

Under the Loupe

Getting a new computer this holiday season? We tell you everything you need to know to move your Lightroom catalog to the new machine.

Proving Ground

Learn how to take advantage of all the power and options that the new Sky Replacement feature offers in Photoshop

Photoshop® USER



HOLIDAY GEAR GUIDE

Quarantine Edition



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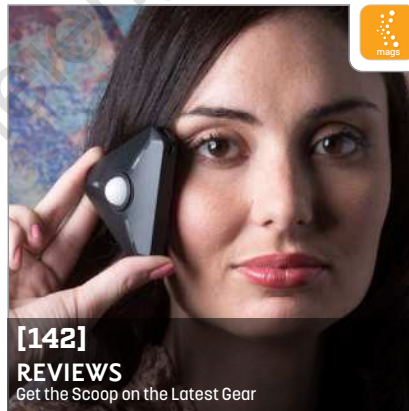


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Lightroom in the Palm of Your Hand

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ONLINE CONTENT

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Click this symbol in the navigation bar at the top of the online reader to access the Contents.

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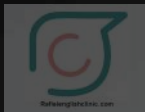
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HERE'S TO BRIGHTER DAYS

Okay, you might say that 2020 hasn't been a particularly awesome year (stop snickering), but that doesn't mean it can't end on a high note (and the bar is pretty low for a high note this year). So whaddya say we take it out the way we have for the past 15 years or so with my "Annual Gonzo Holiday Gear Guide," which is really a gift guide, but you know what I mean.

That's right! It's finally here and, since 2021 is going to be a tremendously better year for us all, let's make sure we have the gear to make the most of it. I've hand-picked some sweet gift ideas in this end-of-year issue: lots of great new stuff, and a couple of classics that snuck in because they just make such great picks. One tack you might consider is to turn to the page in the magazine that has the gear *you'd* like to get for the holidays, and leave your iPad or computer turned on with a sticky note right on the glass that reads, "Get me this!" Subtle, I know.

In other news, I have a message about 2021, and moving on from the past. I still run into people on a surprisingly regular basis who are even now back on Lightroom 6 and really old versions of Photoshop, because they're just not going to "rent their software." So, I'd like to prove a point that they're stuck using outdated, unsupported, and old programs. In just a few more months, that version of Lightroom is going to be six years old which, in terms of software development, may as well be 20 years.

So much has been added, changed, and improved. Lightroom Classic is faster, more stable, and there are so many new features and improvements throughout. It's better in just about every way (well, except the naming thing). Photoshop has grown by leaps and bounds, as well, and the Adobe Sensei AI stuff is making our lives easier and giving us more time to



be creative. Why not make 2021 the year you start moving forward with your postprocessing, and get on the latest versions of Lightroom and Photoshop? Look, I don't make a commission or affiliate fee if you subscribe to an Adobe subscription plan, but I know what you're missing, and for what? To make a point? To whom? Let's clean the slate: Start 2021 in a better place postprocessing-wise, and once you do, you'll wonder why you waited so long.

Two thousand twenty-one could be a banner year, and that's what I'm hoping for you, your family, your health, and your career. Brighter days are ahead, so let's finish this year off on a high note, with fun new goodies under the tree and a new outlook for the year ahead.

Here's wishing you and yours a wonderful holiday, happy shopping, and we'll see you next year! 😊

All my best,

Scott Kelby
KelbyOne President & CEO
Editor & Publisher

Photoshop USER

EDITORIAL:

Scott Kelby, Editor-in-Chief

Chris Main, Managing Editor

Kim Doty, Associate Editor

Barbara Thompson, Copy Editor

Cindy Snyder, Technical Editor

GRAPHICS:

Jessica Maldonado, Art Director

Margie Rosenstein, Senior Graphic Designer

Angela Naymick, Senior Web/Graphic Designer

MARKETING:

Ashley Fosse

Rachel Scott

Kleber Stephenson

WEB:

Adam Frick

Curt Husting

Yojance Rabelo

Aaron Westgate

PUBLISHING:

Scott Kelby, Publisher

Kalebra Kelby, Executive V.P.

Jean A. Kendra, Business Manager

ADVERTISING:

Kleber Stephenson, Vice President of Business

Development & Enterprise: kleber@kelbyone.com

HOW TO CONTACT KELBYONE:

U.S. Mail: 118 Douglas Road East
Oldsmar, FL 34677-2922

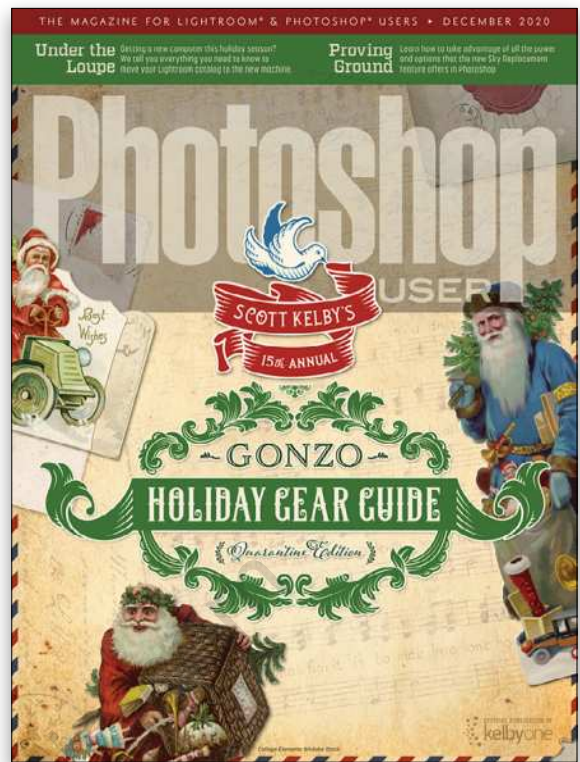
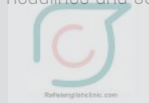
Voice: 813-433-5000 ■ **Fax:** 813-433-5015

Customer Service: info@kelbyone.com

Letters to the Editor: letters@photoshopuser.com

COLOPHON:

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Scott Kelby's 15th Annual **Gonzo Holiday Gear Guide**

It's that time of year again when Scott waxes poetic about all of the gear, software, and services that he's used during the year and that he now loves so much that he just can't live without them. Why does he do this every year? To make it easier for you to buy the perfect holiday gift for your favorite photographer (which very well could be yourself, but we're not judging). So peruse Scott's guide and start putting together your holiday gift list today. Don't wait until the last minute to finish your holiday shopping like we plan to do.

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CONTRIBUTORS

COREY BARKER



is an award-winning designer and illustrator. He has also been an instructor at the Photoshop World Conference and an Adobe MAX Master Instructor, and has produced numerous titles for KelbyOne. Look for his latest book *Photoshop Tricks for Designers*.

MARK HEAPS



is an Adobe Community Professional, instructor, author, photographer, and Executive Creative Director. He's been a featured speaker at Adobe MAX, SXSW, and many other events. His clients include Apple, Google, Coca-Cola, Dell, and many others.

LESA SNIDER



is the author of *Adobe Lightroom CC and Photoshop CC for Photographers: Classroom in a Book* (2016), *Photoshop CC: The Missing Manual*, *TheSkinnyBooks*, and more than 40 video courses. She's also the technical author and eLearning specialist for *TAITowers*.

PETER BAUER

is an award-winning photographer and author, and does photo and video verification for a limited clientele. His latest book is *Photoshop CC for Dummies*. He was inducted into the Photoshop Hall of Fame in 2010 and received the Pioneer of Photoshop Award in 2005.

BRYAN O'NEIL HUGHES



is Director of Product Management & Partner Outreach at Adobe, overseeing a portfolio of Creative Cloud applications and services. He's one of Adobe's primary spokespeople, representing them across creative segments and platforms.

ROB SYLVAN



is a photographer, educator, and aspiring beekeeper. He's the author of many Lightroom and photography books, eBooks, and videos, including *Adobe Photoshop Lightroom Classic for Dummies*. Rob can often be found in the *KelbyOne Community* helping members with PS and LR.

DAVE CLAYTON



is a UK-based graphic designer with over 30 years experience; author of *How Do I Do That In InDesign*; host of the successful *He Shoots, He Draws* podcast; and a KelbyOne, Photoshop World, and Adobe MAX instructor. He also works at *Astute Graphics*.

SEAN McCORMACK



is a commercial photographer based in Galway, Ireland. His work covers everything from fashion and portraiture to products and interiors. He fell into writing from his love of Lightroom, and appreciates the opportunity to pass on his knowledge. He also loves playing with plug-ins.

SCOTT VALENTINE



blends his education in physics with his love for art, bringing a unique voice to teaching through experimentation. His *Hidden Power* books (Adobe Press) are used in colleges across the US. He wants you to never let your tools get in the way of your art.

DAVE CROSS



has been teaching Adobe software for more than 30 years. He's an Adobe Certified Instructor, in the Photoshop Hall of Fame, has written many articles and books, co-hosted *Photoshop User TV*, and has taught for KelbyOne, CreativeLive, and Photoshop Cafe.

KIRK NELSON



is a professional graphics artist in the Washington, D.C., area. He is an Adobe Certified Expert in Photoshop. Kirk's career has touched on a broad range of subjects from logo design to animation. He can be reached [here](#).

ERIK VLIETINCK



A J.D. by education, Erik has been a freelance technology editor for more than 22 years. He has written for *Macworld*, *Computer Arts*, *Post Magazine*, *Red Shark News*, and many others. Visit his website at [Visuals Producer](#).

SEÁN DUGGAN



is the author of several books on Photoshop and digital imaging, and he creates educational content for companies such as Adobe and LinkedIn Learning, where he has more than 20 online courses on photography, Photoshop and mobile image making.

SERGE RAMELLI



is a landscape and urban photographer based in the US and Paris. His work has been shown in more than 90 galleries worldwide, and he has 7 fine-art books. Serge teaches photography, Photoshop, and Lightroom to students all around the world.

MARTIN EVENING



is a photographer with a background in commercial studio photography. He's also an experienced technical reviewer, who has over the last two decades authored 25 books on Photoshop and Lightroom. He was inducted into the Photoshop Hall of Fame in 2008.

COLIN SMITH



is an award-winning digital artist, photographer, and lecturer who has authored 20 books and a library of training videos. He's the founder of the online resource [PhotoshopCAFE.com](#), president of [Software-Cinema.com](#), and runs a popular [YouTube channel](#).

COVER STORY



SCOTT KELBY'S 15TH ANNUAL GONZO HOLIDAY GEAR GUIDE

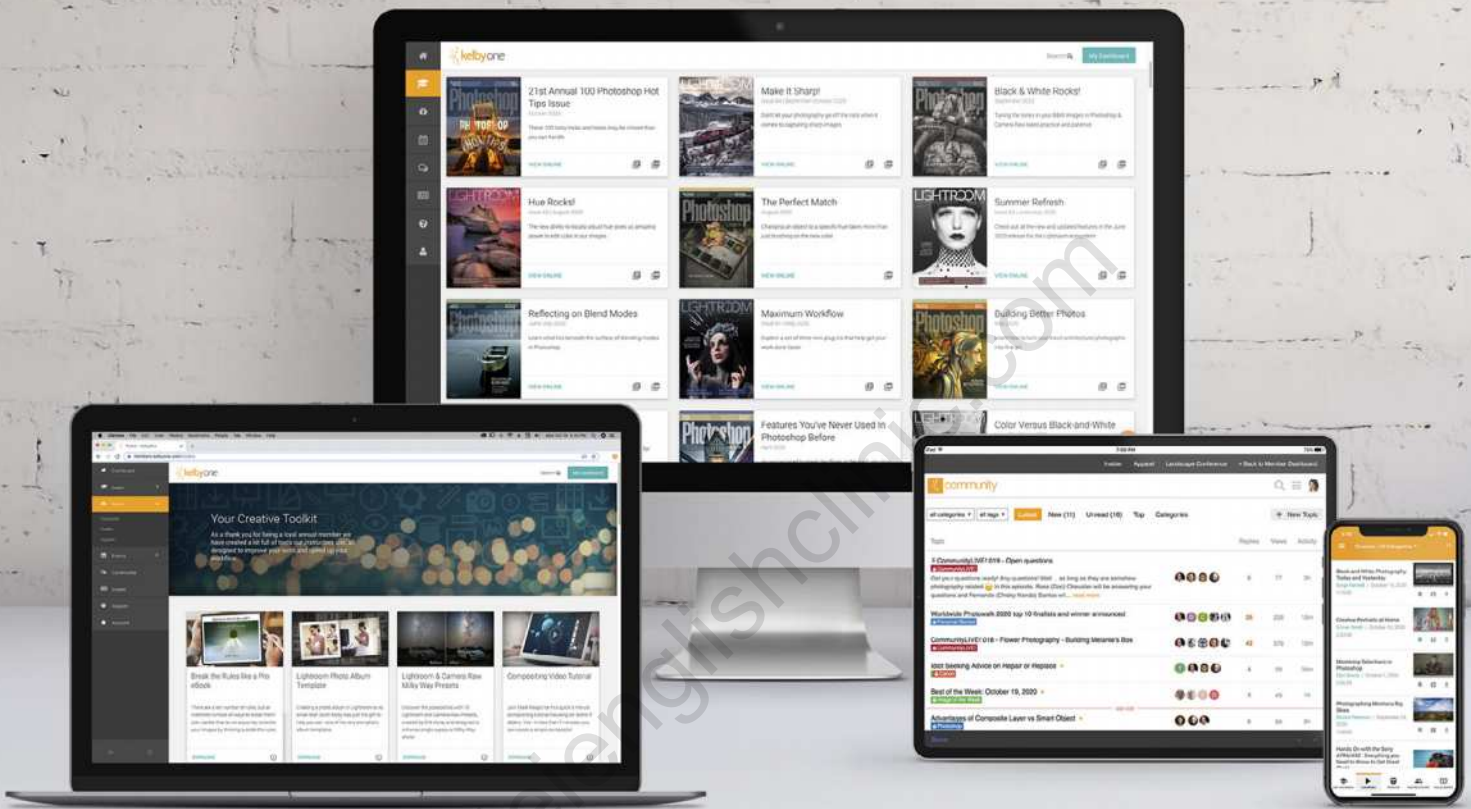
SCOTT KELBY

Are you ready for the holidays? So are we! Well, we're ready for the holiday cheer, but our gift shopping is far from done. If you still have a lot of gift shopping to do too, don't worry, Scott is here to help. If you have photographers on your holiday gift list, then before you do anything, check out everything in Scott's Gear Guide. He has some great ideas that would make any photographer giddy with joy.





ARE YOU GETTING THE MOST OUT OF YOUR KELBYONE PRO MEMBERSHIP?



As a Pro member, you're receiving the ultimate experience with KelbyOne. This is our complete plan that includes everything to immerse yourself in learning. We want to make sure you know about all of the added benefits you're getting as a Pro member so you can take advantage of them all! Pro members have access to our entire course library (800+ courses), including a new course every week, taught by world-class instructors who you know and love. In addition, you have hundreds of quick tips and tutorials, guided learning tracks, and the opportunity to live-learn through private members-only webcasts.

You can also get Photoshop, Lightroom, and photography help from the amazing members in our **Community**. You get *Photoshop User* magazine monthly along with access to more than 150 back issues, including all the issues of *Lightroom Magazine*. Then there's the **Creative Toolkit** packed with presets, eBooks, and other fun freebies. And last, but certainly not least, there are significant **discounts** available from our partners, such as Apple, B&H Photo, and Mpix.

Do you know someone who should go Pro? **Share the benefits of a Pro Membership** with them to help accelerate their learning today! ■



 **Questions & Comments**

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Member Challenge 40 Winner | Landscapes

In our last KelbyOne Member Challenge photo contest, we wanted you to get outside and capture your surroundings. In the amazing submissions that we received, we saw a wide display of waterfalls, oceans, and mountains. It reminds us how mind-blowing and vast this earth really is. It was with great pleasure that we recently announced on the KelbyOne Insider that Dan McCauley was the winner of Member Challenge 40 | Landscapes. If you've ever been out West, you can appreciate how special this shot is. Dan perfectly captured the feeling of being on the edge of the Grand Canyon. And if you haven't experienced this view in person, the vibrant sunset colors in this image will make you want to!

We also had an amazing Runner-Up and few incredible Honorable Mentions. To check out those images, [click here](#) to visit the Insider.

Dan McCauley



Member Challenge 41 | Portraits

Are you a people person? If not, it might be time to get out of your comfort zone for this next Member Challenge. Grab your kids, spouse, partner, or roommates and offer to take their portraits. They'll appreciate the gesture, and you'll end up with some great images for your portfolio. It's a *win-win*!

Maybe it's a senior portrait session, a headshot for a young professional, or a fashion and beauty shoot—the possibilities are endless. We can't wait to see your entries to this competition. Make sure you read all the rules before you get started. Here's a basic rundown of how the Member Challenge works:

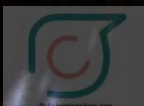
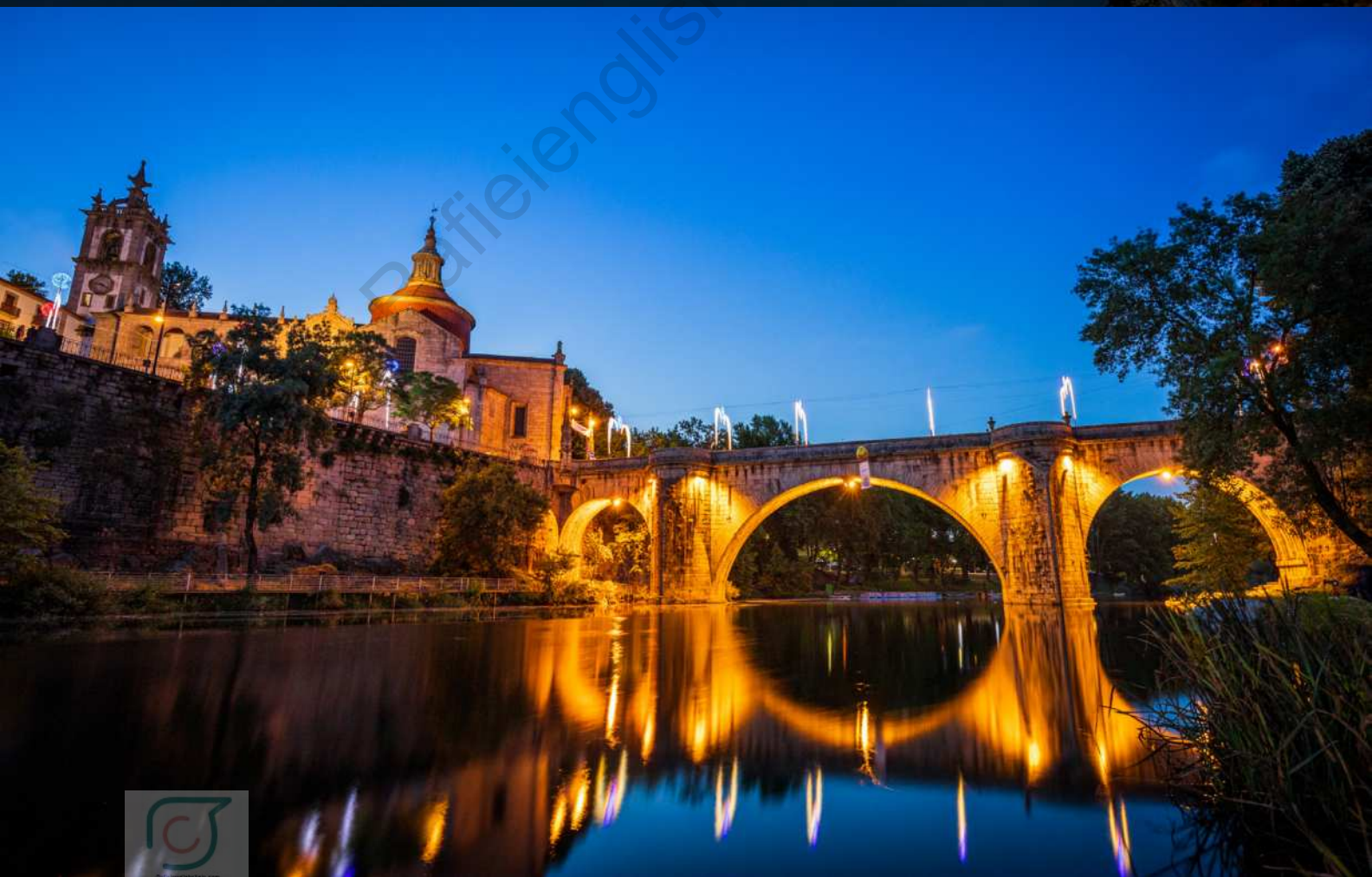
- Entrants must be KelbyOne Pro members to submit their work into the contest.
- Work must be original to the entrant.
- Only one image can be submitted per entrant.
- Work must be created between November 5–December 6, 2020.
- Images must be submitted by December 6, 2020, at 11:59 PM ET.
- Entry must be submitted in the **Community Member Challenge thread**, where you can also find all the details, rules, and prize information.
- The winner will receive a featured post on our **Insider** blog, exposure on our social channels, and major bragging rights!

So what are you waiting for? Time is running out. Create and submit an amazing image for your chance to win. Past winners have even been selected for the cover of **Photoshop User magazine**, so it's a pretty big deal!

Latest KelbyOne Member Discount

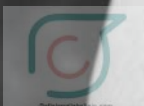
As a KelbyOne Pro member, you have access to some pretty cool discounts on hardware, software, services, and books. Some of our partners include B&H Photo, Apple, Mpix, Skylum, Rocky Nook, and Litra. If you don't take advantage of these discounts, you should really check them out. You can find them by [clicking here](#). Be sure to check back every now and then, because we're always adding new discounts. Here's our latest discount:

Boris FX: Boris FX recently released **Optics**, a plug-in for Adobe Photoshop and Lightroom, as well as a standalone application for macOS and Windows. Optics is the definitive photographer's toolkit for photos. Created by professional feature-film VFX artists, Optics simulates optical camera filters, specialized lenses, film stocks and grain, lens flares, lab processes, and color correction, as well as natural light and photographic effects. It features 160 filters and thousands of presets. We covered Optics in **Issue 64 of Lightroom Magazine**. KelbyOne Pro members can take 15% off their first purchase of all Boris FX products. Click [here](#) to check out all the details. ■









WHO'S WHO IN THE KELBYONE COMMUNITY

MICHAEL PARKS @   

Michael Parks is a full-time photographer living and working in Charlotte, North Carolina. He loves the art of photography, especially people photography. He believes making great pictures is about more than rules and technology; it's about communicating stories and emotions that matter to his clients. He specializes in weddings, engagement sessions, family portraits, senior portraits, newborns, maternity portraits, and professional headshots.

Why do you enjoy photographing people rather than, say, landscapes or products?

I gravitate toward the wedding and portrait genre as an extension of my interest in meeting new people and getting to know them. I enjoy creating pictures that authentically capture special moments in people's lives. Delivering the best result is a combination of thoughtful on-site work combined with selective postprocessing. For example, did you know that most of us have one eye that's slightly bigger than the other? I'll pose a person with their smaller eye closer to the camera, making the eyes appear more symmetrical. And for every hour I spend taking photographs, I spend double that culling and applying subtle edits that highlight my clients' best features and removing distractions. I do appreciate other genres like landscape photography; although, when I see a landscape, I often find myself thinking, "That would be a great background for a portrait!"

What's the secret to getting the best look from clients to give them the images they want?

My first step is understanding who each client is and what's important to them personally. For wedding couples, I offer a pre-wedding consultation, a simple questionnaire, and a lot of listening to cultivate a shared vision for their wedding photography. On the day of the wedding, I'm alert for expressions and gestures that transmit feeling. I encourage a couple's natural interactions: looking into each other's eyes, whispering into each other's ear, and posing hands and bodies in communicative angles. These techniques get their focus off the camera and bring emotion to the surface, where I can capture them in an authentic approach.

Which KelbyOne instructor has inspired you the most?

Joe McNally is my hero! I've seen every KelbyOne course he's taught—twice. My lovely wife surprised me with a seat in his 2016 NYC portrait class, which was an incredible learning experience. Joe's ability to interact with his clients is a model for me; his authentic interest in his clients' lives, coupled with clear guidance, generates the trust and confidence needed for a client to reveal their true self. With a class of students in tow,

I watched Joe engage and connect with a complete stranger in Central Park to create an incredible portrait.

How has the pandemic affected your wedding photography?

Photographing weddings is pressure-filled. It's also a wonderful challenge and opportunity to make pictures that mean a great deal to someone. While I miss the scale and pageantry of pre-COVID weddings, there's an intimacy and candor of smaller weddings that I love. I've seen this translate into powerful imagery, full of the emotion that I find so special. To keep my distance, I use telephoto lenses and guide the couple through poses without touching them.

What tips can you give for working with young children to get awesome family portraits?

I use the same approach with children as I do with adults: understand first, build trust, and then start taking pictures. Here are three tips that work for me:

- Squat: Photographing at the child's eye level creates connection.
- Be inclusive: Ask the child what picture they want, then fit it in.
- Prepare: Have equipment 100% ready and adults posed before pulling in children.

Have you taken on any projects recently to improve or expand your photography services?

I was lucky enough to photograph a 1973 911 Targa and a 1997 911 Turbo for a local collector. I've been a Porsche fan since I was 13, and spending time with these cars was my schoolboy dream. The final result is a collection of five 4x6' prints on SEG fabric, hanging in the collector's showroom. It's an option that I'm now offering other collectors and custom car shops.

What gear do you always have in your bag?

A Canon EOS R5 and EOS 5D Mark IV with 35mm and 85mm lenses on HoldFast straps. These setups provide the reliability, focal lengths, light-gathering, and colors that enable my style. ■



ON THE TWEET

HIGHLIGHTS FROM OUR TWITTER FEED

Kim Doty @kimdoty
 Just spent the last hour watching @JoeMcNallyPhoto share his images and stories in his The Love of Light seminar. Holy cow. He is truly amazing! 🤩 What a way to kick off this conference! -> kellyonlive.com/flash-conferen...
 #TheFlashPhotographyConference #KellyOnLive



1 Retweet 22 Likes

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www.litehq.com
 Check it out -> <https://www.facebook.com/litehq>



10 views

Scott Bourne @scottbourne
picturemethods.com/2020/11/10/m-z... You can read the rumor sites or you can ask me directly as someone who has actually shot with the new @getolympus M.Zuiko 150-400 f/4.5 super zoom. I'll try to answer serious questions best I can.



M.ZUIKO DIGITAL ED 150-400mm Super Zoom - First Look
 When it comes to super telephoto lenses, the battle is over and the M.ZUIKO DIGITAL ED 150-400mm F4.5 IS TC1.2x IS PRO is the clear winner. picturemethods.com

7:45 PM · Nov 12, 2020 · Twitter Web App

Black Women Photographers and Venetia Caravati Head @sage
 Putting together a coffee photo book that explores the narrative that hurricanes are the energy source of our ancestors lost at sea, here's an excerpt. Releasing the full book January 2021



12:49 PM · Nov 12, 2020 · Twitter for iPhone

171 Retweets 25 Quote Tweets 604 Likes

HE Creative @HECreative
 We have a few of these left if you want one [instagram.com/p/Chu0drQ6IK/](https://www.instagram.com/p/Chu0drQ6IK/)



7:01 AM · Nov 12, 2020 · HTTY

www.hecreative.com

Skip Cohen @skipcohen
 Just to remind you once and a while - "The single most important component of a camera is the twelve inches behind it!" - Ansel Adams
 #photography #quote #success #business
buff.ly/2UuRWqj



10:00 PM · Nov 12, 2020 · Agoras Pulse Manager

Adobe Photoshop @Photoshop
 "I wanna be able to own my narrative" - @temi_coker

Temi Coker and 11 other Black artists explore the spectrum of Black creativity in the film, When I See Black. Watch it here: adobe.ly/2Ue7nXc



12:02 PM · Nov 11, 2020 · Instagram Post

4 Retweets 2 Quote Tweets 100 Likes

Jaklyn @jaklyn
 Replying to @CandiceAJamazing
 Reflections of a fallen beauty. #CanonFavPic



10:30 AM · Nov 16, 2020 · Twitter for iPhone

Black Women Photographers @blackwomphoto
 Black Women Photographers Portfolio Review Opportunity 🚀

This Sunday, Want a chance to have your portfolio reviewed by a Nikon USA Ambassador? Send us a DM!

Spots are limited.

10:19 PM · Nov 16, 2020 · Twitter for iPhone

60 Retweets 4 Quote Tweets 104 Likes

BVTTASCKTCH @ClaytonC173
 Replying to @blackwomphoto
 I have a print shop! [artistsofsource.com/collections/Cl...](https://www.artistsofsource.com/collections/Cl...)



2:07 PM · Nov 12, 2020 from Brooklyn, NY · Twitter for Android

Vivianbug @vivianbug
 Sensual Portraiture Photo Contest Winners Announced:
buff.ly/2UuRWqj



2:21 PM · Nov 12, 2020 · Buffer

fstoppers.com @fstoppers
 Can Canon's Famous 50mm Lens Hold up To Modern Sensors?



Can Canon's famous 50mm lens hold up to modern sensors? | fstoppers.com Of all Canon's renowned lenses, the EF 50mm f/1.8 USM probably has the most controversial reputation of all. Though originally meant for...

10:07 AM · Nov 16, 2020 · fstoppers.com @fstoppers

Jill Russell @jillrussell
 The latest The Photographer's Daily! twitter.com/photowalkprop... Thanks to [latamithphoto](https://twitter.com/latamithphoto) #soryf16



The joy and pain of muscle memory. [photowalkprop.com](https://www.photowalkprop.com) is this week's podcast, we look at the impacts of muscle memory on our photography. paperkit.io

11:21 PM · Nov 17, 2020 · Paperkit

Scott Kelly @scottkelly
 Jaw is going to blow photographer's minds tomorrow. There is simply nobody better. 🤖🤖🤖

Wendy Sahli @wendysahli · Nov 16
 @scottkellyPhoto and our amazing crew getting ready for @cityofcleveland Virtual Flash Conference tomorrow. Lots of gear in play! @cityofcleveland @batter700 To register: kellyonlive.com/flash-conferen...



5:38 PM · Nov 16, 2020 · Twitter for iPhone

1 Retweet 1 Quote Tweet 20 Likes

Lee Mandy Black @leemandyblack
Deborah Sandoge @DeborahSandoge
 Starry night shot from Rocky Mountain National Park with my @NikonUSA D3 and NIKKOR 14-24mm f/2.8 wide-angle lens on a chilly September night a few years ago. 30-second shots, stacked to illustrate star trails. Happy #TravelTuesday, have a great day! 🌟
 #nikonoffilter



3:08 AM · Nov 12, 2020 · Twitter Web App

4 Retweets 82 Likes

Scott Bourne @scottbourne
 This is a Laughing Kookaburra I shot using the new Olympus Super Zoom Lens w/ external TC.

@getolympus E-M1 Mark III + M.150-400 f/4.5 Lens + MC-1.4 - ISO 250 - f/6.3 - 1/800 - 560mm (1120 EFL)

Pro-capture + an external tele-converter 1120mm EFL! Crazy stuff at work here.



10:18 AM · Nov 18, 2020 · Twitter Web App

anne mazinaka @amazinaka
 Looking forward to more incredible conversations at #NXTNOW! My roundtable on 'building platforms for african creatives' features people I am a HUGE fan of so, yayyyy! join me, @pollyirunpu, @teddygoitom, & @kevin.beaulier today at 4:10PM GMT+2: africanxt.com/#AfricaNXT



8:32 AM · Nov 18, 2020 · Twitter Web App

fstoppers.com @fstoppers
 5 Common Mistakes in Landscape Photography and How to Avoid Them



5 Common Mistakes in Landscape Photography and How to Avoid Them... Just like any other genre, landscape photography comes with its own set of potential pitfalls and common mistakes that can derail your... fstoppers.com

6:07 PM · Nov 12, 2020 · fstoppers.com @fstoppers

B&H Photo Video @bhpv
 New Powerful Synths and Keyboard Workstations from Korg
bhpv.com/35Fmsmo



10:09 AM · Nov 18, 2020 · Salesforce · Social Studio

PHOTO NEWS and 7 others follow
Joe Korman @joeckorman
 It's Wednesday - I hope you will join me tonight at 6:00PM for the TOGCHAT Photography Podcast - LIVE on YouTube [tog.chat/live](https://www.youtube.com/watch?v=togchat/live)

Tonights topic: 8 Things Every Successful Photographer Does

And of course - this week in Photo News and the exclusive TOGCHAT Q&A

PHOTOGRAPHY PODCAST [tog.chat/live](https://www.youtube.com/watch?v=togchat/live)

8 Things Every Successful Photographer Does.

This weeks PHOTO NEWS & TOGCHAT Q&A

60 MINUTE LIVE STREAM
 with Joe Korman



9:28 AM · Nov 18, 2020 · Twitter Web App



KelbyOne and Scott Kelby on Twitter!

Adobe Photoshop Lightroom
@adobe

Blackness isn't a monolith. Neither is Black creativity. Celebrate the multitudes of Black creativity with Terri Coker and 11 other inspiring Black artists in the film, "When I See Black". adobe.ly/3iF7abN



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How to Create Special FX Lighting in Photoshop



10:07 AM · Nov 15, 2020 · Fotoppers Auto Tweets

Joe monthly Retweeted
@JoeMonthly

Out today! New @AP_Magazine includes my interviews with top high-speed wildlife photographer Stephen Dalton and the legendary flash and lighting guru @JoeMcNallyPhoto... check it out in newsgagents or subscribe at amateurphotographer.co.uk



Rocky Hook
@RockyHook

This Thursday, at 3pm PT/6pm ET, Kaylee Greer joins us for a free webinar inspired by her new book Dogtography! Don't worry if you can't join us live, we'll send you a replay after it airs.



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Let Him Go: A Class in Creating Tension for Filmmakers



2:07 PM · Nov 15, 2020 · Fotoppers Auto Tweets

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New Photo Book Documents the Fascinating Heyday of Punk Rock



3:07 PM · Nov 15, 2020 · Fotoppers Auto Tweets

Purity Photo
@PurityPhoto

Four from round 14 of the #MotoGP championship #MotoGP2020 #ValenciaGP #EuropeanGP



12:27 PM · Nov 15, 2020 · Twitter Web App

Canon USA Pro
@CanonUSAPro

Strategies and protocols to keep everyone safe are at the forefront of every production. Join @asmp for a webinar on COVID-19 and Safety on Set. Free for members and \$10 (plus service fee) for non-members. Learn more



11:28 AM · Nov 15, 2020 · Sprout Social

Olmar M Smith
@OlmarMSmith

Oh, I wanna dance with somebody 🎶 Rachel is The Queen of marketing herself in the most fun way ever! She definitely is one of my favorite clients!
#retro #1980s #vintagestyle #80s #branding #80sfashion #throwback #brandingphotography #brandingidentity



Matt Harvey
@MHarvey

Photo of the Day: Early-Morning Tree at t.me/35HeNJe #photography #photooftheday #photos



Wacom
@Wacom

Does your partner also turns into "Elsa from Frozen"? Let it gooooo!!
#Wacom #ConnectedINK2020 #OneOfThoseDays



dji
@DJIOfficial

Mountains, friends, and #DJI Mini 2 📷 = a perfect weekend



7 Retweets · 1 Likes

BBN Photo Video Released
@BBNPhotoDaily

STARTING SOON: Mike Peters has found an outlet and passion through photographing strangers. Learn about Mike's approach to his craft, and the gear he favors when creating images, both personal projects and professional work.



Schaun L.
@SchaunL

Wandering with Vivian
me @SchaunL | instagram.com/schaunchampion



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19 Photography Terms Every Beginner Needs to Know



11:07 AM · Nov 17, 2020 · Fotoppers Auto Tweets

Richard Bernabe
@richbernabe

Many Paths" Clouds racing across the sky over Turret Arch with a one-second exposure, Arches National Park, Utah USA #photography



Aaron Bicketts
@aaronbicketts

Music photography and concerts were a stepping stone and I'm glad I started focusing on my own Ad work and my own work when I did.

10:10 AM · Nov 18, 2020 · Twitter for iPhone

Richard Harrington
@RichardHarrington

Is the Sony a7 III still relevant in 2020? divr.it/RixJ76 #Featured #Reviews



Here Are Your Latest Online Courses



Mastering Black-and-White Photography in Photoshop

As a complement to his *Mastering Black-and-White Photography in Lightroom* class, Serge is back to teach you a variety of new techniques and tips for gaining mastery of your B&W photography using Photoshop. This class will take you step-by-step through eight different photo projects, and each project highlights different approaches, challenges, and skills for creating eye-catching B&W photos, from the basics of B&W to challenging HDR scenes to completely replacing a sky.



Hands-On with the Canon EOS R6: Everything You Need to Know to Get Great Shots

Get up to speed on the Canon EOS R6 with Erik Kuna! If you've purchased the R6 or are just curious about what it has to offer, then this is the class for you. Join Erik as he shares his experience with using the R6 and discusses what type of photographer will benefit the most from this new model. From there, Erik takes you on a deep dive exploration of the buttons, dials, and menus to help you get the most out of this Swiss Army knife of cameras.

Every week, we publish at least one new training course.
Check out these brand-new courses below:

#066088

#417A8B

#6DD8E0



Creative Color Grading in Photoshop and Lightroom

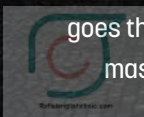
Learn all about color! Join Gilmar Smith as she teaches you how to use color to evoke emotion, set the mood of a scene, bring together a composite, and so much more. Using Lightroom Classic and Photoshop, Gilmar provides a foundation in the elements of storytelling before demonstrating the wide variety of tools at your disposal for enhancing, tweaking, changing, and harmonizing color in your photographs.

#A4E4CE



Mastering Black-and-White Photography in Lightroom

Take your B&W photo processing using Lightroom Classic to the next level with Serge Ramelli! In this class Serge goes through nine color to B&W processing projects designed to teach you a variety of tips and techniques for mastering B&W photography. By the end of the class you'll know Serge's complete workflow for making fine art B&W photographs that can be applied to landscape and portrait images.



platypod[®] the worlds most compact tripod base



Photo © Gilmar Smith 2020

The Platypod Ecosystem

Founded in 2014, Platypod built its brand around quality and utility for artists to establish expanded perspective and vision. Our products offer unlimited combinations of tools forming an ecosystem of inspiration for photographers in areas of macro, architecture, landscape, hiking and traveling situations where tripods dare not go.

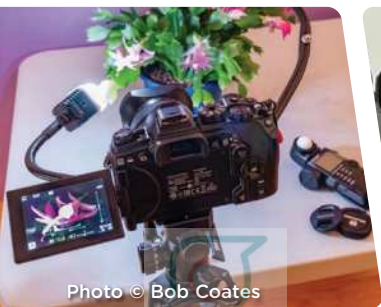


Photo © Bob Coates



Photo © Paolo Cascio



Photo © Bob & Dawn Davis Photography



Photo © Joe Pellicone

Scott Kelby's Worldwide PHOTO WALK

OCTOBER 3, 2020

This year, photographers from around the world went out on their own (or in very small groups) on October 3 to explore, photograph, share photos with one another, and be a part of a great cause. The Worldwide Photo Walk supports the **Springs of Hope Kenya Orphanage**, an organization that feeds, houses, educates, and empowers young orphans. With more than **1,300 walkers** from some **257 cities** from all around the globe, this year we raised over **\$20,000** for the Springs Of Hope Kenya Orphanage. On the following pages are the **Winner and Finalists** of this year's Photo Walk contest, who won some incredible prizes from our amazing sponsors (click [here](#) to see the prizes).



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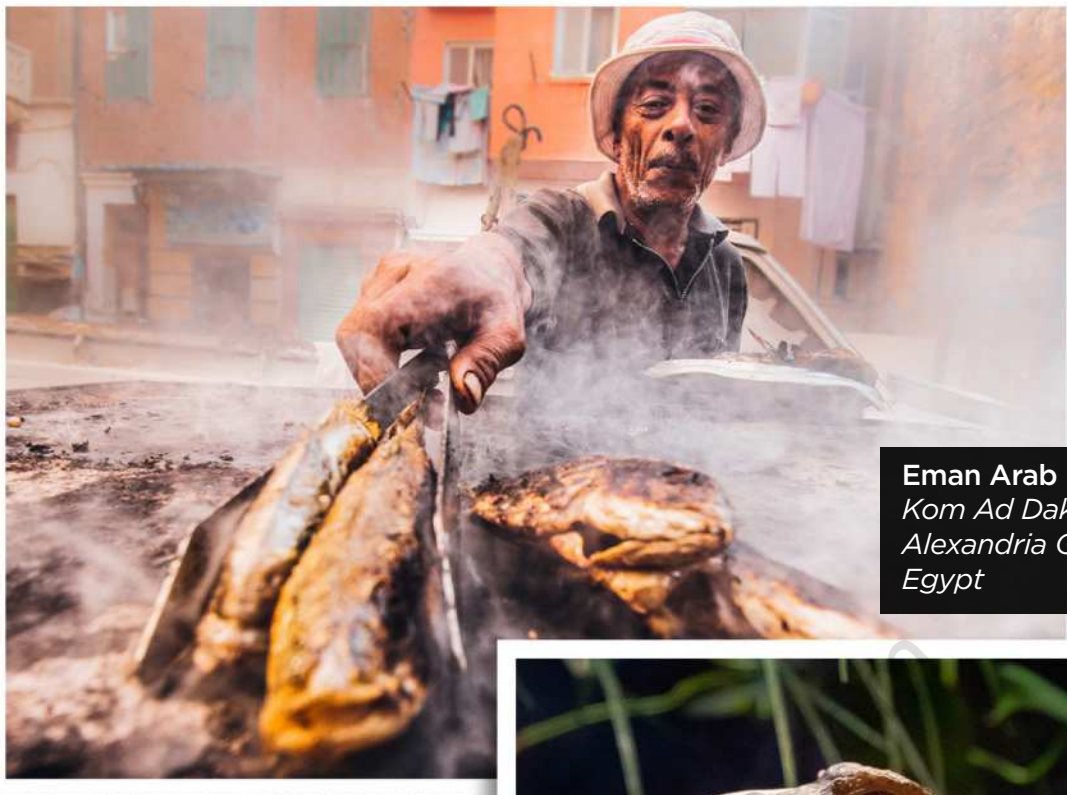
Scott Kelby's Worldwide PHOTO WALK

OCTOBER 3, 2020

Our Winner Andrew Newman, London, England, UK



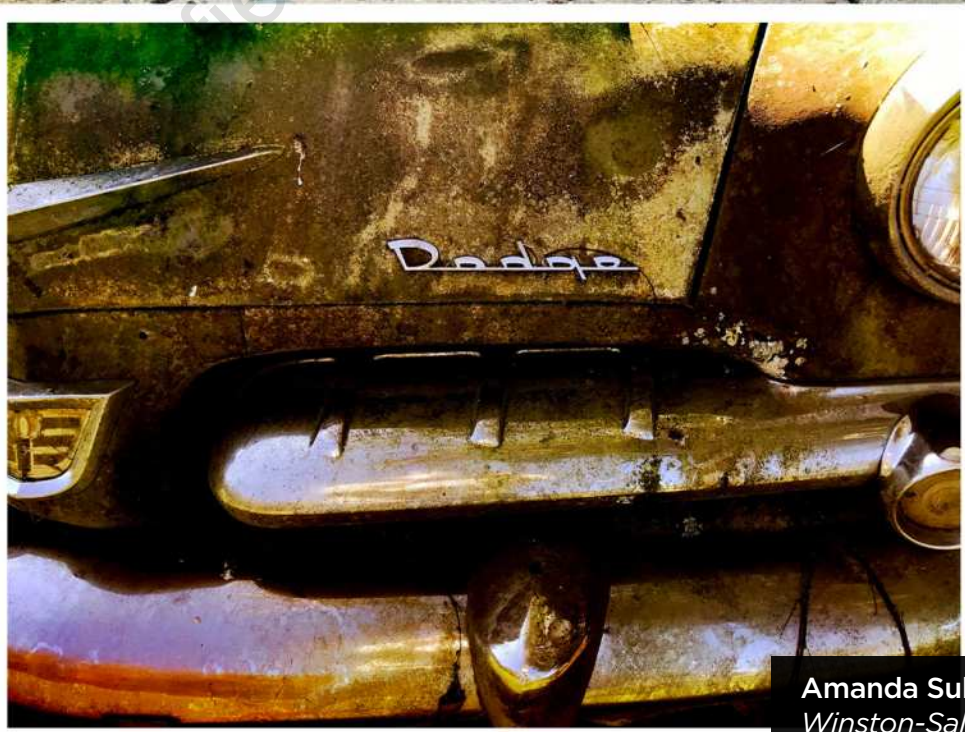
**Jose Dolreich
Wilfred Cabillan**
Lapu-Lapu City,
Philippines



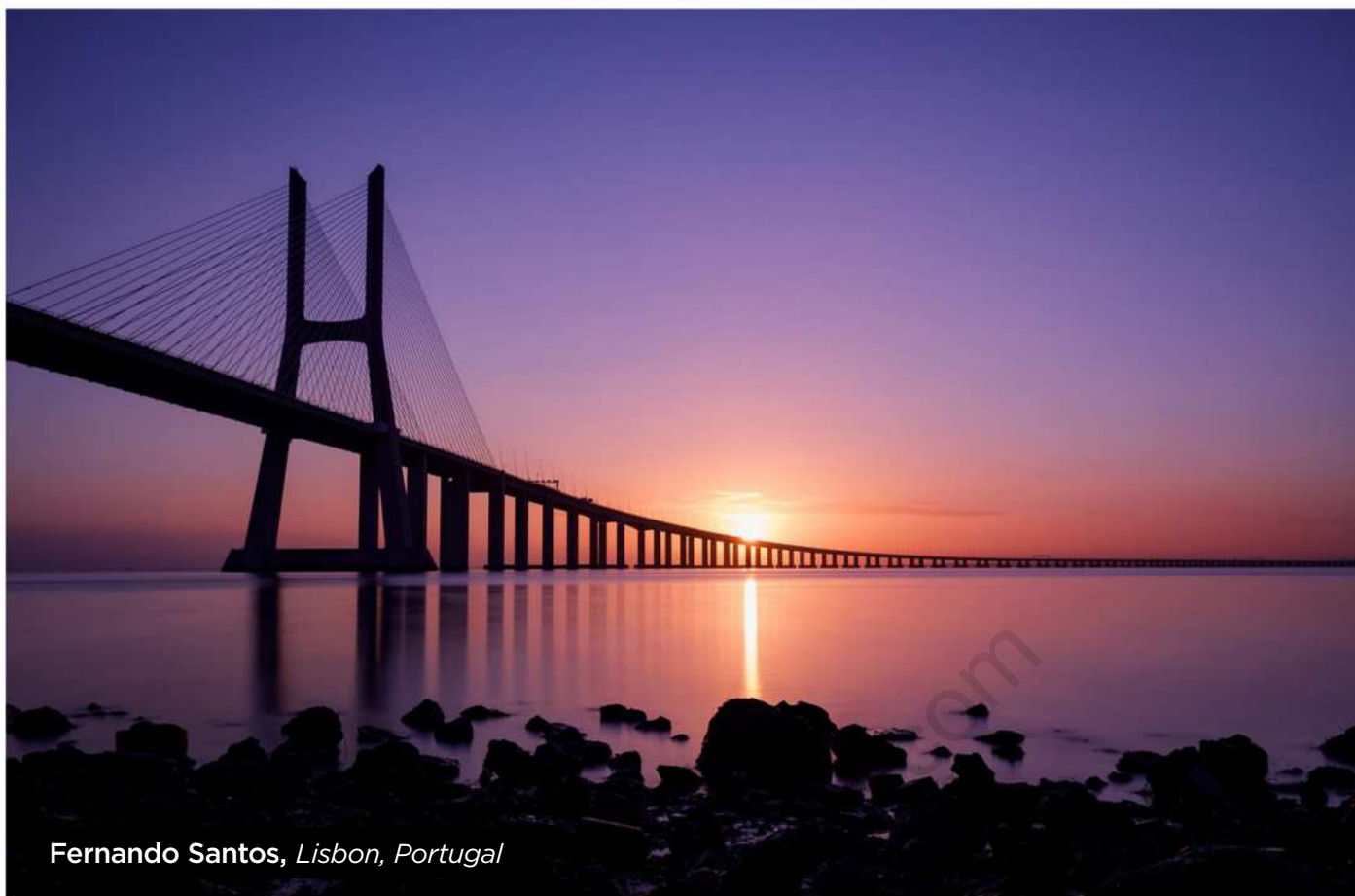
Eman Arab
*Kom Ad Dakah Sharq,
Alexandria Governorate,
Egypt*



Marni Patterson
Phoenix, Arizona, USA

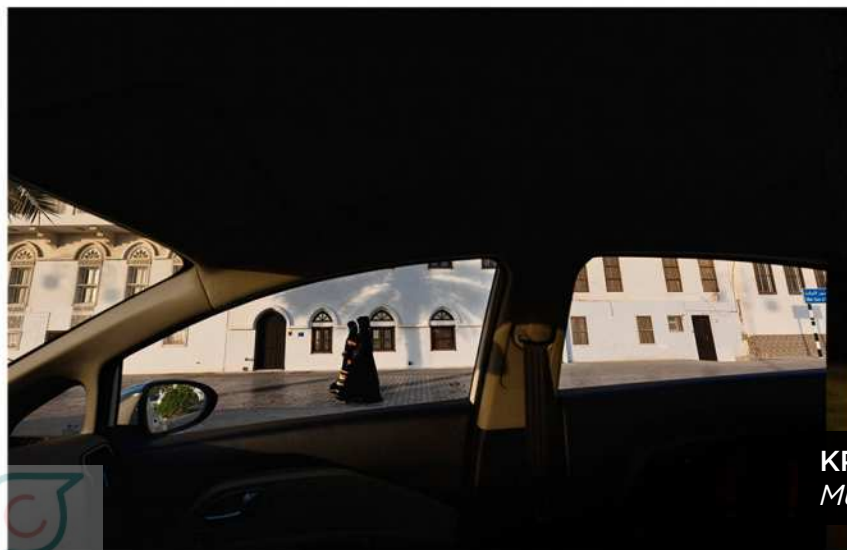


Amanda Sullivan
*Winston-Salem,
North Carolina, USA*



Fernando Santos, *Lisbon, Portugal*

Bon Eric Barro
Davao City, Philippines



KP Bavish
Muscat City, Oman



Graham Brown
*Glasgow City, Glasgow,
Scotland*



Jennifer Davison
Sooke, British Columbia, Canada

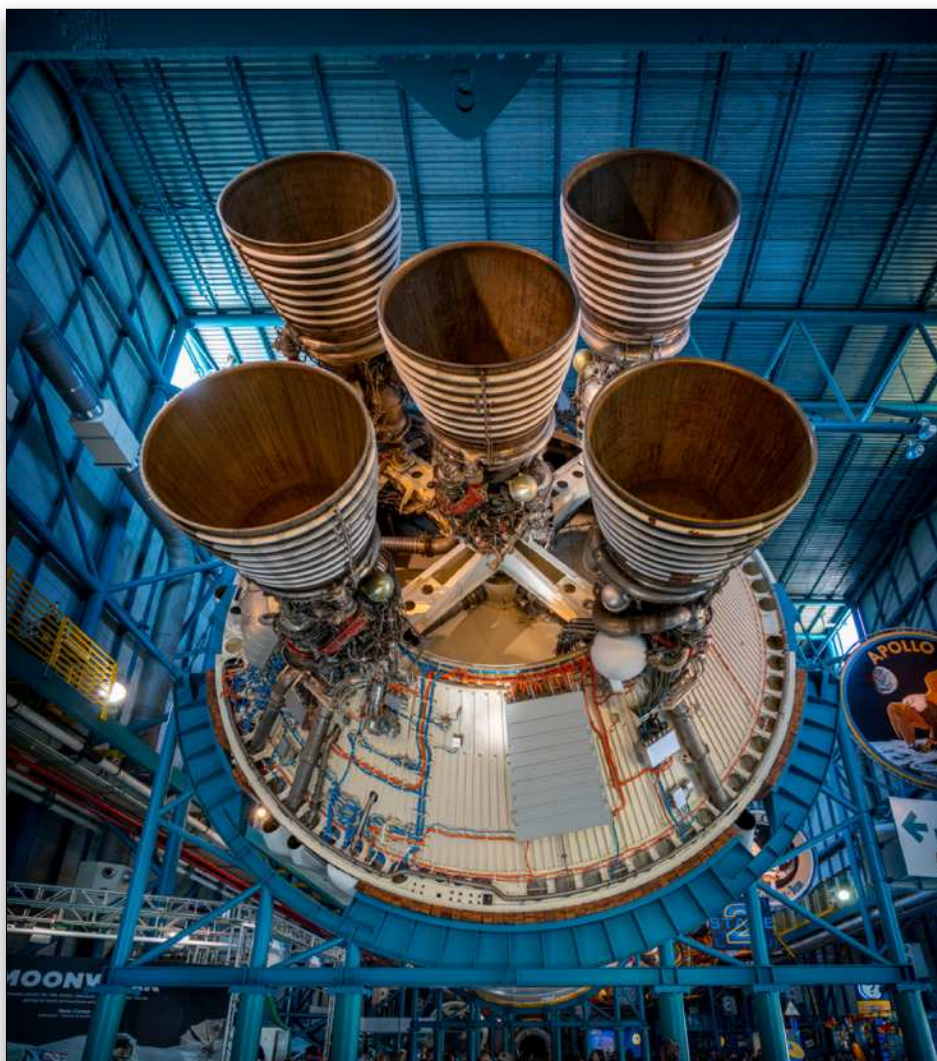


Phyllis Tatum
*Nolensville,
Tennessee, USA*



SATURN V ROCKET: PERSPECTIVE PHOTO MERGES

A recent family trip to Florida gave me a once-in-a-lifetime opportunity to visit the amazing Kennedy Space Center at Cape Canaveral. For me, the star attraction was the Saturn V rocket and Apollo mission exhibits at the Saturn V Center. I can clearly remember how, as a young boy, I got up extra early on the morning of the 21st of July in 1969 to witness astronauts Neil Armstrong and Buzz Aldrin taking their first steps on the lunar surface.



Ever since then I've been fascinated by the Apollo moon landings and love reading all that I can about this most momentous event in human history. For my daughter, who accompanied me on the visit, what impressed her most was seeing a real piece of moon rock. That and the chicken tenders they served in the restaurant, of course.

One of my favorite photos I took during that visit was this view of the base of the Stage 1 rocket; however, even when I shot using the widest angle lens I had with me and standing as far back as I could, it just wasn't possible to fit all of the rocket base and engines into a single frame. I therefore did what I usually do in such situations

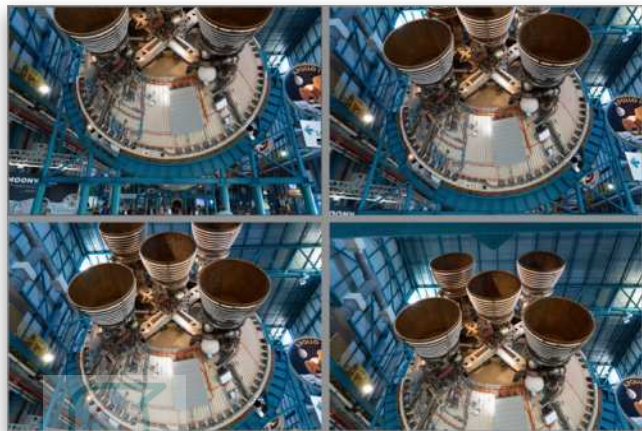
and photographed a series of photos that I could stitch together later in Lightroom.

The following steps show how I was able to stitch together these photos to create a photo merge panorama DNG file that I could further edit in Lightroom to create the final version. The main point I want to emphasize here is the use of the Perspective projection method to preserve straight lines when stitching together photos of architectural subjects. I highly recommend this method when photographing exteriors or interiors, especially with interiors, as quite often even your widest lens may not be wide enough to capture the angle you want with a single shot.

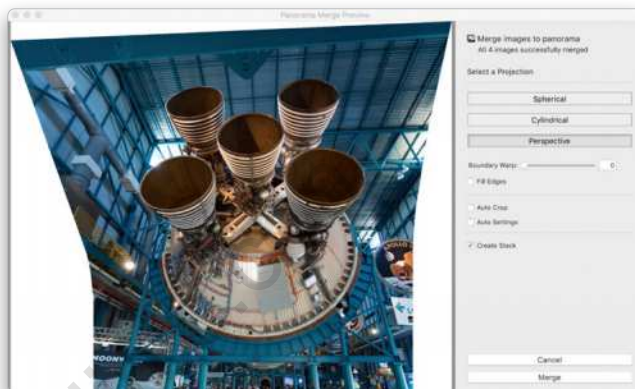
Although the Perspective projection Photo Merge preview may show a somewhat twisted perspective view, this can easily be remedied in Lightroom using the Transform panel, as described in the steps below. A key piece of advice I'd offer here is to make sure that when you shoot, you allow for a significant amount of overlap between each exposure, especially if you're photographing using a wide-angle lens. The wider the lens, the greater the amount of overlap required for Lightroom to be able to successfully merge the photos together. If you don't do this, you may well see an error message telling you that one or more photos couldn't be merged successfully.

THE STEPS

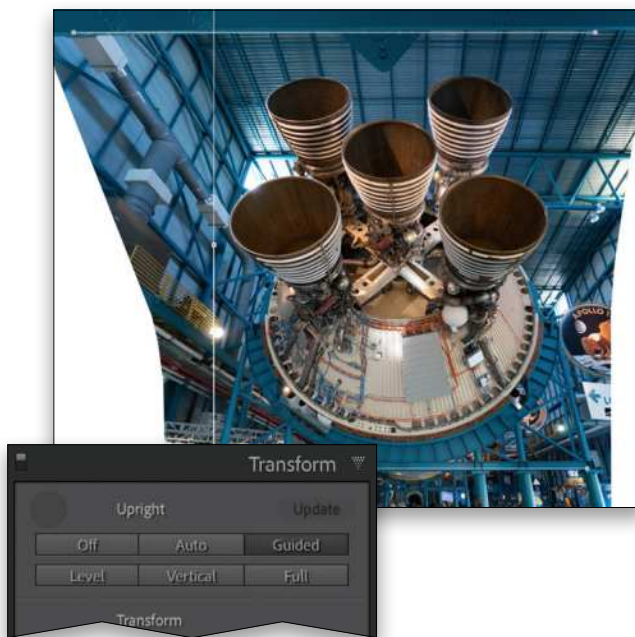
STEP ONE: Here you can see the four photos I took of the base of the Saturn V rocket to make up the photo merge panorama. These were shot using a 24mm lens with a Sony A7r II full-frame camera. Because these were taken with a wide-angle lens, I made sure there was a significant overlap between each exposure. KelbyOne members can [click here](#) to download these images and follow along.



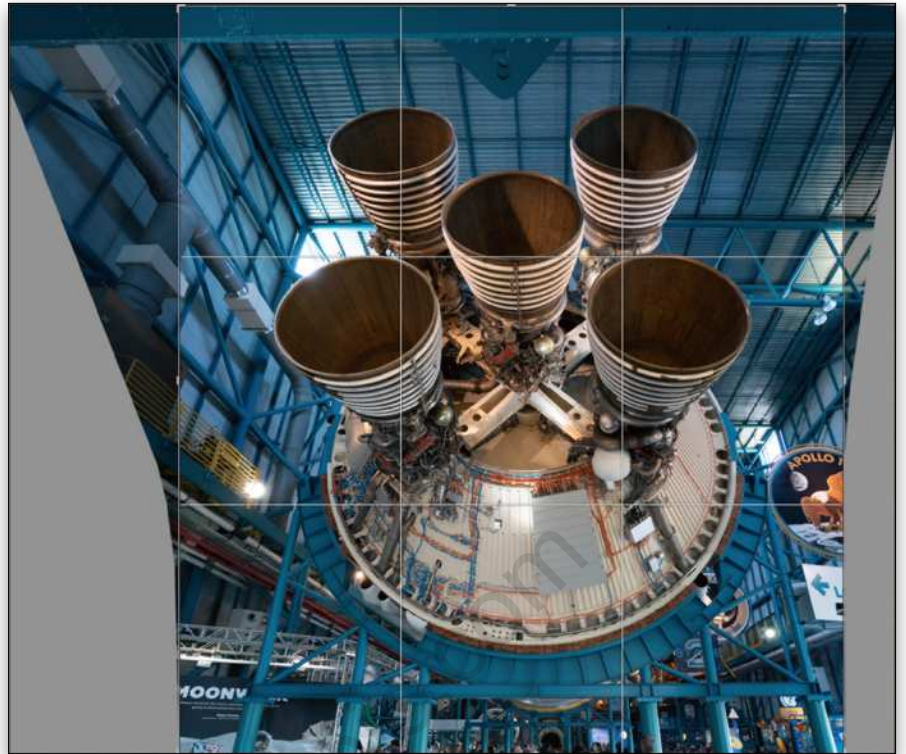
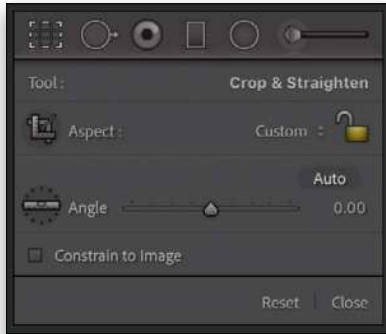
STEP TWO: To start, select all the photos from Step One in the Lightroom Library module, go to the Photo menu, and choose Photo Merge>Panorama (Control-M). This will open the Panorama Merge Preview dialog, where you want to select the Perspective projection method. Note that I didn't attempt to fill the edges or apply a Boundary Warp adjustment. I just selected the Perspective projection mode and then clicked the Merge button below.



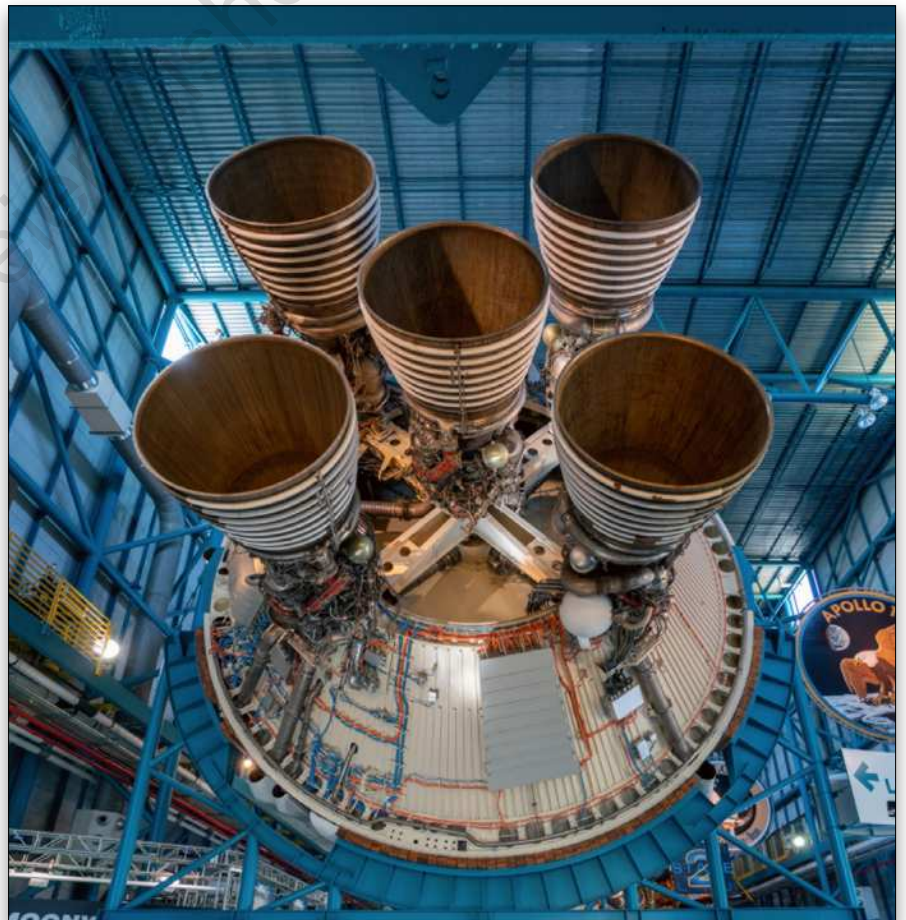
STEP THREE: To correct the perspective and create a leveled view of the subject, go to the Transform panel in the Develop module, click to select the Guided Upright method, and then click in the image to add a few guides to achieve the desired perspective adjustment. I added horizontal guides at the top and bottom to level the image. The guide I added on the left was carefully placed to balance the angle of vertical tilt on the left with that on the right. In this transform-corrected version, the verticals now appear to converge evenly left and right.



STEP FOUR: Having created the photo merge panorama and corrected the perspective, select the Crop Overlay tool (R) and drag the crop handles to trim the unwanted outer edges.

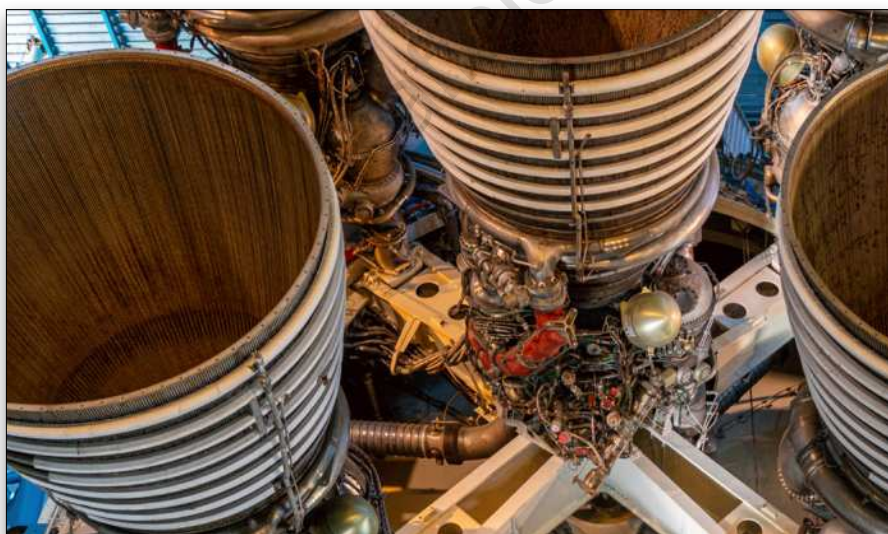


STEP FIVE: Next, go to the Basic panel. Here I lightened the image slightly and adjusted the Tone sliders to preserve more detail in the highlights and shadows. The settings I used are shown here.





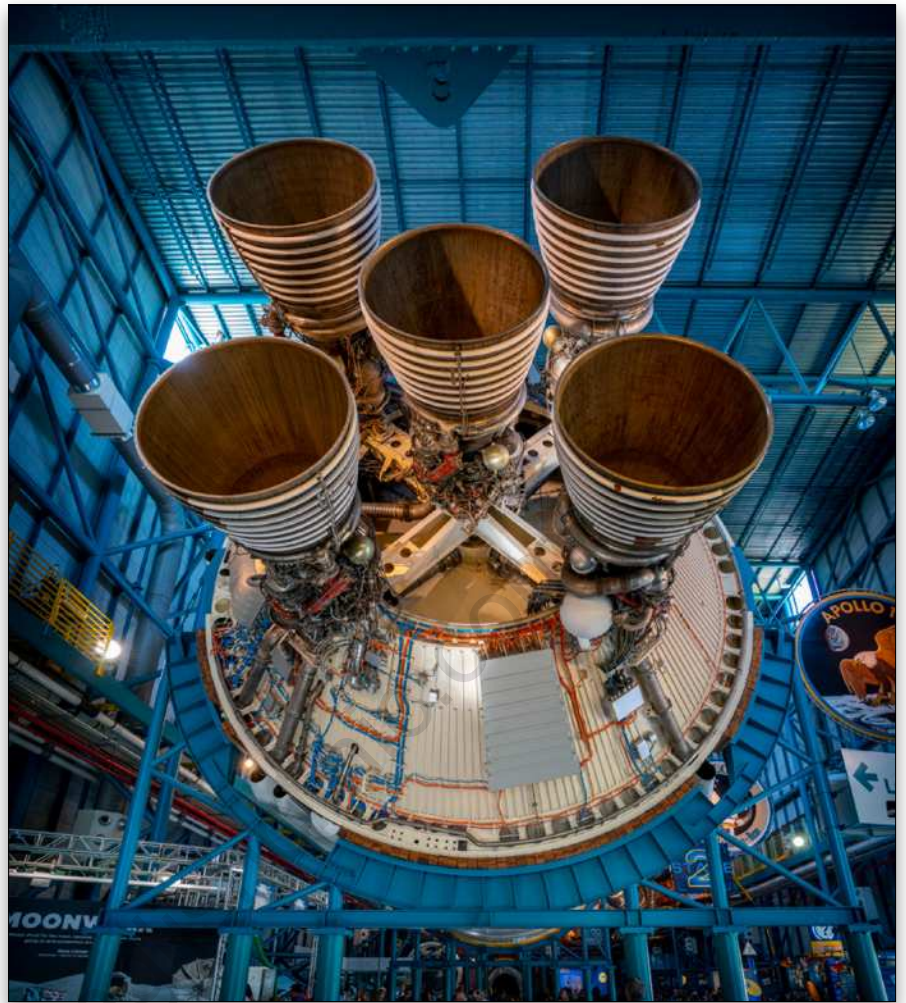
STEP SIX: I decided to preserve the As Shot white balance setting, as I liked the balance between the ambient daylight and the warm spotlights on the first stage of the Saturn V rocket, but I did choose to adjust the Vibrance and Saturation sliders to boost the overall color saturation.



STEP SEVEN: Here's a close-up view of the F-1 engines where you can see the extraordinary amount of detail that's been captured. What I did here was boost the Texture and Clarity sliders to emphasize the fine details in the tubes and wiring.



STEP EIGHT: Finally, I went to the Effects panel where I added a post-crop vignette. I dragged the Amount slider to the left to darken the corners, and I also dragged the Roundness slider to the left to apply a more square, as opposed to a rounder, darkening vignette effect. Finally, I set the Feather to 100.



Final

PERSPECTIVE PHOTO MERGES

When creating panorama photo merges in Lightroom, the Spherical or Cylindrical projection methods will work best for landscape images; however, anytime you're creating a photo merge where the photo is dominated by an architectural subject, you'll find it's best to use the Perspective projection method, as this preserves the straightness of the edges. This is important if you don't want your photo merge panoramas to have wobbly-looking buildings.

Likewise, it's best to avoid using the Boundary Warp slider as this too can cause the straight lines in the photo to distort. In the above example, I chose not to select the Fill Edges option, because the whole scene contained fine, detailed structures. With landscape photos, the Fill Edges option can do a good job of filling in the outer edges where you need to fill in say, a missing section of the sky, but as I say, not if you're photographing a busy architectural scene.

The Transform panel is crucial for after-editing a Perspective panorama photo merge. Here you can use the Guided Upright method, as well as the manual Transform sliders to adjust for such things as the Vertical or Horizontal perspective, or the desired Aspect ratio.

In the example shown on the next page, instead of using the Guided Upright controls, I just applied a Vertical Upright correction and used the Vertical, Rotate,



Salisbury Cathedral



Aspect, and Y Offset sliders to correct the perspective in the scene. I mostly find that the Transform controls are sufficient to correct the perspective in most photo merge images; but don't forget you can also make use of the Adaptive Wide Angle filter in Photoshop to very effectively correct the perspective in an image! 📌

ALL IMAGES BY MARTIN EVENING

[Questions & Comments](#)



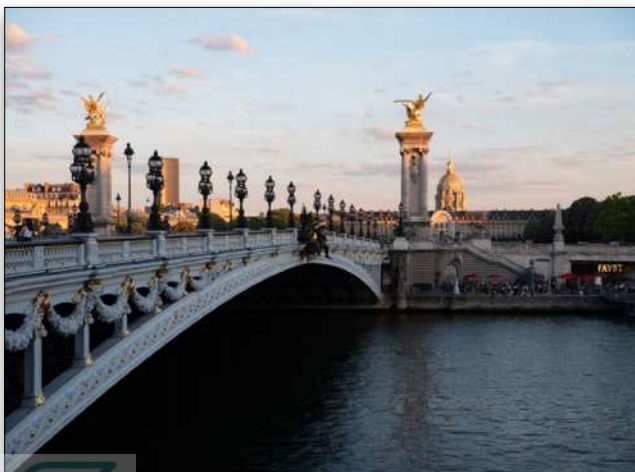
SERGE RAMELLI

LIGHTROOM LABORATORY



HOW TO TRANSFORM A PHOTO FROM DAY TO NIGHT!

I always love trying new techniques and improving my skills, so this issue I'll show you a great way to transform your photo from a basic daylight shot to a sunset/night shot. We'll be using the local adjustment tools, and you'll soon learn how quick and easy it is. It's lots of fun too!

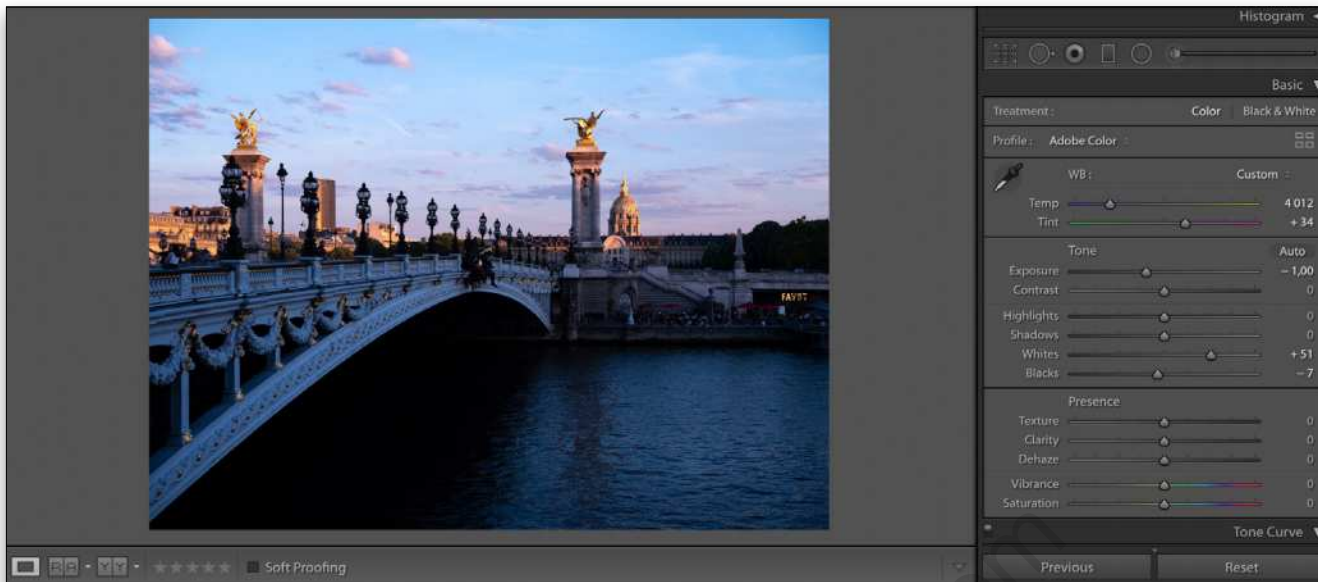


Before
www.sergephotoblog.com

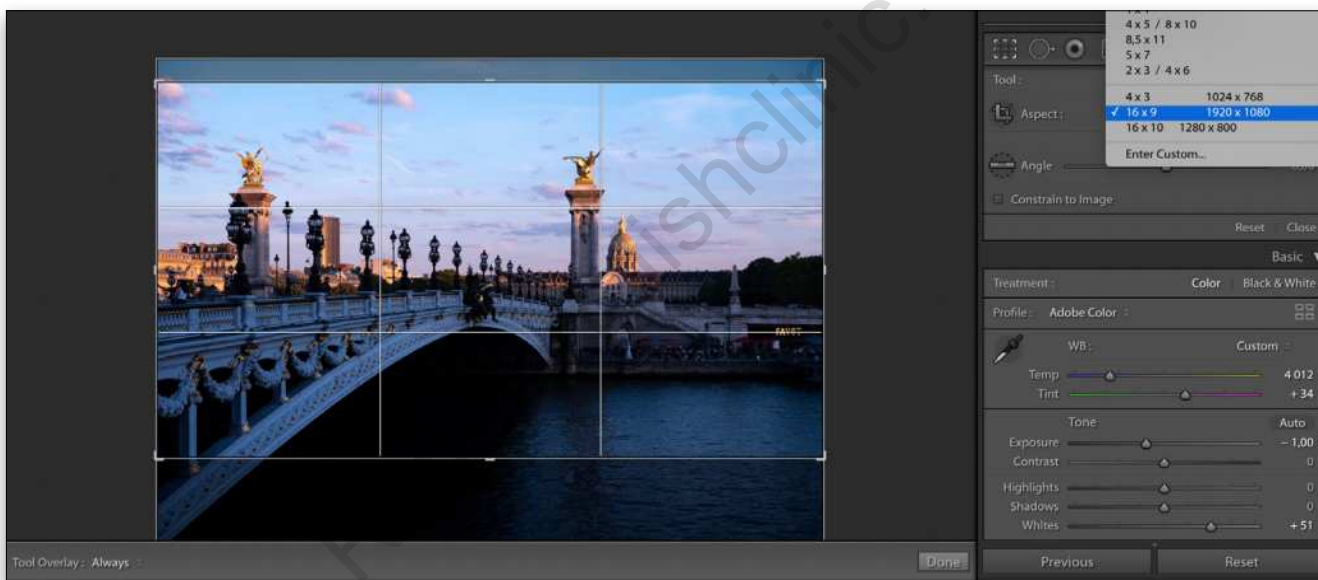
STEP ONE: Let's start with this daytime photo taken in Paris. We'll turn it into a nice blue-hour photo!

STEP TWO: For a basic retouch, start in the Basic panel to set the overall colors. Move the Temp slider to 4012 and Tint to +34; lower the Exposure to -1.00, set the Blacks to -7, and the Whites to +51 (see next page).

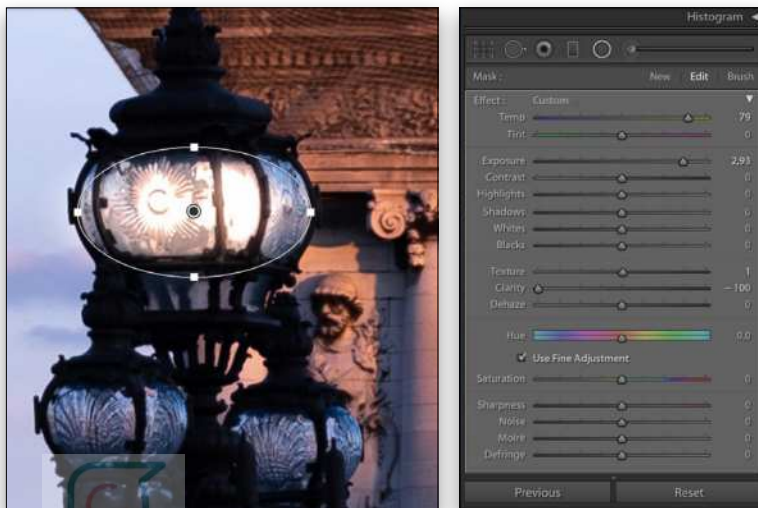
STEP THREE: Make your photo more dynamic by cropping it to a more panoramic aspect ratio; 16:9 works well for this photo. Using the Crop Overlay tool (R), select 16x9 in the Aspect drop-down menu in the crop options, adjust your crop boundary, and press Enter (see next page).



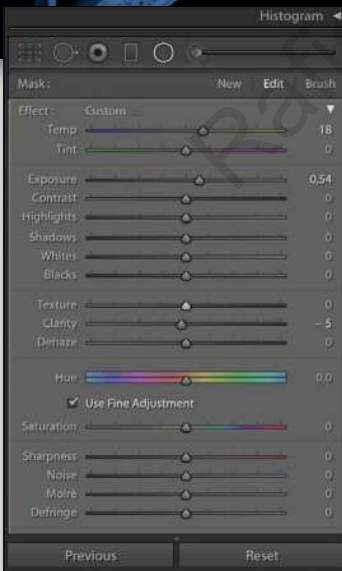
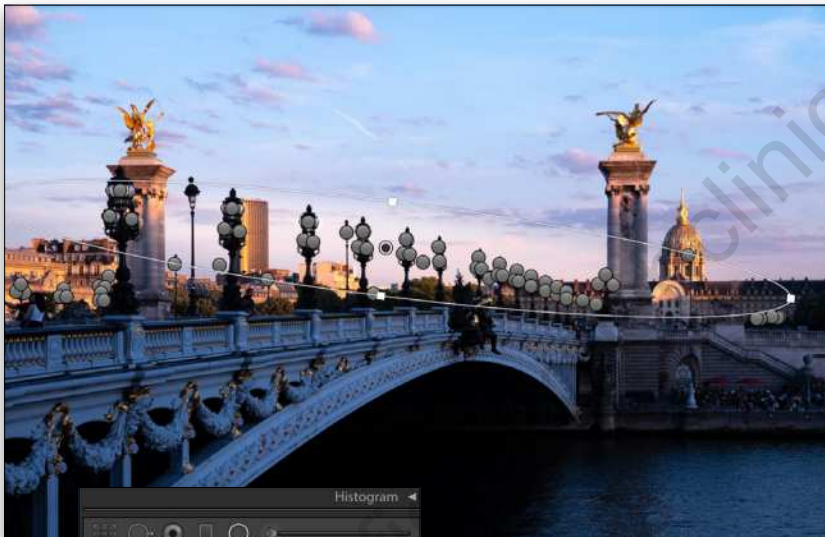
Step Two



Step Three



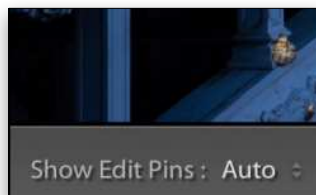
STEP FOUR: A rule that I always keep in mind is that a partially lit object is more interesting than a fully lit object, so let's apply that when we "complexify" the light. When the sun goes down, the city lights start to turn on. We can use the Radial Filter (Shift-M) to re-create those lights. It's simple: Drag out a Radial Filter where you want the light (in this case, we're starting with one of the lampposts on the bridge), boost the Exposure to 2.93, Temp to 79, and Clarity to -100. Make sure that Invert is turned on so the effect is inside the circle, and then Feather it to 100 for a more natural look. Make sure to zoom in to be more precise!



STEP FIVE: One tip to keep the light looking really natural is to set the Range Mask drop-down to Luminance and then adjust the Range sliders to prevent any halos. Now that the first light is set, let's apply that Radial Filter to all the lights. Just Right-click inside the Radial Filter, select Duplicate in the contextual menu, and drag the duplicate to the next light. The further away the light in your photo, the smaller you'll need to make the Radial Filter. Repeat for all the lights.

STEP SIX: To make the overall lights more natural, create a larger Radial Filter that encompasses all the lights you just created. (In this example you can see how many Radial Filters I added to the image.) Boost the Exposure of the larger Radial Filter to 0.54, the Temp to 18, and Clarity to -5. This creates the illusion of the light that all the lights would be casting.

STEP SEVEN: As a side note, whenever using any of the local adjustment tools, my advice is to set the Show Edit Pins function (below the image on the left) to Auto. Now when you move your cursor outside the picture, the pins will be hidden. This makes it easier for you to see what you've accomplished with your local adjustments, and you can really appreciate the changes.

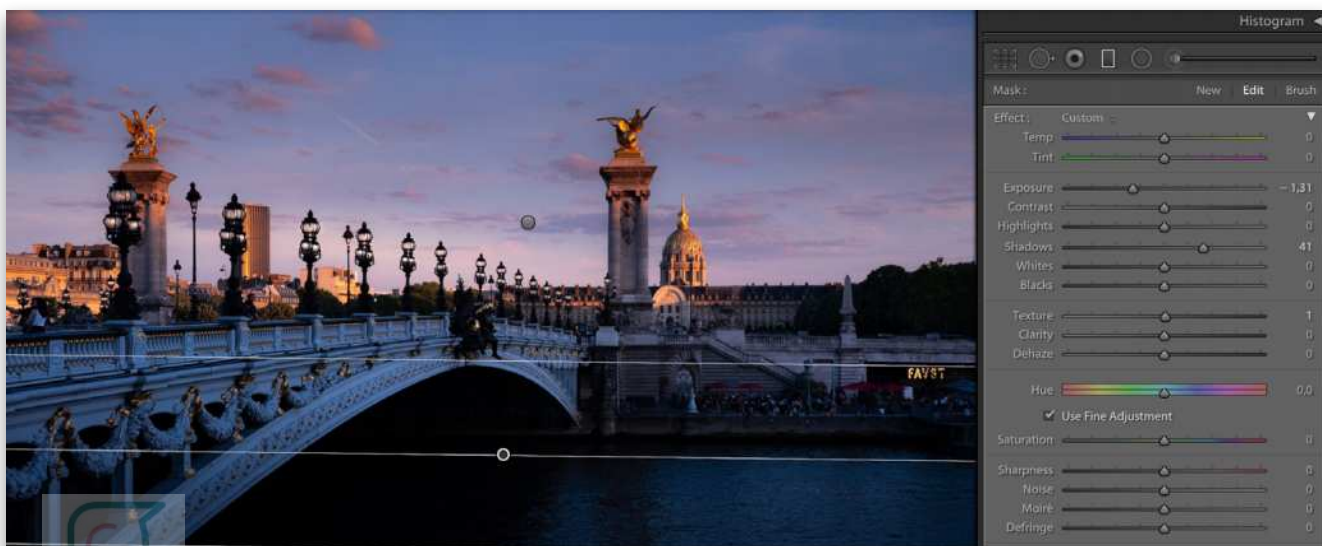




STEP EIGHT: Let's work on the sky! We want to create that blue-hour effect, and we can do that using a Graduated Filter (M). Set both the Tint and Temp to around 22, and lower the Exposure to -1.30 and the Clarity to -100 to soften the clouds.

STEP NINE: You can now tweak your overall photo to complete the look. Here, we lowered the Highlights to -73 , boosted the Shadows to $+67$, and added some Contrast at $+38$.

STEP 10: To close up the bottom of the photo, you can add another Graduated Filter and lower the Exposure to -1.31 and Shadows to 41.





STEP 11: As a final touch, let's add some light coming from the sun: Use a large Radial Filter, Invert it, Feather it to 100, and set the Temp to 39, Tint to 9, Exposure to 0.54, and Clarity to -5.

Here are the before and after photos. It's a very cool trick, isn't it?



Before



After





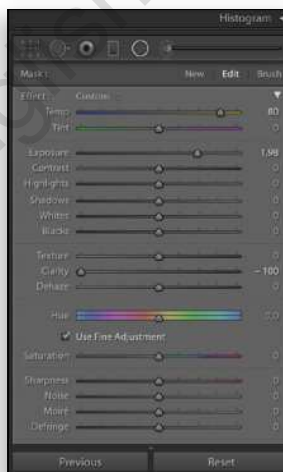
EXAMPLE #2

Alright, let's do the same thing with another photo. This one was taken in Montmartre, Paris, which is a beautiful area.

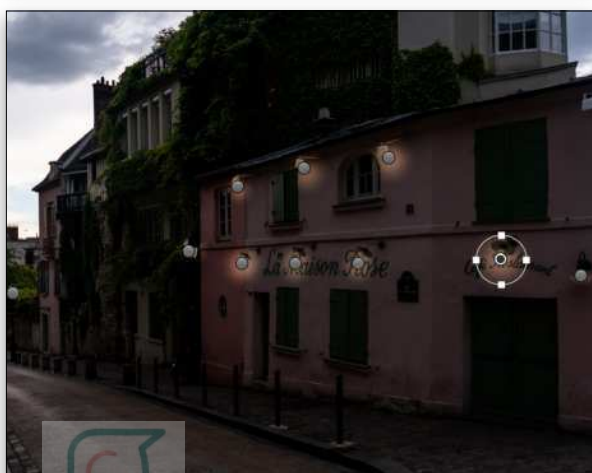
STEP ONE: First, we'll do a basic retouch by setting the Tint to +18, Temp to 4941, Highlights to -44, Blacks to -31, Shadows to +73, and Contrast to +44.

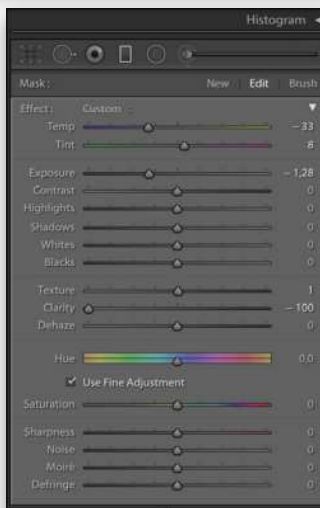


STEP TWO: Now that we've established the night look, it's time to light up the street lamps. Use a Radial Filter on a light source in the image, Invert it, Feather it to 100, boost the Exposure to 1.98, and set the Temp to 80 and Clarity -100.



STEP THREE: Using the same idea as in the first example, set Range Mask to Luminance and adjust the Range (20/100, in this example) to prevent halos. Then duplicate the Radial Filter as needed, place it into position, and resize it for the light source. Repeat as necessary.





STEP FOUR: We can create that natural overall glow created by each group of lights with a larger Radial Filter, setting the Temp to 55, Exposure to 2.14, and Clarity to -100. Add a separate Radial Filter to each group to make it appear as if they're lighting up the building.

STEP FIVE: Let's create a dramatic sky using a Gradient Filter. Lower the Temp to -33, Exposure to -1.28, and Clarity to -100. Increase the Tint to 8. Set the Range Mask to Luminance and the Range sliders to 63/100 for a more natural look.



ALL IMAGES BY SERGE RAMELLI



Before

STEP SIX: To finish, let's use the Adjustment Brush (K) to create an even more dramatic look by making it appear as if some of the light from the building is spilling onto the sidewalk and street. Set the Feather to 100, paint where you want the light, and then slightly boost the Exposure to 0.54. Here are our before and after photos.

As part of my workflow, I use presets that include Adjustment Brushes, Graduated Filters, and Radial Filters for this effect. That way, I can create this look much faster. I hope you learned something new with this article. It's fun creating these moods and transforming your photos with just the local adjustment tools! ■



After

 Questions & Comments



TRANSFERRING YOUR LIGHTROOM CLASSIC CATALOG & PHOTOS TO A NEW COMPUTER

At the holidays, people often get a new computer, and the idea of transferring your Lightroom Classic catalog and all of your photos to a new computer can seem daunting at first; but once you know the basics, you'll find it's pretty straightforward. In addition, completing the process will make you a more confident Lightroom Classic user.



I first wrote about this subject for *Photoshop User* magazine back in 2010, but I still see lots of questions on this topic. I thought it was time for an update, as I think it's safe to say that many things have changed since then. Within the context of transferring Lightroom Classic to a new computer, there are essentially three components that you want to transfer from your old computer to your new machine:

- Your photos
- All custom presets, templates, and third-party plug-ins
- The Lightroom Classic catalog (and its associated cache files)

Although there are a few ways to successfully migrate all of this to a new computer, I'm only going to highlight one method that will get all of your data safely copied to a new computer (leaving it on your old computer until you're ready to remove it), keep you in the driver's seat every step of the way, and ensure that you know where all your files are when the job is done. While I'm writing this with a focus on the latest Lightroom Classic, the basic steps also apply to earlier versions of Lightroom Classic; however, it's worth noting that I'm not referring to the new cloud-based version of Lightroom, which doesn't require any of this because all photos and edits are stored in the cloud. One more thing: In the interest

of simplicity, I'll refer to Lightroom Classic as just LrC for the rest of this article.

BEFORE YOU START

While you can transfer files over a network connection, having a large-capacity external drive (or multiple external drives, depending on the number of photos you have) is going to make this process much simpler and faster, and that's the method I recommend. Also, do yourself a favor and make sure you have a good solid backup in place before you begin.

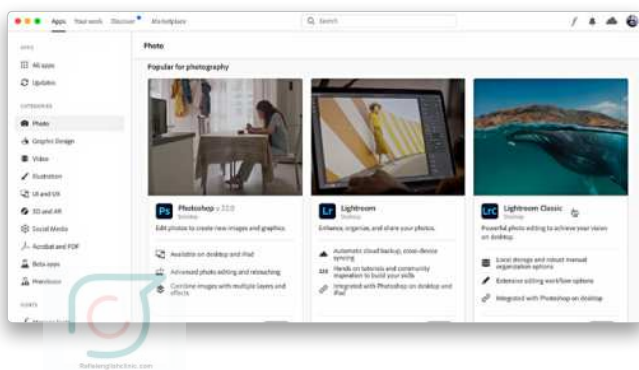
The process I'm going to share works just as well if you're transferring between two computers with the same operating system or two different operating systems. The LrC catalog is cross-platform compatible, which means a catalog that started on Windows can be opened on a Mac (or vice versa). *Note:* If you're migrating between Mac and Windows, you'll want to use an external drive that's formatted as FAT32 because both Windows and Mac can read and write to/from a FAT32-formatted drive. An alternative is to use third-party software that lets a Windows computer read/write to Mac OS Extended, or that allows a Mac to read/write to an NTFS-formatted drive (this is what I do).

You'll also want to resolve any cases of missing/offline photos before you go any further. Click [here](#) for a tutorial I've written to help you do this.

PREPARING THE NEW COMPUTER

The main thing to do on the new computer is install the latest version of LrC. As a Creative Cloud subscriber, you can just install and log into the Creative Cloud application manager on the new computer and then install LrC (and any other Adobe software within your subscription). Adobe's End User License Agreement allows you to log into the Creative Cloud app on two computers simultaneously.

LrC is truly cross-platform so even if you're changing operating systems (Win to Mac or Mac to Win) you just use the same Adobe ID and password in the Creative



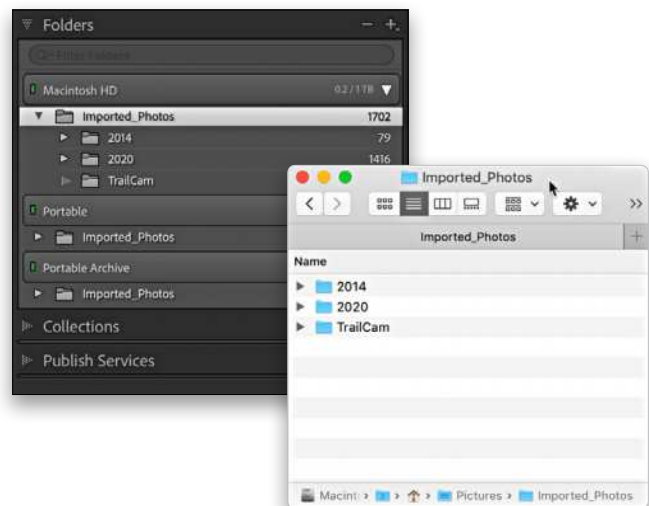
Cloud app on the new computer. Don't bother launching LrC yet on the new computer, just install the software and go back to the old computer so you can gather up all the pieces to bring over.

MIGRATING YOUR PHOTOS

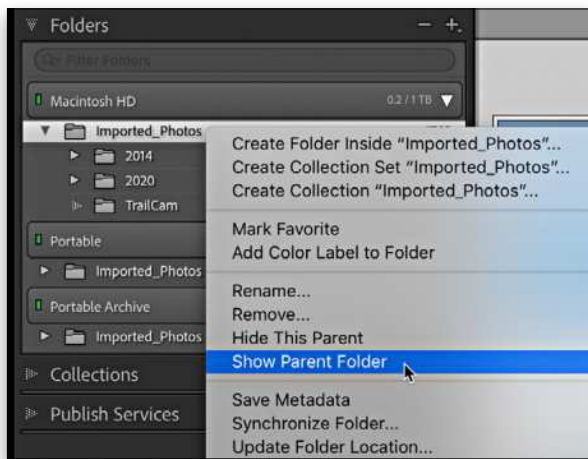
Stored within your LrC catalog is the complete path to each imported photo, from the volume name (PC: drive letter) to the filename, and every folder in between. If something in that path changes outside LrC, then the path stored within the catalog becomes out of sync with your photos' actual location. In the process of migrating from one computer to another, it's very likely that something in that path will change. This isn't a big deal, and the process to update the catalog at the folder level is very straightforward (we'll go over that when we get to the new computer).

The moral of this story is: If all your photos are stored within a single parent folder (no matter how many subfolders are within it), once you get to the new computer, you only need to update a single folder to get every subfolder and photo up to date. Of course, I realize that there's no single correct way to store photos, and your photographic situation may be slightly more complicated for good reason; in which case, you may need to update more than one folder.

As an example, on every drive I use to store photos, I maintain a structure that starts with a single parent folder that contains multiple levels of subfolders for all the actual photos. This keeps things very simple for portability and backup. This parent folder is at the top of the tree in the Folders panel. If I open a Finder window to that same location, you can see the same folder structure is shown there too.



Okay, so what if you do keep all your photos in a single folder but the top-level folder isn't showing in the Folders panel? Just Right-click on the topmost folder and choose Show Parent Folder from the contextual menu that appears, which will bring that parent folder into the Folders panel. On the flipside, if you have too many levels of parent folders showing in the Folders panel, you can hide unnecessary folders by Right-clicking on the topmost folder and choosing Hide This Parent. Typically, just having one parent folder above the folders containing your actual photos works best.



If your photos are already on an external drive that you're moving to the new computer, there's no need to copy your photos to yet another drive (this is what I'm doing). Just be prepared to connect that drive (or drives) to the new computer, and skip ahead to the next section on presets and plug-ins.

If you need to migrate your photos from the old computer to an external drive, here's how: With LrC closed, *copy* (don't move) the parent folder containing your photos (and its contents as-is) to the external drive you're using to transfer the data. Remember, don't change the existing folder structure, just copy it to the external drive. (By maintaining the folder structure, it will be easier to reconnect to the catalog on the new computer.)

PRESETS, TEMPLATES, AND PLUG-INS

Time to gather up all your custom presets, plug-ins, and templates! If you've never created custom presets or templates, and you've never installed a third-party plug-in or web gallery, you can skip this part of the process, and we'll see you in the section on the catalog. When you install LrC on your new computer, you'll get all the default presets and templates, so we're just concerned with all the custom bits you added.

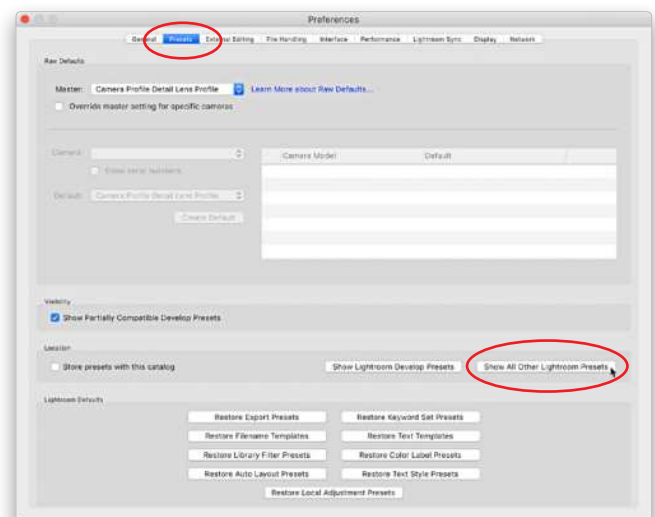
The words "presets" and "templates" often get used interchangeably within LrC and, broadly speaking, there's nothing wrong with that; but we're trying to be specific at the moment, so I'll refer to the presets you use in the Develop module as "presets," and call everything else "templates." In this way, templates would include filename templates, metadata templates, print templates, import templates, and so on. (The reason for this is that a while back, Adobe moved Develop presets to be stored away from the rest of the templates, so that Develop presets could be shared with Adobe Camera Raw.) We'll start by grabbing the templates and then come back to Develop presets separately.

In my experience, most people leave their templates in the default central location. The simplest way to access this location is to go to Lightroom Classic (PC: Edit)>Preferences, click on the Presets tab, and click the Show All Other Lightroom Presets button. This will open the folder, named "Lightroom," containing all of your templates into Finder (PC: Windows Explorer), which is located here:

Mac: Users/[username]/Library/Application Support /Adobe/Lightroom

Win: Users/[username]/AppData/Roaming /Adobe/Lightroom

Note: Windows can hide the AppData and other important folders; so, in Windows Explorer, go to Tools>Folder Options>View, and check Show Hidden Files and Folders. Mac does a similar thing with the Library folder. Open a new Finder window, click Go in the menu bar, and hold the Option key to make Library magically appear in the list of places to go. Choose Library, and then follow the rest of the path above.





On the Presets tab in Preferences, if you already had the option Store Presets with this Catalog checked on, then I'll assume you know where all your templates are, and you can skip ahead to the catalog section. If you don't have Store Presets with this Catalog checked, don't check it now, as it will simply create a new folder named "Lightroom Settings" alongside your catalog with only the default presets, which won't help us with your custom presets.

Within this Lightroom folder are all your templates, third-party web galleries (if installed), and the most common location for third-party plug-ins (the Modules folder), within their respective subfolders. Your task is to place a copy of all your custom files on the external drive destined for the new computer. The easiest way to do that is to copy the entire Lightroom folder to the external drive; however, on Windows, the LrC preference file is also stored within the Lightroom folder in a folder named "Preferences." I don't recommend bringing a copy of this file to the new computer, as I think it's wiser to start with a fresh preference file. In addition, if you're migrating from Windows to Mac, the preferences are stored in a different location on Mac anyway. So, leave the Preferences folder behind.

Tip: While you have LrC open, take note of all of your preference settings so that you can reconfigure them on the new computer.

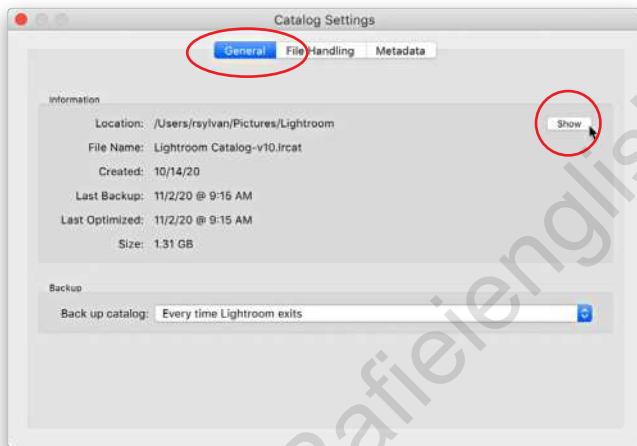
With regard to third-party plug-ins, I've always found it simplest to place a copy of the .lrplugin file within the Modules folder so that the Plugin Manager will automatically add and enable the plug-in. You may have chosen to store your plug-ins in a different location, however, and manually add them via the Plug-in Manager. There's no wrong answer, but I'll leave it to you to know where your plug-ins are stored if not in the Modules folder.

Lightroom plug-ins (.lrplugin file extension) are typically cross-platform, but some may have special requirements for each operating system, so be sure to check the web site of the plug-in author for all compatibility concerns. If you've installed plug-ins that are more like external editors, such as the ones from Topaz Labs or ON1 that you access via the Photo>Edit In menu then, at the end of the transfer process, you'll want to go to the developer's website and download the installers for those plug-ins to the new computer and install them like new software. Now that you have all your photos, presets, and plug-ins copied to your external drive, let's turn our attention to the LrC catalog.

COPYING THE CATALOG

When it comes to migrating the actual LrC catalog, I advocate creating a copy of your working catalog to transfer to the new computer because there's no other way to transfer the Publish Service connections you previously set up, as they're not included in a catalog export. In addition, a catalog export only includes keywords that are applied to exported photos, which may leave out parts of your entire keyword hierarchy that haven't yet been applied to photos (though it's possible to export a keyword list and import it into a new catalog). Additionally, if you had synced your LrC catalog to the Lightroom cloud, this will maintain that connection. (If you haven't done this, then you can disregard.)

To find your catalog, go to Lightroom Classic (PC: Edit)>Catalog Settings, click on the General tab, and click the Show button to reveal its location. The default location of the catalog is in the Pictures (PC: My Pictures) folder, but the LrC catalog can exist at another location of your choosing.

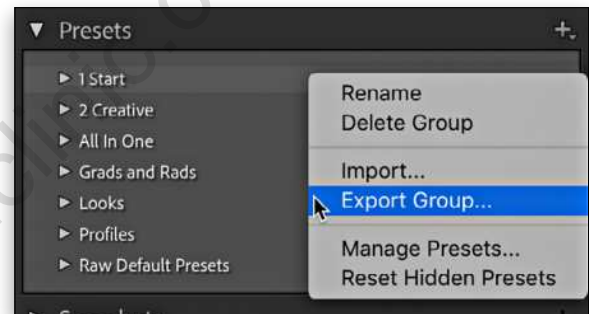


Within the folder containing the catalog are several files, including the catalog itself with the .lrcat file extension and the associated cache files with the .lrdata file extension. If you see a .lrcat.lock or .lrcat-wal file, then close LrC and they'll go away, as they're temporary files that assist the catalog. If you've never changed the default location of the catalog backups then you might see a Backups folder as well, but we can leave that folder behind (and run a fresh backup on the new computer). With LrC closed, *copy* (not move) the .lrcat and .lrdata files to a folder on the external drive. If you can fit them on the same drive holding your photos then go for it. If you need to use a separate drive that's fine too.

Note: Click [here](#) for a good reference of all default catalog file and preferences locations.

Okay, the last bits to tackle are your custom Develop presets. I think this is a great opportunity to get your Develop presets cleaned up and organized (and ditch the ones you never use). To this end, I've written a couple of (short) articles to help you get your presets under control: ["Managing Develop Presets in Lightroom Classic"](#) and ["New Functionality to Export Develop Presets"](#)

The end result of the first article above will be a tidy Presets panel containing groups of Develop presets organized in a way that makes sense to you. The second tutorial above shows you how to export preset groups, and how to import preset groups. Your goal will be to export each preset group to your external drive for transfer, then you can easily import all of them into LrC on the new computer.



You should now have a copy of your photos, your presets, and your catalog on an external drive. Safely disconnect the external drive from the old computer and connect it to the new computer.

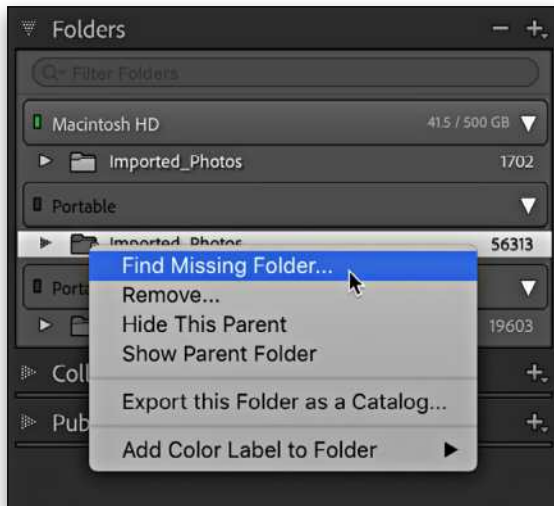
TRANSFERRING TO THE NEW COMPUTER

Launch your file browser on the new computer and view the contents of the external drive. For illustration purposes, I'm transferring my catalog from a Mac machine to another Mac. First, copy the folder containing the LrC catalog (and caches) to a location of your choosing on the new computer (nothing wrong with the Pictures folder). Then, copy your photo's folder structure to a new location of your choosing (or leave them on the external drive if that's your plan). Once those copy operations are complete, navigate to the catalog in its new home and double-click the .lrcat file to open it into LrC.

Don't panic if you see question marks on your folders in the Folders panel; you just need to update the



catalog to point to the new location of those folders. This is when having a single parent folder showing in the Folders panel comes in handy. It's also possible that all of your drives and folders will appear functional and normal, which just means that the path to your photos hasn't changed on the new computer and you're good to go. If you do see question marks on folders, though, here's how to fix that:



STEP ONE: Right-click the top-level parent folder in the Folders panel and choose Find Missing Folder.

STEP TWO: Navigate to and select that exact folder in its new location and click Choose (PC: OK).

LrC will then go through the process of updating the catalog to reference that folder (and everything inside it) at this new location. Repeat the process for any folders not contained within that parent folder (if you have any).

Next, go to Lightroom Classic (PC: Edit)>Preferences and reconfigure your settings. I suggest that you configure the Default Catalog on the General tab to reference this catalog specifically instead of loading the most recent catalog. Once configured, go to the Presets tab and click the Show All Other Lightroom Presets button to open that location in your file browser. Copy all your custom presets, templates, and plug-ins from the external drive to their respective folders in the Lightroom folder on the new computer. Restart LrC when the copy operation is complete to see your custom bits inside LrC.

If you did previously sync your LrC catalog to the Lightroom cloud, then go to the Lightroom Sync tab of the Preferences and configure the Location section as desired (this controls where photos downloaded from the Lightroom cloud are stored).

When LrC relaunches, go to the Develop module to import your Develop presets. Go to File>Import Develop Profiles and Presets (if it's grayed out, make sure you're in Develop). Then, navigate to the location on the external drive where the exported zip files containing your presets are located (you'll have a zip file for each preset group you exported), select all of them, and click Import. Each of your preset groups should appear in the Presets panel.

Go to File>Plug-in Manager and make sure all your plug-ins are installed and running. If you haven't already checked, this is a good time to make sure you're running the latest version of each one. You'll also need to re-register any third-party plug-ins you had running on your old computer.

A WORD ABOUT PUBLISH SERVICES CONNECTIONS

Connections that were set up on the old computer to online sources such as SmugMug or Flickr should still work, but give them a test drive to make sure. Existing hard drive connections, however, will display any photos they contain, but may no longer function due to the change in drives. The export location of an existing connection can't be changed after the connection is created, and it will have to be rebuilt by making a new hard drive connection on the new computer. Once you create the new hard drive connection, you can repopulate its contents to match the old connection and you'll be back in business.

Give your catalog a thorough walk-through to make sure there are no lingering question marks on any files, that all your presets are accounted for, and everything is functioning as it should. If you're satisfied that all is well, you can close LrC and install any additional third-party plug-ins if you have them. Congratulations on a successful migration! ■

Questions & Comments

ALL IMAGES BY ROB SYLVAN



Exposure X6

Exposure Software recently released the X6 version of their excellent photo-processing software (also called Exposure). Working as a standalone program or as a plug-in, it provides quick access to a number of features that take longer in Photoshop, or just aren't available in Lightroom, which is the prime reason that plug-ins are so attractive. With this being a fresh release, there are two things we'll look at: the new features and the main features that make it useful. As with most "Maximum Workflow" articles, these will be in walk-through format.



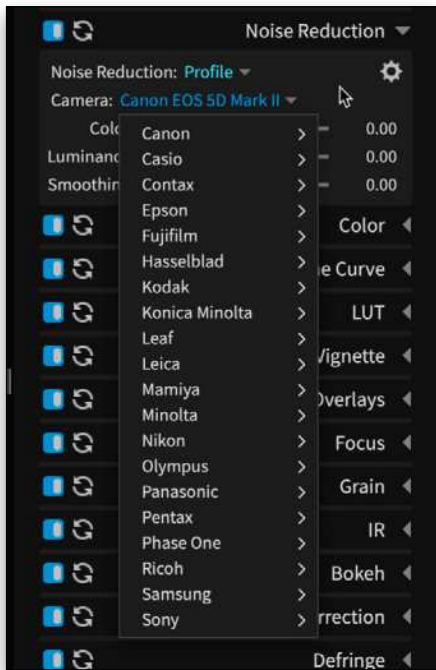
WHAT'S NEW IN X6?

Performance: One issue that everyone has with any processor-intensive task is performance. X6 seeks to mitigate that by making the jump to using the GPU (graphics processing unit) for previewing changes. The main purpose for this is to allow real-time response when you're making edits. Waiting for micro changes to render when making editing decisions is frustrating at best, so this is a great move on Exposure's part.

Camera Profile Noise Reduction: Electronic noise is one issue that needs to be resolved in images, whether it's

from high ISO or as a result of processing. Apps such as Neat Image profile the noise in the image, but Exposure takes a different route and uses camera-based profiles. Essentially, they've mapped the noise patterns from various cameras, which allows for faster removal of noise, based on the camera sensor used.

Auto: With the emphasis on making operations faster, Exposure has created a different method of applying automatic corrections. It allows you to choose which settings get changed as part of the process. This differs greatly



Camera Profile Noise Reduction

from the one-size-fits-all approach of other image editors.

Auto White Balance corrects color casts in the photo, while Auto Exposure corrects under- or over-exposure, with Exposure Bias setting the expected level of brightness. For example, correct exposure is generally based around medium gray, but for a snow scene, the brightness (Exposure Bias) would need to be higher so the snow looks white, not gray.

Auto Dynamic Contrast is interesting because it sets contrast without affecting hue or saturation, which is great because increasing contrast usually increases saturation. Auto Tone works on the four non-exposure tone sliders: Highlights, Shadows, Whites, and Blacks. Auto Haze Level works on the new Haze Level tool (more on that below).

Advanced Color Editor: The Advanced Color Editor allows you to hone in on specific colors and change them to a different set, and it's complex enough to allow a series of different colors to be changed at the same time. Using



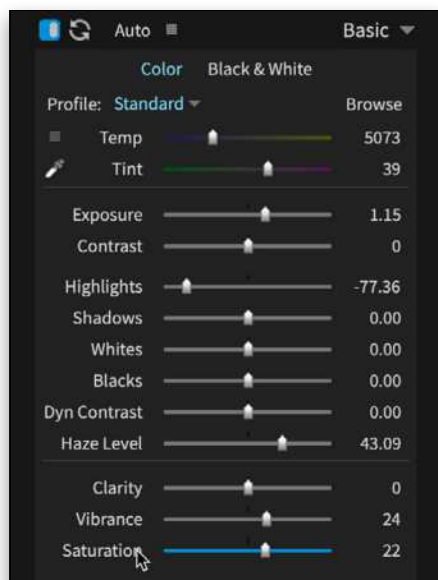
Auto options



Advanced Color Editor

Hue, Saturation, and Luminance controls, you can set the color range and the feathering to encompass the color you need to change. Similarly, you can set the target color.

Haze Level: Whether you're looking to add fog or remove haze, the new Haze Level tool allows both. It's a great way to add contrast or mood in photos, depending on your aim. As X6 uses layers, Haze Level can be applied locally using masks.



Sweating the Small Stuff: In addition to the major new features, there are lots of helpful smaller features. For masks, you can set the hue and opacity to taste, making it easier to create better contrast between the mask and the image. For the background of the mask, you can change it to black, as well as set its luminance and saturation. You can also convert files to DNG, and the Shadows/Highlights tools have been refined.



Haze Level

HOW DOES X6 COMPARE TO LIGHTROOM AND PHOTOSHOP?

As X6 is pitched as a standalone image editor, there's a lot of crossover with Camera Raw and Lightroom. If you're coming from either, the chances are you've already done at least the Basic panel processing, which has marginally more control than X6 (mostly with having Texture now). X6's Transform panel matches Adobe's manual controls, but lacks the automatic options provided with Upright. Compared to Lightroom, X6 has major pluses in the form of:

- Overlays library for quick borders and light and texture effects
- Layers
- Easy LUT access (you can get this via profiles in Lightroom, but you have to create the profile in Camera Raw)
- Better grain control
- Use of random seeds in Vignette
- Dedicated IR panel
- Focus and Bokeh control
- Advanced Color Editor
- Camera-based profile noise reduction

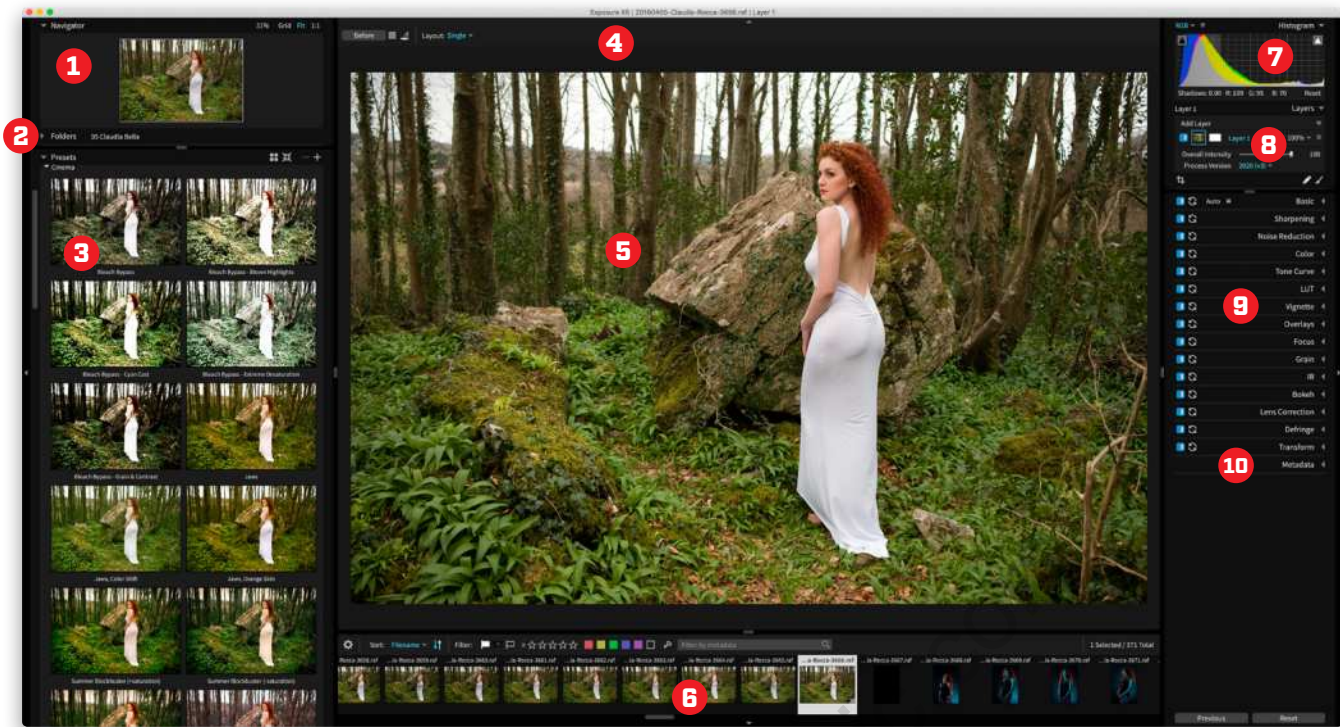
Obviously, we're looking at X6 as a plug-in, but it's worth mentioning that Lightroom's Library is more mature in terms of features, but X6 is more than functional enough with great import, metadata, selection, and exporting options.

Compared to Photoshop (rather than Camera Raw), the pluses for X6 are:

- Easy access to Film presets
- The IR panel
- Overlays library for quick borders and light and texture effects

Photoshop can do all of these, but with a lot more work involved.





USING EXPOSURE X6

Exposure started life as Alien Skin's Exposure, a film simulation plug-in for Photoshop. These presets are still at the heart of the program today, as it should be, because they're excellent one-click looks for your photo. Of course, Exposure has evolved much more since then. Let's look at the plug-in layout, and then look at some workflow options for creating different photos.

THE LAYOUT

To show X6 in all its glory, this is the layout for the standalone version.

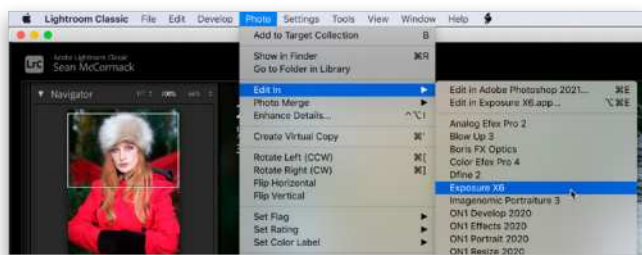
1. *The Navigator:* Controls zoom level and position in the layout.
2. *Folders:* The browser where you access files. Click + to add a drive or folder.
3. *The Presets:* The heart of X6 is its vast range of single-click presets.
4. *Preview controls:* Set the preview before/after split, the number of images to preview together (up to six), or preview three presets with Audition.
5. *The image area:* View grid of images, single image, or image sets here.
6. *The Filmstrip:* Easily change images or select multiple images to edit together. Also, filter visible images by metadata attributes.

7. *The Histogram:* View and change the tones in the photo.
8. *Layers:* Create layers and access their settings. Edit layer masks using brushes or gradients, as well as set the mask overlay color.
9. *The Settings:* Edit the image using these panels, either from scratch or by first applying a preset and refining it.
10. *Metadata:* Access and edit IPTC and EXIF information for your photo.

CREATING A VINTAGE BLACK-AND-WHITE

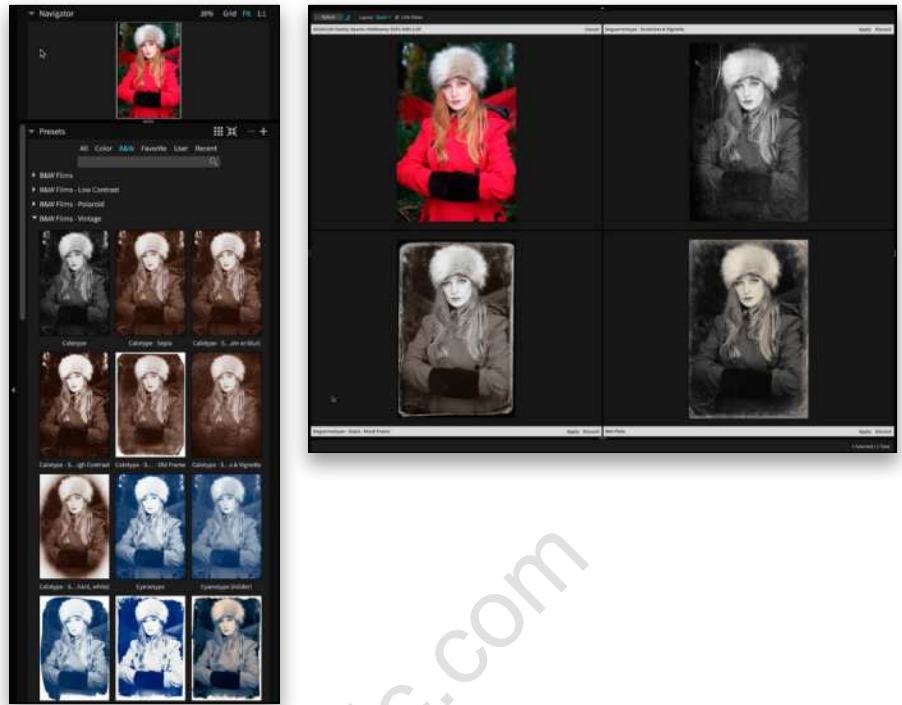
Now let's take a look at using some of Exposure's presets and preset comparison features.

STEP ONE: From Lightroom, use the Photo>Edit In menu to select Exposure X6.

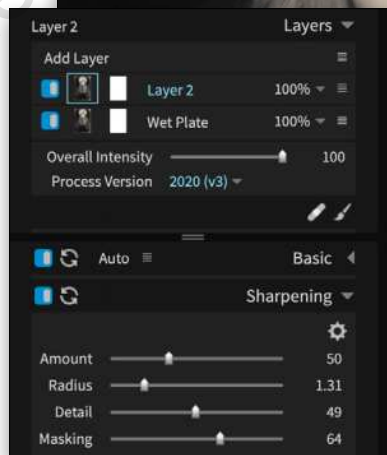
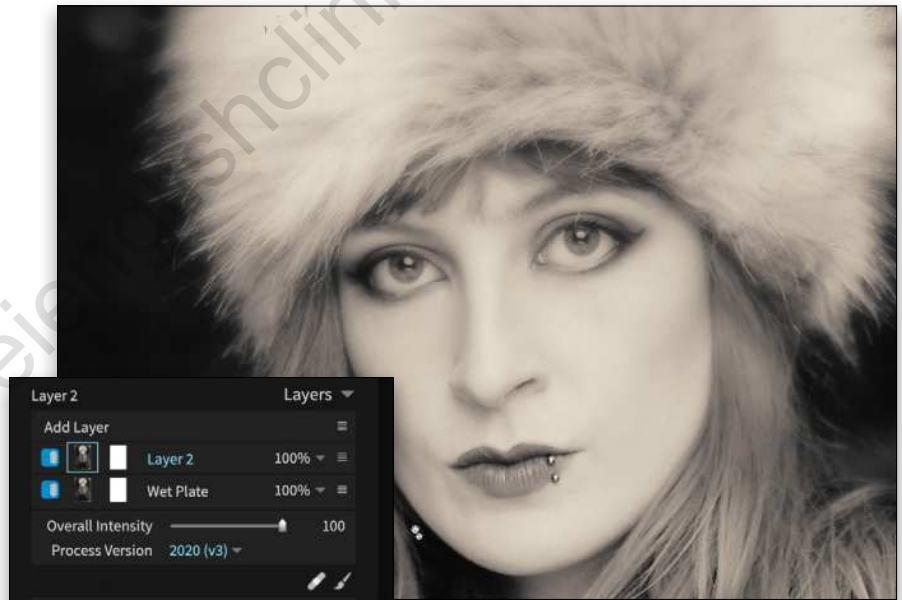


STEP TWO: In the Presets panel, expand the B&W Films-Vintage set. You can increase the size of the panel by dragging its right edge to the right. Click the little grid icon at the top right of the panel to change the number of columns or switch to a list view.

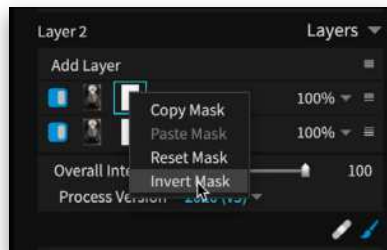
STEP THREE: At the top left of the Preview area, click the Audition icon (it looks like a spotlight), and select three potential presets that you like. Here we selected Daguerreotype-Scratches & Vignette; Daguerreotype-Sepia-Black Frame; and Wet Plate.

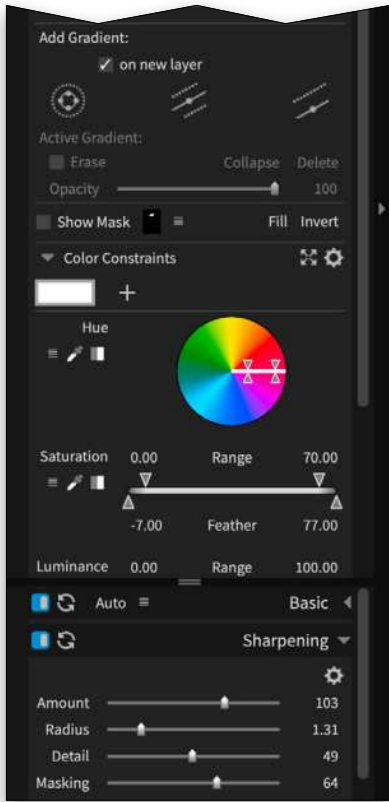


STEP FOUR: Based on the Audition previews, we've opted for the Wet Plate preset. As Wet Plate typically has sharper eyes, you can apply strong sharpening to them. In the Layers panel, click Add Layer, which will add Layer 2. Using the Sharpening panel, set the Amount to 50, Radius to 1.31, Detail to 49, and Masking to 64.



STEP FIVE: Right-click on the mask for Layer 2 and select Invert Mask, which changes the mask to black, and hides the effect.





STEP SIX: Paint around the eyes to reveal the sharpness. If required, increase the Sharpening Amount. Here it went to 103.

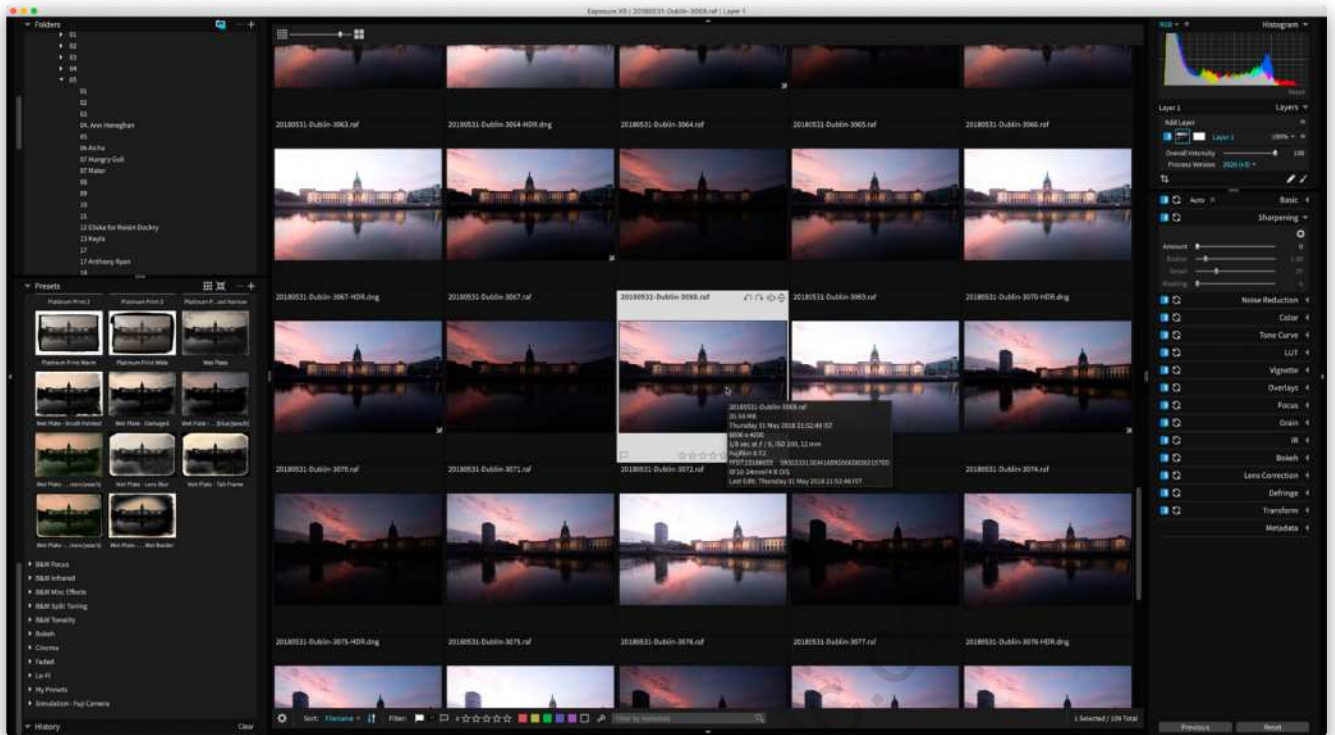
STEP SEVEN: Click Save at the bottom right to return the edit to Lightroom.



Before



After



EDIT A CITYSCAPE IN X6

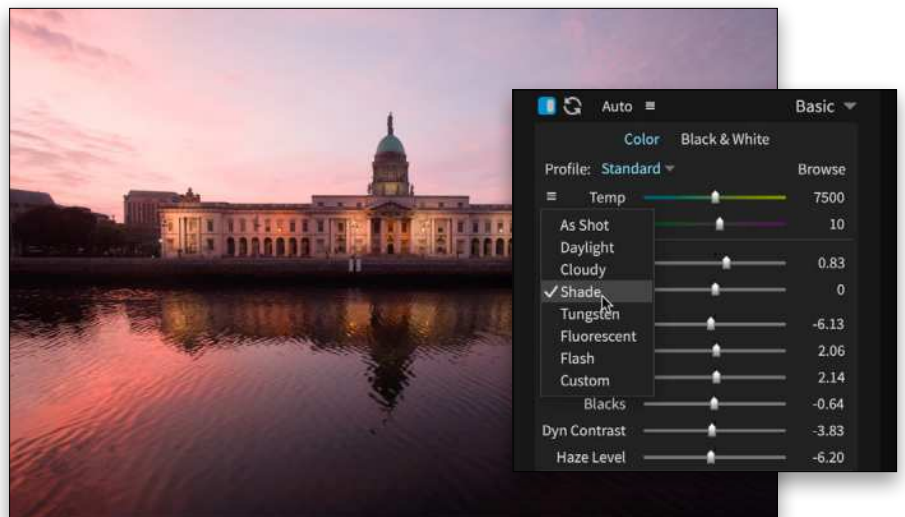
In these next steps, you'll see how to edit an evening cityscape, correcting geometric issues and enhancing color and tone.

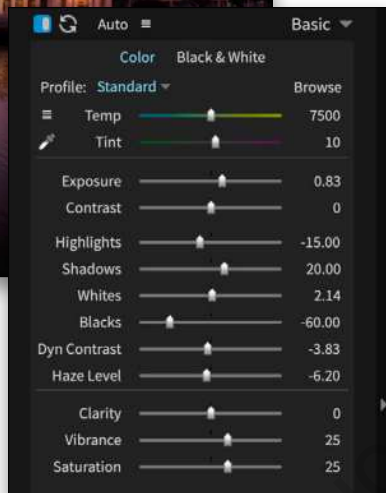
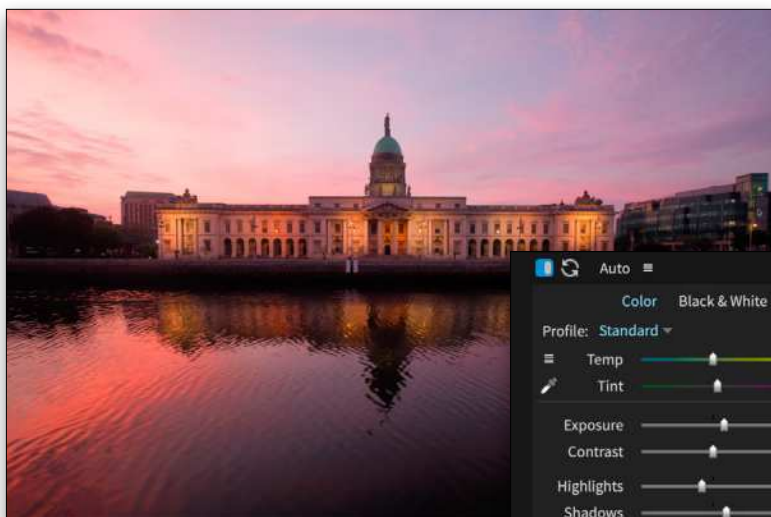
STEP ONE: To see X6's capabilities for RAW files, open a file from within the X6 browser.

STEP TWO: Click on the image with which you want to work, and select Fit in the Navigator. Click the docking triangle at the far left middle to close the left panels, and then click the one at the bottom middle to close the Filter bar.

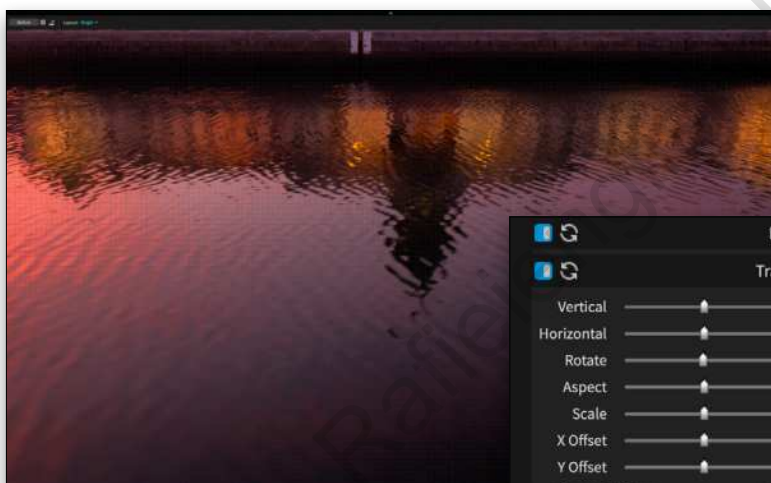
STEP THREE: First, try Auto with all the settings turned on.

STEP FOUR: It has improved our overall image, but lost some of the warmer colors. Using the little drop-down menu in Temperature, we selected Shade.

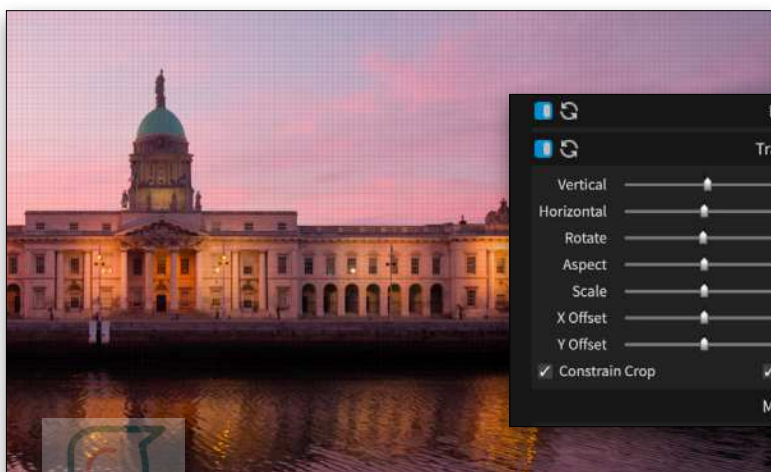




STEP FIVE: To fix the tone, we set Highlights to -15 and Shadows to 20. These work quite differently to the Adobe equivalents. Then, we set the Blacks to -60 and both Saturation and Vibrance to 25.

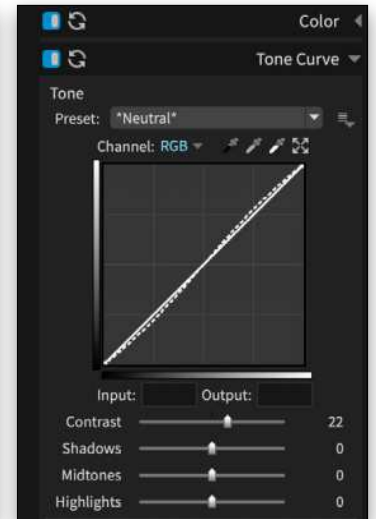


STEP SIX: The geometry of the image is a little skewed. First, we'll use the Transform panel to straighten the image. A little trick is to turn on Gridlines, zoom in, put the line that you want straight in the image close to the top of the preview window, and then use the Rotation slider to match the line in the image to the top of the preview frame.

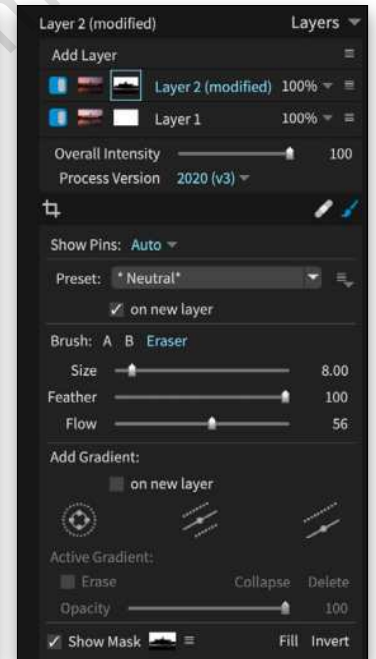


STEP SEVEN: Next, zoom out and use the Vertical slider to correct perspective issues on vertical walls: 5 works for this photo. Click to turn on Constrain Crop.

STEP EIGHT: Add some contrast using the Contrast slider in the Tone Curve panel.



STEP NINE: Click Add Layer, and set its Exposure to -1. Click on the new layer's mask thumbnail, and click Show Mask to see the mask overlay in the image. Click on the rightmost gradient in the Add Gradient section to allow the sky to be darkened (the mask will go from white at the top for the full effect to black at the bottom for no effect). With the brush selected, hold down the Option (PC: Alt) key to temporarily switch it to Eraser mode, and paint to erase the mask from the building and surrounding areas, hiding the -1 Exposure in those areas. Once done, turn off Show Mask.

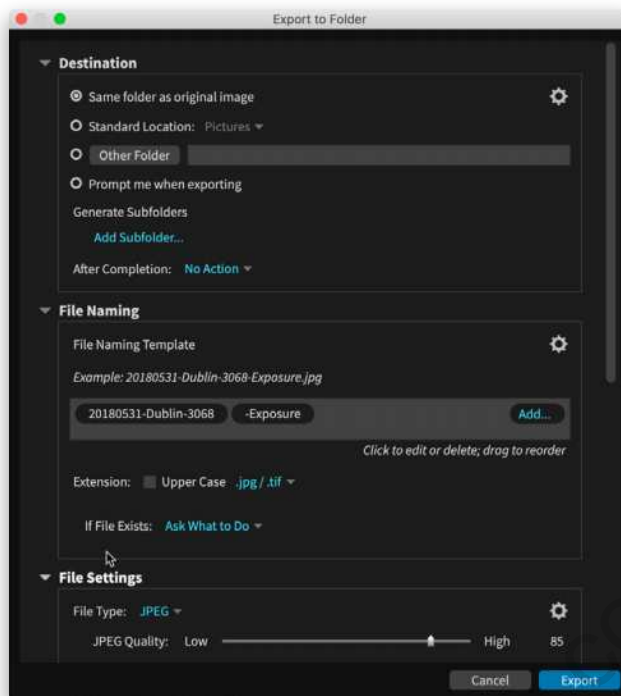


Before

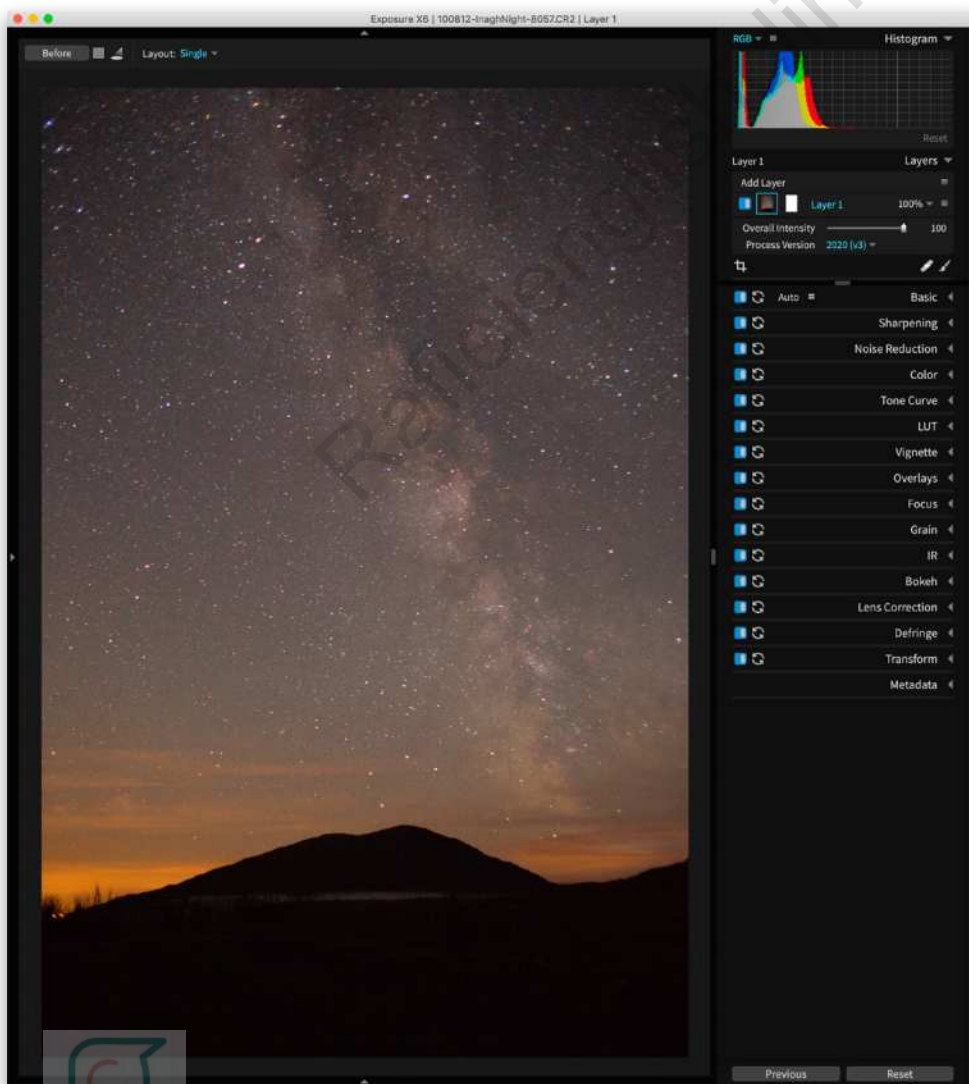


After

STEP 10: For the final editing, add another new layer and set its Exposure to 0.37. Here are the before and after images.



STEP 11: As this file has been edited in Exposure, the settings are stored in the Exposure folder, so you don't have a copy of the edited file for Lightroom. To create one, go to the File menu and click Export. For the Destination, select Same Folder as Original Image. By default "-Exposure" is added to the end of the filename. Finally, we'll use High Quality JPEG for our File Type, and click Export. If you want to bring this image into Lightroom, Right-click on the folder in the Folders panel in Lightroom where the original image exists, and choose Synchronize Folder.

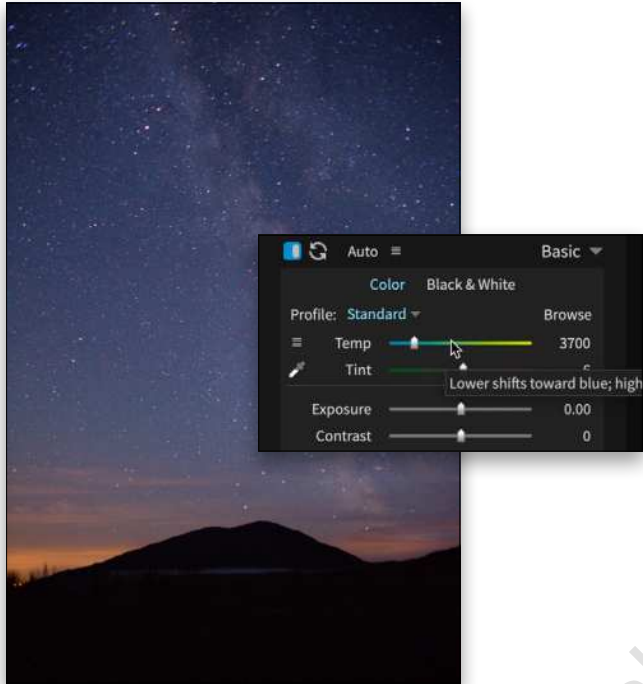


PROCESSING A MILKY WAY SHOT

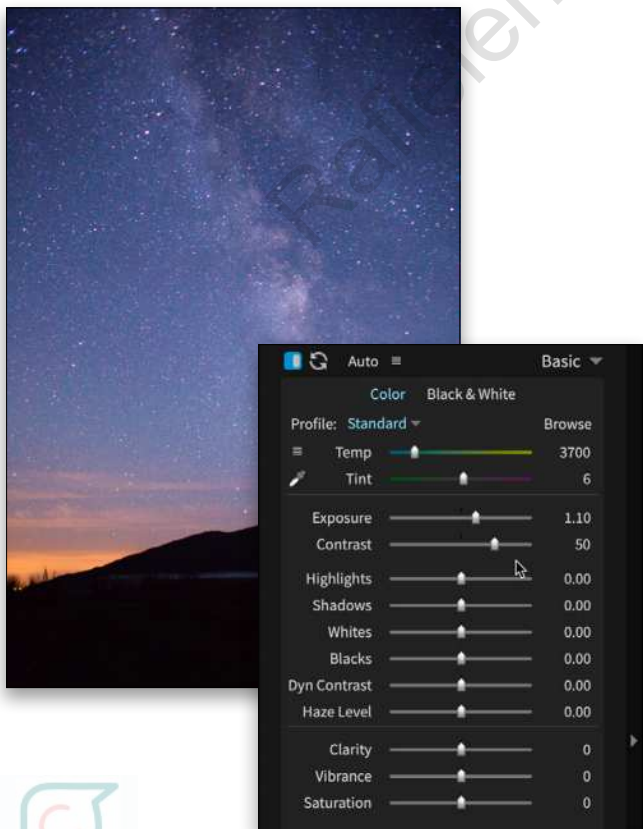
Milky Way photography is different, not least because you use a lot of extremes in the settings. Generally, you're shooting at the camera's lowest aperture and highest shutter speed, at a very high ISO setting. Even with this, you often need to increase the amount of light in postprocessing.

STEP ONE: Open your Milky Way shot in Exposure X6.

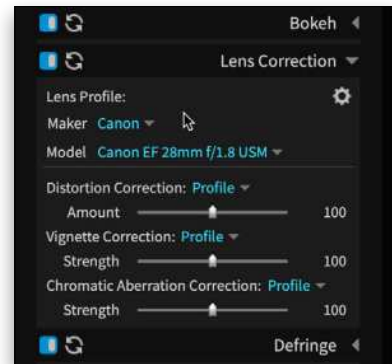
STEP TWO: If you're working with the RAW file, you'll have more control over the white balance. To get a bluer tone, set the Temperature to around 3700, and the Tint to 6. If you're using a rendered file (i.e., from Lightroom), do this in Lightroom first.



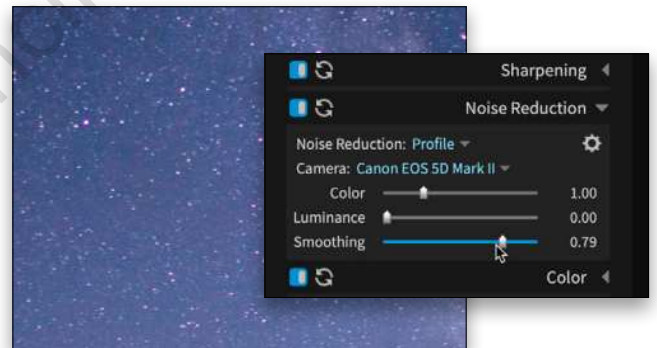
STEP THREE: Now bring up your Exposure about a stop, and increase Contrast.



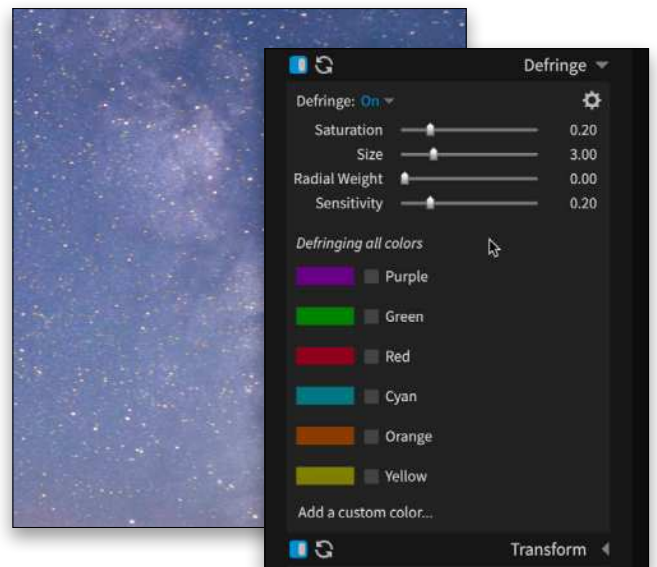
STEP FOUR: Before going further, make sure Lens Corrections are set. X6 normally detects this automatically, but be sure that both Vignette Correction and Chromatic Aberration Correction are on.

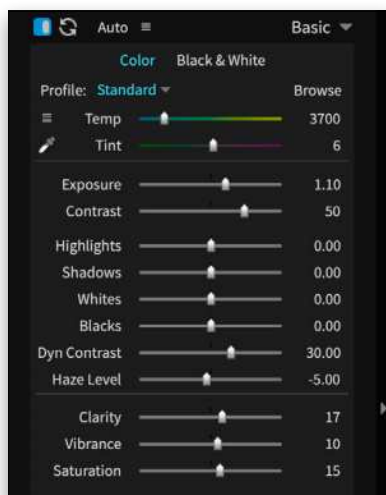


STEP FIVE: Next, zoom in to the image and go to Noise Reduction. Set Color to 1 to remove the random red, blue, and green pixels. Smoothing helps reduce the larger areas of blotchiness where there are mixed areas of purple and blue. It's reasonably substantial here at 0.79.

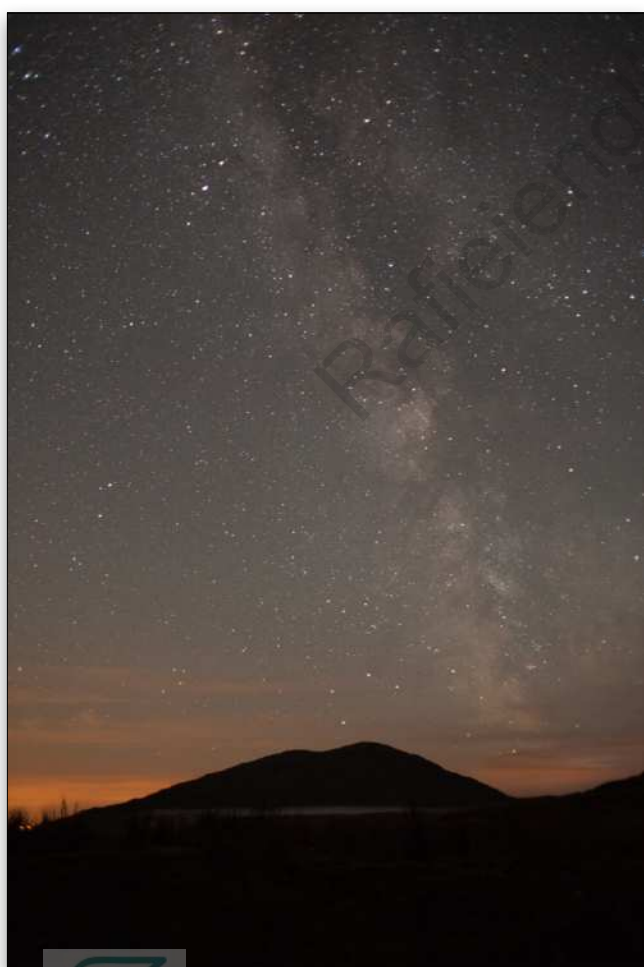
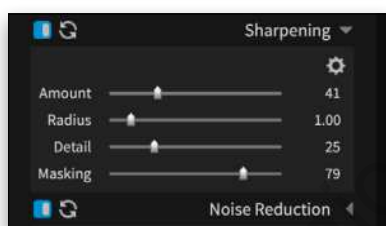


STEP SIX: The halos around each star are quite visible at 100%, so go to the DeFRINGE panel and turn it on.





STEP SEVEN: To enhance the stars further, increase the Dyn(amic) Contrast to 30. Removing haze with Haze Level (-5) adds more contrast and saturation. Set Clarity to 17 and, for color, add a hint of Vibrance (10) and Saturation (15). Finally, run Sharpening. You'll need a lot of Masking (79), and only a hint of Amount (41).



Before

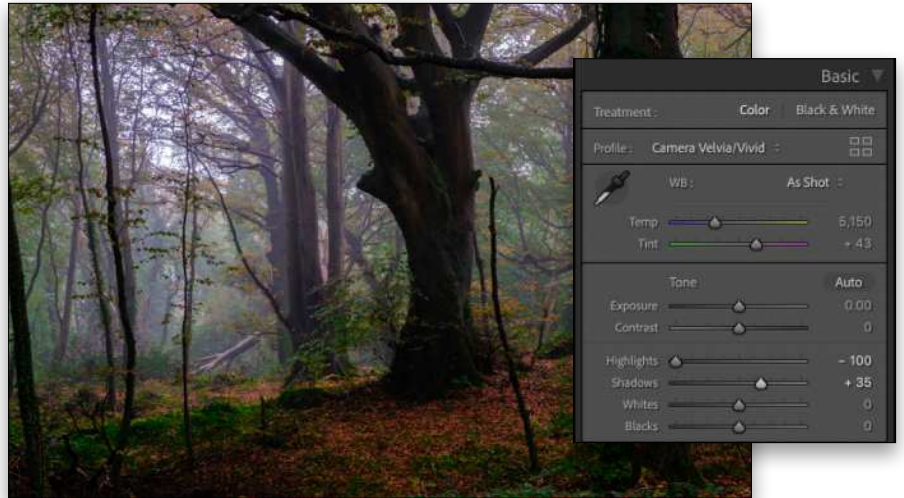


After

ENHANCING FALL COLOR

At this time of year, you've probably been out shooting fall colors, so here are some processing tips for those images.

STEP ONE: Starting in Lightroom, set Highlights and Shadows to remove any clipping.

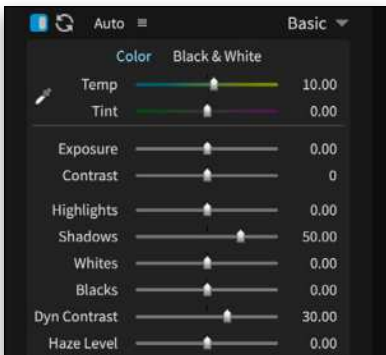


Before

STEP TWO: Open the image in Exposure X6. The first step is to warm the image to give it more mood. Here we've set Temp to 10.



STEP THREE: To increase the contrast without the image getting too dark, set Dynamic Contrast to 30. Set Shadows to 50.





STEP FOUR: For color, set Saturation and Vibrance to 30.



STEP FIVE: Now, go to the Color panel and open the Advanced Color editor. Grab the Hue eyedropper next to the Convert from Color color wheel and click on some of the medium-toned green leaves in the image. Drag the bars in the To Color color wheel over to the reds and oranges. Spread the other bars to feather the edge of the color range on both color wheels. Refine the Luminance, if needed. You could make all the greens red, but the contrast gets very low in the image. The increase in the reds, though, looks far better.



STEP SIX: Save back to Lightroom.

After



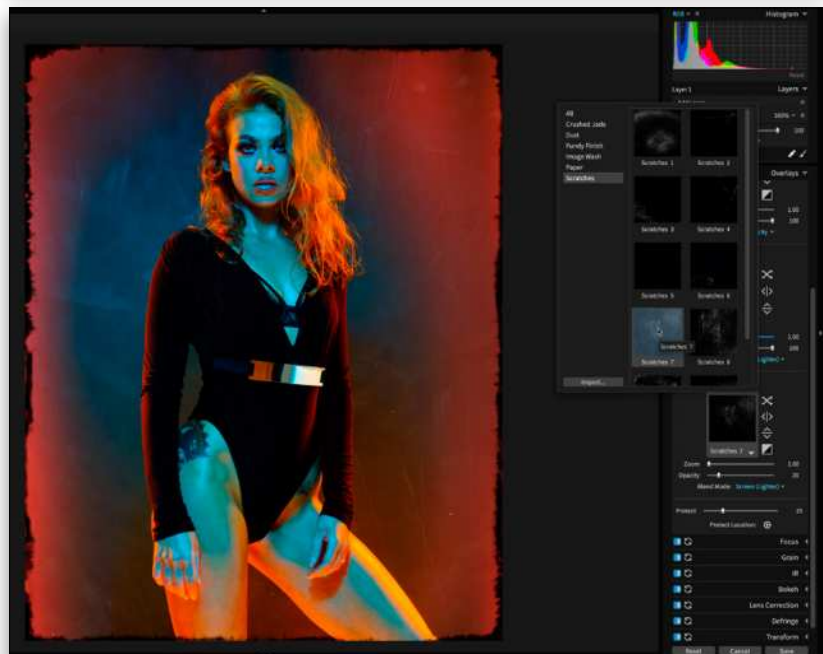
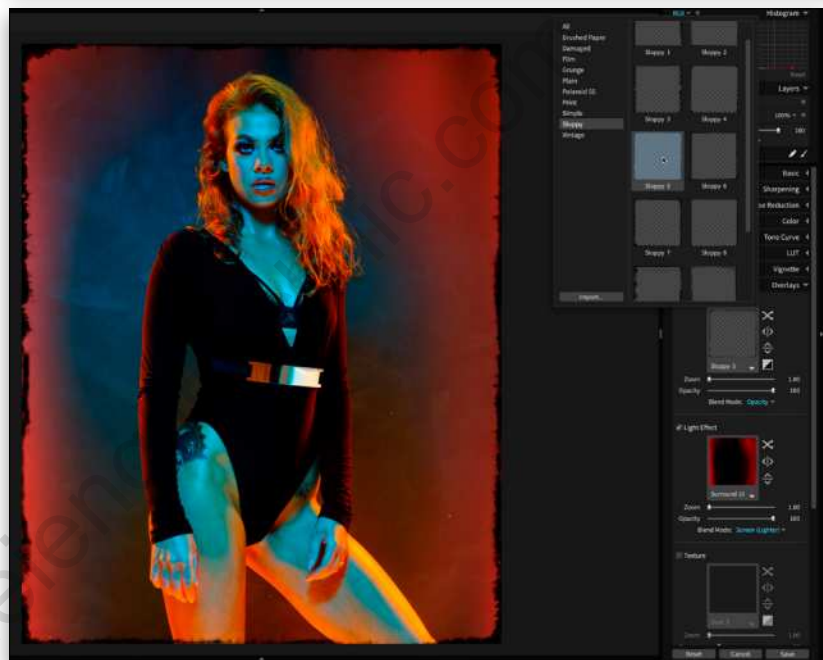
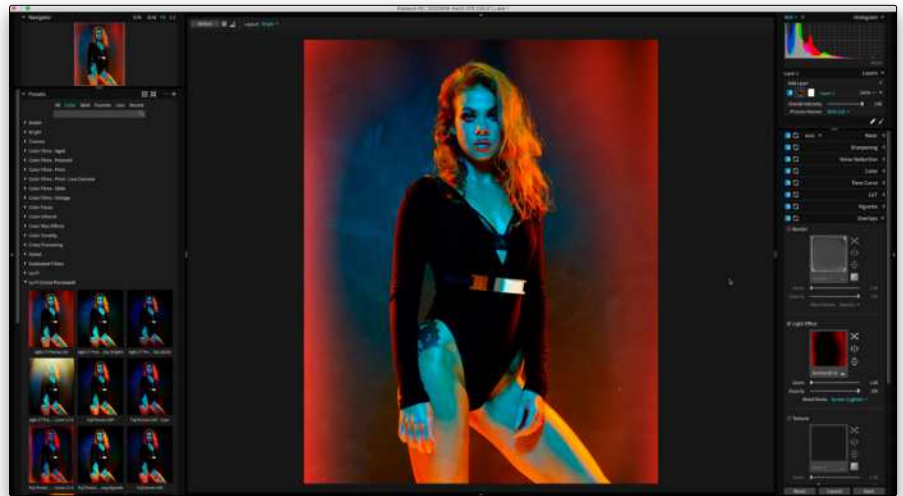
IMAGE FINISHING

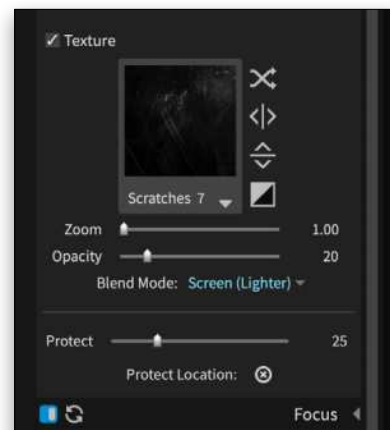
As well as processing, Exposure is great at the end of a project when you want to add the final touch. This could be from Lightroom or via a Stamp Visible layer in Photoshop.

STEP ONE: Open the image in X6 and go to the Overlays panel. Have a look through the presets in the Light Effect section. Here we've gone for Surround 10, as it's less intrusive than the others, and complements the photo. You can flip the overlay around using the horizontal and vertical flip icons, as well as Zoom out and change Opacity.

STEP TWO: Next turn on Border and have a look through its presets. While the Film and Polaroid borders are cool, we've gone for Sloppy Border 5. Again, you can change the look with the tools and sliders.

STEP THREE: The final overlay is Texture. Here we've gone for Scratches 7.





STEP FOUR: Our final step is to drop the Protect Location pin on the face to prevent the Overlays affecting that part of the photo.



Before



After

PERFECT EXPOSURE

Exposure is clearly a useful tool, both as a standalone application and as a plug-in. Each iteration is always a worthy improvement over the last, without losing the original essence of the application. The speed improvements with GPU support are obvious, even on a 5K monitor. There's much more with the Bokeh panel (previously a dedicated plug-in) and the portrait retouching tools, but even with our limited space here, we still covered a lot. Exposure X6 is \$129 or \$89 to upgrade. It's also available in a bundle with Snap Art and Blow Up for \$149 or \$99 to upgrade. ■

 Questions & Comments

ALL IMAGES BY SEAN McCORMACK

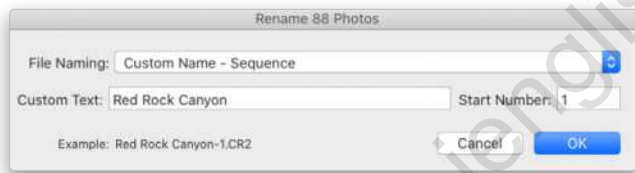




Q. I know you can rename files when you import them, but I have a lot of files already in Lightroom Classic with their default camera names, such as `_DSC00024.NEF`, `_DSC00025.NEF`, and so on. Is there a way to change the names once they're already in Lightroom?

A. Absolutely. In the Library module start by selecting all the images whose names you want to change (press Command-A [PC: Ctrl-A] to select all the images in a folder or collection). Next, go under the Library menu and choose Rename Photos. This brings up the Rename Photos window.

I use the file naming option "Custom Name - Sequence" (from the File Naming pop-up menu), so I can choose the name and then the number on which I want it to start. Just enter your name (and a dash or a space, or both, at the end of the name if you want one), choose your starting number, and click OK. This doesn't just change the name of these files within Lightroom; it goes and changes the actual names of the files on your computer (which is what you want).



Q. Is there a way to change the name of my Lightroom catalog?

A. There is, and it's pretty simple. First, you need to know where your catalog lives on your computer. If you're not sure where that is, go to Lightroom Classic (PC: Edit)>Catalog Settings, and click the Show button in the General tab.

Next, quit out of Lightroom, and in that folder where you store your Lightroom catalog file, you can rename the catalog like you would any other file (just make sure you leave the `.lrcat` file extension at the end of its name).

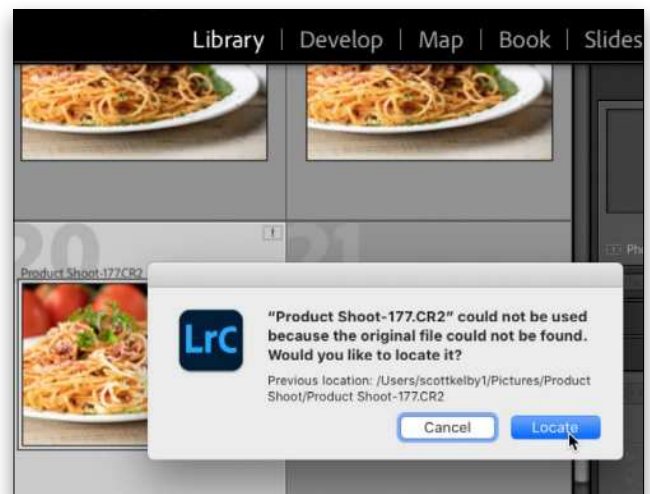
The next step is to rename the associated files, because your catalog is more than just one file; for example, there's also a Previews file that holds all your thumbnails and standard size previews, etc., and you need to change that file's name to match exactly the new name of your catalog file (but make sure you leave "Previews.lrdata" at the end of the

name). If you've created smart previews for any of your images, they live in a separate file that needs to be renamed the same as the catalog, but make sure you leave "Smart Previews.lrdata" at the end of the name (to separate it from the regular Previews data file). Rename any other files in the folder, again matching the new name of the catalog and keeping the descriptive name for that file and its extension. That's it. Takes all of 60 seconds.

Q. When I click on an image in the Library module, I get a warning in the Histogram panel that says, "Photo is Missing," but I can see the image. Why would it say my photo is missing?

A. It means that the preview image you're looking at isn't linked to the actual high-resolution version of the photo. Essentially, you're seeing a large thumbnail, but if you go over to the Develop module and try to edit that image, you'll see another warning there that says, "The File Could not Be Found."

All you have to do is click on the words "Photo is Missing" in the Histogram panel in the Library module, and it will bring up a dialog telling you where that original high-res photo used to be (it's been moved outside Lightroom so Lightroom can't find it). If that image was on an external drive that's not currently attached to your computer, go ahead and plug that drive back in. If instead, you just moved the image on your computer, click on Locate in that dialog to show Lightroom where that image is living now, and it will relink the file. If it's in a folder that you moved outside Lightroom, it will also relink to any other missing files that live in that same folder.



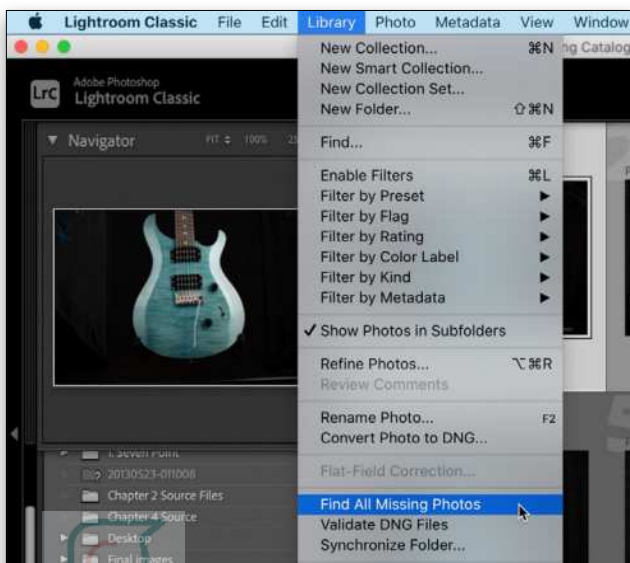
ALL IMAGES BY SCOTT KELBY



Q. There are a lot of images in my catalog that show a warning icon indicating that Lightroom doesn't know where the original images are located. Is there an easy way to find all these unlinked images so I can relink them?

A. Yup. In the Library module, go under the Settings menu and choose Find Missing Photos, and it will display all the photos that have lost their link to

the original image. Then you can check out my answer to the previous question to see how to relink those images. If you see a question mark on a folder in the Folders panel, you can Right-click on that folder and select Find Missing Folder.



Q. I see a little circle in the top-left corner of the HSL/Color panel. I clicked on it but it didn't do anything. What's it supposed to do?

A. It's not at all obvious, but that's actually a tool called the "Targeted Adjustment Tool," and it's really pretty handy. Let's say, for example, you wanted to change the color of your subject's shirt. You'd click on the tool (we call it the "TAT" for short) and then, in the HSL panel, click on the Hue tab. With the tool active, click directly on the subject's shirt and drag your cursor up or down to change its color.

The TAT knows exactly which sliders in the HSL panel to move to be able to change that color for you. In the example shown above, I clicked on her shirt and dragged straight upward to change the color. You can also click on the Saturation or Luminance (brightness) tabs and then use the TAT to adjust those, as well.

Q. I want to start the new year making sure all my images have my copyright and contact info embedded into the files. I know how to do that going forward, but how can I find out which images in my catalog don't have my copyright info inside them?

A. In the Library module, first go to the Catalog panel and click on All Photographs so you're searching your entire photo catalog. Then, hit the Backslash key on your keyboard so the Library Filter Bar appears at the top of the thumbnail grid. Click on Metadata in the Filter Bar, and click directly on the title at the top of the first column (it probably says "Date") to bring up a pop-up menu of choices. Choose Copyright Status from this pop-up menu, and now in that first column it displays how many images you have that are Copyrighted and how many are Unknown. Click on Unknown to have just those images visible that don't have copyright embedded into them.

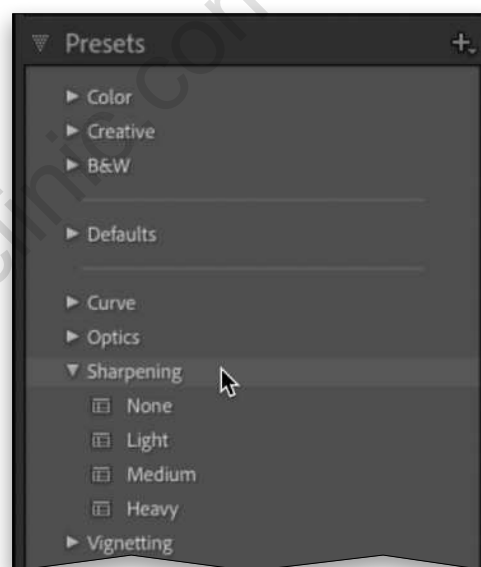
Now press Command-A (PC: Ctrl-A) to "Select All" the images, then go to your Metadata panel and from the Preset pop-up menu, choose your custom copyright preset. Instantly, all those selected images will now have your copyright info embedded right into them.

Q. I know I need to sharpen my images in Lightroom, but when I go to the Detail panel, I'm not sure what those sliders do, and I'm afraid I'll mess something up. Is there a way to sharpen my images where I won't mess things up?

A. There are actually a couple of ways. First, you don't have to mess with all the sliders. To start (and to help you get more comfortable with sharpening in Lightroom), just use the Amount slider. Leave all the others alone, and you'll be fine. I generally set the sharpening Amount for my images between

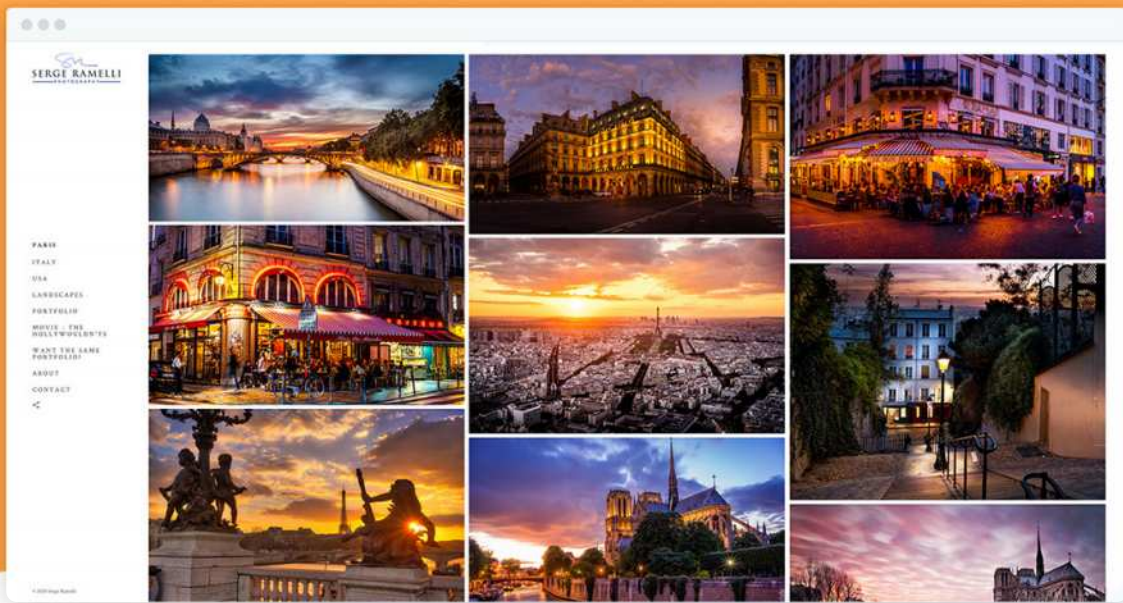
50 and 70, based on the subject matter. If my subject is of a softer nature (like a portrait of a bride or a baby photo or a photo of a bunny), I'm going to keep my sharpening Amount somewhat low, like 50–55. If the subject has lots of detail, such as a landscape or cityscape, and I really want it super sharp, I'll go to 70 or perhaps even 80. That's it—start there.

If you want to stay out of the Detail panel altogether, you could just use the Sharpening presets that come with Lightroom. They're in the Presets panel, where you'll find four levels of one-click sharpening. Just click on the one you want. Boom! Done.



All that being said, the sharpening features in Lightroom are actually pretty slick, and easier to use than you'd think. Go watch my [7-point System for Lightroom Classic course](#) here on KelbyOne, and jump right to Lesson 11 on "Finishing Moves" to learn more about sharpening. You'll totally "get it," and then you'll want to start using all of Lightroom's sharpening power. ■





Portfolio Websites and Photo Sharing Tools for Great Photographers

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What You Get

- ✓ A **professional portfolio website** built ground up for photographers, so your photos get noticed
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- ✓ **Photo-sharing** that you control, including disappearing albums
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- ✓ Built **specifically for photographers, no coding** required
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No matter what anyone says or what tools you use, trying to build your own website is not easy. It's like using Photoshop for the first time — you need to devote a lot of time and trial & error to figure it out.

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In last month's article, we took a look at some of the different paths for round-tripping your files between Lightroom Classic and Photoshop. This month we'll look at the same topic but concentrate on moving files back and forth between the cloud-based Lightroom and Photoshop. This article covers the latest 4.0 version of Lightroom that was released in late October.

INITIATING A TRIP INTO PHOTOSHOP FROM LIGHTROOM

There are a few ways to open a file from the cloud-based Lightroom into Photoshop. You can choose File>Edit in Photoshop, or use the shortcut for this command: Shift-Command-E (PC: Shift-Control-E). *Note on that shortcut:* This is a change from the previous 3.x version of Lightroom, when the Edit in Photoshop shortcut was just Command-E (PC: Control-E).

Alternatively, with the Develop controls open, you can click the three dots on the right side and choose Edit in Photoshop. You can also Right-click on a thumbnail

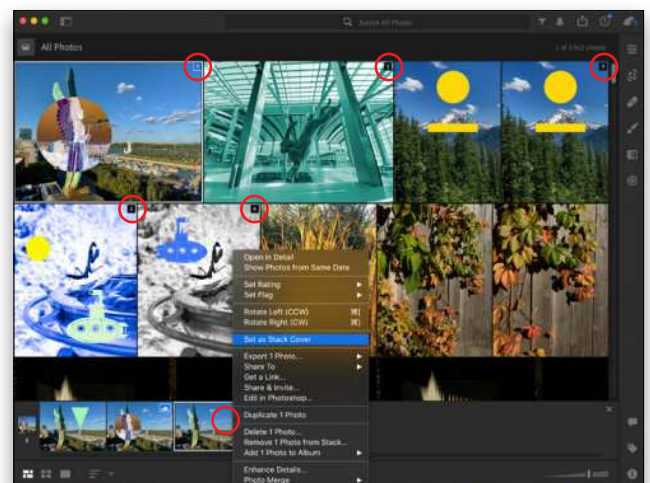
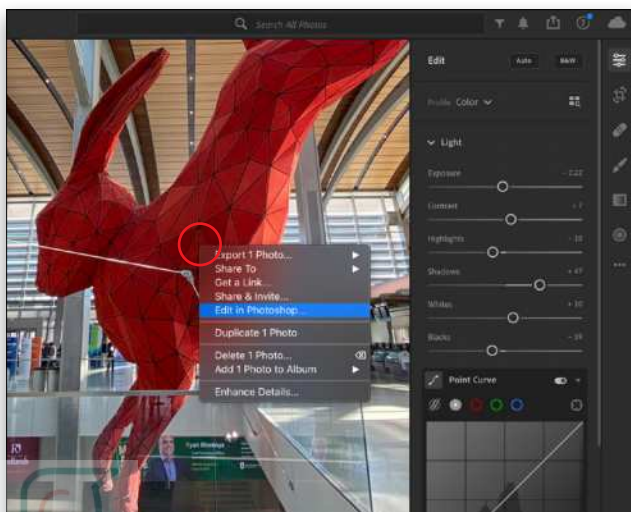
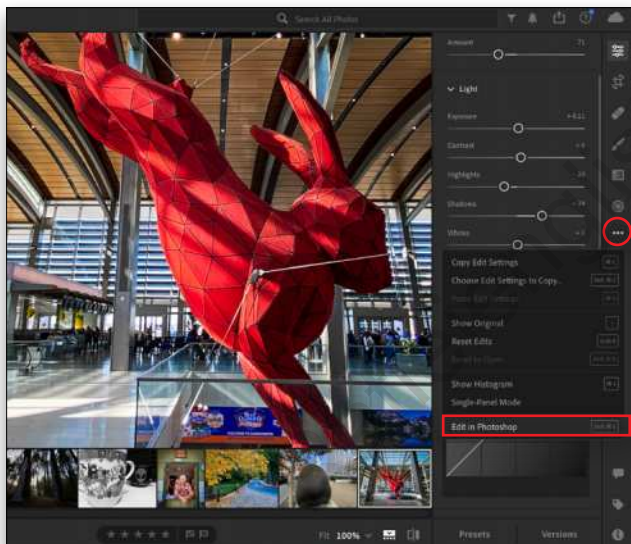
or a larger image preview and find this option in the contextual menu.

SAVE THE PHOTOSHOP FILE AND SEND IT BACK TO LIGHTROOM

Any edits you've applied in Lightroom are reflected in the version of the file that's brought into Photoshop. When you're finished with your edits in Photoshop, close the file and choose Save so it appears in your Lightroom database (make sure that Lightroom stays open in the background). In the default behavior, the file you edited in Photoshop will be grouped in a stack with the original file.

WORKING WITH STACKS

A small black badge with a number in the upper-right corner of an image thumbnail will indicate that it's part of a stack; the number refers to the number of images in the stack. Click on this to open the stack and display a separate Filmstrip showing all the files in the stack. Open stacks display a blue badge in the upper-right corner of the cover image. To set a different image as the cover of the stack, Right-click on its thumbnail in the stack Filmstrip and select Set as Stack Cover.

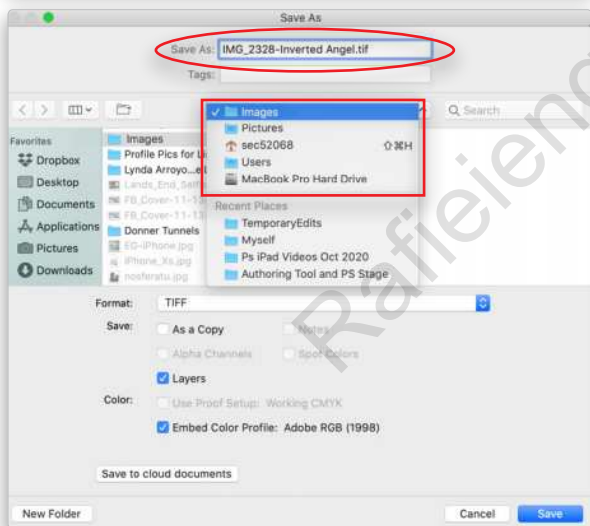
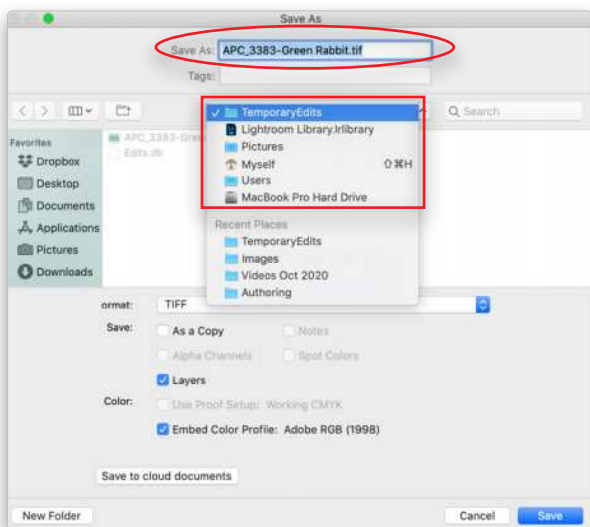


USING THE SAVE AS COMMAND IN PHOTOSHOP

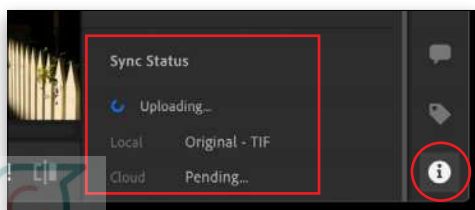
If you choose to use the File>Save As command in Photoshop to give the file a different name, the default location for the file will be a "TemporaryEdits" folder

within the main Lightroom Library.lrlibrary file. If you save the file with a new name in this location, the image will still appear back in Lightroom, grouped in a stack with the original.

You can also save the file with a new name in a different location of your choosing, and the file will appear back in the Lightroom stack with the original image and any other Photoshop-edited versions that were created from it.



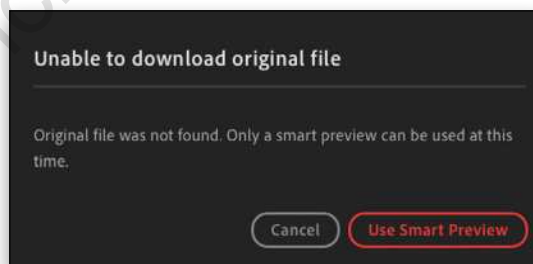
When you create a new Photoshop-edited version of a file it will begin syncing to the Adobe cloud once it has returned to Lightroom. You can click on the Info icon (lowercase i in a circle) in the lower right to see the Sync Status.



HOW SMART PREVIEWS CAN IMPACT PHOTOSHOP EDITS

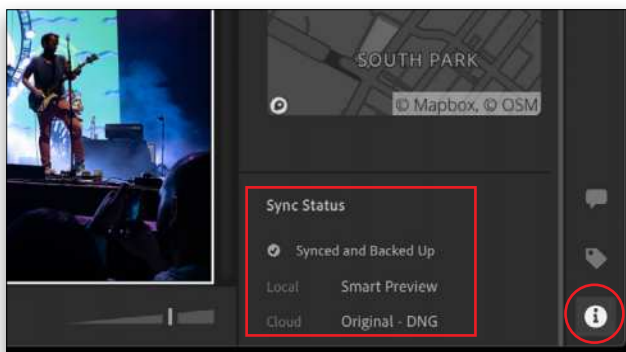
Unlike Lightroom Classic, where files are stored on your local hard drives, the original files in Lightroom are, for the most part, stored in the cloud, with a smart preview stored locally. When a file is opened into Photoshop from Lightroom, the original file that's stored in the cloud will be downloaded and then sent to Photoshop. Depending on the size of the file, the speed of your Internet connection, and the local sync status, this could result in a delay when you try to open a file into Photoshop.

If there's no Internet connection, the locally stored smart preview will be opened into Photoshop (a message will appear informing you of this and giving you the option of either using the smart preview or canceling the operation). Since a smart preview isn't the full size of the original file, it means that any Photoshop edits you apply are being made to a smaller version of the image (for instance, a 4032x3024 original from my iPhone opens at 2560x1920). Depending on the type of work you're doing, this could be significant, so keep that in mind.



CHECK THE ORIGINAL VS. SMART OBJECT STATUS OF FILES

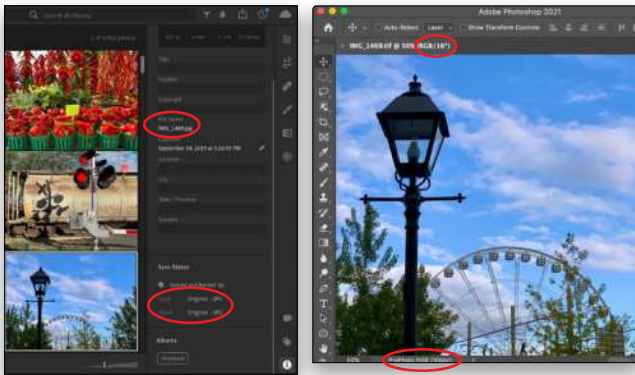
In Lightroom, click on a file to select it and then click the small "i" in the lower-right corner of the interface to show the Info for that file. The Sync Status is at the bottom of the panel on the right, showing what's backed up to the Cloud, and what's stored locally. Most of the time a smart preview will be stored locally, though in some cases, you may see that this status is pending. If the original file is stored locally it will show this.



LIGHTROOM TO PHOTOSHOP: BIT DEPTH AND COLOR SPACE

When a file is sent to Photoshop from Lightroom, it arrives in Photoshop as a 16-bit TIFF file in the ProPhoto RGB color space. This is true for all types of files, even if the original was an 8-bit JPEG from your phone, as seen in the example below, which shows an iPhone JPEG opened into Photoshop as a 16-bit, ProPhoto RGB file.

This is a good workflow choice if one is working with RAW files, but it's a bit odd for JPEGs from camera phones (or any JPEG file, really), since ProPhoto RGB is more suited to 16-bit RAW originals, and not 8-bit JPEGs. It would be nice if we had some control over both bit depth and color space settings in a future update to Lightroom.

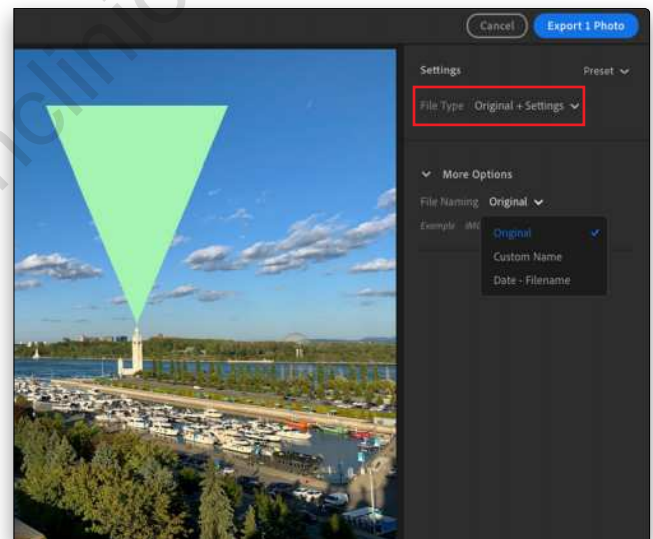
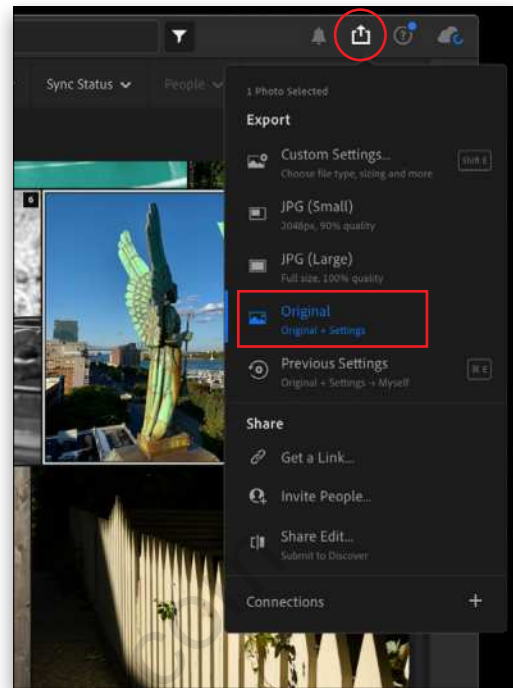


RE-EDITING LAYERED FILES IN PHOTOSHOP

If you choose to revisit a previously edited Photoshop file by using the Edit in Photoshop command in Lightroom, any layers you may have added to the file will be preserved and available to you when the file is opened into Photoshop.

Important Note: Lightroom 4.0, released in late October, has a bug that flattens layered files when they're opened into Photoshop. Bugs, even very inconvenient ones such as this, aren't uncommon in the initial release of a new version of a program, and there's typically a release soon after, which addresses any issues that have come to light. This bug will be fixed in the next dot release (4.1), which is coming soon, and may even be out by the time you read this.

Here's a workaround if you need to access the layers in a file that was previously edited in Photoshop through Lightroom: Click the Share icon (upper right), choose Original under Export, designate a location for the file, and click Export. When you open that file into Photoshop independently of Lightroom, any additional layers you may have added are still available. If you choose Custom Settings under Export, which includes additional options for naming the file, make sure you set the File Type to Original +Settings (see images top right).

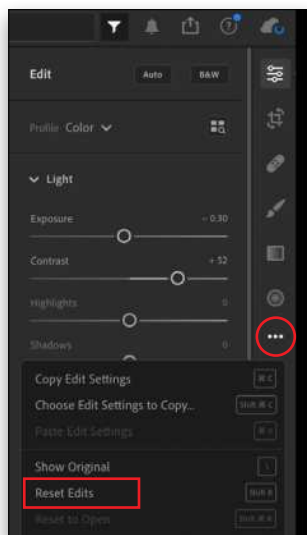


HOW LIGHTROOM EDITS AFFECT PHOTOSHOP-EDITED FILES

One significant difference between Lightroom and Lightroom Classic is that when you reopen a Photoshop-edited file back into Photoshop, you don't have any options that govern how Lightroom adjustments or Photoshop edits are treated (see the [November 2020 article](#) on round-tripping files between Lightroom Classic and Photoshop). This is critical because if you've already taken a file from Lightroom to Photoshop, added layers to it, and then later applied new adjustments in Lightroom, the layers will be flattened the next time you bring the file back into Photoshop. This can be very confusing if you're not expecting it, and all the more so since there's no advance warning that your layers are in jeopardy.

SALVAGING LIGHTROOM FILES WITH ACCIDENTALLY FLATTENED LAYERS

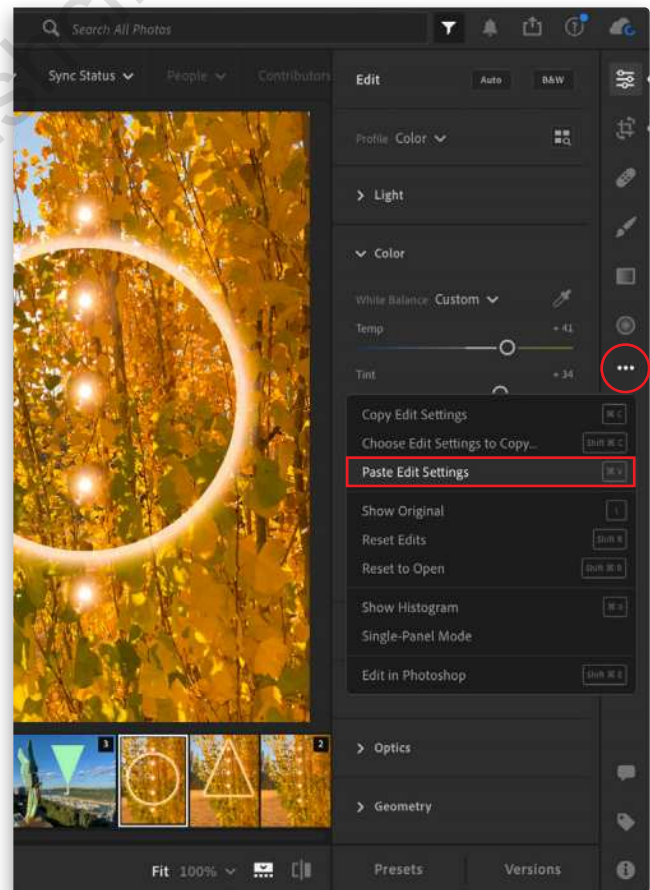
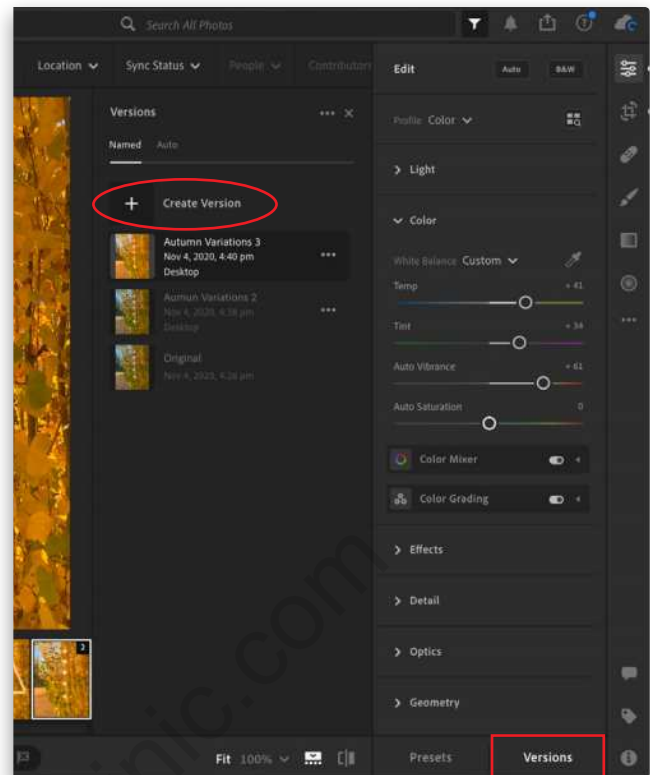
There's no obvious single undo for restoring layers that were flattened by opening a layered file with Lightroom adjustments into Photoshop, but there are ways to recover your layers. First, in Photoshop, immediately close the file but do not save it. As long as the file wasn't saved in Photoshop, your layers are still there. Back in Lightroom, click the three dots in the Edit section and choose Reset Edits to go back to the earlier Photoshop-edited version before you applied Lightroom adjustments.



USE VERSIONS TO EXPLORE LIGHTROOM ADJUSTMENTS WHILE PRESERVING LAYERS

If you do want to be able to explore additional Lightroom adjustments with a file to which you've already added layers in Photoshop, and keep your layers, use the new Versions feature that was introduced in the latest Lightroom 4.0 release. In the Edit screen, click the Versions button at the lower right. Then add some Lightroom adjustments to the image and, in the Versions panel, click the plus button for Create Version.

If you need to make adjustments to the layered file, you can use the Export workflow mentioned earlier to export a new copy of the file (layers included) and access the layers in Photoshop for the changes you need to make. Then choose Save As to create a new copy that you can add to Lightroom. Once the new layered version of the file has been added to Lightroom, you can use the three-dots' menu in the Edit screen to copy the edit settings for the earlier Lightroom-adjusted Version you like, and then click Paste Edit Settings to paste them onto the newly revised layered version from Photoshop. ■



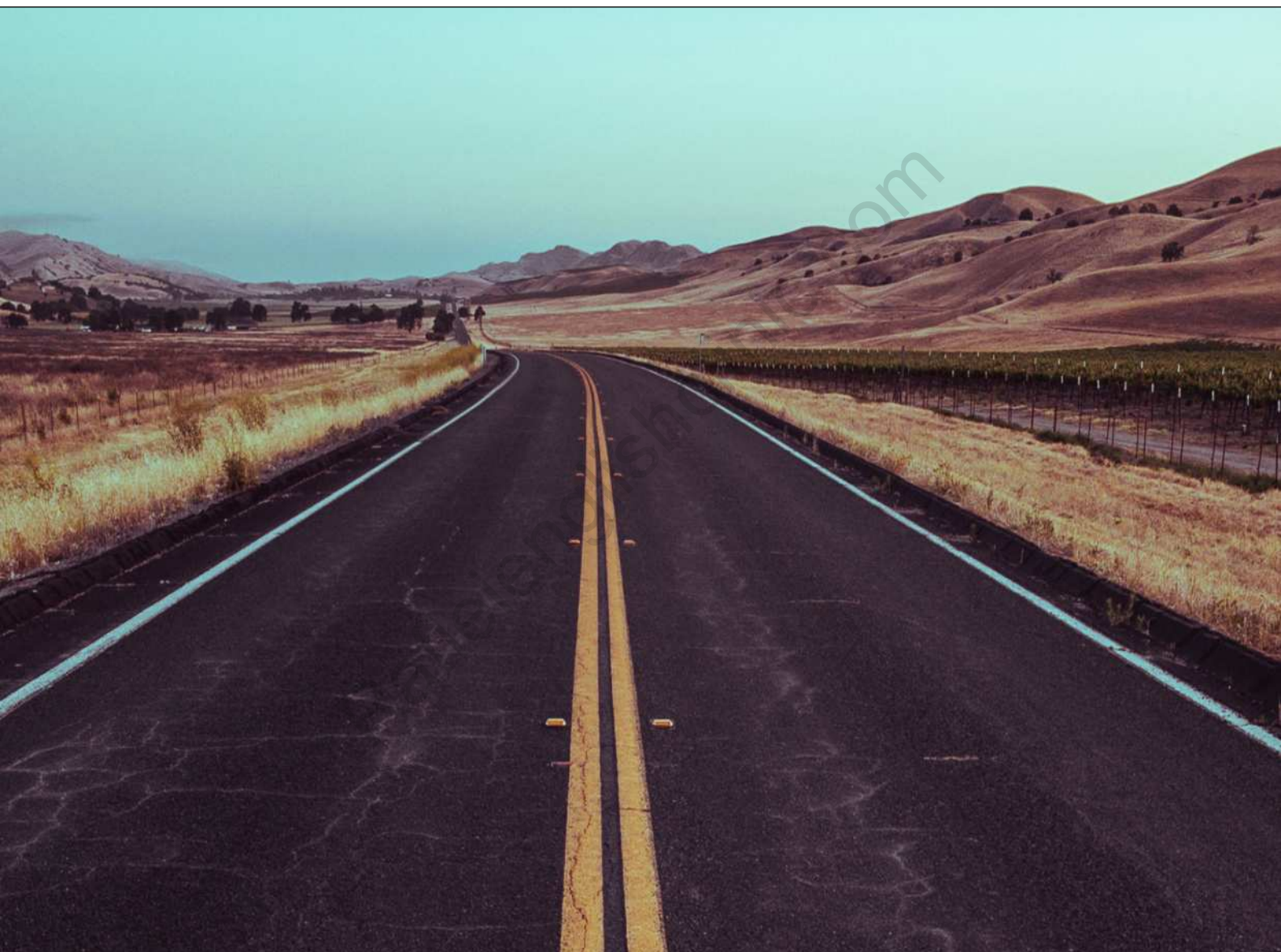
Questions & Comments

ALL IMAGES BY SEÁN DUGGAN



LIGHTROOM IN THE PALM OF YOUR HAND

Last issue, I gave an overview of the various mobile apps we'd explore here in "Going Mobile" and where each fit in. So, now that we've solved the problem of *what*, I'd like to look at the fun part: *how*. To begin, I want to talk about Lightroom.



When you edit images on the desktop, you have a few choices: Photoshop for nearly any image; Photoshop's Camera Raw plug-in (often used in conjunction with Adobe Bridge) for RAW conversion/batch editing; or Lightroom, the ground-up solution (organizer and editor) for photographers. Well, in the mobile space, Photoshop is focused primarily on compositing and retouching, while

Lightroom handles global and selective edits of RAW, JPEG, and other images.

Fortunately, Lightroom and Photoshop for mobile are deeply integrated, as on the desktop. As you'll find, when Lightroom grows a camera, stylus, cellular, and touch, it becomes easier, more powerful, and more portable. Let's look at a couple of my favorite inroads into Lightroom and

get a glimpse of what can be done in the app.

RAW CAPTURE

Using Lightroom's camera module, you can capture true RAW images using most iOS or Android cameras! RAW images are uncompressed and allow the utmost control, power, and precision when adjusting tones and colors. If you want the very best images from "the camera that's always with you," you're going to want to leverage this hidden gem in Lightroom.

You can add an iOS widget to make this easily accessible or click the camera icon within Lightroom itself. Once in the module, either the Professional or HDR setting will generate RAW, DNG images; I always use HDR, as Lightroom does a brilliant job of grabbing three exposures, de-ghosting them, and presenting me with a perfect exposure (and infinitely more editable file). Remember, this is still a RAW image!

Other cool Lightroom camera controls include: grid overlays, multi-axis tilt, exposure compensation, custom white balance, and more.

DIRECT IMPORT

For those of you shooting with traditional cameras, there's another fantastic inroad: direct import of your media card into Lightroom on your phone or iPad. Not long ago, you had to import your images into the Photos app, then move those into Lightroom—no more! Using the example of an SD card reader and my iPad Pro shown here, launch Lightroom, plug-in the card reader and the card, and import away!



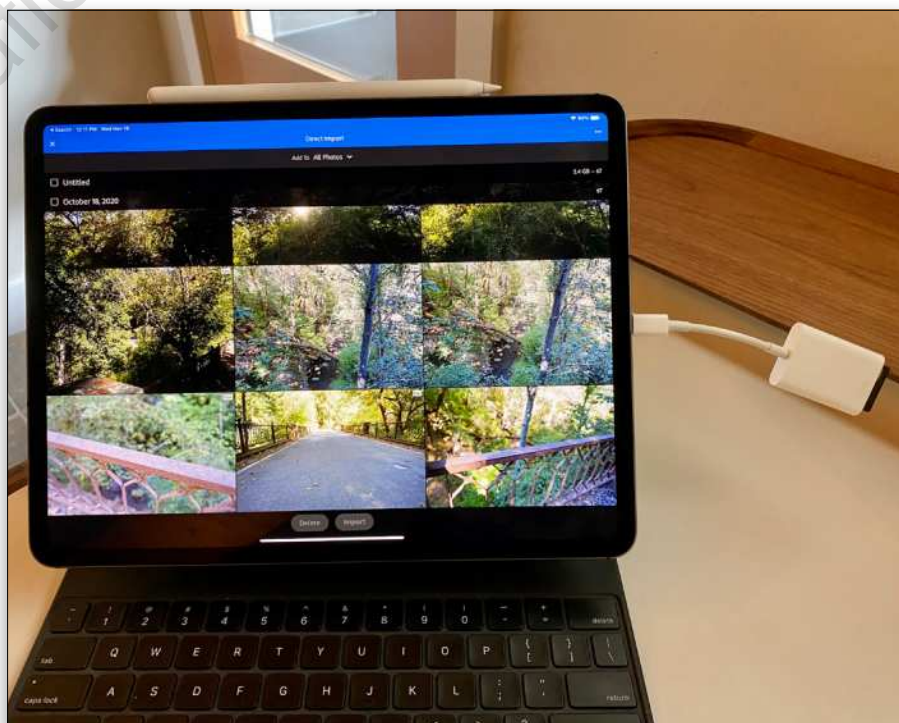
iOS Lock Screen Widget



Lightroom Camera Button



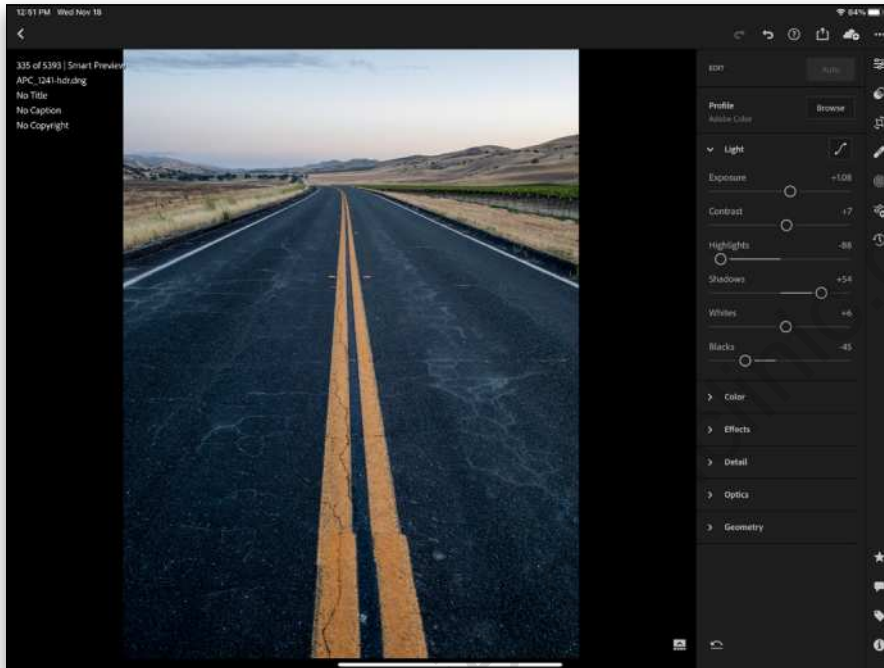
Lightroom Camera



QUICK BUT POWERFUL ADJUSTMENTS

Okay, so now that you have your best images in Lightroom, let's walk through the adjustments I make on every one of my images and some additional tips on accelerating your workflow.

Auto: Right at the top of your edit controls, Auto is tough to miss, but easily overlooked. This is where every edit should begin. Auto toning leverages machine learning (or what Adobe refers to as Adobe Sensei) to analyze your image and immediately adjust a half-dozen sliders. This is fast and accurate, and my first step for every single edit. As shown here, the values for Exposure, Contrast, Highlights, Shadows, Blacks, and Whites have all been dynamically adjusted,



Auto



Creative Profiles

faster than I could ever hope to. It's easy to tune from here, but increasingly, I'm very pleased with the initial result. (That's the great thing about Sensei, it gets better the more you use it!)

Creative Profiles: Just under Auto, and even more transformative, Creative Profiles are how Lightroom translates color. These are far more powerful than presets, as they don't adjust any sliders, but rather the millions of colors in your image. Whether it's for color, black-and-white, or just making the image *feel* like what you saw, I highly suggest you take advantage of these. Simply navigate to the list and choose your favorite. You can even mark your favorites so you can quickly leverage your top picks, as I have here.

FINE-TUNING YOUR IMAGES

Next are some quick and common refinements to make sure your images look their best and aren't distorted. As you experiment with your own images, remember that Lightroom is natively nondestructive; you always have a safety net. In fact, in addition to being able to revert to your unedited file, Lightroom now has a feature called Versions where you can capture snapshots of your edits. There are even auto Versions! So use the following as a guide, and play.

Color: This area is fairly self-explanatory: use color Temp to cool or warm your image; Saturation to increase or decrease color intensity, or Vibrance if those colors are skin; and Color Mix to adjust the Hue, Saturation, and Luminance of individual colors. Where we'll deviate is with the new Color Grading control where you

can precisely adjust color values in the shadows, midtones, and highlights.

In this example, I've made the Shadows dark and cool, the Midtones dark and warm, and the Highlights dark and blue/green. [For more on the new Color Grading controls, see ["Introducing Color Grading" in the November 2020 issue of Photoshop User](#).—Ed.]

Effects: These are familiar tools to most of you, and fairly straightforward: Texture increases or decreases detail (in this case, the cracks in the road), Clarity minimizes or amplifies midtone contrast (or "punch," as we once called it), and Dehaze removes atmospheric haze (and is often overused). My guidance here



Color Grading



Selective Adjustments

is to subsequently pull Contrast to a negative value, as increased contrast is a byproduct of too much Dehaze. Vignettes can be used to draw attention to your subject, but tread lightly.

Detail: While Lightroom gives you powerful sharpening and noise-reduction tools, I usually leave these at their defaults unless printing, in which case, I usually use Photoshop. These are powerful controls, but I tend to "set and forget."

Optics: Optics is the easiest of all: Enable Lens Corrections—always.

Selective Adjustments: My last tip would be to assess what, if any, Selective adjustments need to be made. For a landscape such as the one we've been showing here, a graduated adjustment works well, adjusting the start (top line), feather (mid-line), and end (bottom line) to taste. For mine, a slight drop in Exposure and some negative Texture/Clarity is ideal to soften and smooth the artifacts that often appear when applying strong edits to the sky. *Done!*

From capture to import to critical edits, you can see that Lightroom on the iPad is the fully functional, gold standard we know and love, and in many cases, it's faster and easier, as well. Happy editing! ■

ALL IMAGES BY BRYAN O'NEIL HUGHES

Questions & Comments



TRAVEL

PHOTOGRAPHY CONFERENCE

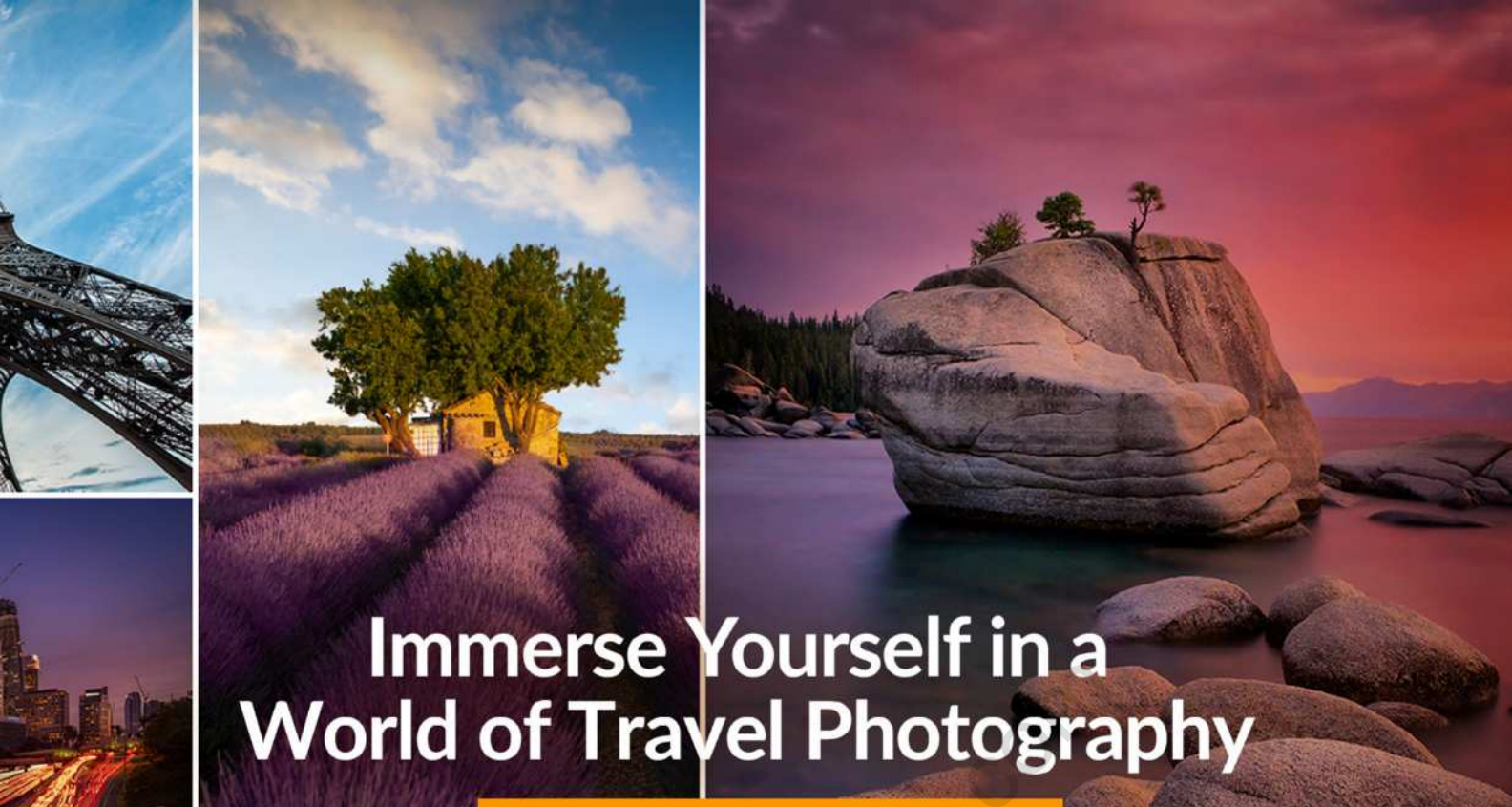


Real Photographers



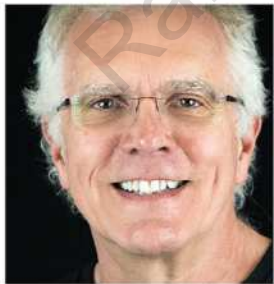
Register Early & Save
kelbyoneline.com/travel-conference





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SCOTT KELBY'S

GONZO

HOLIDAY GEAR GUIDE

By Scott Kelby

- 15th Annual -

Welcome to my glorious and sheepishly anticipated "15th Annual Gonzo Holiday Gear Guide." It's an annual tradition here in the mag, where I share gift ideas for photographers based on the stuff I spent too much money on throughout the year. Being stuck inside with the pandemic and all, sadly hasn't curtailed the amount I spent this year (perhaps, just the opposite), but nevertheless, I've got some great gift ideas in three different categories:

STOCKING STUFFERS

These are the perfect gifts for people you don't really care that much about, but it would be awkward if you didn't get them anything.

GREAT VALUE GEAR

These are gifts that fall into that sweet spot of looking like they cost a lot, but they're actually pretty inexpensive, so you look like a champ, but in reality...well, you can fill in your own blanks here. Good stuff, cheap. Well, cheapish.

CHA-CHING!

These are my picks for gifts you'd buy the photographer on your gift list who's a personal injury attorney, anesthesiologist, or perhaps a cloud engineer (nobody actually knows what a cloud engineer does, but it has to pay a lot because it has "cloud" in the name and the future is all about the cloud). Before buying any of these items, the process will go faster if the bank has pre-approved you for a specific loan amount.



Just remember, giving one of these gifts by itself isn't enough. The real magic of the holidays is when you can use social media to make others feel less adequate by taking smartphone pictures of all the stuff you bought, and all the stuff you got, and sharing it online. It's what separates us from the animals. So, without further ado, I present to you my "15th Annual Gonzo Holiday Gear Guide" and late night bag o' chips snacking companion.

STOCKING STUFFERS



UNCOMMON GRIT: A PHOTOGRAPHIC JOURNEY THROUGH NAVY SEAL TRAINING BY D. MCBURNETT

If the photographer on your gift list enjoys a good coffee table book, this one is pretty brilliant. It has fantastic images of Navy SEAL training operations taken by a retired former Navy SEAL and it's really stunning (the imagery and the testament of what it takes to become a SEAL). Really nicely done, and they'll love it (and you).

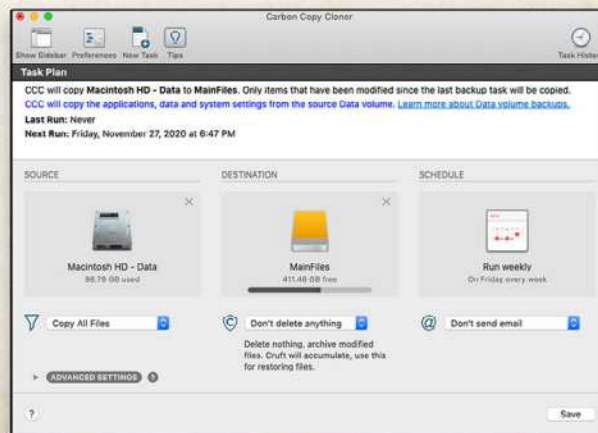
Price: Incredible deal at **\$37.53**



CARBON COPY CLONER 5 (SOFTWARE)

This has become my favorite software for backing up my computer, and since photographers are notoriously bad at backing up their computers (they must be, because people email me all the time with heartbreaking stories about how they've lost their photos forever when their computer died or was stolen), this will make it so easy. It literally reminds you to plug in your drive and back up on a schedule, and all you have to do is plug in that drive—Carbon Copy Cloner does the rest. This is a very pragmatic gift, so while it's not flashy, and they won't necessarily be gushing when you give it, they'll thank you again and again all year long. At the very least, they'll think of you in a semi-positive light.

Price: Personal & Household license: **\$39.99**



HARD DRIVE FOR BACKING UP PHOTOS

This one is particularly nice, because it really seems like you spent a lot, but the prices for storage have come down so much that it's shockingly low. You can get a WD 2-TB external hard drive for around \$65, which is just insanely cheap. Get them at least a 2-TB drive, and if you're romantically tied to this person, maybe even go for 4 TB for around \$100.

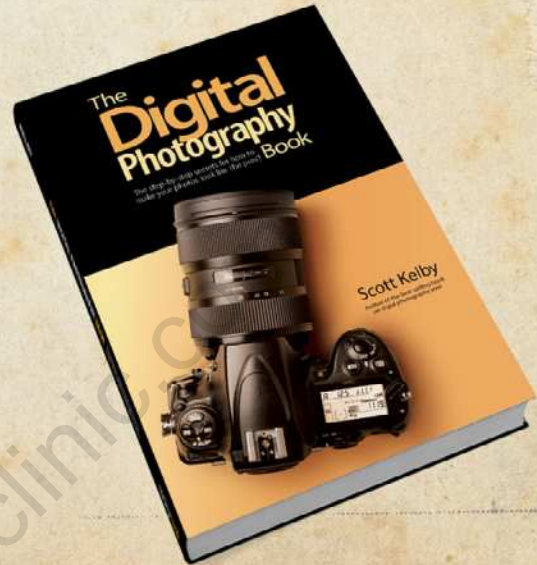
Price: 2 TB: \$64.99
4 TB: \$99.99



MY NEW BOOK. THE DIGITAL PHOTOGRAPHY BOOK

Okay, this is a plug for my own book, but it's one I'm really proud of because I've heard from so many photographers who have told me that this is the book that turned them into a photographer. It's the major new update to the #1-best-selling book in history on digital photography, and it's been seven years in the making. I'm sharing all my latest techniques, tips, and tricks on how to make better photos, right away, today! It's not a book on theory that challenges them to figure things out on their own; it's the exact tools, settings, and techniques that will make a difference immediately in their photography. It's available in print and eBook editions.

Price: \$28.50



ROGUE FLASH GELS: UNIVERSAL LIGHTING FILTER KIT

Most photographers hate cutting gels for their flash, and storing them for future use is even worse, which is why they'll love these pre-cut, super-easy-to-use, and clearly marked gels for hot-shoe flash. They're very cleverly designed to make putting gels on their flash quick and easy, and the gels come in their own storage wallet with a tabbed organizer to make finding the right gel easy. Super-cool gift for the flash user on your list.

Price: \$29.95

ARKON II" TRIPOD MOUNT FOR IPHONE

If they shoot with an iPhone, I think this is the best darn little tripod out there. It's so light, yet so handy. Make sure you get the one that fits their model of phone. This is the perfect stocking stuffer for the iPhone photographer on your list.

Price: \$19.95



B&H GIFT CARD

This is always the perfect gift because B&H Photo is the greatest camera store in the world, and whatever the photographer on your gift list wants, B&H has it, in stock, ready to ship. They're the magical unicorn of camera stores. Get them a gift card from here, and they'll follow you anywhere.

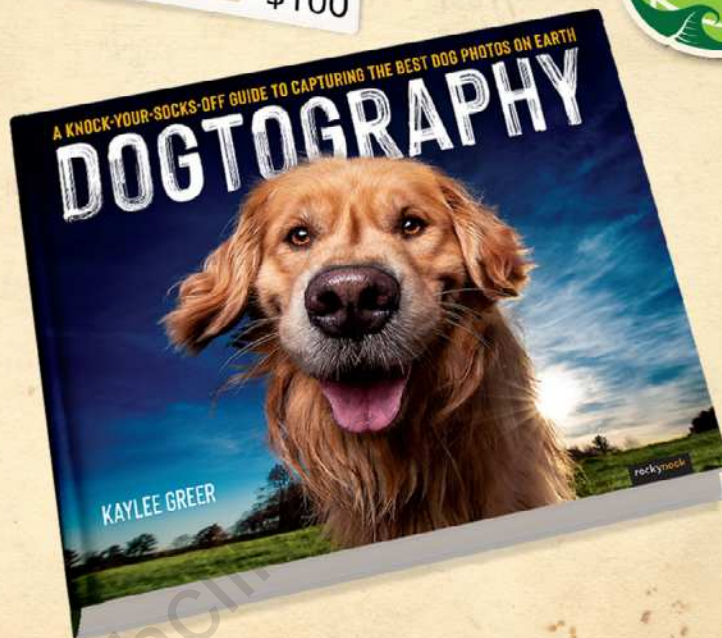
Price: Starting at \$25



DOGTOGRAPHY: A KNOCK-YOUR-SOCKS-OFF GUIDE TO CAPTURING THE BEST DOG PHOTOS ON EARTH

This brand-spanking new book from the undisputed queen of dog photography, Kaylee Greer, is an absolute gem and, if the photographer on your gift list has a doggo, they'll get so much out of this wonderful book. Kaylee is magic when it comes to photographing pooches (she even had her own TV series on Nat Geo Wild called *Pupparazzi*), and she shares all her secrets to getting the best doggie photos you've ever taken. Well, the person on your gift list will be so happy to get this book, and if you buy a copy for yourself, you'll be happy too. Totally worth it.

Price: \$45



A COUPLE OF SPARE CAMERA BATTERIES

Even if they have a spare battery, every photographer would still love another one (or two). It's one of those can't-go-wrong stocking stuffers. Today you can get a pack of two spare batteries along with a charger for around \$30. *Note:* If you buy a battery from the camera manufacturer (such as Canon or Nikon), the prices are so much higher (like \$60–70 a battery) that it will probably move you out of the stocking-stuffer range. I haven't noticed a difference in quality or battery life whatsoever with these off-brand batteries, so save the money and buy them two of these instead of one of the name brands. They'll love this!

Price: For Canons using LP-E6 style batteries: **\$29.99**
For Nikon Mirrorless cameras using EN-EL15b style batteries: **\$19.95**

2-PACK OF LEXAR PROFESSIONAL 633X UHS-I SDHC 32GB MEMORY CARDS

Memory cards are like batteries: photographers can never have enough of them (especially if they shoot video, too), and these fast SD cards will be so welcome by the photographer on your gift list. This is one of those things that photographers put off buying, so when you buy it for them, it's hero time. Plus, these are so inexpensive now (around \$15 for two), you can't go wrong (and they'll think you spent a lot more!).

Price: \$14.99

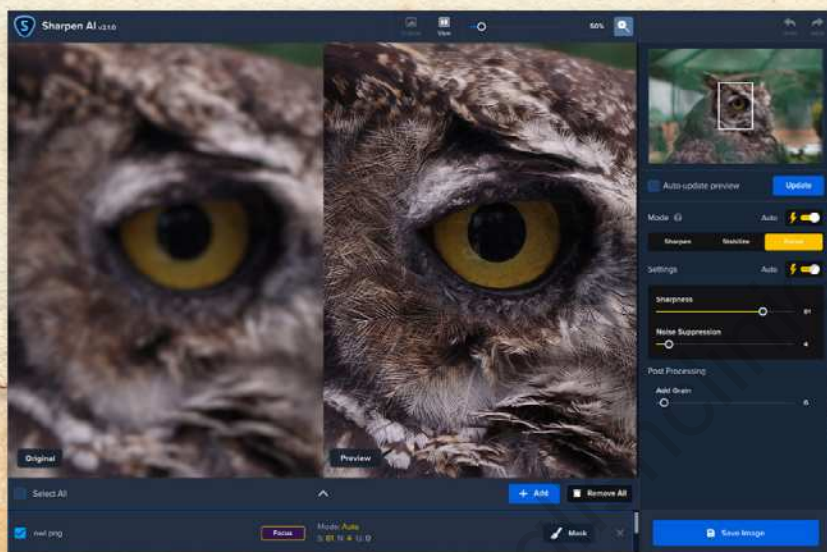




TOPAZ SHARPEN AI

This is a freakin' amazing sharpening plug-in from the wizards at Topaz Labs. Erik Kuna, our VP of Operations and instructor here at KelbyOne, and I have both fallen in love with this plug-in. It's way cheaper than buying a new sharp lens, but it will make their images look like they plunked down \$3,000. Since it uses AI and automatically does all the analyzing and applying, all they have to do is sit back and click a button to enter a whole new world of sharp, crisp images. Really good stuff (and it will help them prepare for when robots steal all our jobs).

Price: \$79.99



Tip: The folks at Topaz Labs were recent guests on my weekly photography show *The Grid*, and they offered my viewers a 30% discount if they use the code **TOPAZPLUS** at checkout. (So ya know, I'd go ahead and do that.)

BREAKTHROUGH PHOTOGRAPHY X4 NEUTRAL DENSITY FILTERS

Famous photographer (and my dear friend) Rick Sammon called me one day to tell me about these filters ('cause he knows I'm a filter freak). He was raving about the quality, and man was he right. He talked me into getting a set of the X4 Neutral Density (ND) filters, and they're as good as it gets. They're so well-crafted, and everything Rick said they were. Breakthrough Photography makes all sorts of different filters, all designed and built here in the U.S. This is a really nice gift. The 6-stop ND filter starts at \$149 (based on the size of their lens in mm), and the 10-stop (my fav) starts at \$159. Make sure you find out what mm size their lens is. (This is a tricky thing to ask without giving away the present—good luck with that!)

Price: Starting at \$149 for the 6-stop ND

MAGMOD STARTER FLASH KIT

There are a lot of great flash modifiers out there, but MagMod is their king for just how easy it is to use and switch between their different flash accessories. The secret? Magnets. You don't attach them; they just magnetically snap into place, and they're a joy to use. You'll be a hero from the very first time the photographer on your list uses this system. The MagMod Starter Kit comes with the MagGrip, MagGrid, and the popular MagSphere. If they use flash, they will so love this system.

Price: \$99.95





DXO NIK COLLECTION 3 PLUG-INS

This is a long-beloved collection of special effects and production plug-ins, originally developed by Nik Software, who was acquired by Google, and then acquired by DxO (maker of PhotoLab). DxO has updated the software a bit, added a new plug-in called Perspective Efex, and just released a new set of presets. For many photographers out there, this plug-in is their secret weapon.

Price: \$149

AN "EPIC PRINT" FROM BAY PHOTO LAB

This is a very special gift: a gift certificate so the photographer on your list can get a 16x24" Epic Print (which is their name for this particular printing process). Here's how they describe it: "Epic Prints are made from prints on Fujiflex silver halide photographic paper with up to 610-dpi resolution, for high-precision clarity that's as close to 'perfect' as print gets. Mounted to aluminum for a sleek, thin profile, and a flawless presentation." Seriously, who wouldn't lose their mind to have one of their images printed and presented like that? They just upload their file, and Bay Photo does the rest.

Price: \$165.95



POSTCARD

LOUPEDECK+

This is a hardware input device (nerdspeak) for super-fast editing in Lightroom and Photoshop. It replaces clicking all over the place with your mouse with an intuitive set of dials, knobs, and buttons that are just so slick and thoughtfully laid out. If you know someone who wants to speed up their Lightroom or Photoshop work, and wants to look really cool doing it, this is for them.

Price: \$249

A SIGNATURE PHOTO ALBUM OF THEIR OWN IMAGES

If you want to give them a gift they'll literally treasure for years, get them a gift certificate from Mpix.com to have their images printed in a high-quality photo book. It's like a coffee table book, but of their own images, and the quality (and customer service) is off the charts. They're not cheap, but that's only because they're super-high quality. This is a gift they'll love on a level you can't imagine.

Price: \$159.99 for the 8x8 book with 20 pages
\$184.99 for the 10x10 with 20 pages

(Note: Go for the 10x10!)



LUMINAR AI AUTOMATED PHOTO-EDITING PROGRAM

If they're not a postprocessing shark, this plug-in (which uses AI to analyze and edit your image automatically for you, or with some input from you), will help take their images to the next level, without the learning curve. It's pretty amazing what Skylum is doing with this standalone app. It's set to be available on December 15, 2020, so it's right around the corner.

Price: \$99 (normally \$149)

SLICKPIC PORTFOLIO

Every photographer needs an online portfolio, but the process of getting and creating one has been either really limited, complicated, or both. SlickPic is a site designed exclusively for creating photography portfolios, and if you buy the photographer on your gift list a "Portfolio" level account, SlickPic assigns a professional designer to help them get their site up and running fast and looking great. I switched my portfolio over to SlickPic earlier this year and I'm loving it (though I didn't need to use their designer as their templates are really easy and intuitive).

Price: Pro: \$14.95/month billed annually
Portfolio (includes Design Services):
\$29.95/month billed annually



BLACKRAPID RS-4 CLASSIC RETRO CAMERA SLING

I've tried a lot of camera straps over the years, and this is my favorite. I learned about this strap on one of my first photo walks (about 12 years ago) and I've been using one ever since. The strap wraps across their body (great for safety since a thief can't just grab it off your shoulder and take off), and their camera is right at their side ready to shoot at any time. Really can't say enough about 'em.

Price: \$59.95

A 3-BOOK BUNDLE OF MY GREATEST HITS!

Okay, I wanted to sound like a rockstar with that greatest hits title, but in reality, it's three of my bestselling books: (1) *The Landscape Photography Book* (2) *The Natural Light Portrait Book*, and (3) *The Flash Book*, all bundled together at one incredible price as if it were designed from scratch from the book publishing gods to create the ultimate photography learning gift pack. If your photographer is a reader, they'll super-dig my book bundle (thank you Rocky Nook for putting it together).

Price: All three print books together: \$45
(insanely low—that's 50% off the cover price)
All three eBooks together: \$35
(I should find a new publisher—that's too low!)





TETHER TOOLS ROCK SOLID TRIPOD ROLLER

Nobody else will have this hidden gem on their gift guide, which is partially why it makes such an awesome gift (and one that will make their friends jealous). It's a super portable and collapsible base onto which you put your tripod, and it becomes—wait for it, wait for it—a rolling tripod. You can't imagine how great this is until you use one (I've been using one for years). It looks and acts like it costs a lot more, and they'll be the envy of every studio photographer everywhere.

Price: \$79.95



ONE OF MY FINE ART PRINTS

The gallery YellowKorner sells three of my fine art prints of classic interiors at various sizes (you can get some really nice large sizes) and styles; and I, for one, would be honored if you saw fit to give one as a gift. Imagine how tickled I'd be if you gave three or four? Or even three or four hundred? The mind reels, doesn't it? Anyway, it would make a great addition to your photography collection (said the artist; so his opinion is marginally biased). If you purchase one, please post a pic on social and tag me in it, so I can share it, as well.

Price: Starting from \$145



HAND-PAINTED BACKDROP FOR PORTRAITS FROM GRAVITYBACKDROPS

This is the second time these have landed in my Gear Guide, but I've been using them a lot lately, and felt they needed to be included again. These beautifully hand-painted backdrops are turning the industry on its ear, because they're priced so far below their competitors, yet their quality is spot-on. These are giving photographers access to a level of quality, hand-painted backdrops that were out of reach for so many people; you can now own these backdrops for less than we used to rent them for the weekend. They'll even custom-make whatever you want. Can't recommend these enough (and you'll be a hero to the photographer on your gift list).

Price: Based on size, but figure around \$350 or so



Photo: Scott Kelby
Model: MJ Buttery
Makeup: Hendrickje Matthews
Wardrobe: Julia Chew
Hair: Anna Dutko
Styling/ Art Direction: Kalebra
Producer: Christina Sauer



CANON EOS R6 MIRRORLESS CAMERA

I don't have this camera yet, but it's the one I'm about to buy for myself for Christmas. It has the sensor of the camera I wish I could buy, the Canon EOS-1D Mark III (I have the old 1D Mark I), so the low-noise performance is insane, but it's got all the features of Canon's latest mirrorless line, and a price that's actually mind-blowing for what you get. Perfect for the Canon shooter on your holiday gift list. They'll lose their minds when you give them this!

Price: \$2,499 (body only)

ROKINON 14MM F/2.8 LENS FOR SHOOTING THE NIGHT SKY/MILKY WAY

This lens is highly recommended by the real man, can of ham, eats lots of bran, friend of Jean-Claude Van Damme, big fan of Wham, and the real rocketman, Erik Kuna, who notes that this is an absolute favorite among the astrophotography crowd (which I believe are people that take photos of George Jetson's dog) and, well, the price is so good, it's hard to pass up. If the photographer on your gift list likes shooting the night sky, or heavenly bodies (stop snickering), or Milky Way bars, this will totally float their boat!

Price: Nikon: \$299

Canon: \$399

Sony: \$499 (don't shoot the messenger Sony users)



WESTCOTT FJ400 WIRELESS FLASH SYSTEM

Westcott has a huge hit on their hands with this portable studio strobe. They can't build 'em fast enough to keep up with demand, because the design is awesome, the wireless trigger is really fantastic, and the price is ridiculously cheap for what it does. You need both the strobe and the wireless transmitter, but they're totally worth it, and the photographer on your gift list will follow you around like a puppy with unending adoration if you pick up this gift for them.

Price: FJ400 Strobe 400Ws with AC/DC Battery: \$569.90

FJ-X2m Universal Wireless Flash Trigger: \$99.90



NIKON Z 6II MIRRORLESS CAMERA WITH FTZ ADAPTER KIT

A number of my Nikon-shooting friends have this camera and every one of them absolutely swears by it. If the Nikon shooting photographer on your gift list has been itching to go mirrorless, they'll pass out and wind up in the fetal position on the floor when they open your wrapped gift, and they find this inside. They'll have to go through a concussion protocol shortly after opening the box. True story. Get the one with the adapter so they can use their existing Nikon lenses with this new mirrorless. It really shows you care.

Price: \$2,046.90



SONY ALPHA A7R IV MIRRORLESS CAMERA

If the photographer on your gift list is a Sony shooter (or just wants to be), here's a gift that will have them exploding into candy like a piñata. It's the top-selling, most-wished-for, most-longed-for, sexiest (sexiest?) mirrorless camera with incredible specs and a legion of fans around the world. If you want to curry favor with your giftee, be the gifter that breaks the bank and gets them that once-in-a-lifetime gift. (I say that because you'll never be able to afford things such as food, rent, and air again. You'll be broke, but you'll be a broke hero and that's saying something.)

Price: \$2,998 (body only)



A ONE-YEAR KELBYONE MEMBERSHIP

If they love online training, we have a special membership level that just focuses on the online classes, giving them access to more than 300 courses, and it goes for just \$9.99 a month or \$96 annually. Give 'em a 12-month membership and they'll love you all year. If you really want to bowl them over, get them a KelbyOne Pro membership; it's got more classes (800+), more features, and an incredible worldwide community of photographers helping each other get better. It's for accelerated learning, and they'll have full access to everything. They'll love you (and so will I).

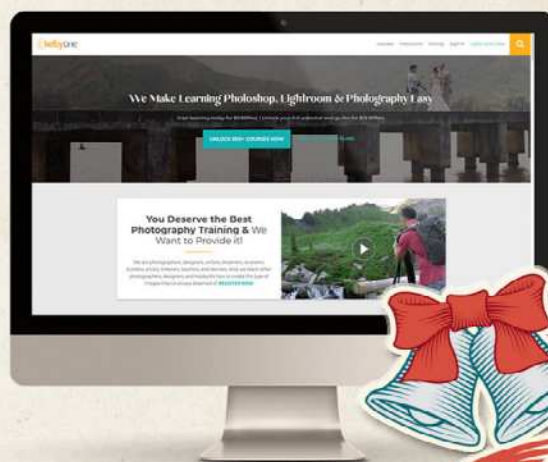
Price: Plus Membership: \$9.99/month; \$96/annually
Pro Membership: \$19.99/month; \$199/annually



TREAT THEM TO A TICKET TO OUR ONLINE TRAVEL PHOTOGRAPHY CONFERENCE

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HAPPY HOLIDAYS



CUSTOM HOLIDAY-THEMED ANIMATED GIFs

With all we've been through this year, I thought we'd have some fun for the holidays by using some simple effects to create custom animated holiday greetings for social media. It's a fun way to add something extra to a photo and give it a little life. Whether you're sending an amusing greeting to a friend or family member or promoting a commercial product, it's a lot of fun to play around with.

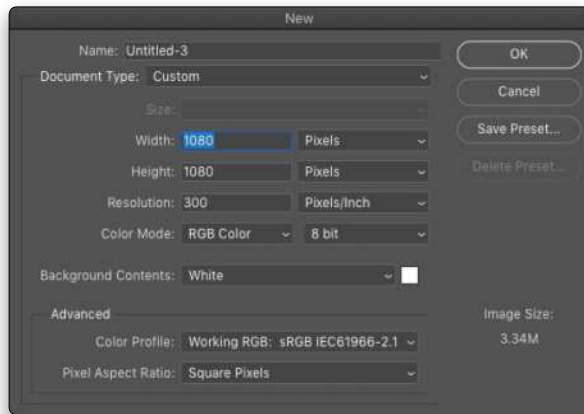


Click image above to see animated GIF

STEP ONE: As usual, we need to start with a photo. We're using a photo of this cute dog because it's just too much fun; however, as good as the shot is, it could use a little livening up with some holiday lights. If you'd like to download the low-res watermarked version of this image to follow along, click [this link](#), log in with your Adobe ID, and click the Save to Library button. Double-click the image in the Libraries panel (Window>Libraries) to open it in Photoshop.



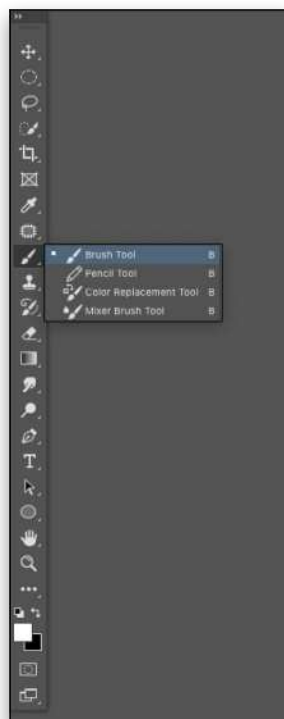
©Adobe Stock/whyframeshot



STEP TWO: First you need to determine where you want to use the image. Since the idea for this tutorial is to use the image on social media, let's build it for posting to Instagram. Go to the File menu and choose New. Set both the Width and Height to 1080 pixels and the Resolution to 300 ppi. Click OK or Create.



STEP THREE: Using the Move tool (V), click-and-drag the main image into this new square document. Use Free Transform (Command-T [PC: Ctrl-T]) to scale and position the image with the subject centered in the canvas, leaving some area around the dog to add the lights. Press Enter when done to commit the change.



STEP FOUR: The lights themselves are a simple brush effect, which makes this technique all the more fun because you can experiment with different colors for the lights. For our example, we'll use four colors that we'll alternate to give the appearance of flashing lights.

Start by selecting the Brush tool (B) in the Toolbar. Click the Brush Settings icon (folder with a brush) in the Options Bar, or go under the Window menu and choose Brush Settings, to open the Brush Settings panel.

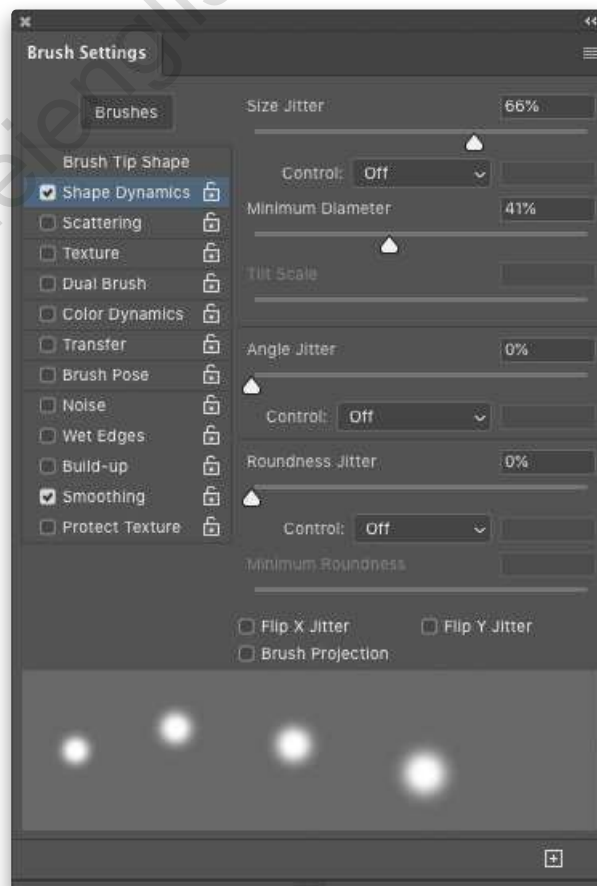


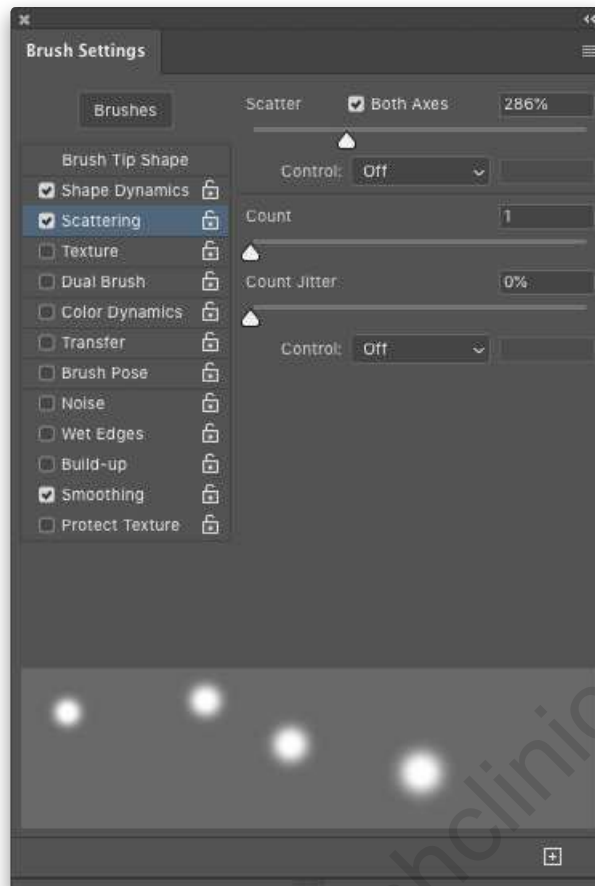
STEP FIVE: In the Brush Tip Shape section, start by selecting a simple round brush from the default set in the panel. The size can vary depending on how big you want the lights to be. We're going with smaller lights with a brush Size of 35 px.

Toward the bottom of the panel, increase the Spacing to 300 and set the Hardness to 20%. Again, this is a good place to start, but play around with other sizes and even brush shapes, depending on the image.



STEP SIX: Next, activate Shape Dynamics in the list on the left side of the panel. Increase the Size Jitter to 66%. This will vary the size of the “lights,” however, it varies the size from 0–66%, which means some will be too small. So, set the Minimum Diameter to 41%, which will ensure the brush won't be smaller than 41% or larger than 66%.

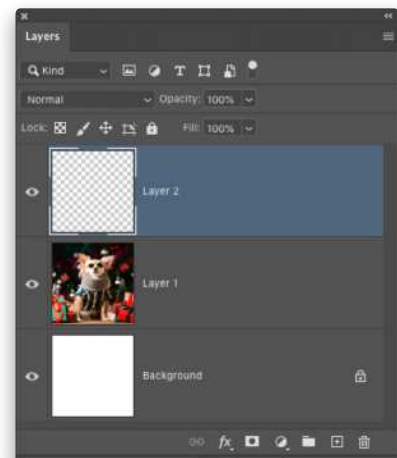




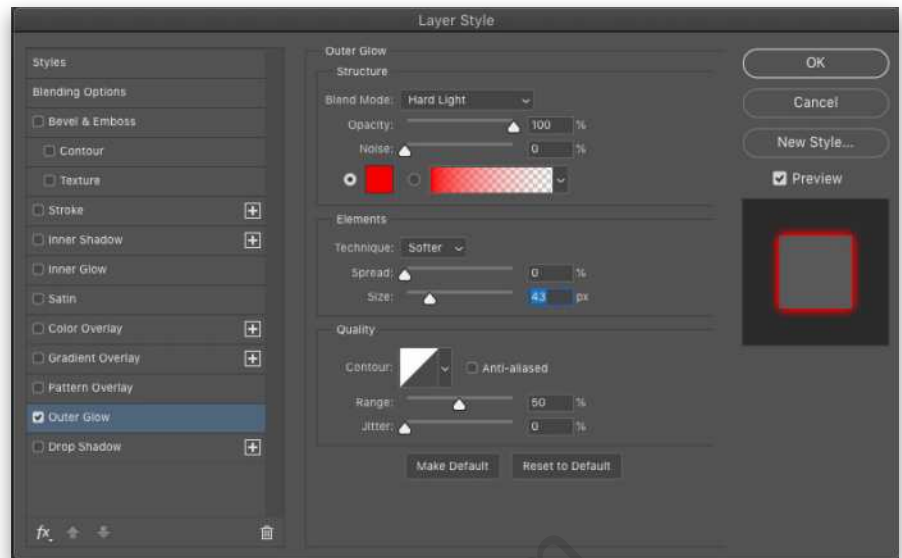
STEP SEVEN: Now activate Scatter in the list on the left. Keeping it simple here, just check on Both Axes and increase the Scatter amount to around 286%.



STEP EIGHT: Back in the Layers panel, create a new blank layer above the dog subject. Press D then X to set the Foreground color to white. Proceed to paint the lights *around* the subject. Don't paint too many, as we're going to build up the number of lights with additional layers, which will also play a part in animating the image later.

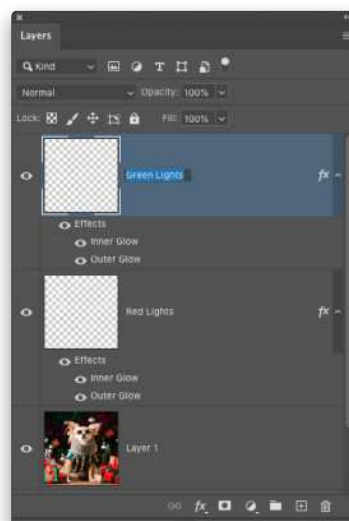
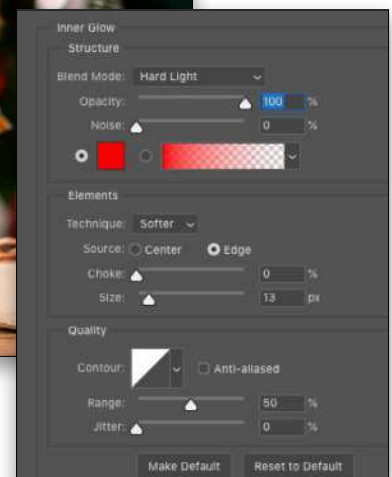


STEP NINE: Click on the Add a Layer Style icon (*fx*) at the bottom of the Layers panel and choose Outer Glow. Click on the color swatch and start with a bright red. Click OK to close the Color Picker. Set the Blend Mode to Hard Light, which works well in most cases; but try other blend modes depending on the image. In the Elements section, set the Spread to 0% and the Size to around 43 px to give the lights a soft red glow. Don't click OK yet.

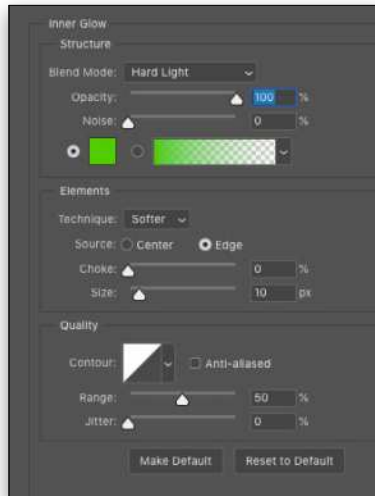
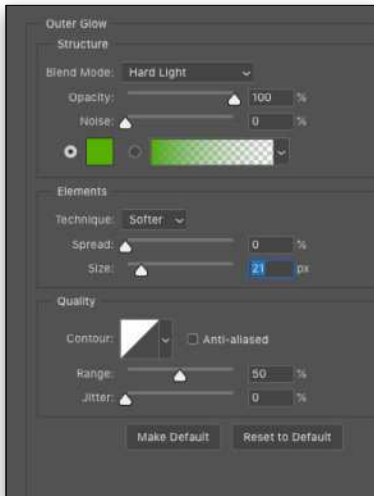


STEP 10: In the list of Styles on the left of the Layer Style dialog, activate Inner Glow. Use the same settings we did for the Outer Glow, except reduce the Size to allow for a small hot spot on the light. Click OK when done. Now, if all you wanted was some cool red lights, then you're done. Have some hot chocolate and relax!

No, don't stop! There's more.



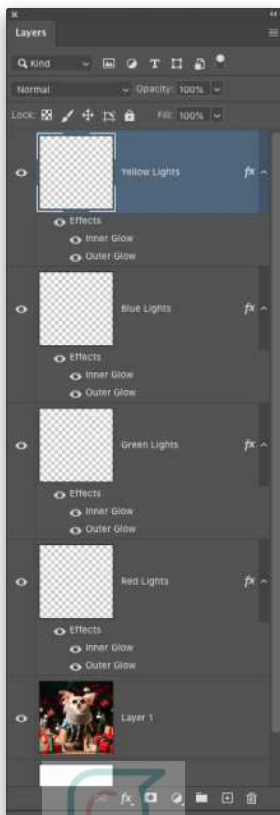
STEP 11: Back in the Layers panel, double-click the name of the red light layer and rename it "Red Lights." Since we're going to create several light layers, this will make it easier to keep track of the layers. Once renamed, make a duplicate of the layer by pressing Command-J (PC: Ctrl-J), and rename this duplicate "Green Lights."



STEP 12: Press Command-A (PC: Ctrl-A) to select the contents of the Green Lights layer and press Delete (PC: Backspace) to clear the layer. The layer styles remain, so just double-click on either “Outer Glow” or “Inner Glow” below the Green Lights layer in the Layers panel to reopen the Layer Style dialog. Change the color to a bright green on both the Outer and Inner Glow styles, change the Size for both styles as shown here, and click OK. Press Command-D (PC: Ctrl-D) to deselect.



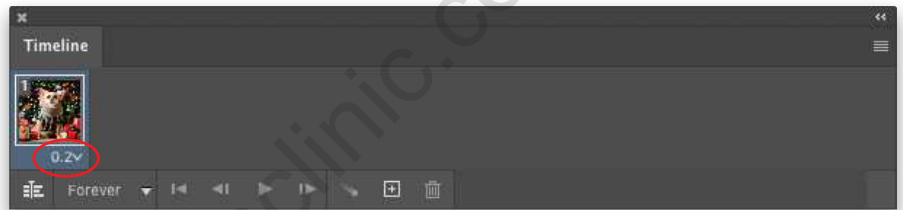
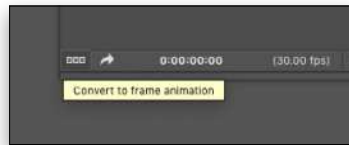
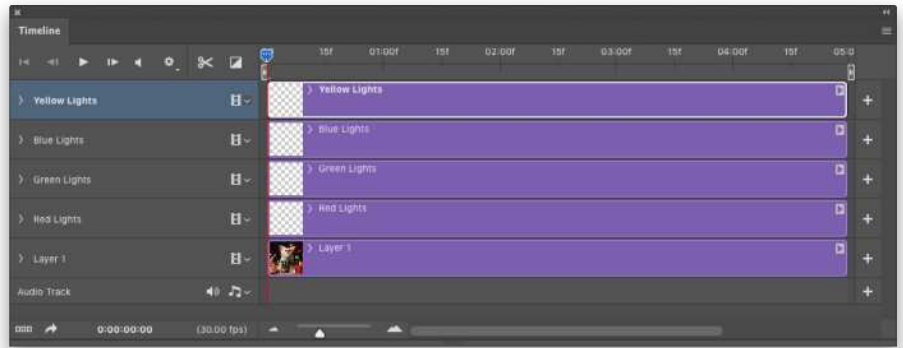
STEP 13: Using the same brush as before, paint some more lights into the background of the scene. They will be green because of the changes you made to the layer styles in the previous step.



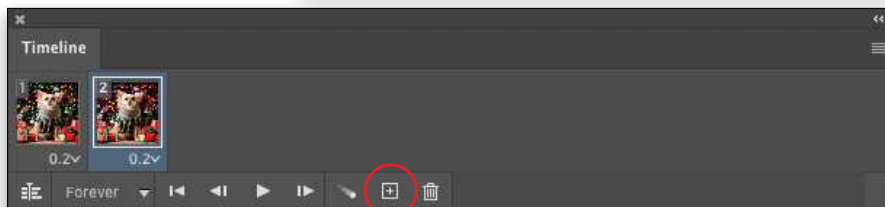
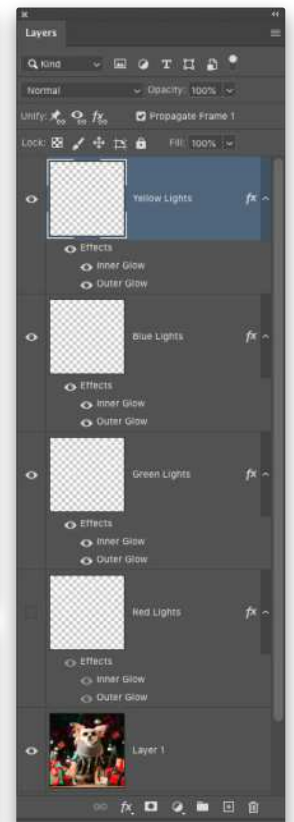
STEP 14: Duplicate this layer, rename it “Blue Lights,” and then repeat Steps 12 and 13, except change both layers styles to a blue color. Repeat to create a Yellow Lights layer. When done, you should have four layers, one for each color set. With all the layers turned on, the image now looks quite festive!

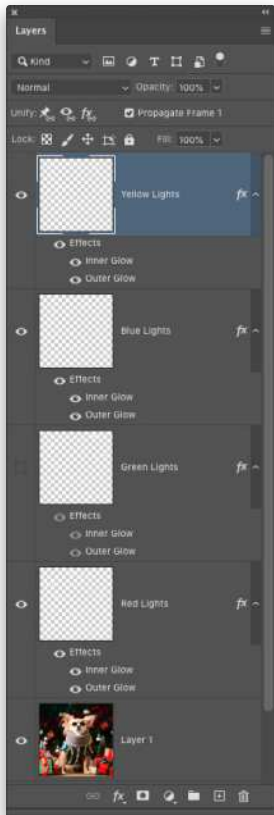
STEP 15: Now we have the layers set up, let's give it some life. Go under the Window menu and choose Timeline. Click the Create Video Timeline button in the middle of the Timeline panel, which should be at the bottom of your screen. The default timeline is for keyframe animation and video, but we're going to keep it simple by using frame-based animation. Click on the small Convert to Frame Animation icon (three squares) in the lower-left corner of the Timeline panel to convert it to frame animation.

Click on the time setting just under the frame preview and set it to 0.2 seconds. This is how long this frame will stay on before it proceeds to the next. It's worth experimenting with the timing by varying the duration for more randomness with the light sequencing.



STEP 16: In the Layers panel, turn off the Red Lights layer by clicking its Eye icon. Leave all the other layers turned on. In the Timeline panel, click the Duplicates Selected Frames icon (plus symbol) next to the Deletes Selected Frames icon (trash can) to add a new frame.



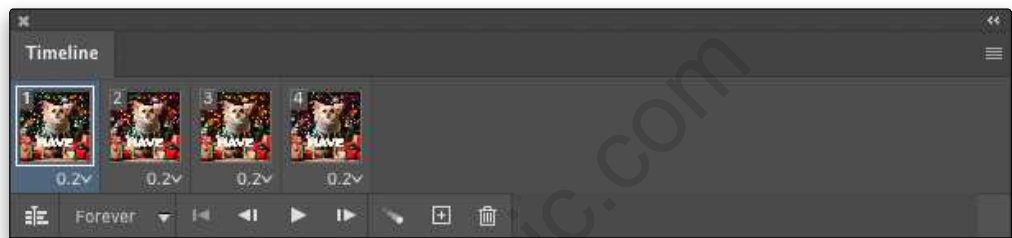


STEP 17: Back in the Layers panel, turn the Red Lights layer back on, and turn off the Green Lights layer above.

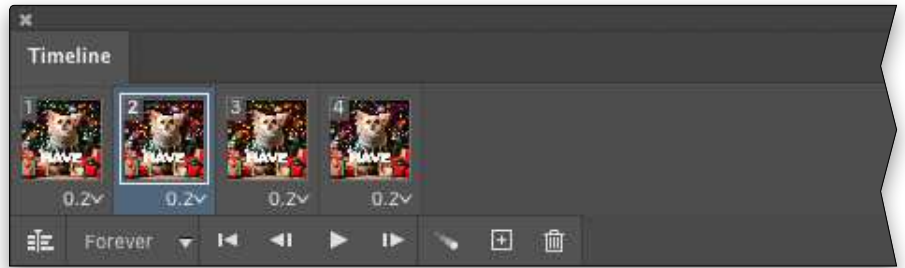
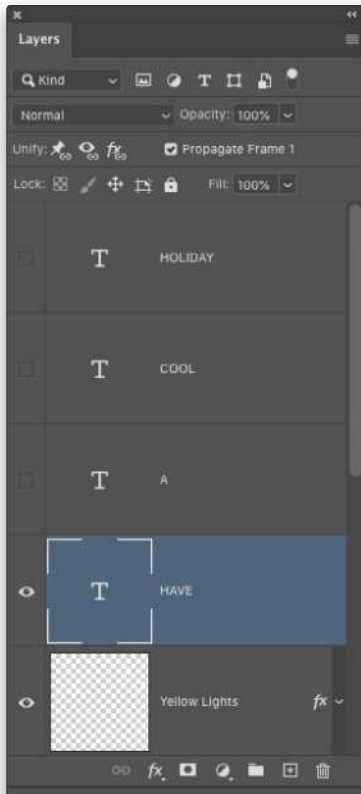
STEP 18: Add another frame in the Timeline panel, then turn the Green Lights layer back on, and turn the Blue Lights layer off. Add one more frame, then turn the Blue Lights layer back on, and turn the Yellow Lights layer off.

When done, you should have four frames in the Timeline. Click on each of the frames and, as you do, you should see one of the light layers turn off.

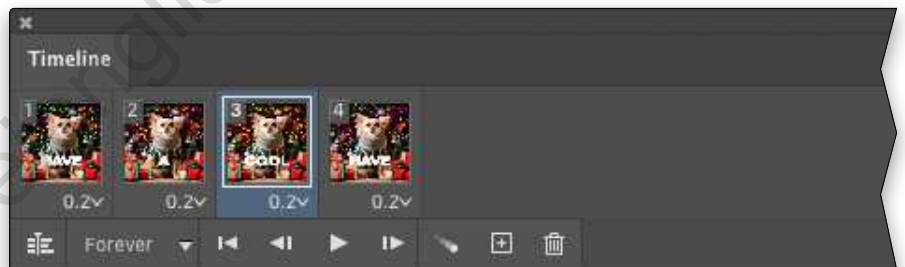
Click the Play button at the bottom of the Timeline panel, and you'll see it looks like flashing holiday lights. If the change is too fast or slow, simply adjust the timing for each frame. You can also select all the frames and set the timing for all of them at once. Now the lights are done, let's add some text in a fun way, as well, to turn it into an animated holiday greeting.



STEP 19: In the Timeline panel, click on the first frame to make it active. Select the Type tool (T) in the Toolbar, and with white as the Foreground color, click the canvas to set a text layer. Here we just typed the word "HAVE" for the first frame. Feel free to use any font you want for this. Make sure the text object is center-justified in the Options Bar. Also, center-align the text in the canvas itself. Do this by pressing Command-A (PC: Ctrl-A) to select all, switching to the Move tool, and then clicking the Align Horizontal Centers and Align Vertical Centers icons in the Options Bar. While holding the Shift key, use the Move tool to drag the text down vertically a little so it doesn't cover the dog's face. Press Command-D (PC: Ctrl-D) to deselect.

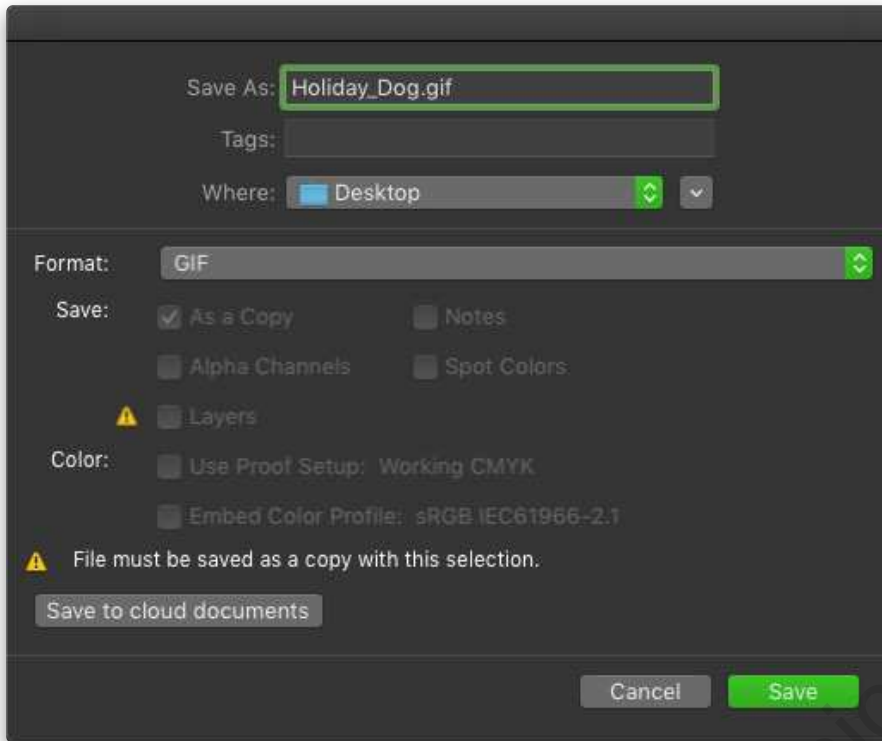


STEP 20: Make multiple duplicates of the text layer in the Layers panel. Since we have four total frames, create four text layers, and then use the Type tool to change the word on each of the duplicate layers. For this we're using "HAVE A COOL HOLIDAY," with each word on its own layer. Turn off all the text layers in the Layers panel except the first word.



STEP 21: Select the next frame in the Timeline, then in the Layers panel, turn off the first text layer and turn on the second text layer, which in this case is just "A." Repeat this process, going through the remaining frames in the Timeline, and turning off and on the appropriate text layers for each.

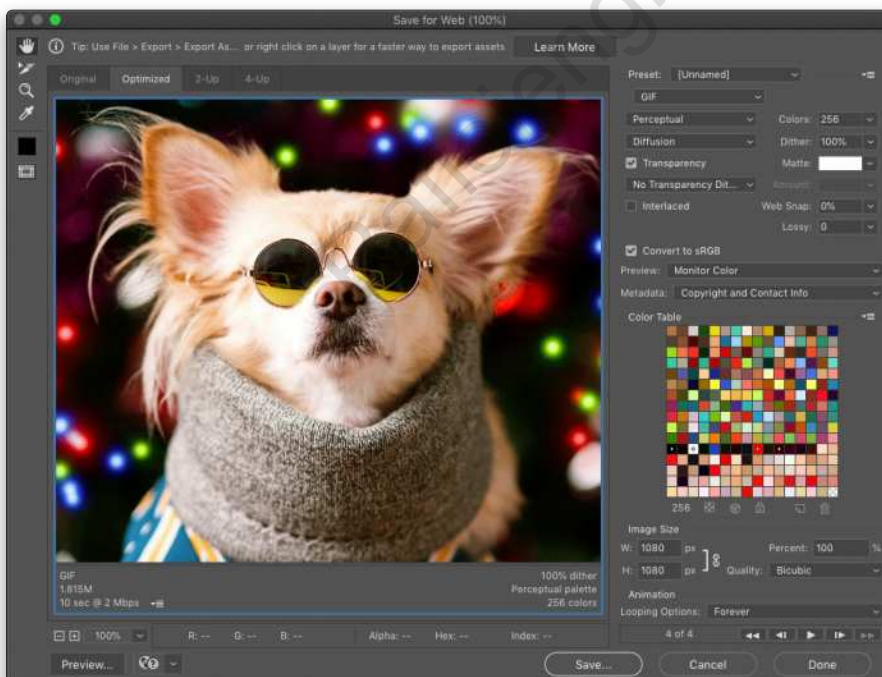
Press the Play button in the Timeline again, and you'll see the lights blinking and the text appear in sequence. You can start to see how mixing a variety of layers and effects, you can create custom looping GIFs in minutes.



STEP 22: The question you're probably asking at this point is, "How do I export it out as an animated GIF?" Before we do that, make sure to save your work up to this point. Go to the File menu and choose Save As. In the Save As dialog, name the file, navigate to where you want to save it, keep it as a Photoshop document (PSD) in the Format drop-down menu, and click Save.

There are a couple different ways to save out GIFs in Photoshop. One quick method is to just go to the File menu and choose Save As again, but this time choose GIF in the Format drop-down menu, and click Save.

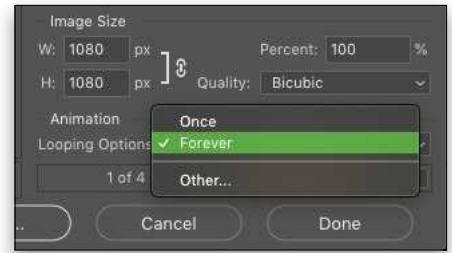
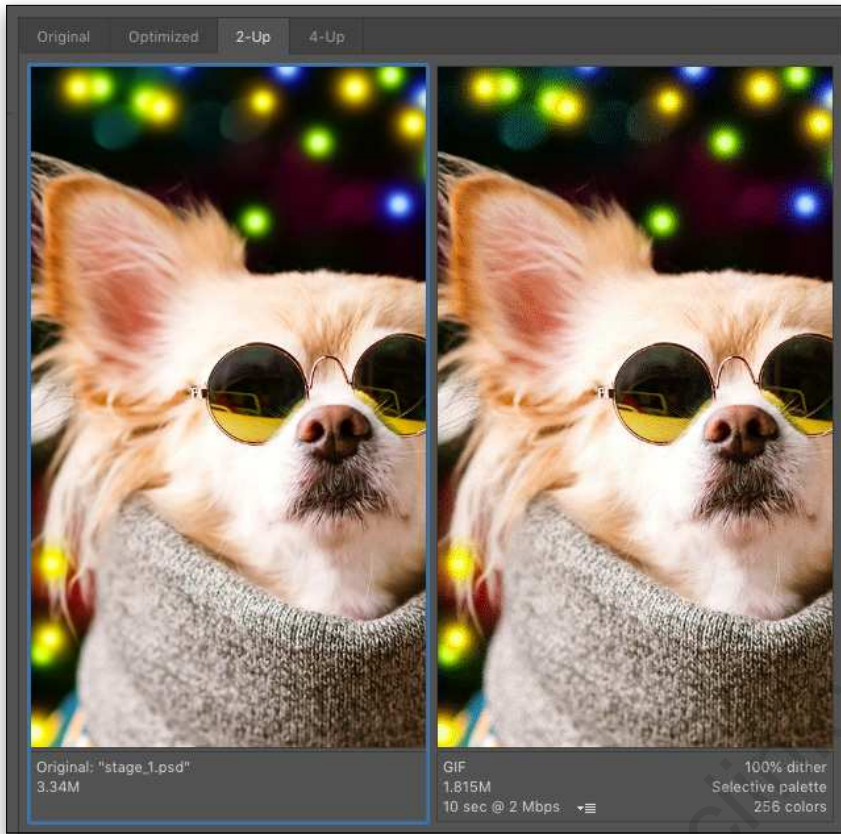
You can modify a few quality settings but for now just leave them at their defaults and click OK. This will automatically loop the frames, so when you open it in a browser, the animation will play forever.



STEP 23: Another method for exporting involves using the Legacy Save for Web feature. This method gives you a few more settings to help keep the file size small for web use. Go under the File menu, to Export, and choose Save for Web (Legacy). Over on the right side you'll see more advanced settings for color, image quality, and even the image size. By adjusting the color and image size you can drastically lower the file size so it will load faster on the web. This is where the handy preview window helps.

Notice up in the image tabs you have Original, Optimized, 2-Up, and 4-Up. I use either Optimized or 2-Up so I can compare the quality as I adjust the settings. You can even get a quick preview in your default browser before saving it by clicking the Preview button at the bottom left of the panel.





Finally, you also have the option of modifying the Looping Options for the animation. The default is Forever but you can also set it to play once or a specified number of times. Finally, just click Save. Then when prompted, name the file and click Save again. Your custom GIF is ready to upload to social media!



Click image above to see animated GIF

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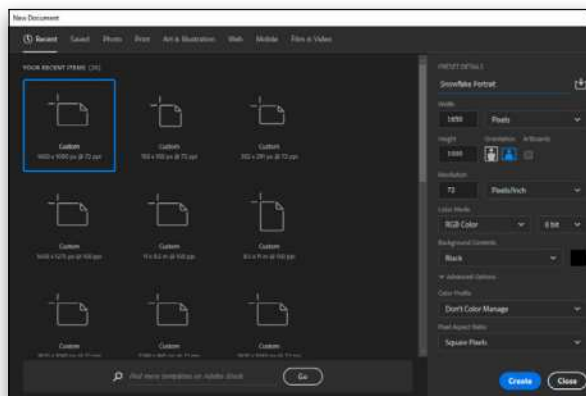
CREATE A WINDBLOWN SNOW SCENE WITHOUT GETTING COLD!

One of the greatest forms of inspiration an artist can find is watching the work of other artists, especially artists of different media and industries. The special-effects industry is particularly fascinating and offers a plethora of ingenious ideas for fun effects. For example, most of the snow seen in major movies isn't really snow. One substitute that's commonly used is instant potato flakes! Hence the idea to create a windblown snow scene, borrowing from the idea of things looking like something they're not.



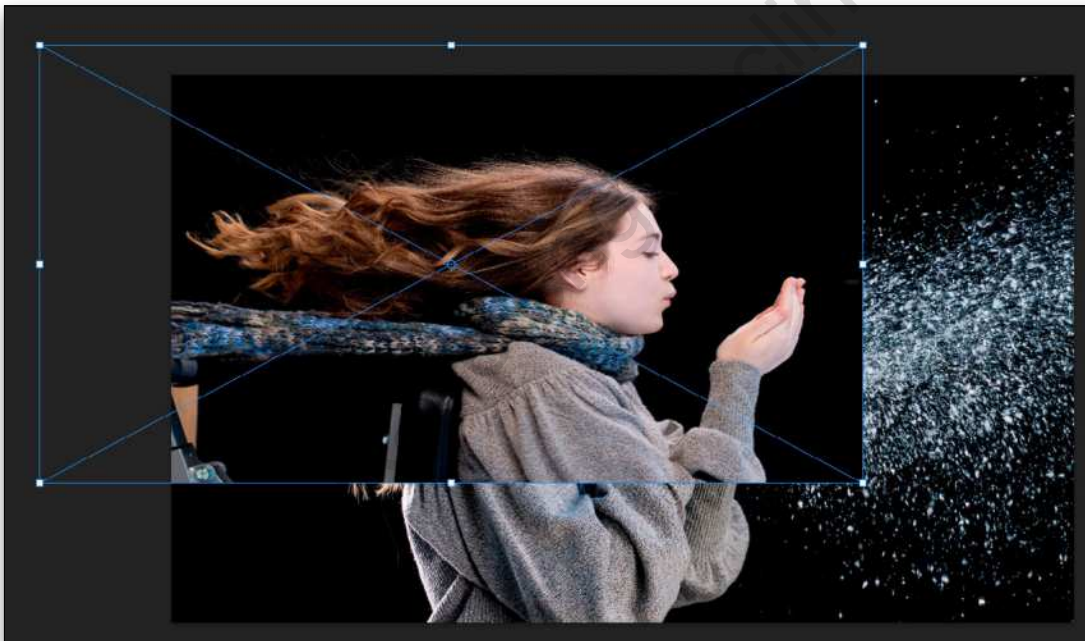
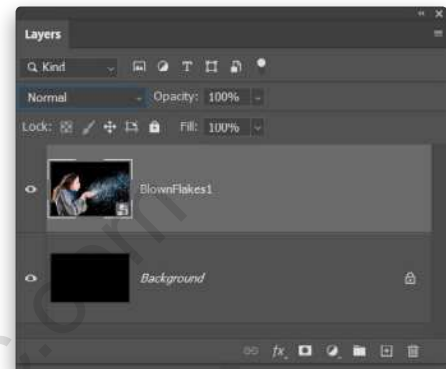
In this project, we had a model simply blow a handful of potato flakes into the air for one shot. Then we also had her lie down on an elevated bench with her hair hanging down for another shot, so we could composite the shots together to give the appearance of a wintery windblown portrait—all done during a warm fall afternoon with no snow in sight.

STEP ONE: In Photoshop, go to File>New and set the new document Width to 1650 px, the Height to 1000 px, and the Background Contents to Black. After clicking Create, go to File>Place Embedded, navigate to the image BlowFlakes1.jpg,



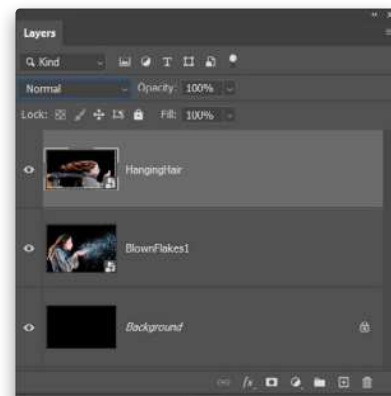


and click place. (KelbyOne members can download the images of the model by clicking [here](#).) Resize and position the image so the girl's face is in the center of the composition, which will leave a blank area to the left. Press Enter to commit the image.



STEP TWO: Use File>Place Embedded again to place the file HangingHair.jpg. Click-and-drag outside the bounding box to rotate the layer sideways so the model's hair appears to be streaming out behind her. Before committing the transformation, reduce the layer Opacity to about 50% and scale the layer up so the proportions match with the first layer.

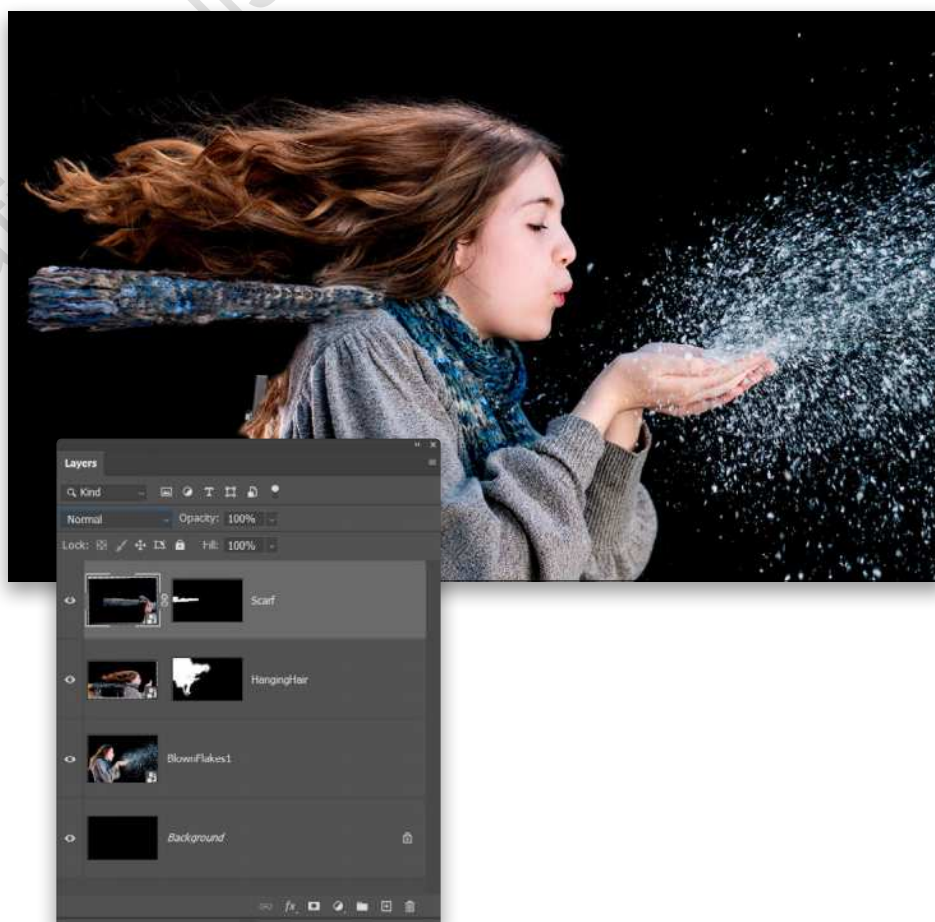
Shift-drag the left-center control point out to the right to stretch the layer sideways a bit to elongate the blown hair even more. If you can't see the entire bounding box, press Command-0 (PC: Ctrl-0), and Photoshop will zoom out to reveal the entire box. After elongating the hair, click-and-drag the bounding box back to the right to align it with the layer below. Press Enter to commit the transformation, and restore the Opacity to a full 100%.

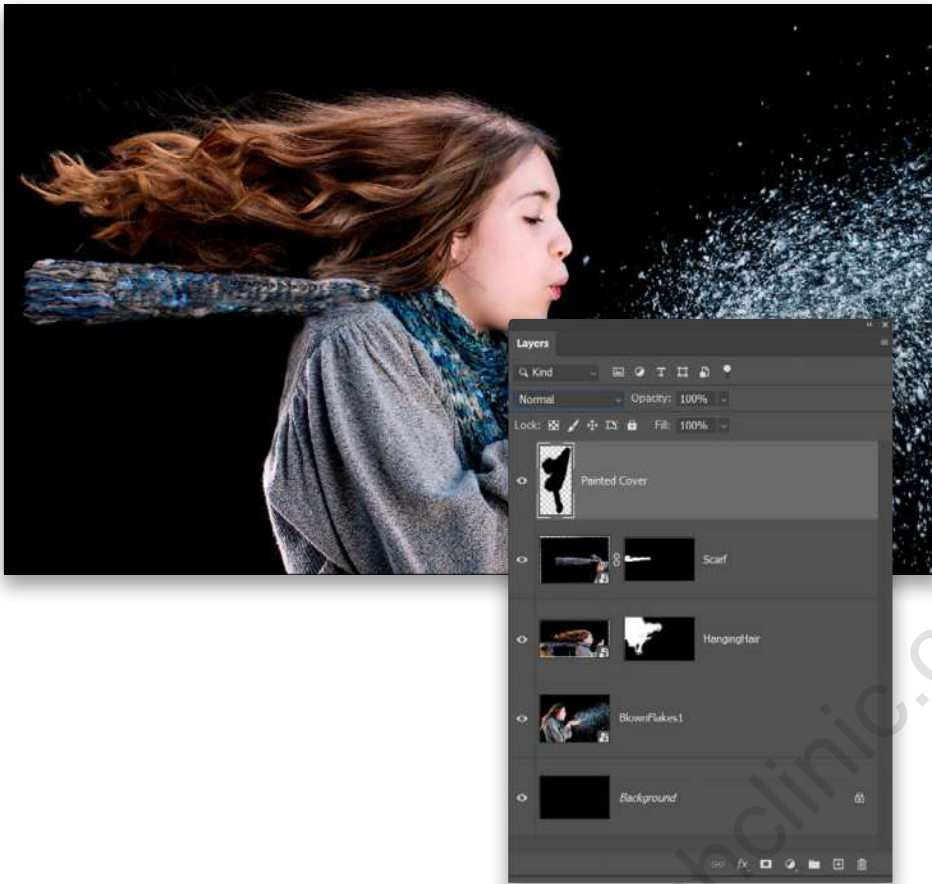


STEP THREE: Hold down the Option (PC: Alt) key and click the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. This adds a mask filled with black, which completely hides the layer. Press D to set the Foreground color to white. Grab the Brush tool (B), click on the brush preview thumbnail in the Options Bar to open the Brush Preset Picker, and select the Soft Round brush. Paint on the layer mask to add the blown hair and scarf back into the composition. If you paint in too much, press X to switch the Foreground color to black, and paint to hide those areas again. *Tip:* Use the Bracket keys ([]) on your keyboard to quickly change the size of your brush.



STEP FOUR: Next, place the Scarf.jpg image and repeat the positioning and masking process to blend this scarf in with the underlying one. Pay close attention to where the scarf sits along her shoulder.

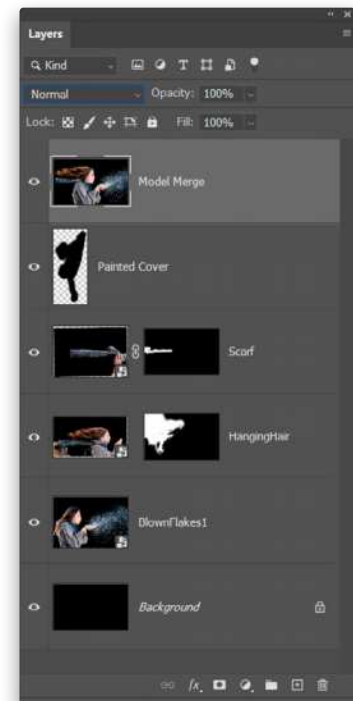


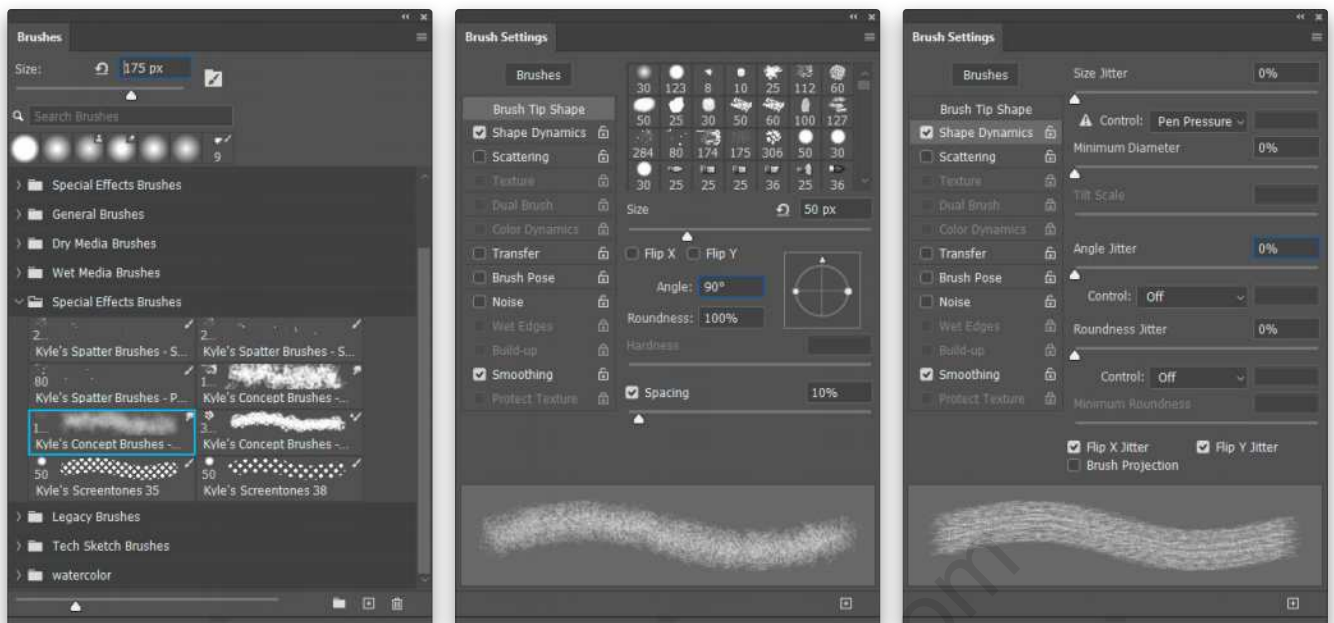


STEP FIVE: Add a new layer above the scarf layer, double-click its name in the Layers panel, and rename it "Painted Cover." Press D to set the Foreground color to black and in the Brush Preset Picker increase the Hardness of the Brush tool to about 80%. Paint over the area on the back of her sweater where the original hair or the bench she was lying on may still be visible.



STEP SIX: Hold down the Option (PC: Alt) key and go to Layer>Merge Visible to create a merged layer at the top of the layer stack. Rename this layer "Model Merge." Conceptually, if there was enough wind to blow her hair back like we have in the image, there wouldn't be any hair sitting gently upon her face. So grab the Spot Healing Brush tool (J) and use it to remove the stray hairs just in front of her ear.

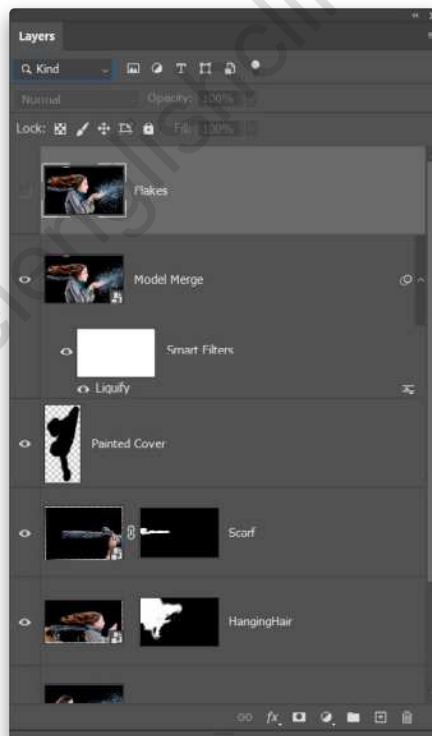
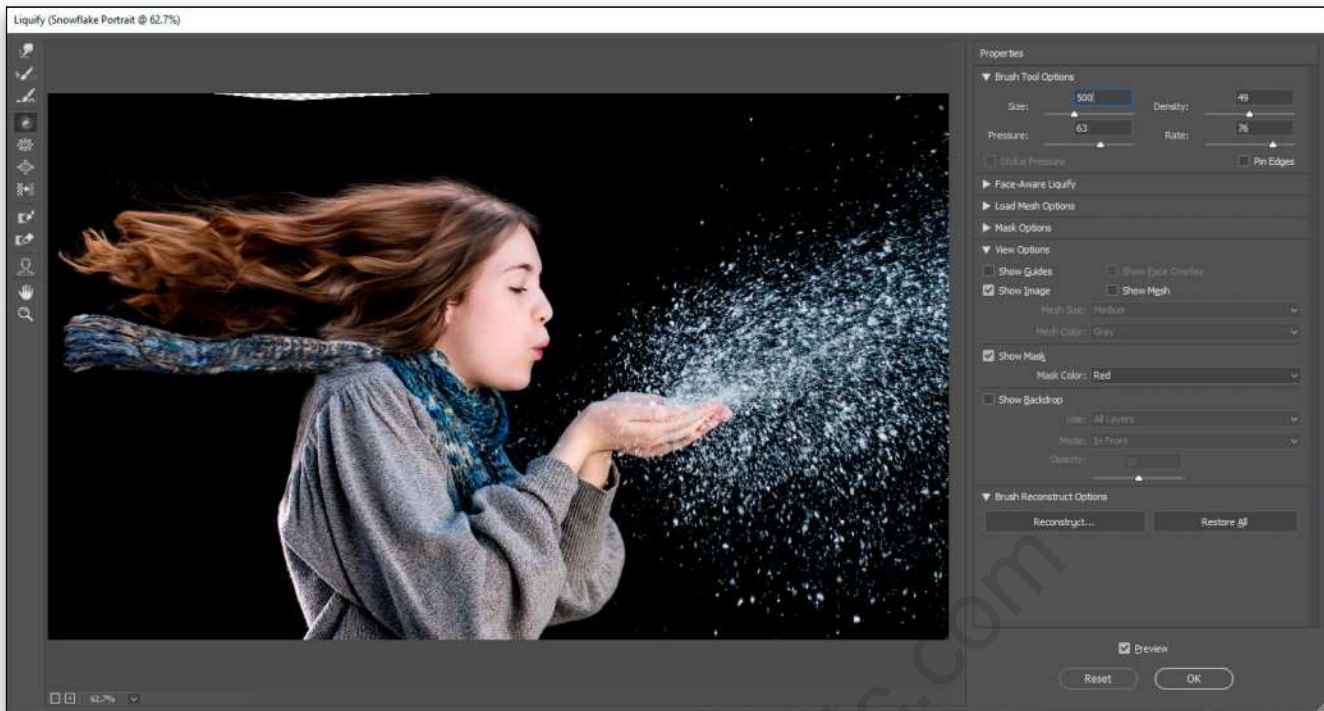




STEP SEVEN: Open the Brushes panel (Window>Brushes) and look in the Special Effects Brushes folder for the brush named Kyle's Concept Brushes – Scratch Blend (you can also type “Scratch Blend” in the search field near the top of the panel). Notice this brush uses the Smudge tool.

Open the Brush Settings panel (Window>Brush Settings) and set the Brush Size to 50 px and the Angle to 90°. Uncheck the Scattering and Transfer options on the left.

In the Shape Dynamics area, set the Angle Jitter to 0%. Then in the Options Bar at the top of the screen, set the Strength to 50%. Now use this smudge brush to comb back her hair and give it a windswept look.



STEP EIGHT: Go to Layer> Smart Objects>Convert to Smart Object and then run Filter>Liquify. Turning the layer into a smart object first means the filter settings remain live and can be revisited if needed. Use the Twirl Clockwise tool (C) to gently add some turbulence to her extended hair and scarf. Just click-and-hold to warp the image in a clockwise direction; hold the Option (PC: Alt) key to warp in the opposite direction. When happy with how the effect looks, click the OK button to return to the regular Photoshop interface.

STEP NINE: Press Command-A (PC: Ctrl-A) to select the entire canvas area. Then, press Command-J (PC: Ctrl-J) to copy the selected area to a new layer. Rename this new layer “Flakes,” and hide it by clicking on the Eye icon next to its layer thumbnail in the Layers panel.





STEP 10: Click on the Model Merge layer again to make it the active layer. Go to **Select>Subject** and let Photoshop work some AI magic in attempting to select just the girl. Then go to **Select>Select and Mask** to launch that workspace. Set the View Mode to **On White (T)** with the Opacity at 100%. Use the Quick Selection tool with the Add and Subtract modes to make sure the girl is fully selected, and no other areas are visible. Then click on the Refine Hair button to let Photoshop create a better selection around her hair.

Finally, if there's a black outline around her sweater, pull back on the Shift Edge slider in the Global Refinements section by 1–2% (so it's a negative amount) until it disappears. After all that, be sure the Output To drop-down menu in the Output Settings is set to **Layer Mask** and click **OK**.

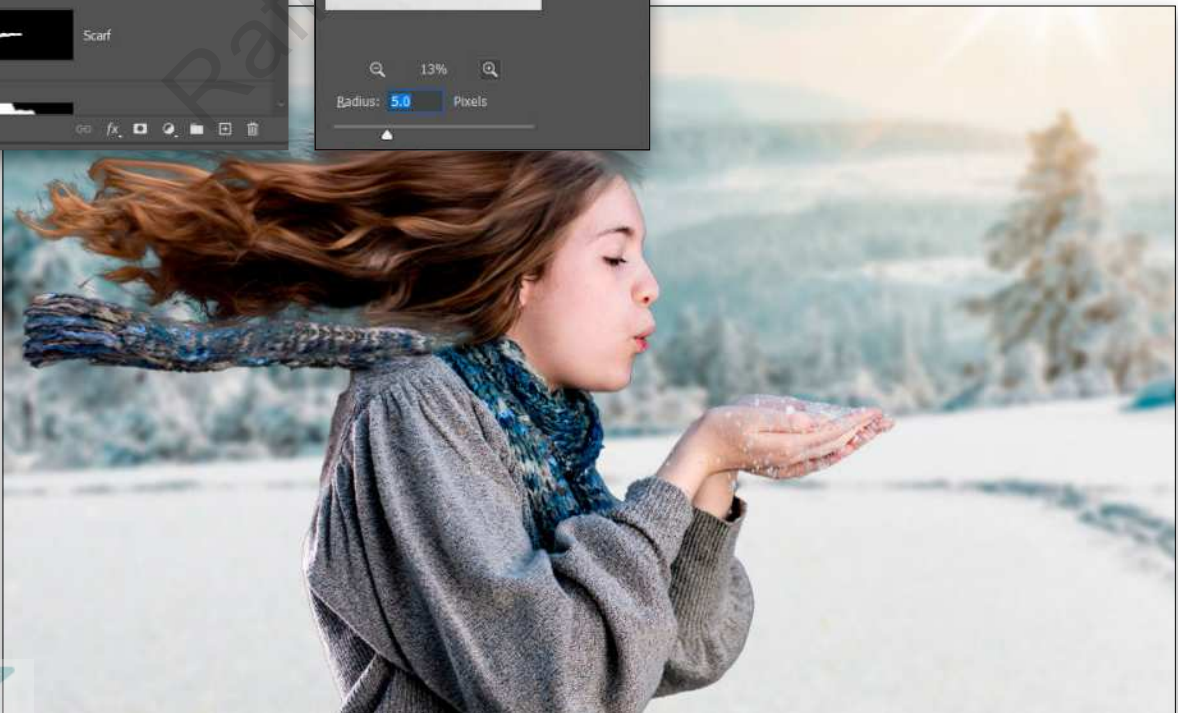
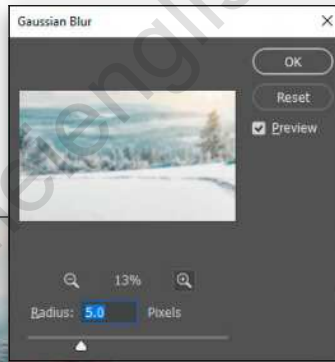
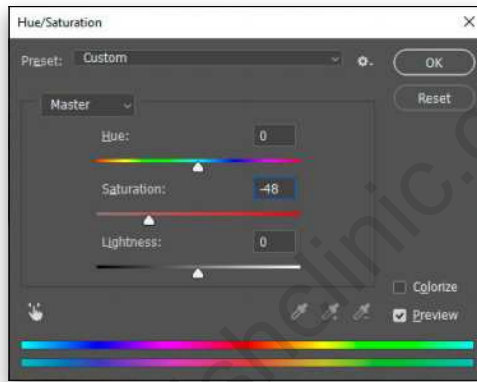
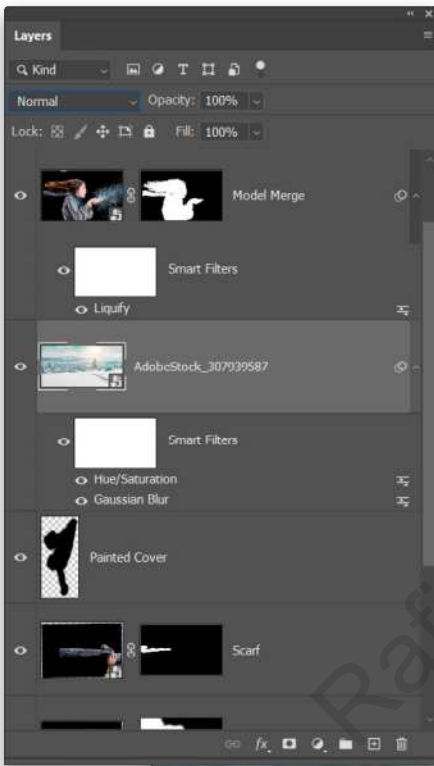


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STEP 11: Now let's place a background image. If you'd like to download the low-res water-marked version of this image to follow along, click [this link](#), log in with your Adobe ID, and click the Save to Library button. Drag the image from your Libraries panel (Window>Libraries) into the working file, and then drag it beneath the masked Model Merge layer. Press Command-T (PC: Ctrl-T) for Free Transform, and then Right-click inside the bounding box and select Flip Horizontal. Scale the image up as shown here, and press Enter.

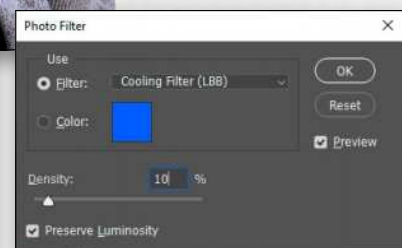
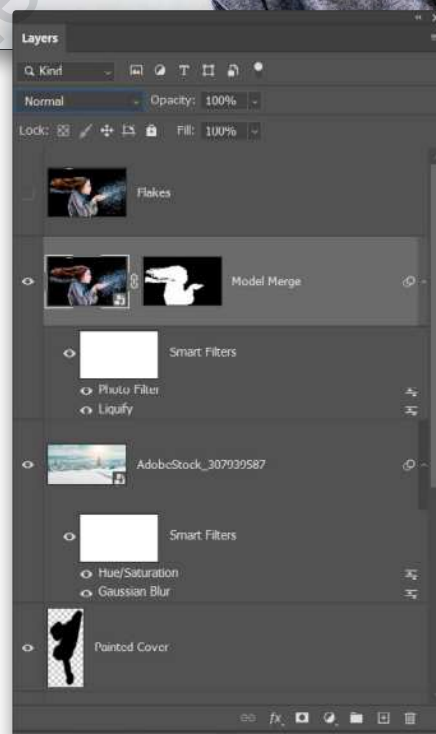
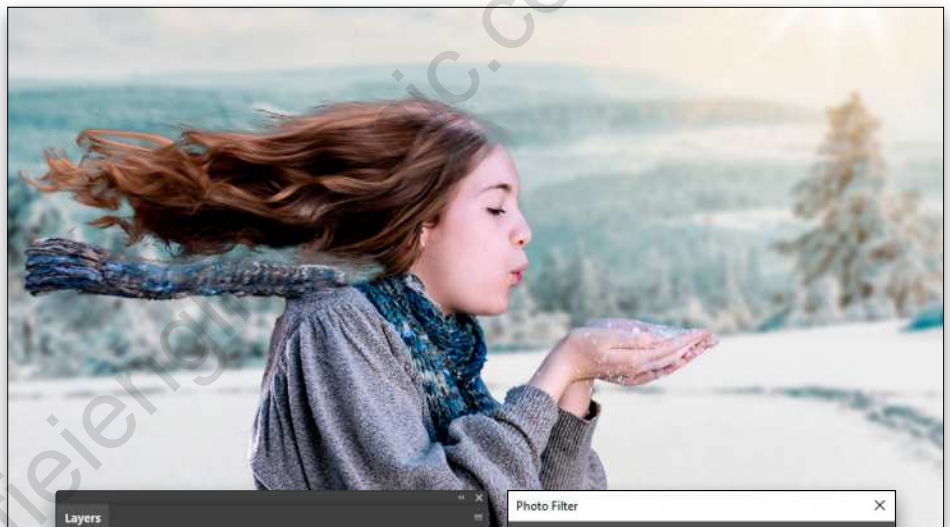
Then go to Image>Adjustments>Hue/Saturation and reduce the Saturation to -48. Then go to Filter>Blur>Gaussian Blur and use a Radius of 5.0 Pixels. Click OK.

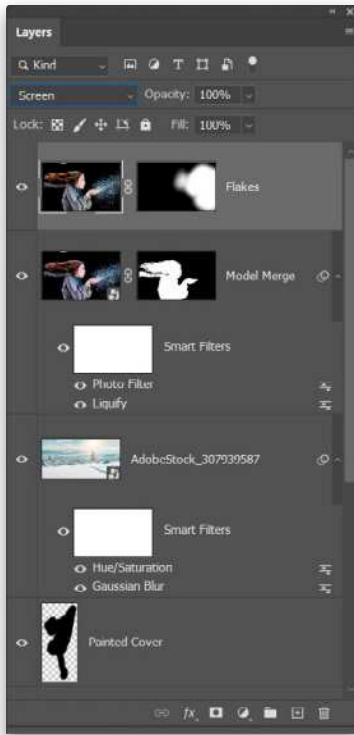


STEP 12: At this point, zoom in and carefully inspect the edges of the masked layer to check for any bleed through or inconsistencies. Either correct problem areas by hand-painting on the mask with the Brush tool (black conceals and white reveals), or return to the Select and Mask workspace to make larger adjustments.

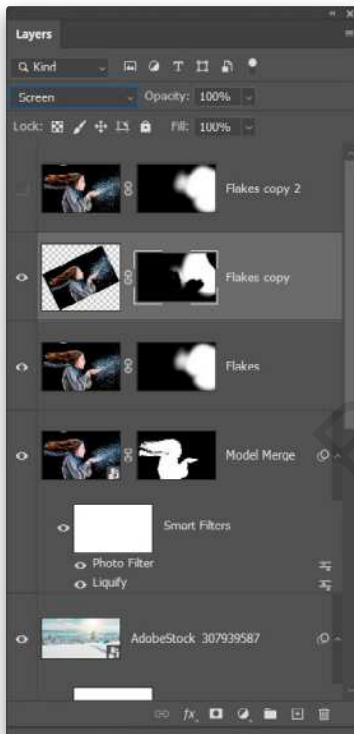


STEP 13: The model is a bit warm in color for such a cold scene. Make sure the Model Merge layer thumbnail is the active focus (not the layer mask) and go to Image > Adjustments > Photo Filter. Choose the Cooling Filter (LBB), reduce the Density to 10%, and click OK.





STEP 14: Remember that hidden Flakes layer? Now is the time to reveal it! Set its layer blending mode to Screen to knock out all the black pixels. Then, add a black-filled layer mask to this layer (remember this is done by holding down the Option [PC: Alt] key when adding the mask). Use the Soft Round brush again with white paint on the mask to reveal the cloud of blowing snowflakes.



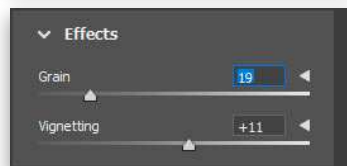
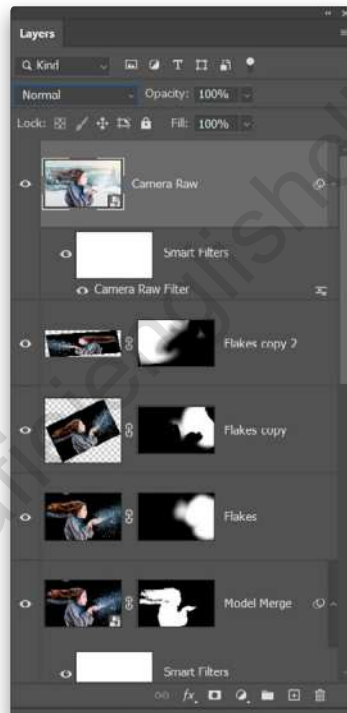
STEP 15: Duplicate the Flakes layer twice. Hide the top copy and use Free Transform to rotate and position the first copy so it's angled slightly higher than the original position. This will simply help fill out the cloud of flakes blowing from her hand. If needed, touch up the mask on this layer so there's no ghosted image of her face and hands.

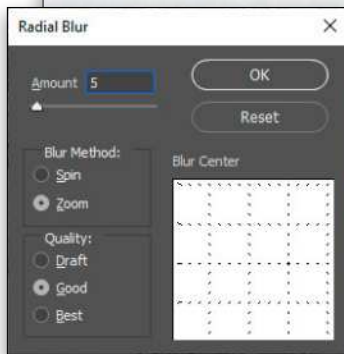


STEP 16: Make the second duplicate of the blowing flakes visible and active. Use Free Transform to flip it horizontally, and then position and scale it so it's blowing back along with her hair. You can rotate it and stretch it as needed. This helps accentuate the idea that there are flakes all over the place in this wintry scene. Again, check the masking to make sure there's no accidental ghosting of her face and hands. If the effect is too strong, reduce the layer Opacity to around 70%.



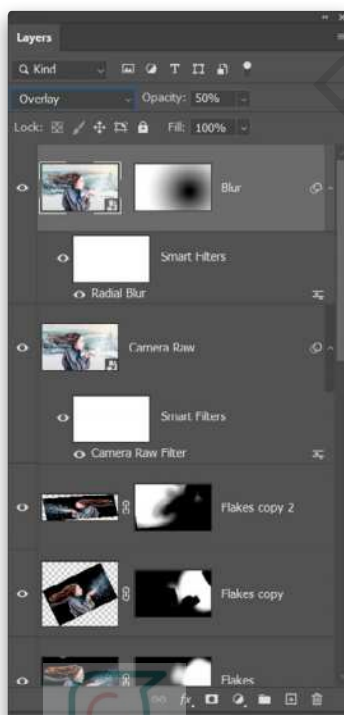
STEP 17: Create another merged copy at the top of the layer stack and name it "Camera Raw." Turn it into a smart object and run Filter>Camera Raw Filter. In the Basic panel, increase the Clarity to +30 and the Vibrance to +21. In the Effects panel, set the Grain to 19 and the Vignette to +11. Then click OK to apply the filter.





STEP 18: Create another copy by using the Command-A (PC: Ctrl-A) and Command-J (PC: Ctrl-J) technique (making a selection first creates a copy of the layer without duplicating any smart filters that are attached to it). Call this new layer "Blur" and convert it to a smart object, as well. Go to Filter>Blur>Radial Blur, set the Amount to 5, and the Method to Zoom. Move the Blur Center to align with her hands, and click OK. If the center seems off, reopen the smart filter and adjust as needed. Then set the layer's blending mode to Overlay and the Opacity to 50%.

Add a layer mask and grab the Gradient tool (G) from the Toolbar. Click on the gradient preview in the Options Bar to open the Gradient Editor, and select the Black, White preset. Click OK to close the Gradient Editor, and select the Radial Gradient icon in the Options Bar. Start the gradient at her hands and drag it out to the bottom-right corner of the canvas to make the effect invisible at her hands and gradually appear stronger toward the edges. Then enjoy your fun wintry scene!



The idea of borrowing techniques from practical movie effects opens up a lot of new potential for interesting digital artwork. The best lesson to learn from projects like this is to think creatively on different ways to achieve the effect you're working toward. Be inventive and try new approaches. Even if the attempt doesn't work well at first, you'll still have learned from the process. That's the best reward, to learn and grow as an artist. ■

Questions & Comments



USING THE SELECT & MASK WORKSPACE

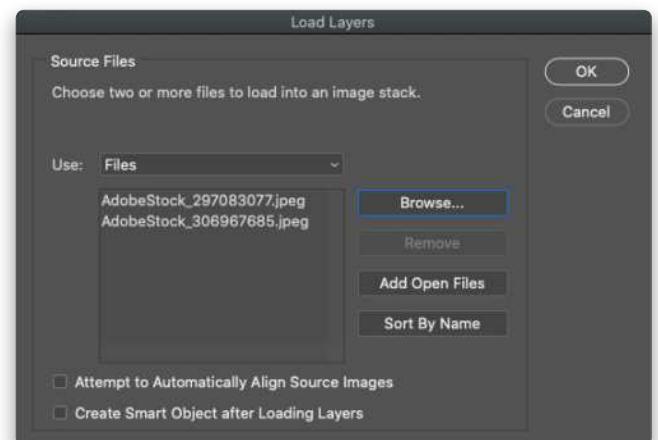
Selecting a subject with hair or fur is no simple task; however, the new features in Photoshop 2021's Select and Mask workspace make it easier than ever before. In this column, you'll learn how to use the features in that incredibly useful workspace—new and old alike—to select a subject in order to swap backgrounds.



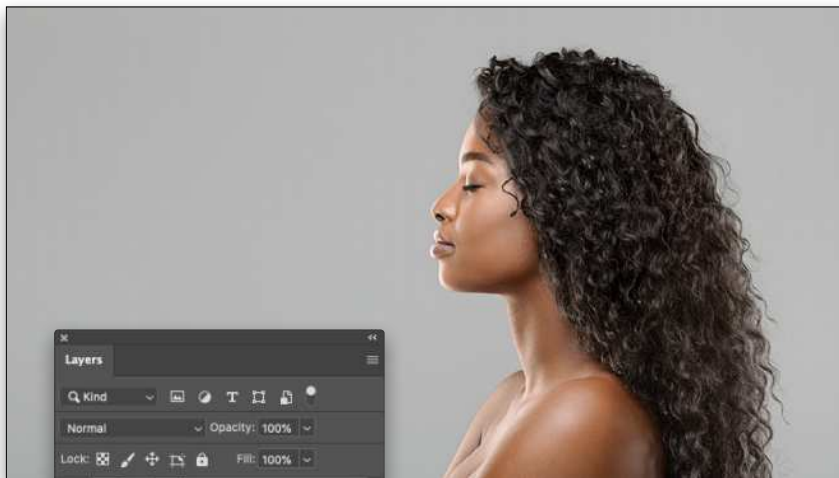
STEP ONE: Choose File>Scripts>Load Files Into Stack. In the resulting dialog, click Browse, navigate to where your subject and background images live on your hard drive, select them, and click Open. Click OK in the Load Layers dialog. In your Layers panel, drag the subject photo to the top of your layer stack.

Tip: If you're starting in Lightroom, Shift-click the two thumbnails in the Library module and then choose Photo>Edit In>Open as Layers in Photoshop.

If you'd like to download the low-res versions of the images that we're using here from Adobe Stock to follow along, [click here](#) for the woman and [here](#) for the palm leaf. Log in with your Adobe ID, and then click the Download Preview button for each image, then follow the instructions above. After you have both images in



©Adobe Stock / Woman: Prostock-studio / Palm leaf: Irina



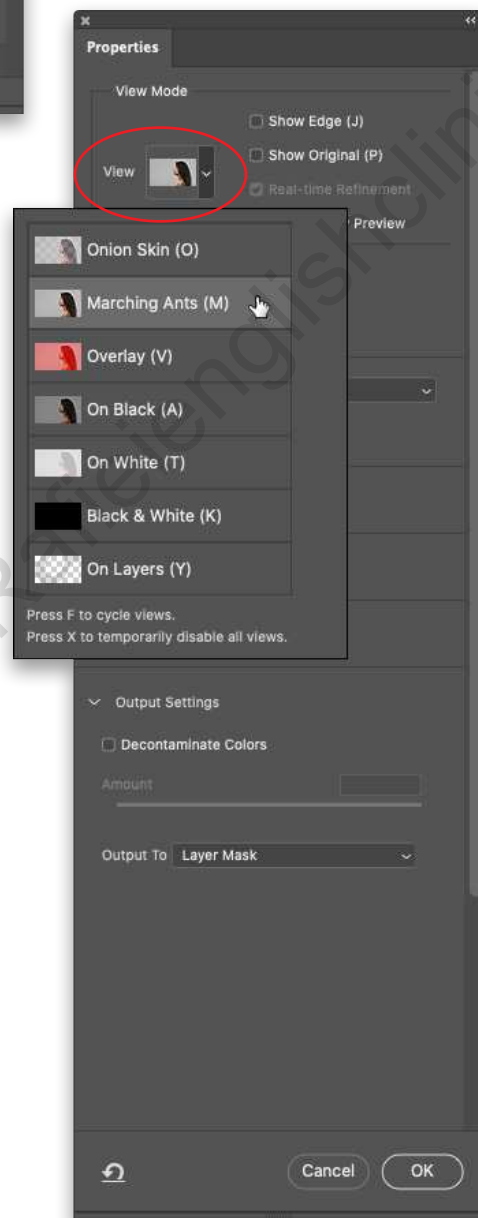
the same file, click on the woman layer in the Layers panel to make it active, press Command-T (PC: Ctrl) for Free Transform, and resize the layer to fill the image. Click-and-drag her into position, and click Enter to commit the transformation. Then, click the palm leaf layer, and go to Edit>Transform>Flip Horizontal.

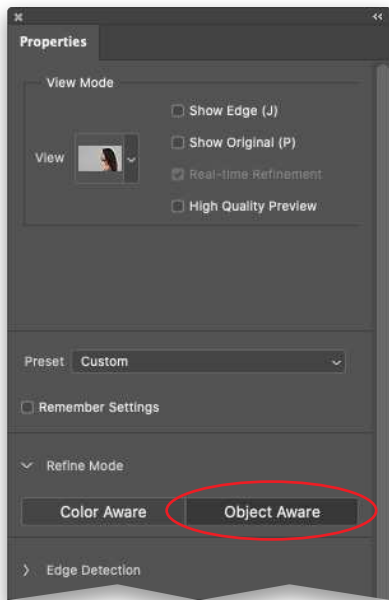
STEP TWO: With the top layer active in your Layers panel, choose Select>Select and Mask. From the View menu in the Properties panel (circled), choose how you'd like to preview the selection you're about to make. For this example, choose Marching Ants (M) so you can see the selection change as you tweak it.

Other options in this menu include Onion Skin (preview areas around the selection as partially transparent atop any layers below it, or the checkerboard pattern of transparency if no other layers), Overlay (preview selection as a transparent red overlay, like Quick Mask mode), On Black (preview selection on black), On White (preview selection on white), Black & White (preview selection as a black-and-white layer mask), and On Layers (preview selection atop the layer below in your Layers panel; also discussed later).

Tip: You can cycle through the views by tapping F on your keyboard.

Other options in the View mode section include Show Edge (discussed later), Show Original (hides the marching ants), Real-time Refinement (shows a live preview of the selection as you're refining it, also new in Photoshop 2021), and High Quality Preview (displays a higher quality preview but may slow your machine).



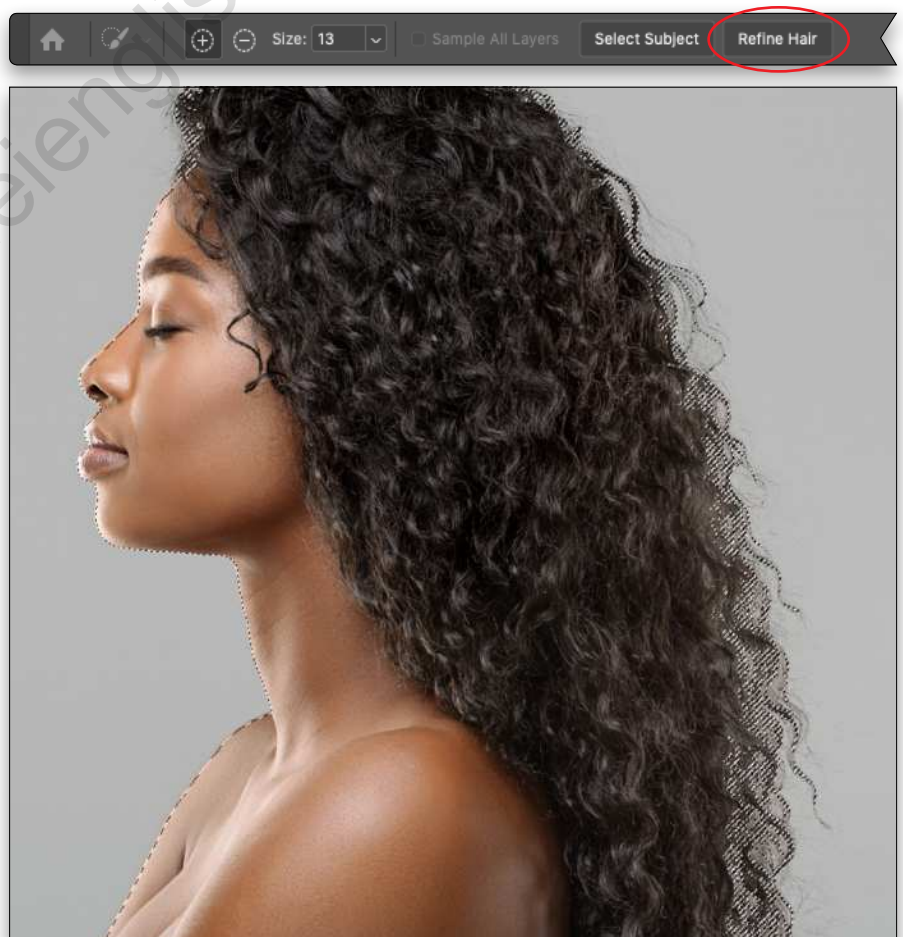
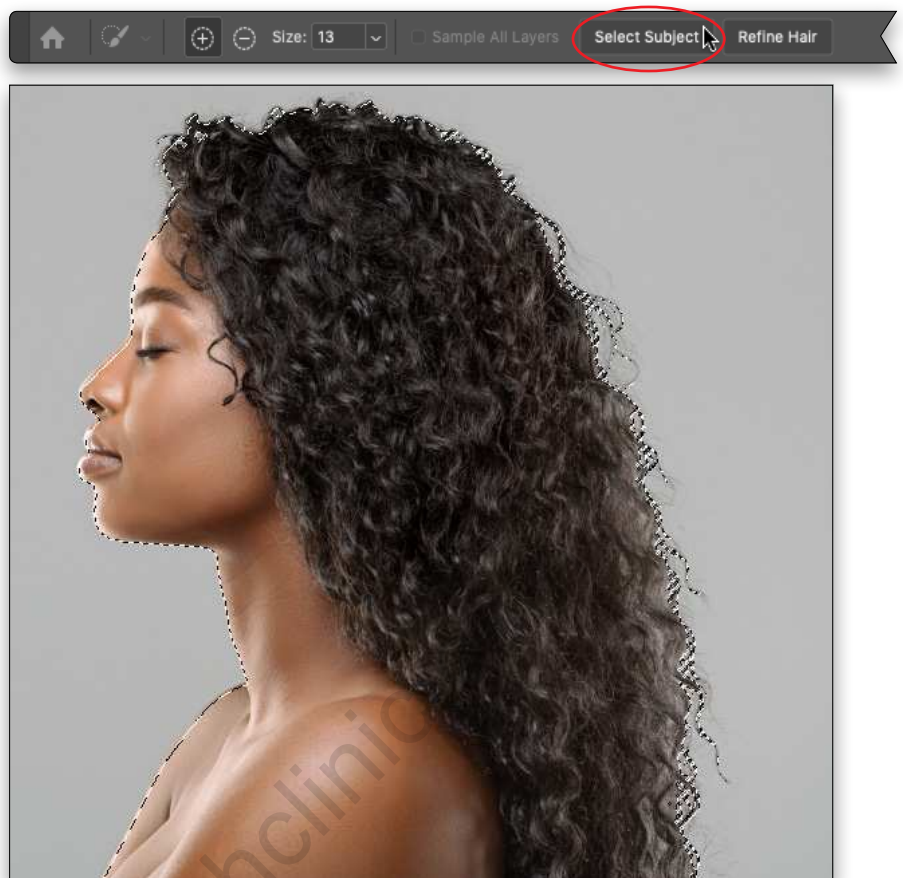


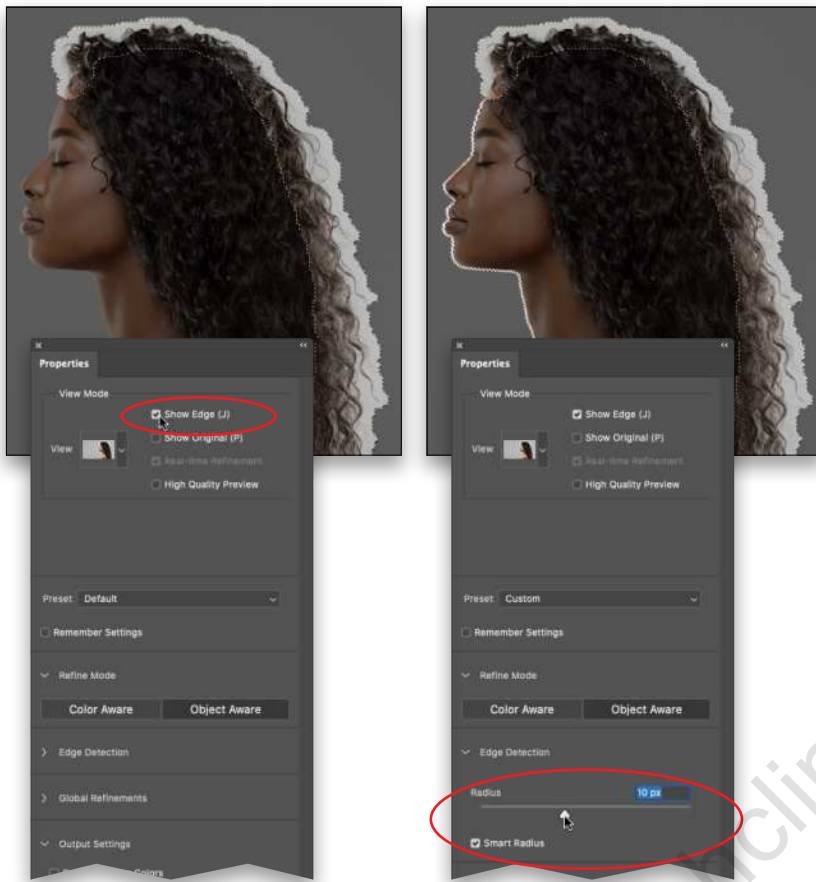
STEP THREE: In the Properties panel, expand the Refine Mode section to see the two mode options. Turn on Object Aware mode (new in Photoshop 2021), which is better for complex selections involving hair or fur—the button is dark when it's turned on. (Use Color Aware for simpler selections with good color contrast between selection area and surrounding pixels.)

STEP FOUR: In the Options Bar, click Select Subject (circled). You should now see marching ants around the subject.

STEP FIVE: Also in the Options Bar, click Refine Hair (new in Photoshop 2021). Notice the difference in the marching ants from the previous step, shown here zoomed in. As you can see, the selection now goes much deeper into the model's hair where the original background showed through.

Tip: To zoom in and out of your image, press Command++ (PC: Ctrl++) or Command-- (PC: Ctrl--), respectively, and then Spacebar-drag to reposition the image onscreen.



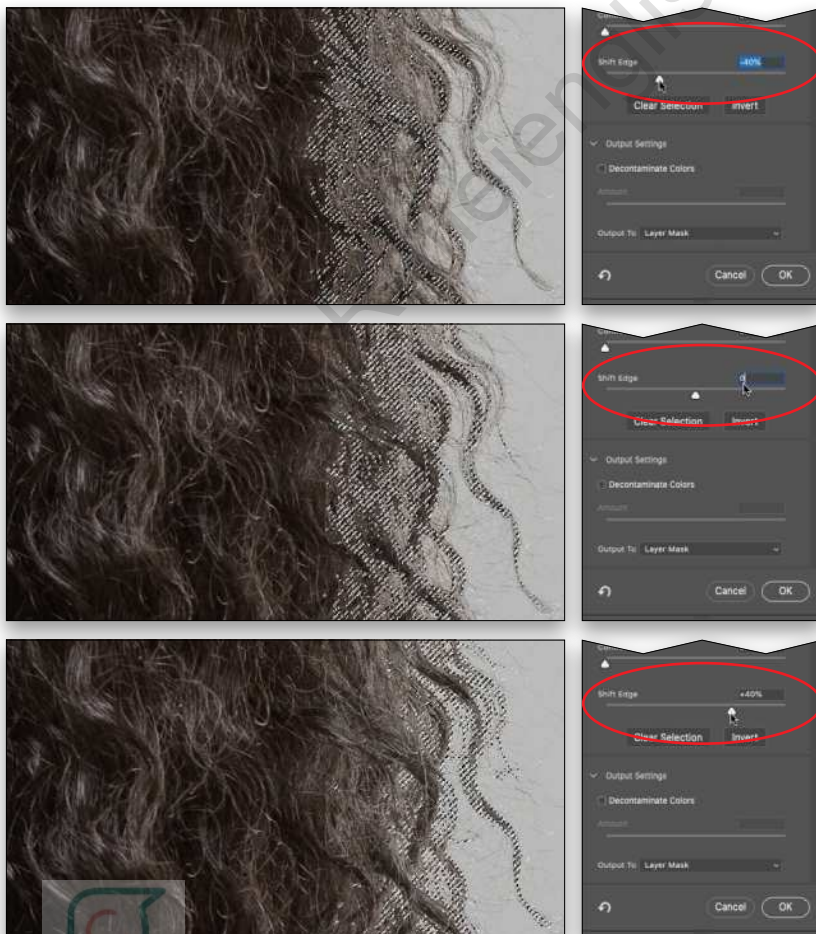


STEP SIX: Near the top of the Properties panel, turn on Show Edge (circled). This shows the areas of the selection that Photoshop is controlling, which is her hair (left image shown here). Next, expand the Edge Detection panel and turn on the Smart Radius checkbox (also circled) so Photoshop adjusts the radius for both hard edges (her face, neck, and shoulders) and soft edges (her hair). Now drag the Radius slider rightward to about 10 pixels to widen the area Photoshop examines as it attempts to find edges (try 1–2 pixels on the Adobe Stock preview image). Notice Photoshop is now controlling the entire selection (right image shown here).

STEP SEVEN: Turn off Show Edge so you can see the marching ants again and then expand the Global Refinements section. The Smooth slider smooths the selection so it isn't so jagged. When you're dealing with hair, though, leave it at 0 or at a very low setting; otherwise, it will remove tiny strands of hair from the selection.

Set Feather to 0 px (softens the selection edge so it blends into surrounding pixels) and Contrast to 0% (hardens the selection edge). The Shift Edge slider (circled) lets you shift the selection edge inward (drag left) or outward (drag right), as shown in the close-ups here: -40% is shown at top, 0% is shown at center, and +40% is shown at bottom. A setting of +10% was ultimately used on this image (try +1% on the Adobe Stock preview image).

Tip: Change the View menu to On Layers (simply press Y on your keyboard) and then experiment with the Shift Edge setting to see what works best on your new background. Shifting the edge inward can help eliminate remnants of the original background color on your subject layer along the selection edge, and previewing the selection in this way lets you know if that's an issue or not.



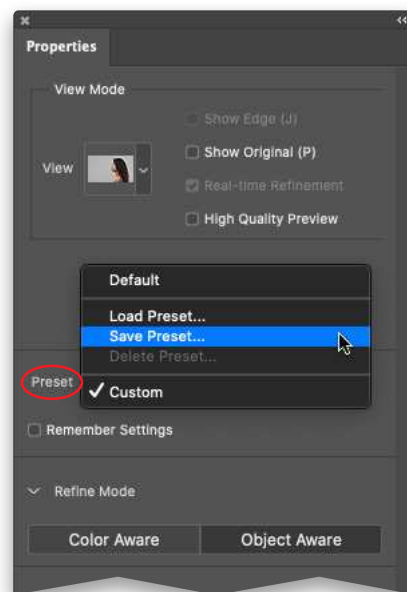
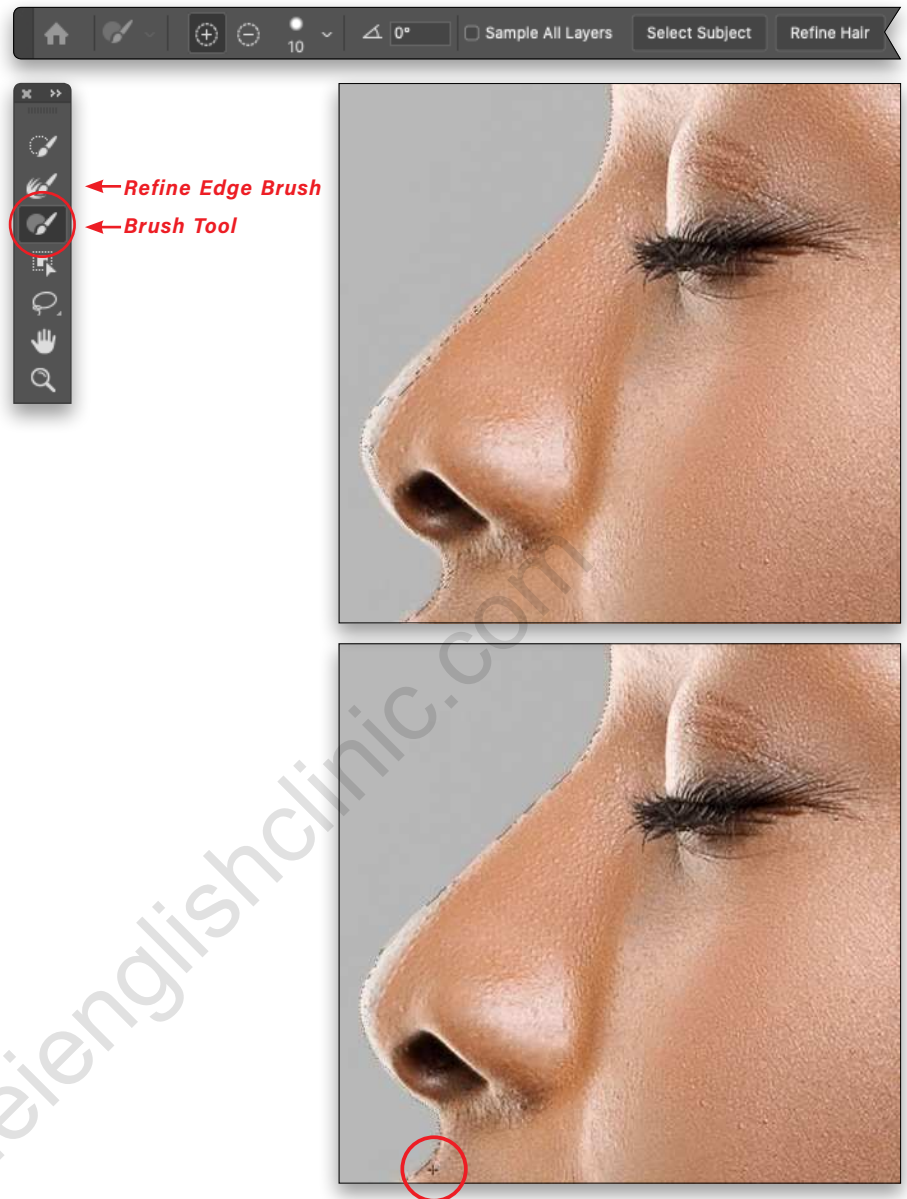
STEP EIGHT: To add or subtract areas from the selection, use the Refine Edge Brush tool (somewhat automatic) or the Brush tool (manual). The Refine Edge Brush is good for refining complex, soft selections such as those in and around hair, leaves, and the like. When you use it, Photoshop reanalyzes the area you brush across and either adds or subtracts as it sees fit.

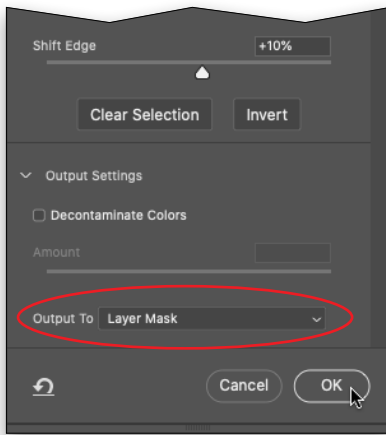
Our soft edges look good; it's the hard edges that need adjusting. In that case, grab the Brush tool (circled) and use the Options Bar to set brush size (10 px was used here; try 5 px on the low-res preview). Drag across the bridge and tip of the nose to add them to the selection. You don't have to do it all in one brushstroke: You can release your mouse button, reposition the image as necessary, and then continue dragging. To subtract from the selection, Option-drag (PC: Alt-drag) instead. Here's a before and after of the nose area, with the brush cursor circled on the bottom.

Tip: You can also use the Left and Right Bracket keys on your keyboard ([]) to decrease or increase brush size, respectively.

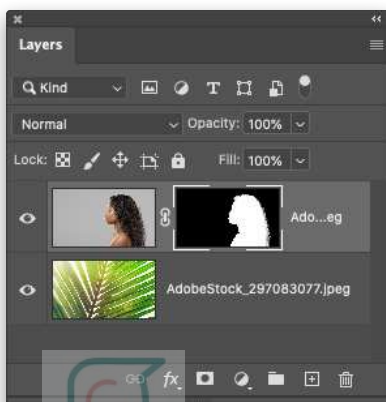
Alternatively, you can refine your selection using the other items in the Toolbar, which include the Quick Selection, Object Selection, and Lasso tools.

STEP NINE: You're almost done! If you'll use these settings again (say, on the same model or one with similar hair), save them as a preset (also new in Photoshop 2021). To do that, click the Preset drop-down menu (circled) and choose Save Preset. Give the preset a name in the dialog that opens and click Save. From now on, that preset will be accessible in the Preset menu of the Select and Mask workspace.





STEP 10: Last but not least, tell Photoshop what you want to do with the selection. Expand the Output Settings section at the bottom of the Properties panel. Turn off Decontaminate Colors, which recolors pixels along the selection edge to match those nearby; the Amount slider beneath the checkbox lets you set width of the area that's affected (it's only active when Decontaminate Colors is turned on). From the Output To drop-down menu, choose Layer Mask. Click OK and Photoshop masks the active layer with your selection, so you can see through to the new background on the layer below.



STEP 11: Choose File>Save As and pick Photoshop from the Format drop-down menu so your layers remain intact. If you started in Lightroom, choose File>Save instead. Here's the final result.

As always, the goal is for Photoshop to do as much of the work as possible, leaving you very little of the selection to fine-tune manually. Happily, the new features in Select and Mask in Photoshop 2021 make that a reality. Until next time, may the creative force be with you all! ■

 Questions & Comments



ADDING FAUX FRECKLES

Just for fun, let's look at adding some freckles to a person's portrait. It's a great way to learn how to paint and retouch elements in a photo using custom brush settings.



As a snapshot of this technique, here are the topics covered and the skills necessary for this tutorial.

- Choosing a custom-shaped brush
- Adjusting brush controls for Jitter to create variance and randomization
- Converting to a smart object
- Setting blend modes and Opacity on a layer
- Using Warp with Free Transform
- Adding smart filters
- Using a layer mask

Unsplash/Jurica Koletić

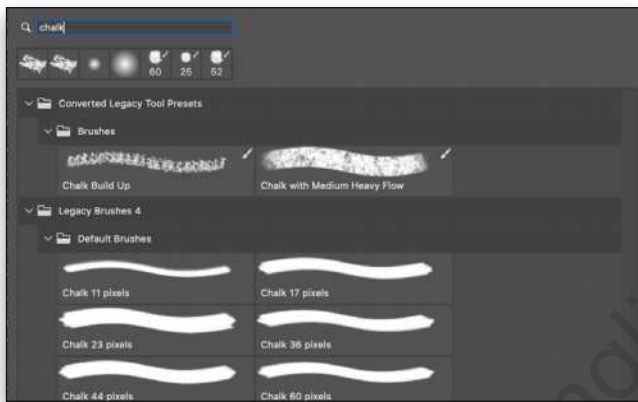


© Mark Heaps

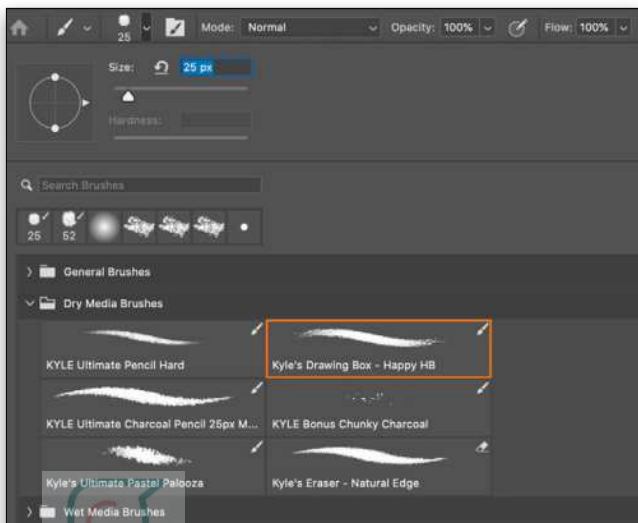
STEP ONE: CHOOSING YOUR CUSTOM BRUSH

There's no particular shape for the geometry of a freckle, so it's best to try a few different shapes and sizes to create them. Within the Brushes panel (Window>Brushes) there are lots of custom shape brushes, so it's worth spending some time going through all the options and making some marks with them. They often inspire ideas like, "Hey, that grass brush looks kind of like hair, which could be very handy for masking!"

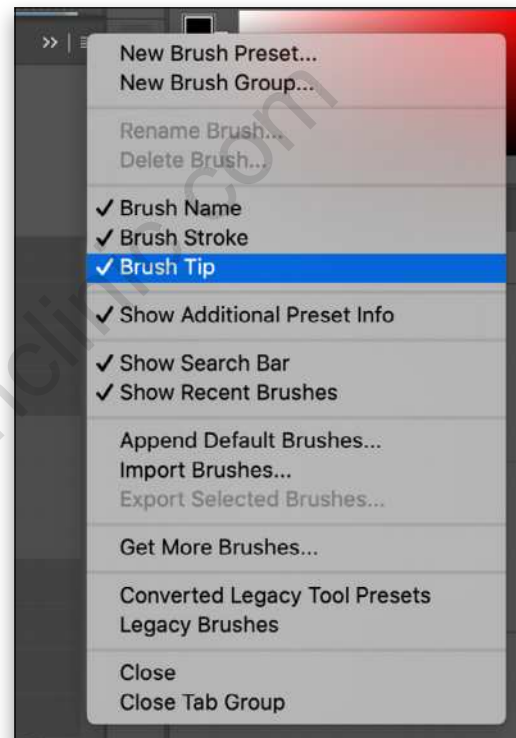
For this technique, we're going to use a mixture of a "Chalk" brush and another textured round brush. You can always search for a brush in the search field near the top of the Brushes panel using terms such as "Chalk" to see what options are available.



It's also worth checking out the brushes named "Kyle [insert descriptor here]." Kyle T. Webster is now an Adobe Evangelist, but he was originally an independent digital sketch artist who created hundreds of custom brushes. They were the most popular on the Internet, so they were added by default to Adobe Photoshop because of how well they work.



The preview thumbnails in the Brushes panel don't give a good indication of the geometry of the tip of a brush; rather, they show the brush as a stroke, but we don't want long strokes for freckles. You can see a preview of the contour of a brush by going to the flyout menu at the top right of the Brushes panel (not the Brush Settings panel) and turning on Brush Tip. This will now show the contour shape of the brush to the left of the brushstroke thumbnail. This can be handy for finding a brush tip to create a freckle shape.



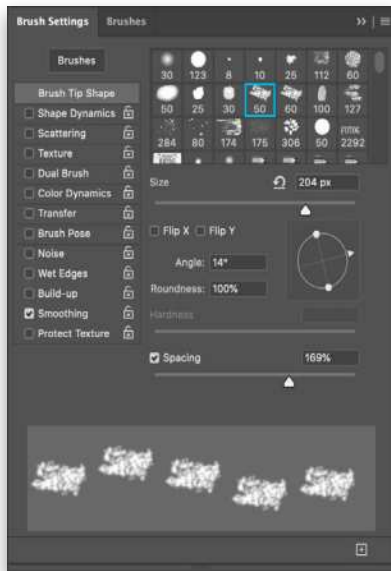
Here's a good example: Without the Brush Tip setting activated, it wouldn't be obvious that the shape of this brush is actually a butterfly.



STEP TWO: MAKING A BRUSH INTO RANDOM FRECKLES

After you've chosen a brush (we're going with the simple Chalk brush), you need to adjust its settings. This technique will speed up the entire process rather than having to dab each individual freckle. Within the Brush Settings you're going to focus on three key areas. (Before we move on, though, make sure all the settings, except for

Smoothing, are turned off in the list on the left side of the Brush Settings panel.)

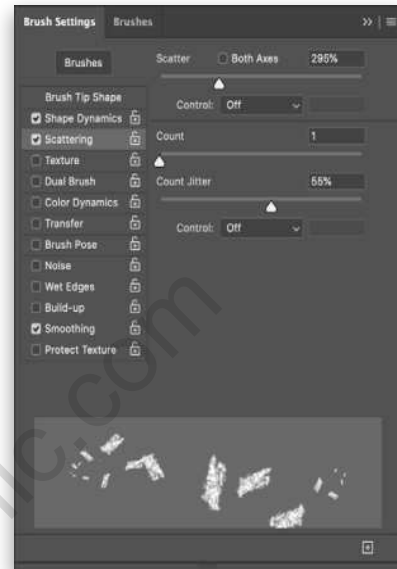


First, you want to set the Spacing value. With the Brush Tip Shape area on the left highlighted, look for the slider at the bottom of the controls labeled “Spacing,” and slide it to the right. This controls how closely the brush tip will repeat as you paint. Think of this as a pad or margin for the brush. This is the slider you use to make dotted lines in Photoshop, but it’s important for making freckles to space out the shapes. We also slightly adjusted the Angle.



Second, immediately below Brush Tip Shape, is the option labeled “Shape Dynamics.” Click on the words to activate these controls. This is where you can control the Jitter options for your brushes. Jitter is a term for randomization within Photoshop’s brush controls. Here you can randomize the brush size (Size Jitter), its rotation from the original position (Angle Jitter), and lastly its skew from its original form (Roundness Jitter).

Third, we want to use the Scattering control, which allows you to set how far a brush will scatter away or around the path you’re painting. Where Spacing sets the distance between the brush tip along the path, Scatter randomly pushes the brush away from the path in varying amounts. For even more randomization, we also changed the Count Jitter.



When you have your brush set, do a test stroke on a white background to check for variance and spacing so you can imagine it being a bunch of freckles. The example below is one of Kyle T. Webster’s brushes labeled “Kyle’s Drawing Box - Happy HB,” with brush settings applied for Spacing, Scattering, and Jitter.



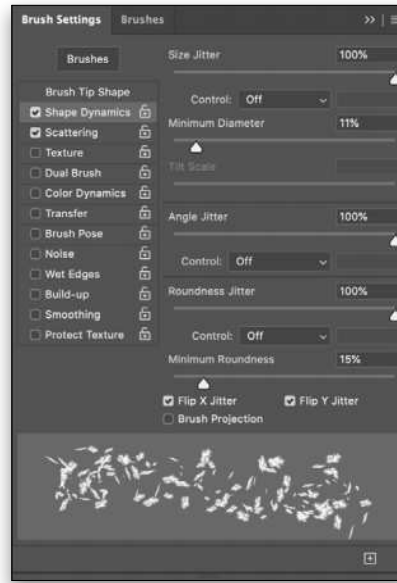
STEP THREE: PAINT THE FRECKLES

In this example, we’re going to use our custom Chalk brush and Kyle’s Drawing Box - Happy HB brush. After playing with the settings and testing the brushes, you can see our final settings for each brush on the next page. After you create each brush, click on the flyout menu at the top of the Brush Settings panel and select New Brush Preset. Give your brush a meaningful name, and click OK. Now you can easily switch between the two brushes as needed.

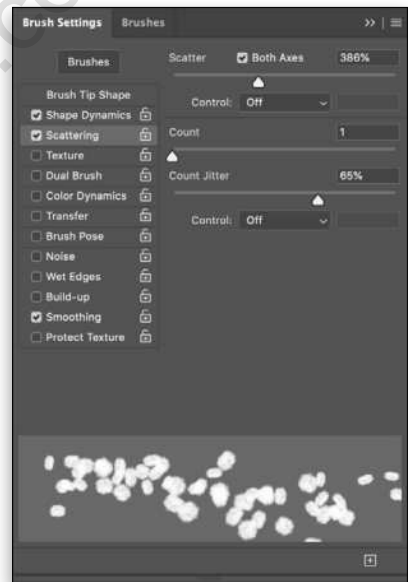
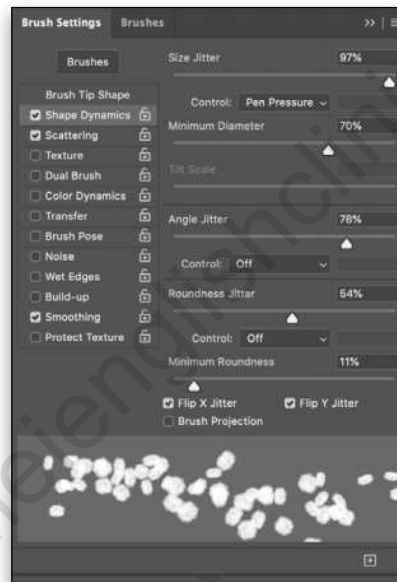
Now that you have your brushes set correctly, create a new layer for painting your freckles. (Here’s [the link](#) to the image that we’re using here.) Click on the Foreground color swatch near the bottom of the Toolbar, and choose a gray shade for your brush somewhere between light (35%)



Chalk brush settings



Happy HB brush settings



up to middle (50%) gray. The variance will depend on the skin tone of the person on which you're painting, i.e., lighter for lighter skin. Set your brush to 100% Opacity in the Options Bar while painting.

Another variance that helps is changing the size of your brush between each pass over an area. The old-school method of tapping the Left and Right Bracket keys ([]) on your keyboard to change the brush size is fast and easy.

If you want a greater amount of control, do each pass on an individual layer. That way when blending, the ability to change the Opacity on each layer gives you more control. This example uses three layers.

STEP FOUR: SETTING UP THE FRECKLES LAYER

Nothing crazy about this step, but it will make Warping nondestructive, and allow you to take advantage of smart filters. Click on your top freckle layer, and then Shift-click the bottom freckle layer in the Layers panel to select all the layers on which you painted freckles. Right-click on one of the selected layers and choose Convert to Smart Object. This puts all the selected layers into a smart object container as a layer, which allows you to affect the appearance of the layer without permanently altering the source pixels.



Change the blend mode of your smart object freckles layer from Normal to Color Burn near the top left of the Layers panel. The advantage of this is that it changes the gray pixels you painted into a “burned” tone of whatever the color is beneath the freckles layer. This is the importance of painting with a gray value so that the color of the freckles doesn’t mix with the color on the layer beneath, and instead only burns the color that’s already there.



Using your Move tool (V), drag the freckles layer around until you like the general density of the freckles on various areas of the face.

It’s important to remember that you can always double-click on the layer thumbnail of a smart object in the Layers panel to access its original content. This way, you can adjust the Opacity of each individual freckle layer, if necessary.

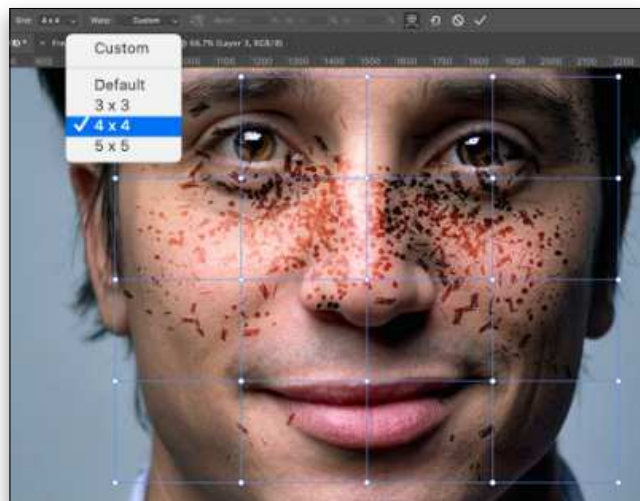
Don’t worry yet about any freckles that are covering the eyes or other parts of the face where you don’t want them. We’ll fix that later after we finalize all the positioning.

STEP FIVE: WARP FRECKLES TO THE FACE SHAPE

Efficient editing in Photoshop is all about not having to redo any of your work twice, so editing should never mean “starting over” at any particular step. This next step is all about warping the freckles to the form of the face. There are many ways to do this such as Displacement Maps, Liquify, etc., but we’re going to use Warp. (I have a previous article in *Photoshop User* called **“Transformations, Warps, and Liquify, Oh My!”** if you want to learn more about warping layers.) With your smart object freckles layer active in the Layers panel, go to Edit>Transform>Warp.



In previous versions of Photoshop, you’d immediately be presented with a grid within the transform bounding box, but in the recent updates, this isn’t the case. Not everyone will see a grid so you must either create your own, or activate a default grid from the Options Bar for Warp. Click the pull-down menu where it says “Grid” in the Options Bar, and change it to 4x4. This is important because it will give you a centerline that you can align to the center of the nose. To reposition the grid, hold the Command (PC: Ctrl) key, and click-and-drag it.



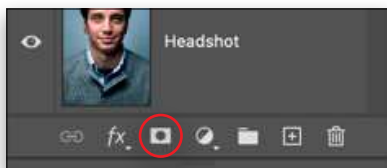
Now click anywhere to the left or right of the nose and drag up or down to shape the freckles around the face. Dragging the center of a square will allow you to move the whole grid square, impacting all four corners around that grid square. If you drag near the edge of a square, it will only move that side. There are some other

controls, however, that are very important for the manipulation of the shape. If you click on any anchor point in the grid, you'll see multiple controls called "handlebars" appear around that point. Dragging these handlebars will allow you to bend and warp the lines of the grid. This is how you can curve and shape parts of the grid so it matches the contours of the face.

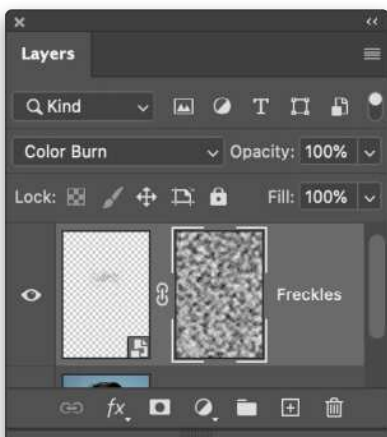
Once you've warped the freckles to the image, click the checkmark up in the Options Bar, or simply press the Enter key on your keyboard to commit the transformation.

STEP SIX: FIX THE FRECKLES

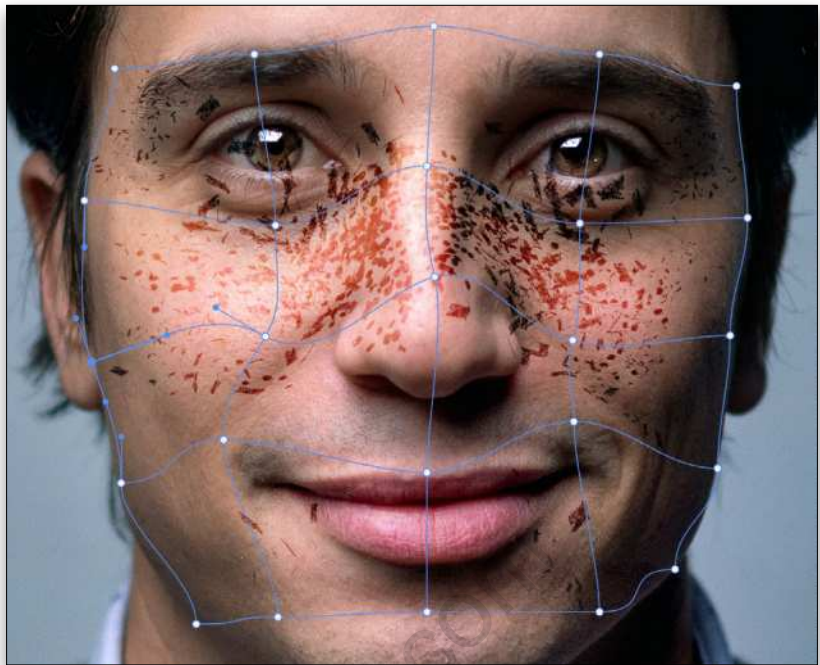
For this step, just add a layer mask to the freckles layer so that you can blend in the freckles that you want to keep and mask out the ones you don't. With the freckles layer active, click on the Add Layer Mask icon (circle in a square) at the bottom of the Layers panel. It's third from the left, next to the *fx* icon.



Next, let's create some tonal variance, because not all freckles are the same shade. First, press the letter D on your keyboard to set your Foreground and Background colors in the Toolbar to white and black, respectively. This is important because it informs the filter we're about to apply which colors to use. Go to Filter>Render>Clouds.



This will fill your layer mask with a black-and-white cloud-like texture. This random fill will hide any areas

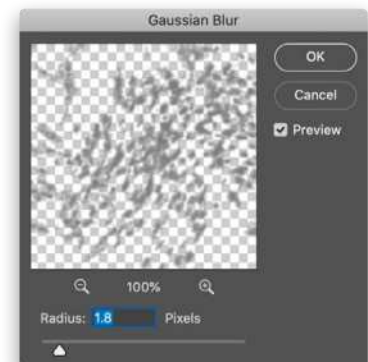


where the mask is black and show any areas where it's white. The gray shades will be partially visible.

Now choose your Brush tool, and set it to a regular soft brush. Make sure it doesn't have any Jitter, Scatter, or Spacing settings applied. Paint with solid black (press X until your Foreground color is black) on the layer mask to hide any freckle artifacts that are over the eyes or other areas where you don't want them. If you want to lessen any areas of freckles that became too dense during the scattering, set your Brush to 30% Opacity in the Options Bar and dab away to lessen the visibility of those areas.

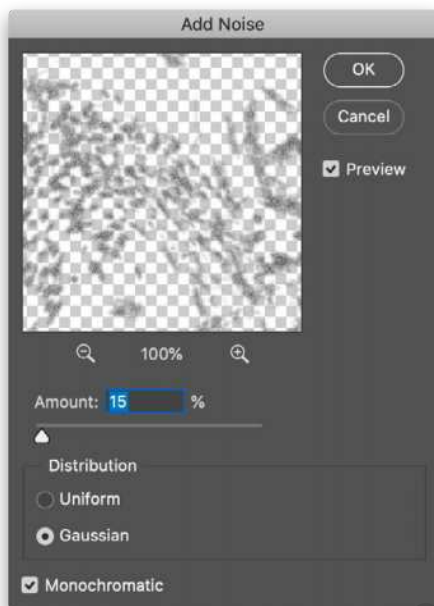
STEP SEVEN: USE SMART FILTERS

Now we're going to use some filters on our smart object freckles layer. Make sure you click on your freckles layer thumbnail to guarantee you're affecting the freckles and not the layer mask. First, we'll slightly blur the freckles by using Filter>Blur>Gaussian Blur from the menu options. For the resolution of this image, it was appropriate to use a value of 1.8 pixels to blur the freckles. This number will vary for images of different resolutions. Click OK. This helps take away any edges created by the brush that are too straight and perfect so that it looks more



natural. The softened edges will also help it blend with the skin coloring.

We'll add one more filter to help add some texture to the freckles. From the menu, choose Filter>Noise>Add Noise. Using a fairly low number for the Amount, set it so that you start seeing a slight change in the freckles when you turn the Preview on and off. It's also very important you turn on the checkbox for Monochromatic at the bottom of the Add Noise dialog so no random colors are added to your skin texture. Click OK.



STEP EIGHT: BLENDING WITH OPACITY

Now that all your ingredients for this effect are in place, it's a matter of personal preference as to how you'd like to blend them. You've naturalized the tonal variety by using the Clouds filter earlier, so this step is more about turning up or down the "volume" of the freckles by using the Opacity control.

Here's the image with the freckles layer Opacity set to 100% for the smart object, as well as all of the layers within the smart object.



Here's what it looks like with it set to 80%, and then double-clicking on the smart object layer thumbnail to set each of the three layers that it contains to a slightly different Opacity: 90%, 70%, and 75%.



Now you've added freckles to a portrait and, in the process, learned some really handy techniques on painting and blending.



Before



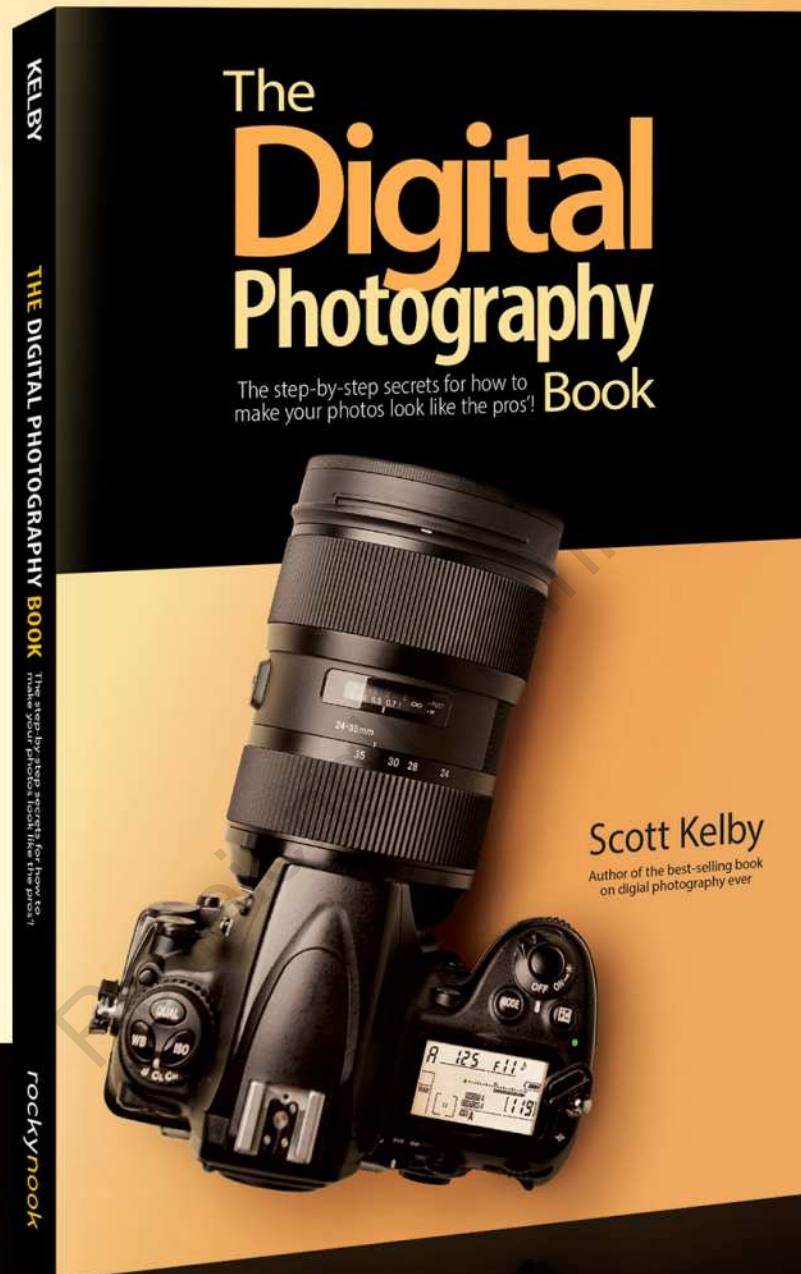
After

But don't get caught into thinking this is only great for freckles. You could paint in random patterns on furniture, clothing, makeup, textures, and more. But first, freckles! ■

 Questions & Comments

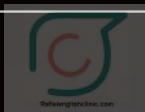
Do you have better photos inside you, just waiting to get out? This book can help.

A totally updated version of the #1 best-selling digital photography book of all time!



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Every time you turn the page, you'll learn another pro setting, tool, or trick to transform your work from snapshots into gallery prints. If you're tired of taking shots that look "okay," and if you're tired of looking in photography magazines and thinking, "Why don't my shots look like that?" then this is the book for you.



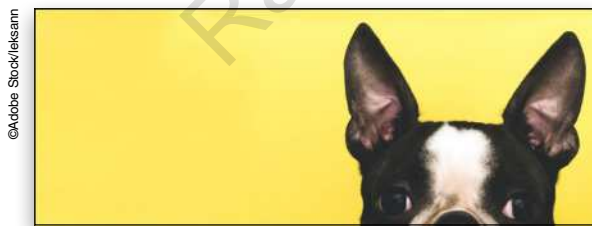


Sky Replacement, Part 1

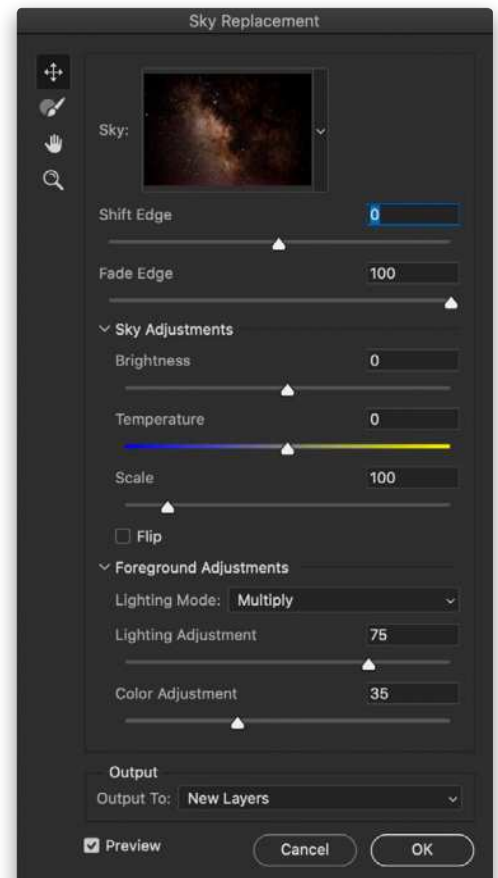
Have you tried out the new Sky Replacement feature in the latest version of Photoshop CC? This is an amazing tool, powered in part by Adobe Sensei, an artificial intelligence (AI) engine that you'll no doubt be hearing from in a big way this coming year. Using Sky Replacement is a snap, so the best way to learn is to dive in and poke around. After a brief tour, I'll share one of my favorite hacks with you!



Start by opening a photo with a sky or blank region around your subject. Even colored backgrounds can be addressed as long as there's a clear subject. For now, this should be the only layer in your document. Just for fun, we're going to use this little dog against a bright background from **Adobe Stock** so you can see how things work even without an obvious sky in your image.



Go to Edit>Sky Replacement and check out the dialog that opens. At the top is a thumbnail gallery drop-down menu where you can choose from 25 presets that ship with Photoshop. You can add your own images in a couple of ways, but for now I'm going to use the Create



New Sky icon at the bottom of the gallery drop-down menu; it's the one that looks like a plus sign inside a box. After browsing my collection to find a night sky, clicking Open, and giving it a name, it's automatically applied to the puppy.

Note: Why am I showing you an example that could easily be isolated with Select Subject? Because the Sky Replacement feature not only gives you a slightly different kind of mask, it sets you up for better compositing by returning useful layers to the Layers panel. Select Subject is awesome for creating masks, but Sky Replacement adds more stuff. They're different tools, but you don't have to limit yourself because of what they're named!

It looks pretty good, but there's a slight glow around the dog due to the mask being soft. The first two sliders in the Sky Replacement dialog will take care of this. Nudging Shift Edge to the right brings the edge inward toward the subject, and moving Fade Edge to the left reduces the spread or softness of the mask edge.

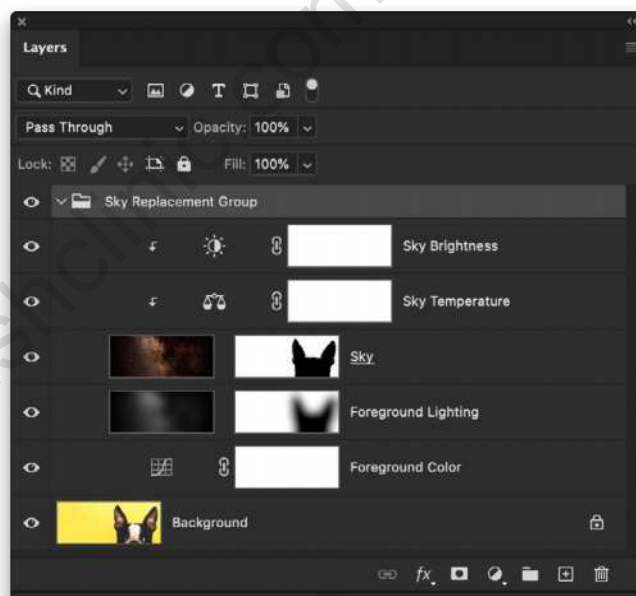


The rest of the controls are just as simple, but I want to point out a couple of things in particular. First, if you expand the Foreground Adjustments section, you'll find a Lighting Mode menu where you can select Multiply or Screen. This changes the blending mode of the adjustment layer that's returned to your layer stack; the mode is automatically chosen for you, but you can change it if you prefer.

Second, there are some additional tools on the left of the window: Sky Move, Sky Brush, Hand, and Zoom. Sky Move lets you reposition the replacement image by dragging directly on the screen. Sky Brush allows you to add to or remove the sky by painting on the generated mask (which you can't see while using Sky Replacement). The Sky Brush enables some basic choices in the Options Bar at the top of your screen. By default, it's set to Overlay—a favorite trick when working on masks! The purpose of this is to help make manual adjustments

in tricky replacements, such as letting a sky show through a wedding veil, or between leaves on trees. The Hand and Zoom tools behave as they normally do when using Photoshop.

For the moment, adjust every single slider, even just a little bit (I'll explain why in a moment). Down at the bottom of Sky Replacement, choose New Layers for the Output. If you choose Duplicate Layer instead, you'll end up with a slice of your replacement sky without any adjustments or masks. Maybe I have commitment issues, but I like to keep my options open! New Layers gives you a set of adjustment layers along with a masked version of your chosen replacement sky.



When you click OK, you'll see that the reason I wanted you to fiddle with the sliders is that moving the Sky Adjustment sliders (except Scale) gives you two additional adjustment layers. Remember what I said about keeping your options open?

BREAKING DOWN THE LAYERS

Okay, now that we have something on the Layers panel, let's talk about what's going on. The main thing to keep in mind is that Sky Replacement (SR) is using artificial intelligence to "think" about your image. It's evaluating the color and character of the sky in your photo along with the subject. SR then considers the interaction between the two, as well as the boundary between them.

Wherever it looks like the original sky in your image is coloring the subject directly, or causing bright spots, SR adjusts the mask it creates. For areas of strong influence, such as reflections on diffuse surfaces, the mask will

have less density. This allows the replacement sky to have a similar effect on the subject, and simulates diffuse reflections and highlights. Compare this building's flat, bright surfaces at the top to the resulting mask, which shows transparent areas along the top features.

As you run an image through SR and choose a new sky, Adobe Sensei works a little magic and returns two layers called Foreground Lighting and Foreground Color. The color layer is really a Curves adjustment layer that attempts to match the subject's highlights to the highlight colors in the replacement sky. The lighting layer is really special, though. SR generates a gray layer set to either Multiply or Screen (remember the menu in the SR dialog?), which acts like a dodge and burn layer. This layer is also given a custom Opacity setting, based on how you adjusted the sliders in the SR dialog. As if that wasn't enough, it also gets its own mask to help blend in the overall value of the subject with the new sky.

For clarity, I've duplicated the Foreground Lighting layer in the building image, set it to Normal, and turned off the mask so you can see what's going on. That's pretty awesome right there, and a deep trick from the Adobe engineering team following the lead of some amazing professional composite artists.

Above these two layers is the actual sky you chose, along with its custom mask. The final two adjustment layers are Color Balance and Brightness/Contrast, which are clipped to the sky layer. The whole stack is grouped and named Sky Replacement Group. Nicely done, right? Here's the final version of this building.



From here, you can adjust any settings you like, or even replace the sky you chose. And this is where I want to share a seriously useful trick: converting the image to a smart object (SO).

USING SMART OBJECTS

This image of reeds has a shallow depth of field, as you can see by the blurred background on the left. Applying a sky replacement without matching the blur can look odd. Ordinarily, you'd just select the resulting Sky layer and turn it into a SO directly so you can apply smart filters such as Gaussian Blur. With a mask on the layer, however, the mask itself becomes part of the SO, so the mask will be blurred, as well! Here's the solution: Temporarily move the mask!



There are a couple of options to do this; but here's my preferred method:

- Create a Curves adjustment layer (Layer>New Adjustment Layer>Curves) above the Sky layer.
- Drag the Sky mask to the Curves adjustment layer, and click Yes when Photoshop asks if you want to replace the layer mask (the mask will be removed from the Sky layer).
- Convert the Sky layer to an SO (Filter>Convert for Smart Filters).
- Drag the mask from the Curves layer back to the Sky layer.
- Delete the Curves layer.

Done! Using the above trick, I added Gaussian Blur as a smart filter, making it nondestructive.



After applying a new sky



After applying Gaussian Blur to the new sky

This becomes important when you're trying to match depth lenses and aperture settings, and don't want to make destructive changes. Using this trick, you can also use Warp to transform the SO sky to better match lens length. The steps are easy enough to make into an action, too.

Next month, I'm going to show off a handful of awesome hacks to supercharge your Sky Replacement skills. Here's a hint: ■



ALL IMAGES BY SCOTT VALENTINE, EXCEPT WHERE NOTED

 Questions & Comments



EXPERIMENTING WITH THE NEW NEURAL FILTERS: STYLE TRANSFER

Every year at Adobe MAX, new features are added to Photoshop. Some of the new additions seem obvious, some are experimental, and some feel like they're still in the beta stage, such as the new Neural Filters, which are still in their infancy but will improve over time. In this issue, I'm going to cover the new Style Transfer Neural Filters. As people experiment with these new filters and learn how to use them through trial and error, Adobe will use this information to change and improve the tool in the future.



Style Transfer takes the existing style of a graphic or painting, such as the Van Gogh sample that's included in Photoshop, and applies that "look" to your artwork. It certainly offers some interesting results and, in this tutorial, we'll experiment with the provided styles on a photo, a vector graphic, and text. We're adding these effects to two poster designs to see what we can come up with!

STYLE TRANSFERS ON PHOTOS

STEP ONE: For our photo example, go to File>New, and in the Print category at the top of the New Document

dialog, select Print. Select the A4 document preset (it should be 297x210 mm at 300 dpi), set the Orientation to landscape, and click Create. We're going to use a simple black-and-white image of a female guitarist from Adobe Stock.

If you'd like to download the low-res watermarked version of this image to follow along, click [this link](#), log in with your Adobe ID, and click the Save to Library button.

Drag the downloaded image from the Libraries panel (Window>Libraries) into the new document, and use the bounding box to scale it up to fill the document. In the



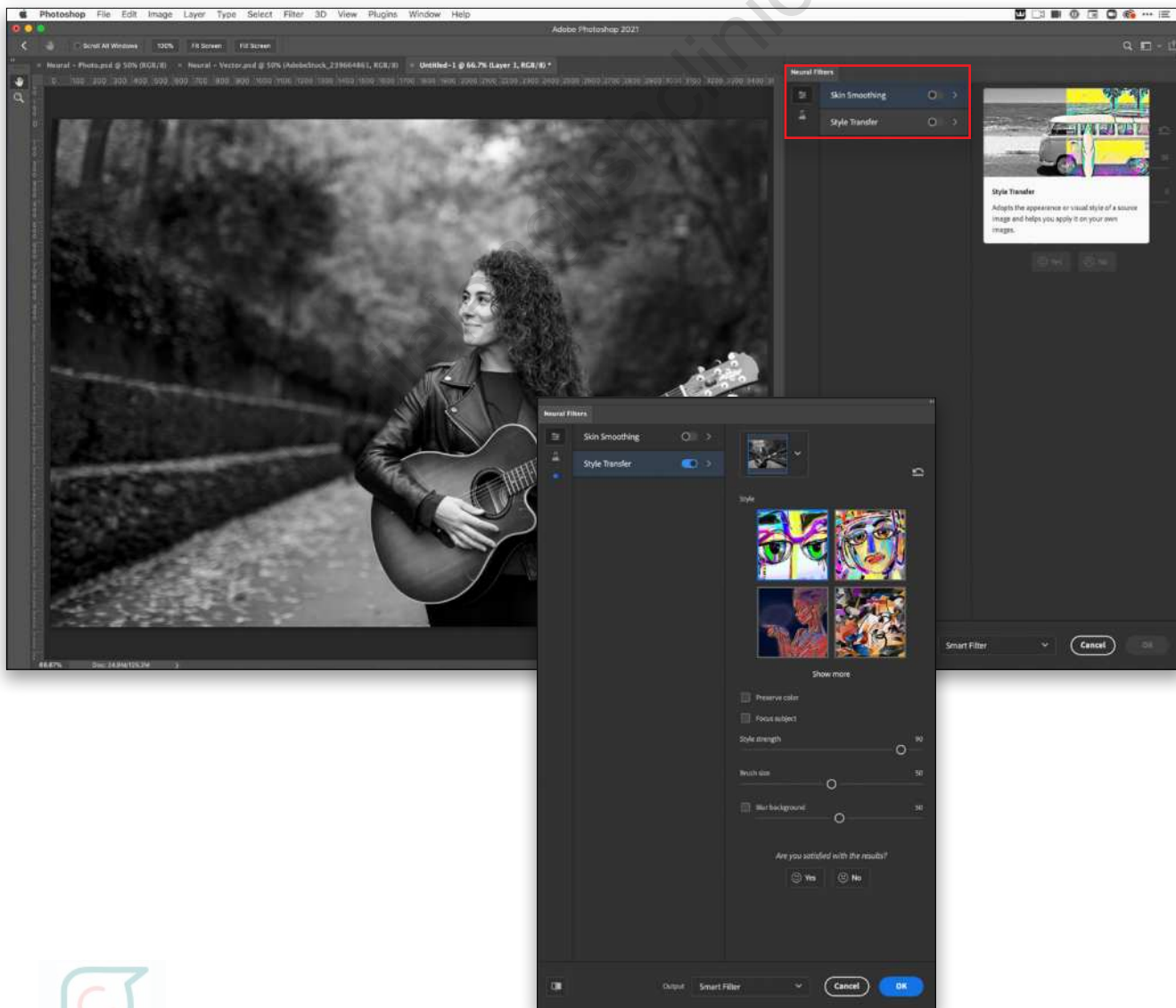
©Adobe Stock/juanbarros



next steps, we'll apply a couple of the new styles and fine-tune them.

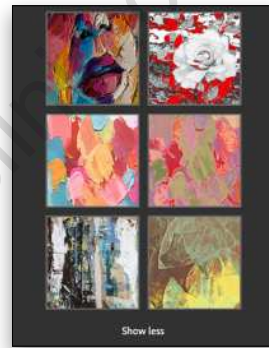
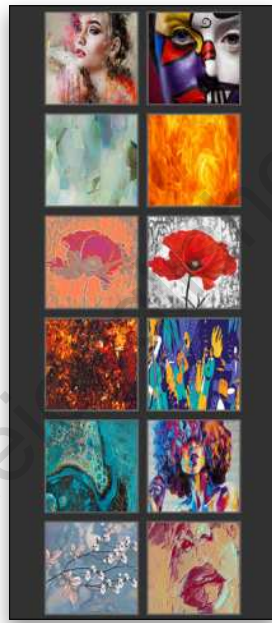
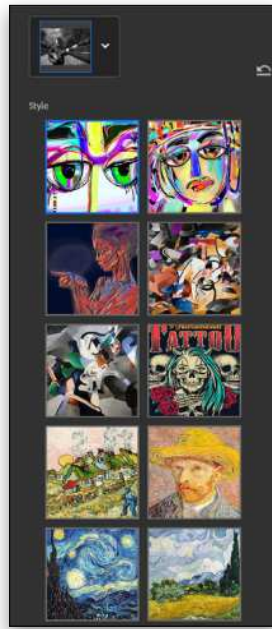
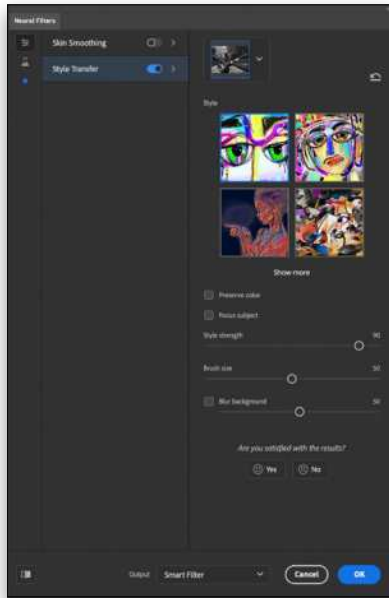
STEP TWO: So, where is this new feature? Once you have your image ready, go to Filter>Neural Filters, which will open a new workspace. You'll still see your image on the left with all its visible layers, but the style will only apply to the layer that was active when you launched the workspace.

On the right, you'll see two options at the top of the Neural Filters panel: Skin Smoothing and Style Transfer. Both have little switches to their right. Click on the Style Transfer switch to activate it.



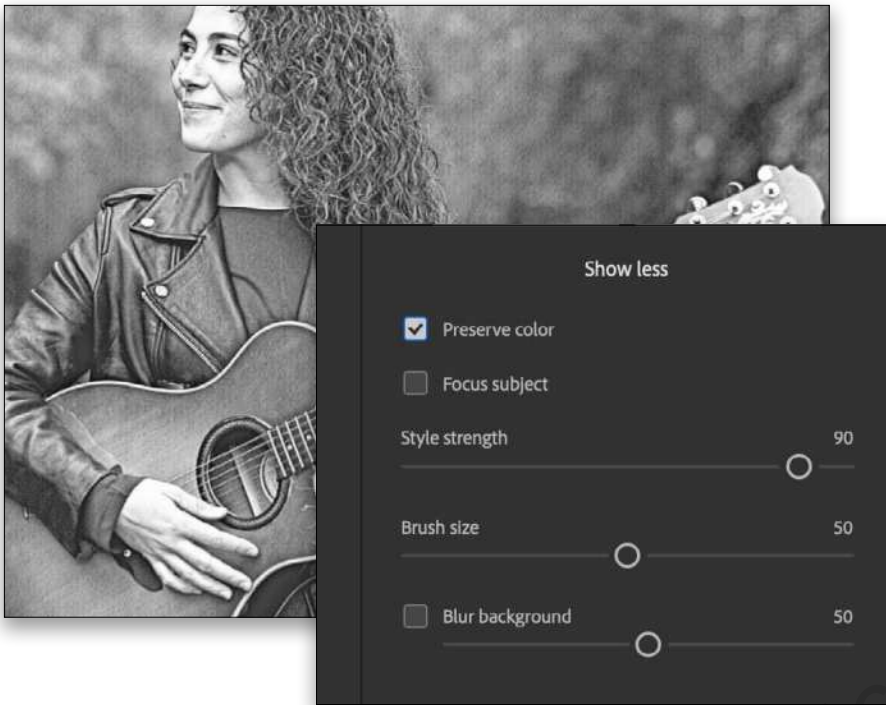
KELBYONE.COM

STEP THREE: Once activated, it will automatically apply the first style in the Style library. There are 52 styles in all (click on Show More to see all of them). Some you'll immediately recognize, as they're famous works of art. The tool aims to apply the styles from the supplied art to your art, so let's try one to see what it can do.

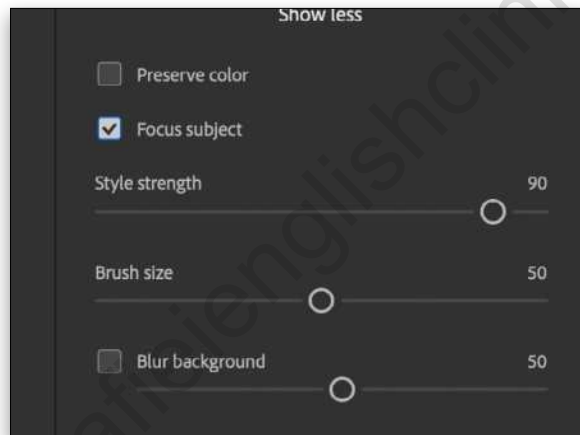


STEP FOUR: To see how a style looks on your image, just click on it in the Style library and it applies the default settings to your photo. You'll note that the styles don't have names, but the style you apply is highlighted in the library so you can identify it. We've started with this blossom graphic. While it doesn't actually add blossoms to your photo, it does take the colors from the style and apply them to your image, which creates some interesting effects.





STEP FIVE: Now we have some additional options to consider. Our source image is black-and-white, so maybe we want to preserve the black-and-white but keep the style. You can do that by clicking on Preserve Color, which reverts the image back to black and white. If you want to see your original image before you applied the style, just click on the little Preview Changes icon at the bottom left of the Neural Filters panel. Click it again to preview the selected style.



STEP SIX: For this example, we're going to leave the Preserve Color checkbox turned off to retain the colors from the style. Then we're going to turn on Focus Subject. It's a subtle change but it does add more detail to the person in the image. If you turn Focus Subject off and on, you can see the small differences but, depending on the style, it could be more or less obvious.



STEP SEVEN: Next up is Style Strength, which is pretty self-explanatory. Adjusting the slider will fine-tune the amount of style applied to your image ranging from 0–100. We'll push this all the way up to 100 so we can better see the changes as we apply them.

STEP EIGHT: Brush Size brings the roughness of the style up or down. Again, a different style may only need a minor adjustment, whereas changing the Brush Size in a less busy style may be less obvious.

STEP NINE: Next we have Blur Background, which is quite cool because it puts more focus on the subject and does a nice job of blurring the background. Again, just adjust from 0–100 to get the preferred amount. We’re going for 50 in this example, which helps the subject stand out against the background.

STEP 10: Once you’ve adjusted your settings, you now have a choice of how to export the result in the Output drop-down menu: Current Layer, Duplicate Layer, Duplicate Layer Masked, New Layer, and Smart Filter. If your layer was already a smart object before you went into the Neural Filters, then Current Layer won’t be an option. Let’s take a quick look at the other four options:

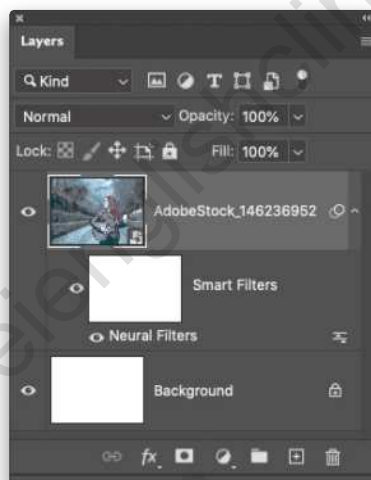


Smart Filter: This converts the layer to a smart object (if it wasn’t already) and then applies the filter as a smart filter, which means you can double-click on “Neural Filters” in the Layers panel to reopen Style Transfer so you can make adjustments.

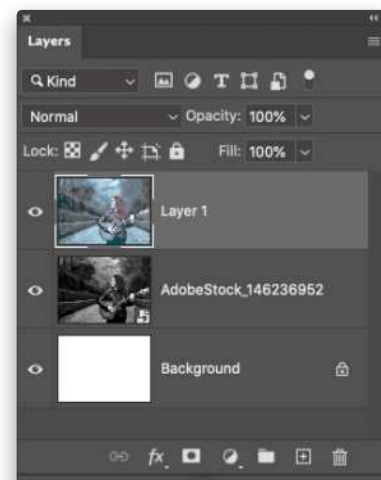
New Layer: This just adds a duplicate layer above the original layer with the style applied. With this method you can apply blend modes to the new layer to create different looks.

Duplicate Layer Masked: This behaves just like the New Layer option, except it also applies a mask so you can paint on the mask with black to hide the style in areas of the photo.

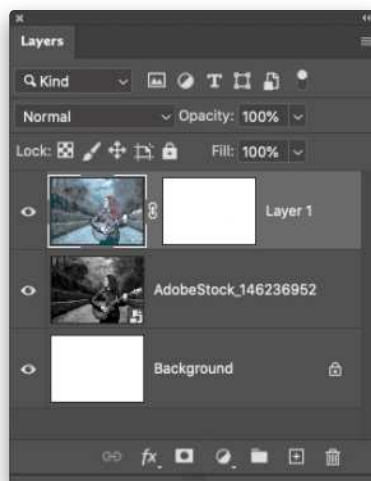
Duplicate Layer: Pretty much the same as New Layer; it creates a copy above the original layer with the style applied.



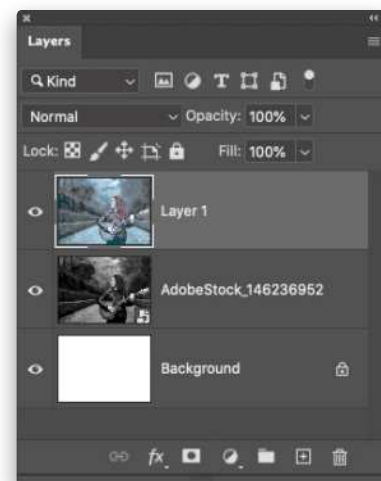
Smart Filter



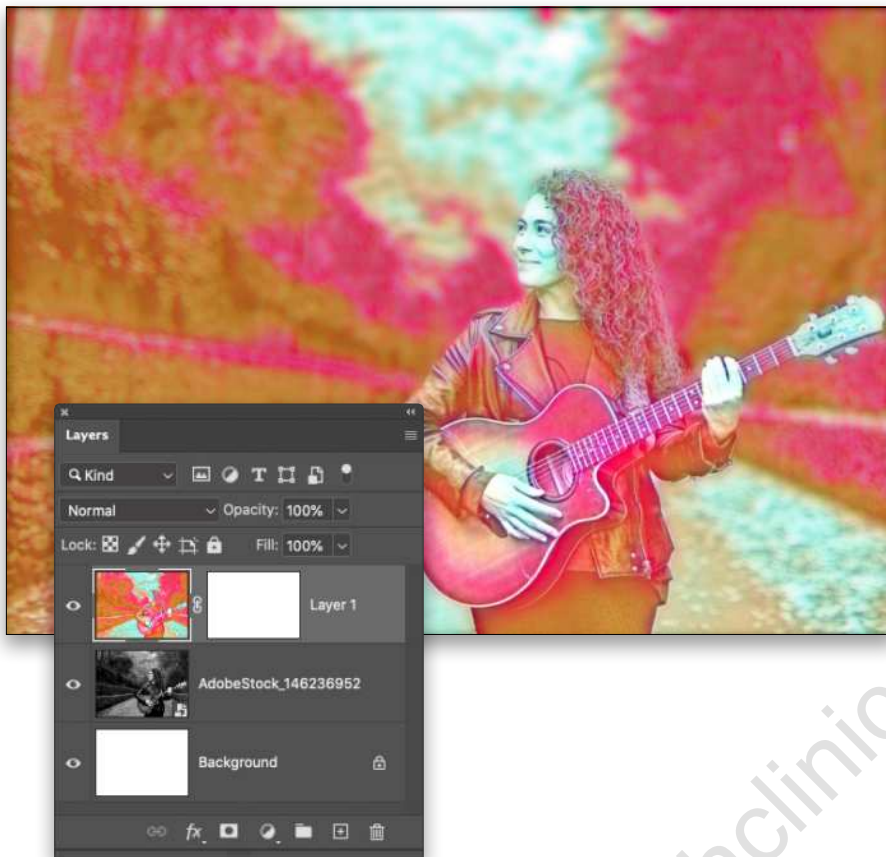
New Layer



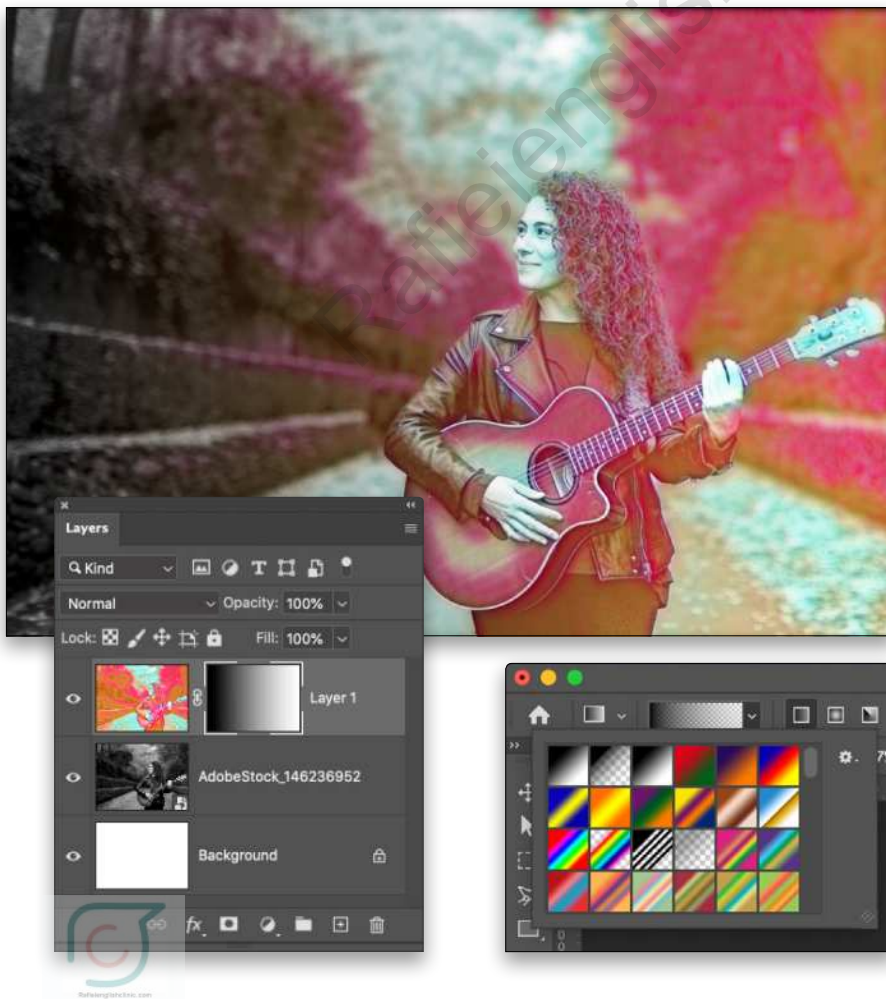
Duplicate Layer Masked



Duplicate Layer

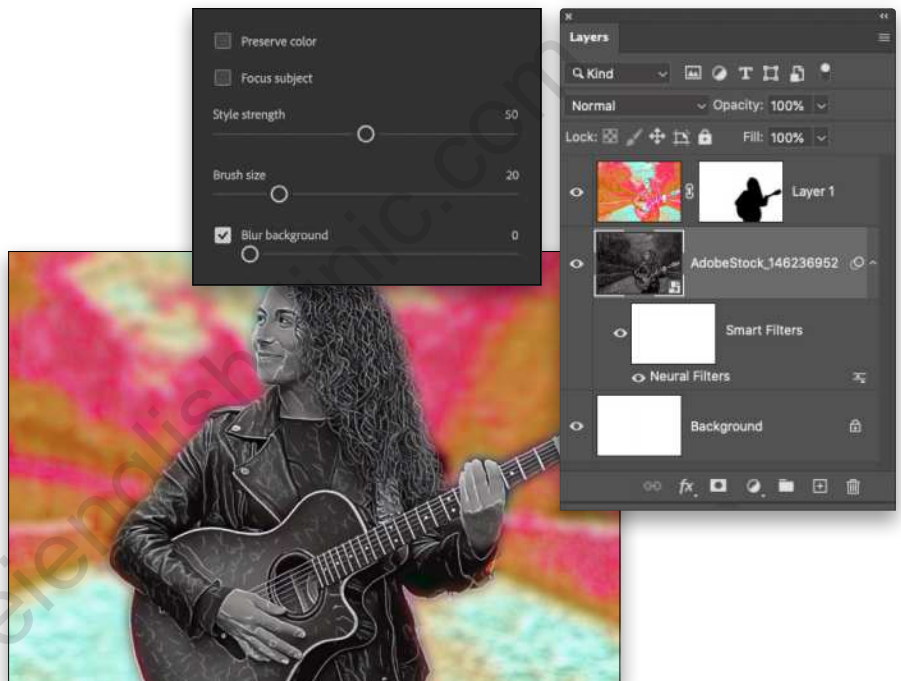
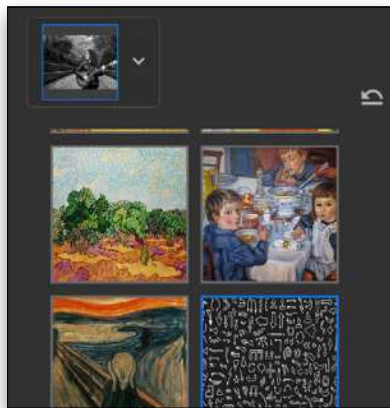


STEP 11: Let's experiment with the Duplicate Layer Masked option, but first apply a different style that's very vibrant. Then select Duplicate Layer Masked and click OK.



STEP 12: Click on the layer mask thumbnail in the Layers panel to make it active. Grab the Gradient tool (G) in the Toolbar, click on the down-facing arrow next to the gradient thumbnail in the Options Bar to open the Gradient Picker, and select the Foreground to Transparent preset (it's the second one). Select the Linear Gradient icon in the Options Bar, press X until the Foreground color is black, and draw a gradient from the left to the right edge of the document. This creates a nice blending effect across the image, transitioning from the original black-and-white to the filter style.

STEP 13: Another option is to go to Select>Subject. Once Photoshop has made the selection, go to Select>Modify>Feather, apply a 20 px Feather Radius (10 px if you're using the low-res Adobe Stock preview), and click OK. Click on the layer mask thumbnail in the Layers panel to make it active, press X until the Foreground color is black, and press Option-Delete (PC: Alt-Backspace) to fill the selection with black. Press Command-D (PC: Ctrl-D) to deselect. Come on, who doesn't love a bit of selective color sometimes? 😊



STEP 14: But wait! There's more. Now that we've painted away that style, why don't we add a different style to the original layer so that the new style pops through the mask onto the subject?

Click on the original black-and-white layer to make it active, then go back to Style Transfer and apply a new filter. We've chosen the black-and-white doodles, which gives a kind of rough hand-draw look. We adjusted the settings to lessen the effect, and then set the Output drop-down menu to Smart Filter. This means if you don't like it, you can go back and easily change it.

So we've taken an image, applied a couple of styles, and edited the layer mask. Here's our final poster with the text added.



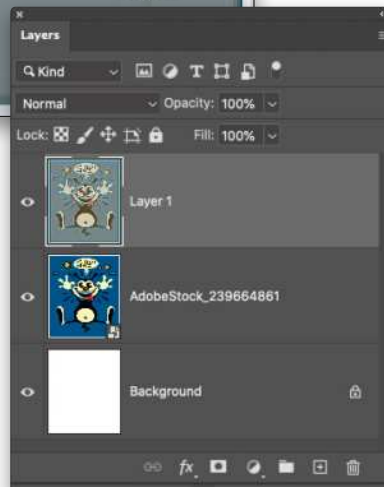
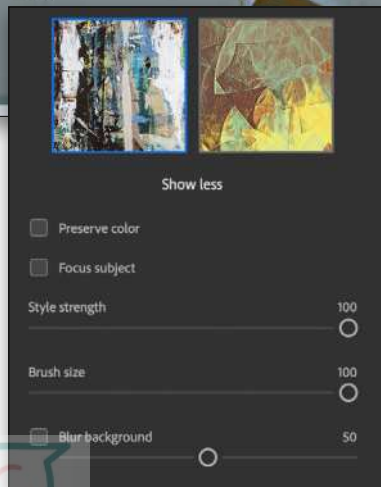
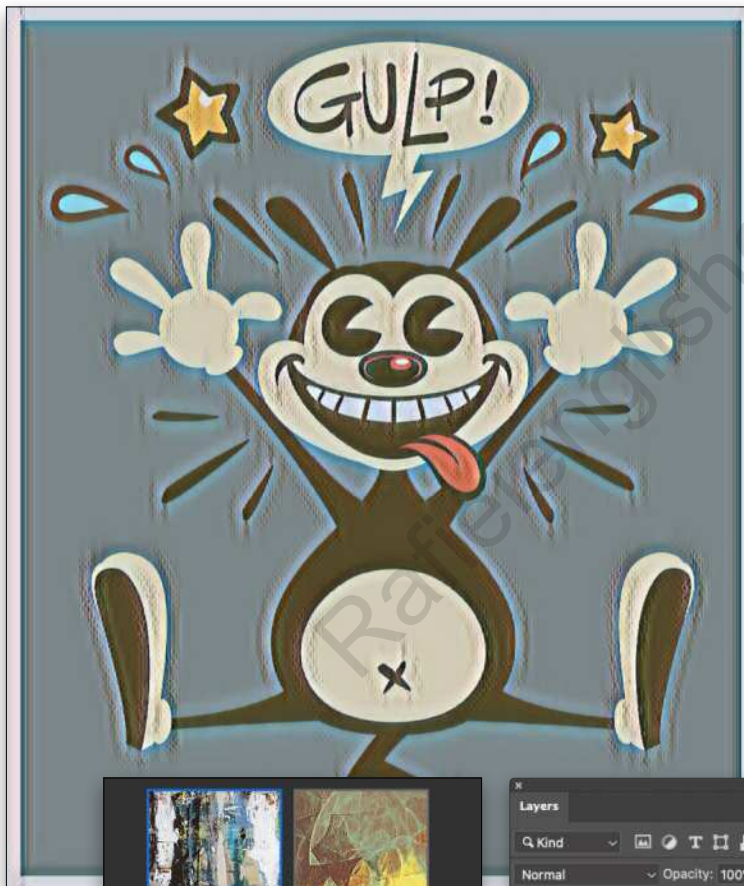
©Adobe Stock/durantelallera



STYLE TRANSFERS ON VECTOR FILES

So now that we've seen what we can do with a photo, let's look at how this works with a flat vector graphic placed in Photoshop.

STEP ONE: Here we have a vector image from Adobe Stock. You can [click here](#) to download the preview version of the image to your Libraries panel. Since this is a vector file, if you double-click it in the Libraries panel, it will launch Illustrator. So instead, create a new file (File>New) at 1237x1460 pixels, drag-and-drop the image from the Libraries panel to the new file, and press Enter.



STEP TWO: Let's apply a Style Transfer to the graphic to see what effects we can add to make it a little less flat. Go to Filter>Neural Filter and turn on Style Transfer. Now you can just scroll through the styles to find a suitable one, make your adjustments, select your Output, and click okay. We're using the second-to-last style that looks like old torn posters, and we've whacked both the Style Strength and Brush Size all the way up to 100 to make the image look really old and retro. Then we Output it as a Duplicate Layer this time.

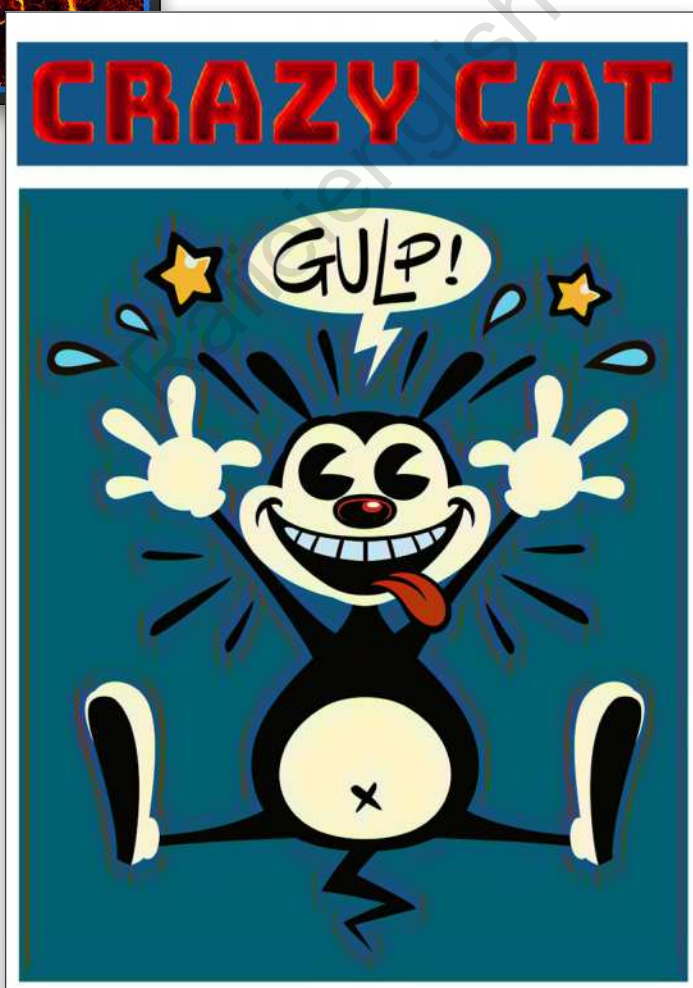
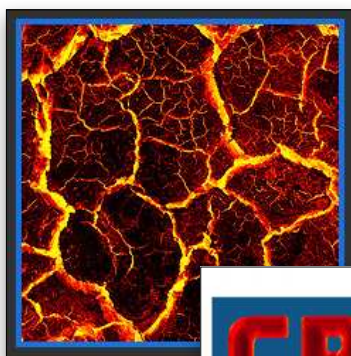
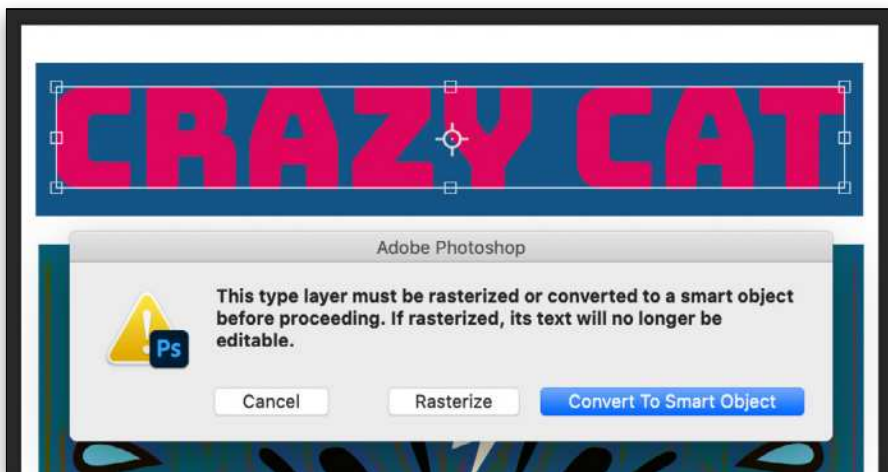
STEP THREE: Once we've done that, we can now apply a blend mode to add more dimension to the effect. In this example, we went for Hue to give it a really interesting retro style, but experiment with all the blend modes to see which you prefer.



LET'S TRY ONE MORE THING: DOES THIS WORK ON TYPE?

STEP FOUR: Use the Type tool to add some text to your document. Here we expanded the top of the canvas (Image>Canvas Size), added a blue rectangle shape layer using the Rectangle tool (U), and then added our text using the font Bungee Regular above the blue rectangle.



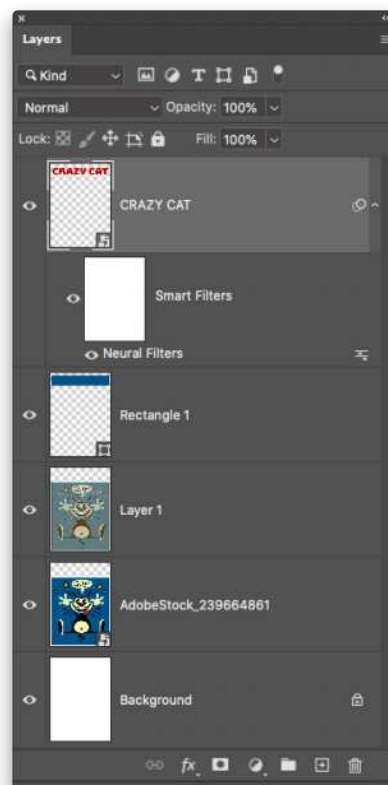


STEP FIVE: Click on the type layer in the Layers panel to make it active, and jump back into Style Transfer. You'll be asked to convert the type to a smart object, so agree to that.

STEP SIX: Then apply your style. We've opted for the fire style and it looks great; it makes the text look red hot. Now choose Smart Filter for the Output for greater flexibility, and click OK.

And there you have it: We've created our Style Transfer laboratory and mixed things up to see what we can create, and isn't that the fun of Photoshop? Trial-and-error and happy accidents. "Stylendipity!" 😊 See you in January 2021 with another "Photoshop for Designers" tutorial. Have a safe, healthy, and happy Christmas and New Year's! ■

Questions & Comments

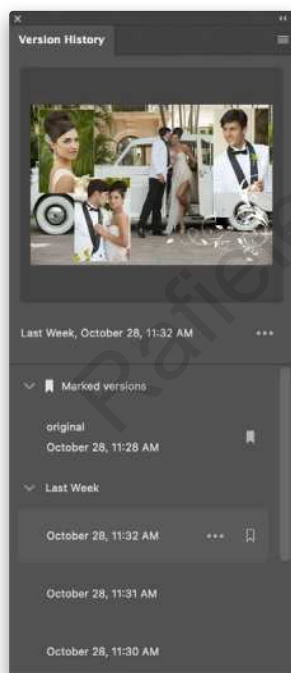




Q: Photoshop 2021 has something called Version History. How does that work?

A: If you save a document to the Cloud (rather than your local drive), you have the option of working with Version History. Open a cloud document and choose either File>Version History or Window>Version History to open the Version History panel. This panel keeps track of any changes you make and lets you revert back to a previous version, even after you've saved and closed the document.

You can browse and view thumbnails of saved versions of your cloud document. Click the Mark version icon (bookmark) to save that version of your cloud document, and access your saved cloud document versions under the Marked Versions section at the top of the Version History panel. To revert back to a previous version, click on its three-dot icon, and choose Revert to this Version. The chosen version will move to the top of the version stack and allow you to edit from there.



Q: I'd like to automate adding my logo to a series of photos, but there are both landscape- and portrait-oriented photos in the same folder. Is there a way to do that with actions?

A: It can be done with actions, thanks to something called a Conditional Action. First, start with one of the landscape-oriented photos open, click on the

Create New Action icon (+) at the bottom of the Actions panel (Window>Actions), name it "landscape," and click Record. Now, you'll record these steps:

- Go to File>Place Linked, navigate to your logo, and click Place.
- Use the Free Transform bounding box to scale and position the logo, and press Enter.
- Go to File>Save As, and save the file as a JPEG.
- Click the Stop Recording button at the bottom of the Actions panel.

Note: It's important that you never change the location or name of the logo, as the action will remember the path to the location from which you placed it.

Next, open one of the portrait-oriented photos, make a new action called "portrait," and record the same steps as with the landscape action.

Then make a third action called "add logo." Once you start recording, go to the Actions panel flyout menu and choose Insert Conditional. In the resulting dialog, from the If Current drop-down menu, choose Document is Landscape; for the Then Play Action drop-down menu, choose Landscape; and for the Else Play Action drop-down menu, choose Portrait. Click OK, and then stop recording.



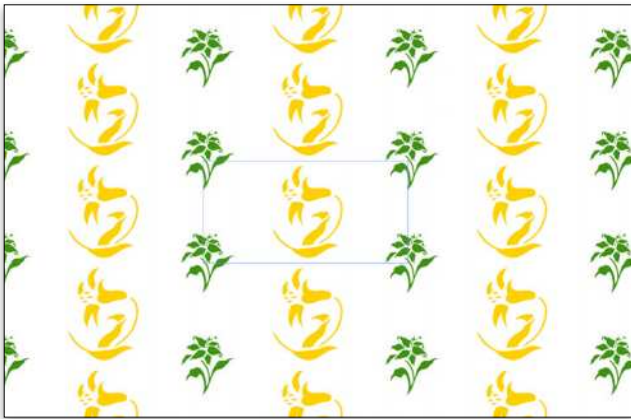
To run the conditional action, go to File>Automate>Batch. In the Batch dialog, make sure that your newly created conditional "add logo" action is chosen in the Play section. Select Folder for the Source, click Choose, and then navigate to the folder that contains your photos. Select Folder for the Destination and navigate to the folder where you want to save the images (it's always a good idea to create a separate destination folder). Check the Override Action "Save As" Commands to ignore the saving location that was recorded and only use the file format that was recorded. Click OK.

Hint: Try running the batch action on a small number of files before attempting to use it on a much larger number of photos.



Questions & Comments

ALL IMAGES BY DAVE CROSS



Q: How can the new Pattern Preview option help me create seamless patterns?

A: Found under the View menu, Pattern Preview fills your screen with the pattern as you create it, so you can see how it will look as it repeats in a larger area. If you're working with separate graphics, for example, as you drag to change their position, you'll see a preview of how it looks as a repeating pattern. (It's recommended to use smart objects for better results.) Or, use the Offset Filter (Filter>Other>Offset) to move the seams to the center of the canvas (enter values that are approximately half the canvas size). Then, as you use retouching tools, such as the Spot Healing Brush and Clone Stamp tool, the Pattern Preview helps you to evaluate how the repeating pattern will look. (To save a custom pattern, first use Select>Select All and then, from the Edit menu, choose Define Pattern.)

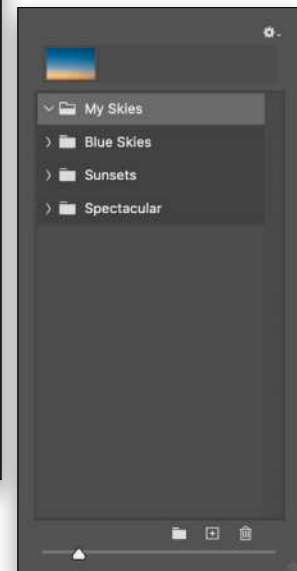
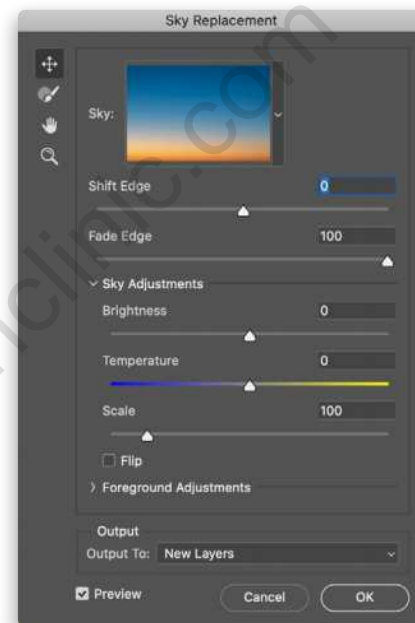
Q: When would I use the Trim command rather than cropping?

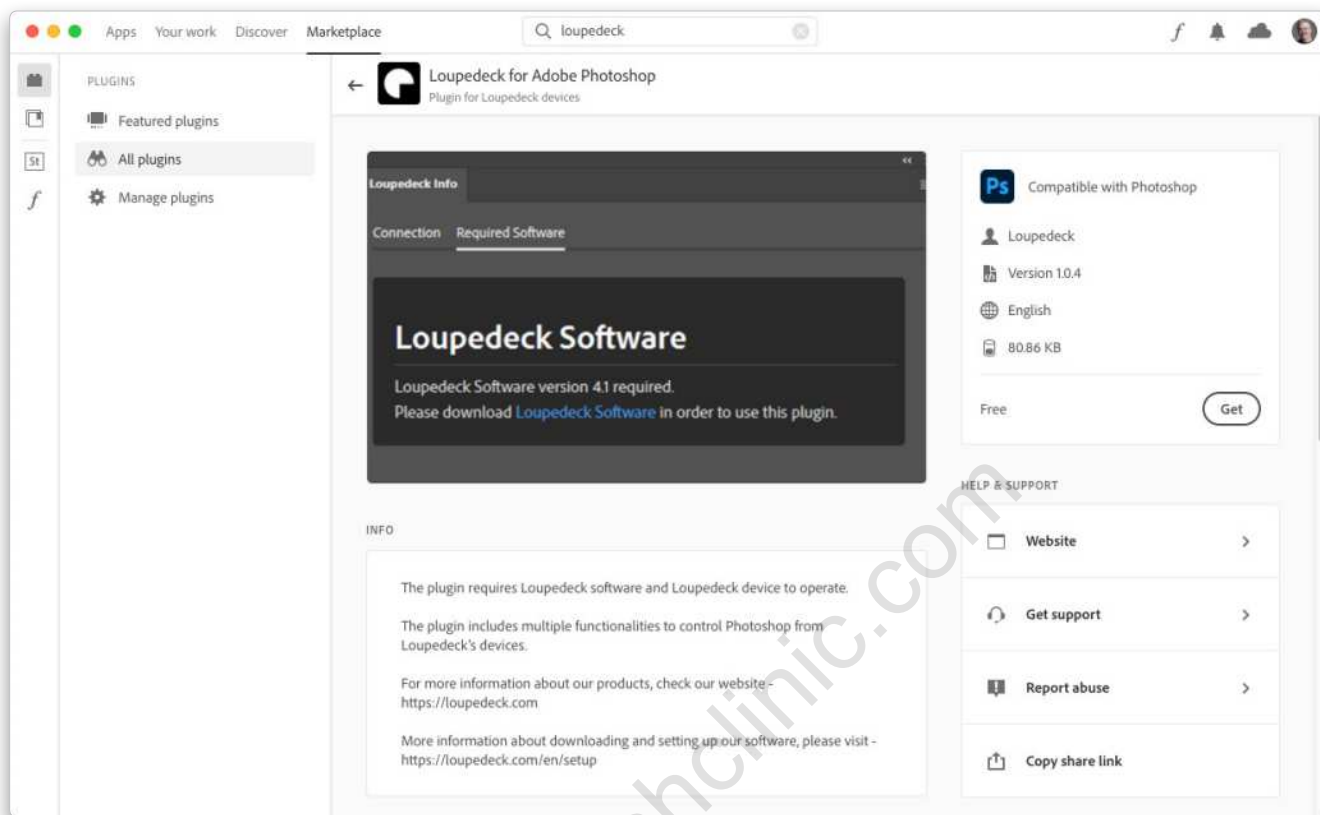
A: One situation where it might be easier to use Image>Trim is when you have a document that has a very thin border that's either transparent or a color (such as white). Although you could try to use the Crop tool, it can be challenging to crop out such a thin border. By using the Trim command, you can trim away the transparent area or color based on either the Top Left Pixel Color or Bottom Right Pixel Color.

Q: The Sky Replacement function in Photoshop 2021 comes with a series of skies, but can I use my own?

A: Yes you can. Go to Edit>Sky Replacement, and then click on the sky thumbnail at the top of the

Sky Replacement dialog to view a list of the preset skies. At the bottom of that list you'll see three icons: Create New Group, Create New Sky, and Delete Sky. Click the Create New Sky icon, navigate to your sky image, and click Open. Assuming that you'll eventually want to add more than one of your own new skies, you'll probably want to create a new group and then add your skies to this folder. Once you've done that, your folder of skies will appear in the list of presets, and if you like you can drag your group to the top of the list. [For more on Sky Replacement, check out "Photoshop Proving Ground" in this issue.—Ed.] ■





Loupedeck for Adobe Photoshop Plugin

▶ *Loupedeck Exploits the New Photoshop API to the Fullest* | Erik Vlietinck

Loupedeck, the developer of custom consoles for photo and video editing, has released a new plugin for Adobe Photoshop based on Adobe's Unified Extensibility Platform (UXP). It provides an enhanced editing experience with Loupedeck CT and Loupedeck Live. The plugin is now available in the Creative Cloud Marketplace across all regions, at no additional cost to Loupedeck users.

The plugin works with Photoshop 2020 and higher. If you use a Loupedeck CT or Loupedeck Live, you'll experience faster overall performance, as well as feature improvements. The new plugin offers control over pretty much everything; but one example is Curves, where it provides the user the ability to adjust color channel curves and control curve points separately. For instance, adding a point on the curve involves pressing one of the touch buttons to add the point, and then turning on the associated dials to change the curve around this point.

The Loupedeck now also offers smoother control over Brush settings and Zoom In/Out functions. The Brush settings are especially sweet: You just push the third round



Company: Loupedeck

Price: Loupedeck for Adobe Photoshop: Free;
Loupedeck CT: \$549;
Loupedeck Live: \$269

Hot: Extremely integrated with Photoshop; fine control possible; less need for a keyboard or mouse

Not:



“With a Loupedeck, you can create macros: a set of actions, shortcuts, or other commands that run in a sequence and are living under a button, dial, or the wheel. This now becomes possible for Photoshop users by combining Photoshop actions within the Loupedeck software.”



button on the CT, while clicking the left mouse button, and up pops the Brush settings menu. Turning the associated dials lets you set the Opacity, Hardness, and Size of the brush.

With a Loupedeck, you can create macros: a set of actions, shortcuts, or other commands that run in a sequence and are living under a button, dial, or the wheel. This now becomes possible for Photoshop users by combining Photoshop actions within the Loupedeck software.

The new Adobe Photoshop plugin also allows users to exert full control over adjustment layers, layer properties, and the Quick Actions that Adobe introduced in Photoshop 2020. There's also better performance with Camera Raw workflows with a separate workplace reserved for these in the Loupedeck CT setup. ■



OWC Mercury Extreme Pro 6G SSD (Black)

► *Updated Drive Isn't Faster but Has Less Risk of Data Loss | Erik Vlietinck*

OWC's flagship SATA-based SSD, the Mercury Extreme Pro 6G, has been updated with new technology inside that's available in a stylish limited edition black enclosure. These new SSDs are 2.5" SATA "disks."

Although SATA has a hard-wired theoretical speed limit that hovers around 700 MB/sec, OWC has succeeded in making the Mercury Extreme Pro 6G even more appealing than it used to be by optimizing the throughput. I tested the new Mercury Extreme Pro 6G with the traditional Blackmagic Design Speed Test and stranded at a respectable 500 MB/sec; not bad, but not as fast as NVMe modules, obviously.

As many tech nerds know, the Blackmagic Design Speed Test tells only half the story; so I also ran an AJA System Test continuously for half an hour. It's here OWC Digital's claim about their new Mercury Extreme Pro 6G proves to be true (they claim that filmmakers should buy them to record footage, because the Mercury range is capable of sustaining a high throughput over the entire recording session).

The AJA test showed the Mercury Extreme Pro 6G didn't drop even a few megabytes per frame. That's amazing considering the fact that every other SSD or hard disk that I've tested so far (and I've tested a few) performs with troughs and peaks throughout tests that take only a few runs of the AJA stress test.

Does it matter, you might ask? Well, yes, it does; a lot, actually. When a disk drops transferred data in a single run, chances are that it will be dropping far more data as the stress increases. With the new Mercury Extreme Pro 6G, that risk is significantly lower. It's almost zero if the half hour AJA runs I executed are anything to judge its performance by.

In short, if you have to save what we call "mission-critical" work to a SATA SSD, OWC's Mercury Extreme Pro 6G isn't going to disappoint. ■

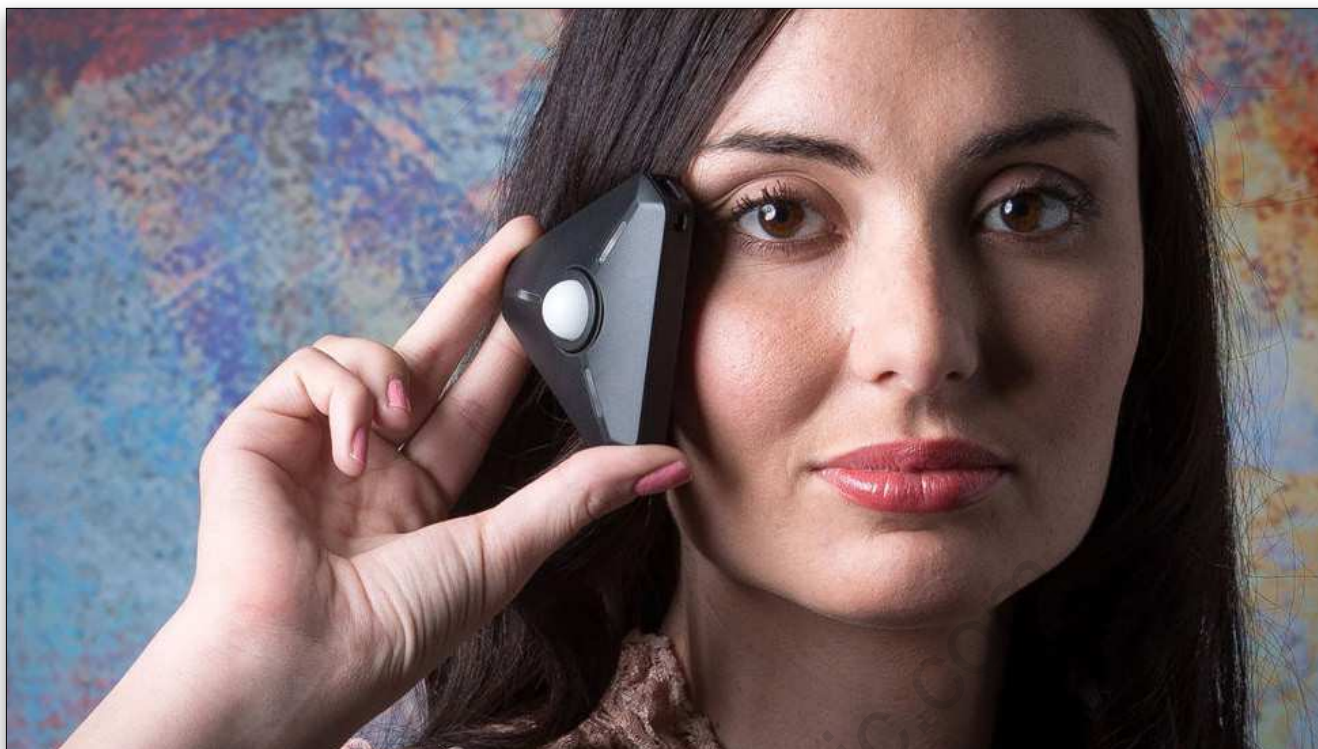
5.0 ★★★★★

Company: OWC Digital

Price: From \$68 (240 GB) to \$749 (4 TB)

Hot: Sustains performance over long periods writing data at its max speed

Not:



Illuminati IM150 Wireless Light & Color Meter

► *Very Accurate, HSS Flash Capabilities & New Features* | Erik Vlietinck

The IM150 Wireless Light and Color Meter uses Bluetooth to deliver exposure information to your smartphone, and it has impressive specs: for example, its exposure measuring range starts at 1 and ends at 1 million lux (-1EV to 18EV); ISO from 3–409,600; and a shutter speed of 1/64,000–30 sec. Its color temperature range measurements are from 1,600K–20,000K.

The IM150 light meters are very accurate: Color error is +/-75K for most light sources in the range of 2,500K–7,000K. The luminance accuracy is 5% both ways. The device can handle an aperture of f/0.5–f/144 and a shutter angle of 1–358 at frame rates of 1–1,000 fps (video/film).

The meter comes with all the features that you'd expect in a more expensive meter, including the ability to trigger strobes from your smartphone or tablet. New features are HSS (high-speed sync) flash measuring, a color balance screen, and an upgraded list of color gels (Rosco Cine gel and GamColor, and Lee gels) in the color temperature screen.

HSS flash measuring is a godsend. It was sorely lacking from the first versions of the iOS app, but now it's implemented in the best way I can think of. You turn on the Monitor Flash switch and select HSS mode. The app turns it on, but will not activate it unless you've found a combination of strobe speed and f-number that is, in fact, HSS.

The best new feature is the color balance screen. Here you'll see an RGB readout of the light thrown on the light meter, showing how much the light differs from the standard illuminant you've selected for each color channel independently. It also gives you an option to measure a light, then turn to another one and measure how much that second light differs from the first. With video and photo lights that allow you to tune each color channel (as many do these days), you can actually match lights accurately with this feature. ■

4.5



Company: Illuminati Instrument Corp.

Price: \$399

Hot: Accuracy; color balance; HSS capabilities

Not: Varied interface



OWC Envoy Express

► *NVMe Enclosure with Mount and Replaceable Cable | Erik Vlietinck*

The OWC Envoy Express enclosure is an empty NVMe enclosure with a Thunderbolt 3 port and cable. Its cable isn't integrated, as with many other such enclosures, which is a huge plus. It comes with a clear plastic mounting plate that you can attach to the surface of any Mac or PC with a glue-less strip.

The black aluminum OWC Envoy Express is about two NVMe modules wide and one module long. It opens with two small screws on the bottom. Inside the enclosure is the module mount that needs a screwdriver, which comes with the unit, to fix it in place. On the print plate is a soldered port for the already-connected, very short Thunderbolt 3 cable that's kept in place with a special metal female socket.

The cable isn't soldered to the print plate, which is good news because you can replace it; and that's what I immediately did with a generous 80-cm passive Thunderbolt 3 cable. This is one of the aspects that make the Envoy Express stand out.

The Envoy Express doesn't support read/write speeds in excess of 1,550 MB/sec, probably to avoid overheating inside the enclosure. The unit can be mounted to any surface that's more or less smooth, thanks to the included sticky strip at the back of the mount. My guess is it's actually something called a "Gecko strip" (sort of spongy tape that's based on the way a gecko's feet stick to surfaces).

I tried the plate on my iMac and it doesn't leave any traces when removed, although some parts of the "glue" were coming loose after two weeks. I don't know if I'd trust it enough to stick it on the lid of a laptop that I'd carry around, though.

The Envoy Express is small enough, certainly with the short cable it comes with, not to have to be mounted anywhere. ■

4.5 ★★★★★

Company: OWC Digital

Price: \$79

Hot: Design; heat dissipation; removable cable; size

Not: Don't know if I'd trust my data to the mounting plate





Powertraveller Solar Adventurer II

► *Portable Solar Panel Power Pack* | Erik Vlietinck

The Solar Adventurer II is Powertraveller's latest power pack with integrated solar panels. It's a small-sized, 10,000mAh/37Wh battery pack with great features and a neat, yet unobtrusive, design. The Solar Adventurer II is aimed at those users who want to charge devices with a modest appetite for electrical power, i.e., smartphones, sat phones, tablets, and Type C PD laptops. It's IP65 certified, which means it's dust- and waterproof, and it delivers 5V/3A, 9V/2A, and 12V/1.5A PD at 18W maximum. The USB-A output supports Quick Charge 3.0. The unit is about the size of a larger smartphone, but thicker, and it's also quite heavy. It has a lid that opens up to reveal two last-generation solar panels. These are capable of recharging an almost completely depleted unit in about 4–6 hours, depending on available sunlight. I tested it under an early November sun, and it matched that claim pretty well. I also found out that you can position the lid with the top solar panel at any angle you like, as well as open it to 180° to make a flat surface across the two panels.

Two of the unit's rounded corners have holes through which you can route a lanyard, while the lid has a small round-corner handle that serves as the slot for a Velcro strip to help the unit stay firmly closed when it's not recharging. By the way, you can charge the unit while it's powering equipment. It's perhaps a silly way to describe a power pack, but the Solar Adventurer II is a cute device. It's the kind of battery pack you can quickly toss in a backpack but just as easily keep in the pocket of a winter coat. If it weren't so heavy and thick, it would probably even fit a trekking shirt pocket.

As for the usefulness of the Solar Adventurer II, my iPad Air 2 recharged fully and consumed about 70–75% of a full charge. That means if you recharge your tablet in the morning, you can recharge it again in the evening, provided there's enough sunshine, of course. ■



Company: Powertraveller

Price: \$89

Hot: Design; solar panel performance; power while recharging; size

Not:



Photo Editing: Theory of photo editing

► *By Krzysztof Serafin | Review by Peter Bauer*

As he explores editing digital images, the author discusses a variety of software, including Adobe Photoshop and Lightroom, Capture One Pro, Affinity Photo, and ON1 Photo RAW. The specific software isn't as important as the basic concepts and techniques. The author is a bit dogmatic and makes some definitive pronouncements with which other educators may differ. You'll find statements such as "Sharpening tools are rather unpredictable, unreliable, and difficult to use." He can also seem contradictory; for example, he states "Quick advice. Stay away from local adjustment as long as possible." Yet later in the book you find, "Learn how to use local adjustment tools like dodge and burn, available in your software. It requires some practising so try them with different photos to gain confidence." Generally speaking, however, this book has reasonably solid general advice about some of the most common image-editing techniques. It's an acceptable beginner's introductory book. ■

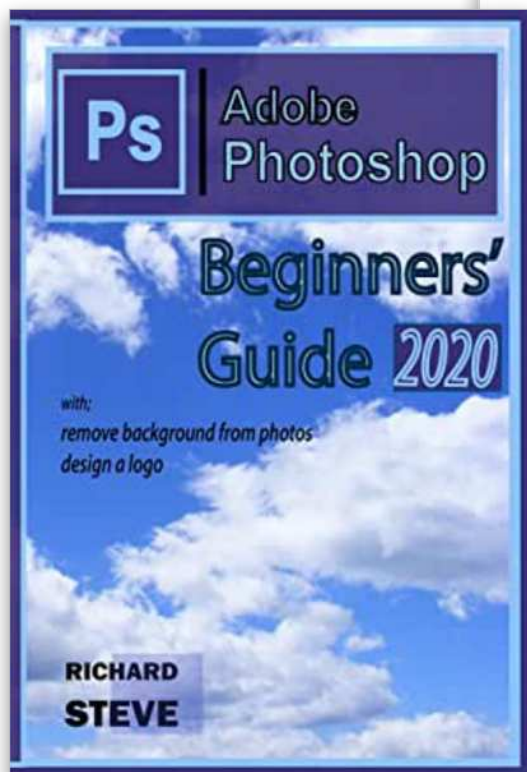


Publisher: Amazon LLC

Pages: 111

Price: \$9.99 (Kindle)





The **Note Tool** will allow you to add notes. The notes can be used as reference.

3. The Brush Tool

This will allow you to do certain strokes on your image. The Brush Tool has the Pencil Tool, Color Replacement Tool and Mixer Brush Tool within it.



Grab the **Brush Tool** or press B on your keyboard, you can adjust the size of your brush tool at the Option bar or make use of the bracket keys on your keyboard to either increase or decrease. You can change the Picker, Mode, Opacity and others.



Now you can paint with your Brush Tool

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The **Pencil Tool** will allow you to draw on your canvas. All you need to do is grab your pencil tool and start drawing.

4. The Eraser Tool

This tool will allow you to erase an area on your image. It has the Background Eraser Tool and Magic Eraser Tool within.



Grab the Eraser Tool or press E on your keyboard and then erase. It will erase up to the background layer. If you do not want the eraser tool to erase up to the background layer, you can always create a new layer for new additions and just erase within the new layer and it will not touch the background layer.

5. The Gradient Tool

This will allow you to apply a gradient to your background layer. The shortcut is G.

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Adobe Photoshop Beginners' Guide 2020

► *By Richard Steve | Review by Peter Bauer*

The subtitle of this book is "Everything you must know in Adobe Photoshop." Lots of people use Photoshop and their needs (their "Everything") differs according to their work and workflow. A wedding photographer will definitely have a different "Everything" than, say, a graphic designer, a website creator, a videographer, a video game artist, and so on. Despite "2020" in the title, page 1 shows Adobe Photoshop CS6 being opened. Additionally, the section, "remove background from photos," prominently announced on the cover, doesn't include Select Subject or any other recent Photoshop advancements. A typical page averages about 100 words. (In contrast, this review is 150 words and a typical page in my own *Photoshop CC for Dummies* will have a word count ranging from about 220 to 350 words.) The book isn't totally useless, but the title is perhaps false advertising and the usable content is minimal, even for beginners. ■

1.0



Publisher: Gilob Publishing House

Pages: 89

Price: \$4.99 (Kindle),
\$11.99 (paperback)



Get ready for another handful of super-useful and fun Photoshop tips to cap off the year. I hope these tips serve you well for years to come. You may even want to print them out and use them as stocking stuffers! (I'm joking, but you can if you want.)

SKY REPLACEMENT WITH YOUR OWN SKIES

I'm sure by now you're aware of the new feature in Photoshop called Sky Replacement. This tool allows you to easily change the sky in a photo and adjust it to match your photograph. Although Photoshop comes with a library of skies that you can use, many people don't realize that you can use your own sky photos, and thus still be able to claim full authorship (or maybe

you just like your own skies better). Go to Edit>Sky Replacement, and click on the sky thumbnail at the top of the dialog to open the sky library. Look at the bottom of the drop-down library, and you'll see an icon that looks like a square with a plus sign in it. Click that icon to browse for your own skies. It supports many formats, including RAW, JPEG, PSD, and TIFF. [For more on Sky Replacement, check out **"Photoshop Proving Ground"** in this issue.—Ed.]



MOVE ANCHOR POINT WHILE CREATING A PATH

Making paths with the Pen tool (P) is a skill well worth learning. These vector paths are the most accurate and clean way to make a selection of shapes with hard edges. While you're creating a curve, sometimes you add a point and it's not exactly where you want it. What to do? Do you delete the path and start again? Here's a better solution: After you click to add the point and before you release the mouse button, hold down the Spacebar, and now you can drag that point to where you want. If you want to delete the last point, press the Delete (PC: Backspace) key; pressing Delete (PC: Backspace) twice will delete the entire path.

NO MORE DARK SMUDGES WITH THE HEALING BRUSH

Sometimes when you're working with the Healing Brush or the Spot Healing Brush tools close to areas of high contrast, your healing area will get dark smudges on it. Yes, it happens to me too; it's not just you. In the tool Options Bar at the top, change the Mode from Normal to Screen, and that should fix the problem. Alternatively, you can make a selection that excludes that dark area to contain it.

EXPORT ALL LAYERS AS SEPARATE FILES

Have you ever worked on multiple layers, such as stacked thumbnails, and you wanted to turn each layer into its own document? It's easy. Choose File>Export>Layers to Files and you can choose where you want to save the files and the file format. Each layer will be exported as a new image file. The names of the new documents will include any prefix you add in the dialog, a sequential number, and then the name of the layer. So, you might want to name your layers first (I caught you, didn't I?); otherwise, the documents will have "Layer 1," "Layer 2," "Layer 2 copy," etc. at the end of the filename, which doesn't tell you much about that document.

CONVERT A LAYER INTO A BACKGROUND LAYER

Background layers behave a little differently than regular layers in the Layers panel; they're locked in position and can't contain transparency. Also, there are some things that can only be done with a Background. If your document no longer has a Background layer, don't worry: You can change any layer into a Background layer. Bear in mind, you can only have one Background in a document, and

it has to be at the bottom of the layer stack. Now we've established the rules, choose the layer that you want to convert in the Layers panel, and go to Layer>New>Background from Layer. Any transparency will be filled with the current Background color in the Toolbar.

CHANGE RESIZE BEHAVIOR

When you press Command-T (PC: Ctrl-T) for Free Transform and drag a corner point to resize an object, hold down the Shift key—oh, wait, *do* you hold down the Shift key to constrain the transformation, or to scale non-proportionally? Well, it used to be that you held Shift to constrain, but then Adobe changed it so Free Transform scaled proportionally by default and you had to hold the Shift key to scale non-proportionally.

By the outcry, you'd think the world had ended. (Glad Adobe didn't make this change in 2020.) People struggled to learn this new behavior. The good news? It's easy to change the default whenever you like. When you press Command-T (PC: Ctrl-T), look at the Options Bar at the top. If the chain link icon between the W and H fields is turned on, then everything will be constrained. If the link is off, hold Shift to constrain. All you need to do is turn the link on or off to set the preference for the way that you like to work. Solved!

PRESENTATION MODE

When you're working in Photoshop and you want to show the image full screen without the Photoshop interface, just tap the F key twice, and Photoshop will go into Full Screen Mode. Then, press Command-0 (PC: Ctrl-0) to fill the screen with your image. To reposition it on screen, just hold the Spacebar and click-and-drag the image. The Tab key will show or hide your panels. If the rulers are on, they'll show in each view mode, so press Command-R (PC: Ctrl-R) to hide them.

Each time you press F, it will toggle from Standard Screen Mode to Full Screen Mode with Menu Bar to Full Screen Mode. Press F to get out of Full Screen Mode, not ESC (I know, you'll be tempted). By the way, this is why Photoshop doesn't go into full screen mode on Mac when you maximize it because it has its own full screen mode built in, and I like it that way.

CHANGE DOCUMENT COLOR AROUND YOUR CANVAS

It's nice that you can change your workspace colors via Photoshop (PC: Edit)>Preferences>Interface; but did you know that you can also change the color around

your canvas in the document window to anything you want. This is the workspace area outside the canvas when you're zoomed out and you expand the document window. Right-click in this area and you'll see a list of colors, including Select Custom Color at the very bottom. Choose Select Custom Color and the Color Picker will appear. Choose any color you like, and click OK. Just be aware that changing the color around your canvas can affect how you perceive the colors in your image, so that iridescent pink may not be the best choice after all!

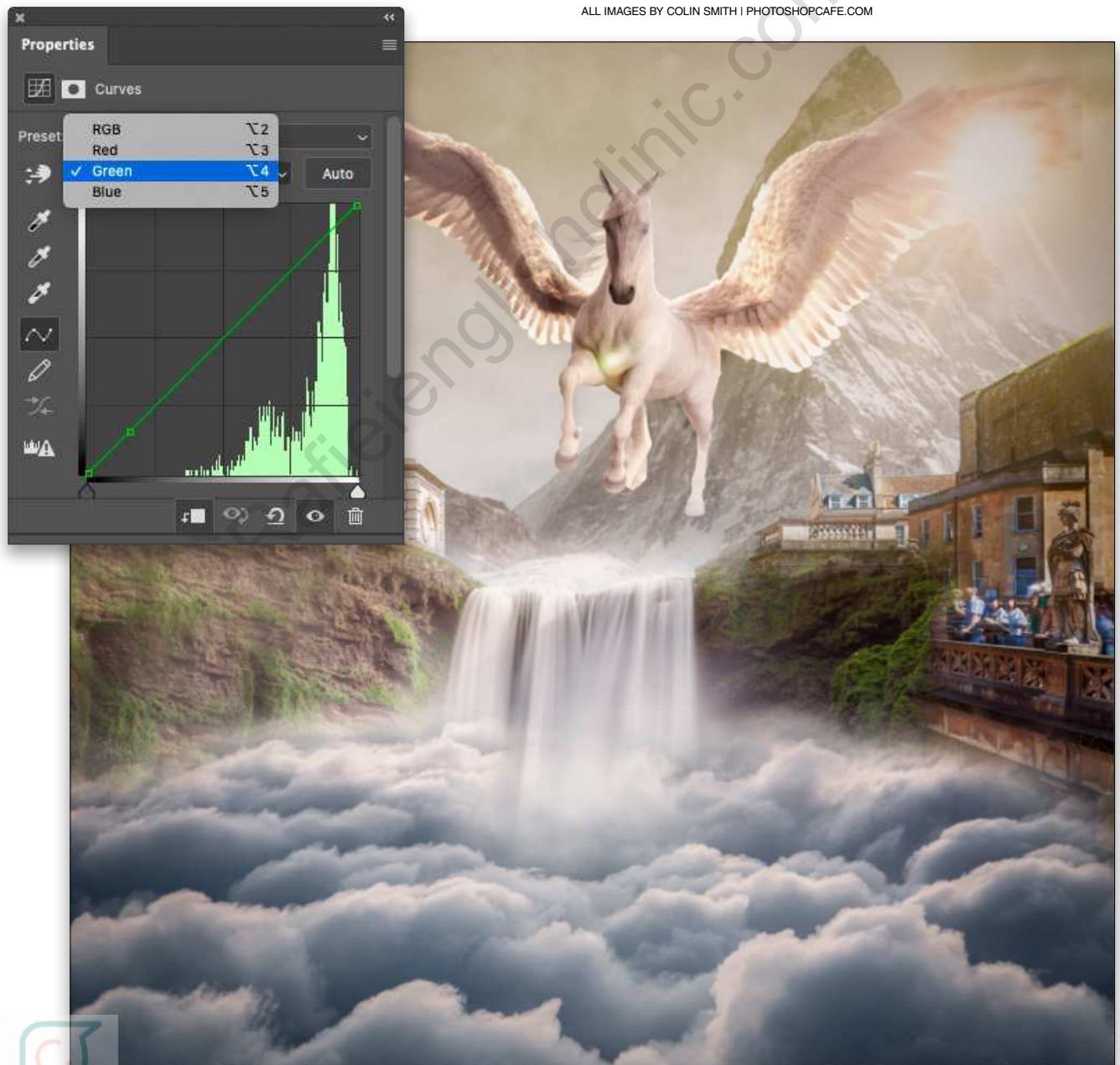
ADDING COLOR POINTS TO A CURVE

When you're working with Curves to adjust an image, it's very useful to be able to add a point to your curve simply by clicking on the image. Did you know that you

can also add a point to the color channels in the curve so you can adjust the precise colors you want? When you're using a Curves adjustment layer (Layer > New Adjustment Layer > Curves), select the little finger icon near the top left of the Properties panel (Window > Properties). If you click on the image, it will add a point along the RGB curve; but if you hold down Shift-Command (PC: Shift-Ctrl) and click on the image, it will sample that color and add the appropriate points to the color channels. You won't see the points yet, but they're there. Click where it says RGB in the Properties panel, select each color channel individually, and you'll see that the point is visible in each channel. ■

 Questions & Comments

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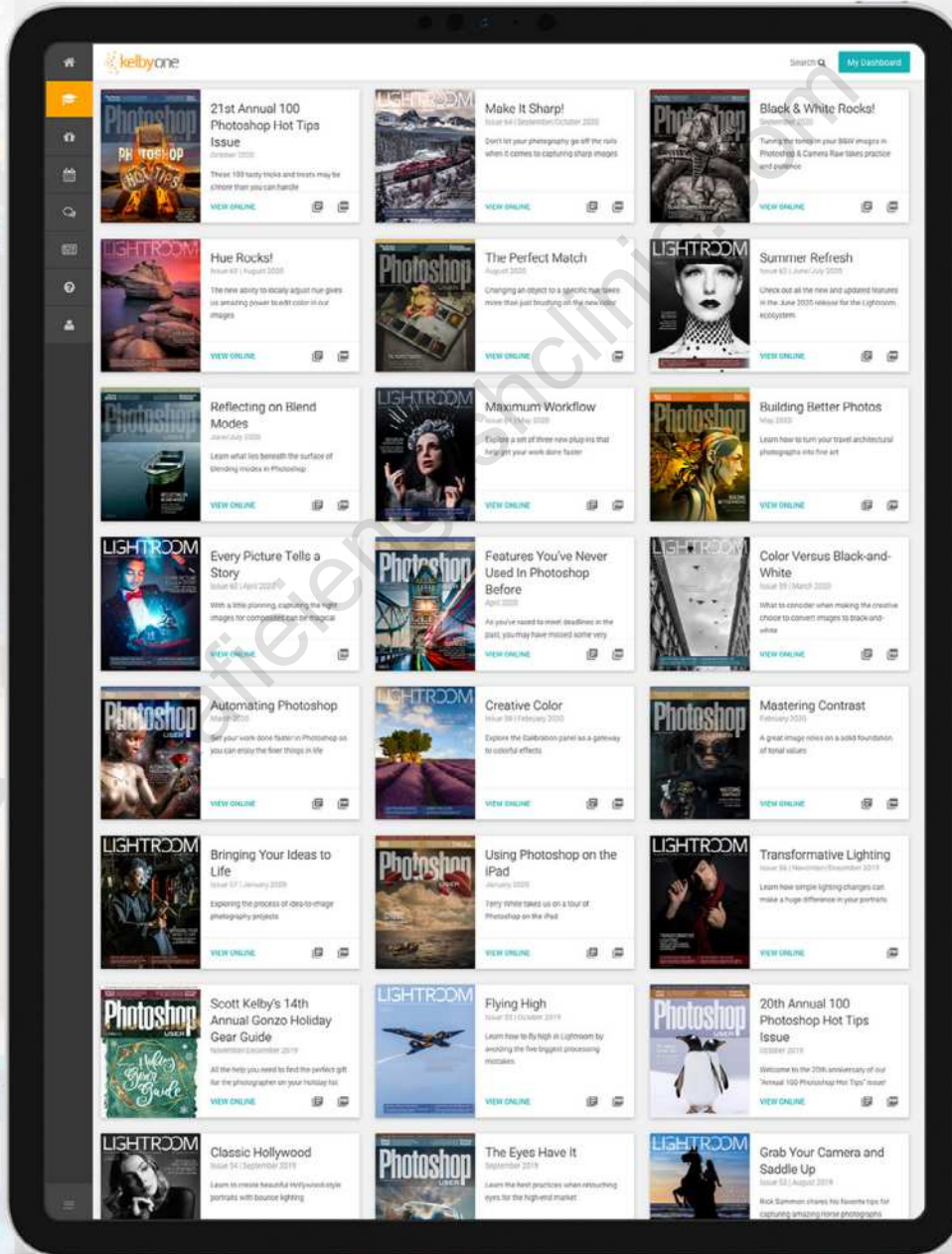


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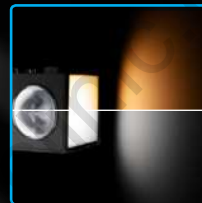
Designed by Scott Kelby

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EDU Price: \$89.90



Quickly switch between daylight and tungsten light



Center column rotates to change lighting options

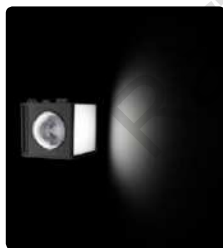


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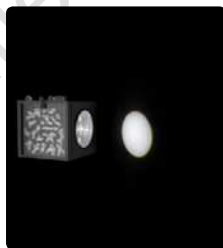
Experiment with various light techniques and effects



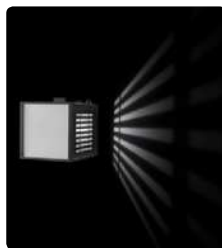
Direct Light



Diffused Light



Fresnel



Gobo



See how different light patterns look on your subject



Split



Rembrandt



Butterfly



Loop

Designed by Scott Kelby

The Learning Light is the first educational lighting device that allows you to experiment with various lighting techniques without the need for complex or expensive equipment.

Scott is a photographer, designer, and award-winning author of more than 80 books, including *The Flash Book*, *Light It*, *Shoot It*, *Retouch It*, and *The Digital Photography Book Series*. He's Editor of *Photoshop User* magazine, and CEO of the KelbyOne Online Educational Community.

See it in action and order yours at fjwestcott.com/learning-light-by-scott-kelby