bigger the difference between the numbers, the more contrast in the result. The slider you fiddle with adjusts all of the numbers in the kernel at once so there's no overall change in image brightness or color, only contrast along edges.

Tip: You can try some of this yourself using Photoshop's Custom Filter. It's under Filter>Other>Custom. Beware! It only takes integer values; you can't include decimals as you can with the Radius and Amount sliders using Smart Sharpen.

The Radius slider is a little different. What's changing there is how many pixels are included in the calculation. So the size of the kernel actually gets bigger. This lets you consider even bigger boundary widths and create broader changes. Right away, it should make sense that larger Radius values contribute to smoother sharpening, but you risk generating halos; smaller Radius values can help bring out fine details. And if you're really thinking ahead, you'll see that multiple sharpening passes with small Radius and Amount values will have a different effect than trying to sharpen all at once with stronger values. *[Note: For an in-depth look at using the sharpening tools available in Adobe Camera Raw and Photoshop, check out Martin Evening's feature article starting on page 62.—ED]* ■

Discuss this Issue



Before



After



A Capture to Print Sharpening Workflow

By Martin Evening

There's much about the digital photography process that conspires to make our photos lose their sharpness. It happens from the moment you press the shutter, as the sharpness of an image is determined first by the optical performance of the lens and the softening effect of the anti-aliasing filter that covers the sensor. The demosaic process, whereby a color image is calculated from the sensor's color array, also results in a loss of detail. Further sharpness is lost when you print an image, whether as an inkjet print, a lab print, or in a magazine. To overcome these obstacles we need a sharpening strategy that tackles the loss of sharpness at both the capture and output stages.



Over the following pages you can read about all the sharpening tools and filters available in Camera Raw and Photoshop and how and when to use them. I feel that an honorary mention needs to be made here to Photoshop expert Bruce Fraser, whose research into Photoshop sharpening made a significant contribution to our understanding of the sharpening processes and evolution of the Camera Raw sharpening controls. Sadly, Bruce passed away soon after his work was complete, but Bruce's legacy lives on and some of the routines described here are based on his original formulas.

MAKING A SHARP START

For the reasons just mentioned, all photographs require some degree of sharpening at the start of the image-editing process. Whether you're conscious of this or not, it tends to happen automatically. If you shoot in JPEG mode, the camera applies the sharpening in-camera as part of the capture process. If

you shoot in RAW mode, the RAW-processing software will always include a certain amount of capture sharpening. If you scan a photo, the scanner software will auto-add sharpening. The only way to not pre-sharpen

an image is to deliberately disable the sharpening that gets applied as a matter of course. Capture sharpening is therefore a necessity. But if you take control of the sharpening settings, you can refine and improve the quality of the sharpening. For those who shoot RAW, this means being able to adjust the Camera Raw Detail panel sharpening sliders to achieve an optimum capture sharpening. So let's now look at the Camera Raw sharpening sliders in more detail. (Note: These techniques will work in Lightroom, as well.)

CAMERA RAW DETAIL PANEL SHARPENING

The Amount slider is a basic volume control. The default setting is 25, which is actually a fairly conservative sharpen setting and is designed to add a safe amount of sharpening that's suitable for most types of images. The underlying sharpening that's applied does actually vary from camera to camera. This is because Adobe's aim has been to make the sharpening response appear to be the same regardless

of the camera used. So while Fuji X-Trans sensor captures may be intrinsically sharper, the adjusted sharpening in Camera Raw means these photos will appear just as sharp as every other camera at the 25 default setting. It also means sharpening preset settings can usefully be applied to all types of camera files. Where necessary, you can increase the Amount setting to strengthen the sharpening effect. For example, you may prefer a more aggressive sharpening than what the Camera Raw default offers. And, if you happen to modify the Masking slider or add Noise Reduction, you may want to compensate by adding more sharpening.

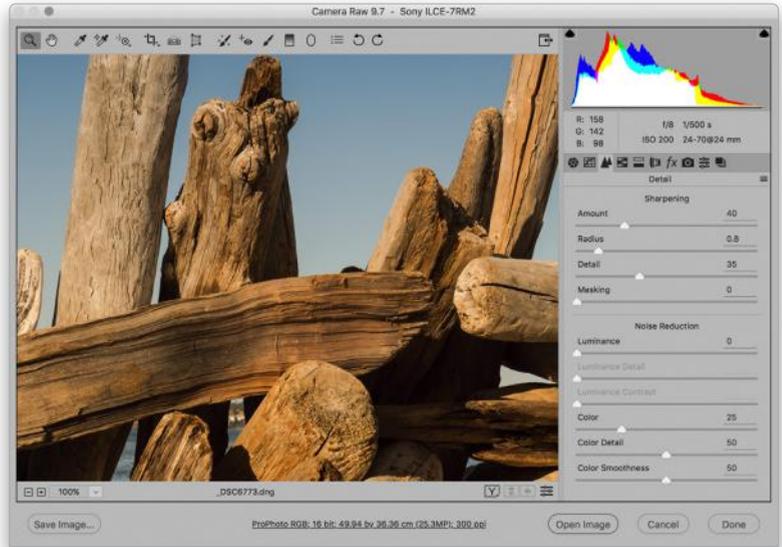
The key to perfecting the capture sharpening is to always take into account the image content when deciding which settings to apply. For example, the Radius slider determines the width of the halos. For images that contain intricate fine edge detail, a low Radius setting of around 0.5–0.9 will

have the most pronounced effect on the fine edges in the photo. With images that contain wide edge detail, such as facial features, a Radius setting higher than 1.0 will have a more noticeable effect. When adjusting the sharpening

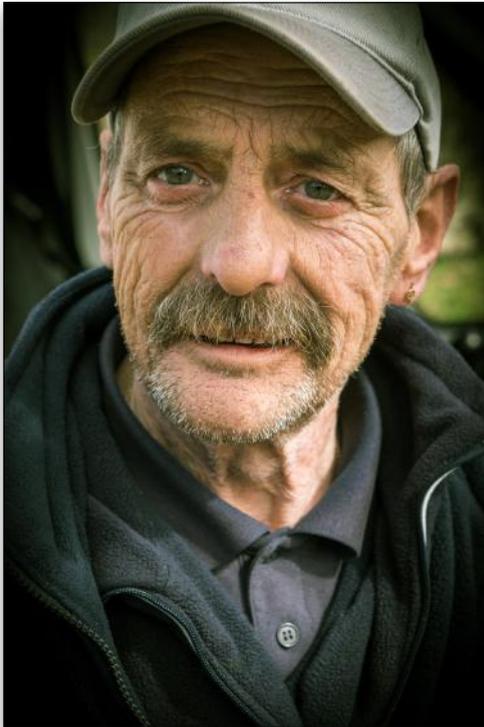
settings in Camera Raw, you first need to consider which parts of the image are most important and adjust the Radius slider accordingly.

The Detail slider cleverly modifies the halo effect, allowing you to concentrate the sharpening on the edge areas. This, in turn, allows you to apply more sharpening with the Amount slider, adding sharpness to the edges, but without generating noticeable halos around them. The default setting for the Detail slider is 25. As you take the slider below this value, it suppresses the amount of contrast in the halos. As you set the slider above 25, it acts as a "high-frequency concentrator," which is to say it biases the amount of sharpening, applying more to areas of high frequency and less to areas of low frequency. At low ISO speeds you can afford to take the Detail slider all the way up to 100 without the risk of emphasizing artifacts in an image. In such situations, the Detail slider can even be used to compensate for the diffusion effect that occurs when shooting

"The key to perfecting the capture sharpening is to always take into account the image content when deciding which settings to apply."



With landscape subjects, you generally find such photos contain lots of fine detail. To sharpen these, you'll want to apply a lower Radius together with an increased Amount setting and increased Detail. This combination concentrates the sharpening effect on the fine edges and texture detail.



With portrait subjects, you're best selecting a higher Radius of around 1.2–1.4. To protect the flatter skin tones from being sharpened, you'll want to select a lower Detail setting and set the Masking slider to around 60–70. As these modifications to the sharpening reduce the intensity of the sharpening, you can compensate by increasing the Amount setting slightly.

with a small lens aperture. If you need the extra depth of field but are concerned about losing optimum lens performance, adding more Detail can help correct for this.

The Masking slider can be used to suppress the sharpening by generating a halo edge mask to hide areas that contain soft texture, while preserving the sharpening around the edges. With a subject such as a beauty portrait, the objective would be to add sharpening to the eyes, lips, and hair, but without sharpening the skin texture. Therefore, a high Masking setting is usually ideal for

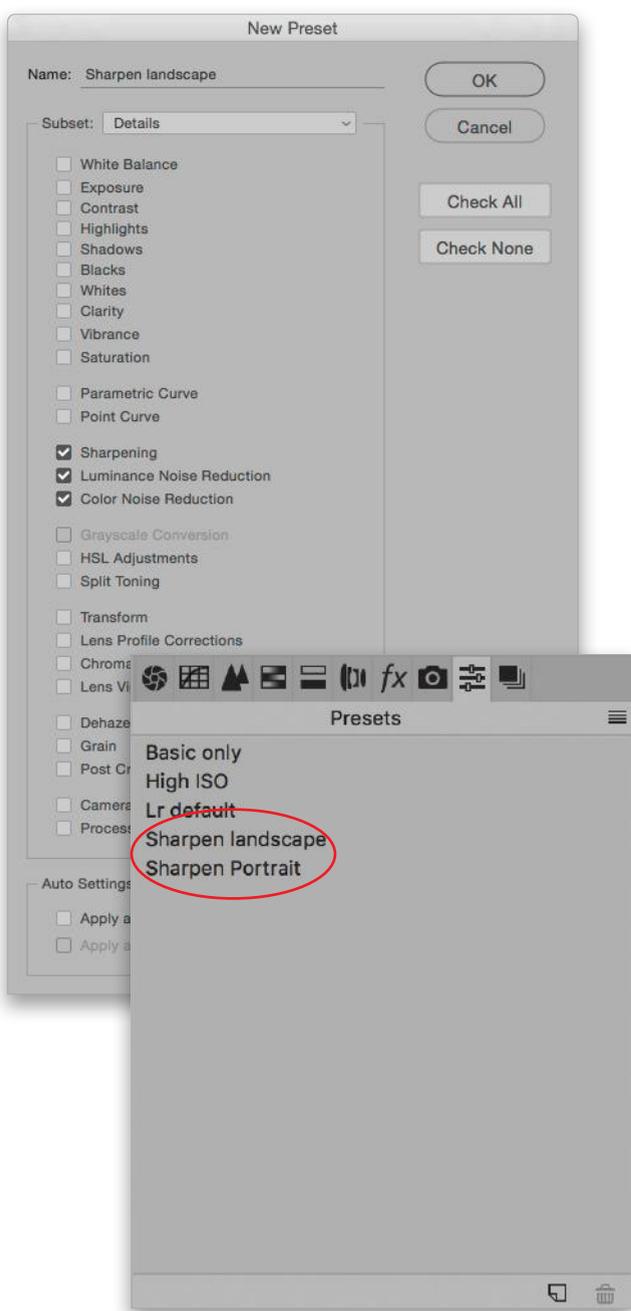
sharpening the facial features at full strength while leaving the skin tones unsharpened.

Once you understand how to work with the Camera Raw Raw Detail panel sharpening sliders you can adapt the capture sharpening to suit different types of photographs. The images above show examples of where and when you might want to adjust the Detail panel settings to apply customized sharpening based on the nature of the image content.



CREATE SHARPENING PRESETS

To make life easier, I suggest you save the above settings as custom sharpening presets. You can do this by applying a custom sharpening setting in the Detail panel, then go to the Presets panel and click on the new Preset icon at the bottom. This opens the New Preset dialog, where you'll want to select Details from the Subset menu. Name the sharpening preset at the top of the dialog, and click the OK button. As you work on other images, you can choose to either leave the Detail panel settings as they are at the default setting, or select one of these custom settings from the Camera Raw Presets panel.



DEMOSAIC PROCESSING

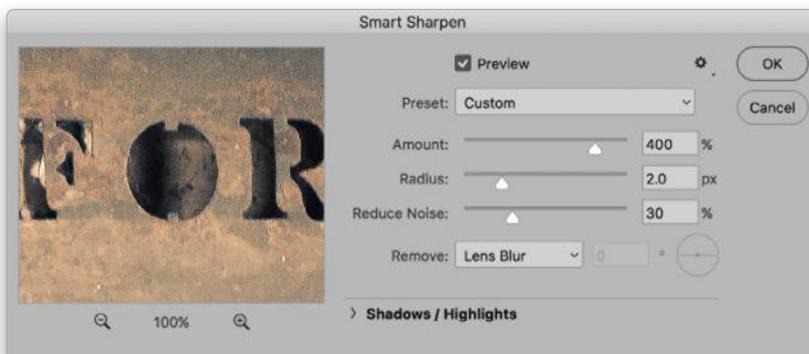
Another key component of the capture sharpening process is the demosaic processing method used. Now, if you shoot in JPEG mode, this will all be carried out in-camera. But if you shoot RAW, you have a choice of image processors. In my view, Camera Raw and Lightroom do a pretty darn good job of extracting as much detail as possible. This is because the Process 2012 demosaic processing removes all the color noise artifacts and pattern noise we would find noticeable, but manages to preserve the fine, random, grain-like noise we find more pleasing. The result is a RAW-processed image that preserves as much fine detail texture as possible. This provides an optimum starting point for all further RAW image editing, including the sharpening and noise reduction.

CREATIVE SHARPENING

Capture sharpening is all about applying just the right amount of sharpening to correct for the loss of sharpening that occurs at the capture stage. Too little and you'll fail to reveal the full sharpness of the original; apply too much and you'll end up with visible sharpening artifacts that make retouching (and especially masking) much harder. But even when you've added just the right amount of capture sharpening, there may still be areas of the image you'd like to be sharper where the focus isn't quite as crisp as it should be. This is where you can use Photoshop sharpening techniques to selectively sharpen the bits that need sharpening most.



The image shown here was taken hand-held in low-lighting conditions using a wide lens aperture and slow shutter speed. It needed substantial extra sharpening to make the edges appear nice and crisp.

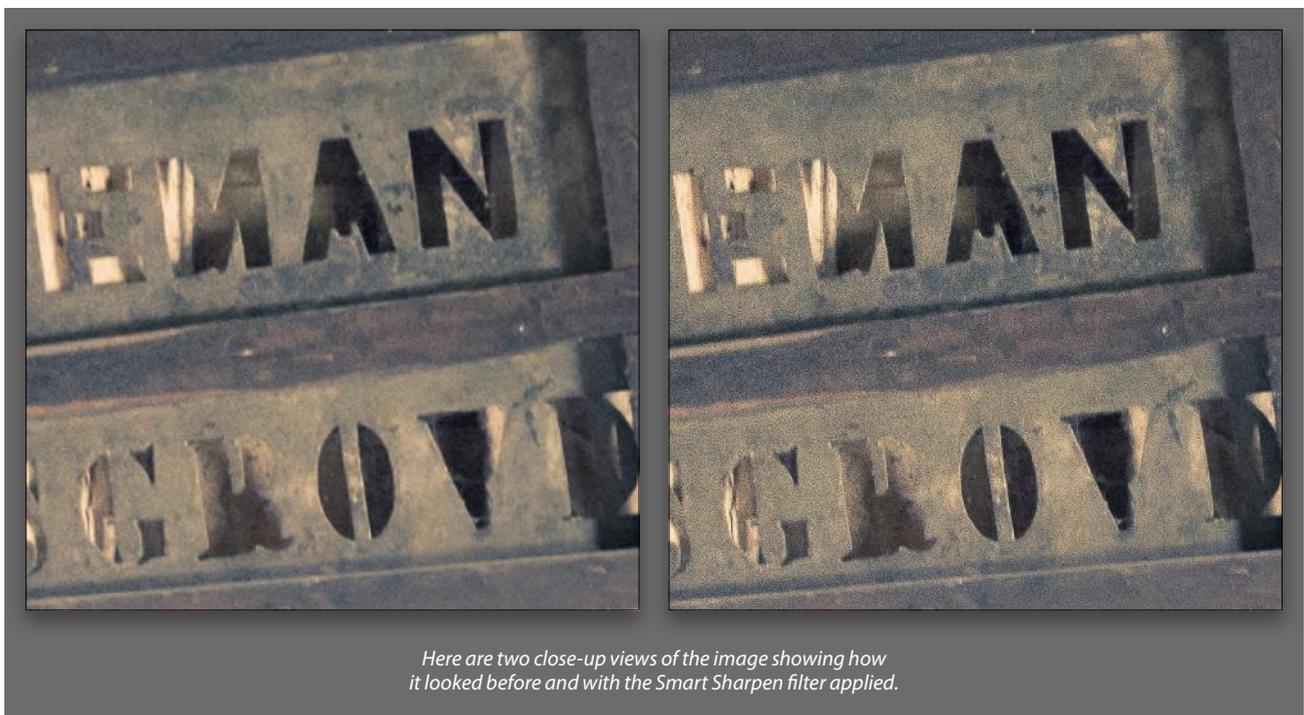


To sharpen this photo, I set the Remove drop-down menu to Lens Blur and applied an Amount of 400%. Such sharpening can produce noticeable artifacts; however, you can adjust the Reduce Noise slider to suppress these.

SMART SHARPEN FILTER

The easiest and most effective tool to use here is the Smart Sharpen filter (Filter>Sharpen>Smart Sharpen), which I generally consider to be more useful as a tool for “corrective” rather than general sharpening. In Lens Blur mode, you can use this to sharpen blurred edges that aren’t quite in focus. This filter got updated in Photoshop CC to produce smoother-looking results with less noticeable artifacts, although Smart Sharpen is still rather slow compared to using Unsharp Mask.

The Smart Sharpen filter has three blur removal modes: the Gaussian Blur mode makes it work more or less the same as Unsharp Mask; the Lens Blur mode is the more useful as it enables you to counteract optical lens blurring; and lastly, there’s the Motion Blur removal mode, which can sometimes be effective at removing small amounts of motion blur from an image. After you’ve selected a blur removal method, you can use the Amount and Radius slider controls to adjust the sharpening effect.



Here are two close-up views of the image showing how it looked before and with the Smart Sharpen filter applied.

SHAKE REDUCTION

The Motion Blur correction mode in the Smart Sharpen filter is only able to correct for camera shake by assuming the camera movement is in a linear direction. The Shake Reduction filter (Filter>Sharpen>Shake Reduction)

provides a more advanced correction for images that suffer from camera shake by calculating the precise blur trace shape. It then uses this to recalculate the image without camera movement.

Admittedly, the results do tend to be a bit hit-and-miss, and where the filter does work you can't always expect miracle results. The complex filter interface is enough to give anyone a feline brain freeze, but there's a really simple way to approach using the Shake Reduction filter. If the initial preview shows no improvement, there isn't much point trying to make it look any better. But if the filter preview shows some promise, then it's worth persevering to refine the settings and obtain a better result. That said, the default settings are usually as good as it gets, and what I tend to do is increase the Blur Trace Bounds slider to see if it produces a better-looking image. If not, I'll stick with the defaults.



Here, I went to the Filter menu and chose Sharpen>Shake Reduction to open the Shake Reduction filter dialog. This automatically worked out where best to add a Blur Estimation region and auto-calculated the optimum Blur Trace Bounds setting to apply.



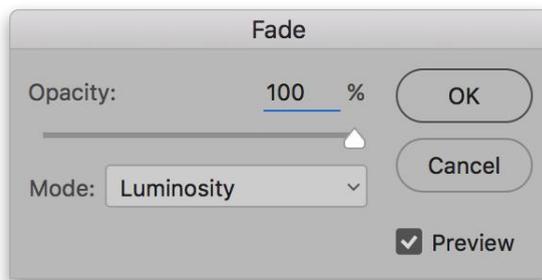
The original photograph was shot hand-held at 1/10th of a second, so it isn't surprising there was some camera shake. Here you can see close-up views of the image before and after I had applied the Shake Reduction filter.

LUMINANCE SHARPENING

You can refine a sharpening filter effect by applying it to the luminance information only. This can be done by converting the image from RGB to Lab Color under the Image>Mode menu, selecting the Lightness channel in the Channels panel (Window>Channels) and then applying the sharpening effect.

An alternative way is to keep the image in RGB mode, apply the sharpening effect, choose Edit>Fade, and select Luminosity from the blend Mode drop-down menu. The effect is near enough identical to sharpening the Lab Color mode Lightness channel, with the benefit that you don't have to change color modes (which may not always be possible

with some layered images). The Fade command also lets you adjust the Opacity so you can apply a sharpening effect and then fade the Opacity to make the sharpening less intense.

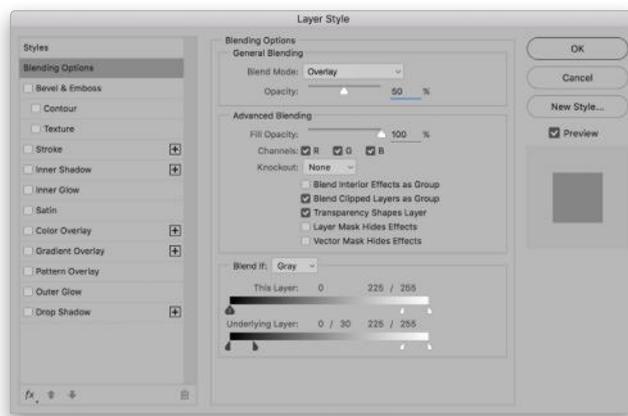
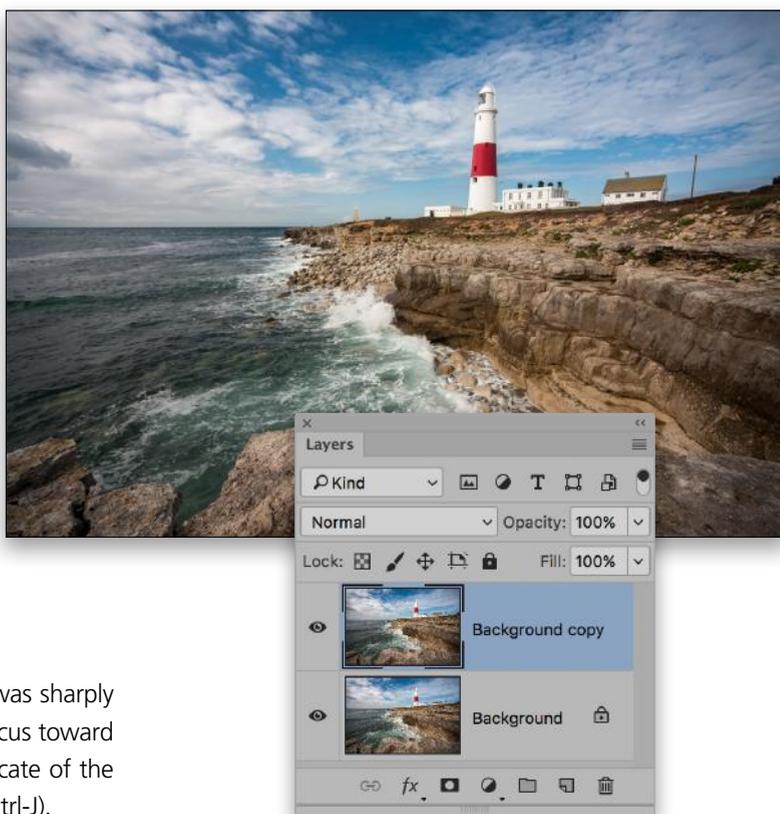


DEPTH-OF-FIELD SHARPENING

Where sharpening problems are due to fall-off in focus over a critical area of an image, it's best to apply localized sharpening to make those areas appear to be more in focus. In these situations, a good sharpening method to apply is the High Pass sharpening technique, where the High Pass filter is used to create halos that build up the edge contrast. This can produce a strong sharpening effect, so it's best to create the sharpening on a separate layer, add a layer mask filled with black to hide the effect, and then paint on the layer mask with white to reveal the sharpening on just those areas that need it. The following steps are a little complex, so I recommend you record these as a Photoshop action.

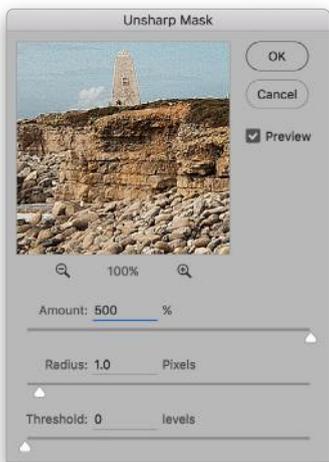
Step One: In this photograph, the foreground was sharply in focus, but there was a noticeable fall-off in focus toward the distance. The first step was to make a duplicate of the Background layer by pressing Command-J (PC: Ctrl-J).

Step Two: I then double-clicked the layer thumbnail of the Background copy to open the Layer Style Blending Options. I set the Blend mode to Overlay and reduced the layer Opacity to 50%. I then adjusted the Blend If sliders at the bottom to ensure the sharpening effect was limited to the midtone areas only and the extreme shadows and highlights were protected. To adjust the sliders, hold down the Option (PC: Alt) key to split the tone sliders into two so there will be a gradual transition between the two slider halves. Click OK to apply these Layer Style changes. Changing the blend mode to Overlay made the image look quite contrasty, but this was only temporary.

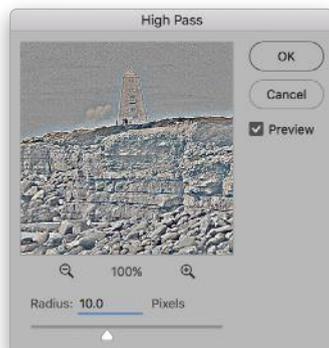




Step Three: With the Background copy layer still active, I selected the Unsharp Mask filter from the Filter>Sharpen menu. Here, I applied an amount of 500% and a Radius of 1.0 pixel. The Unsharp Mask filter effect aggressively sharpened the image, building narrow halos around all the edge detail areas, and in particular the soft edges.



Step Three



Step Four

Step Four: This was followed by adding a High Pass filter from the Filter>Other menu and applying a Radius of 10 pixels. This added wider, overlapping, soft-edged halos that increased the midtone contrast.

Step Five: This Background copy layer is now applying a 50% faded, Overlay blend mode sharpening effect to the Background layer below. I then Option-clicked (PC: Alt-clicked) the Add Layer Mask icon (circle in a square) in the Layers panel to add a layer mask filled with black, which hides the layer contents. I was then able to select a normal Brush (B) and paint on the layer mask with white to reveal the depth of field sharpening layer, and in doing so, add more apparent sharpness to the out-of-focus areas.



This shows close-up comparison views of the image before and after the depth-of-field sharpening effect was applied to the image.

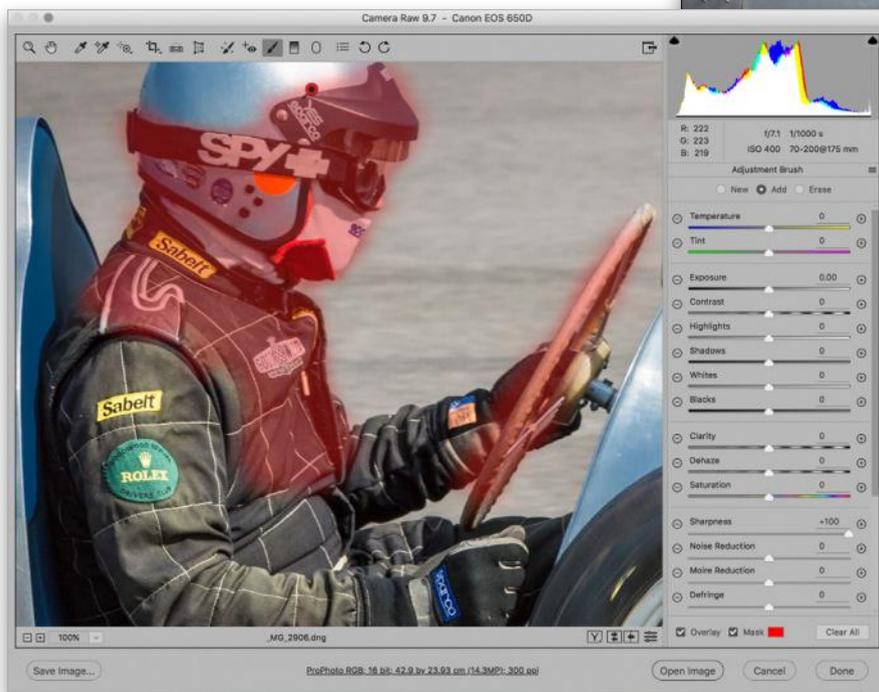
SHARPENING WITH THE ADJUSTMENT BRUSH

Another option is to use the Adjustment Brush (K) in Camera Raw to edit the RAW image directly. Among the many settings for this tool are the Sharpness and Clarity sliders. A positive Sharpness slider setting can be used to add extra sharpening to an image. This increases the Amount slider setting, and the additional sharpening effect will be based on the same Radius, Detail, and Masking slider settings as were applied in the Detail panel. Alternatively, you can increase the global sharpness via the Detail panel

and use a negative Adjustment Brush Sharpness setting to locally apply a reduced amount of sharpness to tame the global sharpening.



Above: This photograph was taken of a vintage racing car driven at speed using a long focal length lens and wide lens aperture. The side of the car and the driver's right arm are pin-sharp, but there's a fall-off in focus on the rest of the driver's body and his helmet.



Left: I opened the RAW image in Camera Raw, where I selected the Adjustment Brush. In the settings section I applied +100 Sharpness. With the Mask option checked at the bottom, I painted over the areas where I needed to add extra sharpening.

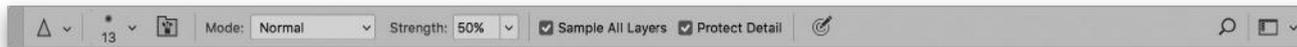


On the left you can see the unsharpened version and on the right a version where the image was sharpened using the Adjustment Brush in Camera Raw.

THE SHARPEN TOOL

The Sharpen tool (nested with the Blur and Smudge tools in the Toolbar in Photoshop) can also be used to brush in more sharpness. The best way to do this is to create or target an empty new layer above the image layer, select the Sharpen tool, check the Sample All Layers option from the Options Bar

and paint on the empty layer to add sharpness. The original Sharpen tool in Photoshop was kind of destructive and a bit like using a router to do the job of a fret saw; however, the current version of the Sharpen tool, with the Protect Details option, adds more controlled sharpening.



OUTPUT SHARPENING

Converting pixels to a printed image on paper always incurs a loss in sharpness. This is why Photoshop users have always been advised to sharpen last of all before you print, whether you're outputting to a desktop inkjet printer, a lab printer, or CMYK. The loss of sharpness is mainly due to the way the ink diffuses on the paper and blurs the edge detail. With CMYK output, converting pixels to CMYK printing plates also has a softening effect on the image.

The main factors that affect the output sharpening are the type of output and the file output resolution. First, you have to consider the type of media to which you're printing, as the ink diffusion I mentioned is more pronounced on matte paper. The resolution is important because this determines the width of the halos that have to be added.

At a normal viewing distance, the human eye can resolve detail to around 1/100th of an inch, such as when viewing a 10x8 print from a distance of 18". Therefore, if you're printing a file that has a resolution of 300 pixels per inch, you'll be looking to create halos that are 3 pixels wide. This was the principle Bruce Fraser adopted when he worked on the sharpening routines that went into the PhotoKit Sharpener plug-in, although as Bruce points out, "In the case of photographers, the normal viewing distance is limited only by the length of the photographer's nose."

The sharpening that's required at this stage is a lot more aggressive than any of the other sharpening described do far. You don't want to pay too much attention to how the image looks onscreen at this point, as the correct amount of output sharpening can make your images look pretty darn ugly. The point here is to judge the final print output solely to determine what is the right amount to apply.

To be honest, any type of sharpening will help here. When I first started using Photoshop, I'd use the Unsharp Mask filter to apply a sharpening amount of 100–175 with a Radius of 0.5–1.0 and a Threshold value of 0. For a more precise approach, you can make use of the output sharpening available in Lightroom, where the Print module Print Job panel has a Print Sharpening option. Just select a Low, Standard, or High setting, and choose between Matte or

Glossy media. Lightroom then auto-calculates the optimum amount of output sharpening for the size and resolution to which you're printing. If you've been conservative with the capture sharpening, a Standard amount should be the right setting to choose. If you tend to apply heavy amounts of sharpening at the capture sharpen stage and like your edges to appear razor-sharp onscreen, you might want to select the Low setting when making a print.

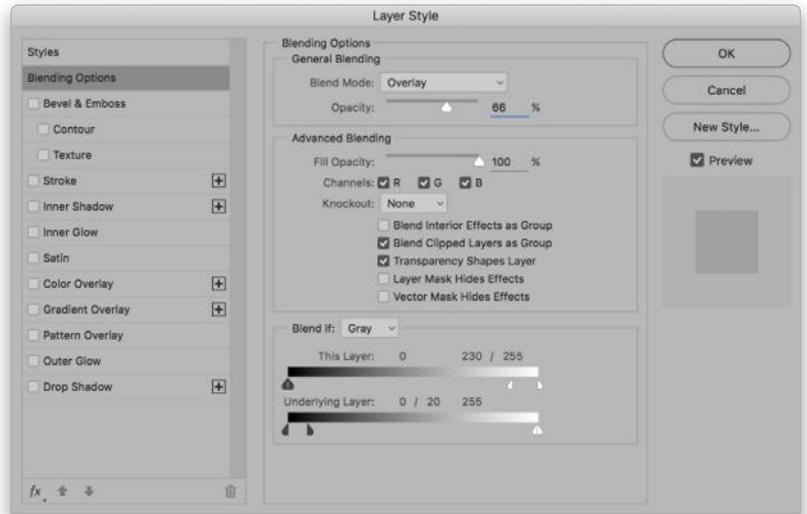
If you don't use Lightroom and want to add precise output sharpening in Photoshop, you can follow the steps shown here. As before, it's worth recording these steps as a Photoshop action.

Step One: The sharpening method described here is for sharpening an inkjet print on glossy paper at 300 ppi. First, I made a duplicate copy of the Background layer.

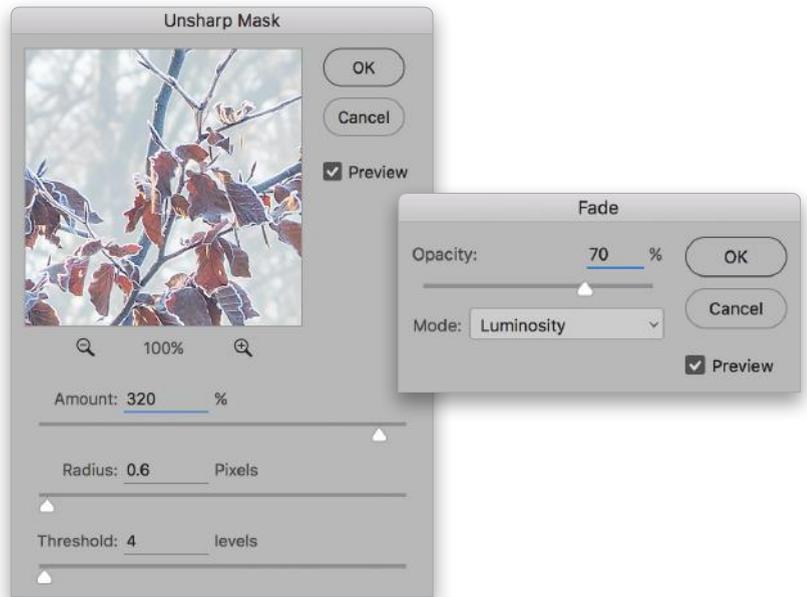




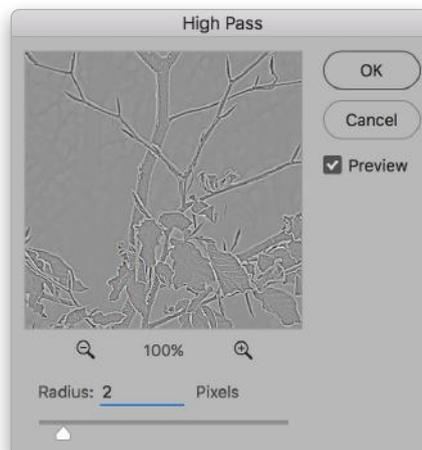
Step Two: I then double-clicked the duplicate layer to open the Layer Style options. I set the layer Opacity to 66% and the blend Mode to Overlay. I then adjusted the Blend If sliders below (as described earlier). The idea here was to fade out the sharpening effect on the highlights and preserve the shadow detail in the unsharpened Background layer. This concentrated the output sharpening effect on the midtone areas only.

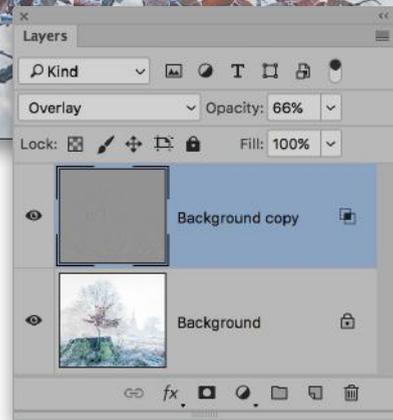


Step Three: Next, I applied the Unsharp Mask filter to the layer using an Amount of 320, Radius of 0.6, and Threshold of 4. I then chose Edit>Fade Unsharp Mask, changed the blend Mode to Luminosity and reduced the Opacity to 70%.



Step Four: I then went to the Filter menu, chose Other>High Pass, and applied a Radius of 2 Pixels.





Step Five: This shows a 1:1 close-up view of the sharpened image. Remember, you can't judge the sharpening by looking at the display, but you should be able to judge the effectiveness of the technique by how sharp the photograph appears in print. If you reckon the sharpening effect needs to be made stronger or gentler, you can increase or decrease the Opacity, respectively, of the sharpening layer in the Layers panel.

SHARPENING IMAGES FOR SCREEN OUTPUT

There's also a loss in sharpness whenever you downsize images to make them ready for screen output. As you reduce the image size, Photoshop has to recalculate the pixels at a lower output resolution. This can result in the edges becoming blurred or make them disappear completely.

One way to prevent this is to select the Automatic option in the Resample drop-down menu in the Image Size dialog (Image>Image Size). This automatically applies the Bicubic Sharper interpolation method to help retain more detail

when downsizing the pixel data. In addition, it can help to add a touch more sharpening at the output stage.

Lightroom offers an Output Sharpening option for screen images in both the Export dialog and Web module. To approximate this in Photoshop you can use the Unsharp Mask filter set to a low Amount of 25–50 with a Radius of 0.3–0.5. The optimum settings to apply here will depend on the output size. In this instance, you can use the display to judge the right amount of sharpening to apply.



Step One: I opened an image and resized it to 1000 pixels along the widest edge. To prepare it for screen output sharpening, I duplicated the Background layer and set the layer Opacity to 50%.

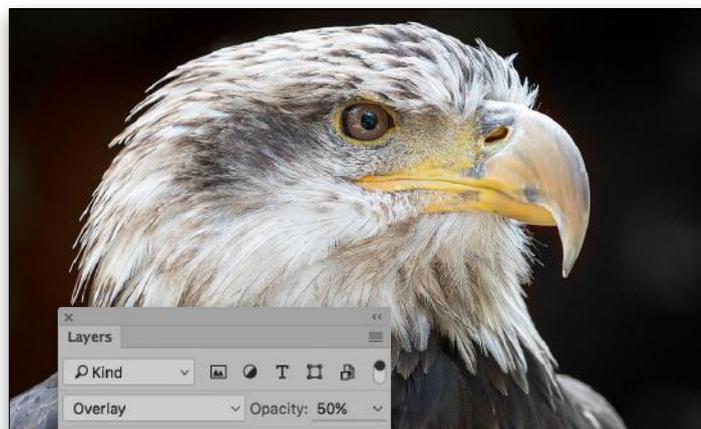
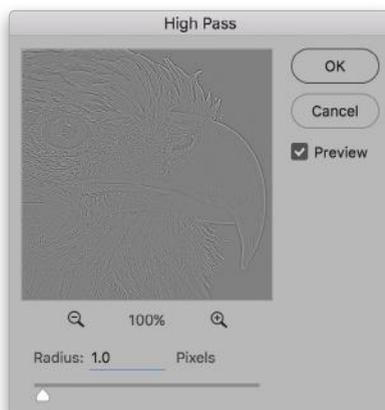
Step Two: I then went to the Filter menu and chose Other>High Pass. In this instance, I applied a Radius value of 1.0, but you can vary this and use a bigger Radius setting for screen images that are resized smaller than 1000 pixels.

Step Three: Having done that, I changed the layer blend mode to Overlay. If you want to edit the image sharpening, you can adjust the Opacity slider to make the sharpening effect stronger or weaker.

To sum up, capture sharpening is an inescapable part of any digital photography workflow. If you do nothing and leave the camera sharpening settings as they are, or stick with the Camera Raw default settings, everything you shoot is pre-sharpened automatically. Since each image will have individual sharpening requirements, it makes sense to learn how to use the Detail panel sliders to apply an optimum sharpening setting based on the image content. Some photos need more than a global pre-sharpen, and will benefit from localized sharpening. This is where knowledge of how to use the Adjustment Brush in Camera Raw, or the Photoshop techniques discussed here can be useful for adding extra sharpness where it's needed most.

Output sharpening is necessary to counteract the softening effects of the print process. This should be carried out last of all once the output size and pixel resolution are known and the image resized. The easiest way to do this is to print via Lightroom and enable the print sharpening via the Print Job panel in the Print module. If you use Photoshop to print, there are dedicated sharpening plug-ins you can get that will calculate what the optimum sharpening should be. Or, you can follow the Photoshop output sharpening steps described here.

With image sharpening, there's a fine balance between the need to overcome the softening aspects of digital capture and the output processes, and the destructiveness caused when you add sharpened edges to an image. Going beyond the defaults and developing the skills to customize the capture and creative sharpening can help you achieve cleaner, sharper images. ■



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Joe McNally



Terry White



Lindsay Adler



Joel Grimes



Jay Maisel



Moose Peterson



Kaylee Greer



Matt Kloskowski



Kristina Sherk



Dave Black



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Frank Doorhof



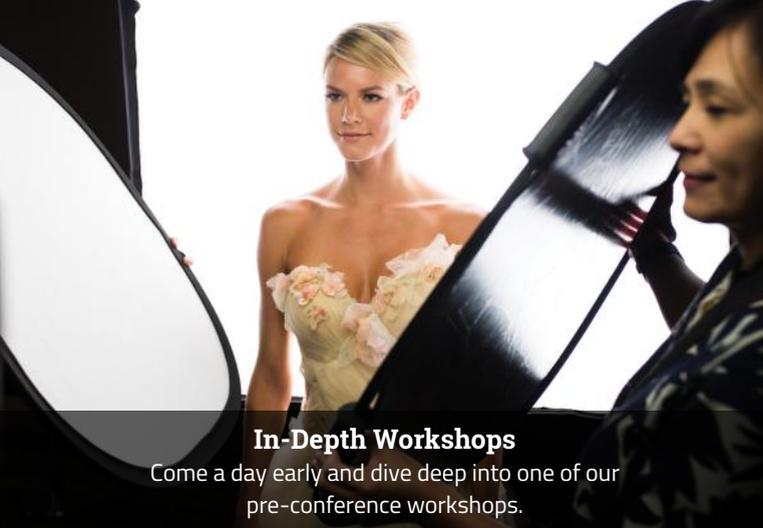
Julieanne Kost



Corey Barker

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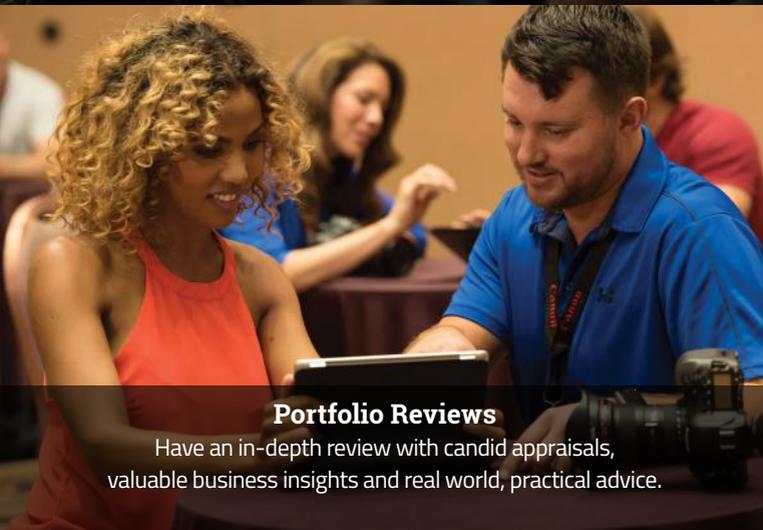
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Photo Safari | [Moose Peterson](#)

Location Lighting Shootout | [Erik Valind](#)

Photograph Like a Thief: From Concept to Print & Everything Between | [Glyn Dewis](#)

Posing to Flatter Anyone | [Lindsay Adler](#)

Live Shoot: Lighting a Car for Maximum Effect | [Tim Wallace](#)

Seamless Multi-Platform Workflow
A Live Shoot | [Bryan O'Neil Hughes](#)

Food Glorious Food: A Lesson in Food Photography | [Joe Glyda](#)

Sit! Stay! Snap! On-Location Dog Photography Shoot | [Kaylee Greer](#)

Jaw Dropping Images on a Low Budget | [Frank Doorhof](#)

Lightpainting Classic Cars | [Dave Black](#)

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DAY 1 (04.20.17) SCHEDULE

12:00pm - 1:00pm	Getting The Most Out Of The Creative Cloud Photography Plan (LR + PS + Mobile) Creative Cloud	Bryan O'Neil Hughes
	Lightpainting Step by Step Lighting	Dave Black
	Organizing Your Images with Lightroom Lightroom	Terry White
	See Like an Artist: How to Shoot Extraordinary Photos in Ordinary Situations Photography	Jeremy Cowart
	Master the Art of Magazine-Quality Skin Retouching: The Fundamentals Photoshop A	Kristina Sherk
	The Art of Winning Inspiration	Joel Grimes
	Portfolio Business	Tim Wallace

4:00pm - 5:00pm	Intro to Illustrator Creative Cloud	Dave Cross
	Getting Started with Strobes Lighting	Erik Valind
	Getting Creative with Lightroom Preset Lightroom	Matt Kloskowski
	The Wildest Subject of All: How To Get the Shot in Wildlife Photography Photography	Moose Peterson
	Photoshop CC: Extending Your Creativity Photoshop A	Julianne Kost
	A Town Hall Meeting – Hour One Inspiration	Joe McNally
	How to Land a \$100,000 Ad Campaign Business	Joel Grimes

5:15pm - 6:15pm	Getting Started with InDesign Creative Cloud	Dave Clayton
	Creative Studio Lighting to Blow Your Mind Lighting	Lindsay Adler
	Lightroom Tips & Tricks Lightroom	Scott Kelby
	The Way to Perfect Exposures Photography	Kevin Ames
	Landscape and Light Photoshop A	Matt Kloskowski
	A Town Hall Meeting – Hour Two Inspiration	Joe McNally
	How to Contribute to Adobe Stock and Make Money from Your Photography Business	Terry White

DAY 2 (04.21.17) SCHEDULE

8:00am - 9:00am	Three Ways to Create & Update Your Portfolio with Adobe CC Creative Cloud	Terry White
	Tack Sharp! Sharpening in Lightroom Lightroom	Daniel Gregory
	A Photographer's Guide to Posing: Techniques to Flatter Everyone Photography	Lindsay Adler
	Compositing: Don't Get Stuck, Get Creating! Photoshop A	Glyn Dewis
	Master the Art of Magazine-Quality Skin Retouching: Advanced Techniques Photoshop B	Kristina Sherk
	Creating A Life's Masterpiece: What Does It Actually Take? Inspiration	Jeremy Cowart
	Sharing Your Photos with the World Adobe Mobile Apps	Scott Valentine
9:15am - 10:15am	Improv Photoshop & Illustrator Hour Creative Cloud	Corey Barker
	Cityscape Master Class Lightroom	Serge Ramelli
	The Secrets to Creating the Best Dog Photos Ever Photography	Kaylee Greer
	Master Class: Selections and Cutouts Photoshop A	Glyn Dewis
	Evolution of an Image: Transform In-Camera Images to Images with Impact Photoshop B	Rick Sammon
	A Year in the Life of a Photographer Inspiration	Joe McNally
	A Modern Photo Workflow Adobe Mobile Apps	Bryan O'Neil Hughes
10:30am - 11:30am	The Power of Using Photoshop, Illustrator and InDesign Together Creative Cloud	Dave Cross
	Creating Unique Styles & Looks in Lightroom & Lightroom for Mobile Lightroom	Rob Sylvan
	Creating Magic with Less (Live Shoot) Photography	Frank Doorhof
	Let's Edit Photoshop A	Matt Kloskowski
	Retro Down & Dirty Tricks Photoshop B	Corey Barker
	Creativity Class Inspiration	Joe Glyda
	Making the Best Images with Your Phone Adobe Mobile Apps	Scott Valentine

DAY 2 (04.21.17) SCHEDULE

3:00pm - 4:00pm	Location Lighting with Speedlites Lighting	Dave Black
	Black & White Today & Yesterday Lightroom	Serge Ramelli
	Light, Gesture & Color Part 1 Photography	Jay Maisel
	DSLR Video Basics Video	Justin Wojtczak
	Selections & Masks Demystified Photoshop B	Dave Cross
	A Primer on Mobile Apps Adobe Mobile Apps	Bryan O'Neil Hughes

4:15pm - 5:15pm	Conquering Crappy Lighting Lighting	Lindsay Adler
	Everyday Portrait Retouching in Lightroom Lightroom	Kristina Sherk
	Light, Gesture & Color Part 2 Photography	Jay Maisel
	Snapshot Videos – Small Videos that Create Large Opportunities Video	Justin Wojtczak
	Photoshop Lighting Effects for Photographers Photoshop B	Glyn Dewis
	Unlocking the Power of Lightroom for Mobile Adobe Mobile Apps	Matt Kloskowski

5:30pm - 6:30pm	Master the Light Lighting	Joel Grimes
	The Lightroom Ecosystem: Working in Lightroom Across All Devices Lightroom	Rob Sylvan
	Portrait Photography: Choosing the Right Lens and Light for Anyone Photography	Erik Valind
	DSLR Interviews: Setting Up and Coaching Your Subject to Tell the Most Impactful Story Video	Justin Wojtczak
	Essentials of Designing with Type Photoshop B	Scott Kelby
	Creating Photo Collages On the Go Adobe Mobile Apps	Scott Valentine

DAY 3 (04.22.17) SCHEDULE

9:15am - 10:15am	Illustrator Tips & Tricks Creative Cloud	Dave Cross
	Live Car Shoot Lighting	Tim Wallace
	Creating Beautiful Books in Lightroom Lightroom	Scott Kelby
	Think Before You Press the Shutter Photography	Dave Black
	Fine-Art Printing From Photoshop Photoshop A	Daniel Gregory
	Quick Tricks & Fixes to Make Photoshop More Fun Photoshop B	Rick Sammon
	Social Media Best Practices for Photographers Business	Lindsay Adler
10:30am - 11:30am	Ten Tips & Tricks for InDesign Creative Cloud	Dave Clayton
	Taming Natural Light, No Strobes Required Lighting	Erik Valind
	All The Other Stuff: HDR, Panos, Video, History, Snapchat and Customizing Lightroom	Terry White
	Light on the Land: Bring Your Landscape Photography to Life Photography	Moose Peterson
	Creating 3D Composites in Photoshop Photoshop A	Corey Barker
	Fixing Common Image Problems in Photoshop & Lightroom Photoshop B	Dave Cross
	Silencing the Critics Business	Joel Grimes
1:00pm - 2:00pm	Intro to Adobe Muse CC Creative Cloud	Terry White
	21st Century Speedlites Lighting	Joel Grimes
	Working with Photoshop Lightroom	Serge Ramelli
	Travel Photography Essentials Photography	Rick Sammon
	Photoshop Power Hour Photoshop A	Glyn Dewis
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	Let There be Light: Licensing, Copyright and Usage Business	Tim Wallace

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Designing in Photoshop

using the new guide layout feature

DAVE CLAYTON

Photoshop has become much more powerful for graphic designers with the newer features released over the past couple of versions: CC Libraries, Typekit, Marketplace, and Templates, to name just a few. But sometimes there are a couple of hidden gems that don't get much of the glory. The New Guide Layout feature is one such example. Last issue, we talked about setting up your Photoshop document to create a poster with a manual bleed. Following up on that, we're going to look at guides and how to set them up effectively, plus how to save them for future use. It's these features that help make your documents look professional and perfectly laid out for print or Web.

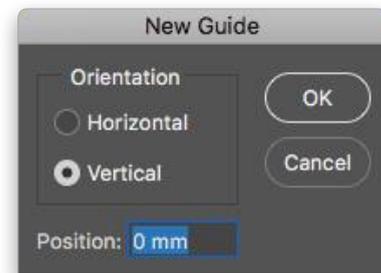
- ▶ In this tutorial, we'll show you a few ways to use the New Guide Layout option in Photoshop CC to easily create custom guide layouts. This option is *only* available in Photoshop CC and was first introduced in the 2014 Creative Cloud update, which means that to be able to use this feature, you have to be an Adobe Creative Cloud subscriber. Hopefully, you've updated to version 2017, but even if you're still using CC 2014, you'll be fine to follow along.

When you first open New Guide Layout, you get a simple dialog that lets you create a number of rows and columns. We can also add gutters, margins, and even save these guide layouts as presets!

We don't need to create anything specific with this tutorial; it's just to show some effective ways to set up these guides. You can either open an existing image or create a new document from scratch. For this example, we're using a nice colored texture to make it easy for you to see the guides as we set them up, and we'll make a couple of graphic examples along the way.

HOW WE DID IT IN THE "OLD DAYS"

Before the New Guide Layout was available, you'd go up to the View menu and choose Rulers (Command-R [PC: Ctrl-R]), which will be visible at the top and left side of the Photoshop document. To add a vertical guide, drag out from the ruler on the left into the document. If smart guides (View>Show>Smart Guides) is activated, the guide will snap to the middle of the document. To add a horizontal guide, drag a guide downward from the top ruler into the document and snap it to the center. You can either continue to drag out guides using the ruler measurements, or manually use the New Guide dialog (View>New Guide) to enter the exact position for each new guide.



This method of adding guides by dragging them out from the rulers is, of course, still available, even in the latest versions of Photoshop CC, but we now have this wonderful New Guide Layout option. So let's set up some guides in our new document.

THE NEW GUIDE LAYOUT OPTION

Let's launch our New Guide Layout option by going up to the View menu and choosing New Guide Layout, which opens the New Guide Layout dialog. From this one simple dialog, we can easily add any number of rows and columns to our document. We can specify the exact width for our columns, an exact height for our rows, or let Photoshop space them out equally. Much like InDesign, we can also add gutters between the guides, as well as margins along the top, left, bottom, and right of our document. Plus, we can save these custom layouts as presets to use the next time we need the same layout.

If you haven't used this New Guide Layout feature before, it will appear with its default settings, which automatically adds 8 columns to the document, each separated by a gutter using your default unit of measurement, mine being millimeters because that's our preferred unit in the U.K. You'll see the Rows checkbox isn't ticked, so no rows

are added with the default settings. We'll easily add rows later in this tutorial.

Note: If you already had guides in your document, you can clear these existing guides in the New Guide Layout dialog by selecting the Clear Existing Guides option at the bottom.

CHANGE THE NUMBER OF COLUMNS

To change the number of columns in your layout, simply change the value in the Number field. I'm going from 8 to 6

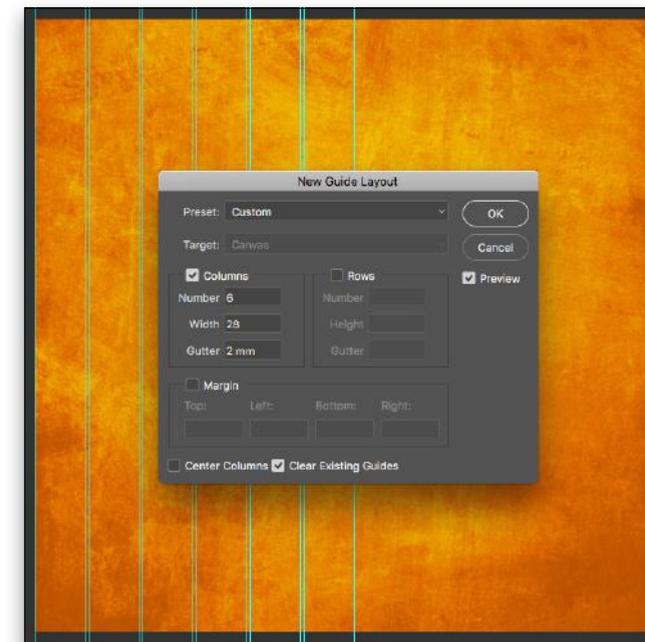
and just tweaking my Gutter (space between the columns) up to 2mm. Photoshop instantly updates the layout, changing the number of columns and spacing them equally from left to right. To see this change, ensure the Preview box is checked on.

Tip: To remove the gutter completely, highlight the Gutter value and hit the Delete (PC: Backspace) key on your keyboard. This will leave the Gutter field empty, leaving no space between the columns.

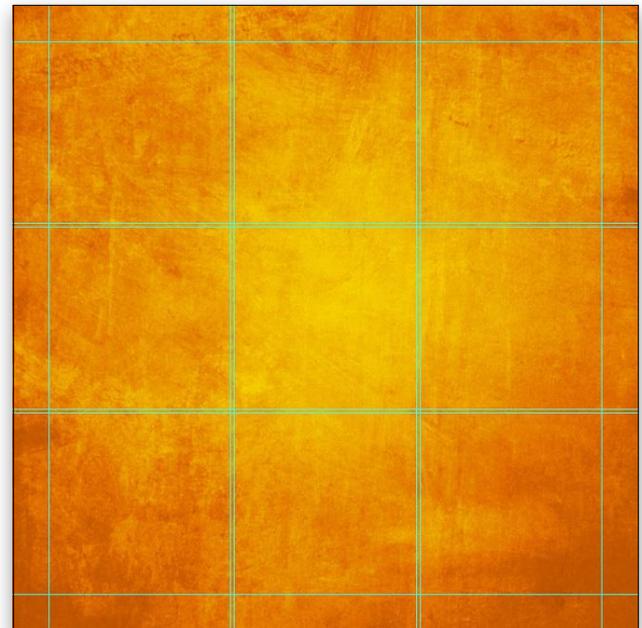
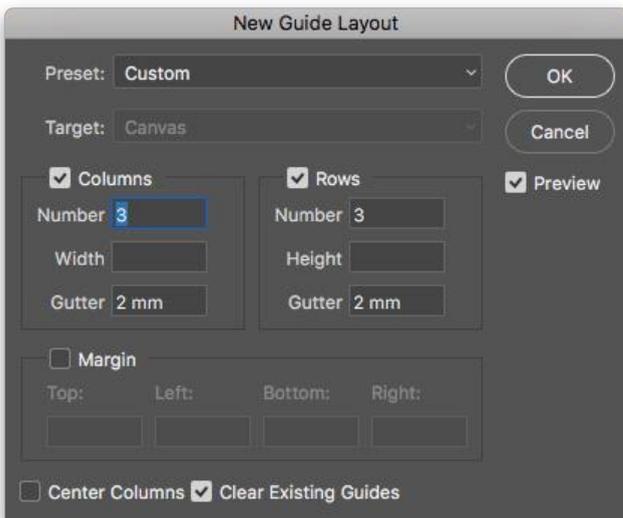
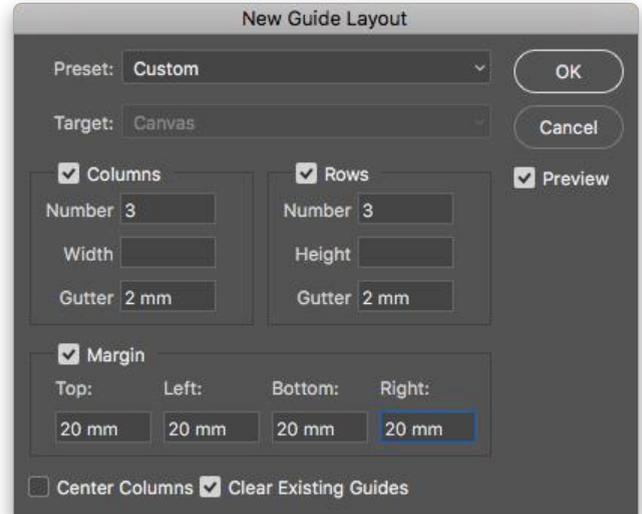
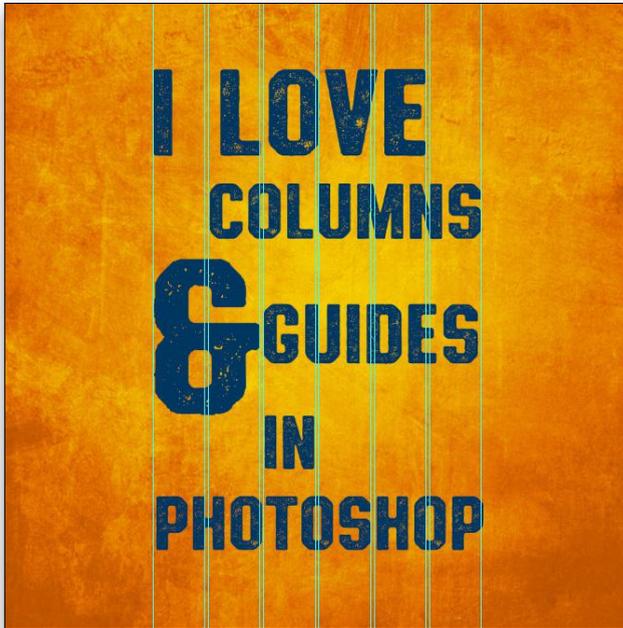
SPECIFYING THE COLUMN WIDTH

Photoshop's default option is to size and lay out the columns automatically so they're spaced equally across the document from left to right. We can amend the width manually by entering a new value in the Width field. Our image is 340x340mm square, and we want 6 columns in only the left half of the image, so we'll enter a Width for our columns of 28mm (6 columns multiplied by 28mm equals 168mm, which is almost half of 340mm). To have these columns appear on the left, the Center Columns checkbox must be blank. Click OK, and Photoshop updates the layout, this time setting the width of each column to exactly 28mm.

One of the great things about the New Guide Layout feature is that you can reopen the dialog and update the settings. So, let's see what happens if we reopen it and check the Center Columns option.



©Adobe Stock/Arietta



With Center Columns checked, the columns are once again centered in the layout but we now have areas with no set columns on the left and right sides. This might be useful for a text-styled poster image, such as top-left example.

LET'S ADD ROWS

To add rows to your layout, reopen the New Guide Layout dialog, select the Rows option, and enter the number of rows required into the Number field. You can enter a specific Height for each row, or leave it empty, and Photoshop will space them out equally from top to bottom. You can also enter a Gutter value to add space between each row (as we did with the columns); we'll use 2 mm to keep things tidy.

To change things a little and make it simpler to view, we'll set our number of Rows to 3; change the number of Columns to 3, each with a 2mm Gutter; and uncheck Center Columns again. We'll leave the Column Width field and the Row Height field blank to allow Photoshop to space them out equally.

Note: If you wanted to just create a simple 3x3 grid to lay out content using the "rule of thirds," then you can clear the gutters to keep single guide columns and rows.

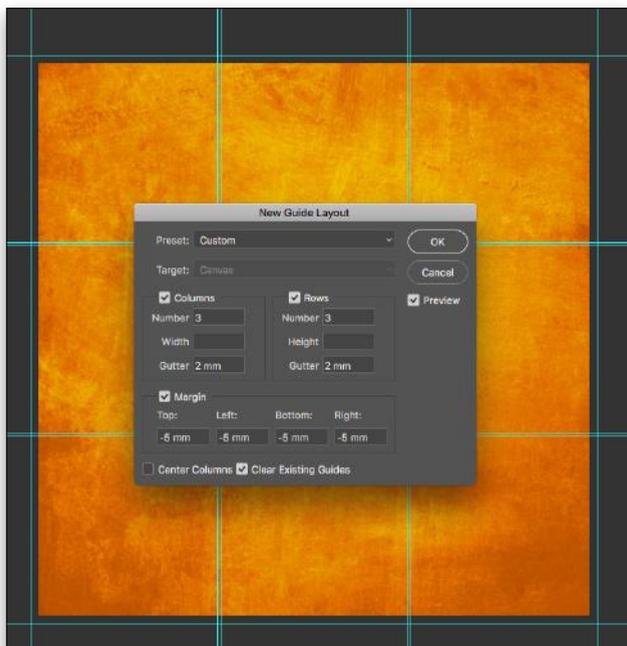
ADDING MARGINS

As mentioned before, our guides run from left to right and top to bottom. But maybe we want to add a margin around

the sides to bring our content in from the edge. If we check the Margin box, we can now add some space around our guides. We entered 20mm in each of the four available fields: Top, Left, Bottom, and Right (see images opposite page). Photoshop will automatically resize the columns and rows, ensuring both are still equal in size, because we haven't designated a set Width, with our margin appearing around the edge.

ADDING FAKE BLEED

We can also add negative margins, which will work very much like a bleed (discussed in the **last issue**). Negative margins are useful when adding elements to a document that are larger than the document's viewable area, much like any document with a bleed requirement. To add this margin space outside the viewable area, we changed each of the four values (Top, Left, Bottom, and Right) to -5mm. Again, Photoshop automatically adjusts everything, but now the margins sit outside the document area rather than inside.

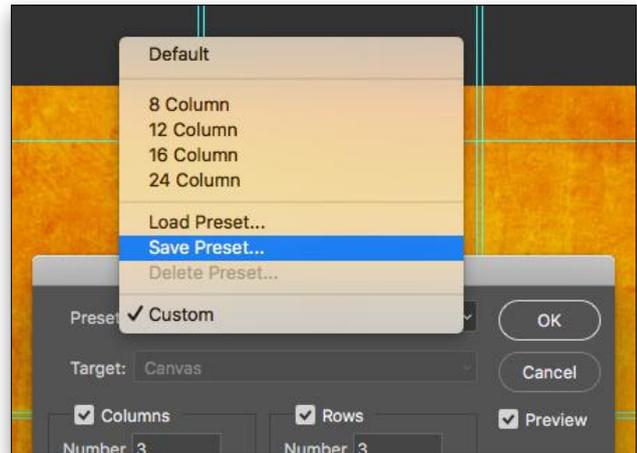


We want to save our layout with a regular 20mm-margin layout, so we'll reopen the dialog, change the margins back to 20mm, and then we can go ahead and save this for future use—most useful on a square document.

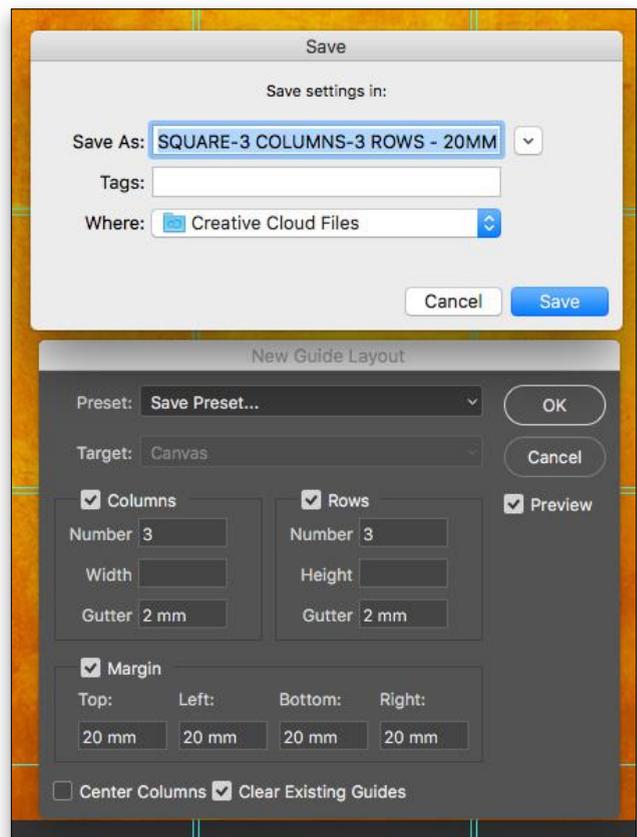
SAVING THE CUSTOM GUIDE LAYOUT AS A PRESET

For a square document like this, which is useful for creating such things as marketing images for Instagram, you can save time by saving your layout as a preset. To do this, click on the

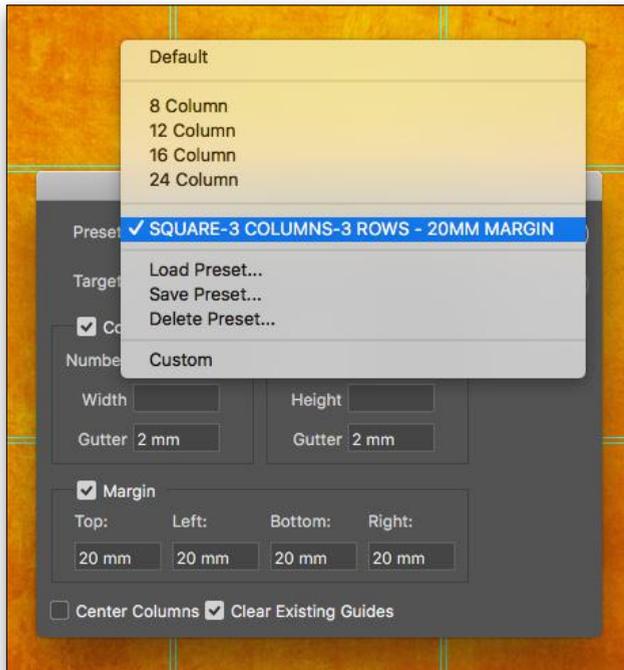
Preset drop-down menu at the top of the New Guide Layout dialog, where it says Custom. This opens a small flyout menu with some built-in preset layouts from which to choose (8 Column, 12 Column, 16 Column, and 24 Column); but the option we need to choose is Save Preset.



When the Save dialog appears, enter a descriptive name for this new preset into the Save As field. We named ours "SQUARE-3 COLUMNS-3 ROWS - 20MM MARGIN." Then, click the Save button.



Your layout is now saved as a new preset, so when you need to use it again, you'll be able to select it quickly from the Preset list. (I saved mine into my Creative Cloud storage so I always have access to it.)



Now that you've created the new customized guide layout you need, just click OK to exit the New Guide Layout dialog.

WANT TO HIDE OR CLEAR THE GUIDES?

To temporarily hide your guide layout from view, go up to the View menu, select Show, and then choose Guides. Repeat to reactivate them. Or use this handy shortcut: Command-; (PC: Ctrl-;) on your keyboard to toggle them on and off.

If you wish to clear the guides completely and start with a brand-new set of guides using the same methods as above, just go up to the View menu again and choose Clear Guides. Remember, your document can be any size, but always give some consideration to your layout depending on what the end result will be.

And that's it! You now know how to take advantage of the New Guide Layout option and easily create, amend, and save custom guide layouts in Photoshop CC. Check out next issue's tutorial for another design tip for Photoshop users. ■



HAVE YOU EVER NEEDED
A PARTICULAR SET OF SKILLS?

PHOTOSHOP TRICKS
for DESIGNERS

HOW TO CREATE
BADASS
EFFECTS
IN PHOTOSHOP!

the new book
from **Corey Barker**
Author of *Photoshop Down & Dirty*
Tricks for Designers, volumes I & II

A KELBY ONE PRODUCTION A COREY BARKER BOOK PHOTOSHOP TRICKS FOR DESIGNERS: HOW TO CREATE BADASS EFFECTS IN PHOTOSHOP
VISUAL EFFECTS BY MASTER FX LAYOUT DESIGN BY JESSICA MALDONADO EDITED BY KIM DOTY & CINDY SNYDER STOCK IMAGES BY ADOBE STOCK
PRODUCED BY SCOTT KELBY PUBLISHED BY PEACHPIT PRESS WRITTEN & DIRECTED BY COREY BARKER

CG FOR CREATIVE GUIDANCE
Some Material May Be Unsuitable for the Unimaginative
DEPICTIONS OF CREATIVE IMAGERY AND PURE AWESOMENESS

Photoshop Tips

COLIN SMITH

boost your productivity and creativity

In this issue's "Photoshop Tips," we're doing something we don't normally do; we're going to start out with a theme: adjustments. So if you want to learn how to be more efficient with all your image adjustments and learn a few cool little tips, read on!

► STACK YOUR ADJUSTMENT LAYERS

Adjustment layers are really great to work with because of their nondestructive abilities. This means that they don't degrade your images with multiple applications like pixel adjustments do. As such, you really want to take advantage of this. When we have newer tools, we sometimes apply old workflows to these new tools and fail to get the most out of them. Rather than trying to do everything in a single Curves adjustment, try creating an additional Curves adjustment layer for each task. For example, make your tonal adjustments on a single Curves adjustment layer, but make another Curves adjustment layer for color correction. This provides more flexibility to tweaking after the fact, as well as avoiding the pitfall of spoiling a previous adjustment when applying a new one.

CLIP AN ADJUSTMENT LAYER TO A SINGLE LAYER

When you apply an adjustment layer, such as Curves or Levels, it affects all the layers underneath it. This is something that most of us know. The challenge, though, is how to apply the adjustment to a single layer. If you choose to "clip" the adjustment layer, it will affect only the layer directly beneath it. You can do this by clicking the square-with-bent-arrow icon at the bottom of the Properties panel. The other way is to position the adjustment directly above the layer to adjust, hold down the Option (PC: Alt) key, place your cursor in between the two layers until it changes to the square with bent arrow, and click. This will restrict the adjustment to a single layer.

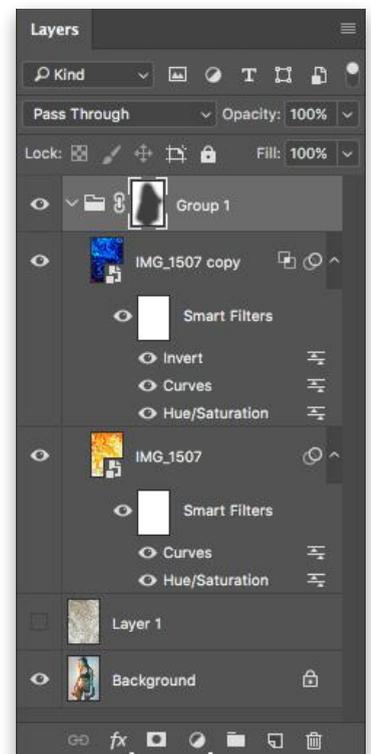
APPLY ADJUSTMENT LAYER TO SELECTED LAYERS ONLY

This tip kind of works hand-in-hand with the previous one. Instead of affecting a single layer, or all the layers, what if you want to apply an adjustment to, say, five layers? Here's the way to do it (with a caveat). Select all the layers that you'd like to affect in the Layers panel. Press Command-G (PC: Ctrl-G) to group them together. Apply the adjustment layer to the top of the group to trickle down to all the layers in the group. Notice that this works like a regular adjustment

layer; it still affects any layers below the group. Here's the tip: Click on the Group in the Layers panel to make it active, and change its blend mode at the top of the Layers panel from Pass Through to Normal. It will now be constrained to just the layers within the group. Okay, now for the caveat. The layers have to be contiguous (together). You can't have other layers sandwiched in between. If that's the case, you'll need to make two groups, one above and one below the sandwiched layer.

ALTERNATIVE METHOD OF NONDESTRUCTIVE ADJUSTMENTS TO SINGLE LAYERS

As I mentioned earlier, adjustment layers are the way to go, but sometimes, they're not ideal. This is true when you're working with a *lot* of layers and you need to shuffle them around, such as a complex composite or a design with many elements on a page. Start moving things around and the adjustment layers can start to affect areas they shouldn't, or you lose the adjustment on tiny elements. It's easy to do. The solution is to apply the adjustment directly to the layer, but keep it nondestructive. Right-click on the layer (or group of layers) and choose Convert to Smart Object. Now apply the adjustment through the Image>Adjustments menu, which will apply the adjustment directly to the layer instead of applying it as a separate layer.



The adjustments will now work like smart filters, only they're adjustments, so the effect is the same as clipped adjustment layers, but they don't get separated from their layers, nor affect layers they shouldn't. Whenever you need to make a change to one of the adjustments, simply double-click its name in the Layers panel.



DOUBLE YOUR CAMERA RAW ADJUSTMENT POWER

[Discuss this Issue](#)

When working in Camera Raw, I sometimes move a slider in the Basic panel all the way over (and wish I could move it more, especially for things such as Highlights), to recover details in skies and such. There's a way to trick Camera Raw into allowing you to turbocharge your adjustments. When you're in Camera Raw, change the magnification in the bottom-left corner so that you can see the gray canvas around the image (e.g., 25%). Select the Graduated Filter (M) and then drag a short gradient just off the canvas so that the entire image is being affected (see image above). Now change the adjustment settings in the Graduated Filter panel and you've effectively doubled your Camera Raw adjustments.

MULTIPLE LAYER MASKS

Each layer can have only one layer mask (or pixel mask; it can also have a vector mask). So, what if you want to do some complex masking that requires more than one mask? An example would be a gradient, where you want to cut part of the gradient blend, but keep it nondestructive. All you need to do is nest the layer inside a layer group (Command-G [PC: Ctrl-G]) even if it's just a single layer. Each layer group can have its own mask. Now you can paint onto that mask. Yes, and just like Russian nesting dolls, you can keep nesting that group into other groups and adding masks as you need them.

CHANGE QUICK MASK COLOR

Have you ever used Quick Mask? If so, I'm sure you love it; if not, it's really useful and worth a shot. Quick Mask is a way to alternate between a selection and a paintable mask. It works like a mask that you can apply with your Brush tool (B). Press

the Q key to toggle between Quick Mask and a marching ants selection. It's also a fast way of checking a mask for little holes and missing areas. By default, this mask is a red ruby-lith color to mimic the traditional mask that would be manually cut, from the X-Acto knife days. Most of the time, this works great, until you're masking a red subject, and then it's really hard to see the areas that are masked and the areas that aren't. Fortunately, there's an easy fix. Double-click the Quick Mask icon near the bottom of the Toolbar just below the Foreground and Background color swatches. You'll now see the Quick Mask Options dialog. Here you can change the color of the mask to something else, as well as the Opacity (transparency). It's very rare that I use the red color; I usually prefer a yellow or something much easier to see when working with people and skin. For green landscapes, the red works well most of the time.

PRESSURE CONTROL OVER QUICK SELECTION

When using the Quick Selection tool (W), you have control over the sensitivity by tapping the Left or Right Brackets on your keyboard to change the radius of the brush. A smaller radius makes for a more sensitive selection, whereas a wide radius gobbles up lots of tones and selects very quickly. You can change the radius or you can use it interactively with the help of a pressure-sensitive tablet, such as a Wacom or Surface Pro. Click on the little preview of the brush tip in the Options Bar at the top of the screen to open the Brush Options. You'll see a Size drop-down menu at the very bottom. Change this to Pen Pressure, and now you can adjust the sensitivity of your selection by varying your pressure on the pen. ■

Design Makeover

JAKE WIDMAN

CLIENT

Professional and Organizational Development Network in Higher Education

educational circles

[before]



The five different homemade logos from POD's founding through 2015

► The nonprofit **Professional and Organizational Development (POD) Network in Higher Education**, started in 1976, has a membership of about 1,300 higher-education professionals. The organization's goal is to improve teaching in higher education, explains member Natasha Haugnes. "To teach at a college level, you don't need training in teaching," says Haugnes, and the POD Network works to fill that gap.

Like Haugnes, POD members hold positions in faculty development at their respective institutions. (Haugnes is Faculty Developer and New Faculty Advisor at the Academy of Art University in San Francisco.) Most of them are located in the United States and Canada, though the organization does have an international reach.

The POD Network "runs on volunteer work," says Haugnes. That extends to its logo and branding, which until last year was always created by people in the organization. The network had five different homemade logos from its founding through 2015; the most recent dated from 2007. It featured three "bubbles" or "leaves," representing the network's instructional, professional, and organizational foundations. (Those three elements had appeared in other, more explicit forms in earlier logos.)

A few years ago, the subject of refreshing or revamping the logo started to come up again. Haugnes was on the POD Network's Board of Directors for three years, and "during that time, there was a lot of discussion about cleaning up the organization's branding," she recalls. And about two years ago, one of the committees put forth a proposal to get some branding done. Haugnes picked up on the idea and got some funds approved.

makeover submissions

We're looking for product packaging or labels, print advertisements, websites, and magazine covers that are currently in the marketplace for future "design makeovers." So if you or someone you know has a design that you'd like us to consider making over, or if you're a designer and you'd like to be considered for a future "Design Makeover," send us an email at letters@photoshopper.com. (Note: This is purely a design exercise and the designers do not work directly with the client, create functioning websites, etc.)

We'll also be covering real-world makeovers in this column, so let us know if you recently had a branding makeover or if you did a branding makeover for a client that you'd like us to consider.

CLIENT

Professional and Organizational Development Network in Higher Education

[the problem]



Website before the new logo

► There was no doubt in Haugnes’s mind that the POD Network needed to pay some attention to its brand. To her eye, the existing logo was unsophisticated and not really reflective of the organization’s professionalism. She had anecdotal evidence that others felt the same way, too. At international conferences, she says, “a lot of people were getting self-conscious about the brand.” Haugnes knew that the network needed a look that was more modern, more cohesive, and cleaner. Surprisingly, she says, others in the organization didn’t display any particular emotional attachment to the existing logo, so she initiated the process of a brand refresh.

Initially, she contacted an organization based in New York that was known for doing design work with non-profits. They put together a “really nice” package, Haugnes says, but it was way more expensive than the network’s funds would allow. So Haugnes next turned to a creative strategist to help the network prioritize what it needed in terms of an identity. The strategist interviewed several POD members and suggested that rather than undertaking a whole identity project, the organization should start with a new logo and other smaller initiatives.

With that roadmap in hand, Haugnes set out to find a designer. A mutual friend, a copywriter, suggested she solicit a bid from Susan LeGrande, a designer the copywriter had worked with before. Haugnes presented that bid and two others to the network’s Board of Directors, and they chose LeGrande.

Haugnes told LeGrande that the organization wanted a logo that would give the impression of being approachable and inviting, not some distant ivory-tower academic organization. “Being welcoming is something the network prides itself on” and is among its core values, Haugnes says.

“Surprisingly, she [Haugnes] says, others in the organization didn’t display any particular emotional attachment to the existing logo, so she initiated the process of a brand refresh.”

about the client

The Professional and Organizational Development (POD) Network in Higher Education is devoted to improving teaching and learning in higher education. Founded in 1976, POD provides its members with personal and academic relationships that are essential for professional growth.

Central to POD’s philosophy is lifelong, holistic, personal, and professional learning, growth, and change for the higher education community. The three purposes of POD are to: (1) Provide support and services for its members through publications, conferences, consulting, and networking; (2) offer services and resources to others interested in educational development; and (3) fulfill an advocacy role, seeking to inform and persuade educational leaders of the value of educational development in the institutions of higher education.

DESIGNER*Susan LeGrande*susanlegrande.carbonmade.com**[the process]***Examples from Round 1**Examples from Round 2**Examples from Round 3*

► LeGrande agreed that the old logo was “definitely outdated” and needed attention. But first, she wanted to be clear on the scope of the job. “I wasn’t supposed to give them a whole new logo,” she says, having been told that the network just wanted a “refresh.” When she asked what they liked about the current logo or what they might want to keep, they said the color palette but not much else. That opened up the possibility to go further than simply a refresh.

Since any new logo wasn’t supposed to be too radical or far-out, LeGrande started looking for a type treatment solution based on a new font. “I quickly ended up with the font Rockwell because the *p*, *o*, and *d* each have a circle,” she says. That let her play with connecting the circles in ways that would recall the current logo’s bubbles.

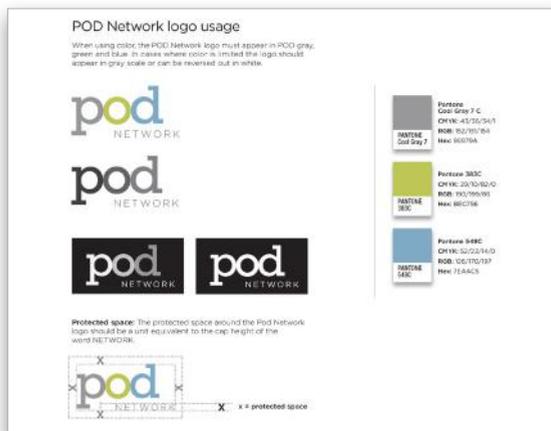
She then started putting the word *POD* (in lowercase) in different configurations: inside square boxes or circles, in a word balloon, in front of three bubbles, outlined or in color, and so on. She sent that first round of variations to Haugnes to discuss just between the two of them. “I sent her stuff for her eyes only, to get direction and to give her an idea of how broad the redesign could be,” LeGrande says.

The next round focused on three different directions and variations on those. “I took some of the stuff she liked and did an exploration of those,” says LeGrande. These were shared with others in the POD network. And the final round was based on the three letters in the Rockwell font, exploring different colors and different ways the letters could overlap. “The idea that we ended up with wasn’t one of the original ideas,” LeGrande says

DESIGNER

Susan LeGrande
susanlegrande.carbonmade.com

[**the result**]



► “I was happy with where they ended up,” says LeGrande. “I like the simplicity of it.” She’s also tickled by the idea that most people seeing it might not even notice that it features three touching circles, reminiscent of the old logo’s leaves. “I like the idea that you can look at a logo for a while and see something in it you’ve never seen before,” she says. She also redesigned the organization’s homepage—“I didn’t make huge changes,” she says, “but they were important.”

She was also pleased with the process of working with Haugnes. Given the limited funds available for the project, it was clear that Haugnes wouldn’t want to deal with “scope creep” or pursue any direction that wasn’t likely to go anywhere. “She made sure people were decisive about what they wanted,” LeGrande says.

The POD Network announced the new logo in its spring 2016 newsletter and began transitioning to it across all its materials. The official launch of the new logo was at their conference at the beginning of November. Haugnes says that the reaction has been overwhelmingly positive from the members she’s talked to. “I’ve heard nothing negative about it,” she says. She could also tell that people liked it, she says, because she noticed that several of the presenters made the logo “really huge” on their slides. This year’s conference was the biggest ever, and “the logo may have contributed to that,” she says.

LeGrande also provided the organization with extensive branding guidelines, covering such things as black-and-white versions, proper usage over photographs or colored backgrounds, and an expanded color palette (beyond the three colors in the logo). The organization now has a team in charge of making sure the logo is implemented properly.

[Discuss this Issue](#)

about the designer

Susan LeGrande spent more than 25 years working for big ad agencies, including stints as senior art director at Publicis and Hal Riney and as Vice President, Group Creative Director at Grey Advertising, both in San Francisco. In 2006, she struck out on her own and opened **Susan LeGrande Art Direction**, where she can give her clients excellent creative without the layers and costs associated with large agencies—where many smaller companies get shortchanged.

Since then her projects have included work for a wide range of clients, from tech companies such as Plantronics and RingCentral, food industry firms such as Dole Foods, and online retailers such as Frogger golf accessories. She also spent three year as a contract senior art director with Apollo Integrated Marketing, working in all media for the University of Phoenix.

Her work has won awards for print and television, including a Clio finalist and the New York festivals. ■



PortraitPro Body

**Powerful Full-Body Shaping—
in the Right Hands and Situations**

Review by Jessica Maldonado

Company: Anthropics Technology Inc.

Price: Standard: \$79.90; Studio: \$119.90 (works as Photoshop and Lightroom plug-in)

Rating: ★★★★★

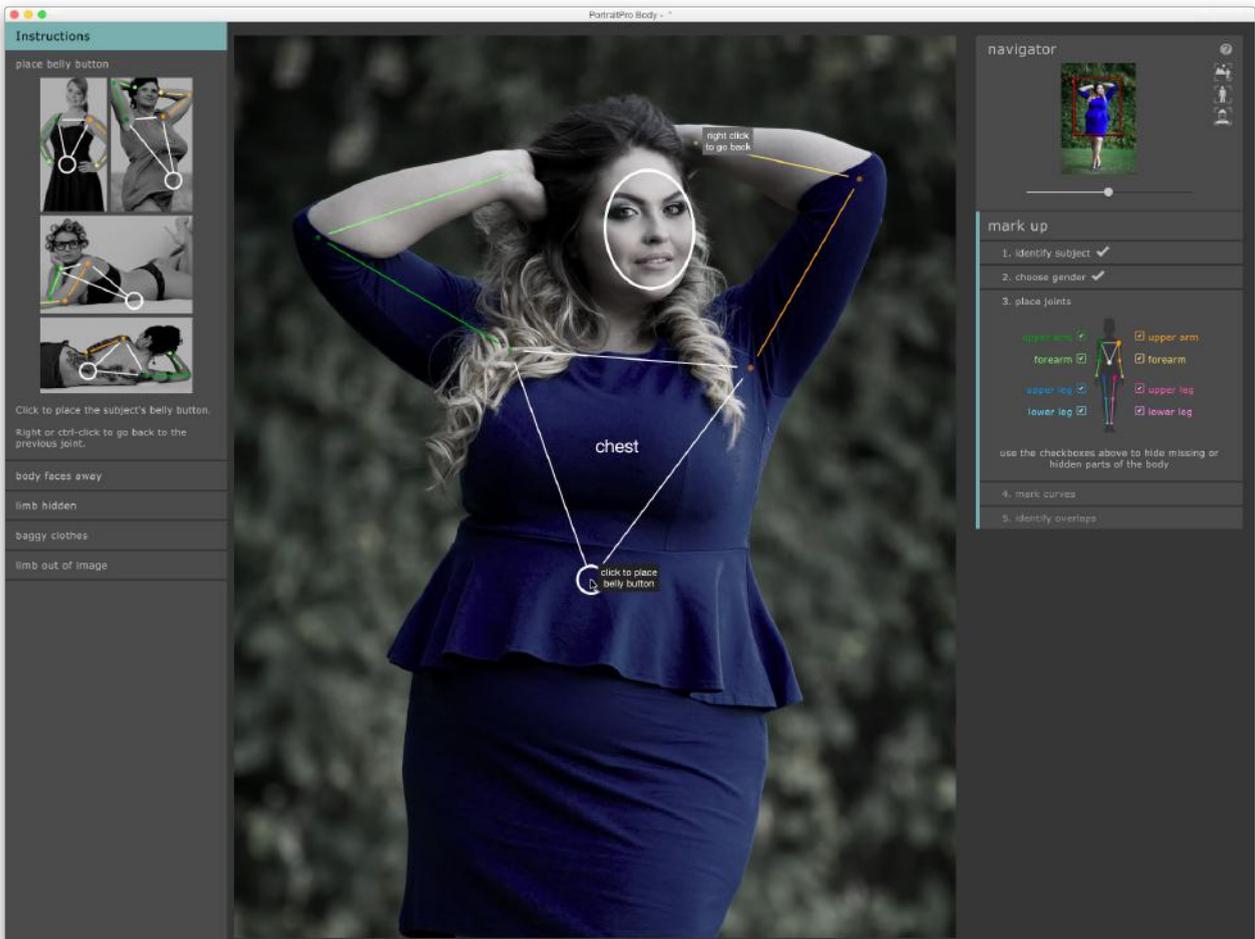
Hot: Fast; simple; full-body editing

Not: With great power comes great responsibility (very easy to go overboard)

I previously reviewed PortraitPro **12** and **15** for *Photoshop User* and had high praise for both versions, so I had high expectations for PortraitPro Body. And it's an impressive piece of software. Upon opening an image, you follow simple prompts to mark up the body structure/skeleton of your subject and then use sliders to adjust bodies from head to toe—I marvel at the algorithms that must underlie each slider. Then, there are additional Liquify-like tools for further sculpting, and a pared-down version of its parent-program's facial corrections. As with the original PortraitPro, it's also a ton of fun to use.

Yet, I've struggled regarding what to say about PortraitPro Body. As is always the case with retouching software, it's far too easy to take it too far and get over-retouched, unrealistic results. Somehow the chances of this seem multiplied with full-body manipulation.

If you routinely have clients who ask to be morphed into perfection and you're not a master of Photoshop, then you'll find PortraitPro Body extremely useful. It came in super handy when I wanted to quickly composite my daughter into a shot of



Left: In only a few minutes, I dramatically slimmed this plus-sized model (probably more than I would've adjusted for someone I actually knew).

Above: PortraitPro Body interface, as it leads you through marking up the joints of your subject.

“Use it to correct posture, to improve symmetry, or to save an otherwise great shot by adjusting a flaw in the subject’s pose. PortraitPro Body may eliminate the need to hire a professional retoucher for small corrections like these.”

her Barbie Princess dolls: Nip in that waist! Elongate those legs! Done! Because the frivolity of the project allowed me to embrace the extreme retouching capabilities, it was awesome and guilt-free. Conversely, if you can be trusted to use it judiciously, all power to you, go for it. Use it to correct posture, to improve symmetry, or to save an otherwise great shot by adjusting a flaw in the subject’s pose. PortraitPro Body may eliminate the need to hire a professional retoucher for small corrections like these.

Somehow, there’s more of an ethical issue for me with body contour than with skin smoothing. Do ethics have a place in software reviews? My perspective on full-body retouching is that the artists who have a “need” to do it—and will take the time to do it well—already know how to do it in Photoshop, and don’t really need a dedicated piece of software to guide them along; they’ll move bit-by-bit making intelligent, anatomy-based decisions. I worry that people who are likely to use PortraitPro Body may be more apt to go overboard with thinning and reshaping. This is my opinion, and my lack of trust in human nature, more than an issue with the product, which is quite good. ■



Profoto Air Remote TTL-S

Now Sony Users can Remotely Control their Profoto Strobes

Review by Michael Corsentino

Company: **Profoto**

Price: \$419

Rating: ★★★★★

Hot: TTL; Hybrid Mode; HSS; Manual mode; 1,000' range; approved for use worldwide

Not:

The wait is finally over for Sony mirrorless camera owners who've been waiting for a Sony-compatible Profoto Air Remote. The Profoto Air Remote TTL-S brings the long-anticipated TTL wireless control for Air-enabled Profoto packs and strobes that Canon and Nikon users have been enjoying to the following Sony camera models: Sony Alpha a7 II, Sony Alpha a7R II, and Sony Alpha a7S II.

The Profoto Air Remote TTL-S allows Sony camera owners to wirelessly integrate their AirTTL Profoto strobes. Simply attach the Air Remote TTL-S to the camera's hot shoe and you're ready for perfect point-and-shoot TTL exposures right off the bat! That's the beauty of TTL.

If you want additional control, the Profoto Air Remote TTL-S also offers a Hybrid Mode, which allows users to first obtain a proper exposure via TTL and then switch over to manual mode to make desired creative adjustments. This combination delivers the best of both worlds, making it possible for you to work intuitively and quickly while still remaining in full control creatively. And if you're old school like me, the Profoto Air Remote TTL-S can also be used for full manual control.

One of the really exciting features included in Profoto Air Remote TTL is Profoto's patent-pending High-Speed Sync (HSS) technology. The HSS not only allows you to combine flash, daylight, and wide-open apertures, but it's fast enough for today's high-speed cameras, and one of the most consistent HSS solutions available.

The Profoto Air Remote TTL-S sports an impressive 1,000' wireless range, is approved for worldwide use with its 2.4-GHz frequency band, and includes a USB port for future firmware updates. ■



SHOOTTOOLS AutoPan

Panning Head “Made in Italy”
Fits Any Slider

Review by Erik Vlietinck

Company: **SHOOTTOOLS**

Price: \$749

Rating: ★★★★★

Hot: Works with dollies, sliders, etc.; accurate synchronization; fast setup; 26-lb. load

Not:

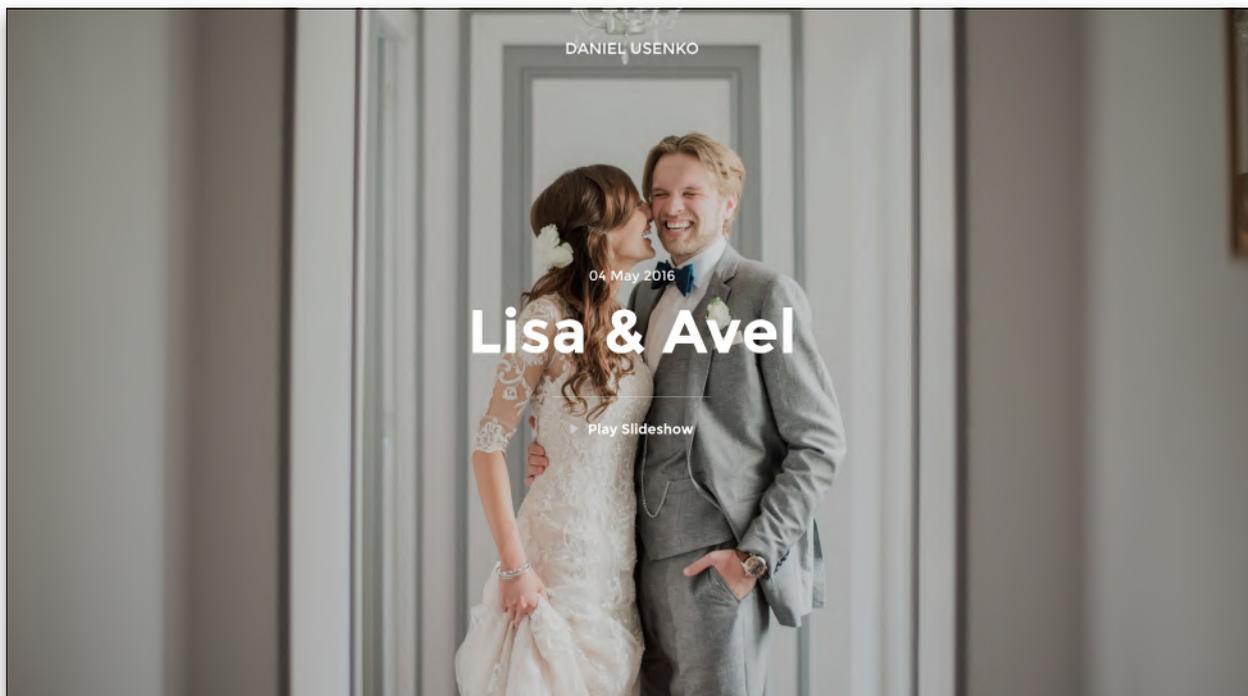
The AutoPan is a universal panning head that allows you to create panoramas, as well as track a subject. The innovative AutoPan works with sliders and dollies and has multiple usage settings, including one where you use the head as a base for a rotating display. The AutoPan can be remote controlled with an upcoming smartphone app.

The AutoPan keeps your camera focused on one point while moving the camera past your subject. It can also create panoramas or rotate freely. The device has a 360° range and is battery powered. It has been designed to work in a horizontal plane.

Three ports sit at the side of the unit: a DC power port to charge the battery, an external sensor port, and a shutter-release port. Operating buttons are at the opposite side of the spring-loaded cable that makes the head move in sync with the motion of the camera. The 3-meter cable is made of a very smooth synthetic material. You’re supposed to attach the cable to either end of the slider (or if you’re using a dolly, either end of the motion path).

The AutoPan has a built-in motor that makes the head rotate. It’s incredibly silent. With two buttons on the unit, you can rotate the head clockwise or counterclockwise to put it in a starting/in-between/end position. There are 10 keyframes to set. The panning motion of the AutoPan is buttery smooth and the sync system is very accurate.

SHOOTTOOLS is about to release a smartphone app that will allow you to control the unit via Wi-Fi. You’ll be able to move the head freely, control a DSLR for time-lapse photography, etc. You’ll also be able to control the AutoPan in tandem with external sensors. ■



Pixellu SmartSlides

Beautiful Slideshows and Royalty-Free Music Made Easy

Review by Michael Corsentino

Company: [Pixellu](#)

Price: \$8-\$48/month

Rating: ★★★★★

Hot: High-resolution slideshows; curated royalty-free music; fast; easy to use

Not: Slideshow download feature coming soon

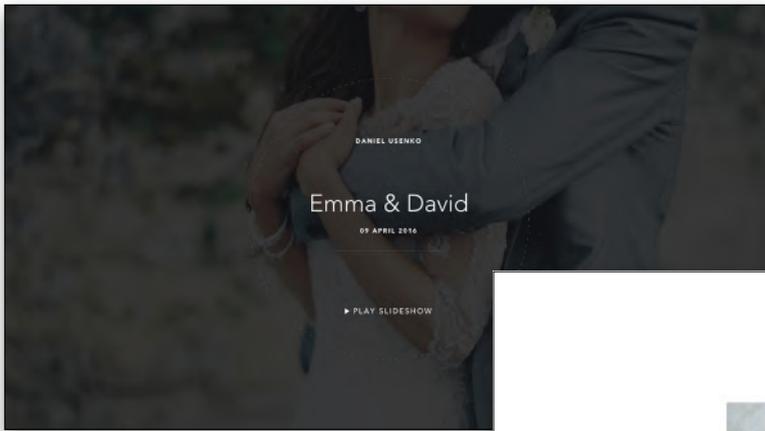
Okay, I'm impressed! One of things that's always driven me a little nuts about creating slideshows is the cumbersome process of adding images; how time-consuming and expensive it can be finding tasteful, royalty-free music; and the low-resolution final results, even when I'm using the best solutions available.

Well, that has all changed with Pixellu's new Web-based, slide-show-creation software, SmartSlides! After two years of development from the ground up, Pixellu is bringing a fresh and exciting approach to slideshows. Gone are the hours spent searching music libraries; clunky, frustrating user interfaces; and lackluster resolution.

With SmartSlides' HTML5 implementation, beautiful, full-screen, high-resolution images that take full advantage of today's gorgeous high-resolution screens are finally a reality. When it comes to music, SmartSlides has you covered, as well. Pixellu partnered with industry leading music service [Marmoset](#) to create a curated library of built-in, royalty-free music that's perfect for use in slideshows.

While others try and be all things to all people, SmartSlides keeps it simple and focuses on what's important: your images and sourcing great music to go with them. The SmartSlides Web interface shares the same simple, fast, and elegant design principles that have made Pixellu's [SmartAlbums](#) a hit with photographers around the world.

The SmartSlides workflow is quick and easy, taking literally around 12 minutes to create a full-blown slideshow from start to finish. The results are beautiful, polished, image-centric,



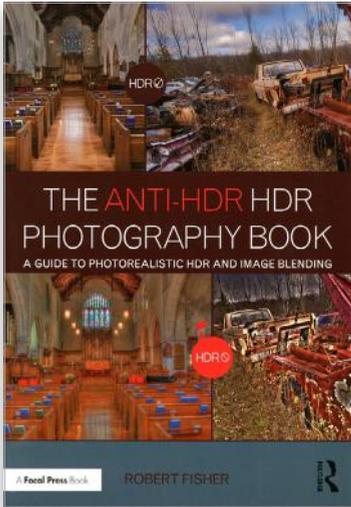
“The results are beautiful, polished, image-centric, high-resolution presentations compatible with screens all the way up to 4K, and with a myriad of options for sharing.”

high-resolution presentations compatible with screens all the way up to 4K, and with a myriad of options for sharing.

Creating a slideshow is as simple as uploading JPEGs (2,200 pixels on the vertical edge are recommended for 4K displays); choosing one or more songs from the seven music categories provided (or uploading your own); customizing slide order, dissolves, and image display duration during the WrapUp step; and choosing one of SmartSlide’s elegant opening title page themes for your slideshow. That’s it. Once that’s done, just hit Publish, and in what seems like the blink of an eye, you have a killer slideshow.

SmartSlides also automatically matches the images in your slideshow to the length of the song you’ve chosen and lets you know how long each image will be displayed. If you want increased display time for individual images, it’s as simple as adding another song. SmartSlides then automatically adjusts everything to match the new music. Slideshows be can shared using the URL or embed code provided if you’d like to post it to your website. Viewers see an opening title screen that includes a full-screen image, play/replay controls, social media badges for sharing, credits for the music, and an area to display your business branding.

Pixellu has three different tiers for pricing: Starter, Pro, and Studio. Starter allows you to store 10 slideshows and costs \$12/month (or \$8/month for an annual plan). Pro allows you to store 200 slideshows and costs \$24/month (or \$16/month for an annual plan). Studio allows you to store 1,000 slideshows and costs \$48/month (or \$32/month for an annual plan). ■



The Anti-HDR HDR Photography Book: A Guide to Photorealistic HDR and Image Blending

By Robert Fisher

Don't think of this as a Photoshop or Lightroom book, but rather as a concept book. In addition to Photoshop, Lightroom, Bridge, and Camera Raw, the author uses non-Adobe software, including **Photomatix** and **SNS-HDR Pro**. The author starts at the beginning—selecting an appropriate camera and accessories—and works through the process of capturing photos appropriate for HDR (high dynamic range) processing, doing the actual processing in a number of ways, and ends with conversion to black and white. His goal is to help you take advantage of the great power of HDR imagery without producing the all-too-common garish, over-saturated, surreal images often produced using HDR software. The actual goal is to produce a realistic-looking image with great detail through the spectrum, from shadows to highlights. You'll find a good discussion on tone mapping and excellent coverage of blending, both automatically and manually. Good comparison images, too.

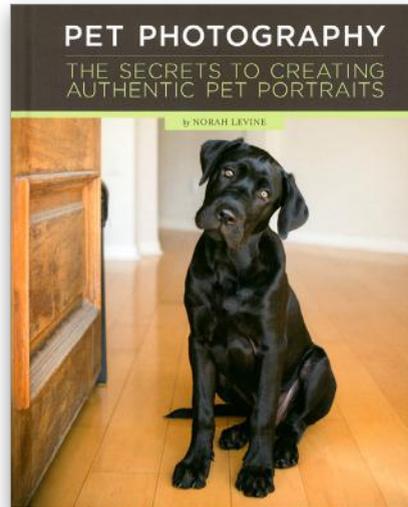


Publisher: **Focal Press**

Pages: 232

Price: \$39.95 (paperback)

▶ Rating: ◆◆◆◆◆



Pet Photography: The Secrets to Creating Authentic Pet Portraits

By Norah Levine

The first 60% of this book is appropriate for almost all photographers, especially portrait (people or pets) photographers. The rest of the book focuses on, in separate chapters, the challenges of photographing dogs, cats, horses, and other animals. The author has sections on understanding each type of animal's behavior, how to pose them, getting the animal's attention, trying to show an animal's individual character, and troubleshooting. These chapters are unique in content and the author has many very incisive observations. The author's experience and experiences are on full display as she discusses the unique challenges of photographing the different species. You'll also find information on the difference between shooting on location and in your studio (where you have far more control over some very important aspects of photography, especially lighting). Even if you just create photos of your household pets, there's a lot here that can improve your images.



Publisher: **Rocky Nook**

Pages: 280

Price: \$39.95 (hardcover)

▶ Rating: ◆◆◆◆◆



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From the Help Desk

answers to photoshop & gear-related questions

PETER BAUER

What does “SVG” mean?—Quinn

► To: Quinn

From: KelbyOne Help Desk

SVG stands for “scalable vector graphics.” It’s a term used in Photoshop for fonts that can have individual glyphs (characters) that are multicolored. You may also hear SVG fonts referred to as “color fonts.” In Photoshop’s Font menu, you’ll be able to identify these fonts by a little tiny “SVG” symbol in the lower right of the *O* that indicates an OpenType font.

You’ll find three types of fonts (okay, bad pun!) in Photoshop’s Font menu. TrueType fonts have a double T between the name of the font and the sample, OpenType fonts show the *O* symbol to the right of the font name, and SVG fonts add the “SVG” to the *O* symbol.

OpenType fonts (both regular and SVG) can contain many more glyphs (characters) than can TrueType fonts and often have alternate styles for individual characters built into the font.

The key to SVG options and alternates for individual characters in Photoshop is the Glyphs panel. (Open it through Photoshop’s Window menu.) To experiment with SVG, use Photoshop CC 2017’s Trajan Color font—it’s one of two SVG fonts installed with Photoshop. (The other is EmojiOne, found by default near the top of the Fonts menu rather than in alphabetical order in the menu. But that font deserves its own column.) These SVG fonts are sort of a trial balloon for Adobe to see if there’s enough interest and usage of the concept to continue development. (Try it and see the power of this option. And don’t forget to send your feedback to Adobe. If there’s not suitable support for SVG fonts, we may watch this promising option wither. Keep in mind that SVG fonts will increase file size.)

Because this is such a new concept, it’s supported by only a few programs other than Photoshop in the opening stage: Firefox, Windows 10 Anniversary Edition Microsoft Edge, and in Windows 10 apps that support DirectWrite and Direct2D.

To take advantage of the options available for SVG fonts, follow these steps:

- Open or create a document in Photoshop.
- Select the Type tool (T).
- In the Options Bar, select Trajan Color as the font.
- Click in the image window to create point type, or drag the Type tool to create a rectangle in which to create paragraph type. (Alternatively, click with the Type tool on an existing path to add text along the path.)
- Add your text.
- Press Command-Return (PC: Ctrl-Enter) to finish adding text.
- Click-and-drag over a character with the Type tool to select it. You can also select multiple characters if you want to replace them with a single character from the Glyphs panel.
- In the Glyphs panel, below the font name, select the option Alternates for Selection. (You’ll also see a gray bar under the highlighted character, and positioning the cursor over the character shows you the alternates and color options directly in the document.)
- Choose from among the colors/gradients available.
- Double-click on the option of your choice.
- Move the cursor away from the text to show the Move tool, and click to see the results.

Notice, too, that instead of Alternates for Selection, you can select Entire Font. That enables you to select one or more characters and see all of the options available for that font. You can, for example, select one or more characters and replace them with perhaps a dollar sign or another symbol. ■

KelbyOne Member
HELP DESK

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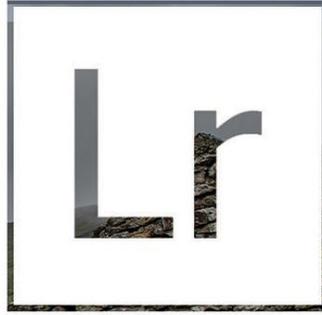


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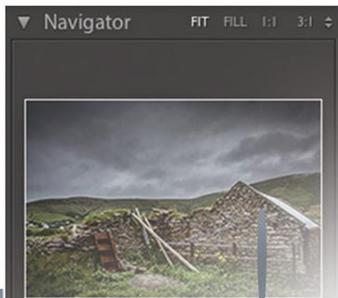


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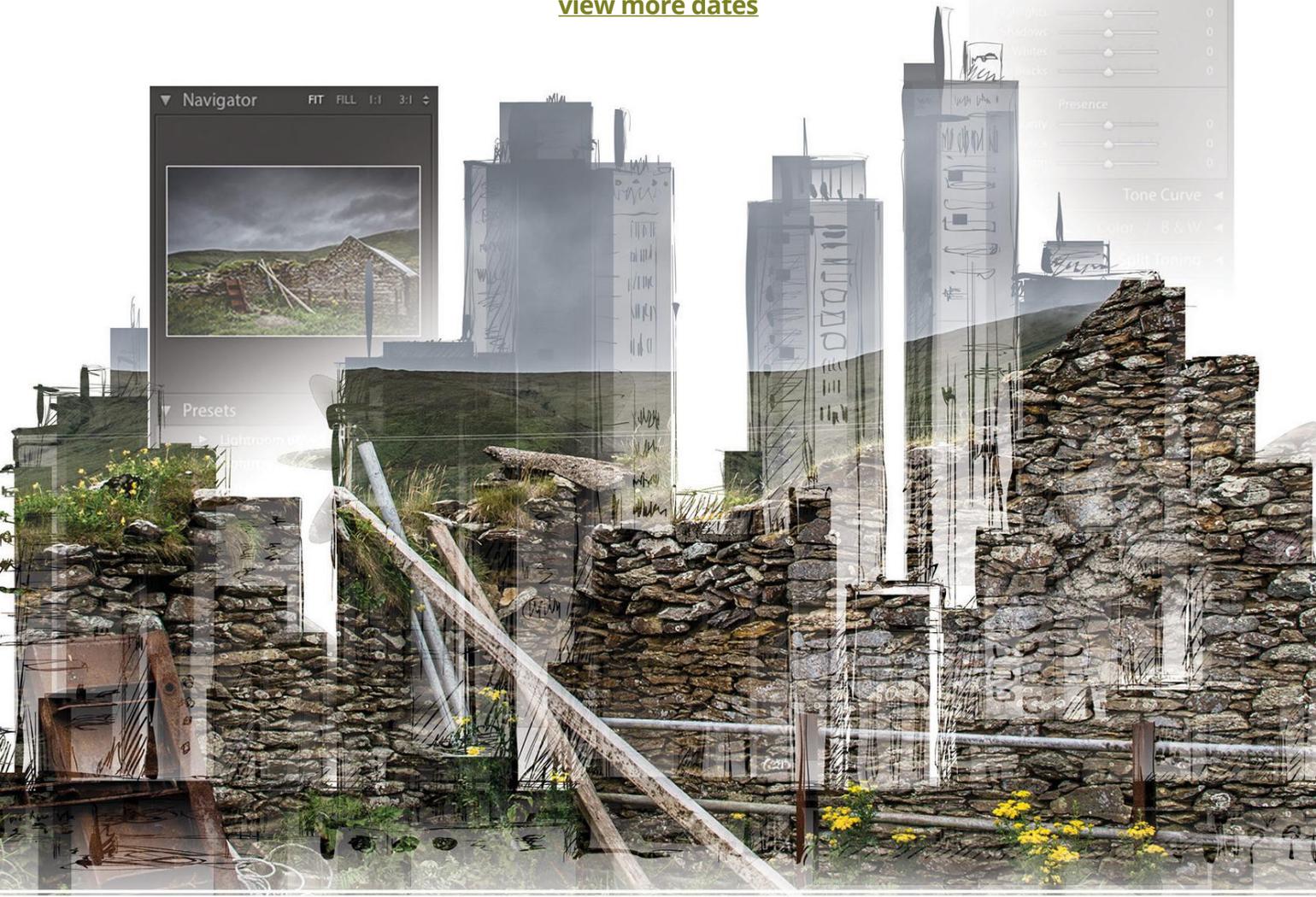
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Photoshop

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